Fundamentals of Music

a modern approach

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Preface

It is believed that 1000 years ago, an anonymous monk, honored by the privilege of music copying, developed the linear left-to-right concept that governs the reading and writing of music. His system would develop over centuries of musical contribution into the written form that exists today. The modern notational system of five lines and four spaces, ledger lines, clefs, note and rest values, figured bass and continuo, would evolve into chord symbols, fretboard,tablature and lead sheet notation. The techniques required to accurately communicate musical intention using symbols has (fortunately) mandated an evolving notational practice. As times change, so does music and musical taste; certainly technological advancements have forced practical musicians and publishers into new sounds, style, practices and procedures. To keep this fact in perspective, musicians have been practicing audio “recording” for less than a century; music “notation” has existed in Western civilization for ten times that long.

Civilization must credit composers for their unique contributions. As composers explored new terrain, they found themselves limited by existing symbols and standards. Pressing onward, they created new symbols, introduced new instruments and combinations and expanded the lexicon of musical vocabulary. The body of written musical instructions, now known as musical “scores,” began to reflect changes in the fundamentals of music notation, often containing pages of specific performance practices and interpretations. Although it would be centuries before European society loosened its grip on the individual, thereby allowing greater creative freedom, it was the 1453 invention of the printing press that allowed notated music to begin to effectively reach its way to the public.

The spread of instrumental and vocal music during the Renaissance was in large part due to a number of enterprising music printers. Many of these printers were active musicians and composers and played a direct role in notating the pieces that they published. In 1501, Ottaviano Petrucci of Venice produced the first collection of music using the Gutenberg moveable type process. Pierre Attaignant of Paris was responsible for the development and spread of “single-impression music printing,” printing staves, notes and texts together. This was the beginning of modern music publishing and printing of sheet music.

Sheet music is a hand-written or printed form of musical notation. Although it does
not take the place of the sound of a performed work, sheet music can be studied to create a performance and to clarify aspects of the music that may not be apparent from simply listening. As in art and film, musical information about a piece can be gained by studying the written sketches, early versions, as well as the final autograph score and personal markings on proofs and printed scores.

Comprehending sheet music requires a special form of literacy: the ability to read musical notation. Sight-reading is the ability of a musician to perform an unfamiliar work of music upon viewing the sheet music for the first time. Sight reading ability is expected of professional musicians and serious amateurs who play classical music and related styles. With the exception of solo classical performances, where memorization is expected, classical musicians ordinarily have the specific piece of sheet music when performing. In jazz, which is heavily improvised, sheet music in the form of a lead sheet may be temporarily used to give basic indications of melody, rhythm, chord changes and arrangements. Nevertheless, an ability to read or write music is not a requirement to compose music. Throughout history, many composers have produced music without relying on any musical notation.

Hand-written or printed music is less pervasive in regional and local practices around the world. Music of other cultures, both folk and classical, is often transmitted both aurally and orally, though some nonwestern cultures have developed their own forms of musical notation and sheet music as well. This is also the case in many forms of Western folk and popular music, where songs and dances are often passed down by the oral-aural tradition.

Written music can also create a visual record of music that already exists, but was never notated. Scholars often create written transcriptions of Western and nonwestern music to provide a readable form for study, analysis, and to recreate a performance. This has been done not only with folk and traditional, but also with sound recordings of improvisations and arrangements by jazz, pop and rock musicians.

Modern sheet music is available in several different formats. If a piece of music is composed for just one instrument or voice, the whole work may be written or printed as one piece of sheet music. If a piece is to be performed by more than one person, each performer will usually have a separate piece of sheet music, called a “part.” When the separate instrumental and vocal parts of a musical work are printed together, the resulting sheet music is called a “score.” Typically, a score consists of musical notation with each instrumental or vocal part in vertical alignment. The term “score” has also been used to refer generically to “sheet music.”

- A full score is a book containing the written music for all instruments and voices. It must be large enough for a conductor to be able to read while directing rehearsals and performances.
- A miniature score is like a full score, but greatly reduced in size, and is useful as a study guide.
• A study score is often the same size as a miniature score, and is commonly found as part of an anthology for academic study.

• A piano score (or piano reduction) is a literal transcription for piano of a piece originally intended for a group. Such arrangements are made for either piano solo (two hands) or piano duet (one or two pianos, four hands).

• A short score is a reduction of a work for many instruments to just a few staves. Many times composers work out some type of short score while they are composing and, later, expand to a more complete orchestration.

• A lead sheet specifies only the melody, lyrics and harmony, using one staff with chord symbols placed above and lyrics below. It is commonly used in popular music to convey the essential components of a song without locking the musician into an exact set of notes.

• A chord chart, or "chart," contains little or no melodic information, yet provides detailed harmonic and rhythmic information. This one of the most common forms of written music used by professional musicians playing or other forms of popular music and is intended primarily for the rhythm section (piano, guitar, bass and drums.)

• A tablature is a special type of musical score, popular for the lute and guitar. Tablature shows where to play the pitches on the given instrument with rhythmic indications.

It must be noted that the science of precise musical notation has its critics. Countless musicians, steeped in the traditions and practices of Western notation, have questioned and even rejected new sounds, combinations, and techniques, particularly those that contradicted established notational systems and challenged the delivery methods of publishers. Many educators agree that students pursuing only that which is written down may potentially become handicapped in the equally important areas of aural and cognitive development, not to mention functional musicianship. Music is based on sound waves that are periodic in nature and can be described by variations in frequency (pitch), amplitude (loudness), timing (rhythm), and length (duration). It is based on mathematics and physics. It involves human body parts and fancy mechanical contraptions that make incredibly unique sounds. And, like other arts and sciences that are based on math and physics, it is through the meticulously organized study of music as a whole, where competency, craftsmanship and artistry become a reality than a mystery.

The Elements and Nature of Sound

The evolution of musical systems throughout the world has been influenced by social, as well as mathematical differences in thought and aesthetics. Individual societies and cultures have established, over time, general definitions of what sounds and sound combinations are acceptable. Typically, these definitions are based on the psychoacoustical interpretation of comfort. Comfort, with regard to sound and the unfolding of sound events over time, can be investigated within the framework of acoustics. Acoustics
deals with the science of sound, which describes the periodic variations of atmospheric pressure within a relatively fixed sonic medium, such as the earth’s atmosphere. Objects that are set into motion cause measurable disturbances in the medium which surround them. Psychoacoustics refers to the study of how the human ear translates those measurements into thought imagery and experience.

Consonance and Dissonance in Sound

Some of the most basic thought experiences revolve around perceived consonance versus dissonance, and perceived expectation versus the defeat of expectation. Consonant sounds are more comfortable, while dissonances are not. Individuals have differing degrees of tolerance with respect to dissonance, based partly on their system of expectation. If one has been exposed to a musical model based solely on a three note melodic construction, then notes outside of that model will be unexpected, creating a moment of discomfort. With time and exposure, that same individual may learn to include the “outside” notes within his comfort zone. The net effect will be an expansion of that person’s ability to process the perceived dissonance, and include the new sounds within his set of expectations. It is, therefore, imperative that one strives for the widest possible set of expectations when experiencing and studying sound and music.

Music: Sound in Time

It is true that music can be defined simply as sound in time. Timbre refers to the characteristic sound that an object makes when it is set into motion. The human ear has a tremendous capacity for storing and retrieving timbral images. There is a myriad of potential timbral experiences, and mankind’s attempts at exploring them explain the tens of thousands of musical instruments that exist in the world. Time can be viewed as either ontological in nature, or “perceived” time, or measurable time, which divides time in shorter and more regular sections. Western music tends to be in measured time, although not necessarily. A cultural group which has developed measured time as a fundamental component of its musical model often finds free unmeasured music to be beyond its realm of comfortable possibilities. Similarly, a culture which emphasizes unmeasured time, may find measured music to be restrictive, particularly in its tendency towards shorter and often repetitive phrase structure.

Formal rules may actually be established, based on the context in which the music is to be practiced. One culture may develop an ideology which emphasizes rhythmic motif as the primary compositional device, while another culture may enforce strict laws around which melody can be crafted. Simultaneous combinations of sounds, even soundings of specific pitches, may violate such laws. Within the same society, religious music may even have a separate set of rules from social music. Certain instruments may be allowed in one musical context, yet not for another. The adherence to such formal predispositions has somewhat loosened, particularly in the 20th cen-
The mass dissemination of cultural materials, through radio, television and the Internet, has bred a cross-fertilization previously unmatched in the history of human development. Music, as with the other arts, has been injected with a global synergy made possible by the pooling of intercultural assets. It is this collective bank of musical heritage that is allowing the expansion of individual experiential expectation, and the widening of the musical comfort zone. The modern musician can draw upon a vast global set of musical possibilities in the construction and interpretation of music. Therefore, it is through the lens of the 21st century that one must begin the study of harmonic relationships.

Reading Exercises

It is incumbent on the musician to develop adequate skills in reading and writing music. Sightreading is not the same as “reading,” nor is it the same as “practicing.” Sightreading occurs the first time the musician reads the music. After the first time, the musician is involved in the practicing process. Reams have been published on techniques to improve sightreading. Suffice it to say that, as with all learned skills, a daily diet of organized, correct practice will likely yield the highest result.

Success in practicing sightreading is influenced by four key factors:

- Choosing level appropriate material
- Cognitively understanding the material, studying it and looking for areas of potential failure
- Using a metronome
- Choosing a tempo at which one can successfully perform the activity, the first time attempted

Written Exercises

Any and all activities in this text should be handwritten whenever possible. Speed, accuracy and clarity reflect a disciplined attitude that will be respected by peers and professionals in the field. There is no substitute for these critical skills, especially when a twenty piece arrangement with score and transposed parts is due. An effective writing space includes a desk, a comfortable chair, adequate lighting, a bulletin board, a tape recorder, a waste can, an electric pencil sharpener, a brush with a handle, and lots of pencils, paper and erasers.

Listening Exercises

Any and all activities in this text should be handwritten whenever possible. Speed, accuracy and clarity reflect a disciplined attitude that will be respected by peers and professionals in the field. There is no substitute for these critical skills, especially
when a twenty piece arrangement with score and transposed parts is due. An effective writing space includes a desk, a comfortable chair, adequate lighting, a bulletin board, a tape recorder, a waste can, an electric pencil sharpener, a brush with a handle, and lots of pencils, paper and erasers.

► Applied Keyboard Exercises

- Since all music can be sung is twelve keys, all exercises should be played in all twelve keys.
- All tempos are theoretically possible, so exercises should be played at all tempi.
- When practicing, be creative, but remember the scientific method: Vary only one thing at a time.
- The piano has visually recognizable and recurrent patterns. One must learn to negotiate the terrain of the keyboard, with an emphasis on quickly and accurately placing the hands on the desired keys. Correct piano technique becomes secondary to this basic tenet.
- For increased piano proficiency, enroll in a piano class, hire a piano tutor or study independently, using the myriad of existing published resources.

► How to Practice and Have Fun at the Same Time

All assignments are to be played at the piano in all twelve major and minor keys. Use the right hand alone, then the left hand alone, then both hands together. Vocalize audibly the names of the notes or chords before you play them, thinking at all times about the key center, and envisioning the notes of that key center. One must balance cognitive analytical awareness with the aural sensory awareness, as well as mastering the physical shapes and patterns of the keyboard. Strive for an even rhythmic feel, with a fixed tempo. Use a metronome. One must think as quickly in C Major as in G flat Major. Vary your practicing by varying only one element at a time. Try the following root movement patterns:

- Ascending Whole step: C Major, D Major, E major, etc.
- Descending Whole step: C Major, B flat Major, A flat Major, etc.
- Ascending Half step: C Major, C# Major, D Major, etc.
- Descending Half step: C Major, B Major, B flat Major, etc.
- Descending Perfect Fifth: C Major, F Major, B flat Major, etc.
- Ascending Perfect Fifth: C Major, G Major, D Major, A Major, etc.
- Ascending Minor Third: C Major, E flat Major, G flat Major, B flat Major, etc.

Where is the fun? The fun is setting an attainable goal and then achieving it. And then doing it again at a higher level. And then showing it off to your friends and loved ones. Now that is fun.
One Possible Activity Tree

Choose a path on the tree and vary the activity, one element at a time.

Example

**Goal:** Master the ii – V – I Three Note Progression at the piano.

**Activity Tree.**
1. Play as a Bossa Nova
2. Play at MM = 80
3. Begin in C Major
4. Then, move the key center up by a m2.
5. Then, vary the key center by moving down by M2.
6. Then vary the style, by playing the exercise with a two beat swing feel.
7. Create and use your own activity trees.
8. Write them down and keep them in a notebook. You are limited only by your creativity.
Solfeggio, Movable “Do,” and the Numerics of Music

Solmization, the act of assigning vocal syllables to the pitches of a scale, is often used in music to sightread, learn and rehearse melodic lines. Also known as solfeggio, the scale degrees of the major scale are derived from the Latin verse of the eighth century, “The Hymn of St. John.”

\[
\begin{align*}
\text{Ut} & \quad \text{queant laxis} \quad \text{re} \quad \text{sonare fibris} \\
\text{Mi} & \quad \text{ra gestorum} \quad \text{fa} \quad \text{muli tuorum,} \\
\text{So} & \quad \text{olve polluti} \quad \text{labii reatum,} \\
\text{San} & \quad \text{cte} \quad \text{Iohannes.}
\end{align*}
\]

In the eleventh century, the music theorist Guido of Arezzo verbalized a six note ascending scale: ut, re, mi, fa, sol, and la. A seventh note, “si” was added shortly after. In the modern system of solfeggio, the syllable “ut” has been replaced by “do” and “si” has been replaced with “ti.” The nondiatonic notes have a different syllable when ascending and descending:

- do, re, mi, fa, sol, la, and ti with accidentals ascending di, ri, fi, si, li
- and descending te, le, se, me, ra.

There are two types of solfeggio: “fixed do” and “movable do.” In the system of “fixed do,” “do” is always middle C. In “movable do,” “do” is always tonic. The “movable do” system is similar to the “numerical system,” favored by most contemporary commercial musicians, in which every “do,” whether defining a primary, secondary or temporary tonal area, is the numeral “1” and the tonic chord is the Roman numeral “I.”

The numerical system is preferred by commercial musicians, who maybe called upon to perform a piece that is unfamiliar and has no sheet music. A typical conversation on the band stand may go something like this:

“\text{It starts on the I chord, then ii – Vs to the IV chord, then turns around to the top. The bridge goes I – ii – iii –ii – V – I in the IV, then repeats up a whole step…. Got it? OK, count it off…….}”

Compare that to:

“\text{It starts on ‘do,’ then ‘re – las’ to the ‘fa,’ then D.C.s to the refrain, which goes ‘fa – sol – la – fa – do – fa’…….}”
Using Worksheets

The worksheets are designed to assist in the learning process. As with any artistic endeavor and athletic event, repetition using correct technique can lead to mastery. It is critical to repeat the activities in the worksheets in order to attain mastery. Any and all other activities in music depend in some way, shape or form on the materials presented. Try not to rely on talent; hard work usually results in a higher return.

Written and Performance Exams

It is in the nature of the education professional to reserve the right to examine student results via written, oral and observational testing. In a class setting, however, it can be difficult to truly evaluate student ability by oral or observational appraisal. Classroom discomfort can be controlled by structuring difficult concepts into smaller units and then packaging the lesson with a fun group activity. The internet is a seemingly endless source for games and activities. Search for the most popular game shows of all time and then borrow the rules and precepts of that game. Apply the materials to be learned to the rules of that game show. Students love games, so give them one, two (or three).

Written exams are in the domain of the individual instructor. However, at any time, the worksheets can serve as an exam, or at least a source for an exam. An organized short exam will always trump a sprawling chapter review; remember that the end goal is that students develop a love and appreciation for music, as
well as a degree of curiosity. Scaring students off with the difficulty and scope of the learning process is counterproductive to the learning process. Students learn and appreciate music better when they are succeeding at the assigned task, not when they are lost, confused and panicky.

Good luck and have fun sharing the music experience.

Acknowledgements

It is with great honor that I thank the following people for their significant contributions to this book.

My wife, Carole, and Michelle, Michael, and Daniel, without whom I would be empty.

- To my friends and associates in the Los Angeles Valley College Music Department
- To Professor H. David Caffey, who gave me my first college teaching opportunity
- To Professor James Rivers and Dr. Robert Danes, my classical music heroes
- To North Texas State University and Professors Neil Slater, Dan Haeerle and Rich Matteson
- To my first bassist, Eric Rogoff, who made me play in one tempo at a time
- To Greg Eicher for making me play blues in twelve keys
- To Jeff Krashin, my best friend, my music mentor and the guy I always wanted to be like
- To Dana Bronson for trusting me with his gigs for twenty years
- To Jerry Joyce, who led me to believe I could do anything
- To my parents, Dr. Marvin and Lonna Kahn, who always fixed me when I was broken
- To my Editor and Artistic Designer, Michelle Lynn Kahn, who makes everything beautiful
- To everybody who ever doubted me or doubted my resolve, ha, ha. You lose, I win.

This text features exercise worksheets designed to build skills in the areas covered in each chapter. As with all skill sets, effective and organized drilling will yield the highest results. Repeat them until they are clearly understood and quickly solved. If possible, use the flashcards included in the APPENDIX.
1 Notating Rhythm

KEY TERMS AND CONCEPTS

Accent  Hook  Phrase
Bar  Legato  Rest
Beam  Line  Rhythm
Beat  Measure  Simple meter
Compound meter  Meter  Stem
Dot  Multi-measure rest  Tempo
Dotted note  Music  Tie
double barline  Notation  Tied notes
Downbeat  Note  Time signature
Flag  Notehead  Western music

The Vocabulary of Western Music

Traditional Western music refers to the evolution and practice of music that began in the Catholic Church and was progressively integrated into the middle class of Europe and, later, the United States. It includes principles of music theory, rhythm, melody and harmony that live in some degree in much of the music of the current era. Throughout the history of Western music, composers, arrangers and copyists have struggled with the need to unify the rules of notation. Suffice it to say that those same rules and principles have been greatly affected by the tremendous growth of amateur musicianship, particularly in the stylistic areas of country, rock, pop, jazz, Latin, hiphop and rap. These musicians are engaged in the arena of commercial music, and constitute the largest body of performing and recording musicians of the modern era. What exists today is an amalgamation of hundreds of years of ideas and traditions, modified by thousands of composers and publishers, attempting to meet the needs of tens of thousands of musicians, educators and music students.
GROUP ACTIVITIES

Group Activity 1: Terminology Jeopardy
Divide the class into teams. Give each team a noisemaker of some kind or assign them a team “sound.” Using flashcards and a Jeopardy “category board,” quiz the class on terms, key signatures, tetrachords, whole and half steps, form and Major scales. The winning team gets something, like extra credit points or pizza.

FUNDAMENTALS OF MUSIC JEOPARDY

<table>
<thead>
<tr>
<th>Where Are My Keys?</th>
<th>The Scales of Justice</th>
<th>Be Sharp, Think Fast</th>
<th>The World is Flat</th>
<th>Terms of the Deal</th>
<th>A Major Pain</th>
<th>Too Young to Vote</th>
<th>A Small Step for Man</th>
<th>Time Further Out</th>
<th>A Perfect Form</th>
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Group Activity 2: Find the Hidden Word
Using a large keyboard or projected image, place an X on various keys that spell out a scrambled word. The team that wins is the winner.

The letters D, A, B, G and E form the word “BADGE.”

Try these words:
ADAGE
AGED
BAD
BADGE
BEAD
BFED
CAB
CAFÉ
CAGED
CAD
DEAF
DEED
DECADE
DEFACE
EDGE
FACE
FADE
FEED
WORKSHEET 5–3
Definitions, Multiple Choice

1. In music, a “cent” is
   a. the opening theme of the musical “Three Penny Opera”
   b. two white keys
   c. 1/100th of a half step
   d. 100 half steps

2. There are _______________ keys in the circle of fifths, including enharmonics.
   a. seven
   b. twelve
   c. ten
   d. fifteen

3. A consonant sound is
   a. any pitch except B, C, D, F and G
   b. the opposite of a vowel sound
   c. E and F and/or B and C
   d. a combination of sounds that are sonically stable

4. A courtesy accidental refers to
   a. an accidental placed in front of a pitch for clarity
   b. a musical apology
   c. politely excusing a mistaken note
   d. a half step

5. A diatonic scale degree
   a. removes an accidental
   b. is any pitch in a major or minor key
   c. is removed with bubbly water
   d. none of the above

6. Dissonance refers to
   a. an accidental placed in front of a pitch for clarity
   b. wrong note
   c. a combination of sounds that are unstable
   d. two whole notes

7. The dominant tone in a scale is
   a. overpowering
   b. performed by the alpha male vocalist
   c. the fifth scale degree
   d. an accident

8. The _____________________ instructs the performer to temporarily suspend the tempo.
   a. double flat
   b. rest
   c. double rest
   d. conductor
   e. fermata
9. The fundamental is
   a. the root tone of a pitch
   b. the same as the overtones
   c. basic notes
   d. easy to play music
   e. a nonprofit organization dedicated to raising funds for music therapy

10. Harmonics are the same as
    a. overtones
    b. undertones
    c. Mouth harps
    d. harmonicas

11. A key center is
    a. a form of metallurgy
    b. a retail music store
    c. the set of pitches in a major or minor scale
    d. fixed unmovable pitch
    e. none of the above

12. The formula WWHWWWH creates a
    a. minor scale
    b. major scale
    c. problem
    d. tertian triad
    e. all of the above

13. A melody is
    a. a sequential set of pitches with their rhythms
    b. a period
    c. two phrases
    d. a complete piece of music
    e. both a and b

14. A mode means
    a. any consecutive series of the seven letter names
    b. the pitch may be unclear or in doubt
    c. add ice cream
    d. change keys

15. An octave is
    a. ½ the frequency of a pitch
    b. double the frequency of a pitch
    c. seven letter names away
    d. all the above

16. A nondiatonic pitch
    a. ½ the frequency of a pitch
    b. is not in the set of pitches that create the key center
    c. seven letter names away
    d. evil
17. Root movement refers to the
   a. the frequency of a pitch
   b. movement from one fundamental pitch to another
   c. pitch seven letter names away
   d. underpinnings of a piano

18. A perfect authentic scale has
   a. seven letter names, none repeated or excluded
   b. movement from one fundamental pitch to another
   c. been outlawed since Schoenberg
   d. is a balanced musical instrument

19. The supertonic is
   a. a fully complemented low brass section of the orchestra
   b. movement from one harmonic to the next
   c. a pitch seven letter names away
   d. the second scale degree of a major key

20. Music harmony built on thirds is called
   a. tertian harmony
   b. Martian harmony
   c. micro harmonics
   d. quartal harmony

21. Western tonality
   a. is a musical system based on the overtone series
   b. was the cause of heavy metal and punk rock
   c. describes a pitch seven letter names away
   d. is no longer used in popular music

22. Tonic
   a. mixes well with vodka
   b. is the movement from one fundamental pitch to another
   c. is the fundamental tone or scale degree of any key center
   d. voids any musical warranty

23. The process of moving a series of pitches to another tonic is called
   a. transposition
   b. transliteration
   c. transcendentalism
   d. transgender

24. The most common tone in a key center is the
   a. dominant
   b. tonic
   c. supertonic
   d. mediant

25. The second most common tone in a key center is the
   a. dominant
   b. tonic
   c. supertonic
   d. mediant
WORKSHEET 7–3
Intervals on the Keyboard

Label the correct two keys on the keyboard, using an X.

Find the M2 above and below middle C.

Find the M3 above and below middle C.

Find the m2 above and below middle C.

Find the M2 above and below middle C.

Find the M3 above and below middle C.

Find the m2 above and below middle C.

Find the M7 above and below middle C.

Find the A5 above and below middle C.

Find the d4 above and below middle C.

Find the m7 above and below middle C.

Find the m6 above and below middle C.
The most common cadence in jazz is the \textit{ii – V – I progression}, which dominates the world of root movement by descending P5. The root movement of the ii chord down to the V is a P5, as is the movement from V to I. Inverting the interval of a P5 DOWN to a P4 UP yields the following chord progressions for the 15 keys, including enharmonics.

\textbf{Diatonic ii–V–I in 15 Keys}

\begin{center}
\begin{tabular}{cccccccc}
D&mi&G&C&A&mi&D&G&E&mi&A&D\
\hline
C: & ii & V & I & G: & ii & V & I & D: & ii & V & I \\
B&mi&E&A&F&mi&B&E&C&mi&F&B\
A: & ii & V & I & E: & ii & V & I & B: & ii & V & I \\
G&mi&C&F&D&mi&G&C&G&mi&C&F \\
F#: & ii & V & I & C#: & ii & V & I & F: & ii & V & I \\
C&mi&F&Bb&F&mi&Bb&E&B&mi&E&Ab \\
E&mi&Ab&Db&Ab&mi&Db&Gb&Db&mi&B \\
Db: & ii & V & I & Gb: & ii & V & I & ii & V & I \\
\end{tabular}
\end{center}

\textbf{DID YOU KNOW...}

The \textit{ii–V–I} progression is the chord progression most studied by jazz musicians. After that, it is I-vi-ii-V and the Blues.
**WORKSHEET 8–2**  
*Chord Quality Grids: Triads*

Fill in the missing chord members to construct the given chord quality.

<table>
<thead>
<tr>
<th>ROOT</th>
<th>M3</th>
<th>P5</th>
<th>ROOT</th>
<th>m3</th>
<th>P5</th>
<th>ROOT</th>
<th>M3</th>
<th>A5</th>
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Chord Symbol Conversion Chart

Please note that there are other ways to write these seventh chords, and that there are other seventh chord forms. This chart illustrates just some of the common chords, and their typical symbols, currently in use.
Improvisation has been called “composing in tempo.” The musician may never actually see the original music, yet must make sense of a string of chord symbols that are intended to loosely define the tonal centers, harmonies and rhythms.

Rhythm section musicians, particularly bass, piano and guitar, rely heavily on their abilities to contribute or “complete” the missing harmonies and suggest rhythms. This is called “comping” and stands for “complementing” and/or “completing” the harmonies. Rhythm section players comp over chords in virtually every style of music, leaving much to chance (not to mention the skills of the individual players).

**Group Activities**

**Group Activity 1:** Seventh Chord “Jeopardy”

**Group Activity 2:** Identify seventh chords when played at the piano.

**Group Activity 3:** Construct a list of memorable musical themes or motifs.

**Group Activity 4:** Use keyboard chord tool to help students play seventh chords at the piano.

**Group Activity 5:** Identify root movement by step and by P5 when played.
WORKSHEET 11–1
Terms and Definitions: Form

Match the term or symbol on the left with the correct definition on the right.

1. ABA               A. one pitch has more importance than the others
2. AABA              B. a key component of tonal music
3. ABAB              C. chords and pitches move towards tonic
4. active pitch       D. the “I” chord
5. augmentation       E. the “IV” chord
6. central pitch reference  F. the “V7” chord
7. circular root movement  G. root movement by descending fifth
8. chorus form        H. root movement by step
9. contrapuntal      I. the momentum caused by active pitches
10. counterpoint      J. pitches with the higher degrees of dissonance
11. conversational phrases  K. pitches more acoustically similar to tonic
12. diminution        L. the movement from scale degree 7 to tonic (1)
13. dominant          M. an instruments color or set of overtones
14. functional harmony N. smaller shorter thematic material
15. harmonic function  O. individual layers of notes and rhythms in music
16. homophony         P. a “note against note” composing technique
17. harmonic tendency  Q. the lengthening or widening of rhythms, melodies, intervals or chords
18. imitation         R. two or more voices, independent in contour and rhythm but harmonically interdependent
19. inversion         S. the shortening or narrowing of rhythms, melodies, intervals or chords
20. leading tone-to-tonic T. one voice is supported by an accompaniment
21. linear root movement U. one voice is mimicked by another voice
22. melodic tendency   V. the art of composing original music at tempo
23. motif             W. the musical material is presented upside down
24. phrase            X. exact mimicry of the musical material
25. refrain           Y. the musical material is presented backward
26. repetition        Z. the music is presented upside down and backward
27. retrograde        AA. musical motifs are performed in a row
28. Retrograde Inversion BB. a song for accompanied or unaccompanied voices(s)
29. Sequence          CC. the words of a song
30. Simple verse-chorus form DD. music based on the continual repetition of one formal section or block, or verse
31. song              EE. another name for strophic form
32. stable pitch      FF. a song in which each stanza has different music
33. stanza           GG. stanzas are not between two differing phrases
34. strophic form     HH. a soul lyrically narrative bluesy song form
35. chorus form       II. A–B form
36. subdominant      KK. simple verse-chorus form
37. texture           LL. verse-chorus-verse form
38. through-composed form MM. a 14th century French song form
39. tonality          NN. a 17th century French song form
40. tonic             OO. a 19th century German song form
41. tonic function    PP. ABA form
42. twelve bar blues  QQ. A–B–A form
43. verse             RR. simple verse-chorus form
44. verse-chorus form  SS. verse-chorus-verse form
45. verse-chorus-verse form TT. a 19th century German song form
The **hexatonic Blues scale** is a variation of the minor pentatonic scale, with the addition of a raised 4th between P4 and P5. The so-called “blue note” is a mercurial pitch, sounding different in different situations. On the way up, the pitch is closer to the actual pitch of the P5. On the way down, the blue note is pitched slightly closer to the P4. Obviously, fixed pitch instruments, like the piano, cannot interpret the line in such fine detail, but many other instruments are capable of microtonal voicing.

For most musicians, understanding the math of the blues is fairly simple. It is the creative and artful application (the “usage”) of the theory that tests the performers’ abilities in the arena of blues.

- For a lighter happier celebratory blues, most blues musicians use the blues scale constructed on the 6th degree of the key center. This is known as major blues or “blues on the 6th scale degree.”

- For a darker edgier angst-ridden blues, musicians will gravitate towards the minor pentatonic, built on the tonic root (the I chord).

Most blues musicians will stay within those particular scales and their fragments, venturing only as far as is required by the progressive movement of the chord progression. Accomplished jazz musicians may venture farther away from the basic blues scale into more complex eight and nine note scales.

The **seven note blues scale** is basically a major scale with a lowered third, lowered fifth and lowered seventh (R – M2 – m3 – P4 – d5 – M6 – m7).
WORKSHEET 14-3
Structural Harmony: the ii – V – I

C: ii V I  F: ii V I  Bb: ii V I

Eb: ii V I  Ab: ii V I  Db: ii V I

Gb: ii V I  Cb: ii V I  C#: ii V I

F#: ii V I  B: ii V I  E: ii V I

A: ii V I  D: ii V I  G: ii V I

Cm: ii V I  Fm: ii V I  Bbm: ii V I

Eb: ii V I  Abm: ii V I  Dbm: ii V I

Gb: ii V I  Cb: ii V I  C#m: ii V I

F#m: ii V I  Bm: ii V I  Em: ii V I

Am: ii V I  Dm: ii V I  Gm: ii V I
## APPENDIX D:
Daily Routine for the Aspiring Pianist, 4.5 Hours/Day

<table>
<thead>
<tr>
<th>Print gridlines</th>
<th>Activity</th>
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<th>T</th>
<th>W</th>
<th>R</th>
<th>F</th>
<th>S</th>
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<tbody>
<tr>
<td>Warm-up (10 min)</td>
<td>Hanon: any one exercise in 12 keys</td>
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<td>Scale study (20 min)</td>
<td>Major in 3rds, 6ths, 10ths</td>
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<td>Arpeggios (20 min)</td>
<td>Triads in 3rds, 6ths, 8ves</td>
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<td>Sevenths: Half-diminished</td>
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<td>Sevenths: Diminished</td>
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<td>Rhythm Section Piano (20 min)</td>
<td>Montuna(s) in 12 keys</td>
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<td>Comp chords</td>
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<tr>
<td></td>
<td>Style studies: Music from all periods</td>
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<tr>
<td>Patterns: Pop, Rock, Jazz (20 min)</td>
<td>3 per day, 12 keys</td>
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<tr>
<td>Transposition: 12 keys (20 min)</td>
<td>Blues (most common short form)</td>
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<td>&quot;Piano Man&quot; (Descending Bassline)</td>
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<td>&quot;Autumn Leaves&quot; (ii – V-I Major to Minor)</td>
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<td>&quot;All the Things You Are&quot; (vi–ii–V–I–IV)</td>
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<td>All classic rock and blues grooves</td>
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<td>Melodic fragments (&quot;licks&quot; or &quot;riffs&quot;)</td>
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<td>I-vi–ii–V (major and minor)</td>
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<td>Chord voicings of all qualities</td>
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<td>Ear-training (60 min)</td>
<td>Listen to exemplary versions of your</td>
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<td>Sing, then play short musical ideas</td>
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<td>Transcribe songs and solos</td>
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### Rhythm (30 min)
- Transcribe rhythms of famous pieces
- Read and perform rhythms at tempo
- Perform vamps with a metronome
- Perform with stylized drum tracks
- Use your body parts to play “air drums”

### Technique (30 min)
- Bach “Well Tempered Clavier”
- Chopin “Etudes” and “Waltzes”
- Any Beethoven Sonata
- Clementi Sonatines
- Mozart Variations
- Bebop lead lines in octaves
- Any lead line from a fake book

### Sight-reading (20 min)
- Jazz: any song
- Classical: Bach “Chorales,” any fugue
- Piano transcriptions

### Repertoire (20 min)
- Add one new song every day
- Practice old repertoire

Comments:

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APPENDIX F: Triad Visualizer Tool

Cut across the dashed lines and separate.

MAJOR TRIAD

MINOR TRIAD

AUGMENTED TRIAD

DIMINISHED TRIAD

SUSPENDED TRIAD
APPENDIX G:
Seventh Chord Visualizer Tool
Cut across the dashed lines and separate.
Fundamentals of Music: A Modern Approach

is the perfect introductory music textbook for high school and college students. Featuring 14 detailed chapters, Fundamentals of Music: A Modern Approach is both comprehensive and comprehensible, delivering a fresh perspective on music fundamentals. By infusing century-old content with his rich experience in the jazz and commercial music industry, Richard N. Kahn effectively bridges the divide between classical music pedagogy and jazz and commercial techniques. In this way, Fundamentals of Music: A Modern Approach provides even-handed coverage of a wide variety of musical styles, from Medieval to Motown.

Included in the text are original tools for studying, memorizing and practicing at and away from the keyboard:

- Skills Worksheets
- Group Activities
- Chord Visualizer Tools
- Detachable Flashcards

Richard N. Kahn is an Associate Professor of Music at Los Angeles Valley College. With over twenty-five years of experience in teaching, composing and performing, he shares his insights into the constantly evolving skill sets demanded by the music and entertainment industry.

Visit www.richardkahnmusic.com or email richard@richardkahnmusic.com