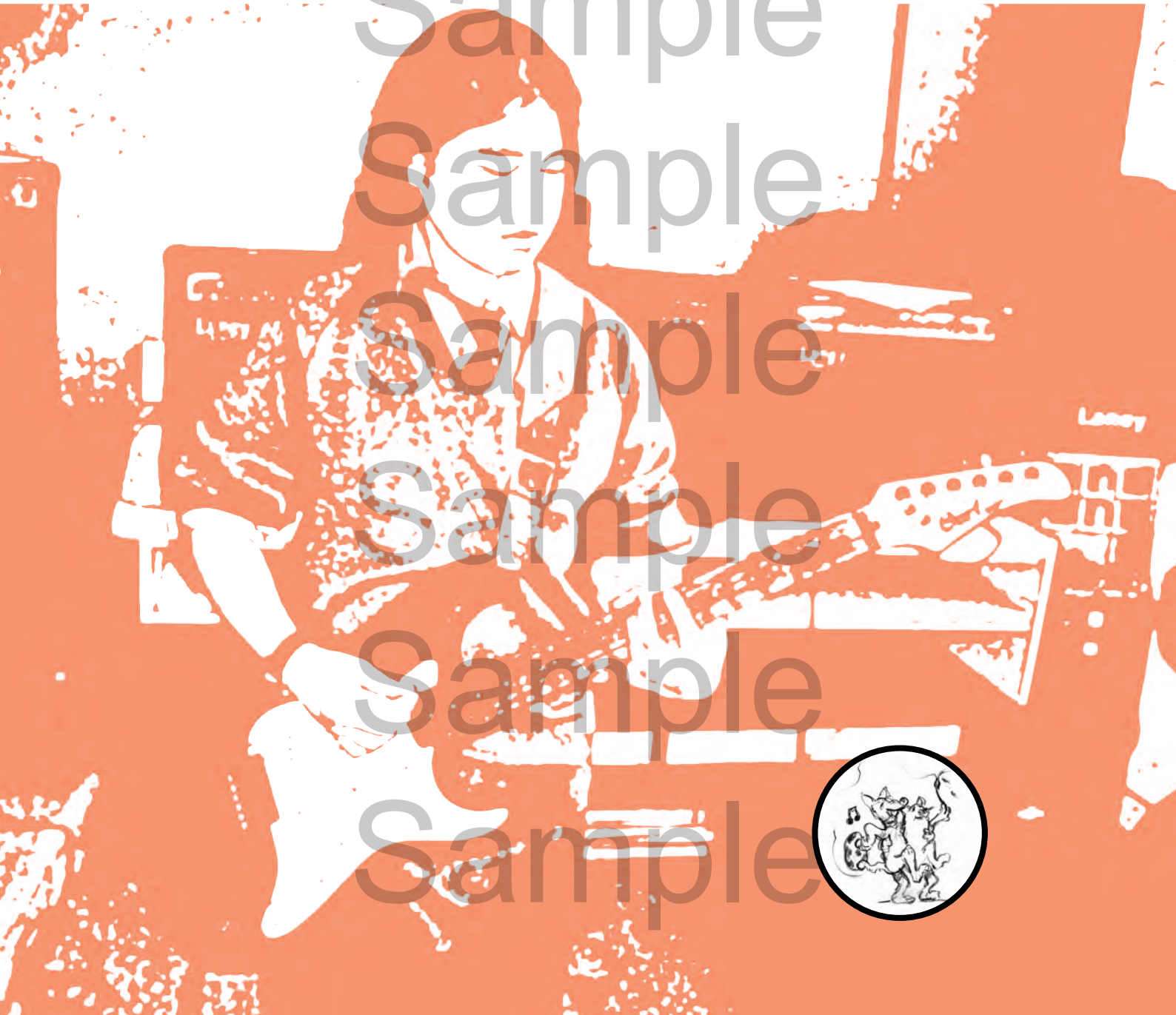
DON'T FRET 2

Regina Byrne



From the Author

Finally, the second book! Thank you for being so patient.

Thanks to Jen Clancy and Gabriela for their expertise, patience and humour, also to Chris Sage for her illustrations. Thanks to Dan Marsh for checking the music examples and Cath Turner who has been on my back for the past five years to get this done.

A huge thankyou to Di Marshall who handles all of the everyday running of Don't Fret Publications.

Check out the website www.dontfret.com.au for further resources to help support this material.

Enjoy

Regina Byrne

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Editing **Jennifer Clancy**

Contents

Unit one

Unit two

Unit three

Practical unit

Compound time signatures

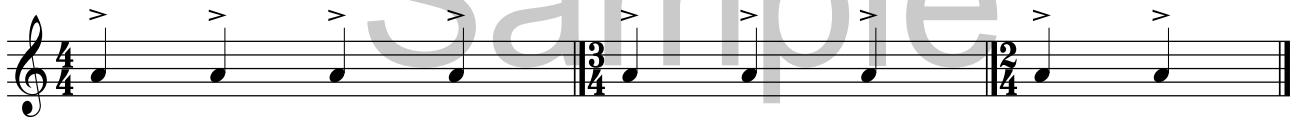
Simple Time and Compound Time

In previous worksheets we have discussed and used the following Time Signatures.

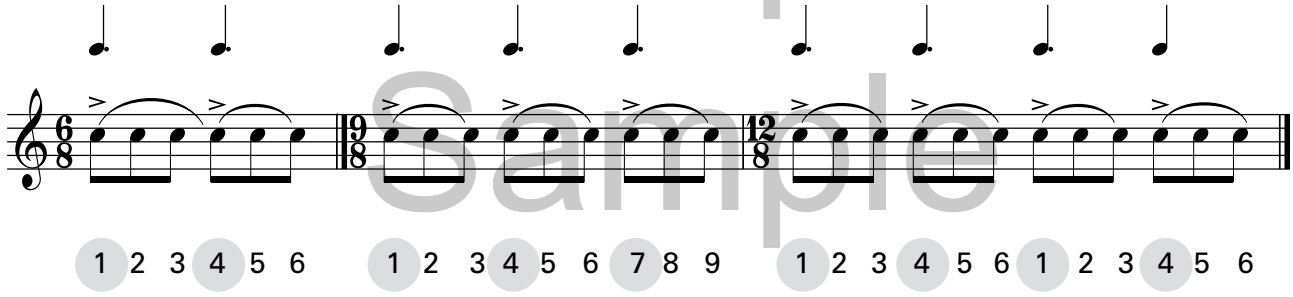
Simple Quadruple **Simple Triple** **Simple Duple**

In Simple Time, the top number of the Time Signature is always 2, 3 or 4 according to the number of **beats** or **pulses** in a bar. The bottom number of these Time Signatures is 4, or 4 crotchet beat pulses.

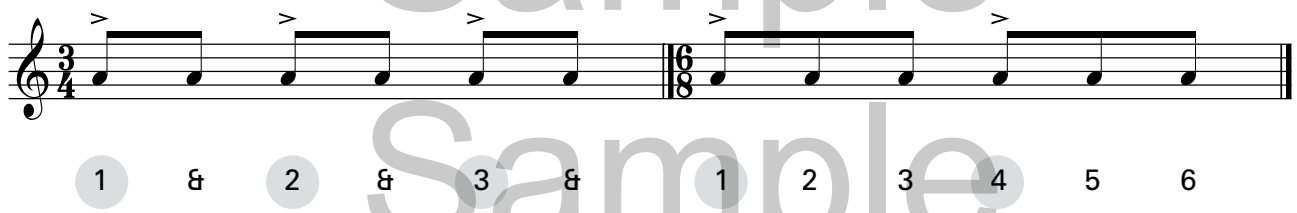
In 4/4 time there are 4 pulses, in 3/4 three pulses and in 2/4, two pulses.



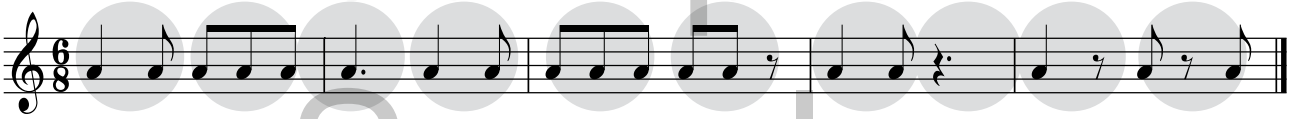
In Compound Time, the top number is generally 6, 9 or 12 and the bottom number for these Compound Time Signatures is 8. So 6/8 will have six quaver beats in the bar. The beat or pulse in Compound Time is a dotted crotchet. Have a look at the examples below to understand this.



So what is the difference between 3/4 and 6/8 when the total value of the bar adds up to three? The difference is the pulse.

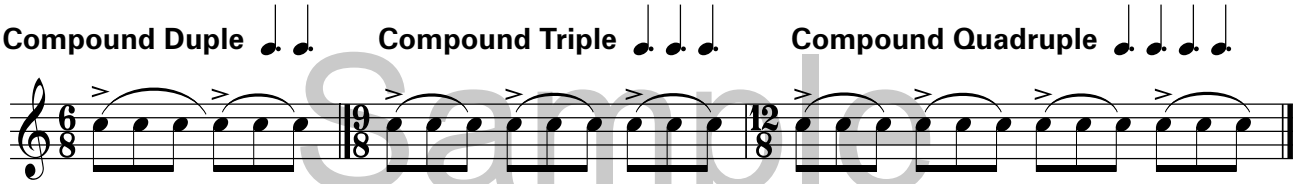


When you group notes in 6/8 time, you group them in 'dotted crotchet' values. This is the same for rests. Here is an example.



Because 6/8 time has two dotted crotchet beats to a bar, we call it Compound (dotted), Duple (two dotted beats). So therefore:

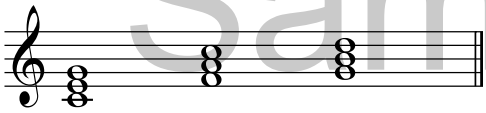
Compound Duple **Compound Triple** **Compound Quadruple**



Chord Inversions

As already outlined in Unit 1, the Tonic Triad is made up of the 1st, 3rd and 5th notes, which are known as scale degrees of the Major Scale.

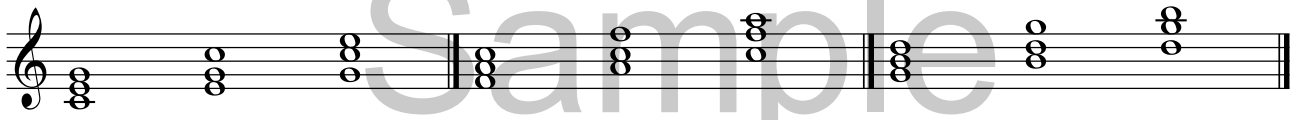
For example :



CEG FAC GBD

When we play these notes, they can be played in any order:

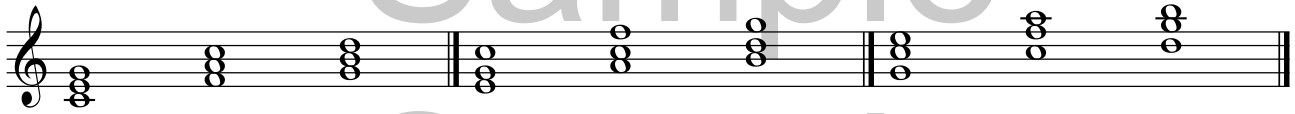
C major can be:	C	E	G	or	E	G	C	or	G	C	E
	1	3	5		3	5	1		5	1	3
F major can be:	F	A	C	or	A	C	F	or	C	F	A
	1	3	5		3	5	1		5	1	3
G major can be:	G	B	D	or	B	D	G	or	D	G	B
	1	3	5		3	5	1		5	1	3



C MAJOR F MAJOR G MAJOR

These three positions are known as:

Root Position First Inversion Second Inversion

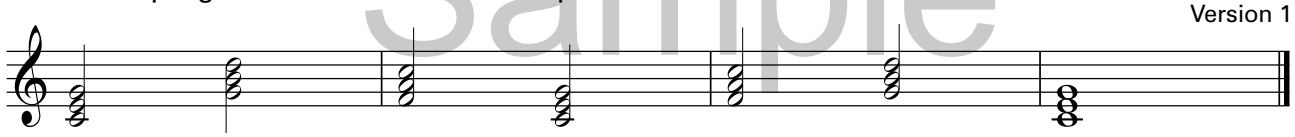


C (Root) F G C (1st Inv) F G C (2nd Inv) F G

The purpose of these three chord positions is so that when you are playing chords on the piano, or writing parts for instruments, you are able to move from one chord to another with minimal amount of movement, making it easier to play. Have a look at the examples below.

This chord progression is written in Root position.

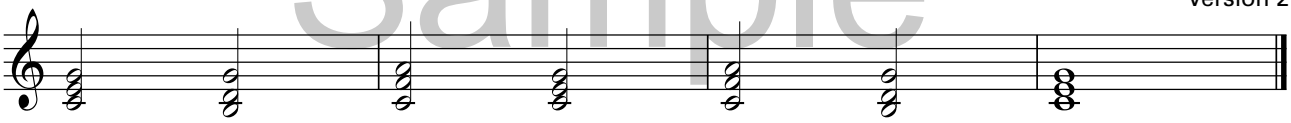
Version 1



C G F C F G C

This chord progression is written so there is minimal movement between notes.

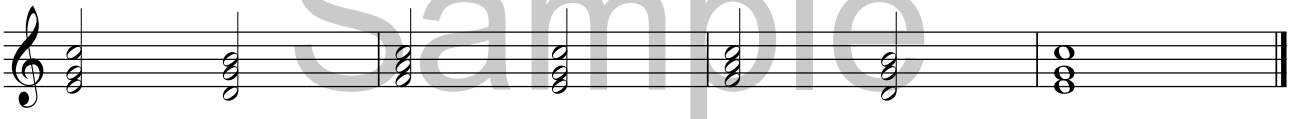
Version 2



C (Root) G (1st Inv) F (2nd Inv) C (Root) F (2nd Inv) G (1st Inv) C (Root)

Look at the first version and follow the top note, and then compare it with the top note in the second version. There is minimal movement between the notes in version two compared to version one.

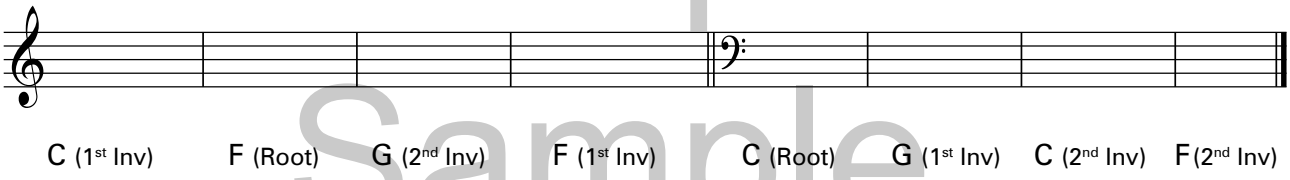
Below is another version of the same chord progression.



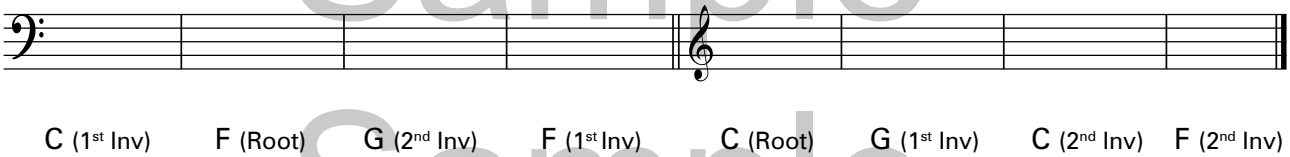
C (1st Inv) G (2nd Inv) F (Root) C (1st Inv) F (Root) G (2nd Inv) C (1st Inv)

Questions

1. Write the following chords.

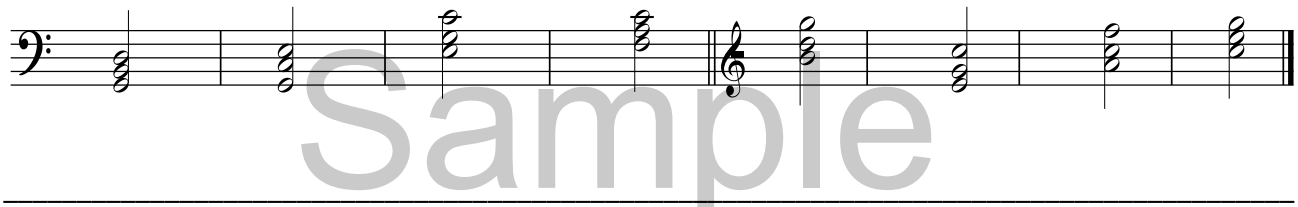


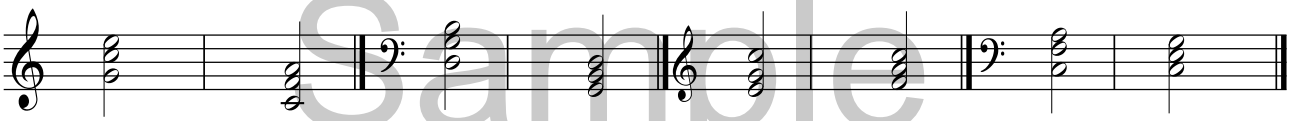
C (1st Inv) F (Root) G (2nd Inv) F (1st Inv) C (Root) G (1st Inv) C (2nd Inv) F (2nd Inv)



C (1st Inv) F (Root) G (2nd Inv) F (1st Inv) C (Root) G (1st Inv) C (2nd Inv) F (2nd Inv)

2. Name the following chord inversions.





Naming Intervals

The definition for an interval is **the distance between two notes**.

When we count the interval, we include both the bottom and the top note. The next theoretical progression is to give the interval a technical name. The interval of a 1st can also be called **unison.**

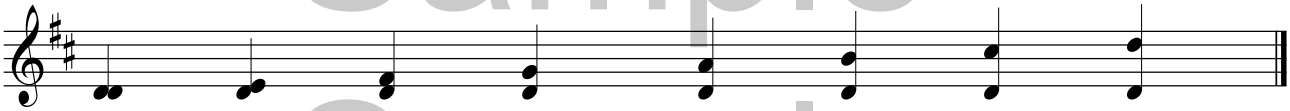
A **Perfect Interval** in a Major scale refers to the interval of a:

1st 4th 5th and 8th or Octave.

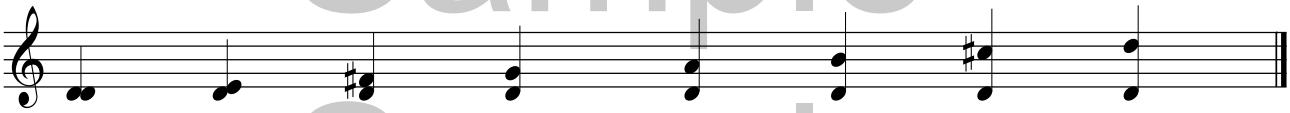
A **Major Interval** in a major scale refers to the interval of a:

2nd 3rd 6th and 7th.

Here's an example in the key of D major, the first using a Key Signature, the second using accidentals.



Perf 1st Maj 2nd Maj 3rd Perf 4th Perf 5th Maj 6th Maj 7th Perf Octave



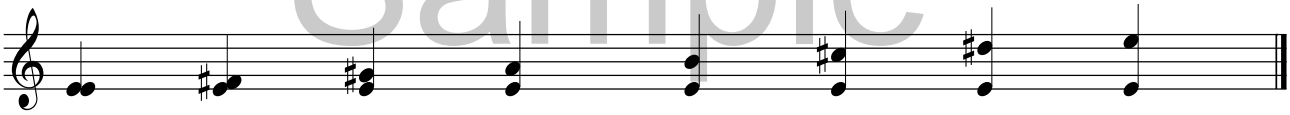
Perf 1st Maj 2nd Maj 3rd Perf 4th Perf 5th Maj 6th Maj 7th Perf Octave

When naming the intervals, the technical name comes first and the number comes second; Major 7th, Perfect 4th or Maj 7th, Perf 4th (abbreviations are allowed).

Remember when you are asked for the interval eg. 5th / 6th, that means the note that falls on that degree of the major scale of the given note. A Maj 6th above the note A is asking you **what is the 6th note of the A major scale**, which is F♯, not F.

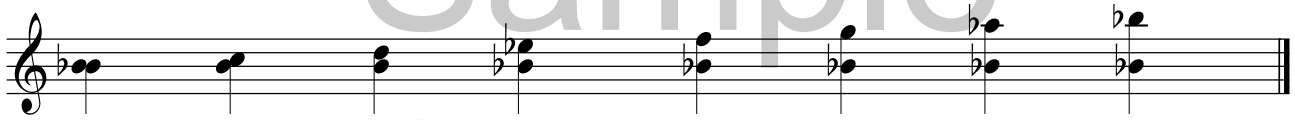
Look at the examples below to understand this concept. These examples are written with accidentals. When you write intervals using a Key Signature, or it is provided, you don't need to check the notes.

E major



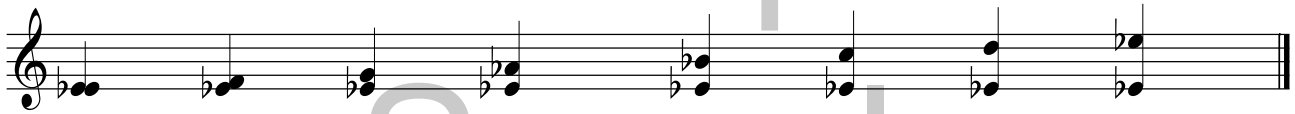
Perf 1st Maj 2nd Maj 3rd Perf 4th Perf 5th Maj 6th Maj 7th Perf Octave

B♭ major



Perf 1st Maj 2nd Maj 3rd Perf 4th Perf 5th Maj 6th Maj 7th Perf Octave

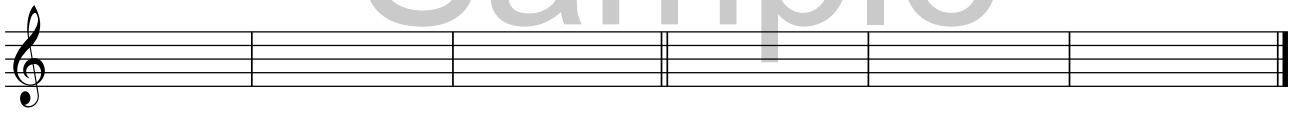
E♭ major



Perf 1st Maj 2nd Maj 3rd Perf 4th Perf 5th Maj 6th Maj 7th Perf Octave

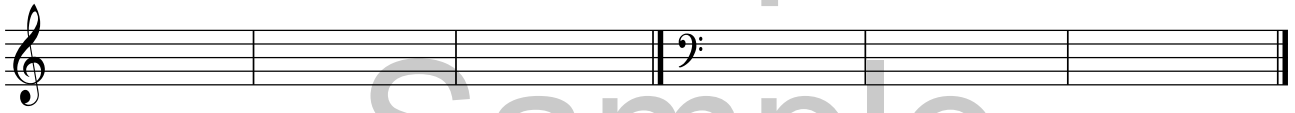
Make sure you use your Life Support System as a check when writing intervals.

1. Write the following intervals in F major using accidentals.



Perf 4th Maj 2nd Maj 7th Perf Octave Perf 5th Maj 3rd

2. Write the following intervals in A major using accidentals.

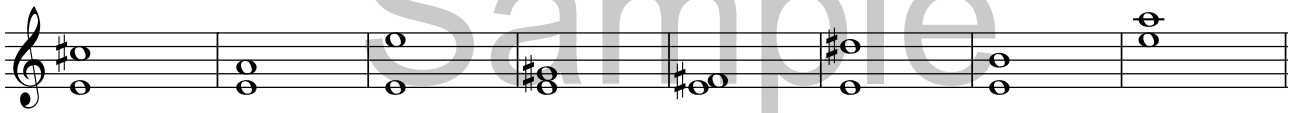


Perf 4th Maj 2nd Maj 7th Perf Octave Perf 5th Maj 3rd

3. Write the following intervals in A major using Key Signatures.

Maj 6th Unison Perf 4th Maj 2nd Maj 7th Perf 5th

4. Name the following intervals in E major.

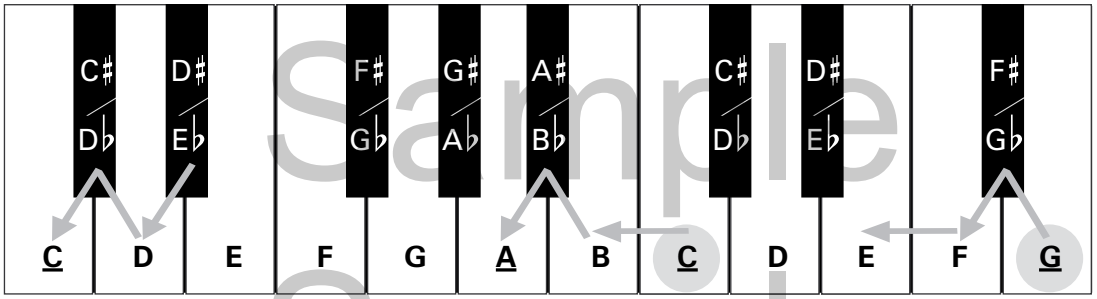


Relative minor scales

Each major scale has a Relative Minor Scale called a Harmonic Minor Scale. Relative means that they are very similar and use the same Key Signature. Follow the steps which explain the formula for working out the Relative Minor Scale to the Major Scales.

Step 1. To find out the related scale, go down three semitones from the major scale. Remember you must include the starting note. For example, if you are asked to write:

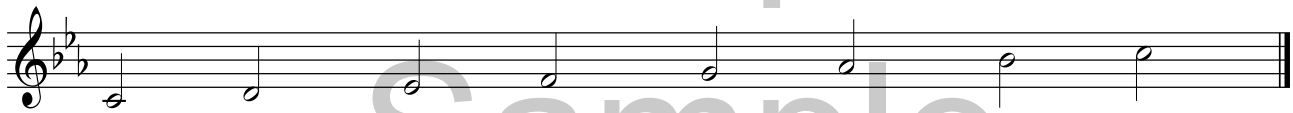
a) the Relative Minor Scale of E♭ major
b) the Relative Minor of C major
c) the Relative Minor of G major.



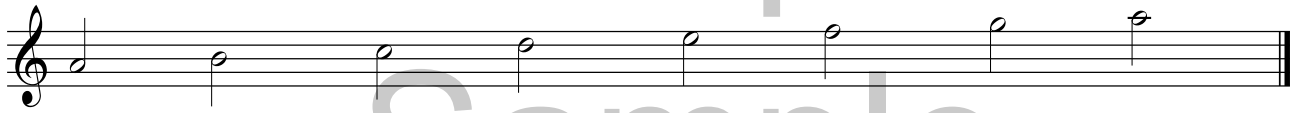
Then using the information above:
a) the Relative Minor Scale of **E♭ major** is **C minor**
b) the Relative Minor Scale of **C major** is **A minor**
c) the Relative Minor Scale of **G major** is **E minor**

Step 2. Write out the scale and use the **same Key Signature** as the major scale.

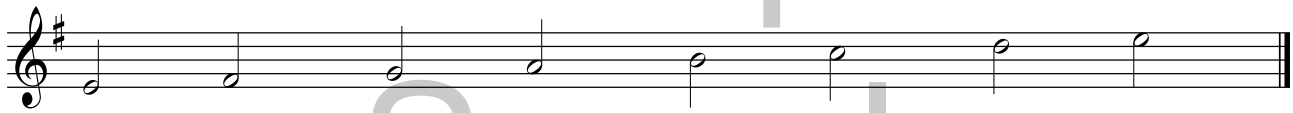
C minor (Relative of E♭ major)



A minor (Relative of C major)

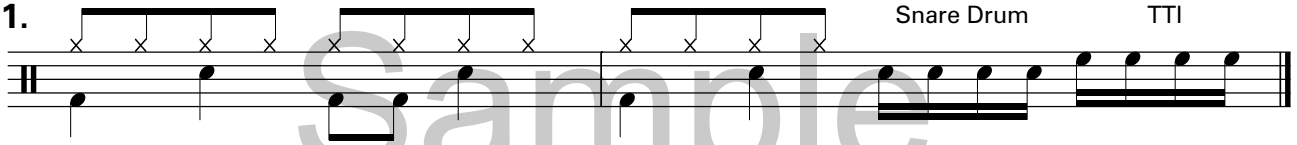


E minor (Relative of G major)



Drum fills

1.



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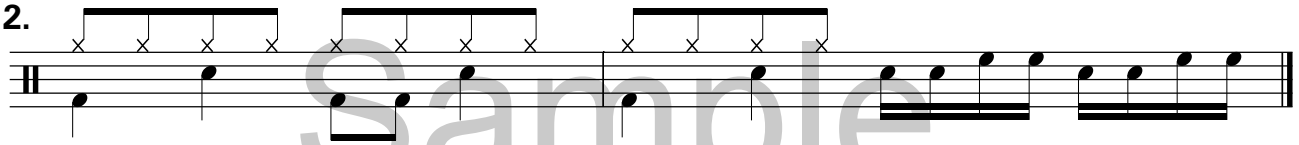

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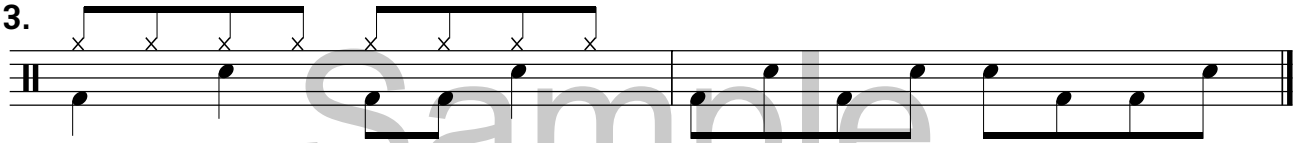

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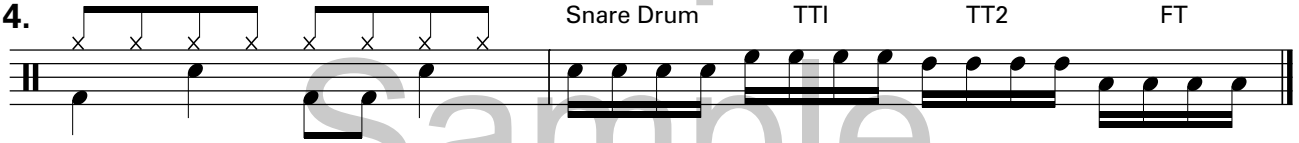

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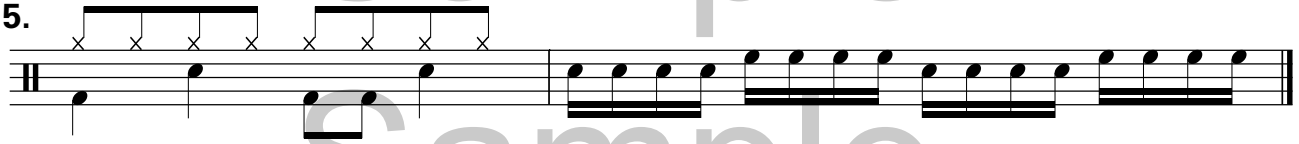

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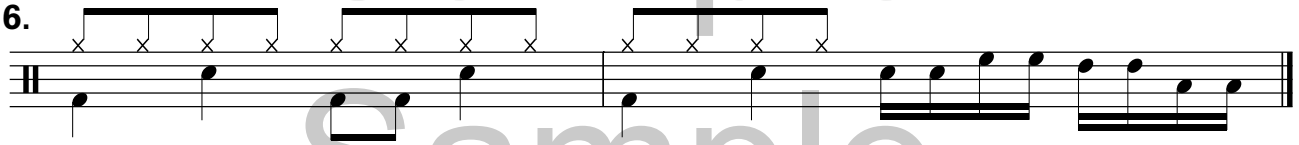

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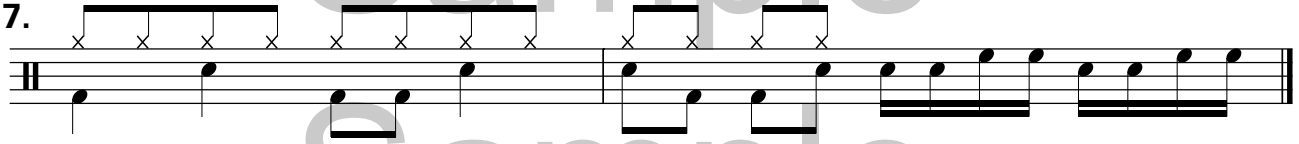

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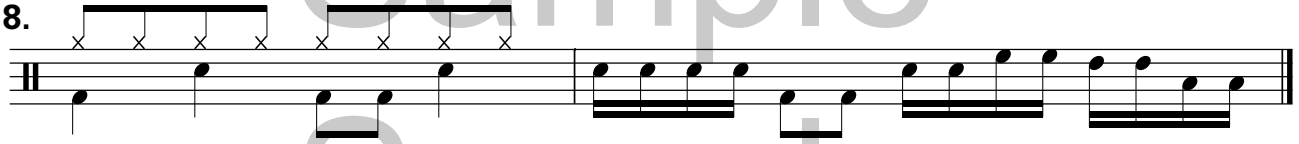

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Name _____ Class _____ Date _____

Co-ordination sheet one

This is a new skill for you to learn. One of the major skills in playing music successfully is being able to co-ordinate yourself, while playing with others. This often involves teaching our brain 'new tricks' and listening carefully to those around you.

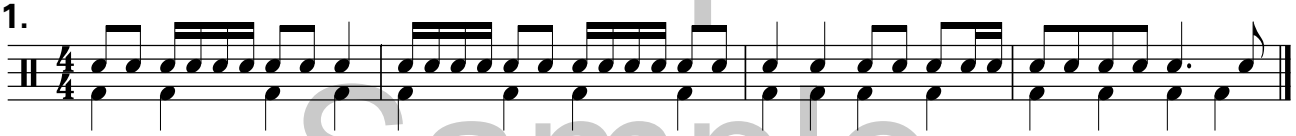
These exercises will have to be completed twice; once with a partner and once by yourself. Notice that there are two parts – one part has steady crotchets, while the other is more rhythmic.

1. Playing by yourself:
- Clap the top part (or play on a piano, or other instrument).
- The bottom part is played by your right foot, which must keep you in time.

2. Playing with a partner:
- they play the bottom part (tapped, clapped or played)
- you play the top part.

The trick is to keep in time with your partner. It's best to count…1- e- and a, 2- e- and-a… and so on, very slowly. Good luck!

1.



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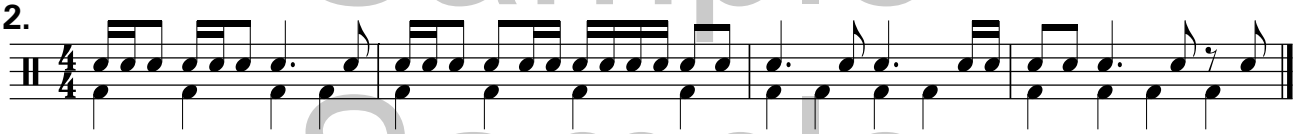

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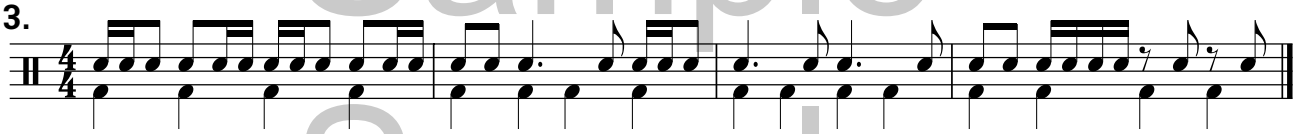

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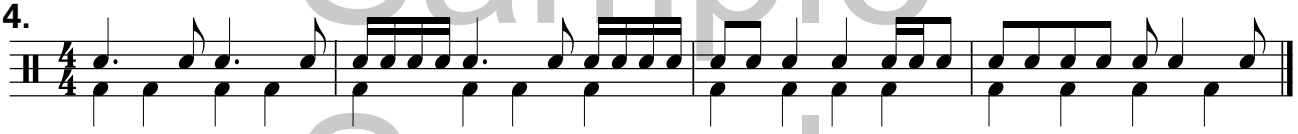

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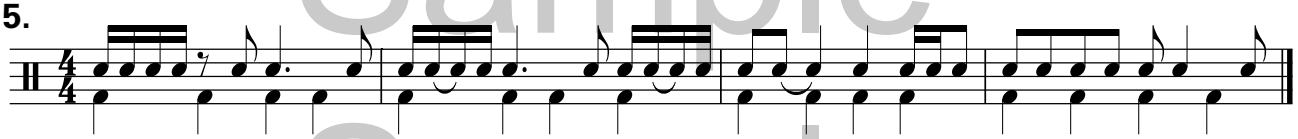

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