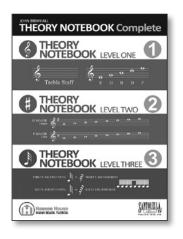
FOREWORD



Most people think of music as an art form, and while this is true, through the study of Music Theory we see that it is much more than that. If we consider the music that we hear to be art, then Music Theory is the language and science of music. The study of Theory begins with simple analysis of basic music elements such as pitch, rhythm, and harmony, then continues on to the very core and make-up of each of these elements to expose the beauty beyond what we simply hear.

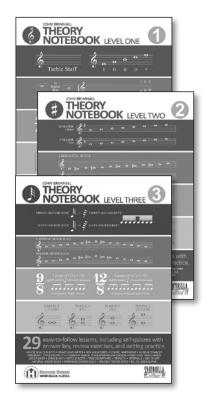
The origin of Music Theory may be traced to the dawn of civilization itself, and later to the ancient people of Mesopotamia, Egypt, China, and India. Evidence suggests that these early people had at least a basic

understanding of the elements of music, which they passed down throughout the eons, often by way of oral transmission. It seems clear that many great cultures throughout the world devoted a significant amount of time and thought to creating and understanding music.

Some of the earliest examples of written music theory were inscribed by the people of Mesopotamia. From these records, Musicologists have been able to reconstruct aspects of these ancient music tonal and tuning systems. These early systems gave birth to the naming and writing of notes, and various music terms including the description of the important intervals (the distance between notes) of the fourth and fifth.

The sacred texts of India contain theoretical discussions of music, including different classes of melodic structure, which included intervals, rules for consonance and dissonance, and other theoretical aspects such as the least perceivable difference between two pitches.

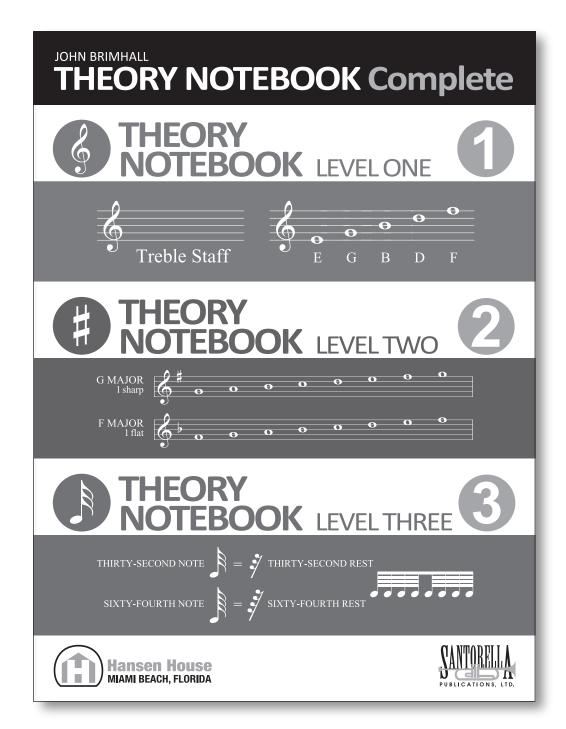
The Greek philosopher and mathematician, Pythagoras, observed that when a hammer struck an anvil, different notes were produced according to the weight of the hammer. Using strings of various lengths, he worked out the mathematical ratios between pitches of different frequencies, including the infinite number of "hidden" tones (called "Overtones") which sound simultaneously with every pitch.



As western music influence spread throughout the many regions of the world from the time of the Middle Ages to the periods which followed, musicians generally adopted Western Theory as the standard, but many other systems still remain in use in various parts of the world today.

The Theory Notebook Series (Books 1, 2, 3, and the Complete) starts at the very beginning and takes the student to a high level of proficiency in many advanced concepts of Music Theory. The lessons within are concise and clear, each giving the student a thorough understanding of the concept at hand. Through carefully chosen lessons and exercises, as well as well-timed reviews and quizzes, steady progress and success is assured for the motivated musician.

The student who completes this series with a firm understanding of these concepts is poised to succeed in most any area of music, be it pure theory, performance, composition, or teaching.



Edited & Engraved by

JONATHON ROBBINS

Executive Producer
TONY SANTORELLA

Graphic Design by CAROLYN M. CONNORS

Marketing Consultant
GAIL HOPKINS KOLEHMA

Level 1

TABLE OF CONTENTS

LEVEL ONE	
Lesso	n 1 • The Staff ϵ
Lesso	n 2 • The Lines of the Treble Staff 7
Lesso	n 3 • The Spaces of the Treble Staff 8
Lesso	n 4 • The Double Bar 9
Lesso	n 5 • The Lines of the Bass Staff
Lesso	n 6 • The Spaces of the Bass Staff
Lesso	n 7 • The Grand Staff
Lesso	n 8 • Writing Clefs and Braces
Lesso	n 9 • Leger Lines
Lesso	n 10 • Review of the Grand Staff
Lesso	n 11 • Notes and Rests
Lesso	n 12 • Writing Notes
Lesso	n 13 • Note and Rest Values
Lesso	n 14 • Relative Note and Rest Values
Lesso	n 15 • Dotted Notes
Lesso	n 16 • The Measure & Time Signatures
Lesso	n 17 • The 3/4 Time Signature
Lesso	n 18 • The 2/4 Time Signature
Lesso	n 19 • Note and Rest Review
Lesso	n 20 • Note Stems
Lesso	n 21 • Half Steps and Sharps
Lesso	n 22 • Flats 27
Lesso	n 23 • More Sharps and Flats 28
Lesso	n 24 • Whole Steps 29
Lesso	n 25 • The Major Scale 30
Lesso	n 26 • Step, Skip, or Repetition
Lesso	n 27 • The Natural Sign & Accidentals
Lesso	n 28 • Writing Rests & Accidentals
Lesso	n 29 • Review Quiz 34
APPENDIX	
ANSW	VER KEYS
	Lessons 1 - 9 96
	Lessons 10 - 17
	Lessons 18 - 20
	Lessons 21 - 29
INDE	

TABLE OF CONTENTS

LEVEL I WO	
Lesson	1 • Review of Pitch
Lesson	n 2 • Review of Relative Values
Lesson	a 3 • Major Scales & Key Signatures, The Sharp Keys 38
Lesson	4 • Major Scales & Key Signatures, The Flat Keys 39
Lesson	5 • Review of Major Key Signatures
Lesson	n 6 • Major Scale Review
Lesson	7 • Spelling & Key Identification
Lesson	8 • The 2/2 & 3/2 Time Signatures 43
Lesson	9 • The 6/8 Time Signature 44
Lesson	n 10 • More about 6/8 Time
Lesson	n 11 • Review of Time Signatures
Lesson	n 12 • Time Signature Quiz
Lesson	n 13 • Ties 48
Lesson	n 14 • Slurs
Lesson	n 15 • The Repeat Sign 50
Lesson	n 16 • 1st & 2nd Endings 51
Lesson	n 17 • Intervals 52
Lesson	n 18 • Harmonic & Melodic Intervals 53
Lesson	n 19 • Major and Minor Thirds 54
Lesson	n 20 • Major and Minor Triads
Lesson	n 21 • Augmented and Diminished Triads 56
Lesson	n 22 • Review of Triads
Lesson	n 23 • Inversion of Triads 58
Lesson	n 24 • Inversion Quiz
Lesson	n 25 • Dynamic Markings 60
Lesson	n 26 • Tempo Markings 61
Lesson	n 27 • The Chromatic Scale 62
Lesson	n 28 • The Circle of Fifths
Lesson	n 29 • Review Quiz 64
APPENDIX	
ANSW	ER KEYS
	Lessons 1 - 7
	Lessons 8 - 16
	Lessons 17 - 22
	Lessons 23 - 29
INDEX	110

TABLE OF CONTENTS

LEVEL THREE	
Lesson 1	• Advanced Leger Lines
Lesson 2	• 32nd & 64th Notes
Lesson 3	• Compound Time Signatures
Lesson 4	• Triplets
Lesson 5	• Advanced Time Signatures
Lesson 6	• Perfect Intervals
Lesson 7	• Major & Minor Intervals
Lesson 8	• Augmented & Diminished Intervals
Lesson 9	• Inversion of Intervals
Lesson 10	• Interval Review
Lesson 11	• Triad Review
Lesson 12	• Triad Inversion Review 77
Lesson 13	• Altering Triads - Part 1 78
Lesson 14	• Altering Triads - Part 2
Lesson 15	• Dominant 7th & Major 7th Chords 80
Lesson 16	• Minor 7th & Diminished 7th Chords 81
Lesson 17	• Advanced Chord Theory Quiz 82
Lesson 18	• Advanced Chord Notation Quiz
Lesson 19	• Review of Major Scales and Keys
Lesson 20	• The Relative Minor
Lesson 21	• Minor Scales
Lesson 22	• The Natural Minor
Lesson 23	• The Harmonic Minor 88
Lesson 24	• The Melodic Minor
Lesson 25	• Circle of Fifths Review 90
Lesson 26	• Scale Review Quiz
Lesson 27	• Repeats
Lesson 28	• Signs and Symbols
Lesson 29	• Review Quiz
APPENDIX	
ANSWER I	KEYS
Less	sons 1 - 9 104
Less	sons 10 - 16
Less	sons 17 - 22
Less	sons 23 - 29
CHORD RE	EFERENCE GUIDE
INDEX	110



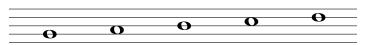
The Staff The Lines of the Treble Staff The Spaces of the Treble Staff The Double Bar The Lines of the Bass Staff The Spaces of the Bass Staff The Grand Staff **Writing Clefs and Braces Leger Lines Review of the Grand Staff Notes and Rests Writing Notes Note and Rest Values Relative Note and Rest Values Dotted Notes** The Measure & Time Signatures The 3/4 Time Signature The 2/4 Time Signature **Note and Rest Review Note Stems** Half Steps and Sharps **Flats More Sharps and Flats Whole Steps** The Major Scale Step, Skip, or Repetition The Natural Sign & Accidentals Writing Rests & Accidentals

Review Quiz

THE STAFF

The STAFF is a group of lines and spaces on which music is written.

NOTES are placed on both the LINES and SPACES of the Staff to indicate PITCH. The higher the Note on the Staff, the higher the Pitch (the sound).



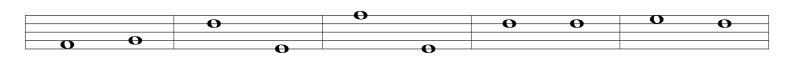
This is a Note on a Line:

This is a Note on a Space:

is higher than one is lower than

is the same as

Indicate whether the second note is higher (H), lower (L), or the same (S) as the first note in each set:



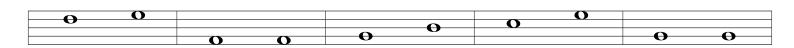
1. _____

2. _____

3. _____

4.

5. _____



6

7. _____

8. _____

9. _____

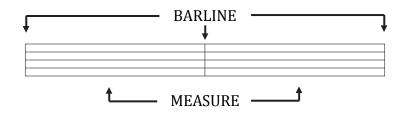
10. _____



THE MEASURE & TIME SIGNATURES

THE MEASURE

Groups of beats are organized on the staff in units called MEASURES. Measures are separated by BARLINES.



TIME SIGNATURES

The grouping of beats into Measures is indicated by the TIME SIGNATURE, which appears at the beginning of each piece of music. The Time Signature contains a top number and a bottom number. The top number of the Time Signature indicates how many beats are contained within each Measure, while the bottom number tells you which kind of note is to receive one beat (or count). Sometimes, an abbreviation is used for some of the more common Time Signatures. Let's start with the Time Signature which you'll see quite often.

THE 4/4 TIME SIGNATURE

The 4/4 Time Signature is commonly referred to as 4/4 Time (pronounced, "four-four time"). Let's take a look at how we interpret the numbers in the 4/4 Time Signature.

44

The top "4" is the number of beats per Measure; there are 4 beats (or counts) in each Measure. The bottom "4" stands for the Quarter Note, so in 4/4 Time the Quarter Note receives one beat.

Here are a few measures written in 4/4 Time with each of the beats counted below the notes:



C = COMMON TIME. This is a frequently used abbreviation for the 4/4 Time Signature.

THE ACCENT SIGN

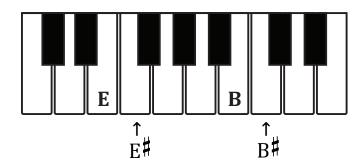
The ACCENT SIGN is place either above or below the note, depending upon where the note is placed on the staff or which direction the stem is pointed.

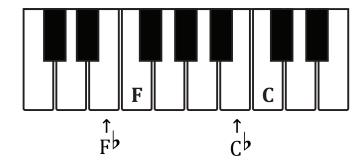
The Accent Sign directs the player to give special emphasis to the note, for example, when playing the piano you should strike the note a little harder. In 4/4 Time it is common to give the 1st beat in each Measure a slight emphasis even if the Accent Sign is not present. This helps to identify the first beat in the Measure.



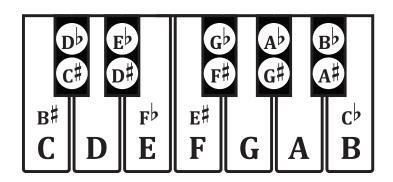
MORE SHARPS AND FLATS

As we have learned, a sharp raises the pitch of a note by one Half Step, while a flat lowers the pitch of a note by one Half Step. On the Piano keyboard, this does not necessarily mean that all sharps and flats are played on the black keys, as you can see below:

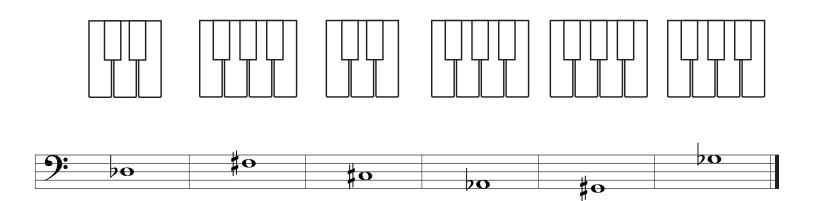




Most notes have two possible names. While some are more common than others, each of the two letter names printed on the same key on the diagram to the right refers to the same note or pitch. Two different note names which sound the same are called ENHARMONIC EQUVALENTS, or simply, ENHARMONICS.



Write the letter names of the following sharped or flatted notes on the line below and darken in the correct black key on the keyboard:





Review of Pitch

Review of Relative Values

Major Scales & Key Signatures, The Sharp Keys

Major Scales & Key Signatures, The Flat Keys

Review of Major Key Signatures

Major Scale Review

Spelling & Key Identification

The 2/2 & 3/2 Time Signatures

The 6/8 Time Signature

More about 6/8 Time

Review of Time Signatures

Time Signature Quiz

Ties

Slurs

The Repeat Sign

1st & 2nd Endings

Intervals

Melodic & Harmonic Intervals

Major and Minor Thirds

Major and Minor Triads

Augmented and Diminished Triads

Review of Triads

Inversion of Triads

Inversion Quiz

Dynamic Markings

Tempo Markings

The Chromatic Scale

The Circle of Fifths

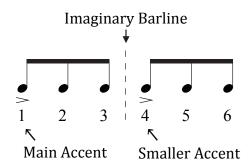
Review Quiz

THE 6/8 TIME SIGNATURE

This new Time Signature has an "8" as the bottom number. Let's take a look at how we interpret this.

There are 6 beats in each measure.
The Eighth Note receives one beat.

6/8 Time is different from the other Time Signatures we have seen so far in that the measure is divided into two equal parts. Think of the measure as having an IMAGINARY BARLINE in the middle. For this reason, you will often see Eighth Notes beamed in groups of three. Generally, the first beat of the measure is given a slight emphasis, while the third beat (the beat after the Imaginary Barline) is given a smaller emphasis. Take a look at the diagram to the right.



RELATIVE NOTE VALUES IN 6/8 TIME

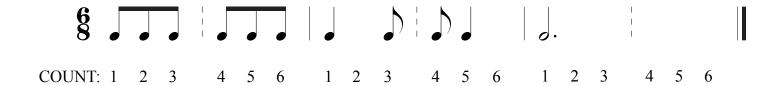


TEMPO & THE IMAGINARY BARLINE

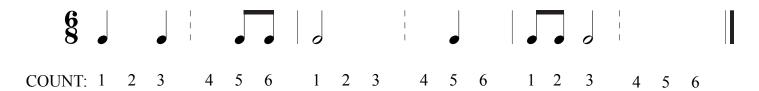
In 6/8 Time, when the Tempo is faster, you can really only feel 2 Beats per Measure. When the piece has a slower Tempo, then you can feel and comfortably count 6 Beats in the Measure. In either case, a note may never be used which extends across the Imaginary Barline. Of course, as with most rules, there is an exception. It is permissible to use a Dotted Half Note, which will fill the entire Measure. Take a look below:

The following measures are correctly notated.

No notes (except the dotted half note) extend across the Imaginary Barline.



The following measures, however, are *NOT* correctly notated. As you can see, the beats for many of the notes extend over the Imaginary Barline.

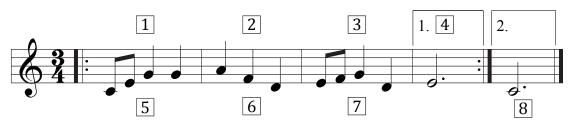


1ST & 2ND ENDINGS

Many times when a passage will be repeated, the last measure on each pass will be different. Rather than having to write the passage twice, it is possible to use a variation of the Repeat Sign which tells you to repeat the passage, but to use a different ending for each pass. This type of Repeat uses a 1ST & 2ND ENDING which clearly notates which measures are to be played at the end of each pass. Consider the following example:



As you can see, measures 1, 2, and 3 are exactly the same as measures 5, 6, and 7. It would be nice to repeat the first 4 measures, but unfortunately the last measure in each group of 4 is different. This problem is easily solved by using the 1st and 2nd Ending Repeat. We simply repeat the 4 measure passage, except that the last measure for each pass is different. Now, take a look at the same line written with a 1st and 2nd Ending:



Here's how the line above is played. We play measures 1 though 4. Now, we get to the repeat sign, which tells us to go back to the nearest Forward Repeat Sign (or the beginning), and play the passage again. However, unlike the basic repeat which we discussed in the previous lesson, this time we skip over the 1st Ending and proceed directly to the 2nd Ending. Compare the measure numbers above with the original passage.

Re-write examples 1 and 2 using a 1st and 2nd ending repeat:



HINT: Try playing each passage to see if they sound the same.

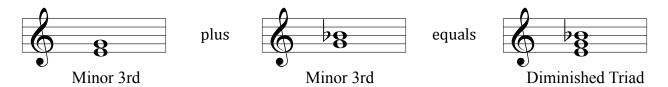
AUGMENTED AND DIMINISHED TRIADS

So far, we've look at two ways in which the Major 3rd and the Minor 3rd can be combined to create a Triad. Since there are actually four different ways to stack these two Intervals, this means that we can create four different types of Triads. The other two combinations create the AUGMENTED and DIMINISHED TRIADS.

An Augmented Triad has a Major 3rd on the Bottom with a Major 3rd on Top



A Diminished Triad has a Minor 3rd on the Bottom with a Minor 3rd on Top



As always, the three notes of an Augmented or Diminished Triad must all be on either lines or spaces.

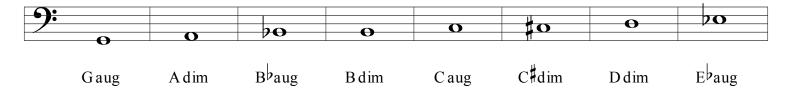
Build an Augmented Triad on each of the supplied notes below:



Build a Diminished Triad on each of the supplied notes below:



Build an Augmented (aug) or Diminished (dim) Triad as indicated below:



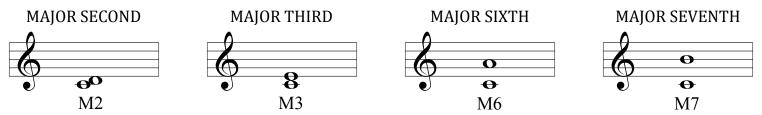


Advanced Leger Lines 32nd & 64th Notes **Compound Time Signatures Triplets Advanced Time Signatures Perfect Intervals Major & Minor Intervals Augmented & Diminished Intervals Inversion of Intervals Interval Review Triad Review Triad Inversion Review Altering Triads** Dominant 7th & Major 7th Chords Minor 7th & Diminished 7th Chords **Advanced Chord Theory Quiz Advanced Chord Notation Quiz Review of Major Scales and Keys** The Relative Minor **Minor Scales** The Natural Minor The Harmonic Minor The Melodic Minor **Circle of Fifths Review Scale Review Quiz Repeats** Signs and Symbols **Review Quiz Scale**

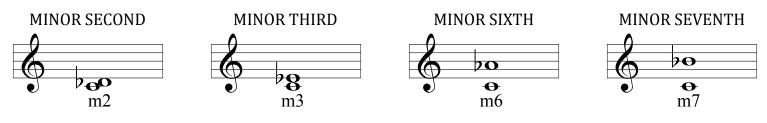
Review Quiz

MAJOR & MINOR INTERVALS

An Interval is a MAJOR INTERVAL if the upper note may be found in the Major Key (or Major Scale) of the lower note. SECONDS, THIRDS, SIXTHS, and SEVENTHS may be Major Intervals.



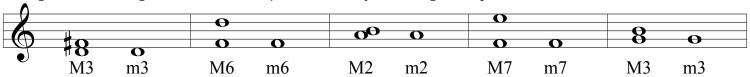
A MINOR INTERVAL is one half step smaller than a Major Interval. This may be accomplished by lowering the top note, or by raising the bottom note, however, the letter names of the notes *must remain the same*. For instance, the Interval from C to E is a Major 3rd. If we lower the note "E" to "E-flat" that Interval becomes a Minor 3rd, but, if we change the note "E" to "D-sharp" that Interval is *not* a Minor Third since we have changed the letter name of the note, and consequently the size of the Interval itself. Just because notes may sound the same, it does not mean that the Interval is the same. We'll talk more about this as we continue.



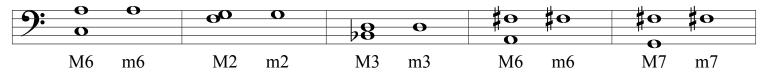
Build the following major intervals above the supplied note:



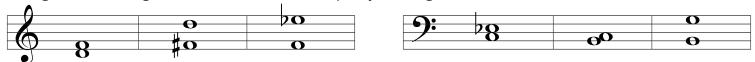
Change the following intervals from major to minor by lowering the top note:



Change the following intervals from major to minor by raising the bottom note:



Change the following intervals from minor to major by altering one of the notes:



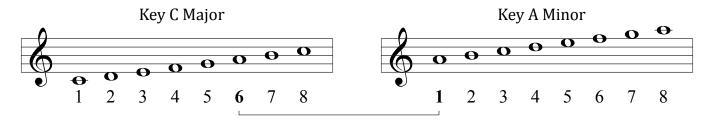
Indicate whether each of the following intervals is major (M), minor(m), or perfect (P):



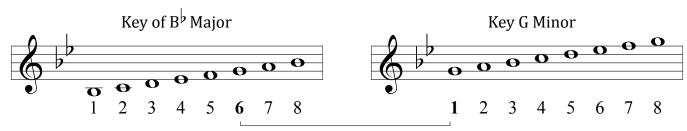
THE RELATIVE MINOR

At this point, you should know all of the Major Keys and Key Signatures quite well. All Key Signatures, however, have two possible keys, the Major Key and its RELATIVE MINOR. A Relative Minor is a scale or key which has the same Key Signature as its RELATIVE MAJOR. The difference between the two scales or keys is its starting note, or TONIC NOTE. In music theory, Tonic refers to the first note, or DEGREE, of the scale which is played according to the Key Signature. It is the tonal center of the key and the Triad based on that note is the most significant chord of the key. Most pieces of music tend to resolve to the Tonic note or chord.

To find the Relative Minor of a Major Key, go the the Sixth Degree of the Major Scale. That note is the starting note of the Relative Minor Scale and the Tonic Note of the Relative Minor Key.



If we begin in the Key of C Major with the C Major Scale and go up to the sixth degree of the scale, we arrive at the note, A, which is the Tonic Note of the Relative Minor. If we build a DIATONIC SCALE (a scale which is played according to the Key Signature) on that note, we end up with the the basic form of the A Minor Scale. We'll discuss minor scales in more detail soon, but right now, let's look at another example of Relative Keys.



In the example above, we can see that the note, G, is the sixth degree of the B-flat Major Scale. That note becomes the Tonic Note of the Relative Minor, so the Relative Minor of B-flat Major is G Minor.

Identify the following minor key signatures:

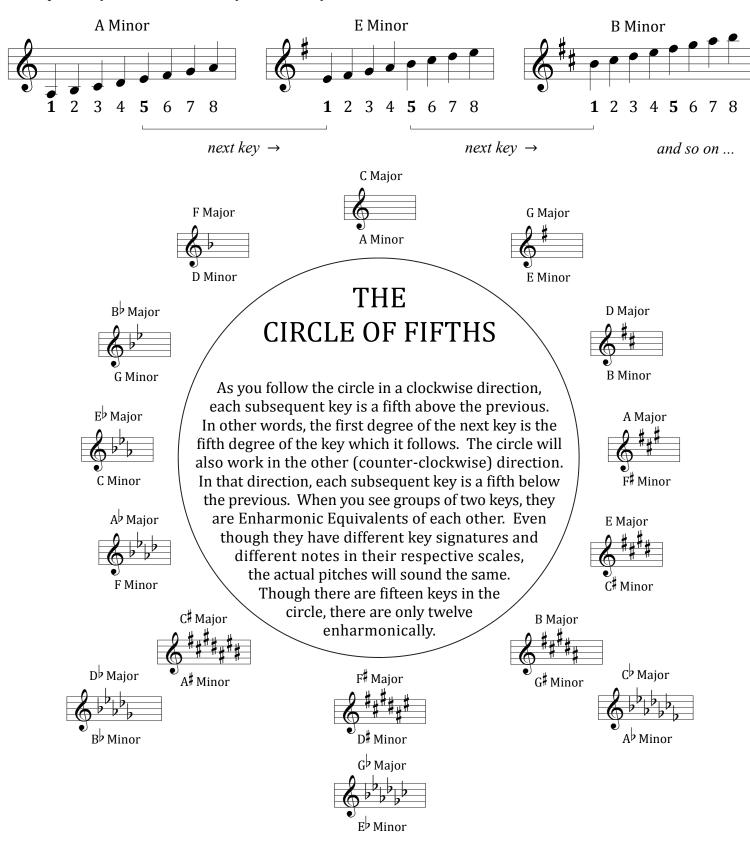


Write the following minor key signatures on the staff:



CIRCLE OF FIFTHS REVIEW

Do you remember when we discussed the Circle of Fifths in the Major Keys? Since each Relative Minor is based on the Sixth Degree of its Relative Major Scale, the Circle of Fifths also works with all of the Minor Keys, as well. If you progress around the circle, you can see that each Major Key, along with its Relative Minor which shares the same Key Signature, is a Perfect Fifth above the previous key. You'll also remember that in the opposite direction, each key is a Perfect Fifth below the previous key. The Circle of Fifths is an important concept, so if you need to refresh your memory, take a moment to review the text inside the circle below.



APPENDIX

ANSWER RE15	
LEVEL 1 • LESSONS 1 - 9)E
LEVEL 1 • LESSONS 10 - 17)7
LEVEL 1 • LESSONS 18 - 20)8
LEVEL 1 • LESSONS 21 - 29)9
LEVEL 2 • LESSONS 1 - 7)C
LEVEL 2 • LESSONS 8 - 16)1
LEVEL 2 • LESSONS 17 - 22)2
LEVEL 2 • LESSONS 23 - 29)3
LEVEL 3 • LESSONS 1 - 9)4
LEVEL 3 • LESSONS 10 - 16)5
LEVEL 3 • LESSONS 17 - 22)6
LEVEL 3 • LESSONS 23 - 29)7
CHORD REFERENCE GUIDE10	3(
INDFX 11	10

Level 2

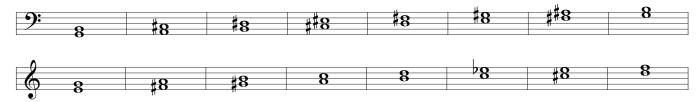
ANSWER KEY

Lesson 17. 4th, 2nd, 5th, 6th, 7th, 3rd 5th, 6th, 3rd, 4th, 4th, 7th

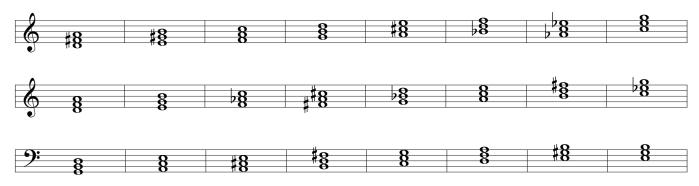
Lesson 18.



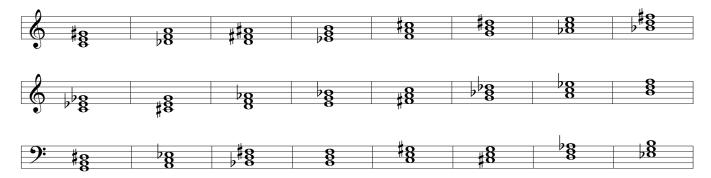
Lesson 19. m3, m3, M3, m3, m3, m3, m3



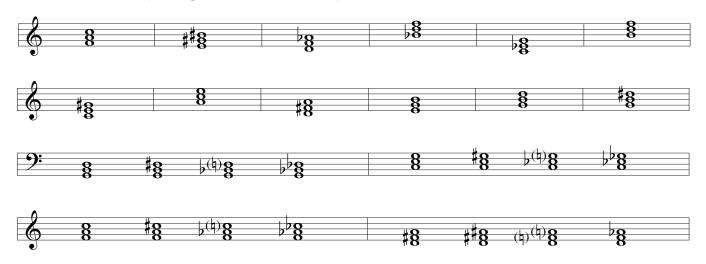
Lesson 20.



Lesson 21.

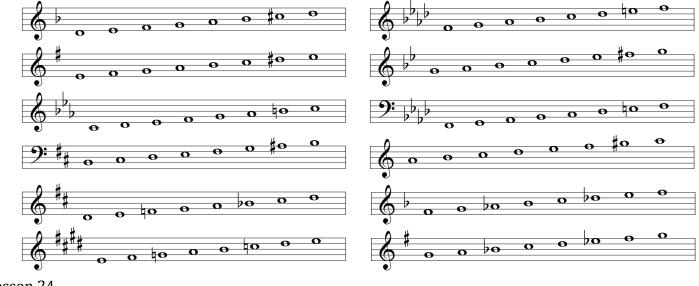


Lesson 22. G maj, A min, B maj, B dim, C aug, D min D min, E maj, F aug, F # dim, G min, A maj

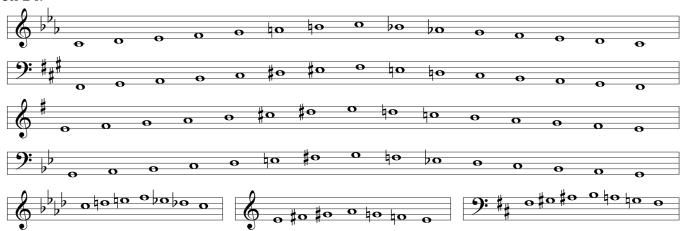


ANSWER KEY

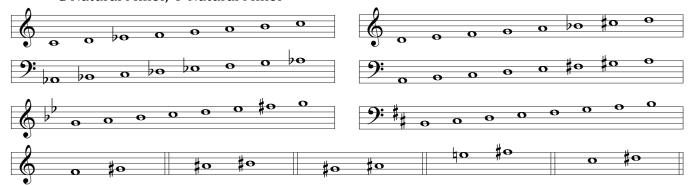
Lesson 23.



Lesson 24.



Lesson 26. A Major, F#Natural Minor G Natural Minor, F Natural Minor



B Harmonic Minor, A Melodic Minor, D Major, D Harmonic Minor or D Melodic Minor

Lesson 27. 1. Fine, 2. end, $3. \oplus$, 4. beginning.



Lesson 28. 1. b, 2. g, 3. e, 4. c, 5. h, 6. d, 7. f, 8. a.

Lesson 29. 1. x, 2. p, 3. f, 4. j, 5. o, 6. k, 7. n, 8. d, 9. s, 10. r 11. g, 12. q, 13. b, 14. a, 15. h, 16. t, 17. l, 18. c 19. i, 20. y, 21. z, 22. u, 23. v, 24. w, 25. e, 26. m

INDEX

1st Inversion	Compound Time Signature 6	68
2nd Inversion 58	Compound Triple Meter	58
2/2 Time	Crescendo 6	50
2/4 Time	Cut Time 4	43
3/2 Time	D.C. (Da Capo)	€
3/4 Time	D.C. al Coda) 2
3/8 Time	D.C. al Fine	€
32nd Note 67	D.S. (Dal Segno)	€
32nd Rest 67	D.S. al Coda	€
4/4 Time	D.S. al Fine) 2
5/4 Time	Decrescendo6	50
6/8 Time	Degree 63, 8	35
64th Note 67	Diatonic Scale 8	35
64th Rest 67	Diminished Interval 7	73
7/4 Time	Diminished Seventh Chord 8	31
Accelerando 61	Diminished Triad 5	56
Accent 21, 93	Diminuendo	50
Accidental	Dominant Seventh Chord 8	30
Adagio 61	Dot 2	20
Allegro 61	Dotted Note	20
Andante 61	Double Bar	9
Augmentation Dot	Double-Flat 8	31
Augmented Interval	Double-Sharp 8	31
Augmented Triad 56	Dynamics 6	50
Barline	Eighth Note 1	16
Bass Clef	Eighth Rest	16
Bass Staff	Endings 5	51
Beam	Enharmonic	75
Beat	Fermata 9	€3
Brace	Fine 9) 2
Chord Notation 80	Flats27, 2	28
Chord Suffix 80	Forte 6	50
Chord Symbol 80	Fortissimo 6	50
Chords 54	Grand Staff 12, 3	36
Chromatic Scale 62	Grave 6	51
Circle of Fifths	Half Note	16
Coda 92	Half Rest 1	16
Common Time	Half Step 2	26
Compound Duple Meter 68	Harmonic Interval 5	53
Compound Meter	Harmonic Minor86, 8	38
Compound Quadruple Meter 68	Imaginary Barline 4	14

INDEX

Interval 52, 71, 72, 73, 75	Perfect Interval 71
Inversion (Chords)	Perfect Octave
Inversion (Intervals)	Perfect Unison
Key Signature 32, 38, 39, 40, 84	Phrase
Largo	Pianissimo 60
Legato	Piano
Leger Line	Pitch 6, 36
Lento	Prestissimo
Major Interval	Presto
Major Scale	Quarter Note
Major Second	Quarter Rest
Major Seventh	Relative Major85
Major Seventh Chord 80	Relative Minor85
Major Sixth	Repeat Sign
Major Third 54, 72	Repeat Symbols
Major Triad 55	Rest
Measure	Ritardando
Melodic Interval 53	Root Position
Melodic Minor	Scale
Meter	Seventh Chord
Mezzo Forte	Sharps
Mezzo Piano	Simple Meter
Middle C	Sixteenth Note
Minor Interval	Sixteenth Rest
Minor Scale 85, 86, 87, 88, 89	Slur 49, 93
Minor Second	Staccato
Minor Seventh	Staff6
Minor Seventh Chord 81	Stem
Minor Sixth	Tempo
Minor Third	Tie 48
Minor Triad 55	Time Signature 21, 43, 44, 46, 68, 70
Moderato	Tonic
Natural Minor	Treble Clef
Natural Sign 32	Treble Staff
Note 6, 16, 18, 19, 20, 25, 36, 37	Triad 55, 56, 58, 76, 78, 79
Note Head	Triplet
Octava 93	Unison 53
Octave 53	Vivace
Parallel Key87	Whole Note
Perfect Fifth 71	Whole Rest
Perfect Fourth 71	Whole Step