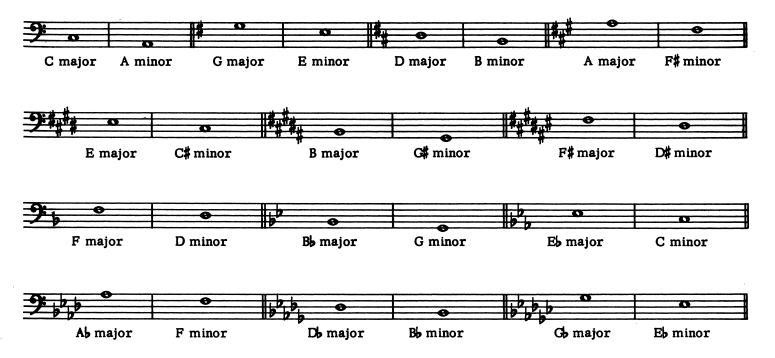
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## Key signatures:



Parallel keys are keys which begin on the same letter note and hence have parallel notes but do not have the same key signatures: C major and C minor; A major and A minor, and so forth.

tween the fifth and sixth tones and the second and third tones descending (called the natural minor form). Accidentals "borrowed" from the parallel major key are used for the sixth and seventh tones ascending:



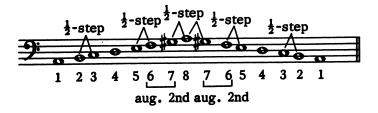


## THE SCALES

The diatonic scale of our western culture consists of an arrangement of five whole steps and two half steps. The major scale has its half steps between the third and fourth tones and between the seventh and eighth tones. The others are all whole steps.



The melodic minor scale has its half steps between the second and third tones and between the seventh and eighth tones ascending and beThe harmonic minor scale has its half steps between the second and third tones, fifth and sixth tones and between the seventh and eighth tones in both ascending and descending order. The seventh tone is raised ("borrowed" from the parallel major key) in both ascending and descending the scale, thus creating the odd scale interval of one-and-a-half steps between the sixth and seventh tones, called an augmented second interval.



#### TIES AND SLURS

When two notes of the same pitch and name are connected with a curved line ( ) the effect is called a tie. This means that the first note of the tie is sounded but not the second, and

the note is merely held for the duration of the total beats indicated. If the curved line is used to connect two or more notes of different pitches the effect is called a slur. In string instrument playing this is the method used to indicate tones played in one single bow direction.



# EXPLANATION OF SOME COMMON SIGNS AND TERMS

- A dot placed above or below a note means to play it staccato (short) and detached from the adjacent notes before and after.
- ••• A slur and dots above or below a group of notes means to play these in one bow direction but detached from each other.
  - A horizontal bar above or below a note means to broaden it or play it well sustained.
  - Accented but sustained; a marked pulse on each note.
- Crescendo; increase the volume of tone.

  Diminuendo; decrease the volume of tone.
  - > Accent the note.
  - ♠ Fermata; hold the note or rest.
  - Repeat the preceding measure or group of notes.
    - Double bar; end of a section or piece.
  - Repeat the section preceding this sign.
  - Repeat the section between these signs.
  - D. S. Dal Segno; repeat from the sign: \$ .
  - D.C. Da Capo; repeat from the beginning.

Fine End.

al Fine To the end.

- □ Down Bow; draw the bow from frog to point.
- V Up Bow; draw the bow from point to frog.
- Fr. At the frog of the bow.
- Pt. At the point of the bow.

- W.B. Use the whole bow.
- arco Play with the bow.
- pizz. Pizzicato; pluck the strings.
- M.B. Middle of the bow.
- U.H. Upper half of the bow.
- L.H. Lower half of the bow.
  - o Open string or harmonic.
  - o Play this note with the thumb.
- Keep this finger pressed down for the duration of the sign.

sul tasto or sur la touche: Play over or near the end of the fingerboard.

sul ponticello: Play very close to the bridge.

col legno ("with the wood"): Play by dropping the bow to the string (as a type of staccato stroke) using both the wood and hair together.

Double Stop: Two tones (strings) sounded together.

con sordino or avec sourdine: With mute. senza sordino or sans sourdine: Without mute.

## **INTERVALS**

An interval is the distance between two musical tones (either a melodic interval, sounded consecutively, or a harmonic interval, sounded simultaneously). The general name for an interval is found by counting the letter name of both notes and the intervening lines and spaces. The classifying name for an interval refers to its individual quality; whether it is major, minor, augmented, diminished or perfect. Detailed explanation of intervals is available in any manual of music theory, but here are a few examples (the various intervals of the scale tones obviously form the basis for such study):