WARNING: This eBook is for your personal use only. You may NOT Give Away, Share Or Resell This Intellectual Property In Any Way

All Rights Reserved

Copyright © 2011 – 2017 Trevor Maurice. All rights are reserved. You may not distribute this e-book in any way. You may not sell it, or reprint any part of it without written consent from the author, except for the inclusion of brief quotations in a review.

Disclaimer

The information available in this e-book is intended to be a general information resource regarding the matters covered, and is not tailored as professional advice. It represents the view of the author at the date of publication and current information available on this topic. Whilst every attempt has been made to verify the information provided in this e-book, neither the author not his affiliates/partners assume any responsibility for errors, inaccuracies or omissions. If professional assistance is required, the services of a competent professional person should be sought. The fact that an organization or website is mentioned herein does not mean that the author endorses the information that the organization or website may provide or recommend.
Contents

Chapter 1.....Notes and Pitch on the Staff
Chapter 2............Equivalent Note Rests
Chapter 3.............Treble Clef for Guitar
Chapter 4..................................Leger Lines
Chapter 5.......Beat & Rhythm Explained
Chapter 6... How to Group Notes & Rests
Chapter 7.... Dotted Notes, Ties and Slurs
Chapter 8.......... What is an Anacrusis?
Chapter 9.......... Tones and Semitones
Chapter 10....... Sharps, Flats & Naturals
Chapter 11 .................. The Major Scale
Chapter 12 ................. The Minor Scale
Chapter 13 .................. Keys in Music
Chapter 14 ............. Related Keys in Music
Chapter 15 ....... Scale Degrees & Intervals
Chapter 16 .............. What is a Chord?
Chapter 17 ............... Types of Cadences
Chapter 18 ............... Form in Music
Chapter 19 ............... The Circle of Fifths
Introduction

Many people are often uneasy when it comes to learning music notation yet it is the best tool we have to fully understand the composer’s intention for the performance of the music in question, at least in classical music.

With just a little perseverance and application ANYONE can learn musical notation, thus opening up a world of joy and pleasure previously closed off to them.

To rely only on your ear or the use of tablature restricts you from fully appreciating music in my opinion. Although both ear development and tablature are important tools in their own way you should strive to have more “tools” in your armory - not less!

And understanding musical notation is a very powerful tool to get to the “heart” of a musical performance – one that everyone should strive for that is even remotely interested in music and our great instrument, the guitar!
Chapter 1

Notes and Pitch on the Staff

Music notation is made up of notes and their equivalent rests and is written on a staff (or stave) to indicate the pitch (low to high sounds) of those notes.

The musical note “alphabet” is very easy to remember as it is much shorter than our normal reading alphabet. Another reason it is easier to remember is because it’s named in a similar fashion to our reading alphabet, namely: A; B; C; D; E; F; G.

Those names are allocated to a note when it is positioned on the musical staff or stave. Each line and space on that staff accounts for a different note. The following diagram shows exactly where those notes “live”...
As you can see, there are 5 lines and 4 spaces on the musical staff. The lower the line or space on the staff the lower the pitch of the note is and vice versa.

In Chapter 3 I’ll show you just what notes are on the lines and spaces of the staff when we learn about the treble clef but first we need to look at the actual notes themselves and their lengths...

Going left to right in the graphic you see a:

- whole note
- half note
- quarter note
- eighth note
- 16th note
- 32nd note
- 64th note
- 128th note.
They are distinguished from each other by the following criteria:

- whole note = circle
- half note = circle and stem
- quarter note = circle, stem, circle blacked in
- eighth note = as above + 1 tail
- 16\textsuperscript{th} note = as above + 2 tails
- 32\textsuperscript{nd} note = as above + 3 tails
- 64\textsuperscript{th} note = as above + 5 tails
- 128\textsuperscript{th} note = as above + 5 tails

You can also see the mathematical pattern developing in the notes i.e. as the notes gets smaller in time value (halving in its time duration from previous note) the number doubles. This is an easy pattern to remember. Additionally, there is only one criteria change for each note type change e.g. circle colored in/one more tail etc. Sometimes the note positions can be confusing on the staff. The good thing is when you learn the position of notes you’ve learnt it – it NEVER changes!

One more point about the staff. You’ll notice it’s divided into bar lines. The number of notes in each bar depends on the time signature, which we’ll cover more fully in Chapter 5 – Beat and Rhythm Explained.
For now, here’s a graphic of the staff with bar lines to separate each section...
Chapter Review Points

What did you learn in this chapter? Write your important points below...

•

•

•

•

•

•

•

•

•

•
Chapter 2

Equivalent Note Rests

For each note in music notation there is an equivalent note rest. And just like the criteria for the difference in notes so too in note rests. Following is a graphic that shows each note and its equivalent rest...

You can see the whole note rest as a small dark rectangle “hanging” from the 4th line. The half note rest looks exactly the same as the whole note rest except that it “sits” on the 3rd line. The quarter note rest almost looks like a letter but there’s no other rest that looks like it so it easy to distinguish.

From the eighth note to the 128th note the rest are similar but distinguished by one more tail each time e.g. one to five tails. Don’t worry, you become accustom to distinguishing them from one another pretty easily with practice.
It’s just not as hard as everyone initially thinks. I have up to this point used the American note names for each note because I find them much easier to use and explain compared to the English/French note names which are somewhat outmoded in my opinion. But for the sake of supplying the equivalents here they are:

Whole Note = Semi-Breve

Half Note= Minim

Quarter Note = Crotchet

Eighth Note = Quaver

Sixteenth Note = Semi-Quaver

Thirty Second Note = Demi Semi Quaver

Sixty Fourth Note = Hemi Demi Semi Quaver

One Hundred Twenty-Eighth Note = Quasihemidemisemiquaver or, Semihemidemisemiquaver

See what I mean???!!!
Chapter Review Points

What did you learn in this chapter? Write your important points below...

•
•
•
•
•
•
•
•
•
•
•
•
Guitar music is written in the treble clef a.k.a. the “G” clef. You’ve probably seen piano music with its joined staves. The lower one is the bass clef for the left hand and the upper one is the treble clef for the right hand.

The logical reason the guitar has only one clef is that its range of notes can be written within that one clef and guitar notes don’t go as low as the piano bass notes. You do, however, have to have leger lines to accommodate both lower bass notes and higher treble notes on guitar but I’ll cover that in the next chapter.
A good way to remember how the treble clef is positioned is that the tail of the clef wraps around the “G” line of the staff, hence the term “G clef. Here is what the treble clef looks like...

You can see the end of the tail wrapping around the second line known as the “G” line. Let’s now look at all the other line and spaces and indicate what letter of the musical alphabet “lives” on that line or space...

You can see the musical alphabet starting on the second space. I know it looks strange but you have to remember that the musical alphabet keeps repeating from line to space. As it starts lower in the bass clef that explains why, for us guitarists, the alphabet starts on an “E”.
You’ll get a clearer picture in the next chapter of how that pattern keeps repeating when we look at leger lines. For now use the graphic below to practice drawing some G clefs to see if you can get it exactly right...
Chapter Review Points

What did you learn in this chapter? Write your important points below...

- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
-
Chapter 4

Leger Lines

Leger lines are used when the pitch of the note to be played is either lower than or higher than the staff would indicate. A leger line is a small line above and below the normal staff to indicate pitch that is higher or lower than the normal staff.

On guitar we have to put in quite a few leger lines if we want to show what note pitch to play. Following is a little graphic that shows the note range on guitar written on the staff with leger lines from the lowest open (no fingering used) E note on the 6th string to the B note on the 1st string near the sound hole of the guitar (17th fret)...
You can clearly see from this graphic that the musical alphabet just keeps repeating over and over again and the use of leger lines makes it possible. Don’t forget that these “homes” for each note NEVER changes so it’s both easy to remember AND work out.
Chapter Review Points

What did you learn in this chapter? Write your important points below...

•
•
•
•
•
•
•
•
•
•
•
•
Chapter 5
Beat and Rhythm Explained

Everyone seems to get confused between beat and rhythm but, although they are related there is actually an important distinction. Beat is the underlying “pulse” or “heartbeat” of the music, if you will and rhythm is the notes played or sung. Therefore, the beat remains steady, regular and predictable on the majority of occasions.

Rhythm, on the other hand can be wildly irregular and seemingly unplayable at times but as with everything, practice makes perfect 😊

The number of beats in a bar depends on two things: what time signature is used and the speed of the performance. The time signature tells you two things as well: The number of beats and; what type of beats they are.
For example, in **\( \frac{4}{4} \)** time the top number means there are 4 beats in the bar and they are quarter notes. You’ll remember from Chapter 1 the quarter note looks like this.

When you think of it, it is just simple math and very logical. A whole note lasts for the whole bar so it follows that there would be four quarter notes in the same bar.

Here’s another example:

This means there are 3 beats in the bar and they are quarter notes. And another: Three/Eight time which means there are only 3 beats in the bar but they are eighth notes...

\[
\begin{align*}
\frac{3}{8} & = \frac{3}{8} + \frac{3}{8} + \frac{3}{8} \\
& \text{per bar.}
\end{align*}
\]
Are you getting the drift? Good, now let’s talk about rhythm. Rhythm is the notes you play, or how notes are grouped if you like. In this case the rhythm is the same as the beat...

Whereas in this one the rhythm is different to the beat...

If you clapped the first example you’d hear four regular claps, the same as the beat... 1, 2, 3, 4. In the second example just pretend there are “ands” spoken between the beats. You’d hear claps on the following red colored numbers...

1 & 2 & 3 & 4 &
Click here to hear what this sounds like on a midi file...

http://www.learnclassicalguitar.com/midi-rhythm-example

And click here to listen to the first example...

http://www.learnclassicalguitar.com/four-beat.midi

For extra information on time signatures and rhythms check out this extra Time Signature page...

http://www.learnclassicalguitar.com/Time-Signatures

Are you starting to understand the difference between beat and rhythm? Great! Let’s move on.
Chapter Review Points

What did you learn in this chapter? Write your important points below...

•
•
•
•
•
•
•
•
•
•
•
•
Chapter 6

How to Group Notes and Rests

Musical notes and rests are usually grouped in a logical way. This is for ease of reading and understanding of course but it does take a bit of practice to understand and recognize what you’re looking at. When you’re used to how notes and rests are grouped you’ll read new music much faster.

Additionally, you do this in both simple time and compound time. Simple time uses a time signature with 2, 3 or 4 as its upper number e.g. 2/4, 3/4, 4/4 (simple duple, simple triple and simple quadruple respectively) whereas compound time uses time signatures such as 3/8, 6/8 and 9/8.

In simple time for instance, when you group notes such as eighth notes they usually add up to quarter notes. Here’s how you would group 8th notes in 4/4 time and 3/4 time...
When grouping this way it is easier to see just where the beats in the bar lay. If you did it this (wrong) way it’d be much harder to read...

When you join quavers together in simple time across beats in 4/4 you do it on the first and second beats or third and fourth beats NOT across the second and third beats...

In compound time here is an incorrect and correct way to group notes...

Rests also need care when being grouped in both simple and compound time. That is, there is a right and wrong way to do this as well.
Here are some incorrect and correct ways to do it...

Of course, there are many variations on this above examples but if you apply logic and common sense you won’t go far wrong when looking at groups of notes.
Chapter Review Points

What did you learn in this chapter? Write your important points below...

•
•
•
•
•
•
•
•
•
•
Chapter 7

Dotted Notes, Ties and Slurs

After learning about the grouping of notes it’s time to take it a little further with dotted notes, ties and how ties different from slurs. A dot placed behind any note, or rest, will add another half of the original value of that note to it.

For example, if you have a dotted half note in 4/4 time that equals $2 + 1 = 3$ beats. The same with a half note dotted rest. You can see what it looks like in notation here...

Another way notes may be grouped is by the use of a tie. A tie works in a similar way to a dotted note in that it extends the duration of a note that is played.
Here is a group of tied notes...

In the first bar you would play the E note and let it ring on for 3 beats of the bar before you play the next E note. In the second bar you’d play the first three notes but the fourth rings on from the third.

A slur, on the other hand, is often confused with the tie because it looks very similar. The difference is that the slur is connected to a note of different pitch...

The slur can be a hammer-on or a pull-off, or a continuous movement of these two – the trill. You can see more on slurs and trills here...

http://www.learnclassicalguitar.com/trill.html
Chapter Review Points

What did you learn in this chapter? Write your important points below...

•
•
•
•
•
•
•
•
•
•
•
Chapter 8

What is an Anacrusis?

(And Other Strange Things)

The anacrusis is a way of accented another beat in the bar other than the first. If you’ve worked your way through the Beginner’s course you’ll see a piece called The Ash Grove. In it you’ll notice an anacrusis at the beginning like this...

The “C” note in bar 2 is the strongly accented beat not the “G” note in the first bar. It does mean, however, that the last note in the last bar is “missing” because you need to take it from there to keep the notes over the whole piece in balance...
You can see there’s only a half note beat in the last bar because the third beat is put into the first bar by itself to create the anacrusis.

Here’s the wikipedia definition of anacrusis...

“In music, it is the note or sequence of notes which precedes the first downbeat in a bar. In the latter sense an anacrusis is often called a pickup, pickup note, or pickup measure, referring to the syncopation. A piece of music beginning with an anacrusis will often end before the last beat of the last bar, in order to keep the number of bars in the entire piece at a whole number.”

http://en.wikipedia.org/wiki/Anacrusis

You probably noticed in the second graphic above that there are a couple of strange looking things in the last bar...
The two dots between the 2\textsuperscript{nd} and 3\textsuperscript{rd} spaces is a repeat sign and mean that you repeat the music from the beginning of the section. The dark black line is a double bar line and means the end of a section of music.

Now you know about the anacrusis and a few “strange things” 😊
Chapter Review Points

What did you learn in this chapter? Write your important points below...

.  
.  
.  
.  
.  
.  
.  
.  
.  
.  
.  
.  
.  
.  
.  
.  
.  
.  
.  
.  
.  
.  
.

A tone in music notation is worth two semitones. So what’s a semitone then? A semitone is the shortest distance (interval) between two notes, either above or below.

On a piano you can see a semitone very clearly because it’s the distance between a white note to a black note or a black note to a white note. Sometimes there are two white notes a semitone apart e.g. E to F or B to C.

On guitar a semitone is the distance of each fret e.g. F to F# or F# to G. Therefore a tone is two semitones e.g. F to G. The term “semi” means half so you can easily see it’s a half tone.

On the following page are the tones and semitones on the guitar fret board and their equivalents on the musical staff...
# Notes of Fret Board Related to Musical Staff

<table>
<thead>
<tr>
<th>Fret</th>
<th>Open</th>
<th>1st</th>
<th>2nd</th>
<th>3rd</th>
<th>4th</th>
<th>5th</th>
<th>6th</th>
<th>7th</th>
<th>8th</th>
<th>9th</th>
<th>10th</th>
<th>11th</th>
<th>12th</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st String</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2nd String</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3rd String</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4th String</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5th String</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6th String</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- **1st String:**
  - Open: E
  - 1st: F
  - 2nd: F# Gb
  - 3rd: G
  - 4th: G# Ab
  - 5th: A
  - 6th: A# Bb
  - 7th: B
  - 8th: C
  - 9th: C# Db
  - 10th: D
  - 11th: D# Eb
  - 12th: E

- **2nd String:**
  - Open: B
  - 1st: C
  - 2nd: C# Db
  - 3rd: D
  - 4th: D# Eb
  - 5th: E
  - 6th: F
  - 7th: F# Gb
  - 8th: G
  - 9th: G# Ab
  - 10th: A
  - 11th: A# Bb
  - 12th: B

- **3rd String:**
  - Open: G
  - 1st: G# Ab
  - 2nd: A
  - 3rd: A# Bb
  - 4th: B
  - 5th: C
  - 6th: C# Db
  - 7th: D
  - 8th: D# Eb
  - 9th: E
  - 10th: F
  - 11th: F# Gb
  - 12th: G

- **4th String:**
  - Open: D
  - 1st: D# Eb
  - 2nd: E
  - 3rd: F
  - 4th: F# Gb
  - 5th: G
  - 6th: G# Ab
  - 7th: A
  - 8th: A# Bb
  - 9th: B
  - 10th: C
  - 11th: C# Db
  - 12th: D

- **5th String:**
  - Open: A
  - 1st: A# Bb
  - 2nd: B
  - 3rd: C
  - 4th: C# Db
  - 5th: D
  - 6th: D# Eb
  - 7th: E
  - 8th: F
  - 9th: F# Gb
  - 10th: G
  - 11th: G# Ab
  - 12th: A

- **6th String:**
  - Open: E
  - 1st: F
  - 2nd: F# Gb
  - 3rd: G
  - 4th: G# Ab
  - 5th: A
  - 6th: A# Bb
  - 7th: B
  - 8th: C
  - 9th: C# Db
  - 10th: D
  - 11th: D# Eb
  - 12th: E

You’ll notice that there are entries here such as F# and Gb. These are known as enharmonic notes. They are in fact the same pitch but they have different names because they belong to a different key signature. We’ll go into more detail about the key signature in chapter 12. This discussion about tones and semitones leads us naturally on to the idea of sharps and flats in music.
Chapter Review Points

What did you learn in this chapter? Write your important points below...

•
•
•
•
•
•
•
•
•
•
Chapter 10
Sharps, Flats and Natural Notes

Following on from the previous chapter we’ll now discuss sharps, flats and accidentals in music notation. A sharp note just means that a note is raised one semitone. For example, the F note on the first fret on the first string of a guitar can be sharpened by playing the F# on the second fret, one semitone higher.

Similarly, a flat note means you would lower the note by one semitone. Therefore, a G note on the third fret on the first string would be flattened by playing the Gb on the second fret. You would’ve noticed that it’s the same fret as the F# mentioned previously.

Again, this is because the note is enharmonic. That is, it has two names depending on the key you’re talking about. A natural note is when you restore a note to its original pitch AFTER it has been sharpened or flattened. This may happen either in the bar or across the bar depending on the situation.
All the above-mentioned notes are examples of accidentals. An accidental is not normally part of the key signature but used in certain bars where needed. Accidentals only remain active in the bar where they’re situated. As soon as you leave the bar the music reverts to the “laws” of the key signature.

Here’s a graphic example of these accidentals...
Chapter Review Points

What did you learn in this chapter? Write your important points below...

•
•
•
•
•
•
•
•
•
•
•
•
•
•
Chapter 11

The Major Scale

Music notation is made up of several elements but one of the basic and integral “building blocks” of music is the scale. There are, of course, many types of scales but one of the main ones we use in Western Music is the major scale. So just what makes a major scale?

The type of common scale we’re going to discuss now is the diatonic major scale. It is used, along with diatonic minor scales, in about 99.9% of all the music you’re likely to play. It consists of the tones and semitones we discussed in the earlier chapters but the ORDER of those tones and semitones are what give the scale its character and identity.

In a diatonic major scale the order is:

Tone; Tone; Semi-Tone; Tone; Tone; Tone; Semi-Tone

If you’re thinking in terms of piano it would be: white key; white key; black key; white key; white key; white key; black key.
On guitar it would be; 2 frets; 2 frets; 1 fret; 2 frets; 2 frets; 2 frets; 1 fret. So let’s look at a C major scale...

You can see the tones between C & D & E, a semitone between E & F, 3 more tones between F & G & A & B, and another semitone between B & C. **ALL** diatonic major scales have this pattern.

As you’ll see in the Chapter 13 on Keys in Music, this pattern is the reason we have sharps and flats, but more of that later.

Here are the common major scales from the keys that make up western music with their sharps and flats:

1. C major.................C D E F G A B C (no sharps or flats)
2. G major...............G A B C D E F# G (1 sharp)
3. D major...............D E F# G A B C# D (2 sharps)
4. A major...............A B C# D E F# G# A (3 sharps)
5. E major...............E F# G# A B C# D# E (4 sharps)
6. B major...............B C# D# E F# G# A# B (5 sharps)
7. F# major...............F# G# A# B C# D# E# F# (6 sharps)
8. C# major...............C# D# E# F# G# A# B# (7 sharps)
9. F major.............. F G A Bb C D E F (1 flat)
10. Bb major...... Bb C D Eb F G A Bb (2 flats)
11. Eb major...... Eb F G Ab Bb C D Eb (3 flats)
12. Ab major..... Ab Bb C Db Eb F G Ab (4 flats)
13. Db major..... Db Eb F Gb Ab Bb C Db (5 flats)
14. Gb major..... Gb Ab Bb Cb Db Eb F Gb (6 flats)
15. Cb major..... Cb Db Eb Fb Ab Gb Ab Bb Cb (7flats)
Chapter Review Points

What did you learn in this chapter? Write your important points below...

•

•

•

•

•

•

•

•

•

•

•

•

•
Chapter 12

The Minor Scale

The minor scale, just like the major scale, has its own particular pattern of tones and semitones to give it its own sound and character. There are, however, three common forms of the minor scale in use that we need to know about. The first is the natural minor scale, next is the harmonic minor scale and the other is the melodic minor scale.

Here is the natural minor scale of A with its pattern of tones and semitones...

Again, this is to keep the sound of the minor scale a distinct one separate from the major scales.
The harmonic differs from the major and natural scale in this way:

Tone; Semitone; Tone; Tone; Semitone; Tone-and-a-half; Semitone

Did you notice the big jump of a Tone-and-a-half there between the 6th and 7th notes of the scale? Here it is in music notation as A harmonic minor...

The important change from the natural harmonic minor to the harmonic minor scale is that the 6th to 7th note of the scale becomes quite a “leap” of 3 semitones or, a tone and a half as it’s usually described.

That also means there is a distance of a semitone between the 7th and 8th note fundamentally changing the sound of the scale to make it distinct from the major and natural minor scale. In fact, you’ll play more music in this form of the scale (harmonic minor) than in its natural form.
Let’s look now at the **melodic minor scale** and its distinctive patterns because this needs further examination...

You’ll notice that when the scale is ascending its 6th and 7th notes are sharpened but when it is descending those notes become natural again. This is to give it its distinctive sound and “flavor”, if you will. After all, changing the pattern of tones and semitones is the way we create different scales.

Don’t worry because after playing through these scales you get used to their different forms and it becomes second nature as does anything with practice ☺

In fact, I strongly suggest you invest in a copy of the Segovia Scales to practice daily so you can become familiar with ALL the diatonic major and minor scales...
Here are the common minor scales from the keys that make up western music with their sharps and flats:

1. A minor................. A B C D E F G A (no sharps or flats)
2. E minor............... E F# G A B C D E (1 sharp)
3. B minor............... B C# D E F# G A B (2 sharps)
4. F# minor............. F# G# A B C# D E F# (3 sharps)
5. C# minor............. C# D# E F# G# A B C# (4 sharps)
6. G# minor............. G# A# B C# D# E F# G# (5 sharps)
7. D# minor............. D# E# F# G# A# B C# D# (6 sharps)
8. A# minor............. A# B# C# D# E# F# G# A# (7 sharps)
9. D minor............... D E F G A Bb C D (1 flat)
10. G minor........... G A Bb C D Eb F G (2 flats)
11. C minor....... C D Eb F G Ab Bb C (3 flats)
12. F minor......... F G Ab Bb C Db Eb F (4 flats)
13. Bb minor...... Bb C Db Eb F Gb Ab Bb (5 flats)
14. Eb minor...... Eb F Gb Ab Bb Cb Db Eb (6 flats)
15. Ab minor..... Ab Bb Cb Db Eb Fb Gb Ab (7 flats)

In guitar, or classical guitar music, you won’t get to play all of these scales or keys but it’s good practice to learn about the theory to a deep level so you can understand how music is constructed and how the composer thinks and intends music to be played.
Chapter Review Points

What did you learn in this chapter? Write your important points below...

- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
-
Chapter 13

Keys in Music

You have in fact, in the last two chapters, been looking at keys in music. A key in music is no more than the scales that belong to it. The problem with reading music that has lots of sharps or flats is that it would be near impossible to read. So, to obviate the need for doing this we use keys or key signatures if you like.

The key signature is at the beginning of the music just before the time signature. This is what the Collins Encyclopedia of Music says about the Key...

“A term used to indicate the precise tonality of music which uses as its basic material one of the major or minor scales and accepts certain relationships between the notes of the scale and the chords built on them...”

http://www.learnclassicalguitar.com/Collins-Encyclopedia-of-Music
Here are the key signatures of all the major and minor scales...

**Major Sharp Scales:**

![Major Scales (Sharp)](image)

**Major Flat Scales:**

![Major Scales (Flat)](image)

**Minor Sharp Scales:**

![Minor Scales (Sharp)](image)

**Minor Flat Scales:**

![Minor Scales (Flat)](image)
Using these key signatures every note on the staff will be affected by it. For instance, if you’re in the key of Bb minor all the B, E, A, D and G notes will be flattened UNLESS otherwise indicated in a particular bar. This might be via the use of an accidental e.g. a natural note. The notes return to the rules of the key signature as soon as the next bar is reached.
Chapter Review Points

What did you learn in this chapter? Write your important points below...

- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
-
Chapter 14

Related Keys in Music

Now that we know the major and minor keys let’s have a closer look at their family tree, so to speak. This chapter is on how, and which ones, the keys are related.

Every major key has a relative minor key and vice-versa. They are related because they share similar notes in their scale structure. You would have heard it a million times but perhaps could not have explained it. When musical keys shift from a major key to a minor one and back again you notice the change but it seems quite normal and natural.

As the scales of each key are similar it follows that the chords used in the music of both will be the same or very similar. Here are the related major and minor keys...

- C major and A minor (no sharps or flats)
- G major and E minor (one sharp - F)
- D major and B minor (two sharps - F, C)
A major and F sharp minor (three sharps - F, C, G)
E major and C # minor (four sharps - F, C, G, D)
B major and G # minor (five sharps - F, C, G, D, A)
F# major and D sharp minor (six sharps - F, C, G, D, A, E)
C# major and A sharp minor (seven sharps - F, C, G,D, A, E, B)
F major and D minor (one flat - B)
Bb major and G minor (two flats - B, E)
Eb major and C minor (three flats - B, E, A)
Ab major and F minor (four flats - B, E, A, D)
Db major and Bb minor (five flats - B, E, A, D, G)
Gb major and Eb minor (six flats - B, E, A, D, G, C)
Cb major and Ab minor (seven flats - B, E, A, D, G, C, Fb)

One trick for remembering the relative majors and minors is that keynote of the minor scale is always three semitones below the major scale. So if you’re in A minor then you count up three semitones to find the relative major i.e. A, B, C – so C major is the relative major of a minor.
Again E, F, G – G major is the relative major of E minor. This is true of all the scales.

**One Special Note:** If you see music that has an F# for example and you’re not sure if it’s in G major or E minor look at the last bass note of the piece. The last bass note will always return to the home key and so reveal the key of the actual piece.
Chapter Review Points

What did you learn in this chapter? Write your important points below...

.
.
.
.
.
.
.
.
.
.
.
.
.
.
.
.
.
.
.
.
.
.
Chapter 15

Scale Degrees and Intervals

There are two ways to describe the scale degree number. One is by numbering it and the other is by the Sol-fa symbols. Here is the scale degree numbers in C major from the lower C to its octave...

An interval in music is the distance from one note to another. When we learned about the semitone and tone previously we found out they were one or two notes away from each other. But what about notes that are further apart?

An interval is always measured from the lower note to the higher one. You also name its distance in numbers and the quality or type of distance. Let’s start with the type.
You can have a: unison (same note); second; third; fourth; fifth; sixth; seventh; eighth (a.k.a. octave) etc. Here is an example of note intervals from the lower to the higher note...

The quality of the interval can be: major; minor; perfect; augmented; diminished. There is an “overlap” with the naming of these describers. For instance, majors are used with intervals of a 2nd, 3rd, 6th and 7th when measured from the key note (in ANY key by the way). Minors can also be used with a 2nd, 3rd, 6th and 7th. Perfect is a term used with the 4th and 5th and the 8ve of the scale. Don’t forget, you are always measuring from the lower note to find the interval.

*Important Note: The type of scale we are in can determine what type of interval we use. For instance, if we’re using a major scale 3rd will be a major 3rd and if we’re in a minor scale then we’ll be using a minor 3rd.
Makes sense, right? Here’s a graphic of the major and minor 3rd in the scales of both A major and A minor...

![Graphic of major and minor 3rds](image)

You can see that the major 3rd is from A to C# (4 semitones) and the minor 3rd is from A to C (3 semitones).

The diminished intervals are used when a perfect or minor interval is lessened by one semitone and the augmented interval is used when major or perfect intervals are increased by one semitone.

As this subject can be a little “tricky”, and as this is just a primer, you’ll need to read wider outside of this reference guide as there’s not enough room to give examples for everything. I’d suggest getting a very good musical encyclopedia like this one...


Additionally, you can get some great information on intervals using this PDF I have supplied for you...

[http://www.learnclassicalguitar.com/various-intervals](http://www.learnclassicalguitar.com/various-intervals)
Chapter Review Points

What did you learn in this chapter? Write your important points below...

•
•
•
•
•
•
•
•
•
•
•
•
A chord in music is basically two or more notes harmonized together. Rules can get pretty complex but we’ll stick with the foundational points so that you can progressively build on your knowledge.

Although it can be said that two notes together make a chord, it is more likely that you’ll play chords that are made up of at least three notes. These chords are called triads and they consist of the root note, a third above and a fifth above. Here are five common triads you’ll play in guitar music: C major; G major; D major; A major; E major...

You can see each triad chord has a root note, a third and a fifth above the root. Another name for this is the tonic triad.
There are another two common variations on the triad that you should know about. They are the 1\textsuperscript{st} and 2\textsuperscript{nd} inversions of these triads. An inversion is where you take the bottom note and take it above the two upper notes. Here are the first and second inversions of the above triads in C major, G major, D major, A major and E major...

You can see how the top note in the tonic triad has now become the lowest note in the 2\textsuperscript{nd} inversion triad. By varying these triads throughout the chords you play within music you provide variation and thus, enjoyment and pleasure in the music.

It does get “interesting” beyond the basics but just take your time and keep your learning moving along at an enjoyable pace and you’ll keep enjoying it. It’s like the old hare and tortoise story – slow and steady wins the race.

Sometimes we become impatient and want to “know it all – now!” but the reality is you’ll probably learn more if you take your time at a steady pace \textbf{BUT} with consistency 😊
To get more information on chord triads go to this PDF I have supplied for you...

http://www.learnclassicalguitar.com/various-triads

It might be a good idea to discuss the position of the chords in terms of the scale and key. Depending on where they are in the scale or key they have a particular name for their position above the tonic or root note or chord. They are named:

**Tonic** - First degree of scale

**Supertonic** - 2nd scale degree

**Mediant** - 3rd scale degree

**Subdominant** - 4th scale degree

**Dominant** - 5th scale degree

**Submediant** - 6th scale degree

**Leading tone** - 7th scale degree
Here is the chord scale degree in C major and E Major...
Chapter Review Points

What did you learn in this chapter? Write your important points below...

* 

* 

* 

* 

* 

* 

* 

* 

* 

* 

* 

*
Chapter 17

Types of Cadences

A cadence in music is the equivalent of a period or full stop in a written sentence. That is, where the music comes to a stop or close. This is usually achieved via two chords but other times a longer series of chords.

There are other types of cadences akin to the comma in written punctuation i.e. the music stops momentarily before moving on again in another phrase. So just how many types are there and what are they called?

The two most common are called perfect (also called authentic) and plagal cadences. The perfect cadence uses the chords V to 1 in the abovementioned series of scale degrees from chapter 16 a.k.a. dominant chord to tonic (home) chord. You can also use the chords IV, V, I as a perfect cadence sequence.
Here are a series of perfect cadences in different keys uses chords V and I for you to examine...

Click here to listen...

http://www.learnclassicalguitar.com/Perfect-Cadence-Mid

Here is a plagal cadence in F major...

Listen to the plagal cadence here...

http://www.learnclassicalguitar.com/Plagal-Cadence-Mid

You can see why after listening to the plagal cadence it is sometimes called the “amen” cadence because it’s how many of church hymns end.
Two other common cadences in use are the imperfect cadence (a.k.a. the half cadence) and the interrupted (a.k.a. the surprise or deceptive cadence). The imperfect cadence always ends on the dominant chord of the scale and can use different lead up chords.

Here is an example of imperfect cadences in C major using different lead up chords of II to V, III to V, IV to V and VI to V...

Listen to how they sound here...

http://www.learnclassicalguitar.com/Imperfect-Cadence-Mid

The interrupted cadence always starts with the dominant chord (V) and then instead of ending on a home or tonic chord as you’d expect, it goes to a different chord thus “interrupting” the expected cadence. This is because the expectation is so strong in Western music for the music to resolve at the tonic chord. It sounds as if it wants to “go home”, as it were.
There are several chords you can use to achieve this effect but here are few common methods in C major as an example...

Listen to how they sound here...

http://www.learnclassicalguitar.com/Interrupted-Cadence.mid

There are other types of cadences as you’ll appreciate and you’d be wise to investigate them beyond this primer.
Chapter Review Points

What did you learn in this chapter? Write your important points below...

- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
-
Form in music basically means how it is organized into balanced sections. There are several different types of form that you’ll no doubt encounter on your own musical journey. One simple form you’ll definitely encounter is Binary form. Examine this piece from the Beginner’s Series I put together called The Ash Grove...
As you can see in The Ash Grove, Binary form is where the music is divided into two distinct sections, often where each section is repeated.

For the most part, each of the two separate sections in binary form is of equal length and display differing, but related qualities or character. You could also call each section in binary form A and B sections. The length of each section, however, is not always of the same length as you can see above.

You can clearly see that section B is longer than section A and has a different, though similar, character.

Another common form in music is the Ternary form. Ternary form has three distinct sections that are labeled A, B, A. The first and last sections obviously are the same or very similar with the middle section giving the variation.

Another feature of the ternary form is that the $1^{\text{st}}$ and $3^{\text{rd}}$ sections usually end on the tonic note of the scale or at least of the tonic chord. The $2^{\text{nd}}$ middle section often ends on the dominant note of the scale, or $V$ in terms of scale degree.

The third common form in music is that of Rondo form. Rondo form is really just a variation and expansion of ternary form.
There are five sections named: A, B, A, C, A.

This form though is often said to be more “episodic” than the other forms and lends itself to more variation of the main theme in those episodes. Other variations within all these forms can be **Da Capo al Fine** and **Dal Segno al Fine**. Da Capo al fine means you play all the way through the music (including repeats) and then go back to the beginning and play through to the Fine sign (without the repeats this time).

Dal Segno al Fine means go back to the sign after playing through the music. The sign might be part way through the music and NOT at the beginning. Here are some examples of both signs. This one’s from the Scarlatti Minuetto...

And here’s what a Dal Segno al Fine looks like...
Chapter Review Points

What did you learn in this chapter? Write your important points below...

- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
- 
-
Chapter 19

The Circle of Fifths

The Circle of Fifths is an excellent way to “view” the relationships of all the keys to each other, including both major and minor keys. If you haven’t noticed, all keys are related to each other by 5ths. For example, C to G is a fifth apart as is G to D. In the minor also A to E is a fifth and E to B also a fifth.

This is true even if you move the other way towards the flat keys e.g. C to F is a fifth, F to Bb is a fifth. And in the minor A to d is a fifth as is D to G etc.

Additionally, it is a good idea to start to memorize the order of the sharp and flat keys because it will help you recall them very quickly when analyzing your music. To help with that I’ve got a little memory trick you can use. To learn the sharp key order just practice using this sentence:

Father Charles Goes Down And Ends Battle
This is how the sharps fall on the staff as I’ve highlighted them in red. Now we need to relate this to what we learned in chapters 11 and 12 about the major and minor keys i.e. the keys as the sharps or flats appear:

1. C major.............. C D E F G A B C (no sharps or flats)
2. G major.............. G A B C D E F# G (1 sharp)
3. D major.............. D E F# G A B C# D (2 sharps)
4. A major.............. A B C# D E F# G# A (3 sharps)
5. E major.............. E F# G# A B C# D# E (4 sharps)
6. B major.............. B C# D# E F# G# A# B (5 sharps)
7. F# major............. F# G# A# B C# D# E# F# (6 sharps)
8. C# major............. C# D# E# F# G# A# B# (7 sharps)
9. F major.............. F G A Bb C D E F (1 flat)
10. Bb major....... Bb C D Eb F G A Bb (2 flats)
11. Eb major....... Eb F G Ab Bb C D Eb (3 flats)
12. Ab major..... Ab Bb C Db Eb F G Ab (4 flats)
13. Db major..... Db Eb F Gb Ab Bb C Db (5 flats)
14. Gb major..... Gb Ab Bb Cb Db Eb F Gb (6 flats)
15. Cb major..... Cb Db Eb Fb Ab Gb Ab Bb Cb (7 flats)

You can now see how the above sentence relates to the sharp keys. If you look back to the little diagrams in Chapter 13 about keys in music it’ll make it even clearer. For the minor keys if you use the memory trick of: REVERSING the above sentence! ☺
Yes, that’s right, just say it backwards...

**Battle Ends And Down Goes Charles Father**

So the order of flats is as per the red letters above. If you align that with the information in the chapter about the minor scale and commit it to memory you’ll soon be able to recall the key signatures with speed and precision. Now, here is a diagram that demonstrates the circle of fifths for you to analyze and remember...
Don’t forget, the sentences above don’t include the keys that have no sharps and flats, namely: C major and A minor. But you can see in the Circle of Fifths diagram how those sentences can be constructed.
Chapter Review Points

What did you learn in this chapter? Write your important points below...

.  
.  
.  
.  
.  
.  
.  
.  
.  
.  

I hope this book has helped you to gain a basic understanding of music notation and set you on the road to finding out more on this fascinating subject and adding to your personal growth!

If you have further questions or would like to see something added in future editions of this e-book let me know by using this contact form...

http://www.learnclassicalguitar.com/contact.html

I also hope to hear how this book has helped you and how you’ve improved. Enjoy!

Kind regards,

Trevor M.