

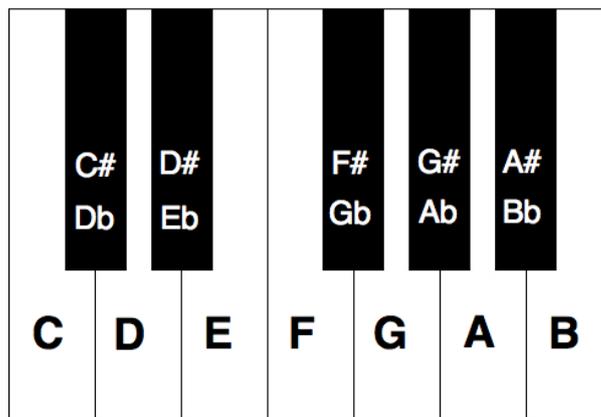
Class 3

Section 1

Music Notation

Enharmonics*: in modern musical notation and tuning, an enharmonic equivalent is a note, interval, or key signature that is equivalent to some other note, interval, or key signature but "spelled" or named differently. Thus, the enharmonic spelling of a written note, interval, or chord is an alternative way to write that note, interval, or chord.

For example, in **twelve-tone equal temperament*** the notes **C#** and **Db** are enharmonic (or enharmonically equivalent) notes. Namely, they are the same key on a keyboard (see below), and thus they are identical in pitch, although they have different names and different roles in harmony and chord progressions.



Section 2

Rhythm

Double Dotted Rhythm*: Once you are confident in the theory of dotted notes, the notes with double dots become easy to cope with. The rule is very simple, and is basically an extension of the dotted note rule:

A second dot after a note adds half the value of the first dot to the new total note value.

$2 + 1 + \frac{1}{2} = 3\frac{1}{2}$ beats
<small>($\frac{1}{2}$ of 2) ($\frac{1}{2}$ of 1)</small>

A half note (minim) is worth 2 beats. When one dot is added, the dot is worth $\frac{1}{2}$ of 2 beats (1 beat). The **second** dot is worth **half the value of the first dot**. The first dot is worth 1 beat, so the second dot is worth $\frac{1}{2}$ of 1 beat ($\frac{1}{2}$ a beat).

Therefore the double dotted half note (minim) is worth $3\frac{1}{2}$ beats.

Section 3

Scales and Intervals

Dorian is the second mode of the major scale. The following formula is used for constructing a **dorian scale**.

Tone **S**emitone **T**one **T**one **T**one **S**emitone **T**one

Dorian Scale on D



The Dorian mode is very similar to the **natural minor scale** (Aeolian Mode). The only difference with respect to the natural minor scale is in the **sixth scale degree**, which is a major sixth (M6) above the tonic, rather than a minor sixth (m6).

Notes	D	E	F	G	A	B	C	D
Interval from D	---	M2	M3	P4	P5	M6	M7	P8

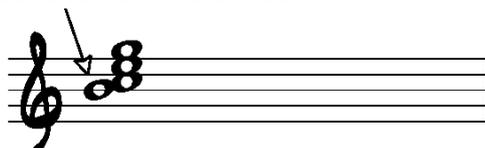
- Tonic triad: D minor
- Tonic seventh chord: D minor 7
- Dominant triad: A minor
- Seventh chord on the dominant: A minor 7

Section 4

Chords

As we have learned, chords are not always in root position. However in addition to the first and second inversion chords that we have explored there are also **third inversion*** chords. **Third inversion can only be used with a 4 note chord.** A chord in third inversion has the **seventh on the bottom**. From the bottom up it is built: **7, 1, 3, and 5** (see C major 7 example below).

Seventh on the Bottom

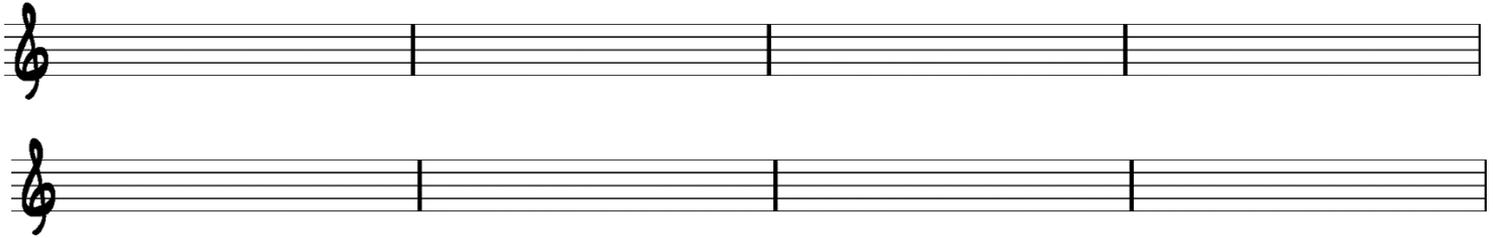


Inversions may be used in music when creating a **coherent bassline**. i.e. using inversions to move as smoothly from one chord to another as possible (**with as little movement as possible**).

Section 5

Ear Training

On the staff below write down the **pitch and rhythm** of the 8 bar passage played to you. Include the time signature and key signature (given to you).



On the lines below write down the type of scale played to you. (major, natural minor, major or minor pentatonic, or blues scale).

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

Things To Remember From Class

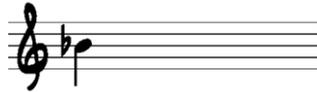
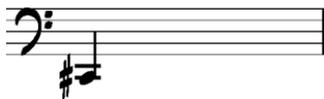
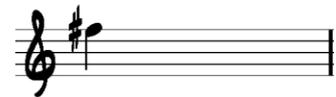
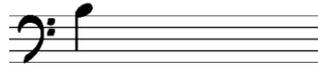
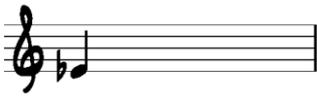
- Every note has an **enharmonic equivalent** which may be used in a variety of circumstances such as chord spelling and what key the music is in.

NOTE	ENHARMONIC EQUIVALENT
C	B#
C#	Db
D#	Eb
E	Fb
F	E#
F#	Gb
G#	Ab
A#	Bb
B	Cb

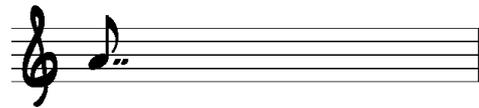
- When a rhythm is **double dotted** you **add half the value of the first dot** onto the existing value to get the total note value.
- **Dorian** is the second mode in major scale harmony. The formula for constructing the **dorian scale** is as follows: **Tone, Semitone, Tone, Tone, Tone, Semitone, Tone.**
- A **third inversion** chord can only exist with a **4 note chord**. It is when the **7th of the chord is on the bottom.**

Homework

Add an **enharmonically equivalent** note to those below:



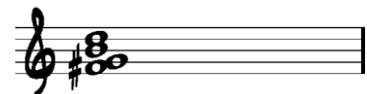
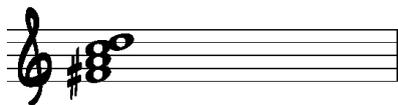
To the right of the note value given, notate a note (or notes) **equivalent in value** to the one given:



On the staves below, using crotchets, notate the **dorian scales** of **D**, **G** and **A**, one octave **ascending**. Use **accidentals** instead of a key signature.

Three empty musical staves with treble clefs, provided for writing the D, G, and A Dorian scales.

Identify the **chords** and their **inversion** on the lines provided.



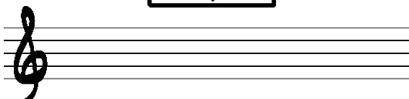
1. _____

2. _____

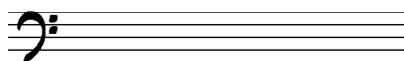
3. _____

Notate the named chord in its **third inversion** below. Use **accidentals** instead of a key signature.

E Major 7



F Minor 7



A Dominant 7

