1. PITCH NOTATION

Staff Five lines and four spaces, numbered from bottom and upward, used to notate pitches:

Staff degree A line or space on the staff identified by one of the letters A, B, C, D, E, F, G.

Grand staff The combination of two staves, treble and bass, used to indicate a wide range of pitches.

Treble clef A symbol establishing G above middle C on the second line of the staff.
or G-clef

Bass clef A symbol establishing F below middle C on the fourth line of the staff.
or F-clef

Ledger line A short line above or below the staff used to extend the range of pitches.

Accidental A sign used to alter the pitch of a given staff degree.

Sharp (♯) raises the pitch by a half step
Flat (♭) lowers the pitch by a half step
Natural (♮) cancels the influence of a sharp or flat

2. NOTE AND REST VALUES

Duration The length of time assigned to a note or a rest.

- whole note
- half note
- quarter note
- eighth note
- sixteenth note
- thirty-second note

- whole rest
- half rest
- quarter rest
- eighth rest
- sixteenth rest
- thirty-second rest

Relative duration The following are examples of the relative duration of note values (rest values are comparable):

Triplet A 3-to-1 instead of a 2-to-1 relationship of note values:

- = \( \frac{3}{4} \)
- = \( \frac{3}{8} \)
- = \( \frac{3}{16} \)

Dotted notes and rests A dot adds half the value to whatever note or rest that it follows:

Dotted notes
- = +
- = +
- = +
- = +

Dotted rests
- = +
- = +
- = +
- = +

Tie A slur used to connect two tones of the same pitch, which prolongs the time value of the first note by the amount indicated by the second note:
3. METER AND RHYTHM

**Beat**  The underlying pulse of the music upon which the rhythm is organized.

**Meter**  The systematic grouping of beats resulting from accenting certain beats.

**Bar lines**  Vertical lines across the staff to indicate metric groupings.

**Measure**  One unit of a metric grouping between two bar lines.

**Meter signature**  Indicates the kind of accent grouping and the duration of beat units. The upper number signifies the number of beats in each measure and the lower number indicates what kind of note value (\(\frac{2}{4}\), \(\frac{3}{4}\)) should receive one beat.

**Simple meters**

2/4 indicates that there are two beats to the measure and that a quarter note gets one beat (\(\frac{2}{4}\)):

\[
\begin{array}{cccc}
1 & 2 & 1 & 2 \\
\end{array}
\]

2/2 or \(\frac{\text{C}}{2}\) (alla breve) indicates two beats to the measure and that a half note gets one beat (\(\frac{3}{4}\)):

\[
\begin{array}{cccc}
1 & 2 & 1 & 2 \\
\end{array}
\]

**TRIPLE METER**  Three beats to each measure.

3/8 indicates three beats to the measure and that an eighth note gets one beat (\(\frac{3}{8}\)):

\[
\begin{array}{cccc}
1 & 2 & 3 & 1 & 2 & 3 \\
\end{array}
\]

3/4 indicates three beats to the measure and that a quarter note gets one beat (\(\frac{3}{4}\)):

\[
\begin{array}{cccc}
1 & 2 & 3 & 1 & 2 & 3 \\
\end{array}
\]

**QUADRUPLE METER**  Four beats to each measure.

4/4 or C indicates four beats to the measure and that a quarter note gets one beat (\(\frac{4}{4}\)):

\[
\begin{array}{cccc}
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 \\
\end{array}
\]

4/16 indicates four beats to a measure and that a sixteenth note gets one beat (\(\frac{4}{16}\)):

\[
\begin{array}{cccc}
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 \\
\end{array}
\]
Compound meters

**DUPLEX METER** Two accent groupings to each measure.
6/8 indicates that there are six beats to the measure with an accent on 1 and 4 and that an eighth note gets one beat (\(\text{\textfrac{6}{8}}\)):

\[
\begin{array}{cccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 1 & 2 & 3 & 4 & 5 & 6 \\
\end{array}
\]

6/8 may also indicate two beats to the measure and that a dotted quarter note gets one beat (\(\text{\textfrac{\textbullet}{\textfrac{8}{8}}\}):

\[
\begin{array}{cccc}
1 & 2 & 1 & 2 \\
\end{array}
\]

**TRIPLE METER** Three accent groupings to each measure.
9/8 usually indicates three beats to the measure and that a dotted quarter note gets one beat (\(\text{\textfrac{9}{8}}\)):

\[
\begin{array}{cccccccc}
1 & 2 & 3 & 1 & 2 & 3 \\
\end{array}
\]

**QUADRUPLE METER** Four accent groupings to each measure.
12/8 usually indicates four beats to the measure and that a dotted quarter note gets one beat (\(\text{\textfrac{12}{8}}\)):

\[
\begin{array}{cccccccc}
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 \\
\end{array}
\]

**Combination** Meters made up of mixed simple meters.
5/4 indicates five beats to the measure and that a quarter note gets one beat (\(\text{\textfrac{5}{4}}\)):

\[
\begin{array}{cccc}
1 & 2 & 3 & 4 & 5 \\
\end{array}
\]

\[
\mathrm{or}
\begin{array}{cccc}
1 & 2 & 3 & 4 & 5 \\
\end{array}
\]

7/4 indicates seven beats to the measure and that a quarter note gets one beat (\(\text{\textfrac{7}{4}}\)):

\[
\begin{array}{cccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 \\
\end{array}
\]

\[
\mathrm{or}
\begin{array}{cccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 \\
\end{array}
\]

**Rhythm** The patterned movement of tones related to, but independent of, the metric structure. Rhythmic patterns may be short or lengthy.

**RHYTHM OF THE BEAT** The accented grouping of beats.
**RHYTHM OF THE MELODY** The rhythmic pattern of melody.

**Syncopation** The shifting of the accent from its normal position within the measure:

\[
\begin{array}{cccccccccccc}
\frac{2}{4} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} \\
\frac{3}{4} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} \\
\frac{4}{4} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} & \text{\textbullet} \\
\end{array}
\]
4. INTERVALS, SCALES, AND CHORDS

Interval The distance between two pitches, described in terms of the number of staff degrees included:

prime second third fourth fifth sixth seventh octave
(unison)

HALF STEP The smallest interval in a scale, as represented by the distance between two consecutive keys, whether white or black, on the piano keyboard.

WHOLE STEP An interval including two half steps.

PERFECT INTERVALS Prime (unison), fourth, fifth, and octave.

MAJOR INTERVALS Second, third, sixth, and seventh.

MINOR INTERVAL One half step smaller than a major interval.

DIMINISHED INTERVAL One half step smaller than a minor interval.

AUGMENTED INTERVAL One half step larger than a major interval.

INVERTED INTERVALS Primes become octaves, fourths become fifths, octaves become primes, seconds become sevenths, thirds become sixths, sixths become thirds, and sevenths become seconds. Major intervals become minor, minor become major, perfect intervals remain perfect.

Scale A group of tones arranged in a particular pattern of whole and half steps.

DIATONIC SCALE A group of eight tones arranged consecutively on different staff degrees, from low to high.

MAJOR SCALE A diatonic scale arranged in the following pattern:

whole step whole step half step whole step whole step whole step half step whole step whole step half step whole step half step

NATURAL MINOR SCALE A diatonic scale arranged in the following pattern:

whole step half step whole step whole step half step whole step whole step

HARMONIC MINOR SCALE The natural minor scale with the seventh step raised:

whole step half step whole step whole step half step 1½ step half step whole step whole step half step whole step half step whole step
MELODIC MINOR SCALE  The natural minor scale with the sixth and seventh steps raised a half step ascending and unaltered descending:

RELATIVE MINOR SCALE  A minor scale with the same key signature as a major scale, like:

PENTATONIC SCALE  A five-tone scale; some common patterns are:

WHOLE-TONE SCALE  A scale of six tones, all one whole step apart:

CHROMATIC SCALE  A scale of twelve tones all one half step apart:

(Sharps are used in the ascending scale and flats in the descending scale.)

KEY CENTER  The tone on which a scale is built.

KEY SIGNATURE  The sharps or flats placed on the staff following the clef to designate the key center (tonic) and to alter the pitches on the staff degrees to provide the correct arrangement of whole and half steps:
SCALE SYLLABLES  Italian names for the tones in a major scale:

\[
\begin{array}{cccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
do & re & mi & fa & so & la & ti & do \\
\end{array}
\]

Syllables for the chromatic scale are as follows:

**Ascending:**

\[
\begin{array}{cccccccccccc}
do & di & re & vi & mi & fa & fi & so & si & la & li & ti & do \\
\end{array}
\]

**Descending:**

\[
\begin{array}{cccccccccccc}
do & li & le & la & le & so & se & fa & mi & me & re & rah & do \\
\end{array}
\]

TWELVE-TONE ROW  Not a scale, but a distinctive pattern of the twelve tones of the chromatic scale created by a composer as the basis of a specific composition. Example:

\[
\begin{array}{cccccccccccccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 9 & 10 & 11 & 12 \\
\end{array}
\]

**Triad**  A chord of three tones built in thirds.

**MAJOR TRIAD**  A triad in which the lower third is a major third and the upper third is a minor third.

**MINOR TRIAD**  A triad in which the lower third is a minor third and the upper third is a major third.

**DIMINISHED TRIAD**  A triad containing two minor thirds.

**AUGMENTED TRIAD**  A triad containing two major thirds.

**TRIADS OF C-MAJOR SCALE**  Classified as to quality, number, and chord name:

\[
\begin{array}{cccccccc}
\text{tonic} & \text{supertonic} & \text{mediant} & \text{subdominant} & \text{dominant} & \text{submediant} & \text{leading tone} \\
I & II & III & IV & V & VI & VII \\
\end{array}
\]

**Chord root**  The tone upon which a chord is built.

**Seventh chord**  A four-tone chord built in thirds. The most commonly used seventh chord is the one built on the fifth step of the scale, the *dominant seventh*:

\[
\begin{array}{cccccccc}
\end{array}
\]
**Chord inversion**  Arranging a chord so that a tone other than the root becomes the lowest tone:

- Root position
- First inversion
- Second inversion

**Chord progression**  The movement from one chord to another. A common chord progression, utilizing inverted chords, is, in the key of C:

- I
- IV
- I
- V₇
- I

*Note:* This arrangement of chord tones is often used for left-hand piano chording. The D of the V₇ chord is not needed for its aural identification.