







Lesson One

NOTES

Notes stand for musical sounds.

They have different shapes to show sounds of different lengths.

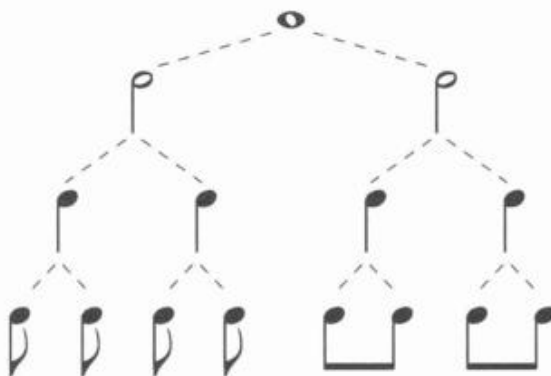
 SEMIBREVE or whole note	the longest note in general use.
 MINIM or half note	Half the length of a semibreve. Has a stem going up on the right side or down on the left side.
 CROTCHET or quarter note	Quarter the length of a semibreve and half a minim. Looks like a minim filled in.
 QUAVER or eighth note	There are eight in a semibreve, four in a minim, two in a crotchet. The tail always turns to the right no matter whether the stem goes up or down. Quavers are often grouped together with a beam in place of tails.  = 

EXERCISES

1. Draw four semibreves.
2. What is a semibreve also called?
3. Draw two minims with stems going up, and two with stems going down.
(Take care that the stems go straight up or down).
4. Why is a minim also called a half note?
.....
5. How many minims are there in one semibreve?
6. How many minims are there in two semibreves?
7. Draw two crotchets with stems going up and two with stems going down.

8. Why is a crotchet called a quarter note?
9. How many crotchets are there in a minim?
10. How many crotchets are there in a semibreve plus a minim?
11. Draw two quavers with stems up and two with stems down. (Don't forget to add the tails).
12. How many quavers are there in a crotchet?
13. How many quavers are there in a minim?
14. How many quavers are there in a semibreve plus a crotchet?
15. What may a quaver also be called?
16. Draw a group of two quavers connected by a beam, stems up, and a group of two connected by a beam, stems down.
17. Draw a group of four quavers connected by a beam. Let all the stems go up or all down, as you wish.

This drawing shows the number of notes of different kinds equal in value to a semibreve.



Study it carefully.

18. How many minims are there in a semibreve?
19. How many crotchets are there in a semibreve?
20. How many quavers are there in a semibreve?
21. What kind of note is half the length of a semibreve?
22. What kind of note is half the length of a minim?
23. What kind of note is half the length of a crotchet?

Lesson Two

THE STAVE OR STAFF

Notes also show the PITCH of sounds (how high or low they are) by their position on the STAVE or STAFF. This is a set of five lines and four spaces. These lines and spaces are numbered from the bottom up, thus,



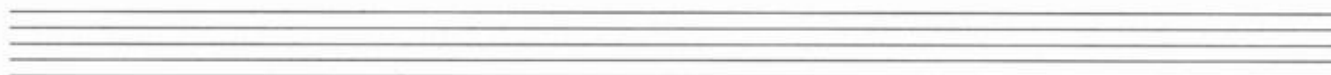
The lower down on the stave the notes are written, the lower they sound. The higher up on the stave they are written, the higher they sound.

EXERCISES



1. Look at the four semibreves on the stave above. Put a tick against the one which would sound the highest, and a cross against the one sounding lowest. Do the same with the minims.
2. Copy the semibreves and minims above onto the stave below, placing them carefully on their lines or spaces.

Notice that when a note is written on a line, the line goes through the middle of it. When it is written in a space it fills the space between the two lines.



3. A note with a stem on the middle line of the stave may have its stem going up or down. If it is lower than the middle line, the stem MUST go up; if it is higher than the middle line, the stem must go down.

Make these notes into crotchets by adding stems. Remember when the stems must go up, and when they must go down.



4. When writing quavers, which way must the tail turn, no matter whether the stem goes up or down?

.....

5. Turn the first four crotchets in exercise 3 into quavers by adding a tail to each.

6. On the stave below write the following notes: –

- (a) a semibreve on the first line,
- (b) a crotchet in the third space,
- (c) a minim on the fourth line,
- (d) two quavers beamed together in the first space,
- (e) a single quaver on the fifth line
- (f) a minim on the third line,
- (g) a semibreve above the fifth line,
- (h) a crotchet below the first line.



- 7. Which stands for the longest sound – a semibreve, minim, crotchet or quaver?
- 8. Which of the four is the shortest in value?
- 9. Which kind of note is also called a quarter note?
- 10. Why is it called a quarter note?
- 11. What is the minim also called?
- 12. How many quavers are there in a semibreve?
- 13. How many crotchets equal a minim in length?
- 14. Some kinds of notes are hollow and white, others are filled in with black.

Which are the hollow and white ones?

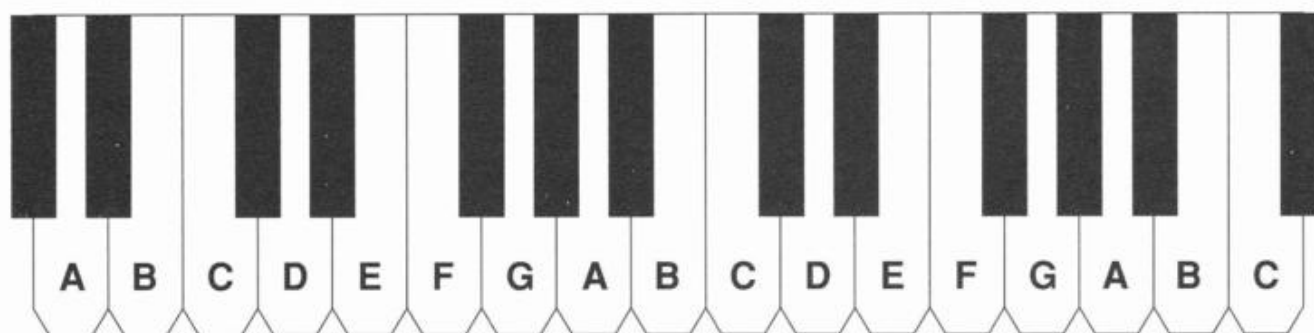
Which are filled in with black?

Lesson Three

TREBLE LINES AND SPACES

Sounds are given letter names, A, B, C, D, E, F, G, used over and over again.

The drawing shows how this works out on a keyboard.



See how the black notes are grouped in two's and three's alternately.

C is always just to the left of the group of two black keys.

D is always between the two black keys, E always just to the right of them.

The C nearest to the middle of the keyboard is MIDDLE C.

As we move up the keyboard to the right from middle C the sounds become higher.

These are the TREBLE notes.

Moving down the keyboard to the left from middle C the sounds become lower.

These are the BASS notes.

EXERCISES

1. Where would we find F on a keyboard?
2. What note is just to the right of the group of three black keys?
3. Where would we find E?
4. Is every E found in a similar position?
5. What letter name comes after G on the keyboard?

6. Is every A in a similar position?
7. Which notes sound the higher, those in the treble or the bass?
8. On which part of the keyboard are treble notes found?

When writing treble notes on a staff we need a TREBLE CLEF at the beginning of the staff. The treble or G clef gives the name G to the second line around which it curls. So the note on that line will be G.

9. Copy this treble clef six times and write the note G beside each clef.



From this G we can work out the names of all the other notes on the treble staff.

10. Some of the notes on this staff have been named. Fill in the names of the rest.



11. Notice the names of the notes on the lines – E G B D F. Write these names under the notes below.



12. Learn the names of the notes on the lines in the treble from memory. A sentence like "Every Good Boy Deserves Fruit" may be a help.
13. Make the following notes into minims by adding stems. Remember which way the stems must go.



14. Give each note above its letter name.

15. Look back to the staff at exercise 10 and notice the names of the notes on the spaces – F A C E. Write their letter names under the notes below.



16. Learn the names of the notes on the spaces in the treble from memory. (They spell a word).

17. On the staff below write a treble clef, then write as crotchets the notes named all on spaces.



18. Name all the notes on the following staff.



19. What kind of notes are all those on the staff above?

20. Using minims, write the following notes in the treble: –

- | | |
|--------------------|------------------------------|
| (i) E on a line | (vi) G on a line |
| (ii) F in a space | (vii) B on a line |
| (iii) A in a space | (viii) F on a line |
| (iv) D on a line | (ix) G above the fifth line. |
| (v) E in a space | |

Don't forget the clef.



21. Name two high-sounding instruments whose music would need to be written on the treble staff

22. What kind of voices need to have their music written in the treble?

.....

Lesson Four

BASS LINES AND SPACES

A BASS CLEF is used for the notes below middle C. The bass or F clef has two dots after it, one on each side of the fourth line of the stave, giving it the name of F. So the note on that line will be F.

EXERCISES

1. Copy this bass clef six times and write the note F beside each clef.

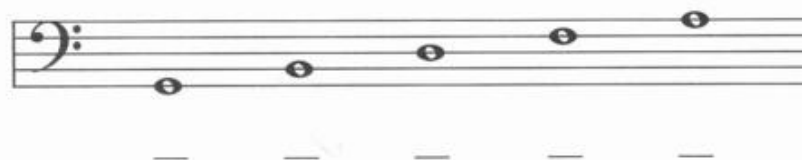


From this F we can work out the names of all the other notes on the bass stave.

2. Some of the notes on this stave have been named. Fill in the rest.



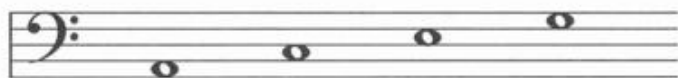
3. Notice the names of the notes on the lines – G B D F A. Think of the treble lines – E G B D F, cross off the bottom one, E, and add A at the top – G B D F A. Write these names under the notes below.



4. Learn the names of the notes on the lines in the bass from memory. A sentence like "Good Birds Don't Fly Away" may be a help.
5. Turn the following crotchets into quavers by adding a tail to each.

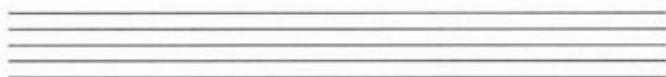


6. Write below each quaver in exercise 5 its letter name.
7. Look back to the staff at exercise 2 and notice the names of the notes on the spaces – A C E G. Think of the treble spaces – F A C E, cross off the bottom one, F, and add G at the top – A C E G. Write these names under the notes below.



— — — —

8. Learn the names of the notes on the spaces in the bass from memory. A sentence like "All Cows Eat Grass" may be a help.
9. On the staff below write a bass clef then write as minims the notes named, all on spaces.



G E C A

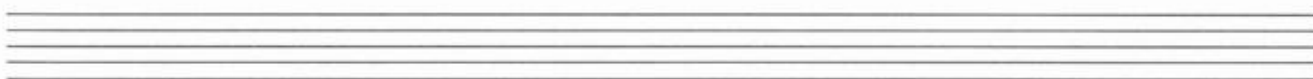
10. Below each of these crotchets write its name.



— — — — — — — —

11. Using semibreves, write the following notes in the bass: –

- | | |
|-----------------------|------------------------------|
| (i) A in a space | (vi) D |
| (ii) F on a line | (vii) E |
| (iii) C | (viii) A on a line |
| (iv) G, space or line | (ix) F below the first line. |
| (v) B | |



Did you remember the clef at the beginning of the staff?

12. The bass clef is also called the F clef. Why?

13. What is the treble clef also called?
14. What does the treble clef written at the beginning of a stave tell us about the notes written on that stave?
.....
15. What are the names of the notes on the lines in the treble?
16. What are the names of the notes on the lines in the bass?
17. What are the names of the spaces in the treble?
18. What are the names of the spaces in the bass?
19. To what do these letters refer – G, B, D, F, A?
20. What is the other name for the bass clef?
21. Below each note write its letter-name. Notice the clef each time.



22. Using the proper clefs, write the following notes in quavers connected by a beam.

- (i) A and B in the bass,
- (ii) F and E in the treble,
- (iii) B and C in the treble,
- (iv) D, E, F, G in the bass







23. What sort of singer has his music written on the bass stave?
24. Name a deep-sounding instrument whose music would be written in the bass



Lesson Five

DOTS, TIES AND SLURS

A DOT after a note makes it half as long again.



A  is equal to two  s.



A  is equal to three  s (two for the minim and half of two for the dot).

A  is equal to four  s.



















A  is equal to six  s (four plus two).

A TIE is another way of making a sound last longer. It is a short curved line connecting one note with another of the same pitch. The first note only is played or sung and held for the value of all the notes tied together.

A  is equal to two  s.

A  is equal to three  s.

EXERCISES

- How many  s are there in a  ?
- How many  s are there in a  ?
- How many  s are there in a  ?
- How many  s are there in a  ?
- How many  s are there in a  ?
- How many  s are there in a  ?
- How many  s are there in a  ?
- How many  s are there in a  ?
- How many  s are there in a  ?

10. How many  s are there in a    ?

11. How many quavers equal three crotchets tied together?

12. How many crotchets equal a semibreve tied to a dotted minim?

A SLUR is a curved line which may be the same length as a tie, or longer to cover a group of notes. It shows that the notes under or over it are to be played smoothly (legato).

The difference between a tie and a slur is that a tie connects notes of the *same* pitch, but a slur covers notes of different pitches.

13. In the following tune how many ties are there?..... How many slurs?

Mark each with a T or an S.



14. Add two ties and two slurs to the following tune.



15. Name the *first* five notes in the tune in exercise 13

16. Name the *last* five notes in the tune in exercise 14

17. Write on the treble stave these notes –

D on a line,

F in a space,

B on a line,

E in a space.



18. Write on the bass stave these notes –

G on a line,

G in a space,

B on a line,

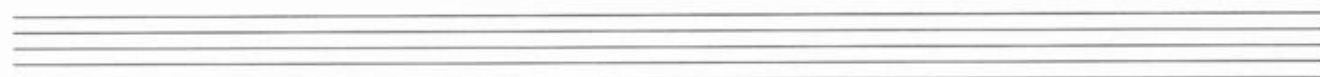
B above the stave.



19. Which clef is also called the G clef?

20. Why is it so called?

21. Write four G clefs and four F clefs.



Lesson Six

RESTS AND LEGER LINES

A REST is a sign to show silence. Rests have different shapes to show different lengths of silence.

A minim rest is an oblong bar drawn lengthwise and resting on top of the middle line of the stave.

A crotchet rest stretches across the stave. Another shape of crotchet rest  is sometimes used.

Rests are sometimes dotted but never tied.

EXERCISES

1. Copy these minim and crotchet rests six times each. The minim rest should not be so thick that it touches the line above. The crotchet rest should not quite touch the top or bottom lines of the stave.



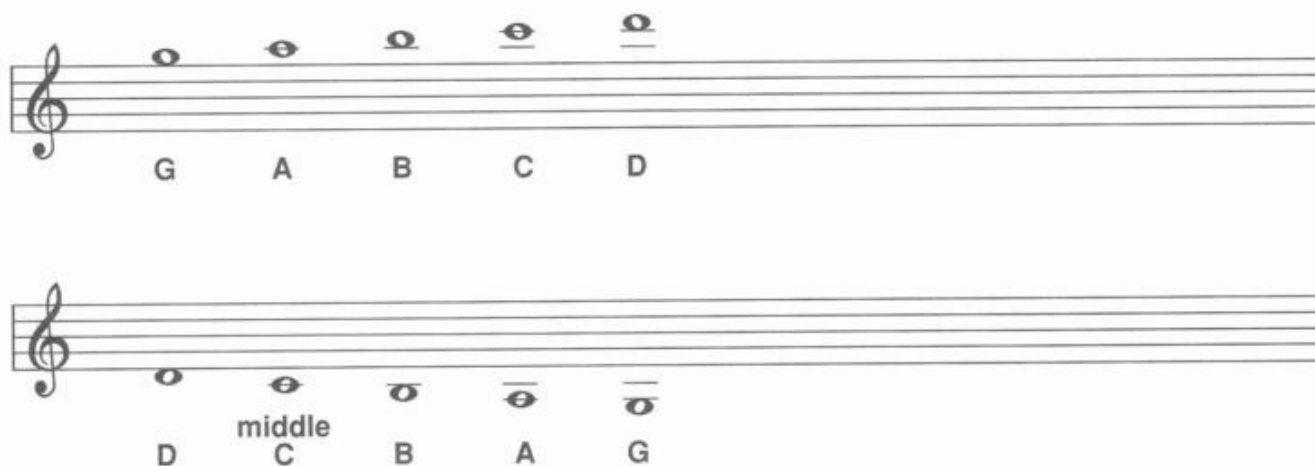
2. How many crotchet rests are equal in value to a minim rest?
3. How many crotchet rests equal a dotted minim rest?
4. Below each of these notes write its letter name.



5. Beside each note above write its corresponding rest.

LEGER LINES are used for notes which are too high or too low to be written on the staff. They are short straight lines drawn parallel to the lines of the staff long enough to take one note only. The spaces in between are also used.

6. Copy these notes above and below the treble staff writing their names beneath. Be sure to keep the leger lines straight and at an equal distance from each other.

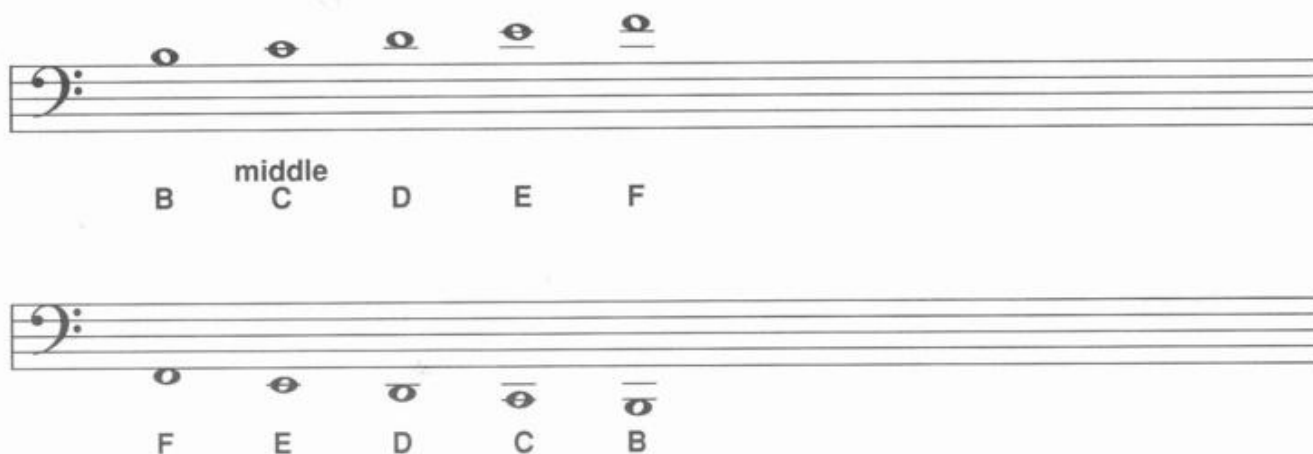


The first staff shows five notes above the treble staff, each on a leger line. Below each note is its name: G, A, B, C, and D. The second staff shows five notes below the treble staff, each on a leger line. Below each note is its name: D, middle C, B, A, and G.

7. Write the following notes below the treble staff – middle C, A, B and G; and the following notes above the treble staff – C, A, D, and B.

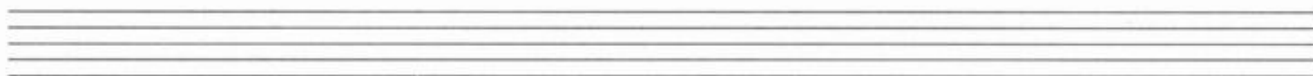


8. Copy these notes above and below the bass staff writing their names beneath. Notice that middle C may be written on the first leger line above the bass staff as well as on the first leger line below the treble staff. Remember these two different ways of writing the same sound.



The first staff shows five notes above the bass staff, each on a leger line. Below each note is its name: B, middle C, D, E, and F. The second staff shows five notes below the bass staff, each on a leger line. Below each note is its name: F, E, D, C, and B.

9. Write the following notes above the bass stave – middle C, E, D, F; and the following below the bass stave – E, C, D, F.



10. Name these notes –



11. Write the following notes preceding each by its proper clef:

- (i) A on the treble stave,
- (ii) A above the treble stave,
- (iii) middle C in the treble,
- (iv) middle C in the bass,
- (v) D in the bass,
- (vi) E below the bass stave,
- (vii) G in the bass,
- (viii) F in the treble.



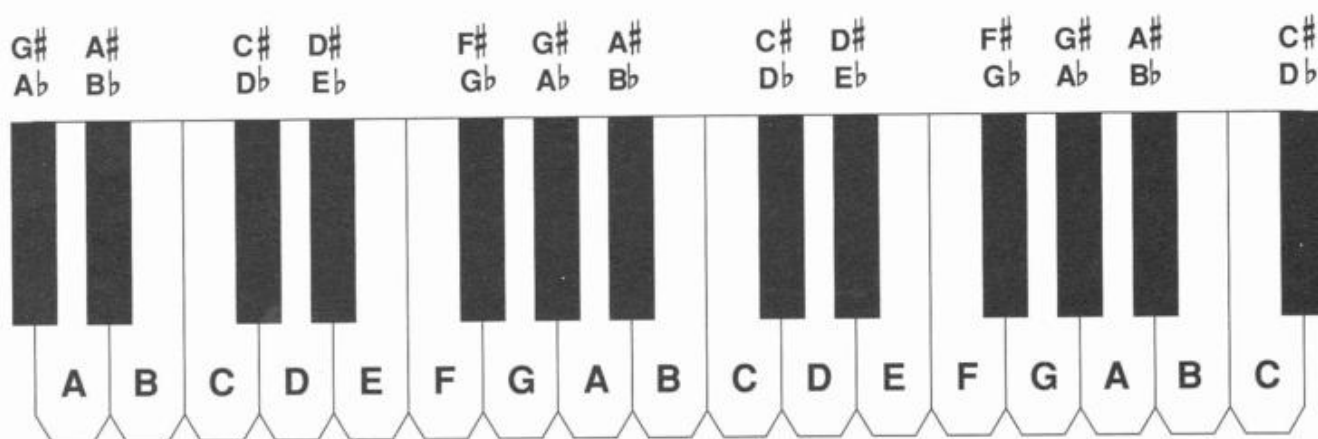
12. How does a dot written after a note affect its length?
-
13. How many quavers are there in a dotted minim?
14. What is a tie?
15. How many minims are there in two semibreves tied together?
16. How many crotchets are there in a semibreve tied to a dotted minim?
17. How does a tie differ from a slur?

Lesson Seven

SEMITONES, TONES AND ACCIDENTALS

A SEMITONE is the distance between any note and the note immediately above it or below it.

A TONE is equal to two semitones.



Looking at the keyboard we notice that C is immediately above B with no black key in between. So B to C is a semitone.

EXERCISES

- What other pair of white notes on the keyboard have no black one between them and so are a semitone apart?
- Pairs of white notes with a black one between them are a tone apart.
- What note is a tone above A?
- What note is a tone above C?
- What note is a tone *below* G?
- Mark the following pairs of notes T for tone or S for semitone apart.



AN ACCIDENTAL is a sign put in front of a note to alter its pitch.

A SHARP \sharp is one kind of accidental. It raises a note by a semitone.

C sharp is a semitone above C (C sharp is the black note between C and D).

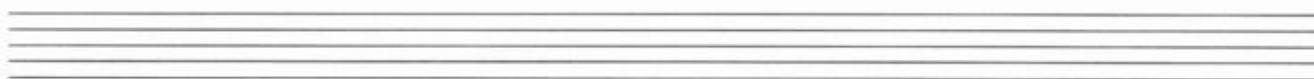
D sharp is a semitone above D (D sharp is the black note between D and E).

6. See where C sharp and D sharp are on the keyboard.
What is the name of the black note between F and G?
7. What is the name of the black note between G and A?
8. What is the name of the black note between A and B?

We *say* C sharp but when we write it on the stave the sharp comes *before* the note. When writing sharps or any other accidentals in front of notes on the stave, be sure that the line or space on which the note is written goes through the *middle* of the accidental.



9. Write the following notes in the treble – F sharp, D sharp, C sharp; and the following in the bass – A sharp, G sharp, middle C sharp.



A FLAT \flat is another kind of accidental. It lowers a note by a semitone.

D flat is a semitone below D (D flat is another name for the black note between C and D)

E flat is a semitone below E (E flat is the same note as D sharp on a keyboard).

10. What does a flat sign in front of G do to that note?
11. What is the name of the note a semitone below A?
12. Where on a keyboard would we find B flat?

13. Write the following notes in the treble – B flat, D flat, C sharp; and the following notes in the bass – A flat, E flat, D sharp.



A NATURAL \natural is an accidental which shows that a note is to be sung or played at its normal pitch. It is specially useful for bringing notes back to their proper pitch after they have been sharpened or flattened.

14. Name these notes: –



15. Write the following notes as crotchets: –

D sharp
above the
stave

E flat
in a space

middle C
sharp

B flat
below the
stave

F natural
on a line

A flat
in a space



16. The following pairs of notes are either a semitone or a tone apart. Mark each pair with an S for semitone or a T for tone.



17. What note is a semitone above C?

a semitone above D?

a tone above E?

What note is a semitone below C?

a semitone below B?

a tone below A?

Lesson Eight

SIMPLE DUPE AND TRIPLE TIME

Music falls naturally into repeating patterns of strong and weak beats.

Notes and rests are written in BARS to show these patterns.

BARLINES are thin straight lines drawn across the stave dividing it into bars. To show the *end* of a piece of music a DOUBLE BAR, one thin and one thick line, is used.

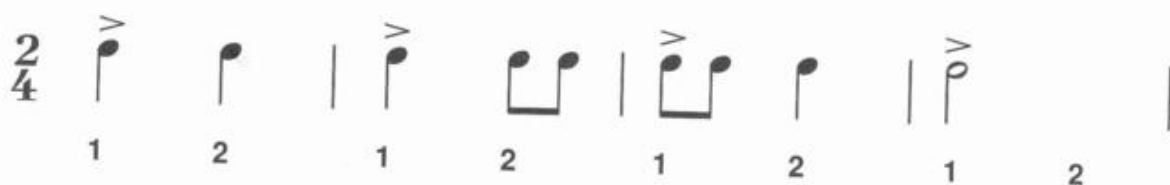
The *first* beat in every bar is normally the strongest one.

A TIME SIGNATURE is two numbers, one on top of the other, written at the beginning of the stave to show the number and value of the beats in each bar which follows. The top number tells how many beats there are, and the bottom number tells the kind of beats.

SIMPLE DUPE time means two beats in the bar as in marching music,

LEFT	right	LEFT	right	LEFT	right,
$\overset{>}{1}$	2	$\overset{>}{1}$	2	$\overset{>}{1}$	2,
STRONG	weak,	STRONG	weak,	STRONG	weak.

The time signature $\frac{2}{4}$ indicates simple duple time. It means that there are two beats in a bar (shown by the top number) and that they are crotchet or quarter-note beats (shown by the bottom number).



EXERCISES

1. Notice the variety of notes used above.

Does each bar equal two crotchets in value?

2. Complete each of these bars with notes to make up the right value.



3. Mark the strong beat of every bar above with an ACCENT >, and write the beats underneath (1.2, 1.2 etc.).

SIMPLE TRIPLE time means three beats in the bar as in waltzing music

> 1 2 3 > 1 2 3 > 1 2 3 STRONG weak weak, STRONG weak weak.

The time signature $\frac{3}{4}$ indicates simple triple time. It means that there are three beats in a bar (shown by the top number) and that they are crotchet or quarter note beats (shown by the bottom number).



4. Write the beats under these bars, and show by accents above the notes where the strong beats fall.
5. Complete the following bars with notes so that each bar equals three crotchets in length. Always finish the incomplete BEAT first before completing the bar.



6. Write the proper time signature, $\frac{2}{4}$ or $\frac{3}{4}$ at the beginning of the following bars.

(i)

(ii)

(iii)

(iv)

(v)



7. Which of the bars in exercise 6 are in simple duple time?
8. When there are three beats in a bar, what must the top number of the time signature be?
.....
9. Why does the number four at the bottom of a time signature mean crotchet beats?
.....
10. Add a time signature to show that this tune is in simple duple time.



11. Add the proper time signature to this tune. Note that a tie may extend over a barline.



12. In two words describe in what *kind* of time is the tune directly above
13. What kind of accidental is used in the tune above?
14. How does it affect the note before which it is placed?
.....
15. Name two other kinds of accidentals
16. What is a semitone?
17. How many semitones make a tone?

6. Add time signatures to these bars. ($\frac{2}{4}$, $\frac{3}{4}$ or $\frac{4}{4}$)

(a)  ||

(b)  ||

(c)  ||

(d)  ||

(e)  ||

7. Describe each time signature just written as Simple Duple, Simple Triple or Simple Quadruple time.

(a) (b) (c) (d) (e)

8. Use crotchets to complete these bars.

$\frac{4}{4}$  || $\frac{2}{4}$  || $\frac{3}{4}$  || C  ||

An ANACRUSIS is a note or group of notes before the first complete bar.

It is also called an UPBEAT.

Its value is usually subtracted from the final bar of the piece.

9. How many beats should there be in every bar of this piece?



10. The final bar is one beat short. Where is that extra beat?

11. Add barlines to these pieces, each of which begins with an anacrusis.

(a) 

(b)

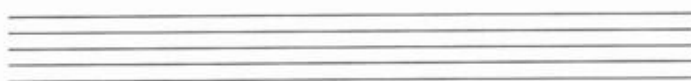


(c)



- 12.** (i) Which of the tunes in exercise 11 is in simple quadruple time?
- (ii) What are the letter names of the first three notes in that tune?
- (iii) What is the letter name of the last note in that tune?
- 13.** (i) Which of the tunes in exercise 11 is in simple triple time?
- (ii) What are the letter names of the first three notes in it? (Notice the clef)

- (iii) In which bar of that tune is there a middle C?
 (The anacrusis does not count as a bar.)
- 14.** Write as a minim middle C in two ways, one in the treble, and one in the bass.



- 15.** What are the short lines above and below the staff called?

Lesson Ten

GROUPING OF NOTES AND RESTS

Notes and rests need to be grouped to show where the beats come in the bar.

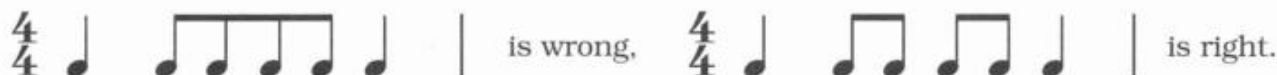
In SIMPLE time each beat may be divided into two equal parts. So quavers are often grouped in two's to show where the beats fall, thus: -



In $\frac{2}{4}$ and $\frac{3}{4}$ time, we occasionally find quavers in groups of four or six, thus: -



In $\frac{4}{4}$ time, quavers may be grouped in 4's covering the 1st and 2nd beats or the 3rd and 4th beats, but NEVER the 2nd and 3rd beats. The first note of any group of four quavers must be on a strong or medium beat.



EXERCISES

1. Fill these bars with quavers grouped in two's. Write the beats underneath.



2. Complete these bars with quavers correctly grouped.
(Complete one beat before dealing with the next).



3. Write the proper time signatures at the beginning of each of these bars.



4. Complete these bars, all in simple quadruple time, with quavers correctly grouped.
Use an occasional group of four.



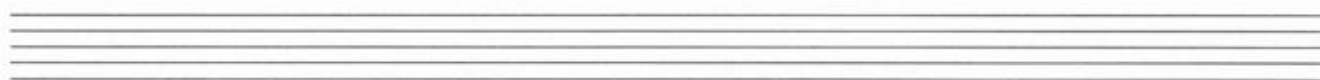
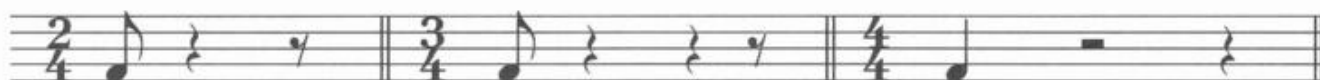
5. The following bars are incorrectly written. Rewrite each, keeping the same time values but altering the grouping.



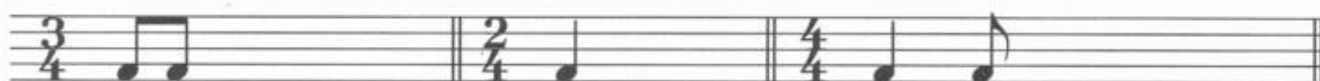
MINIM rests may be used in $\frac{4}{4}$ time covering the first and second beats or the third and fourth beats but NEVER the second and third beats.

Do not use minim rests at all in $\frac{3}{4}$ time.

6. Rewrite these bars, rearranging the rests to show the correct grouping.



7. Complete these bars with rests.



8. Write one note equal in value to each of the following bars.



9. Name these notes and beside each write the note a semitone above.



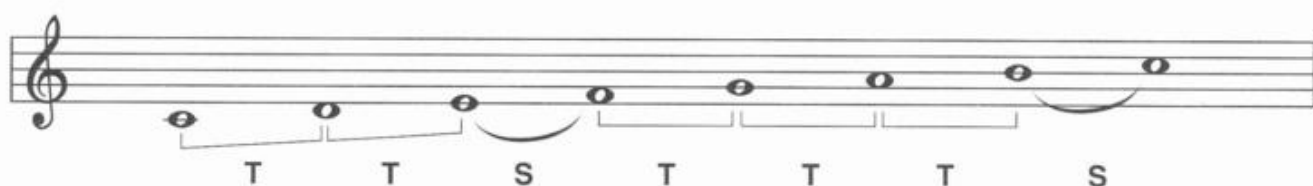
10. Name these notes and beside each write the note a TONE above.



Lesson Eleven

C MAJOR SCALE

A SCALE is a row of sounds stretching from any note to its octave above or below. There are many different types of scales, but the one we use most is the MAJOR scale. The first major scale we learn to write (and generally to play) is C major, which runs along the white notes of the keyboard from one C to the next. Here is one octave of the scale of C major, beginning on middle C and ascending (going up) in the treble.



In the major scale every note is the distance of a tone or a semitone from the note before it. In the scale above, tones are marked with a square bracket and a T, and semitones are marked with a slur and an S.

EXERCISES

1. Play C major scale, listening to the tones and semitones, and then complete the following table.

C to D is a tone

D to E is a

E to F is a

F to G is a

G to A is a

A to B is a

B to C is a

2. Copy out the following major scale pattern three times and learn it.

tone, tone, semitone, tone, tone, tone, semitone

.....

.....

.....

3. The notes of the major scale may be numbered 1 to 8. These are called the SCALE DEGREE NUMBERS. Continue the scale degree numbers under the notes of this C major scale.



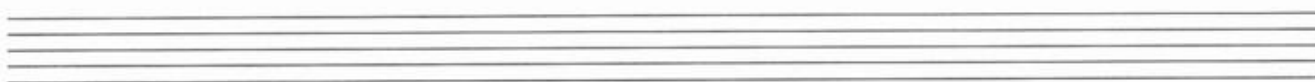
4. Use slurs to show where the semitones come in the scale above.
5. Between which scale degree numbers do the semitones come?
6. Copy the following sentence three times and learn it.
In the major scale the semitones are from three to four and from seven to eight.

.....

.....

.....

7. Write one octave ascending of the scale of C major in the bass beginning on the second space.

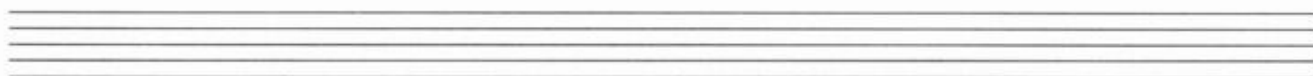


8. Under the scale just written, write the scale degree numbers, then mark the semitones with slurs.
9. In the treble write one octave of C major scale ascending, beginning with the C in the third space.



10. Add scale degree numbers to the scale just written and mark the semitones with slurs.

11. In the bass write one octave of C major scale ascending beginning on the second leger line below the staff.



12. Add scale degree numbers to the scale just written and mark the TONES with square brackets.

13. Here is the beginning of a traditional tune built on the major scale and written in C major. It begins on the third degree of the scale. Continue the scale degree numbers, noting that when the scale descends the numbers run backwards (in C major, C is always 1 or 8).



14. Complete the scale degree numbers in this descending scale.



15. Between which scale degrees do the semitones come?
Mark them with slurs in the scale above.

16. Using minims, write one octave descending of the scale of C major in the bass beginning on middle C. Mark the TONES with square brackets.



17. Look back to the tune in exercise 13. What kind of time is it in?

18. What is the word which describes the two notes of that tune before the first complete bar?

19. How many beats are there in a bar of simple duple time?

20. Write the sign which also means $\frac{4}{4}$ time

Lesson Twelve

G AND F MAJOR SCALES

When a major scale begins on any note except C it needs one or more accidentals to make the pattern of tones and semitones right.

Here is a scale beginning on G.



The tones and semitones work out correctly until we reach E to F. Here a tone is needed, but E to F is only a semitone. So a sharp must be added to the F, making E to F sharp which is a tone. Then F sharp to G is a semitone, which is correct according to the pattern of tones and semitones.

So the scale of G major has one sharp, F \sharp .

EXERCISES

1. Add the sharp to the scale above and mark the final tone and semitone.
2. Write one octave ascending of the scale of G major in the bass using semibreves.



3. Write the degree numbers under the scale just written and mark the semitones with slurs.
4. Using minims write one octave of G major scale in the treble ascending, beginning on the G below the staff. Mark the semitones.



5. Instead of writing the sharp in front of the note F each time, we may write it at the beginning of the staff, calling it a key signature. The sharp is always placed on the fifth line of the treble staff, and on the fourth line of the bass staff. It affects all F's on the staff no matter what their pitch.



Copy these key signatures three times each.

6. Using a key signature write one octave of G major scale *descending* in the treble. Begin on the G above the fifth line and use crotchets.



7. Add the degree numbers to the scale just written (remembering what happens to the numbers when the scale is descending) and mark the semitones with slurs.

8. In semibreves and using a key signature, write one octave descending of G major in the bass. Mark the TONES with square brackets.



9. This Minuet by Bach in G major makes use of the scale. It begins on the fifth degree. Continue the degree numbers under the notes.



10. When a major scale begins on F, it needs a flat against the fourth note B to make the distance of a semitone from A. So the scale of F major has one flat, B \flat .

Check the tones and semitones for the rest of the scale, marking tones with square brackets and semitones with slurs.

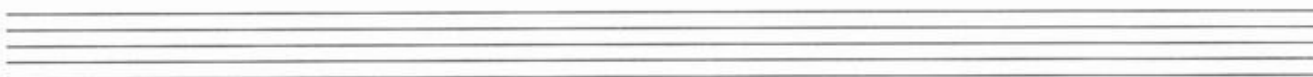


11. What is the pattern of tones and semitones on which every major scale is built?

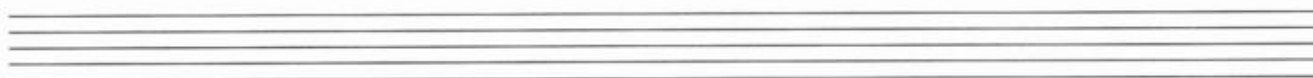
.....

12. Is the pattern correct in the scale of F major in exercise 10?

13. Write one octave ascending in the bass of the scale of F major. Use minims and mark the semitones.



14. Write one octave descending of F major in the treble in minims. Begin on the top line and mark the semitones.



15. The flat in F major may be written at the beginning of the stave as a key signature. It is always placed as follows.



Copy these key signatures three times each.

16. Beginning on the F below the first line of the bass stave and using a key signature, write one octave ascending of F major scale in semibreves. Mark the TONES.



17. Write the degree numbers under this tune by Handel which begins on the first degree of F major.



18. In any major scale, between which scale degrees do the semitones fall?

19. Mark with slurs all the semitones in the tune above.

20. In what kind of time is the tune above?

21. In $\frac{4}{4}$ time, which beat is the strongest?

and which is the second strongest?

Lesson Thirteen

INTERVALS

An INTERVAL is the distance between two sounds. An interval is named unison, second (2nd), third (3rd), fourth (4th), fifth (5th), sixth (6th), seventh (7th), or octave (8ve) according to its size.

Count the letter names from the bottom note through to the top to find the name of the interval.

C to D is a second (two letter names C, D)

C to E is a third (three letter names C, D, E)

C to F is a fourth (four letter names C, D, E, F)

EXERCISES

1. Name these intervals – C to G

C to A

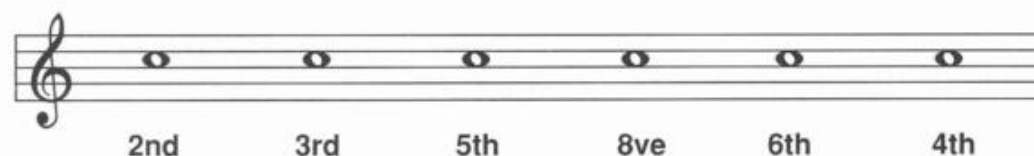
C to B

C to the C above is an octave. C to another C of the same pitch is a unison (one sound).

2. Name these intervals above middle C.



3. Write the following intervals above C on the third space in the treble.



4. In the bass write the following intervals above C.



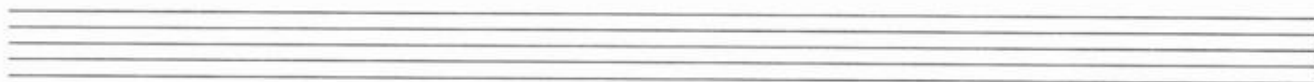
5. Name these intervals.



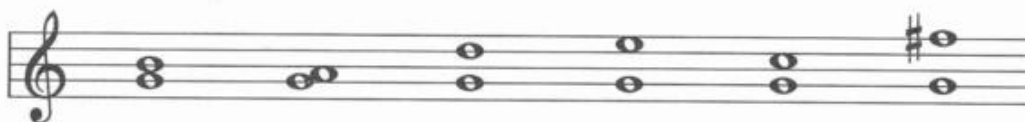
.....

All the intervals written above have C as their bottom note, and they all use the notes of C major scale for their top note. Hence they are called DIATONIC intervals (both notes found in the major scale of the lower note). When G is the bottom note, we use the notes of G major scale to form diatonic intervals.

6. On the treble stave write in semibreves one octave ascending of the major scale of G. Do not use a key signature but add the accidental where needed.

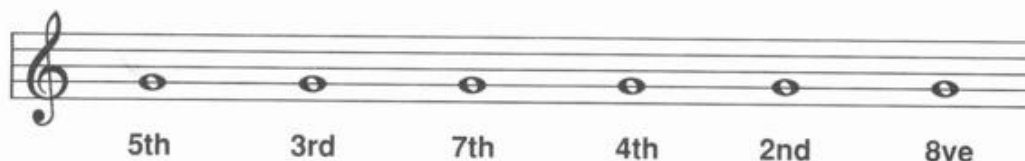


7. Name these intervals.

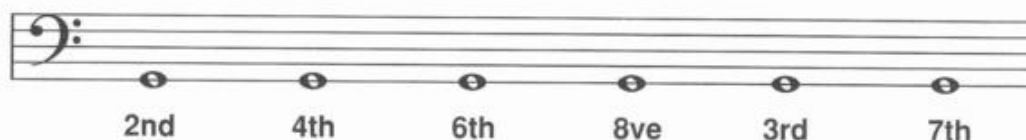


8. Why should there be a sharp against the F in the last interval above?
-

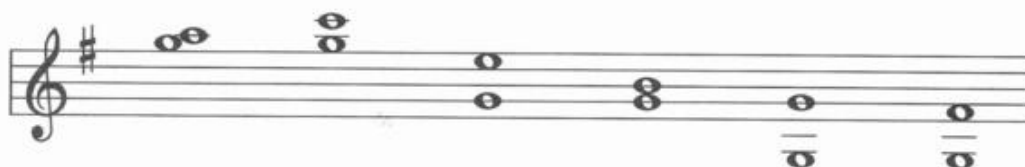
9. Write the following intervals above G.



10. Above G on the first line of the bass stave write these intervals.



11. When writing intervals a key signature may be used. Name the following intervals.

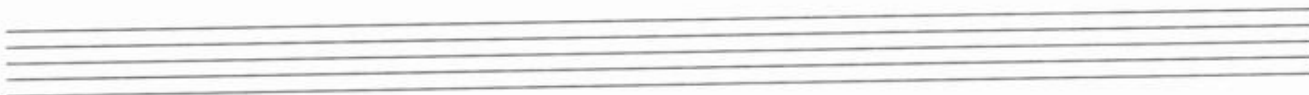


12. Why was it not necessary to write a sharp against the F in the last interval in exercise 11?

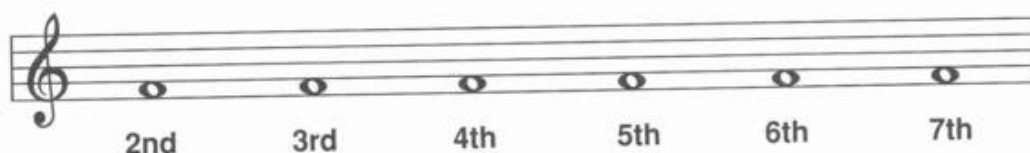
.....

13. How many sharps or flats are there in the scale of F?

14. In the treble in semibreves write one octave ascending of F major scale using an accidental instead of a key signature.



15. Write these intervals above F.



16. Name these intervals above F.



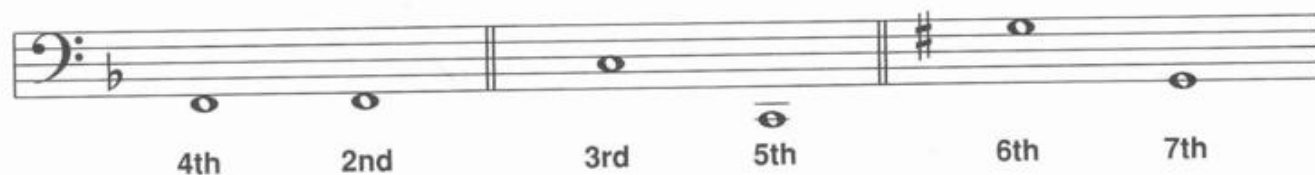
.....

17. Name the following intervals, all in the treble.



.....

18. In the bass write the following intervals.



19. Write the scale degree numbers under the notes of this tune.



20. Name two notes in the tune above which are a 2nd apart

and two which are a 3rd apart

Lesson Fourteen

TONIC TRIADS

A CHORD is several notes sounded together.

A TRIAD is a chord of three notes. It consists of a basic note called the ROOT with two other notes at the interval of a third and a fifth above the root.

A triad may be built on any note, but the triad most used in any key is the one built on the keynote or TONIC (i.e. the first note of the scale).

EXERCISES

1. In C major the keynote or tonic is C.

What note is a third above C?

What note is a fifth above C?

These three notes together make the tonic triad of C major.

2. Here is the C major tonic triad written in the treble based on middle C. Write it again with C on the third space as its root. (It uses the same three notes, C E G, all an octave higher).



3. On the bass stave write the tonic triad of C major (C E G)



4. In the triad just written, which note is the root?

which note is the third from the root?

which note is the fifth from the root?


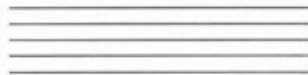
5. Of what key is this the tonic triad?
(the bottom note or root gives the clue).



6. What interval is there between the root G and the next note of the triad above?

What interval is there between the root G and the top note of the triad above?

What are the names of the three notes which make up the G major tonic triad?

7. Write the G major tonic triad an octave higher in the treble. 
8. In the key of F major what is the name of the keynote or tonic?
- What is the name of the note a third above the tonic?
- What is the name of the note a fifth above the tonic?
9. Use these three notes to build an F major tonic triad in the treble. 
10. Under each one of the following tonic triads write the key to which it belongs. Note that some are in the bass.



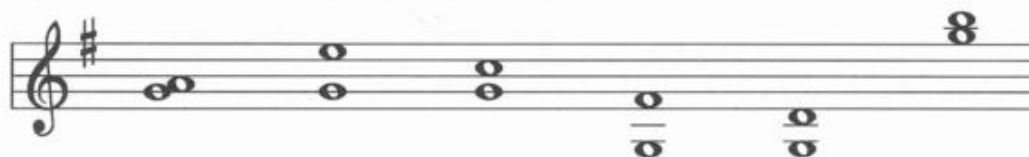
11. Using a key signature, write in minims in the bass one octave ascending of the scale of G major. Mark the semitones with slurs.



12. Using a key signature, write in minims in the treble one octave descending of F major scale. Mark the semitones with slurs.



13. Name the following intervals above G.



14. Write the following intervals above F.



15. Name a type of note which is worth eight quavers

Name a type of note which is worth four quavers

Name a type of note which is worth six quavers

16. At the beginning of each of the following bars write its proper time signature.

(a)

(b)

(c)



17. Fully describe each time signature written above.

(a)

(b)

(c)

18. Complete these bars with rests.



19. Here is the beginning of a French song.



Notice what key it is in, then write the scale degree numbers below the notes.

20. In which bars of the tune above do we find the notes of the tonic triad, spread out as a broken chord?

.....

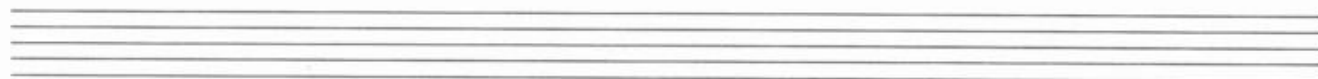
Lesson Fifteen

TRANSPOSITION

Transposing a melody means changing it to a higher or lower pitch without altering its shape or any of its intervals.

EXERCISES

1. Here is an Australian tune in F major to be transposed up into G major.



First write the scale degree numbers under the notes of the tune. Then on the blank stave write the clef, the new key signature (that of G major in place of F) and finally the time signature (unchanged).

2. The tune begins on the tonic (first degree) and moves by step up the 2nd and 3rd degrees, all in F major, then leaps the interval of a third upwards. Do all this a tone higher in G major (G is a tone above F).
3. Keeping the outline of the tune, noticing repeated notes, interval jumps and scale-wise movement complete the tune in G major. (Be sure to go down when the original tune goes down and up when it goes up).

4. Transpose this melody from Beethoven down into F major. The key signature and opening note are given.
On what degree of the scale does it begin?



5. Transpose this tune from C major up to F major. From C to F is a fourth, so every note will be a fourth higher. Follow the shape of the tune as before. The clef, key and time signatures and opening note are given.



6. Transpose this melody in the Bass down into G major. The first note is given. Fill in the clef, key and time signatures.



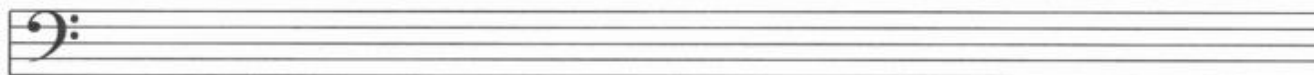
7. Write the tonic triads of the keys shown by the following key signatures.



8. Name these intervals.



9. Using a key signature write in minims one octave ascending of the scale of F major, marking the TONES.



10. How many quavers are there in a dotted minim?

11. How many crotchets are there in a semibreve tied to a minim?

12. What is meant by Simple Quadruple time?

13. Write four bars of notes and rests in simple quadruple time. Let each bar be different and use at least one minim rest, two crotchet rests and four quavers grouped together.



Lesson Sixteen

TERMS AND SIGNS

Many of our present-day forms of music took shape in Italy, so we use many Italian terms and their abbreviations to show how music is to be played.

Terms indicating volume of sound

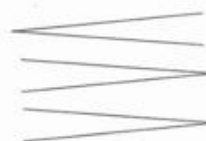
forte shortened to **f** meaning loud

piano shortened to **p** meaning soft

crescendo shortened to *cresc.* meaning gradually becoming louder

decrescendo shortened to *decresc.* meaning gradually becoming softer

diminuendo shortened to *dim.* meaning gradually becoming softer



Terms indicating speed

adagio meaning *slowly*

andante meaning *at an easy walking pace*

moderato meaning *at a moderate speed*

allegro meaning *lively and fast*

presto meaning *very fast*

accelerando shortened to *accel.* meaning gradually becoming faster

rallentando shortened to *rall.* meaning gradually becoming slower

ritardando shortened to *ritard.* meaning gradually becoming slower

ritenuto shortened to *riten.* or *rit.* meaning immediately slower, or held back

a tempo meaning *return to former speed.*

Terms indicating touch

legato meaning *smoothly, well-connected*; shown by a slur over the notes

staccato meaning *detached, short*; shown by a dot above or below each note.

EXERCISES

1. Learn the five terms and their abbreviations listed above indicating volume of sound.
2. Name a piece of music which uses at least one of these terms
3. For what Italian words do the letter **p** and **f** stand?
.....
4. The full name for the instrument normally called the piano is pianoforte.
Why should it be so-called?
.....

5. Learn the first five of the terms indicating speed.
.....
6. These terms are usually found above the first bar of a piece of music.
Name a piece of music which has one or more Italian words (not necessarily one of those just learnt) above its first bar.
.....
7. What are the words and what do they mean?
8. Learn the other five terms concerned with speed.
9. The five terms just learnt are most often used in their abbreviated form and are usually written under the stave. Find one or more of them in music you are studying. Name the music and the term (or abbreviation) and its meaning.
.....
10. What sign over or under a group of notes indicates legato or smooth playing?
11. How is staccato touch indicated?
12. Add signs or terms to the following melody as suggested.



- (a) The melody is to begin loudly.
 - (b) The first bar is to be played smoothly.
 - (c) The quavers in bar two are to be staccato.
 - (d) At bar three the music is to become gradually softer.
 - (e) At bar four the speed is to be held back.
 - (f) The whole melody is to move at an easy walking pace.
13. For what Italian words do the following abbreviations stand? Give the meaning of each.

rall. meaning

dim. meaning

cresc. meaning

accel. meaning

ritard. meaning

rit. meaning

Lesson Seventeen

REVISION

1. Using crotchets write D flat at three different pitches on the treble stave, and F sharp at three different pitches on the bass stave.



2. Add the proper clefs to make these notes right.



3. Write in minims one octave descending of C major scale beginning on a leger line above the treble stave. Mark the semitones.



4. In semibreves write one octave ascending *and* descending of F major scale in the bass. Mark the TONES in the descending octave.



5. Under each note of the tune write its degree number.



6. Now transpose it up into the key of C major.



7. Name these intervals.



8. Write these intervals.



9. Write the tonic triads of the keys indicated by these key signatures.



10. Complete each of these bars by adding rests or notes as directed.



11. Fully explain the time signatures used above.

- (i)
- (ii)
- (iii)
- (iv)

12. What is the difference between a slur and a tie?
-
-

13. Give the English meanings of the following: -

- allegro
- forte
- adagio.....
- crescendo
- presto
- ritenuto

EXTRA EXERCISES FOR MASTER YOUR THEORY – Grade 1

LESSON 1

1. Write one of each of the following kinds of notes:

crotchet semibreve quaver minim

2. Which of those notes is also called a whole note?
and which a quarter note?

3. What is a minim also called?

4. Beside each of these notes write in figures the number of quavers it contains:

 =quavers

 =quavers

 =quavers

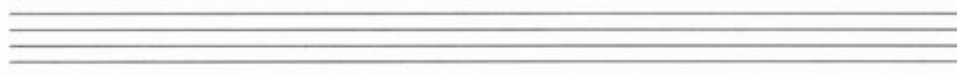
LESSON 2

1. Turn the first four notes into crotchets and the last four into quavers with separate tails.



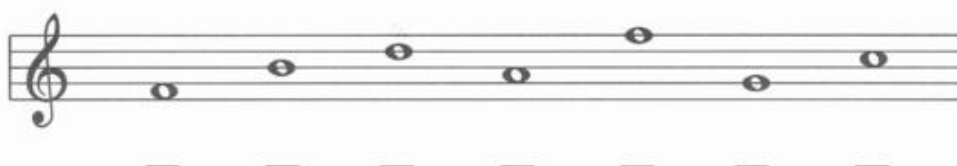
2. What kind of note has no stem?

3. On the stave given, write
- (i) a semibreve on the first line,
 - (ii) a minim in the third space,
 - (iii) a crotchet on the fifth line,
 - (iv) a quaver in the second space.



LESSON 3

1. Name these notes in the treble.



LESSON 6

1. Beside each of these rests, write the note which corresponds to it in value.



2. Name the following notes. (Watch the clef).



3. Using leger lines write these notes: -

- (i) E below the bass stave, (ii) B below the treble stave
(iii) middle C in the bass (iv) D above the treble stave



LESSON 7

1. Name these notes: -



2. Beside the first three notes given, write the note a semitone above.
Beside the last three notes given, write the note a tone below.



LESSON 8

1. Write the following:

- (i) the time signature for three crotchets in a bar
(ii) a time signature which is simple duple
(iii) one note which would fill a bar of $\frac{3}{4}$ time

LESSON 11

1. Write the letter names of the notes which are a semitone apart in C major scale.

.....

2. Write in crotchets one octave of C major descending from middle C in the bass.



3. Write the scale degree numbers under the notes of this C major melody.



LESSON 12

1. Name the notes which are a semitone apart in the scale of

(i) G major (ii) F major

2. On the treble stave, write the key signature of G major and then in minims the notes represented by these degree numbers.



LESSON 13

1. Name these intervals above C;



2. Write these intervals above G in the treble;



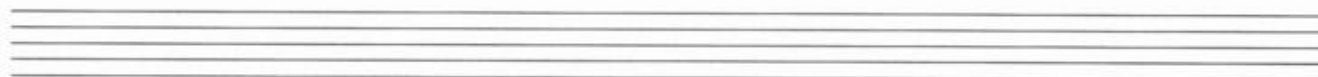
a third a fifth a second a seventh a fourth a sixth

3. Name the intervals made by the notes under the brackets in this tune;



LESSON 14

1. What is a triad?
2. Write in the treble the tonic triad of each key named. Give each its proper key signature.



F major

G major

C major

LESSON 15

1. Transpose this tune up into G major. Use the correct key signature.



2. Transpose the same tune down into C major.



LESSON 16

1. Give an Italian word for each of the following: –

- (i) fast
- (ii) smoothly
- (iii) gradually becoming softer
- (iv) very fast
- (v) soft
- (vi) detached, short
- (vii) slowly
- (viii) gradually becoming slower

EXTRA SPACE FOR MORE PRACTICE, WRITING TUNES ETC.

