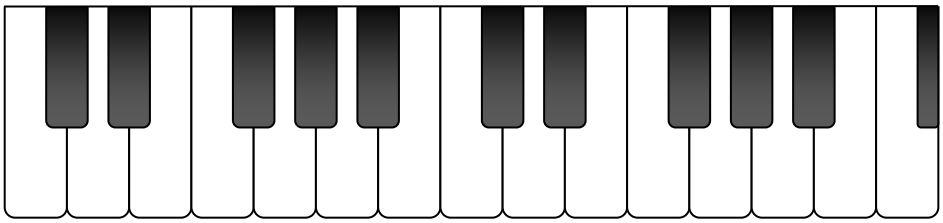
LEVEL 6 QUICK REFERENCE SHEET



ACCIDENTALS

♯ **Sharp -** raises a note a half step
♭ **Flat -** lowers a note a half step
♮ **Natural -** cancels a sharp or flat
♯ **Sharp -** raises a note a half step
♭♭ **Flat -** lowers a note a half step

NOTE AND REST VALUES

NAME	NOTE	REST	BEATS QuarterTime
Breve	𝅜	𝄺	8
Whole	𝅝	𝄻	4
Half	𝅗𝅥	𝄼	2
Quarter	♩	𝄽	1
Eighth	♪	𝄾	½
Sixteenth	𝅘𝅥𝅯	𝄿	¼
Thirty-second	𝅘𝅥𝅰	𝅀	⅛

TIME SIGNATURES

SIMPLE TIME:

- Top number (**2, 3 or 4)** is number of beats in a bar
- Bottom number is the beat

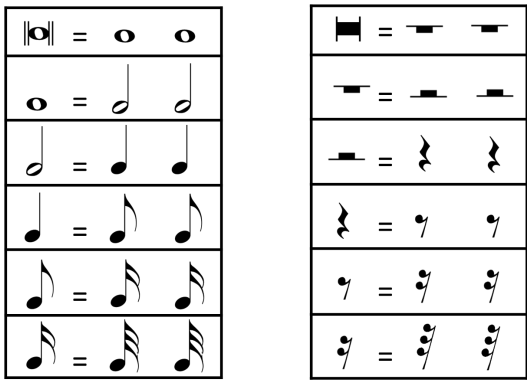
COMPOUND TIME:

- Top number (**6, 9, 12**) is number of pulses in a bar
- Bottom number is the pulse
- Beat = three pulses = a **dotted note value**

STEPS, HALF STEPS AND ENHARMONIC NOTES

Chromatic Half Step - same letter name
Diatonic Half Step- different letter names
Whole Step - two half steps
Enharmonic Equivalents - same pitch, different names

RELATIVE NOTE AND REST VALUES



A dot increases the note duration by half its value.

RULES FOR GROUPING RESTS

- **FINISH PARTIAL BEATS**

Complete each beat and each part of the beat before the next.

- **DO NOT JOIN 2 AND 3**

Do not combine the 2nd and 3rd beats.
Do not combine the 2nd and 3rd pulses in 6/8 time.

- **DOTTED REST FOR COMPLETE COMPOUND BEAT**

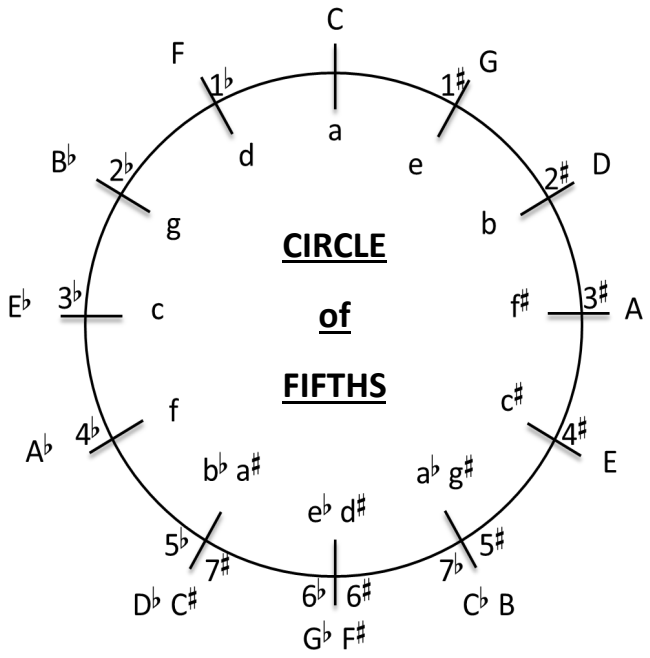
Do not use any other dotted rests.

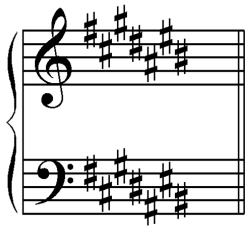
- **WHOLE REST FOR A COMPLETE BAR OF SILENCE**

TRIPLETS

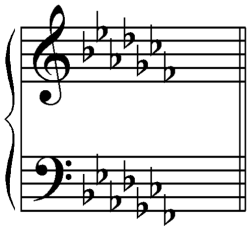
Triplets take the time of **two** notes of the **same value.**

KEY SIGNATURES





Order of Sharps



Order of Flats

SCALES

Harmonic Minor - raised 7th ascending and descending
Melodic Minor - raised 6th and 7th ascending, lowered 6th and 7th descending
Natural Minor - no added accidentals
Relative Major and Minor - same key signature
Parallel (Tonic) Major and Minor - same tonic
Enharmonic - same pitches, written differently

SCALE DEGREES

Tonic - First
Supertonic - Second
Mediant - Third
Subdominant - Fourth
Dominant - Fifth
Submediant - Sixth
Leading Tone - Seventh in major, harmonic minor and ascending melodic minor
Subtonic - Seventh in natural minor and descending melodic minor

INTERVALS

Major and Perfect intervals—created with note of major scale above its tonic

Perfect Intervals
unisons (1), fourths (4), fifths (5) and octaves (8)
Major Intervals
seconds (2), thirds (3), sixths (6) and sevenths (7)
Minor interval
half step smaller than major
Diminished interval
half step smaller then minor
Augmented interval
half step larger than major

CHORDS

Major Triad: + 3rd, P5th above root
Minor Triad: - 3rd, P5th above root. above root
Dominant 7th Chord: + 3rd, P5th and -7th above root

Triad Positions

root - root on the bottom
1st - third on the bottom
2nd - fifth on the bottom

Root Quality Chord Symbols

Major - Upper case lettername of root - e.g. **C**
Minor - Upper case lettername of root + "m" - e.g **Cm**

Functional Chord Symbols

Major - Upper case Roman numeral - e.g. **IV**
Minor - Lower case Roman numeral - e.g. **iv**

MELODY WRITING

Melodic Phrases: same - *a a*, similar - *a* a^1, different - *a b*

Unstable Scale Degrees: $\hat{2}$ and $\hat{7}$
Stable Scale Degrees: - $\hat{1}$ and $\hat{3}$

CADENCES

Authentic Cadence: V - I, V - i*
Half Cadence: I - V, i - V,* IV - V, iv - V*
**minor keys*