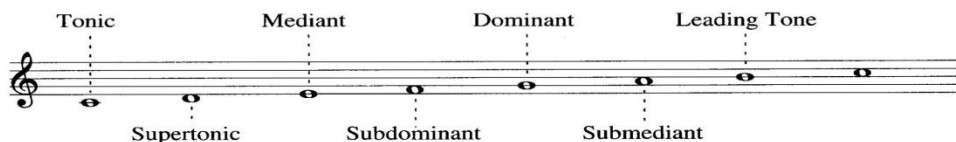


**Scale Degree Names**

Each degree of the seven-tone diatonic scale has a name that relates to its function. The major scale and all three forms of the minor scale share these terms.

| Scale Degree | Name         | Meaning   |
|--------------|--------------|---|
| 1st          | Tonic        | Tonal center, the final resolution tone.  |
| 2nd          | Supertonic   | One step above the tonic.   |
| 3rd          | Mediant      | Midway between tonic and dominant.  |
| 4th          | Subdominant  | The lower dominant, the fifth tone down from the tonic (also the fourth tone up from the tonic).  |
| 5th          | Dominant     | So called because its function is next in importance to the tonic.  |
| 6th          | Submediant   | The lower mediant halfway between tonic and lower dominant (subdominant). The third tone down from the tonic (also the sixth tone up from the tonic). |
| 7th          | Leading tone | Strong affinity for and leads melodically to the tonic.   |
| 7th          | Subtonic     | Used only to designate the seventh degree of the natural minor scale (a whole step below the tonic).  |

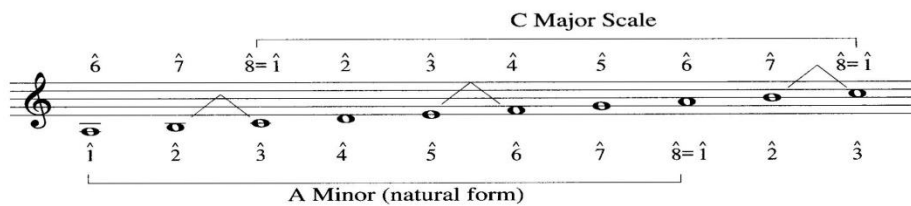


**Scale Relationships**

**Relative Relationship**

Two important relationships will be described between the major and the minor scales: the relative and the parallel relationships.

A major and a minor scale that have the same key signature are said to be in a *relative relationship*. To find the relative minor of any major scale, proceed to the sixth degree of that scale. This tone is the tonic of the relative minor.



= half steps

To find the relative major of a minor key, proceed to the third degree of the minor scale. This tone is the tonic of the relative major key.

**Parallel Relationship**

A major and a minor scale that have the same tonic note are said to be in *parallel relationship*. Figure A shows the major scales and their parallel minors.

**Figure A**

Figure A displays four pairs of parallel major and minor scales, each written on a single staff with a treble clef. The scales are: C Major and c minor, G Major and g minor, D Major and d minor, and A Major and a minor. Each pair shows the ascending and descending notes of both scales.

| Name                           | Illustration | Number of Half Steps | Convenient Example                          |
|--------------------------------|--------------|----------------------|---|
| Perfect Unison<br>(also Prime) |              | 0                    |   |
| Minor 2nd<br>(m2)              |              | 1                    | $\hat{7} - \hat{8}$ of Major Scale          |
| Major 2nd<br>(M2)              |              | 2                    | $\hat{1} - \hat{2}$ of Major Scale          |
| Minor 3rd<br>(m3)              |              | 3                    | $\hat{1} - \hat{3}$ of Minor Scale          |
| Major 3rd<br>(M3)              |              | 4                    | $\hat{1} - \hat{3}$ of Major Scale          |
| Perfect 4th<br>(P4)            |              | 5                    | $\hat{1} - \hat{4}$ of Major or Minor Scale |
| Perfect 5th<br>(P5)            |              | 7                    | $\hat{1} - \hat{5}$ of Major or Minor Scale |
| Minor 6th<br>(m6)              |              | 8                    | $\hat{1} - \hat{6}$ of Minor Scale          |
| Major 6th<br>(M6)              |              | 9                    | $\hat{1} - \hat{6}$ of Major Scale          |
| Minor 7th<br>(m7)              |              | 10                   | $\hat{1} - \hat{7}$ of Natural Minor Scale  |
| Major 7th<br>(M7)              |              | 11                   | $\hat{1} - \hat{7}$ of Major Scale          |
| Perfect Octave                 |              | 12                   | $\hat{1} - \hat{8}$ of Major Scale          |

## **MIDDLE AGES- 450 to1450**

Known as the Dark Ages because of the lack of education, exploration, growth in society or the arts. Most literate people in Europe were from the clergy class. Written music therefore was almost exclusively sacred music. Most music was also vocal since the Church frowned on the playing of instruments

**SACRED MUSIC** music with a religious theme used in religious ceremony

**SECULAR MUSIC** music without a religious theme not used in religious ceremony

**GREGORIAN CHANT** single line melody (monophonic) set to sacred Latin text used by the Roman Catholic Church

**MODES** church modes or scales used in Gregorian chant consisting of seven different tones and an 8<sup>th</sup> tone or octave duplicating the first

**ORGANUM** additional line or lines of melody (polyphonic) added to an original Gregorian chant. Originally duplicating the chant note for note at the interval of a 5<sup>th</sup> or 4<sup>th</sup>. Later the added melody followed its own course.

**DRONE** constant pitch sung underneath the main melody or melodies in some Organum.

**SCHOOL of NOTRE DAME** group of musicians centered in the Notre Dame cathedral in Paris around 1200. Center of polyphonic music; beginnings of measured rhythm and rhythmic notation.

**MASS** term used for the service meeting in the Roman Catholic Church. Applied to music as the music in the **MASS ORDINARY** or the five constant parts of the service. These five sections have constant text but the music could be changed.

## **RENAISSANCE- 1450 to 1600**

The Renaissance or “rebirth” period saw much more in the way of progress than the Middle Ages. During this time the printing press with movable type was invented (c. 1450). Columbus (1492) and Megellan (1522) made their famous voyages. Leonardo da Vinci, Michelangelo and Shakespeare were prominent in the art world. And music was evolving as composers experimented with new sound combinations and writing techniques.

Music was still mainly vocal but more instrumental work was creeping in (especially in secular music). Some instruments of the period were the **ORGAN, CORNET, FLUTE, SHAWM, RECORDER, SACKBUT, VIOLA da GAMBA, LUTE, KRUMMHORN and KETTLE DRUM.**

**PROTESTANT REFORMATION** led by Martin Luther who nailed his list of protests to the cathedral doors had a huge impact on life in Europe and music. Reformation music was simpler. Others besides clergy became involved in learning.

**MASS** polyphonic choral work made up of the five sections of the Mass Ordinary.

**MOTET** short, sacred choral work where the original, pre-existing melody is added to by other melodies and text.

**MADRIGAL** short, secular work with text in the language of their origin. Vocal but sometimes accompanied by instruments.

**RICERCAR** polyphonic instrumental piece employing imitation.

# BAROQUE PERIOD STUDY GUIDE

## 1600- 1750

Period given name after the *Barocco pearl* used in fashion and jewelry; a sign of wealth during this time.

Visual art, architecture and music very fancy fitting the flamboyant lifestyle sought after by the aristocracy. Rhythm, tonality and polyphony highly developed. Use of a steady, driving rhythm (motor) and advanced form of imitation. J.S. Bach main composer.

**BASSO CONTINUO** the accompaniment that a piece is built on. Drives the music rhythmically and harmonically. Usually 2 or 3 instruments (harpsichord or organ (keyboard) and a bass, cello or bassoon (low-range instrument)). The Baroque rhythm section.

**FIGURED BASS** the written numbers and symbols (figures) which specify what chords to play. Used by the basso continuo to play the bass line and harmony.

**IMPROVISATION** freely played music that is organized according to the figured bass. Keyboard players were well trained in working out an entire accompaniment from basic chord figures.

**TONALITY** use of a tonic or 'home' pitch to base a song on. The idea of stable (home, tonic) and unstable (away, dominant) using a key (central tone, scale and chord). In Baroque the tonality was primarily Major (happy) or minor (sad, gloomy).

**TERRACED DYNAMICS** sudden shifts from soft to loud. Usually a section is repeated exactly except *f* one time and *p* the next (or visa versa). Fits the harpsichord with its two connecting keyboards.

**EQUAL TEMPERAMENT** tuning system developed which slightly adjusts pure pitches (perfect intervals) so music could be played in several different keys.

**OPERA** genre developed during Baroque. A staged, sung musical drama in several acts with sets and costumes.

**ORATORIO** genre derived from opera to be performed on religious holy days. Sacred material (could be in language of origin). Sung, musical drama without sets or costumes.

**CONCERTO** solo instrumental piece with accompaniment (CONCERTO GROSSO is a group of soloists accompanied).

**CANTATA** vocal with accompaniment (usually basso continuo or lute). Could be sacred or secular. Kind of a dramatic madrigal.

**DOCTRINE OF AFFECTIONS** music fits the mood and character of the piece (major/ minor).

**TUTTI** when whole orchestra plays.

**RITORNELLO FORM** theme played *tutti*; followed by a solo, soli section and then continued alternation between the two.