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# CHAPTER 1

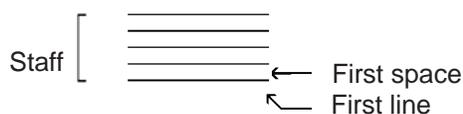
## The Staff, Clefs and Pitches

### 1.1 Pitch

Pitch refers to how high or low a note sounds.

### 1.2 The staff (stave)

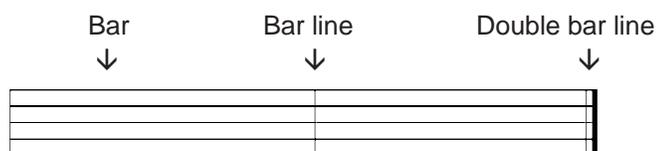
Music is written on a staff (Example 1.1). The staff consists of five lines and four spaces. The lines and spaces are counted from the bottom. Each line and space represents a different pitch.



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** occurs at the end of each bar. A **double bar line** occurs at the end of a piece of music to indicate its end (Example 1.2).



Example 1.2

### 1.4 Clefs

Clefs are used to indicate notes at specific pitches. There is always a clef at the beginning of any staff. Two clefs are introduced in Grade 1, the treble clef and the bass clef.

#### 1.4.1 The treble clef

To indicate higher pitches, the treble clef is used at the beginning of a staff (Example 1.3).



Example 1.3

Other names for the treble clef:

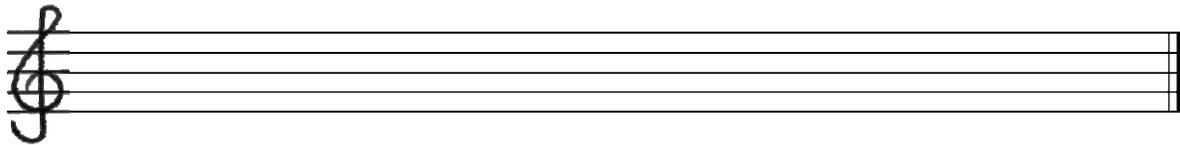
- G clef
- Soprano clef

Colour the treble clef.



### Exercise 1.1

Fill the following staff with treble clefs. Start on the second line and **write in pencil**. The first one is given as an example.



### 1.4.2 The bass clef

To indicate lower pitches, the bass clef occurs at the beginning of a staff:

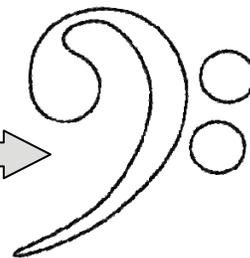


Example 1.4

Other name for the bass clef:

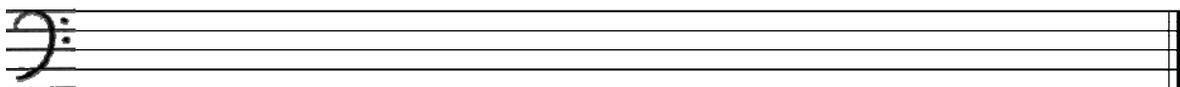
- F clef

Colour the bass clef.



### Exercise 1.2

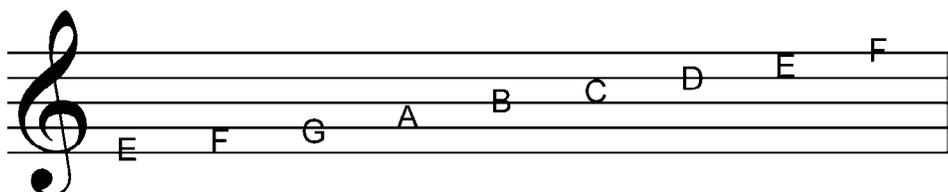
Fill the following staff with bass clefs. Start on the fourth line and remember to add the dots which form part of the clef. The first one is given as an example.



## 1.5 Letter names

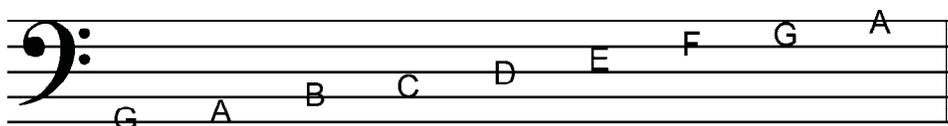
Each staff line and space represents a different pitch. The pitches move from low to high (bottom to top). Each line and space has its own letter name which is always written with a capital letter. The “musical alphabet” consists of only seven letters: A, B, C, D, E, F and G.

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



Example 1.5

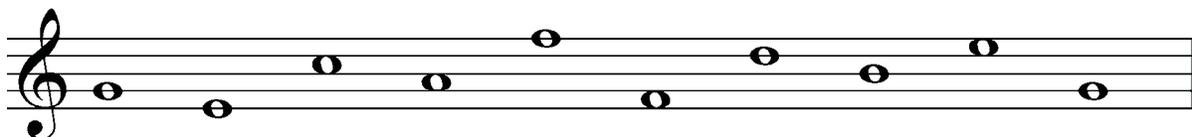
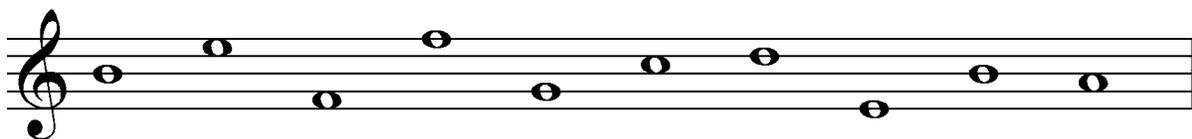
### 1.5.2 Letter names of the lines and spaces of the bass clef

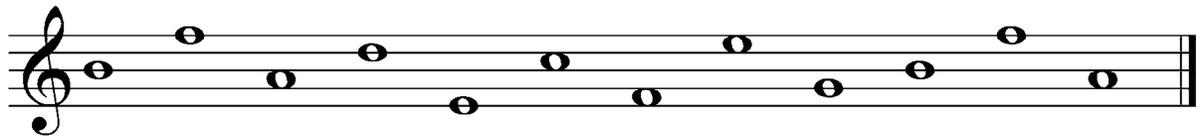
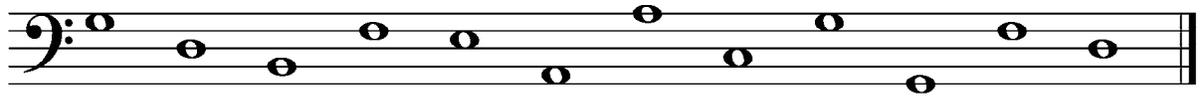
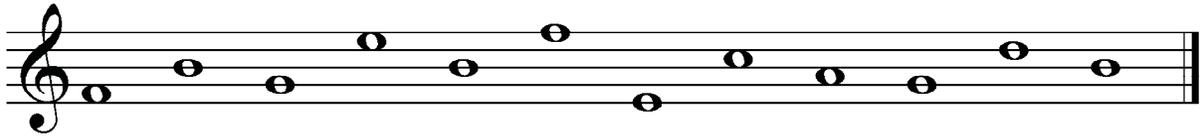


Example 1.6

### Exercise 1.3

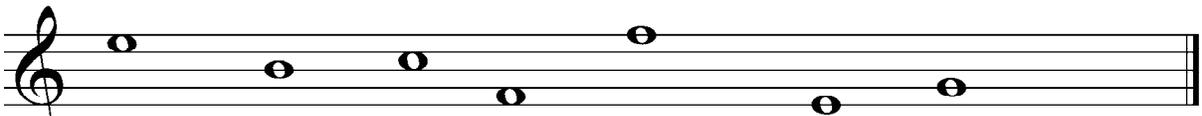
Write the letter name of each of the following notes **below** the staff. Remember to first **look at the clef** and to use **capital letters**.





**Exercise 1.8**

Complete the following sentences by identifying the notes and filling in the missing letters:



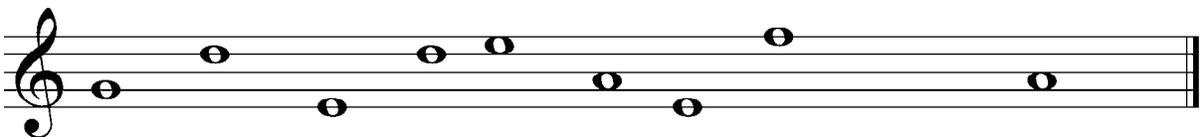
TH\_\_ TRE\_\_LE \_\_LE\_\_ IS \_\_OR TH\_\_ HI\_\_H NOTES.



TH\_\_ \_\_ \_\_SS \_\_LE\_\_ H\_\_S TH\_\_ LOW NOT\_\_S.



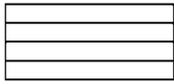
PI\_\_NO K\_\_YS \_\_RE \_\_L\_\_ \_\_K \_\_N\_\_ WHIT\_\_.



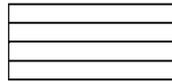
\_\_OO\_\_ M\_\_LO\_\_I\_\_S \_\_R\_\_ \_\_UN TO PL\_\_Y.

# Revision

1. Write an F clef.



2. Write a soprano clef.



3. Write the letter names of the following notes:



4. Write the following notes:



F on  
a line

C in a  
space

E on  
a line

G in a  
space

B on  
a line

A in a  
space

5. Are the following statements true or false?

5.1 The staff has four lines and five spaces.

\_\_\_\_\_

5.2 The bottom line of the staff is the first line.

\_\_\_\_\_

5.3 The spaces of the F clef are F, A, C, E.

\_\_\_\_\_

5.4 The fourth line of the G clef is D.

\_\_\_\_\_

5.5 The distance between eight notes is called an octave.

\_\_\_\_\_

5.6 The treble clef emphasises the second line of the staff.

\_\_\_\_\_

5.7 Another name for the F clef is the soprano clef.

\_\_\_\_\_









## 5.1 Grouping of notes

### Beat 1 and 2

As far as possible, notes must be grouped together (Example 5.3). This rule does not apply when the rhythm of the two beats differ (Example 5.4).



Example 5.3



Example 5.4

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



Example 5.5



Example 5.6

### Beat 2 and 3

#### Triple time

As far as possible, notes must be grouped together (Example 5.7). A single note can stretch over both beats; tied notes may not be used (Example 5.8). This rule does not apply when the second beat's rhythm differs from the third beat.



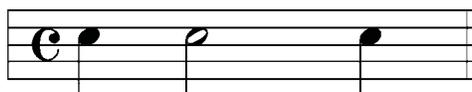
Example 5.7



Example 5.8

#### Quadruple time

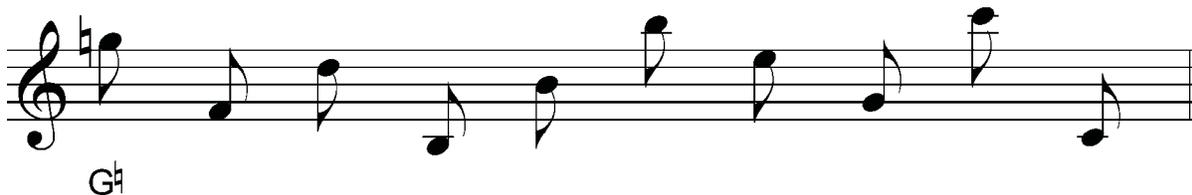
Beats can be grouped together **only** when they consist of a single note value.



Example 5.9

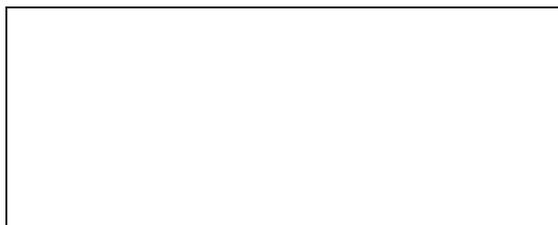
### Exercise 6.4

Write a natural in front of each note and provide its letter name. The first one is given as example.



### Exercise 6.5

Draw a piano in the square below. Begin by filling it with approximately 8 vertical lines. After completion, add the names of all the keys.



### Exercise 6.6

Are the following notes a semitone or a whole-tone apart?

- |               |       |                 |       |
|---------------|-------|-----------------|-------|
| i) B and C    | _____ | v) G# and Bb    | _____ |
| ii) Cb and A# | _____ | vi) Ab and A#   | _____ |
| iii) C# and D | _____ | vii) A# and B#  | _____ |
| iv) Bb and C  | _____ | viii) E# and F# | _____ |

### Exercise 6.7

Give another name for the following notes:

- |        |       |          |       |
|--------|-------|----------|-------|
| i) F#  | _____ | v) E#    | _____ |
| ii) Db | _____ | vi) F    | _____ |
| iii) B | _____ | vii) A#  | _____ |
| iv) Fb | _____ | viii) Bb | _____ |

### 7.2.3 A minor<sup>5</sup>

Each major key has a relative minor key. A minor, C major's relative minor key, is the only minor prescribed for Grade 1. A minor is discussed in more detail in the next chapter.

### 7.3 Determining a key

When determining the key of a composition, there are two aspects to keep in mind:

- ⇒ The key signature, which can be indicated in the following two ways:
  - With key signature: a key signature is written at the beginning of the staff.
  - Without key signature: accidentals are used.
- ⇒ The note on which the piece ends. A composition always ends on the tonic (first note of the key), for example "D" in D major.

#### Exercise 7.3

Determine the key of the following examples:

EPH



Key: \_\_\_\_\_

EPH



Key: \_\_\_\_\_

EPH



Key: \_\_\_\_\_

EPH



Key: \_\_\_\_\_

EPH



Key: \_\_\_\_\_

<sup>5</sup> Prescribed for the UNISA syllabus only.

## CHAPTER 8

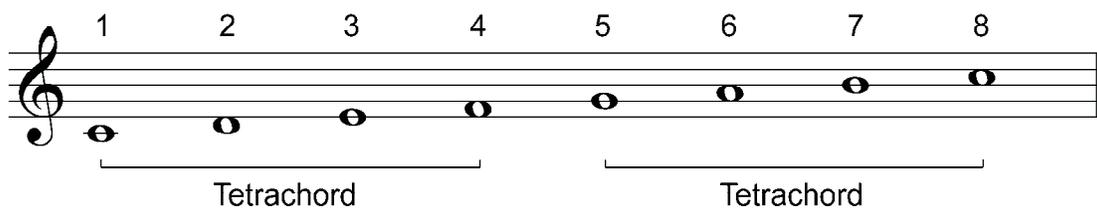
### Scales

The notes of each key can be written stepwise in the form of a **scale**. Everyone is familiar with the sound of especially the major scale's pitches: Doh Ray Me Fah Soh Lah Te Doh. This can be notated as follows:



Example 8.1

A scale can be divided into two equal parts called **tetrachords**. The first tetrachord comprises the first four pitches and the second tetrachord the last four pitches of the scale:

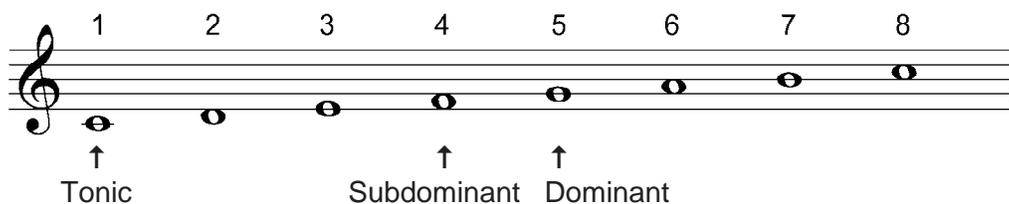


Example 8.2

#### 8.1 Technical names of the scale degrees

Each note of a scale has its own name known as its **technical name**. In Grade 1, three technical names are discussed (Example 8.3):

<b>Tonic (t)</b>	The first note of a scale, for example the "C" in C major.
<b>Subdominant (sd)</b>	The fourth note of a scale, for example the "F" in C major.
<b>Dominant (d)</b>	The fifth note of a scale, for example the "G" in C major.



Example 8.3

## 8.2 Writing a scale

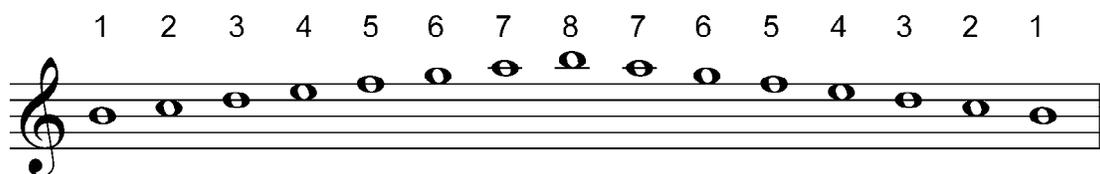
The following is important when writing a scale:

- First look at the clef.
- A scale can be written ascending (low to high) and/or descending (high to low).
- When a scale is written descending, remember that the starting note is the **eighth scale degree** and the last note, the **first scale degree**.
- The notes of a scale should be spread evenly across the staff and not written close together.

## 8.3 Steps when writing a scale

### STEP 1 Write the notes on the staff and number them.

Although not compulsory, it is advisable to number the notes in order to check, for example, if a note has been omitted.

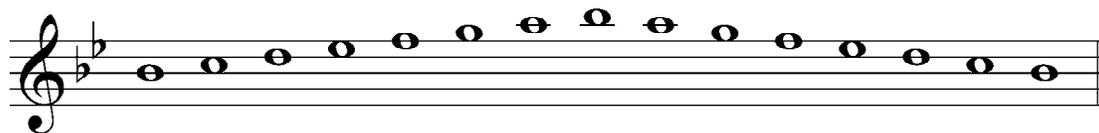


Example 8.4

### STEP 2 Add the key signature:

*With key signature*

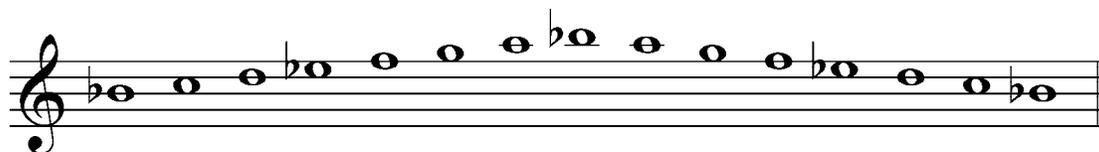
The key signature is written at the beginning of the staff after the clef.



Example 8.5 B $\flat$  major

*Without key signature*

The sharps or flats of the key signature are written next to the notes concerned. If a scale is written ascending and descending, accidentals must be indicated both in the ascending and the descending scale.

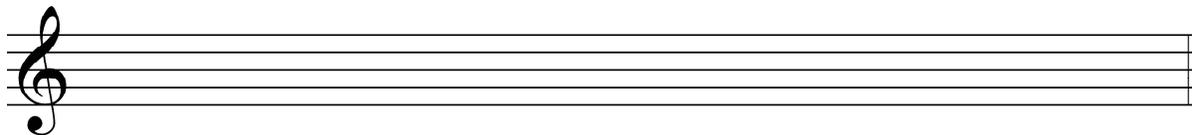


Example 8.6 B $\flat$  major

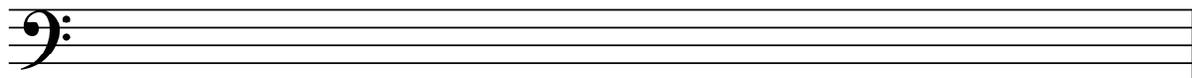
## Exercise 8.2

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

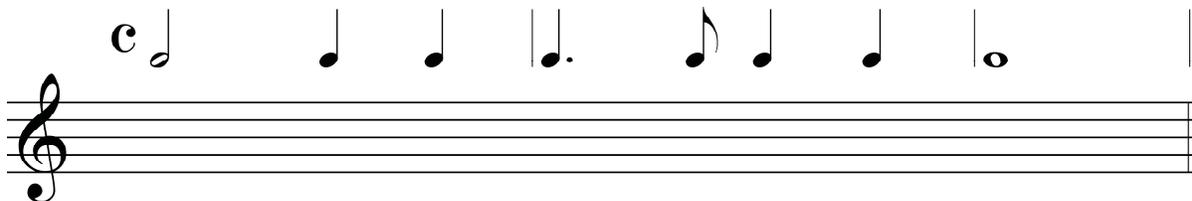
C major ascending without key signature.



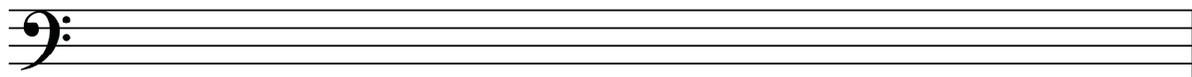
F major descending with key signature.



G major ascending without key signature. Use the indicated rhythm and time signature.



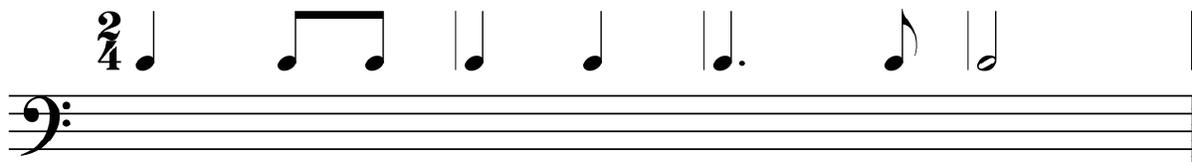
B♭ major ascending without key signature.



A minor descending without key signature.



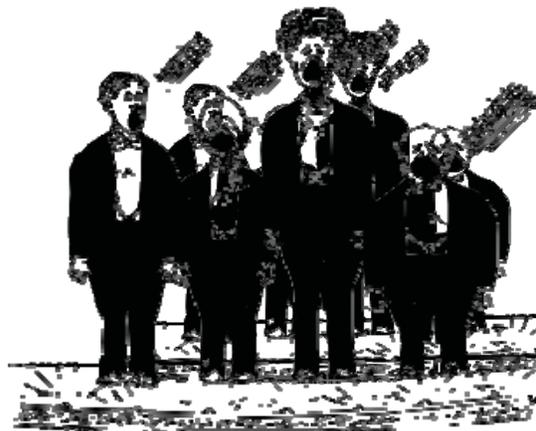
D major descending with key signature. Use the indicated rhythm and time signature.



## CHAPTER 9

# Sol-fa Notation<sup>6</sup>

The tonic sol-fa is a type of notation used for teaching sight-singing. In Grade 1 you must know the sol-fa names of the first five scale degrees of C major, F major and G major: **Doh Ray Me Fah Soh**. The following abbreviations are used for these sol-fa names: **d r m f s** (Example 9.1). In majors, doh is always the tonic. In notation it is indicated by, for example “Doh is C” (Example 9.1).



Doh is C                      Doh is F                      Doh is G

d r m f s                      d r m f s                      d r m f s

C major                      F major                      G major

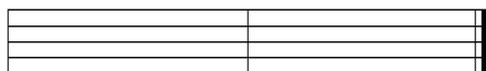
Example 9.1

### 9.1 Note values and rhythm

Throughout a composition, beats occupy the same amount of horizontal space. In order to indicate note values and beats, the following symbols are used:

- Bar lines and double bar lines are indicated in the same way as in notation (Example 9.2).

*Staff notation*



*Sol-fa notation*



Example 9.2

<sup>6</sup> Prescribed for the UNISA syllabus only.