



















TIME SIGNATURES

In Levels One and Two, you studied time signatures most commonly used. The following chart compares simple and compound time signature.

	SIMPLE TIME		COMPOUND TIME	
DUUPLE (2 beats)	$\frac{2}{2}$		$\frac{6}{4}$	
	$\frac{2}{4}$		$\frac{6}{8}$	
	$\frac{2}{8}$		$\frac{6}{16}$	
TRIPLE (3 beats)	$\frac{3}{2}$		$\frac{9}{4}$	
	$\frac{3}{4}$		$\frac{9}{8}$	
	$\frac{3}{8}$		$\frac{9}{16}$	
QUADRUPLE (4 beats)	$\frac{4}{2}$		$\frac{12}{4}$	
	$\frac{4}{4}$		$\frac{12}{8}$	
	$\frac{4}{8}$		$\frac{12}{16}$	

It is very important to understand that in simple measures, the beats are divisible by two, and in compound time, the beats are divisible by three.

Observe attentively the time signatures that are less common, for you will surely find them in your musical pieces.

Note: As in simple time, notes and rests in compound time are grouped so as to make the divisions of the beats as clear as possible. All the notes belonging to one beat are grouped together.

There are two categories of time signatures – **SIMPLE** and **COMPOUND**. Compound time is divided into the same three groups as simple time, called **COMPOUND DOUBLE** (meaning two), **COMPOUND TRIPLE** (meaning three), and **COMPOUND QUADRUPLE** (meaning four).

In compound time, notes are grouped in a three beat pattern called pulses.

Note: While the term pulse is normally used to refer to a beat, for the purpose of explaining compound time clearly, the word "pulse" here refers to a DIVISION of the beat and not the beat itself. (For example in 6/8 time, each eighth note is a pulse).

In 2/4 time, there are two beats or pulses in a bar, and in 6/8 time, there are six beats or pulses (that is, two groups of three beats) in a bar. As in simple time, notes and rests in compound time are grouped so as to make the divisions of the beats as clear as possible. All the notes belonging to one beat are grouped together. Notes in compound time are usually in the form of dotted notes.

Instead of writing:



We write:



In referring to the previous examples, you can see that the complicated rhythms found in the simple time are simplified in the compound time.

The following are examples comparing simple to compound time:

Three beat time







Replaced by:

Four beat time

Replaced by:

Some simple rules:

Simple vs. Compound

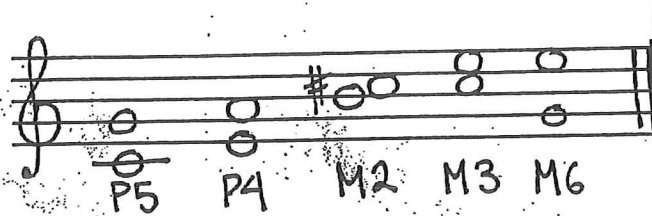
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INTERVALS

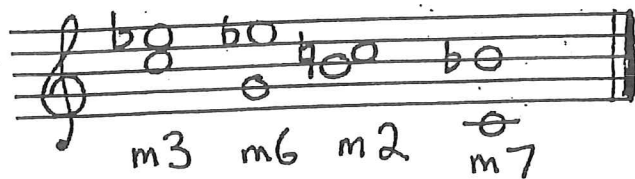
In Level Two you learned that an interval is the distance between two notes. You also learned how to measure the size of the interval by measuring the number of letter names contained in the interval, including the top and bottom note.

In Level Three you will also learn to find the **quality** of the interval- perfect, major, minor, augmented or diminished.

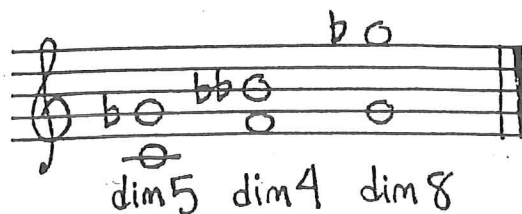
For all intervals, the bottom note should be treated as the tonic in a major scale. For those intervals that are Perfect or Major, the upper note of the interval belongs in the major scale.



Seconds, Thirds, Sixths and Sevenths can also be classified as minor intervals. This means that the upper note of the interval has been lowered a semitone from its original note in the major scale.

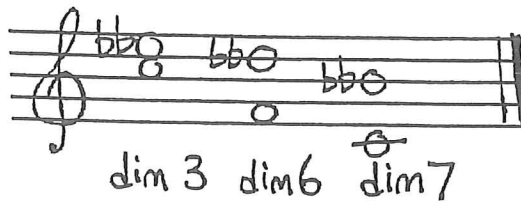


When the upper note is lowered by a semitone in a Unison, Fourth, Fifth or Octave, we do not call it a minor interval- it is a diminished interval.

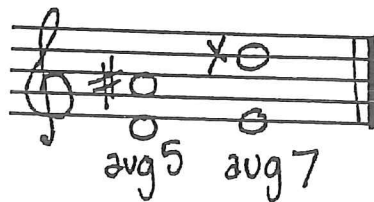


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Seconds, Thirds, Sixths and Sevenths can all be diminished as well, however the top note must be lowered by two semitones from it's original note in the major scale.



All intervals can be classified as Augmented if the top note has been raised a semitone from it's original note in the major scale.



Please look at the chart below to be able to classify each interval.

	Perfect	Major	Minor	Augmented	Diminished
Unison	X			X	X
Second		X	X	X	X
Third		X	X	X	X
Fourth	X			X	X
Fifth	X			X	X
Sixth		X	X	X	X
Seventh		X	X	X	X
Octave	X			X	X

MINOR SCALES

In Level Two you learned how to create two different minor scales: natural and harmonic. Remember that all minor scales are named relative minor scales because they are formed from a major scale. These two scales are connected because they share **the same key signature**.

To find the relative minor of any major key, you must take the tonic of the major scale and move back three semitones.

In Level Three you will learn to create one more minor scale: the melodic minor scale. The melodic minor scale still have eight adjacent notes and uses the key signature of the relative major scale.

In a melodic minor scale you raise the 6th and 7th note of the minor scale by a semitone when ascending and then lower them a semitone when descending. When descending, you will be returning the 6th and 7th notes to their natural state according to the key signature.

A melodic minor

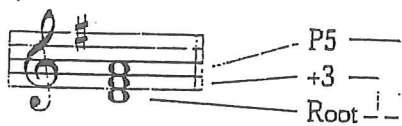
I II III IV V VI VII I

In another key **Relative minor scale of F Major**

D melodic minor

MAJOR AND MINOR CHORDS

A major perfect chord is composed of a root, a major third, and a perfect fifth.
 A minor chord is composed of a root, a minor third, and a perfect fifth.



You can therefore state that it is the nature of the third that will determine if the chord is major or minor. On the other hand, the perfect fifth belongs to both chords. Examine the following examples of the major and minor chords.

A musical staff containing 11 chords. From left to right: C# min, F maj, E min, B min, A min, A maj, E maj, G min, F min, B' maj.

C# min F maj E min B min A min A maj E maj G min F min B' maj

Exercises- MAJOR AND MINOR CHORDS

Name the following chords (major or minor)

A musical staff with 7 chords for identification.

1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____ 7. _____

A musical staff with 6 chords for identification.

8. _____ 9. _____ 10. _____ 11. _____ 12. _____ 13. _____ 14. _____

A musical staff with 6 chords for identification.

15. _____ 16. _____ 17. _____ 18. _____ 19. _____ 20. _____ 21. _____

TONALITY

In Level Three you will be expected to determine if a piece is written in a major key or a minor key. Music written in a major key tends to sound happy while music written in a minor key tends to sound sad.

There are three things to look for when determining the tonality of a piece of music:

- 1) The key signature- it will correspond to a major key and it's relative minor key.
- 2) The last note- the last note of a piece is usually the tonic of the key used.
- 3) Raised seventh degree- if the piece is written in a minor key it will usually contain an accidental beside the raised seventh.

4)



E min

- this melody can be in G major or E minor because of the key signature
- the melody begins and ends on a G
- there is no heightened 7th degree

SYMBOLS and TERMS

Styles

Animato-	animated feel
Meno mosso-	less movement
Expressivo-	with expression
Leggiero-	lightly
Maestoso-	majestic
Con moto-	with movement
Molto-	very much
Non troppo-	not too much
Traquillo-	calm
Troppo-	too much
Piu mosso-	more movement