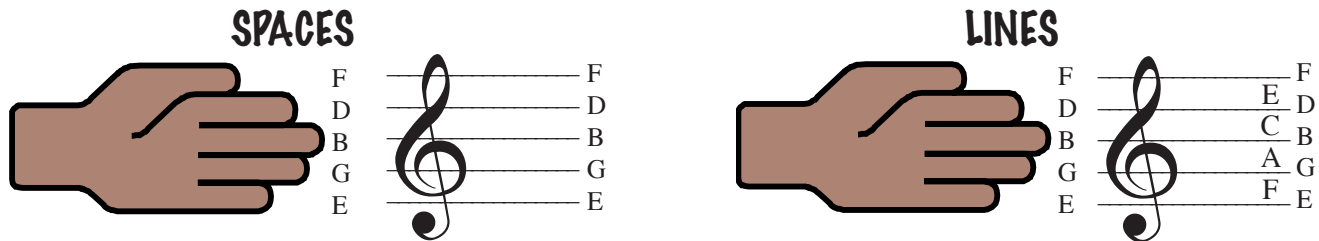


Music Theory for Singers

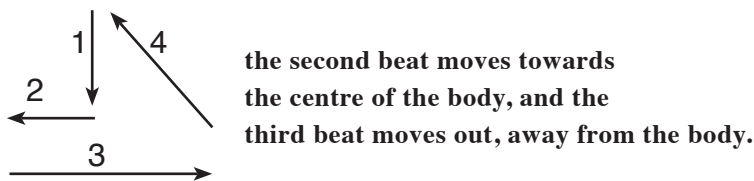
LESSON 1 - NAMES OF NOTES

Use fingers of your hand, with the thumb at the top to remember the lines on the treble staff. Memorise the first letter of each word in this phrase: **Every Green Bus Drives Fast**; (E is the pinkie and F is the thumb). In the treble staff, the spaces spell **F-A-C-E** (reading up!). **FACE** rhymes with **SPACE**.



LESSON 2 - BEATING TIME

When the conductor stands in front of the choir to conduct, she can tell the choir when to start and when to stop, but the most important thing she does is beat time, so that the choir knows how fast the music goes, and can follow if the music gets faster or slower. Here's how to beat 4 beats to a bar:—



LESSON 3 - KNOWING THE NAMES OF THINGS

Identify those elements of music notation marked in this example in any piece of music.

Time signature

Key signature

Tempo indication (how fast the piece goes)

Moderato

System

Staff of five lines

Bar Numbers

Bar

Double Bar Line

Treble Clef

Bar lines









All who sing and wish to— please, must

Na - ture's bless - ings all should seize, —

sing in tune, the words ex - press;

which to ills give sweet re - dress;

LESSON 4 - NOTE LENGTHS

crotchet	 tah	 sah
minim	 tah-ah	 sah-ah
semibreve	 tah-ah-ah-ah	 sah-ah-ah-ah
quavers	 tah-teh	 sah-seh




The crotchet is usually one beat long, so the minim is two crotchet beats, and the quavers half-a-beat. If the quaver is one beat long, the crotchet will be two quaver beats long, and the minim four beats.

LESSON 5 - NOTE VALUES "THE POWER OF TWO"

Notes lengths are exactly half or double other note lengths. To get other lengths, use dots after notes and ties.

$$\circ = 2 \times \text{crotchet} = 4 \times \text{quaver} = 8 \times \text{semiquaver} = 16 \times \text{demisemiquaver} \text{ etc.}$$

LESSON 6 - GEOGRAPHY

 means 'sing it again'
 e.g.  means 

First and second endings are indicated by a square bracket, and (usually) a number.

D.C. (Da Capo) means "Go back to the beginning". Capo is the Italian word for head

D.S. (or D.%) means "Go back to the sign, %". % (an ornate letter S) is a sign.

Fine means "The End".

DC al Fine means "Go back to the beginning and finish at the mark Fine";

DS al Fine means "Go back to the sign and finish at the mark Fine".

The **Coda** is the bit on the end of the music. In Pop music it is called the **Outro**. The sign that marks where in the music you jump to the Coda is shown by the sign, \oplus .

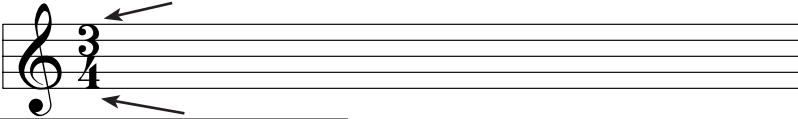
DS al Coda means "Go back to the sign, %, and then cut to the Coda at the sign \oplus ".

LESSON 7 - TIME SIGNATURES

Time signatures are described by the subdivision of the beat into 2 (SIMPLE TIME) or 3 (COMPOUND TIME) by the number of beats in the bar (DUPLÉ, TRIPLE, QUADRUPLE).

For simple time:

Number of beats in a bar



What kind of beats they are

$\frac{3}{4}$ is Simple Triple Time

This is for Simple Time Signatures. The crotchet will be one beat long in 2/4, 3/4, 4/4 and 5/4 only.

LESSON 8 - FINDING DOH

Doh is the key note – that's what Doh means! To find doh, look at the Key Signature, which you'll find at the start of the piece, immediately after the Treble Clef.



You will need to learn this rhyme:



The note above the last sharp is the key note,
The second last flat is the key note;
C major has no sharps nor flats,
F major has one flat.

Any note can be doh, but only A_b can be A_b.

LESSON 9 - IS THE MUSIC GETTING LOUDER OR QUIETER

Do you know all these terms for changing how loud and quiet music is?

crescendo  getting louder

diminuendo  getting quieter

LESSON 10 - HOW FAST IS IT?

Be able to pronounce and know the meaning of words about *speed*:

presto	very fast
allegro	fast
andante	walking speed
moderato	at a moderate speed
lento or largo	slow
adagio	very slow

LESSON 11 - IS IT GETTING FASTER OR SLOWER?



accelerando (accel) means **getting faster**



ritardando (rit.) means **getting slower**

rallentando (rall.) means **getting slower**



LESSON 12 - IS IT SOFT OR LOUD

Do you know all these terms for how loud and soft music is?

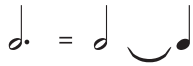
very soft	soft	half-soft	half-loud	loud	very loud
pianissimo	piano	mezzopiano	mezzoforte	forte	fortissimo
<i>pp</i>	<i>p</i>	<i>mp</i>	<i>mf</i>	<i>f</i>	<i>ff</i>



LESSON 13 - DOTS AFTER NOTES

Dots after notes lengthen them by half their original length.

If you add a dot to a minim, it is like tying the minim to the crotchet. The dot is shorthand for the tied crotchet:-



If you add a dot to a crotchet, it is like tying a quaver to the crotchet. The dot is shorthand for the tied quaver:-



If you add a dot to a quaver, it is like tying a semiquaver to the quaver. The dot is shorthand for the tied semiquaver:-

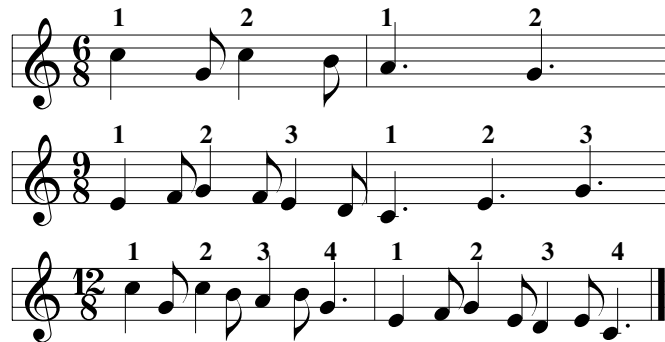


Double dotted notes add half the value of the note and then a quarter! so $\text{double dotted crotchet} = \text{crotchet} + \text{quaver} + \text{semiquaver}$

LESSON 14 - COMPOUND TIME

You already know that in most time signatures, the top number tells you how many beats there are in the bar and the bottom number tells you what kind of beats they are. However, the so-called “compound time signatures” don’t obey this rule - you have to divide the top number by 3 to get the number of beats in the bar, and the bottom number has to be grouped in three to tell you what kind of beats they are.

For example, in $\frac{6}{8}$ there are indeed six quavers in each bar, but they are grouped into 2 beats ($2 = 6 \div 3$), each of which is a dotted crotchet (a dotted crotchet = three quavers)










LESSON 15 - SUMS

A crotchet isn't always one beat long – it depends on the time signature. Can you find out how many beats the crotchet has in each line of music here and add them up?

NO. OF BEATS

TOTAL _____

LESSON 15 - ACCIDENTALS

-  double flat - lowers the pitch of the note two semitones for the remainder of the bar
(correct a double flat back to a flat with this sign: )
-  flat - lowers the pitch of the note one semitone
-  natural - corrects flat and sharp back to the unaltered note
-  sharp - raises the pitch of the note one semitone
-  double sharp - raises the pitch of the note two semitones for the remainder of the bar
(correct a double sharp back to a sharp with this sign: )

Accidentals in brackets () or above or below the staff are cautionary.

LESSON 16 - MORE ON TIME SIGNATURES

It is always possible to write the same music in different ways. For example, these three lines all sound the same:



LESSON 17 - MORE ON KEY SIGNATURES

Memorise This:

The order of sharps in a key signature:

Father Charles Goes Down And Ends Battle

Conveniently, the order of flats is:

Battle Ends And Down Goes Charles' Father

LESSON 18 - RELATIVE MAJORS AND MINORS

Each key signature does a double duty - for a major key, and it's relative minor. They are 'related' because they share the same key signature.

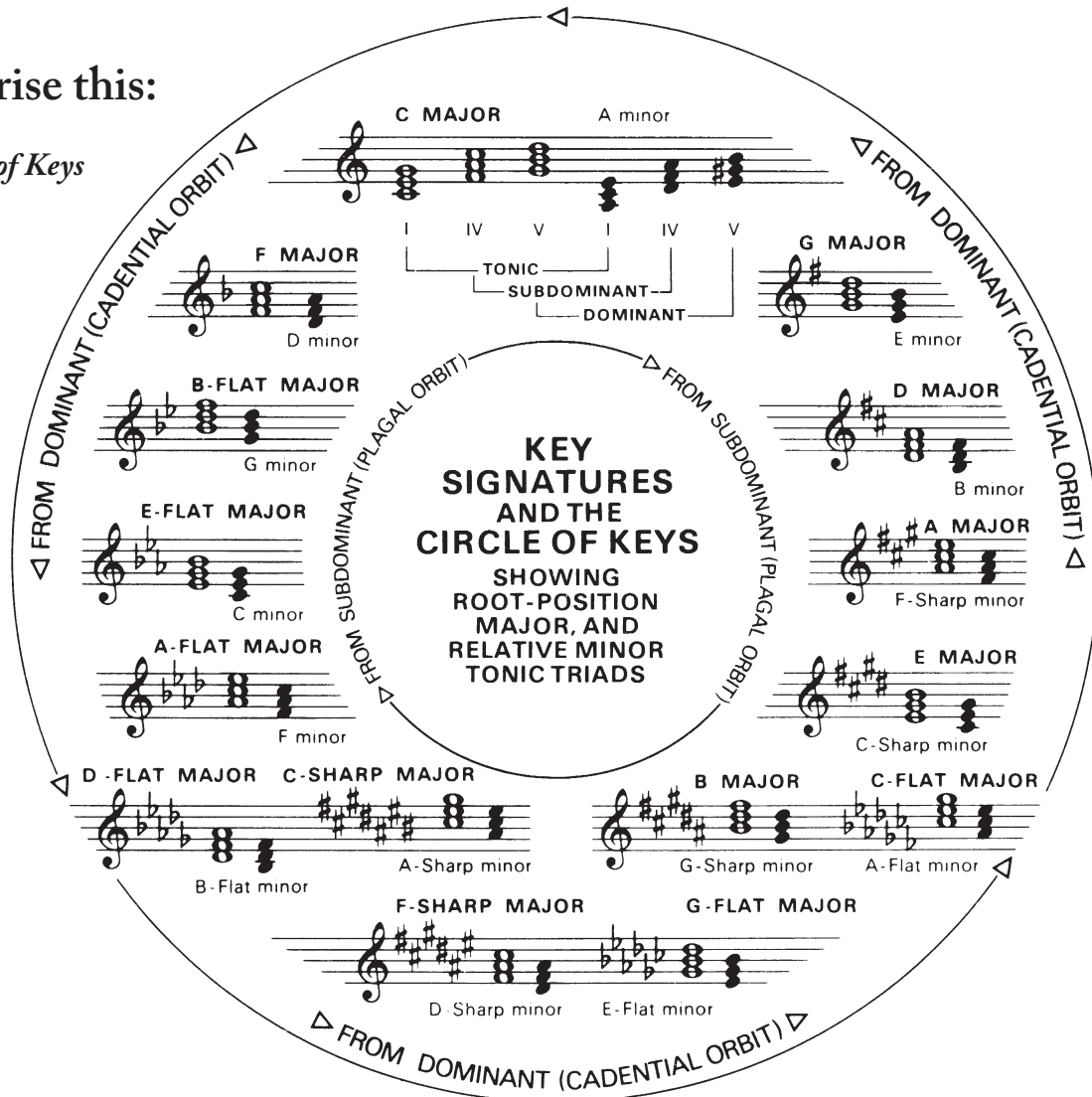
The relative minor is a minor 3rd below the major - that is 3 pitch names, 4 notes, 3 semitones.

Example

C major and a minor (both have a key signature of no sharps or flats). A minor is a Minor 3rd down from C major.

Memorise this:

The Circle of Keys



LESSON 19 - THE STRUCTURE OF SCALES

(1) The structure of a major scale in tones and semitones

T - T - S - T - T - T - S

(2) There are three kinds of minor scales

natural - what it says in the key signature

melodic - sharpen 6 and 7, but only on the way up.

(A descending melodic minor scale is the same as the natural minor)

harmonic - sharpen 7 going up and coming down

(3) the structure of a chromatic scale

Every note, black and white (every fret)

LESSON 20 - INTERVALS

Interval means the vertical gap between the pitch of the notes. To describe an interval fully, there are two bits of information you need: a **number** (2nd, 4th, etc), and a **type** (major, perfect etc.).

To get the number part, name the notes and count between them on your fingers, including both the starting and finishing notes.

LESSON 21 - TRIADS

A Chord is two or more notes played together. A triad, is the 1st, 3rd and 5th notes of a key. Confusingly, the word chord is often used to mean triad.

In C major, for example, the notes of the triad are C, E and G.

The root of the chord is the key note: in this case, C.

The notes C, E and G form a chord of C major, even if they are in a different order.

LESSON 22 - VOICE NAMES

The main voices in a choir are Soprano, Alto, Tenor and Bass.

The word “Treble” is used of children singing Soprano. “Contralto” is a female Alto.

So, the order of voices, from highest to lowest is:

Soprano/Treble
Mezzo-Soprano
Alto
Tenor
Baritone
Bass

LESSON 23 - ENHARMONIC

“Enharmonic” simply means the same note spelled differently, e.g. B flat and A sharp.