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CHAPTER 1

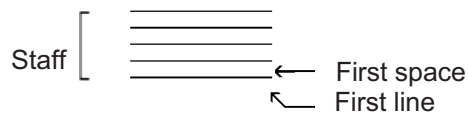
The Staff, Clefs and Pitches

1.1 Pitch

Pitch refers to how high or low a note sounds.

1.2 The staff

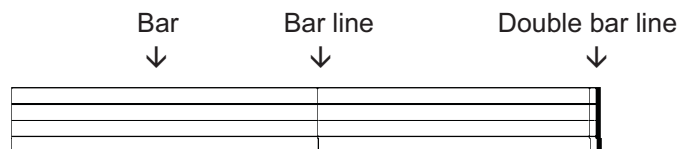
Music is written on a staff (See example 1.1). The staff consists of five lines and four spaces. The lines and spaces are counted from the bottom. Each line and space represents a different pitch.



Example 1.1

1.3 The bar, bar line and double bar line

The staff can be divided into smaller units called bars. A bar line appears at the end of a bar. A double bar line appears at the end of a piece of music to indicate its end:



Example 1.2

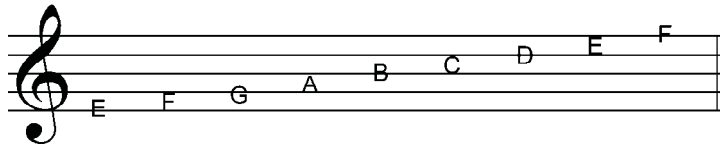
1.4 Clefs

Clefs are used to indicate notes at specific pitches. A clef appears at the beginning of each staff. Two clefs are introduced in Grade 1, the treble and the bass clef.

1.5 Letter names

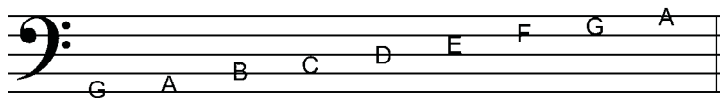
Each line and space of the staff represents a different pitch. The pitches move from low to high (bottom to top). Each line and space has its own letter name, always written with a capital letter. The “musical alphabet” consists of only seven letters: A, B, C, D, E, F and G.

1.5.1 Letter names of the lines and spaces of the treble clef:



Example 1.5

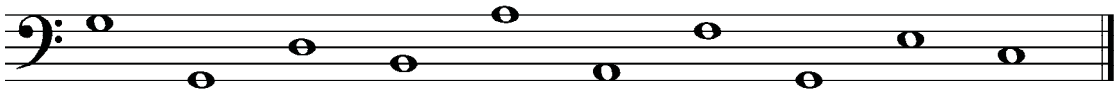
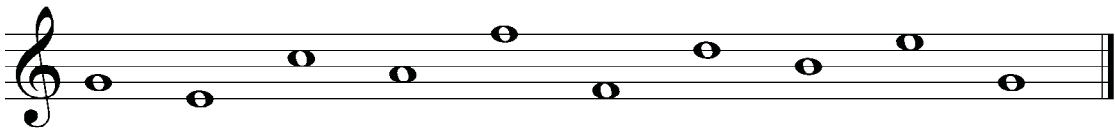
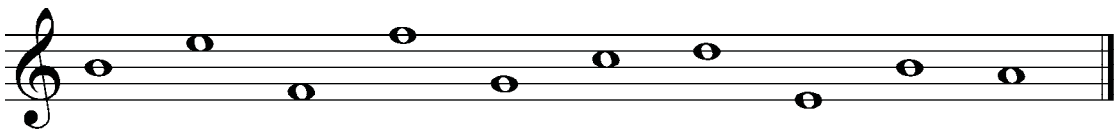
1.5.2 Letter names of the lines and spaces of the bass clef:



Example 1.6

ACTIVITY 1.3

Write the letter name below each note. **Remember:** First look at the clef and write in capital letters.



CHAPTER 2

Note Values and Rests

2.1 Note values

When you listen to music, it is clear that all the notes are not of equal length. Their **note values** differ. The note values in Table 2.1 are discussed in Grade 10.






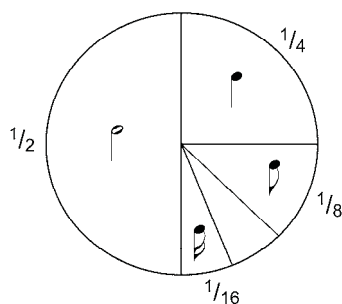
Note value	Name	Duration
	Semibreve (whole note)	Four crotchets
	Minim (half note)	Two crotchets
	Crotchet (quarter note)	One crotchet
	Quaver (quarter note)	Half of a crotchet
	Semiquaver (sixteenth note)	Half of a quaver

Table 2.1

The division of note values works in the same way as that of a cake:



Example 2.1

CHAPTER 3

Time Signatures

The time signature appears on the first staff of a musical work just after the clef. The time signature indicates the number of beats in a bar as well as the duration of one beat. The top number indicates the number of beats and the bottom number the duration of one beat. The time signature is calculated in the same manner as a fraction. The only difference between a time signature and a fraction is that a time signature does not have a line separating the two numbers. The time signature looks as follows:

3	→	Number of beats
4	→	Duration of a beat is equal to a crotchet (the “4” is derived from the fraction $\frac{1}{4}$ because a crotchet is a quarter of a semibreve).

Conclusion: The above mentioned time signature indicates that there are three crotchet beats in a bar. This does not mean that the bar consists only of crotchets but that the sum total of the bar, including rests, is equal to three crotchets.

3.1 Simple Time

In simple time one beat consists of a **single note value**. In other word the note value is not dotted. The simple time signatures in Table 3.1 are discussed in Grade 10.

Time signature	Description
$\frac{2}{4}$	There are two crotchet beats in a bar. It is known as simple duple time .
$\frac{3}{4}$	There are three crotchet beats in a bar. It is known as simple triple time .
$\frac{4}{4}$ or C	There are four crotchet beats in a bar. It is known as simple quadruple time .

Table 3.1

The first beat of each bar is accented regardless of the time signature. In quadruple time the third beat is also accented but not as strongly as the first beat.

ACTIVITY 3.1

Answer the following questions:

3.1.1 Where does the time signature appear? _____

3.1.2 What does $\frac{3}{4}$ mean? _____

3.1.4 How else can $\frac{4}{4}$ be indicated? _____

3.2 Writing a time signature

The top number of a time signature is written in the top two spaces of a staff and the bottom number in the bottom two spaces. Remember: there is not a line separating the two numbers.



ACTIVITY 3.2

Write a suitable time signature at the beginning of each bar.



3.3 The upbeat (anacrusis)

An upbeat is an incomplete bar consisting of one or more notes at the beginning of a musical work. The musical work therefore doesn't begin on first beat:

Assessment Tasks

1. Below each note write its letter name and note value.



2. Answer the following questions:

2.1 What does "C" mean? _____

2.2 Where on the staff does the clef appear? _____

2.3 Does the time signature appear before or after the clef? _____

2.4 What is the distance between, for example one "A" and the following "A" called? _____

3. Say whether the following statements are true or false:

3.1 The clef indicates the number of beats per bar. _____

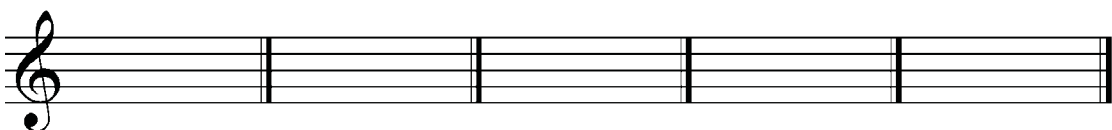
3.2 The soprano clef fixes the second line as G. _____

3.3 The first line of the G clef is G. _____

3.4 The third space of the F clef is E. _____

3.5 $\text{♩} + \text{♩} + \text{♩} + \text{♩} + \text{♩} + \text{♩} + \text{♩} + \text{♩} = \text{♩}$ _____

4. Write the required rests.



Semibreve
rest

Crotchet
rest

Quaver
rest

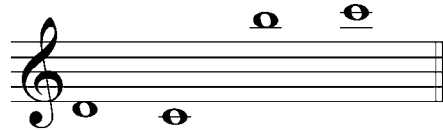
Semibreve
rest

Semi-quaver
rest

CHAPTER 4

Ledger Lines and Spaces

Lines and spaces above and below the staff are known as **ledger lines and spaces**:

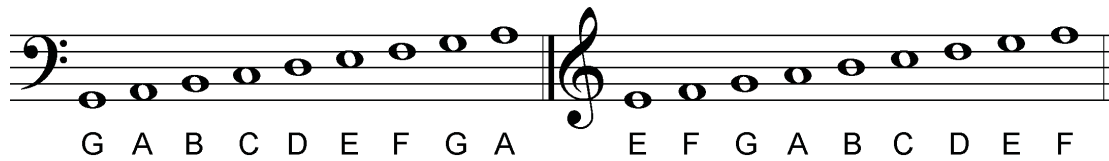


Example 4.1



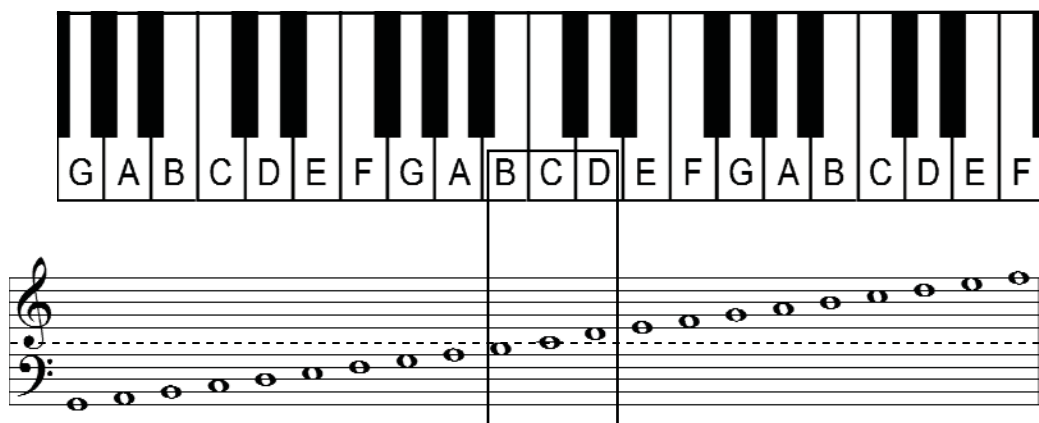
ACTIVITY 4.1

4.1.1 Play the following notes on a piano (let your teacher help you if necessary):



Example 4.2

- 4.1.2 How many white keys are there between the last note of the bass clef and the first note of the treble clef? _____
- 4.1.3 What are the letter names of these notes? _____
- 4.1.4 Look at the following example. Compare it to the example you just played. Do you understand it?



Example 4.3



5.1.1 Grouping of Notes

Beat 1 and 2

Group notes together as far as possible (See example 5.3). This rule does not apply when the rhythm changes from one beat to the other (See example 5.4).



Example 5.3



Example 5.4

A single note can stretch over beat 1 and 2; ties may not be used:



Example 5.5



Example 5.6

Beat 2 and 3

Triple time

Notes must be grouped together as far as possible and a single note can stretch over both beats (See example 5.7 and 5.8). This rule does not apply when the rhythm of beat 3 differs from beat 2.



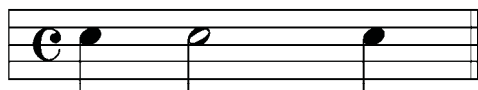
Example 5.7



Example 5.8

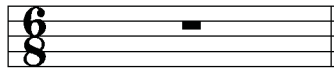
Quadruple time

Beats can **only** be grouped together if they consist of a single note value:



Example 5.9

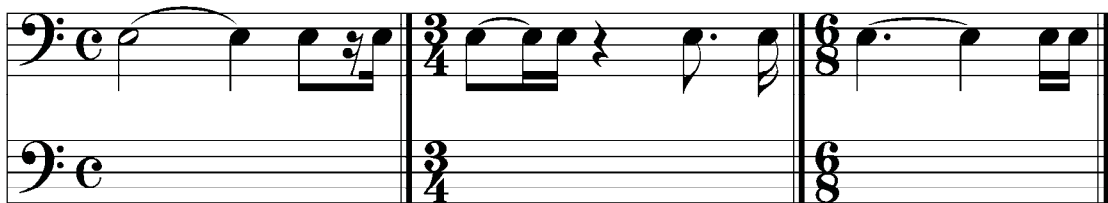
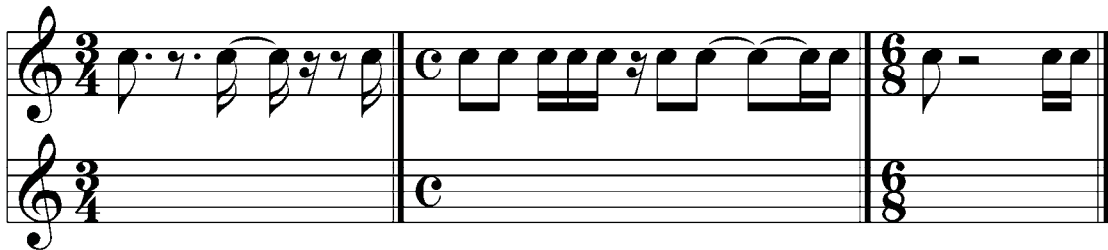
If a whole bar is silent, regardless of the time signature, a semibreve rest is used to indicate that:



Example 5.30

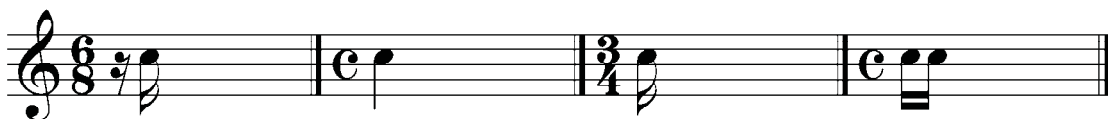
ACTIVITY 5.7

Improve the grouping of notes and rests in the following bars by rewriting them correctly on the staff below:



ACTIVITY 5.8

Complete the following bars with notes and/or rests correctly grouped:



ACTIVITY 6.8

Circle the higher note of each pair of notes.

ACTIVITY 6.9

Circle the lower note of each pair of notes.

ACTIVITY 6.10

Changing the given notes in the first column as required in the columns that follow:

Given note	Enharmonic change	A note a semitone higher	A note a semitone lower	A note a tone higher

CHAPTER 7

Keys and Key Signatures

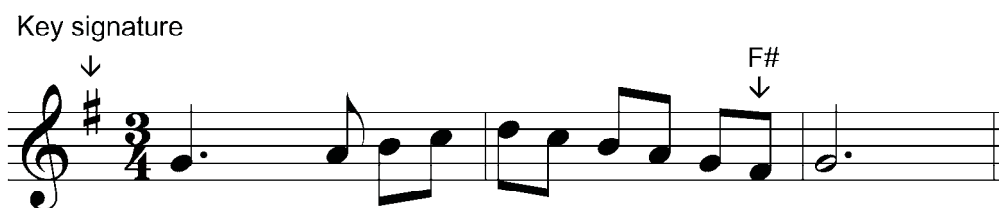


7.1 The key signature

When a composition is, for example, too low for a person's voice range, he or she can simply sing it a bit higher. The piece of music is now in a new **key**.

Each key has its own **key signature** consisting of a number of sharps or flats. The key signature occurs between the clef and the time signature and after that on each staff just after the clef (See example 7.1).

The key signature is one of the things indicating the key of a composition and is applicable to the whole composition unless otherwise indicated.



Example 7.1

7.2 Keys

There are two types of keys, major keys and minor keys. A major key sounds more cheerful and a minor key more sad. Each major key has a relative minor which will be discussed in more detail later.

7.2.1 Major keys

7.2.1.1 Major keys with sharps as key signature

The easiest way to identify the sharps of major keys with sharps in their key signature is to make use of the following rhyme:

Father 0 1 2 3
Father Charles Goes Down And Ends Battle

Count the sharps from left to right →

STEP 3 Add the necessary chromatic changes to the harmonic and melodic minor

STEP 4 Indicate the semitones:





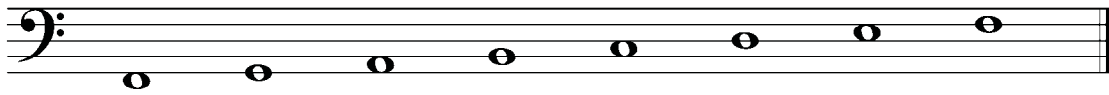
The major scale

<p>⇒ Semitones between the 3rd and 4th, as well as the 7th and 8th scale degrees.</p>
The natural (pure) minor/Aeolian mode

<p>⇒ Minor scale without any chromatic alterations. ⇒ Semitones between the 2nd and 3rd, as well as the 5th and 6th scale degrees.</p>
The harmonic minor

<p>⇒ The leading tone is raised. (The raised leading tone is a chromatic note.) ⇒ Semitones between the 2nd and 3rd, the 5th and 6th, as well as the 7th and 8th scale degrees.</p>
The melodic minor

<p>Ascending scale ⇒ The 6th and 7th tone degrees are raised. (These are chromatic notes.) ⇒ Semitones between the 2nd and 3rd, as well as the 7th and 8th scale degrees.</p>
<p>Descending scale ⇒ The 6th and 7th scale degrees are restored (if the scale is preceded by the ascending scale). ⇒ Semitones between the 2nd and 3rd, as well as the 5th and 6th scale degrees.</p>

Table 8.2

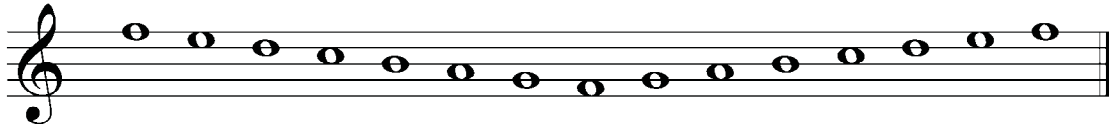
ACTIVITY 8.1

Add the necessary accidentals to form the required scales. Also indicate the semitones.

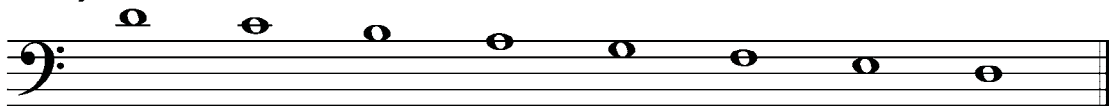
F major



F# harmonic minor



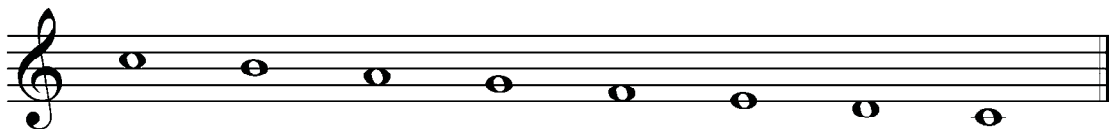
D major



Bb major



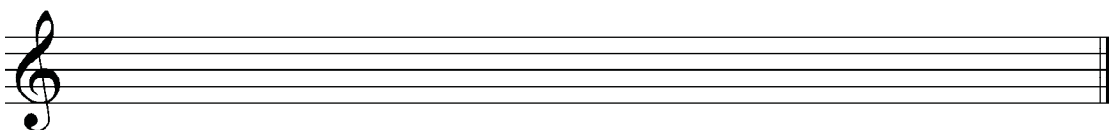
C melodic minor



ACTIVITY 8.2

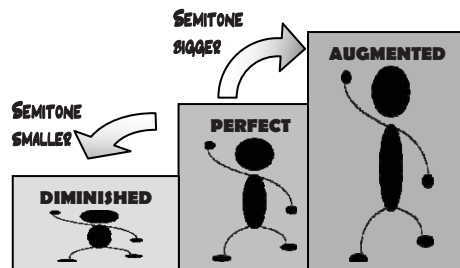
Write the following scales in semibreves. Also indicate the semitones.

C major ascending without key signature.



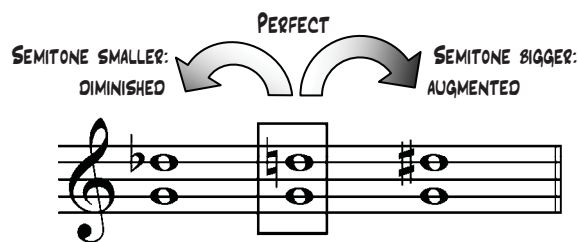
9.3.1 Perfect intervals

An interval is “perfect” when it occurs in the key of which the bass note is the tonic. When a perfect interval is made bigger by a semitone, it becomes augmented. When a perfect interval is made smaller by a semitone, it becomes diminished. (see Example 9.7).



Example 9.7

The quality of an interval can change in one of two ways:
 ⇒ by changing the top note (see Example 9.8)



Example 9.8

ACTIVITY 9.3

Change the following perfect intervals' top note so that diminished and augmented intervals are formed.

DIMINISHED	← PERFECT →	AUGMENTED

ACTIVITY 9.5

Describe the following intervals according to distance and type:

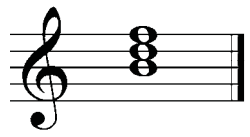
Activity 9.5 consists of three rows of musical notation on a grand staff (treble and bass clefs). Each row contains four measures, each with a pair of notes forming an interval. The intervals are: Row 1: Bass clef, G2 and G3 (Perfect fifth); Treble clef, G4 and B4 (Major third); Treble clef, G4 and B#4 (Minor third); Bass clef, G2 and E2 (Major second). Row 2: Treble clef, G4 and B4 (Major third); Bass clef, G2 and B2 (Major second); Treble clef, G4 and E4 (Major sixth); Treble clef, G4 and Bb4 (Minor third). Row 3: Bass clef, G2 and E2 (Major second); Treble clef, G4 and B#4 (Minor third); Treble clef, G4 and Bb4 (Minor third); Bass clef, G2 and E2 (Major second).

ACTIVITY 9.6

Write the required intervals above the given bass notes:

Activity 9.6 consists of three rows of musical notation. Each row has five measures, each with a bass note on a staff. The intervals to be written above the notes are: Row 1: Treble clef, G2 (Perfect fifth); Treble clef, G2 (Major third); Treble clef, G2 (Minor seventh); Treble clef, G2 (Perfect fourth); Treble clef, G2 (Diminished fifth). Row 2: Bass clef, G2 (Diminished sixth); Bass clef, G2 (Perfect fourth); Bass clef, G2 (Augmented octave); Bass clef, G2 (Diminished fifth); Bass clef, G2 (Major seventh). Row 3: Treble clef, G2 (Perfect fifth); Treble clef, G2 (Minor third); Treble clef, G2 (Major second); Treble clef, G2 (Perfect prime); Treble clef, G2 (Major seventh).

When a diminished triad is figured, it is indicated by small Roman numerals followed by “-” or “°”, for example, vii⁻ or vii[°].



C: vii[°]

Example 10.6

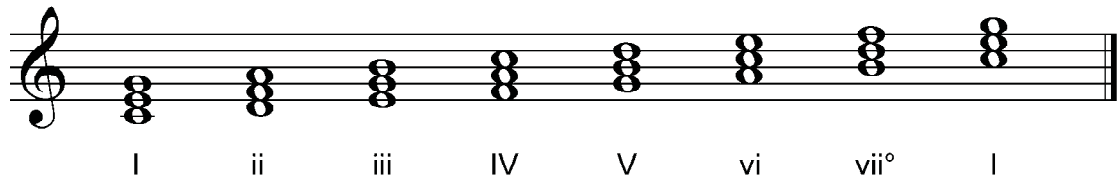


a: ii[°] vii[°]

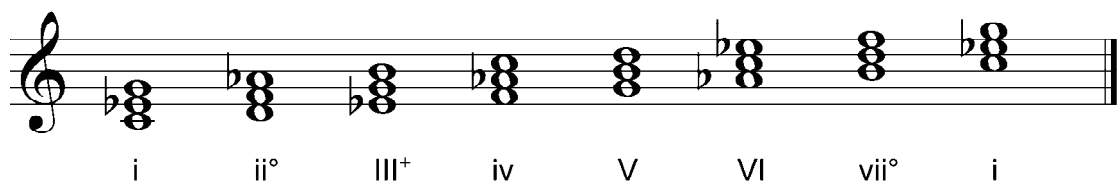
Example 10.7

10.2 The quality of triads in the major and harmonic minor scale

The following two examples show the major and harmonic minor's triads and their qualities. This is important and should be memorised.



Example 10.8



Example 10.9

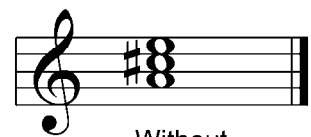
10.3 With and without key signature

Triads can also be written with or without key signature:

A major



With
key signature



Without
key signature

Example 10.10

CHAPTER 11

Introduction to Harmony

11.1 The system

Triads can also be written over two staves. These staves are connected by means of bar lines. Staves connected in this manner, are known as a **system**. To distinguish different systems from each other, a **brace** can be added at the left side of each system (See example 11.1). This is often found in piano music.

In Grade 10 you are expected to write the primary triads in **three parts (voices)** on a system involving the treble and the bass clef:

The image shows three measures of music, labeled i), ii), and iii). Each measure contains a triad. The first measure (i) is a C major triad (C-E-G). The second measure (ii) is a D major triad (D-F-A). The third measure (iii) is an E major triad (E-G-B). The notes are written on two staves: a treble clef staff and a bass clef staff. A brace on the left side of the staves indicates they form a system. The notes are written in a way that shows voice leading: the root of the triad is in the bass clef, and the other two notes are in the treble clef. The stems of the notes in the treble clef are written in opposite directions (up and down) to show they are in different voices.

C: I IV V

Example 11.1

By looking at example 11.12, one can make the following conclusions:

- The root of the triad is written in the bass clef. The other two notes of the triad are written in the treble clef.
- When two voices are written on the same staff, their note stems face in the opposite direction, away from each other.
- The third and the fifth of the triad can be written in any of the top voices.

ACTIVITY 11.1

Figure the following primary triads. Major and minor keys should be considered. The first one is given as example.

ACTIVITY 12.1

Below each of the following bars write a note or dotted note equal the duration of the bar.

ACTIVITY 12.2

Write below each of the following bars a rest or dotted rest equal to half the bar's value.

12.4 General terms and signs

Demarcation of the different syllabi

This section contains terms which are frequently used in music. It is important to have knowledge of it as it will assist in interpreting music correctly. Column 3 indicates the language: E = English, I = Italian, G = German and L = Latin.

Term	Abbreviation or sign	Language	Meaning
Dynamics			
crescendo	cresc./ 	I	gradually getting loudness