

# MUS120 — Music Theory and Sight Singing I

## Study Guide for Exam 1 — Kostka/Payne chapter 1

The exam will include short answer, analysis questions, and ear training.

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**Pitch** — A specific tone / key on the piano assigned a letter and number based on octave register.

- New number begins with each new C (C8 is highest key on piano)
- Middle C is C<sub>4</sub>.

A<sub>0</sub> B<sub>0</sub> | C<sub>1</sub> D<sub>1</sub> E<sub>1</sub> F<sub>1</sub> G<sub>1</sub> A<sub>1</sub> B<sub>1</sub> | C<sub>2</sub> ...

**Staff** — 5 lines, 4 spaces

**Ledger Lines** — add them when your notes go higher or lower than given staff

**Clefs** — treble, bass, alto, tenor

**Grand Staff** — treble + bass clef, like piano music

**Half Step** — adjacent chromatic pitch

**Whole Step** — distance of 2 half steps

**Major Scale**

- WWHWWWH step pattern
- do re mi fa sol la ti do

**Key Signatures**

- Circle of Fifths
- Order of sharps and flats

**Minor Scales**

- Natural minor — pitch collection matches key signature
  - major scale with lowered scale degrees 3, 6 and 7 (by half step)
  - sounds modal like “Scarborough Fair”
- Harmonic minor — most common
  - major scale with lowered sd 3 and 6 (keep the leading tone!)
  - lowered sd6 to LT creates augmented 2<sup>nd</sup> (+2)
  - more often heard in non-Western music (Middle Eastern / Indian)
- Melodic minor — exists to smooth out the +2 and keep the LT
  - going up: major scale with lowered scale degree 3
  - going down: natural minor (lowered 3, 6, and 7)
  - to identify this by ear, listen for a marked change of key to a major scale on the way up

**Parallel Keys** — start on the same pitch (C major + C minor)

**Relative Keys** — are a m<sub>3</sub> (3 half steps) apart with relative Major above its relative minor

- C major - 3 = A minor
- F minor + 3 = A<sup>b</sup> major

## Scale Degree Names

- tonic, supertonic, mediant, subdominant, dominant, submediant, leading tone (or subtonic if flat 7 as in natural minor)

**Transpose** — play same music in different key

- move everything up/down by a specific interval

**Interval** — Distance between two pitches

- Simple intervals are less than an octave (m2 through M7)
- Compound intervals are an octave or more (M9, M10, etc.)

**Harmonic Interval** — distance between two pitches sounding at the same time

**Melodic Interval** — distance between two pitches sounding in succession

All intervals have a NUMBER to indicate distance between pitch names and a QUALITY to identify whether Perfect, Major, minor, augmented or diminished

**Perfect Intervals** — same in all scales

- P1, P4, P5, P8

**Major Intervals** — usually appear in major scales in relation to tonic pitch

- M2, M3, M6, M7

**Minor Intervals** — half step smaller than their major counterparts

- m2, m3, m6, m7

**Augmented Intervals** — exist when the NUMBER of the interval demands one label (determined by specific pitch names) and the quality is larger by half step than M or P

- +2 (C to D<sup>#</sup>), +3 (C to E<sup>#</sup>), +4 (C to F<sup>#</sup>), +5 (C to G<sup>#</sup>)...

**Diminished Intervals** — exist when the NUMBER of the interval demands one label (determined by specific pitch names) and the quality is smaller by half step than m or P

- °2 (C to D<sup>b</sup>), °3 (C to E<sup>b</sup>), °4 (C to F<sup>b</sup>), °5 (C to G<sup>b</sup>)...

- no diminished unison

**Interval Inversion** — flip the interval upside-down to find its inversion

- C up to D = M2 | D up to C = m7
- Always simple intervals that add up to 9
- When inverting an interval, the qualities switch accordingly:
  - M to m
  - m to M
  - P to P
  - + to °
  - ° to +

**Consonance / Consonant Intervals** — U, 3, 5, 6, 8 (and P4 if not above bass)

**Dissonance / Dissonant Intervals** — 2, 7, tritone, all + or ° (and P4 if positioned above bass)

Practice identifying intervals and scales by sight and ear. Practice picking out scale degree numbers from bass lines and melodies.