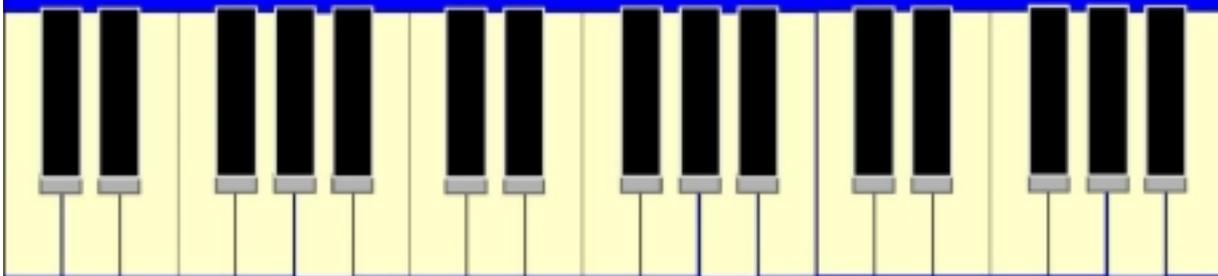


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Music Theory

# All Aspects of **ROCK & JAZZ**

A-Play



## Music Theory



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# A-Play Basic Music Theory

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# General Introduction

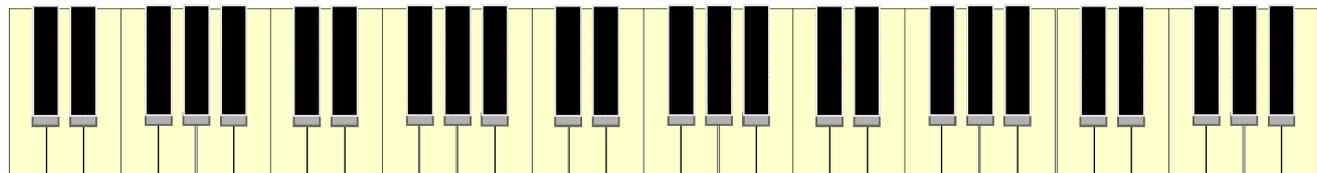
Writing down notes is as old as the alphabet. The ancient Greeks used accents and special music symbols over the text, so that the singer (and the composer) could remember the tune. But during the chaotic centuries after the fall of the Roman empire, the knowledge of writing down notes was lost.

In the late 9<sup>th</sup> century, the church reinvented note writing. The first notes were accents showing a rise or a fall in the pitch, just like the old Greek notes. But in the 14<sup>th</sup> century, the note lines and rhythm notation were added, and in the 15<sup>th</sup> century, the notes looked almost as they do today.

## THE NOTES ON THE PIANO

### Black Keys

C# D#	F# G# A#										
Db Eb	Gb Ab Bb										



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 A B

### White Keys



Here is the keyboard and the positions of the keys. The names of the notes, scales and other new subjects are described later in this chapter.

# The Note Symbols

The letters of the musical alphabet are called notes and rests. In the following sections you will find all the common notes and how their forms change according to the musical structure.

## NOTES AND RESTS

**Duration** The two main types of note symbols are the note and the rest. A note symbol is at the same time showing pitch and duration, i.e. how long the note sounds. The rest has a duration like the note, but in this case the duration of a pause, a "hole" in the music. The following durations are the most common:

Note	Rest	Duration	Name
		1/1 note	Whole note
		1/2 note	Half note
		1/4 note	Quarter note
		1/8 note	Eight note
		1/16 note	Sixteenth note
		1/32 note	Thirty seventh note

## DOTTED NOTES

**Dotted Notes** are used for various purposes, for example  $\text{♩.}$  or  $\text{6/8 } \text{♩.}$  just to mention a two examples. By placing 1 or two dots after a note or a rest, the note is prolonged, as follows:

Written	Duration	Written	Duration
1 dot	Add 1/2 of the note value	2 dots	Add 1/2 1/4 of the note value



## STROKES AND BEAMS

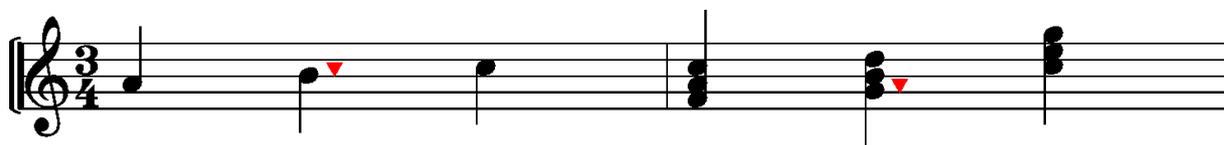
**Strokes** Note values smaller than 1/4 are written with strokes (“flags”).

**Beams** Groups of notes connected with beams.

Strokes	Beams
---------	-------



**Stems** The position of the stems turn around the middle line in the note system. Single notes and chords have different turning points.

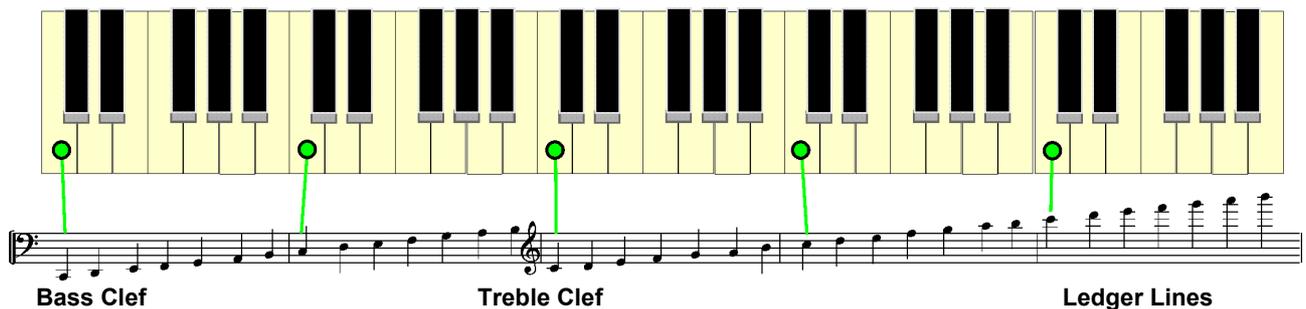


1. The stem is repositioned and turned after the turning point ▼.
2. In Chords, the direction of the stems are decided by the lowest note ▼.

# Pitch

Each instrument has its own system with 5 base lines. Some instrument playing many notes at the same time, for example the piano or the organ, have two or more connected systems. The systems are enlarged with ledger lines and octave signs.

## NOTE LINES AND CLEFS



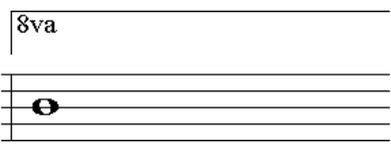
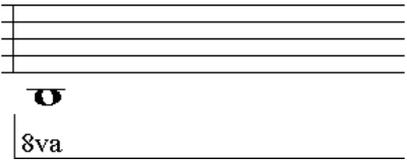
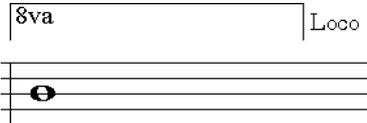
**Note Signs** All notes above this octave are numbered with small letters and the sign ', ', "' etc. All notes below the basic octave in (the treble clef octave) are numbered with small letters and the signs (for example) c, c,, c,,,

The 4 most frequent octaves below C are traditionally named small octave, large octave, contra octave and the sub contra octave.

**Ledger Lines** The 5 note lines only hold 11 notes. For notes higher or lower than the 5 note lines, you have a system of (imaginary) ledger lines.

## OCTAVE SIGNS

**Octave Signs** The octave signs expand the notes below and above the note system. This is very useful for piano pieces in the classical tradition, but a little unpractical when playing rock.

Raise the pitch 1 octave	Lower the pitch 1 octave
	
	

**Loco Sign** Cancels the previous octave sign, just like the natural sign (see later in this chapter).

## THE TEMPERATED TONAL SYSTEM

The name “temperated” means that the tuning of the instrument has been adjusted to equal the low and high octaves of the natural notes. This is a trick, making the notes on the piano sound as if in tune, while actually being *out of tune* according to the natural frequencies. Pianos tuned with a computer tuner always sounds out of tune, unless the tuning has afterwards been manually adjusted – or *temperated* - to the human ear.

**Enharmonic Notes**

<b>Sharp</b>	C	C#	D	D#	E	F	F#	G	G#	A	A#	B	E# = F	B# = C
<b>Flat</b>	C	B	Bb	A	Ab	G	Gb	F	E	Eb	D	Db	Cb = B	Fb = E



## NAMES OF THE NOTES

The tempered system consists of 12 x 1/2 tonal steps forming an octave. This octave is now repeated, in theory infinitely, upwards or downwards to the lowest frequencies bearable for humans (16 frequencies per second).

The 7 “basic” notes of the octave are named with the letters A to G, according to the ancient scales used in the Christian Church, where the notation system was developed during the early middle ages. The 5 notes “in between” have 2 different names, either sharp (#) or flat (b), depending on the fixed key or the harmonic context.

The names of the “in between” notes are very confusing for newcomers, and it is important to learn the names of all 12 notes by heart, including their “sharp” and “flat” names. Before you master the names, you will not be able to play fluently!

The C-major scale and its positions are traditionally used as the pedagogic basis of the tonal system. The following table shows the names of the notes in the C-major scale:

*Names of the Notes*

Scale Step	C-Major Scale	Raised (sharp)	Lowered (flat)	Enharmonic
1	C			B# sharp
2		C#	Db	
3	D			
4		D#	Eb	
5	E			Fb flat
6	F			E# sharp
7		F#	Gb	
8	G			
9		G#	Ab	
10	A			
11		A#	Bb	
12	B*			Cb flat

**Enharmonic Notes** The notes E/F and B/C are half notes. Raising an E, for example, to a sharp (#) should therefore change the E to an F. It is possible, though, to raise an E to an E sharp (E#), and in some instances even necessary.

## ACCIDENTALS

A system of accidentals has been developed through the centuries to raise and lower the notes with 1/2 to 1/1 notes. Or cancelling a previous accidental (the natural sign).

Symbol	Function	Name
#	Raises the note 1/2 note	Sharp
X	Raises the note 2 x 1/2 note	Double sharp
b	Lowers the note 1/2 note	Flat
bb	Lowers the note 2 x 1/2 note	Double flat
♮	Cancels a previous accidental (in the bar(s) or in the fixed key)	Natural sign

### How long is an Accidental valid?

- **Fixed Keys** are valid until the key changes..
- **Individual Accidentals** are valid within the current bar.

# Time Signature

## BARS

Rhythms are grouped in bars according to the meter. The bar is the smallest part of a note system. The meter is written in the beginning of the first regular bar.

$$\frac{X}{Y} \text{ ex.: } \frac{4}{4} \text{ or } \frac{3}{4}$$

Example:

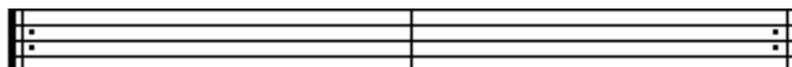


## REPEAT SIGNS

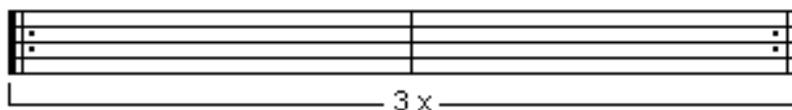
Lazy musicians and note writers (laziness is a virtue in music) have invented lots of clever methods to avoid writing the same passage again and again. Through the centuries a substantial amount of energy has been spent inventing the following tools for not writing a note too many times.

**Standard Repeats** The most common repeat signs are the ||: signs. The repeats are traditionally called "1<sup>st</sup> time", 2<sup>nd</sup> time, 3<sup>rd</sup> time and so on.

Repeat 2 times



Repeat 3 times or more



1<sup>st</sup> time and 2<sup>nd</sup> time (different endings)



3 or more endings





## THE METRONOME

A short remark concerning the metronome. This "exact scientific" instrument is in its place during certain parts of the learning process, while training to keep a steady beat. The metronome became common in the start of the 1900<sup>th</sup> century, and Beethoven was among the first to use it for tempo indications. Unfortunately the metronome did not stand up to real live music. Concert music and most record sessions die rhythmically, if a metronome or a rhythm box governs the tempo. The very nature of rhythm fosters an elasticity, a organic irregularity. The remarkable difference between the interpretations of the metronome indications by the orchestra leaders and conductors, has caused a growing number of composers and arrangers to give up the metronome, using it merely as an educational device.

In the later years the "mechanical rhythm" has seen a minor Renaissance due to the widespread MIDI system. I am, however, still not convinced personally, and I firmly believe that the rhythm of the human body will always be superior to the rhythm of an artificial chip.

### **Metronome Indication**



Italian expressions for the metronome number are always printed on the side of the metronome  
*Illustration:* Modern digital metronome (Korg).

	Italian	English	Metronome
<b>Basic Tempi</b>			
<b>Slow</b>	Largo	Broad, slowly	40-60
	Lento lentamente	Very slowly	60-66
	Adagio	Slowly	66-75
<b>Moderato</b>	Andante	Strolling	76-108
	Moderato	Moderate	108-120
<b>Fast</b>	Allegro	Fast	120-168
	Presto	Very fast	168-200

Italian		English
<b>Graduations in Tempo</b>		
<b>Diminish</b>	Meno	Less
	-ino (extension)	Less
	-etto (extension)	Less
	(Ma) non troppo	No too
<b>Increase</b>	Un poco	Some
	-issimo/ior (extension)	Yet more
	Molto	Much

# Scales

As the humans developed a "real" melody from the original two-note melodies, a scale was born. The first scales were short; prime, third, quarter, fifth. But later the scales grew and finally they reached the octave. There are even scales with steps above the octave. A scale is a pre-defined row of notes, placed in steps above/below each other. This "tonal pattern" determines, how melodies, played within the scale behave, the notes of the melody and sometimes even the pitch of the melody.

There are an huge number of theoretical scales. Some are still in use and some have only historical interest. The way you divide the scale differs a lot from scale to scale. In Western Europe, we have got acquainted to a scale system, where the smallest step is "1/2 note". But in many other parts of the world even smaller values like the 1/4 note, 30% of 1/2 note, etc. are frequently used.

With the advent of the blues scales early in the last century the so-called microtones returned to our music again after an absence of more than 3,000 years. Before the advent of the modal scales, 600 years before our time, the Greeks sang "out of tune" with great delight, including the blind poet Homer and Sappho, the first female composer and poetess.

**Scale or Key?** Scales are often called keys. The "keys" refer to the fixed accidentals shown at the start of each note system.

## Supported Scales in This Book

In Basic Piano, we have reduced the number of scales to the five most common scales today. As a newcomer to scales, you will learn to appreciate only five scales per key. The chosen scale types are **C Major** and its parallel scale **A Minor**. The modal scales are represented by **Dorian** (a sort of Minor scale) and **Mixolydian** (in spite of its strange name, a very popular blues scale). There is one basic **blues scale**, pentatonic blues (only 5 notes in the scale including an octave).

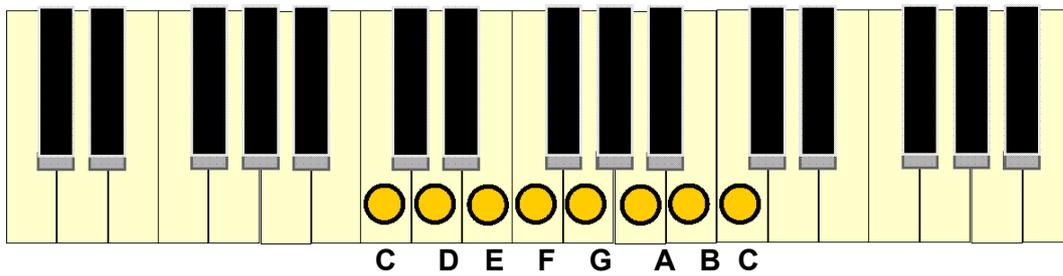
The image shows five musical scales written on a single staff in treble clef, 4/4 time. The scales are: C Major (C4-D4-E4-F4-G4-A4-B4-C5), A Minor (A3-B3-C4-D4-E4-F4-G4-A4), Modal Dorian (A3-B3-C4-D4-E4-F4-G4-A4), Modal Mixolydian (C4-D4-E4-F4-G4-A4-Bb4-C5), and C Pentatonic Blues (C4-D4-E4-G4-Bb4-C5). The C Pentatonic Blues scale is shown with a whole rest for the final octave note.

**Modal Scales** The modal scales have their roots in the ancient world in Greece. The major and minor scales are two of the modal scales, but modern music also uses the Dorian and Mixolydian scales a lot, for example in soul and pop. The modal scales are named after Greek tribes during the Iron Age – not heavy metal, though.

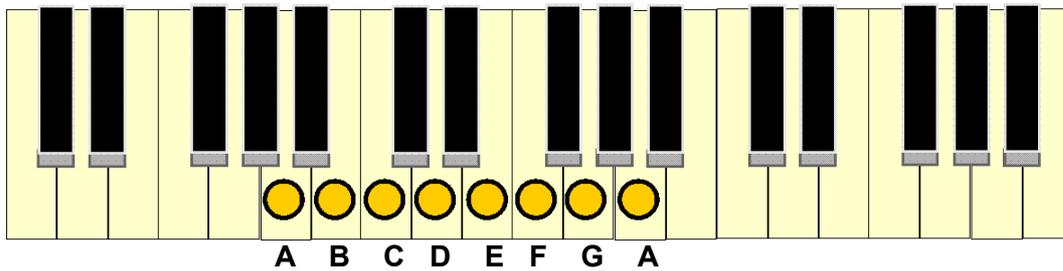
**Blues Scales** are based on Celtic scales. The old Irish and Scottish farmers took their songs with them to the USA, and the pentatonic Celtic scales became the basis of the first genuinely new scales in 3,000 years, the blues scales.

## MAJOR/MINOR SCALES

### C Major Scale

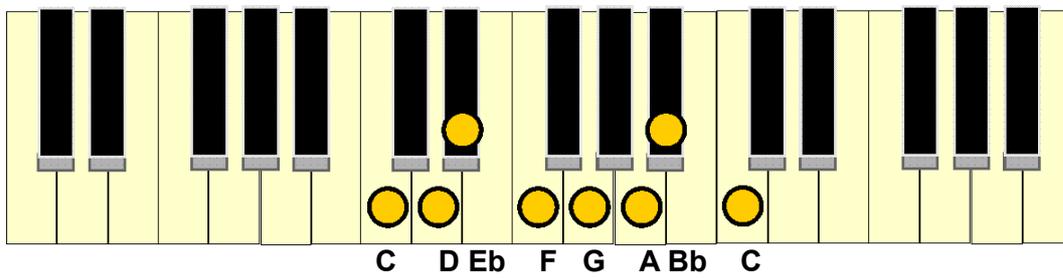


### A Minor Scale

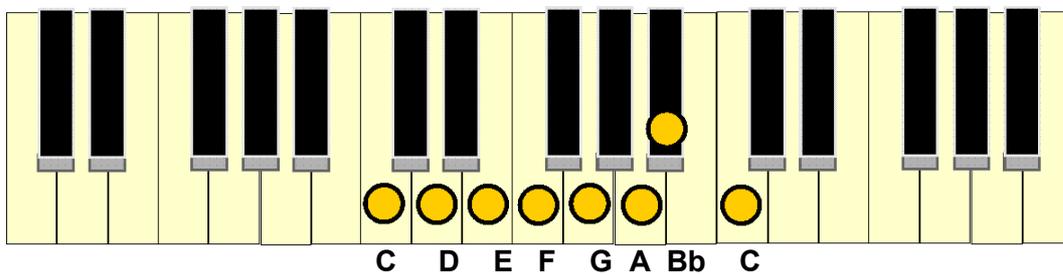


## MODAL SCALES

### C Dorian Scale

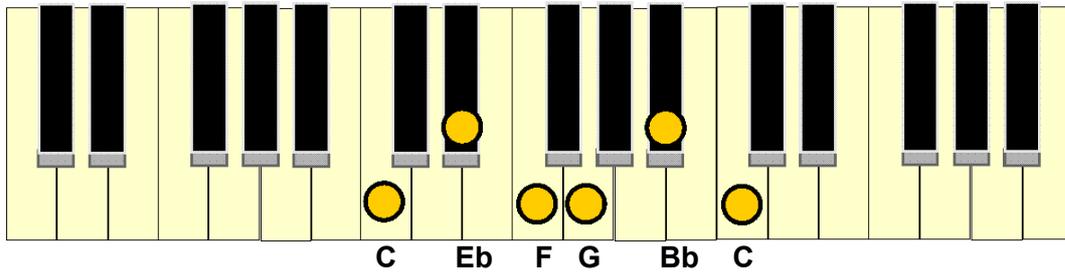


### C Mixolydian Scale



## BLUES SCALES

### *C Pentatonic Blues Scale*

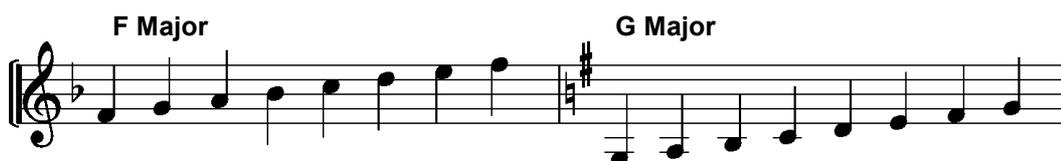
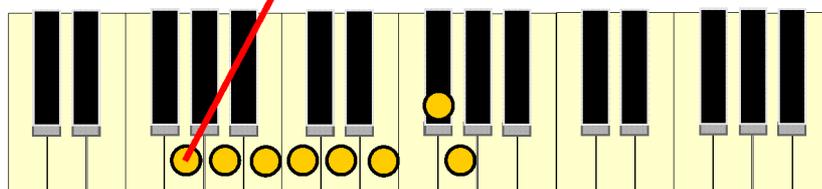
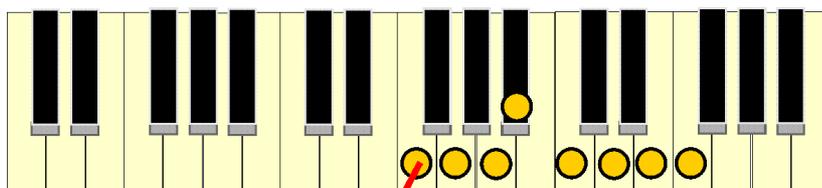


## TRANSPOSING A SCALE

If often happens that a singer cannot sing a song in it's original key, which means that you, dear reader, have to **transpose** the tune. It's a bit hard to learn, but if you try this method, it will be a little easier: The example transposes an F major to a G major almost one octave below the original.

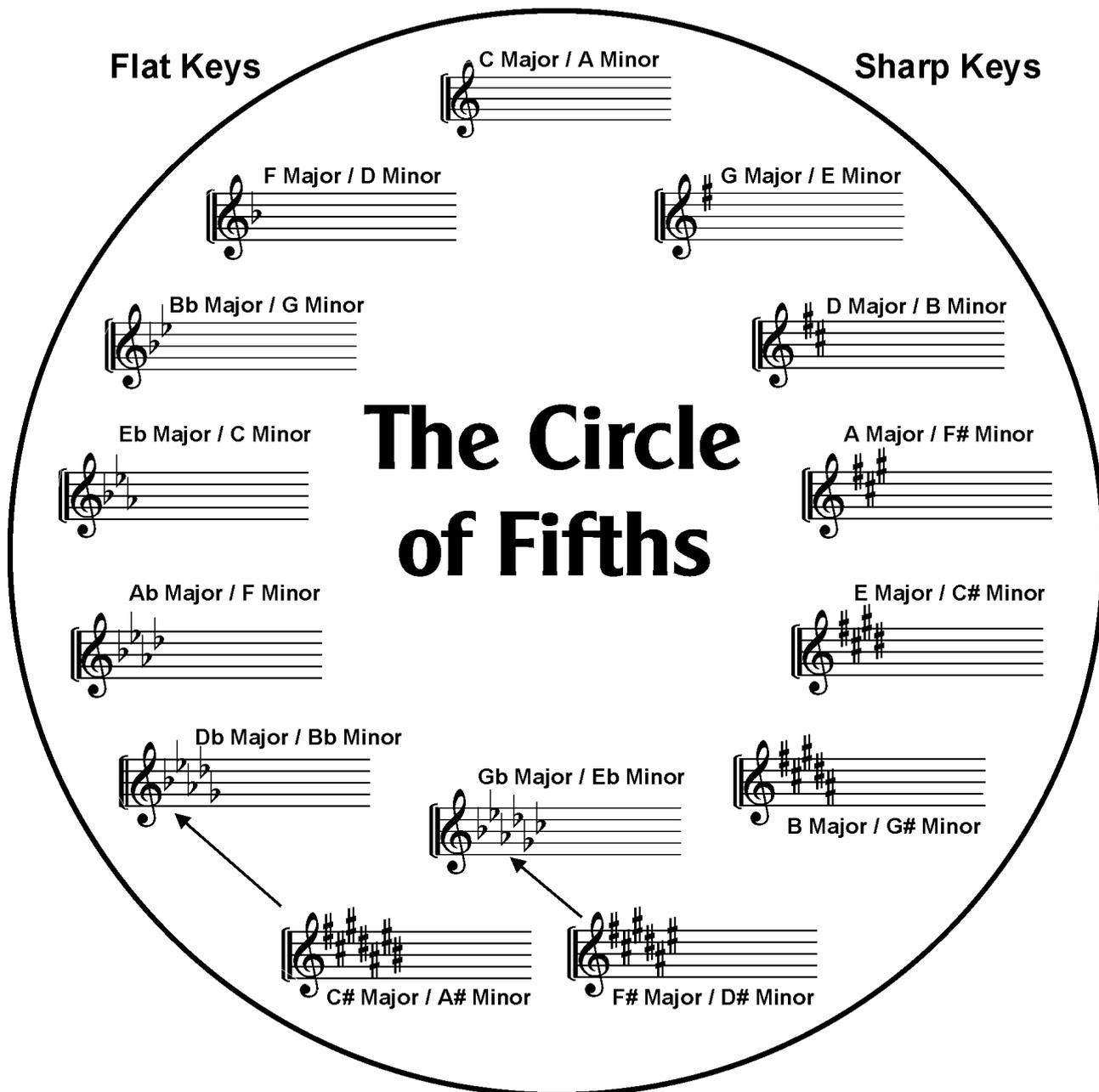


1. Find the highest note in the original key. Try lowering the note while the singer sings along. When the note pleases the singer, stop. Ask the singer to get two pizzas, while you hurry to transpose the tune, before he/she changes his/her mind.
2. Count the number of halftones from the original note to the new note, decided by the vocalist.
3. Find the new key by looking at the Circle of Fifths on the next page.



## THE CIRCLE OF FIFTH

The circle of fifth is a traditional tool showing all the common keys. The “key clock” shows the sharp keys (#) clockwise and the flat keys (b) anticlockwise. At the bottom of the circle the sharp and flat keys meet and overlap. The sharp keys jump a fifth clock-wise (five scale steps) each time they add a fixed accidental, thus the name “Circle of Fifths”.

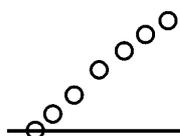


## MELODIC OUTLINE

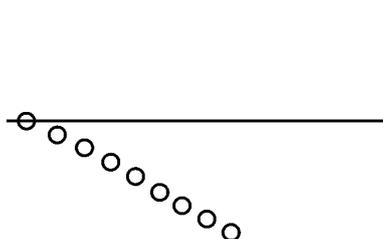
Melodic outline is the movement and shapes of the melody. Actually, a melody follows some very simple rules and behaves in a number of quite specific ways.

Melodies consist of 2 or more notes, moving in curves (changing pitches). The note moves either upward or downwards, raising or falling. Or the note repeats itself. If there are more notes, they can form a bridge or a valley, moving upward to max height and back to zero or downwards to max depth and back to zero.

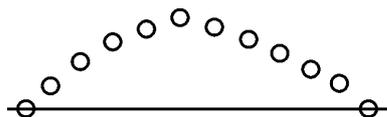
**Raising**



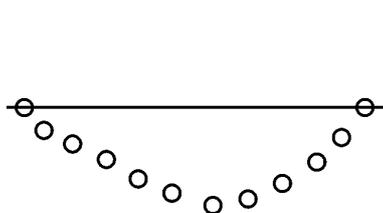
**Falling**



**Bridge**

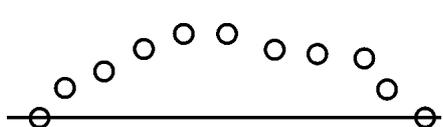


**Valley**

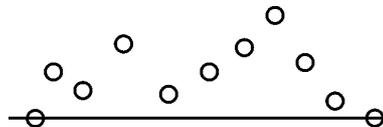


**Close and Diffuse Movement** Another important factor in melodic outline is the distance between the notes. The ideal in the old days was a tight row of tonal steps (the 1900<sup>th</sup> century), but today the melodies tend to use large steps as quarters and fifths.

**Close Movement**



**Diffuse Movement**



## MELODIC PHRASING

Melodic phrasing is how to arrange notes, in order to tie them together in a "melodic" unit. There are many different sorts of phrasings, but they can be divided into the following two basic types:

**Repetition / Variation** One of the first conditions for a song is a memorable tune. A bullet-proof method to seduce the listeners has always been repetition, i.e. repeating a phrase. Second time the phrase shows up, you take notice. Third time around you nod with appreciation (but the 10th time you may get a little tired!).

Usually the phrase is varied a little bit from time to time. In itself, an attractive feature; recognition paired with variation.

**Characteristic Ideas** Here we touch the central point in the creation of new music. You cannot teach people to conceive good ideas and to be struck by lightning. You can only help them with tools and inspiration.

No general rules can be laid out for the characteristic ideas or the new ways of thinking, which often forms the basis of really good melodies. In these cases we must surrender to individual talent (listen e.g. to the characteristic interval of a second with its almost irrational rhythm in the word "Yesterday", the very idea in the classic song by Sir Paul).

A smooth curve in the melodic outline is calming for the listener. An abrupt and uneven outline is distressing and disrupts the concentration. You ought to strive against a **steady fluctuation between soft and steep outlines**. By varying the outline of the melody moderately, you can achieve a "natural" melody. But being "natural" usually demands extraordinary skills, talent and technical ability: To tame nature turning it "natural" in the ears of the listener!

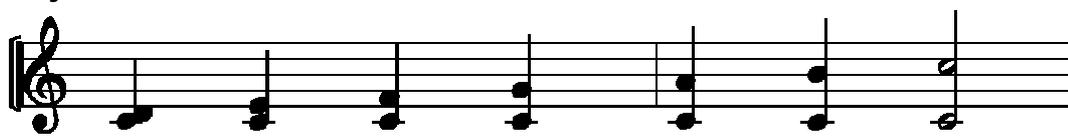
# Chords

Chords are the most important elements in modern rock and jazz music. The use of chords in rock is the entirely different from the classic music, where the dynamic structure is based on individual instrumental voices creating the flow and sounds of the music. In rock – to a less degree in jazz – the chords have become the basic elements, the nuclei of the music. The dynamic structure in rock is based on chord progressions. This is a new and logical development from the advent of chords in the 14<sup>th</sup> century. We live in the era of chords.

## INTERVALS

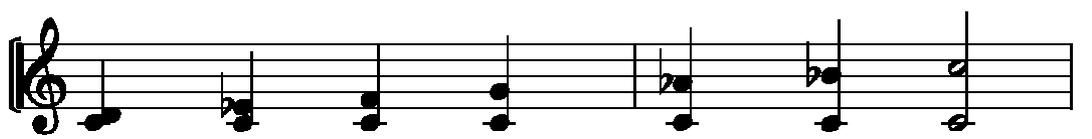
An interval is a given distance between 2 notes either played simultaneously or in a row. Besides being extremely useful for choir voices, the intervals are the basis of chords. Chords, which are an original Western European invention developed from extra “decorative” voices in parallel intervals into the complex world of modern chords.

### *Major Intervals*



Second Major third Fourth Fifth Sixth Minor Seventh Octave

### *Minor Intervals*

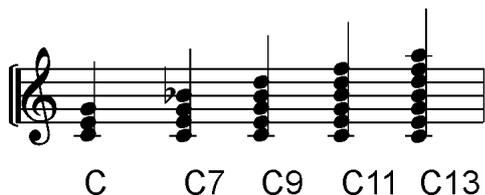


Second Minor third Fourth Fifth Minor Sixth Minor Seventh Octave

## THE BASIC SIX TRIADS

A triad means a chord consisting on three notes in major / minor thirds or seconds. Triad chords are the fundamentals of modern harmony. In the beginning were two thirds, a large and a small third, or a small and a large third. Later more thirds arrived. And they ended building upon each other, layer upon layer. Here is an example of chords build on third intervals:

### Chords of Stacked Third Intervals



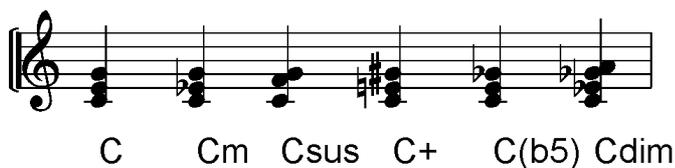
**Note:** The chords are named after the letter of the primal note

These triads of thirds are the building stones of the chord symbols. Even if you do not always have all the thirds audible in the chord, these basic 3-, 4-, 5-, 6- and 7-sounds are the backbone of modern harmony.

**Chords: Definition and Construction.** The following rules are the most important part of jazz and rock harmony.

### The Constitution of Triad Chords

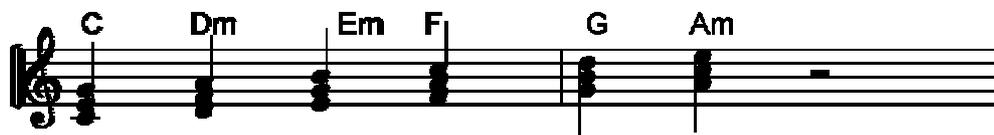
- §1 A triad chord must have a base note (the prime) identical with the first note of the scale, in this above example a **C** chord.
- §2 There must be at least three notes in the chord.
- §3 The third note in the chord may not be higher than a sixth above the prime (base note).



When you master the above principles, it is surprisingly easy to construct all standard chords. In theory, you could do with the chords part of this chapter, if you were willing to skip playing melodies on the piano. But as one of the important melody players in the band, the pianist, you wouldn't do that, would you? Did I hear someone mumbling "oh yes, I would"? Forget it. You have already learned too much, you cannot escape your destiny. So let's have a look at chords.

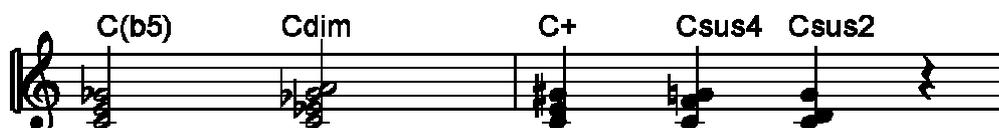
## SCALE BASED CHORDS

The next chords are based on the notes of a C major scale (just an example; it could be based on any kind of scale). The chords will be explained in a short while:



## DIMINISHED/AUGMENTED CHORDS

The following chords are transformed, diminished or augmented, often to facilitate the shift from one chord to the next in one smooth movement (the ideal of a chord sequence):



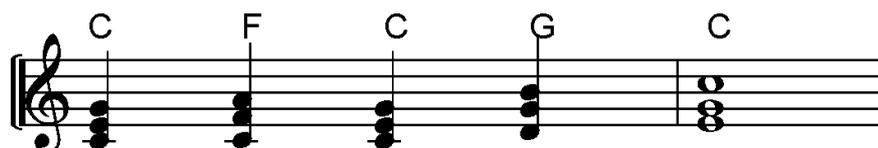
## INVERTED CHORDS

**Inverted Chords** are chords where the individual notes are placed one octave above or under their basic position. The inverted notes are used to move from one chord to another with as little movements as possible. The numbers are the prime (1) the third (3) and the fifth note (5).

1<sup>st</sup> inversion 1 3 5

2<sup>nd</sup> inversion 5 1 3

3<sup>rd</sup> inversion 3 5 1



C 1<sup>st</sup> invert F 2<sup>nd</sup> invert C 1<sup>st</sup> invert G 2<sup>nd</sup> invert C 3<sup>rd</sup> invert

## ARPEGGIO

**Arpeggio** [*Italian: "like a harp"*] are chords split into single notes playing the chord note by note. Arpeggio is often used as an effect in ballads or slow numbers, where the chord should be very soft. The chords in the previous example are split up in 4 notes; prime, third, fifth and an octave. This is only an example, but arpeggio chords are often split into 1/8 or 1/16 depending on the tempo of the music. Chord number 5 is actually not a chord but a scale movement to make for an energetic last chord. If you want, you can skip the low voice (e d c b), but the exercise is nice for you finger muscles.



## FUNCTIONAL HARMONY

Today not the individual notes, but the chords, determine the development of melody. Chords in the tonal system are interconnected. They are placed on a tension curve with increases, decreases and resting points. Some chords are stable and definitive. Other chords "function" as "stations" on the road to and from the "basic chord". The classical functional harmonic principles in one key have been heavily extended, and now include blues and modal functions.

## BASIC PRINCIPLES OF FUNCTIONAL HARMONY

You have different chords on every step in a major/minor scale. Beside these traditional "functional" chords, both blues scales and modal scales have their own chords. The number of chord functions in one key has, all in all, seen a massive increase since the time of Mozart.

A chord in a given key is functional. That implies a certain functionality in relation to other chords. The chord functions in a hierarchical system with the tonic chord (the tonic partly equals the prime) as the master of the game.

The tensions of chords are graduated, which will be described in details later in the chapter about "Cadences". But first I will portray the constitution of functional harmony! A **tonic chord** is the chord placed on the base note of the scale.

- §1 The chord should have an absolute resting point in the tonic chord of the key.
- §2 Beside the tonic, all other chords must function as part of a cadence to the tonic.
- §3 A major chord can anytime be replaced by its minor parallel or the other way (except for the double subdominant\*) and the blues chord functions)

## LEADING NOTES AND CHORDS

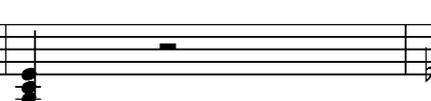
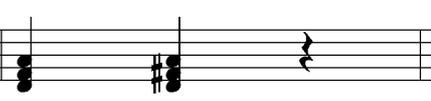
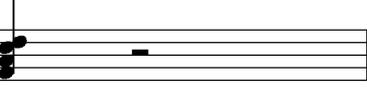
To understand the harmonic functions you have to understand the relationship between leading notes and chords.

**Dominant** The leading note is a scale step below or above the prime, normally a 1/2 step. In our days, however, the blues seventh also functions as a leading note and to a certain extent the blues third. Chords containing a leading note have a "leading" function. The "primary" leading function is called the DOMINANT.

**Dominant (D)** A dominant chord contains the leading note to the prime of the key, i.e. to the tonic chord.

**Subdominant (SD)** Chords on the fourth scale step have a "secondary" leading function. They are called SUBDOMINANT (sub = "below").

**Table of Functions** The following table shows the basic chord functions within C major (examples.). The basic functions are **Tonic**, **Dominant** and **Subdominant** levels of tension. Later you will have to learn about **Double Functions** and Transitive Harmonies. Read the rest of the story in All Aspects of ROCK & Jazz/1, Music Theory.

Major	Minor	Diminished
C	Am	C#dim
		
Tonic (T)	Minor Tonic (T min)	Diminished Tonic (T dim)
G      Ab      Db	Em      E	G#dim
		
Dominant (D) (T rag)    (T moor)	Minor Dominant (D min)	Diminished Dominant (D dim)
F      Fm	Dm      D	F#dim
		
Subdominant (SD) SD Neapolitan)	Minor Subdominant (SD min)	Diminished subdominant (SD dim)

## CHARACTERISTICS OF CHORD FUNCTIONS

**Tonic** both **T** (major) and **Tm**, are steady resting points without tensions. The diminished tonic **T dim** is a typical jazz invention.

**Dominant D** is the classic "second" chord with a high tension, forcing the music to return to the static Tonic chord. **D min**, **T rag** and **T moor** are style specific variants of the dominant chord. There is diminished jazz dominant. **D dim**, as well.

**Subdominant SD** (major) and **SD Neapolitan min** are "third" chords. The Neapolitan chord is both a SD and a D chord. It is a very popular chord in pop music. The **SDm** natural or sharp is very common in rock/blues with a Dorian flavour (minor with major sixth).

## FUNCTIONAL TERMS

The musical world is hopeless, when it comes to uniform terminology. Only the terms *tonic*, *dominant* and *subdominant* are common. In the following table, I have "translated" my terminology (based on the traditional names) into 2 other systems.

Chord	The author's Suggestion		Numbering System		Classic music US
	Symbol	Name	C Major	A Minor	Name
C	<b>T</b>	Tonic	I	III	Tonic
Dm	<b>SDm</b>	Minor subdominant	II	IV	Supertonic
Em	<b>Dm</b>	Minor dominant	III	V	Median
F	<b>SD</b>	Subdominant	IV	VI	Subdominant
G	<b>D</b>	Dominant	V	VII	Dominant
Am	<b>Tm</b>	Minor tonic	VI	I	Median
G#dim	<b>Ddim</b>	Diminished dominant	VII	II	Subtonic

**The number system** seems to have some advantages. It looks deceptively simple. But to point out a couple of much unfortunate elements, it is misleading, to put it mildly, to call the tonic parallel minor chord "VI". It suggests that the chord is one step higher than the dominant. In the real world, most of the times, you step down to the parallel minor tonic chord. Another problem: The system is not exactly perfect, as the tonal gender of the chord is kept secret (it could be both a major and a minor context!).

# Harmonic Cadences

The whole functional system is fuelled by tension and release between the chords in order to reach the stable point tonic. You can say that all other chords than **T** or **T min** are part of a "cadence", i.e. a movement in the direction of the tonic chord. A cadence in classical music is considered the last part of the music, but in rock and jazz it is more prominently used as what the New Orleans jazz bands used to call a "vamp", a reoccurring little chord loop, a new use of cadences. Whole songs are based on one cadence repeated over and over. Talking of New Orleans, the famous blues "There is a House in New Orleans" is actually an example of a repeated cadence.

## TENSION LEVELS OF CHORD FUNCTIONS

Here the chords are placed on a tension curve in a hierarchical system of tension levels.

Resting Point	Tension Level 1	Tension Level 2
Tonic <b>T</b> or <b>Tm</b> ←	Dominant ← <b>D</b> or <b>Dm</b> or <b>SD Neapolitan</b>	Subdominant <b>SD</b>
	↑ Double Dominant <b>D double</b>	↑ Double subdominant <b>SD double</b>
	↑ Triple Dominant (jazz) <b>D triple</b>	

The double and triple dominant chains used in jazz are mentioned in the table. If you want to play jazz, look in volume 1 in this series, Music Theory, where you can read a lot more about jazz chords and cadences, which are quite different from the chord use in rock. And much more complicated.

The next table shows some uncommented examples of double and triple dominant rows.

## CADENCES

The harmonic cadences can be divided in 2 main categories, the neutral **standard cadence** and the **cadence ostinato** or "vamp", which will be described in the next section.

§1 A true standard cadence contains minimum 3 and maximum 6 members.

§2 Any chord can be replaced by its parallel minor/major chord (except for the double subdominant and the blues functions).

§3. A standard cadence starts and ends in the tonic chord.

### DOMINANT ROWS

Simple	T			D	T
Double dominant	T		D double	D	T
Triple dominant	T	D triple	D double	D	T

### SUBDOMINANTS ROWS

Simple	T		SD	T
Double Subdominant	T	SD double	SD	T

### COMPOUND ROWS

#### Simple 4-member cadences

Dominant type	T		SD	D	T
Subdominant type	T		D	SD	T

#### Simple 5 member cadence

Dominant type	T		D	SD	D	T
Subdominant type	T		SD	D	SD	T

#### Double dominant and subdominant

Dominant type	T		D	D double	D	T
	T		SD	D double	D	T
Subdominant type	T		D	D double	SD	T
	T			D double	SD	T
	T		D	DS double	SD	T
Mixed DD/DSD type	T		SD double	D double	D	T
	T	D double	D	SD double	SD	T
	T	SD double	SD	D double	D	T

**BLUES ROWS**

**Simple blues cadences**

Dominant type	T		<b>Blues 7</b>	T
	T	<b>Blues 3</b>	<b>Blues 7</b>	T
Subdominant type	T		<b>Blues 3</b>	T

**Mixed blues and standard cadences**

Dominant type	T	<b>D</b>	<b>Blues 7</b>	T
Subdominant type	T	<b>Blues 7</b>	<b>D</b>	T

**Blues** You cannot play "real" blues notes (microtones) on a piano or as chords without using tricks, such as a tone bender. All blues chords are therefore tempered to the Western system with 12 equal 1/2-note scale steps. Fundamental blues harmony is always in major chords.

**Cadence Ostinatos / Progressions** A cadence ostinato is a continually repeated pattern of chords in the form of cadences. Standard cadences are in themselves a sort of cadence ostinatos, if they are repeated as "fill" in a passage, where the main melody pauses. Such an "empty" middle piece was called a "vamp" in the early days of jazz.

Many melodies are built around a few cadences. They can be long, with lots of chords, but if you analyse them thoroughly, you often discover that it is actually a standard cadence with minor parallels, inserted dim chords, turns of the chord, rudimentary chords etc.

Therefore it is wise to get accustomed to new "strange" elements of the cadence, instead of starring blindly at minor parallel chords etc.

*"Simple 5-member Cadence of the Subdominant Type"*

<b>Cm</b>	<b>Eb</b>	<b>Edim</b>	<b>Fm7</b>	<b>Adim</b>	<b>Abm9</b>	<b>G</b>	<b>Bb9</b>	<b>Fm7</b>	<b>Ab9</b>	<b>Abm</b>	<b>Eb9</b>
T M	T	T dim	SD M	SD dim	SD neapol.	D	D	SD M	SD	SD neapol.	T
<b>TONIC</b>			<b>SUBDOMINANT</b>			<b>DOMINANT</b>		<b>SUBDOMINANT</b>		<b>TONIC</b>	

Actually a long row of standard cadence elements!

# Chord Tables

Here are all the chord types in C-major in an easy understandable form:

## MAJOR CHORDS

3-parts: C

4-parts: C6, C7, Cmaj7

5-parts: C6+7, C6+maj7, C9, Cmaj9, C-9, C-10, C-10(maj7)

6-parts: C11, Cmaj11, C11(#4)

7-parts: C13, Cmaj13

## MINOR CHORDS

3-parts: Cm

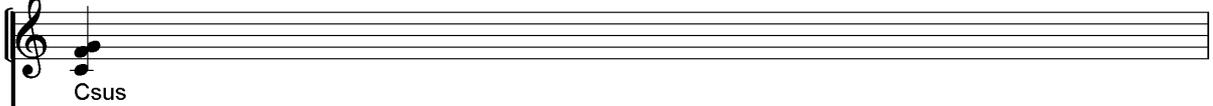
4-parts: Cm6, Cm7, Cm(maj7), Cm9

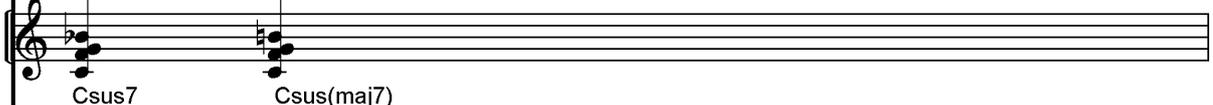
5-parts: Cm6+7, Cm6+maj7, Cm7+9, Cm(maj9)

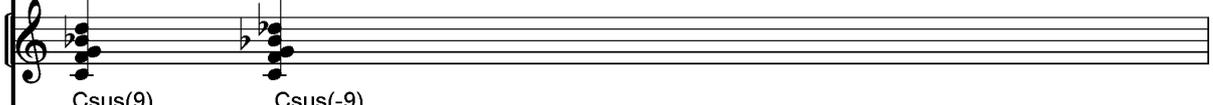
6-parts: Cm11, Cm(maj11)

7-parts: Cm13, Cm(maj13)

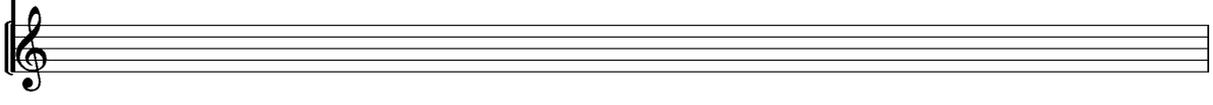
## SUSPENDED CHORDS (SUS)

3-parts  Csus

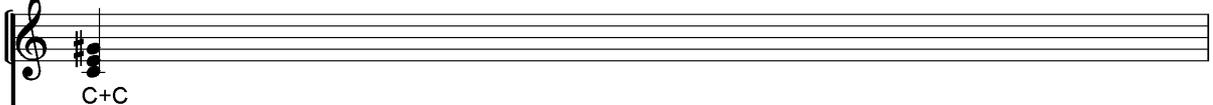
4-parts  Csus7 Csus(maj7)

5-parts  Csus(9) Csus(-9)

6-parts 

7-parts 

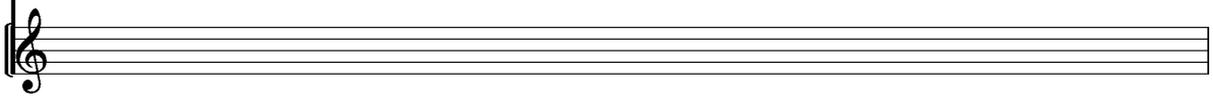
## AUGMENTED CHORDS (+)

3-parts  C+C

4-parts  C+7 C+(maj7) C+(9)

5-parts  C+7(9) C+(maj9) C+(-9) C+(-10) C+(maj7)-10

6-parts  C+11 C+(maj11)

7-parts 

### **Diminished Chords**

Chords with lowered fifths.

3-parts: C(b5)

4-parts: C(b5)7, C(b5)maj7, C(b5)9

5-parts: C(b5)7+9, C(b5)maj9, C(b5)-9, C(b5)-10

6-parts: (Empty staff)

7-parts: (Empty staff)

### **DIMINISHED CHORDS.**

3-parts: (Empty staff)

4-parts: Cdim

5-parts: Cdim9, Cdim(maj7)

6-parts: Cdim(maj9)

7-parts: (Empty staff)

## ***Basic Music Theory, Chord Tables***

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The chords in the above list are the major part of the chords, normally used in the chord system. Though the theoretical possibilities are unlimited, even the 7-part chords are rare in real life. Most chords with 6 notes and less, however, are frequently used, depending on the style and the technical level of the composer/musician.

In jazz, a lot of amazing chords with advanced colour notes appear. Layer upon layer. Changing from major to dim-variations and minor parallel chords, etc. etc. Discover the chords of jazz!

The actual construction of chords is an exciting, but rather extensive subject. Heavy volumes have been written on guitar and piano chords. But anyway, go to a music shop and find yourself one of the good chords "maps" of the recent years

# Chord Symbol Chaos

The standard chord symbols in this book are, unfortunately, not the only "standard" system. You will eventually come across these, often illogical and ambiguous symbols in note sheets and scores. It is not that unusual to see the same composer/note writer (!) use 2 or more chord systems in the same note sheet, sometimes in the same song!

English Names	French Names	Other Names
C	Do	C5, C4
Cm	Do minor	Cmi or C-
Csus	Do sus	C4 or Csus4
C+	Do aug	C(#5) or C <sup>aug</sup>
C(b5)	Do dim	Cb5 or C Ø (same type)
Cdim	Do dim	C o or C Ø (again, same type!)
Cmaj7	Do maj7	C ma C (triangle) C7m
C(b5)7	Do dim	C o (the same symbol for the third time!)
Cmaj7+9	Do maj7+9	Cmaj9
C-9		C(b9)
C-10		C(#9) or C9+
C(b5)-9		C(b5)b9
C(b5)-10		C(b5)#9
C11(#4)		C11+

**C5** and **C4** are used for empty fifth and quarter intervals for heavy rock and Rock'n'roll.

Translation of the French Note Names

English	French
C	Do
D	Re
E	Mi
F	Fa
G	Sol
A	La
B	Si

# Advanced Notation

In this section, we have collected a number of advanced musical issues. You will eventually meet all of them in real life, so take a quick look at them even if you don't want to study them closely for now.

The "issues" are use of **ties**, accents, dynamic signs and, trills, which are relative easy plus **odd meters** and **polyrhythms**, which are downright nasty.

## TIES

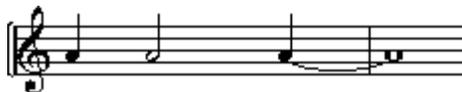
The tie is one of the most ambiguous note symbols altogether. As you can see from the following pages, a tie can mean almost anything. In many cases a tie can be interpreted in more than one way. And just to make things easier to understand; even ties below the tie are common, each tie with a different meaning!

**Cross Ties** A cross tie connects small note values into larger ones or ties two notes across a bar-line.

1. Connects two or more notes.



2. Connects two notes across a bar-line.



**Vocal Slurs** Vocal notation often uses a special kind of ties called slurs.

1. In case of changes in the number of syllables in a song, the composer adds 2 or more notes connected with a slur, to allow for easier reading of the verses without paging to the next verse in the middle of a song.

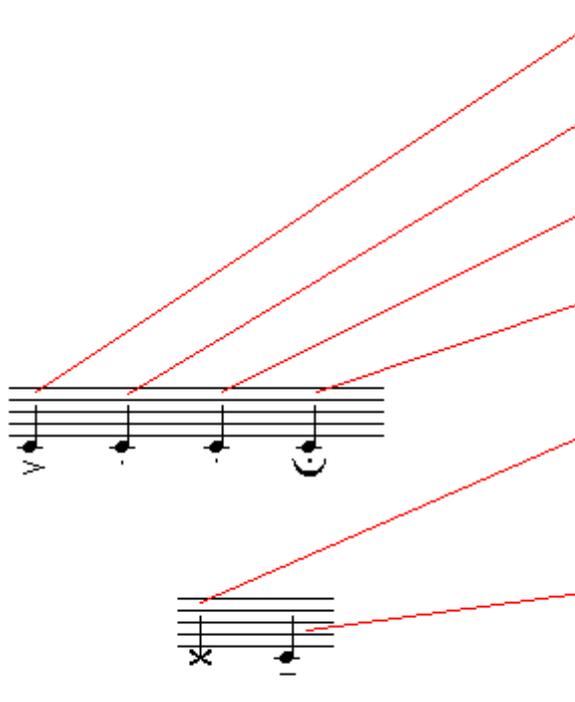


2. When a syllable is stretched over more than one note, a slur is placed between the notes.



**Polyrhythmic "Ties"** Polyrhythmic figures (see Rhythm) were previously written with ties, but in modern notation (after the 60's), square bracket ties are used instead.

**Accents** A single note can be accentuated (see Rhythm) in several different ways. The following signs are standard signs:



The image shows two musical staves. The top staff contains four notes on a treble clef: a quarter note with an accent (>), a quarter note with a staccato (>) mark, a quarter note with a staccatissimo (>) mark, and a quarter note with a fermat (⏸) mark. The bottom staff contains two notes: a quarter note with a floating pitch (x) mark and a quarter note with a tenuto (—) mark. Red lines connect the text labels on the right to the corresponding marks on the notes.

- Accent  
(emphasized beat)
- Staccato  
(short, brief beat)
- Staccatissimo  
(extremely short beat)
- Fermat  
the note rests for an irrational moment (see Rhythm)
- Floating pitch  
used for spoken lyrics, shout or a bass guitar  
used for percussion effects, rhythm note for chord symbols and many other purposes
- Tenuto ("stretched")  
stretch the note to create a smooth, neutral feeling on the beat (opposite the irrational pause of the fermat)

## TRILLS

In the period of Bach and before, trills and other musical ornamentation were an important mean of expression. This can hardly be said today, as timbre (the instrumental sound) and the technical development of instrument building in common have relieved the listeners of the poor sounds so typical of the early "classical" periods. A dull, dry sound can be compensated for, by fast groups of ornamental notes (arpeggio, tremolo, "harpsichord style" etc.), trills. The good sound we (some of us) have today render trills superfluous, but as they are still being employed in the special effects department, a few samples follow:



A musical staff in treble clef showing a trill ornament. The first note is a quarter note with a trill symbol (*tr*) above it. The second and third notes are eighth notes, each with a trill symbol above it. Below the staff, the text reads: "Trill, unspecified PLAYED or".



A musical staff in treble clef showing a defined trill. The first note is a quarter note with a trill symbol (*tr*) above it. The second note is a quarter note with a sharp sign (#) above it. The third and fourth notes are eighth notes, each with a trill symbol above it. Below the staff, the text reads: "Trill, defined PLAYED".



A musical staff in treble clef showing a turn ornament. The first note is a quarter note with a turn symbol (∞) above it. The second and third notes are eighth notes, each with a turn symbol above it. Below the staff, the text reads: "Turn PLAYED".



A musical staff in treble clef showing an appoggiatura ornament. The first note is a quarter note with an appoggiatura symbol (a slur over a smaller note) above it. The second and third notes are eighth notes, each with an appoggiatura symbol above it. Below the staff, the text reads: "Appoggiatura PLAYED or".



A musical staff in treble clef showing a mordent ornament. The first note is a quarter note with a mordent symbol (a wavy line) above it. The second and third notes are eighth notes, each with a mordent symbol above it. Below the staff, the text reads: "Mordent PLAYED or".



A musical staff in treble clef showing a reverse mordent ornament. The first note is a quarter note with a reverse mordent symbol (a wavy line with a downward-pointing tail) above it. The second and third notes are eighth notes, each with a reverse mordent symbol above it. Below the staff, the text reads: "Mordent, reverse PLAYED or".

## ODD METERS

Hard rock and Rock'n'roll players probably won't read this section, as 4/4 is their King. For jazz musicians, odd meters are important, as odd meters (also called "compound meters") are used a lot in modern jazz and in sophisticated funk. But odd meters do occur in "simple" rock, too: The Beatles and even Little Richard use odd meters like 7/4 (All You Need is Love), 5/4 (Good Morning) and 6/4 (Good Golly Miss Molly) in their music, so odd meters are not that uncommon.

### ***Straight and Odd Meters***

#### Straight Meters

4/4, 3/4, 2/2, 6/8 and 12/8 are the normal meters in Western music of today.

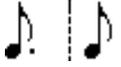
#### Odd Meters in General

Contrary to the even or triple number of beats in the straight meters, odd meters have odd numbers of beats, 1, 5, 7, 9, 10, 11, 13 etc. Meters with long numerators have an ambiguous accentuation (15/8 and above) and partly belong to the compound forms.

Each odd meter has different accentuations and types. As there are very few books written on the subject from a jazz or rock musician's point of view, a lot of the terms will be new even to musicians with a degree from a conservatory.

### ***5- and 7-part Meters***

#### 5-Part Meters

Note Value	Meter	Accentuation	Name
	$\frac{5}{4}$		Waltz 1
			Waltz 2
			Syncope 1
			Syncope 2
			Straight
			Semibreve
	$\frac{5}{8}$		Fast waltz 1
			Fast waltz 2

			Straight (unusual)
--	--	---	--------------------

7-Part Meters

Note Value	Meter	Accentuation	Name
	$\frac{7}{4}$		Syncope 1
			Syncope 2
			Semibreve syncope 1
			Semibreve syncope 1
			Straight 1
			Straight 2
			Semibreve 1
			Semibreve 2
	$\frac{7}{8}$		Straight 1
			Straight 2

*Basic types of compound meters*

Type	Accentuation
Type 1	The longest group first
Type 2	The shortest group first

Other subdivisions of compound meters

Type	Accentuation
Waltz	Uneven group dominates
Syncopé	Uneven group in double waltz ("6/8")
Straight	Even accentuation of all beats in the even group(s). In 7-part meters and above the groups are automatically split in 4 + 3 or 3 +4 etc.
Semibreve	Even groups, in 2 parts

## **POLYRHYTHMS**

Moving from odd meters into the strange world of Polyrythms is like moving from simple math into full-blown integral calculus. There's a long way to go, brothers and sisters. When taking the first step – literally – your hands and feet start moving in strange, irrational patterns, independent of each other. The listener feels the groove of another rhythmic world, but is not conscious of the complex quantum movements in the music and the flow of the rhythms. But you are!

### ***Basic Polyrythms***

Polyrythms are two or more different rhythms, played simultaneously. We distinguish between polyrythms in one meter and true polyrythms.

**Polyrhythms in One Meter**

A polyrhythmic figure in one meter is a figure, breaking the basic pulse of the meter. For example by playing 3 equally long beats in a 4/4-bar, consequently 3 against 4. The desired number of beats is played, exactly fitting the length of the total span of the piece (for example half a bar). All numbers are theoretically possible as polyrhythmic values, but in practice only 2, 3, 4, 5, 6, 7, 8, 9 and 10 are used. Numbers equal to or higher than 7 are difficult to play, trying to fit the many notes into an often "hostile" basic rhythm (7 against 4 or 7 against 5, etc.).

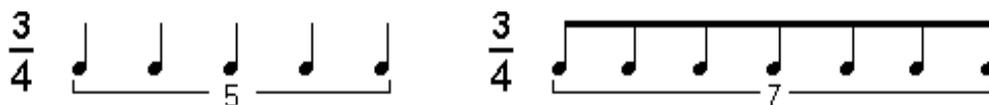
They most common polyrhythmic figures in 4/4, 3/4, 2/4, 5/4 and 7/4 are:

Name	Number	4/4	3/4	2/4	5/4	7/4
Duplet	- 2 -					
Triplet	- 3 -					
Quartuplet	- 4 -					
Quintuplet	- 5 -					
Sextuplet	- 6 -					
Septuplet	- 7 -					
Octuplet	- 8 -					
Noveplet	- 9 -					
Deciplot	- 10 -					

The number of beats in a polyrhythmic figure may not exceed or equal the number of beats with half the length of the basic value, the polyrhythmic figure spans.

*(Polyrhythmic figures in one meter)*

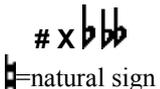
*Example*

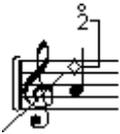


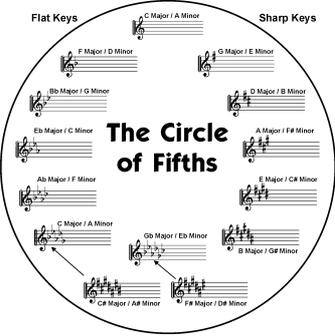
Clearly, the small values can be difficult to play, but in certain forms of modern music even the tiniest figures of 5, 7 and 10 are common.

# Glossary

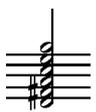
A glossary is a list of technical terms, in our case, the terminology of music. We don't have all the musical expression in this glossary, but we do get around a lot, both within chord and scale theory and general music topics. We even have small polemic statements, so checkout the glossary for a lot of useful definitions and more than a few surprises.

Term	Illustration	Explanation
<b>A</b> Accent		Signs over the notes, for example Staccato = ' or Legato = – (see All Aspects of ROCK & JAZZ/1 Music Theory for further details)
Accentuated		A beat emphasized on a irregular place in the bar, for example 1 2 3 4 instead of 1 2 <b>3</b> 4. Also use for Off-beats.
Accidentals		Special signs for changing the pitch of the note: #=1/2 step up X=1/1 step up b=1/2 step down bb=1/1 step down See also Natural sign
Action	Acoustic Keyboards	The mechanism that transfers the power of keyboard stroke to the sounding device, for example a piano hammer striking a string.
Add	C(add9)	An extra added note, which is not part of the chord symbol.
Agogic accent		A note is accentuated when being played legato, i.e. sounding longer than a regular note which sounds about 1/3 shorter than a note played legato.  The principle is the same as the Greek/Roman ways of scanning words in a poetic meter by longer duration opposite to modern poetic scanning on accented syllables. <b>Remember</b> that poetic and musical meters are the same.
Allegro		Medium tempo (100 BMP) (the traditional tempi are difficult to pinpoint)
Altered		Chords with one or more notes raised or lowered
Alternate		Change between two voices, a high and a low instrument etc.
Andante		Slow tempo (80 BMP) (the traditional tempi are difficult to pinpoint)
Aeolian		<b>Modal scale:</b> placed on the sixth scale step in the Western minor scale. Identical with the natural minor scale: A B C D E F G
Apollo		The Greek God of harp playing and intellect.

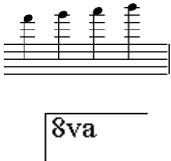
Term	Illustration	Explanation
Appoggiatura		A short ornamental note preceding the main note (see trills and ornaments in the All Aspects of ROCK & JAZZ/1 Music Theory for further details).
Arpeggio		Chords broken down to the individual notes played one note after the other, repeating the chord in higher or lower octaves.
Artificial harmonics		Overtone produced on stringed instruments by placing one finger as the root note, plucking the string with the right hand while another left hand finger lightly touches the string a third, a quarter or a fifth (see example) above the interim root. The line points to the diamond shaped hollow overtone note. Also called false harmonics.
Augmented		A raised note, for example the fifth of a C chord raised, i.e. augmented to a G#, producing a C+ chord.
<b>B</b> Bar		The smallest entity of a modern score. Contains the number of beat in the meter, for example (see illustration) 3/4, where the bar has a duration of 3 x 1/4.
Bar-line	(see above)	A line dividing the bars. In medieval notation, there were no bar lines or meters.
Beat		A stroke or beat counting the beats of the meter. Normally scanned with a silent movement of the player's foot.
Blues scales		Pentatonic scale with the third and the seventh notes raised with a microtonal step, which cannot be reproduced on a piano.
Boogie woogie		A descendant of the French march music used by New Orleans musicians. Evolved into the modern Boogie Woogie in the 1930-ies.
Bossa nova		A basic Brazilian rhythm partly invented by Tom Jobim the composer of "The Girl from Ipanima".
BPM		<b>Beats Per Minute.</b> Used in MIDI based music editing and on the Metronome.
<b>C</b> Cadence	T – D – T (example)	A functional harmony ending of a piece of music. If the cadence is repeated, it is called a <i>Vamp</i> or a <i>Chord Progression</i> .
Cantabile		The music is performed "As singing" or smoothly, lively.
Chord	 C	3 or more <b>stacked intervals</b> , usually in major or minor thirds. A chord can consist of 6 or more thirds. <b>C major</b> = C E G <b>C minor</b> = C Eb G. <b>C9</b> = C E G Bb D There are also chords made of <b>clusters</b> normally fourths and fifths. These chords are normally used in jazz. Modern classis music uses a lot of rather special chords, too.

Term	Illustration	Explanation
Chromatic		<p>1) A scale consisting of all the half notes of an octave. Used in 12-tone music by Schönberg and in other artificial scale systems.</p> <p>2) Alternating notes moving through a series of half notes instead of scale steps (whole and half note steps mixed). Chromatic melodies are typical for Italian songs from the 19<sup>th</sup> century.</p>
Church modes		Another name for the Modal Scales
Circle of fifths		A practical way of teaching the scales. The sharp and flat scales are shown on two sides of a circle. The sharp keys jumps in fifths clockwise, and the flat keys jumps in fourths anti-clockwise.
		
Clef		A Clef is the old sign for the pitch of the notes placed on the 5 note lines in the system. The treble clef (1) is the “normal” clef. The bass clef (2) is for – you guessed it – bass notes on for example a piano. The Tenor or alto clefs (3) is for special instruments like the cello that moves in the area between bass and treble all the time.
Coda	<i>Coda</i>	Repetition sign.
Combo		A small band normally consisting of piano, guitar, bass and drums.
Comping		Slang for “ <b>accompanying</b> ”. Nobody can pronounce it anyway. Used in jazz only, don’t try in a rock band.
Composer		A wonderfully gifted, creative person with a lot of experience and absolutely no money or fame. Normally works as a music teacher, which is great. Nobody playing his/her music is, however, not that great.
Compound meter		Meters not in the usual 4/4, 3/4 or 6/8 times. A couple of popular compound meters: 5/4, 7/4 and 7/8. Jazz and folk musicians use a lot of compound meters, also called odd meters. The odd meters are <b>not</b> difficult to learn. You just have to redesign your brain 😊.
Concert		The reason why we are musicians-

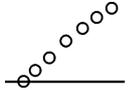
Term	Illustration	Explanation
Cool		When you play something, I would like to have invented myself. Or playing a difficult passage by an obscure pianist, who you are sure that I know. You must impress your audience to be cool.
Co-ordination		Playing with two hands, including a number of fingers at the same time. When you have your playing license on piano, please proceed to the organ, where your feet are going to learn to play bass.
Copy		Theft of the music produced by other musicians. Or deliberate theft of melodies, which unfortunately happens much too often.  Don't copy records of your fellow musicians. Buy the stuff and help the musical society.
Copyright	©	A sign for protected music and lyrics. See the above!
Counterpoint		A classical system of forbidden notes. I personally love forbidden notes. Bach didn't like forbidden notes, though, so the system has been used for torturing young musicians for almost 300 years.
Crescendo	<i>Crescendo</i> >	<b>Dynamics for orchestras:</b> Louder and more intense.
<b>D</b> Damper		Despite its name, the <b>damper pedal</b> is used to play louder on the piano, by removing the damper felt from the strings, thus making the notes sound longer.
Decrescendo	< <i>Decrescendo</i>	<b>Dynamics for orchestras:</b> quieter and less intense.
Diatonic		Scales moving in variations of whole and half steps, unlike chromatic, whole tone scales and clusters, which move in the same step all the time.
Diminished		Altered chords with a lowered fifth.
Diminuendo	< <i>Diminuendo</i>	<b>Dynamics for orchestras:</b> more quieter and less intense than decrescendo.
Dissolving		Extracting a structure out of a complicated chord or a melody.
Dissonant		Depending on the times and the public taste, dissonant chords and melodies have shocked the audiences with sixth chords (C6) in the middle of the 1800s to the atonal sounds of Stockhausen (not to mention his remark to the 11 <sup>th</sup> of September terror attack).
Dominant.	<b>D</b>	<b>Functional harmony:</b> The dominant (leading) chord leads to the tonic chord (T).
Dorian		<b>Modal scale:</b> placed on the second scale step in the Western major scale: D E F G A <b>B</b> C. The <b>B</b> is the <i>exotic</i> note.
Dotted		A note with one, two or three dotted notes are prolonged with: $\bullet . = 1/4 + 1/8$ $\bullet . . = 1/4 + 1/8 + 1/16$ $\bullet . . . = 1/2 + 1/4 + 1/8$

Term	Illustration	Explanation
Double-altered	 Cm9(b5)	Jazz musicians use double-altered chords, which are dominant chords with altered fifth and ninth.
Duplet		<b>Polyrhythms in One Meter:</b> 2 against 3
Duration		The length of a note counted in milliseconds if possible, as human rhythm isn't very accurate.
Dynamics		<b>Dynamics</b> is a very important element in classical music that often moves from almost silent <b>PPP</b> passages to furious a <b>FFF</b> climax. Rock and jazz does not use dynamics much.
<b>E</b> Effects		Music has always used effects as trills and other special sound variations. In the old days, where the instrument were not a powerful as today, the composers compensated for the weak, little tones of the instruments with trill, turns and many other effects.
Elevenths	 D11	The eleventh is the fifth step in thirds from the prime note. An 11-chord is dissonant, and often the chords are "thinned" to avoid too many tonal conflicts.
Enharmonic	E# = F Fb = E	Enharmonic notes are notes that has the same pitch although they are name differently. A typical Example is E and F. If the E is raised to E# it has the same pitch as the F and vice versa.
<b>F</b> Feedback		Once regarded as a serious flaw in an amplifier, the feedback has now become a classic guitar effect, often associated with Jimi Hendrix.
Fifth		<b>The fifth interval:</b> Four scale steps from the prime note, for example in E major (e) f# G# A <b>B</b> .
Fill		A small, improvised figure on piano, guitar, sax or hi-hat to liven up the pause between two verses or a long chord sequence.
Fingering		The ergonomically correct way of using your hands to play the piano, the guitar or the bass.
Flat		A key (scale) with flat notes, i.e. notes lowered with b's.
Forte-piano		A keyboard instrument capable of playing the notes loud or soft due to a complicated Action and hammer system invented in 1700.
Fortissimo		Very loud.
Fourth		<b>The fourth interval:</b> Three scale steps from the prime note, for example in E major (e) f# G# <b>A</b> .
Functional harmony		The mutual relations between the chords, guided by tension curves with increases, decreases and resting points.

	Term	Illustration	Explanation
<b>G</b>	Gender, tonal		In classic music, the difference between major and minor. Does not always make sense in rock and blues.
	Glissandos	<i>Gliss.</i>	Stringed instruments and trombone: A movement from one note to the next without lifting the left hand from the strings or moving the trombone in micro steps. Extremely common among singers, not always on purpose (ouch, don't hit me!).
<b>H</b>	Halftones		The smallest distance between two notes in Western music. <i>Note:</i> In Arab music and other non-Western scale systems there many smaller subdivisions of the scale.
	Hammer		The hammer is a piece of (hard) wood covered with felt. Each string or pair of strings has a hammer, which is activated when the player strikes a key.
	Harmonizing		1) Adding new voices, second, third or fourth voice in intervals (not unison). Harmonizing was very popular in jazz and later rock between 1930 and 1970. 2) Arrange chords for a melody line.
	Harmony		Two or more notes played at the same time. The popular meaning of "harmony" as peace and understanding is irrelevant to the musical sense of the word. But of course we love the sweet sounds of the Beatles or the Beach Boys. Stravinsky also made harmonies, but they were not always sweet in the popular sense of the word.
<b>I</b>	I II III IIII IIII IIII etc.		Numbered functional chords: American system of "fast-reading" chords by numbers. Not used much in Europe.
	Imitation		In classical music, imitation is widely used as an effect and way of expanding a polyphonic movement. Blues music sometimes use "questions and answers" or battle between guitar and bass – or piano and bass.
	Improvisation		Music created in the moment of inspiration. Jazz is mostly improvised, opposite to classical and to a certain degree rock music. Classical musicians often cannot improvise at all.
	Interlude		A short new part of a song, releasing the tension between the first 2-3 repeated verses. Was very common in the early rock music but is not used that much anymore.
	Interpretation		Analysing music, trying to understand the structure.
	Interval		The distance between two notes. The intervals are not random, but follows a some fundamentals laws, discovered by the Greek philosopher Pythagoras around 550 b.c.
	Inversion, invert, Inverted		Turn of a chord's note positions. Necessary to change from chord to chord in a smooth and pleasant way.
	Ionian		<b>Modal scale:</b> Identical to the present major scale C D E F G A B.

	Term	Illustration	Explanation
<b>J</b>	Jam		An improvisation between two or more musicians. A jam must be improvised all the time, often started when one of the band members tune an instrument, and the other guys start playing around with their instruments. <b>Very important way of learning how to improvise.</b> The more musicians, the better.
<b>K</b>	Key		Another word for a scale. When talking about number of accidentals, the word key is used more frequently than scale.
	Keyboard		An instrument where keys (returning by themselves) are stroke to produce a sound. A keyboard can be acoustic or electronic. It can even be a computer program, where the musician use a mouse instead of his/her hands.
<b>L</b>	Ledger line		When a note crosses the note lines in the system, the note is provided with small ledger lines, showing the invisible grid of note lines above and below the system. The more ledger lines, the more unreadable the notation becomes. Please use octave signs instead (8va, 15va) whenever possible.
	Legato		A note is accentuated when being played legato, i.e. sounding longer than a regular note which sounds about 1/3 shorter than a note played legato.
	Lentamente		Slow tempo.
	Lento		Very slow tempo (40 BMP) (the traditional tempi are difficult to pinpoint)
	Loco		Cancels the octave sign.
	Locrian		<b>Modal scale:</b> placed on the seventh scale step in the Western major scale: B C D E F G A. The notes <b>C</b> and <b>F</b> are <i>exotic</i> notes.  Locrian is the only scale where the Tonic <b>T</b> is a dim chord (!). Some music scientists claim that the scale was never used in Greece (the modal scales are the original Greek scales).
	Lydian		<b>Modal scale:</b> placed on the fourth scale step in the Western major scale: F G A <b>B</b> C D E. The <b>B</b> is the <i>exotic</i> note.
<b>M</b>	Major		<b>Western scale:</b> Was the predominant scale in classical music. It is one of the original Greek scales, Ionian. C D E F G A B. Each major scale has a parallel scale in minor.  In rock and jazz, the modal scales and blues have taken over almost completely.
	Melodic		A concept from classical music. The melody is considered the most important and "worthy" component of music. In the days before the advent of chords (before about 1300), there was <i>only</i> melodic music. Pure nostalgia.  In our time, melodic means a beautiful, often diverse melody with smooth intervals broken by the occasional large intervals, fourth, fifth etc.

Term	Illustration	Explanation
Melody		The leading voice in a piece of music. In classical music, the ideal melody is “melodic”, i.e. smooth with a few larger intervals. In rock and jazz, the melody may consist of only a few notes (blues: C Eb F, for example) or playing the same note all the time. Or frequent “odd” intervals leading the listener into new, strange territories (jazz).
Meno		“Less”
Meter		A way of counting the beats of the bar. Before year 1300, there were no bars, only a pulse of 1/4’s or 1/8’s, but today we use the bars to divide the rhythms into small metric chunks.  Common meters: $4/4 = 4 \times 1/4$ $3/4 = 3 \times 1/4$ $2/2 = 2 \times 1/2$
Metrical		The form of a (mostly poetic) meter, for example hexameters -uu -uu -uu -uu -uu - -
Metronome		A device used to indicate the tempo. Originally a mechanical device like a clock, now mostly digital.
Mezzo-forte	<b>MF</b>	<b>Dynamics for orchestras:</b> Moderately powerful
Mezzo-piano	<b>MP</b>	<b>Dynamics for orchestras:</b> Moderately weak
MF		See Mezzo-forte
Microtones		Tones smaller than the half notes of the Western major / minor scales. Blues and Arab scales use microtones all the times. The original Greek scales used microtones, too.
Minor		<b>Western scale:</b> The second most important scale in classical music. It is one of the original Greek scales, Aeolian. A B C D E F G. Each minor scale has a parallel scale in major. In classic music, there are variant of minor: Natural A B C D E F G harmonic A B C D E F <b>G#</b> Melodic A B C D E <b>F# G#</b>  Rock and jazz do use harmonic and melodic minor, but normally mixes them with other scale types.
Mirrored		In certain musical styles, mirroring is a popular effect. The music is played from the top and the backwards. The mirroring effect can also mirror a theme or a passage and include the mirrored music in new musical surroundings.
Mixolydian		<b>Modal scale:</b> placed on the fifth scale step in the Western major scale: G A B C D E <b>F</b> . The <b>F</b> is the <i>exotic</i> note.

Term	Illustration	Explanation
Modal scales		<p>Modal is the generic name for all the 7 scales built on the C major scale. Each scale starts on a scale step in C:</p> <p>1) <b>Ionian</b>      C D E F G A B            2) <b>Dorian</b>     D E F G A B C            3) <b>Phrygian</b>   E F G A B C D            4) <b>Lydian</b>     F G A B C D E            5) <b>Mixolydian</b> G A B C D E F            6) <b>Aeolian</b>    A B C D E F G            7) <b>Locrian</b>    B C D E F G A</p>
Moderate		Slightly slower than allegro tempo (95 BPM) (the traditional tempi are difficult to pinpoint)
Modulation		A change from the original key to a new key. Very common in modern music. Modulations to closely related keys are frequently used in pop music, whereas large jumps for example from C to F# major can be found in more advanced music.
Molto		Much in Italian.
Mordent		A kind of Trill.
Movement		A (long) sequence of music in a classical piece.
Musical outline		A graphical description of the pitch curves in for a given voice.
<b>N</b> Natural		Resolves a previous sharp or flat, including the accidentals in a key..
Neapolitan chord.		A subdominant chords ( <b>SD</b> ) in a major scale, that is changed into a minor chord ( <b>SDm</b> ). This effect was very common in the so-called Tin pan Alley period in the 1930-ies, but was also used by the Beatles in their early songs.
Non-functional chords		One or more chords inserted in a musical context where they are alien to the harmonic functions of the key Example: C Dm G Em <b>F#m7 C#7</b> C.
Notation		The artistic craft or drawing notes. In the old days before 1986, notes were engraved by hand which was extremely slow and expensive. After the advent of MIDI in 1986, the notes could be written on a computer, and thus became virtually free.
<b>O</b> Octave		12 half note steps up make an octave, often topped with the first note of the next octave. i.e. 13 notes. The range of an instrument is measured in octaves.
Odd meters		Another name for compound meters. See "Compound meters".

Term	Illustration	Explanation
Offbeat		A beat that is stroke before (early beat) or after (late beat) the basic beats. The duration of the offbeat partly defines the style: Rock 1/8 offbeats R&B 1/6 offbeats Funk 1/32 offbeats.
Orchestra		Duo, trio, quartet, quintet, bigband or symphony orchestra. Rock and jazz are normally played in smaller groups.
Ornamentation		Various kinds of trills, appoggiatura and other embellishments of the melody.
Ostinato		A repeated phrase, for examples a single note, a small melody or a special rhythm sequence – anything that is repeated enough times to steal the attention of the listener. A proven way of making pop hits.
Overtones		The sound one hears, when the key has been pressed, is the lowest sound produced by the piano hammer on the string. But above the “main sound” a number of extra sounds can be heard very faintly. The quality of the sound depends on the overtones, which is why all MIDI software uses sampled sounds from real instruments.
<b>p</b> Parallel scales (minor/major)		In the Western scale system, each major scale has a parallel minor scale and vice versa.
Pentatonic blues scales		<b>Blues scale:</b> The original blues scale in C consists of only 5 notes (penta in Greece): C Eb F G Bb
Phrase		A very short music sequence often played by the guitar or piano in between the vocal. In blues, a phrase is often a traditional “lick” or “fill”.
Phrygian		<b>Modal scale:</b> placed on the third scale step in the Western major scale: E F G A B C D The F and C are the <i>exotic</i> notes.
Pianissimo		<b>Dynamics for orchestras:</b> Play very, very softly.
Pitch,		The tonal frequency of a note. The so-called chamber tone has a frequency of 440hz. In MIDI, there are 127 pitches, which should cover most of the common types of music.
Poco		“A bit”, “some” in Italian.
Polychords		<b>Advanced:</b> Stacked chords, for example C + D7 or C#m + D#maj7.
Polyphonic		<b>Advanced:</b> Music consisting of separate parts played at the same time, often following the counterpoint rules.
Polyrhythmic		<b>Advanced:</b> Different rhythms played at the same time. This could be triplets over 1/8 or 5 against 3
PP		<b>Dynamics for orchestras:</b> Play very soft.

	Term	Illustration	Explanation
	PPP		<b>Dynamics for orchestras:</b> Play very, very soft.
	Presto		Fast tempo (140 BPM) (the traditional tempi are difficult to pinpoint)
	Prime		First note (step) in a scale
	Progression		A sequence of chords leading from the Tonic (T) over various middle chords to end on the Tonic again. Also called a <b>Vamp</b> .
	Pulse		The basic rhythm element, for examples 1/4 or 1/2 beats. A pulse is not a bar, but a diffuse number of beats, which can be divided into bars, but not necessarily so. In Indian music. a bar can consist of hundreds of notes, which for a Western ear sounds like a pulse.
<b>Q</b>	Quartuplet		<b>Triplet:</b> 4 against 3.
	Quintuplet		<b>Triplet:</b> 5 against 4
<b>R</b>	Repeated		See "Ostinato".
	Rudimentary		Simple elements, for example playing 1/4 for a while. Also used for the traditional drum rudiments, see All Aspects of ROCK & JAZZ/4 Drums.
<b>S</b>	Sampled		Analogue recording of sounds to be used in a synthesizer or MIDI device.
	SD	<b>SD</b>	<b>Functional harmony:</b> The subdominant (transitional) chord ( <b>SD</b> ) leads to the dominant chord ( <b>D</b> ).
	SD(m)	<b>SD(m)</b>	<b>Functional harmony:</b> A minor subdominant in a major scale. Functions as a dominant chord
	Second		The second scale step in a major scale.
	Segno		"Sign" used for repetitions and coda.
	Semibreve		British English for a whole note (US English).
	Sempre		Always, continue.
	Seventh		The seventh scale step, which is either a major seventh or a minor seven.
	Sextuplet		<b>Triplet:</b> 6 against 4.
	Sight-reading		Reading and playing notes from the score without rehearsing beforehand.
	Sign		Accents, repetitions and other musical expressions and forms are written as special signs (Segno and Coda signs for example).
	Simile		Repeat the previous bar or the above voice.
	Sixteenth		Sixteenth note.
	Sixth		A sixth chord, for example C6 or E6.

Term	Illustration	Explanation
Slur		A tie over a phrase. Ties come in many flavours, a slur is one of them.
Song		A poem set into music by a composer or the poet.
Songwriter		A composer specializing in songs opposed to symphonies or operas.
Sostenuto		The note lingers, i.e. played legato but prolonged slightly.
Static		Opposite to dynamic. Passages with little or no movements in the voices.
Stem	•	A stem is the “neck” of the note head.
Subdominant	<b>SD</b>	<b>Functional harmony:</b> The subdominant (transitional) chord ( <b>SD</b> ) leads to the dominant chord ( <b>D</b> ).
Suspended	Sus	Suspended chords are made of a prime and a fifth with either a sus4 or a sus2: <b>Csus4</b> C F G <b>Csus2</b> C D G
Syncopé, Syncopated		The famous German music scientist Curt Sachs described a syncopé as “a <b>rhythmical dissonance</b> ”. Syncopating is an important part of Ragtime music. The notes on top are syncopated. The bottom notes shows the regular beats.
Sharp		A key (scale) with sharp notes, i.e. notes raised with #’s.
<b>T</b> T	<b>T Tm</b>	<b>Functional harmony:</b> The tonic chord, i.e. the base chord, where the harmonic tension is resolved. <b>T</b> is major and <b>Tm</b> minor tonics.
Tablature		Alternative way of writing notes, used especially for guitar and bass.
Tempered tuning		The commonly accepted tuning since the 19 <sup>th</sup> century. The tempered tuning has equally divided intervals. In the old tuning system, it was not possible to transpose properly without playing “out of tune”. Music outside the Western world often use other tunings.
Tempo / tempi	• = 110	The tempo (tempi in plural) is stated in BMP ( <b>B</b> eats <b>P</b> er <b>M</b> inute). The tempo value should always be stated in the first bar and when the tempo changes.
Theme, motif		An instrumental sequence appearing as the highlight(s) of the music. In opera, the theme can be symbols for a person in the opera or an abstract idea, peace for example.
Tight		Playing so closely to the pulse of each other that the band sounds like one person playing many instruments. The ideal for every band or orchestra.
Timbre		The unique sound quality of each instrument.

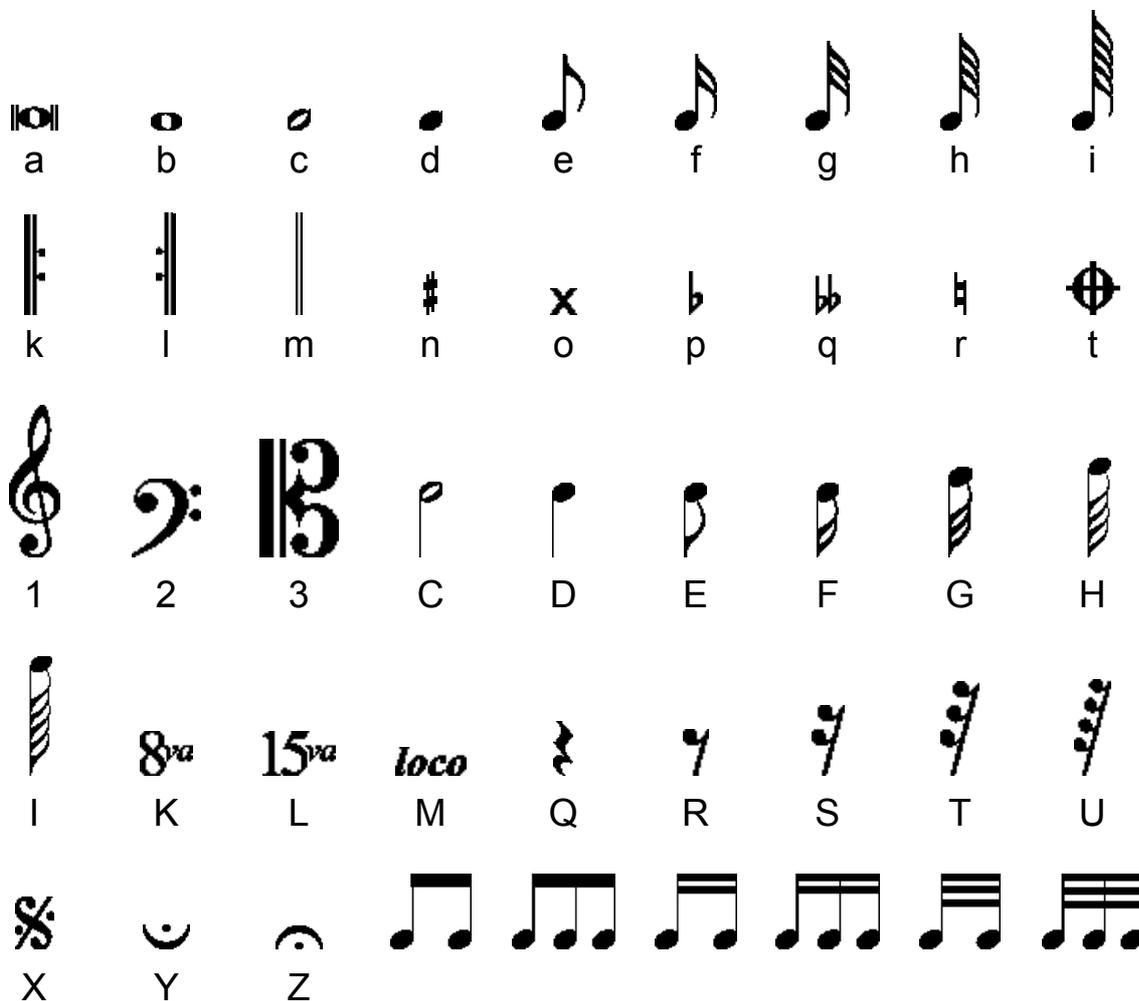
Term	Illustration	Explanation
Tinnitus		A disorder caused by playing for example loud electrical guitar or in a violin group. The sufferer hears frequent sharp sounds in his/her head. The disorder can be invalidating.
Tonal, Tonality		Tonal music has one or more tonal scales as its basic guiding system. By tonal, is meant <b>diatonic scales</b> , for example minor and major, modal scales and/or blues. Chromatic scales, whole tone (Debussy) and cluster based free jazz are borderline tonal. The latter argument can and will be discussed, Please do! Such a discussion is worthwhile for enlarging your musical horizon.
Tonic		See "T" for Tonic.
Transitive		<p>Transitive harmony is an extension to functional harmony. It has been an existing musical form for 50 years, but this invention by me (in 1983) tries to cover the situation, where functional harmony falls short.</p> <p>1) A transitive harmony is a <b>non-functional shift</b> from one key to another key.</p> <p>2) The shift occurs when a functional chord is <b>perceived</b> as having a <b>function shift</b> to a new key, thus changing the music to this other key.</p> <p>3) There must be more than 2 shifts in the music to qualify for transitive harmony.</p> <p>4) Example:            C // F   G // <b>Gm</b>   <b>Eb</b> / Fm7 //   Abmaj7 / <b>Db</b> //   <b>C7</b> // //   Fmaj7                          C major      <b>Shift</b>      F minor                      <b>Shift</b>              F major</p>
Treble		The light (high) notes from C and upwards.
Tremolo		Undulating effect on a stringed instrument or between to keys on a piano.
Triad		A chord with three diatonic notes, not higher than a augmented fifth.
Trill		Example: The low note G is the main note. The high note D# is the trill note. In a duration of 1/4 = 8 x 1/16 the two notes moves up and down. If no speed has been indicated, 1/16 or 1/32 are normally used.
Trio		In rock music, a trio is normally guitar, bass and drums. In classical music it could be piano, violin and cello.
Triplet		<b>Triplet:</b> 3 against 4.
non Troppo		Not too much in Italian.
Tutor		An old term for a music teaching book.
<b>U</b> Unison		In a choir singing <b>in unison</b> , the singers sing the same notes, opposite <b>in harmony</b> , where the melody is harmonized.
Upright piano		A vertical piano with the strings placed vertically in the frame to save space.

	<b>Term</b>	<b>Illustration</b>	<b>Explanation</b>
<b>V</b>	Vamp		An <b>ostinato</b> or <b>cadence</b> . See under these keywords.
	Variation		Variation of a theme is normally recommendable, unless you are playing hardcore heavy rock or punk.
	Venue		Pub or small concert hall with ambitions.
	Vibrato	<i>Vib.</i>	Stringed and wind instruments always have a strong or discrete vibrato. The piano does not have a vibrato.
	Voice		The individual vocal types and the instruments are also called the generic term voices.
	Volume		The control on the amp, that makes sure that you don't get Tinnitus.

# Note Writing Resources

Please feel free to copy these GIF notes made from NORDISC standard music font normus-notation.ttf. The letters are the equivalent notes to the letter in the music font. Some letters are missing as they are technical signs used in special ways for our note writing software A-Play. The free font can be downloaded from the All Aspects music resource centre [www.a-play.dk](http://www.a-play.dk). At the website, you can buy all the books in the series and download free fonts, tablature, empty piano, guitar and drum sheets and free music notation software.

**Tip:** Change the size of the notes to 0.5cm to make the notes fit into 12pt text.



**Epilogue** Now your journey through the feared (but necessary) music theory is about to end. In the next chapter, Piano Technique, you will get plenty of hands on exercises and finger bending fingerings. Now for the piano music – now you're the star.

Read on in  
All Aspects of ROCK & JAZZ/ 5 **Music Theory**  
ISBN 9788791995118

# Index Basic Music Theory

**Use the Index!** By looking up in the index, you can find much more than you were looking for! Follow the strange leads and weird words. Learn by accident. **Be curious!**

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