

Harmony & Tonality:



Major Scales							
C	Dm	Em	F	G	Am	B	C
C#	D#m	Fm	F#	G#	A#m	C	C#
D	Em	F#m	G	A	Bm	C#	D
D#	Fm	Gm	G#	A#	Cm	D	D#
E	F#m	G#m	A	B	C#m	D#	E
F	Gm	Am	A#	C	Dm	E	F
F#	G#m	A#m	B	C#	D#m	F	F#
G	Am	Bm	C	D	Em	F#	G
G#	A#m	Cm	C#	D#	Fm	G	G#
A	Bm	C#m	D	E	F#m	G#	A
A#	Cm	Dm	D#	F	Gm	A	A#
B	C#m	D#m	E	F#	G#m	A#	B

Minor Scales							
Cm	Ddim	D#	Fm	Gm	G#	A#	Cm
C#m	D#dim	E	F#m	G#m	A	B	C#m
Dm	Edim	F	Gm	Am	A#	C	Dm
D#m	Fdim	A#	G#m	A#m	B	C#	D#m
Em	F#dim	G	Am	Bm	C	D	Em
Fm	Gdim	G#	A#m	Cm	C#	D#	Fm
F#m	G#dim	A	Bm	C#m	D#	E	F#m
Gm	Adim	A#	Cm	Dm	D#	F	Gm
G#m	A#dim	C	C#m	D#m	E	F	G#m
Am	Bdim	C	Dm	Em	F	G	Am
A#m	Bdim	C#	D#m	Fm	F#	G#	A#m
Bm	C#dim	D	Em	F#m	G	A	Bm

Major	
Major triad	1-3-5
Major 6th	1-3-5-6
Major 6/9	1-3-5-6-9
Major 7	1-3-5-7
Major 9	1-3-5-7-9
Major 13	1-3-5-7(9)(11)-13
Major 7#11	1-3-5-7#11

Key Chord Chart							
Major Key	I	II	III	IV	V	VI	VII
A	A	Bm	C#m	D	E	F#m	G#dim
B	B	C#m	D#m	E	F#	G#m	A#dim
C	C	Dm	Em	F	G	Am	Bdim
D	D	Em	F#m	G	A	Bm	C#dim
E	E	F#m	G#m	A	B	C#m	D#dim
F	F	Gm	Am	Bb	C	Dm	Edim
G	G	Am	Bm	C	D	Em	F#dim
Minor Key	I	II	III	IV	V	VI	VII
Am	Am	Bdim	C	Dm	Em	F	G
Bm	Bm	C#dim	D	Em	F#m	G	A
Cm	Cm	Ddim	Eb	Fm	Gm	Ab	Bb
Dm	Dm	Edim	F	Gm	Am	Bb	C
Em	Em	F#dim	G	Am	Bm	C	D
Fm	Fm	Gdim	Ab	Bb	Cm	Db	Eb
Gm	Gm	Adim	Bb	Cm	Dm	Eb	F

minor	
minor triad	1-b3-5
minor 6th	1-b3-5-6
minor 6/9	1-b3-5-6-9
Minor 7	1-b3-5-b7
Minor 9	1-b3-5-b7-9
Minor 11	1-b3-5-b7(9)-11
minor 7b5	1-b3-b5-b7

Dominant	
Dominant 7th	1-3-5-b7
Dominant 9th	1-3-5-b7-9
Dominant 11th	1-3-5-b7(9)-11
Dominant 13th	1-3-5-b7(9)(11)-13
Dominant 7th #11	1-3-5-b7-#11

Major	Examples
I - IV - V	Cmaj - Fmaj - G7
I - IIm - V	Cmaj7 - Dm7 - G9
I - VIIm - IIm - V	Cmaj7 - Am7 - Dm7 - G7
I - IIm - VIIm - IIm - V	C6 - Em7 - Am - Dm7 - G13

Minor	Examples
Im - IVm - Vm (natural minor)	Cm - Fm7 - Gm
Im - IIm - V (harmonic)	Cm - Dm7b5 - G9
Im - VIIm - IIm - V (melodic)	Cm - Am7b5 - Dm7 - G7
Im - bVI - IVm - V (harmonic)	Cm - Abmaj7 - Fm7 - G7b9

Blues	Examples
I7 - IV7 - V7	C7 - F7 - G7

ROMAN NUMERALS IN MUSIC

UPPERCASE = MAJOR CHORD lowercase = minor chord

C MAJOR

Scale Degree: 1 2 3 4 5 6 7

Chord: C dm em F G am b dim

Roman Numeral: I ii iii IV V vi vii°

A NATURAL MINOR

Scale Degree: 1 2 3 4 5 6 7

Chord: am b dim C dm cm FM G

Roman Numeral: i ii° III iv v VI VII°

*Minor V chords are rarely found. The 7th scale degree is typically raised to make it major.

TYPES OF CADENCES

A cadence is a two-chord progression that occurs at the end of a phrase.

Perfect Authentic Cadence (PAC)

- Dominant + Tonic (V + I)
- Root Position Chords
- Tonic = highest voice of final chord

Imperfect Authentic Cadence (IAC)

- Root Position IAC: highest voice of final chord is NOT the tonic
- Inverted IAC: one or both chords are inverted
- Leading Tone IAC: V is replaced with vii diminished chord

Half Cadence (HC)

- Cadence ending on the dominant (V)

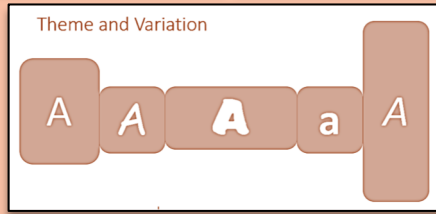
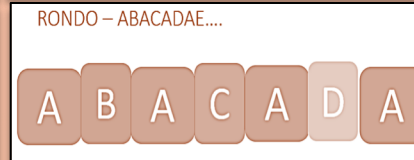
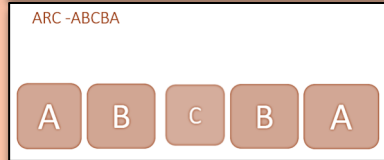
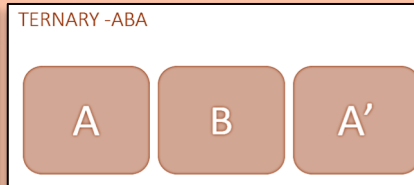
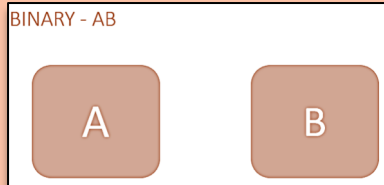
Plagal Cadence (PC)

- Subdominant + Tonic (IV/iv + I)

Deceptive Cadence (DC)

- The dominant chord (V) resolves to a chord other than the tonic. In most cases, this is the submediant chord (VI/vi)

Structure & Form:



Rhythmic & Metre:



Percussion Clef
This means the lines have no pitch.

Compound time
Each beat of the pulse can divide into 2.

Rests
These signs mean don't play.

Tempo
The speed at which the music plays.

Time signature
The top number tells you how many beats per bar the bottom number is the type of beat to count.

Regular
Time signatures that divide nicely into 2s or 3s.

Irregular
Time signatures that won't divide nicely into 2s or 3s e.g. 3/4, 7/8.

Dotted notes
The dot means add on half the note value again.

Pulse
The steady beat felt throughout music.

b.p.m.
This means beats per minute (60/beat = 60bpm means the speed of the pulse is 60 per second).

Rhythm
The pattern of beats.

Duple, Triple, Quadruple
This is how to describe whether there are 2, 3, or 4 beats of the pulse in a bar.

Free
This means there is no time signature to stick to, the feeling of pulse won't be obvious.

Augmentation
Note values doubled making it sound slower.

Triplet
Play 3 notes in the space of 2.

Diminution
Note values halved making it sound faster.

Polyrhythm
Poly means many, so many rhythms playing at once.

Rhythm and Meter

Texture:



Monophonic

Homophonic

Polyphonic

Heterophonic

Simple	Same rhythm played by all musicians
Complex	Different rhythm played by each musician
Monophonic	One melodic line without harmonic accompaniment
Polyphonic	Multiple melodic voices which are independent from one another
Homophonic	multiple voices in which the melody and other voices form a background of harmonic accompaniment. All parts have very similar rhythm.
Heterophonic	two or more voices simultaneously performing variations of the same melody

Melody & Phrasing:



Melodic Devices

Sequence

Inversion and Retrograde

Transposition

Mode	Parent Major Scale	Formula
C Ionian	C Major	Major
C Dorian	Bb Major	(2, 3, 7)
C Phrygian	A Major	(2, 3, 6, 7)
C Lydian	G Major	(4)
C Mixolydian	F Major	(7)
C Aeolian	E Major	(3, 6, 7)
C Locrian	D Major	(2, 3, 6, 7)

Motif - A short phrase

Fragmentation

Ornaments

Written

Sounds like

Articulation:



Word	Common Abbreviations	English Definition and Description	Symbol
Accent		Marked. Note to be played more forcefully than those before or after it	
Forza	fz	With force. Strongly accented	
Glissando	Gliss.	Glide. A rapid glide or slide up or down between two notes, playing all of the notes in between.	
Legato		Tied together. Notes are played slurred together, with no breaks in between	
Marcato	Marc.	Marked. Note or passage to be played more forcefully than those before or after it (also called an accented note)	
Rinforzando	rfz	Reinforcing	
Sforzando	Sfz.	Using force.	
Staccatissimo		Very detached. Notes are played as an exaggerated staccato.	
Staccato	Stacc.	Detached. Notes are played short and separated from one another	
Tenuto		Sustained. Hold the note for its full length	

Dynamics:

diminuendo **crescendo**

very quiet (soft) very loud

pianissimo piano mezzo piano mezzo forte forte fortissimo

Tempo:

rallentando **accel.** **accelerando**

very slow very fast

largo adagio andante allegro presto prestissimo

large/slow slowly walking pace fast/cheerful quick very quick

1. Purpose:

Composing a song is like designing a product. Ask yourself the following questions:

What Style/Genre?

Who is it for?

Where would you expect your composition to be played?



2. Meaning/Story/Style:

What do you want to say with your music?

What do you want to show?

What is the context?



3. Plan:

Try to sketch out some/note down some possible directions you could go. Think about what **instruments, structure, tonality, metre** may be suitable. What might each section of music contain - how can you create contrast or mood in your music?



6. Develop:

Now you have some strong ideas you can start to develop them even further. This can be achieved by creating copies of the ideas and altering them.

You could try changing the tonality of some of your ideas or taking parts away or adding grace notes.



5. Choose Your Favourite Ideas:

Once you have lots of material from the experimentation stage, pick your strongest or favourite ideas.

This could be because it is most memorable or because it really fits the purpose of your Music.



4. Invent & Experiment:

This stage is about experimentation work with different Chord progressions and Melodies. At this stage a 2 or 4 bar idea is all you need. Try starting a blank project add as many different 2-4 bar ideas as you can - you can use this like a pallet of ideas later on.

If you are struggling to come up with ideas try using a specific scale or mode and play around with different rhythms until you find something you like.



7. Structure/Organisation:

With the variations/developed ideas you should have enough material to consider what goes where.

Think about which idea may work best and why. It helps to name your ideas (A,B,C etc.) You may also want to consider which instrument(s) plays a part or section. Which structure fits the style of music you are making?

8. Contrast/Colour/Richness:

Now it's time to start thinking about how you can add extra detail and complexity to your music. Contrast/Colour/Richness comes from using **Dynamics, Metre, Tonality, Texture and Articulation** in opposing ways.

For example:

You may have a **bold** opening section that is **loud** in a **major tonality** followed by a more **mournful minor** section with **softer dynamics**. Think about how you can make your music more interesting and tell a story.



9. Refine/Enhance/Complete:

By this stage you should have something that sounds relatively complete. This may be a good time to revisit some of your initial ideas from the experimentation stage. This may mean that you end up going through steps 4,5,6,7 & 8 again but with addition material.

Compare the quality of your song to other songs in the style/genre you chose. Be constructive with your critique. Look for ways that you can make your Music sound finished and authentic.

