

# Music

## Listening: Literacy Workbook

[HIGHER]

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# Section 1: Bass clef

The treble clef, or G clef is just one of a number of different clefs used in music.



The **bass clef** appears in the left hand of piano music, and is also normally used in music for the cello, double bass, trombone, bassoon and bass guitar.

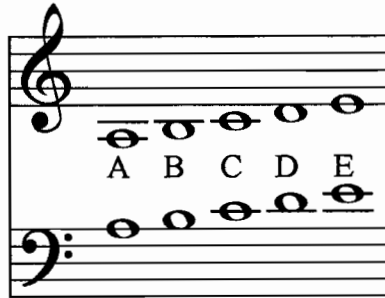
The bass clef has been developed from an archaic form of the letter **F**; the two dots in the clef are written on either side of the second top line, which denotes the position of the note F.



Letter names of notes in the **bass clef**.



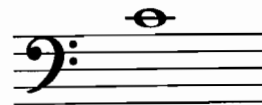
The relationship between the treble and bass clefs can be seen in the following:



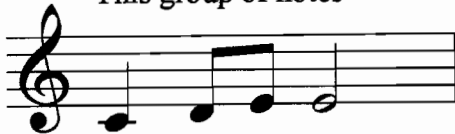
From this, it can be seen that the note **middle C** in the treble clef,



is written like this in the bass clef. They are the same pitch.



This group of notes



would be written in the bass clef as



This group of notes



would be written in the treble clef as



EXERCISE 1

Write the following treble clef phrase in the bass clef, at the same pitch.

The top staff is a treble clef in 4/4 time. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half), E5 (half), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), D6 (half), E6 (half). The bottom staff is a bass clef in 4/4 time, currently empty.

EXERCISE 2

Write the following bass clef phrase in the treble clef, at the same pitch.

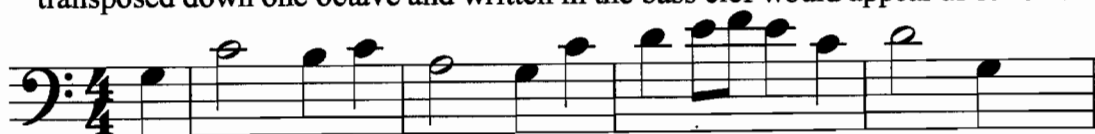
The top staff is a bass clef in 4/4 time. The melody consists of the following notes: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (half), F3 (half), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half), E5 (half). The bottom staff is a treble clef in 4/4 time, currently empty.

## Section 2: Transposition

This phrase



transposed down one octave and written in the bass clef would appear as follows:



This phrase



transposed up one octave and written in the treble clef would appear as follows:



### EXERCISE 3

Transpose the following down one octave into the bass clef.

(a)

Exercise 3(a) consists of two staves. The top staff is in treble clef, 3/4 time, and contains a melody of eight measures: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The bottom staff is in bass clef, 3/4 time, and is empty for transposition.

(b)

Exercise 3(b) consists of two staves. The top staff is in treble clef, 4/4 time, with a key signature of one sharp (F#), and contains a melody of eight measures: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (half). The bottom staff is in bass clef, 4/4 time, with a key signature of one sharp (F#), and is empty for transposition.

### EXERCISE 4

Transpose the following up one octave into the treble clef.

(a)

Exercise 4(a) consists of two staves. The top staff is in bass clef, 4/4 time, with a key signature of one sharp (F#), and contains a melody of eight measures: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (half). The bottom staff is in treble clef, 4/4 time, with a key signature of one sharp (F#), and is empty for transposition.

(b)

Exercise 4(b) consists of two staves. The top staff is in bass clef, 3/4 time, with a key signature of two flats (Bb), and contains a melody of eight measures: G3 (quarter), A3 (quarter), Bb3 (quarter), C4 (quarter), Bb3-A3 (beamed eighth notes), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (half). The bottom staff is in treble clef, 3/4 time, with a key signature of two flats (Bb), and is empty for transposition.

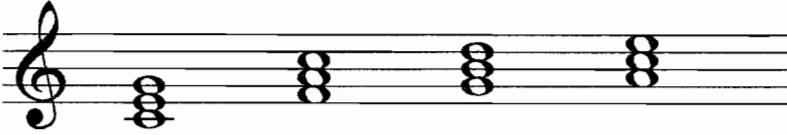


## Section 3: Chords

You will be familiar with chords I, IV, V and VI in the key of C major. Here is how those chords appear in written notation in the keys you are required to know.


Three-note chords written this way are called triads.

Key of C major



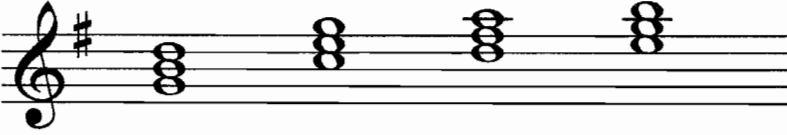
I IV V VI

Key of F major



I IV V VI


Key of G major



I IV V VI

In a major key, chords I, IV and V are major, while chord VI is minor.

Key of A minor



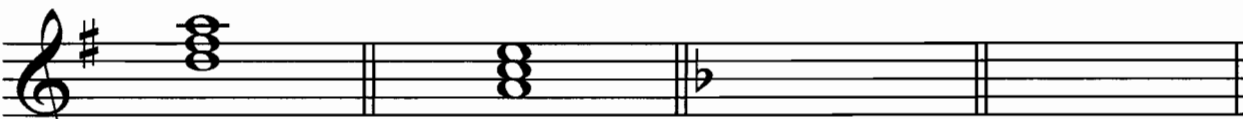
I IV V VI

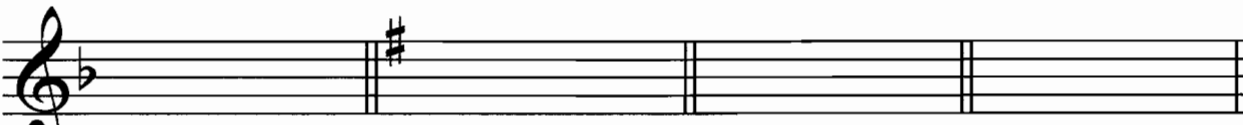
In a minor key, chords I and IV are minor, while chords V and VI are major.


Note also that chord V normally requires an accidental to raise the middle note by one semitone.

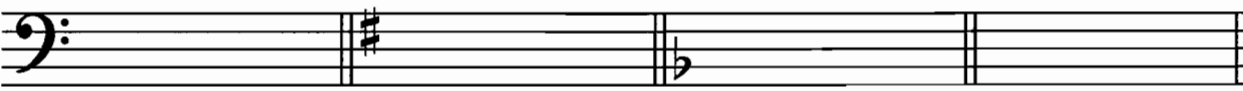
EXERCISE 5

Making careful note of the key-signature, write the triads requested in the spaces provided on the staff. Because the keys of C major and A minor have no key signature, these have been indicated. Try not to look back at the previous page! The first two have been completed for you.

(a)  V A minor I IV C major V


(b)  VI I C major IV A minor V

(c)  IV A minor VI C major I I

(d)  C major VI VI V A minor IV

EXERCISE 6

Identify the triads shown below by naming them I, IV, V or VI on the given lines. The first two have been completed for you.

(a)  IV C major I A minor \_\_\_\_\_

(b)  A minor \_\_\_\_\_ C major \_\_\_\_\_

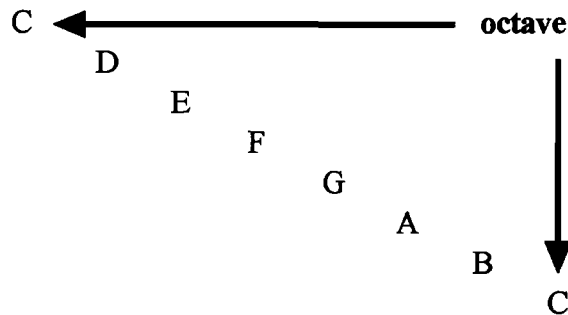
(c)  C major \_\_\_\_\_ A minor \_\_\_\_\_

(d)  \_\_\_\_\_ A minor \_\_\_\_\_ C major \_\_\_\_\_

# Section 4: Intervals

An **interval** is the scale distance between 2 notes. You already know some intervals:

an **octave** is the distance of 8 notes between 2 notes of the same name.



Other intervals you will have met are a **semitone** (e.g. F# - G)  
and a **tone** (e.g. F - G)

Intervals can occur together (harmonically)



or consecutively (melodically)



To calculate the size of an interval, whether visually or aurally, treat the lower note as '1' and go up by step until the upper note is reached.

This example shows the interval of a 4th, A-D



Regard note 'A' as '1', then ascend in alphabetical steps until 'D' is reached.



EXERCISE 7

In the spaces provided under the music, write the size of the interval (e.g. 2nd, 5th, 7th) between the bracketed pairs of notes.

(a)

A musical staff in treble clef, key signature of one sharp (F#), and common time (C). The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Three bracketed pairs of notes are shown above the staff: [G4, A4], [B4, C5], and [B4, A4]. Below the staff are three horizontal lines for writing the interval names.

A musical staff in treble clef, key signature of one sharp (F#), and common time (C). The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Three bracketed pairs of notes are shown above the staff: [G4, A4], [B4, C5], and [B4, A4]. Below the staff are three horizontal lines for writing the interval names.

(b)

A musical staff in treble clef, key signature of two flats (Bb, Eb), and 3/4 time. The notes are: G3, A3, Bb3, C4, Bb3, A3, G3, F3, E3, D3, C3. Three bracketed pairs of notes are shown above the staff: [G3, A3], [Bb3, C4], and [Bb3, A3]. Below the staff are three horizontal lines for writing the interval names.

A musical staff in treble clef, key signature of two flats (Bb, Eb), and 3/4 time. The notes are: G3, A3, Bb3, C4, Bb3, A3, G3, F3, E3, D3, C3. Three bracketed pairs of notes are shown above the staff: [G3, A3], [Bb3, C4], and [Bb3, A3]. Below the staff are three horizontal lines for writing the interval names.

## Section 5: Triplets

Sometimes, in music in simple time, a group of 3 equal value notes, in the time of one beat, is used. This is called a **triplet**, and is indicated by a '3' being written over or under the notes:



Here are some well known fragments of melodies which use triplets:

(a) 

(b) 

(c) 

(d) 

(e) 

(f) 

## Section 6: Compound Time

Up to this point we have been dealing with music in simple time with time signatures of

2	3	4
4	4	4


Music can also be written in **compound time**.



In **compound time** each beat is a dotted note, and each beat can be divided into three pulses.

It is this subdivision into three that gives **compound time** its distinctive feel.

The most commonly met **compound time** signature and the only one which you will be required to work with in Higher music is

6
8

In  $\frac{6}{8}$  time there are 2 dotted crotchets  in each bar.

Each dotted crotchet  is equal to 3 quavers. 

In  $\frac{6}{8}$  there are 6 quavers in one bar.

The quavers are grouped as shown with the accents coming on pulses 1 and 4.



In  $\frac{3}{4}$  there are 6 quavers in one bar.

The quavers are grouped as shown with the accents coming on pulses 1, 3 and 5.



Here are some of the most common groupings of notes found in  $\frac{6}{8}$  time.



Here are some well-known melodies which use 6/8 time. Hear them in your head or play them on an instrument. Listen carefully for the division of the beat into 3s; some people say that if you can sing the word 'elephant' with the tune, the music is in compound time.

(a)

Musical notation for melody (a) in 6/8 time, treble clef, key signature of two flats. The melody consists of the notes: G4 (quarter), A4 (quarter), Bb4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

(b)

Musical notation for melody (b) in 6/8 time, bass clef, key signature of one sharp. The melody consists of the notes: E3 (quarter), F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (half).

(c)

Musical notation for melody (c) in 6/8 time, treble clef, key signature of two flats. The melody consists of the notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C4 (half).

(d)


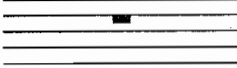

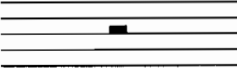



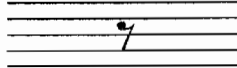
Musical notation for melody (d) in 6/8 time, bass clef, key signature of one sharp. The melody consists of the notes: E3 (quarter), F3 (quarter), G#3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (half).

(e)

Musical notation for melody (e) in 6/8 time, treble clef, key signature of two flats. The melody consists of the notes: G4 (quarter), A4 (quarter), Bb4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half).

# Section 7: Rests

For every note in music there is a corresponding sign for silence, called a **rest**. The most common rests, with their corresponding notes, are shown in the following table:

Note	Length	Name	Rest
	4 beats	semibreve	
	2 beats	minim	
	1 beat	crotchet	
	$\frac{1}{2}$ beat	quaver	

A complete bar's rest FOR ANY TIME SIGNATURE is shown by a semibreve rest, for example:





Here are some examples of how rests are used:

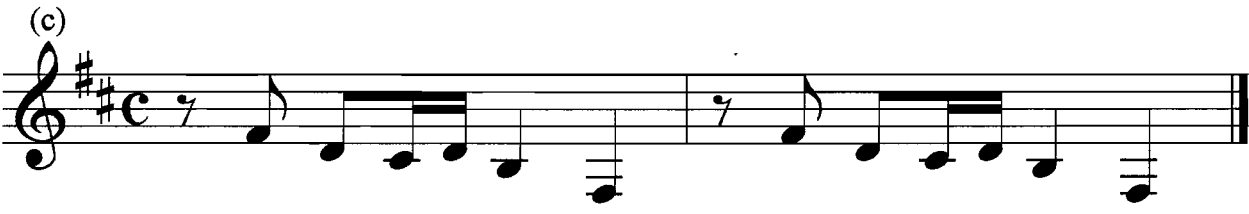
(a)



(b)



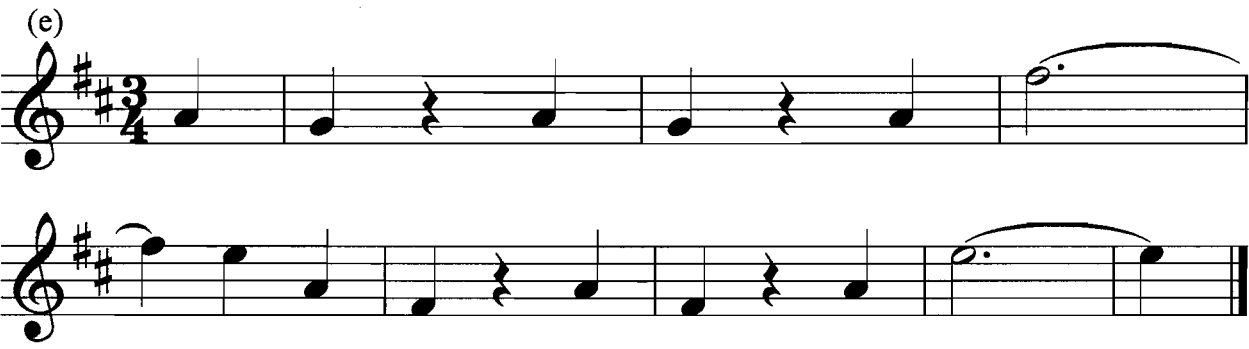
(c)



(d)



(e)

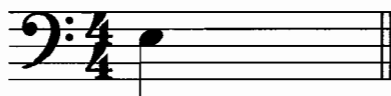


When completing a bar which requires rests, make the structure of beats in the bar clear.

Imagine that a bar of 4/4 is split into 2 sections of 2/4.



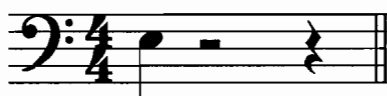
This bar



should be completed



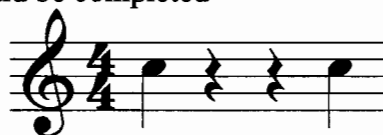
and not



Similarly, this bar



should be completed



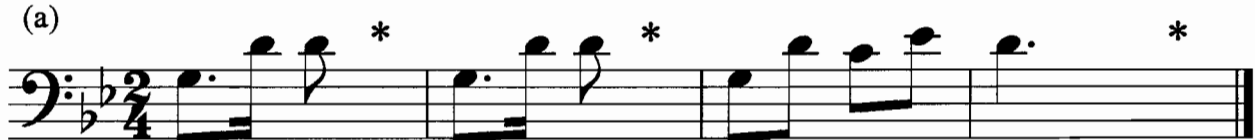
and not



EXERCISE 8

In each of the following examples, add ONE rest at the places asterisked, to complete the bar.

(a)



(b)



(c)



(d)



(e)



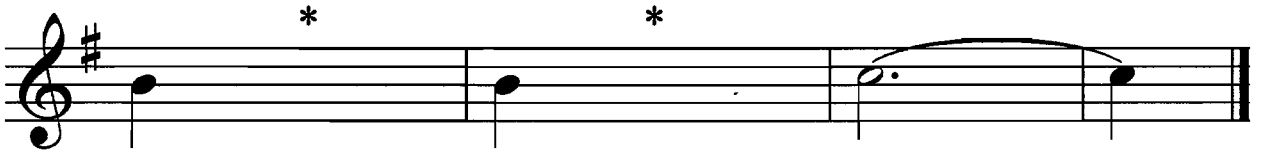
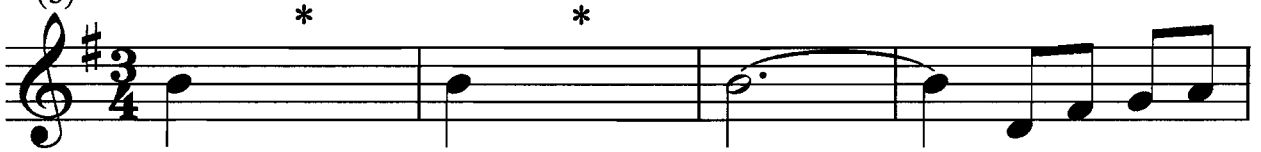
EXERCISE 9

In each of the following examples, insert ONE or MORE rests at the places asterisked, to make the music complete.

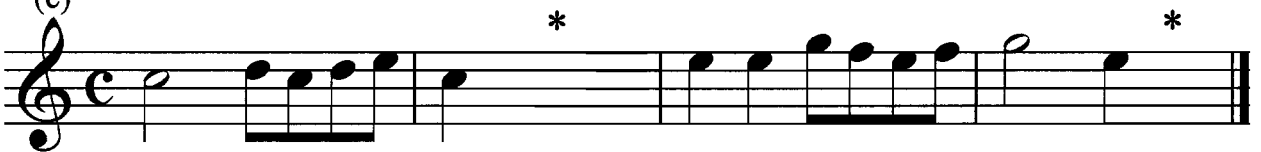
(a)



(b)



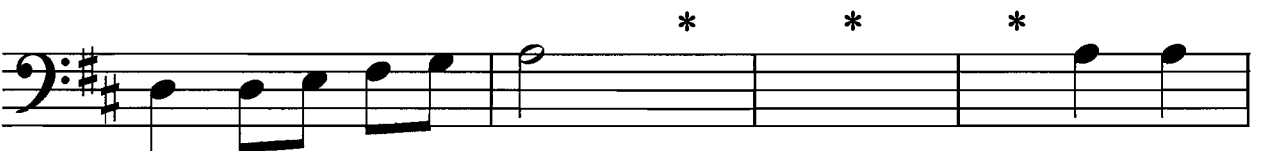
(c)



(d)



(e)



## Section 8: Signs And Symbols

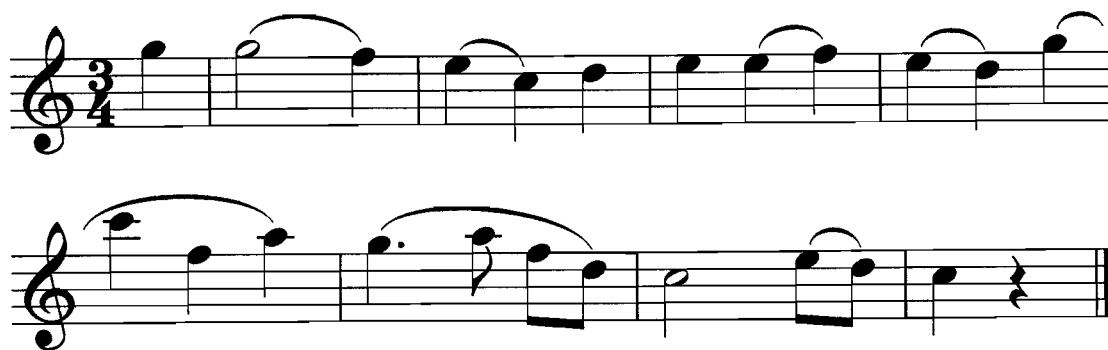
**D.C.** This is short for '**Da Capo**' and means 'from the beginning'. Its use avoids the rewriting or reprinting of the opening section of a piece of music.

A **da capo aria** is a ternary (ABA) structure in which the repeat of the opening A section is indicated by *D.C.* at the end of the B section.

**D.S.** This is short for '**Dal segno**' and means 'from the sign'. It indicates the return to a point earlier in the music but not the very beginning. The symbol is often written as



**Slur** A **slur** is a curved line over or under 2 or more notes, of **DIFFERENT PITCH**, indicating that the notes are to be played *legato* (smoothly).



For a singer, a slur would indicate a melisma.



And all the peo - ple re - joic'd \_\_\_\_\_

**Accent** This is a sign > used to indicate notes which are to receive much greater stress than normal.



Sometimes, instead of the signs used above, the terms **fz** (forzando) or **sfz** (sforzando) are used. These mean to 'force the tone' and create much the same effect as strong accents.



**Staccato** This word means 'detached', and indicates that notes are to be played shorter than their normal value. It is indicated by dots written over or under the affected notes.



**Phrase marks**

These look similar to slurs, but are usually longer and indicate the structure of a melody. A singer or wind player would often breathe at the end of a phrase, thus helping to shape the music.



# Section 9: Practice questions

## EXERCISE 10

Study the music and answer the questions.

(a) What is the time signature of the music? Write your answer in the box.

(b) What is the key of the music? \_\_\_\_\_

(c) Tick **one** box to identify the chord outlined by the notes at

CH
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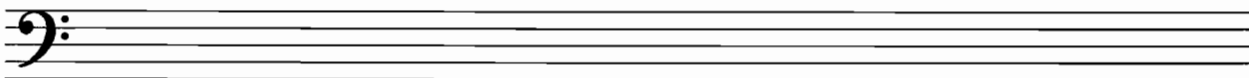
- I
- IV
- V
- VI

(d) Write a '3' over the notes which make a triplet.



[ EXERCISE 10 continued ]

- (e) Place S over 2 consecutive notes that are a semitone apart.
- (f) Place T over 2 consecutive notes that are a tone apart.
- (g) What do the dots in bar 10 signify ? \_\_\_\_\_
- (h) Some rests have been omitted from the music. Add those required to complete the music.
- (i) Put a circle round an example of an anacrusis.
- (i) Transpose the passage marked BC down one octave into the bass clef.



EXERCISE 11

Study the music and answer the questions.

- (a) What is the key of the music ? \_\_\_\_\_
- (b) What is the time signature of the music ? Write your answer in the box.
- (c) What does signify in bar 1 ?  
\_\_\_\_\_
- (d) Place 5 over 2 consecutive notes that are a 5th apart.
- (e) Explain the sign which occurs frequently in the music.  
\_\_\_\_\_
- (f) Re-write the first 2 bars **one octave lower** in the bass clef.

[ EXERCISE 11 continued ]

(g) Tick **one** box to identify the chord outlined by the notes at CH .

I

IV

V

VI

(h) Are the 2 notes at X a tone or a semitone apart ?

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