PREFACE

In these Lessons the author has endeavoured to give the information and explanations in the simplest possible way. While not claiming to exhaust the subject, all the important and really necessary ground has been covered.

The Questions at the end of each Lesson deal directly with the information given in each paragraph; thus a double impression of the contents of the book is made upon the student's mind.

A short list of the Musical Terms most frequently used will be found at the end of the book.

CUTHBERT HARRIS
CONTENTS

LESSON PAGE
I. THE STAVE AND CLEFS ... ... ... ... ... ... 3
II. CLEFS (continued) and LEGER LINES ... ... ... ... ... ... 4
III. NOTES and RESTS ... ... ... ... ... ... 6
IV. DOTTED NOTES ... ... ... ... ... ... 7
V. SHARPS, FLATS and NATURALS ... ... ... ... ... ... 8
VI. BAR-LINES, ACCENT and TIME ... ... ... ... ... ... 9
VII. TIME-SIGNATURES (Simple) ... ... ... ... ... ... 10
VIII. TIME-SIGNATURES (Compound) ... ... ... ... ... ... 11
IX. MAJOR SCALES ... ... ... ... ... ... 13
X. MINOR SCALES ... ... ... ... ... ... 14
XI. CHROMATIC SCALES ... ... ... ... ... ... 15
XII. KEY-SIGNATURES... ... ... ... ... ... ... 16
XIII. INTERVALS (Major, Minor and Perfect) ... ... ... ... ... ... 18
XIV. INTERVALS (Augmented and Diminished, &c.) ... ... ... ... ... ... 20
XV. SIGNS ... ... ... ... ... ... 22
XVI. ORNAMENTS ... ... ... ... ... ... 23
XVII. MUSICAL TERMS ... ... ... ... ... ... 24
THE RUDIMENTS OF MUSIC

LESSON I

THE STAVE (OR STAFF) AND CLEFS

1. A Stave consists of five parallel lines. Upon these lines and in the spaces between them the notes are written:

A Stave

2. In Pianoforte music two staves connected by a Brace are used. The right-hand part is written on the upper stave, the left hand part on the lower stave:

3. Clefs are signs placed at the beginning of each stave. They show the names and pitch of the notes. There are three kinds of clefs:

- The Treble Clef
- G Clef
- The Bass Clef
- F Clef
- C Clef

4. In Pianoforte music the Treble or G Clef is used on the upper stave, and the Bass or F Clef on the lower stave. The C Clef is used in the music for some Orchestral instruments and sometimes for Alto and Tenor voices. The Stave with the Treble Clef is called the Treble Stave, and that with the Bass Clef the Bass Stave.

QUESTIONS

(a) What is a Stave and for what is it used?
(b) How many Staves are used in Pianoforte music and by what are they connected?
(c) What are Clefs and what do they show?
(d) Name the three kinds of Clefs.
(e) Which Clefs are used in Pianoforte music?
(f) Which Stave is known as the Treble Stave and which as the Bass Stave?
(g) For what is the C Clef used?
LESSON II
CLEFS (continued) AND LEGER LINES

5. The Treble or G Clef is placed upon the second line of the stave, and the pitch of notes written upon that line is the G next above the "Middle C" of the pianoforte.

6. The Bass or F Clef is placed upon the fourth line of the stave, and the pitch of notes written upon that line is the F next below "Middle C."

7. The first seven letters of the alphabet are used to name the notes written upon the lines and in the spaces of the staves, as follows:—

<table>
<thead>
<tr>
<th>On the Lines.</th>
<th>In the Spaces.</th>
</tr>
</thead>
<tbody>
<tr>
<td>E G B D F</td>
<td>F A C E</td>
</tr>
</tbody>
</table>

"Middle C" line

G B D F A

A C E G

8. The C Clef when placed upon the third line of the stave is called the Alto Clef. When placed upon the fourth line of the stave it is called the Tenor Clef:—

The Alto Clef.

The Tenor Clef.

These staves are known as the Alto and Tenor staves respectively. Upon whichever line of the stave the C Clef is placed, the note on that line is always "Middle C," as in the two examples above.

9. Leger Lines are short lines above and below the staves. Upon these lines and in the spaces between them, notes which exceed the compass of the staves are placed:—


10. The following illustrates the position of Middle C when using the various Clefs:—

QUESTIONS

(a) Upon which line of the stave is the Treble Clef placed?

(b) Upon which line of the stave is the Bass Clef placed?

(c) Name the notes upon the lines of the Treble and Bass staves.

(d) Name the notes in the spaces of the Treble and Bass staves.

(e) Upon which line of the stave is the Alto Clef placed? Name the note upon that line.

(f) Upon which line of the stave is the Tenor Clef placed? Name the note upon that line.

(g) If the C Clef were placed upon the first, second, or fifth lines of the stave, what would be the note upon these lines?

(h) What are Leger Lines?

(i) Name the notes upon the first two Leger Lines above, and the first two Leger Lines below the Treble stave.

(j) Name the notes upon the first two Leger Lines above, and the first two Leger Lines below the Bass stave.

(k) What is the position of "Middle C" when using (a) the Treble stave, (b) the Bass stave, (c) the Alto stave, and (d) the Tenor stave?
LESSON III
NOTES AND RESTS

11. Notes are signs showing by their different shapes the duration or length of sounds. There are seven kinds of notes now in use.

12. Rests are signs of various kinds showing periods of silence. There are seven kinds of rests now in use, corresponding to the notes in their length.

13. The Notes and Rests are:

<table>
<thead>
<tr>
<th>Note</th>
<th>Rest</th>
</tr>
</thead>
<tbody>
<tr>
<td>Semibreve</td>
<td></td>
</tr>
<tr>
<td>Minim</td>
<td></td>
</tr>
<tr>
<td>Crotchet</td>
<td></td>
</tr>
<tr>
<td>Quaver</td>
<td></td>
</tr>
<tr>
<td>Semiquaver</td>
<td></td>
</tr>
<tr>
<td>Demi-semiquaver</td>
<td></td>
</tr>
<tr>
<td>Semidemi-semiquaver</td>
<td></td>
</tr>
</tbody>
</table>

The Longest Note and Rest
Two Minims to a Semibreve
Two Crotchets to a Minim
Two Quavers to a Crotchet
Half of a Quaver
Quarter of a Quaver
An eighth of a Quaver

14. The length value of the various notes may be illustrated as follows:

<table>
<thead>
<tr>
<th>Note</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Semibreve</td>
<td>4 beats</td>
</tr>
<tr>
<td>Minim</td>
<td>2</td>
</tr>
<tr>
<td>Crotchet</td>
<td>1 beat</td>
</tr>
<tr>
<td>Quaver</td>
<td>½</td>
</tr>
<tr>
<td>Semiquaver</td>
<td>¼</td>
</tr>
<tr>
<td>Demi-semiquaver</td>
<td>⅛</td>
</tr>
<tr>
<td>Semidemi-semiquaver</td>
<td>⅛</td>
</tr>
</tbody>
</table>

The same length values apply also to the various Rests.

QUESTIONS

(a) What are Notes? How many kinds are now in use?
(b) What are Rests? How many kinds are now in use?
(c) Name the various kinds of Notes and Rests.
(d) In what way do Semibreve and Minim rests differ in their position on the Stave?
(e) How many Minims are there to a Semibreve?
(f) How many Crotchets are there to a Minim?
(g) How many Quavers are there to a Crotchet?
(h) How many Semiquavers are there to a Quaver?
(i) If a Semibreve is worth four beats, what is a Crotchet worth?
LESSON IV

DOTTED NOTES

15. A Dot placed after a note increases its length by one-half. For example:
   A Dotted Semibreve, 0·, is equal in value to 3 Minims, \( \dddot{\underline{\text{J J J}}} \)
   A Dotted Minim, \( \underline{\overset{\cdot}{\text{J J}}} \), is equal in value to 3 Crotchets, \( \underline{\overset{\cdot}{\text{J J J}}} \)
   A Dotted Crotchet, \( \overset{\cdot}{\text{J J}} \), is equal in value to 3 Quavers, \( \overset{\cdot}{\text{J J J}} \)

16. When Two Dots are placed after a note it is called a doubly-dotted note, and its length is increased by Three-quarters, the second dot adding half the value of the first dot to the note. Thus a doubly-dotted Minim, \( \underline{\overset{\cdot}{\overset{\cdot}{\text{J J}}} \cdot} \),

   is equal to:—

   \[
   \begin{align*}
   &\overset{\cdot}{\text{J}} \\
   &\overset{\cdot}{\text{J}} \\
   \text{Total} &\overset{\cdot}{\text{J}} \\
   \end{align*}
   \]

   Similarly in the case of a doubly-dotted Crotchet, \( \overset{\cdot}{\overset{\cdot}{\text{J}}} \cdot \) the sound would be a \( \overset{\cdot}{\text{J}} \) a \( \overset{\cdot}{\text{J}} \) and a \( \overset{\cdot}{\text{J}} \) in length.

17. Dots placed after Rests increase the length of the rests to the same extent as they do notes.

QUESTIONS

(a) What is the effect of a Dot placed after a note?
(b) How many Minims are there in a dotted Semibreve?
(c) How many Crotchets are there in a dotted Minim?
(d) How many Quavers are there in a dotted Crotchet?
(e) How much is the length of a note increased when it is doubly-dotted?
(f) In the case of a doubly-dotted Minim, what note is of the value of (a) the first dot, and (b) the second dot?
(g) What is the effect of Dots placed after rests?
LESSON V

SHARPS, FLATS AND NATURALS

18. A Sharp, #, raises the pitch of a note one semitone.
   A Flat, b, lowers the pitch of a note one semitone.
   A Natural, h, when placed before a note already sharpened, lowers it one semitone. When placed before a note already flattened it raises it one semitone.

19. A Double Sharp, x, raises the pitch of a natural note a whole tone. If the sign x is placed before a note already sharpened by the Key-signature, it raises the note another semitone above the sharp, making it in all a whole tone above the natural note.

20. A Double Flat, b, lowers the pitch of a natural note a whole tone. If the note is already flattened by the Key-signature, it lowers it another semitone below the flat, making it in all a whole tone below the natural note.

21. Sharps, Flats and Naturals are called Accidentals when used incidentally in the course of the music.

QUESTIONS

(a) What does a Sharp do?
(b) What does a Flat do?
(c) What effect has a Natural on a note already sharpened?
(d) What effect has a Natural on a note already flattened?
(e) What effect has a Double Sharp on a natural note?
(f) What effect has a Double Flat on a natural note?
(g) What effect has a Double Sharp on a note already sharpened?
(h) What effect has a Double Flat on a note already flattened?
(i) When are Sharps, Flats and Naturals called Accidentals?
LESSON VI
BAR-LINES, ACCENT AND TIME

22. **Bar-lines** are the upright lines drawn across the five lines of the stave:—

They show the **time** or **rhythm** of the music by dividing it into equal portions. The music contained between two bar-lines is called a **Bar** or **Measure** of music.

23. **Accent** is the stress occurring at regular intervals of time in music. Accented notes come immediately after each bar-line, that is, on the **first** beat in each bar. In the melody of the "National Anthem," the accents fall on the first of each group of three beats, and the accented notes are shown by the bar-lines being placed as follows:—

```
Beats—1 2 3 1 2 3 1 2 3 1 2 3 1 2 3
God save our Gra-cious Queen! Long live our No-ble Queen! God save the Queen!
```

24. **Time** depends on the regular recurrence of accented notes. In the example given in paragraph 23, the accent occurs at each group of three beats, so there are **three** beats in each bar. If an accented note occurs at each group of two beats then there will be **two** beats in each bar. When the accent comes at each group of four beats then there will be **four** beats in each bar.

25. There are **three kinds of Time**—two beats in a bar, **three** beats in a bar, and **four** beats in a bar. They are called **Duple**, **Triple** and **Quadruple** (or **Common**).

The **Time** which has **two** beats in each bar is called **Duple**.

The **Time** which has **three** beats in each bar is called **Triple**.

The **Time** which has **four** beats in each bar is called **Quadruple** (or **Common**).

**QUESTIONS**

(a) What are Bar-lines?
(b) What do Bar-lines show?
(c) What is a Bar or Measure of music?
(d) What is Accent?
(e) Where do the accented notes come?
(f) On what does Time depend?
(g) How many kinds of Time are there, and what are they called?
(h) How many beats in a bar are there in Duple Time?
(i) How many beats in a bar are there in Triple Time?
(j) How many beats in a bar are there in Quadruple (or Common) Time?
(k) In which kind of Time is the melody in paragraph 23?
LESSON VII

TIME-SIGNATURES (SIMPLE)

26. Time-signatures are figures placed on the staves at the beginning of a piece of music. They show the number of beats in each bar. The upper figure tells the number of beats in each bar, and the lower figure tells what kind of note each beat is.

27. By referring to paragraph 25 it will be seen that:
   The upper figure will be 2 when the Time is Duple.
   The upper figure will be 3 when the Time is Triple.
   The upper figure will be 4 when the Time is Quadruple.

   Quadruple Time, four crotchets in a bar, is often expressed by the letter C instead of figures (see paragraph 31).

28. The Lower Figure of a Time-signature is always a fractional part of a semibreve. Thus:

   (a) When the lower figure is 2 it represents Minims, because there are two minims to a semibreve (see paragraphs 13 and 14).

   (b) When the lower figure is 4 it represents Crotchets, because there are four crotchets to a semibreve.

   (c) When the lower figure is 8 it represents Quavers, because there are eight quavers to a semibreve.

   Similarly the figure 16 would represent Semiquavers.

29. Thus in the following Simple Duple Time-signatures:

   The upper figure 2 indicates two beats in each bar.
   The lower figure 2 indicates Minims.

   The upper figure 2 indicates two beats in each bar.
   The lower figure 4 indicates Crotchets.

30. In Simple Triple Time-signatures:

   The upper figure 3 indicates three beats in each bar.
   The lower figure 2 indicates Minims.

   The upper figure 3 indicates three beats in each bar.
   The lower figure 4 indicates Crotchets.

   The upper figure 3 indicates three beats in each bar.
   The lower figure 8 indicates Quavers.

31. In Simple Quadruple Time-signatures:

   The upper figure 4 indicates four beats in each bar.
   The lower figure 2 indicates Minims.

   The upper figure 4 indicates four beats in each bar.
   The lower figure 4 indicates Crotchets.

   This kind of Quadruple Time is often called Common Time and the letter C used as the Time-signature instead of the figures.

   The upper figure 4 indicates four beats in each bar.
   The lower figure 8 indicates Quavers.

(10)
QUESTIONS
(a) What are Time-signatures, and what do they show?
(b) What does the upper figure of a Time-signature tell?
(c) What does the lower figure of a Time-signature tell?
(d) Name the upper figure used in (a) Duple Time; in (b) Triple Time; and in (c) Quadruple Time.
(e) Name the kind of note of which the lower figure is always a fractional part.
(f) Name the lower figure used to represent (a) Minim beats, (b) Crotchet beats, and (c) Quaver beats.
(g) What are the Time-signatures for (a) Two minims in a bar, (b) Three crotchets in a bar, and (c) Four quavers in a bar?

LESSON VIII
TIME-SIGNATURES (COMPOUND)

32. In Compound Time each beat is the value of a dotted note. The figures in Compound Time-signatures do not correspond with the actual number of beats in each bar nor their real value. The upper figure now expresses the number of those notes which are next less in value to the beats, and the lower figure shows what kind of notes these are. Thus dotted crotchet beats will be expressed as so many quavers in each bar, and dotted minim beats as so many crotchets in each bar.

33. The Time-signature for two dotted crotchets in a bar (Compound Duple Time), is found thus:—The upper figure will show the number of quavers there are in two dotted crotchets, that is 6 quavers; the lower figure will be that which represents quavers, that is 8 (see paragraph 28). The Time-signature is therefore $\frac{6}{8}$. It must be thoroughly understood that though there are six quavers in a bar, there are only two beats, each beat being a dotted crotchet, and of the value of three quavers.

34. In the case of three dotted minims in a bar (Compound Triple Time), there are nine crotchets in three dotted minims, so the upper figure will be 9, and the lower figure will be 4, because that figure represents crotchets (see paragraph 28). The Time-signature is therefore $\frac{9}{4}$. Though there are nine crotchets in a bar there are only three beats, each beat being a dotted minim, and of the value of three crotchets.

Similarly in the case of four dotted crotchets in a bar (Compound Quadruple Time), there are twelve quavers, so the Time-signature will be $\frac{12}{8}$, four beats in each bar, each beat being of the value of three quavers.
35. **Time-signatures for Compound Duple Time:**

\[
\begin{align*}
\text{Two dotted minims in a bar} & : \quad \underline{\text{\textbf{J.}}} \\
\text{Two dotted crotchets in a bar} & : \quad \underline{\text{\textbf{J. J.}}} \\
\text{Two dotted quavers in a bar} & : \quad \underline{\text{\textbf{J. J. J.}}}
\end{align*}
\]

36. **Time-signatures for Compound Triple Time:**

\[
\begin{align*}
\text{Three dotted minims in a bar} & : \quad \underline{\text{\textbf{J. J. J.}}} \\
\text{Three dotted crotchets in a bar} & : \quad \underline{\text{\textbf{J. J. J.}}} \\
\text{Three dotted quavers in a bar} & : \quad \underline{\text{\textbf{J. J. J. J.}}}
\end{align*}
\]

37. **Time-signatures for Compound Quadruple Time:**

\[
\begin{align*}
\text{Four dotted minims in a bar} & : \quad \underline{\text{\textbf{J. J. J. J.}}} \\
\text{Four dotted crotchets in a bar} & : \quad \underline{\text{\textbf{J. J. J. J.}}} \\
\text{Four dotted quavers in a bar} & : \quad \underline{\text{\textbf{J. J. J. J.}}} \\
\end{align*}
\]

38. The following shows the **upper** figures of the various Time-signatures:

<table>
<thead>
<tr>
<th></th>
<th>Simple</th>
<th>Compound</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duple</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>Triple</td>
<td>3</td>
<td>9</td>
</tr>
<tr>
<td>Quadruple</td>
<td>4</td>
<td>12</td>
</tr>
</tbody>
</table>

**QUESTIONS**

(a) What kind of note is each Beat in Compound Time?

(b) In what manner do the figures in Compound Time-signatures differ from those in Simple Time-signatures?

(c) What kind of notes do the figures in Compound Time-signatures express?

(d) What kind of notes will be used to express dotted crotchets?

(e) What kind of notes will be used to express dotted minims?

(f) When there are two dotted crotchets in a bar what will the upper figure show?

(g) When there are three dotted minims in a bar what will be the upper figure?

(h) When there are four dotted crotchets in a bar how many quavers will there be, and what will be the Time-signature?

(i) Name the kind of Time and the number of beats in a bar when the upper figure is (a) 6, (b) 9, and (c) 12.
LESSON IX

MAJOR SCALES

39. A Scale is a succession of sounds arranged in a definite order as to the intervals between the successive notes. In Major scales this order from note to note upwards is as follows:

- From the 1st to the 2nd degree a Tone.
- From the 2nd to the 3rd degree a Tone.
- From the 3rd to the 4th degree a Semitone.
- From the 4th to the 5th degree a Tone.
- From the 5th to the 6th degree a Tone.
- From the 6th to the 7th degree a Tone.
- From the 7th to the 8th degree a Semitone.

Note that Semitones occur between the 3rd and 4th, and 7th and 8th degrees.

A Major scale is so called because the interval from its 1st to its 3rd degree is a major third.

40. In the Scale of C major below, the notes are divided into two groups of four notes each. These groups are called Tetrachords, and in each Tetrachord the order of Tones and Semitones is the same:

First Tetrachord

\[ \text{Tone. Tone. Semitone.} \]

Second Tetrachord

\[ \text{Tone. Tone. Semitone.} \]

41. Scales may start from any note, but the use of sharps or flats will be necessary in all Scales except C major, so as to obtain the correct order of Tones and Semitones. Major and Minor Scales are called Diatonic because each successive note is different in name. The Chromatic Scale is so called because some of the successive notes are of the same name, though altered in pitch by accidentals (see paragraph 53).

42. The notes of Major and Minor Scales in ascending order are named as follows:

- 1st note, the Tonic.
- 2nd note, the Supertonic.
- 3rd note, the Mediant.
- 4th note, the Sub-dominant.
- 5th note, the Dominant.
- 6th note, the Super-dominant (or Sub-mediant).
- 7th note, the Leading-note.
- 8th note, the Octave (or Upper Tonic).

QUESTIONS

(a) What is a Scale?
(b) Name the order in which the Tones and Semitones occur in Major Scales.
(c) Between which degrees of Major Scales do Semitones occur?
(d) Why is a Major Scale so called?
(e) What is a Tetrachord, and how many are there in a Major Scale?
(f) In starting Scales from any other note than C what will be found necessary?
(g) When are Scales called Diatonic, and when Chromatic?
(h) Give the names by which each note of a Scale is known.
LESSON X

MINOR SCALES

43. Minor Scales are so called because the interval from their 1st to 3rd degrees is a minor third. They differ from Major Scales in the order of their Tones and Semitones. There are two forms of Minor Scale in general use, the Harmonic Minor and the Melodic Minor. The Intervals are the same in both forms as regards the first four notes, the difference in their construction being in the intervals formed by their upper four notes.

44. The Intervals in the Harmonic Minor Scale are as follows, and the notes are the same both ascending and descending:

- From the 1st to the 2nd degree a **Tone**.
- From the 2nd to the 3rd degree a **Semitone**.
- From the 3rd to the 4th degree a **Tone**.
- From the 4th to the 5th degree a **Tone**.
- From the 5th to the 6th degree a **Semitone**.
- From the 6th to the 7th degree an **Augmented 2nd**.
- From the 7th to the 8th degree a **Semitone**.

Note that the Semitones occur between the 2nd and 3rd, 5th and 6th, and 7th and 8th degrees, and the Augmented Second (see paragraph 58) between the 6th and 7th degrees.

![Harmonic Minor Scale of A.](image)

45. In the Melodic Minor Scale the 6th and 7th notes are not the same in descending as in ascending:

**Ascending.**

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
</tr>
</thead>
</table>

**Descending.**

<table>
<thead>
<tr>
<th>8</th>
<th>7</th>
<th>6</th>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
</table>

Note that in ascending the Semitones occur between the 2nd and 3rd, 5th and 6th, and 7th and 8th degrees, and in descending between the 6th and 5th, and 3rd and 2nd degrees.

QUESTIONS

(a) Why are Minor Scales so called?
(b) In what way do Minor Scales differ from Major?
(c) Name the two forms of Minor Scale in general use?
(d) Where do the Harmonic and Melodic forms differ in construction?
(e) In which form of the Minor Scale are the notes the same both ascending and descending?
(f) Name the order of Tones and Semitones, &c., in the Harmonic Minor Scale.
(g) Between which degrees of the Harmonic Minor Scale do the Semitones and the Augmented Second occur?
(h) In the Melodic Minor Scale which notes are different in descending?
(i) Name the order of Tones and Semitones both ascending and descending in the Melodic Minor Scale.
(j) Between which degrees of the Melodic Minor Scale do the Semitones occur (a) in ascending, and (b) in descending?
LESSON XI

CHROMATIC SCALES

46. A Chromatic Scale is a succession of semitones from a note to its octave. There are two ways of writing the Chromatic Scale, one is called the Harmonic Chromatic Scale, and the other the Melodic Chromatic Scale. They differ from each other in notation only, and not in sound.

47. The Harmonic Chromatic Scale is written thus:—Regard the note on which it starts as the Key-note or Tonic of a Major Scale, put in the Key-signature if starting on any other note than C, then write the eight notes of the Major Scale, leaving sufficient space for the five semitones to be written in :

Starting on C.

Now add the five missing Semitones at (a) (b) (c) (d) and (e), making thirteen notes in all, as diatonic semitones (see paragraph 53) above these notes except in the case of the fourth degree of the scale (F), where a chromatic semitone (see paragraph 53) is used. Thus all the notes added to the major scale will be lowered notes with the exception of that above the fourth degree, which will be a raised note. Care must be taken to use the necessary naturals to contradict the flats. The scale is completed as follows, the same notes being used both in ascending and descending :

Harmonic Chromatic Scale of C.

48. In the Melodic Chromatic Scale fewer accidentals are necessary than in the Harmonic form. Briefly stated it may be said that the Semitones intervening between the notes of the major scale are raised notes in ascending, and lowered notes in descending, thus :

Melodic Chromatic Scale of C.

The Gb (*) is sometimes written as F# (*)

QUESTIONS

(a) What is a Chromatic Scale ?
(b) In how many ways may a Chromatic Scale be written, and what are they called ?
(c) After writing the notes of the Major Scale, what kind of Semitones are used in the Harmonic form after the 1st, 2nd, 5th and 6th degrees of the Major Scale, and what kind of Semitone is used after the 4th degree ?
(d) What number of notes are there in a Chromatic Scale from the given note to its octave ?
(e) What is the advantage in the Melodic form, and how does its notation differ in ascending and descending ?

( 15 )
LESSON XII

KEY-SIGNATURES

49. **Key-Signatures** are the Sharps or Flats placed at the commencement of each Stave. They show what key the music is in. All keys with the exception of C major and A minor require Sharps or Flats to form their Key-signatures.

50. **Relative Minor Keys** are those whose Tonic or Key-note is a minor third below the Major Key to which they are related; thus the Relative Minor Key to C major is A minor, and the Relative Major Key to A minor is C major. Relative Major and Minor Keys have the **same key-signatures**.

Major and Minor Keys having the same note for their Tonic or Key-note are called **Tonic Major** and **Tonic Minor** respectively. Their Key-signatures are different, as may be seen by comparing the Key-signatures of G major and G minor, D major and D minor, &c., given in paragraph 51.

51. The following table shows the number of Sharps or Flats used in the various Key-signatures, and their order and position on the staves. In keys having **Sharps** in their Key-signatures each successive key commences on the note a Perfect Fifth (see paragraph 54) above the previous key, thus:—

- G major (one sharp), D major (two sharps), A major (three sharps), &c.
- E minor (one sharp), B minor (two sharps), F# minor (three sharps), &c.

Each new Sharp added to the Key-signature is also a fifth above the previous one, thus:—F#, C#, G#, &c.

In keys having **Flats** in their Key-signatures each successive key commences on the note a Perfect Fifth below the previous key, thus:—

- F major (one flat), B♭ major (two flats), E♭ major (three flats), &c.
- D minor (one flat), G minor (two flats), C minor (three flats), &c.

Each new Flat added to the Key-signature is also a fifth below the previous one, thus:—B♭, E♭, A♭, &c.

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**TABLE OF KEY-SIGNATURES**

<table>
<thead>
<tr>
<th>No sharps or flats.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key C major and its Relative Minor, A minor.</td>
</tr>
</tbody>
</table>

**Keys with Sharps**

<table>
<thead>
<tr>
<th>One sharp.</th>
<th>Two sharps</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key G major and its Relative Minor, E minor.</td>
<td>Key D major and its Relative Minor, B minor.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Three sharps.</th>
<th>Four sharps.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key A major and its Relative Minor, F sharp minor.</td>
<td>Key E major and its Relative Minor, C sharp minor.</td>
</tr>
</tbody>
</table>

(16)
Key B major and its Relative Minor, G sharp minor.

Key F sharp major and its Relative Minor, D sharp minor.

Key C sharp major and its Relative Minor, A sharp minor.

Key F major and its Relative Minor, D minor.

Key B flat major and its Relative Minor, G minor.

Key E flat major and its Relative Minor, C minor.

Key A flat major and its Relative Minor, F minor.

Key D flat Major and its Relative Minor, B Flat minor.

Key G flat major and its Relative Minor, E flat minor.

Key C flat major and its Relative Minor, A flat minor.

QUESTIONS

(a) What are Key-signatures?
(b) What do Key-signatures show?
(c) Which two keys require no Key-signature?
(d) What are Relative Minor Keys?
(e) Which keys have similar Key-signatures?
(f) When are keys called Tonic Major and Tonic Minor?
(g) In what order is each new Sharp placed in the Key-signature?
(h) In what order is each new Flat placed in the Key-signature?
(i) How many Sharps are there in the Key-signature of B major?
(j) Name the Flats used in the Key-signature of key C minor.
LESSON XIII

INTERVALS—MAJOR, MINOR AND PERFECT

52. An Interval is the distance between two sounds. Intervals are usually reckoned upwards and are described as 2nds, 3rds, 4ths, &c., according to the number of letter-names they contain. In the examples given below, C to D is described as a 2nd because it includes two letter-names—C to E as a 3rd because it includes three letter-names—C to F as a 4th, and C to G as a 5th, for similar reasons:

\[\begin{array}{c|c|c|c|c}
2\text{nd} & 3\text{rd} & 4\text{th} & 5\text{th} \\
\hline
C & D & C & d \\
\end{array}\]

53. Intervals are Major, Minor, Perfect, Augmented, or Diminished according to the number of Semitones (Half-tones) they contain. They are called Diatonic Intervals when both notes forming the Interval belong to a Major or Minor Scale. They are called Chromatic Intervals when the notes do not belong to a Major or Minor scale. For example, G♯ to F♯ is a Diatonic Interval because both notes are found in the scale of A minor, while A♯ to E♯ is a Chromatic Interval because these two notes do not occur in any Major or Minor scale. For these reasons a Semitone is called diatonic when it causes a change of name in the upper note, as C to D flat at (a) below, and a Semitone is called chromatic when the upper note does not change its letter-name, as C to C♯ at (b):

\[\begin{array}{c|c}
\text{Diatonic Semitone} & \text{Chromatic Semitone} \\
\hline
\begin{array}{c}
\text{(a)} \\
\end{array} & \begin{array}{c}
\text{(b)} \\
\end{array}
\end{array}\]

54. In Major Scales the intervals from the Tonic to the various notes above are:

\[\begin{array}{c|c|c|c|c|c|c|c}
2\text{nd} & 3\text{rd} & 4\text{th} & 5\text{th} & 6\text{th} & 7\text{th} & 8\text{ve} \\
\hline
\end{array}\]

As all Major scales are similar in their construction (see Lesson IX), the Intervals between the Tonic and the notes above are the same whatever Major scale is used. For example:

\[\begin{array}{c|c|c|c|c|c|c|c}
\text{Scale of E Flat Major} & \text{Major} & \text{Major} & \text{Perfect} & \text{Perfect} & \text{Major} & \text{Major} & \text{Perfect} \\
\hline
2\text{nd} & 3\text{rd} & 4\text{th} & 5\text{th} & 6\text{th} & 7\text{th} & 8\text{ve} \\
\end{array}\]
55. The following table should be memorized:

**Intervals in Major Scales**
- From the Tonic to the 2nd degree a Major 2nd.
- From the Tonic to the 3rd degree a Major 3rd.
- From the Tonic to the 4th degree a Perfect 4th.
- From the Tonic to the 5th degree a Perfect 5th.
- From the Tonic to the 6th degree a Major 6th.
- From the Tonic to the 7th degree a Major 7th.
- From the Tonic to the 8th degree a Perfect 8ve.

56. **Minor Intervals** are one semitone smaller than Major. The Major Intervals in the two scales in paragraph 54 would be made smaller and turned into Minor 2nds, 3rds, 6ths, and 7ths, by placing a flat before the upper note of each of three Intervals. When the upper note is a Sharp note the Interval would be made smaller by placing a natural before the Sharp note.

57. The following method will make it a simple matter to determine whether an Interval is major, minor, or perfect:—Regard the lower note as the tonic or key-note of a Major scale. If the upper note of the Interval comes in that scale then the Interval is either major, minor, or perfect. For example:

- The Interval at (a) is a major 3rd because the note B is the 3rd degree of the scale of G major (see paragraph 55).
- The Interval at (b) is a perfect 4th because D is the 4th degree of the scale of A major.
- The Interval at (c) is a minor 3rd because A natural is a Major 3rd in the scale of F major, and F to A flat is one semitone smaller than F to A natural.
- The interval at (d) is a minor 6th because it is one semitone smaller than the Major 6th (E to C#) coming in the scale of E major.

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**QUESTIONS**

(a) What is an Interval?
(b) How are Intervals described?
(c) Name the five different kinds of Intervals.
(d) When are Intervals called Diatonic?
(e) When are Intervals called Chromatic?
(f) What is the difference between a Diatonic and a Chromatic semitone?
(g) Name the Intervals between the Tonic and other degrees of Major scales.
(h) How do Minor Intervals differ from Major?
(i) Give the method for finding Major, Minor and Perfect Intervals.
(j) Name these Intervals:
LESSON XIV

INTERVALS—AUGMENTED AND DIMINISHED, &c.

58. **Augmented Intervals** are one semitone larger than Major and Perfect Intervals. For example:

<table>
<thead>
<tr>
<th>Major</th>
<th>Augmented</th>
<th>Major</th>
<th>Augmented</th>
<th>Perfect</th>
<th>Augmented</th>
</tr>
</thead>
<tbody>
<tr>
<td>2nd</td>
<td>2nd</td>
<td>3rd</td>
<td>3rd</td>
<td>5th</td>
<td>5th</td>
</tr>
<tr>
<td>(a)</td>
<td>(b)</td>
<td>(c)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

An Interval is made larger either by raising its upper note, as in Ex. (a) and (c) above, or by lowering its lower note, as in Ex. (b).

59. **Diminished Intervals** are one semitone smaller than Minor or Perfect Intervals:

<table>
<thead>
<tr>
<th>Minor</th>
<th>Diminished</th>
<th>Minor</th>
<th>Diminished</th>
<th>Perfect</th>
<th>Diminished</th>
</tr>
</thead>
<tbody>
<tr>
<td>3rd</td>
<td>3rd</td>
<td>7th</td>
<td>7th</td>
<td>4th</td>
<td>4th</td>
</tr>
<tr>
<td>(a)</td>
<td>(b)</td>
<td>(c)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

An Interval is made smaller either by lowering its upper note, as in Ex. (a) and (b) above, or by raising its lower note, as in Ex. (c).

60. **Consonant Intervals** are of two kinds, Perfect and Imperfect. The Perfect are the 4th, 5th and 8ve. The Imperfect are Major and Minor 3rds and 6ths.

61. **Dissonant Intervals** are Major and Minor 2nds and 7ths, and all Augmented and Diminished Intervals.

62. **Compound Intervals** are those which exceed the compass of an octave, such as 9ths, 10ths, &c.

63. Intervals are said to be Inverted when the lower note is moved up an octave, or the upper note is moved down an octave. Thus the Interval C to E a 3rd, when inverted becomes E to C, a 6th. The two numbers representing the original Interval and the inverted Interval when added together always come to nine. Thus 3rds become 6ths, 2nds become 7ths, 4ths become 5ths, &c.
64. The following table shows what the various kinds of Intervals become when inverted:—

**Major** Intervals become **Minor**.
**Minor** Intervals become **Major**.
**Augmented** Intervals become **Diminished**.
**Diminished** Intervals become **Augmented**.
**Perfect** Intervals remain **Perfect**.

---

**QUESTIONS**

(a) What are Augmented Intervals?
(b) Name two ways by which an Interval is made larger.
(c) What are Diminished Intervals?
(d) Name two ways by which an Interval is made smaller.
(e) Name the two kinds of Consonant Intervals.
(f) Which Consonant Intervals are Perfect, and which Imperfect?
(g) Name the Dissonant Intervals.
(h) What are Compound Intervals?
(i) How are Intervals inverted?
(j) What do (a) Major Intervals become when inverted?
   What do (b) Minor Intervals become when inverted?
   What do (c) Augmented Intervals become when inverted?
   What do (d) Diminished Intervals become when inverted?
LESSON XV

SIGNS

65. A Slur is a curved line, ___, placed over a passage of music. It indicates that the passage is to be played smoothly ("Legato").

66. Staccato. When notes are to be played in a short, crisp and detached manner ("Staccato"), it is indicated by dots ⏩ or dashes ⏪ placed over the notes.

67. A Tie is a short curved line joining two notes of the same pitch. It indicates that the second note is not to be sounded again:

68. An Arpeggio is indicated by a waved line: ┌─┐ It shows that the notes of the chord are not to be struck together but played in quick succession, in the manner of Harp music.

69. 8va. A sign often used for extremely high passages. It indicates that all notes under the sign are to be played an octave higher than written.

70. This sign is a Pause. It indicates that the length of the Note or Rest over which it is placed is to be increased.

71. A Repeat sign, ┌─┐ indicates that the music between the Double Bars (the thick upright lines) and the Dots, is to be repeated.

72. A Triplet, ├─┤ shown by the figure 3 under a curved line indicates that a group of three notes is to be played in the time of two of the same kind.

73. > is a sign indicating that the note or chord against which it is placed is to be accented. "Crescendo," (gradually louder) is often indicated thus, <><, and "Diminuendo," (gradually softer) thus, <><

QUESTIONS

(a) What is a Slur and what does it indicate?
(b) How is "Staccato" indicated?
(c) What is a Tie, and what does it indicate?
(d) How is an Arpeggio indicated and played?
(e) What does 8va mean?
(f) What does a Pause indicate?
(g) What does a Repeat sign indicate?
(h) How is a Triplet shown, and what does it indicate?
(i) Say what the following signs indicate, (a) >, (b) <><, (c) <><.
LESSON XVI
ORNAMENTS

74. A Shake or Trill is shown by the sign tr., indicating the rapid alternation of the note over which the sign is placed with the note next above, and ending with a Turn, thus:

Written.                                    Performed.
\[ \begin{array}{c}
    \text{Note} \\
    \text{Note} \\
    \text{Note} \\
    \text{Note} \\
\end{array} \]

Shakes are subject to considerable variation according to the speed of the music, the length of the written note and the notes which precede and follow them. Sometimes they begin on the note above the written note and do not end with a Turn.

75. A Turn is indicated by the sign \( \sim \) and consists of four adjoining notes commencing with the note next above the written note:

Written.
\[ \begin{array}{c}
    \text{Note} \\
    \text{Note} \\
    \text{Note} \\
    \text{Note} \\
\end{array} \]

Performed.
\[ \begin{array}{c}
    \text{Note} \\
    \text{Note} \\
    \text{Note} \\
    \text{Note} \\
\end{array} \]

When the sign is placed directly over the written note, the Turn begins with the note above it. A Sharp or Flat written above or below the sign, thus \( \sharp \sim \), \( \natural \sim \), indicates that the note above or the note below the written note is to be Sharp or Flat.

76. A Mordent, indicated by the sign \( \wedge \), consists of three notes played in rapid succession:

Written.                                    Performed.
\[ \begin{array}{c}
    \text{Note} \\
    \text{Note} \\
    \text{Note} \\
\end{array} \]

77. An Acciaccatura ("crushing-note") is written as a small quaver with a stroke, \( \cdot \). It indicates that the small note is to be played as quickly as possible before the note it precedes:

Written.                                    Performed.
\[ \begin{array}{c}
    \text{Note} \\
    \text{Note} \\
\end{array} \]

78. An Appoggiatura ("leaning-note") is written as a small note. It takes half the value of the note it precedes, or two-thirds the value if the principal note is a dotted-note:

\[ \begin{array}{c}
    \text{Note} \\
    \text{Note} \\
    \text{Note} \\
\end{array} \]

QUESTIONS

(a) What is a Shake?
(b) How many notes are there in a Turn?
(c) What does a Mordent consist of?
(d) How is an Acciaccatura written?
(e) What value of the note before which it is placed does an Appoggiatura take?
LESSON XVII

MUSICAL TERMS MOST FREQUENTLY USED

79. Terms relating to Speed:—

Allegro, fast.
Allegretto, fairly fast.
Presto, very fast.
Moderato, moderately fast.
Andante, rather slow.
Adagio, slow.
Lento, very slow.
Largo, slow and broad.

80. Terms relating to Tone:—

Forte ($f$), loud.
Fortissimo ($ff$), very loud.
Mezzo-forte ($mf$), moderately loud.
Piano ($p$), soft.
Pianissimo ($pp$), very soft.
Mezzo-piano ($mp$), moderately soft.

81. Terms relating to Expression or Style, &c.

Accelerando, gradually faster.
A tempo, in time.
Cantabile, in a singing style.
Con, with, as con espressione, with expression.
Crescendo ($cresc.$), gradually louder.
Diminuendo ($dim.$), gradually softer.
Dolce, sweetly.
Grazioso, gracefully.
Legato, smoothly.
Marcato, marked.
Morendo, dying away.
Più, more, as più mosso, more movement.
Rallentando ($rall.$), gradually slower.
Sostenuto, sustained.
Stringendo, hastening the speed.
Tranquillo, calmly and quietly.
Vivace, lively, animated.

QUESTIONS

(a) Name three Terms relating to Speed.
(b) Name three Terms relating to Tone.
(c) Name three Terms relating to Expression or Style.