

MUS 200 SUMMARY OF ALL TOPICS COVERED

Major Scales

- 7-note (plus octave) pattern follows a WWHWWWH sequence
 - C Example: C-D-E-F-G-A-B-C
 - Very importantly ends with a half step

Minor Scales (below, "3H" stands for three half steps)

- 7-note (plus octave) patterns
 - Natural minor: WHWWHWW (no leading tone at end, but rather a subtonic; milder sense of resolution)
 - C Example: C-D-Eb-F-G-Ab-Bb-C
 - The Natural Minor is also the *Relative Minor* (they share all the same notes) of the major scale, being built off the major scale's 6th degree.
 - Harmonic minor: WHWWH3HW (raised 7th degree [leading tone] to have a more traditionally "resolved" ending)
 - C Example: C-D-Eb-F-G-Ab-B-C
 - Melodic minor: WHWWWWH (raised 6th & 7th degrees *ascending*, but follows the natural minor descending)
 - C Example: C-D-Eb-F-G-A-B-C-Bb-Ab-G-F-Eb-D-C

Scale Degrees

- 1 = Tonic, 2 = Supertonic, 3 = Mediant, 4 = Subdominant, 5 = Dominant, 6 = Submediant, 7 = Leading Tone (only when it's a half step below the tonic), ("b")7 = Subtonic (when it's a whole step below the tonic, such as in the natural minor scale)

Pentatonic Scales (below, "3H" stands for: three half steps)

- 5-note (plus octave) pattern
 - Major: WW3HW3H
 - C Example: C-D-E-G-A-C
 - Minor: 3HWW3HW (relative to the major pentatonic; built off major's 6th degree)
 - C Example: C-Eb-F-G-Bb-C

Blues Scales

- Most typical add a "passing" note to each of the above pentatonic scales
 - Major: WHH3HW3H
 - C Example: C-D-Eb-E-G-A-C
 - Minor: 3HWHH3HW
 - C Example: C-Eb-F-F#-G-Bb-C

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Intervals

- Intervals measure the distance between two notes.
- The number is based on total number of letter-named notes contained between them: C up to F is a 4th (C-D-E-F).
- The quality is based on half step differentials.
- *Perfect* intervals: 1, 4, 5 & 8 (*augmented* if made a half step larger; *diminished* if made a half step smaller)
- Imperfect intervals: 2, 3, 6 & 7 (*major* or *minor* by default *augmented* or *diminished* if made larger or smaller)
- Compound intervals are those larger than an octave (a compounded 2nd is a 9th).
- Intervals are considered consonant (stable) or dissonant (unstable) to various levels, with differences of opinion based on music style.

Key Signatures & The Circle of 5ths/4ths

- All major & minor scales (and thus keys) use key signatures in traditional Western European music.
- Key signatures are usually organized/arranged by incrementally increasing sharps or flats around the circle of 5ths/4ths because adjacent keys differ only by one note.

Modes

- Different (than major/minor scales) 7-note patterns
- Can also be derived from building off of different major scale degrees like so:
 - 1st degree: Ionian (conventional "major"); C-D-E-F-G-A-B-C; WWHWWWH
 - 2nd degree: Dorian; D-E-FG-A-B-C-D; WHWWWHW
 - 3rd degree: Phrygian; E-F-G-A-B-C-D-E; HWWWHWW
 - 4th degree: Lydian; F-G-A-B-C-D-E-F; WWHWWWH
 - 5th Degree: Mixolydian; G-A-B-C-D-E-F-G; WWHWWHW
 - 6th Degree: Aeolian (conventional "minor"); A-B-C-D-E-F-G-A; WHWWHHW
 - 7th degree: Locrian; B-C-D-E-F-G-A-B; HWWHHWW

Whole Tone Scales

- 6-note pattern of only whole steps: WWWWWW
- There are only two sets of whole tone scales because no single note comes across as atonic or "center" of the scale: C-D-E-F#-G#-A#-C; F-G-A-B-C#-D#-C

Melody

- Single, successive note entities
- Conjunct motion: notes moving by step (most often)
- Disjunct motion: notes moving by skip/leap (less often)

Melodic Structure

- Conventional melodies tend to be built from motifs (small, recurring & transforming units with a specific rhythmic and pitch profile).

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Phrases, Cadences & Periods

- A *phrase* is a larger, more complete-sounding unit (often made from one or more motif occurrences) that ends with a cadence.
- A *cadence* comes at the end of a phrase and represents an arrival or stopping point.
- Cadences either feel resolved (finished), or unresolved (unfinished).
- A period is an even larger unit: a collection of phrases that feel like they belong together, where the final phrase has the most resolved-feeling cadence.

Triads

- 3-note chords/harmonies build out of major and minor 3rds only
- There are 4 types (qualities)
 - Major: M3+m3; C-E-G; "C"
 - Minor: m3+M3; C-Eb-G; "Cm"
 - Diminished: m3+m3; C-Eb-Gb; "Cdim"
 - Augmented: M3+M3; C-E-G#; "Caug"
- The notes can be heard simultaneously ("block chord"), or separately ("broken chord")
- Any of the notes can be doubled.
- Pitches are labeled: root, 3rd, 5th

7th Chords

- 4-note chords/harmonies built out of major and minor 3rds
- Thought of as triads with an addition 3rd added on top (making a 7th from the root)
- While there are many 7th chords, the 5 most common are:
 - Major 7th: M3+m3+M3; C-E-G-B; "Cmaj7"
 - Dominant 7th: M3+m3+m3; C-E-G-Bb; "C7"
 - Minor 7th: m3+M3+m3; C-Eb-G-Bb; "Cm7"
 - Minor 7, flat 5: m3+m3+M3; C-Eb-Gb-Bb; "Cm7b5"; "C°7"
 - Diminished 7th: m3+m3+m3; C-Eb-Gb-Bbb (A); "Cdim7"; "C°7"
- From a traditional standpoint, 7th chords are less stable (more dissonant).
- Pitches are labeled: root, 3rd, 5th, 7th

Chord Extensions & Alterations

- Additional 3rds can be added to triads & 7th chords, making 9th, 11th & 13th chords.
- Particularly dominant 7th chords in a jazz context can have altered intervals, like a b9 or a #9.
- A "sus" chord replaces the 3rd of a chord with a 4th.

Melody: Chord Tones

- *Chord Tones* are melody notes that represent one of the notes in an accompanying chord - they are considered very consonant because they "agree" with one of the notes in the chord.

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Melody: Nonchord Tones

- Nonchord tones are melody notes that do not fit with an accompanying chord and are considered more dissonant, but also colorful and essential in nearly all music
- Because they are inherently more dissonant, nonchord tones are potentially more outstanding and tend to be mitigated with careful approach, departure and rhythmic placement; each nonchord tone has its own name and is handled in a particular way.
 - Passing Tone: approached and left by step, moves in the same direction
 - Neighbor Tone: approached and left by step, changes direction
 - Double Neighbor Tone: like a neighbor tone, but 2-notes that are both below/above the tone they're neighboring
 - Escape Tone: approached by a step up, left by a skip (3rd) down)
 - Suspension: on a strong beat, approached by the same tone (usually held over), and then resolves down by step
 - Appoggiatura: usually on a stronger beat, approached by a skip/leap, resolved by a step
 - Anticipation: arrives at a chord tone before the chord arrives

Chord Inversions & Figured Bass

- An inversion is where a chord tone, other than the root, is the lowest note ("in the bass") of the structure.
 - Root on bottom: root position
 - 3rd on bottom: 1st inversion
 - 5th on bottom: 2nd inversion
 - 7th on bottom: 3rd inversion
- Figured bass originated as a way to instruct keyboard players on how to perform inverted chords based on intervals above a written bass note.
- In modern times figured bass is used to analyze/describe an inversion, based on the intervals above the bottom/bass note.
- Examples (with vertically stacked figures), and also as lead sheet symbols ("chord symbols"):
 - 5/3: root position triad; "C"
 - 6/3: 1st inversion triad; "C/E"
 - 6/4: 2nd inversion triad; "C/G"
 - 7/5/3: root position 7th chord; "C7"
 - 6/5/3: 1st inversion 7th chord; "C7/E"
 - 6/4/3: 2nd inversion 7th chord; "C7/G"
 - 6/4/2: 3rd inversion 7th chord; "C7/Bb"
- Inversions of course use the same notes as a root position chord, but sound different because of the different bass note; they allow for more variety and most importantly they allow for the bass notes of successive chords to have more of a contour and linear dimension.

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Diatonic Chords: Major Keys

- Diatonic chords are derived from ONLY the notes of a single scale, and are build off of each scale degree.
- When this happens, regardless of the major scale, the chord qualities are the same and are enumerated with Roman numerals.
 - I/C, ii/Dm, iii/Em, IV/F, V/G, vi/Am, vii^o/Bdim

Diatonic Chords: Minor Keys

- In minor keys, the process is the same, but some chords are affected by the harmonic minor mode (marked with an asterisk).
 - i/Cm, ii^o/Ddim, III/Eb, iv/Fm, V^{*}/G, VI/Ab, VII/G, vii^o*/G#dim

Chord Progressions & Voice Leading

- Different styles combine chords in different ways, but the idea of a progression means that the chords are put into a combination where they are moving towards a goal, with a sense of "progress".
- The goal is usually the tonic (I or i) chord, to create a sense of RESOLUTION; the usually way to move into the tonic is from the dominant (V⁽⁷⁾) chord, although the IV (or iv) chord is a gentler way to move/resolve to the tonic.
- Voice leading refers to how the notes of one chord move into the notes of the next chord, usually by small intervals in order to have a sense of smooth (conjunct) movement; sometimes disjunct voice leading is appropriate in order to have more of an "impact" on the texture.

Lead Sheet Notation/Construction

- A lead sheet (a.k.a. "chart"), used to depict the essential elements of a song, most often uses a single melody (& lyrics if applicable) line in a treble clef, with chord symbols written above the staff.
- The formatting and clarity of a lead sheet is extremely important so that a musician can read it easily and efficiently.

The Blues Form

- A short song form (usually 12 bars) that follows the same chord pattern throughout the song. It is in three four-bar subsections. The basic chords (if in the key of C) are:

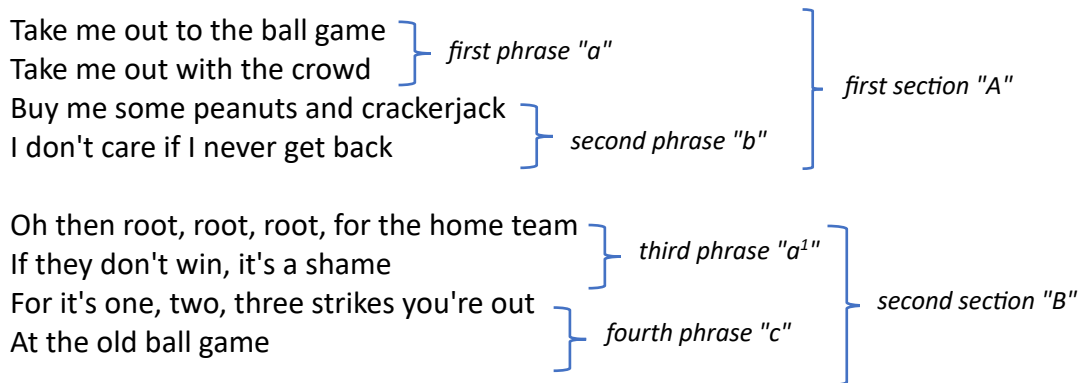
| | | | |
|----------|----------|---|----------|
| I (C) | IV (F) | I | I |
| IV (F) | IV | I | I |
| V (G) | IV | I | V (or I) |

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Song Form & Diagrammatic Representation

- When analyzing and representing the form of a song, we describe larger sections with terms like "verse", "chorus", etc. or we use uppercase Letters ("A", "B", etc.).
- When describing smaller units like phrases, we use lowercase letters.
- We add superscripted numbers to section or phrase letters when something is similar, but not identical to the initial appearance of the phrase/section
- It can be helpful to use a linear diagram to depict the form of a song, as exemplified below:

"Take Me Out to The Ball Game" by Jack Norworth



Its linear diagram would look like this:

