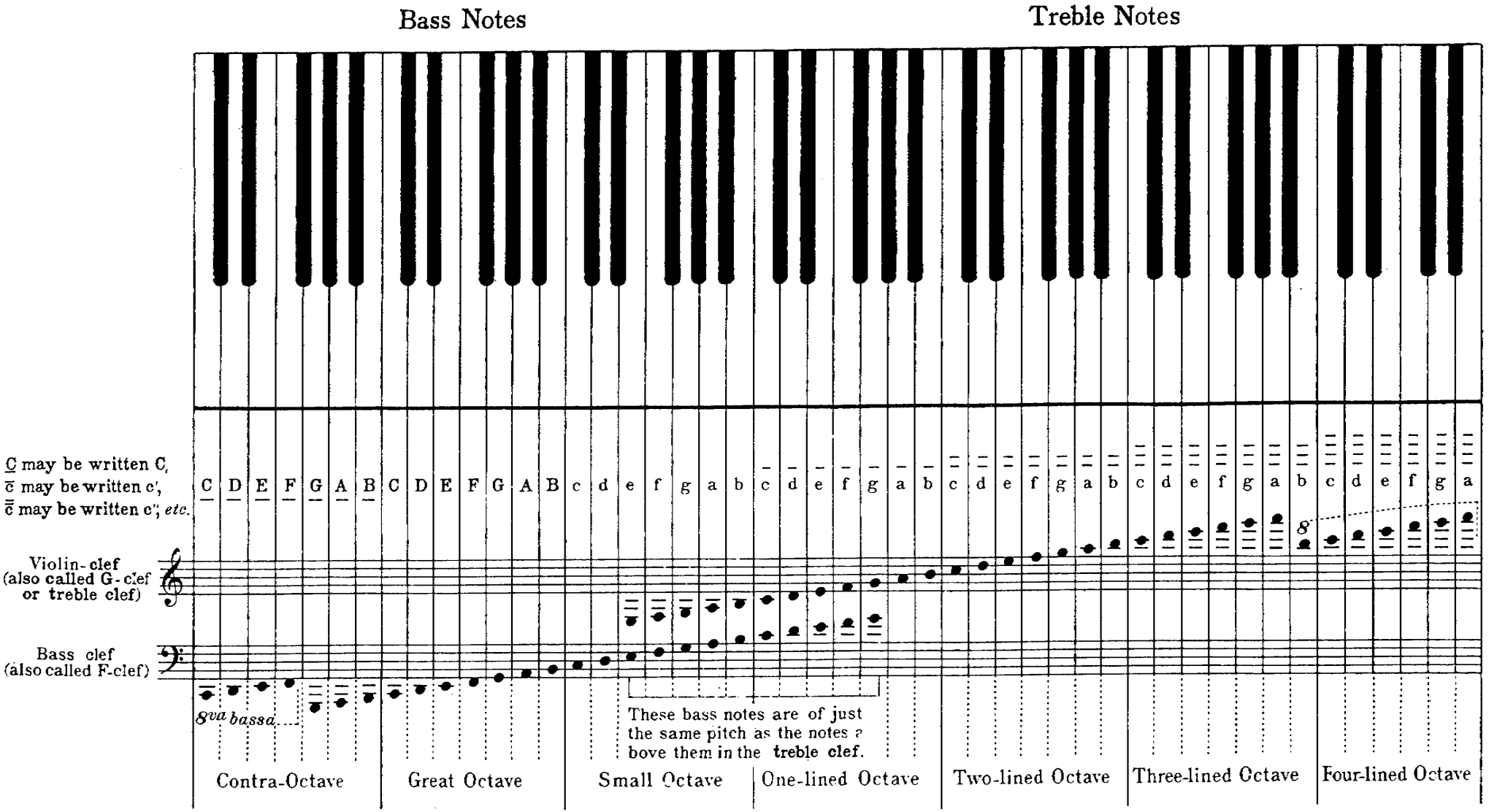
Table of Notes

With an Explanation of Clefs and Staves



The round, black dots are called *notes*. They may be written either on the lines or in the spaces between the lines.

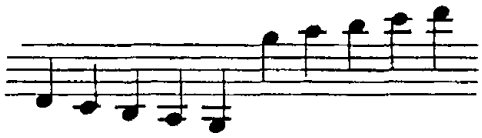
As shown above, each clef is set on a group of five lines. These five lines are called the *staff*. Examine the clefs carefully, and notice what effect they have on the signification of the notes.

The Rudiments of Music

The signs used to show the position (pitch, either high or low) of the tones are called *notes*. They are written on what is called the *staff*, which consists of five parallel *lines* and the *spaces* between the lines.

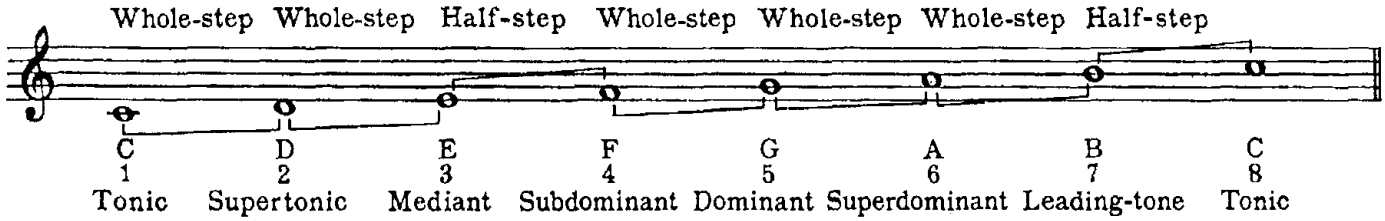
The lowest line (or space) is called the *first line* (or space); the next line (or space) above, the *second*; etc.: that is, both lines and spaces are counted from below upwards.

Notes that are either too high or too low to be written on the staff must be set on or between short added lines above or below. These lines are called *leger-lines*.

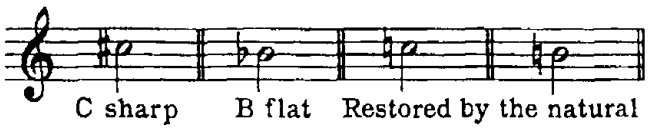


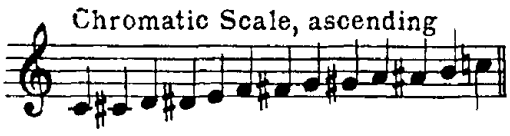
For naming the notes, the first seven letters of the alphabet are used. In the *key of C major* the letters come in the following order: C, D, E, F, G, A, B, ending on C. These eight notes form what is called the *scale of C major*. Every scale is composed of five whole-steps and two half-steps, which occur in the following order:

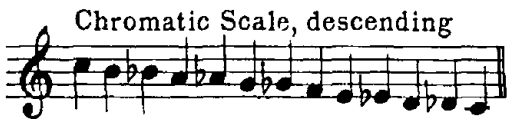
Scale of C major



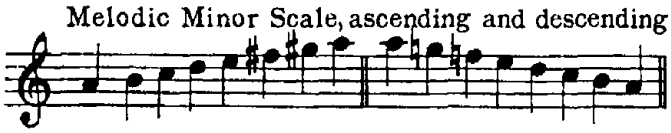
A *sharp* (♯) written before a note raises it a half-step; a *flat* (♭) written before a note lowers it a half-step. A *natural* (♮) restores a note to the original pitch.



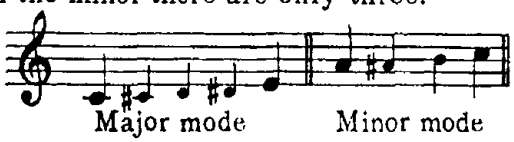




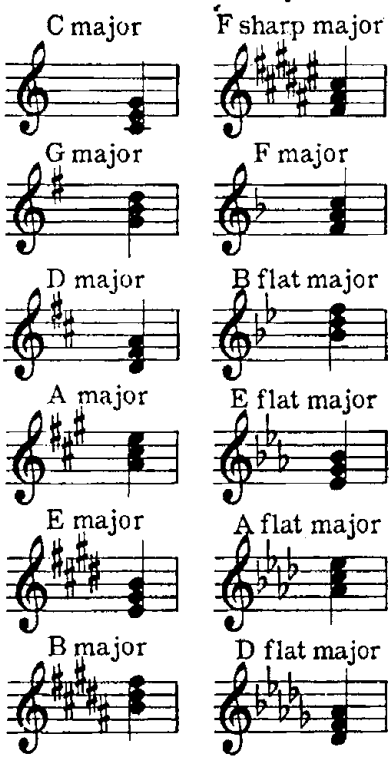
There are two *modes*, the *major* and the *minor* mode. The principal scales in the minor mode are the *melodic* and the *harmonic*.



One important difference between major and minor scales is that in the major there are four half-steps between tonic and mediant, but in the minor there are only three.



There are twelve *major keys*, the tonics or keynotes of which are determined by the signature. The following are the *tonic chords* of all these keys.

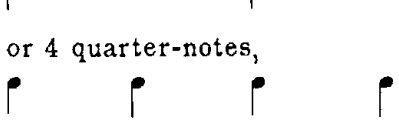


Time-value of Notes

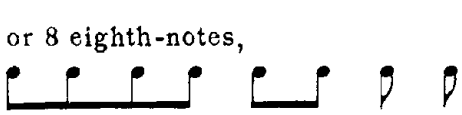
A whole-note

is equal to 2 half-notes,

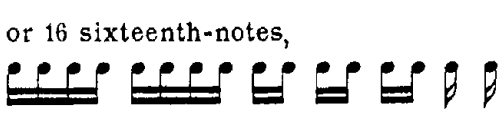
or 4 quarter-notes,



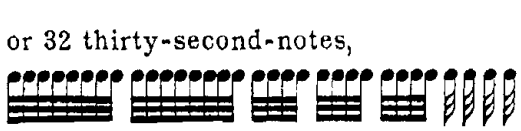
or 8 eighth-notes,



or 16 sixteenth-notes,

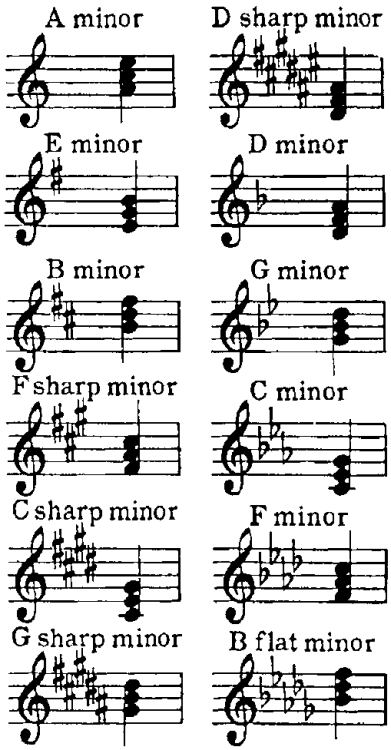


or 32 thirty-second-notes,

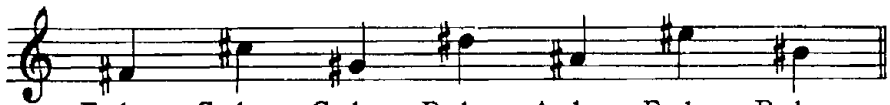


etc.

There are twelve *minor keys*, the tonics or keynotes of which are determined by the signature. The following are the *tonic chords* of all these keys.



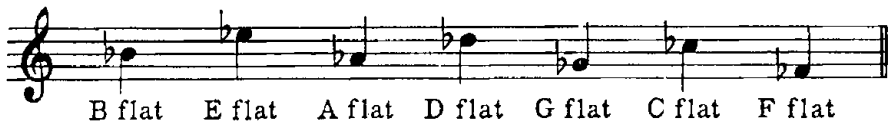
In writing signatures, sharps are added by skipping upwards a fifth,* then downwards a fourth,* and so on.



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

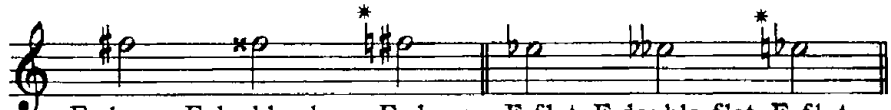
* For the meaning of these intervals, see page VIII.

In writing signatures, flats are added by skipping upwards a fourth, then downwards a fifth, and so on.



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

If a note already sharp is to be raised another half-step, this sign (×), called a *double-sharp*, is used; if a note with a flat is to be lowered another half-step, the (𝄫) *double-flat* is used.

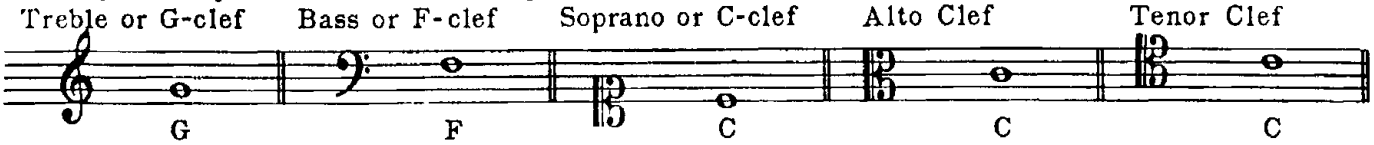


F sharp F double-sharp F sharp E flat E double-flat E flat

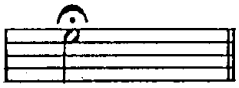
* The use of the ♮ in this connection is being generally discontinued.

Keys having similar signatures stand in closest relation to each other, and are called *relative keys*.

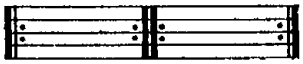
The *clefs* chiefly used are the following:



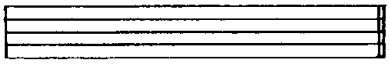
Fermata (Hold)



Signs of repetition



Da Capo
(means "from the beginning")



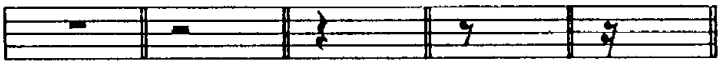
D. C.

Dal Segno
(means "from the sign" corresponding to the one above the D. S.) 𝄋

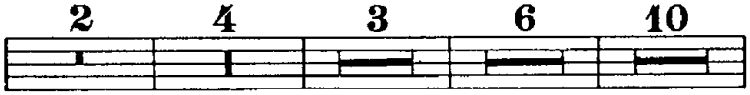
D. S.

Time-value of Rests

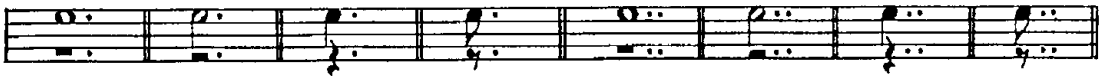
Whole-rest | Half-rest | Quarter-rest | Eighth-rest | Sixteenth-rest



When a rest occupies the time of more than one measure, the number of measures rested may be indicated by an equal number of whole rests run together, usually with a number over it, or by a heavy single or double stroke with a number over it, thus:

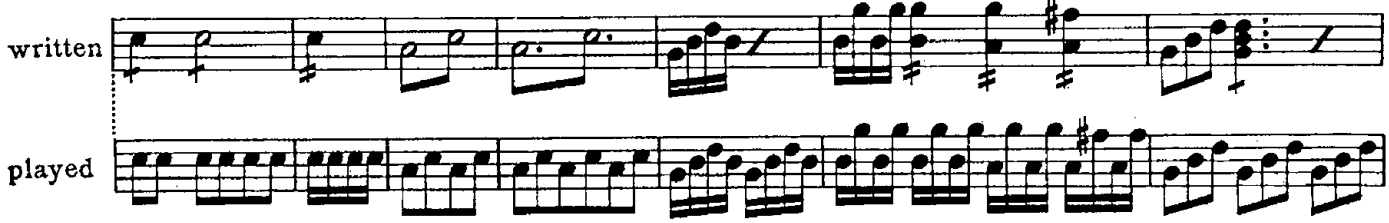


A dot set after a note or rest adds one-half to the time-value of the note or rest: a second dot further adds half as much as the first one.

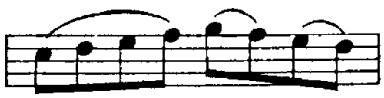


Time-value:	Three halves	Three quarters	Three eighths	Three sixteenths	Seven quarters	Seven eighths	Seven sixteenths	Seven thirty-seconds

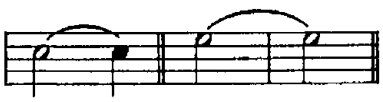
The following abbreviations are used in notation:

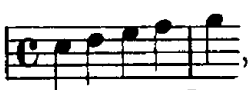
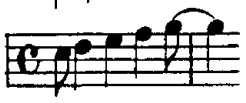


A *slur* indicates that notes are to be played in a smooth and connected manner.



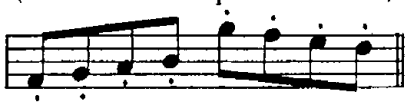
A *tie*, connecting two notes on the same degree, indicates that they are to be played as *one note* having the combined value of both.



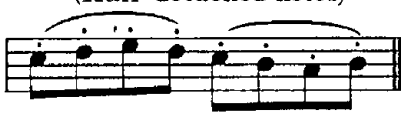
If, in a regular rhythm  , one or more notes are played before the beats on which they are expected, thus:  , they are called *syncopated notes.*

Detached Notes

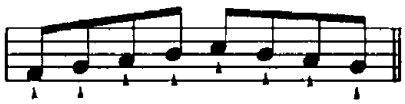
Staccato
(Detached or separated notes)



Mezzo-staccato
(Half-detached notes)



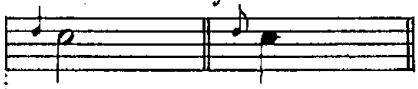
Martellato
(Very short, detached notes)



Grace-notes

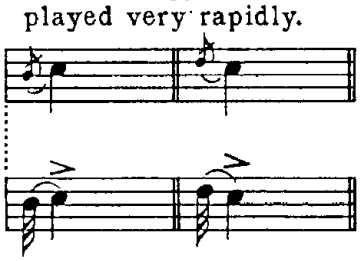
A *long appoggiatura* is played like an ordinary note.

written

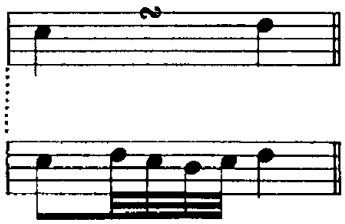


played

A *short appoggiatura* is played very rapidly.

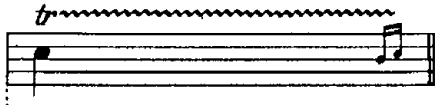


Turn

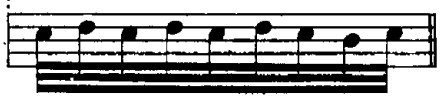


Trill

written

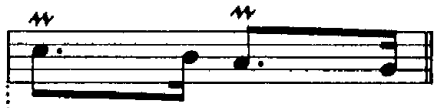


played

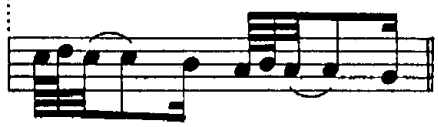


Passing Trill, or Inverted Mordent

written



played



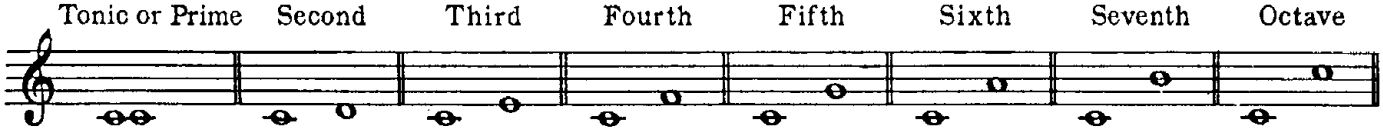
The Different Species of Time

There are two species of time: common time and triple time. These are subdivided into simple and compound. Simple common time has only two beats or divisions in a measure ($\frac{2}{1}$, $\frac{2}{2}$, $\frac{2}{4}$); simple triple time contains three parts in a measure ($\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$, *etc.*). When two or more simple common measures are drawn into one, it is called compound common time. Compound triple time is that in which two or more simple triple measures are drawn into one. Four quarter-notes in a measure ($\frac{4}{4}$) are indicated by **C**, other divisions by $\frac{2}{4}$, $\frac{3}{4}$, *etc.*

Intervals

The distance in pitch between two tones is termed an interval. There are seven principal intervals.

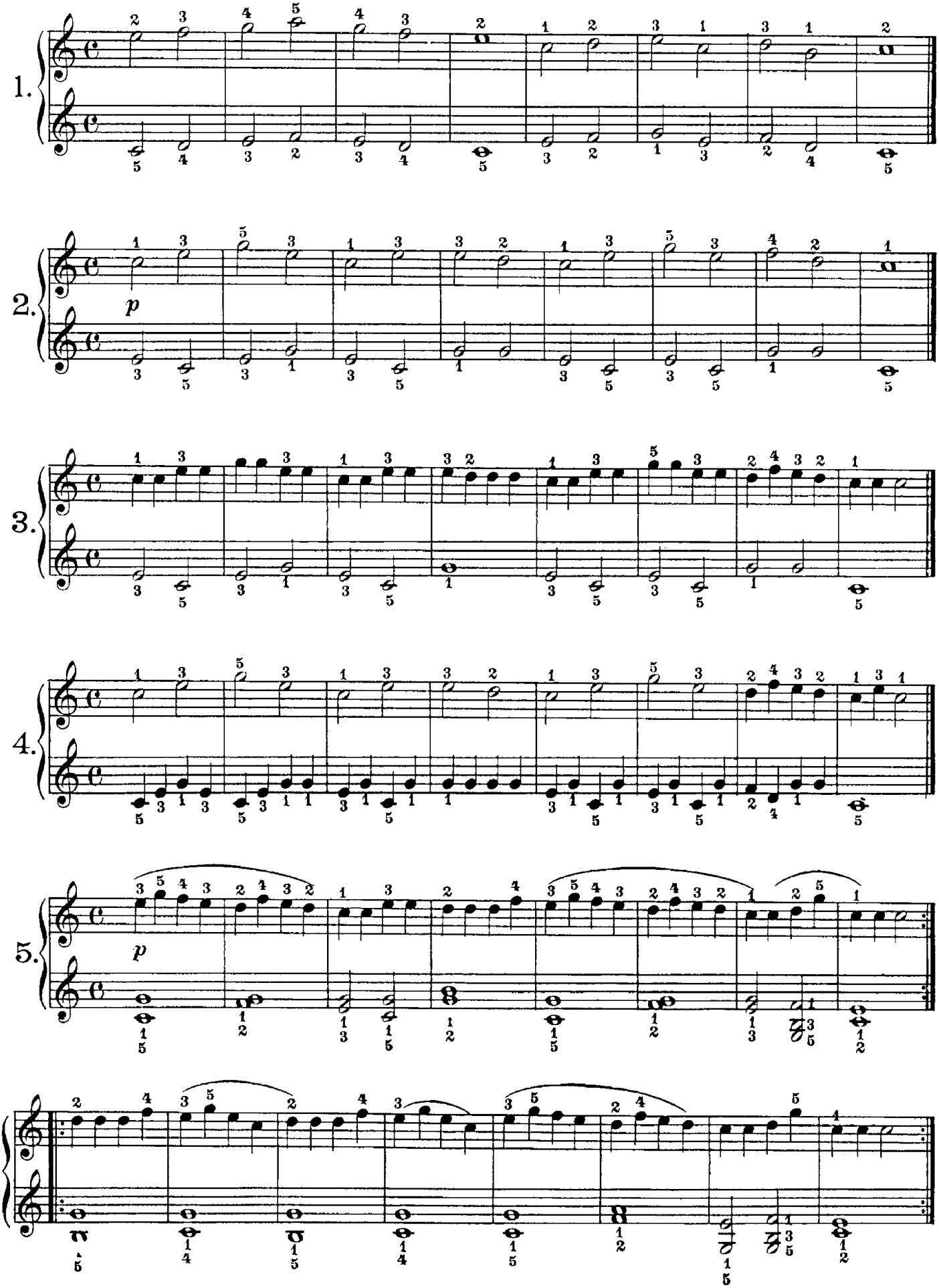
Tonic or Prime Second Third Fourth Fifth Sixth Seventh Octave

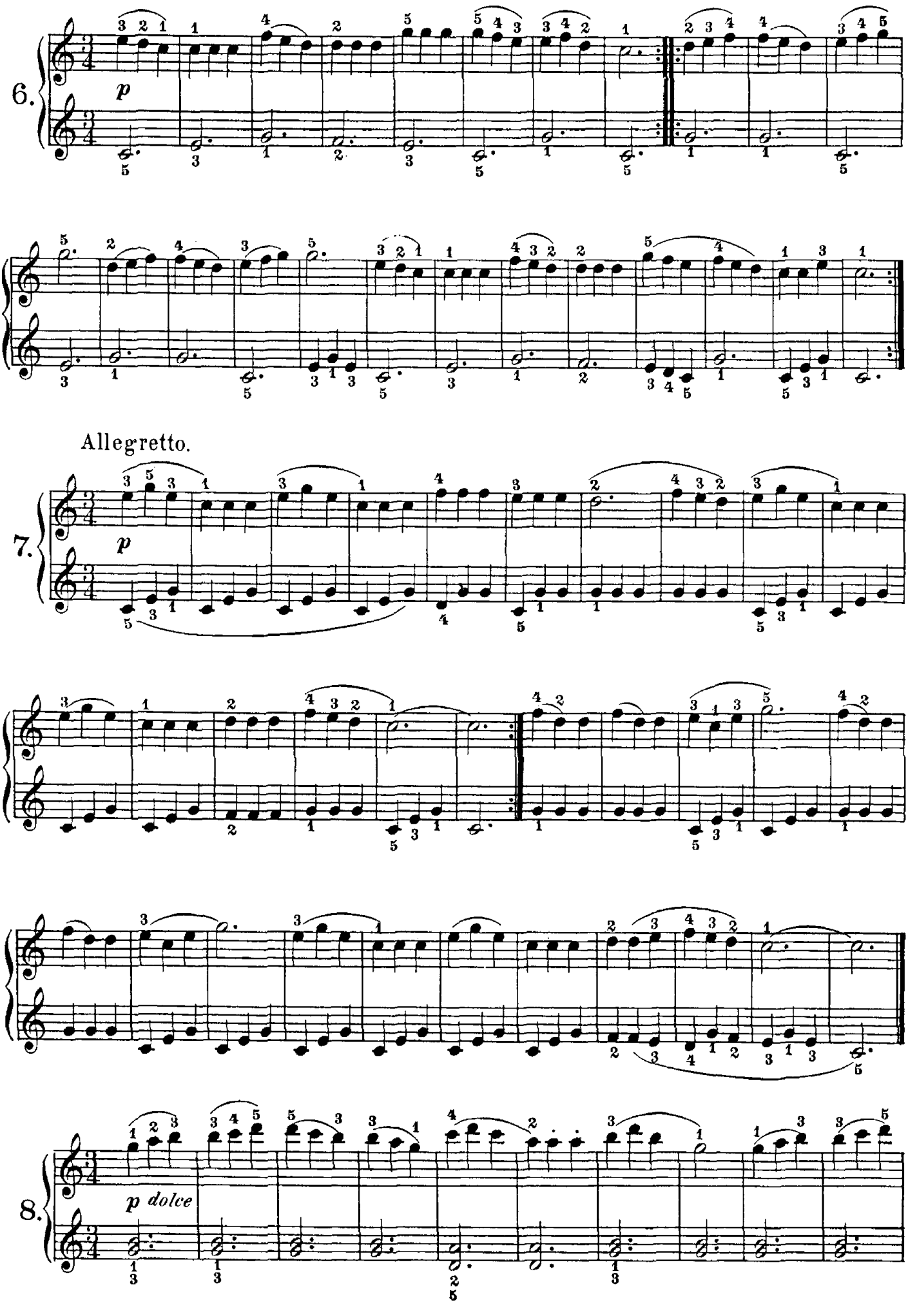


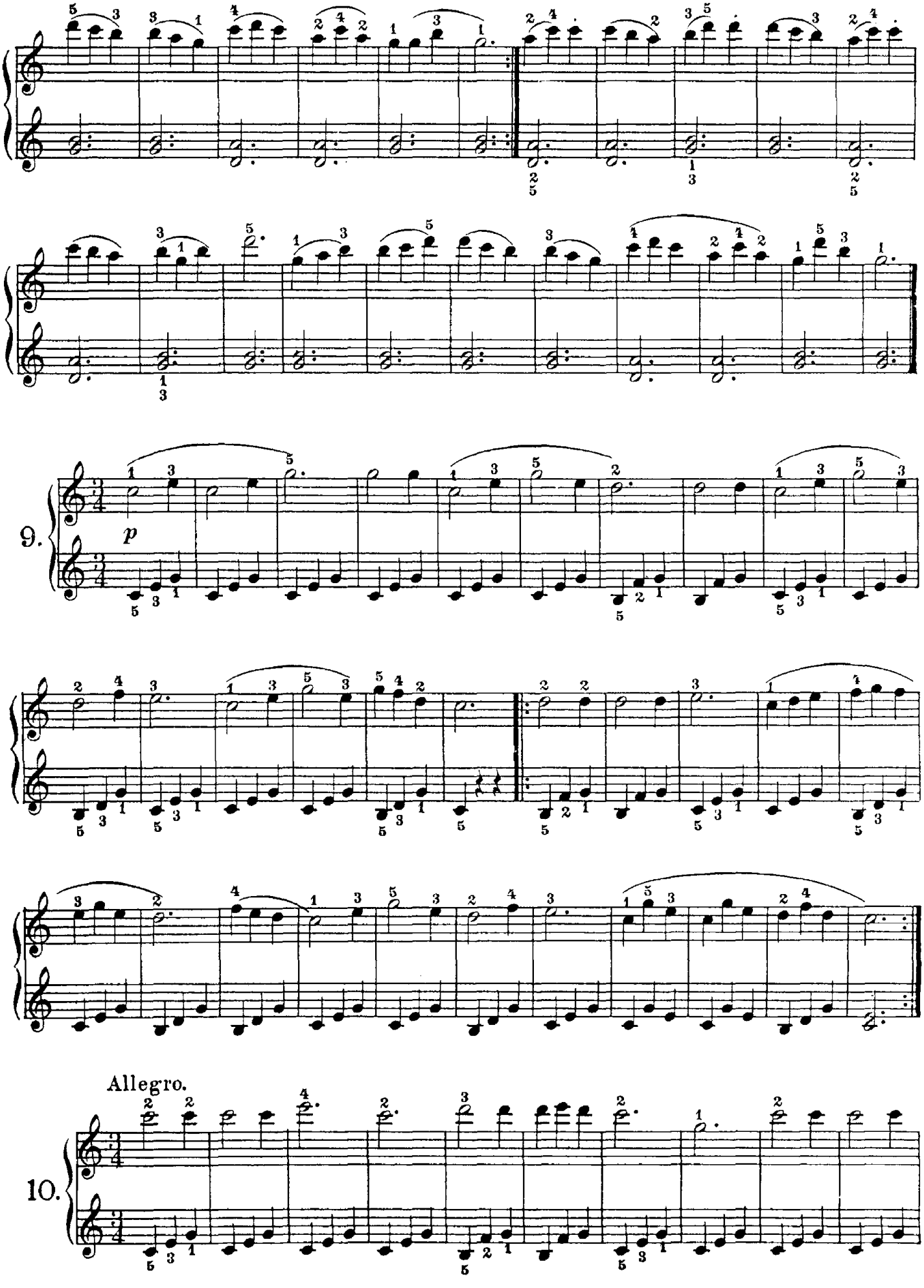
The following Italian words are used to point out the degree of slowness or quickness, or the expression of a movement: *Adagio*, slow; *Andante*, not quite so slow; *Allegro*, rapid; *Allegretto*, less rapid; *Presto*, very rapid; *p (piano)*, soft; *pp (pianissimo)*, very soft; *f (forte)*, loud; *ff (fortissimo)*, very loud and strong; *diminuendo*, gradually diminishing the tone; *crescendo*, gradually increasing the tone; *decrescendo*, decreasing the tone; *ritardando*, becoming slower, *etc.*

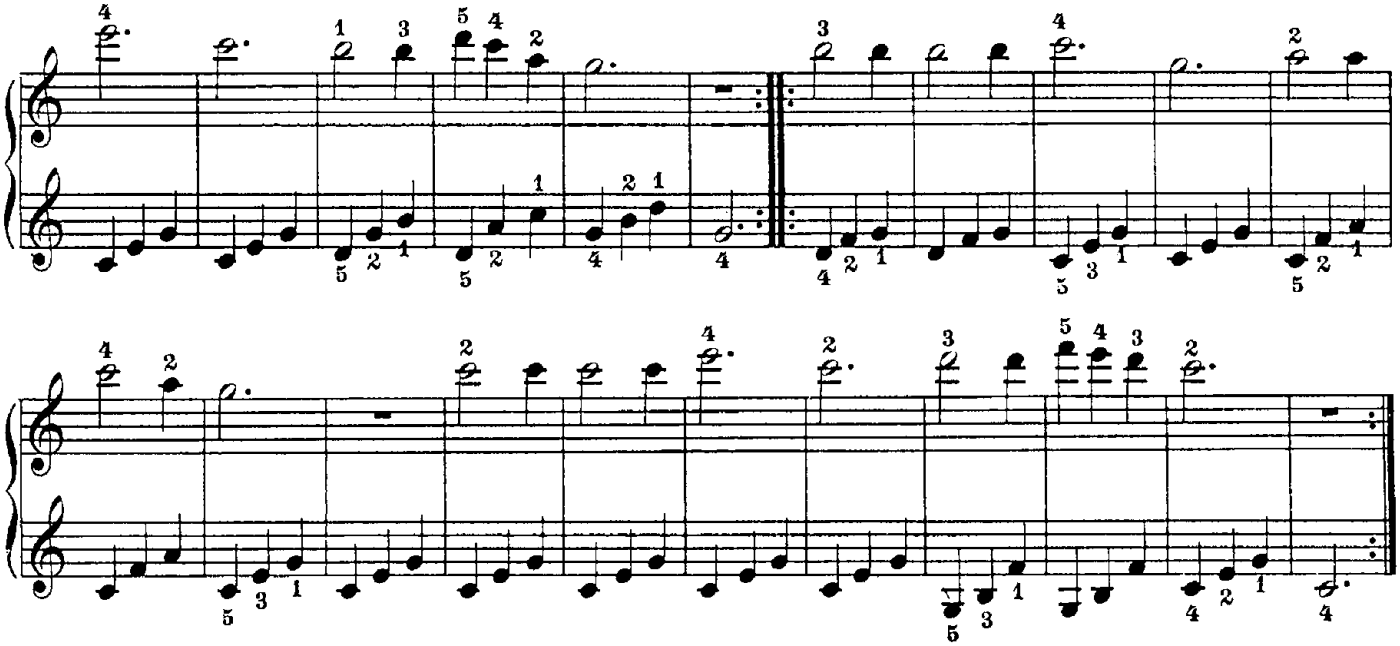
Whole, Half-and Quarter-notes.

CARL CZERNY. Op. 823, Book I.

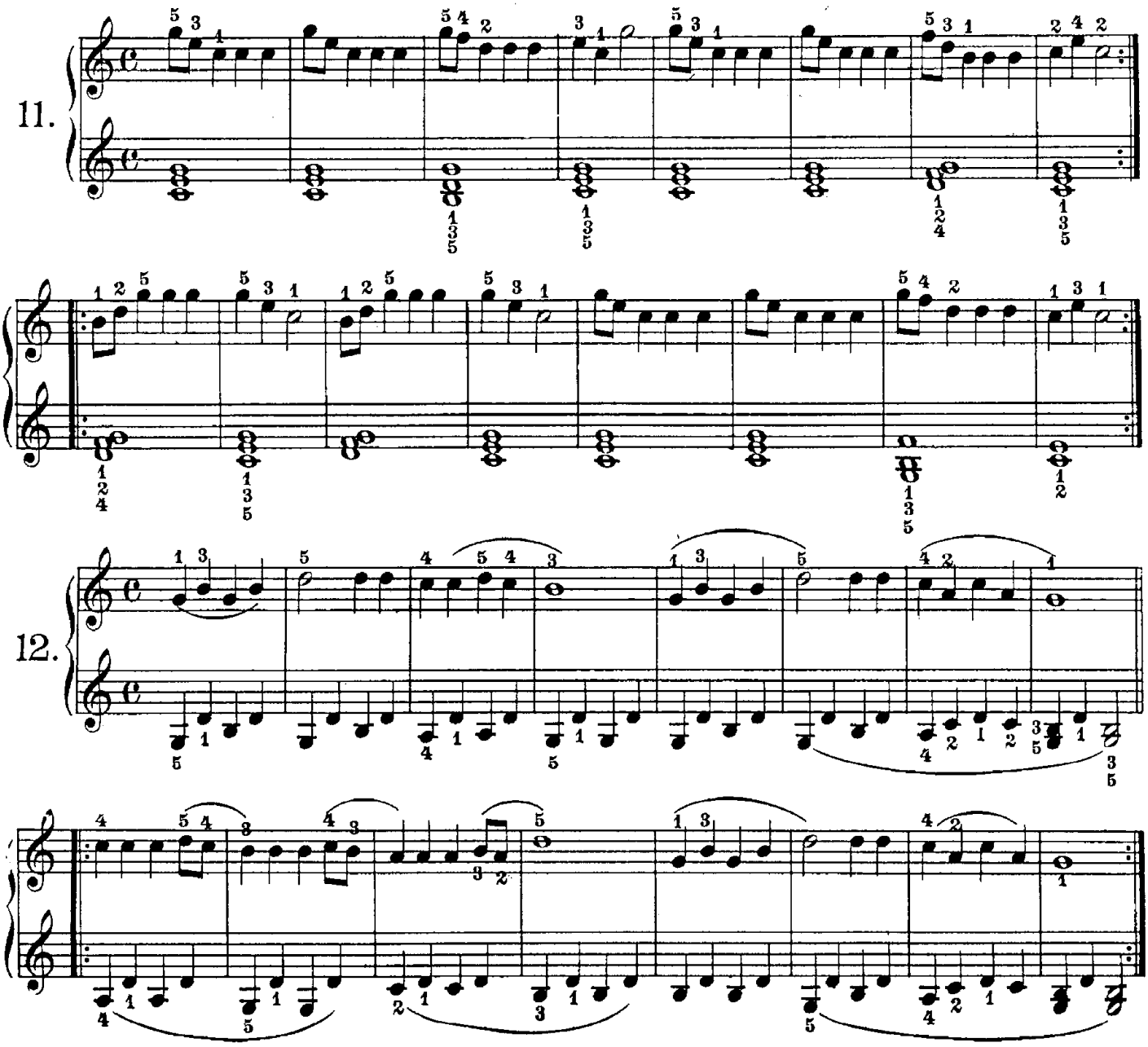


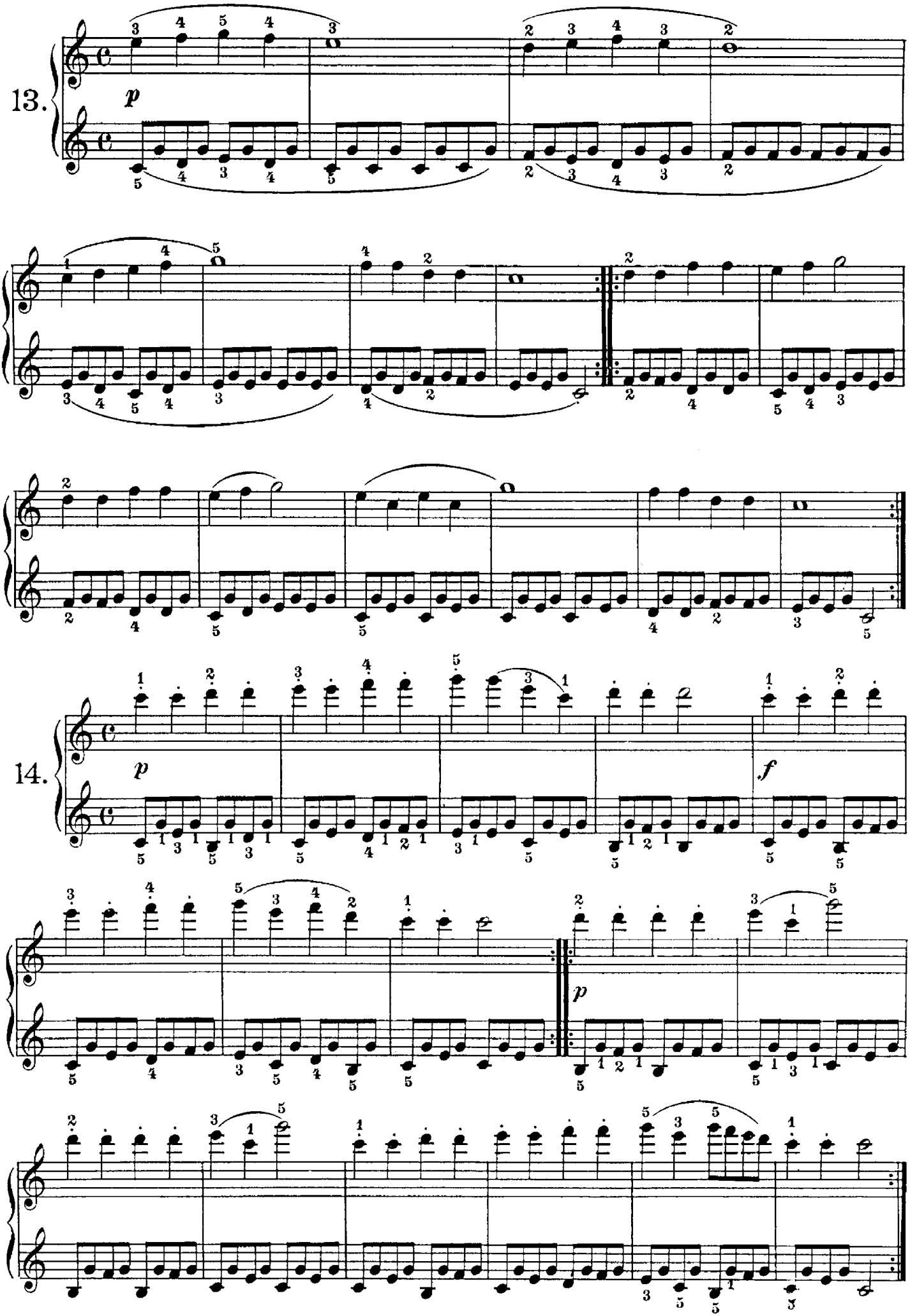

6.
p
Allegretto.
7.
p
8.
p dolce


9.
p
Allegro.
10.



Eighth-notes, Triplets and Sixteenth-notes
in Common and Triple Time.




13.
p
14.
p
f
p

15.

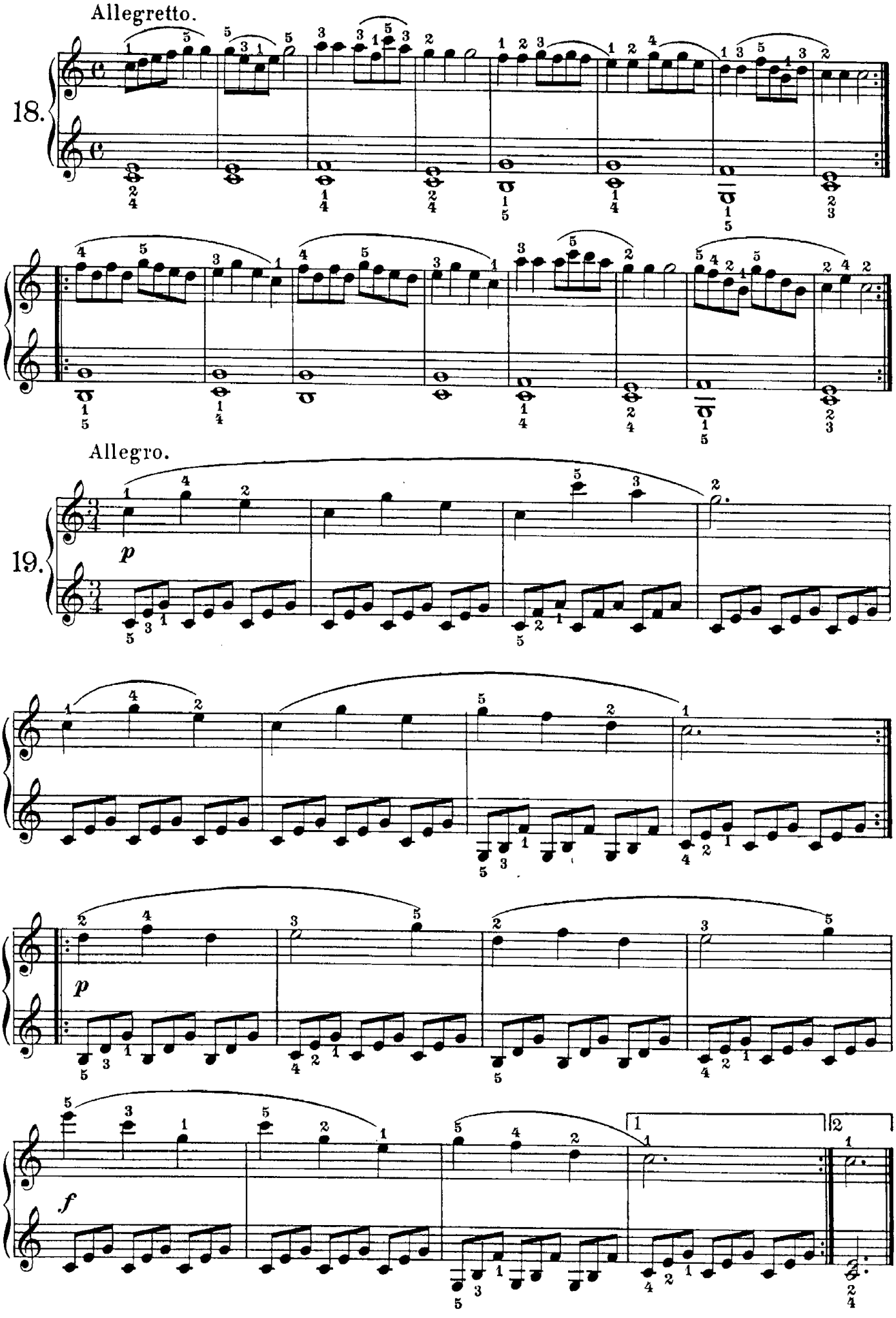
p

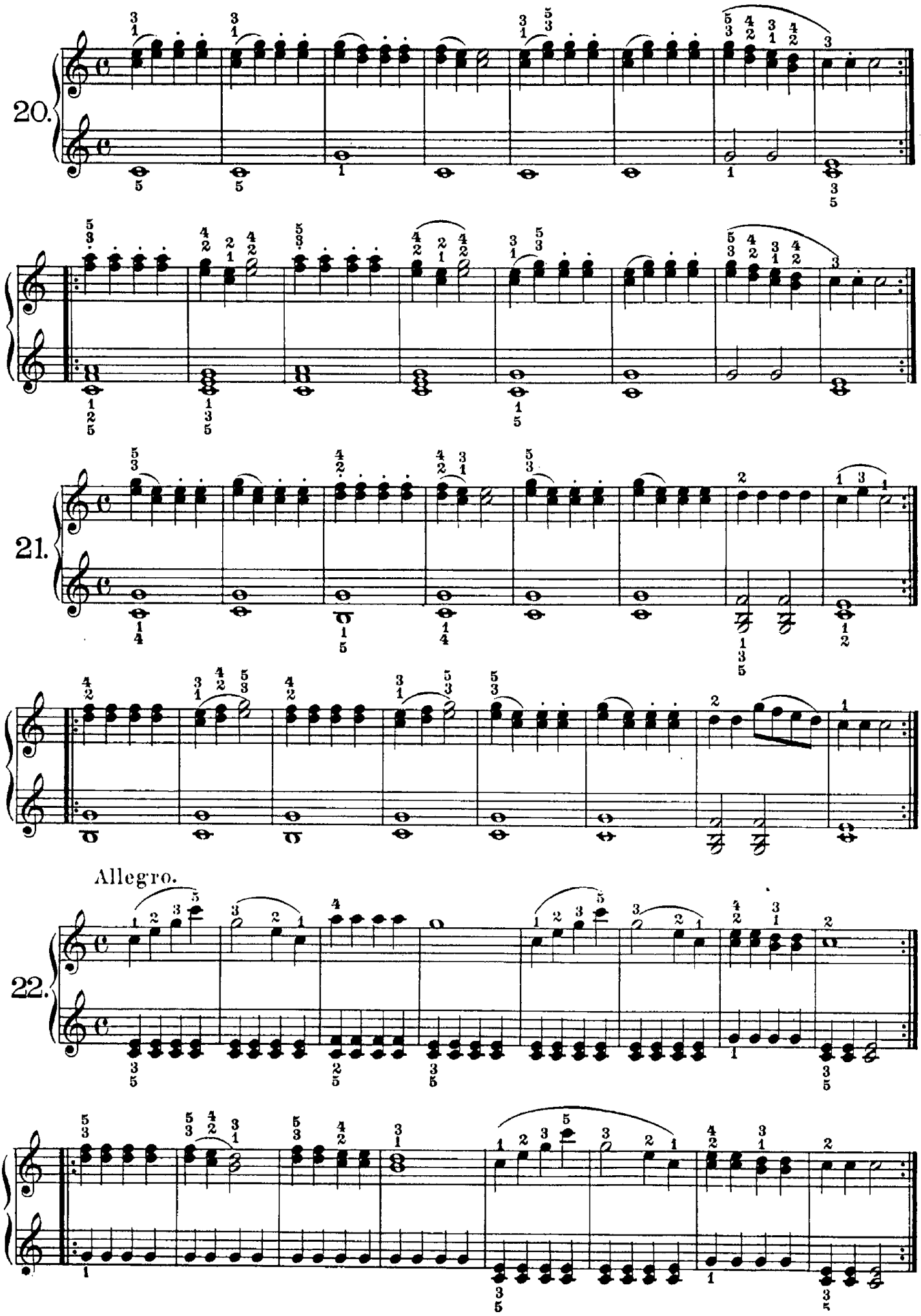
Vivace.

16.

17.

p


Allegretto.
18.
Allegro.
19.
p
p
f


20.
21.
Allegro.
22.

Allegretto.

23.

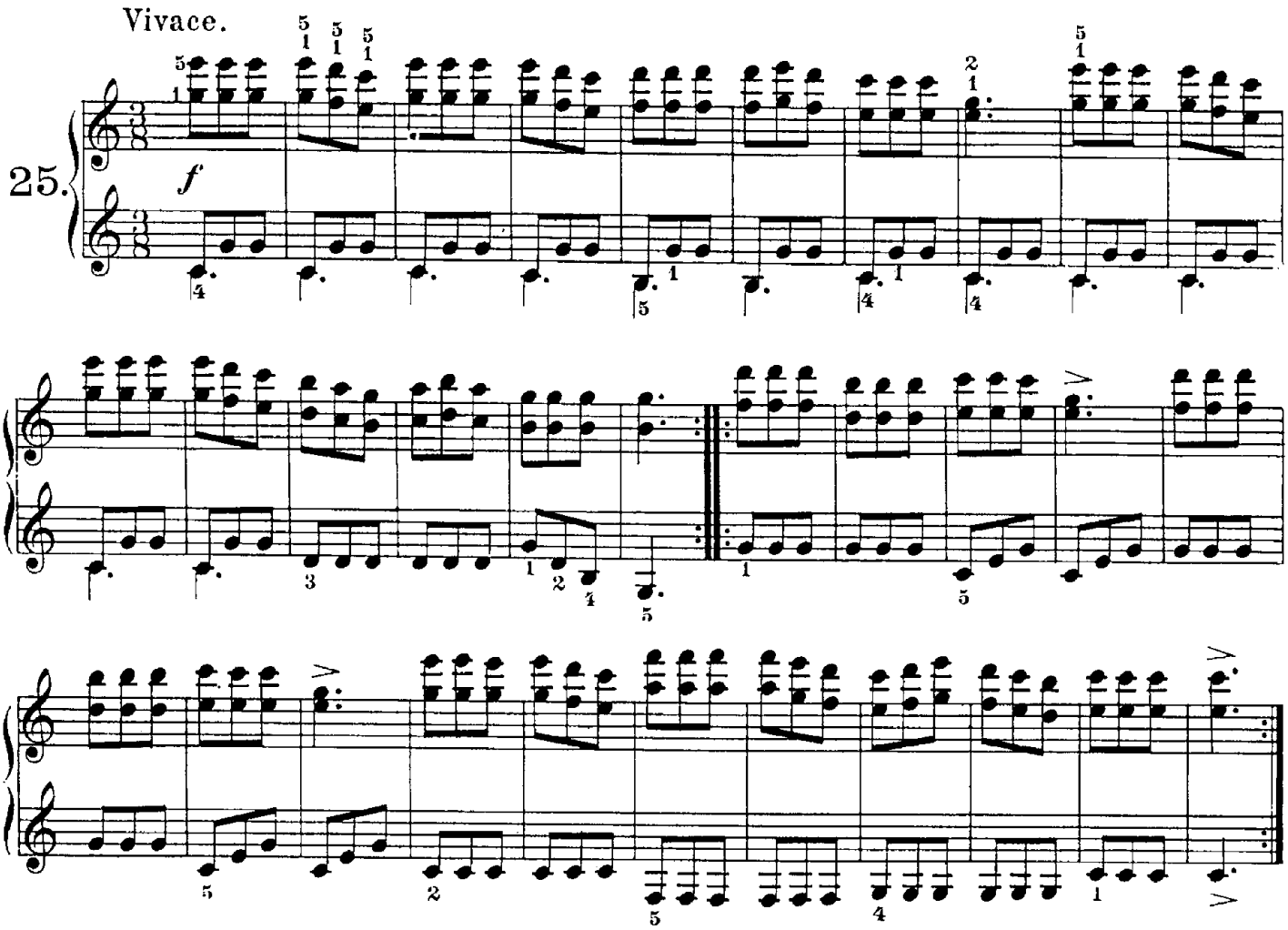
p

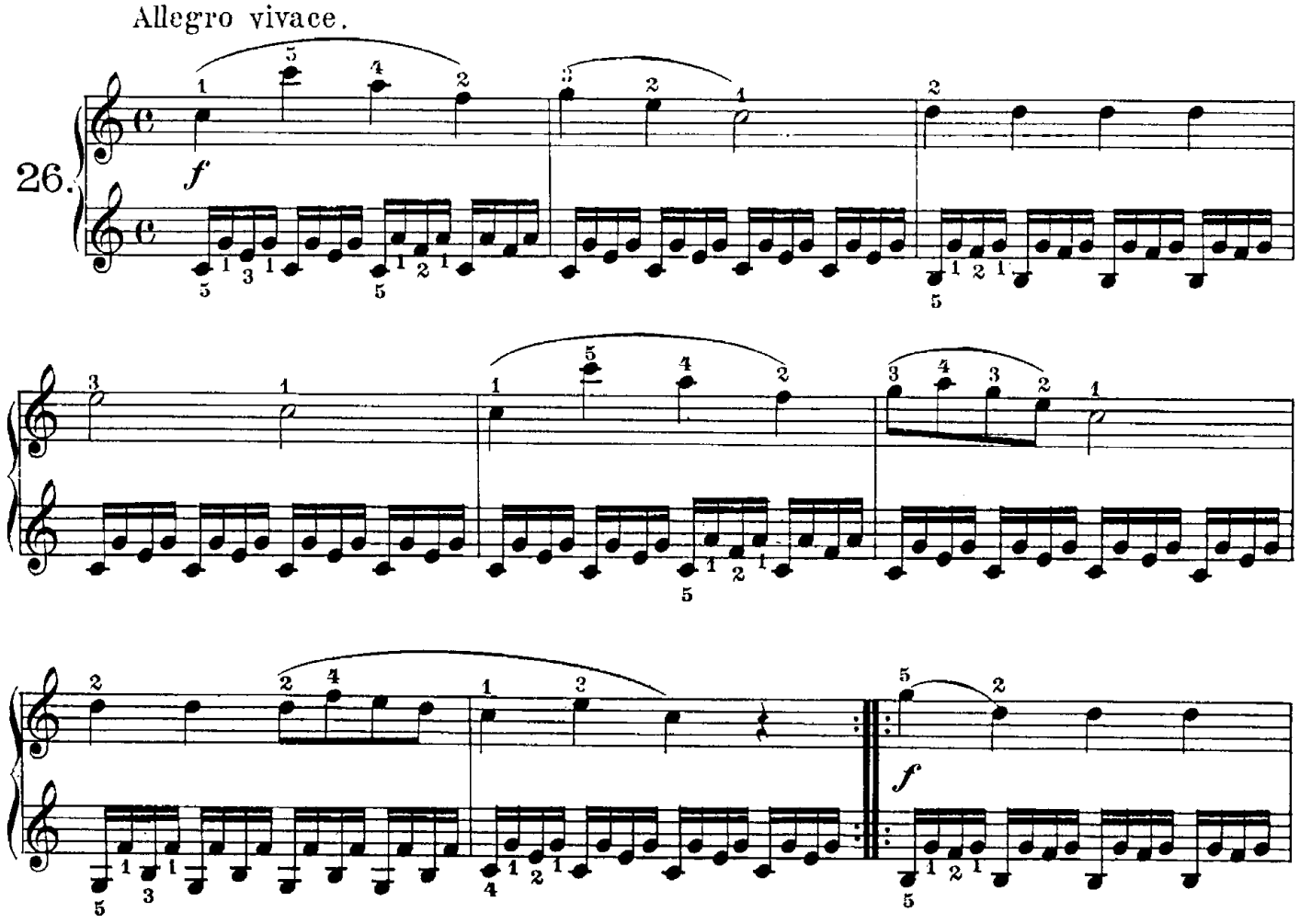
Moderato.

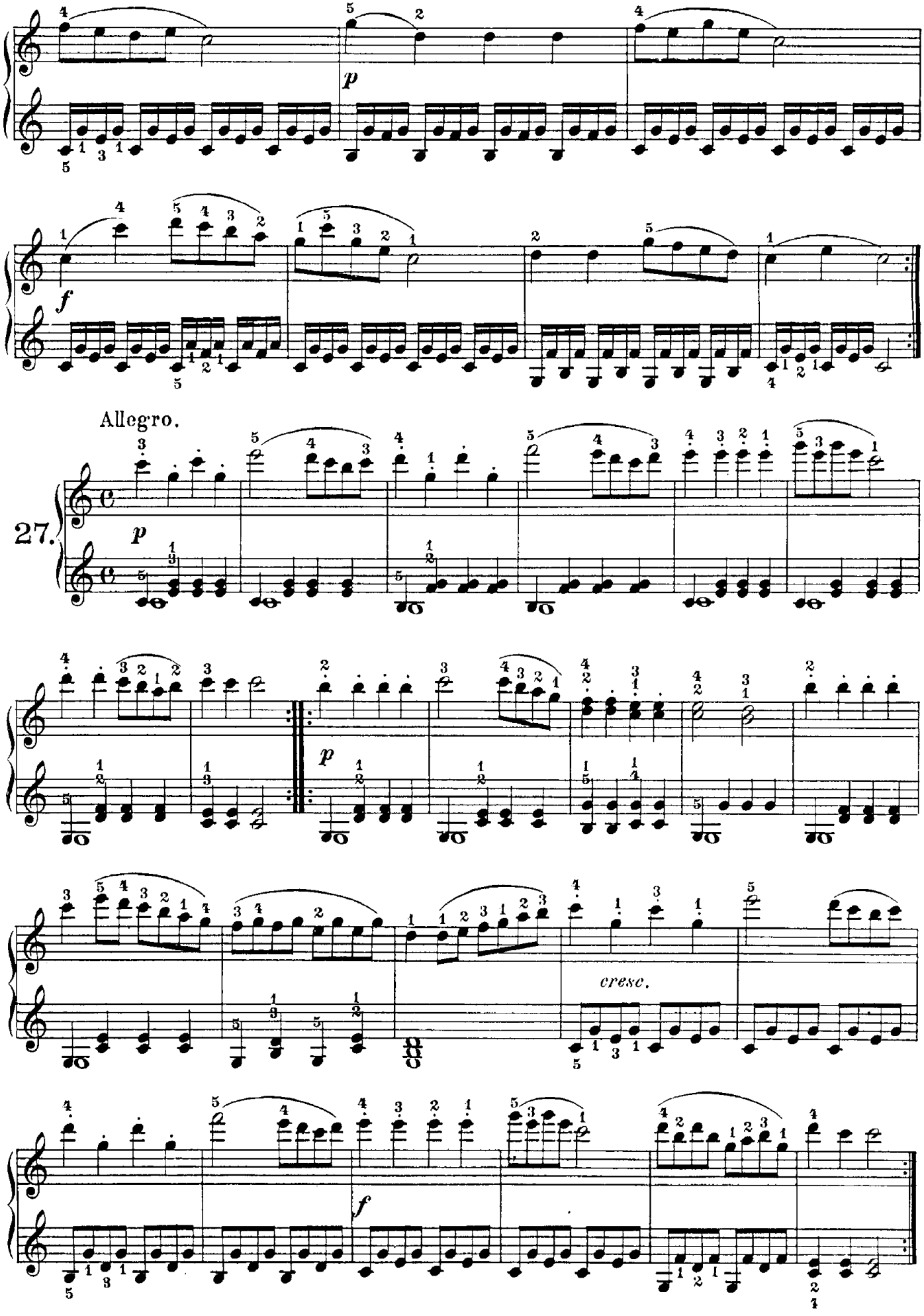
24.

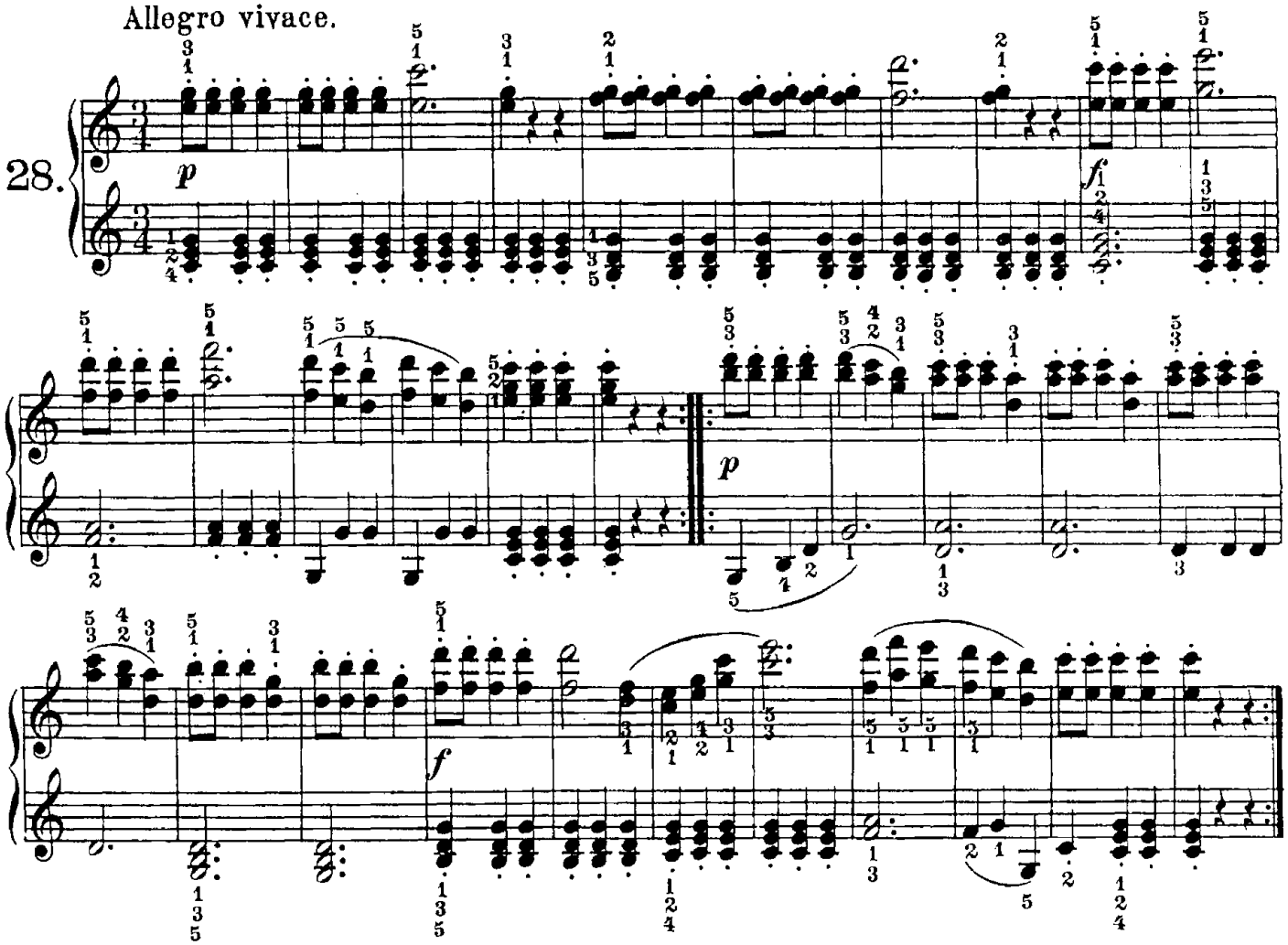
p dolce

p

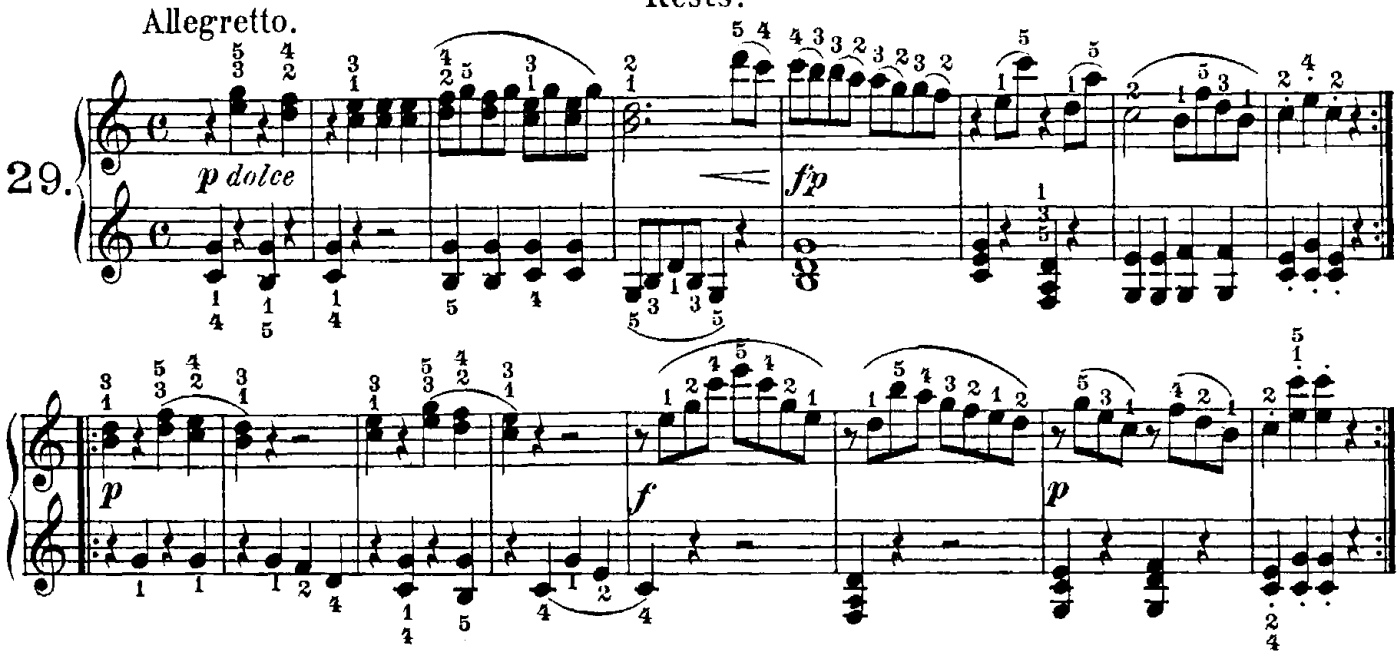

Vivace.
25.
f

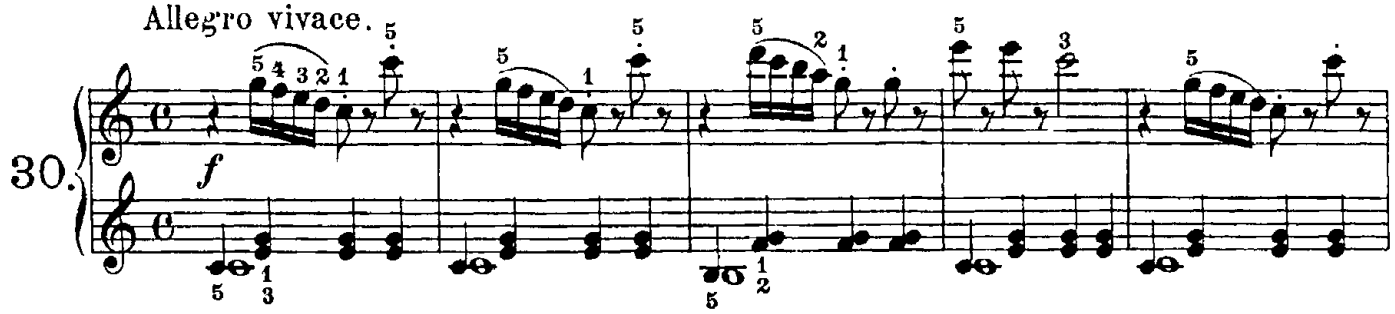

Allegro vivace.
26.
f

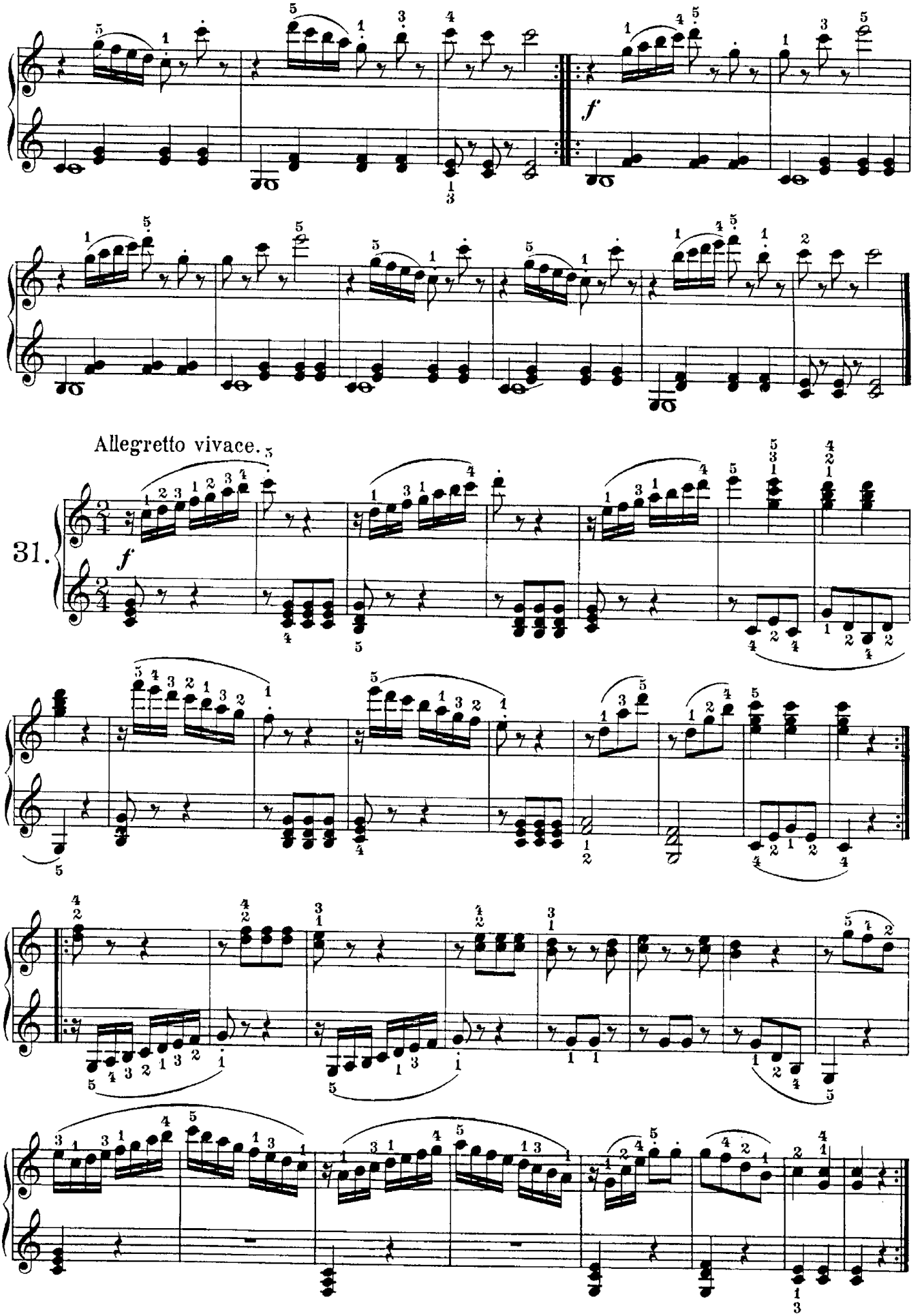

Allegro.
27.
p
f
p
cresc.
f

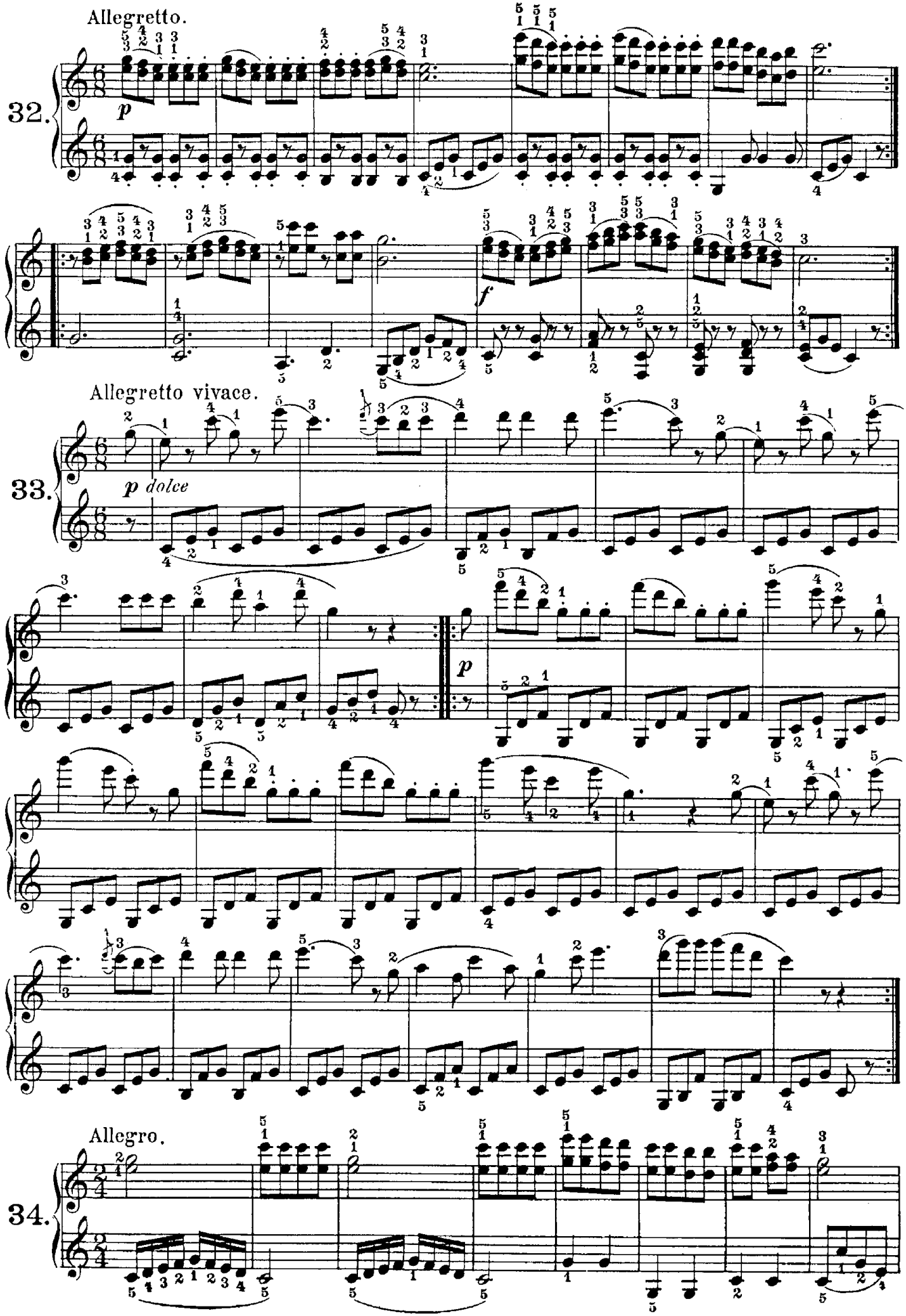

Allegro vivace.
28.
p
f
p
f

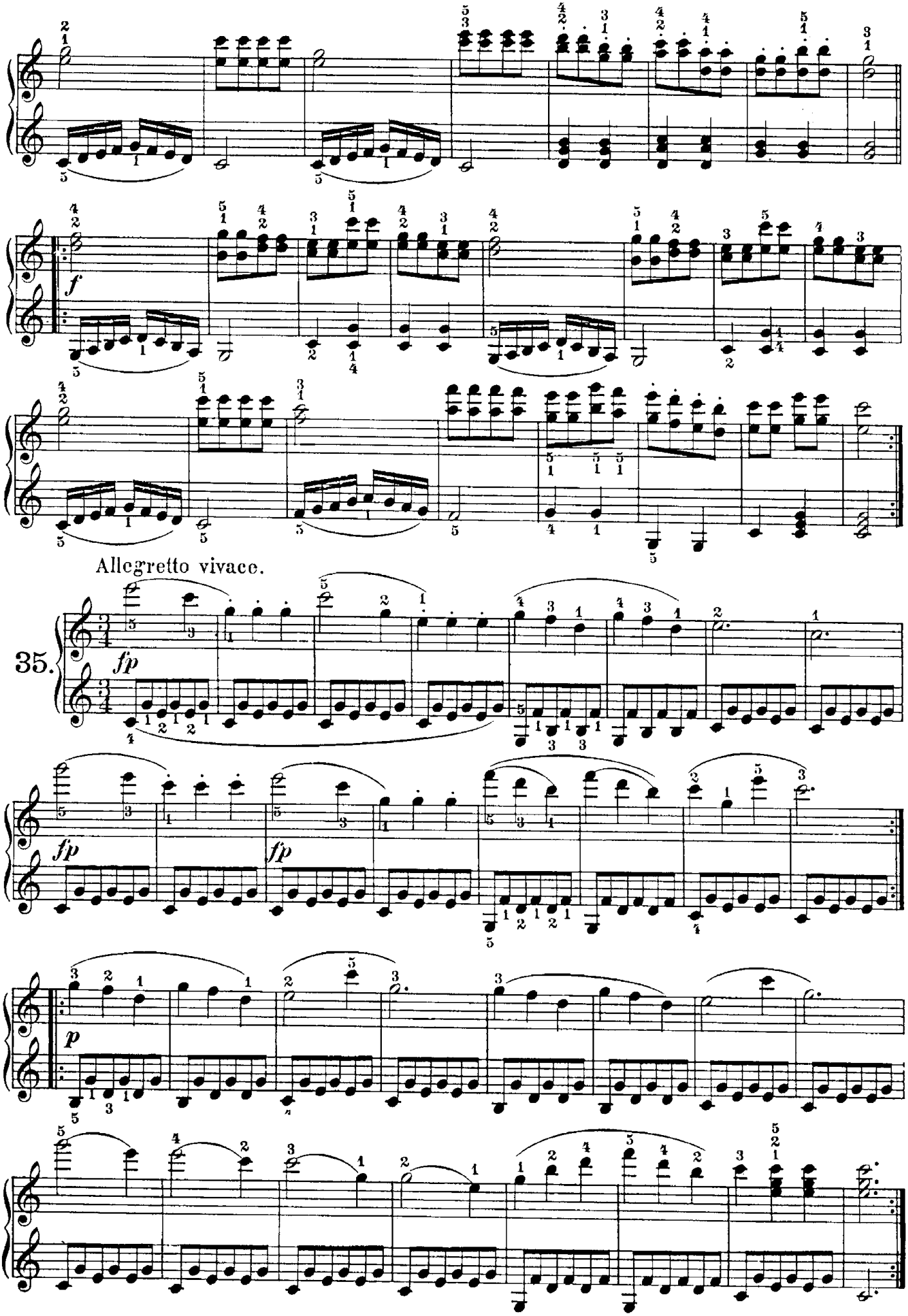
Rests.

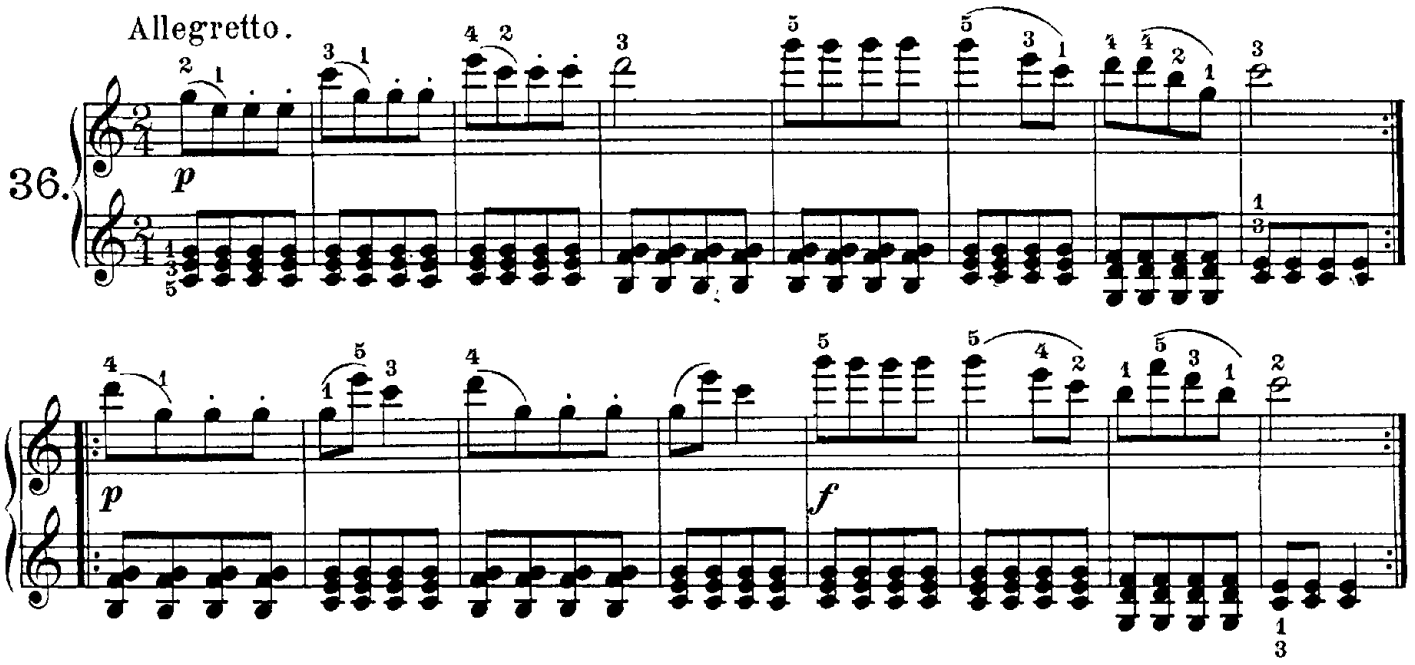

Allegretto.
29.
p dolce
fp
p
f
p


Allegro vivace.
30.
f

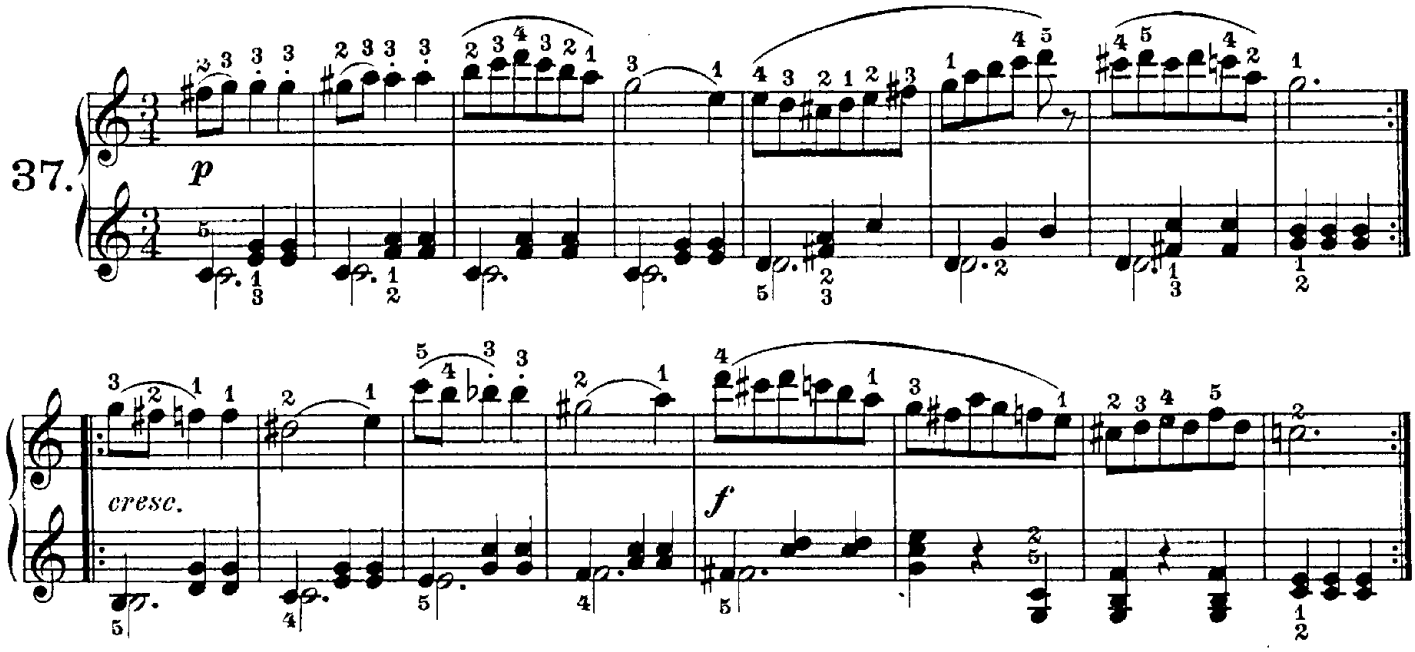

f
Allegretto vivace.
31.
f

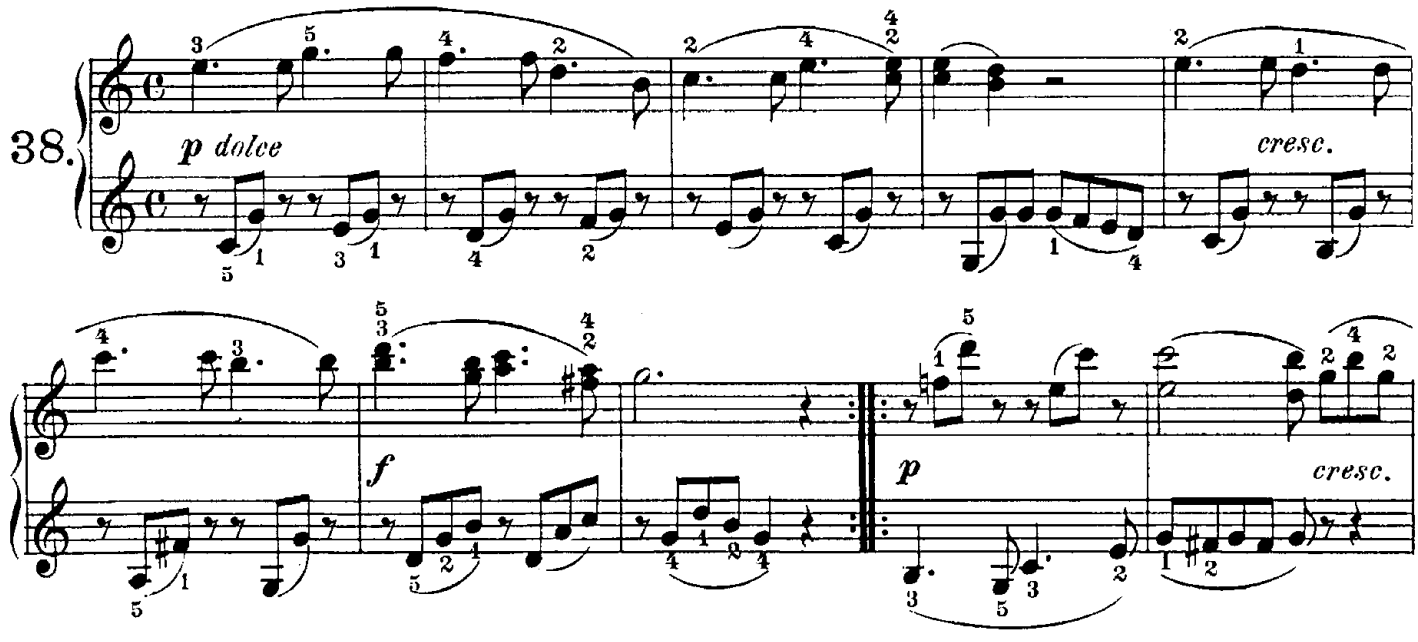

Allegretto.
32.
p
f
Allegretto vivace.
33.
p dolce
p
Allegro.
34.

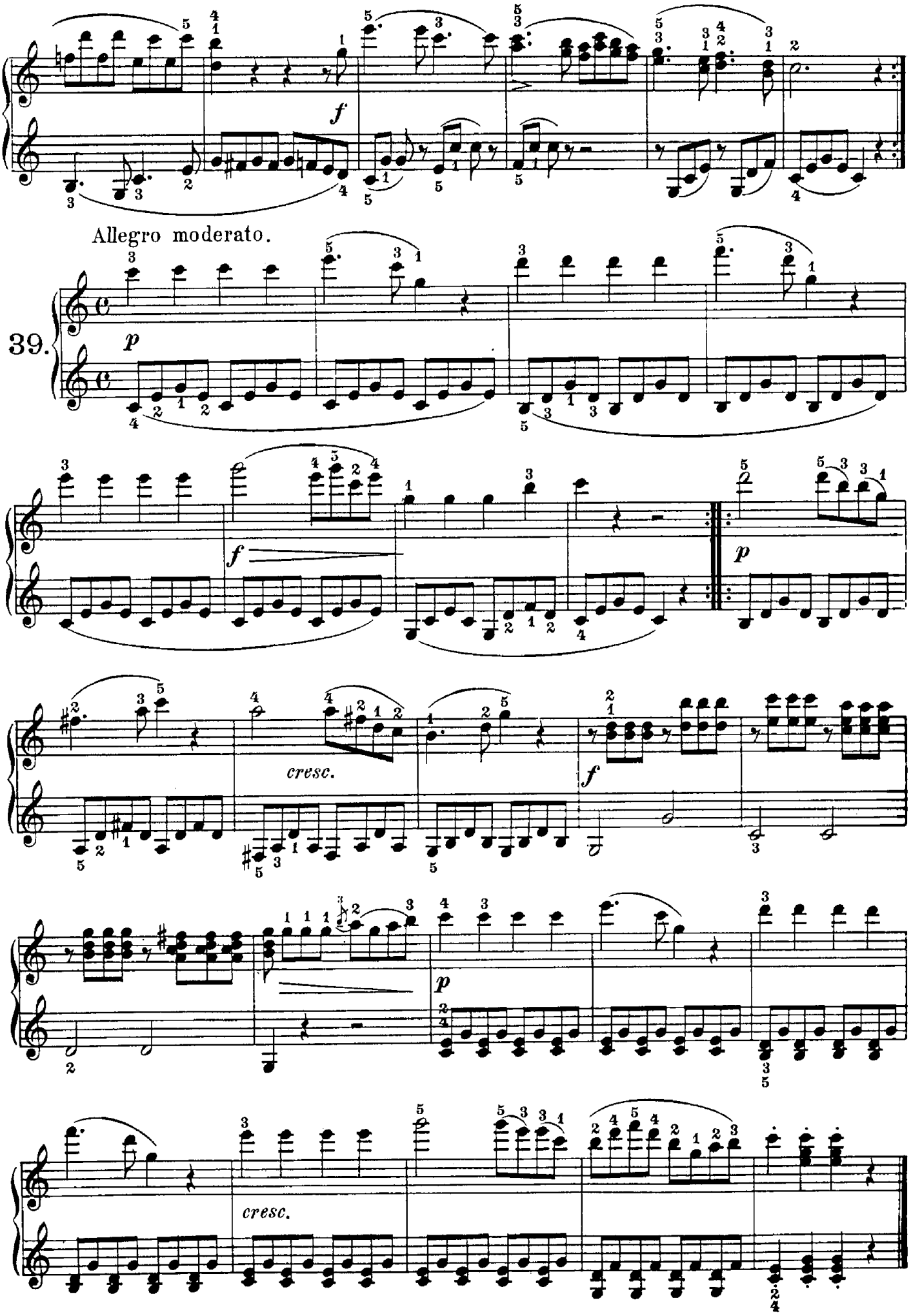

f
Allegretto vivace.
35.
fp
fp
fp
p

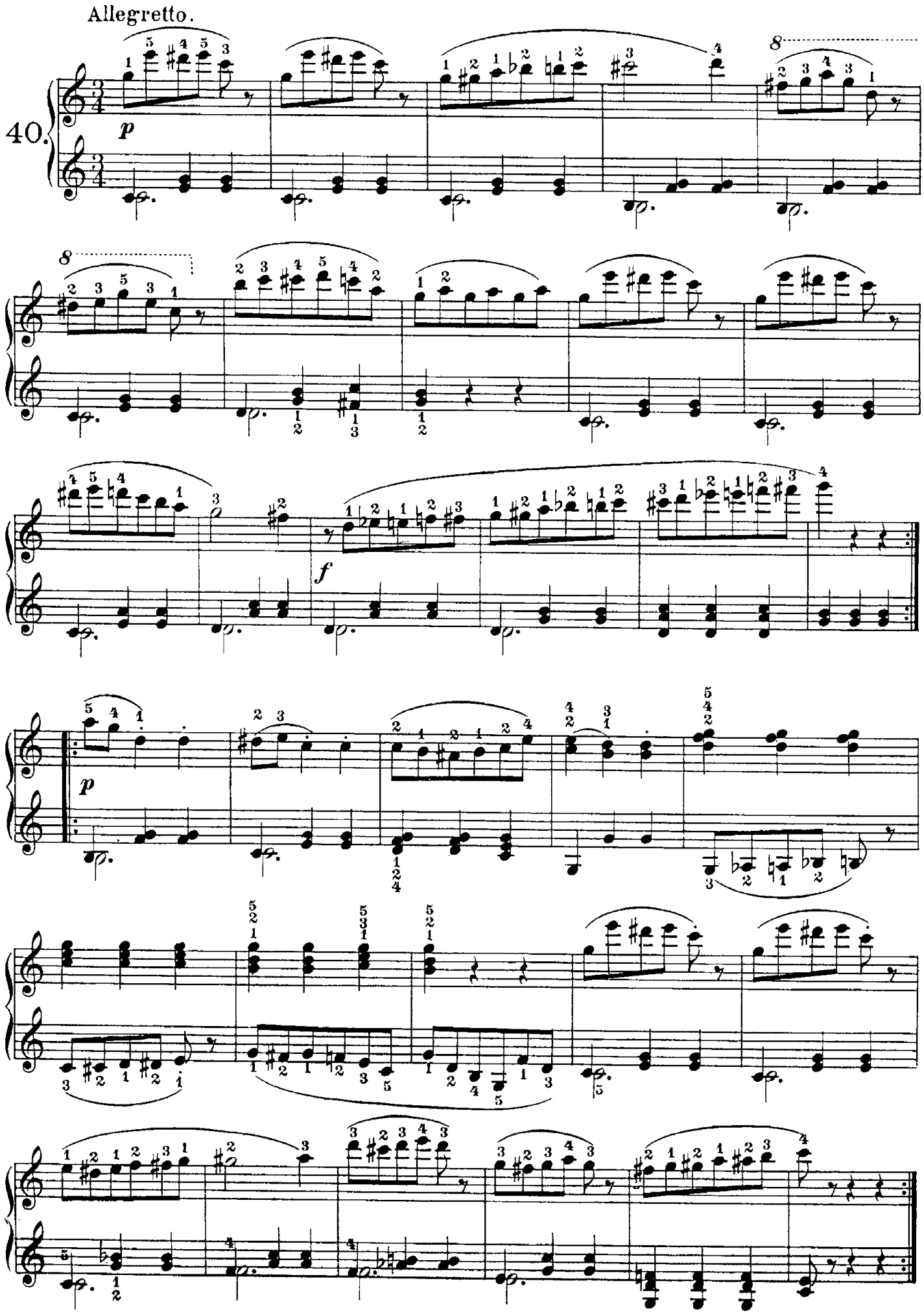


Execises with ♯ ♭ and ♮.



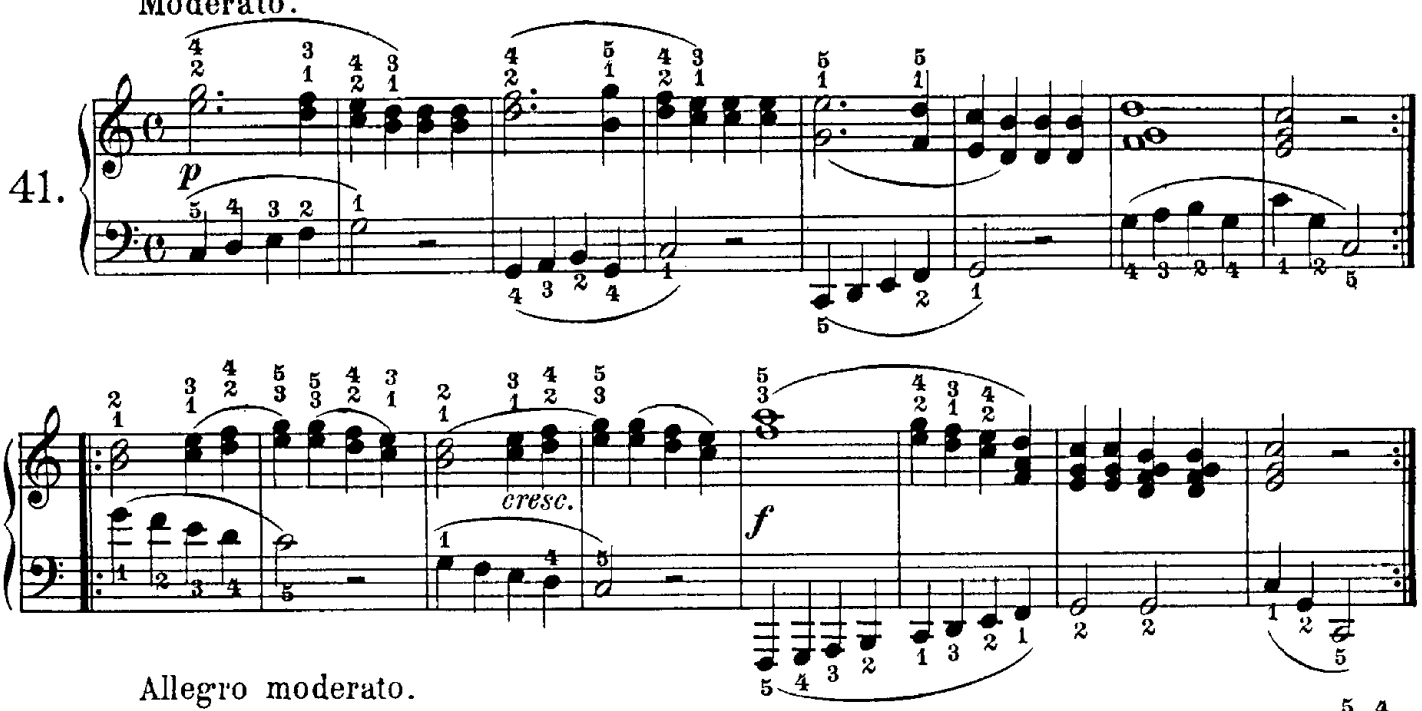



Allegro moderato.
39.
f
p
f
p
cresc.
f
p
cresc.


Allegretto.
40.
p
8
f
p

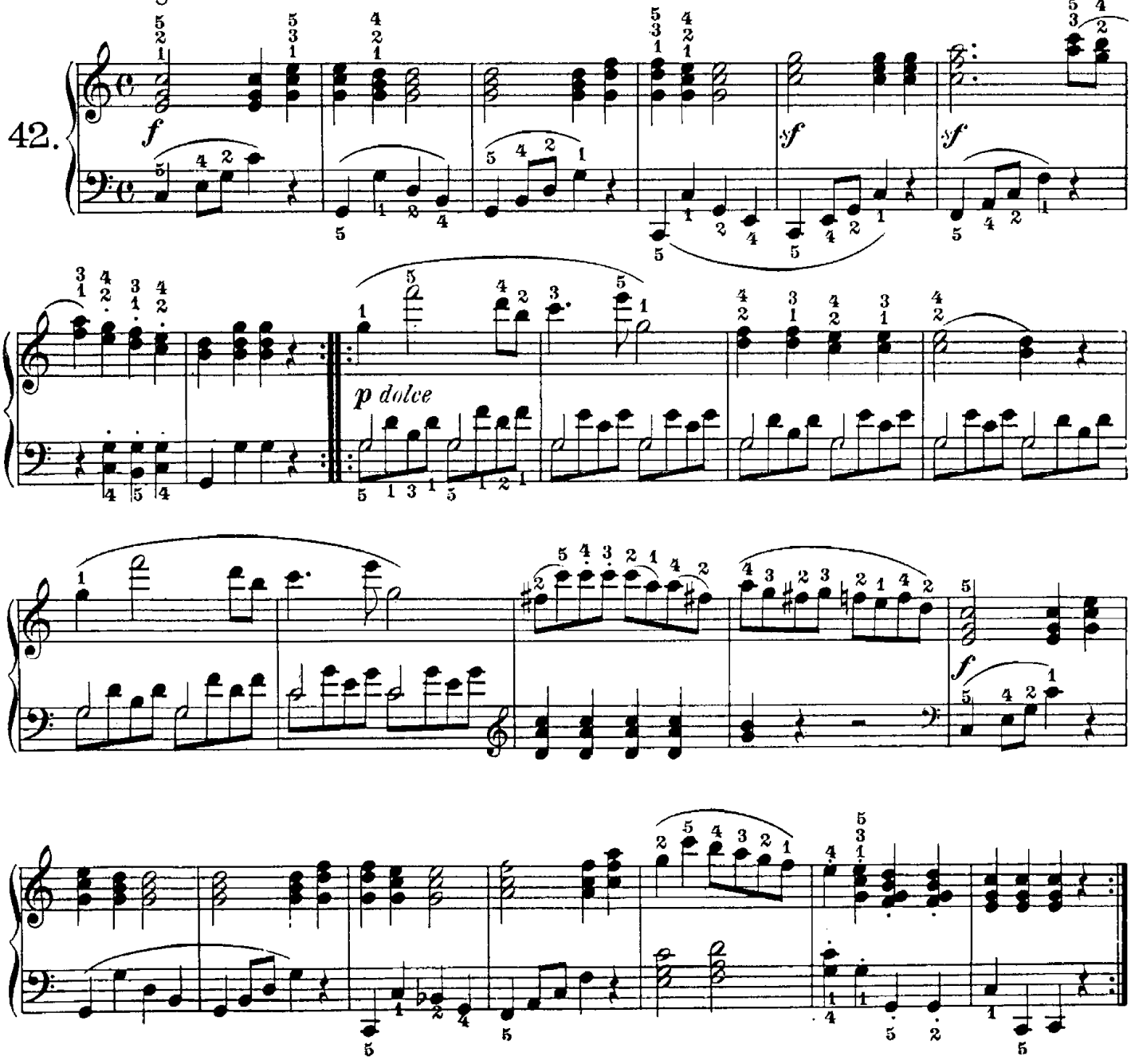
Moderato.

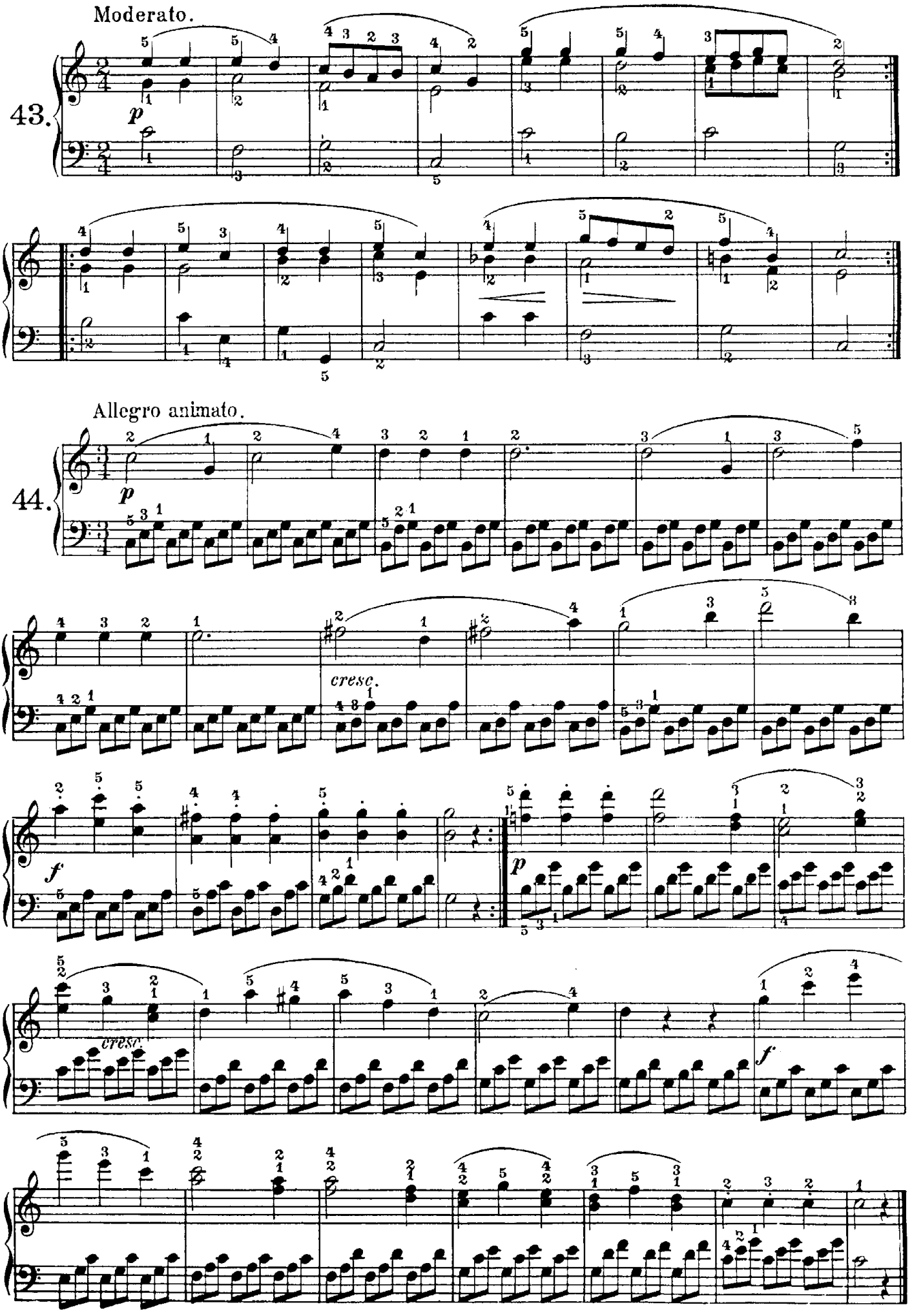
41.



Allegro moderato.

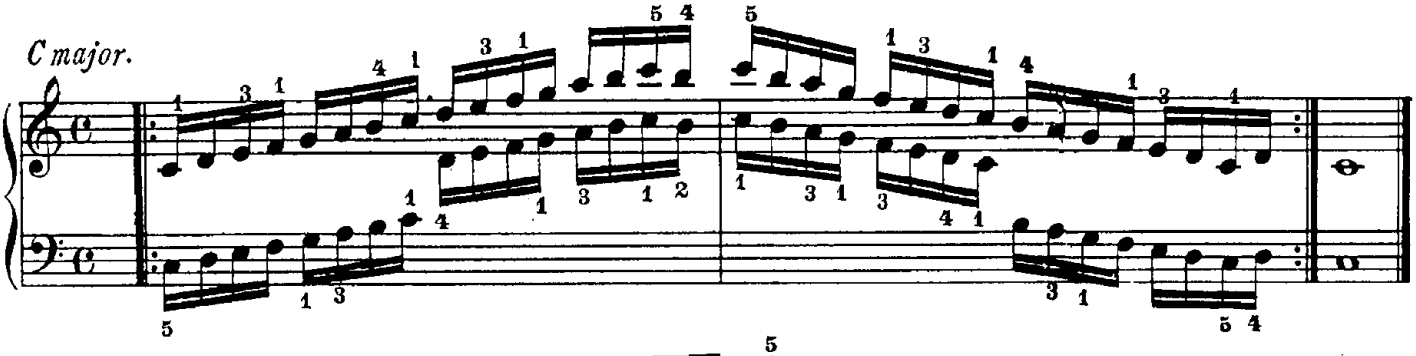
42.



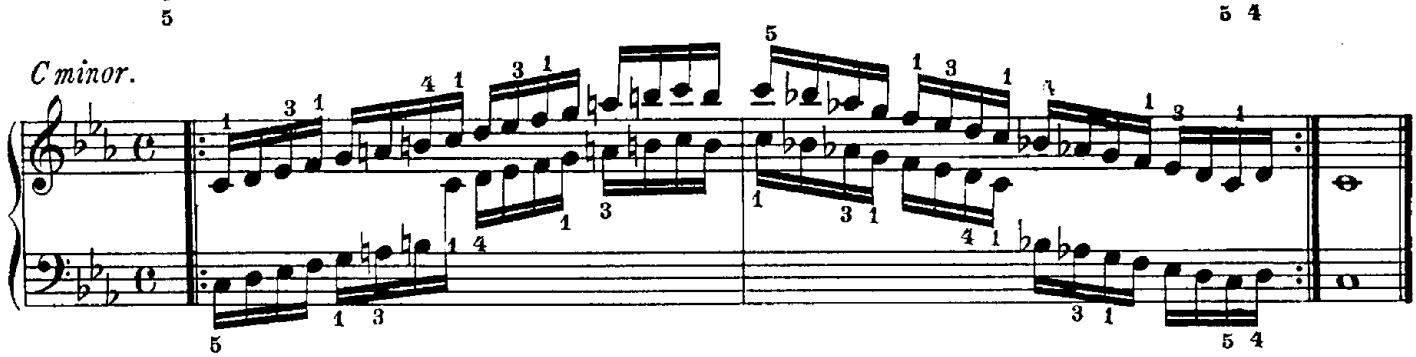

Moderato.
43.
p
Allegro animato.
44.
p
cresc.
f
p
cresc.
f

The Twelve Major and Twelve Minor Scales

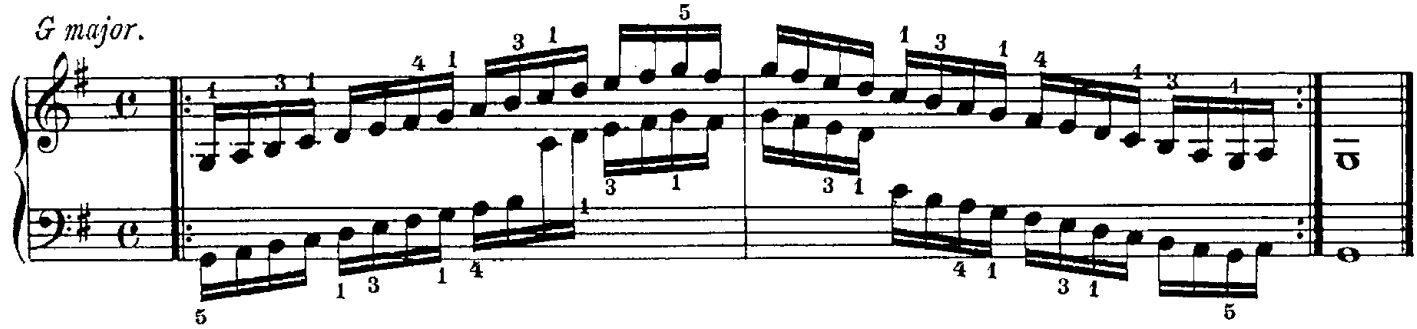
C major.



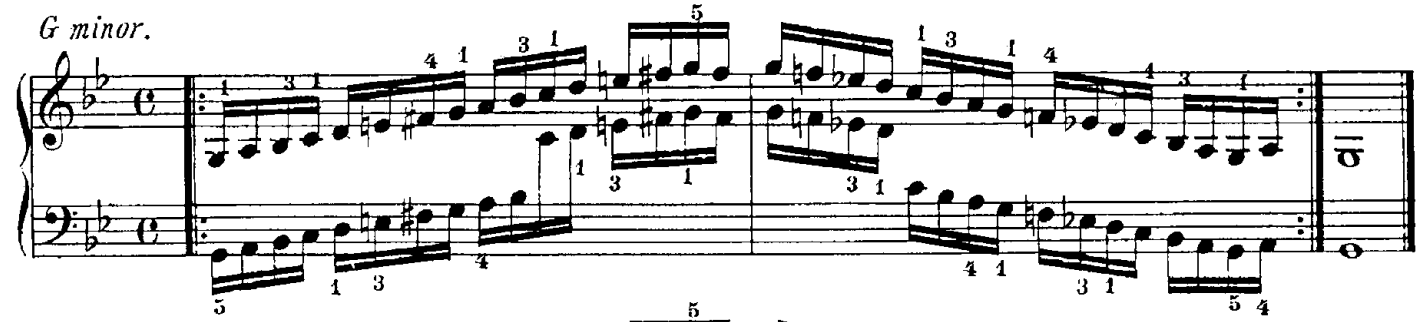
C minor.



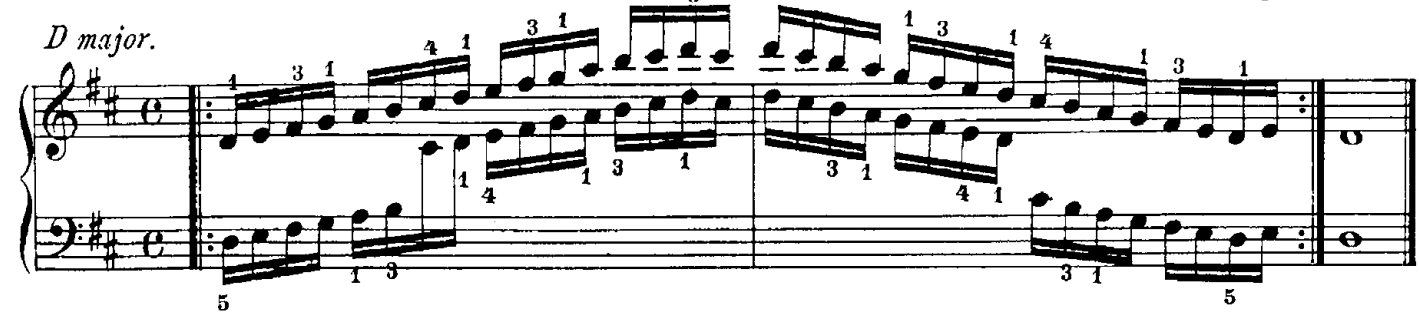
G major.



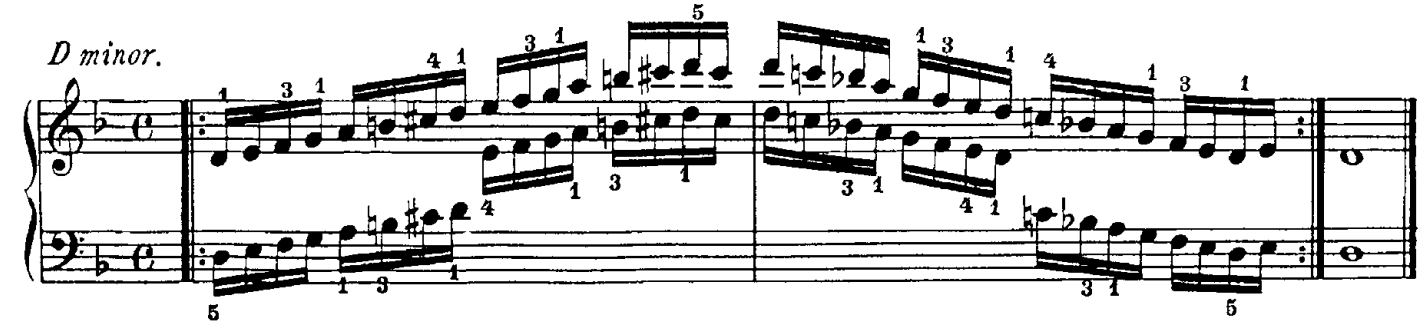
G minor.

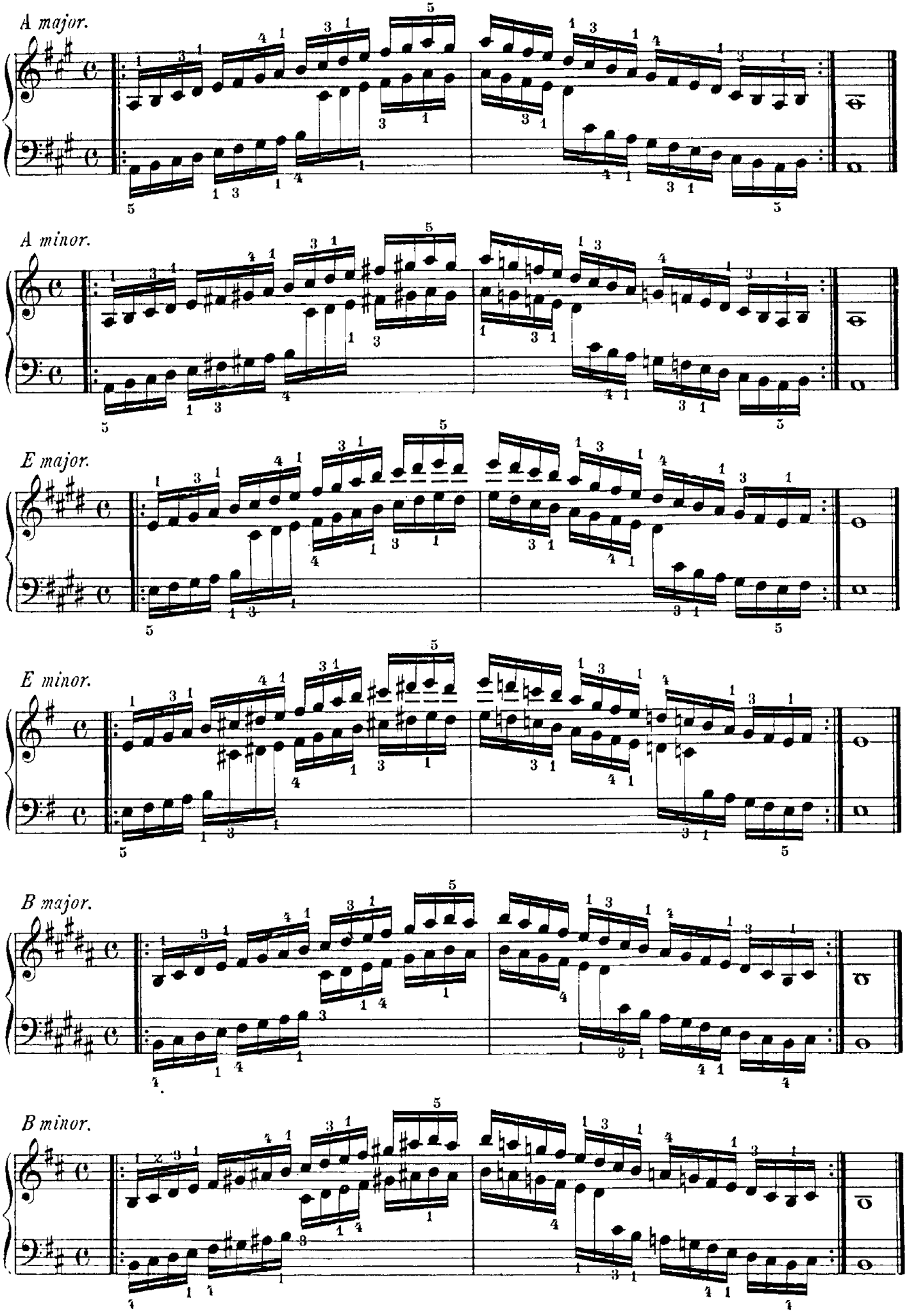


D major.

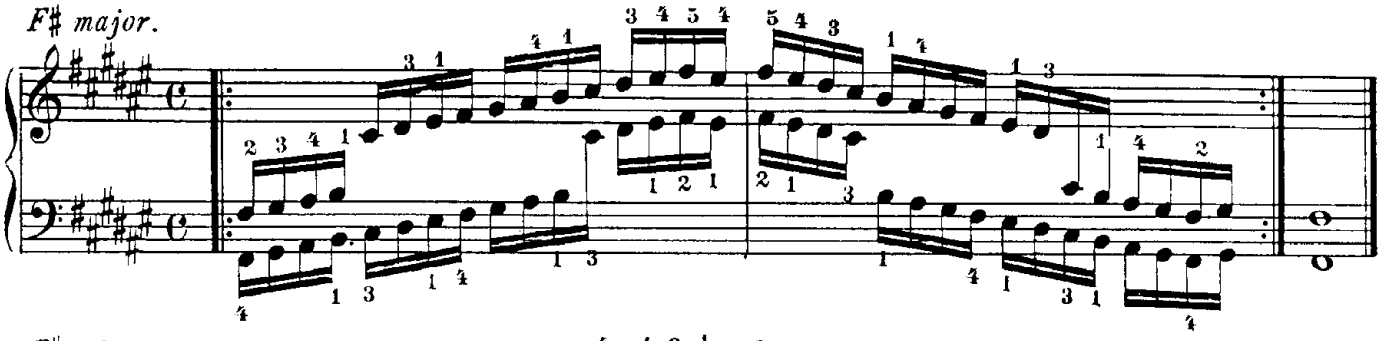


D minor.

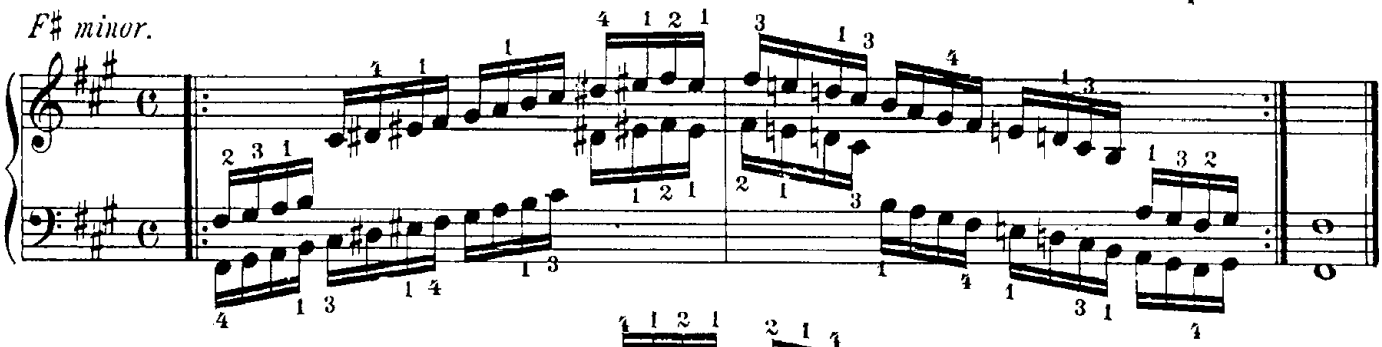



A major.
A minor.
E major.
E minor.
B major.
B minor.

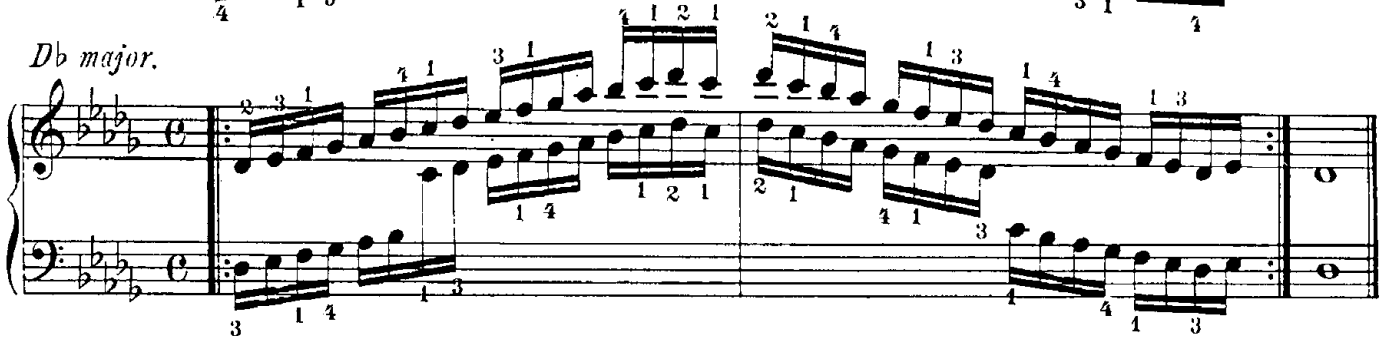
F♯ major.



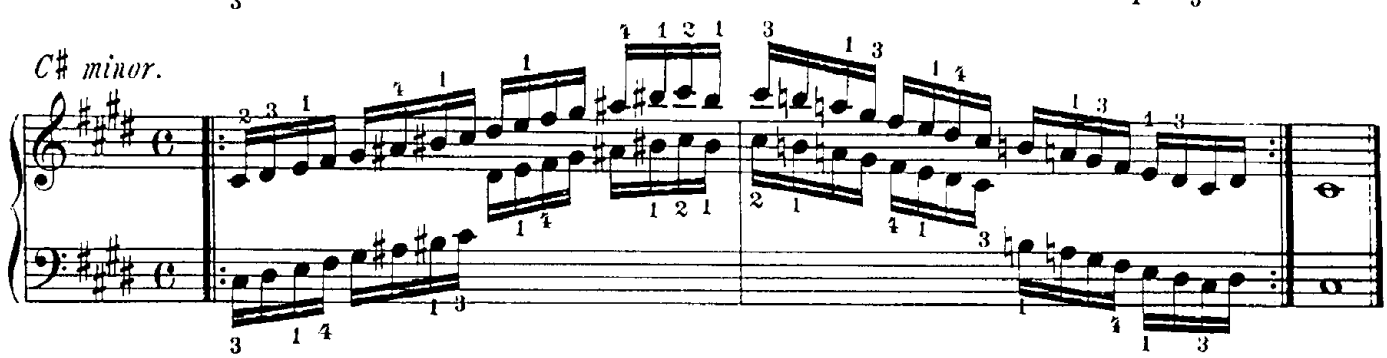
F♯ minor.



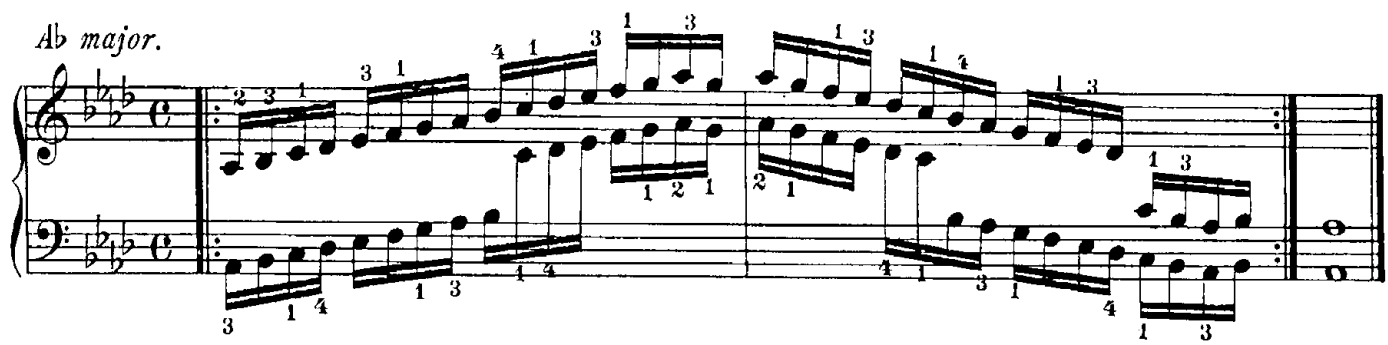
D♭ major.



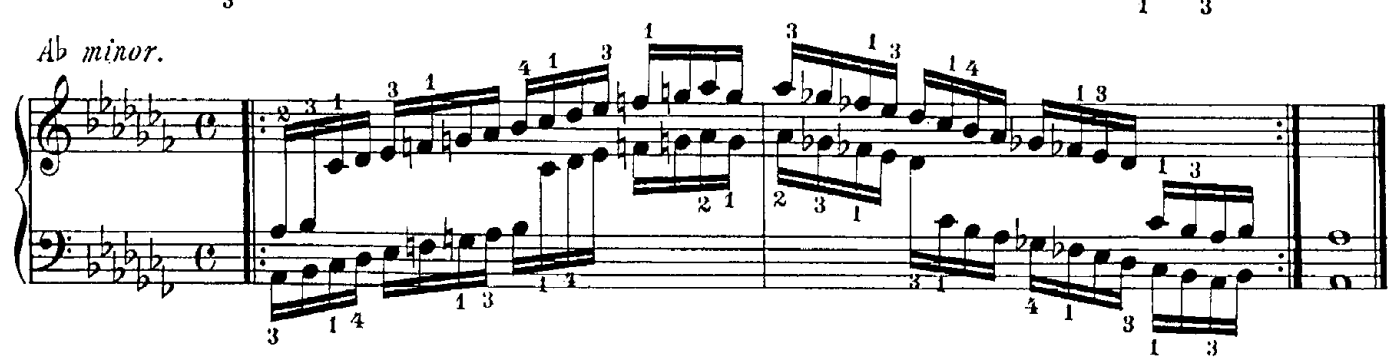
C♯ minor.



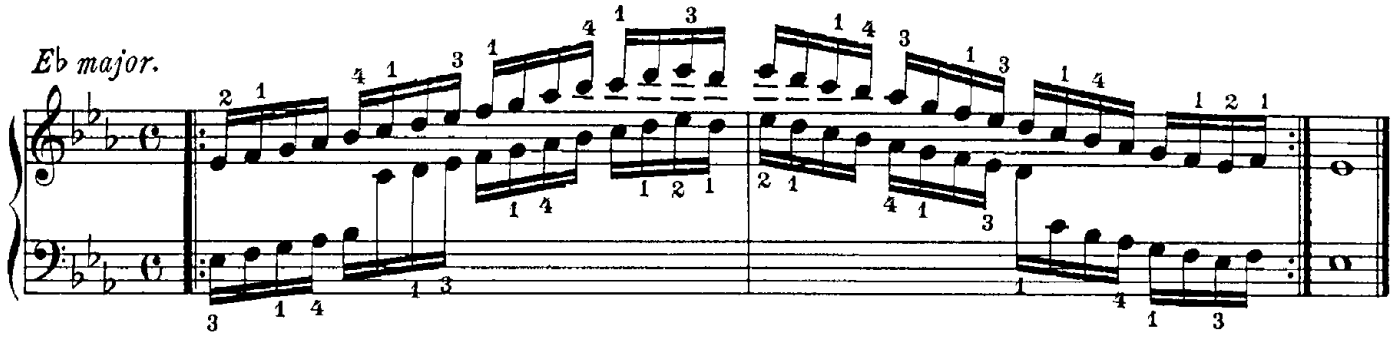
A♭ major.



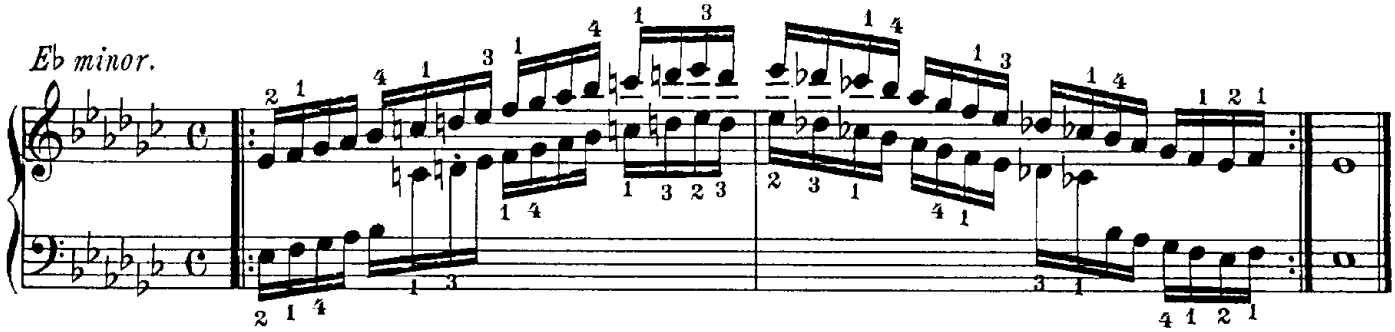
A♭ minor.



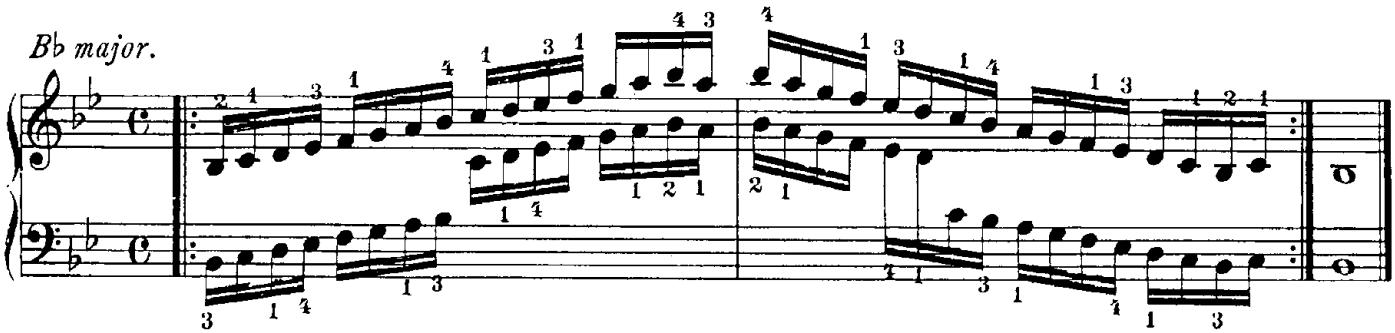
E♭ major.



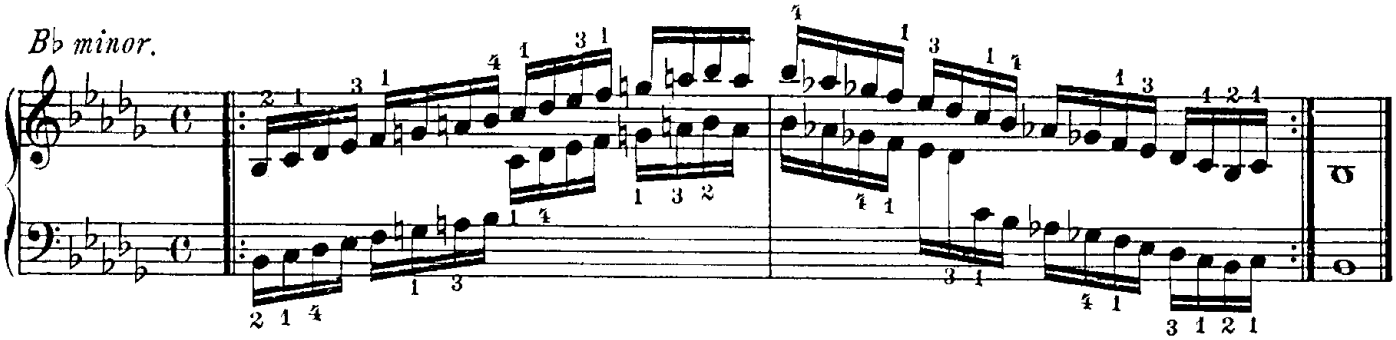
E♭ minor.



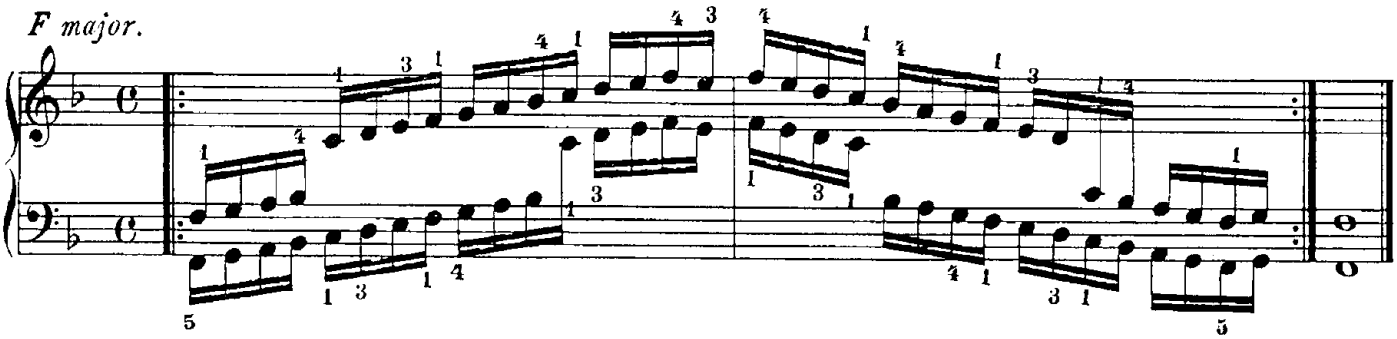
B♭ major.



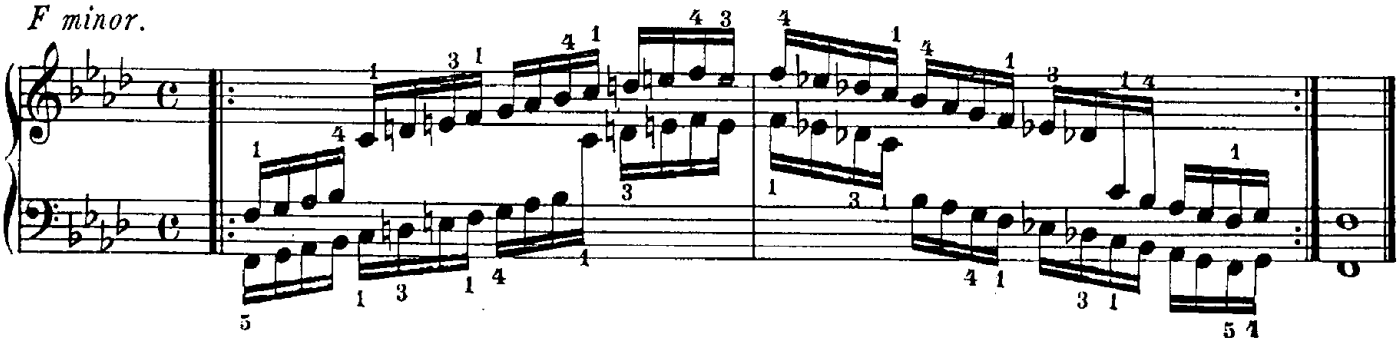
B♭ minor.



F major.

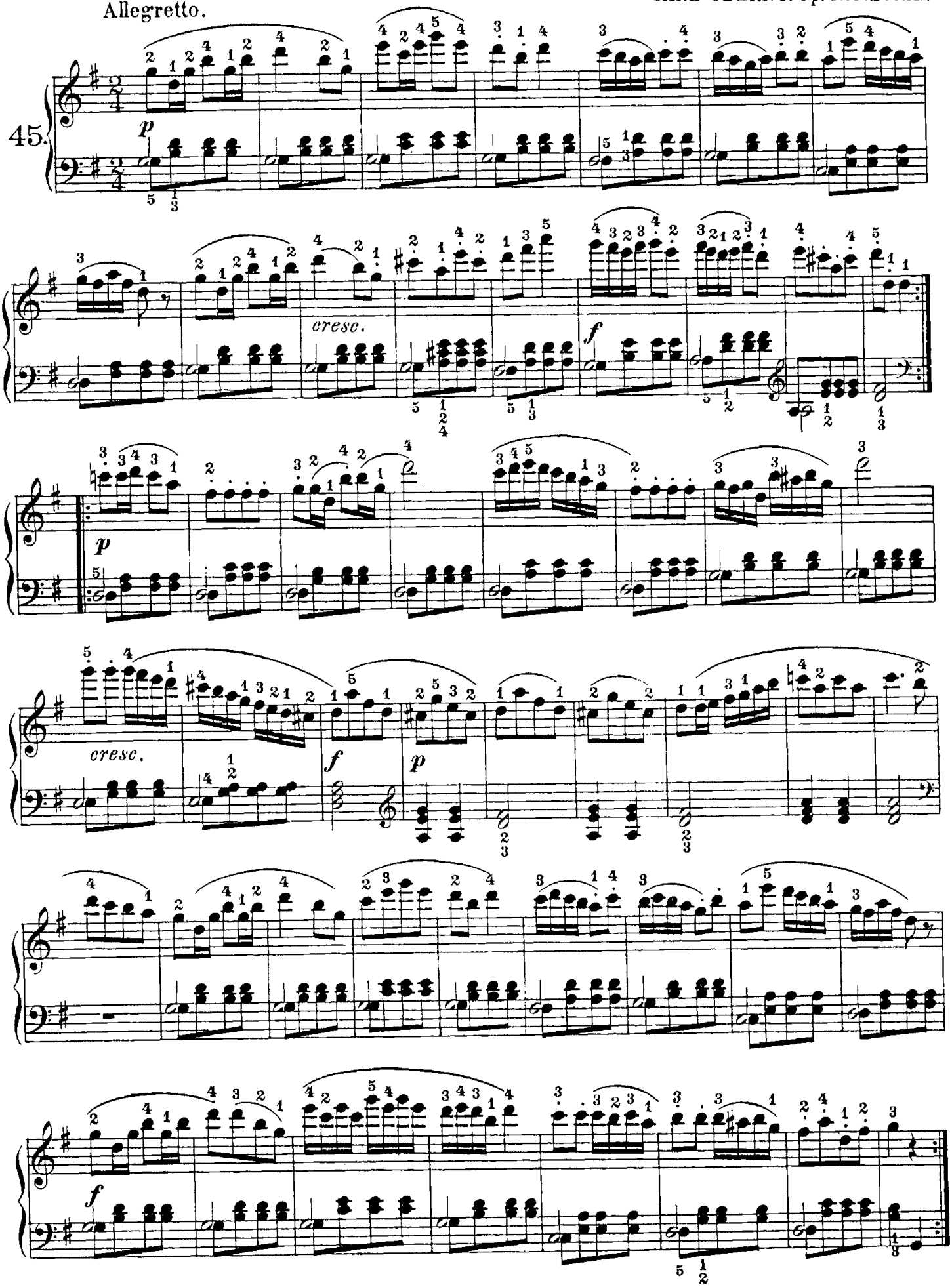


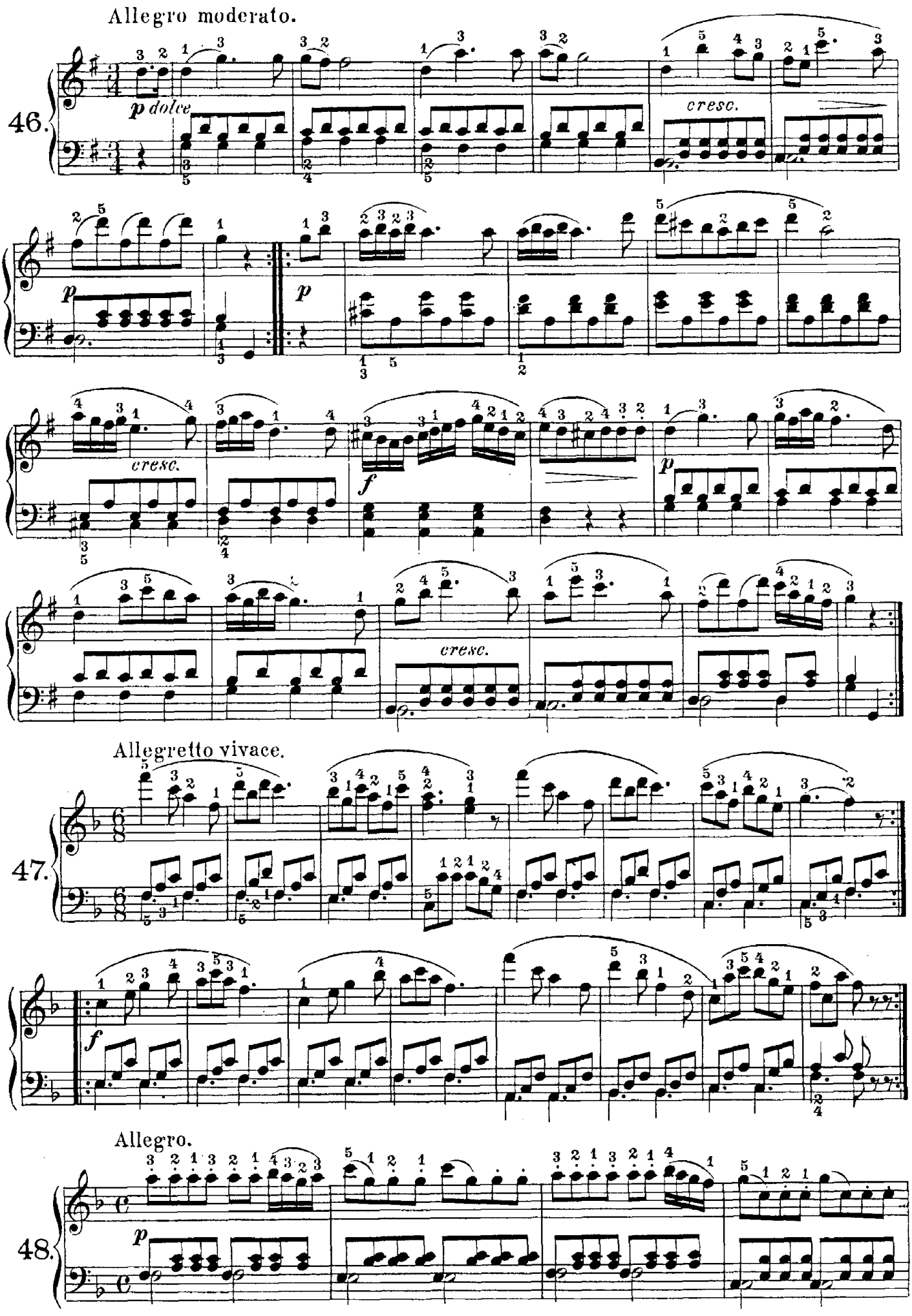
F minor.

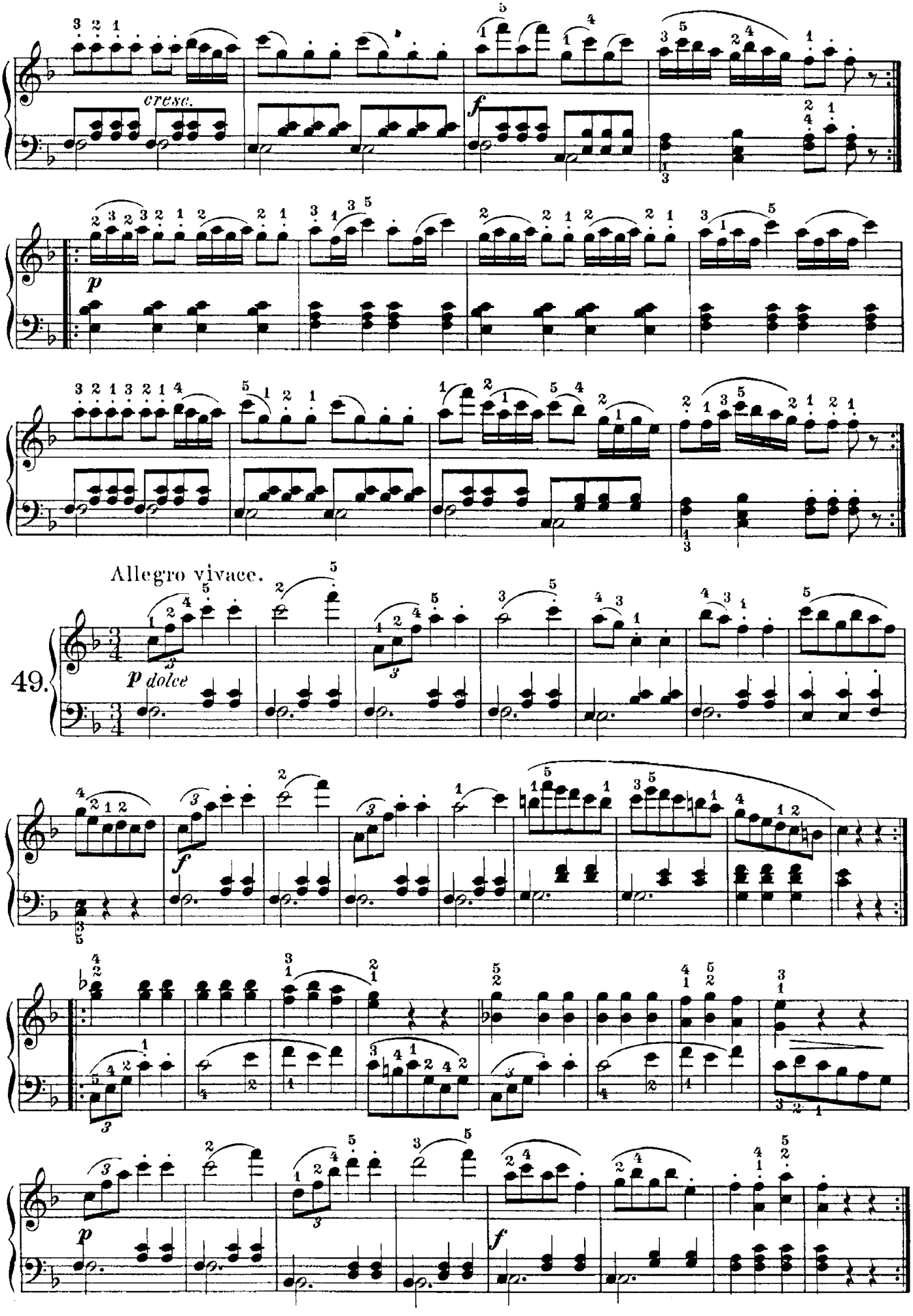


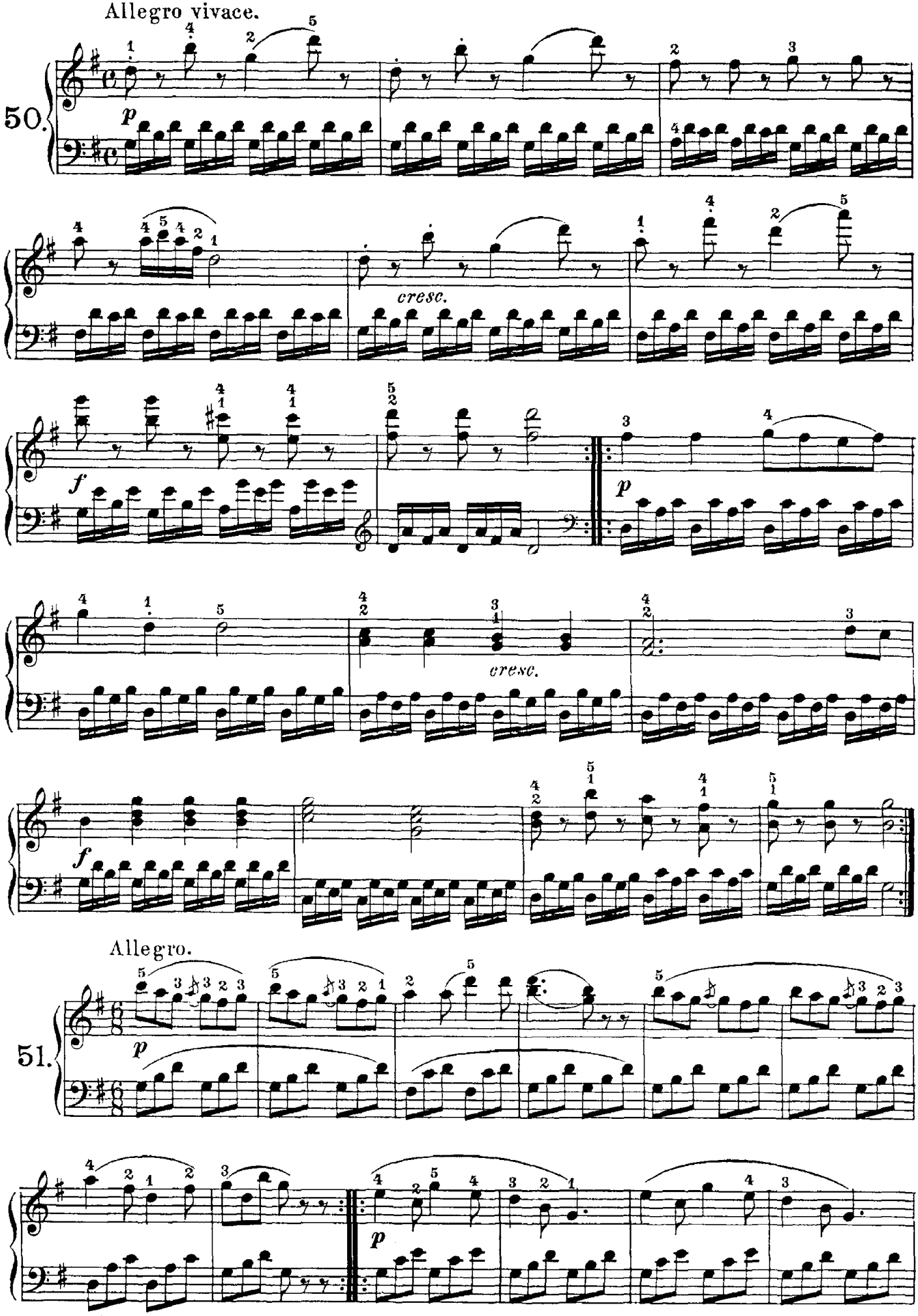
Allegretto.

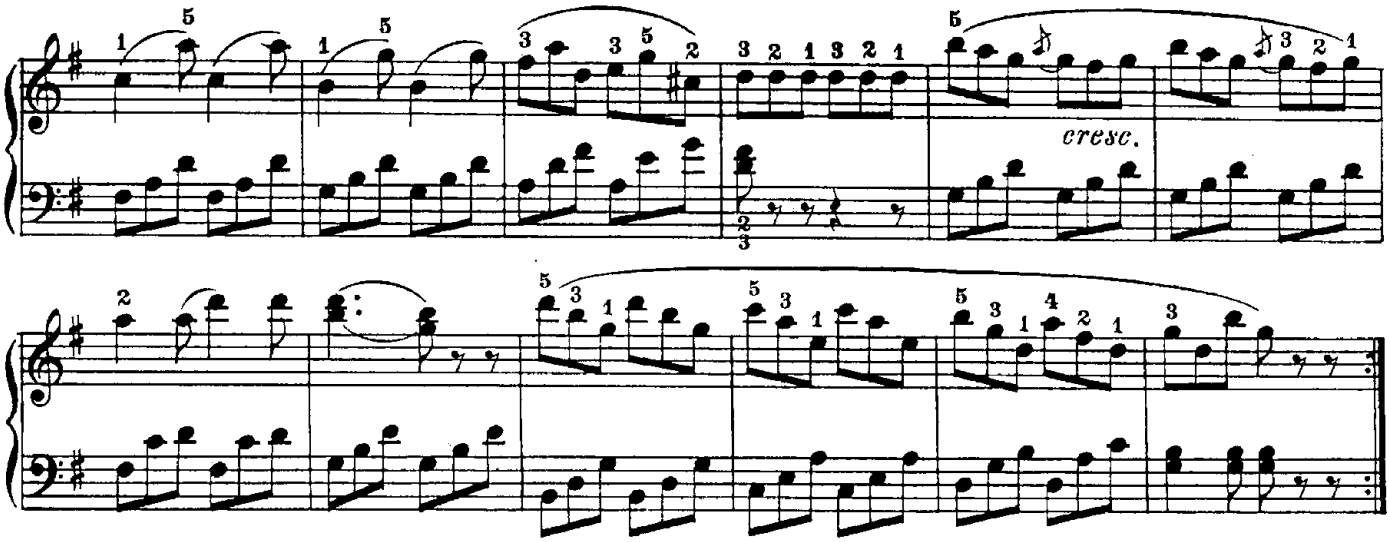
45.



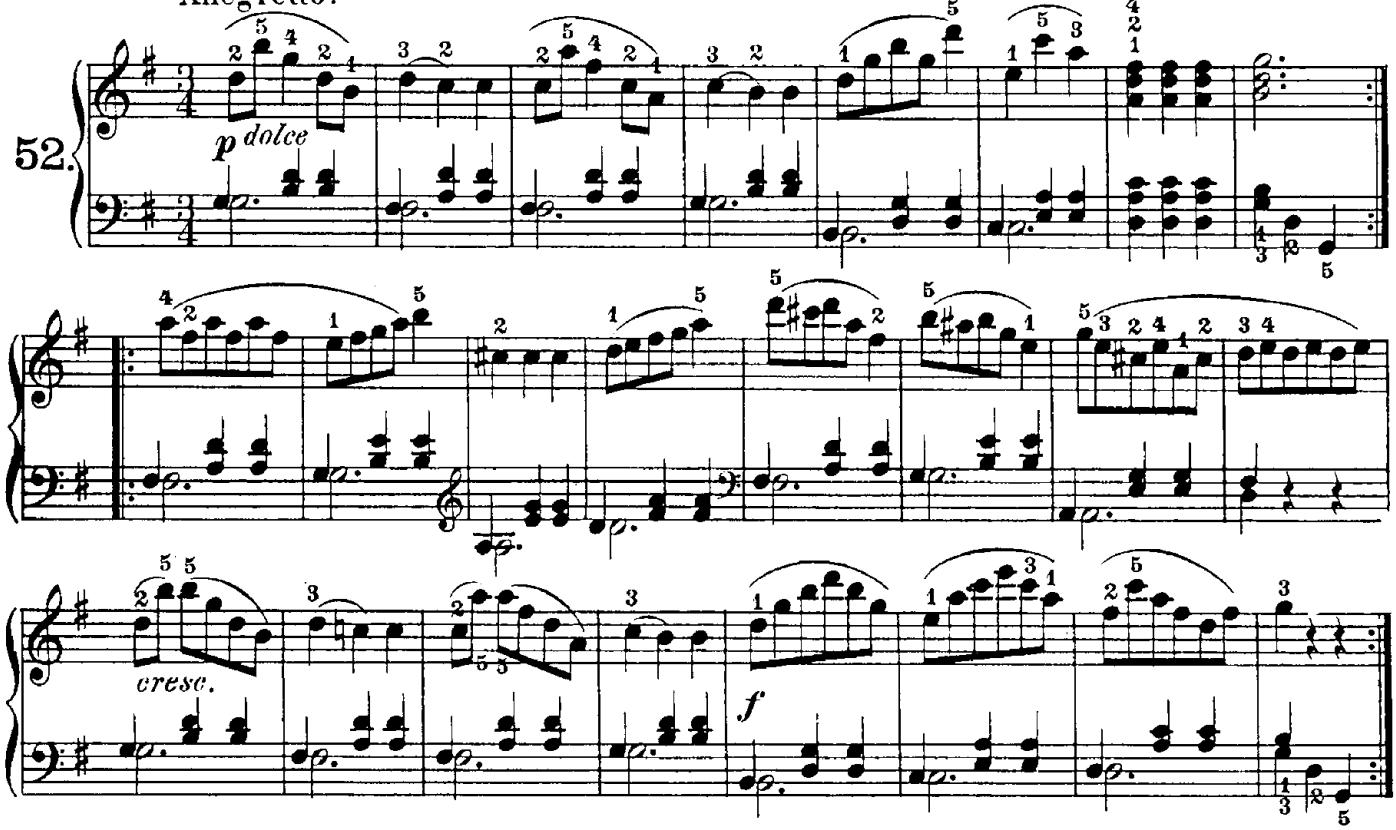

Allegro moderato.
46.
p dolce
cresc.
p
p
cresc.
f
p
cresc.
Allegretto vivace.
47.
f
Allegro.
48.
p


cresc.
f
p
Allegro vivace.
49.
p dolce
f
p
f


Allegro vivace.
50.
p
cresc.
f
p
cresc.
f
Allegro.
51.
p
p

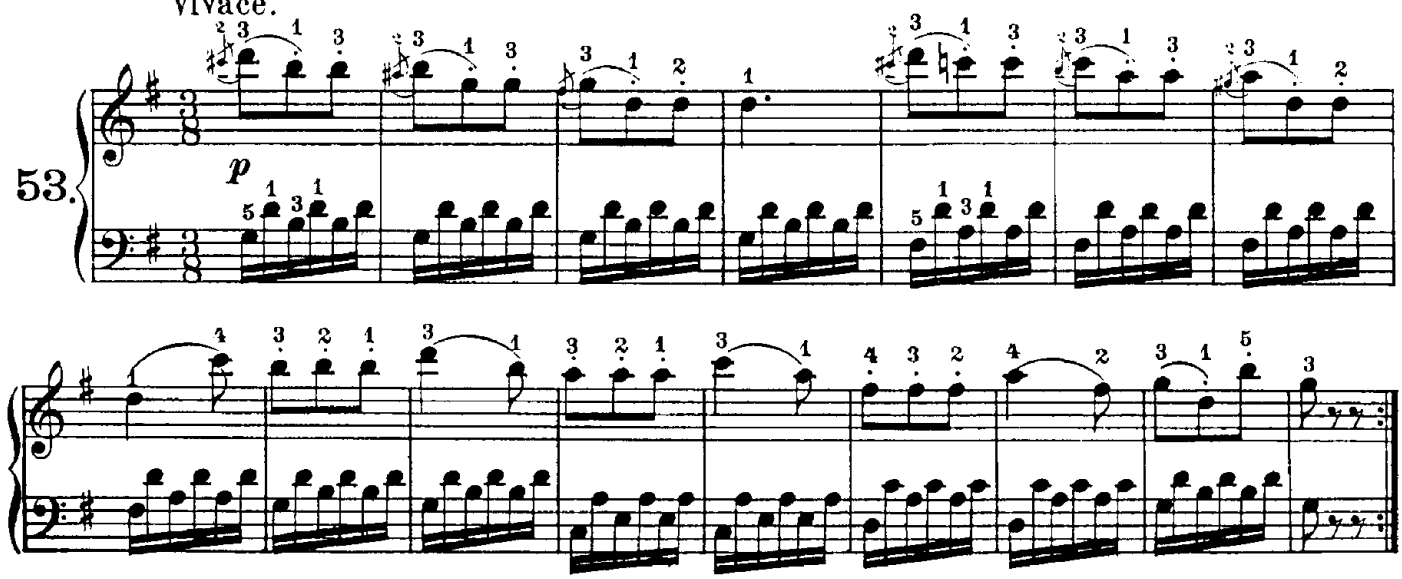


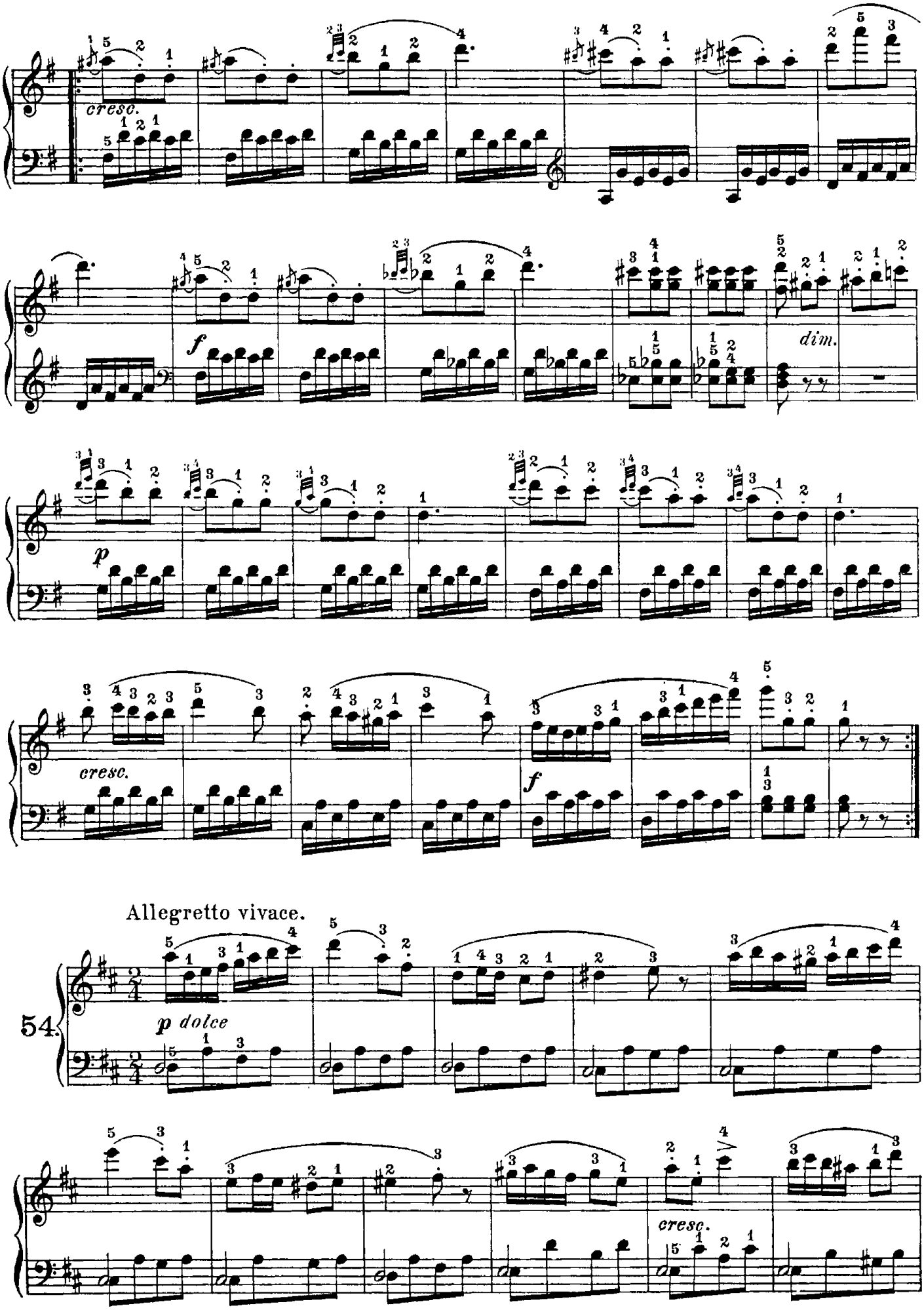
Allegretto.

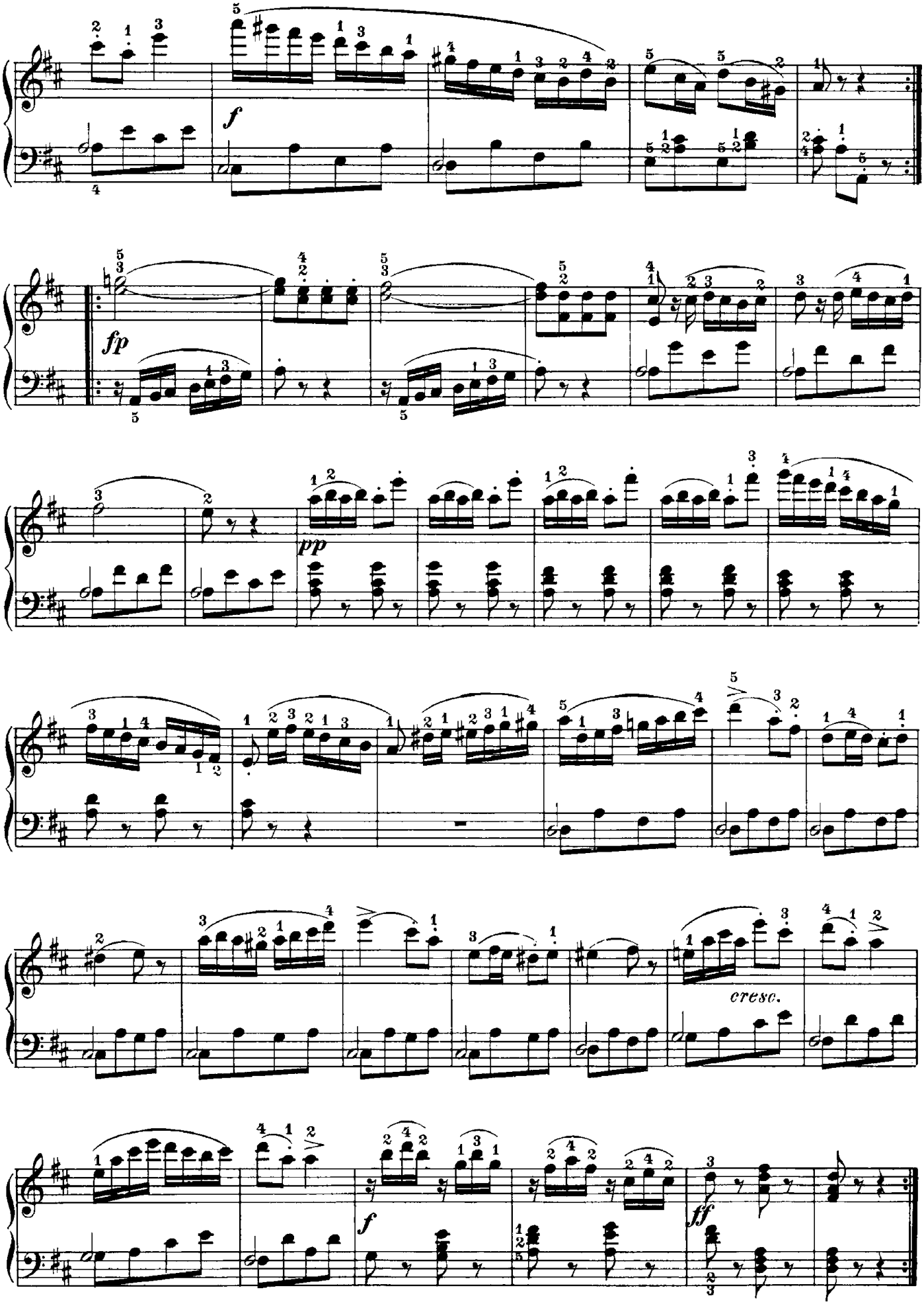


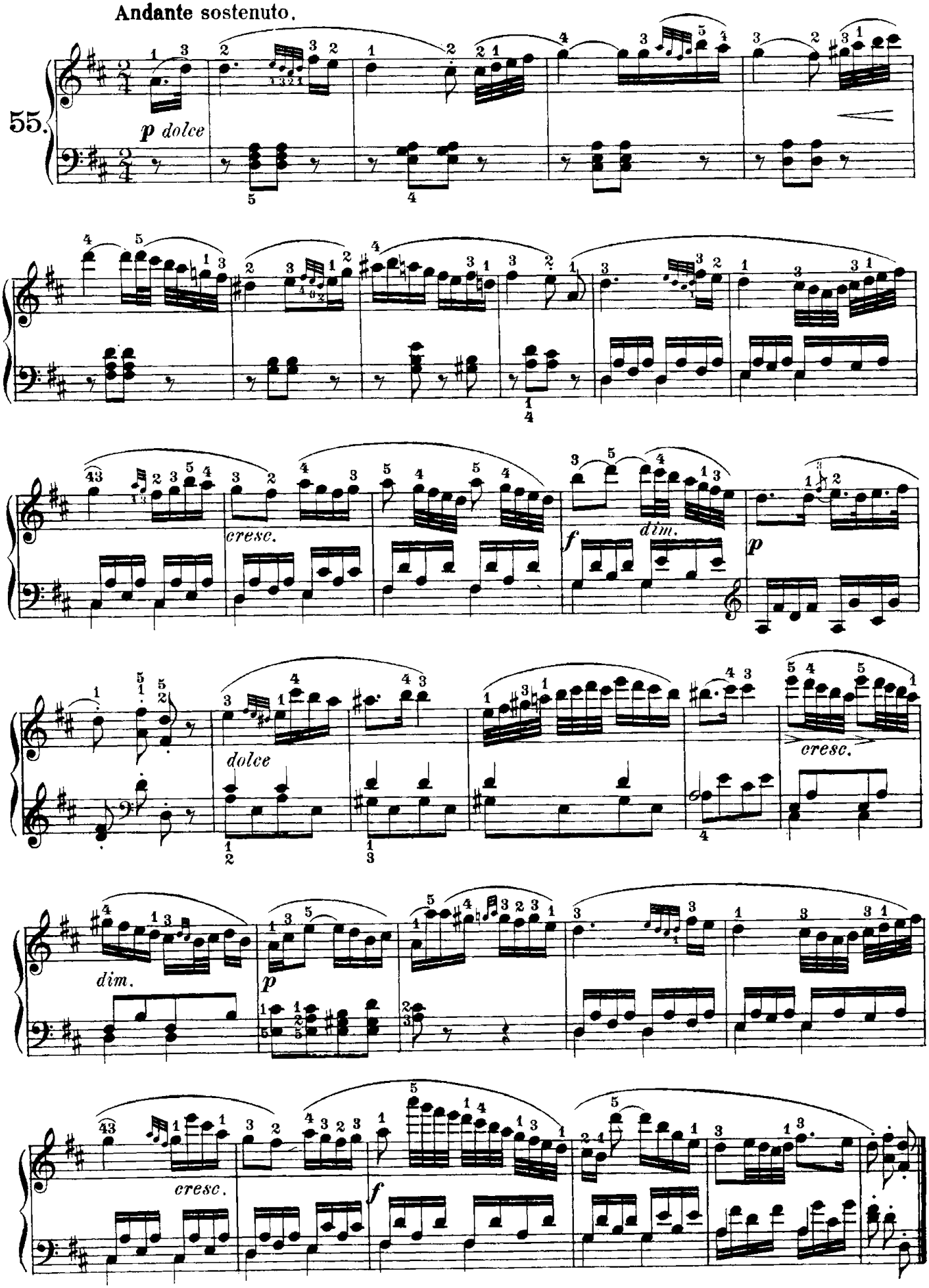
Appoggiaturas and other Grace-notes.

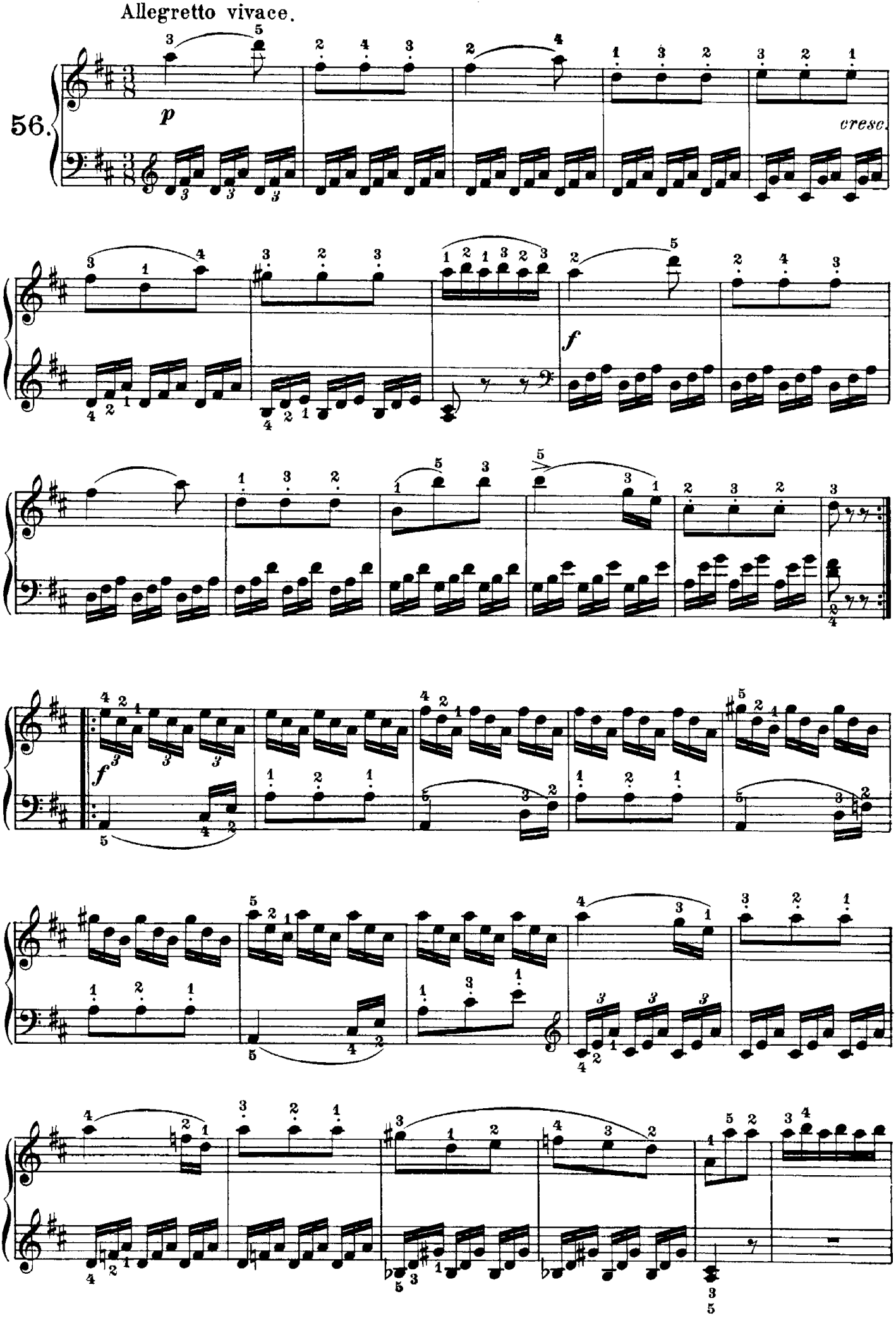
Vivace.

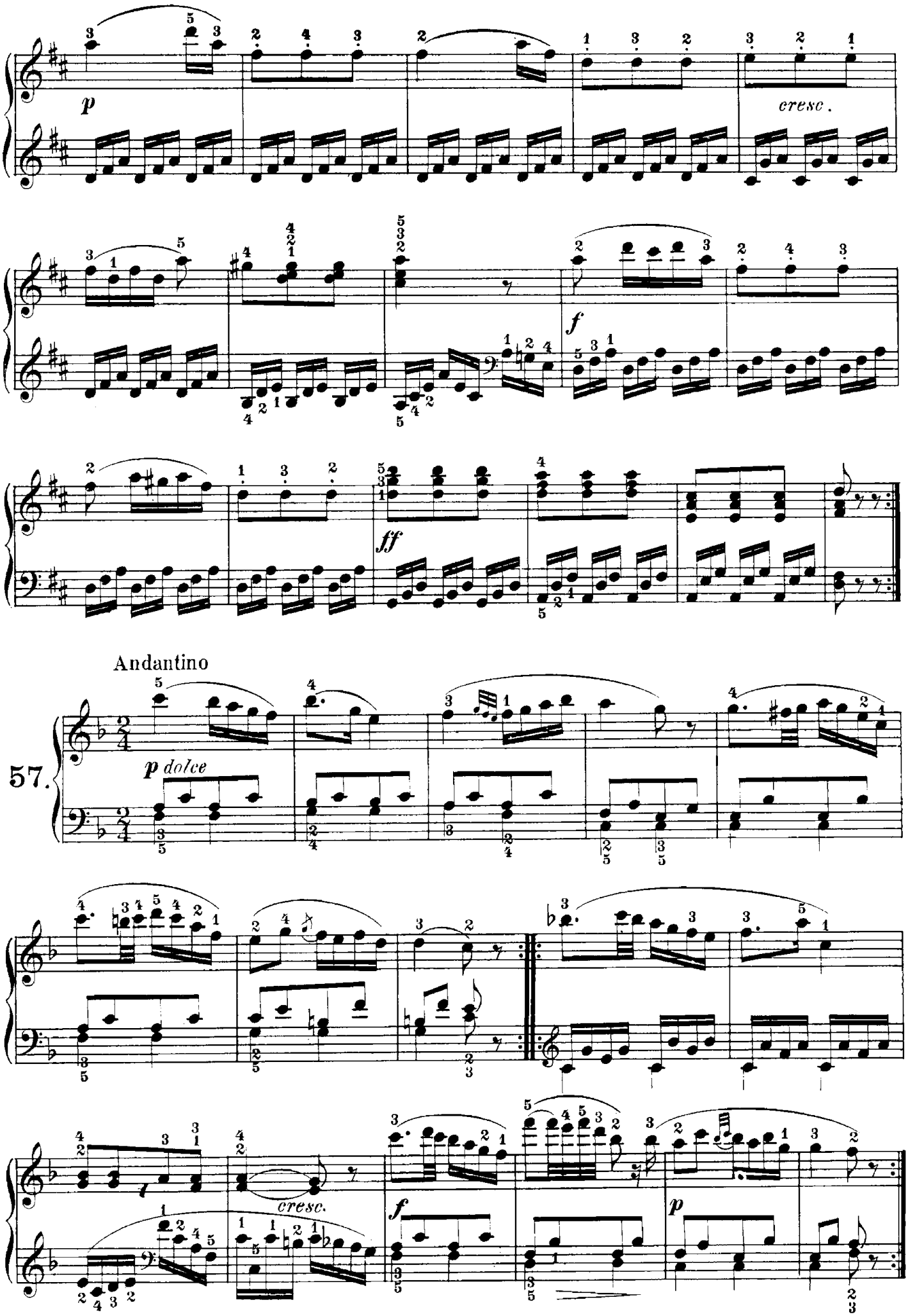



cresc.
f
dim.
p
cresc.
f
Allegretto vivace.
54.
p dolce
cresc.


f
fp
pp
cresc.
f
ff

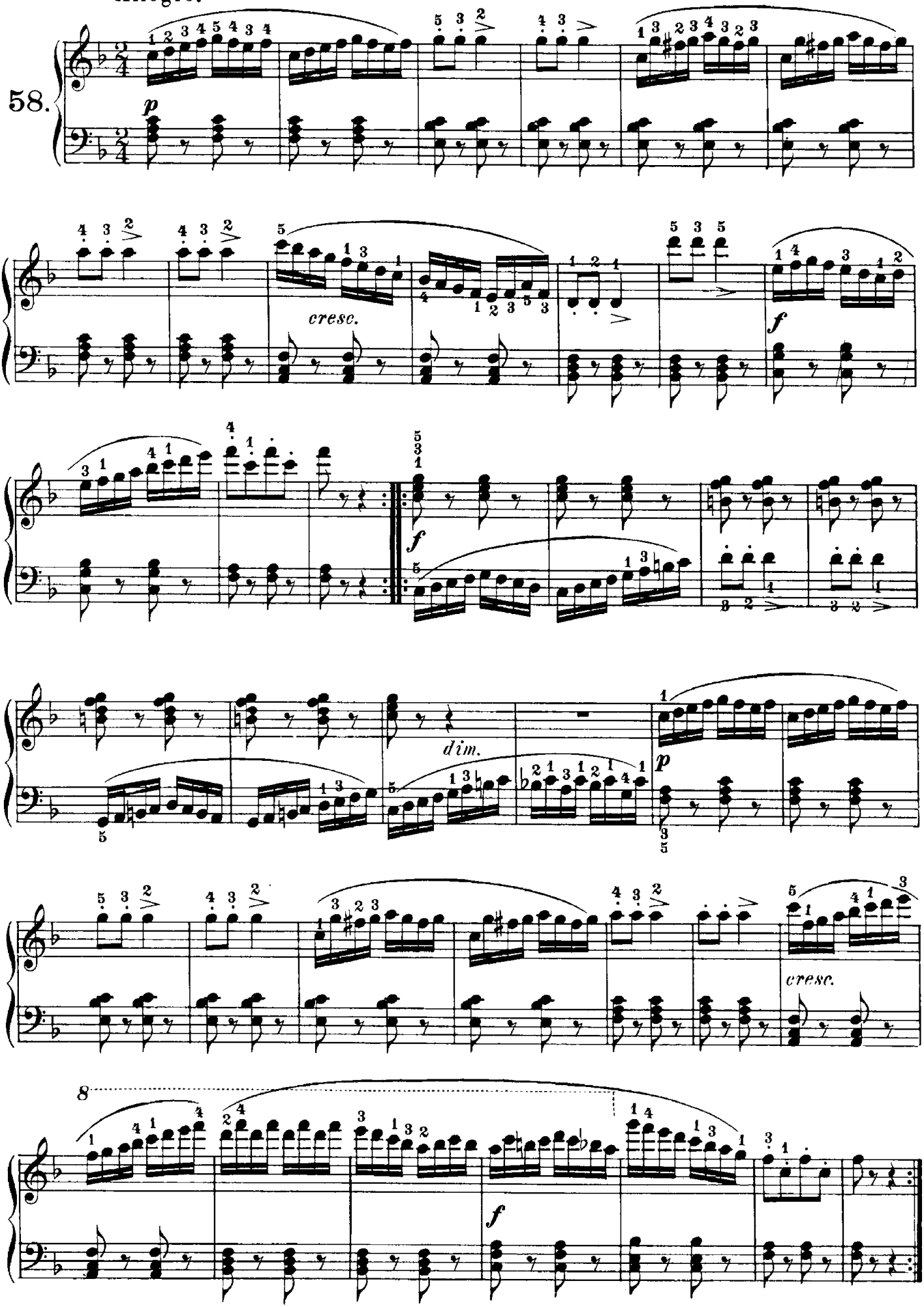

Andante sostenuto.
55.
p dolce
cresc.
f
dim.
p
dolce
cresc.
dim.
p
cresc.
f


Allegretto vivace.
56.
p
cresc.
f
f


p
cresc.
f
ff
Andantino
57.
p dolce
cresc.
f
p

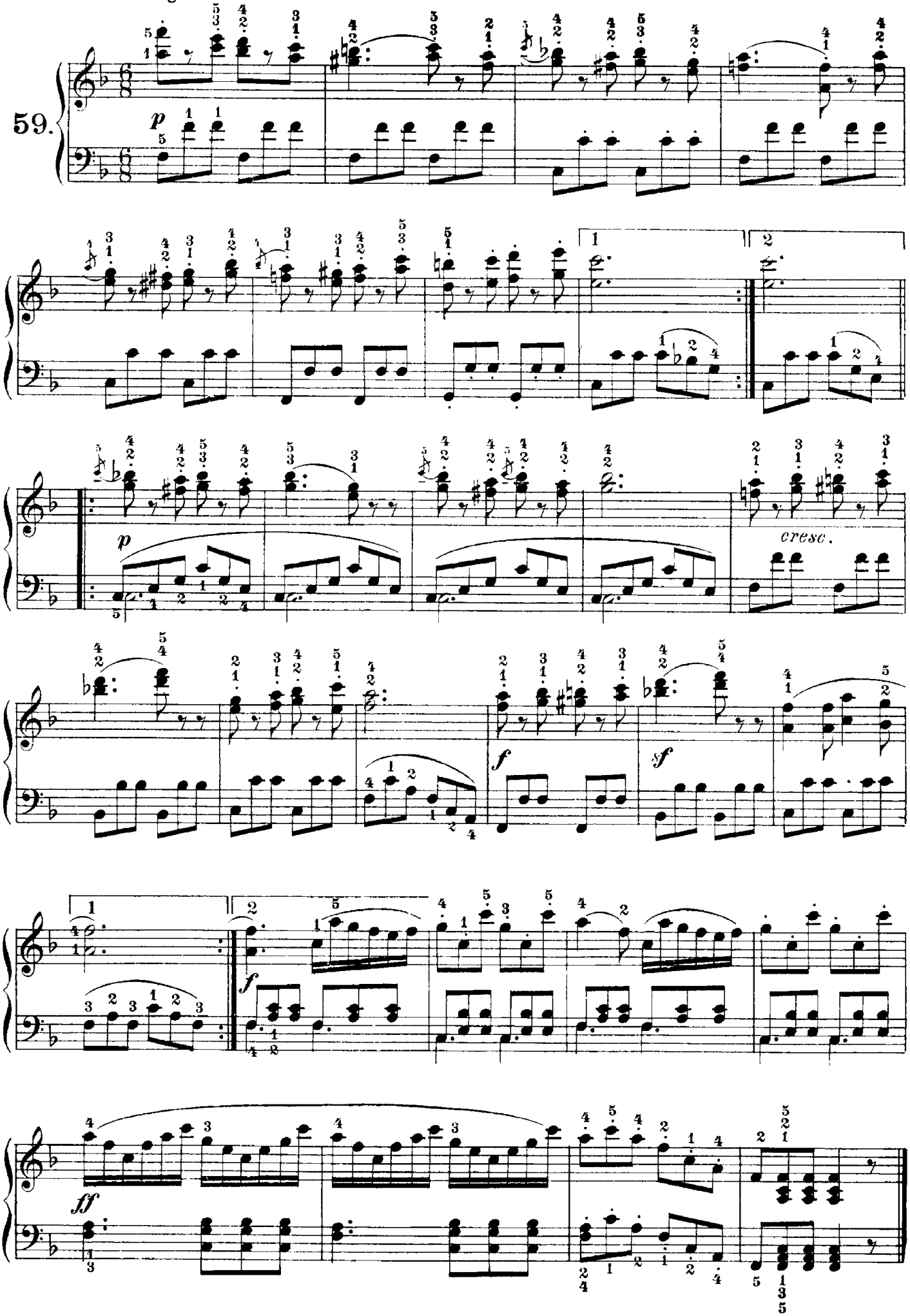
Allegro.

58.



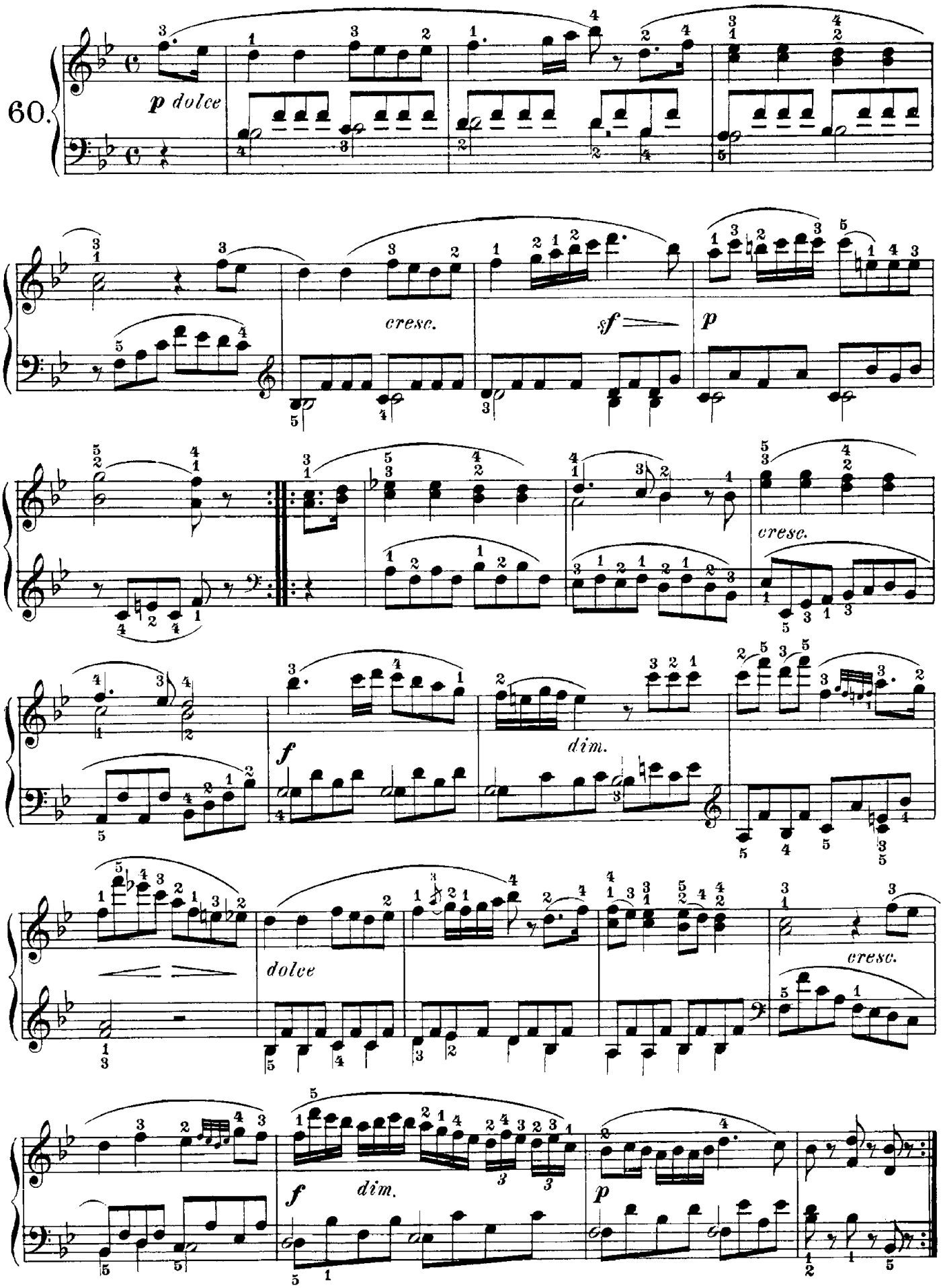
Allegro vivace.

59.



Continuation of the Exercises in Different Keys.

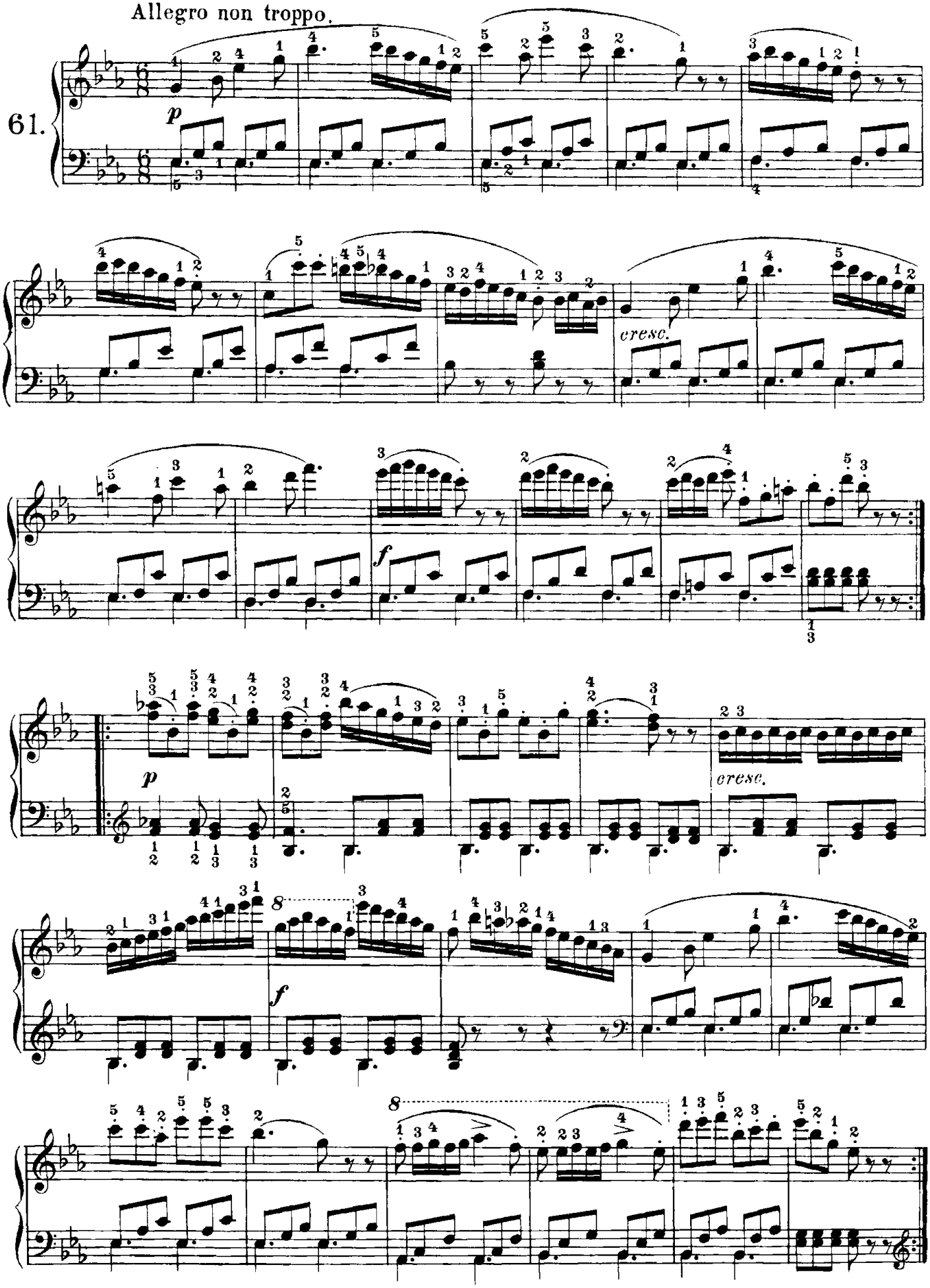
B flat major has a ♭ on B and E.



E flat major has a ♭ on B, E and A.

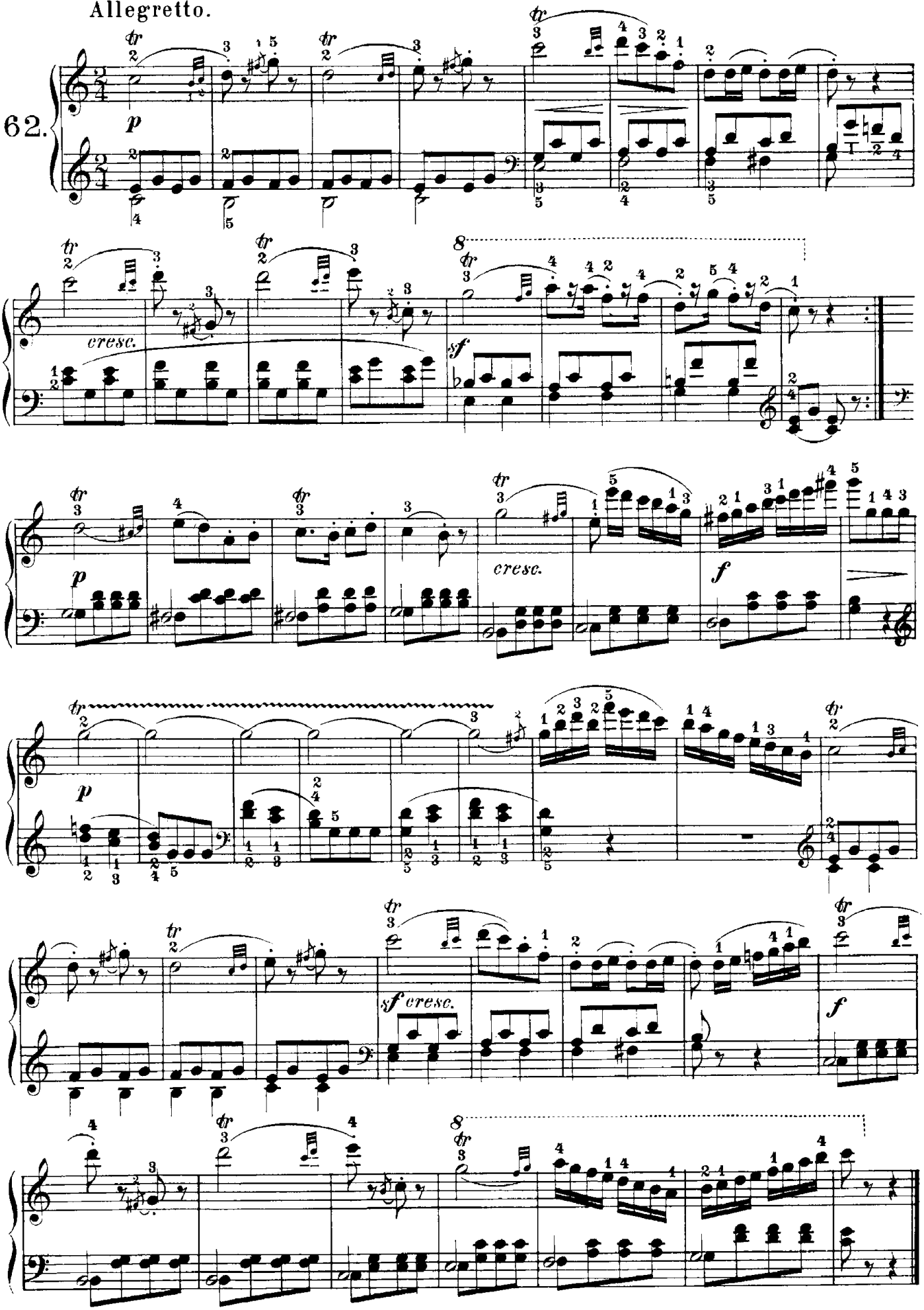
Allegro non troppo.

61.



Allegretto.

62.



Allegretto. Tempo di Valse.

63.

p

8

8

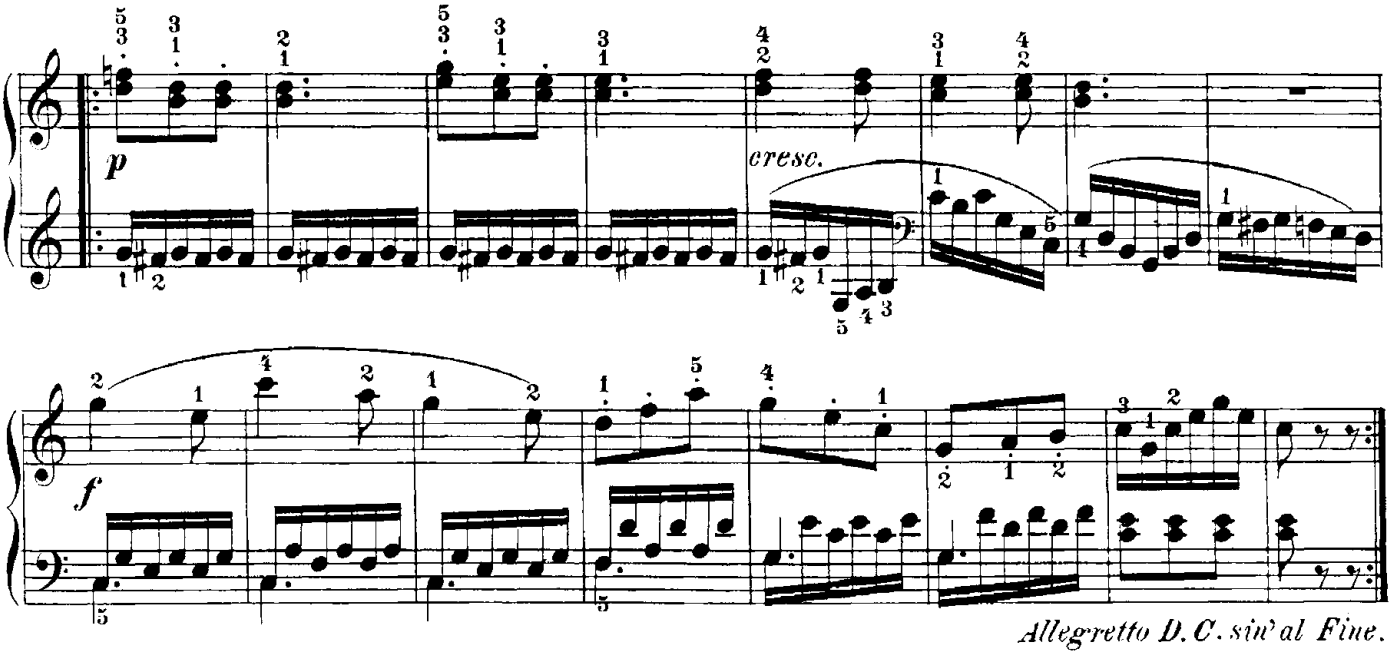
f

p

Fine.

Trio.

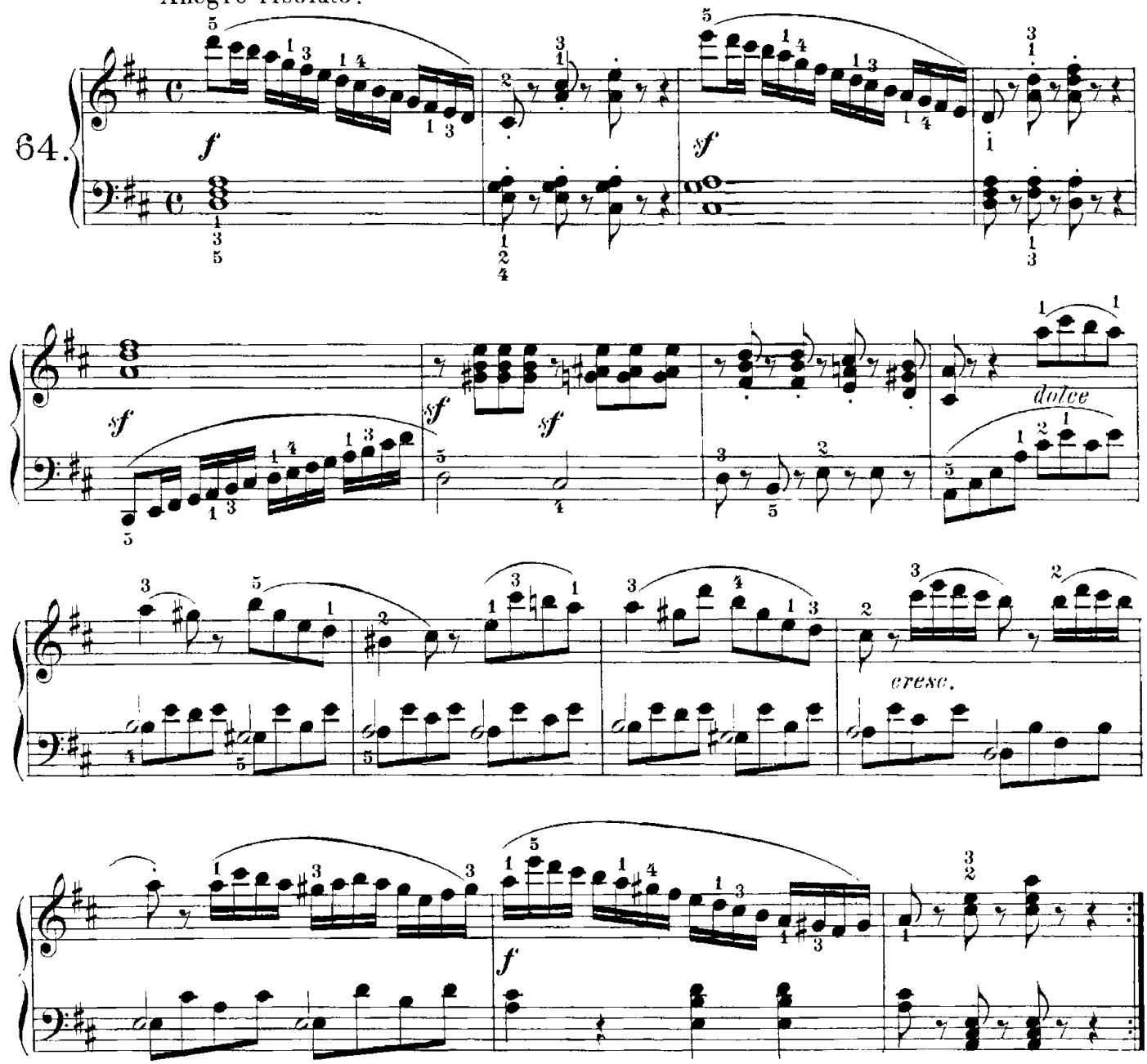
p dolce

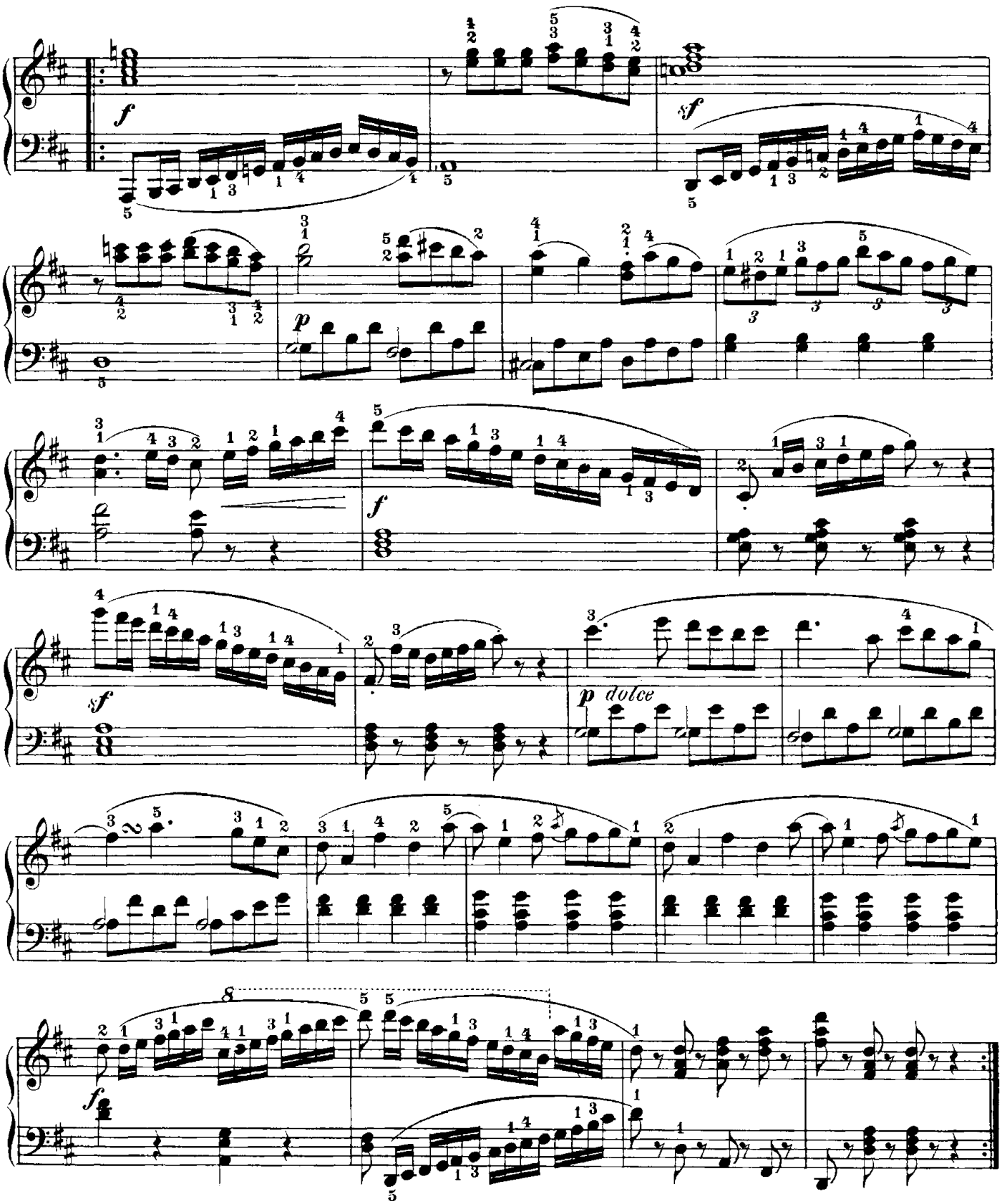


Allegretto D. C. sin'al Fine.

Allegro risoluto.

64.

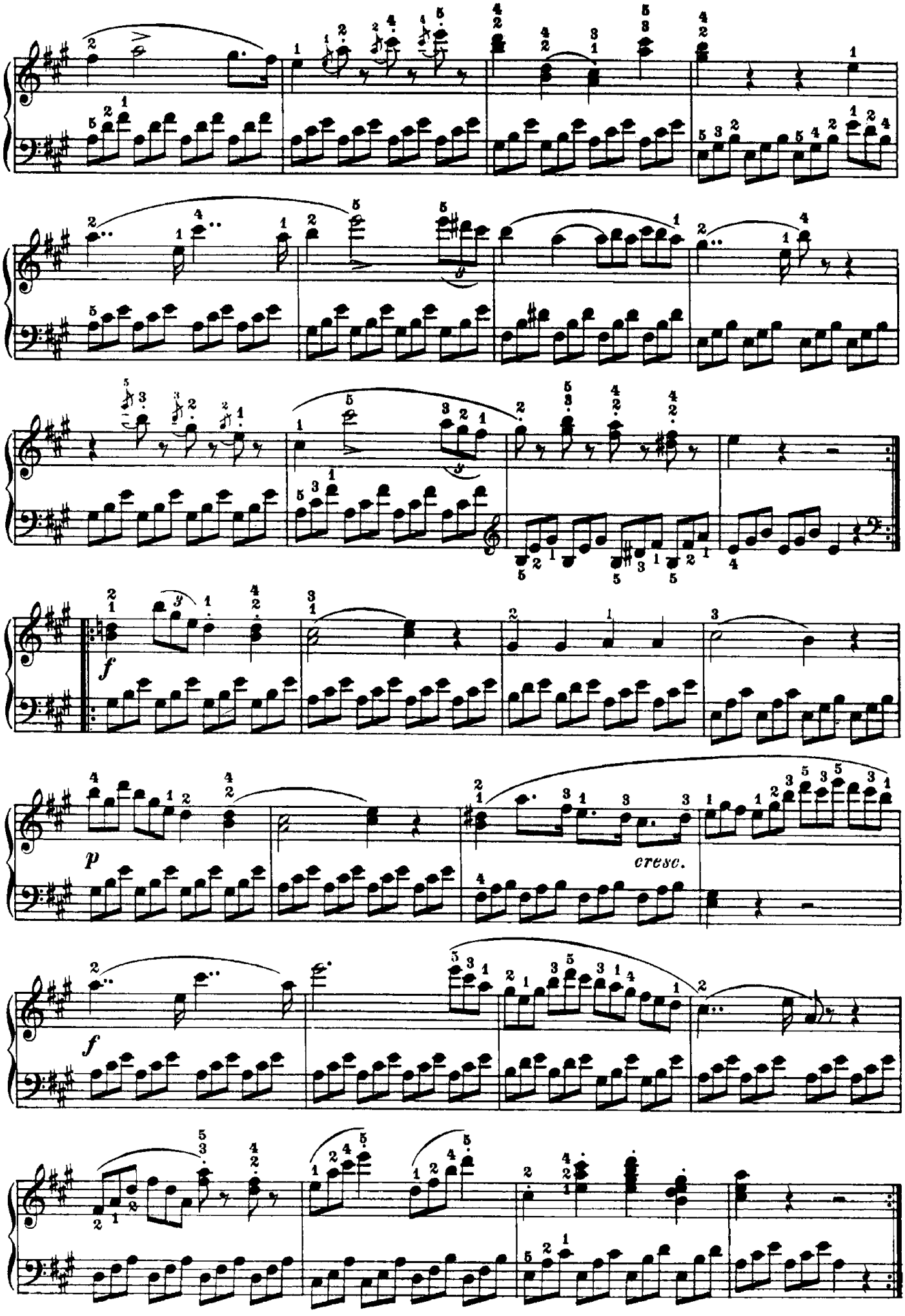




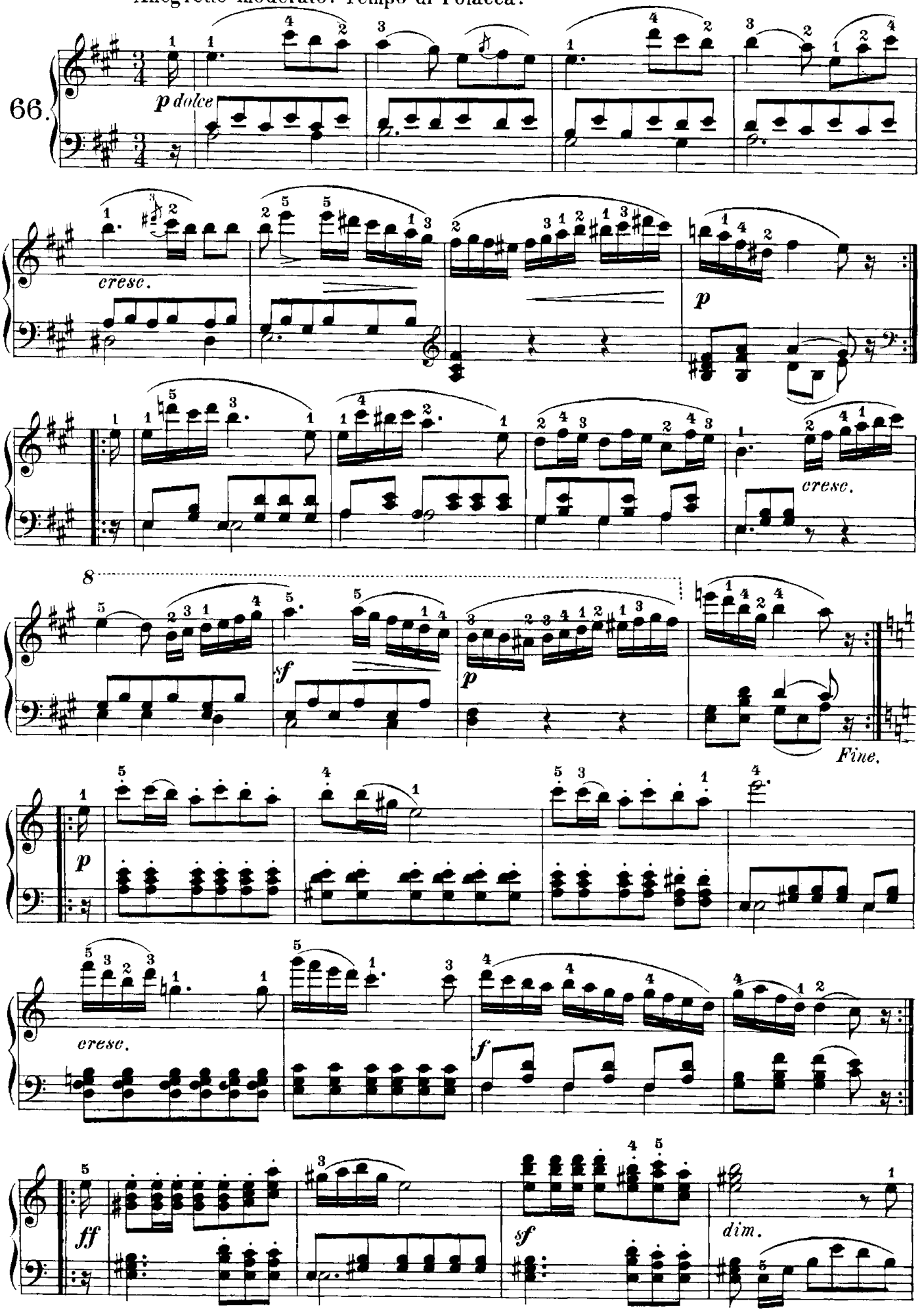
A major has a ♯ on F, C and G.

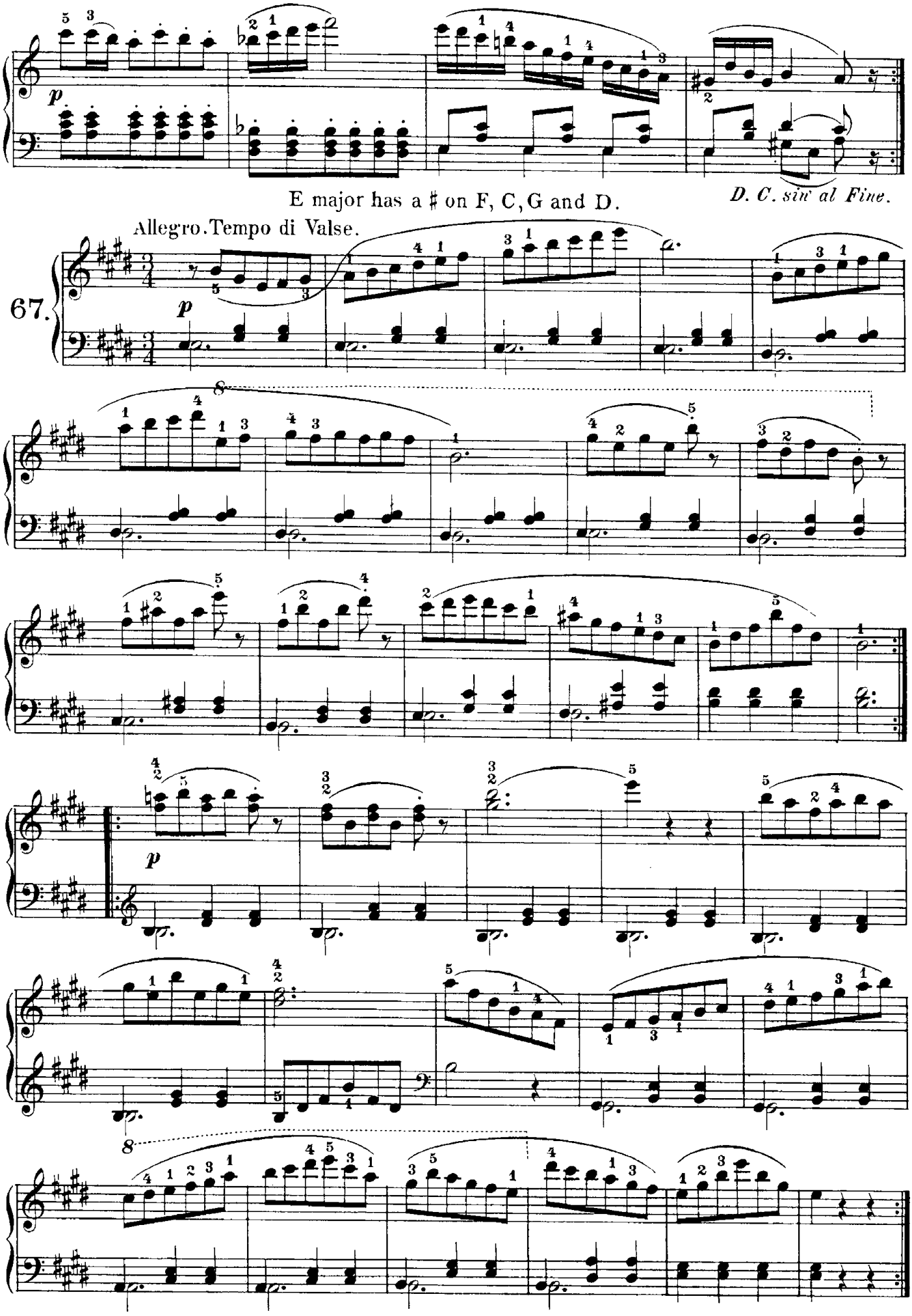
Allegro vivace.

65.


f
p
cresc.
f

Allegretto moderato. Tempo di Polacca.




p
E major has a ♯ on F, C, G and D.
D. C. sin' al Fine.
Allegro. Tempo di Valse.
67.
p
p

Allegretto.

Exercise in Thirds.

68.

f

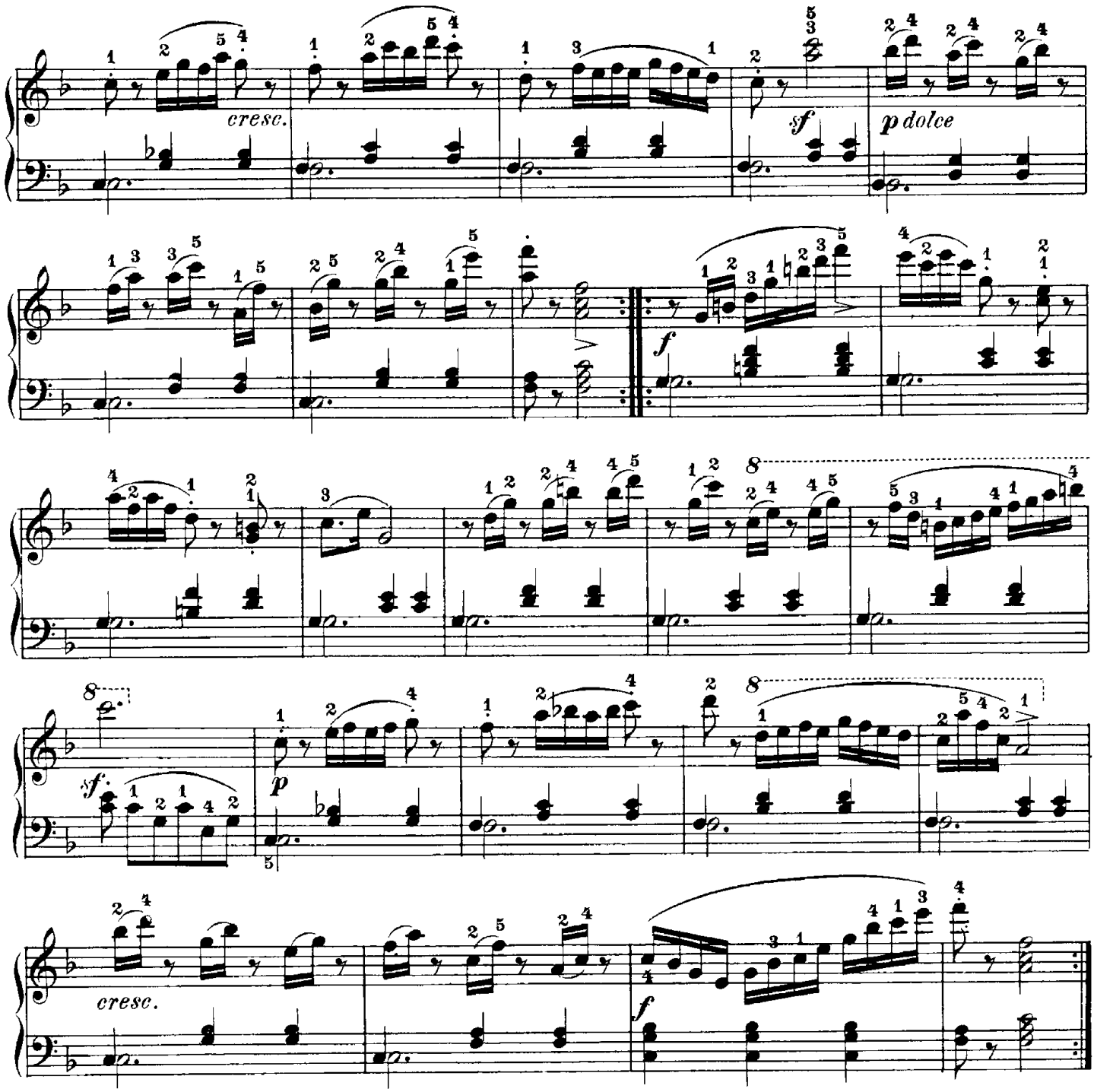
f

Mazurka.

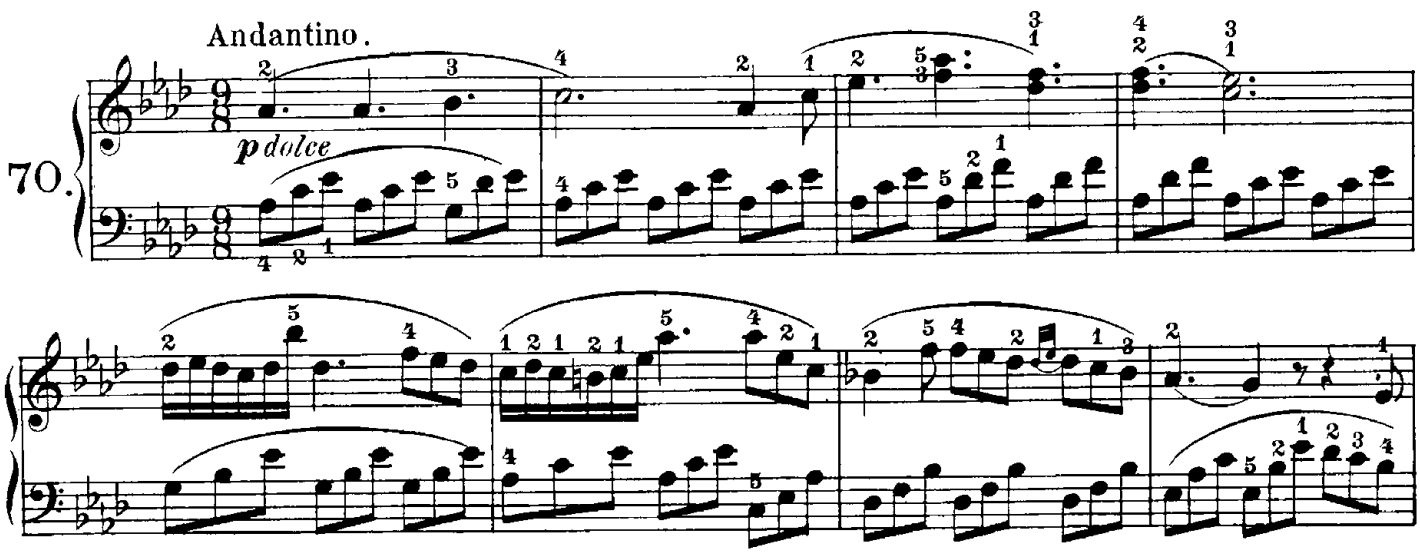
Allegretto

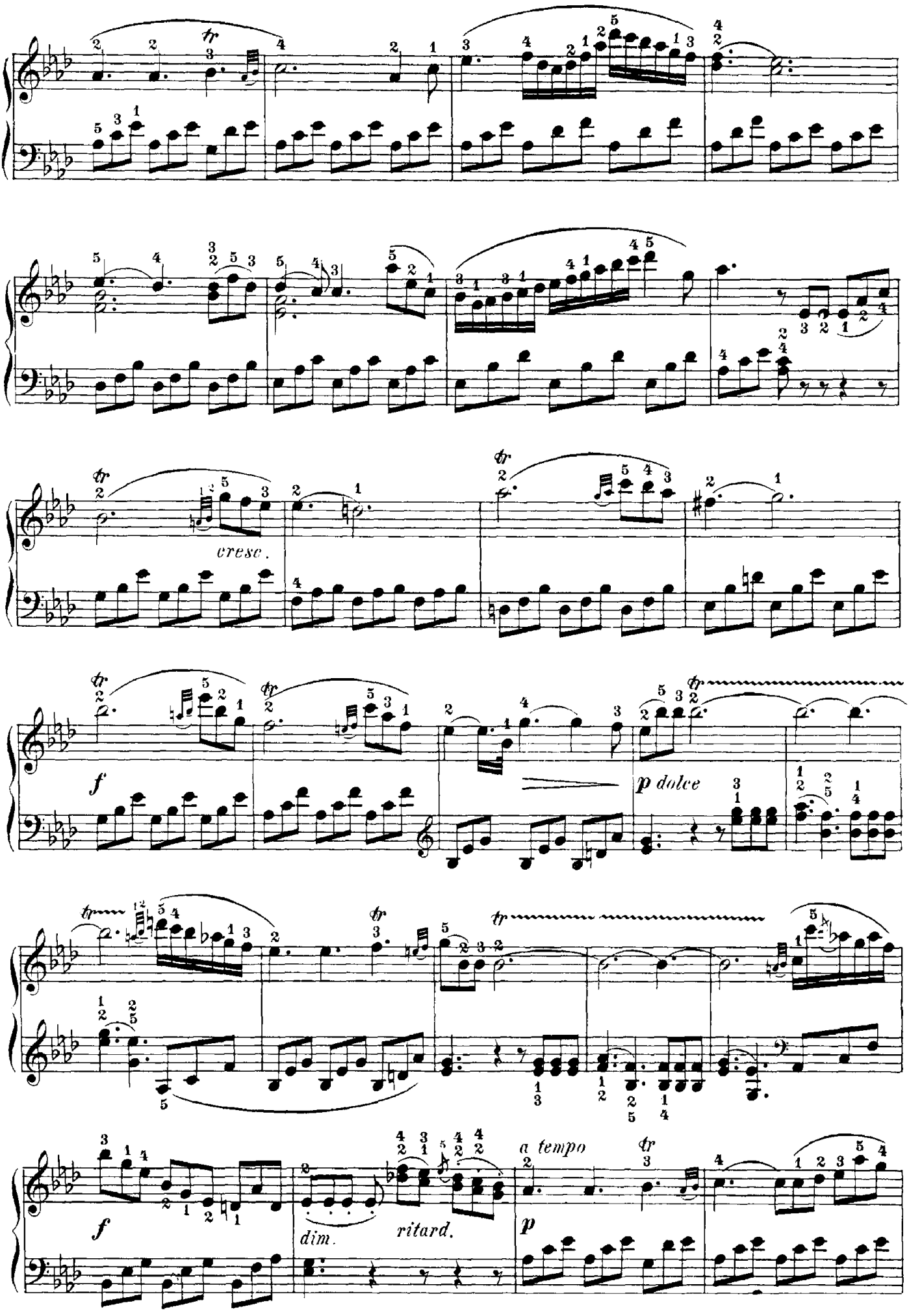
69

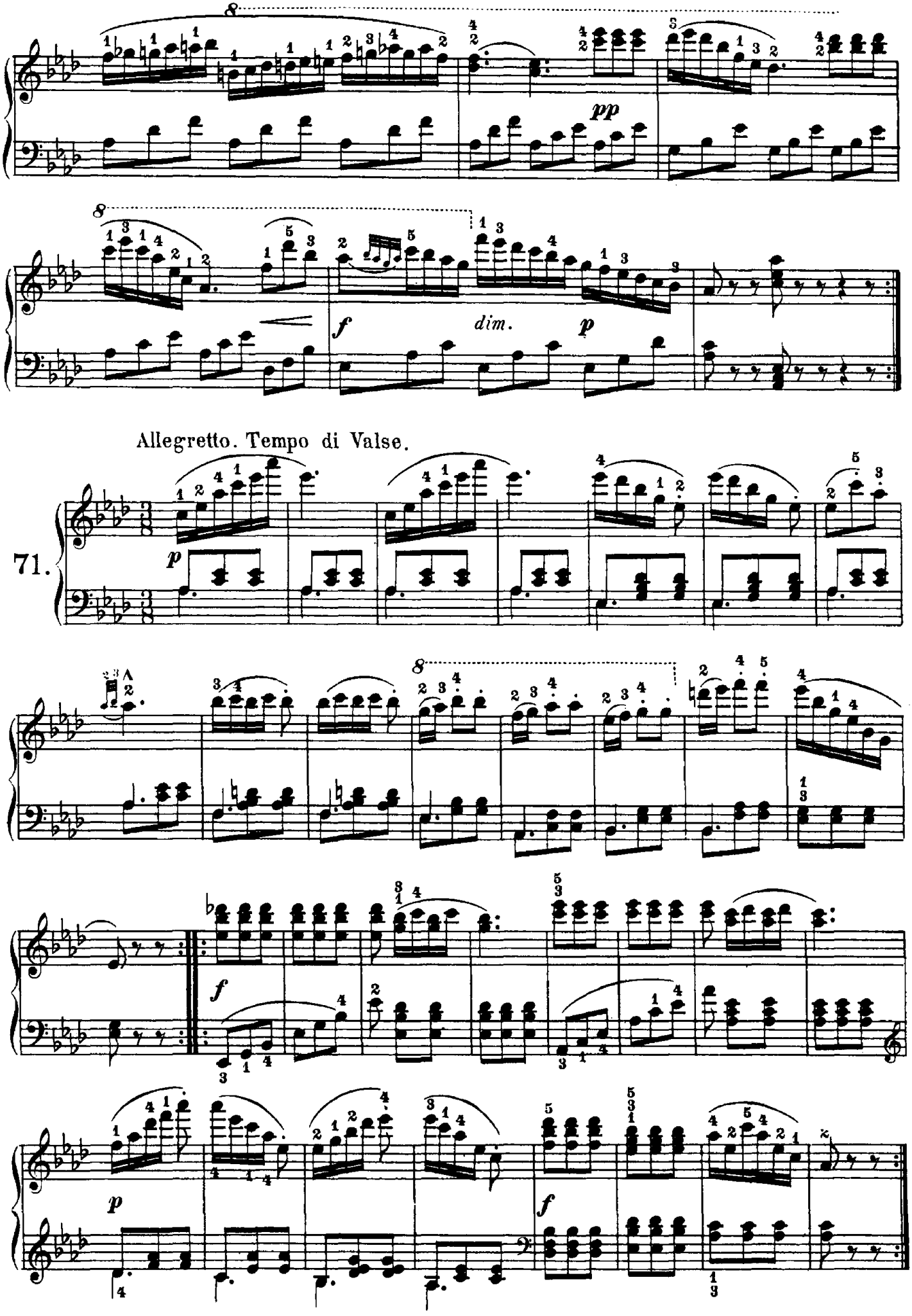
p dolce



A flat Major has a ♭ on B, E, A and D.

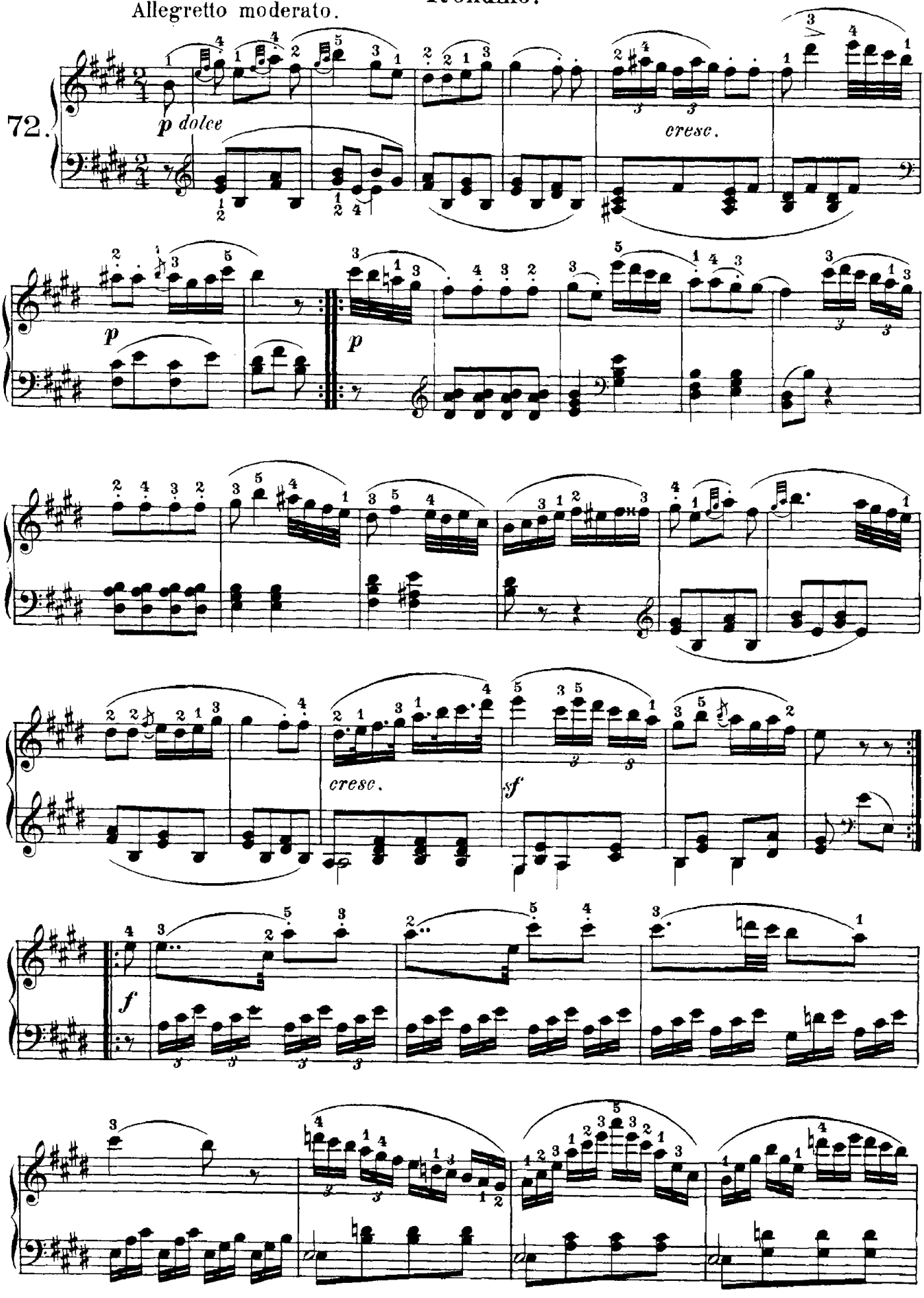


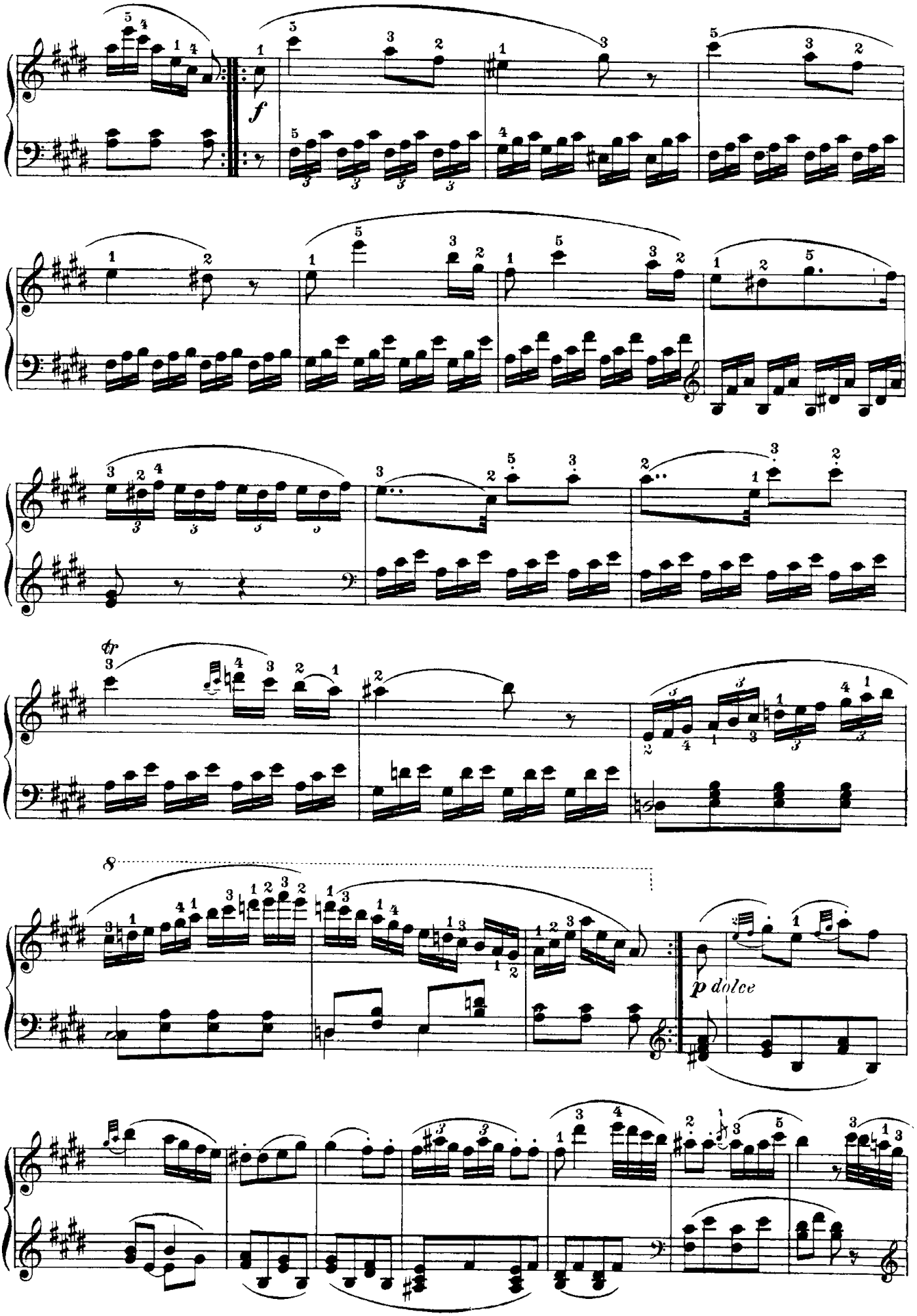

cresc.
f
p dolce
f
dim.
ritard.
a tempo
p

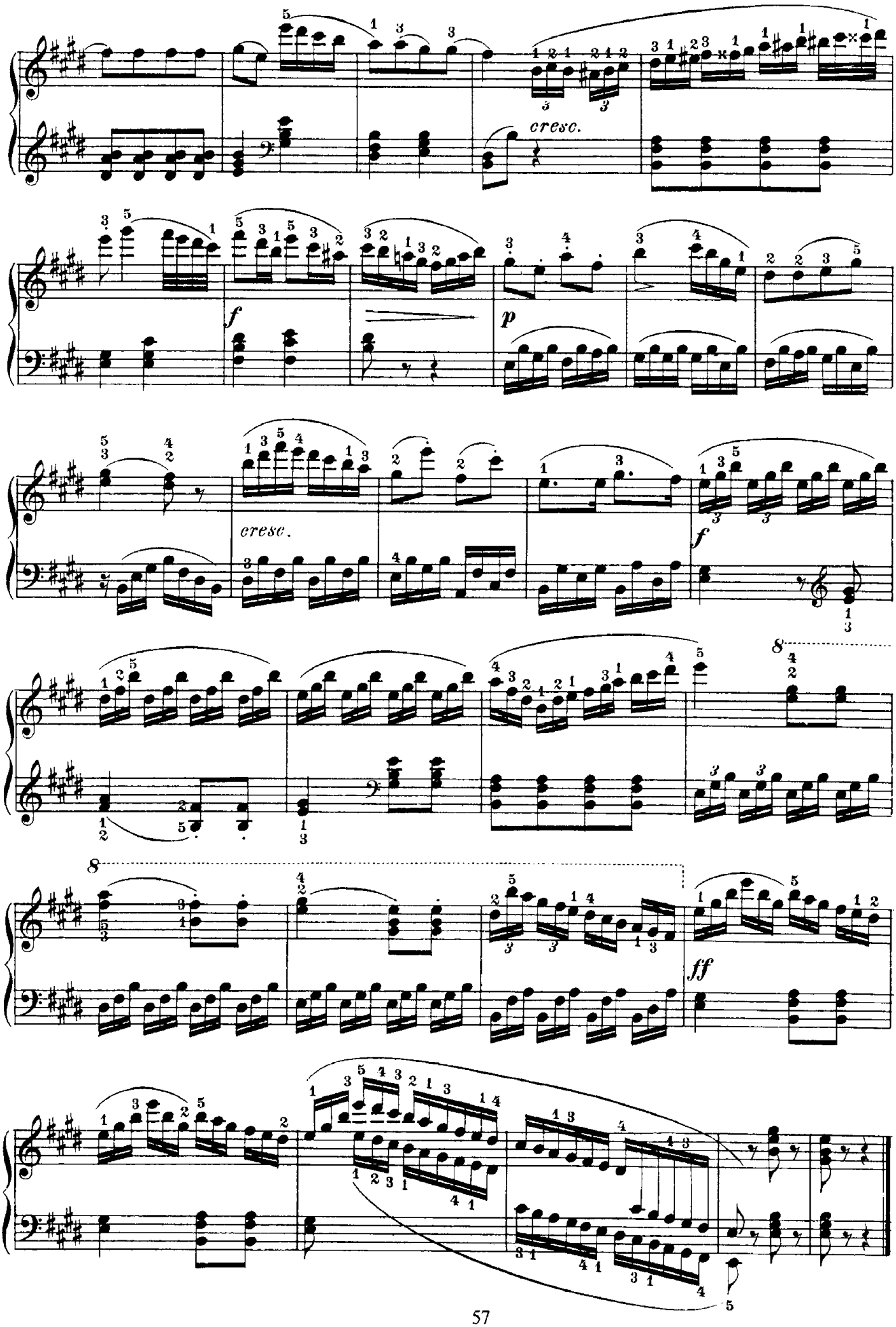

pp
f
dim.
p
Allegretto. Tempo di Valse.
71.
p
f
p
f

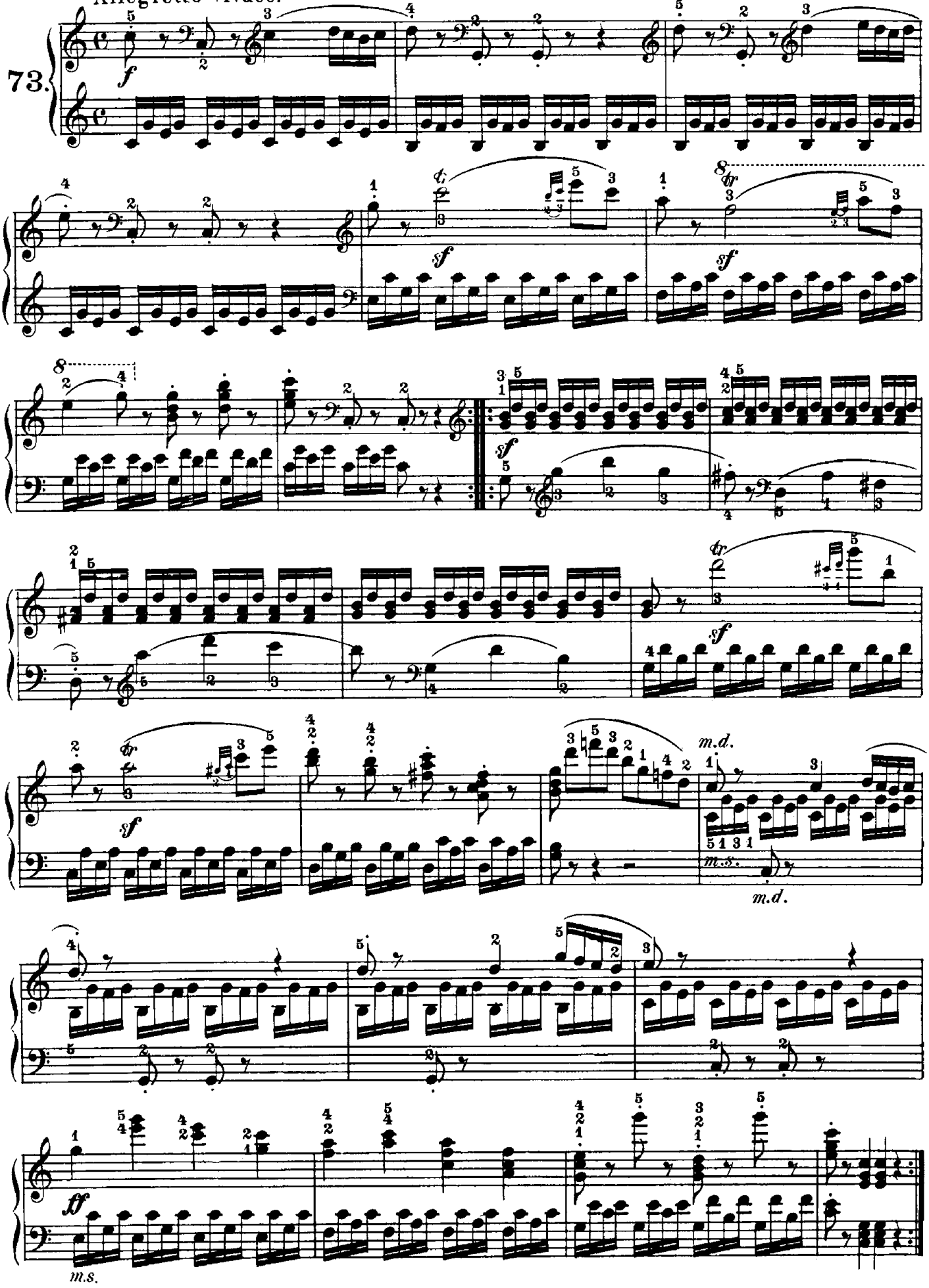
Rondino.

Allegretto moderato.




f
tr
8
p dolce


cresc.
f
p
cresc.
f
8
8
ff

Crossing the Hands.

Allegretto vivace.