

JOHN BRIMHALL'S

THEORY NOTEBOOK

Level

2

Complete

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Lesson 2	Review of Relative Note and Rest Values
Lesson 3	Major Scales and Key Signatures – Sharp Keys
Lesson 4	Major Scales and Key Signatures – Flat Keys
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lesson 1

REVIEW OF PITCH

THE GREAT STAFF

TREBLE STAFF

C D E F G A B C D E F G

Middle C

BASS STAFF

F G A B C D E F G A B C



Draw the correct note over each letter name:

G D

F B

A E

E A D C B G

Draw the following notes found on the Great Staff:

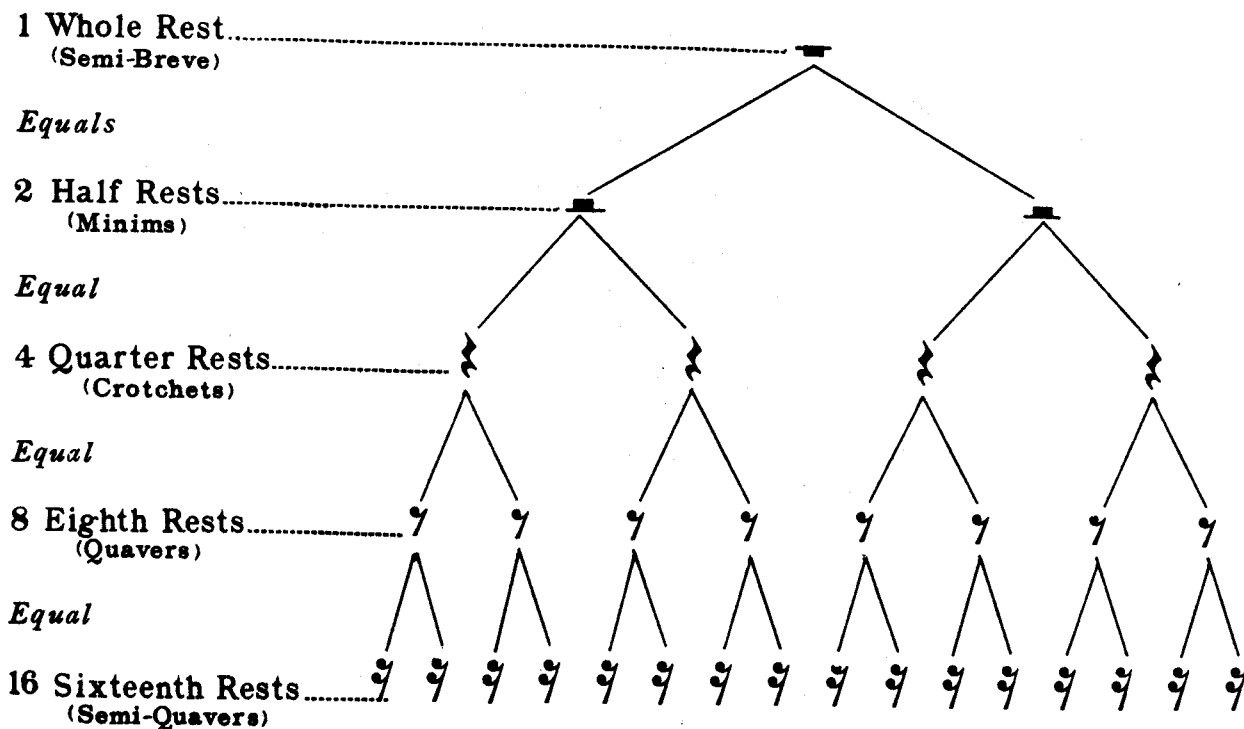
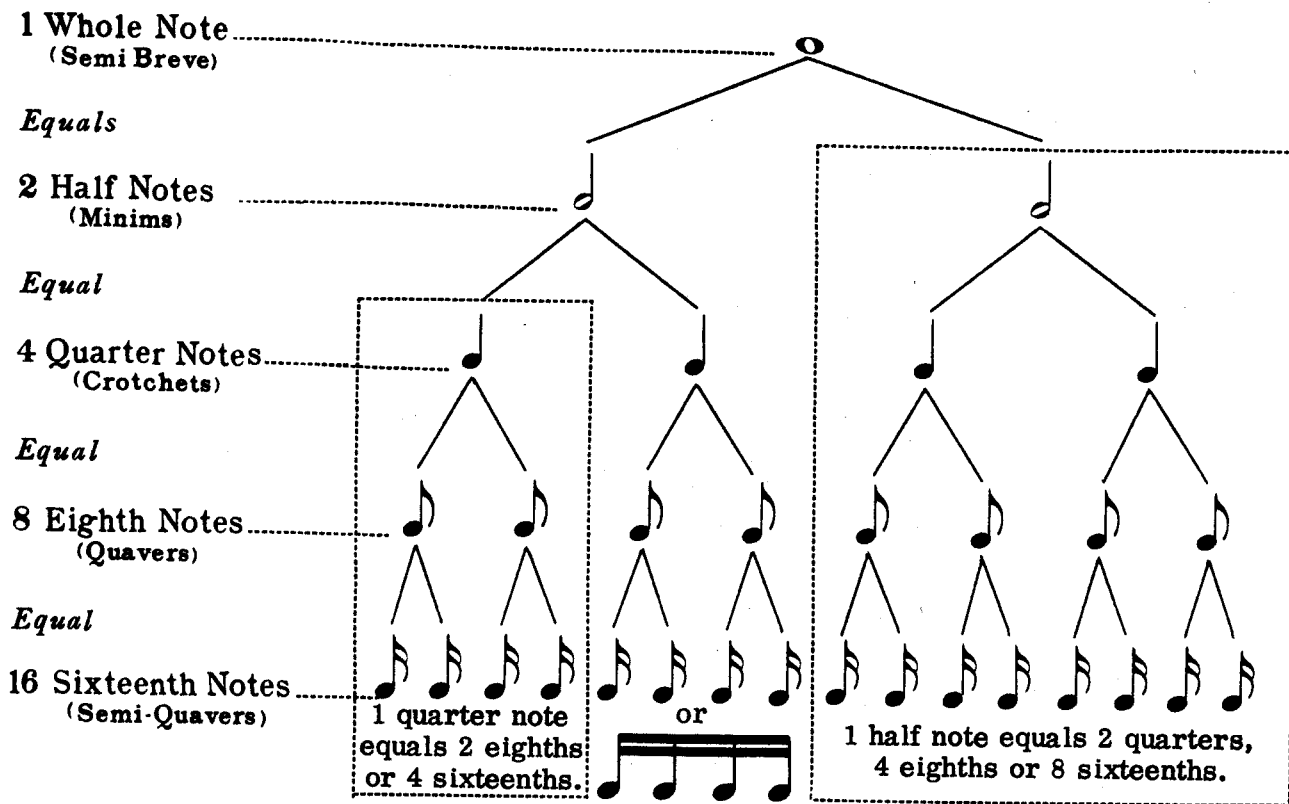
Line E Space F Space D Middle C Space B Line G Another Line G

Fill in the words that these notes spell:

lesson 2

REVIEW OF RELATIVE NOTE AND REST VALUES

There are various kinds of NOTES designed to show the duration or time value of a musical sound.
 RESTS are symbols indicating a definite duration or time value of silence. Following is a chart showing the relative value of the basic notes and rests.

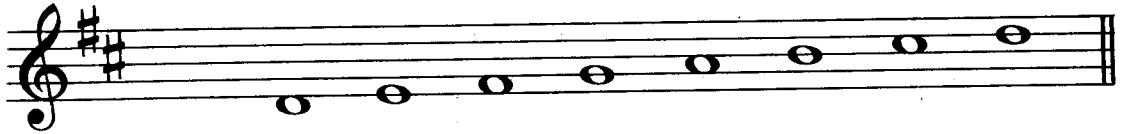


MAJOR SCALES AND KEY SIGNATURES - SHARP KEYS

G MAJOR
1 sharp



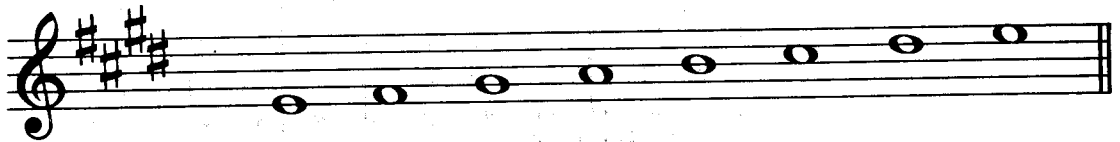
D MAJOR
2 sharps



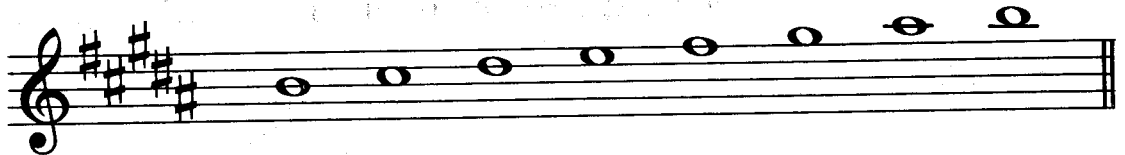
A MAJOR
3 sharps



E MAJOR
4 sharps



B MAJOR
5 sharps



F# MAJOR
6 sharps



C# MAJOR
7 sharps



To help you identify sharp key signatures quickly, remember this:
**THE NAME OF THE KEY IS ONE LETTER NAME HIGHER
THAN THE LAST SHARP IN THE KEY SIGNATURE.**

MAJOR SCALES AND KEY SIGNATURES - FLAT KEYS

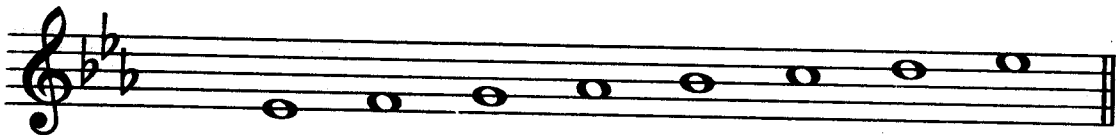
F MAJOR
1 flat



Bb MAJOR
2 flats



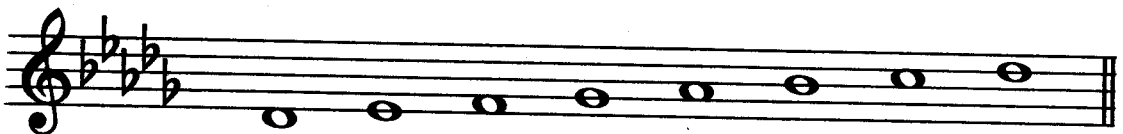
Eb MAJOR
3 flats



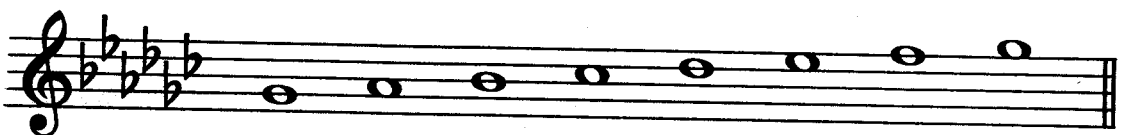
Ab MAJOR
4 flats



Db MAJOR
5 flats



Gb MAJOR
6 flats



Cb MAJOR
7 flats



To help you identify flat key signatures quickly, remember this:

1. THE KEY WITH ONE FLAT IS F MAJOR.
2. IN KEYS WITH MORE THAN ONE FLAT, THE NEXT TO THE LAST FLAT IN THE KEY SIGNATURE IS THE NAME OF THE KEY.

lesson 5

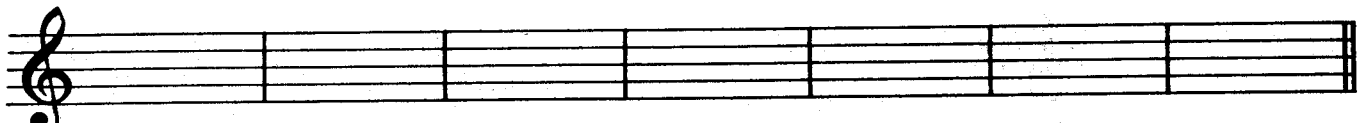
REVIEW OF MAJOR KEY SIGNATURES

Write the new sharps in order, as they are added to each new key, going around the circle of fifths (see lesson 28)
Write only the NEW sharp in each measure:



Key of G D A E B F# C#

Write the new flats in order, as they are added to each new key, going around the circle of fifths. Write only the NEW flat in each measure:



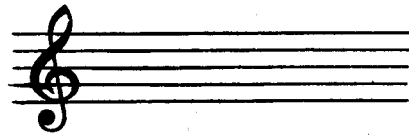
Key of F Bb Eb Ab Db Gb Cb

Write these key signatures:

C#
Major



Cb
Major



You have now written all the sharps and flats in order.

Identify these key signatures:



Write these key signatures:



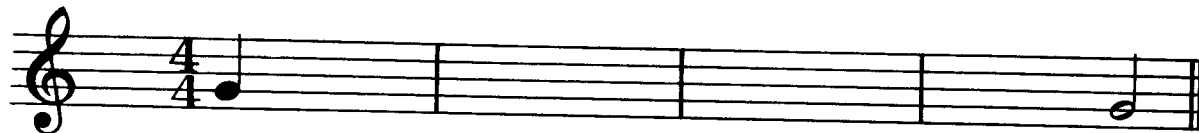
G Major Eb Major C Major Db Major A Major F Major

lesson 6

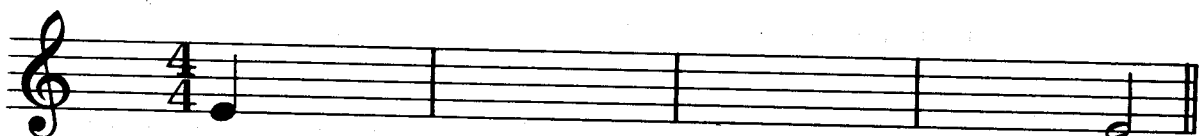
MAJOR SCALE REVIEW

Write the following major scales, up and down, using quarter notes.
Add the proper key signature. 1st and last note is given:

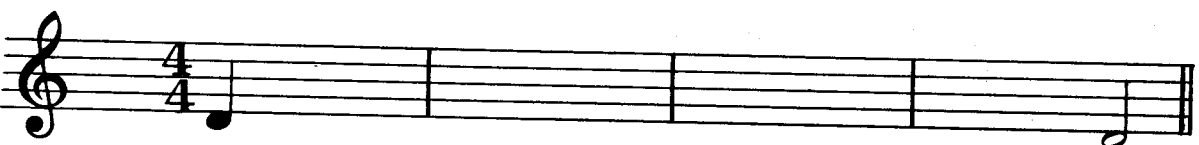
G Major



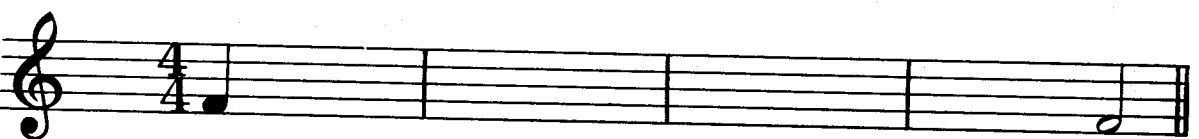
E \flat Major



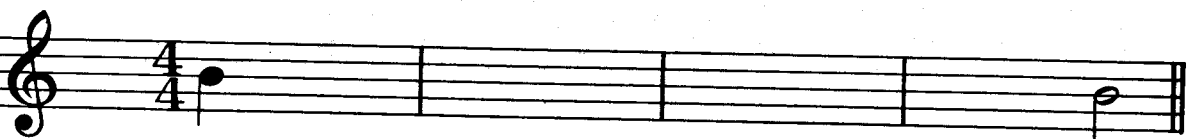
D Major



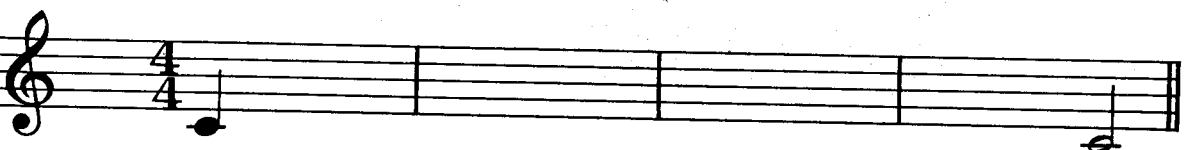
F Major




B \flat Major




C Major



A Major



E Major



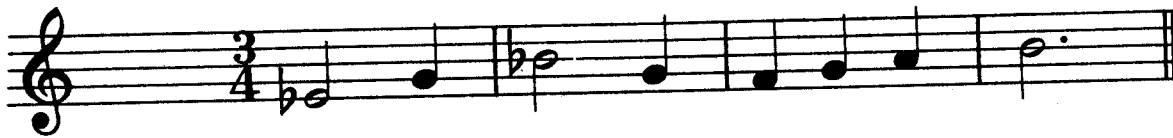
KEY IDENTIFICATION THROUGH SPELLING

There are certain sharps or flats which belong to particular keys.

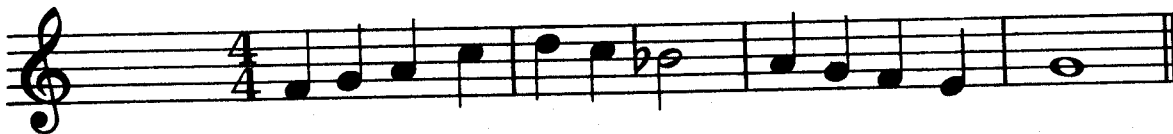
As an example, this could only be the Key of D—
F# and C# but no G#.



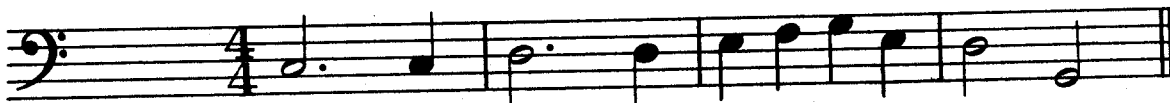
Try to identify these keys and then write in the key signatures:



Key of
.....



Key of
.....



Key of
.....



Key of
.....



Key of
.....

6/8 TIME SIGNATURE

Another variety of time signature has an 8 as the bottom number.

6
=

6 counts in each measure.
Each eighth note (♪) gets one count.

6/8 time differs from the other time signatures studied in that the 6/8 measure is divided into two parts and has two accents.

Main accent Small accent

In 6/8 time, or in any other time with an 8 as the bottom number.

♪ = 1 count
 ♪♪ = 2 counts
 ♪. = 3 counts
 ♪ = 4 counts
 ♪. = 6 counts

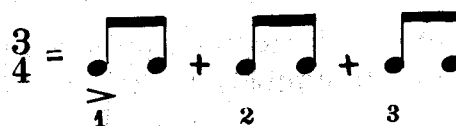
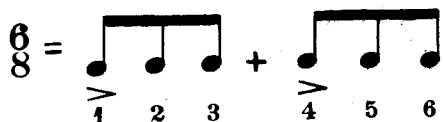
When 6/8 time is fast, you can only feel the two accents in each measure. When it is slow, you can feel all six counts. Since the 6/8 measure is divided into two parts, you can never use a note that extends across the middle of the measure (between beats 3 and 4). The only exception is a note that fills the whole measure, the dotted half note.(♩.)

These measures are all correct. No notes extend across the middle of the measure:

These measures are NOT correct, because they have notes extending across the middle of the measure:

MORE ABOUT 6/8 TIME

The most important thing to remember about 6/8 Time is how it differs from 3/4 Time. In 6/8 Time, the measure is divided into two parts.











Both 3/4 and 6/8 Time contain a total of six eighth notes per measure, but the arrangement of accents is different. In 6/8 Time, watch for these typical rhythm patterns.

In 3/4 Time, the measure is divided into three parts, rather than into two parts.

.....

Add the proper Time Signatures. Write the counts under the notes.

Answer these questions:

1. How many beats does  get in 6/8 Time?
2. How many beats does  get in 3/4 Time?
3. How many beats does  get in C Time?
4. How many beats does  get in C Time?
5. How many beats does  get in 6/8 Time?
6. How many beats does  get in C Time?
7. How many beats does  get in 3/4 Time?
8. How many beats does  get in 2/4 Time?

lesson 10

REVIEW OF TIME SIGNATURES

The grouping of counts into measures is indicated by the Time Signature, which appears at the beginning of each song.

The top number of the Time Signature tells how many counts in each measure. The bottom number tells what kind of note is to receive one count.

$\frac{4}{4}$ = 4 counts in each measure.
Each quarter note (♩) gets one count.

C = Common Time. This sign is often used as a substitute for 4/4 Time.

$\frac{2}{4}$ = 2 counts in each measure.
Each quarter note (♩) gets one count.

$\frac{3}{4}$ = 3 counts in each measure.
Each quarter note (♩) gets one count.

$\frac{6}{8}$ = 6 counts in each measure.
Each eighth note (♫) gets one count.
(or: 2 three-note groups of eighth notes in each measure.)

$\frac{2}{2}$ = 2 counts in each measure.
Each half note (♩) gets one count.

$\frac{3}{2}$ = 3 counts in each measure.
Each half note (♩) gets one count.

$\frac{2}{2}$ is often called Cut Time, and is designated by this sign: **C**
The **C** of Common Time is cut in two. **C** (4/4) becomes **C** (2/2).

Fill in the blanks:

1. The largest note possible in 3/4 Time is
2. **C** means the same as
3. In 3/2 Time, the note gets three counts.
4. In **C** Time, the whole note gets counts.
5. In 6/8 Time, the note gets one count.
6. The most common Time Signs have a as the bottom number.

2/2, 3/2 TIME SIGNATURES

Another type of time signature, much less common than the one with a 4 as the bottom number, is the type with a 2 as the bottom number.

2/2 = Two counts in each measure.
 Each half note (♩) gets one count.

The first count is accented.

3/2 = Three counts in each measure.
 Each half note (♩) gets one count.

The first count is accented.

C 2/2 is often called cut time and is designated by this sign **C**. The **C** of common time is cut in two. **C** (4/4) becomes **C** (2/2).

Write the counts under the notes and add the bar lines:

TIME SIGNATURE QUIZ

Identify these time signatures, write the counts under the notes and add the bar lines:

1. 


2. 

3. 

4. 

5. 

Fill in the blanks:

1.is the largest note possible in 6/8 time.
2. In 3/2 the.....note gets one count.
3. In.....time there are 6 beats in each measure.
4. The measure is divided in the middle in.....time.
5.time and.....time have 3 beats in each measure.
6. The largest note possible in 2/4 time is.....
7. The most common time sign is.....
8. In.....time the eighth note gets one count.
9. The largest note possible in 3/4 time is.....
10. A dotted quarter note is most likely to appear in.....time.
11. The bottom number of a time sign may be.....,or.....
12.  is called.....time.

TIES

A tie is a curved line connecting two notes of the same pitch. The first note is played and held for the combined count of the two notes, without re-striking.

1 2 1 2 sounds the same as 1 2 3 4

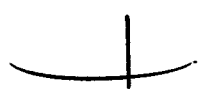
A tie is necessary if you wish to hold a note beyond the bar line.

$\frac{2}{4}$ 1 2 1 2 || The tie creates a note of four counts, which would otherwise be impossible in 2/4 time.



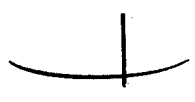
Fill in the required notes. Assume all examples to be in 4/4 time:

Tie a half note to a quarter note.



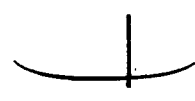
How many total beats are there?.....

Tie a whole note to a dotted half note.



How many total beats are there?.....

Tie a dotted quarter note to an eighth note.



How many total beats are there?.....


Tie a quarter note to a quarter note.




How many total beats are there?.....

SLURS

The same line  is used for ties or slurs.

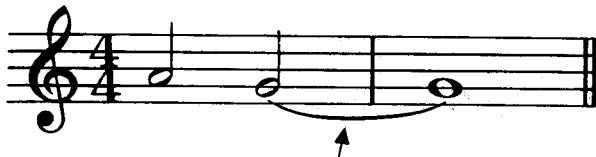
The line may be drawn like this  or like

this . They both have the same meaning.

A TIE is a curved line connecting two notes of the same pitch.

A SLUR connects two or more notes of different pitch. A slur means to play the notes as smoothly as possible. (As you can see, the tie is the smoothest possible connection between two notes).

This is a TIE



This is a SLUR



Indicate whether the following are ties or slurs:



.....



.....



.....



.....



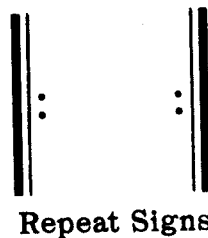
.....




.....

REPEAT SIGN

Sometimes the double bar is used in pairs to indicate a repeat. The measures within the repeat sign are played twice. The repeat sign always has two dots on the inside, facing the measures to be repeated.



Fill in the blanks:

1.gets one beat in 2/4 time.
2.is the largest note possible in 3/4 time.
3.  || is an example of.....time.
4. A double bar is used to indicate the.....
- 5.....is the largest note possible in 2/4 time.
6. What do 2/4, 3/4 and 4/4 have in common?.....
7. The top number in a time signature tells how many.....in a.....
8.is the largest note possible in 4/4 time.

lesson 16

1ST AND 2ND ENDINGS

Sometimes, when the music repeats itself, 1st and 2nd endings are used, in order to save space.

measure ① ② ③ ④ ⑤ ⑥ ⑦ ⑧

By using 1st and 2nd endings, the passage can be written like this:

measure ① ② ③ ④ ⑤ ⑥ ⑦ ⑧

Notice that measures ① ② ③ are the same as ⑤ ⑥ ⑦

The 1st ending has a repeat sign.

It is called the 1st ending because it is only played the first time through. The second time through, the 1st ending is skipped over, and the 2nd ending is played.

Re-write these examples with 1st and 2nd endings:

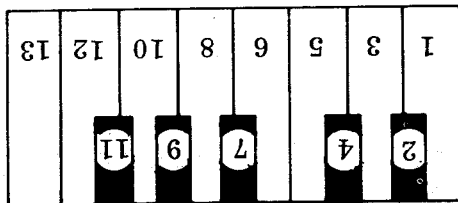
A.

B.

CHROMATIC SCALE

In addition to the major scale, which you have already studied, there are several other types of scales. One of these is the Chromatic Scale. The chromatic scale pattern is very simple—it is all half-steps. Every key, black and white, is played consecutively, in order to play a chromatic scale. There are 12 different black and white keys. Scales begin and end on the same letter name, therefore there are 13 notes in the chromatic scale.

Here is the chromatic scale
Scale starting on C



The only confusion concerning chromatic scales is whether to use sharps or flats for the black notes. The rule is simple: USE SHARPS GOING UP, USE FLATS GOING DOWN.



A chromatic scale may begin on any note and the rules governing it are always the same.



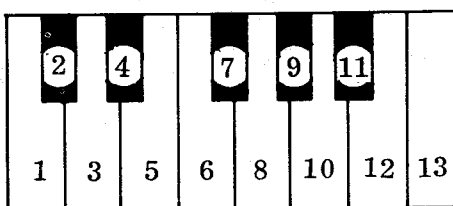
Add the proper notes, sharps and flats for part of a chromatic scale, from G up to B and back again:



CHROMATIC SCALE

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Add the proper notes, sharps and flats for part of a chromatic scale, from G up to B and back again:



INTERVALS

An interval is the distance between two notes. The number size of an interval is figured by counting the total number of letter names between the two notes inclusively. (Always count up the alphabet).

C—D includes only two letters of the alphabet, C and D, so the interval is a 2nd.

D—F includes three letters of the alphabet, D, E and F, so the interval is a 3rd.

A—G includes seven letters of the alphabet, A, B, C, D, E, F and G, so the interval is a 7th.

Here are some more examples:

E to A
a 4th

B to F
a 5th

F to G
a 2nd

C to E
a 3rd

G to E
a 6th



Identify these intervals:

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

HARMONIC AND MELODIC INTERVALS

An interval which appears in a melody, one note at a time, is called a **MELODIC INTERVAL**.



Melodic Interval of a 5th

An interval of two notes, played at the same time, is called a **HARMONIC INTERVAL**.

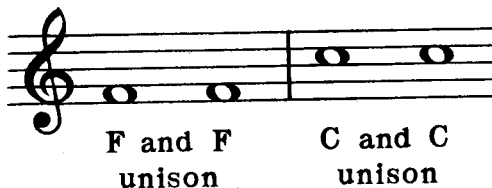


Harmonic Interval of a 5th

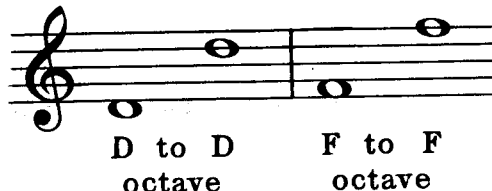
During the balance of this book, we will use Harmonic Intervals.

Two intervals which require some explanation are the Unison (1) and the Octave (8th).

Two notes the same only involve one letter name, so would be called a "one" or a **UNISON**. (one sound)



Two notes of the same name but of a different pitch are called octaves. (8th)



D to D involves eight notes—D, E, F, G, A, B, C and D; therefore it is called an octave.



Draw the suggested harmonic interval up from the given note:

3rd 5th octave 6th unison 2nd

octave 5th 4th 3rd 7th 6th

MAJOR AND MINOR THIRDS

All of the normal chords are built of only two standard building blocks — the Major 3rd and the minor 3rd.

The Major 3rd contains four half-steps.

Major 3rd

The minor 3rd contains three half-steps.

minor 3rd



Indicate whether the following are Major 3rd (M3) or minor 3rd (m3):

Draw a Major 3rd above each of the following:

Draw a minor 3rd above each of the following:

MAJOR AND MINOR TRIADS

A CHORD is a combination of musical tones.

A TRIAD is a three note chord.

A Major Triad is built of a Major 3rd plus a minor 3rd.

Major 3rd plus minor 3rd equals Major Triad

Build a Major Triad on each of these given notes:

A minor Triad is built of a minor 3rd plus a Major 3rd.

minor 3rd plus Major 3rd equals minor Triad

Build a minor Triad on each of these given notes:

Build the suggested Major (M) or minor (m) triad:

GM Am AM Bm CM Dm EM Em

AUGMENTED AND DIMINISHED TRIADS

An Augmented Triad is built of a Major 3rd plus a Major 3rd.

Major 3rd plus Major 3rd equals Augmented Triad

Build an Augmented Triad on each of these given notes:

A diminished Triad is built of a minor 3rd plus a minor 3rd.

minor 3rd plus minor 3rd equals Diminished Triad

Build a diminished Triad on each of these given notes:

Build the suggested Augmented (Aug) or diminished (dim) Triad:

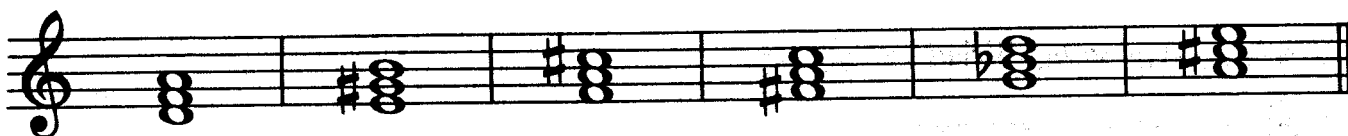
G Aug A dim Bb Aug B dim C Aug C# dim D dim Eb Aug

REVIEW OF TRIADS

Identify the following Triads:

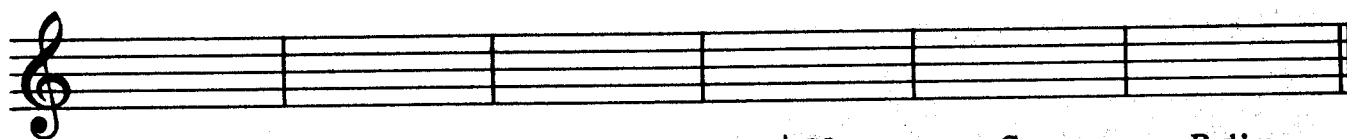


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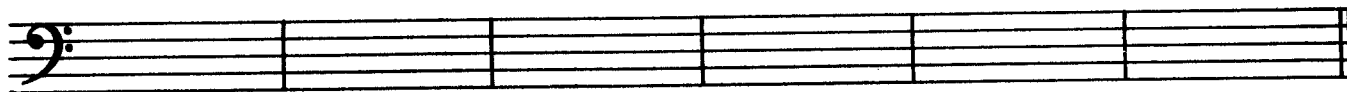


.....

Build the following Triads:

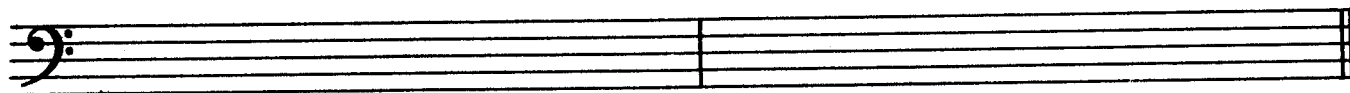


FM E Aug D dim B \flat M Cm B dim



C Aug Am DM Em GM G Aug

Build the following Triads:



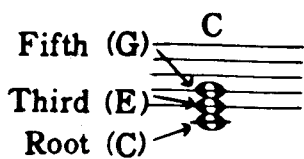
GM G Aug Gm G dim CM C Aug Cm C dim



FM F Aug Fm F dim DM D Aug Dm D dim

INVERSION OF TRIADS

The word inversion means "turned upside down". To invert a chord you literally do turn it upside down by placing the bottom note on the top.



The three notes of a triad are called:

The ROOT - The name note from which the chord grows.

The THIRD - The third note up the scale from the Root.

The FIFTH - The fifth note up the scale from the Root.

Here is the process of inverting the C Major Triad. Notice that each time the bottom note is moved to the top, it creates the next inversion. Remember that all chords may be inverted and often are.

C MAJOR TRIAD



Root Position	1st Inversion	2nd Inversion	Root Position
(Name Note on bottom)	(3rd on bottom)	(5th on bottom)	(Name Note back on bottom)

.....
Invert these chords.

CM
Root Pos. 1st Inv. 2nd Inv.

Dm

B dim

DM
Root Pos. 1st Inv. 2nd Inv.

Em

FM

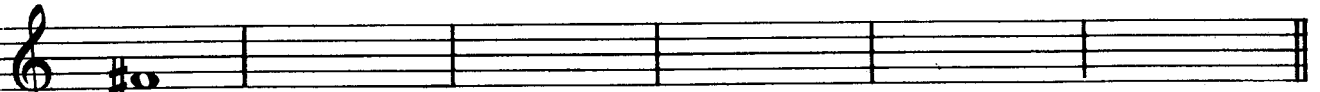
C aug
Root Pos. 1st Inv. 2nd Inv.

Gdim


E^bM

INVERSION QUIZ

Build the following Inversions of Triads:



DM Cm B \flat M Bdim FM Dm
 1st Inversion Root Position 2nd Inversion Root Position 1st Inversion 2nd Inversion

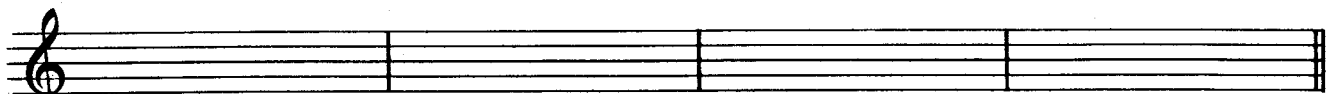


Am GM C aug Em BM F aug
 1st Inversion 2nd Inversion Root Position 1st Inversion Root Position Root Position

Identify the following Triads:



Build the following 1st Inversion Triads:



CM Cm EM Em GM Gm DM Dm

Build the following 2nd Inversion Triads:



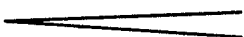
F M F m A M A m E \flat M E \flat m F \sharp M F \sharp m

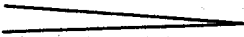
DYNAMIC MARKINGS

There are a number of signs, symbols and terms which tell how to interpret the music as to loudness. These are called Dynamic Markings.

SYMBOL	PRONOUNCED (Italian)	MEANING
<i>pp</i>	pianissimo.....	very soft
<i>p</i>	piano.....	soft
<i>mp</i>	mezzo piano.....	moderately soft
<i>mf</i>	mezzo forte.....	moderately loud
<i>f</i>	forte.....	loud
<i>ff</i>	fortissimo.....	very loud

There are other marks which direct the player to increase or decrease the level of loudness.

 **Cresc.** (crescendo) means to get louder gradually.
Is often used as a sign for crescendo.

 **Dim.** (diminuendo) means to get softer gradually.
Is often used as a sign for diminuendo.

.....
Fill in the blanks:

1. Cresc. means to get.....gradually.
2. *p* means.....
3. The symbol for very soft is.....
4. *f* means.....
5. The symbol for moderately loud is.....
6. *m* means.....
7. Dim. means to get.....gradually.
8. The symbol for very loud is.....

TEMPO MARKINGS

There are a number of markings which tell how to interpret the music as to speed. They are called Tempo Markings.

slow	{	GRAVE..... slow and solemn
		LARGO..... slow and broad
		LENTO..... slow
		ADAGIO..... leisurely
moderate	{	ANDANTE..... moving at a moderate rate
		MODERATO..... at a moderate speed
fast	{	ALLEGRO..... cheerful, quick
		VIVACE..... very lively
		PRESTO..... very fast
		PRESTISSIMO..... extremely fast

There are other marks which direct the player to increase or decrease the rate of speed.

rit. (ritard or ritardando) means to get slower gradually.
 accel. (accelerando) means to get faster gradually.



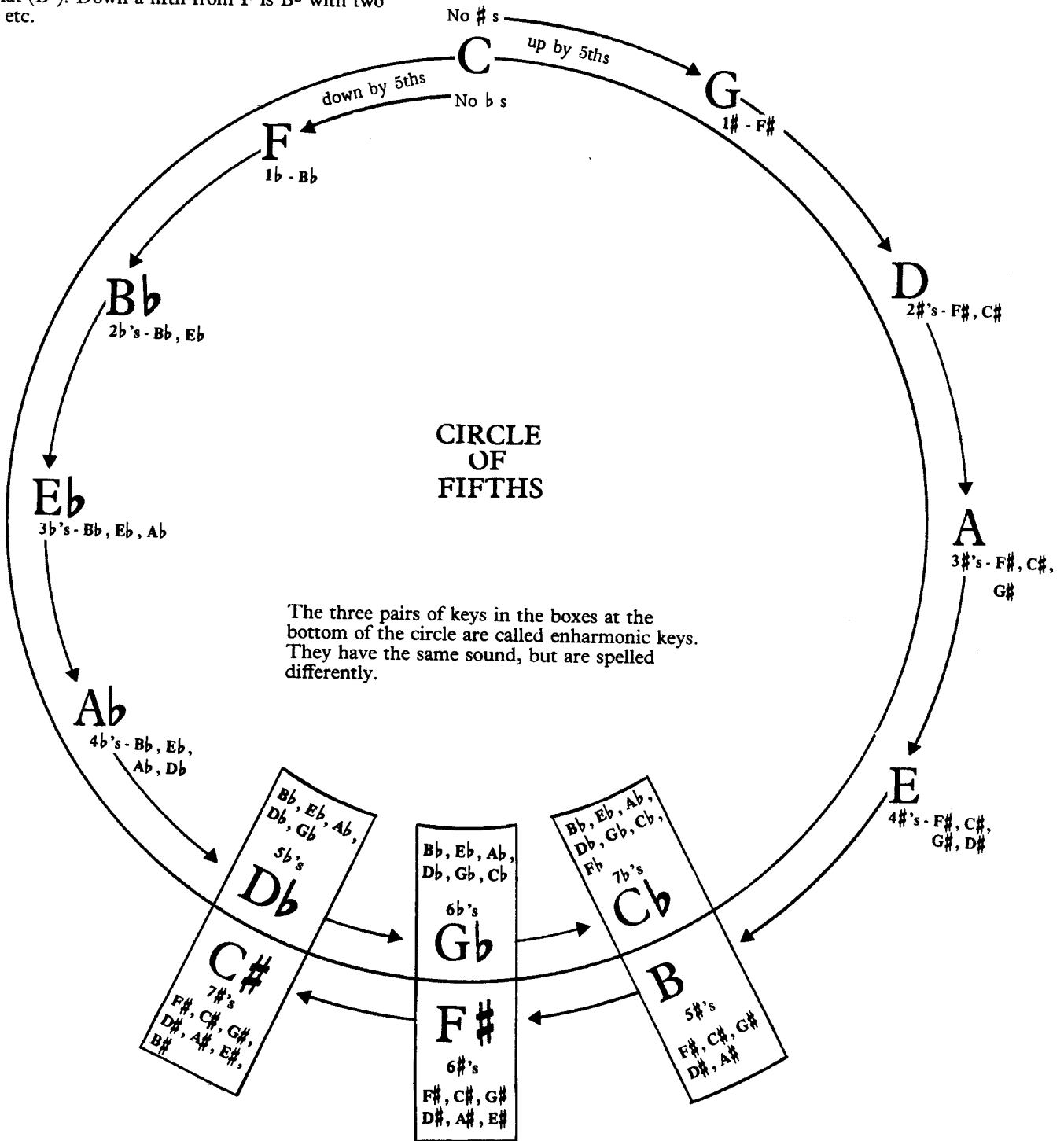
Fill in the blanks:

1.means to get slower gradually.
2. Lento means.....
3.means slow and solemn.
4. Presto means.....
5.means very lively.
6. Accelerando means.....
7. Moderato means.....
8. A leisurely tempo marking is.....

CIRCLE OF FIFTHS




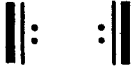














Keys are related by fifths. As you go to the right on the keyboard each new key adds a sharp or removes a flat. As you go to the left each new key adds a flat or removes a sharp.

C has no sharps or flats. Up a fifth from C is G, with one sharp. Up a fifth from G is D with 2 sharps, etc. Down a fifth from C is F with one flat (B^b). Down a fifth from F is B^b with two flats, etc.



REVIEW QUIZ

Match the sign or symbol with its correct identification:

- | | ANSWER | |
|--|--------|---|
| 1.  | | a. cut time |
| 2.  | | b. raises the pitch $\frac{1}{2}$ step |
| 3.  | | c. cancels a # or b |
| 4.  | | d. treble clef |
| 5.  time | | e. slur |
| 6.  | | f. lowers the pitch $\frac{1}{2}$ step |
| 7.  | | g. stands for 4/4 time |
| 8.  | | h. double bar |
| 9.  | | i. bass clef |
| 10.  | | j. repeat sign |
| 11.  | | k. accent |
| 12.  time | | l. the measure is divided in the middle |
| 13.  | | m.  gets one count |
| 14.  | | n. adds half to the value of the note |
| 15.  time | | o. get softer gradually |
| 16.  | | p.  gets one count |