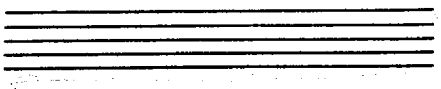
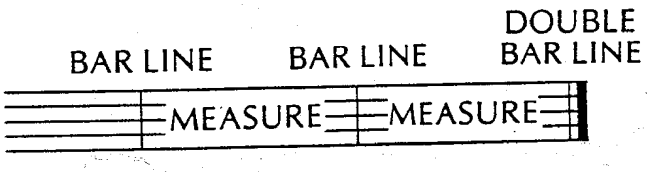
I. PITCH

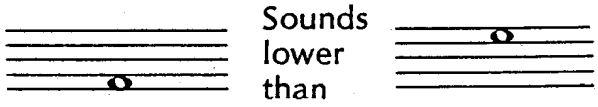
A. Music is written on a ***staff*** having five lines and four spaces between those lines.



B. The staff is divided into equal parts called ***measures.*** The vertical lines which separate the staff into measures are ***bar lines.***



C. Musical sounds are represented by the position of the notes on the staff. Notes on the higher lines and spaces are higher in ***pitch*** than notes on the lower lines and spaces.

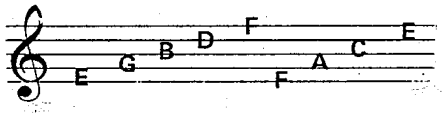


1. The notes are named after the first seven letters of the alphabet. **A B C D E F G**

D. The ***treble*** or ***G clef*** looks like this: It establishes the note **G** note on the second line of the ***treble staff***

1. Notes on the treble clef lines are:
   E G B D F.

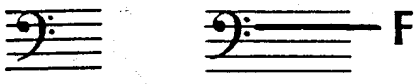
   Notes on the treble clef spaces are:
   F A C E.



   A memory association aid for the notes on the lines are:
   Every Good Boy Does Fine

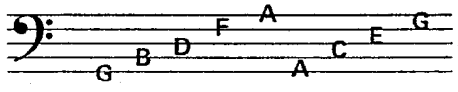
   The notes on the spaces spell the word **FACE.**

E. The ***bass clef*** looks like this: It establishes the note **F** on the fourth line of the ***bass staff.***



1. Notes on the bass clef lines are:
   G B D F A.

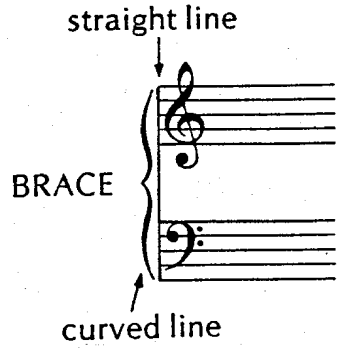
   Notes on the bass clef spaces are:
   A C E G.



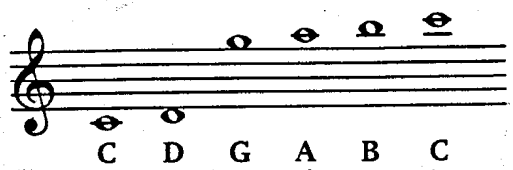
   A memory association aid for the notes on the lines are:
   Good Boys Do Fine Always.

   To remember the notes on the spaces:
   All Cows Eat Grass.

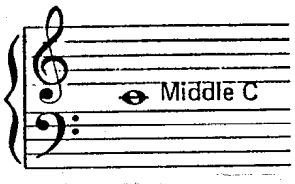
F. The treble and bass clefs can be joined by a brace which consists of a straight line and a curved line. The combined staves are called the ***grand staff***.



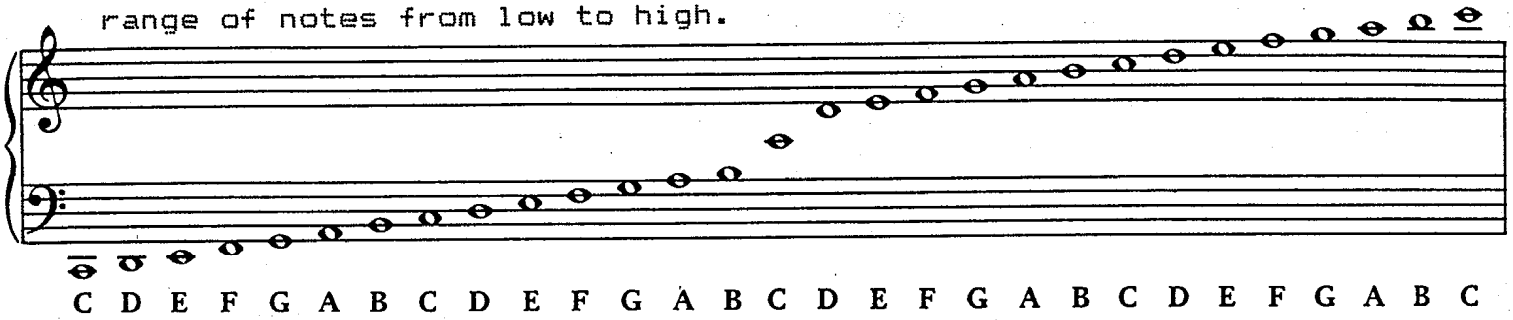
G. A ledger line is a small line which is added above or below the staff to extend it in either direction.



1. The note middle **C** is on the ledger line that joins the treble and bass staves.

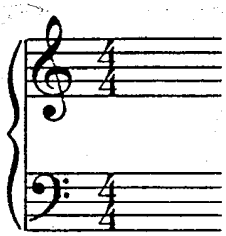


H. Below is a grand staff with ledger lines, encompassing a wide range of notes from low to high.



II. TIME SIGNATURE, NOTE AND REST VALUES

A. ***Time signature*** is the name given to numbers which appear in the form of a fraction at the beginning of a piece of music.



1. The top number shows the number of beats in a measure.

2. The bottom number shows what kind of note gets one beat.

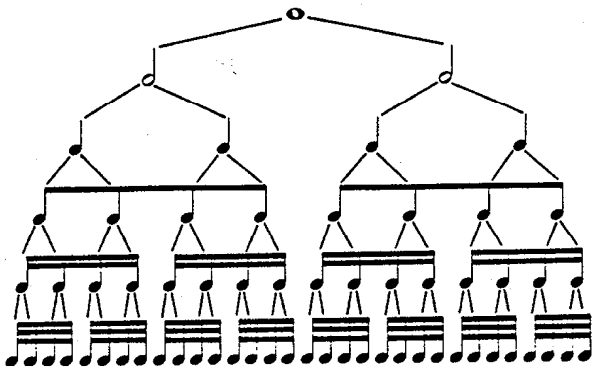
B. The duration of notes follows a system of relative values. The illustration below shows the note symbols and their logical subdivisions.

NOTES

The symbols used to write music.

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

NOTE RELATIONSHIPS



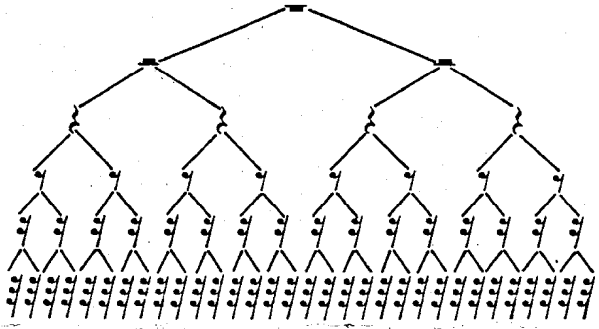
C. The duration of rests follows the same system of relative values. Below is an illustration of their symbols and logical subdivisions.

RESTS

The symbols that indicate silence.

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

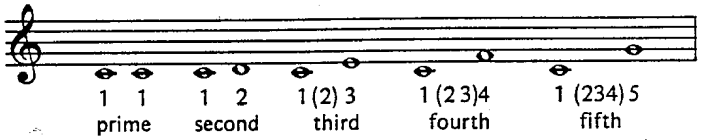
REST RELATIONSHIPS



III. INTERVALS, SHARPS AND FLATS

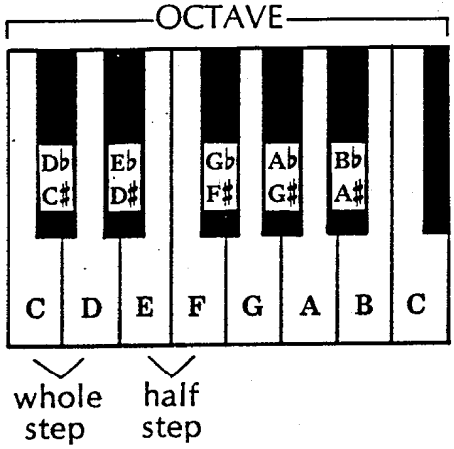
A. The keys on a piano are an excellent visual example in understanding the relationship of notes and ***intervals***. We will be speaking of intervals in terms of combinations of ***whole steps*** and ***half steps*** and using ***sharps*** and ***flats*** to change the pitch of a note.

B. An interval is the distance between two notes. Intervals are always counted from the lower note to the higher one with the lower note being counted as one. The distance between **C** and **D** is a whole step. The interval from **C** to **D** is a second. (**C** is one; to **D** is 2)



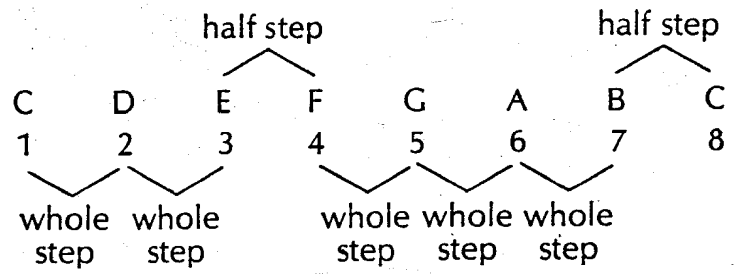
C. A sharp sign raises the pitch of a note a half step. If we begin on **C** and go up to the adjacent key the distance between them is a half step giving us the note **C#.**

D. A flat sign lowers the pitch of a note a half step. If we begin on **D** and go down to the adjacent key which is one half step we have the note **Db.**



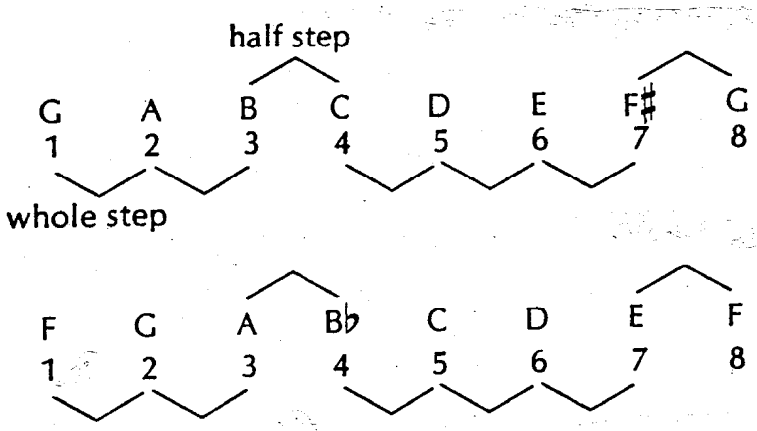
IV. SCALES

A. A ***scale*** is a series of consecutive tones proceeding by half steps or by a combination of half and whole steps. We will be dealing primarily with a ***major scale*** in this workshop. The major scale consists of eight consecutive notes built on the following formula of whole and half steps:



B. A major scale will always consist of whole steps with half steps between the third and fourth and seventh and eighth notes of the scale.

C. You can play a major scale starting on any note by using sharps or flats to maintain this formula. The first scale below starts on the note **G** but has an **F#** to stay within the formula. The second scale starts on **F** and has a **Bb**.



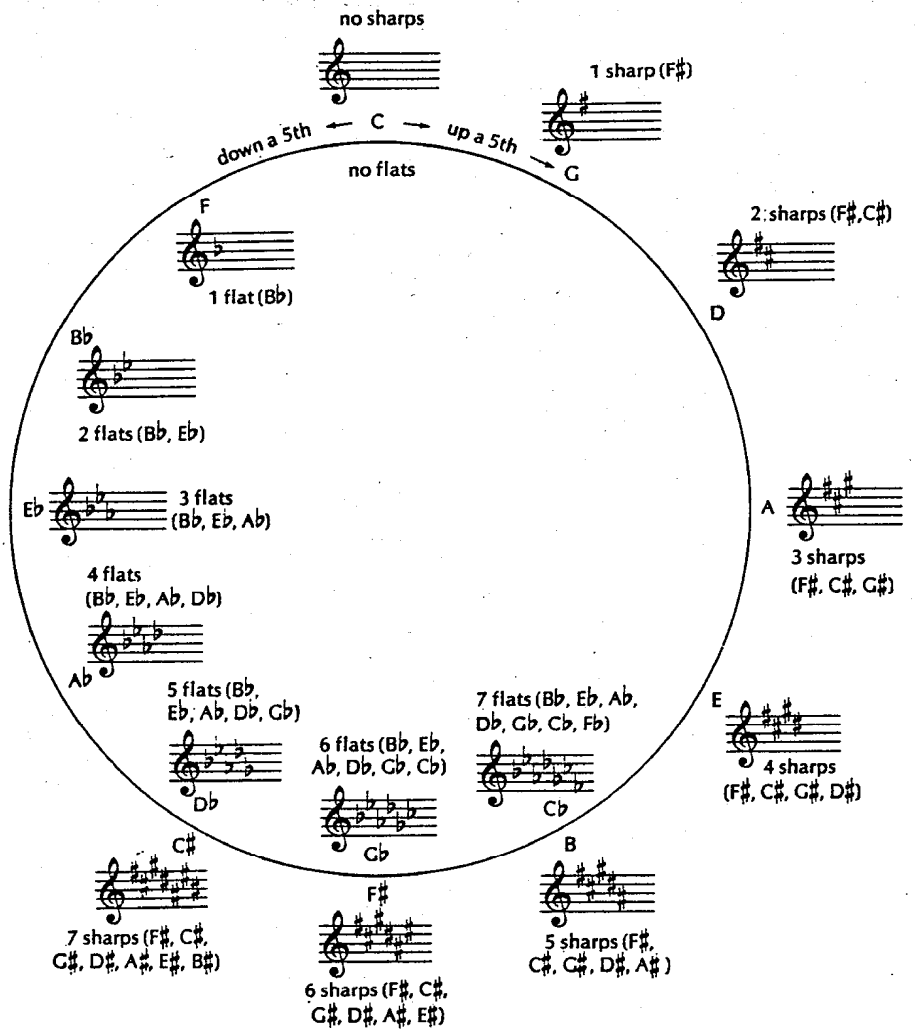
V. KEY SIGNATURES

A. In written music sharps and flats are indicated at the beginning of a composition. This is called the ***key signature***. It tells you which notes are sharp or flat throughout the composition. Each key will consist of a certain number of sharps or flats with the exception of the key of **C** which has no sharps or flats.

B. Keys are related by fifths. If you start on **C** (no sharps or flats) and go up the scale five notes we come to the note **G** whose key signature has one sharp. Counting up five more notes brings us to **D** whose key signature has two sharps. This pattern continues throughout all the sharp keys. The procedure is reversed for all the flat keys. If we start on **C** and go down the scale five notes we come to the note **F** whose key signature has one flat.

C. This pattern is referred to as the **circle (or cycle) of fifths.** The illustration below is a visual example of the circle of fifths for all the major keys.

CIRCLE OF FIFTHS
ALL MAJOR KEYS



The following keys are enharmonic equivalents: D♭ & C♯, G♭ & F♯, C♭ & B. They sound the same but are spelled differently.

This is a very useful diagram and it is helpful to memorize the major key signatures.

VI. CHORDS

A. A ***chord*** is three or more notes sounded together. The simplest form of a chord is a ***triad***. A triad is constructed by starting on any note and adding the notes a third and a fifth above that note. The starting note is called the ***root*** and the other notes are called the ***third*** and ***fifth*** respectively.

B. All the chords found in a key are constructed by using each note of the scale as the root of a chord and adding the third and fifth above it to create a triad. Below is a chart showing how the **C**, **F**, and **G** chords are built in the key of **C**.

1		**2**	**3**	**4**	**5**	**6**	**7**	**8**			**1**	**3**	**5**
C as the root	D	***E***	F	***G***	A	B	C	is the **C** chord:			**C**	**E**	**G**
F as the root	G	***A***	B	***C***	D	E	F	is the **F** chord:			**F**	**A**	**C**
G as the root	A	***B***	C	***D***	E	F	G	is the **G** chord:			**G**	**B**	**D**

VII. CHORD PROGRESSIONS

A. The movement from one chord to another is called a ***chord progression***.

B. Each chord in a progression has a particular feeling, usually being ***stability***, ***tension***, and ***resolve***. The three chords that commonly create these feelings are called the **I**, **IV**, and **V** chords. (Chords are usually shown using Roman Numerals)

C. These three principle chords collectively contain all seven notes of the scale which are the same notes that make up the melody. This allows you to play the chords as a backup to the melody.

D. In the key of **C** the **I** **IV** and **V** chords are **C** **F** and **G**.

I	**C**	Central and final chord
II	D	
III	E	
IV	**F**	Usually moves to the **V** chord.
V	**G**	Usually resolves back to the **I** chord.
VI	A	
VII	B	

VIII. TRANSPOSITION

A. If you know a tune in the key of **G** but a friend knows it in **D** the method of changing the progression from **G** to **D** is called ***transposition.*** This is a fairly simple procedure once you understand the concept involved.

B. A chord progression will follow a certain pattern of intervals in one key that will be the same pattern of intervals in another key. If the chord progression in a tune is **I IV V I** in the key of **G** the chord progression in the key of **D** would also be **I IV V I.**

C. In the key of **G** the **I IV** and **V** chords are **G C** and **D.** In the key of **D** the **I IV** and **V** chords are **D G** and **A.** To transpose from **G** to **D** you could line up each chord name with its interval number:

	I	II	III	**IV**	**V**	VI	VII
Transposing from **G:**	**G**	A	B	**C**	**D**	E	F#
Transposing to **D:**	**D**	E	F#	**G**	**A**	B	C#

Each time you would have played a **G** chord it will be a **D,** a **C** chord will be a **G,** and a **D** chord will be an **A.**

D. This method will apply to transposing any progression, no matter how complicated it is because all the intervals between the chords will transpose proportionally from one key to the other.

E. The same concept for transposing chords will apply to transposing melody lines. The notes in the melody in one key will transpose to another key with the same intervals between each note.

F. To transpose a melody from the key of **G** to the key of **D,** write out the **G** major scale and assign a number to each note starting on **G** as number one. Write these numbers above the scale then write the **D** scale below it. This will show you which notes in the key of **D** correspond to the notes in the key of **G.**

	1	2	3	4	5	6	7
Key transposing from:	**G**	**A**	**B**	**C**	**D**	**E**	**F#**
Key transposing to:	**D**	**E**	**F#**	**G**	**A**	**B**	**C#**

G. There are several ways to transpose from one key to another. You can purchase a transposition wheel or slide rule type of device from music stores or from magazine ads.

IX. SUMMARY

A. Below is a sample piece of music in the key of **G** that illustrates the basic elements of written music which we have covered in this workshop. Below that is a grand staff with the key signature of **D**. It is left blank so that you can use the methods described to transpose the chord progression and the melody.