# TABLE OF CONTENTS

INTRODUCTION to the Second Edition
FOREWORD to the Second Edition
ACKNOWLEDGMENTSv
INTRODUCTION to the First Edition
FOREWORD to the First Editionvii
HOW TO USE THIS BOOKviii
CHAPTER ONE - Essentials 1
I What Are Notes? II. The Time Value of Notes; Exercises; Listening; Applications.
III. The Pitch Value of Notes; Exercises; Applications. IV. The Piano Keyboard; Exercises;
Listening; Applications. V. Rests; Exercises; Things To Remember; Review Exercises on
Chapter One.
CHAPTER TWO - Clefs
Part A
I. The Great Staff. II. Treble Clef; Exercises; Listening; Applications. III. Leger Lines;
Exercises. IV. Bass Clef; Exercises; Things To Remember.
Part B
I. Alto Clef. II. Tenor Clef; Exercises, Listening, Applications. III. Transposition from
Clef to Clef; Exercises; Applications; Things To Remember.
Part C
I. Soprano, Mezzo-Soprano, Baritone Clefs; Exercises; Things To Remember;
Review Exercises on Chapter Two.
CHAPTED TUDEE Dividen and Mater
CHAPTER THREE - Rhythm and Metre29 Part A
I. What Is Rhythm? II. What Is Metre? III. Relationship of Rhythm and Metre;
Exercises. IV. Simple Metre; Exercises; Things To Remember.
Part B
I. Compound Metre; Exercises, Listening, Applications. II. Changing Simple and
Compound Metres; Exercises, III. How to Group Music Rhythmically; Exercises, Things
To Remember.
Part C
I. Syncopation; Exercises; Listening; Applications. II. Unusual Rhythms; Listening.
III. Changing Metres; Listening. IV. Fun With Rhythm; Exercises; Applications; Things
To Remember; Review Exercises on Chapter Three.
CHAPTER FOUR - Scales 55
Part A
I. What Are Scales? II. The Major Scale. III. Procedure For Writing Major Scales;
Exercises; Listening. IV. Key Signatures; Exercises. V. The Cycle of Fifths. VI. Finding
the Keynote from the Key Signature; Exercises; Things To Remember.

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

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

### 

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

#### Part B

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

#### Part C

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

# 

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

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

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CHAPTER EIGHT - Terms an	id Signs	
I. Terms Indicating Volume. II. C	Change in Volume. III. Tempo. IV	7. Change in Tempo.
V. Style. VI. Miscellaneous Term	is and Signs; Review Exercises of	n Chapter Eight.
CHAPTER NINE - Composers	S ,,,,,,,	157
I. Researching a Composer, II. A	Iphabetical Listing of Composers	s. Review Exercises of
Section II. III. Chronological Ch	narts: Musicians through the Ages	s, Canadian Musician
of the 20th Century.		
•		
REFERENCE BOOKS	+ 20 G 0 F A U 4 A A A F A C C A A A A A A A A A A A A A	174
INDEX	,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,	176



#### APPLICATIONS

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

a) 8

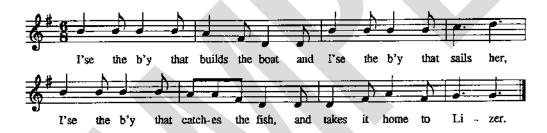
b) **8** 

c) 4

d) **12** d) **8** 

### **II** Changing Simple and Compound Metres

It is interesting to notice from the table on page 37 that there is a close relationship between simple duple (2) and compound duple (3) metres. In fact, it is possible to write a given group of rhythmic sounds in either metre. For instance, here is a typical song in § time:



To obtain the same rhythmic sound in 2 time, the melody is written thus:



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



## EXERCISES ON PART A

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





# THINGS TO REMEMBER - Part A

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