

CONVENTIONS  
IN  
THE  
RUDIMENTS  
OF  
MUSIC .....  
a compendium

MONTE TUBBS

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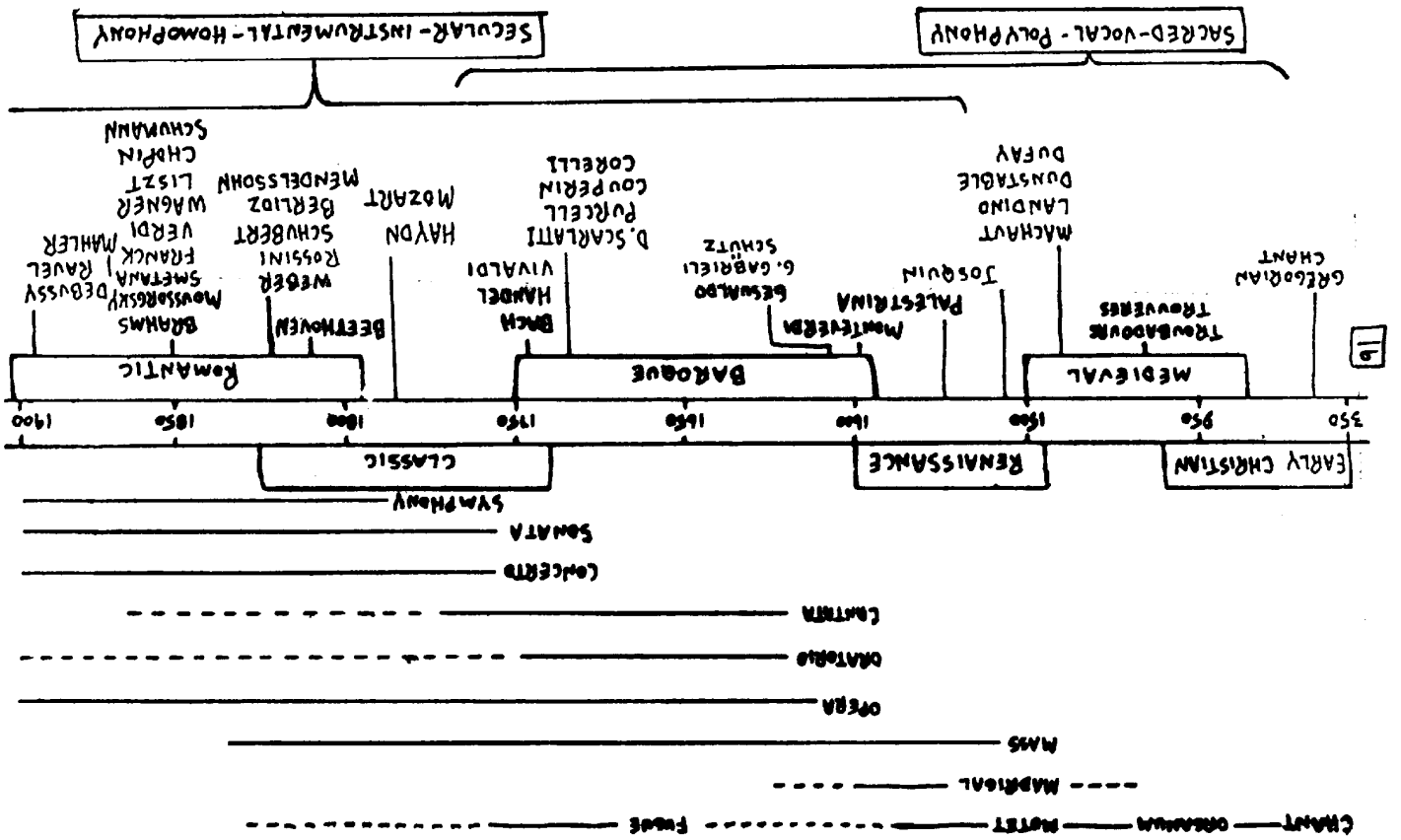
musicians are people who make music  
 people can learn to make music  
 by trying to make music

appetites for skill and information  
 (that emerge from trying)  
 can become stimulants for learning

the function of a teacher can be  
 to exemplify possibilities  
 (through music-making)  
 and to provide - invent -  
 an environment in which  
 the trying and the learning  
 feed each other

the value of music to human life  
 is continually evolving:  
 the possibilities for using  
 time, sound, and silence  
 (as highly advanced experience)  
 seem

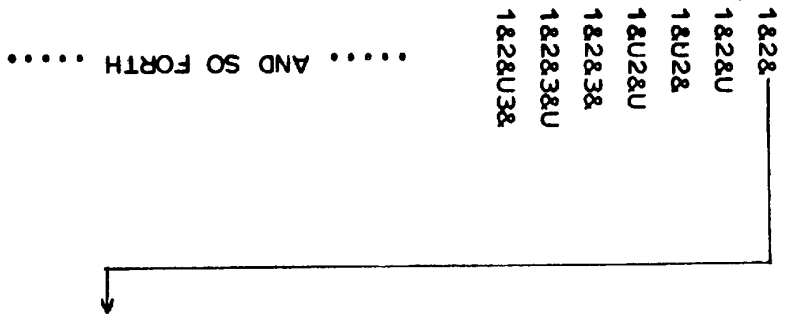
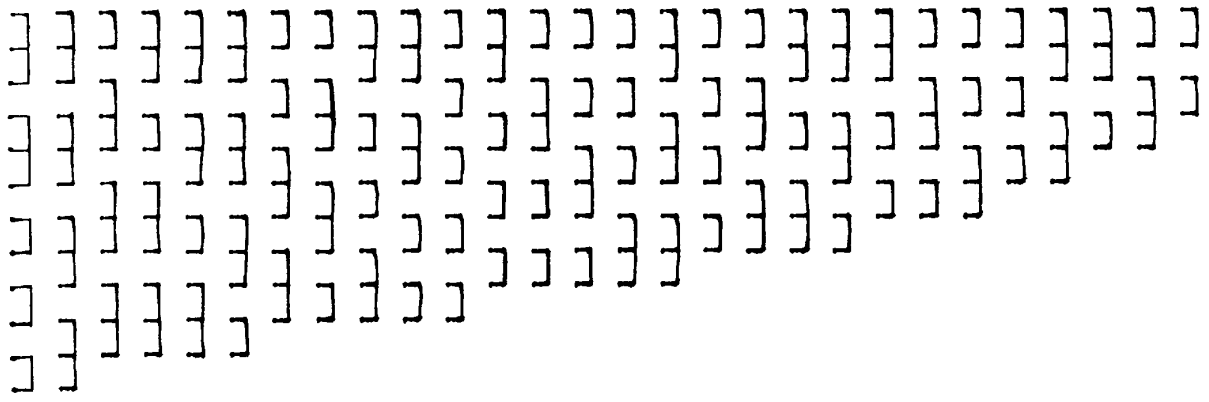
*Wants full*



predominant timbre	
tonal center (modality)	
meter/tempo	
measure no.	1   5   10   15   20   25
form	
dynamics	
rhythmic density	
outer-voice framework	
articulation	
texture	
comments	

**CONTENTS:**

- 1 ...meter
- 2 ...meter signatures/metric graphs
- 3 ...major scale anatomy/interval naming
- 4 ...intervals for singing & identification
- 5 ...modes: structures & names
- 6 ...modes: signatures
- 7 ...modes: for singing with pitch-names
- 8 ...daily routines/compendium references
- 9 ...words to know
- 10...traditional tertian chord vocabulary
- 11...chord structures/inversions & fig.bass harmonic cadences
- 12...instruments: clefs & transpositions
- 13...instruments: comparative ranges
- 14...traditional form: names & typical designs
- 15...analysis format with salient parameters
- 16...music history graph



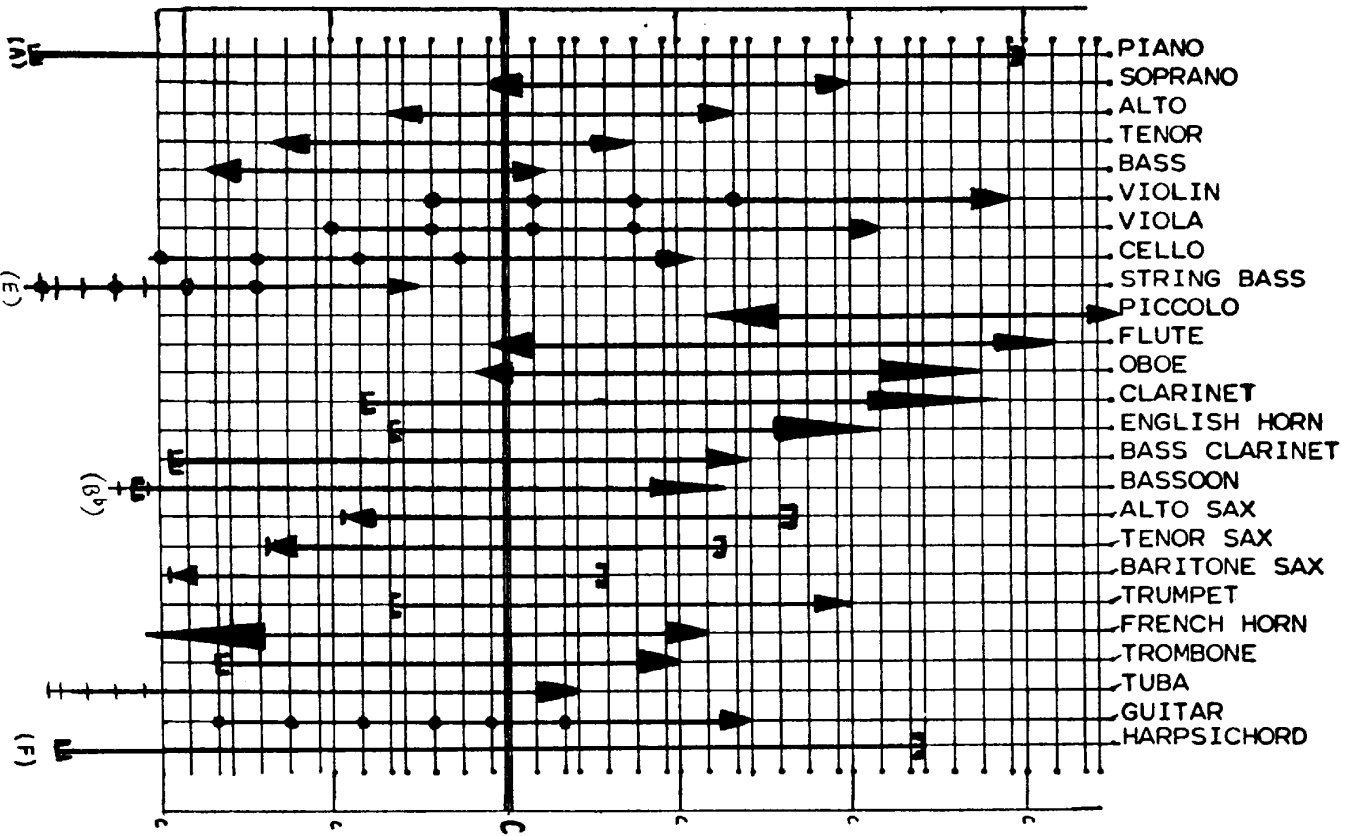
name	typical designs
binary	AB - AAB - ABB - ABA (rounded)
ternary	ABA - ABCA - ABCDAB - ABA (incipient) note: A comes back only once.
rondo	ABACA - ABACABA - ABACADA - etc. note: A comes back more than once.
minuet & trio (scherzo & trio)	:A  :B(a)  :C  :D(c)   A    B(a)   minuet                      trio                      minuet
theme & variations	A A1 A2 A3 ... etc. or statement of theme - var.1 - var.2 - etc. - coda or restatement
sonata-allegro	introduction exposition development recapitulation coda (optional) (see insert) sectional episodes general reconstruction final usually slow (TR) (TR) involving themes (TR) of exposition close KEYS: Tonic related varied & foreign tonic
"sonata" plan	1st mvt. Sonata-Allegro Design 2nd mvt. Ternary or Rondo or Theme & Var. 3rd mvt. Minuet & Trio or Scherzo & Trio 4th mvt. (fast) Sonata Allegro Design or Rondo or Theme & Var.

EXPOSITION (DETAILS)

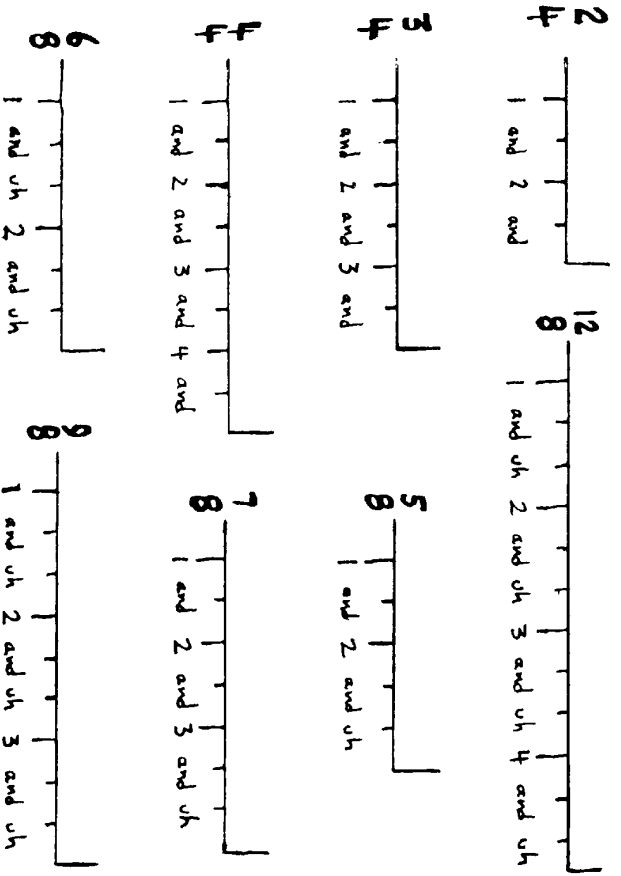
Principal (TR) Theme      Subordinate Theme(s)

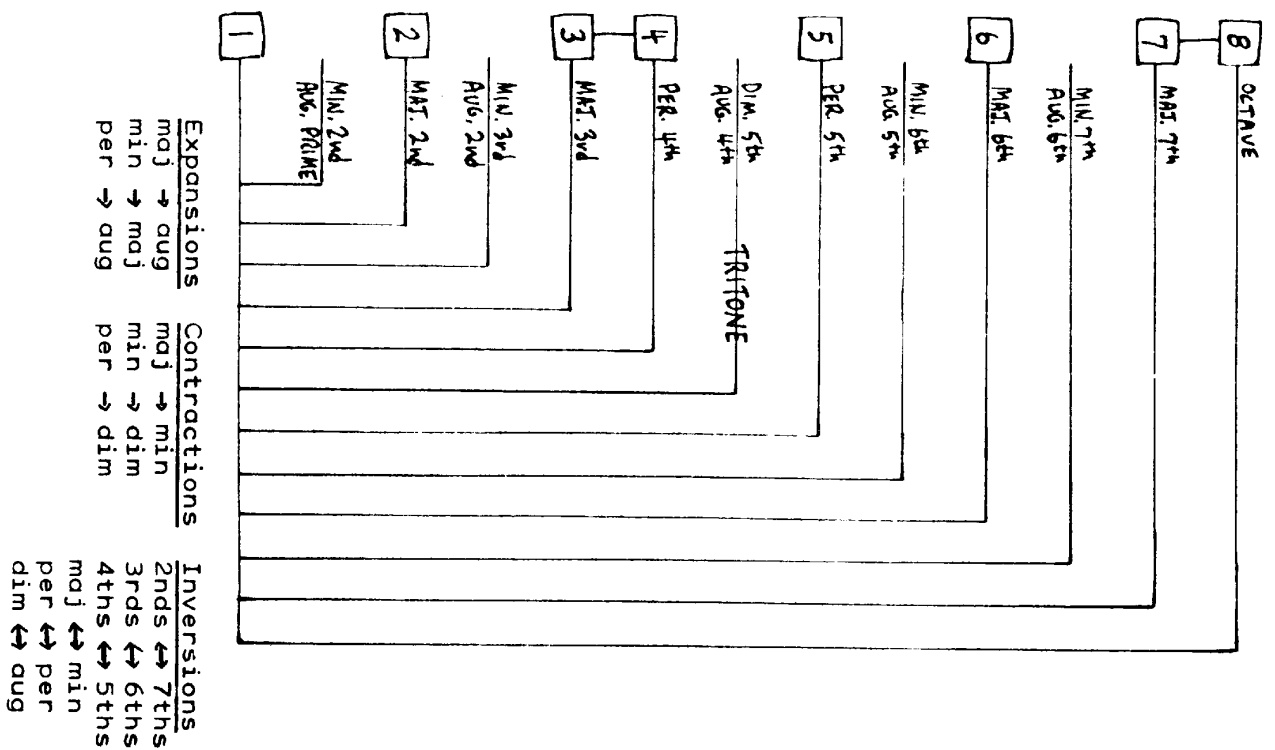
Closing Theme(s)

(TR = transition)



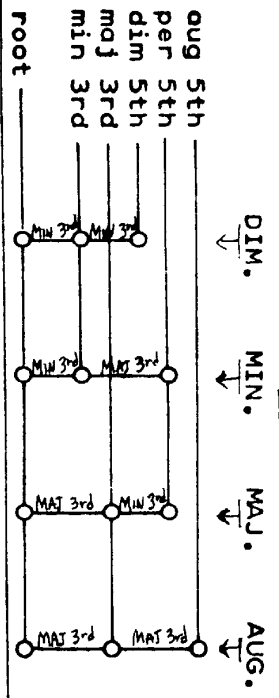
no. of beats per measure	all beats div. into halves			all beats div. into thirds			mixed
	2	2	1	3	3	3	
1	2	2	4	3	3	3	
2	2	2	2	6	6		5
3	3	3	3	9	9		7 8
4	4	4	4	12			9 10 11
5	5	5	5	15			11 12
	4	4	4	8			8 8 8
	4	4	2	8			8 8 8
	5	5	8	8			8 8





WOODWINDS		
PICCOLLO	♩	SOUNDS AN OCT. ABOVE WRITTEN
FLUTE	♩	SOUNDS AS WRITTEN
OBOE	♩	SOUNDS AS WRITTEN
E♭ CLARINET	♩	SOUNDS MIN. 3rd ABOVE WRITTEN
B♭ CLARINET	♩	SOUNDS MIN. 2nd BELOW WRITTEN
B♭ BASS CLARINET	♩	SOUNDS MAJ. 2nd + OCT. BELOW WRITTEN
ENGLISH HORN	♩	SOUNDS PER. 5th BELOW WRITTEN
BASSOON	♩	SOUNDS AS WRITTEN
E♭ ALTO SAXOPHONE	♩	SOUNDS MAJ. 6th BELOW WRITTEN
B♭ TENOR SAXOPHONE	♩	SOUNDS MAJ. 2nd + OCT. BELOW WRITTEN
E♭ BARITONE SAXOPHONE	♩	SOUNDS MAJ. 6th + OCT. BELOW WRITTEN
F HORN	♩	SOUNDS PER. 5th BELOW WRITTEN
B♭ TRUMPET	♩	SOUNDS MAJ. 2nd BELOW WRITTEN
TROMBONE	♩	SOUNDS AS WRITTEN
TUBA	♩	SOUNDS AS WRITTEN
VIOLIN	♩	SOUNDS AS WRITTEN
VIOLA	B (ALTO)	SOUNDS AS WRITTEN
CELLO	♩	SOUNDS AS WRITTEN
DOUBLE BASS	♩	SOUNDS AN OCT. BELOW WRITTEN

TRIADIC STRUCTURES: [11]



SEVENTH CHORD STRUCTURES:

triad	seventh (from root)
dim	dim (alias "dim 7th chord")
dim	min (alias "half-dim 7th chord")
dim	maj
min	min (alias "min 7th chord")
min	maj
maj	min (alias "dominant 7th chord")
maj	maj (alias "maj 7th chord")

INVERSIONS & FIGURED BASS SYMBOLS:

triads

root is lowest (root position) = (no symbol)

3rd is lowest (1st inversion) =  $\begin{pmatrix} b \\ 3 \end{pmatrix}$  (or  $\begin{pmatrix} 6 \\ 3 \end{pmatrix}$ )

5th is lowest (2nd inversion) =  $\begin{pmatrix} 6 \\ 4 \end{pmatrix}$

seventh chords

root is lowest (root position) =  $\begin{pmatrix} 7 \end{pmatrix}$

3rd is lowest (1st inversion) =  $\begin{pmatrix} 6 \\ 5 \end{pmatrix}$

5th is lowest (2nd inversion) =  $\begin{pmatrix} 6 \\ 4 \end{pmatrix}$

7th is lowest (3rd inversion) =  $\begin{pmatrix} 6 \\ 4 \\ 2 \end{pmatrix}$

HARMONIC CADENCES

AUTHENTIC = dominant to tonic

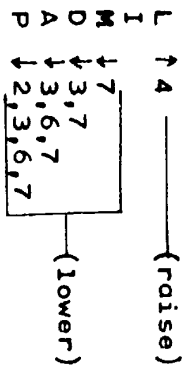
PLAGAL = sub-dominant to tonic

DECEPTIVE = dominant to other than tonic

HALF = something to dominant

[4]

IONIAN	1	2	3	4	5	6	7	8
DORIAN	1	2	3	4	5	6	7	8
PHRYGIAN	1	2	3	4	5	6	7	8
LYDIAN	1	2	3	4	5	6	7	8
MIXOLYDIAN	1	2	3	4	5	6	7	8
AEOLIAN	1	2	3	4	5	6	7	8
HARMONIC MINOR	1	2	3	4	5	6	7	8
MELODIC MINOR	1	2	3	4	5	6	7	8



[Neapolitan] \* (5th DOM FLAVOR)  
 Augmented 6m Chords (note "double" leading) \* "SPECIAL DOMINANTS"  
 ITALIAN GERMAN FRENCH

of III of IV of V of VI  
 I<sup>7</sup> II<sup>7</sup> III<sup>7</sup> IV<sup>7</sup> V<sup>7</sup> VI<sup>7</sup> VII<sup>7</sup> VIII<sup>7</sup>  
 Secondary DOMINANTS

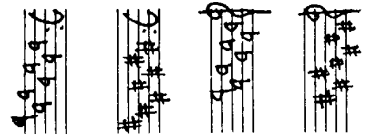
diatonic triads / major mode  
 diatonic triads / harmonic minor mode  
 diatonic seventh chords / major mode  
 diatonic seventh chords / harmonic minor mode  
 diatonic seventh chords / natural minor mode



a cappella	fugue	polyphonic
Alberti bass	gavotte	polytonality
allemande	gigue	prelude
antiphon	homophonic	recapitulation
arco	idée fixe	recitative
aria	imitation	retrograde
aria da capo	impressionism	rhapsody
a tempo	inversion	rhythm
atonal	key	ricercar
basso continuo	leading tone	ripieno
binary form	legato	ritronello
bourrée	leitmotif	rondo
caccia	libretto	root
cadence	lied	sarabande
cadenza	madrigal	scherzo
caesura	marcato	sequence
canon	mass	serialism
cantata	mazurka	sonata
cantus firmus	minuet	staccato
chaconne	meter	strophic
chanson	microtone	suspension
chorale	modulation	symphony
chorale prelude	monody	syncopation
chromatic	motet	tempo
coda	obbligato	texture
concerto	opus	theme
concerto grosso	oratorio	toccata
conjunct motion	organum	tonality
counterpoint	ostinato	tone-row
courante	overture	tonic
diatonic	parlando	triad
diminution	passacaglia	tritone
disjunct motion	pedal tone	tutti
divertimento	pentatonic	unison
enharmonic	period	vibrato
episode	parameter	whole-tone scale
estampie	phrase	tempered
étude	pizzicato	saw-tooth
exposition	plagal	improvise
fantasia	plainsong	compose
fauxbourdon	polka	jazz
figured bass	polonaise	

	sharps							flats					
	0	1	2	3	4	5	6	1	2	3	4	5	6
IONIAN	C	G	D	A	E	B	F#	F	Bb	Eb	Ab	Db	Gb
DORIAN	D	A	E	B	F#	C#	G#	G	C	F	Bb	Eb	Ab
PHRYGIAN	E	B	F#	C#	G#	D#	A#	A	D	G	C	F	Bb
LYDIAN	F	C	G	D	A	E	B	Bb	Eb	Ab	Db	Gb	Cb
MIXOLYDIAN	G	D	A	E	B	F#	C#	C	F	Bb	Eb	Ab	Db
AEOLIAN	A	E	B	F#	C#	G#	D#	D	G	C	F	Bb	Eb
Locrian	B	F#	C#	G#	D#	A#	F#	E	A	D	G	C	F

1 2 3 4 5 6 7  
 flats: B E A D G C F  
 sharps: F C G D A E B



8 F# C# G# D# E# F C G D A E

8 A E B F# C# G# D# A# E' B' F C G D

7 8 G D A E B F# C# G# D' A' E' B' F C

1 6 7 8 F C G D A E B F# C' G' D' A' E' B'  
 5 6 7 8 E B F# C# G# D# A# E# B# F C G D A

1 4 5 6 7 8 D A E B F# C# G# D# A' E' B' F C G

1 3 4 5 6 7 8 C G D A E B F# C# G' D' A' E' B' F  
 2 3 4 5 6 7 B F# C# G# D# A# E# B# F C G D A E

1 2 3 4 5 6 A E B F# C# G# D# A# E' B' F C G D

1 2 3 4 5 G D A E B F# C# G# D' A' E' B' F C  
 1 2 3 4 F C G D A E B F# C' G' D' A' E' B'  
 1 2 3 4 E B F# C# G# D# A# E# B# F C G D A

1 2 3 4 D A E B F# C# G# D# A' E' B' F C G  
 1 2 3 4 C G D A E B F# C# G' D' A' E' B' F

1 2 3 4 5 6 7 8 ionian (major) 1 2 3 4 5 6 7 8  
 1 2 3 4 5 6 7 8 phrygian 1 2 3 4 5 6 7 8  
 1 2 3 4 5 6 7 8 lydian 1 2 3 4 5 6 7 8  
 1 2 3 4 5 6 7 8 mixolydian 1 2 3 4 5 6 7 8  
 1 2 3 4 5 6 7 8 aeolian 1 2 3 4 5 6 7 8  
 1 2 3 4 5 6 7 8 locrian 1 2 3 4 5 6 7 8

ALL WHITE-NOTES\* SCHEME:

- C to C = Ionian (Major)
- D to D = Dorian
- E to E = Phrygian
- F to F = Lydian
- G to G = Mixolydian
- A to A = Aeolian (Natural Minor)
- B to B = Locrian

- ... tap, sing, dance, & conduct metric flows (see pages 1 & 2)
- ... sing modes with pitch names up, down, and around (see pages 5,6,&7)
- ... sing numbers from telephone book in all of the modes
- ... sing intervals on page 4: also name-- include inversions of each set
- ... close eyes, and with one finger of right hand and one finger of left hand - play varying pairs of notes: sing & name.
- ... sing one kind of interval above and/or below several notes played on keyboard
- ... choose a pitch: sing it as root, then 3rd, then 5th, (and then 7th) - of all the various kinds of chords on page 11
- ... practice "instant memorization" from a book of simple songs unfamiliar to you
- ... recall a familiar song from memory - sing through it with "la" and conduct - psych out meter, tonal center, and mode - sing it with scale-degree nos. or syllables - sing it with pitch names in several keys - notate it - (the melody)
- ... sing it again: the notes in the melody, are they roots, thirds, or fifths of the chords that sound right? - notate the chord progression - psych out the phrase structure & form - psych out the cadences & tonal scheme - describe its organizational devices - make a piano "arrangement" of it - consider the poetry - compare it with other songs - score it for instruments and/or voices - and then try to forget it -