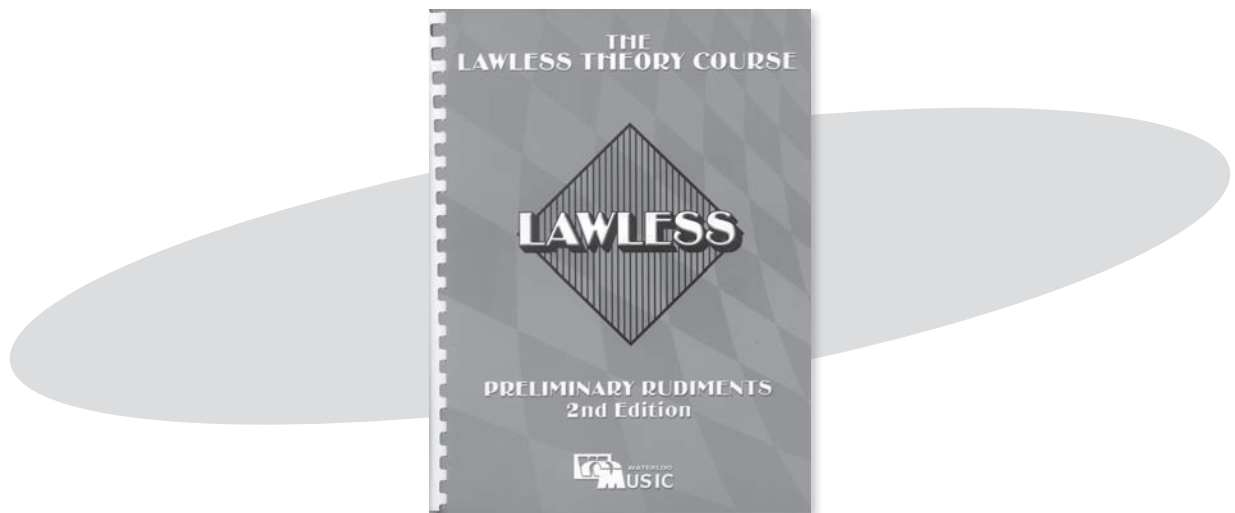




# THE LAWLESS THEORY COURSE

## PRELIMINARY RUDIMENTS Updated Supplemental Sampler

MARCH 2010



The **Lawless Theory Course** has always offered music students a clear, 'user-friendly' approach to the study of music rudiments. This new Lawless Supplemental Sampler updates the Lawless Preliminary Rudiments book to meet the requirements for the following curriculums:

- Conservatory Canada: Theory One
- National Music Certificate Program: Basic Rudiments
- *Northern Lights* Canadian National Conservatory of Music: Grade Five Theory
- Royal Conservatory of Music Examinations (RCM): Basic Rudiments

## Enharmonic Equivalent (insert after page 57 Lawless Preliminary Rudiments)

Notes which are of the same pitch, but are different in name are called **enharmonic equivalents**. All of the black keys have an enharmonic equivalent.

### Example: Black Key Enharmonic Equivalents

The diagram illustrates the enharmonic equivalents for black keys. Above a piano keyboard, five black keys are highlighted. Lines connect these keys to a musical staff below. The staff shows the following notes and their enharmonic equivalents:

Black Key	Enharmonic Equivalent 1	Enharmonic Equivalent 2
C#	Db	D#
D#	Eb	D#
F#	Gb	F#
G#	Ab	G#
A#	Bb	A#

The musical staff below shows the notes: C#, Db, D#, Eb, F#, Gb, G#, Ab, A#, Bb. Lines connect the black keys to their respective notes on the staff.

### Exercise: Keyboard

Find, play and name the enharmonic equivalent for each of the following keys:

C#, Gb, Eb, Ab, A#

### Exercise: Written

Write the note that is the enharmonic equivalent for each of the following notes.

Name the note.

A musical staff in treble clef with a key signature of one sharp (F#). The notes are: C# (first space), Db (first space), Eb (first space), F# (second space), Ab (second space), and Bb (second space).

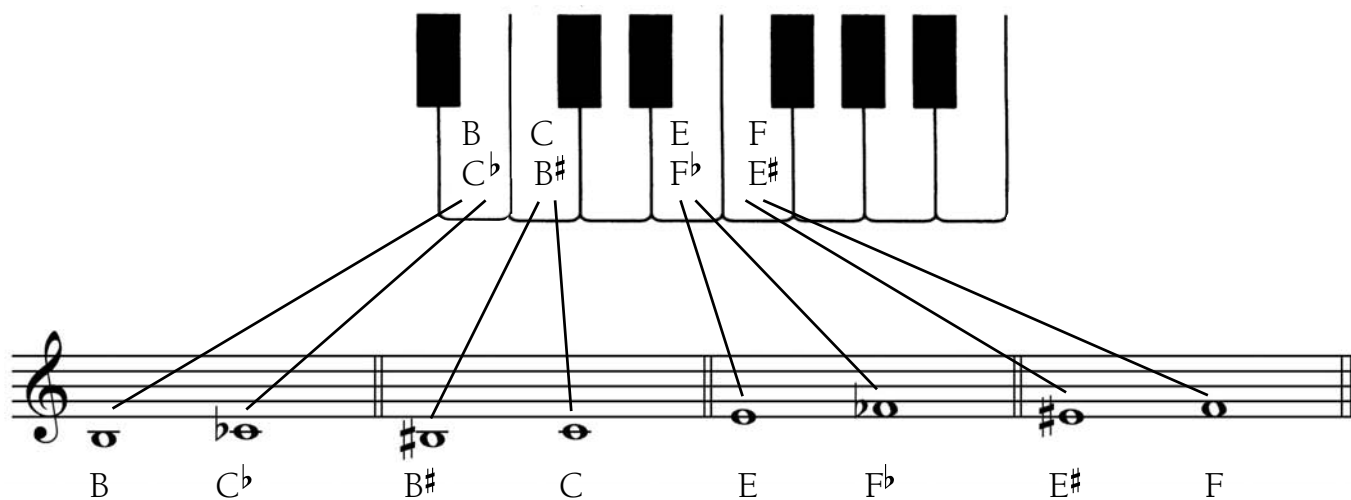
\_\_\_\_\_

A musical staff in bass clef with a key signature of one sharp (F#). The notes are: C# (first space), Db (first space), Eb (first space), F# (second space), Ab (second space), and Bb (second space).

\_\_\_\_\_

White keys also have enharmonic equivalents. The following examples demonstrate only some of the white enharmonic equivalents.

*Example:* **Black Key Enharmonic Equivalents**



**Exercise: Keyboard**

Find, play and name the enharmonic equivalent for each of the following keys:  
B<sup>#</sup>, F<sup>b</sup>, E, C<sup>b</sup>, B

**Exercise: Written**

Write the note that is the enharmonic equivalent for each of the following notes.  
Name each note.



\_\_\_\_\_



\_\_\_\_\_

## Exercises: Written

1. Write the note that is the enharmonic equivalent for each of the following notes.



2. Circle the measures of notes which are enharmonic equivalents.



3. Identify the following as whole tone (T), semitone (S) or enharmonic equivalent (E)

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Pedal Markings	
Terms / Signs	Meaning
<i>con pedale, con ped.</i>	with pedal (damper or right pedal)
<i>Ped.</i>	pedal marking (damper or right pedal)
*	release pedal
	pedal marking (damper or right pedal)

## Broken Triads (insert after page 102 Lawless Preliminary Rudiments)

Triads may be written in two ways:

1. **Solid or blocked triads** are written so that the notes are played together.



C Major solid or blocked triad

2. **Broken triads** are written so that the notes are played one after the other.



C Major blocked triad

Broken triads may be written on the tonic note, the subdominant note and the dominant note.

### Exercise: Keyboard

- a) Play the broken tonic, subdominant and dominant triads of D<sup>+</sup>, G<sup>+</sup>, B<sup>b+</sup>, C<sup>-</sup>, and G<sup>-</sup> with the right hand.
- b) Play the broken tonic, subdominant and dominant triads of A<sup>+</sup>, F<sup>+</sup>, E<sup>b+</sup>, B<sup>-</sup>, and A<sup>-</sup> with the left hand.

**Exercise: Written**

1. Write the following broken triads in the treble clef, using accidentals only.

a) the tonic triads for the keys of F+, E<sup>b</sup>+, G-, F<sup>#</sup>-



a) the subdominant triads for the keys of A+, B<sup>b</sup>+, A-, F-



a) the dominant triads for the keys of E+, A<sup>b</sup>+, C<sup>#</sup>-, B-



2. Name the key and type of triad (tonic, subdominant or dominant) for each of the following triads.



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

Triad: \_\_\_\_\_



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

Triad: \_\_\_\_\_



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


Triad: \_\_\_\_\_

## Rewriting a Melody at the Same Pitch with a Different Clef

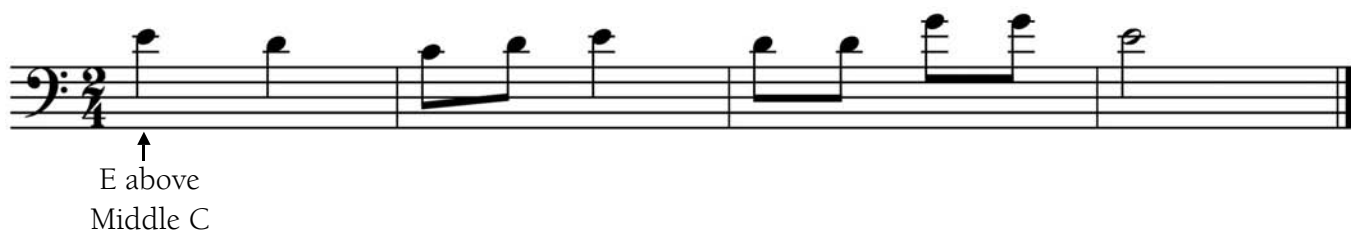
(insert after page 112 Lawless Preliminary Rudiments)

It may be necessary on occasion to rewrite a melody at the same pitch with a different clef. It is especially important to establish the pitch in the new clef before beginning.

*Example:* Original



Rewritten with a different clef:



### Exercise: Keyboard

Play the melodies in the above examples.

### Exercise: Written

Name the key of the following melodies. Rewrite each melody in the bass clef at the same pitch.



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

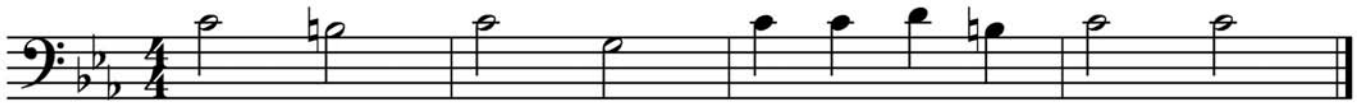



Key: \_\_\_\_\_

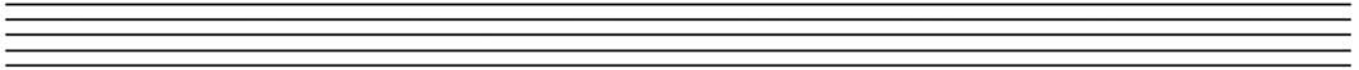


## Exercise: Written

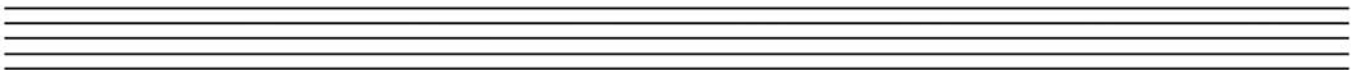
Name the key of the following melodies. Rewrite each melody in the treble clef at the same pitch.



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



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



## Exercise: Keyboard

Play the given and rewritten melodies in the above exercises.

## Review:

1. To transpose a melody means to move the music either \_\_\_\_\_ or lower.
2. The clef, key signature and \_\_\_\_\_ must always be written correctly.
3. The stems of the notes must be placed in the proper \_\_\_\_\_ .
4. All signs and \_\_\_\_\_ must be copied exactly.
5. When rewriting a melody at the same pitch but with a different clef, it is especially important to consider the \_\_\_\_\_ of the beginning note.

Octave Signs	
Sign / Term	Meaning
$8^{va}$ , <i>ottava</i>	the interval of an octave
$8^{va}$ -----┐	play the notes one octave higher than written
$8^{va}$ -----┘ or $8^{va}$ <i>bassa</i> -----┘	play the notes one octave lower than written
<i>loco</i>	play as written