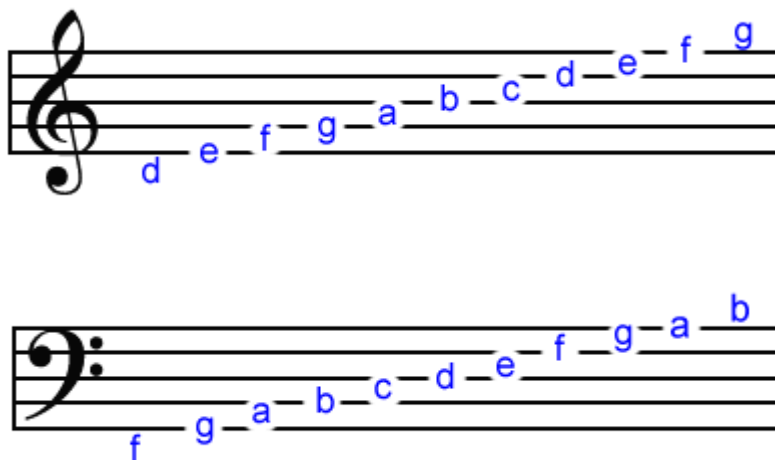


Master Basic Music Theory
Friday, August 5th – 9:00 a.m.
Lucy Heinkel, Faculty

The two main **clefs** are the *treble* and the *bass*:



Treble clef notes:

Spaces **FACE**: “**FACE** in the space”

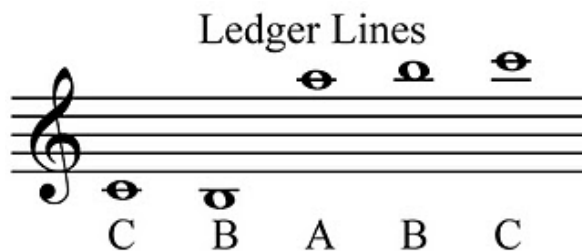
Lines **EGBDF**: “**Every Good Barbershopper Deserves Fudge**”

Bass clef notes:

Spaces **ACEG**: “**All Cars Eat Gas**”

Lines **GBDFA**: “**Good Barbershoppers Do Fine Always**”

If we need more notes above or below the staff we add **Ledger Lines**, which extend the range of the staff. (Middle C is the first ledger line below the staff in Treble Clef.)



When a **Sharp** or **Flat** is added to a note it raises or lowers the note by a half-step. For example, if we have the note C and we add a sharp to it the note now becomes C-sharp. If we have the note E and we add a flat to it the note now becomes E-flat.

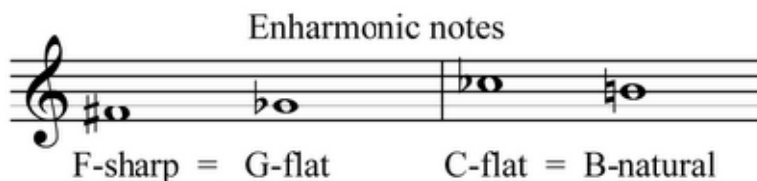
Here are some examples of sharps and flats on the staff:



Naturals are notes without sharps or flats. Natural notes sometimes have their own symbol attached to them:










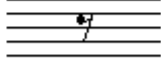

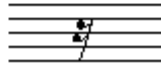
Enharmonic notes are notes that have the same pitch but have different note spellings. For example, F-sharp and G-flat are enharmonic notes, as are C-flat and B-natural.



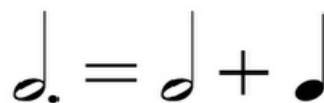
The **time signature** is used to specify how many beats are in each measure and which note value constitutes one beat. The top number tells you how many beats are in a measure. The bottom number tells you which note gets the beat.



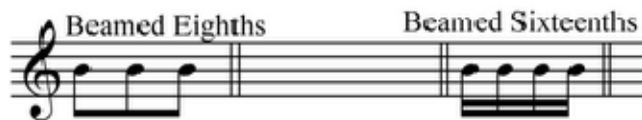
Each note has a specific **duration**.

Name	Note	Rest
Whole Note		
Half Note		
Quarter Note		
Eighth Note		
Sixteenth Note		

A **Dot** after a note indicates an elongation of the note by one-half. For example, if a Half-note has a Dot this tells us that the duration is: Half-note + Quarter-note.




Eighth and Sixteenth notes will usually be **beamed** together when they are in groups.











Ties connect the durations of different notes together. In the following example a Whole-note is tied to a Quarter-note. The duration then becomes: Whole-note + Quarter-note.



Key signatures are generally used in music to avoid the complication of having sharp or flat symbols on every instance of certain notes. Each major and minor key has an associated key signature that sharpens or flattens the notes which are used in its scale.

Key Signature	Major Key
 no sharps or flats	<u>C major</u>

Key Signature	Added #	Major Key	Key Signature	Added ♭	Major Key
 1 sharp	F#	<u>G major</u>	 1 flat	B♭	<u>F major</u>
 2 sharps	C#	<u>D major</u>	 2 flats	E♭	<u>B♭ major</u>
 3 sharps	G#	<u>A major</u>	 3 flats	A♭	<u>E♭ major</u>
 4 sharps	D#	<u>E major</u>	 4 flats	D♭	<u>A♭ major</u>

C Major G Major D Major A Major E Major B Major F# Major C# Major

F Major Bb Major Eb Major Ab Major Db Major Gb Major Cb Major

To find the key (or pitch you need to blow) for each key signature:

Sharps – go to the farthest sharp to the right and up a half step

Flats – go back one flat to the left

A **major chord** is a chord having a root, a major third, and a perfect fifth. When a chord has these three notes alone, it is called a major triad. The **tonic triad** is a chord that includes scale degrees 1, 3, and 5.

A **seventh chord** is a chord consisting of a triad plus a note forming an interval of a seventh above the chord's root. When not otherwise specified, a "seventh chord" usually means a major triad with an added minor seventh (a dominant seventh chord).