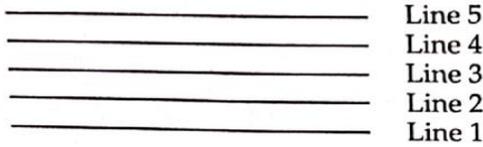


# UNIT 1

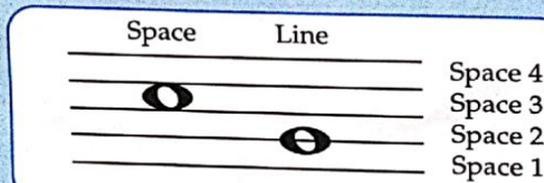
# Notes, Staff, Pitch

Music is made up of sounds, some high, some low and some in between. Sounds are represented by notes — signs placed on a set of five lines called a staff or stave.

Staff or Stave



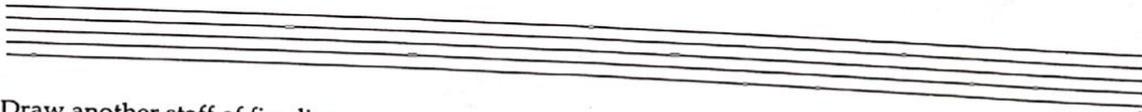
Notes can be written on either the lines or the spaces of staves, and those that are higher on the staff have a higher pitch than those that are lower:



1. Neatly draw a set of five lines:

2. What is a set of five lines in music called? \_\_\_\_\_

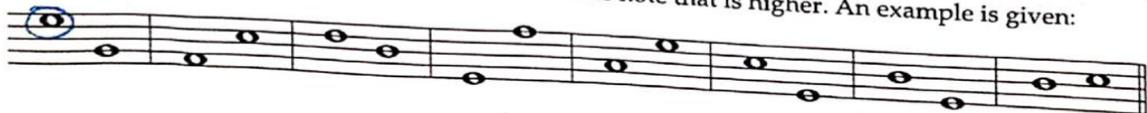
3. On the following staff write a note on each line, in order from the first line to the fifth line:



4. Draw another staff of five lines:

5. On the above staff write a note in each space, in order from the fourth space to the first space.

6. In the following pairs of notes draw a circle round the note that is higher. An example is given:

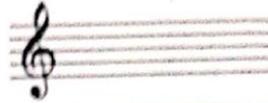


## UNIT 2

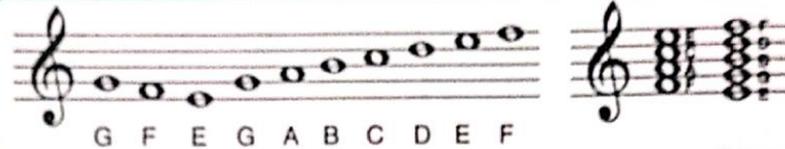
## Treble Clef and Staff

Letter names are used for the notes on lines and in spaces, but only the first seven letters of the alphabet are used, these being repeated as necessary: A, B, C, D, E, F, and G. A sign called a clef is used to identify a particular staff. The G or treble clef begins on the second line and gives the name G to this line:

Treble Staff with G or Treble Clef:

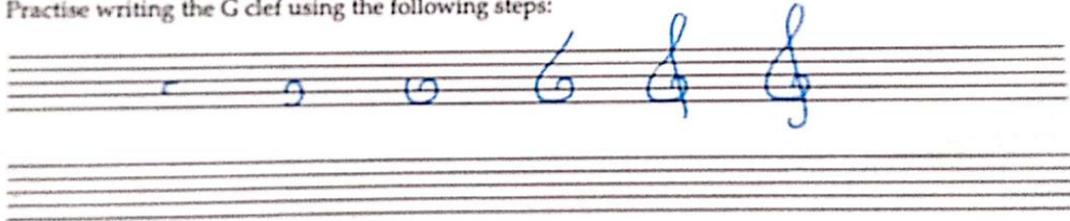


The letter names of the other notes can follow from this:



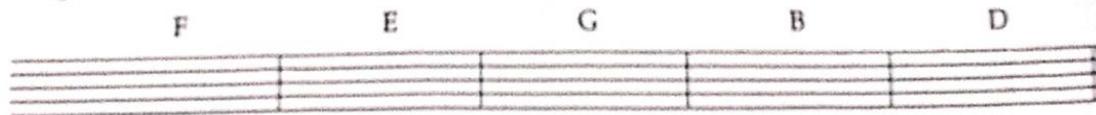
To remember the names of the lines from the first one to the fifth, think of the initial letter of each word in the saying 'Every Good Boy Deserves Fruit'. The initial letters of the names of the spaces make the word 'FACE'.

1. Practise writing the G clef using the following steps:

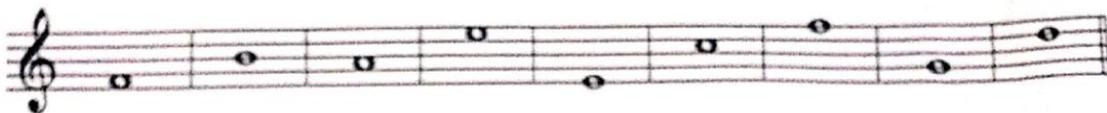


2. On which line of the staff does the treble clef begin? .....

3. Using a treble staff, write the following notes on lines:



4. Under each of these notes write its name:

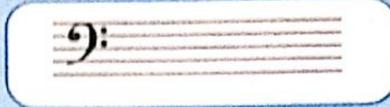


# UNIT 3

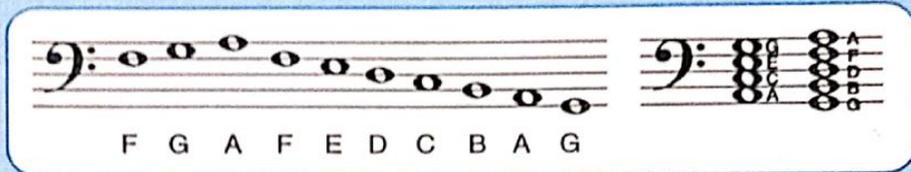
# Bass Clef and Staff

Another staff has a **bass clef**, for notes that are lower in pitch than those on the treble staff:

Bass Staff with F or Bass Clef



Pianists will know that the bass staff is most often used for the notes for the left hand. The F or bass clef begins on the fourth line of the staff and gives the name F to this line. The letter names of the other notes follow from this:

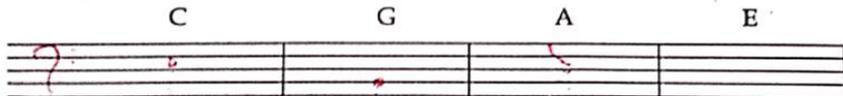


The initial letters of the words 'Gentle Brown Donkeys Favour Apples' represent the names of the lines from the bottom line upwards, and those of the words 'All Cows Eat Grass' indicate the spaces.

1. On which line of the staff does the bass clef begin? -----

2. On this staff write a bass clef:

3. On this staff write the bass clef, and after it the following notes in spaces:



4. Under each of these notes write its name:



Remember that the G or treble clef gives the name G to the *second* line of the treble staff, and the F or bass clef gives the name F to the *fourth* line of the bass staff.

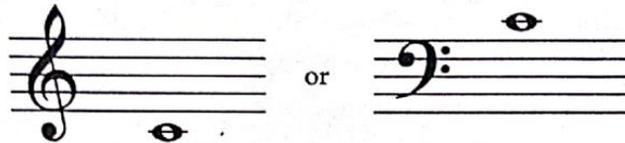
# UNIT 5

## Leger Lines, Middle C, Great Staff

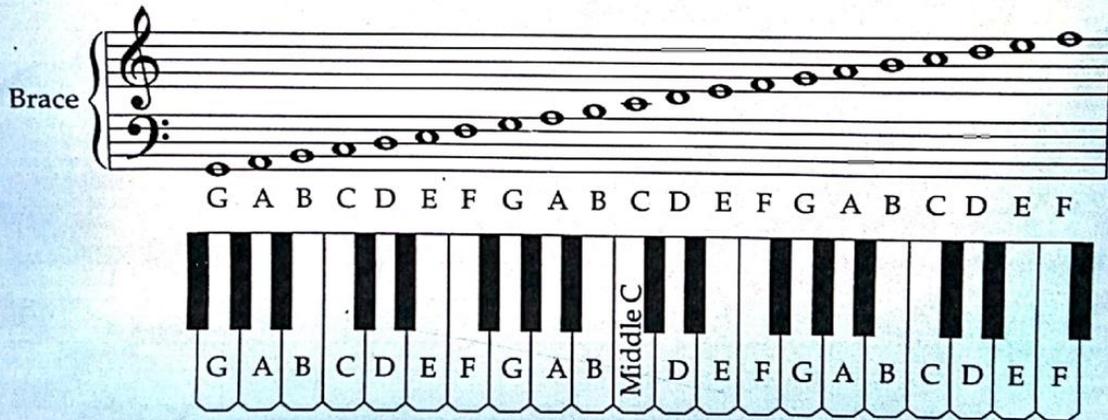
So far, nine notes on the treble staff have been named, and nine on the bass staff, making eighteen in all, but there are many more than eighteen notes in music. Think of the eighty-eight notes on a grand piano.

Other notes are written on short lines called **leger lines** above or below the staves.

The note 'C' which is nearest to the middle of the keyboard — and which is called **Middle C** — is written either on the first leger line below the treble staff, or on the first leger line above the bass staff:



When a **brace** or **bracket** is used to join the treble and bass staves together, the result is called a **Great** or **Grand Staff**:



1. Write the note Middle C on two different staves:



2. What is the name of a short line placed above or below a staff? -----

3. Name these notes on the dotted line provided:



*Notation \**

# UNIT 7 Semibreves, Minims, Crotchets

Sounds can be long or short as well as being high or low. The shape of the note indicates its length. The longest note in common use today is the **whole note**, sometimes called a **semibreve**: 

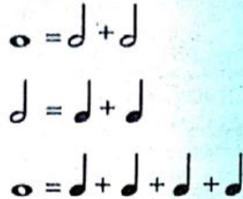
Half of a semibreve is a **half-note** or **minim** – like a semibreve with a stem added to it: 

Half of a minim, and therefore a quarter of a semibreve is a **quarter-note** or **crotchet** – like a minim but with its head filled in: 

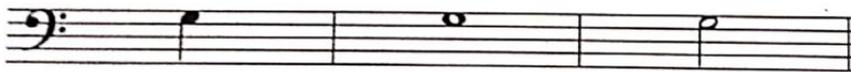
Notes below the third line of the staff have their stems going up and on the right-hand side of the note:

Notes above the third line have their stems going down and on the left-hand side:

Notes on the third line can have their stems going either up or down.

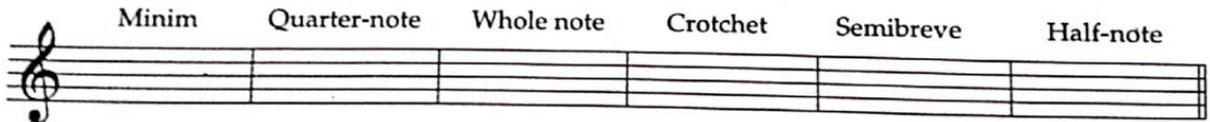



1. Name the note value of each of these notes:



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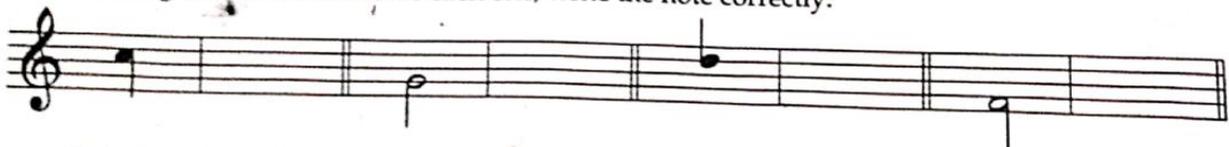
2. Write the following notes on the staff provided:



3. How many (a) crotchets are there in a minim?  
 (b) minims in a semibreve?  
 (c) quarter-notes in a whole note?

-----  
 -----  
 -----

4. The following are incorrect. Beside each one, write the note correctly:



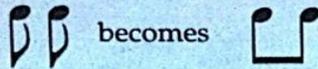
# UNIT 8

# Quavers or Eighth Notes

A note worth half a crotchet, a quarter of a minim, or an eighth of a semibreve, is an **eighth-note** or **quaver** — like a crotchet with a tail added to its stem:



Sometimes sets of quavers have their tails joined with a beam.



This method of writing the stems:



would be better than this:



because all of the notes are above the third line.

And this:



would be better than this:



But when some of the notes are above the third line and some below, it does not matter whether the stems go up or down.

Either of these is quite acceptable:

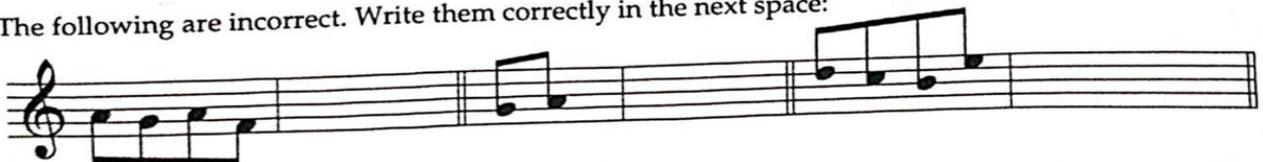


1. Rewrite the following passages of quavers, joining the stems with beams:



2. How many
- (a) quavers are there in a minim? -----
  - (b) quarter-notes in a semibreve? -----
  - (c) eighth-notes in a crotchet? -----
  - (d) crotchets in a minim? -----

3. The following are incorrect. Write them correctly in the next space:



4. Name a note worth
- (a) four eighth-notes -----
  - (b) two minims -----
  - (c) eight quavers -----
  - (d) two crotchets -----

# UNIT 10

## Beats and Dotted Notes

When music is playing, the **beat** — the regular stroke or pulse of the music — can often be distinctly heard. A good example is the music played when a group of soldiers or marching girls are in a procession, especially when a drum is among the instruments of the band.

When the beat is fairly steady, a crotchet or quarter-note usually represents its value. In such music a crotchet would be worth one beat and a minim two beats. But how is a note worth three beats written?

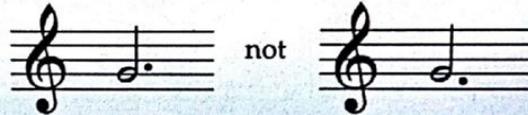
This is done by placing a dot after a minim. A dot lengthens a note by one-half of its value.

$$P^{\bullet} = \text{minim} + \text{half a minim} = P + P = P + P + P$$

A note in a space has the dot in the same space:



A note on a line has the dot in the space above the note:

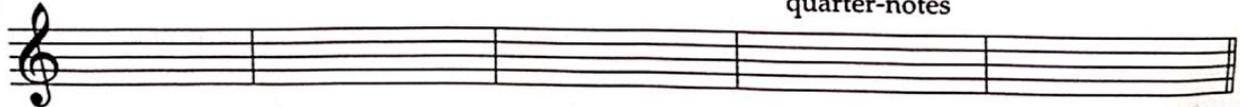


1. In the space provided write a dotted note equal in value to the notes given:



2. Write **either** a single note **or** a dotted note to equal:

- (a) two crotchets    (b) four quavers    (c) three crotchets    (d) four quarter-notes    (e) eight quavers



3. In each case write three notes to equal the total value of each of the notes given:



Remember that stems of notes *below* the third line of the staff go up, and stems of notes *above* the third line go down.

# UNIT 11

## Bars and Bar-lines, Accents

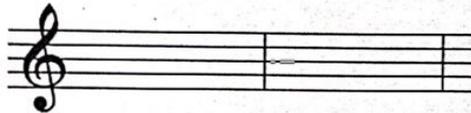
In Unit 10 the **beat** in music was briefly mentioned. Music is very much like poetry in having some strong beats and some weaker beats. For instance, in these lines:

' |Mer-ry |mer-ry |spar-row |Un-der |leaves so |green' (Blake)

the words or syllables that have an upright line before them are stronger than the others, that is, they receive a stronger **accent**. The beats fall into groups of two in these lines. Here is another line of poetry where the beats are grouped not in twos, but in threes:

'Then |come home, my |child-ren, the |sun is gone |down' (Blake)

Music is divided into sections called **bars** or **measures**, each of which usually contains two, three or four beats. The lines which divide the bars are called **bar-lines** — vertical lines drawn from the top line of the staff to the lowest line:



As in poetry, the strong beat in music is the one that comes just after the upright line, that is, it will be the first beat of the bar. Music in waltz time will be written something like this:



In a march, a weaker accent falls on the third beat of the bar in addition to the normal accent on the first beat. Music in march time will look like this:



How many beats in the bar would there be if these lines of verse were set to music?

1. "Where are your father and mother?" we said' (A B Paterson) -----
2. 'Butterflies and moths alight' -----
3. 'Welcome as waters un-kissed by the summers' (H Kendall) -----
4. 'Sobbing, sobbing, sobbing, yet a sweeter song I know' (F S Williamson) -----
5. 'Onward! to the Southern Ocean' (A L Gordon) -----

To assist quick recognition of the time of a piece of music, two figures are placed at the beginning, one above the other. These figures together are called the **time signature**.

The upper figure indicates the number of beats in a bar, while the lower figure shows the value of each beat by specifying what fraction of a semibreve or whole note it is. So when the beats are crotchet or quarter-note beats, the lower figure will be 4.

$\frac{2}{4}$  — two crotchet beats in every bar       $\frac{3}{4}$  — three crotchet beats in every bar

and of course  $\frac{4}{4}$  means four crotchet beats in the bar.

The sign **C** — for **Common time** — is sometimes used instead of  $\frac{4}{4}$

A time signature with 2, 3 or 4 as its upper figure is said to be in **Simple time**.

Simple duple time

$\frac{2}{4}$

Simple triple time

$\frac{3}{4}$

Simple quadruple time

$\frac{4}{4}$

Notes of various time values can fit into bars with a regular number of beats. These patterns of notes are often referred to as the **rhythm** of the music.

Here are some examples in  $\frac{4}{4}$  time:



# UNIT 13

# Rhythm Clapping

Clapping exercises and clapping games are good for developing a strong sense of rhythm. Among the ways to do this are:

- (i) to clap a rhythmic pattern in imitation of one clapped by someone else;
- (ii) from a written out pattern, to clap the rhythm while counting the time;
- (iii) to write out patterns played by someone else.

Try counting the time and clapping the rhythms of these bars in  $\frac{4}{4}$  time. Remember to count very evenly:

$\frac{4}{4}$    
1 2 3 4      1 2 3 4      1 2 3 4      1 2 3 4

$\frac{4}{4}$    
1 2 3 4      1 2 3 4

Now try counting the time and clapping patterns of more than one bar. It is a good idea to count the beats of one bar steadily before beginning to clap:

$\frac{2}{4}$    
1 2    1 2

$\frac{3}{4}$    
1 2 3    1 2 3    1 2 3

$\frac{4}{4}$    
1 2 3 4    1 2 3 4    1 2 3 4

Count the time and clap the rhythms of the following patterns. In each case count one bar before beginning to clap:

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

Another way to lengthen a note is by using a small curved line called a **tie**. This 'ties' the second note to the first so that only the first note is sounded but held for the value of both notes. If the beat were a crotchet beat and it was necessary to write C in the third space worth three beats, it could be written like this:



Any note value can be tied to any other note value, but a tie can only be used when the two notes are in exactly the same space, or on exactly the same line. This is possible:



but it might be simpler to write a minim.

A minim can even be tied to a quaver if necessary:



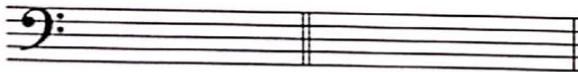
A tie is always placed over the heads of notes, not over the stems. It is quite often used over a bar-line:



not



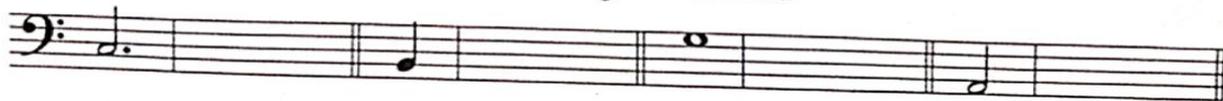
1. Show two ways of writing a single sound, each to equal three crotchets:



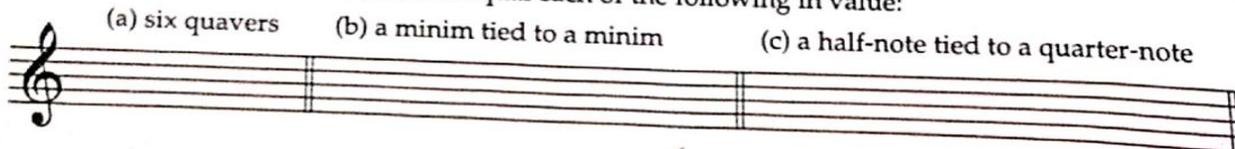
2. Write a single note or a dotted note to equal in value each of these tied notes:



3. Write two tied notes to equal each of the following notes in value:



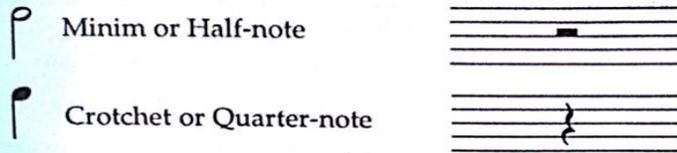
4. Write a single note or a dotted note to equal each of the following in value:



# UNIT 15

# Rests and Double Bar-lines

Just as there are signs called notes to represent sounds in music, there are other signs called rests to represent silence. These are the rests used to indicate the values of a minim and a crotchet:

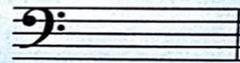


Notice that the minim rest has the shape of a small bar and that it sits on the third line of the staff, while the crotchet rest is like a bird with wings spread out and that it stretches across the staff.

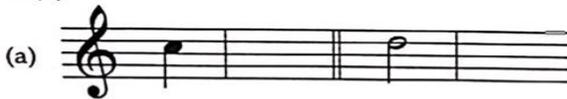
Very occasionally the rest for a crotchet or quarter-note is written like this, especially in older printed music:



In Unit 11 bar-lines were mentioned. At the end of a piece of music or the end of a section of a piece, a **double bar-line** is used:



1. Write a single rest to equal each of the notes given in (a), and a single note to equal each of the rests given in (b):

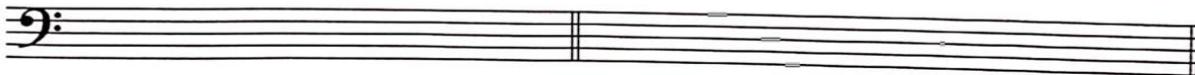


Now add double bar-lines to the above examples.

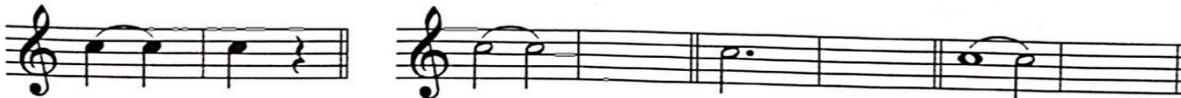
2. Write:

(a) a rest equal to half a minim

(b) a rest equal to two quarter-notes



3. In each of the following substitute a rest for the tied note or the dot:  
Example:



4. How many
- (a) crotchet rests are equal in value to a minim rest? \_\_\_\_\_
  - (b) quarter-note rests are equal in value to a whole note? \_\_\_\_\_
  - (c) crotchet rests are equal in value to a dotted minim? \_\_\_\_\_
  - (d) half-note rests are equal in value to a whole note? \_\_\_\_\_

# UNIT 18

# The Octave; More Leger Lines

If Middle C is played on the piano, and then the next C above, it will be noticed that the two sounds are very alike. If they are played together it will scarcely be possible to hear two sounds — more like one sound, but with a brighter effect. The distance from any note with a certain letter-name to the next note above or below it with exactly the same letter-name is termed an **octave** (abbreviated **8ve**). All of the following pairs of notes form octaves:

C to C D to D E to E F to F G to G A to A B to B C to C

As mentioned in Unit 5, a leger line is needed to write Middle C. Leger lines can also be used to indicate notes above the treble staff, and notes below the bass staff:

(5th line F) G A B C D

(1st line G) F E D C B

Similarly, leger lines may be used to write notes on one staff that are normally written on the other staff.

For instance, these notes:

F E D Middle C B A G

are the same as these:

1. In each bar write an octave above the given note:

2. Name these notes:

# UNIT 19

# Slurs, Staccato

In music a curved line can indicate not only a tie joining two notes of the same pitch; it may also show that two or more notes are connected in sound, and when used in this manner it is called a **slur**. A slur is usually placed over the heads of the notes, that is, on the opposite sides to the stems:



A group of notes joined by a slur is called a **phrase**:



**Tie** — a curved line joining two notes of the same pitch so that only the first is sounded but held for the value of both.

**Slur** — a curved line over or under two or more notes indicating that they are to be joined or connected, that is, played in a *legato* manner. ('legato' is the Italian word for 'joined').

Just as there is a way of indicating sounds that are to be joined, so there is a way of showing sounds that are to be separated. This is done by placing dots above or below the heads of the notes. These dots are called *staccato* (another Italian word, meaning 'detached' or 'separated'):



1. Indicate which are the ties and which are the slurs in the following passage. Use T for tie, and S for slur:



2. To this passage of quavers add the signs needed to show that they are to be played *staccato*:



3. In suitable places add three slurs and one tie to the following, placing the name above each:



# UNIT 21

# Note Grouping

When writing quavers or eighth-notes, group together the notes which form a single beat. For example,

this is correct:



but not



The quavers circled belong to different beats of the bar. For the same reason:

correct



incorrect

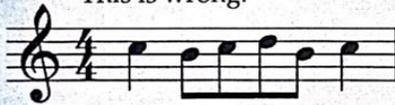


But there are two exceptions to this rule. The first is that in  $\frac{2}{4}$  or  $\frac{4}{4}$  time, the tails of four quavers are usually joined together by a beam; however, in  $\frac{4}{4}$  time this is done only when the quavers fall in the first and second beats of the bar, or in the third and fourth beats:

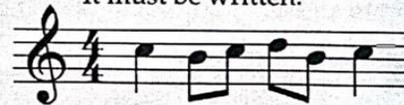


The tails of quavers that belong to the second and third beats of the bar must not be joined.

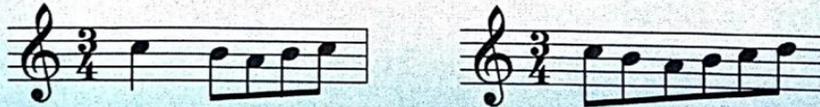
This is wrong:



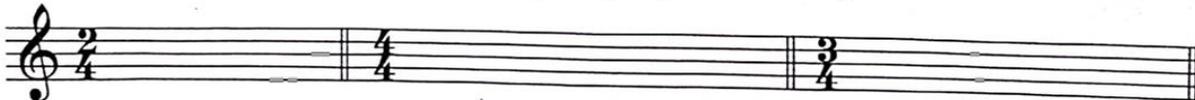
It must be written:



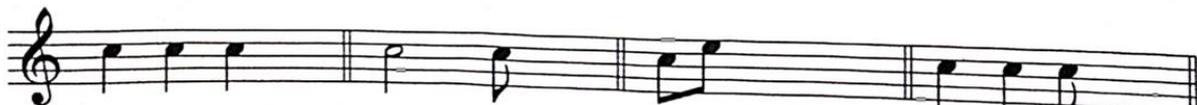
The other exception to the rule is that in  $\frac{3}{4}$  time, four quavers or six quavers are usually joined together in one group. Both of these are correct:



1. Write a bar of quavers in each of the following and group them correctly:



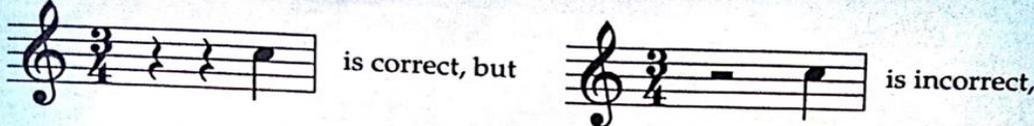
2. Add notes to make up the value of a semibreve in each bar:



# UNIT 22

## Rests in Time

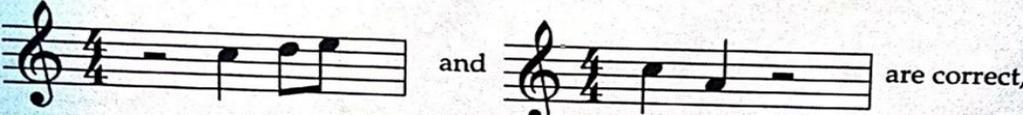
Just as there are certain rules about writing notes within bars, so there are points to watch when writing rests. The basic rule is to write a separate rest for each beat. For instance:



is correct, but is incorrect,

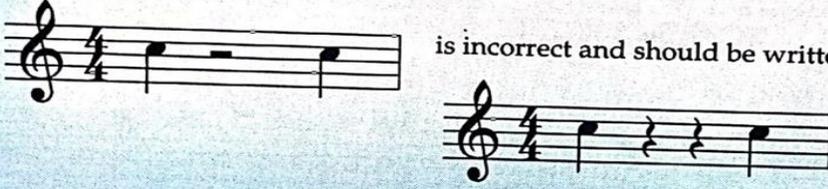
because the beat is a crotchet beat and a minim rest worth two beats was used.

However, in  $\frac{4}{4}$  time a minim rest is used to show silence for the first and second beats of the bar, or for the third and fourth beats, but not for the second and third beats together.



are correct,

but is incorrect and should be written:



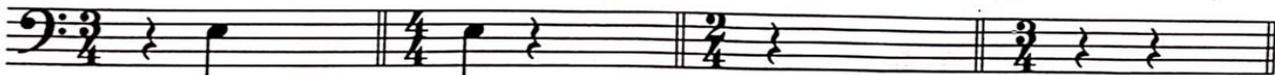
1. Complete the following bars by adding the appropriate rest or rests:



2. The following examples show some incorrectly used rests. Rewrite them in the space provided, using the correct rests:



3. Complete each bar with two notes:



4. Complete each bar with one rest:

