

TABLE OF CONTENTS

INTRODUCTION to the Second Edition	iii
FOREWORD to the Second Edition	iv
ACKNOWLEDGMENTS	v
INTRODUCTION to the First Edition	vi
FOREWORD to the First Edition	vii
HOW TO USE THIS BOOK	viii
CHAPTER ONE - Essentials	1
I. What Are Notes? II. The Time Value of Notes; <i>Exercises; Listening; Applications.</i>	
III. The Pitch Value of Notes; <i>Exercises; Applications.</i> IV. The Piano Keyboard; <i>Exercises; Listening; Applications.</i> V. Rests; <i>Exercises; Things To Remember; Review Exercises on Chapter One.</i>	
CHAPTER TWO - Clefs	13
Part A	
I. The Great Staff. II. Treble Clef; <i>Exercises; Listening; Applications.</i> III. Leger Lines; <i>Exercises.</i> IV. Bass Clef; <i>Exercises; Things To Remember.</i>	
Part B	
I. Alto Clef. II. Tenor Clef; <i>Exercises, Listening, Applications.</i> III. Transposition from Clef to Clef; <i>Exercises; Applications; Things To Remember.</i>	
Part C	
I. Soprano, Mezzo-Soprano, Baritone Clefs; <i>Exercises; Things To Remember; Review Exercises on Chapter Two.</i>	
CHAPTER THREE - Rhythm and Metre	29
Part A	
I. What Is Rhythm? II. What Is Metre? III. Relationship of Rhythm and Metre; <i>Exercises.</i> IV. Simple Metre; <i>Exercises; Things To Remember.</i>	
Part B	
I. Compound Metre; <i>Exercises, Listening, Applications.</i> II. Changing Simple and Compound Metres; <i>Exercises.</i> III. How to Group Music Rhythmically; <i>Exercises, Things To Remember.</i>	
Part C	
I. Syncopation; <i>Exercises; Listening; Applications.</i> II. Unusual Rhythms; <i>Listening.</i> III. Changing Metres; <i>Listening.</i> IV. Fun With Rhythm; <i>Exercises; Applications; Things To Remember; Review Exercises on Chapter Three.</i>	
CHAPTER FOUR - Scales	55
Part A	
I. What Are Scales? II. The Major Scale. III. Procedure For Writing Major Scales; <i>Exercises; Listening.</i> IV. Key Signatures; <i>Exercises.</i> V. The Cycle of Fifths. VI. Finding the Keynote from the Key Signature; <i>Exercises; Things To Remember.</i>	

Part B

I. Key Signatures in Alto and Tenor Clefs; *Exercises*. II. Minor Scales (Ancient); *Exercises*. III. Harmonic Minor Scales; *Exercises*. IV. Melodic Minor Scales; *Exercises; Listening; Applications; Things To Remember*.

Part C

I. Degree Names; *Exercises*. II. Tonic Minor Scales; *Exercises*. III. Chromatic Scales; *Exercises; Listening*. IV. Whole-Tone Scales; *Listening*. V. Pentatonic Scales; *Exercises; Listening; Applications*. VI. Church Modes; *Exercises; Listening; Applications; Things To Remember; Review Exercises on Chapter Four*.

CHAPTER FIVE - Intervals 89

Part A

I. What Are Intervals? II. Numerical Names. III. Qualifying Names. IV. Major Intervals; *Exercises; Applications*. V. Intervals Derived from Major Intervals; *Exercises; Applications*. VI. Perfect Intervals; *Exercises; Applications*. VII. Intervals Derived from Perfect Intervals; *Exercises; Things To Remember*.

Part B

I. Consonant and Dissonant Intervals. II. Inverting Intervals; *Exercises*. III. Writing Intervals Above a Given Note; *Exercises; Applications*. IV. Writing Intervals Below a Given Note; *Exercises*. V. Intervals in Alto and Tenor Clefs; *Exercises; Things To Remember*.

Part C

I. Writing Intervals Enharmonically; *Exercises*. II. Simple and Compound Intervals. III. Inverting Compound Intervals; *Exercises; Applications; Things To Remember; Review Exercises on Chapter Five*.

CHAPTER SIX - Form 111

Part A

I. What Is Form? II. Principles of Melodic Organization. III. Phrases and Sentences. IV. Form in Melodies (Binary and Ternary); *Exercises; Things To Remember*.

Part B

I. Orchestral Music (The Suite, *Listening*), (The Overture, *Listening*), (The Concerto, *Listening*), (The Symphony, *Listening*), (Programme Music, *Listening*), (Theme and Variations, *Listening*); *Exercises*; II. Choral and Vocal Music (The Opera, *Listening*), (The Mass, Oratorio, Cantata, Motet, *Listening*), (The Folk Song, Madrigal, Art Song, *Listening*); *Exercises*. III. Keyboard Music (The Well-Tempered Scale), (The Piano Sonata, *Listening*), (Romantic Free Forms, *Listening*); *Exercises*.

CHAPTER SEVEN - Musical Instruments 127

I. Acoustics. II. Tone Production of Musical Instruments. III. The Human Voice. IV. The Choir; *Exercises; Listening*. V. Instruments of the Orchestra. VI. The String Section; *Listening*. VII. The Woodwind Section; *Listening*. VIII. The Brass Section; *Listening*. IX. The Percussion Section; *Listening; Exercises*. X. The Symphony Orchestra; *Listening*. XI. Instruments of the Band; *Listening*. XII. Bands; *Listening; Exercises*. XIII. Tone Production of Electronic Instruments; *Listening*.

CHAPTER EIGHT - Terms and Signs	151
I. Terms Indicating Volume. II. Change in Volume. III. Tempo. IV. Change in Tempo. V. Style. VI. Miscellaneous Terms and Signs; <i>Review Exercises on Chapter Eight.</i>	
CHAPTER NINE - Composers	157
I. Researching a Composer. II. Alphabetical Listing of Composers. <i>Review Exercises on Section II.</i> III. Chronological Charts: Musicians through the Ages, Canadian Musicians of the 20th Century.	
REFERENCE BOOKS	174
INDEX	176

SAMPLE



APPLICATIONS

For each of the following time signatures, make up four complete measures of rhythms. Make your rhythm patterns as varied and interesting as you can.

a) $\frac{6}{8}$

b) $\frac{9}{8}$

c) $\frac{6}{4}$

d) $\frac{12}{8}$

II Changing Simple and Compound Metres

It is interesting to notice from the table on page 37 that there is a close relationship between simple duple ($\frac{2}{4}$) and compound duple ($\frac{6}{8}$) metres. In fact, it is possible to write a given group of rhythmic sounds in either metre. For instance, here is a typical song in $\frac{6}{8}$ time:

I'se the b'y that builds the boat and I'se the b'y that sails her,
I'se the b'y that catch-es the fish, and takes it home to Li - zer.

To obtain the same rhythmic sound in $\frac{2}{4}$ time, the melody is written thus:

I'se the b'y that builds the boat and I'se the b'y that sails her,
I'se the b'y that catch-es the fish, and takes it home to Li - zer.

The figure 3 above the notes indicates the presence of a three-pulse grouping of eighth notes in place of the regular set of two eighth notes. This is called a **triplet** - three notes performed in the same time as two of the same value. Similarly, this song:



EXERCISES ON PART A

1. Give definitions for the following terms:
(a) phrase (b) sentence (c) binary form (d) ternary form (e) climax (f) unity.
2. Mark the phrases and indicate the form of each of the melodies shown:

(a)

Three staves of musical notation in G major, 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of quarter and eighth notes, ending with a double bar line.

(b)

Three staves of musical notation in G major, 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of quarter and eighth notes, ending with a double bar line.

(c)

Two staves of musical notation in G major, 3/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody consists of eighth and sixteenth notes, ending with a double bar line.



THINGS TO REMEMBER - Part A

Form is the framework or skeleton around which a composer builds his or her music. It is the organization of music. The basic tools of form are **repetition** and **contrast**. In any piece of music, we find form in the smallest tune, in the various parts or sections of the music, and in the composition as a whole. It all depends on the viewpoint taken.