Practical Music Theory for Roots Music

A = 440 hertz

Musical Alphabet ALL SEMITONES CHROMATIC SCALE (1 fret move)

SEMITONE					SEMITONE		TONE		SEMITONE			
G ↗ G#	A	A#	B	C	C#	D	D#	E	F	F# ↙ G
A♭		B♭			D♭		E♭			G♭

The MAJOR SCALE
WHOLE TONE = 2 semitones = 2 frets
The scale is where you find the melody & harmony notes.

	TONE		TONE	SEMITONE	TONE		TONE		TONE		SEMITONE	
→	1(key)	2		3	4		5		6		7	8
	C	D		E	F		G		A		B	C
	G	A		B	C		D		E		F#	G
	D	E		F#	G		A		B		C#	D
	A	B		C#	D		E		F#		G#	A
	E	F#		G#	A		B		C#		D#	E
	B	C#		D#	E		F#		G#		A#	B
	F	G		A	B♭		C		D		E	F
	B♭	C		D	E♭		F		G		A	B♭
	E♭	F		G	A♭		B♭		C		D	E♭
	A♭	B♭		C	D♭		E♭		F		G	A♭
	D♭	E♭		F	G♭		A♭		B♭		C	D♭
	G♭	A♭		B♭	C♭		D♭		E♭		F	G♭

Music is has three elements …

Tuning, Timing & Tone

Tuning : Everything associated with pitch, melody and chords.
Timing : Everything associated with rhythm. Time signature, tempo, feel
Tone   : Quality of sound. Identifies instrument and technique used to create sound.

PARTS OF A SONG

Intro: How you start a song. Some songs start by a silent count-in then singing, some have an instrumental intro, some short like a instrumental turn-around or long with acapella singing.

Verses: More than one. A part of the song that tells the story through repeating a musical form but changing the lyrics.

Chorus: Repeated section of song that maintains the same musical format & lyrics, most memorable part of the song.

Solo (Break): 2 things: a solo can be in a choir where one person sings alone. In band style music a solo is when there is no singing and an instrument is featured for a specific length of time, usually over a verse, chorus or turn around form.

Turn around: the length of repeating the last line of the chorus

Bridge: new lyrics, new musical structure that happens only once in a song

Outro: How you end the song, often with a vocal or instrument turn around.

Ballad: Has no chorus, all verses.

Dynamics are when you change the volume, tone and feel of a song. Try not to slow down when playing quieter or speed up to play louder.   Playing dynamically means becoming quiet enough to hear everything, loud enough to drive energy.

Number System: uses the major scale to show which chords
 and notes fall in the key. 1 is the key.

1	2	3	**4**	**5**	6	7	8
C	d	e	F	G	a	b	C
G	a	b	C	D	e	f#	G
D	e	f#	G	A	b	c#	D
A	b	c#	D	E	f#	g#	A

Chords & Song Arrangement

Key | Key is the sense of resolution and scale name.
1 also refers to the root note of a chord. For example, the 1 of the 4 chord.

Scale | A scale is the reference selection of notes from which the melody and harmonies (chords) are created.

Chord Construction
1. Choose the key (Sense of resolution) and scale mode.
2. Whatever chord you are making start with that note as the root (1)
3. To get the three notes in the chord from the root select <u>every other note</u>, for the next two, going up the scale. (1 3 5)

Timing Measures | A rhythmic count that is repeated is a measure.

4/4 = ♩ ♩ ♩ ♩   4 beats per measure / ♩ gets a beat   Count | 1 2 3 4 |

3/4 = ♩ ♩ ♩   3 beats per measure / ♩ gets a beat   Count | 1 2 3 |

Chord Progression Chart | The progression of chord changes through
rhythmic measures. Many songs and instrumentals have a 16 measures pattern.

Song Arrangement | Order of a song or instrumental's parts. Terms include intro, outro, verse, chorus, bridge, A part, B part, solo and more.

Time: 4/4   Key: G

Verse

1	4	1	1
1	1	5	5
5	5	1	1
5	5	1	1

Chorus

1	1	4	1
1	1	5	5
1	1	4	1
1/4	1/5	1	1

Chord Construction
Key A

Construction

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

Progression

<u>Arrangement</u>
Intro over verse form
Verse 1
Chorus
Solo over verse form
Verse 2
Chorus
Solo over chorus
Verse 3
Chorus
Tag last line out

How To Make Chords | Construction

1. Choose the key (Sense of resolution) and scale mode.
2. Whatever chord you are making start with that note as the root (1)
3. To get the three notes in the chord from the root select <u>every other note</u>, for the next two, going up the scale. (1 3 5)

Example:
Key of D Major
D Major Scale = D E F# G A B C#

Chords   Basic Triads

1	**D**	**D F# A**	**= Major**
2	em	E G B	= minor
3	f#m	F A C#	= minor
4	**G**	**G B D**	**= Major**
5	**A**	**A C# E**	**= Major**
6	bm	B D F#	= minor
7	c#º	C# E G	= diminished

Chord Construction
Key D

$$\text{Construction} \begin{cases} 5 & A \quad D \quad E \\ 3 & F\# \quad B \quad C\# \\ 1 & D \quad G \quad A \\ & 1 \quad 4 \quad 5 \\ & \text{Progression} \end{cases}$$

Flt 7 chord, flatten the root of the 7 chord a semitone.
Flt 7 = C E G = Major

To make minor become Major raise the middle note one semitone.
em= E G B = minor   E = E G# B = Major

4 Note Chords | Adding more notes beyond the Triad
Beyond the triad you can make chords more colourful by adding more notes.
If you call the notes of the triad as root=1 then skiping makes 1 3 5
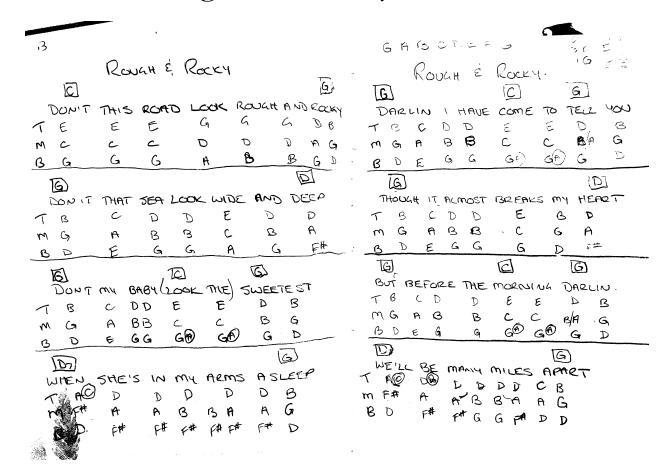D_9 D F# A + E   Adding the 2 is called a 9
D_{sus} D F# A + G addinging the 4 is called the sus for suspended sound
D_6 D F# A + B adding the 6 is called D six.
D_7 D F# A + C adding the flatten 7 is called D seven

You can also make more adjustments by augmenting (raising notes) and flattening notes. These create genre sounds.

Bluegrass Harmony Structure

B

Rough & Rocky

[C]   **[G]**
DON'T THIS ROAD LOOK ROUGH AND ROCKY

T	E	E	E	G	G	G	D	B
M	C	C	C	D	D	D	A	G
B	G	G	G	A	B	B	G	D

[G]   **[D]**
DON'T THAT SEA LOOK WIDE AND DEEP

T	B	C	D	D	E	D	D
M	G	A	B	B	C	B	A
B	D	E	G	G	A	G	F#

[G]   **[C]**   **[G]**
DON'T MY BABY (LOOK THE) SWEETEST

T	B	C	D D	E	E	D	B
M	G	A	B B	C	C	B	G
B	D	E	G G	G(A)	G(A)	G	D

[D7]   **[G]**
WHEN SHE'S IN MY ARMS ASLEEP

T	A(C)	D	D	D	D	D	B
m	F#	A	A	B	B A	A	G
D		F#	F#	F#	F# F#	F#	D

Rough & Rocky.

[G]   **[C]**   **[G]**
DARLIN I HAVE COME TO TELL YOU

T	B	C	D	D	E	E	D	B
m	G	A	B	B	C	C	B A	G
B	D	E	G	G	G(A)	G(A)	G	D

[G]   **[D]**
THOUGH IT ALMOST BREAKS MY HEART

T	B	C	D	D	E	B	D
m	G	A	B	B	C	G	A
B	D	E	G	G	G	D	F#

[G]   **[C]**   **[G]**
BUT BEFORE THE MORNING DARLIN.

T	B	C	D	D	E	E	D	B
m	G	A	B	B	C	C	B A	G
B	D	E	G	G	G(A)	G(A)	G	D

[D]   **[G]**
WE'LL BE MANY MILES APART

T	A(C)	D(B)	D	D D	C	B
m	F#	A	A B	B A	A	G
B	D	F#	F# G	G F#	D	D

Chord Construction Key G

Construction

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

Progression

Bluegrass Harmony

1. Write out the words leaving space to write three parts underneath.

2. Write the chords over the words in the key you are using.

3. Make a chord chart so you know the 1 3 & 5 of each chord.
4. **Melody** | In the middle of the chord space write the melody notes under each word.
5. **Tenor** | Using the chord chart, write the next note in the triad above the melody for each of the melody notes.
6. **Baritone** | Using the chord chart, write the next note in the triad below for each of the melody notes.
7. For melody notes that fall outside the triad choose whether to keep the harmony within the triad or move to an outside note as well.

Chord Progression
The sequence in measures.

To choose which chords are in the key take the major scale and make each note the root of a chord.

1=key	1,4,5 are Major	2,3 are major or minor	6 is minor	7 is diminished or ♭7
C=key	C, F, G	D or dm, E or em	am	B° B♭

Key is the sense of resolution.
Key is chosen by the lead singer so that the song's melody fits best into their range. Every singer has a best key for each different song. Some keys are easier than others for musicians.

Common chords are the **MAJOR** chords:

```
          1  4  5
          C  F  G
          G  C  D
          D  G  A
          A  D  E
```

A **measure** is the number of beats in the rhythmic count.

$4/4 =$ ♩♩♩♩   4 beats per measure / ♩ gets a beat
$3/4 =$ ♩♩♩   3 beats per measure / ♩ gets a beat
$6/8 =$ ♪♪♪♪♪♪   6 beats per measure / ♪ gets a beat

Examples of a chord progression and CHORD CHARTS…

```
4/4
Part A
G ♩♩♩♩ G      C       G
C         G      ¹A      D    :‖
                 ²A-D    G    ‖
Part B
C      C      G      G
D      D      G      G-G₇
C      C      G      G
D      D      G      G    ‖
```

Time: 3/4   Key: D

V & C & Solos:

```
1 ♩♩♩ 1      4      4
1       1      5      5
1       1      4      4
1       5      1      1
```