4/24 MUSIC TEACHING MATERIAL UNDATED, 1961 - 1965
Feb 1961
Richmond, VA
Selkets Piano Student
Rosetta's Music
Notes
All Western Music uses a fixed selection of sounds as its material. The keys of the piano represent all the sounds used.
The first seven letters of the alphabet are used to name a succession of neighboring sounds on the white keys of the piano. There is a standard pitch, agreed upon by all Western nations and one sound called "A" which is used for tuning.
On the keyboard this sound "A" is located a few keys to the right from the middle, between the Z and S. of the group of three black keys. Counting up (to the right) from this key the 6 sounds to the right on the white keys are named B - C - D - E - F - G. In this way the whole keyboard is named.
After G you come to another A, which is a "key sharp" and is called the "Octave" of the first A (octave meaning the eighth). Each sound blends perfectly with its "octave" either higher or lower (to the right or left) of the keyboard and in this way the whole range of the keyboard is divided into groups of 7 keys with the names A - B - C - D - E - F - G.
The black keys have no names of their own. They take their names from the white keys next to them with the words "Sharp" or "Flat" added, according to the context.

For writing sounds and to indicate their relative duration we use signs called "notations." A system of horizontal lines called "staff" or "stave" is used to indicate the relative pitch of each sound.
Different shapes of notes are used to express their relative duration. Most commonly used are:

- The Whole note
- The Half note
- The Quarter Note
- The Eighth note
- The Sixteenth note
- The Thirty-second note

Rests.

Periods of silence in between sounds are expressed by rest signs.

- whole note rest
- half note rest
- quarter rest
- eighth rest
- sixteenth rest
- thirty-second rest
Dotted Notes. A dot placed to the right of a note adds one half to its value:

- a dotted Whole note \( \circ \) is \( \equiv 3 \) half notes
- a dotted half note \( \circ, \) is \( \equiv 3 \) quarter notes
- a dotted quarter note \( \circ, \) is \( \equiv 3 \) eighth notes etc.

The pitch of sounds in notation.

The old eleven line staff. A system of 11 horizontal lines was once used to note down all the sounds which are in the compass of the human voice. The middle line represents the place for a sound which all the voices of a mixed choir can sing; namely "Middle C." All higher notes were placed higher and all lower notes lower on the staff. The next step up from "G" would be in the space between the G-line and the next higher line. The next step up from there to the next line, then again to the next space etc. The same applies in downward direction.

```
middle C
```

Modern notation.

Clefs.

This system of notation is still used but for one difference: the middle line is left out, leaving only 10 lines which are divided into two systems of 5 lines, leaving a wide space where the middle line is left out. This has the advantage that we can now place some more notes in the middle register, overlapping, by using small lines in addition, only whenever there is need for it. These small lines are called "Ledger lines" and middle C always has a ledger line drawn through its head and can stand at two different places in the wide space either under the five top-lines, or over the five bottom-lines. In music written for the piano, the 5 top lines are mostly used for the part played by the right hand, while the five bottom-lines are used for the part of the left hand.

Two signs called "Clefs" give the location of two sounds, one for the higher and one for the lower sounds.

```
G-Clef or Treble Clef
F-Clef or Bass Clef
```

The sound "G" over middle "C" (the spiral circles around the "G"-line) is marked on the 4th line of the top-staff. The sound "F" under middle "C" is marked by two dots placed on the 4th line of the lower staff.

They stand always at the beginning of each group of 5 lines and are the signposts for easier orientation.
Chapter I. Rudiment questions

1. a) = \[ \text{natural unis} \] b) = \[ \text{quavers, semiquavers} \] c) = \[ \text{crotches, semicrotchtes} \]

2. \[ \text{crotches, semicrotchtes} \] \[ \text{natural unis} \] \[ \text{quavers, semiquavers} \] \[ \text{crotchtes, semicrotchtes} \]

3. \[ \text{crotchtes, semicrotchtes} \] \[ \text{natural unis} \] \[ \text{quavers, semiquavers} \] \[ \text{crotches, semicrotchtes} \]

4. \[ \text{natural unis} \] \[ \text{quavers, semiquavers} \] \[ \text{crotches, semicrotchtes} \]

5. a) \[ \text{natural} \] b) \[ \text{quaver} \] c) \[ \text{semiquaver} \] d) \[ \text{crotche} \] e) \[ \text{semicrotche} \]

6. \[ \text{natural unis} \] \[ \text{quavers, semiquavers} \] \[ \text{crotches, semicrotchtes} \]

7. \[ \text{natural unis} \] \[ \text{quavers, semiquavers} \] \[ \text{crotches, semicrotchtes} \]

8. \[ \text{natural unis} \] \[ \text{quavers, semiquavers} \] \[ \text{crotches, semicrotchtes} \]

Chapter II

1. the staff is indicating the \( \text{pitch of sound} \) 2. it is a \( \text{set of parallel lines} \) on which the notes are written either on the lines or in the spaces between them. The higher the note, the higher the pitch of sound. The great staff consists of 11 lines. The first letters of the alphabet are used to indicate name the notes.

2. middle \( \text{C} \) is on the 6th line of the great staff; in the spaces between the third and fourth lines.

3. over the 11th line of space between 1st and 2nd line; on 10th line, tenor, 11th line, bass.

4. \[ \text{tenor} \] \[ \text{mezzo} \] \[ \text{alto} \] \[ \text{baritone} \] \[ \text{tenor} \] \[ \text{mezzo} \] \[ \text{alto} \] \[ \text{baritone} \]

5. \[ \text{mezzo} \] \[ \text{alto} \] \[ \text{baritone} \] \[ \text{tenor} \] \[ \text{mezzo} \] \[ \text{alto} \] \[ \text{baritone} \]

6. \[ \text{mezzo} \] \[ \text{alto} \] \[ \text{baritone} \] \[ \text{tenor} \] \[ \text{mezzo} \] \[ \text{alto} \] \[ \text{baritone} \]

7. \[ \text{mezzo} \] \[ \text{alto} \] \[ \text{baritone} \] \[ \text{tenor} \] \[ \text{mezzo} \] \[ \text{alto} \] \[ \text{baritone} \]

8. \[ \text{mezzo} \] \[ \text{alto} \] \[ \text{baritone} \] \[ \text{tenor} \] \[ \text{mezzo} \] \[ \text{alto} \] \[ \text{baritone} \]

9. \[ \text{mezzo} \] \[ \text{alto} \] \[ \text{baritone} \] \[ \text{tenor} \] \[ \text{mezzo} \] \[ \text{alto} \] \[ \text{baritone} \]

10. \[ \text{mezzo} \] \[ \text{alto} \] \[ \text{baritone} \] \[ \text{tenor} \] \[ \text{mezzo} \] \[ \text{alto} \] \[ \text{baritone} \]

11. a) \( \text{duration of sound} \) b) \( \text{relative pitch} \) c) \( \text{absolute pitch} \)
Chord B
5) acleion is the smallest interval and an ordinary, common tone on the piano between C and C and C. 
6) a tone is the difference from one pitch to the next
7) a major a chord is a major a tone
8) is the second flat counting both sharps and flats key.
9) a sharp is flat 1/4 a sharp raises the pitch a semitone, a flat lowers it a semitone.
10) a tone in the second interval. A tone is the difference between two pitches on a piano.
All these in a time consisting of 4 minimi (one breve) indicated.

It is often wrongly applied to the time of \( \frac{3}{4} \) which is indicated.

A compound or dotted is a group of 8 notes played at the value of \( \frac{1}{8} \) of the time indicated by the sign \( \cdot \).

\( \cdot \)

Andante. A group of 16 notes, counting on composed groups of 8 notes. In the time of \( \frac{3}{4} \) the music proceeds in the same manner in the second four notes of the same quality,\( \cdot \)

\( \cdot \)

Expression of the quality a group of notes,

\( \cdot \)

3 beats in the bar
2 beats in the bar

Preceding a step-wise minor key, represented by the following time signature.
Glazunov. T. Pepermestet.

Quotation: mismatching the ornaments in the first group of notes. Any notes representing one ornamental should be grouped together.

Notes:

- The use of ornaments to the note series under No. 1.
- Each group or ornament should be grouped in the notes.
- Notes should not have greater value than one beat.
- Quotation: mismatching the ornaments in the first group of notes. Any notes representing one ornamental should be grouped together.
- Notes:
  - No. 1: Quotation: mismatching the ornaments in the first group of notes. Any notes representing one ornamental should be grouped together.
  - No. 2: Quotation: mismatching the ornaments in the first group of notes. Any notes representing one ornamental should be grouped together.

- Correct, because it is (common time) it can be used for no end beginning of each of the bars.
- Incorrect, because it is (common time) it cannot be used for no end beginning of each of the bars.

- Dotted note correct. There is incorrect. There is a beat.
  - Dotted note correct. There is incorrect. There is a beat.

- Dotted note correct. There is incorrect. There is a beat.
  - Dotted note correct. There is incorrect. There is a beat.
Chapter VI

1) A scale is a succession of sounds in ascending order with reference to a given sound, called the key-note. The word scale means ladder or steps.

2) Triad is a succession of 3 notes by step in ascending order.

3) Tetrad is a succession of 4 notes by step in ascending order.

4) The tetrad can be extended on c and g and a part of it with the root form the harmonic major scale.

5) Triads or chords are used to form the scales starting on different notes to produce the same succession of intervals as from c.

6) On the fifth of the key note, a third above the second degree of the new scale is to be sharpened.

7) Triads on the fifth degree of the new scale are to be sharpened.

8) The fourth note has to be flattened.

9) The 7th harmonic is the change of degree in a scale, which are part of the key.

10) The 7th harmonic is not a change of degree in a scale, which are part of the key.

11) "Harmonic" is the term used for the change of degree of a sound without change of pitch.
Chapter VII  Continued

1. A chromatic scale is formed by semitones only. Here is the harmonic and the
    diatonic scales, referring to his notation.

     The major and minor are never included in the harmonic scale.
     The subdominant is always Bb.

The minor scale has 3 accidentals: 4 flats or 4 sharps.

A minor  B minor  D minor  G minor
Thomas Morley 1597

from A Plain and Easy Introduction to Practical Musick.
Music uses a selection of sounds as its material. The keys of the piano represent all sounds used in Western music. First 7 letters of the alphabet are used to name a succession of sounds, which are represented by the white keys of the instrument. If we strike any w

**Notation** When about the year 1000 A.D., church music had developed to such a high standard that the choir could not go on

When we had to invent a way of writing down a song or any succession of sounds, which make a piece of music on an instrument, we would have to fit not only the pitch of each sound, but also its duration, since music is
made up of all kinds of longer and shorter sounds, as well as of higher and lower ones.

The relative duration of sounds is expressed by signs of different shapes, called time values. The main ones are:

- A whole note
- A half note
- A quarter note
- An eighth note
- An sixteenth note
- An thirty second note

A whole note is equal to 2 half notes, 4 quarter notes, 8 eighth notes, etc., and of course a quarter note is equal in duration to 2 eight, or 4 sixteenth and so on.

A dot is placed behind a note to make it sound half as long again.

- A dotted whole note equals three half notes
- A dotted quarter note equals three quarter notes
- A dotted eighth note equals three eighth notes

Dividing a whole note into equal parts.

Whole notes are divided by 2, 4, 8, and so forth.

We now have to realise that music is not only sounds of different pitch and duration, but that as in speech and even more in poetry there are sounds which are less important and less accented, and others which are more pronounced and stronger in accent. In most of our music we have a regular recurrence of strong accent, which is marked in notation by putting a vertical line (called bar line)
before the accented note. The flow of sounds is
so divided up in “measures” of equal
length. A sign called
The **signature** is placed at the
beginning of every piece, mostly formed
of two figures at top of each other. The
**top** number indicates the number of counts
or “beats” to each measure, the bottom figure
shows their value as part of a whole note.

- \( \frac{2}{2} \): 2 half notes
- \( \frac{3}{4} \): three quarter notes
- \( \frac{4}{4} \): whole note

We speak of \( \frac{4}{4} \) time or of \( \frac{3}{4} \) time, four time,
\( \frac{6}{8} \) time etc.

This regularity of accent accounts for music’s telegraphic effect,
stimulating effort, dancing etc. and without it there
would be no lack of expression, pageantry,
and chaos.
1. Teilen in 4 Kanten 4 × 5

4 × auf der Stelle, dann fortlaufend um den Rand erneut

21. Trüfen 5/4 fein der Kammer

auf dem Tafel

1/2 von oben nach unten

2/3 nach innen rechts

3/2

4/2

berechnet

als 57 von 15
Don’t Make Child Hate Music

By Myrtle Meyer Eldred

Those of you who have taken music lessons in youth know only too well that you never liked to practice and did it, at times, feeling the whole thing to be pointless. You could not see that you were one bit better after practice than before.

If you have been through this personally, you'll have more patience with your young musician. If you merely have ambitions for him or her, this reluctance to practice—in the face of your probable sacrifices to give him lessons—will drive you to angry frustration.

Three Periods

You can make a child practice but it is better to offer compromises and encouragement which help to make it bearable. Cut the periods to 10 conscientious minutes three times a day. Ten minutes is not long, but multiplied by three this adds up to the usual half your daily practice which music teachers demand.

Sitting by the child and praise his progress. Assure him that if he goes over each phrase for 10 minutes carefully that when he next sits down he'll note the improvement. If he actually can see the results of practice, spending the time becomes easier.

Sometimes it helps if children will practice what they know with other children, one playing one instrument, the second another. This makes it enjoyable and highlights the pleasures of the future when a certain level of accomplishment has been reached.

Can Develop Appreciation

Not every child is going to be a musical virtuoso. But even if a child never reaches the point at which he can entertain himself or others with his music, he can develop appreciation so that he enjoys the art of others.

The type of instrument chosen for the child may not be the one at which he will make the most progress. He may crave a flute or clarinet, but if there is a piano in the family he may be urged to learn to play that.

It is well, in such a case, to rent the instrument the child feels an interest in, and see how long that interest lasts.

It may be a consuming one and he will do well and make purchase of the instrument obligatory. His interest may die and he may decide that the piano is his meat.

It's certain, though, that if struggle against practice reaches a point at which the child's feeling toward music is threatened, it is better, at least for the time, to give up music lessons. Because older children have so many conflicting interests it may be that a parent will have to decide between them and stop the badgering and let the child grow up a musical ignoramus.

Leaflet Offer

“Introducing the Child to the Arts,” is our 10-cent booklet on music, painting, etc. It may be had by sending 10 cents and a stamped, self-addressed envelope with your request to Myrtle Meyer Eldred in care of The Richmond Times-Dispatch.

Nothing reflects good taste so completely as Elegant Social Engraving by Everett Waddey Company.
We have been talking about notes and their relative time values, like half notes, whole notes, quarter notes, and also their relationships and places on the keyboard and their functions in the scales and in chords, which involves their pitch.

Another very important feature of music is the regular pulse and accent, and the grouping of accentuated notes, and this into measures, phrases, and larger forms like songs, dances, and all musical structures like sonatas, symphonies etc.

Like the beat of the heart, there is a regular beat, a “pulse” of the music, that we feel and which we can count. The single pulse is called a “beat” from the beating of time by the conductor of a choir or orchestra.

Two or three beats can form a group of one accented and one unaccented, or one accented and two unaccented beats.
This gives us the time of
\( \frac{2}{2} \) or \( \frac{2}{4} \) or \( \frac{2}{8} \) simple time
or \( \frac{3}{2} \) or \( \frac{3}{4} \) or \( \frac{3}{8} \)

these simple groups can be doubled or three put together

Making \( \frac{4}{2} \), \( \frac{4}{4} \) and \( \frac{4}{8} \) compound time

or \( \frac{6}{2} \), \( \frac{6}{4} \), \( \frac{6}{8} \)
Thank you for submitting your manuscript to The Instructor. We are sorry that we are unable to make use of it. Even though it cannot be fitted into our schedule, this does not mean it is unsuitable for publication, and we hope you will have success in marketing it elsewhere.

The Instructor is always glad to receive material which will be helpful to elementary school teachers, and we shall give careful consideration to any material which you may submit in the future.

THE INSTRUCTOR
Editorial Department
Dansville, New York
14437
Nacht um hiltz mit weg. der Fluigel Fär bez und die gel Landauer Bach!

and my arms co-wind with dark men night len spread der power ful wings

And diese schlummen den lichtlichen bei den bei de flie ßt er zu

stum flie ßen her gesund sein foam im soft ly whispering dat on his way
1) Inversions of intervals, and give the name of the key in which each occurs.

2) Transpose the following tune down a 3rd, adding a fine signature and furitte. Only all necessary accidencies.

Cadences in 4-part harmony

C major perfect Eb major E minor superperfect
4. Write an answering phrase to balance this:

5. Write one octave, demanding their sounding, of the prescribed scale, after key signatures.

The major of which the given note is the leading-note:

The harmonic chromatic of which the given note is the mediant:

The minor of which the given note is the dominant:

For this purpose use the following scheme.

The minor mode of key - build thus for the minor from the dominant module:

An of that relation.
Major scale thirds move from tonic in C Major
1, 4, 5 = major thirds
2, 5, 6 = minor thirds
3, 6, 7 = major thirds

Minor scale thirds move from tonic
1, 3, 5 = major thirds
2, 4, 6 = minor thirds
3, 5, 7 = major thirds

Lines above indicate major minors, lines below indicate minor majors.
1) Scales for L.R.A.M. Examination

Major and Harmonic Minor Scales
in thirds, sixths, octaves, tenths apart

Chromatic scales
commencing a minor third
major or minor 6
minor 10th apart
all in similar and contrary motion

2) Melodic
Minor in similar motion
octave apart only

3) All 7) in double thirds similar motion

4) Major, Harm. & Melodic Minor
& Chromatic Scales in
Double octaves, similar motion
all 4 Octaves in similar
2 & 4 in contrary
legato & staccato
(either finger or print)
Arpeggios

1) Major & Minor Chords and their inversions in similar and contrary motion

2) Dominant 7th and its inversions in similar motion

3) Diminished 7th in similar motion
Mar. 15.

1. Schunn - 20, 23, 27
   singing tone

2. Frey - 13
   Count - tone singing

3. Chords - A, E
   know 3 tones
   round fingers

4. Scales - A, E
   know key sig natural
   know whole 4th play
   singing tone

5. exercise - C major
1. Scale B, F#
   key signature:
   know where 4's play
   ringing tone

2. Chords G, B, F#
   know 3 tone
   round hand

3. exercise G
   ringing tone
   Don't flop the wrist

4. Schaum - page 40 - 44 h. rep.

5. Fry - page 14 - #5, 6
   ringing tone
America, the Beautiful

O beautiful for spacious skies,
For amber waves of grain,
For purple mountain majesties
Above the fruited plain.

America! America! God shed his
grace on thee,
And crown thy good with brotherhood
from sea to shining sea.

O beautiful for patriot dreams
That sees beyond the years.
Thine alabaster cities gleam
Undimmed by human tears.

America, America! God shed his
grace on thee,
And crown thy good with brotherhood
from sea to shining sea.
Der Mai ist gekommen.

Die Bäume schlafen aus,
Ja, bleibe, ver durt' das, an
Mit Vorgen zu Haus.

Wie die Wolken dort bauen,
Am himmlischen Zelt,
So steht auch mit der Sonn
In die weite, weite Welt.

Frisch auf dorn, frisch auf dorn,
Im hellen Fontastrahl.

Voll über die Berge.
Voll durch das tiefe Tal!

Die Quellen erklingen,
Die Bäume rauschen all;

Mein Herz ist wie 'ne lichte
Und stillenarm mit Schall.

Oh wandern, oh wandern,
Im freien Burschenleib.

Da riecht Gottes Eden
So frisch in die Brust.

Da singet und geschnarcht.
Das Herz zum Himmel sucht:

Wie bist du doch so schön,
Oh du weite, weite Welt!
June 14, 61

Chopin ornamentation in classical way (on the beat)

Drop LH 5 4 2 3 C five oct - higher C

D E F G

RH from middle C same as LH

Skip 3 octaves

June 15, 61

Exercises: for own use

1) Drop or Weight Ext. (arm) see June 14, 61

Posture: Straight, tall, shoulders low
Elbow & wrist level with upper arm (upper arm supports finger over key before dropping last moment give a little push from upper arm. Arm always behind the hand (less at distant parts)

LH fingers 5, 4, 3, 2 RH hand/ middle C
first C D E F G third other key (white & black)

Slow motion

LH

C D C D C D C D C D C D
E D E D E D E D E D E D E
F E F E F E F E F E F E F
G F G F G F G F G F G F
H E F E F E F E F E F E F

RH


CB CB CB CB CB CB CB CB CB CB CB CB CB CB CB CB CB CB CB CB CB CB CB CB
Previous exercise and tenon slow. Count 1-2-3 up
swinging action for big tone
raise fingers
1) diminished chord hold all the keys down
count 1-2-3-4-
play each finger 4 times slowly start 5 high
push down first to get a loud tone

1. Step
LH  
5 5 5 5  
4 3 3 3  
3 2 2 1  
2 2 2 1  
1 1 1 1  
3 2 2 2  
3 2 3 3  
3 2 3 3  
4 3 3 3  
5 4 4 4  

RH  

same separately most occasionally together

2. Step
LH  
5 4 5 4 5 4 5 4  
3 3 4 3 4 3 4  
3 3 2 3 2 3 2  
3 2 1 2 1 2 1  
1 1 1 1 1 1 1  
3 2 3 3  
3 2 4  
5 4  

same for RH

Arm always behind

3. Step
LH  
5 3 5 3 5 3 5 3  
4 2 1 2 3 4  
2 4  
3 5  

same for RH

Arm always behind
Scales Arpeggios all Keys

Exercise Books:
- Hanon
- Czerny Studies
- Cornelius Olga Leon
- Hutchisons - Elements of Piano Technique
- Brahms 51 Übungen for Brahms playing
- Schmitt preparatory exercises for the Piano

Scale fingering:

Start 4 on

Scales in Rhythms:

1) \( \begin{array}{c} 1 2 3 4 \end{array} \)
2) \( \begin{array}{c} 1 2 3 4 / 1 2 3 4 \end{array} \)
3) \( \begin{array}{c} 1 2 3 4 / 1 2 3 4 \end{array} \)

Scales start:
Weight playing slowly

4) \( \begin{array}{c} \text{Straight hand} \end{array} \)
5) \( \begin{array}{c} \text{Straight hand} \end{array} \)
6) \( \begin{array}{c} \text{Straight hand} \end{array} \)

Posture for Tone production from down up
LH drop on 5th finger & out of 5th octave
RH \( \begin{array}{c} 4 3 2 \end{array} \) arm behind fingers
Shoulder down
Wrist and knuckles resist

June 13 61

Tone production (Relaxation)
1) Arm level with wrist, moving along as scale moves up and down.

Single tones produced by dropping
Lift arm, hold arm & wrist level. Test looseness by shaking (dangling) hand.
Drop heavy on one finger, wrist and knuckles resist. Wrist gives in after contact with key.
Exercise in double notes
To be practiced in all keys
With same fingering
L.H plays with R.H one octave lower
than written.

1) Slow motion count 1-2-3-4 each chord tone
2) In rhythms :: or :: (like scales)
3) One hand loud
   " soft
in all keys.
June 16 61

1) legato in double notes Hymn playing

2) Scales with slow dropping tones don't force, hands turned inwards
   but fingers when wrist is down & thrust up.

June 19 61

Done all previous exercises
Mozart Jupiter Symphony for 8 hands
2. movement

June 20 61

Brahms 51 exercises
N° 11 a in slow motion
in rhythms as scales 1.7

By Schubert Impromptus A flat (minor)
   in same way as Brahms etc.
   start memorizing after first reading

3) Convex legato bending exercises
   these exercises very relaxed
Polyrhythms

Find common denominator
3 against 4 is very difficult.
6. 22. 61

Smetana Sonata for 8 hands (original)
listened to Rachmaninoff Concerto II (Chythru)

Hymn playing connect notes, which are not repeated on the same tone.
Pedal left on beat, down between beats.

6. 23. 61

Hymn playing legato, pedal
Played Smetana Sonata for 8 hands
Records Piano duets for 4 hands Chopin Rondo
different players
duet by SaintSaens

Bach Partita played by Rosalyn Tureck

Charles Cook Playing the Piano for Pleasure
Art Chasing (NBC) Speaking of Pianists
Hofmann cited as Teacher, (he left Hetzerion's lessons)
Summary
Summer 1961  Madison College  Piano Master Class - Mr. Black

June 12

Exercise Books:

- Czerny  Studies
- Comus, olga/deon
- Hutcheson  Elements of Piano Technique
- Brahms  51 Wurzgen (for Brahms & Stegen)
  - Schmidt  preparatory exercises for the piano

Scales in different rhythms

1) \[ \begin{array}{c}
\frac{1}{2}
\end{array} \]  count 1-2-3-4
2) \[ \begin{array}{c}
\frac{3}{4}
\end{array} \]  4-1-2-3 or 1-2-3-4
3) \[ \begin{array}{c}
\frac{3}{4}
\end{array} \]  \( \overline{2-3-4} - \overline{2-3-4} \)
4) \[ \begin{array}{c}
\frac{3}{4}
\end{array} \]  \( \overline{1-2-3-4} - \overline{2-3-4} \)
5) \[ \begin{array}{c}
\frac{3}{4}
\end{array} \]  \( \overline{3-4} \)
6) \[ \begin{array}{c}
\frac{3}{4}
\end{array} \]  \( \overline{2-3-4} \)

Posture: straight back and tall
for tone production play down - up
Keep shoulders down

Drop exercise see June 13/14.
June 13, 61

Tone production and relaxation

Arm level with wrist, moving along as scales move up and down.

Single tones produced by dropping lift arm, hold arm and wrist level
Test looseness by shaking (dangling) hand over tone to be played drop heavy on one finger wrist and knuckles resist wrist gives in after contact with key

June 14, 61

Chopin all ornamentations to be played on the beat (classical way)
drop exercise see June 13.

L H
drop on low C - D and C three octaves higher
and back to C
start 5th finger
R. H. start from middle C with 5. finger repeat C 3 oct. higher then 4. finger same as L. H.

June 15, 61

Exercises for own use
1) "Drop or weight exercise" see June 14. posture: stretch tall shoulders low elbow, wrist level with upper arm (upper arm support) finger over key before dropping last moment give a little push from upper arm. Arm always behind hand lean at distant parts.
L. H. fingers 5 - 4 - 3 - 2 R. H. same start middle first C - D - E - F - G, then other keys.

2) L. H.
R. H.

Slow motion

C - D - C - D - C - D
E - B - E - D - E - D - E - D
E - F - E - F - E - F - E - F

C - B - C - B - C - B - C - B
F - G -
A - G -
C - B -

Count: 1 - 2 - 4
turned in hand position, combined heavy arm of fingers
Previous exercise (overlapping) count 1-2-3-up raise fingers for big tone; swinging action.

3) Diminished Chord on all 12 Keys
   hold all fingers down count 1-2-3-4 start 5th finger, play slowly 4 times each finger; push down fast to get loud tone.
   
   1. step L.H.           R.H.
       5 5 5 5          same
       4 4 4 4
       3 3 3 3
       2 2 2 2
       1 1 1 1
       2 2 2 2
       3 3 3 3
       4 4 4 4
       5 5 5 5

   2. steps L.H.           R.H.
       5 4 5 4 5 4 5 4    same    arm always
       3 4 3 4 3 4 3 4    behind the hand
       3 2 3 2 3 2 3 2
       1 2 1 2 1 2 1 2
       3 2    --   --   --
       3 4    --   --   --
       5 4    --   --   --

   3. step L.H.           R.H.
       5 3 5 3 5 3 5 3
       4 2 4 2 4 2 4 2
       1 3 1 3 1 3 1 3
       2 4 2 4 2 4 2 4
       3 5 3 5 3 5 3 5

   Same
June 16. 61.

Legato in double notes (Hymn playing)
   Lift fingers of same notes in succession, connect with substitute fingers for legato playing.
   Scales played with slow dropping tones, don't force. Lift fingers when wrist is down and thrust up.

June 19. 61.

Done all previous exercises.
   Played Mozart Jupiter Symphony for 8 hands. 2. mvt.

June 20. 61.

2) Brahms 51 Exercises
   No. 11 - in slow motion in slow motion in rhythms like scales ½ ¾ etc.

2) Schubert Impromptu A flat in same way as Brahms exercise. Start memorizing after first reading.

3) Comes Algæeon 2 books of exercises. Sticking exercises (very relaxed)
June 28, 1961

Polyrhythms

Find common denominator

\[
\frac{3}{8} = 24
\]

\[
\frac{9}{5} = 45
\]

\[
\frac{3}{4}
\]
June 22, 61

played Sonata for 8 hands. *Fuxiana* (original)
listened to Record Rachmaninoff 2 Concerto Eybler

Hymn playing connected with notes which are not repeated on same tone. Pedal lift on beat — down between beats.

June 23, 61

Hymn playing legato pedal. *Fuxiana, Sonata for 8 hands.*

listened to Records:
Chopin: *Concerto.* Presto, duet for 4 hands (2 different pianos), Saint-Saëns: *Clarinet* (German player)

Bach Partita played by Rosalyn Tureck

Records:
Bach: Capell & Rimarone F minor Sonata for Clarinet or Violin by Brahms

Memorizing without instrument, try to hear mentally. Positions of hands and get feeling of fingering. Played: *Fuxiana* Sonatas.

June 26, 61
June 27, 61

Played Fuxtaas Bach's Part Inventions on Harpsichord Ornamentsations in Bach

Record Debussy Nocturnes

Joseph B. Rosine Theorister

Joseph Rosine Strauss Takes arranged

Chopin Polonaise Aflat

Etude A minor op. 25

op. 10

A flat

Book: Abraham Chaim

Speaking of Pianists

June 28, 61

Played Mozart Jupiter Symph. I, II

Beethoven IV Symph. I
Beginners Books

June 29, 61

Pageants for Piano

Galaxy Music Corp. N.Y. Corp.

Waxman

Villa Nova Series

Oxford Piano Course (Oxford University Press)

Kalmus Edition

x Schirmer, Inc. Master Series for the Young

Bach - Handel - Haydn - Mozart - Beethoven - Tchaikovsky

x Omega

Stravinsky Duetts (very difficult; easier part)

x Bartók, The first term at the Piano (Kalmus)

Scale playing from point of view of listening to the clusters of tones

x Silvina Stavinsky Piano Music for Children (Peters)

Igor Stravinsky: The five fingers

Hard for children coordination difficult

Interesting compositions.
Mar. 1

1. Scales - D, A
   - know key signatures
   - know where 4's play
   - singing tone
   - must - circular movement
   - close to edge of keys

2. Chords - G, B, F
   - know '3 tones'
   - singing tone
   - close to edge of keys
   - Don't bounce

3. Exercise - C major
   - Schumann - 12, 13, 14, 15, 16
   - close to edge of keys
   - Don't bounce
13 - Frey - 13 - No. 1

Slow & even
Exercises

21212121

etc.

2 octaves up down

hands separate

execute
Reading exercise
Phrases

Sentence

Exclamation

Question
Lesson

Letter names of sounds.
The white keys of the piano are named after the seven first letters of
the alphabet, A-B-C-D-E-F-G.

Counting the white keys upward or downward to the 8th above or below
the sound blends so well with the first one that they are
given the same tone only in a higher or lower place. They stand
8 tones or an "Octave" apart and
the distance called an "Octave" which means "8" namely 8
tones. In the same way the
distance or "Intervals" between the
other steps are counted as 2, 3, 4, 5ths, 6th, and
7ths, even up to a 12th or eleventh.
The black keys have no names of their own. They take their name either from the white key above or below it, according to the context.

II Lesson

Note Values

<table>
<thead>
<tr>
<th></th>
<th>whole note</th>
</tr>
</thead>
<tbody>
<tr>
<td>p</td>
<td>half note</td>
</tr>
<tr>
<td></td>
<td>quarter note</td>
</tr>
<tr>
<td></td>
<td>eighth note</td>
</tr>
</tbody>
</table>

A whole note has 4 counts.
A half note has 2 counts.
A quarter note has 1 count.
A eighth note has \( \frac{1}{2} \) count.

And so on.

III Lesson

A staff of eleven lines

Served to write all the notes which a choir of men and women or men and children could sing.

The time signature indicates how many beats there are to a measure (top figure) and which note is the counting unit (bottom figure) e.g. \( \frac{4}{4} \) or \( \frac{3}{4} \) or \( \frac{2}{4} \) or \( \frac{2}{2} \).

Middle C
If you put your 2 thumbs on middle C and the 4 other fingers on the 4 next keys up and down you cover 9 keys which on the staff are printed between the two signs at the left-hand of the staff. These signs are called "Clefs" which means "Keys." They give you the key for reading the notes. The Clef on the upper part is called Treble or Violin Clef - the one on the lower part is called Bass Clef.

In modern music, the middle line is omitted and the "C" (middle C) is printed with a small line through its head.

These are all the keys which you cover with your fingers when you play the piano. You may notice that the "Clefs" are marking the bottom note "F" of the left hand and the top note "G" of the right hand. The steps taken are the same as the white keys on the keyboard and each goes to the next following letter-name.
There is always
you write always one note on
a line and the next one in
a space. The line of middle
"c" is omitted but for the
small line through the head
of the note, it can have its
place either under the "d" for the
right hand or above the
"b" for the left hand. The
little line through the line is
called a "ledger line". Some more
ledger lines can be added over the staff.
The scale
The scale is a stepwise progression
of sounds from one tone to the
next one of the same letter name,
C to C, A to A, G to G,
and so on. Every single letter-
name is included, which gives
us 8 tones from start to end
of one octave. The first tone is called
the key note of the piece.
The steps are not equally large.
There are whole-tone steps and
half-tone steps. A half-tone
step moves from one key to the
next one, including the black
keys. A whole-tone step moves
next to it either third or black.
To the black key, including
the black keys, for the major
scale. The following
patterns of steps
whole - whole - half - whole
or 1 - 1 1/2 - 1 - 1 - 1 1/2.
If we start at C and go up to the next C and use only the white keys on the piano, we have the correct succession to form the scale of C Major.

With the same pattern 111/21112, you can play a scale from any key, white or black, up to the octave. There are 12 starting points, 7 white and 5 black keys. Every scale so formed includes the 7-letter names in their right succession. If we use the black keys they take the names of the white key next to them. If it is the lower key, they are named after, they take on the word "sharp" if they are named after the higher white key they take on the word "flat". The black key a tone above a can be C sharp or C flat. The sign for "flat" and "sharp" are placed in front of the key. The sign for flat is contradictory to the natural sign.

Tetrachords

The major scale can be divided into two equal halves. 

1. half: C, D, E, F  
2. half: G, A, B, C

Steps: 1 1 1 1/2
The Greek word Tetra means 4.
The word chord means string.
The ancient Greeks had harp-like instruments.
and each string represented a
tone like a key on our Piano.

If we add one Tetra chord
of the same pattern on top
of the scale of C major
we get the notes of "A-flat major"
and by adding 4 steps of the same pattern
under the first Tetra chord
of C major we get the notes
f - g - a - b♭. This gives
us 4 Tetra chords
f-g-a-b♭ c-d-e-f g-a-b♭ c-d-e-f #g
they all are made up of 2 whole
note steps and one half-step.
and there is always a gap of one whole step
between neighboring Tetra chords.

Two of these neighboring Tetra chords
make up a major scale
Named after the lowest or Key note.

To get this way a
Scale of G major with one #5
and a "F" with one b♭(#b)
G major = g - a - b - c - d - e - f #g
F major = f - g - a - b♭ - c - d - e - f
The lower Tetrachord of C major thus forms the higher Tetrachord of F major, and the higher Tetrachord of C major forms the lower Tetrachord of G major.

If we go on building new scales in this way from the 5th tone high and the 5th tone down, we come to a point where the two directions meet on the same tone. It would be the 6th scale from C major in the sharps direction and also the 6th scale from C major in the flats direction: thus

```
flats  Fourb C  Four sharps
```

```
D♭5b  Eb3b  A♭4b  D♭3#
A♭4b  G♭6  D♭5b  G♭6
```

The next higher scale from G, being D major (on the 5th step), which has two sharps, F♯ and C♯. The next lower from F major is B♭ (on the fifth step below F) which has two flats, B♭ and E♭.
This gives us 12 major scales: one for each of the white keys plus black keys included.

Major Chords of the major scale.

The neighboring tones of the scale don't sound pleasant if struck together, but if we skip one sound and strike any two or three steps of the scale they will always sound well. The two thirds: a step from one key to the one below the scale is called a third. A chord combined on top of each other make chords are made up of 2 or sometimes 3 thirds. The major third is the most useful.

If the top note is a perfect fifth higher than the bottom note we have a chord made up of one whole tone and a half tone.

Last chords of the major scale are the 3 chords or (triads: 3 tones) on the keynote c on the fifth tone g on the fourth f. They are called major chords because the first step in each case is a major third. A major third is made up of 4 half tone steps while a minor third has only 3 half tone steps.

With these 3 major chords you can accompany any melody made up of the major scale tones.

Notice that the chords c e g are also the key tone chords or third g b d f a c.
of the scales of C major
G major
and F major

This accounts for the near relation
and showing one tetrad chord in common
between C major and D major. The latter, as we have seen before,

have each one tetrad chord in common with C major.

Minor Chords of the Major Scale

If we construct triads or chords
on the 2, 3, and 6th steps of
the scale of C major we get 3 chords,
which each have a minor third at
the bottom and a major third at the
1st, while the major chords have a
major third at the bottom and a minor
third on top. These 3 chords are
called minor chords. The distance
from the first to the 2nd step is only
3 half-tones, while it was 4 in a major
chord. These minor chords sound as
bright and happy. They have a somewhat
dark and somber character. The distance
and from the bottom to the top note is the
same in all 6 chords namely a perfect
fifth. There remains only one more
chord in the major scale. The one on
the 7th step of the scale. This one
has two minor thirds and that means
that the distance from bottom to top
is smaller than with all the other chords.
This distance or “interval” is called
a diminished fifth. The chord has a
very beautiful sound. It is nearly
always combined with the chord
of the 5th step, thus forming a chord.
of thirds with its bottom at G in C.

It is one of the most important chords in all music, as it leads up to the chord of the first step, which is the home of the scale and concludes every piece of music and makes us feel at rest.

Dominant Seventh Chord

Minor Chords and scales

The three minor chords are grouped in the same pattern as the 3 major chords. The 3 major chords being on the 1st, 4th, and 5th step

The 3 minor chords
on the 6th, 2nd, and 3rd step

If we make the 6th step of the scale of C major into step one of a new scale, the two other minor chords, which are D and E flat take their places at steps 4 and 5. Which we saw were the most important chords of the major scale. Shifting in this way over from the major to the minor chords and giving the 3 minor chords the prominent positions on steps 1, 4, and 5 gives us the pattern for the minor scale "a" which is related to C major and is called its relative minor.

Playing it from a to the octave upwards leaves us unsatisfied because for feeling at home at the 8th step we have to have a 1/2 tone steps between steps 7 and 8.
This change is made and gives us the tone g# instead of g in a minor.
This then is the pattern for all 12 minor scales starting like the major ones, on each tone, the relative minor beginning always a minor third below the major scale. They both have the same number of sharps or flats by the key signature as the related major scale. But for the alteration at the 7th step to indicate each time it occurs, this scale is called the harmonic minor scale. There is another version slightly different for reasons of smooth progressions. The alteration of the 7th step produces a 1½ tone step between steps 6 and 7, which is eased out for reasons of melodious progress by raising the 6th step also ½ tone in the upward movement. Another down ward no alteration at the 7th step is necessary and the original ones are this scale is called the melodic minor.
The Grand Staff

which can be written

The middle line is the place of a line which everybody can sing

men, women and children. It is called "middle C"

Middle C is the middle of the piano keyboard.

A recurring succession of 7 white keys from left to right.

7 notes are named after the seven first letters of the alphabet.

= ABCDEFG

They are found on the white keys of the piano. "Middle C"

lies exactly at the middle of the keyboard.

The Treble and the Bass Clef

on the staff lines

are used to indicate the places of two notes, one in the higher
part of the staff, namely G, and one in the lower part of
the staff, namely F. The signs are ♭ for G and ♯ for F.

One octave corresponds

The step from one note to the next on the staff, or above
are the same as from one white key on the piano to the
next white key. One octave = from 1 key to the 8th higher or lower.
Steps and Scales.
The smallest step from one key to the next is a half-tone step. There are 12 half-tone steps from one tone to the next of the same letter name (octave). This succession of half-tone steps is called the Chromatic Scale.

Most Western Music is built on scales which go up or down from one tone to its octave (same letter name) by 7 steps of either half-tone or whole tone distance. The seven steps always represent the 7 letter names.

The major scale has 5 whole tone steps and 2 half-tone steps. The 2 half-tone steps are between the 3rd and 4th and the 7th and 1st steps of the scale.

Major Scale pattern: $2 \frac{1}{2} + 3 \frac{1}{2} = 1 \frac{1}{2} + 2 \frac{1}{2} + 1 \frac{1}{2}$

Playing the white keys on the piano from C up to the next higher C you find the Major Scale of C built according to this pattern.

1st Tetrachord 2nd Tetrachord They are called Tetrachords from the Greek
words: Tetra = 4 and cord = string (4 strings)

According to this pattern, 12 major scales can be constructed from each step of the Chromatic Scale. The 7 letter names are used to name each step of the scale except C major. There are no black keys in C major, and there are no names of their own which are related to the white key next to them. If they are related to the white key below the white key they are called the name of this white key with the word “sharp” added. If they are related to the white keys below above them the word “flat” is used to make them.

The sign for “sharp” is #, the sign for “flat” is b

Johann Joseph Fux, Steps to Parallels
New York W. W. Norton & Co Inc
rules: from perfect to perfect consonance = contrary or oblique
imperfect = direct

fig. 4 in Dorian mode (perfect consonance is reached by contrary or oblique motion)
begins at end in perfect consonances

fig. 11

fig. 12
Binary meter downbeat component upbeat component by skip

dissonance only when skip of third is filled out

can be dissonant stepwise

Fig 26-33

Son CF

next to last measure

last measure

saw 5th

followed by 4th

major CF

Fig 35

High CF

next to last

bar 5th to 3rd

Fig 36

5 1 3 2 3 6

5 1 3 2 3 6

5 1 3 2 3 6
4 notes against one in scaliclike ascending or descending of 5 notes the first has to be consonant
the 2nd dissonant third
the 4th can be dissonant if 5th is consonant

exceptions: 1) if 2 and 4th notes are consonant
the 3rd may be dissonant (diminution)

2) changing note 2 dissonant to a consonant (octave) by skip

To Last Measure:

[Music notation]

Fig. 55
Third Species 4 against 1

1. consonant
2. dissonant
3. consonant
4. dissonant

If 2 and 4 are consonant = 3 is dissonant.

3 = dissonant filling out between (2 consonants)

1. consonant 2. dissonant 3. consonant (by skips) (notated cambiata)

The skip of a third from 2 to 3 should occur from 1 to 2.
(2 changed to 2 to 3)
Scales.

The smallest step from any one key on the piano to the next one, black or white, is a half-tone step. Two half-tone steps make up a whole-tone step.

For the last 3 centuries the Major Scale and the Minor Scale have been the foundation of Western music. A trend away from this occurred in serious as well as in popular music since the end of the 19th century but so far has not replaced traditional composition.

The distance (or inteval) from one tone to the next one of the same lettername, up or down the keyboard is called an “Octave” from the Latin word for “eight”. The word “Scale” means stairs or steps.

In both the Major and the Minor Scales, seven steps of different length are used to reach the next octave on the keyboard, either up or down. These seven steps always represent the seven letternames of the notes in alphabetical order.

**Major Scale.**

In the Major Scale the steps are always 2 whole steps - one half step, 3 whole steps - one half step. "1 1 ½ 1 1 ½".

The pattern for all Major scales being: 

\[
\begin{align*}
2\frac{1}{2} & \text{ plus } 3\frac{1}{2} \text{ (upwards)}
\end{align*}
\]

Starting from C:

\[
\begin{align*}
C & - D - E - F - G - A - B - C \\
\text{steps:} & \quad 1 \ 1 \frac{1}{2} \ 1 \ 1 \frac{1}{2} \ 1 \ 
\end{align*}
\]

This is called the "C-Major Scale". It uses only the white keys.

The same "Major Scale Pattern" (2½ plus 3½) can be started from any key on the piano, white or black. There are 12 starting points in one octave, seven on the white, and 5 on the black keys. Starting from any place but "C" we shall have to use one or more black keys if we follow the Major-Scale Pattern. Sharps or Flats are used according to the context, since all 7 letternames have to be represented in their right order. For instance:

**G Major Scale.**

\[
\begin{align*}
G & - A - B - C - D - E - F - G \\
\text{steps:} & \quad 1 \ 1 \frac{1}{2} \ 1 \ 1 \ 1 \frac{1}{2} \ 1 \frac{1}{2}
\end{align*}
\]

**F Major Scale:**

\[
\begin{align*}
F & - G - A - Bb - C - D - E - F \\
\text{steps:} & \quad 1 \ 1 \frac{1}{2} \ 1 \ 1 \ 1 \frac{1}{2} \ 
\end{align*}
\]
The Minor Scale.

To each Major Scale a Minor Scale is related. It starts on the sixth note of the Major Scale. (A-Minor is the "Relative Minor Scale" of C-Major.)

We saw, that the Major-Scale Pattern (2½ plus 3½) ends on a half-tone step. The pure Minor Scale ends on a whole-tone-step. This approach to the key-tone is not as satisfactory to the musical ear, as is the ½-tone ending. This led to several different versions of the Minor Scale.

1.) The Harmonic Minor Scale: In the Harmonic Minor Scale the 7th step is raised ½-tone (G# instead of G in A-Minor on the way up and on the way down.)

   **A-Minor (harmonic)**

This gives a more satisfactory progression from the 7th step to the keynote, but it creates another obstacle, namely a 1½-tone step between the 6th and 7th steps, which is not as easy to hit for singers and orchestra instruments. The best way out was to raise the 6th step as well, which was only ½-tone step in the pure minor scale and so would not be more than a whole-tone-step when raised. On the way down no problem existed, so the pure version of the scale is being used downward.

   **A-Minor (melodic)**

The raised step of the Minor scales do not belong to the respective keys and have always to be written out in the text of the composition. The Key-Signature of the Minor Scale is always identical to the one of its Relative Major.

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

The Chromatic Scale.

The Chromatic Scale is the progression of Half-Tone-Steps from any one key to its higher octave. It has 12 steps. It does not belong to any key and can be written in different ways according to the context.

---------------------------
The Minor Scale.

To each Major Scale a Minor Scale is related. It starts on the sixth note of the Major Scale. (The A-Minor Scale is related to the C-Major Scale).

We saw that the Major Scale Pattern ends on a half-tone-step. The pure Minor Scale ends on a whole-tone-step. This approach to the keynote is not as satisfactory to the musical ear and this led to several different versions of the Minor Scale.

1. **The Harmonic Minor Scale**: The 7th step of the scale is raised a half-tone step (C# instead of C in A-Minor) on the way up and also on the way down.

   A-Minor (harmonic)

2. This gives a satisfactory ending to the scale upward, but creates another obstacle. Singers did not like the newly created step of ½ tones between the 6th and the 7th steps, which was hard to hit. The best way out was to raise not only the 7th, but also the 6th step, which was a half-tone-step and would not become more than a whole-tone-step, when raised. On the way down no problem existed at all, so the pure version of the scale is being used downward.

   The Melodic Minor Scale: Way up: 6-th, 7-th step, raised ½ tone each.

The raised steps in both versions of the Minor Scales do not really belong to the two different versions and have always to be indicated in the text, and cannot be added to the sharps or flats of the "Key Signatures", which remain always the same in the Minor Scale as in these relative "Major Scale".
The Minor Scale.

To each Major Scale a Minor Scale is related. It starts on the sixth note of the Major Scale. (The A-Minor Scale is related to the C-Major Scale).

We saw that the Major Scale Pattern ends on a half-tone-step. The pure Minor Scale ends on a whole-tone-step. This approach to the keynote is not as satisfactory to the musical ear and this led to several different versions of the Minor Scale.

1.) The harmonical Minor Scale: The 7th step of the scale is raised a half-tone step (G# instead of G in A-Minor on the way up and also on the way down).

A-Minor (harmonical)

2) This gives a satisfactory ending to the scale upward, but created another obstacle. Singers did not like the now newly created step of 1½ tones between the 6th and the 7th steps, which was hard to hit. The best way out was to raise not only the 7th, but also the 6th step, which was a half-tone-step and would not become more than a whole-tone-step, when raised. On the way down no problem existed at all, so the pure version of the scale is being used downward.

The melodic Minor Scale: Way up: 6th - 7th step raised ½ tone.

The raised steps in both versions of the Minor Scales do not really belong to the two different versions and have always to be indicated in the text, and cannot be added to the sharps or flats of the "Key-Signatures", which remain always the same in the Minor Scales as in their relative "Major Scales."
<table>
<thead>
<tr>
<th>Title</th>
<th>Grade</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Schaum MAKING MUSIC at the PIANO</strong>, Book 7</td>
<td>(4)</td>
<td>$1.75</td>
</tr>
<tr>
<td>This book presents the glissando, double grace notes, 16th note triplets, double flats, rubato, two-against-three, pedal point and changing time signatures. Technical development includes hand expansion and introduces octaves. The contents range in style from baroque to modern.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>HAWAIIAN MUSIC</strong></td>
<td>(1 1/2)</td>
<td>1.50</td>
</tr>
<tr>
<td>A delightful compilation of Hawaiian favorites furnishes ideal material for a Hawaiian recital. The contents comprise folk songs and dances as well as the official state anthem. Ukulele and guitar chords are included.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>KEYNOTE SCALE SPELLER</strong></td>
<td>(1 1/2)</td>
<td>1.25</td>
</tr>
<tr>
<td>By writing the scales on both staffs and inserting the finger numbers on keyboard diagrams, a thorough comprehension of scale construction is acquired. This leads to better scale performance.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>RHYTHM &amp; BLUES</strong></td>
<td>(1 1/2)</td>
<td>1.25</td>
</tr>
<tr>
<td>Solos for teen-agers and pre-teens based on popular music styles of past and present. Fun-to-learn pieces teach rhythm and technic. Includes: Swingin’ Tiger; Empty Pocket Blues; Bongo Boogie; Cool School.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Order other Schaum Publications, Inc. books on reverse side of this sheet.

These books available from:

Please send me the quantities of Schaum books indicated on both sides of this sheet.

name

address

city
state
ZIP code
**Schaum Classified Order Form**

**METHOD BOOKS**

<table>
<thead>
<tr>
<th>Method</th>
<th>Grade</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Schaum MAKING MUSIC at the PIANO</td>
<td>(Prep)</td>
<td>$1.50</td>
</tr>
</tbody>
</table>

**BOOK ONE: Journey to pianoland**
- Primer with "Keyboard Touch Finder," a device that establishes better sight-reading skill. Plus flash cards, rhythm drills; duet accommodations.

<table>
<thead>
<tr>
<th>Method</th>
<th>Grade</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Schaum MAKING MUSIC at the PIANO</td>
<td>(1)</td>
<td>$1.50</td>
</tr>
</tbody>
</table>

**BOOK TWO: Journey to Melodieland**
- Refreshing material for technicians, repertoire, transcription and recital.

<table>
<thead>
<tr>
<th>Method</th>
<th>Grade</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Schaum MAKING MUSIC at the PIANO</td>
<td>(1 1/4)</td>
<td>$1.50</td>
</tr>
</tbody>
</table>

**BOOK THREE: Journey to Rhythmland**
- Special emphasis on rhythm patterns and terms. Music appreciation stories.

<table>
<thead>
<tr>
<th>Method</th>
<th>Grade</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Schaum MAKING MUSIC at the PIANO</td>
<td>(2)</td>
<td>$1.50</td>
</tr>
</tbody>
</table>

**BOOK FOUR: Journey to Harmonyland**
- Triads, broken chords, arpeggios, grace notes, trills, triplets, 9/8 time, etc.

<table>
<thead>
<tr>
<th>Method</th>
<th>Grade</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Schaum MAKING MUSIC at the PIANO</td>
<td>(2 1/4)</td>
<td>$1.50</td>
</tr>
</tbody>
</table>

**BOOK FIVE: Journey to Technicalland**
- Includes minor scales and pieces, polyphonic music, 3 new time signatures.

<table>
<thead>
<tr>
<th>Method</th>
<th>Grade</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Schaum MAKING MUSIC at the PIANO</td>
<td>(3)</td>
<td>$1.50</td>
</tr>
</tbody>
</table>

**BOOK SIX: Journey to Improvisationland**
- Impressionsistic and modern styles. Plus excerpt, tremolo, turn, 32nd notes.

<table>
<thead>
<tr>
<th>Method</th>
<th>Grade</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Schaum MAKING MUSIC at the PIANO</td>
<td>(4)</td>
<td>$1.75</td>
</tr>
</tbody>
</table>

**BOOK SEVEN: Journey to Harmonyland**
- Introduces octaves, 2-octave, 10th note tripod, glissando, pedal point.

**WORK BOOKS**

<table>
<thead>
<tr>
<th>Work</th>
<th>Grade</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>KEYNOTE MUSIC SPELLER, Book One (Prep)</td>
<td></td>
<td>$1.25</td>
</tr>
</tbody>
</table>

**BOOK ONE**
- Helps pupils read music faster by visually correlating notes and keyboard.

<table>
<thead>
<tr>
<th>Work</th>
<th>Grade</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>KEYNOTE MUSIC SPELLER, Book Two</td>
<td></td>
<td>$1.25</td>
</tr>
</tbody>
</table>

**BOOK TWO**
- Interval and key-signature spelling; ledger lines; space-age note signers.

<table>
<thead>
<tr>
<th>Work</th>
<th>Grade</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>KEYNOTE SCALE SPELLER</td>
<td></td>
<td>$1.25</td>
</tr>
</tbody>
</table>

**TECHNIC BOOKS**

<table>
<thead>
<tr>
<th>Technic</th>
<th>Grade</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>AROUND THE WORLD IN ALL KEYS</td>
<td></td>
<td>$1.25</td>
</tr>
</tbody>
</table>

**FAMOUS PIANO SOLOS**
- Gypsy Love Song, Heart of My Heart, Under the Bamboo Tree, and 47 others. Big 64-page volume includes "How to Play Chord Style" supplement.

<table>
<thead>
<tr>
<th>Technic</th>
<th>Grade</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>CZERNY IN ALL KEYS</td>
<td></td>
<td>$1.25</td>
</tr>
</tbody>
</table>

**FINGERPOWER, Book One**
- One-page etudes in 5-finger position using the 24 major and minor keys.

<table>
<thead>
<tr>
<th>Technic</th>
<th>Grade</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>FINGERPOWER, Book Two</td>
<td></td>
<td>$1.25</td>
</tr>
</tbody>
</table>

**FINGERPOWER, Book Two**
- Short, progressive exercises with touch, rhythm and phrase variety.

<table>
<thead>
<tr>
<th>Technic</th>
<th>Grade</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>ADVANCED ALBUMS</td>
<td></td>
<td>$1.50</td>
</tr>
</tbody>
</table>

**FAMOUS PIANO SOLOS**
- Clear, concise (Cyril Dehn) edition.

<table>
<thead>
<tr>
<th>Album</th>
<th>Grade</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRESTIGE PIANO SOLOS</td>
<td></td>
<td>$1.50</td>
</tr>
</tbody>
</table>

**CHORD SYMBOLS**

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Grade</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>AMERICAN FAVORITES</td>
<td></td>
<td>$1.50</td>
</tr>
</tbody>
</table>

**FOLKSONGS & DANCES (Music for Children)**

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Grade</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>FOLKSONGS &amp; DANCES</td>
<td></td>
<td>$1.50</td>
</tr>
</tbody>
</table>

**FOLK MUSIC**
- Folk songs and dances ideal for Hawaiian recital. Guitar and ukulele charts.

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Grade</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>SONGS OF THE CONFEDERACY</td>
<td></td>
<td>$1.25</td>
</tr>
</tbody>
</table>

**HI-FIDELITY RECORDS**
- 12-inch, monaural, 33 1/3 rpm — personally recorded by John W. Schaum.

<table>
<thead>
<tr>
<th>Album</th>
<th>Grade</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>#6139 Side 1, #7245 Side 1</td>
<td></td>
<td>$2.98</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Album</th>
<th>Grade</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>HI-FIDELITY RECORDS</td>
<td></td>
<td>$2.98</td>
</tr>
</tbody>
</table>

**MISCELLANEOUS**

<table>
<thead>
<tr>
<th>Miscellaneous</th>
<th>Grade</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>HYMNS &amp; GOSPEL SONGS (Sing-Along, Play-Along)</td>
<td></td>
<td>$1.25</td>
</tr>
</tbody>
</table>

**SACRED MUSIC**
- Includes: "Face to Face, Blessed Assurance, Abide With Me, Rock of Ages."

<table>
<thead>
<tr>
<th>Miscellaneous</th>
<th>Grade</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>SUNDAY SCHOOL HYMNS</td>
<td></td>
<td>$1.25</td>
</tr>
</tbody>
</table>

**TEEN-AGERS**

<table>
<thead>
<tr>
<th>Miscellaneous</th>
<th>Grade</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOOGIE IS MY BEAT</td>
<td></td>
<td>$1.25</td>
</tr>
</tbody>
</table>

**Piano Fun Fare**
- "Mood of the Toys" (Hesselt), "Grandfather's Clock" (Maximo), 14 others.

<table>
<thead>
<tr>
<th>Miscellaneous</th>
<th>Grade</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>PIANO FUN FARE</td>
<td></td>
<td>$1.25</td>
</tr>
</tbody>
</table>

**RHYTHM AND BLUES**
- 10 "Pop" style solos, fun for teens and rhythms.

<table>
<thead>
<tr>
<th>Miscellaneous</th>
<th>Grade</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>RHYTHM AND BLUES</td>
<td></td>
<td>$1.25</td>
</tr>
</tbody>
</table>

*Schaum* books have chord symbols for each piece plus a chord dictionary. They are easily adaptable to ORGAN, GUITAR and ACCORDIAN. Each "Sing-Along, Play-Along" book also contains five detachable lyric sheets (with complete words for all pieces).
Piano Touch Finding Technique

By SIGMUND SPAETH

(Author of "The Importance of Music" "Fifty Years With Music" published by Fleet, New York)

It is increasingly agreed among pianists and teachers of the piano that a player's command of the keyboard should be developed by touch rather than by sight. As far back as 1912 this idea was advocated by the well known composer Daniel Gregory Mason, then Professor of Music at Columbia University, in a little book called "A Neglected Sense in Piano-Playing", published by G. Schirmer, New York. Dr. Mason summed up his practical theory as follows:

"The foundation of accurate piano-playing, we shall come more and more to feel, is a sense of touch naturally so delicate and through training so highly discriminating that it is capable of guiding the hands and fingers through the labyrinth of the keyboard with only slight and casual aid from ears and eyes. On this tactile sense, rather than on vision or even on hearing should the player chiefly depend."

One gathers from his modest publication that Dr. Mason had just discovered that typewriting was being taught at Columbia by the "touch" system, now firmly established as infinitely superior to the laborious process jocularly known as "Hunt and Peck", whereby the eyes of the typist patiently sought out each key in turn, meanwhile glancing hastily at the manuscript or notes to be transcribed. The parallel to reading sheet-music and playing it, perhaps "at sight", is obvious. Constantly shifting the eyes from the notes to the keyboard and the fingers can result only in utter confusion, or at best a slow, plodding, inaccurate performance.

Dr. Mason made only passing reference to the fact that blind musicians, such as the late Alec Templeton and Art Tatum and the currently successful George Shearing, acquired an astonishing technique entirely by the sense of touch, unusually sensitive in such individuals by the law of compensation. He might have emphasized also the tactile sense of every good violinist (including likewise a number of blind performers), who would not dream of looking at the finger-board or his left hand, but instinctively (and as a result of practice) presses each finger on the exact point of the string that will produce the desired pitch. (Even the skilled players of fretted instruments seldom take advantage of such guidance but depend primarily on their sense of touch and hearing.)

A concert pianist, playing without notes, may often seem to be looking at his hands and the keyboard, but actually this is quite unnecessary if he is thoroughly familiar with the music. It might even represent a subconscious bit of acting for the benefit of the audience. Certainly the sense of touch needs no visual supplement for the interpretation of a composition that has been well studied by a professional pianist.

The newest advocate of the "touch system" in playing and teaching the piano is John W. Schaum of Milwaukee, Wisconsin, who is now publishing a series of instruction books under the general title of "Making Music at the Piano". Mr. Schaum voices a strenuous objection to the old-fashioned approach to the keyboard: "In piano-playing the sense of sight is overworked. The student learns his finger numbers by looking at them; he learns the keyboard by looking at it. Then comes notation, which is, of course, another job for the sense of sight.

"Consider the burden put on the visual sense: The piano student is too busy looking! Later on, teachers try to undo this by telling the student not to look at his hands, but by that time the habit is so deeply entrenched that it is practically impossible to break.

"The tactile sense has unfortunately been neglected in piano teaching. At the very start the beginner can be taught to find middle C by touch and by touch only. He can do this by getting the feel of the black keys. Similarly he can learn his finger numbers by touching the keys with various fingers. The ultimate results are well worth the preliminary effort to adjust to the new approach. The student will be free to concentrate his vision on the sheet-music. The keyboard will be mastered through touch. Better sightreading will be accomplished... the sense of hearing will be stimulated and cultivated."

Mr. Schaum carries out these suggestions in a most practical fashion in the first four volumes of his new series, aimed at beginners and sub-titled respectively "Journey to Piandland", "Journey to Melodyland", "Journey to Rhythmland", and "Journey to Harmonyland". He applies to his touch system the term "Blind Flying", familiar to aviators of today, and designates the student as "Piano Pilot 88" (referring to the total number of keys on the piano). He helps the beginner by supplying a "Keyboard Touch Finder", a large printed sheet which slips over the pupil's head and under the music, hiding the actual keyboard but containing temporary reminders of the relationship of the keys, fingers and printed notes.

The Schaum piano books naturally begin with middle C, gradually working in both directions and making sure that the pupil finds the right keys entirely by the sense of touch. Topical words of interest to children are fitted to the notes as the melodies grow more elaborate. A teacher's accomplishment is also suggested, often with the effect of a "boogie" bass familiar to jazz enthusiasts. Before reaching the end of the first volume the beginner is already using some fairly modern effects and echoing the folk tunes of the world, all by the sense of touch.

In the second volume the pupil is already combining melody and harmony, sometimes with chords, sometimes in contrapuntal style, continuing to add words of current interest. By the time the third and fourth books are reached, an acquaintance with sharps and flats has been established, with an introduction to some of the world's best known tunes. It is all quite logical and adheres faithfully to the basic idea of a purely tactile approach, using the eyes only to read the music itself. John W. Schaum seems to have found the right answer to "making music at the piano".
Scales. The smallest step from one key to the next one is called a half-tone step. Two half-tone steps make one tone step, which is the basic unit of Western music. The major scale and the minor scale are related. The distance from one tone to the next one of the same letter name, up or down the key board, is called an "octave" from the Latin word for "eight" since 8 tones make up an octave. The octave is named by a. The word scale means (stairs) or steps. 7 steps of different length are included among letter names in their right order in both the major and

In both the Major and the Minor scale there are 7 steps of different length to reach the next octave from any one place on the keyboard up or down. These 7 steps correspond to the 7 letter names of the notes. They follow each other in alphabetical order from a to a or c to c (c-e-g-a-b-c). 

Major Scale. In the Major Scale the steps are always 2 whole tone steps, 1 half-tone step, whole tone step. 1 half-tone step. The pattern being $2\frac{1}{2} + 3\frac{1}{2}$ upwards. Starting from C: C-D-E-F-G-A-B-C. Playing only white keys from C upwards to the next higher octave gives you the Major Scale of C.
This same Major Scale Pattern (2 1/2 + 3 1/2) can be started can be started from any key on the piano (white or black). There are twelve starting points in one octave, 7 on white and 5 on black keys. Starting from any place but the left hand has to use one or more black keys if we follow the major scale pattern. Sharps or Flats are used according to the context, since each letter represents one lettername ace represented in their right order. For instance:

G major scale: G-A-B-C-D-E-F-G

or F major scale: F-G-A-B-C-D-E-F

Tetrachords:
The major scale pattern can be divided into two equal halves:

1st half: C-D-E-F-G-A-B-C

2nd half: D-E-F-G-A-B-C-D

Each half having the pattern 2 1/2. The intervals between the 2 halves is always 1 whole tone step.

The Greek word tetra meaning "4" and chord means "string". The Greeks were already familiar with this pattern.
The pure minor scale from A has a half step from the 5th to the 6th step. If this step was altered to a whole step, the gap of 1½ steps between the 6th and 7th note should be eliminated. So on the key up the a minor scale (melodic version) is
| A | B | C | d | e | f | g |

And since no necessity for any alteration was felt on the way down, it became
| A | B | C | d | e | f | g |

Which of course is the original form of the pure scale of a minor.

A major (harmonic)

A major (melodic)

In this way all the 12 minor scales are built, each having two versions "harmonic" and "melodic".

The key signature in all minor scales corresponds to the one of its relative majors.
The Minor Scale

Each Major Scale has a Minor Scale related to it (Relative Minor to a Major Scale). It starts on the 6th step of the Major Scale (A minor is related to C Major). It gives the same intervals as its related Major, but for one exception.

We saw that each Major Scale Pattern ends on a half-step, which leads in an upward direction to the keynote. The keynote being the foundation of the scale is best being approached by a half-step on the way up. For this reason, the last step of the minor scale has been moved into one half-step by raising it through there appears a go.

A Minor Scale (Harmonic Version)

This raised note does not really belong in the scale and is never written into the key signature, but has always to be written by an accidental.

2) This raised step leaves produce a 1/2 step between the 5th and 6th steps which is uncomfortable for singers. This leads to another variety of the minor scale.

While the Major Scale has only one version, the Minor Scale is used in different ways.
In your good key, sing tone.

Each sharp of major key is 1 tone under key note or 5 notes above.

Sharps:

Fifths:

Scale:

Whole steps and half steps:

Leading note:

Accidentals, which come occasionally:

Sharps in the scale to produce a 1/4 step between 3 and 4:

Sing:

Intervals:

Sing:

Whole half quarter et cetera 16th:

Metronome on 1/4 note, keeping different notes.

App. — Motive to be married

Bottom — Kind of note.
Clap different rhythms (of trees) as on the beam and tie.

True signature

If clap rhythms of Congo

1st verse: Words of Congo according to rhythm

Read:

C - Do | Do - Re | E - Mi | F - Fa | G - Sol | A - La | B - Do |

Notes with 16th note pulse one note to 2 notes

Rhythm:

4th down for bass
The Keyboard.
Learn to read Music at the Piano.

Letter names of sounds.

All Western Music uses a fixed selection of sounds as its material. The keys of the piano represent all the sounds used.
The first seven letters of the alphabet are used to name a succession of neighboring sounds on the white keys of the piano. There is a standard pitch agreed upon by western nations since 1859 for tuning all instruments. The tone which is used for tuning the instruments of an orchestra is called "A". On the keyboard of the piano it is to be found a few keys to the right of the middle of the keyboard, between the 2nd and the 3rd of the group of black keys.
From this "A" the white keys to the right are named B, C, D, E, F, G. After this "G" the same letter names are repeated. The tones with identical letter names are 5 keys apart and the sounds blend perfectly. The distance from one sound to the next of the same lettername, downward as well as upward on the piano is called an "octave". The same succession of sounds on the white keys to the left from the "A" are counted from as named in the same way (G, F, E, D, C, B,). In this way, the whole range of the keyboard is divided into groups of 7 white keys.
The black keys have no name of their own. They take their names from the white keys above or below them, according to the context.

Notation of Music.

For writing any sounds, we have to use signs called "notes" and a system of lines called "Staff" to indicate their pitch. Notes have different shapes to express their relative duration. The most commonly used are:

The whole note

the half note

the quarter note

the eighth

the 16th note

the 32nd note

A whole note is equal to 2 half notes
or 4 quarter notes
or 8 eighth notes etc.

A Quarter note is equal in duration to
2 eighth notes
4 16th notes
8 32nd notes and so on.
If a dot is added to a note it makes it sound half as long again.

A dotted half-note is equal in duration to 3 quarter notes.

A dotted quarter note equals 3 eighth notes. etc.

**Rest Signs.** Periods of silence in between sounds are expressed by rest signs.

- Whole note rest
- Half note rest
- Quarter note rest
- Eighth note rest
- Sixteenth note rest
- Thirty-second note rest

**The Pitch of Sound in Notation.**

The old 11-line Staff—a system of 11 horizontal lines was once used to note down all the sounds which are in the compass of the human voice. The middle line represented the place for a sound, which all the voices of a mixed choir can sing; namely "Middle C." All higher notes were placed higher and all lower notes lower on the staff. The next sound up from "C" would be in the space between the C-line and the next higher line. The next step from there up to the next line, then again to the next space and so on. The same applies in downward direction.

**Modern Notation.** The main principal of this system of notation is still used but for one important difference: the middle line (C-line) is omitted, leaving only ten lines, which are divided by an empty space, where the middle line once stood. This now gives us two smaller staves of 5 lines each. This has the advantage not only of being easier for the eye, but also makes it possible to place some more notes in the middle register (overlapping). Some extra small lines are used only when there is need for them. They are called Ledger Lines.
Ledger Lines

Ledger lines can also be used over the highest line of the Right-Hand Staff and below the lowest line of the Left-Hand Staff.

Since the line on which "Middle C" was located is omitted, it now always has to have a ledger-line drawn through its head. It can stand at two different places either under the five top-lines, or above the 5 bottom-lines.

In music written for keyboard instruments, the 5 top-lines are mostly used for the part played by the right hand, while the 5 bottom-lines are mainly used for the part played by the left hand.

Clef-Signs.

A "Clef" sign is used for each of the group of 5 lines to fix the position of a certain tone. This is a great help for reading music.

For Right-Hand-lines the "G" over middle-C is marked by the sign ☞

For the Left-Hand-lines the "F" under middle-C is marked by the sign ☜

These two signs were originally the letters G and F. The "G" sign marks the G-line by circling it. The "F" sign uses two dots, one above and one below the F-line.

These signs are called "Clefs" and they are placed at the left end of each staff of 5 lines.

The G-Clef is also called "Violin"-or "Treble-Clef".

The F-Clef is also called "Bass Clef".

More Signs.

The "Brace" is used to join the two parts of the staff.

Vertical Lines.

One vertical line placed directly after the brace is used at the beginning of each line, connecting the two parts of the staff.

A double vertical line stands at the end of a piece, or a section of it.

Repetition Sign.

If any part of a composition is repeated, this part is
is marked by two vertical lines and two dots at the end of it; when repetition is wanted from the beginning of the piece. If repetition is wanted for any other part of the composition, two vertical lines and 2 dots are placed at the beginning and at the end of this part.

**Black Keys and Accidentals.**

The step from one key on the keyboard to the next one, either black or white, in upward or downward direction is called a "half-tone-step." Two half-tone-steps in the same direction make up a "whole-tone-step".

**Sharps.** If a sharp sign: # is placed in front of a note it raises it a half-tone.

**Flats.** If a flat sign: ‡ is placed in front of a note it lowers it a half-tone.

**Naturals.** If a natural sign: ∅ is placed before a note, which had previously been sharpened or flattened it makes it "natural" again, contradicting the previous sharp-or flat signs. Sharp-flat-and naturalsigns, which are placed in front of notes, are called "Accidentals".

**Names of Black Keys.** If a sharp sign raises a note ½ step the term "sharp" is added to its letter name.

A flat sign before a note adds the word "Flat" to its letter name.

In this way each of the 5 black keys can have two names, for instance: F-sharp or G-flat, or G-sharp or D-flat.

**White keys with changing names.** Four white keys on the keyboard in each octave have no black keys between them, namely B and C and E and F. They are only one ½-tone apart. B-sharp has to be played on the white key "C", and C-flat has to be played on the white key "B". The same applies to the white keys "E" and "F". In this way the same key can have different names, according to the context.

**Key-Signatures.** Sharp-or Flatsigns can be placed at the beginning of each staff next to the clef-sign. This is called a "key-signature." Sharp and flats appearing in the key-signature are valid for all notes, indicated by their position on the staff and for the whole register of the keyboard, as long as the key-signature appears. There can be up to seven sharps or seven flats in a piece. They appear in a certain order of succession.
Key Signature.

Sharps:
1) F♯
2) G♯
3) A♯
4) B♯
5) C♯
6) D♯
7) E♯

Blats:
1) B♭
2) E♭
3) A♭
4) D♭
5) G♭
6) C♭
7) F♭

If there are 4 sharps in the key-signature, for instance, they are the first four in the above order. The same applies to flats.

In the key-signature the sharps and flats are placed on the same lines or in the same spaces as the notes, which they are affecting, but in one octave only on each part of the staff-lines. They are valid, though, for the whole range of the keyboard.

Time in Music.

Since its early beginnings music has been used to accompany dancing and marching, and a great deal of its beauty and appeal is due to a feeling of pulsation and rhythm. This is brought about by stressing or accenting sounds at regular time intervals.

This strong accent or beat (from "Beating Time") can be followed by either one or two unaccented beats. The result is "Duple" or "Triple" time. The strong beat is always the first beat in a small section of the music, called a "Bar" or "Measure".

Bar or Measure.

The strong beat is indicated in writing by putting a vertical line through the staff in front of it. This is called a "Barline". These barlines divide the music into bars or measures of equally long duration.

Barlines.

Several groups of either two or three beats can be joined into one larger bar of 4, 6, 9, or 12 beats. The accents remain on the same beats as if there were barlines after either 2 or 3 beats, only the first beat after each barline gets the strongest accent.

Time Signature.

To indicate the number of pulses in each bar and the note-values, which are to be counted, a sign, called Time-signature is placed at the beginning of each piece of music. Whenever the time is changed, a new time-signature has to be put in front of this part. This sign is made up of two figures on top of each other. The top figure
Time Signature. indicates the number of beats in a bar; the lower figure shows the note-value of a single beat. For instance:

2
4 represents two quarter notes to a bar.

3
4 " three " " " "

4
4 " four " " " "

6
8 " six eighth " " " "

Accents. The main accents are always on the first beat of a bar (An exception to this is syncopated music. Jazz).

In four-four time a second, somewhat weaker accent appears on the third beat in the bar.

In six-eight time the second, weaker accent is on the 4th beat of the bar.

In both cases the bar is divided into two halves by the weaker accent.

Double Sharps and Double Flats. A double-sharp sign \( \#\# \) raises a note one whole step. A double-flat sign \( \#\# \) lowers a note one whole step.

8........sign. The sign 8........, which can appear over or under some notes makes them one octave higher or lower, as long as the dots are continued.
The Keyboard
Learn to read Music at the Piano.

---

**Letter names of sounds.**

All Western Music uses a fixed selection of sounds as its material. The keys of the piano represent all the sounds used.

The first seven letters of the alphabet are used to name a succession of neighboring sounds on the white keys of the piano. There is a standard pitch agreed upon by western nations since 1859 for tuning all instruments. The tone which is used for tuning the instruments of an orchestra is called "A". On the keyboard of the piano it is to be found a few keys to the right of the middle of the keyboard, between the 2nd and the 3rd of the group of black keys.

From this "A" the white keys to the right are named B, C, D, E, F, G. After this "G" the same letter names are repeated. The tones with identical letter names are 8 keys apart and their sounds blend perfectly. The distance from one sound to the next of the same letter name, downward as well as upward on the piano is called an "octave". The same succession of sounds on the white keys to the left of the "A" is named in the same way (G, F, E, D, C, B...) in which the whole range of the keyboard is divided into groups of 7 white keys.

The black keys have no name of their own, they take their names from the white keys above or below them, according to the context.

**Notation of Music.**

For writing any sounds we have to use signs called "notes" and a system of lines called "Staff" to indicate their pitch. Notes have different shapes to express their relative duration. The most commonly used are:

- **The whole note**
- **the half note**
- **the quarter note**
- **the eighth note**
- **the 16th note**
- **the 32nd note**

A whole note is equal to 2 half notes or 4 quarter notes or 8 eighth notes etc.

A Quarter note is equal in duration to 2 eighth notes 4 16th notes 8 32nd notes and so on.
If a dot is added to a note it makes it sound half as long again.

A dotted half-note is equal in duration to 3 quarter notes.

A dotted quarter note equals 3 eighth notes; etc.

Rest Signs. Periods of silence between sounds are expressed by rest signs.

whole note rest

half note rest

quarter note rest

eighth note rest

16th note rest

32 note rest

The Pitch of Sound in Notation.

The old 11-line staff. A system of 11 horizontal lines was once used to note down all the sounds which are in the compass of the human voice. The middle line represented the place for a sound, which all the voices of a mixed choir can sing, namely "Middle C." All higher notes were placed higher and all lower notes lower on the staff. The next sound up from "C" would be in the space between the C-line and the next higher line. The next step from there to the next line, then again to the next space and so on. The same applies in downward direction.

middle C

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

Modern Notation. The main principle of this system of notation is still used but for one important difference: the middle line (C-line) is omitted, leaving only ten lines, which are divided by an empty space, where the middle line once stood. This now gives us two smaller staffs of 5 lines each. This has the advantage not only of being easier for the eye, but also makes it possible to place some more notes in the middle register (overlapping). Some extra small lines are used, only when there is need for them. They are called Ledger Lines.
Ledger Lines continued:

Ledger lines can also be used over the highest line of the Right-Hand Staff and below the lowest line of the Left-Hand Staff. Since the line on which "Middle C" was located is omitted, it now always has to have a ledger-line drawn through its head. It can stand at two different places either under the five top-lines, or above the five bottom-lines.

In music written for keyboard instruments, the 5 top-lines are mostly used for the part, played by the right hand, while the 5 bottom-lines are mainly used for the part, played by the left hand.

Clef-Signs.

A "Clef" sign is used for each of the group of 5 lines to fix the position of a certain tone. This is a great help for reading music. For Right-Hand-lines the "G" over middle-C is marked by the sign ♮.

For the Left-Hand-lines the "F" under middle-C is marked by the sign ♪.

These two signs were originally the letters G and F. The "G"-sign marks the G-line by circling it. The "F"-sign uses two dots, one above and one below the F-line. These signs are called "Clefs" and they are placed at the left end of each staff of 5 lines. The G-Clef is also called "Violin" or "Treble-Clef". The F-Clef is also called "Bass Clef".

More Signs.

The "Brace" is used to join the two parts of the staff.

Vertical Lines.

One vertical line placed directly after the brace is used at the beginning of each line, connecting the two parts of the staff.

A double vertical line stands at the end of a piece, or a section of it.

Repetition Sign.

If any part of a composition is repeated, this part would be repeated.
is marked by two vertical lines and two dots at the end of it. When repetition is wanted from the beginning of the piece. If repetition is wanted for any other part of the composition, two vertical lines and 2 dots are placed at the beginning and at the end of this part.

Black Keys and Accidentals.

The step from one key on the keyboard to the next one, either black or white, in upward or downward direction is a "half-tone-step." Two half-tone-steps in the same direction make up a "Whole-tone-step".

Sharps. If a sharp sign: # is placed in front of a note it raises it a half-tone.

Flats. If a flat sign: b is placed in front of a note it lowers it a half-tone.

Naturals. If a natural sign: ♭ is placed before a note, which had previously been sharpened or flattened it makes it "natural" again, contradicting the previous sharp-or flat signs. Sharp-flat and naturalsigns, which are placed in front of notes are called "Accidentals".

Names of Black Keys. If a sharp sign raises a note ½ step the term "sharp" is added to its letter name. A flat sign before a note adds the word "Flat" to its letter name. In this way each of the 5 black keys can have two names, for instance: F-sharp or G-flat, or c-sharp or D-flat.

White keys with changing names. Four white keys on the keyboard in each octave have no black keys between them, namely B and C and E and F. They are only one ½-tone apart. B-sharp has to be played on the white key "C", and C-flat has to be played on the white key "B". The same applies to the white keys "E" and "F". In this way the same key can have different names, according to the context.

Key-Signatures. Sharp-or Flatsigns can be placed at the beginning of each staff next to the clef-sign. This is called a "Key-signature." Sharps and flats appearing in the key-signature are valid for all notes indicated by their position on the staff and for the whole register of the keyboard, as long as the key-signature appears. There can be up to seven sharps or seven flats in a piece. They appear in a certain order of succession:
Key Signature.  
Sharps:  
1) F#  
2) G#  
3) A#  
4) B#  
5) C#  
6) D#  
7) E#  

Flats:  
1) Bb  
2) Eb  
3) Ab  
4) Db  
5) Bb  
6) Eb  
7) Bb  

If there are 4 sharps in the key-signature, for instance, they are the first four in the above order. The same applies to flats.

In the key-signature the sharps and flats are placed on the same lines or in the same spaces as the notes, which they are affecting, but in one octave only on each part of the staff-lines. They are valid, though, for the whole range of the keyboard.

Time in Music.

Since its early beginnings music has been used to accompany dancing and marching, and a great deal of its beauty and appeal is due to a feeling of pulsation and rhythm. This is brought about by stressing or accenting sounds at regular time intervals.

This strong accent or beat (from "Beating" time) can be followed by either one or two unaccented beats. The result is "Duple" or "Triple" time. The strong beat is always the first beat in a small section of the music, called a "Bar" or "Measure".

Bar or Measure.

The strong beat is indicated in writing by putting a vertical line through the staff in front of it. This is called a "Barline." These barlines divide the music into bars or measures of equally long duration.

Several groups of either two or three beats can be joined into one larger bar of 4, 6, 9, or 12 beats. The accents remain on the same beats as if there were barlines after either 2 or 3 beats, only the first beat after each barline gets the strongest accent.

Time Signature.

To indicate the number of pulses in each bar and the note-values, which are to be counted, a sign, called Time-Signature is placed at the beginning of each piece of music. Whenever the time is changed, a new time-signature has to be put in front of this part. This sign is made up of two figures on top of each other. The top figure
Time Signature. indicates the number of beats in a bar, the lower figure shows the note-value of a single beat. For instance:

2
4 represents two quarter notes to a bar.

3
4 " three " " " "

4 " four " " " "

6
8 " six eighth " " " "

Accents. The main accents are always on the first beat of a bar (An exception to this is syncopated music (Jazz)).

In four-four time a second, somewhat weaker accent appears on the third beat in the bar.

In six-eight time the second, weaker accent is on the 4th beat of the bar.

In both cases the bar is divided into two halves by the weaker accent.

Double Sharps and Double Flats.

A double-sharp sign (\#) raises a note one whole step.
A double-flat sign (bb) lowers a note one \#\#\#\# step.

3............sign. The sign 3............, which can appear over or under some notes makes them one octave higher or lower, as long as the dots are continued.
Learn to read Music at the Piano.

Letter names of sounds.

All Western Music uses a fixed selection of sounds as its material. The keys of the piano represent all the sounds used.

The first seven letters of the alphabet are used to name a succession of neighboring sounds on the white keys of the piano. There is a standard pitch agreed upon by western nations since 1859 for tuning all instruments. The tone which is used for tuning the instruments of an orchestra is called "A". On the keyboard of the piano it is to be found a few keys to the right of the middle of the keyboard, between the 2nd and the 3rd of the group of black keys.

From this "A" the white keys to the right are named B, C, D, E, F, G. After this "G" the same letter names are repeated. The tones with identical letter names are 8 keys apart and the same sounds blend perfectly. The distance from one sound to the next of the same letter name, downward as well as upward on the piano is called an "octave". The same succession of sounds on the white keys to the left from the "A" are named from the same way (G, F, E, D, C, B,) In this key the whole range of the keyboard is divided into groups of 7 white keys.

The black keys have no name of their own. They take their names from the white keys above or below them, according to the context.

Notation of Music.

For writing any sounds, we have to use signs called "notes" and a system of lines called "Staff" to indicate their pitch. Notes have different shapes to express their relative duration. The most commonly used are:

- The whole note
- The half note
- The quarter note
- The eighth note
- The 16th note
- The 32nd note

A whole note is equal to 2 half notes or 4 quarter notes or 8 eighth notes etc.

A Quarter note is equal in duration to 2 eighth notes 4 16th notes 8 32nd notes and so on.
If a dot is added to a note it makes it sound half as long again.

A dotted half-note is equal in duration to 3 quarter notes.

A dotted quarter note equals 3 eighth notes etc.

**Rest Signs.** Periods of silence in between sounds are expressed by rest signs.

- Whole note rest
- Half note rest
- Quarter note rest
- Eighth note rest
- 16th note rest
- 32 note rest

**The Pitch of Sound in Notation.**

**The old 11-line Staff.** A system of 11 horizontal lines was once used to note down all the sounds which are in the compass of the human voice. The middle line represented the place for a sound, which all the voices of a mixed choir can sing; namely "Middle C." All higher notes were placed higher and all lower notes lower on the staff. The next sound up from "C" would be in the space between the C-line and the next higher line. The next step from there to the next line, then again to the next space and so on. The same applies in downward direction.

Middle C

Modern Notation. The main principle of this system of notation is still used but for one important difference: the middle line (C-line) is omitted, leaving only ten lines, which are divided by an empty space, where the middle line once stood. This now gives us two smaller staffs of 5 lines each. This has the advantage not only of being easier for the eye, but also makes it possible to place some more notes in the middle register (overlapping). Some extra small lines are used, only when there is need for them. They are called Ledger lines.
Ledger Lines continued

Ledger lines can also be used over the highest line of the Right-Hand Staff and below the lowest line of the Left-Hand Staff.

Since the line on which "Middle C" was located is omitted, it now always has to have a ledger-line drawn through its head. It can stand at two different places either under the five top-lines, or over the five bottom-lines.

In music written for keyboard instruments, the 5 top-lines are mostly used for the part, played by the right hand, while the 5 bottom-lines are mainly used for the part, played by the left hand.

Clef-Signs.

A "Clef" sign is used for each of the group of 5 lines to fix the position of a certain tone. This is a great help for reading music.

For Right-Hand-lines the "C" over middle-C is marked by the sign \( \text{\textcopyright} \)

For the Left-Hand-lines the "F" under middle-C is marked by the sign \( \text{\textcopyright} \).

These two signs were originally the letters G and F. The "G"-sign marks the G-line by circling it. The "F"-sign uses two dots, one above and one below the F-line.

These signs are called "Clefs" and they are placed at the left end of each staff of 5 lines.

The G-Clef is also called "Violin"- or "Treble-Clef".

The F-Clef is also called "Bass Clef".

More Signs.

The "Brace" is used to join the two parts of the staff.

Vertical Lines.

One vertical line placed directly after the brace is used at the beginning of each line, connecting the two parts of the staff.

A double vertical line stands at the end of a piece, or a section of it.

Repetition Sign.

If any part of a composition is repeated, this part is
is marked by two vertical lines and two dots at the end of it. When repetition is wanted from the beginning of the piece. If repetition is wanted for any other part of the composition, two vertical lines and 2 dots are placed at the beginning and at the end of this part.

**Black Keys and Accidentals.**

The step from one key on the keyboard to the next one, either black or white, in upward or downward direction is called a "half-tone-step." Two half-tone-steps in the same direction make up a "Whole-tone-step".

**Sharps.**

If a sharp sign: # is placed in front of a note it raises it a half-tone.

**Flats.**

If a flat sign: b is placed in front of a note it lowers it a half-tone.

**Naturals.**

If a natural sign: ♭ is placed before a note, which had previously been sharpened or flattened it makes it "natural" again, contradicting the previous sharp-or flat-signs. Sharp-flat and naturalsigns, which are placed in front of notes are called "Accidentals".

**Names of Black keys.**

If a sharp sign raises a note ½ step the term "sharp" is added to its letter name.

A flat sign before a note adds the word "Flat" to its letter name.

In this way each of the 5 black keys can have two names, for instance: F-sharp or G-flat, or C-sharp or D-flat.

**White keys with changing names.**

Four white keys on the keyboard in each octave have no black keys between them, namely B and C and E and F. They are only one ½-tone apart. B-sharp has to be played on the white key "C", and C-flat has to be played on the white key "B". The same applies to the white keys "E" and "F". In this way the same key can have different names, according to the context.

**Key-Signatures.**

Sharp-or Flatsigns can be placed at the beginning of each staff next to the clef-sign. This is called a "key-signature". Sharps and flats appearing in the key-signature are valid for all notes, indicated by their position on the staff and for the whole register of the keyboard, as long as the key-signature appears. There can be up to seven sharps or seven flats in a piece. They appear in a certain order of succession;

If there are 4 sharps in the key-signature, for instance, they are the first four in the above order. The same applies to flats.

In the key-signature the sharps and flats are placed on the same lines or in the same spaces as the notes, which they are affecting, but in one octave only on each part of the staff-lines. They are valid, though, for the whole range of the keyboard.

Since its early beginnings music has been used to accompany dancing and marching, and a great deal of its beauty and appeal is due to a feeling of pulsation and rhythm. This is brought about by stressing or accenting sounds at regular time intervals.

This strong accent or beat (from "Beating time") can be followed by either one or two unaccented beats. The result is "Duple" or "Triple" time. The strong beat is always the first beat in a small section of the music, called a "Bar" or "Measure".

The strong beat is indicated in writing by putting a vertical line through the staff in front of it. This is called a "Barline". These barlines divide the music into bars or measures of equally long duration.

Several groups of either two or three beats can be joined into one larger bar of 4, 6, 9, or 12 beats. The accents remain on the same beats as if there were barlines after either 2 or 3 beats, only the first beat after each barline gets the strongest accent.

Time Signature. To indicate the number of pulses in each bar and the note-values, which are to be counted, a sign, called Time-Signature, is placed at the beginning of each piece of music. Whenever the time is changed, a new time-signature has to be put in front of this part. This sign is made up of two figures on top of each other. The top figure
**Time Signature.** indicates the number of beats in a bar, the lower figure shows the note-value of a single beat. For instance:

- 2
- 4 represents two quarter notes to a bar.
- 3
- 4 " three " " "
- 4 " four " " "
- 6 " six eighth " " "
- 8 " six eight " " "

**Accents.**

The main accents are always on the first beat of a bar (An exception to this is syncopated music (Jazz)).

In four-four time a second, somewhat weaker accent appears on the third beat in the bar.

In six-eight time the second, weaker accent is on the 4th beat of the bar.

In both cases the bar is divided into two halves by the weaker accent.

**Double Sharps and Double Flats.**

A double-sharp sign (⻄) raises a note one whole step. A double-flat sign (♭♭) lowers a note one whole step.

**8.............sign.**

The sign 8............. which can appear over or under some notes makes them one octave higher or lower, as long as the dots are continued.
Scale Notes:

1) Rest Notes 1 3 5
2) Moving Notes 2 4 6 7

Rest Chord: 5 3 and inversions
Moving Chords: all others

Chord Patterns: for accompanying songs often 1 Rest chord and one moving chord is enough, mainly Chords I and V (V7)

London Bridge: bar 1 = I | bar 5 = I
   " 2 = I | " 6 = I
   " 3 = V| " 7 = V7
   " 4 = V7| " 8 = I

Beginning and end are always Tonic Chord. At the end the Dominant Chord precedes the Tonic Chord which is always on an accented beat. Pattern: I IV7 I I IV7 I
**Pattern I**

Bar 1: Tonic

Bar 2: Dominant

Bar 3: Tonic

Bar 4: Tonic

Bar 5: Tonic

Bar 6: Tonic

Bar 7: Dominant

Bar 8: Tonic

**Pattern II**

Bar 1: Tonic

Bar 2: Dominant

Bar 3: Tonic

Bar 4: Tonic
Decorations or ornaments of a basic melodic line = non-harmonic tones or Bytones

Dominant Ninth Chord = V9

Non Harmonic Tones

1. Passing Tones - bytone between Chord tones may be accented or unaccented.
2) Auxiliary Tones return to the same chord from which they moved, upper or lower, usually scale tones, but when one can be treated as.
3) Appoggiaturas bytone, approached by skip and fall stepwise
4) Suspensions a suspension appears first as a chord tone and is then held over (suspended) into another chord of which it is not a member.

Tonic Six Four Chord

G Major
Cadence Formulas:
Way home from any point:
from $V_7$ to $I$
   $\frac{I}{I}$ either $II \frac{6}{11}$ or $II \frac{6}{11} V_7 I$
from $I_6$ $V_7 I$ or $I_6 \frac{4}{11} V_7 I$

Any cadence pattern which ends with $\frac{1}{7}$ is called an authentic cadence.

Borrowed Seventh Chords ($II_7$)
$II_7$ is the dominant of the dominant and is really part of Dominant Key. It moves the same way as $I_6$ (minor) to $V$ it exercises the Dominant.

For instance $I \frac{I_7}{II \frac{4}{11}} V_7 I$ or $I \frac{I_7}{II \frac{6}{11}} V_7 I$ or $I \frac{I_7}{II \frac{4}{11}} V_7 I$

All borrowed seventh chords are leading to the

Patterns $3/4$ I $V_7 V_7 I$ $III \frac{II}{V_7 I$ $I$

$4/4$ I I $II \frac{V_7}{V_7 I$ $III \frac{II}{V_7 I$ $I$
4) Borrowed seventh chords continued.

- Mediant chord leads to submediant (the fifth below)

\[ \begin{align*}
\text{III} & \text{ to VI} \\
\text{or} & \text{ III}^7 & \text{ to II} & \text{ to V}^7 & \text{ to I}
\end{align*} \]

The circle of fifths leads like a guide to the tonic, here only the mediant was a borrowed 7th chord.

The pattern can be also

\[ \begin{align*}
\text{III} & \text{ VII} & \text{II} & \text{ V}^7 & \text{ I} & \text{ with minor 7th added to V} \\
\text{III} & \text{ VII} & \text{II} & \text{ V}^7 & \text{ I} & \text{ with minor 6th submediant}
\end{align*} \]

- Tonic seventh = (Dominant of Subdominant)
5) **Submediant**

As it can be a substitute for IV, it is often used as substitute for I.

1) smaller submediant triad often follow the tonic to give a change of color.

2) the same smaller submediant often follows the dominant instead of I (V \(\rightarrow\) I).

**Diminished Seventh**

In 7th chord on the 7th step of minor scale (all minor thirds) they have no key-feeling. Can be freely used in major or minor keys.

Only 3 diatonic 7th chords (marked 07).

\[ 0 = \text{Dim. Chord} \]

**Diminished Seventh and Pedal Point**

P.R. A base which is continued throughout chords which do not contain Modulations.

a) by common primary chords

b) by " secondary "

c) between major & minor keys
d) by common tones
The accented notes in music account for the feeling of tonality, that means that key accents the strong beats, we make certain notes or prominent and the weaker ones are moving towards the accented ones. There are strong and weak notes in the scale. The major scale is a succession of strong and weak tones. Rest tones in the scale in a major scale these are rest tones and active tones. All active tones have the tendency to move to the nearest resting tones. The resting tones in the major scale are the steps 1 3 5 8. If they occur on the strong beats and the weak beats in the measure have one of the active tones which leads up to the 1 3 5 8 we get the strong feeling of resolution and at the sound of the resting tones. This establishes the feeling for the key or tonality of the composition. On a following this is even stronger when several resting tones are preceded by a combination of active tones or weak beats which then form, what is called a cadence. This is the foundation of every progression in music. The and the resting tones are by giving the active tones an accented place in the cadence which results also in a Cadence. This never gives us the feeling of being at home but this is only a temporary resting place which has to be followed up by a real cadence on the resting tones 1 3 5 8 which always ends a composition.
a regular
accent (and unaccented steps)
accounts for the
pulsation underlying music and what is called
beat (from beating time). The strong beat can
be followed by one or two unaccented beats which
give us the duple or triple time or
if several groups of 2 or 3 beats are grouped
together results in what is called compound
duple or triple time. The strong beat is al-
ways indicated in writing by putting a vertical
line in front of it. If several groups of 2 or 3 beats
are in one measure (compound time) the first
accent is stronger than the following one. Two
fractions are placed at the beginning of the Staff:

\[ \frac{2}{8} \quad \frac{3}{8} \quad \frac{2}{8} \quad \frac{2}{8} \quad \frac{4}{8} \quad \frac{2}{8} \]

The lower figure of the fraction tells what part of
a whole note is used for counting a beat.

\[ \frac{1}{4} \quad \frac{3}{4} \quad \frac{5}{4} \quad \frac{7}{4} \quad \frac{9}{4} \quad \frac{11}{4} \quad \frac{13}{4} \]

The tendency of movement towards
the strong and accented tones becomes ever
more pronounced in chord progressions as
we have them in part singing and all
music which consists of more than one unacon-
scious melodic theme. Here the parts combine to
move in a direction forced on them by the law
of attraction, which also explains the tendency of
any discord to move to a concord on a strong
beat.
The source of energy which makes musical sounds move in a certain direction and gives them life and meaning is embedded in a change and little known fact but that it is this energy which really is behind all musical arrangement and makes the difference between the sounding of any tones without meaning and music as an art.

I shall try to describe this as clearly as possible.

The seven tone steps which form a scale are not equally strong. The strongest one is the closest or key tone and its third and fifth (in C major c - e - g) These strongest steps are like a magnet which pulls the weaker sounds towards the stronger ones.

The second step "d" is attracted equally by its 2 neighbors c and e and can move to either one. The fourth step "f" is attracted by the lower neighbor e. The sixth step "a" by g and the seventh "h" is moving up to c. The 2 half steps in the scale from the strongest moving ones.

This accounts also for the 4th moving to the 3rd and not to the 5th which is a whole tone step away from it. The stronger tones also are accented while the weaker ones fill the time between the accented ones. We feel in the key of C as long as the accented tones are c - e - h and the others move towards them.
The first letters of the alphabet are used for the names of the notes: A B C D E F G

Middle C is the tone which all can sing, children, women & men.

The next two notes are marked by the & clef, namely:

E = G and the clef is an old form of a written G:

E = F and the clef is an old form of a written F:

Going step wise one on line one in space:

c d e f g a b c d e f g

On the keyboard of the piano these are the white keys only:

The black ones have no names of their own but are related to the white ones and named according to the white ones they belong with or either below or above according to the tone of the
C major cadences

I. Tetrachord mp

II. Tetrachord

I. Tetrachord down II. Tetrachord down

Plagal authentic perfect
**Simple**

Accented beats in **Duple Meters**

every first beat in the measure

\[
\begin{array}{c}
\frac{3}{4} \\
2 \quad \frac{2}{4}
\end{array}
\]

Accented beats in **Compound Duple Meters**

every first beat strongest accent

\[
\begin{array}{c}
\frac{3}{4} \\
2 \quad \frac{2}{4}
\end{array}
\]


Accents in **Simple Triple Meter**

every first of 3 beats accented

\[
\begin{array}{c}
\frac{3}{4} \\
2 \quad \frac{2}{4}
\end{array}
\]
Ascents in compound Triple Measure

every first
Learn to read Music at the Piano.

Letter names of sounds.

All Western Music uses a fixed selection of sounds as its material. The keys of the piano represent all the sounds used.

The first seven letters of the alphabet are used to name a succession of neighboring sounds on the white keys of the piano. There is a standard pitch agreed upon by western nations since 1859 for tuning all instruments. The tone which is used for tuning the instruments of an orchestra is called "A". On the piano, the key of the piano it is to be found a few keys to the right of the middle of the keyboard, between the 2nd and the 3rd of the group of black keys.

From this "A" the white keys to the right are named B, C, D, E, F, G. After this "G" the same letter names are repeated. The tones with identical letter names are 8 keys apart and these sounds blend perfectly. The distance from one sound to the next of the same lettername, downward as well as upward on the piano is called an "octave". The same succession of sounds on the white keys to the left, from the "A" is counted from one named in the same way (G, F, E, D, C, B). In this way the whole range of the keyboard is divided into groups of 7 white keys.

The black keys have no name of their own. They take their names from the white keys above or below them, according to the context.

Notation of Music.

For writing any sounds, we have to use signs called "notes" and a system of lines called "Staff" to indicate their pitch. Notes have different shapes to express their relative duration. The most commonly used are:

- The whole note
- the half note
- the quarter note
- the eighth "
- the 16th note
- the 32nd note

A whole note is equal to 2 half notes
or 4 quarter notes
or 8 eighth notes etc.

A Quarter note is equal in duration to
2 eighth notes
4 16th notes
8 32nd notes and so on.
If a dot is added to a note it makes it sound half as long again.

A dotted half-note is equal in duration to 3 quarter notes.

A dotted quarter note equals 3 eighth notes, etc.

Rest Signs. Periods of silence in between sounds are expressed by rest signs.

- Whole note rest (used for a whole measure)
- Half note rest
- Quarter note rest
- Eighth note rest
- Sixteenth note rest
- Thirty-second note rest

The Pitch of Sound in Notation

The old 11-line Staff A system of 11 horizontal lines was once used to note down all the sounds which are in the compass of the human voice. The middle line represented the place for a sound, which all the voices of a mixed choir can sing; namely "Middle C." All higher notes were placed higher and all lower notes lower on the staff. The next sound up from "C" would be in the space between the C-line and the next higher line. The next step from there to the next line, then again to the next space and so on. The same applies in downward direction.

Middle C

Modern Notation: The main principal of this system of notation is still used but for one important difference; the middle line (C-line) is omitted, leaving only ten lines, which are divided by an empty space, where the middle line once stood. This now gives us two smaller staffs of 5 lines each. This has the advantage not only of being easier for the eye, but also makes it possible to place some more notes in the middle register (overlapping). Some extra small lines are used, only when there is need for them. They are called Ledger Lines.
Ledger Lines

Ledger lines can also be used over the highest line of the Right-Hand Staff and below the lowest line of the Left-Hand Staff.

Since the line on which "Middle C" was located is now omitted, it now always has to have a ledger-line drawn through its head. It can stand at two different places either under the five top-lines, or under the 3 bottom-lines.

In music written for keyboard instruments, the 3 top-lines are mostly used for the part, played by the right hand, while the 3 bottom-lines are mainly used for the part, played by the left hand.

A "Clef" sign is used for each of the groups of 3 lines to fix the position of a certain tone. This is a great help for reading music.

For Right-Hand-lines the "G" over middle-C is marked by the sign.

For the Left-Hand-lines the "F" under middle-C is marked by the sign.

These two signs are known as the 2nd and 3rd "Clefs". The "G"-sign marks the G-line by circling it. The "F"-sign uses two dots, one above and one below the F-line.

These signs are called "Claves" and they are placed at the left end of each staff of 3 lines. The "G-Clef" is also called "Middle-C-Clef". The "F-Clef" is also called "Base-Clef".

Fermata Sign

The "Fermata" is used to join the two parts of the staff.

Vertical Lines

One vertical line placed directly after the brace is used at the beginning of each line, connecting the two parts of the staff.

A double vertical line marks at the end of a piece, or a section of its

Punctuation Sign

If any part of a composition is required, this part de-
is marked by two vertical lines and two dots at the end of it, when repetition is wanted from the beginning of the piece. If repetition is wanted for any other part of the composition, two vertical lines and 2 dots are placed at the beginning and at the end of this part.

Black Keys and Accidentals.

The step from one key on the keyboard to the next one, either black or white, in upward or downward direction is called a "half-tone-step." Two half-tone-steps in the same direction make up a "whole-tone-step".

Sharp: If a sharp sign; is placed in front of a note it raises it a half-tone.

Flat: If a flat sign; is placed in front of a note it lowers it a half-tone.

Natural: If a natural sign; is placed before a note, which had previously been sharpened or flattened it makes it "natural" again, contradicting the previous sharp-or flat signs. Sharp-flat- and natural signs, which are placed in front of notes are called "Accidentals".

Names of Black Keys. If a sharp sign raises a note ½ step the term "sharp" is added to its letter name.

A flat sign before a note adds the word "Flat" to its letter-name.

In this way each of the 8 black keys can have two names, for instance : F-sharp or G-flat, or e-sharp or D-flat.

White keys with changing names. Four white keys on the keyboard in each octave have no black keys between them, namely B and C and E and F.

They are only one ½-tone apart. B-sharp has to be played on the white key "C", and C-flat has to be played on the white key "B". The same applied to the white keys "F" and "G". In this way the same key can have different names, according to the context.

Key-Signatures. Sharp-or Flatsigns can be placed at the beginning of each staff next to the clef-sign. This is called a "Key-signature." Sharps and Flats appearing in the key-signature are valid for all notes, indicated by their position on the staff and for the whole register of the keyboard, as long as the key-signature appears. There can be up to seven sharps or seven flats in a piece. They appear in a certain order of successions.
Key Signature. Sharp:

1) 
2) 
3) 
4) 
5) 
6) 
7) 

Flats:

1) E 
2) 
3) A 
4) 
5) D 
6) G 
7) F

If there are 4 sharps in the key-signature, for instance, they are the first four in the above order. The same applies to flats.

In the key-signature the sharps and flats are placed on the same lines or in the same spaces as the notes which they are affecting, but in one octave only on each part of the staff-lines. They are valid, though, for the whole range of the keyboard.

Time in Music.

Since its early beginnings music has been used to accompany dancing and marching, and a great deal of its beauty and appeal is due to a feeling of pulsation and rhythm. This is brought about by stressing or accenting sounds at regular time intervals.

This strong accent or beat (from "Beating-Time") can be followed by either one or two unaconteed beats. The result is "Triple" or "Triple" time. The strong beat is always the first beat in a small section of the music, called a "Bar" or "Measure".

Bar or Measure.

The strong beat is indicated in writing by putting a vertical line through the staff in front of it. This is called a "Barline". These barlines divide the music into bars or measures of equally long duration.

Several groups of either two or three beats can be joined into one larger bar of 4, 6, 9, or 12 beats. The accents remain on the same beats as if there were barlines after either 2 or 3 beats, only the first beat after each barline gets the strongest accents.

Time Signature.

To indicate the number of pulses in each bar and the note-values, which are to be counted, a sign, called Time Signature is placed at the beginning of each piece of music. Whenever the time is changed, a new time-signature has to be put in front of this part. This sign is made up of two figures on top of each other. The top figure
Time Signature.  

indicates the number of beats in a bar, the lower figure shows the note-value of a single beat. For instance:

\[
\begin{align*}
2 & \text{ represents two quarter notes to a bar.} \\
4 & \text{ four } \\
6 & \text{ six eighth}
\end{align*}
\]

Accents.

The main accents are always on the first beat of a bar (An exection to this is syncopated music(Jazz)).

In four-four time a second, somewhat weaker accent appears on the third beat in the bar.

In six-eight time the second, weaker accent is on the 4th beat of the bar.

In both cases the bar is divided into two halves by the weaker accent.

Double Sharps and Double Flats.

A double-sharp sign \( \# \) raises a note one whole step. 
A double-flat sign \( \flat \) lowers a note one half step.

\( \ldots \ldots \ldots \ldots \ldots \ldots \) Sign.

The sign \( \ldots \ldots \ldots \ldots \ldots \ldots \) which can appear over or under some notes makes them one octave higher or lower, as long as the dots are continued.
How to help the untrained listener to recognize the construction of music.

The way most people listen to music and enjoy it, differs so much from the musician's way, that the latter, if he wants to teach the art of intelligent listening, has to take into account some important facts which may have escaped his attention just because he was specially gifted for music from the start.

Teaching to a mass audience has to be adapted to the majority, which cannot distinguish between different keys or hear chords in their structure. Yet music has to have a strong emotional appeal. The rhythms, motifs, less strong emotional appeal. The materials of music are enjoyed when recognized. The materials of music are the network of contrapuntal music and melodies linger in their memories and are as melodies linger in their memories and are completely ignored and have no meaning for them.

Yet it cannot be doubted that to grasp some of the composer's means of expression could add considerably to the understanding, without impairing the emotional appeal of music.

Why is it so hard for non-musicians to learn the grammar of the most beloved and universally excepted language? It is because there is no way to see the construction of music. The listener has to rely on his ear and see at best
able to read music can get some help from the sense of hearing, trained for it, read the notation of the music, to hear. In the first instance his ear is following the flow of sounds, without being able to recognize their place in the construction of the whole. As for musical notation it also does not reveal the elements of musical construction, at least only to some extent to the very well trained eyes of the musician.

While in our ordinary language a poem is printed in a different way from prose and even a child can see at the first glance the way it is built. All our great masters have written their music not in prose but in poetry with a very definite balance of phrases, but all this can be guessed rather than inferred. The written prose, not the

I wonder if there could be a way to show the eye something of Music's poetical forms by using different colors, may be on a screen in a darkened room, while a record is heard. For instance in Tchaikovsky form, have the first section in red, the middle section in blue and the repetition again in red. This change of color would coincide with the change of key and a listener could point out, where the cadences are and why the composer uses them. This should help the untrained listener to get understanding better and get how used to listening more intelligently go to more complicated works. of the way, classical music is built.
Extracts from Popular Songwriting Methods
by Wallace Graydon Garland
American Music Guild, Inc.
N.York 1942

Five primary chord symbols:
1. Root Chord = c-e-g-c
2. Seventh Chord = c-e-g-b4
3. Minor Chord = c-e-b5-g-c
4. Augmented Chord = c-e-a4-f-g-c
5. Diminished Chord = c-e-a4-g-b4

Twelve simple standard bases in C major:
1. C
2. G7
3. F
4. D7
5. A7
6. C7
7. A m
8. D m
9. G
10. F m
11. E m
12. G7

The prime and fifth of each chord are used to form octaves, which are struck alternately with the chord itself.

\[
\begin{array}{c}
\text{4/4 time = 4 pulsations} \\
\text{1. } & \text{c-e-c} \\
\text{2. } & \text{c-e-g} \\
\text{3. } & \text{g-g-e} \\
\text{4. } & \text{c-e-g} \\
\end{array}
\]

\[
\begin{array}{c}
\text{3/4 time = 3 pulsations} \\
\text{1. } & \text{c-e-c} \\
\text{2. } & \text{c-e-g} \\
\text{3. } & \text{c-e-g} \\
\end{array}
\]

If there is following a second measure with the same harmony, the g-g is used for the octave on the first beat and the c chord again for beats 2 and 3.

Two succeeding measures of 4/4 time play g-g - chord and repeat in 2nd measure.
of those 12 standard bar cards
the 5 first are the most important
the next ones are next in importance
and the 3 last ones are rarely used.

See next page.
The harmony model equation with a new measure

\[ \text{Important change in context} \]

Your most important change in context:
seven chord tones relationship:

B        E
D        A
C        G

C = ground floor
G = F mezzanine floor

When we are in the upper stories of the building, we cannot get to C without passing through either G or F.

From C we can jump into any of the other tones. If we jump into D, our return would be through G and then to C. If jumping to E, we would progress back to C through D and G or else through A and F. G and F being the most active tones, it is quite usual to use them also as a spring board to jump to some of the harmonies further away from the home tone of C.

Here are the 6 standard harmony sequences:

C – G7 – C
C – F7 – C
C – C7 – F – C
C – A7 – Dm – G7 – C
C – F – Dm – A7 – Dm – G7 – C
Solmization (in use from ca. 1000 B.C. until 1710 A.D. (first used in Germany))

7 Hexachords

20 claves

Claves den voces

<table>
<thead>
<tr>
<th>Graves</th>
<th>Acutae</th>
<th>Super Acutae</th>
</tr>
</thead>
<tbody>
<tr>
<td>Γ</td>
<td>1</td>
<td>a'</td>
</tr>
<tr>
<td>A</td>
<td>2</td>
<td>b</td>
</tr>
<tr>
<td>H</td>
<td>3</td>
<td>c</td>
</tr>
<tr>
<td>C</td>
<td>4</td>
<td>d</td>
</tr>
<tr>
<td>D</td>
<td>5</td>
<td>e</td>
</tr>
<tr>
<td>E</td>
<td>6</td>
<td>f</td>
</tr>
<tr>
<td>F</td>
<td>7</td>
<td>g</td>
</tr>
<tr>
<td>G</td>
<td>8</td>
<td>a</td>
</tr>
</tbody>
</table>

Hexachord durum uses b

"molle" b

"naturale" h or b

Reading the tone names vertically gives us the Solmization names of sounds: "G fart" or "G not-re ut" "U-la not-re it", which were held until about 1710.
The Guidonian Hand

used for singing exercises from ca 1250 a.C. - ca. 1600 a.C.

see previous sheet: Solmization.
Teach yourself to read Music.

at the piano

Music uses a fixed selection of sounds as its material. The keys of a Piano represent all the sounds used in Western Music. The first seven letters of the Alphabet are used to name a succession of neighboring sounds on the White Keys of the Piano.

The sound “A” which is used for tuning the instruments is located a few keys from the middle of the keyboard between the 2nd and third black keys of the group of 3 black keys. Counting the white keys upward or downward from this key “A” to the 8th white key either way we come to 2 sounds, which blend so well with “A” that they are considered to be “A” as well in a higher or lower register. If the other 6 letters are applied to each group of 8 sounds represented by the white keys to the right of “A” the whole range of the keyboard is in this way divided into groups of 7 keys with the names A-B-C-D-E-F-G.

The distance from one lettername to the same lettername 8 tones higher or lower is called an “Octave” which means “eight” – namely 8 Tones.

The black keys have the names of their own. They take their names from the white key above or below them with the words “sharped” or “flatted” added, according to the context.

For writing down any sounds, we have to use signs called “Notes” and a system of lines, called “Staff” or “Stave” to indicate their relative height or depth (pitch).
Note values

The notes have different shapes to express their relative duration. The most commonly used are:

1. The whole note = 0
2. Half note = d or p
3. Quarter note = f
4. Eighth note = f
5. Sixteenth note = f
6. Thirty-second note = f

Rests

Periods of silence in between sounds are also marked by signs

1. The whole note rest = (or whole measure rest)
2. Half note rest =
3. Quarter note rest =
4. Eighth note rest =
5. Sixteenth note rest =
6. Thirty-second note rest =

The duration of each of the above notes or rests is in duration to half the value of the preceding one.

A whole note is equal in duration to 2 half notes or 4 quarter notes or 8 eighth notes or 16 sixteenth notes or 32 thirty-second notes.

A quarter note is equal in duration to 2 eighth notes or 4 sixteenth notes.
Dotted notes

A dot in placed after a note or rest it adds
one half of its value
a dotted whole note \( \cdot \cdot \) = 3 half notes
" half " \( \cdot \) = 3 quarter "
" quarter " \( \cdot \) = 3 eighth "

A system of 11 horizontal lines was once used to note down all the sounds, which a mixed church choir could sing. The middle line represented the place for the sound which all voices could sing, namely middle C, and it was named the middle line, and the higher voices were placed always one on the space between two lines and the next one on the next higher line, and the lower notes from C got their places in the same alphabetical order down ward in the same way going down on the lower part of the staff.

The step from one note to the next letter name up or down is called a "second" to the one but next a "third" and so on up or down always counting the first note as one. Fourth "fifth" "sixth" "seventh" "octave" (eight) up to tenth
Clefs

Two signs are used to indicate the location of the two sounds one in the higher part of the staff on the 3rd line from the top to mark the sound G over middle C (the spiral circles around the G line) — and one in the lower half on the 4th line from below to mark the F below middle C (the two dots indicate the F line). They have then placed always at the beginning of the staff lines and the sign points for easier orientation. They were actually the letters G and F but have changed their shape a little during the centuries.

The middle line is always omitted to give more space to additional notes, overlapping from the higher to the lower half and from lower to the higher, but instead of using more lines, which would only confuse the reader, so-called 'ledger lines' are used as the occasion demands it and placed only with the notes which ask for them, as in the case of middle C. In this way middle C can be placed under the higher half or over the lower half of the staff.

The top part is mainly played by the right hand and the bottom part by the left hand. Voice and instruments like the violin, flute, and all woodwind and brass instruments use only one half of the staff either the first or the second.

Several instruments like brass and several other instruments indicate middle C with the middle line as used and a C Clef is placed at the beginning of the lines to mark Middle C.

F in piano music, the 5 higher lines are mostly played by the right hand and those on the lower lines by the left hand.
The scale.

A scale is a stepwise progression of sounds from one tone to the next one of the same lettername, including all seven letternames C to C or G to G and so on. It consists of 8 tones since the first tone is repeated at the last step. The first tone is called the key note of the scale.

The distance between the neighboring tones is not the same at the different steps. There are whole-tone steps and half-tone steps. A half-tone step moves from one tone to the next or near one, including the black key.

A whole tone step moves to the one but next (or 2 half-steps) including white and black keys.

For the major scale we have the following pattern of steps:

whole - whole - half - whole - whole

or: 1 - 1 - 1/2 - 1 - 1 - 1/2

Scale of C  If we start at "C" and go up to
the next "C" using the white keys of the piano only we get the correct succession of tones to form the scale of C major.

Using the same pattern (1-1 1/2-1-1-1 1/2) you can build up a scale from any key, white or black. There are 12 starting points, namely 7 white and 5 black keys. Every scale so formed has to include the 7 letter names in their right succession. If we use black keys they take the names of the white keys next to them according to the context. If it is the next lower key they are named after the next white key if they are named after the next white key they we add the word "flat". For instance

"c sharp" "d flat" "g sharp" "a flat" and so on.

Each key can have several names.

The black key is one higher than C can be the black "C sharp" or "D flat" and even white "C sharp" or "D flat". and even white "C sharp" or "D flat" can change their names in the context. If they are flattened or sharpened they too.

Each of their neighbors. F, i.e. the white key E can become "F sharp" or the key F can become "F sharp" because each letter name can occur only once in the succession of the 7 scale steps we have said before, all 7 letter names have to be in each scale in their right succession.

The sign for sharp is "#" and the sign for flat is "b". They are placed in front of the note which last to be sharpened or
flattened and they are valid for this note throughout a whole measure unless contradicted by another sign called "natural" which is also put in front of the note it belongs to and is shaped like this: \(\text{#}\).

If one or several notes are supposed to be sharpened or flattened throughout a whole composition, the flats of flat signs are placed at the left end of each staff part on the lines where the sharpened or flattened notes have their place on the staff. This gives an indication of the scale on which the composition is written and is therefore called a "Key signature."

Tetrachords. The major scale can be divided into two equal halves of 5 notes each.

1. half: \(\text{c-d-e-f} + \text{g-a-b-c}\)

The steps are their \(1-1\frac{1}{2} + 1-1\frac{1}{2}\) and we don't count the step between the two half since we start first on G. That is why we have one step less than when we count the whole scale as one unit. The gap between the
Of the major scale there are 8 tones of which 1/2 are rest tones and 4 are active tones.

The rest tones are in the 1st, 3rd and 5th step in C it would be C - G - C.

Each tone is an

If the low C is sounded, the higher C sounds softly with it and so do the G and E in between the two C's. The same applies to every single tone and it follows that the sounds on the 1st, 3rd, 5th, and 8th step are the most important ones in the scale and as they also blend well into a chord.
The chord of C-e-g-c is the strongest in the key and the one that, of the 4 remaining notes on the 2nd 4th and 7th step, have the tendency to move on to the nearest stronger step. If there is a step of 1/2 tone the step has a choice of either to move up or down. The 4 and 6 move down, the 7 move up to 8. If the strong notes are also emphasized by being occurring on a strong beat we get the feeling of rest at the end of the tonic chord or either single or combined and a feeling of tension as they come on the weak beats.
Minor scale

The major key contains 6 perfect 5ths on the steps 1, 2, 3, 4, 5, 6. The thirds on the same steps are major on 1, 4, 5 and minor (3 half steps) on 2, 3, 6.
Chromatic scale: The succession of half-tone steps from one tone to the one of the same letter name also con is called chromatic scale. It also can start on each of the 12 half-tone steps. The five half tone steps which are not included in the scale of C major, namely, the black keys on the keyboard, have no letter names of their own but are named either according to the white key above or below according to their place in the scale of 1/2 tone higher than C the black key right of C is called "C sharp" and gets a sharp sign on the staff notation. If it is a lowered note from "C" it is called "C flat" and gets a flat sign on the staff notation.

Two of the major scale's neighboring tones don't blend well when played as a major or minor together but each tone blends well with the next but one in the scale. That is, why thirds (as they are called) are best for forming chords.

If you make the steps of the scale of C

\[1\] 2 3 4 5 6 7 8

you can get 3 major chords or triads on 3 steps

on 1 = 1 - 3 - 5 on 4 = 4 - 6 - 8 on 5 = 5 - 7
two halves is always a whole tone step
The name of the 2 halves is Tetrachords
The name of this 2 halves is four strings or strings are forming it
The ancient Greek word for it being Tetrachord. The ancient Greeks invented this scale system. Old harp-like instruments and each string represented a tone like a key on our piano.

If we add another Tetrachord on top of the scale of C major using exactly the same pattern 1-1-1/2 and leaving a gap of one whole tone for the new staff we get the notes d-e-f-g.

By adding 1 Tetrachord under the lower half of C major always leaving the gap of one whole tone 1-1-1/2, we get the notes f-g-a-b. This gives us now four Tetrachords, namely

f-g-a-b-\text{de}f\text{g}

They are all made up of 2 whole-tone steps and one half-tone step leaving always one whole tone step in between. Four of each neighboring Tetrachords form major scale named after the lowest or key note. In this way we get 2 new scales:

The scale of F and the Scale of G
Time and accent in Music.

Since music has from early times been used to accompany dancing or marching, there is a marked tradition in most of our Western music, which is brought about by alternating sounds at regular intervals. The most frequently used patterns are \( \frac{1}{2} \) with the interval \( = \),

\[ \begin{align*}
\text{or} & \quad 1, 2, 3, 1, 1, 1, 1, 1, 1
\end{align*} \]

The measure is formed by one or more of these patterns and is easily recognized by vertical lines drawn through the staff lines from top to bottom. The pattern forming each measure in a composition is indicated by the numbers or fraction at the left end of the first staff line.

\[ \begin{align*}
\frac{2}{4} & \quad \text{meaning 2 quarter notes in one measure} \\
\frac{3}{4} & \quad 4 \\
\frac{6}{8} & \quad 6 \text{ eights} \\
\frac{4}{4} & \quad 4 \text{ quarters}
\end{align*} \]

and so on.

The first note after the vertical line (bar line) gets the strongest accent usually.

Note values (see other chapter)

The relative length of the notes is expressed by different note signs:

- \( \text{e} \) is the sign for a whole note.
- \( \text{h} \) or \( \text{p} \) for a half note.

The relative length of the notes is expressed by different note signs:

- \( \text{e} \) is the sign for a whole note.
- \( \text{h} \) or \( \text{p} \) for a half note.
Chanukah-Lied.
(Moaus zur)

Gesang. (oder Violine)

Arrangiert von Max Wachsmann.

Moderato.

1. Mo- aus zur j' schu- o- ssl l'eho no- eh l'cha- be_ ach
2. Ro- aus ssow- ch naf- sachi bjo gua- in kau- chio loh
3. Dwir kod' schau he- wi- a- ni wga'm schoh lau scho- kat_ ti
4. Krauss kau- mass b' rausch bis- kech a'go- gi bei ham- do_ sso
5. Jwo- nimm nik- b' zu o- laj a'sai bi- me chasch ma_ nim

1. Schirm und Schus in Sturm und Graus, Dir er-schali ein Ju- bei- tido,
2. Draung- von beug- te mir das Haup, und die Frohbruch mei- ne Kraft,
3. Hei- lig Land, du nahmet uns auf, doch nur kurz war uns' re Bass,
4. Füld- len wol- den Got- tes schaf Ef- maun einz der Tuk- ke volt,
5. Ja- von drang- te an im Sturm einst zur Has- mo- ni- tor.

1. ti- kaun bes t'- fi- lo- ssi wchomtau- do nka- be_ ach
2. cha- jaj mer- ru b'kan- sachi bsehi- bjud mal- chuss eg_ loh
3. u- wo nau- gesch wla- sani ki so- rim o- war_ ti
4. whi- jo- sso lau li- man ksech wra- a wo- ssaan nisch- bo- sso
5. ufo- zu cha- mauss mig- do- laj wi- mu u kol hasch mo_ nim

1. schli- o Herr Dein ha- ti- gaus, d'vin Dir Lob und Preis er- blühi,
2. Mut und Frei- heit hat ge- rauh mir dor- eina B- gyp- fons Haft,
3. Drän- ger schar- ten sich zu Häuf, erst end u- n'sres Ab- falle Hau,
4. Doch zum Fall- stricf ward die Kraft, und zur Schan- de ward sein Grof,
5. Und es stürs- ten Mauer und Turm, und Dein Tempel ward ent- weicht.

1. Iess to- chin mak- be_ ach mi- xor ham- na be_ ach
2. uw- jo dau haq' du_ loh hau- zi ess has- gu loh
3. wjen ra- al mos- sach_ ti kam- at sche- o war_ ti
4. rausch j'- mi- ni- sso_ see wau jew schimao mo- chi sso
5. umi- nau- ssaar kan ka nim na- sah nes' I schau- scha- nim

1. Doch wenn ein vor- stimm der Feind, dem Dein Volk ein Spott, er- scheint,
2. Doch der Herr mit star- ler Macht hat des heil' gen Schmus ge- docht,
3. Doch wie groß der Sin- den Zahl, nicht er- lösche Dein Gna- den strahli,
4. O- weig lebt der From- men Hor, doch der Blus- sen Ruf ver- dorrit,
5. A- ber mit dem O- des Rest Da Dein Haus er- hel- len laft.

1. os eg- maus b' schir mis- maus, chu- mauss ha- mis be_ ach
2. chel par- au w' chol sar- aul jor- du obe- o- wen mau loh
3. kez bo- wel s' ru- bo- wel l' kez schw- im nau- scho_ ti
4. rauw bo- now w' kin- jo now al ho_ ez to- li_ sso
5. blo we- neh j' me schmau no ko- wur- schir ur_ no nim

1. Dann er- schall all- ti ber- all Lie- des sang, der uns' ver- eint
2. Der Ty- rann mit Rost und Mann, sank hin ab in Graus und Nacht
3. Sieh- zig Jahr, und Deim Al- tar stand, o Herr, ein sein- tes Mal
4. Hub und Gut und Le- bensglut, jah- ter Tod raft al- los fort
5. Und zum Baum dem Hei- lig- trium e- wig währ das Wei- ke fest.

Copyright 1928 by Helvetia-Verlag Robert Zellweger, Berlin N.W. 21, Essenerstr. 15. (Telefon: Monibit 9015)
Eigentum des Verlegers für alle Länder.

Notdruck verboten.
The inky dinky spider, climbed up the water, Spout. Along came the rain and washed the spider out. Along came the sun and dried up all the rain. The inky dinky spider climbed up the Spout again.
it is the distance found between the notes E and F and B and C.
If you look it up on the keyboard, you will find that there are the only steps, where there is no black key between one white key and the next one. All the other steps from one note to the next with the next letter name are two half-tone steps or one whole tone. It always takes two half steps on the piano to get a whole note.

Going up or down from one note to the next letter name can either be a half tone step or a whole tone step. Half tone steps exist between B and C and E and F.

The other five steps are whole note steps, on the keyboard you find 5 black keys, which are the half-tone steps between these five whole tone steps. Between the keys B and C and the keys E and F there are no black keys necessary, because the white keys are only ½ tone steps apart.

Going one whole tone step up or down on the piano you have always to go from one to the next, either white or black, the next高低 is always one half tone apart.
The major scale is the succession of tones stepwise tones with all the notes of seven letter names including all 7 letter names. The 8th letter name is octave higher or lower on the same letter name as the 1st. The steps are of different either half tone or whole tone steps. There are 5 whole tone steps and 2 half tone steps. The two half tone steps coming in on the between the 3rd and 4th and 7th and 8th steps respectively.

namely

\[ \begin{align*}
\text{steps:} & \quad 1, 2, 3, 4, 5, 6, 7 \\
\text{whole, half, whole, half, whole, half, whole} &
\end{align*} \]


\[
\begin{align*}
1, 2, 3, 4, 5, 6, 7, 8 \\
\text{whole, whole, half, whole, whole, whole, whole, half} &
\end{align*}
\]

Play on the piano the white keys up from middle C and you find the major scale of C built according to the pattern 2 1/2 + 3 1/2 as above. Each half tone step counted we have 12 different tones before we reach the next octave. Some notation...
If a dot is added to a note it makes it half as long again.

A dotted whole note is equal in duration to 3 half notes:

A dotted half note equals 3 quarter notes:

A dotted quarter note equals 3 eighth notes:

The pitch of sounds in notation.

The 11 line staff

A system of 11 horizontal lines was once used to note down all the sounds, which a mixed church-choir could sing. The high voices using the higher lines and the deep voices using the lower ones. On the middle line the sound "C" was placed, which was possible to sing for all voices, high or low, and is still called "Middle C". It's place on the piano keyboard is also approximately in the middle of the instrument. This line was later omitted, but for a small line through the head of the note, representing middle C. But the other 10 lines still are used in Piano music, the right hand playing mainly above the higher part, while the left hand uses mainly the 5 lower lines.

The notes are put on the lines and in the spaces between them progressing in alphabetical ordre corresponding to the white keys of the piano.

Right Hand

Left Hand

A brace in put at the beginning of the line to join the staff parts. On each part on letter marking is marked by a sign called "Clef". It marks the place of C on the higher part on the 2nd line from being by a spiral drawn around it.
On the lower part the place of the middle C is marked by a Clef sign D. The two dots mark the line above called Violin or Treble Clef and the F Clef called Bass Clef. The signs were originally the letters G and F respectively. The space between the two parts is used to place more notes under or above middle C, but middle C is always the note with one line through its head either under the higher part or over the lower part of the staff.
7 notes are named after the seven first letters of the alphabet:

a - b - c - d - e - f - g

They are found on the white keys of the piano.

Middle C is the tone which all people can sing, children, women and men. It lies nearly in the middle of the keyboard left to the black-key groups. On the Great Staff it is on the 6th line from the top and the 6th line from the bottom (middle).

Two more notes are easy to find because...
they are marked at the left end of the staff, namely \( \text{G} \) (marked in its place by \( \text{F} \) (an old form of \( \text{G} \)) — and \( \text{F} \) marked in its place by \( \text{G} \) (an old form of the letter \( \text{G} \))

\( \text{G} \) the \( \text{G} \) clef is ascending the higher sound and is called \( \text{Violin or Treble Clef} \)

\( \text{F} \) the \( \text{F} \)-clef is used for the lower notes and is called \( \text{Bass Clef} \)

Keyboard showing letter names of white keys and octaves from \( \text{C} \) to \( \text{C} \)
The Guidonian hand

used for singing exercises
from ca 1250 - ca 1600
<table>
<thead>
<tr>
<th>graves</th>
<th>actitae</th>
<th>superactitae</th>
</tr>
</thead>
<tbody>
<tr>
<td>IAHG</td>
<td>DEF</td>
<td></td>
</tr>
<tr>
<td>ut</td>
<td>re</td>
<td>a</td>
</tr>
<tr>
<td>mi</td>
<td>fa</td>
<td>b</td>
</tr>
<tr>
<td>fa</td>
<td>sol</td>
<td>c</td>
</tr>
<tr>
<td>sol</td>
<td>la</td>
<td>d</td>
</tr>
<tr>
<td>ut</td>
<td>re</td>
<td>e</td>
</tr>
<tr>
<td>mi</td>
<td>fa</td>
<td>f</td>
</tr>
<tr>
<td>fa</td>
<td>sol</td>
<td>g</td>
</tr>
<tr>
<td>sol</td>
<td>la</td>
<td>h</td>
</tr>
<tr>
<td>mi</td>
<td>fa</td>
<td>i</td>
</tr>
<tr>
<td>fa</td>
<td>sol</td>
<td>j</td>
</tr>
</tbody>
</table>

Hexachord durum = h. used
molle = b
naturale = without h or b.
For a quarter note

eighth note (eighth note)

16th note

32nd note

The measure of $\frac{4}{4}$ (4 quarter notes)
can also be filled by any amount of smaller or larger note values up to the complete value of a whole note.
The Minor Scale

Western traditional music uses another type of scale besides the Major scale. Each of the 12 major scales has one minor scale which is related to it. It starts on the 6th step of the major scale and has the same key signature as its relative major except the 7th step that is usually raised 1/2 step upwards. The relative minor scale of C Major is

```
[a, b - c - d - e - f - g# - a]
```

Melodic The raised 7th step can be omitted in the Minor downward movements while in upward scales melody the 6th step is also raised to avoid the distance of 1 1/2 tone. This scale is called the "melodic minor scale." In chords the 7th step is always raised. The resulting scale is called the "harmonic minor scale."

Chromatic Minor Scale

The succession of 12 half steps from one letter name to the next is called the "chromatic scale." It can be used in more than one form. The first letter name remains unchanged, while the second
Time signature

The time of a piece of music is indicated at the beginning of it by figures written above the staff. The higher figure indicates the number of beats in each measure, the lower figure indicates the time value of the beat.

Notes or other rests which make up a quarter note (like a eighth notes, or 3 eight notes and a half note rest).

Example:

Two units of 4\times\frac{1}{4} time are very often combined to 4\times\frac{1}{4} time. Also the sign \( \text{\texttt{\textbf{C}}}_\text{\texttt{\textbf{C}}} \) is used to indicate 4\times\frac{1}{4} time.

Two units of 8\times\frac{1}{8} beats combined are very often used in 8\times\frac{1}{8} time. This is actually a measure.

Accents in compound time

Many other compound times are possible, but the accent will be on each one in two in compound double and on each one in three in triple.

The first accents after the bar lines are always somewhat stronger than the following ones in the same bar.

When the number of beats divisible by 2 in a bar, it is called simple time.

If divisible by 3, it is called compound time.
If in some music the beat is divided into 3
compound triple. The group of three notes can
be written in four different ways.

\[ \begin{array}{c}
\frac{1}{2} \quad \text{or} \quad 2, \frac{3}{4} \\
\end{array} \]

or

\[ \begin{array}{c}
\frac{3}{4} \quad \text{or} \quad \frac{1}{2}
\end{array} \]

in 1) the beat is 1
in 2) the beat is 3.

The second way. Whenever the beat is
dotted, the time is used and the single
beats are dotted, the piece is in compound time.

Giving us

\[ \begin{array}{c}
\frac{1}{4} \quad \text{or} \quad \frac{3}{4}
\end{array} \]

or

\[ \begin{array}{c}
\frac{3}{8} \quad \text{or} \quad \frac{6}{8}
\end{array} \]

or

\[ \begin{array}{c}
\frac{9}{8} \quad \text{or} \quad \frac{18}{16}
\end{array} \]

or

\[ \begin{array}{c}
\frac{12}{8} \quad \text{or} \quad \frac{12}{16}
\end{array} \]
Time in Music continued.

A single note can be divided into 2 of the next smaller value, which is the ordinary way. But sometimes a note value can be divided into 3 of the smaller value like 1 in \( \frac{3}{4} \) this group of 3 smaller notes in the time value of the next larger note is called a triplet.

\[ \begin{array}{c}
\frac{3}{4} \quad \frac{3}{8} = \begin{array}{c} 3 \\
\end{array} \quad \text{or} \quad \frac{3}{8} = \begin{array}{c} \frac{3}{3} \\
\end{array}
\end{array} \]

In the same way larger or smaller notes can be broken up in triplets.

\[ \begin{array}{c}
\frac{2}{4} \quad \frac{2}{8} = \begin{array}{c} 2 \\
\end{array} \quad \text{or} \quad \frac{2}{8} = \begin{array}{c} \frac{2}{3} \\
\end{array}
\end{array} \]

This does not affect the rhythm of the piece, which is still in triple time.

The Scale.

A scale is a succession of sounds in alphabetical order with reference to a starting sound as key note. The word scale means ladder or steps. A scale moves up or down stepwise from one tone to the next of the same lettername.
including always all seven letters or
either c to c or a to a, g to g, etc.
It consists of 8 tones, since the first (keyone)
is repeated as the last step.
The scale is made up of whole tone steps
and half tone steps. A half tone is the dis-
tance from one tone to the next or nearest one
(including the black keys). A whole tone step
moves to the one but next (or a half tone) in-
cluding white and black keys.

**Major**

Every Major scale is built after
the same pattern of whole and half tone
steps: whole - whole - half, whole - whole
whole - half

or \[1 - 1 - \frac{1}{2} - 1 - 1 - 1 - \frac{1}{2} = \left(2\frac{1}{2} + 3\frac{1}{2}\right)\]

**Scale of C major**

If we start at "C" and go up stepped to
the next "C", using only the white keys
we get the correct succession of tones
to form the scale of "C Major"

Using the same pattern \(2\frac{1}{2} + 3\frac{1}{2}\)
you can build a major scale from any key on
the piano, white or black. There are 12
starting points on the 7 white and 5
Scales continued.

Black Keys. Each scale has to include the 7 letter names in right succession. The half steps over the letter names are called by the same letter name with the word "sharp" added; the half steps lower are called by the same letter name with the word "flat" added: (C flat, B flat).

Each key can have several names: The black key, to tone higher from C can be called either "C sharp" or "D flat", and even white keys can change their names, when the context asks for it. For instance C can be called B sharp, and E can be called F flat.

sharp and ( ) flat.

The sign for "sharp" is "#" put in front of the note. The sign for "flat" is "b" "b" "b" note.

If a sharp or flat sign is indicated for one note the following notes in the same measure are also sharpened or flattened. These signs are called accidentally. If one or several notes are to be sharp or flat throughout a composition or part of it, these signs are placed at the beginning of the piece (or part of it) next to the clef sign or on each line as long as they are
Scales continued

Key Signature requested. This is called a "Key Signature."

Sharps and flats can be indicated for a single note or a measure by the sign of a "natural" (♮) put in front of the note affected. Double sharps (♯) or double flats (♭) are used as accidentals. They raise or lower a note a whole step for each.

Tetrachords. The major scale can be divided into two equal halves of 7 notes each. In C major:

\[
\text{\textbf{d e f g a b c}}
\]

each half is built up of 1 1/2 steps. The step between the two halves is not counted since the first part ends on f and the second part starts on g. The gap between the two halves is always a whole step. Each part is called a "Tetrachord" which means 4 chords (strings).

If we add another Tetrachord to the Scale of C major using the same pattern 1-1-1/2, leaving a gap of one whole tone over c for the new start we get the notes:

\[
\text{d' e' f' g'}
\]

By adding another
The 12-Tone System of Music

By John White

The Full Score

After reporting the activity and influence of 12-tone composers last week, I was surprised to hear from some readers asking for a technical explanation of the ideas of Schoenberg and his followers. That is what I propose to try now, though a little apprehensively, for plain language is difficult to find for some of the sophisticated notions behind this music.

The thing "12-tone system" is named from the composer's point of view, and that is novel. Musicians usually keep their workshop secrets to themselves. Common labels like "impressionistic" and "romantic" tell us very little about what went on in the composers' minds and more about listeners' reactions to their music.

It is an interesting point that most of the 12-tone composers have told audiences to disregard the technique behind their music and to listen to it as pure expression of a new and intense kind. Still the technical term is much talked about and is worth trying to explain. Thankful for questions, I find my task much easier.

Not New

Q. What are the 12 tones?
A. They are the same 12 which have been used in music for the last four hundred years. They are the seven white keys and five black keys which are arranged in a series up and down the piano keyboard. 12-tone music is written with the conventional symbols for the conventional instruments and voices, though some of it is very difficult to perform.

Q. How do the new composers view these tones differently?
A. In familiar music these tones are not given equal importance. One of them is ranked first, so important that it is felt as home base, the center of gravity toward which all tones lean. It is the "tonic" and as the final note of a piece it is very satisfying. The remaining tones are ranked, too, as more or less distant from the tonic. This ranking or arrangement we call a "scale." The scales of familiar music have usually only seven important tones with the tonic at the beginning and the end of the series. The five notes left over are "extra." The way the notes of a scale hover around their tonic is rather like the way planets revolve around a sun, held to it by gravitational force. This effect we call "atonality." The 12-tone composer suspends all of these principles and gives equal importance to each note of the twelve. Hence he can have no "scale" and instead, he bases his composition on a melodic arrangement of the twelve notes in a "row" or series.

Q. How is the tone row used to write music?
A. In one of Schoenberg's string quartets the row is: D, C-sharp, A, B-flat, F, E-flat, E, C, A-flat, G, F-sharp, and B. He writes every note of his piece as some permutation or variation of this row. Every melody follows this progression forwards, backwards, or upside down or transposed to another pitch.

Every harmony and every bit of counterpoint is some fragment from this row. In a sense it is like a basic melody or "theme" from which the music grows, but it is more than that: sometimes it is heard partly as simultaneous tones or "chords," sometimes in several simultaneous melodies. It permeates every corner of the music.

Q. Isn't this a very cerebral way to write music?
A. Not more or less cerebral than the old way. There is a tremendous intellectual expenditure in the creation of a Beethoven symphony, which many listeners do not perceive. Schoenberg often said that he thought automatically in a 12-tone series, and many of his followers claim the same.

Q. Why is 12-tone music so dissonant?
A. It is not. It is only more or less dissonant than other music to which you compare it. "Dissonance" is a purely subjective reaction to sound, and what is offensive to one person may be quite wonderful to another. You may define dissonance as an unfamiliar, hence disagreeable (though sometimes pleasantly disagreeable) sound.

Q. It all sounds so chaotic to me, how can I tell good from bad 12-tone music?
A. That is the hardest question. Only long familiarity will prove its worth, and none of us can claim that. There must be some qualities to penetrate you besides the mere technique, and these are the age-old and indefinable musical values. You cannot make judgments of quality before many hours of listening or before all "strangeness" has disappeared.

Atonality

Q. What is atonality?
A. The "effect" produced when no one tone lords it over the others to become a tonic or central tone. Most 12-tone music is "atonal" (though not necessarily so) and the effect is a kind of weightless music in "free fall" without the old sense of direction. It becomes a design in sound different from old music in the same way an abstract painting is different from a picture with a foreground on which objects appear to rest and a background which recedes in space.

John White
Tippett's Troy

Michael Tippett's new opera, "Troy," whose premiere performance in the Coventry Theatre as part of the Cathedral Festival last week, is as simple and clear dramatically and musically as his earlier opera, "The Midsummer Marriage," and perhaps even more so. The composer describes the theme of the opera as "the mysterious nature of human character, choice, and fate." The story centres on Priam, King of Troy, his wife, Hecuba, his son Hector, and their wives Andromache and Helen.

The libretto, which is his own, interprets these characters and their actions from a new point of view. The music, too, has some features which are not in any Greek original, but Tippett here resists the temptation to load his interpretation too heavily with additional meanings. In the music too he rejects the minimalist idioms which have characterized so much of his recent work. The result is an entirely new kind of Tippettian idiom, though in other respects the music is very much a continuation of Tippett's recent style.

COVENTRY Cathedral had its musical christening proper last week when the first major choral concert of the festival to be given there took place — the first performance of Britten's "War Requiem." Like his previous work on a similar theme, "Requiem aeternam," composed during the last war in memorial of his parents, the war itself, in memory of those who died, and the "War Requiem" is an anti-war poem. It is set to music with the Latin Mass for the Dead and nine of Wilfred Owen's anti-war poems. This mass of material makes it the most extended work that Britten has written, other than the operas, and it is equally large in all other dimensions conceived on the scale of the Bologna and Verdi, and scored for many voices of the same text. The libretto, which is a new one, is simply a narrative, the final scene being "A Calvary." The poetical expression of the text is lively, and the music is well fitted to the words. The work is to be heard at Coventry Cathedral this week.

Britten's anti-war requiem

In the opening "Requiem Aeternam," where much of the action takes place, the orchestra music recalls that of Thessalian and Hippocratic music, while a whole new one is written for the boys' choir, "Te deum hymnus" and the "Dies irae." This latter is one of several passages in the requiem where Britten has gone beyond the "Te deum hymnus" and the "Dies irae." His feeling for this subject seems to be expressed by the words of his poem, "At a Calvary." The libretto is a new one, and is simply a narrative, the final scene being "A Calvary." The poetical expression of the text is lively, and the music is well fitted to the words. The work is to be heard at Coventry Cathedral this week.

Music at Coventry by Colin Mason
Settel's
Music Teaching Material.