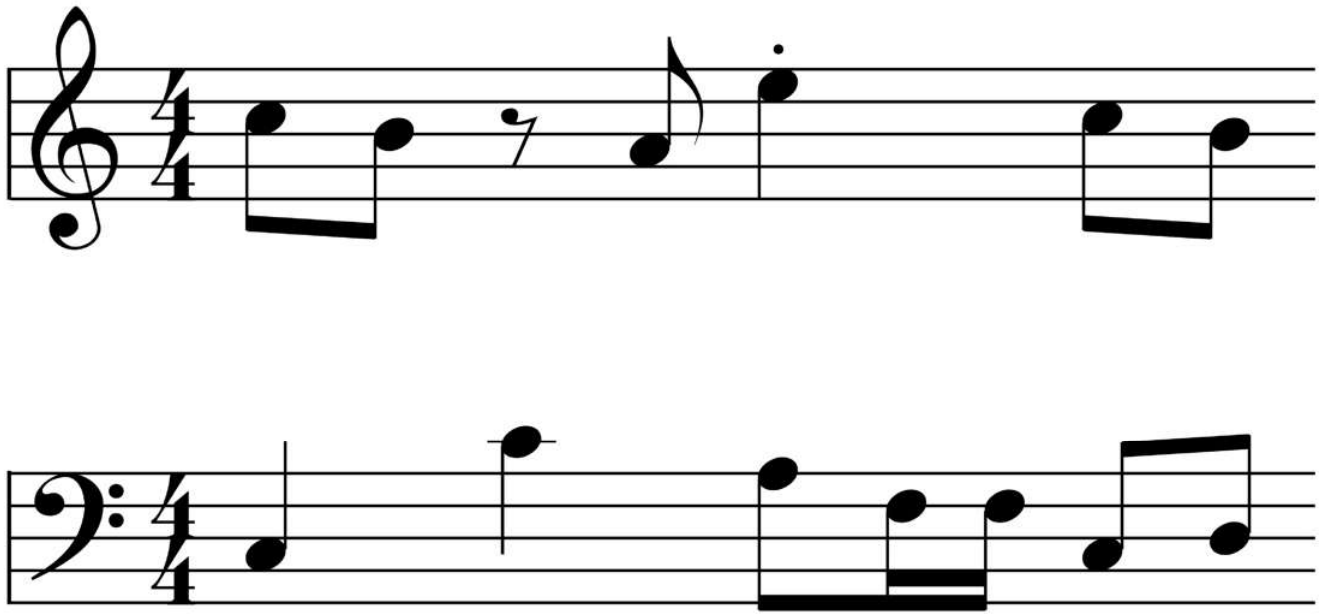
Making Music Theory Easy

HOW TO READ MUSIC 7 EASY LESSONS



BEN DUNNETT

Learn to Read Sheet Music in One Week

INTRODUCTION

"Take your musicianship to the next level"

I love music! I love playing it, composing it and teaching it! Music has such a mysterious beauty to it that I know that I will still be loving it when I'm 80 years old (God willing). Most of my enjoyment of music is in the practical elements - the composing and the performing. However, my ability to be able to read sheet music has been crucial in freeing me as a composer and a performer. I have also (believe it or not) enjoyed the times in my life when I have focussed on developing my theoretical understanding. I have found that these times have been a launch pad to new levels of creativity.

The aim of this ebook is to help you to take your musicianship to the next level by learning how to read music. I know that not being able to read music can be very frustrating for you as a musician because it stops you from playing the wide range of music that you know you are capable of. As a result, my intention is to get you reading music **quickly** and **practically**.

My unique method is built upon encouraging you to learn music theory in a practical way, with your instrument in hand, playing music. Too many people think of music theory as being a different subject altogether and this is why they find it boring and it takes them so long to learn how to understand it. It needs to be **practical**.

The combination of lessons, worksheets and practical activities is designed to enable you to be able to read sheet music quickly and effectively. Feel free to print out the worksheets/practical activities and complete them whenever and wherever you want.

My advice is to look at the material in a lesson and then follow the instructions at the end to test your understanding using the worksheets/practical activities - remember to try out the practical exercises/pieces on your instrument. If you are a singer or don't yet play an instrument then try this on a keyboard or piano. It will help you hugely. Even if you do play another instrument, gaining some basic keyboard skills will hugely improve your understanding of sheet music.

If you don't have a piano/keyboard you can find a great FREE online keyboard at:

http://www.bgfl.org/bgfl/custom/resources_ftp/client_ftp/ks2/music/piano/

With this combination of focussed lessons, straight-forward worksheets and practical pieces to play, I am confident that over the course of the next 7 lessons (and the one bonus lesson) you will learn how to read sheet music and enter a new phase of music making.

Good luck!

Benjamin Dunnett

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About The Author

Benjamin Dunnett is a prize-winning music theory student, music teacher, examiner, composer and pianist. Having had the opportunity to study the piano from an early age, Benjamin's musical style is rooted in the traditions of classical music. However, a significant amount of his musical experience has been in more contemporary forms of music and music technology.

Having graduated from Oxford University, Benjamin studied for his LRSM and it was during this period of time that his passion for composing, performing and teaching music developed. "I was inspired by the music I was performing and wanted to help others in their journeys as musicians". Benjamin teaches at a secondary school in the United Kingdom where he is Head of Sixth Form. He also teaches individual pupils privately and is an examiner.

Benjamin is an increasingly popular composer of piano music. Classical in style, his music is characteristically thoughtful and melancholic, influenced by modern composers such as Philip Glass, Ludovico Einaudi and Dustin O'Halloran. Benjamin's debut album is simply titled "11 Pieces on the Piano". The album contains short pieces drawn from life experiences. "I was particularly inspired by Chopin's 24 Preludes – they are concise pieces of music, but the depth and intensity of emotion he evokes through them is fabulous".

www.benandhannahdunnett.com/music

LESSON ONE - PITCH

The highs and the lows

What will you learn in Lesson 1?

In this lesson you will learn:

- How to read notes on the Treble and Bass clefs
- Why musicians refuse to go beyond G in their alphabets!
- How to recognize sharps and flats
- About Scales and Keys

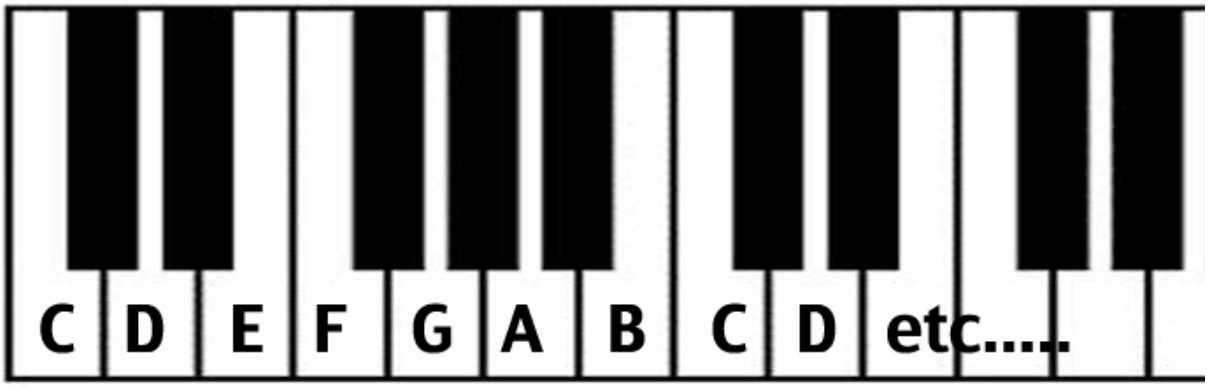
What is Pitch?

Pitch *(noun)* = how high or low a note sounds

Most people have a basic concept of the fact that some notes sound higher than others. Play a note high up on a piano followed by another note down low and the average listener will be able to identify that there is a difference in pitch between the 2 notes. Many people also know that pitch is communicated by a series of letters (A, B, C, D, E, F, G). People also have an understanding of the fact that some instruments play predominantly high notes (e.g. flute), some play predominantly low notes (e.g. bass guitar), whilst some can play a large range of pitches (e.g. piano).
So the first main function of sheet music is simply to tell the reader how high or low a note is - grasp this and you are already well on the way to reading sheet music.

Naming the Notes

Notes are named after letters A-B-C-D-E-F-G. Instead of going onto H-I, etc.. it starts again at A. This run of 8 notes from A-A or B-B, C-C, etc.. is called an **octave**. These notes can be played on any tuned instrument. So, on a piano, the notes correspond to the following keys....

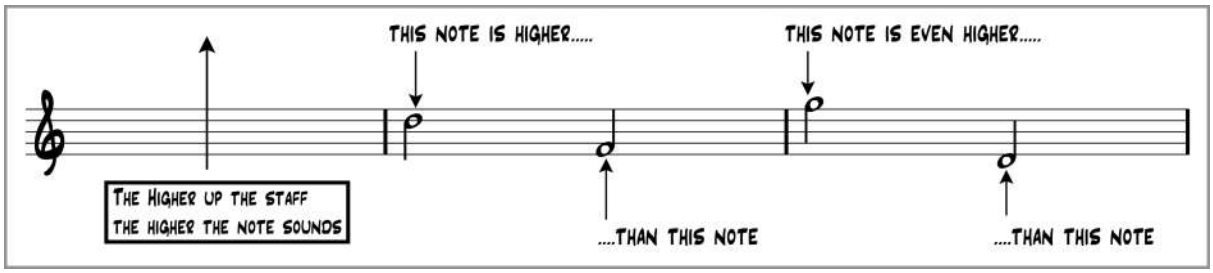


Clearly, the 1st basic thing that you want to learn in order to be able to read sheet music is what note to play. Instead of writing out letters on a page, the universal way of communicating which notes are to be played is via the **staff**.

The Staff

Staff notation is built on a series of 5 lines called a staff (or stave) and is the foundation upon which music is written....

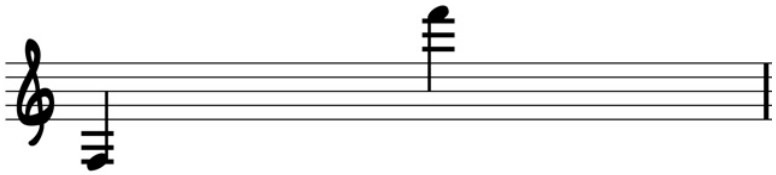
A note can be placed on different lines or spaces - the higher up the stave, the higher the note sounds....



Obviously music uses a lot more than just the 9 notes of a stave (5 lines and 4 spaces), so we need some way of being able to represent these extra notes.

Enter Ledger lines....

Ledger Lines are additional lines which can be put above or below the staves to extend the pitch range of the stave.



OK. But using ledger lines still leaves us with 2 problems....

1. Our music is going to look very confusing if we just keep adding ledger lines above and below the stave.
2. We still don't know what notes are on which lines/spaces.

Happily, help is at hand in the form of Clefs....

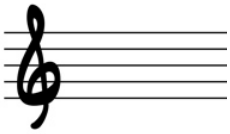
Clefs

Clefs are symbols put at the beginning of a stave to assign specific lines/spaces to specific pitches. The easiest way to grasp this is to consider the note Middle C.

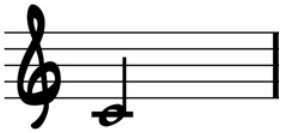
Student Question - "What is Middle C?"
Middle C is this note that you hear about lots. In fact, there's nothing particularly special about middle C; it's not really in the middle of anything! It does happen to be the C which is closest to the centre of a piano. (In order to find a C on the piano look for the white note to the left of the 2 black notes. In order to find middle C look for the one which is nearest the middle of the piano.)

Middle C is assigned to a specific line when we put a clef at the start of the stave.

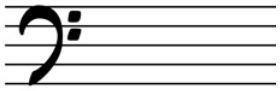
For example, if we put a Treble Clef at the start of a stave like this....



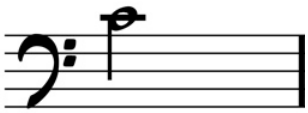
....then Middle C will be on a ledger line below the stave...



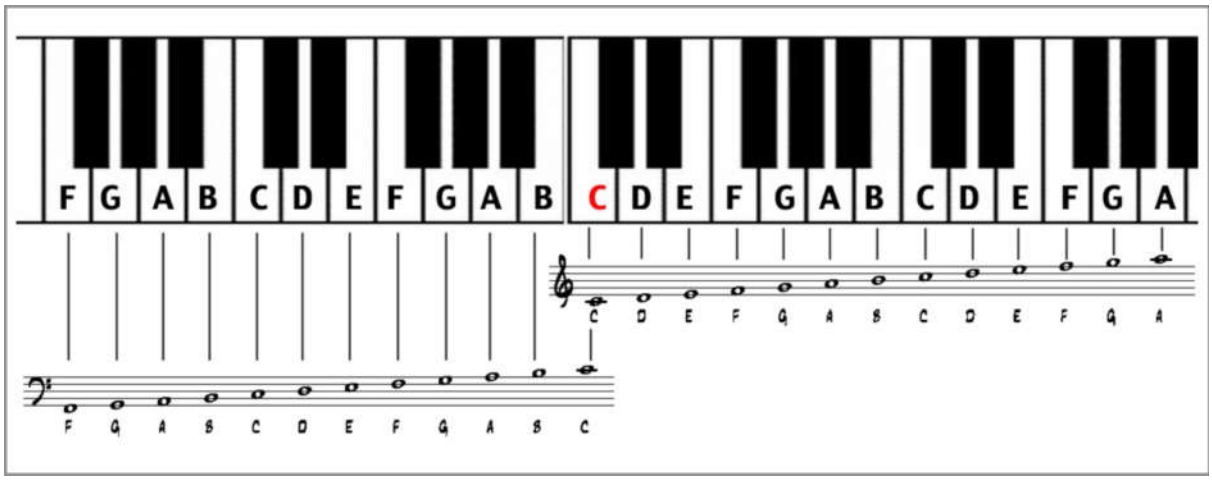
If we put a Bass Clef at the start of the stave like this....



....then Middle C will be on a ledger line above the stave....



Consecutive notes going up and down from Middle C can be shown by putting a note on successive lines and spaces on a Treble or Bass Clef stave....

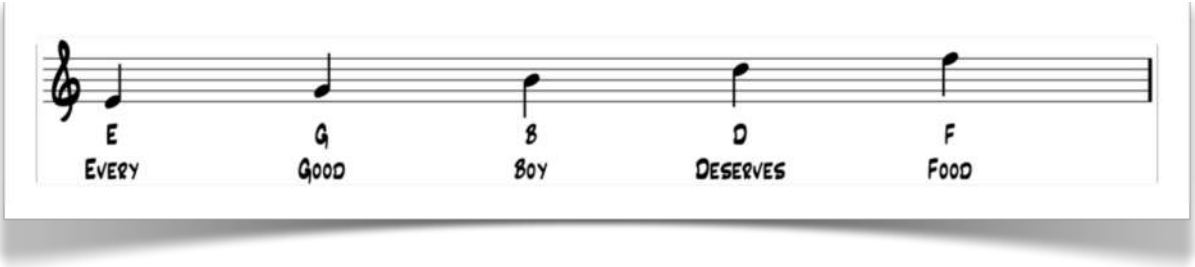


Can you see that by using these clefs we have dramatically increased the number of notes that can be shown on just these 5 lines and 4 spaces? Combine this with some ledger lines and you have a lot of notes!

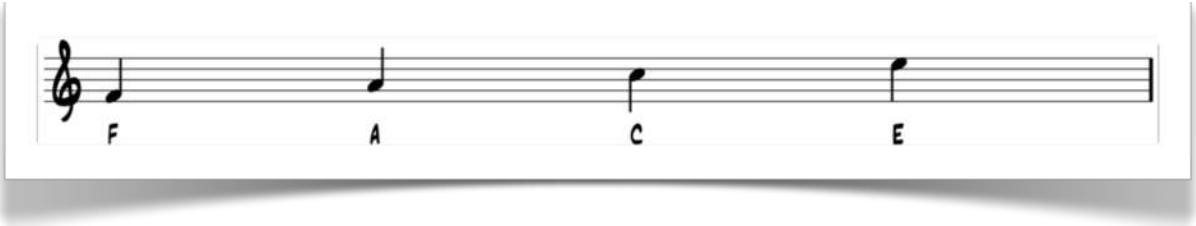
O.K. So we get the concept of the stave, ledger lines and clefs. Now we need to learn which lines/spaces refer to which notes in these 2 clefs. The best way to learn the note names is through the following simple rhymes....

The Note Rhymes...

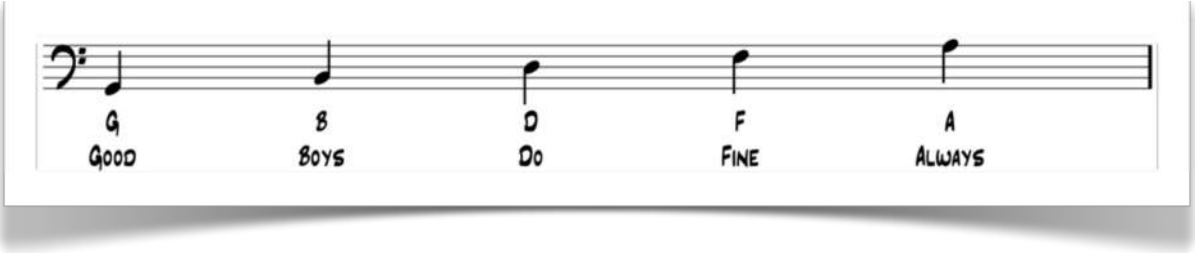
For the Treble Clef lines....



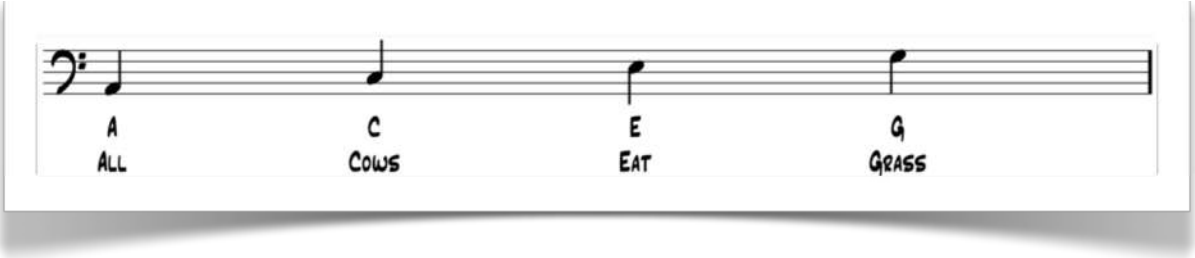
For the Treble Clef spaces it is easy as the spaces make the word “FACE”....



For the Bass Clef lines....



For the Bass Clef spaces....



Feel free to make up your own..... whatever works best for you.

Student Question- "Do musicians not know their alphabets?"

A question I get asked a lot by my students is why doesn't the musical alphabet go beyond "G" - surely musicians know their alphabets?! And what's so special about 'G" - why not stop at "H" or "M"?

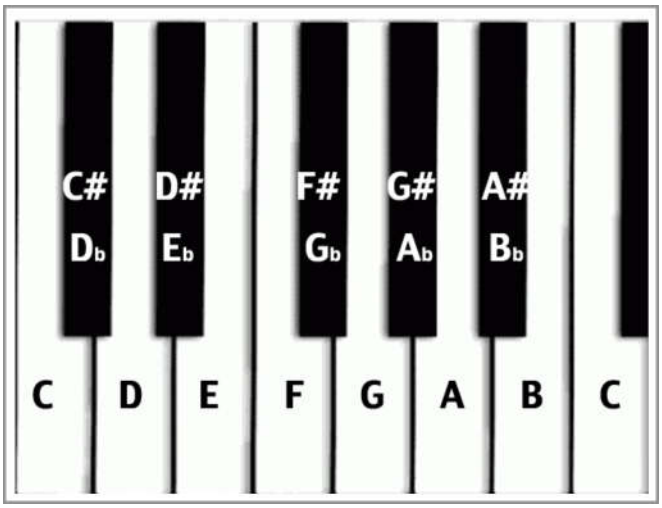
The answer is simple (although a little bit scientific!).

Sound travels in waves and we can measure how close the waves are together (the frequency). The higher in pitch a note is the closer the sound waves are together (i.e. the higher the frequency). If you play an A on a piano and then play an A higher up the piano - the note sounds higher in pitch, but the 2 notes also sound the same in some way. They are clearly very closely related. This is because the frequency of the A an octave higher is double that of the A an octave below. This doubling of the frequency with every octave is the same for all other notes, not just A. When we get to the 8th note of the scale we have reached this doubling of frequency so it makes sense to call the 8th note A and start the cycle again.

What about the black notes?

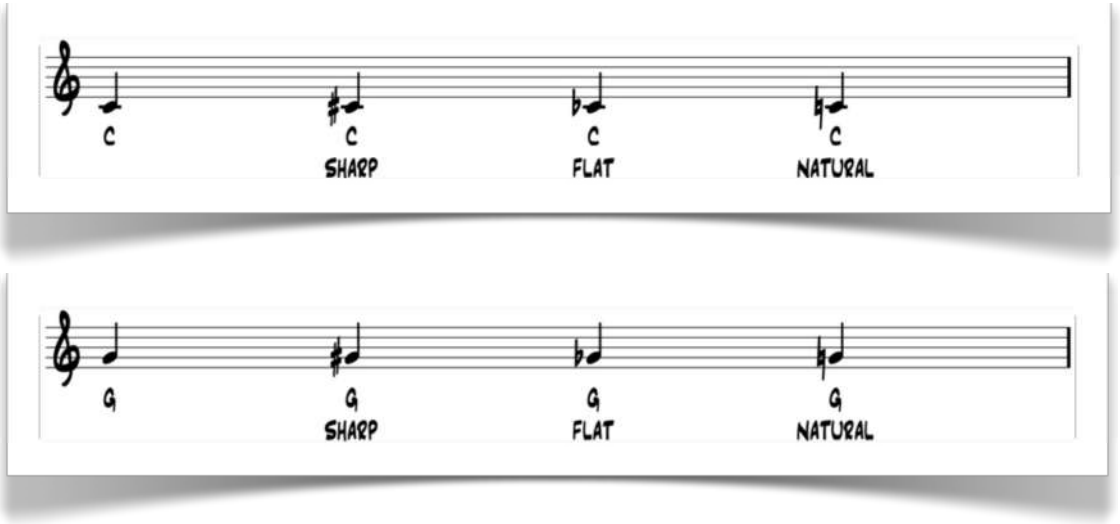
We now know how to read the white notes (otherwise known as the **naturals**) on a piano/ keyboard. However, we need to also know when to play the black notes. In order to understand the black notes we need to grasp the concept of **semitones.**

Have a look at the keyboard below - we've already seen that the run of 8 white notes is called an octave. If we now include the black notes we get a longer run of notes (12 in to-



tal) called a **chromatic scale.** The distance between each note on the chromatic scale is called a **semitone.** You will see that, most of the time, a movement of a semitone changes the note from white to black (or vice versa). e.g. If C is raised by a semitone then the black note above it is played (C#). However, there are a couple of times where a movement of a semitone is between 2 white notes - (E-F and B-C).

Sharps **(#)** raise the note by a semitone, whilst flats **(*b*)** lower the note by a semitone. They are shown by a **#** sign or a ***b*** sign placed **BEFORE** the note.



People tend to make a big mistake when they are reading sharps and flats - they think that the sharp/flat/natural sign goes after the note - it does not!

The sharp/flat/natural sign goes BEFORE the note it refers to

Remember this and you will have no problem reading sharps and flats.

Enharmonic Equivalents
You will have noticed from the picture of a keyboard above that every sharp has a corresponding flat. e.g. C# is the same note as D*b*. This is called an ***enharmonic equivalent.*** *(This is not essential knowledge for learning how to read sheet music, but is the sort of geeky fact you can impress your friends with!!)*

Double Sharps and Double Flats
Sometimes you will see a "**x**" before a note. This is called a double sharp and it means that the note should be raised by 2 semitones. The "***bb***" sign is a double flat sign and means the note should be lowered by 2 semitones.

“8ve” Signs
If you see an **8ve** sign above a passage of notes (normally with a line indicating the passage of notes it refers to) then this means that these notes should be played an octave higher than written.

It’s Time To Test Your Knowledge

Have a go at the 3 Lesson 1 Worksheets in your workbook

GOOD LUCK!!

How did you get on with the worksheets? Don’t worry if you found them a bit tricky - it will get easier as you practice.

O.K. So, we now know that we can play naturals (white notes) and sharps/flats (black notes). However, it would help a lot if we knew when to expect them to appear instead of them just creeping up on us. In order to understand this we need to have a basic grasp of the concept of **scales/keys**.

HEALTH WARNING!!

These next few pages about scales/keys may make your brain ache the first time you read them! Don’t worry if this is the case - just make yourself a cup of coffee and read them again. I am confident that you can grasp this material and, when you do, you will find your musicianship takes off to a new level because you will understand what these troublesome sharps and flats are and why they appear so often! So, here goes...

Scales/Keys

If we consider music as a language then scales/keys are the dialect - the variations that can be found within a language that we must be able to understand. Let's have a look at some facts about keys:

i) There are 2 main types of scale/key - **Major** and **Minor** (major sounds happy, minor sounds sad).
ii) There is a major and a minor scale for every note (including sharps and flats) - this means that there are **12 major and 12 minor scales.**
iii) Each scale has a **different number of sharps and flats** in it.

So, when a composer is writing a piece they will have to decide the following....

i) Which key (or scale) to write it in.
ii) Whether to write it in major or minor (this will largely depend on what mood they are wanting to create).
iii) Which note of the scale to write it on *(different notes have distinctive tones to them. e.g. Bb Major is a very rich key, whilst F# Major is very bright in tone)*. They will also need to think about the range of the instrument they are writing for and the difficulty of the piece (keys with a greater number of sharps and flats tend to be more difficult to play in).

Let's start with the easiest key - C Major.

It's the easiest because C Major has no sharps or flats. So, if you play the white notes on a keyboard starting at C and ending at the C above then you will have played a C Major scale (have a go at this on a keyboard).

Keys get harder the more sharps and flats are added - have a look at the following list of the Major scales with their relative Minor scales (I'll explain **relative minors** in a moment)....

Major	Relative Minor	Sharps/Flats
C	A	None
G	E	F#
D	B	F#, C#
A	F#	F#, C#, G#
E	C#	F#, C#, G#, D#
B	G#	F#, C#, G#, D#, A#

Major	Relative Minor	Sharps/Flats
F#	D#	F#, C#, G#, D#, A#, E#
C#	A#	F#, C#, G#, D#, A#, E#, B#
F	D	B♭
B♭	G	B♭, E♭
E♭	C	B♭, E♭, A♭
A♭	F	B♭, E♭, A♭, D♭
D♭	B♭	B♭, E♭, A♭, D♭, G♭
G♭	E♭	B♭, E♭, A♭, D♭, G♭, C♭
C♭	A♭	B♭, E♭, A♭, D♭, G♭, C♭, F♭

You can see that C Major is a relatively easy key to play in (no sharps/flats), whilst C# major looks utterly terrifying!!

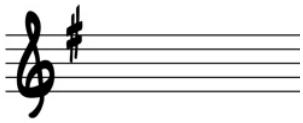
One thing which does make the whole process easier is that every Major scale has a Minor scale with the same key signature - they are like a brother and sister. These are called the **Relative Major and the Relative Minor**.

Let's take our example of C Major again - its relative minor is A Minor (it has no sharps and flats). You find the relative minor by counting down 3 semitones from the major.

You may have noticed a potential problem....
If I was to compose a piece of music in C# Major then I would be using 7 sharps. This would mean that I would be writing the # sign all over the page and it would look very untidy and difficult to follow. This problem is overcome by the use of **key signatures**.

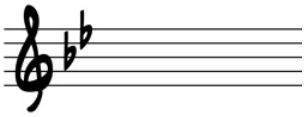
Key Signatures

Key signatures are placed at the beginning of a stave to show which key the piece is written in and so which notes of the scale are to be sharpened or flattened. Key signatures with sharps consist of a series of #s on the lines/spaces of the notes which should be sharpened. Let's have a look at this example below....



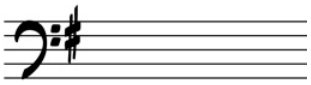
....This is the key signature of G Major/E Minor. Can you see that there is a # sign on the top line (F) of the stave? This means that every time any F is written in the music an F# should be played instead.

Key signatures with flats consist of a series of ***b***s on the lines/spaces of the notes which should be flattened. So, in this example....

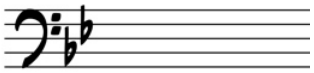


....there are 2 *b* signs on the middle line (B) and the top space (E). This means that every time any B or E is written it should be played B*b* and E*b* respectively.

Key signatures are found in Bass Clef as well. Here is G Major/E Minor in the Bass Clef....



And here is B*b* Major/G Minor in the Bass Clef....

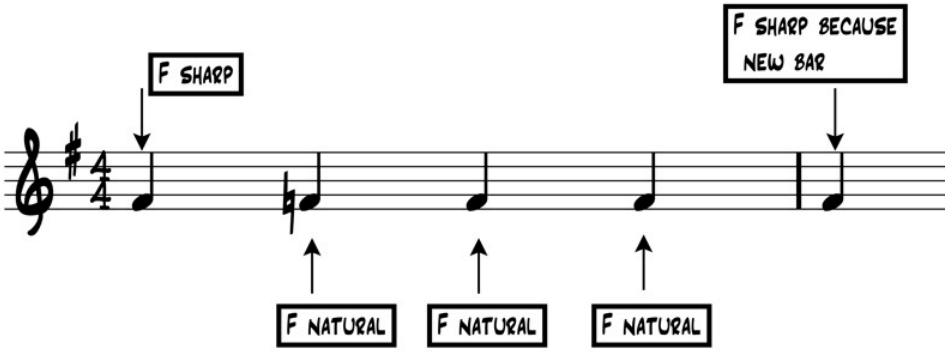


Student Question - "I hate playing scales - why should I bother?"

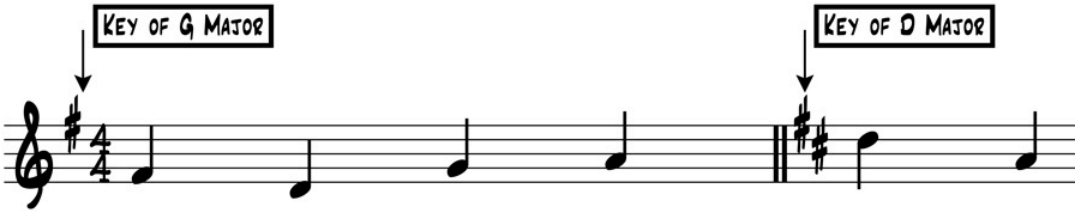
Scales are something that most music teachers get their students to play when learning an instrument and yet they can be very boring for a student - it is important to know why you are doing scales. The point of scales is simple - it is to get your fingers used to playing in the different keys - the better your scale playing, the more easier it will be for you to play any style of music in the different keys. If you are learning an instrument, my suggestion to you would be to try to build in the habit of scale playing into your day - a quick 5 mins on scales each day will massively improve your playing. Don't do too much - a little and often is the key to success.

Changing Key

A composer does not have to stick to the key signature throughout the piece of music. If a sharp or a flat is to be played where it is not found in the key signature then a **#** or a ***b*** will be placed before the note. This will show that the note (and any other similar note played after it in the same bar) should be changed. A natural sign will change it back, as will the move to the next bar. This additional sharps, flats and naturals signs are called **accidentals**.



A composer can also change key/scale at any point during a piece. This is done by inserting a new key signature at the beginning of a bar. The music from this bar onwards (until another key signature is inserted) is in the new key.



Phew!! We made it! How's your brain doing? Take the time to think about these last few pages - they will help you **massively improve** your musicianship.

When you've recovered....

It's Time To Get Practical

Have a go at Practical Task 1
in your Workbook

Lesson 1 Reflection

It's been quite a tough 1st lesson, but we've covered a lot of ground. It's really important that you take the time to reflect upon what you've learnt. If you're like me you will want to charge straight into lesson 2! Make sure you understand the following before you tackle the next lesson.....

- Staves
- Ledger Lines
- Clefs
- Note names on Treble and Bass Clefs
- Sharps and flats
- Middle C
- Keys/scales
- Key signatures

LESSON TWO - PULSE

The heartbeat of Music

What will you learn in Lesson 2?

In this lesson you will learn:

- How to read the speed of a piece of music and why this is so important
- How to read the grouping of the beats through the time signatures, bars and barlines

What is pulse?

Pulse *(noun)* = the rhythmic recurrence of strokes

If you don't have a pulse, you are in trouble.... if your music doesn't have a pulse it runs the same risk. A sense of pulse (otherwise known as the ***beat***) provides the heartbeat of a piece of music.
In music there are 2 main decisions that have to be made about pulse that need to be shown in sheet music....

1. The Speed
2. The Grouping

Let's have a look at how these 2 decisions are made and written down.

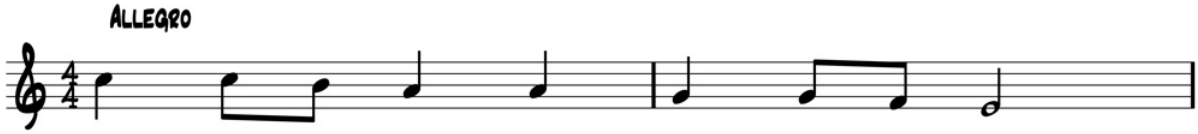
Decision 1. The speed (otherwise known as tempo)

The choice of tempo (speed) of a piece of music has a crucial bearing on its feel and the genre it sits in. There are some styles of music which have specific tempos - e.g. romantic ballads tend to have a fairly slow tempo, whilst disco music tends to have a fast tempo.

The speed of a piece in traditional notation is given with an Italian word as shown below:

Word	Meaning
Adagio	Slow
Andante	Walking Pace
Moderato	Quite Quick
Allegro	Fast
Presto	Very Fast

These are written above the stave and are called ***tempo markings***. For example, the following music should be played fast....



However, in recent years the tempo of a piece has more commonly been given through an indication of the BPM. You may see something like this....

♩ = 120bpm.

This would mean that the quarter note (*crotchet*) pulse of the piece is 120 beats per minute. In other words, there are 120 crotchet beats in a minute. This is called a **metronome marking.** *(The same could be written using a quaver, semiquaver, etc..)*

Subtle changes in tempo help inject life into a piece. These are shown by the word ***accelerando*** (***accel.***) for speeding up or ***rallentando*** (***rall.***) or ***ritardando*** (***rit.***) for slowing down. After one of these markings, the phrase ***a tempo*** is written to tell the performer to return to the original tempo.

Student Question - "How do I choose a tempo for my composition?"
This is easy to get your head round if you just think of the human heartbeat - when we are sad or relaxed or sleeping then our heartbeat is slow (hence if your music is depicting one of these moods/states choose a slow tempo). If we are angry, excited or in a fight then our heartbeat will be racing (so choose a faster tempo if this applies to your piece).

Decision 2. The grouping of the beat

When counting the beat of a piece of music we could start at 1 and keep going to whatever number we got to by the end of the piece. However, there would be a few problems with this approach....

1. We would soon lose count! Similar to the way we don't like to go beyond "G" in the alphabet, we musicians don't really like to count beyond 4. Sometimes we'll go to 6 and, if we're really pushed, we may even count as high as 12!! But, we tend to like 3 or 4!!
2. Starting at 1 and ending at 1000 or so would make it very difficult to give the music a "***groove***". The groove (or the "feel") of a piece of music stems largely from how the beats are grouped together. The feel of a Viennese Waltz and a march differ for a wide variety of reason, but a key foundation stone is the different groupings of the pulse.

Let me explain...

If I was teaching you how to march then I would probably stand in front of you and shout "1-2-3-4" at a suitable speed for you to walk in time to. My natural instinct would be to then start at "1" again rather than going on to "5-6-7-8...". This is because it "feels" like the right thing to do - it feels natural. Something in me makes me want to group my counting into 4 beat groupings.
However, if I was teaching you how to waltz (an unlikely scenario given my ability (or rather lack of ability) on the dance floor!!) then I would want to count "1-2-3" and then return to "1" because this is what fits with the dance steps.

This natural instinct translates into music as well. In music, these groupings of beats are called ***bars***. The first beat of every bar is accented (played slightly louder) to give the characteristic feel of that particular grouping.

Let's try it...

Speak out the following "ch" sounds to a steady beat (emphasize the "chs" in bold by saying them louder)...

ch ch ch ch **ch** ch ch ch

Can you hear how this gives a marching feel to the piece?

Now try this one....

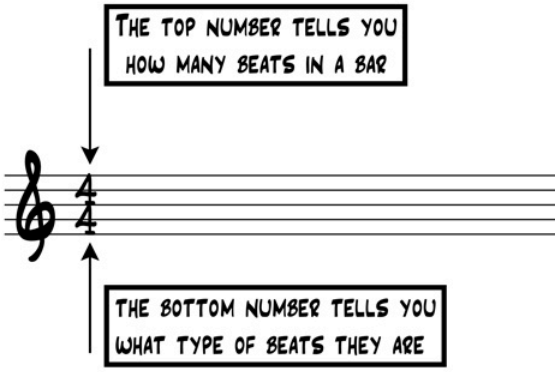
ch ch ch **ch** ch ch **ch** ch ch

Do you notice the change in feel. This is because the “chs” are now grouped in 3s giving a totally different groove to the piece. It now feels more like a waltz.

If we were going to write this in sheet music we would need 2 things:

1. A Time Signature

The time signature is made up of 2 numbers (one on top of the other) found at the beginning of the stave. It shows how many beats are in a bar and what type of beats they are.



Top Number - The top number is easy to understand. If it is a “2” then you should count the pulse in groups of 2 and each bar should add up to 2. If it is a “3” then the pulse will be counted in groups of 3 and each bar will add up to 3. If it is a “4”, etc..... You get the idea.

Bottom Number - The bottom number is slightly more tricky to understand. The bottom number tells you what type of beats they are. *(Hold that thought as we will return to it in the next chapter.)*

2. Barlines

These show where the groupings are divided....

ch ch ch ch **|** **ch** ch ch ch

ch ch ch | **ch** ch ch | **ch** ch ch

It's Time To Test Your Knowledge

Have a go at the Lesson 2 Worksheet in your workbook

AND

It's Time To Get Practical

Have a go at Practical Task 2 in your Workbook

Lesson 2 Reflection

We now have a sense of the importance of pulse. Take a moment to check that you understand the following.....

- Tempo markings
- The importance of choice of tempo
- Time signatures (top and bottom numbers)
- Bars/Barlines

LESSON THREE - DURATION

How long?

What will you learn in Lesson 3?

In this lesson you will learn:

- How to calculate the length of a note by asking 3 questions about its appearance
- What impact dots and ties have on a note's length

What is duration?

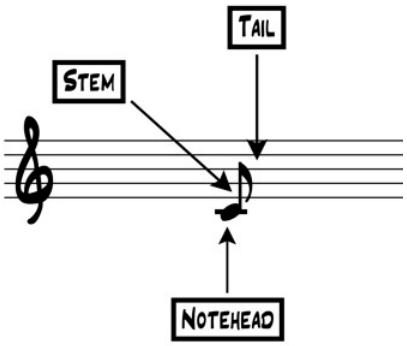
Duration *(noun)* = the length of time something continues or exists

We now know how to tell what pitch a note should be played at. However, we do not know how long to hold the note for. The length a note is held for is called its ***duration.*** In this chapter we will learn how to work out the length of a note simply by looking at its appearance.

Important Note: Note length can be described in 2 ways - as divisions of notes (**contemporary method**) or as names (**traditional method**). You will come across both and so I have used the contemporary method followed by the traditional in brackets e.g. quarter notes *(crotchets)*.

Working out a note's length

In sheet music you need to ask yourself 3 questions about a note's appearance in order to work out its length....
1. Is the **notehead** filled in?
2. Does the note have a **stem**?
3. Does the stem have a **tail**?



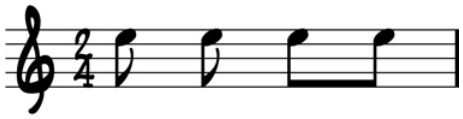
These 3 variables combine to tell you how long a note should be held for. It's much easier to show you this rather than try to explain it. Have a look at this table....

NOTE NAME	NOTE SYMBOL
Whole Note (Semibreve)	𝅝
Half Note (Minim)	𝅗𝅥
Quarter Note (Crotchet)	♩
Eighth Note (Quaver)	♪
Sixteenth Note (Semiquaver)	𝅘𝅥𝅯
Thirty second Note (Demis-emiquaver)	𝅘𝅥𝅰

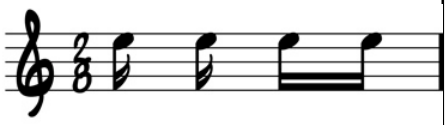
You can see that the quarter note *(crotchet)* has a filled notehead, a stem, but no tail. If you un-fill the notehead and remove the stem the note length gets longer. If you add more tails to the stem, the note gets progressively shorter.

Student Question - "Why do some notes have beams?"

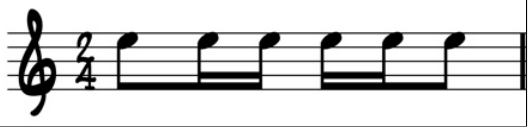
Many of my students get confused over beamed notes - the good news is that they are actually very simple. If you put 2 eighth notes (*quavers)* next to each other, instead of writing 2 separate notes with 2 tails you join the tails together to make a beam. So, all the notes in the score below are the same length....



You can do the same with 2 sixteenth notes *(semiquavers)* by joining both the pairs of tails together to make 2 beams....

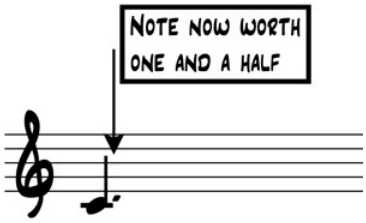


You can even mix and match....

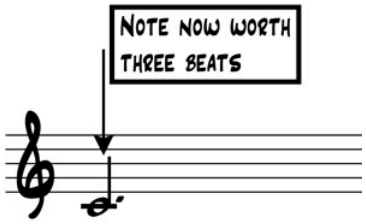


What about the dots?

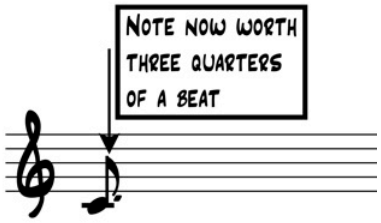
Sometimes you will se a dot after a note (*don't confuse this with a dot above or below the note - that is something totally different and we'll look at that in a different chapter)*. A dot placed after a note makes the note 50% longer than it is. So, if a dot is put after a quarter note (*crotchet)* (normally worth 1 beat), the note will now be worth 1 and a half beats (1 plus a half).



If a dot is put after a half note *(minim)* (normally worth 2 beats) then it will now be worth 3 beats (2 plus 1).



If a dot is put after an eighth note *(quaver)* (normally worth half a beat) then it will now be worth three quarters of a beat (half plus a quarter).



What about ties?

Sometimes you will see a curved line joining 2 notes together. If the 2 notes are the same pitch then these 2 notes are joined together rhythmically (if they're not the same pitch then ignore this line for the moment - it is something different that we will cover in a later chapter).

So the following tied note should be held for 2 beats....

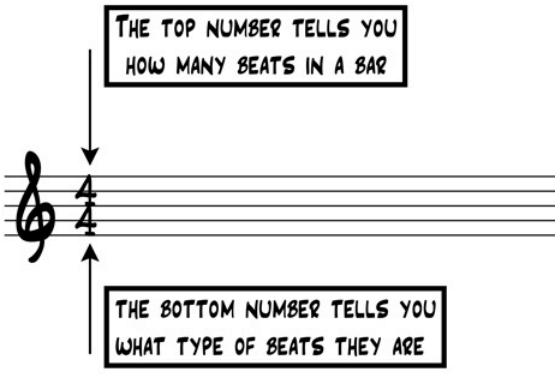
And the following note should be held for 3 beats....

It's Time To Test Your Knowledge

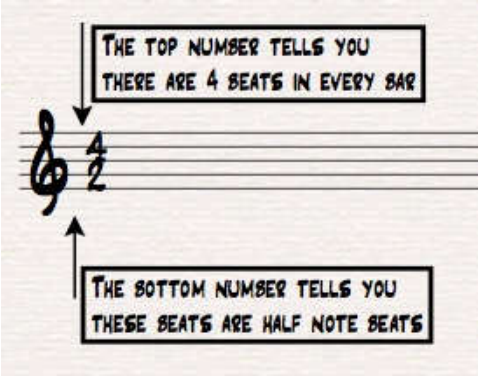
Have a go at the Lesson 3 Worksheet in your workbook

Remember the bottom number?

In the last Chapter we learnt that the bottom number of a time signature tells you what type of beats they are. The most common number you will see at the bottom of a time signature is a "4" - this means that the beats are quarter note *(crotchet)* beats. So the time signature above tells us that there are 4 quarter note *(crotchet)* beats in each bar - so every bar should add up to 4.



However, if the bottom number was a "2" then this would mean that the beats were half notes *(minims)*. So the following time signature tells us that there are 4 half note *(minim)* beats in every bar (a half note *(minim)* beat is worth 2 so every bar should add up to 8 (4x2))....



Below is a summary of what type of beats the bottom number in a time signature tells us they are....

Bottom Number of Time Signature	Type of Beat
1	Whole Note *(Semibreve)*
2	Half Note *(Minim)*
4	Quarter Note *(Crotchet)*
8	Eighth Note *(Quaver)*
16	Sixteenth *(Semiquaver)*
32	Thirty Second *(Demisemiquaver)*

It's Time To Get Practical

Have a go at the Practical Task 3 in your workbook

Lesson 3 Reflection

It's been another intense lesson. Take a moment to check you understand the following.....

- note lengths and how to calculate them
- Dotted notes
- Tied notes
- Beamed notes

LESSON FOUR - RHYTHM

The recipe of pulse and duration

What will you learn in Lesson 4?

In this lesson you will learn:

- How to read and clap different rhythms
- To spot rests
- About triplets
- Why not all bars add up to what they should!

What is rhythm?

Rhythm *(noun)* = the movement with uniform or patterned recurrence of a beat, accent or the like.

You can see from the above definition that is is difficult to describe rhythm in words. This is the area of sheet music that **MUST** be learnt in a practical way. It needs to be heard and played and that is what we are going to do in this chapter.
You have both of the ingredients you need already - an understanding of pulse **(Chapter 2)** and an understanding of duration **(Chapter 3)**. Mix these 2 together and you have the recipe to help you read and play rhythms. The key to getting this right is doing the following exercises out loud.... As I said, rhythm needs to be heard and felt, not just read.

Let's Feel the Rhythm....

First you will need to tap the beat with your foot (you can choose whatever tempo you want, but I would suggest that you keep it fairly steady).

Note: you can listen to the audio clips of each example at http://www.learnhowtoreadsheetmusic.com/lesson-four-audio/

OK.. so start tapping the beat with your foot....

Now you're tapping a beat with your foot we're going to clap some rhythms with our hands. Let's start with the easiest combination.....

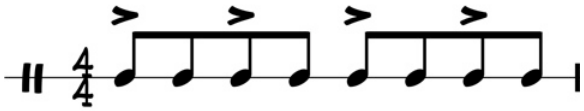
Clap quarter notes *(crotchets)* - these will occur on every beat (I've marked the beat with a "<" in the following examples).

Track 1

Now we can go one of 2 ways....

1. We can increase the frequency of claps

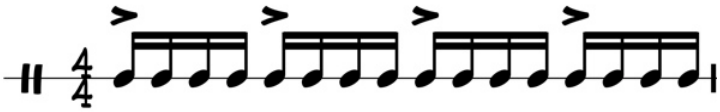
Put in 8th notes *(quavers)* - these fall on every half a beat



Track 2

Increase the frequency some more....

Put in 16th notes *(semiquavers)* - these fall on every quarter of a beat



Track 3

Increase the frequency some more....

Put in 32nd notes *(demisemiquavers)* - these fall on every eighth of a beat (getting tricky to clap by now!)

There are 64th notes *(hemidemisemiquavers!!)*. These fall on every sixteenth of a beat, but you may do yourself an injury trying to clap them!!

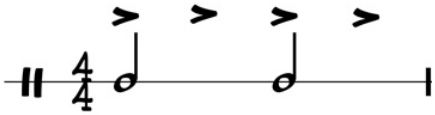
2. We can decrease the frequency of the claps

Go back to clapping the quarter note *(crotchet)* pulse....

Track 1 again

Decrease the frequency of your clapping....

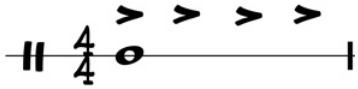
Put in half notes *(minims)* - these fall on every other beat



Track 4

Decrease the frequency of the claps some more....

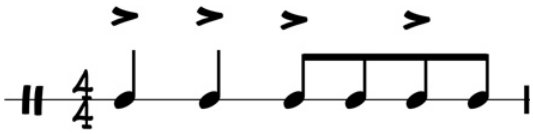
Put in whole notes *(semibreves)* - these fall on only the first beat of the bar.



Track 5

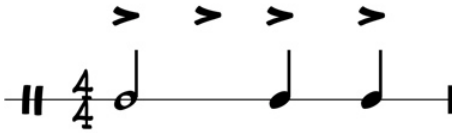
Now we can combine different durations....

We could take 2 quarter notes *(crotchets)* (worth 1 beat each) and 4 8th notes *(quavers)* (worth half a beat each) and put them in the same bar.



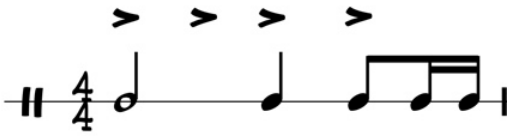
Track 6

Now we could take 1 half note *(minim)* (worth 2 beats) and 2 quarter notes *(crotchets)* (worth 1 beat each) and put them together in the same bar....



Track 7

To make things really complicated let's use a half note *(minim)* (2 beats), a quarter note *(crotchet)* (1 beat), a quaver (half a beat) and 2 8th notes *(semiquavers)* (worth a quarter beat each)....



Track 8

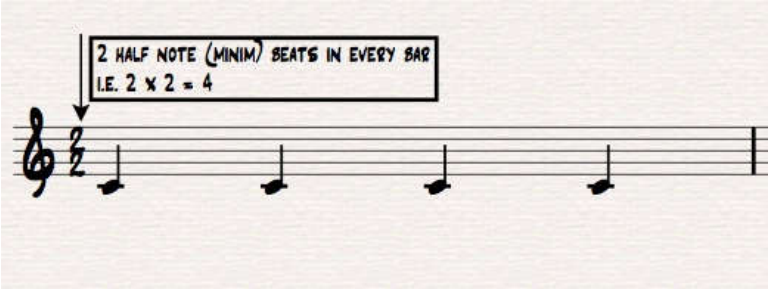
As long as the total number of beats equals the top number of our time signature then we are doing fine.

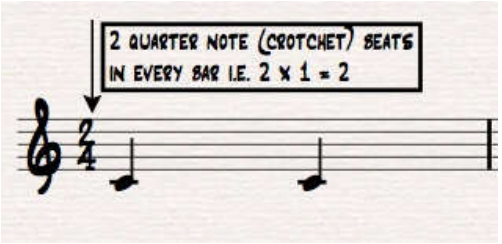
Can you still remember the bottom number?!?

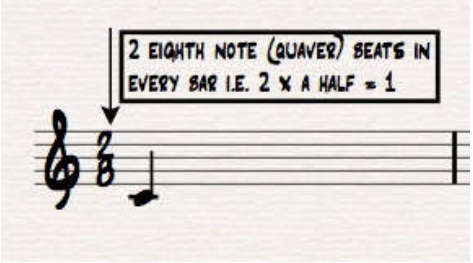
The one thing to watch out for when working out how many beats to put in a bar is the bottom number of the time signature. In **Chapters 2 (Pulse) and 3 (Duration)** we discovered that the top number of the time signature tells us how many beats in the bar, whilst the bottom number tells us what type of beats they are. You need to remember to look at the bottom number when working out how many beats should be in a bar.

If the bottom number is 4 then it's easy.... the beats are measured in quarter notes *(crotchets)* and are worth 1 beat each. However, if the bottom number is 2 (meaning the beats are half notes *(minims)* which are worth 2 beats each) than the number of beats in a bar is double the top number. Conversely, if the bottom number is 8 (indicating 8th notes *(quaver)* beats worth half a beat) then the number of beats in a bar is half the top number.

Sound complicated? Have a look at these 3 examples....







Can I have a rest, please?

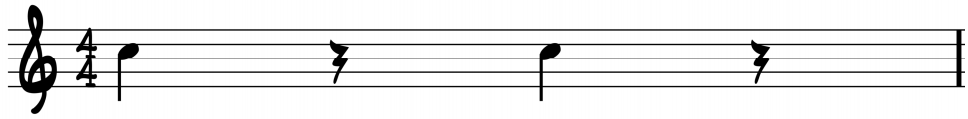
We've learnt about duration and rhythm in terms of what notes to play, but what about knowing when not to play? In the same way that there is a symbol for every note length there are corresponding symbols that show when not to play something.... They are called rests.

Every available note duration has a corresponding rest duration....

Rest Name	Rest Symbol	Rest Length	Note Symbol
Whole Note *(Semi-breve)*		4 beats	
Half Note *(Minim)*		2 beats	

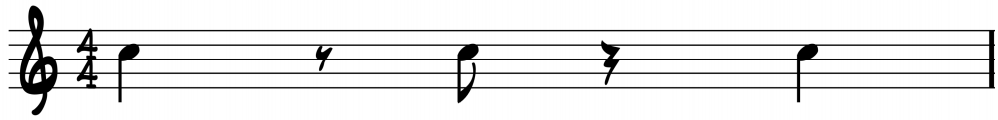
Rest Name	Rest Symbol	Rest Length	Note Symbol
Quarter Note *(Crotchet)*		1 beat	
8th Note *(Quaver)*		½ beat	
16th Note *(Semiquaver)*		¼ beat	
32nd Note *(Demisemiquaver)*		⅛ beat	

This means that we can combine notes and rests into the same bar. Let's take a simple example, a combination of quarter notes *(crotchets)* and quarter note rests....



Track 9

We can make it more complex by combining different rests....



Track 10

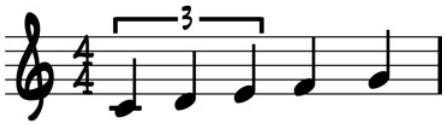
If an instrument should not play for a bar then it will be written as follows....

If an instrument should not play for more than one bar then it will be written as follows.....

The above instrument should not play for the first 5 bars.

Triplets

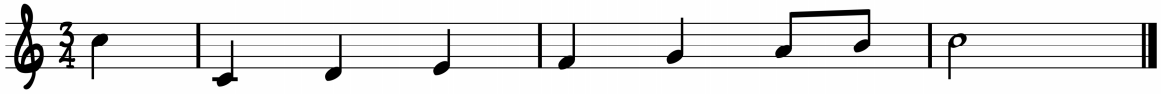
You may have noticed that all of the divisions of beats are in factors of 2 (½, ¼, ⅛, etc..)(the technical term for these is ***duplets***). If a beat is to be divided into 3 then it will be shown as a ***triplet***. This is done by putting a "3" over the top of the notes to show that 3 notes should fit in where there would normally only be 2. So in this example the "3" over the top of the quarter notes *(crotchets)* means that 3 crotchets adds up to 2 beats instead of 3.



Track 11

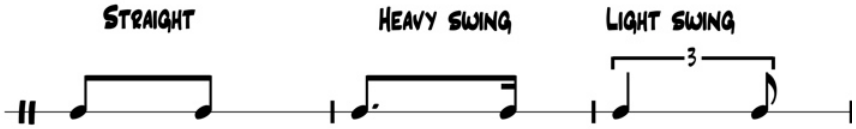
Student Question - "Why does the 1st bar of some pieces not add up properly?"

Upbeats can occur at the start of a piece where the first note of the piece does not begin on beat 1 of the 1st bar. If this is the case, the 1st bar will contain the upbeat only and the last bar of the piece will contain the remaining length of the bar. So in the following example, the up-beat is 1 quarter note *(crotchet)* (this bar only adds up to 1 instead of 3) and so the final bar adds up to 2 (1st bar(1) + last bar (2) = Total of 3 beats)



Student Question - "What about swing?"

Lots of my students like to play jazz music and "swing" is a key rhythmic feature of the style. Swing is where a basic 2 8th note *(quaver)* rhythm played differently from how it is written - it is given a shuffling feel.



The above shows the straight rhythm which is always written the same. If ***Heavy Swing*** is written at the the top of the piece then the 8th notes *(quavers)* will sound dotted (bar 2). If ***Swung*** or ***Light Swing*** is written then the 8th notes *(quavers)* will sound as triplets (bar 3).

It's Time To Test Your Knowledge

Have a go at the Lesson 4 Worksheet in your workbook

It's Time To Get Practical

Great news!!
You already have enough information at your fingertips to have a go at playing some of the tunes in the 20 Pieces for Occasions Book. I suggest starting with some of the nursery rhymes.

Lesson 4 Reflection

A big step forward!! Take some time to reflect. You may want to go back and try the rhythmic clapping exercises again to check you understand the following.....

- Rhythms
- The importance of the bottom number of the time signature
- Rests
- Triplets
- Upbeats

LESSON FIVE - DYNAMICS

How loud?!?

What will you learn in Lesson 5?

In this lesson you will answer 3 key questions:

- How do I know how loud to play?
- How do I know when to get louder or quieter?
- How do I know how loud to play an individual note?

What are dynamics?

Dynamics *(noun)* = the variation and gradation in the volume of musical sound

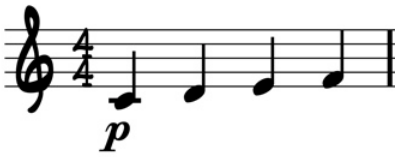
So far you have learnt how to read pitch and rhythm information. You are hopefully putting this into practice by having a go at some of the **20 Pieces For Occasions** book.

Now, we're going to move on to one of the key ways in which you can bring a sense of style to your playing.... differences in volume. Changes in volume can bring wonderful beauty and variety to music and so need to be conveyed in sheet music.

There are **3 questions** about dynamics which you need to ask as a performer when reading music. We are going to look at each question in turn now.....

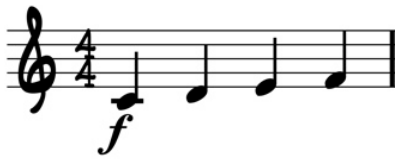
Question 1. How loud should I play?

The most fundamental question about volume I must ask myself as a performer is how loud I should play. Is the composer wanting me to play loudly or quietly? In sheet music, this information is given to me as a letter(s) or word(s) underneath the stave (called a "***dynamic marking***"). So, the following scale.....



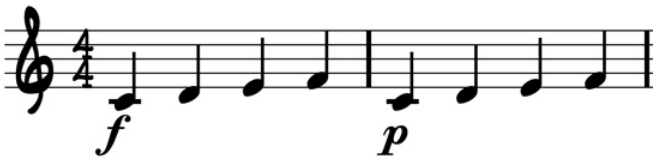
.....should be played quietly as **p** is short for **piano** (*Italian word pronounced pee-ar-no)* which means quiet.

On the other hand, the following scale....



....should be played loudly as **f** is short for **forté** (*Italian word pronounced for-tay*) which means loud.

The dynamic marking can be changed as the piece progresses. So, in this extract....



....the first bar should be played loud whilst the second bar should be played quiet.

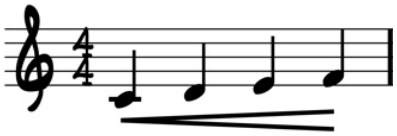
The table over the page shows a list of the most common letters/words used to express volume/dynamics....

Letter(s)	Word	Meaning
pp	pianissimo	Very Quiet
p	piano	Quiet
mp	mezzopiano	Quite Quiet
mf	mezzoforte	Quite Loud
f	forte	Loud
ff	fortissimo	Very Loud

Try learning these terms (I found that writing them out and pinning them on the wall in the kitchen by the kettle to look at every time I made a cup of coffee worked for me!!)

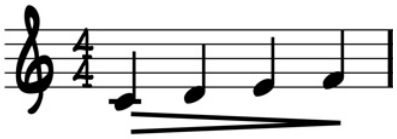
Question 2. Should I get louder or quieter?

The next question to ask is whether **I** should be increasing or decreasing the volume of my performance. This is shown through a line or word underneath the stave. So, the following scale....



....should be played getting gradually louder. This is a ***crescendo (Cresc.).***

On the other hand, the following scale....



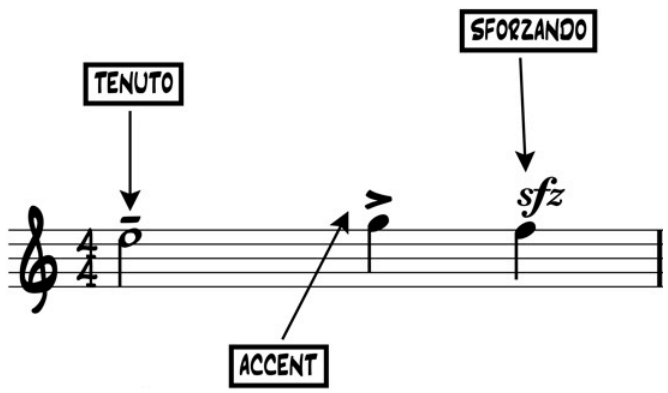
....should be played getting gradually quieter. This is a ***diminuendo (Dim.).***

(Note: A composer could use the words or abbreviations instead of the lines should they want to.)

Question 3. How loud should I play this note?

Putting emphasis on an individual note can change the nature of a piece of music. We have already witnessed this in **Chapter 2 (Pulse)** when creating a difference between a beat grouped in 3's and a beat grouped in 4's. The difference was created by simply changing which "ch" was given the emphasis. The "ch" given the emphasis naturally became the 1st beat of the bar. However, this kind of emphasis is not restricted to the first beat of a bar; any note can be given emphasis through changing its volume.

In sheet music, there are 3 main instructions for how give such dynamic emphasis to an individual note:



Accent = sudden emphasis on a note
Tenuto = leaning on a note
sforzando = play a note suddenly with force

It's Time To Test Your Knowledge

Have a go at the Lesson 5 Worksheet in your workbook

It's Time To Get Practical

How are you getting on with the nursery rhymes? Hopefully you've started to have a go at a few of them.

Keep going...they will get easier!

After Lesson 6 you will have enough understanding to have a go at all 20!!

Lesson 5 Reflection

A crucial lesson in helping you bring style to your performances. As always, take a few minutes to reflect (and maybe even pin some dynamic markings on the wall next to your kettle!!)

Here's your checklist of what you should now be able to read.....

- How loud to play
- Whether to get louder or quieter
- How loud to play an individual note

LESSON SIX - HARMONY

Learning to play together

What will you learn in Lesson 6?

In this lesson you will learn:

- How to read more than one note at once
- About chords and how they are written in sheet music
- Some possible ways of playing chords

What is harmony?

Harmony *(noun)* = when 2 or more notes are played together

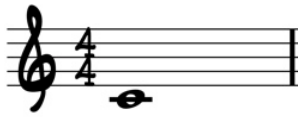
Early music was written for a solo instrument or voice with no accompaniment - this was called **monophonic** music (literally meaning *one sound)*. However, the music we enjoy today usually has different notes being played simultaneously. So it is really important to be able to ready more than one note at any given time.

So far you have learnt how to read a single line of music, but now we are going to look at how sheet music shows that more than one note should be played at once. This lesson is a challenge, but do not lose heart as it is one which is possible to master fairly easily.

The Basic Concept

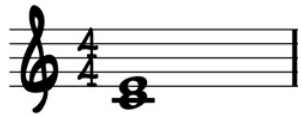
The basic concept of how sheet music shows simultaneously played notes is a very simple one to grasp. However, it requires some practice to be able to put this into effect on your instrument.
The basic concept is this...

This note....



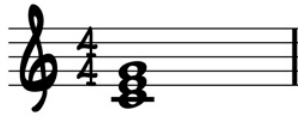
....shows that a Middle C should be played.

This...



....shows that a Middle C and the E above it should be played at the same time.

And this...



....shows that the C, E and the G above should be played at the same time.

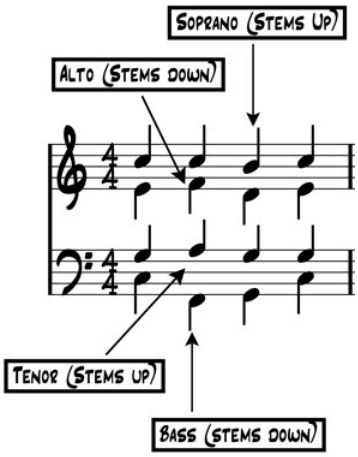
Simple, isn't it?

As many notes can be put on top (or below a note) as can be physically played by the instrument(s) being written for.

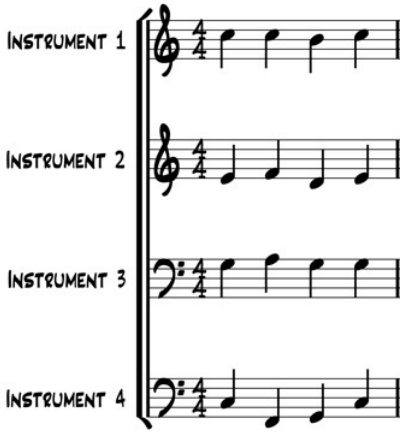
In practice, you will come across this writing of multiple notes in 2 main forms....

Multiple Lines of Music

Ensembles
You will often see sheet music where there are more than one line of dots. This can be because there are different melody lines being sung/played which combine to produce the overall sound. For example, if you are a singer in a choir and you look at a piece of vocal music (such as the one below) you will see that there are 4 distinct voices who sing their own melody lines. These 4 voices (usually Soprano, Alto, Tenor, Bass) will all be singing a different note and these 4 notes combine to produce the overall sound as shown below....



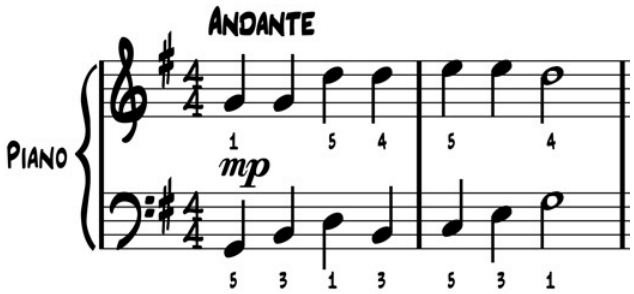
You will need to keep a close eye on your part (the easiest way is to look at the direction of the stems) in order to make sure you are singing the correct notes. Similarly, if more than one instrument is playing at the same time then multiple lines of music will be written. Music for a group of instruments will often be put onto separate staves as shown below for the conductor to follow. Additional individual parts are also often provided for individual players.



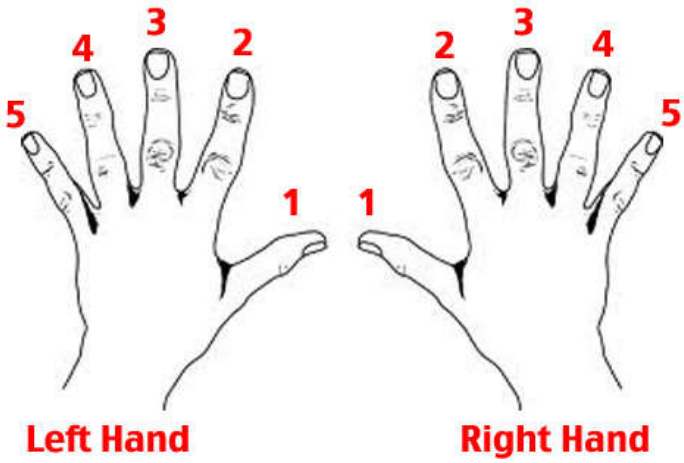
Multi-note instruments
Some instruments can only play one note at a time (e.g. flute, clarinet, trumpet, etc.). However, other instruments (e.g. piano, guitar) can play more than one note at the same time. So, sheet music written for the guitar or piano will show these different notes being played at the same time.

Case Study 1 - Piano Music
Piano music can be quite daunting at first because it looks like a series of lots of lines and dots with several random symbols thrown in for good measure. The key thing to remember is that it simply uses the basic elements we have already covered - it just has a lot of them because a piano player has 2 hands and a total of 10 fingers and therefore the potential to play a lot of notes at any one time.

Piano music tends to have 2 staves. Usually (but not always), the top stave is written in the Treble Clef and the bottom stave is written in Bass Clef. The top stave shows the notes that should be played with the right hand, whilst the bottom stave shows the notes to be played by the left hand. It helps to remember this when practicing as you can practice one hand at a time and make significant progress with whichever piece you are wanting to play.



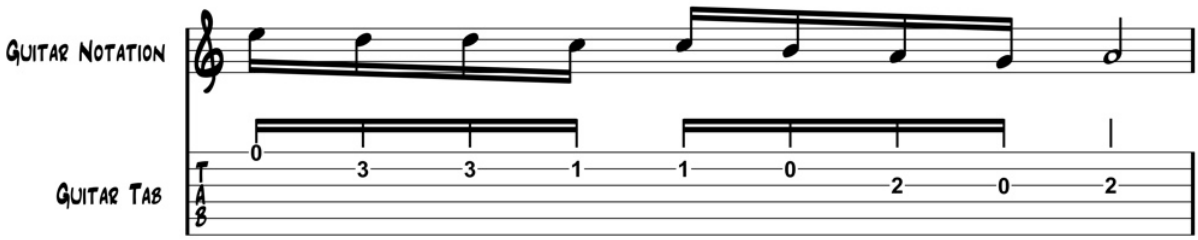
The numbers placed underneath certain notes are suggestions of what fingers to use - these are often found in piano music....



Some contemporary piano music has one stave (usually treble clef) for the right hand and chord symbols above or below the staff. This is very similar to a **Lead Sheet** (see below). In this case, you would play the tune with your right hand and improvise the chords with your left hand (see below section **A Melody With Chords**).

Case Study 2 - Guitar notation/tab

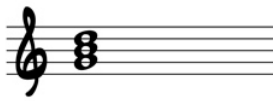
Standard guitar notation is quite similar to piano notation in that it contains the same musical signs and also often has fingering suggestions. However, it is more simple to follow than piano music as it is on only one stave. However, increasingly guitar music is written in the form of **tab.** Tab should not be confused with stave notation. Each of the lines on tab corresponds to a string on the guitar and not to a specific pitch. The numbers underneath the notes on tab show which fret to play the string on.



A Melody With Chords

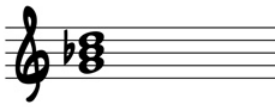
In contemporary music the accompaniment to a lead voice or instrument usually consists of an instrument(s) (usually piano/keyboard and/or guitar(s)) improvising around a set of chords. The overall aim is that the lead vocalist/instrument provides the main melody, whilst the other instrument(s) provides the harmony. Many of you will be keen to play music in these contemporary genres so you need to understand how to read and play chords.

What are chords?
There are 2 basic types of chords - Major and Minor. These are made up of 3 notes on top of each other. Look at the example below....



....This is a G Major chord (or triad). It is made up of note 1 (G), note 3 (the 3rd) (B) and note 5 (the 5th)(D). It is a major chord because the note 3 (B) is from the G Major scale.

Have a look at this example....



This is the same as a G Major chord except for note 3 (otherwise known as the 3rd). In this case the note is a B*b* instead of a B. It does not belong to the G Major scale, it belongs to the G Minor scale (key signature is B*b* and E*b).* So, this chord is a G Minor chord.
We can see that it is the 3rd in a chord which determines if it is Major or Minor.
There are lots of different chords and it would be possible to write a whole book on that topic alone, but for the sake of the purpose of this book it is enough to be able to read and play them.

The main types you will come across are...
Major/Minor
Diminished/Augmented
Major 7th /Minor 7th
Added chords

How are chords written?

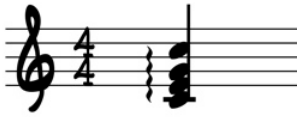
i) notation (notes on top of each other)
ii) Lots of contemporary music has chords written in symbols/letters. *(see appendix)*

How are chords played?

Block chords - this is when you play all the notes of the chord at the same time.

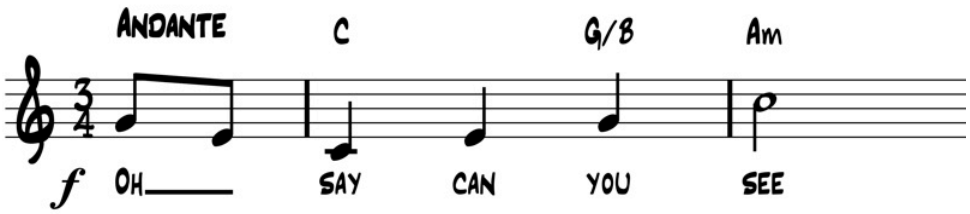
Arpeggio - this is where you play each note of the chord in turn and in time with the music. (e.g. fingerpicking on a guitar)

Spread chords - this is where you play the notes of the chord one after the other very quickly (e.g. a strum on a guitar). The symbol for a spread chord is....



Case Study 3 - A Lead Sheet

Many contemporary songs are written down as a lead sheet. A Lead sheet gives the melody of the song in staff notation, gives the chords to be played (as symbols or letters) and often also includes the lyrics. Have a look at this example....



....You can see that the melody is given, along with a tempo marking and a dynamic marking. The chord letters above the stave show which chords should be improvised to provide an accompaniment.

Student Question - "Which way should I play chords?"

An issue that comes up a lot when working with students is the question of how to play chords in a particular piece. Unless the sheet music gives a specific direction on how to play them (i.e. the chord is written out as an arpeggio or there is a spread mark) then you need to use your own musical intuition. Here are some pointers I give my students....

1. Don't use block chords to low down the piano or it will sound very muddy.
2. Try to vary the use of arpeggios, block chords and spread chords throughout a piece/song. Using arpeggios in the verse and driven block chords in the chorus can work well in contemporary music.
3. Listen to what other instruments are doing - which chord playing technique will best complement what they are doing.
4. Experiment... as with all of this sheet music theory, there is no substitute for playing it out loud and hearing what it sounds like. Trust your ears!

I have given some suggestions at the start of the 20 Pieces For Occasions book.

It's Time To Get Practical

Great news!!
You now have enough understanding to have a go at playing all of the 20 Pieces for Occasions Book.

Enjoy!!

Lesson 6 Reflection

Exciting times as we're now ready to tackle all of the pieces in the book. Have fun practising and make sure you take some time to reflect on this lesson and the previous 6 before we launch into the final lesson (and the bonus lesson!!)

After Lesson 6 you should now understand the following.....

- How to read more than one note at once
- Chords and how they are written
- The different ways in which chords can be played

LESSON SEVEN - DIRECTIONS

The sheet music roadmap

What will you learn in Lesson 7?

During this lesson you will learn how to find your way around sheet music including:

- Repeats and loops
- 1st and 2nd time bars
- D.C. and D.S.
- When and where to stop

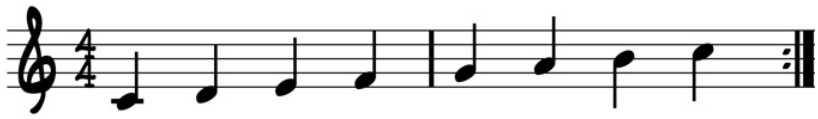
What are directions?

Directions *(noun)* = how to get from A to B

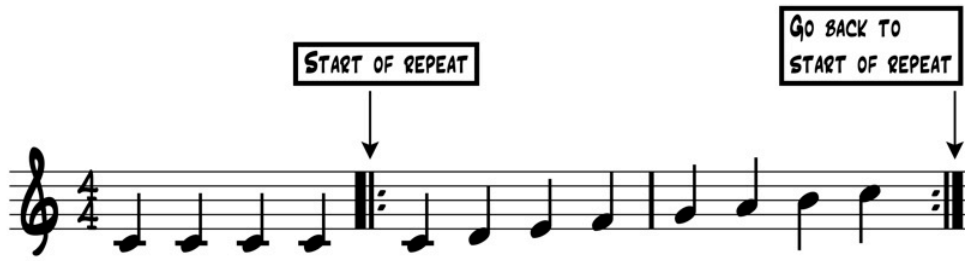
The final challenge we are presented with when reading sheet music is how to find our way around a score. This whole chapter could be classed as **Student Questions** as this is an area which many of my students struggle with. Unlike written text which can simply be followed from start to finish, music often repeats certain sections. However, this challenge is relatively easy to overcome as there are some clear signposts which can be used when writing sheet music. Learn these signposts and you will not get lost....

The Signposts

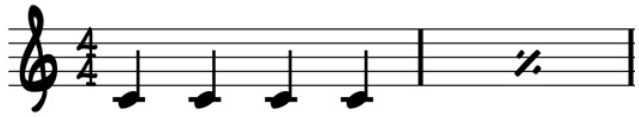
Repeat Marks
One of the most commonly seen signposts. This symbol is placed instead of a barline and means go back to the start of the music.



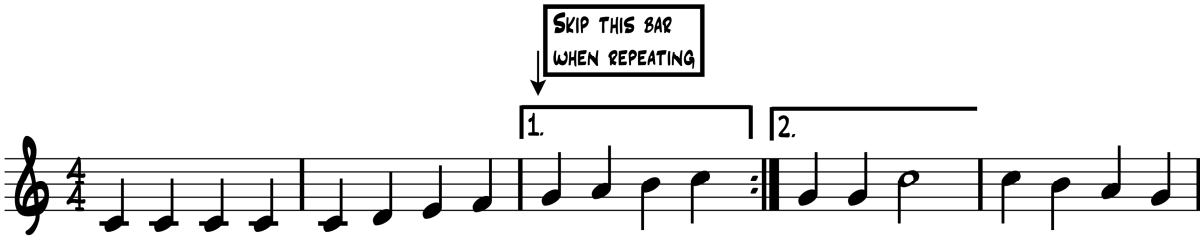
The one catch is if there is a set of repeat marks facing the other way in a previous bar then should go back to these rather than to the beginning of the piece.



Loops
This symbol means that you should repeat the material played in the previous bar (it is basically a shorthand to make things quicker to write and read). If there are multiple ones then you need to repeat multiple bars of material. So, 2 bars of repeat signs will mean you should loop the previous 2 bars of material.

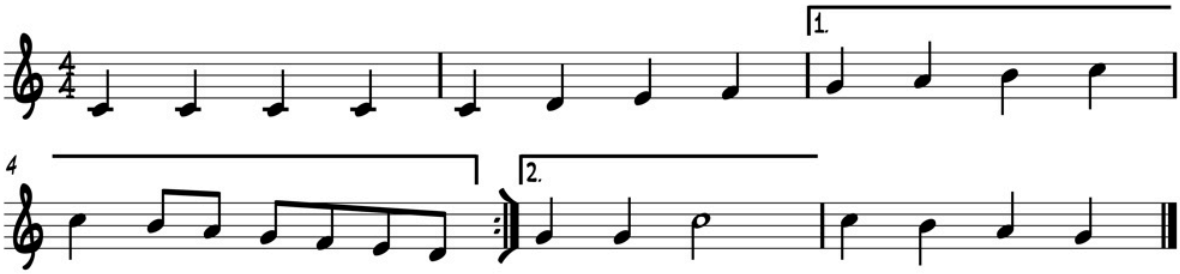


1st and 2nd time bars
These tend to be the signposts that people find the most confusing. It is really important to get your head round these as they appear fairly frequently in sheet music. They occur when a composer is wanting you to repeat a section of music, but change the last bar(s) of the section when you repeat it.
Have a look at this example on the next page....



The 1st time bar tells you what to play the 1st time through.
The 2nd time bar tells you what to play the 2nd time through **instead of the 1st time bar**.
The trap (***which a number of my students fall into)*** is that you don't play the 1st time bar when you are doing the repeat - you only play the 1st time bar on the 1st time through. If you do repeat the 1st time bar you will find yourself a bar behind where you should be (a bit of a problem if you are playing in a group!!)

Take note that the "1st time bar" can, in some cases be the "1st time bars". So, in this example, bars 3 and 4 should not be played on the 2nd time through.. the performer would jump straight to bar 5 from bar 2 on the repeat.



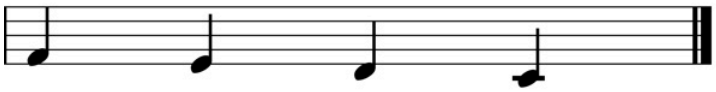
You will also find that there can be 3rd time bars, 4th time bars, etc.., where the process of repeating and skipping bars is repeated, but these are much less common.

da capo (D.C.)
The phrase da capo (D.C. for short) is written on the music and means go back to the start of the piece.

dal segno (D.S.)
The phrase dal segno (D.S. for short) means go back to this sign.... 

Stop Signs

There are various ways of ending a piece of music.
The most obvious sign is the final thick barline shown below....



Sometimes a composer will want to stop the piece half way through the sheet music. This usually happens after a repeat and will be marked by the word **fine** (meaning "end")**. I**f this is the case there will be some direction such as **Da Capo al fine** (**D.C. al fine)** which means go back to the start and finish at the word **fine.**

A Coda
Sometimes you will find a Coda at the end of a piece. A Coda is a short, independent passage at the end of a piece which is there to bring the piece to a satisfactory conclusion. **Da Capo al Coda** is often written to indicate that you should play the piece from the start until you get to the sign pointing you to the Coda. The following sign is found at the point at which you should go to the coda....

It's Time To Test Your Knowledge

Have a go at the Lesson 6 Worksheet in your workbook

Lesson 7 Reflection

In this lesson we've covered some key direction signs for you to learn. My suggestion, again, is to write them out and put them somewhere you will see regularly (the wall next to the kettle may start to get crowded soon!!).

Here is your checklist of understanding from this lesson.....

- Repeats and loops
- 1st and 2nd time bars
- D.C. and D.S.
- Stop Signs (including thick barline, Fine and Coda)

BONUS LESSON - ADDING THE MAGIC

Giving your music some spice

What will you learn in The Bonus Lesson?

In this lesson you will learn about:

- Phrasing
- Ornaments
- Other little tricks

What is "the magic"?

Magic *(adjective)* = mysteriously enchanting

We have learnt how to read the basics of the language of sheet music. However, as is the case with any language, the use of small punctuation marks can make a huge difference to the meaning of a sentence. They can breathe life into a language. Often, a sentence can mean 2 totally different things depending on whether there is a question mark or a full stop at the end. Even the addition of a comma can give a sentence a radically different meaning.

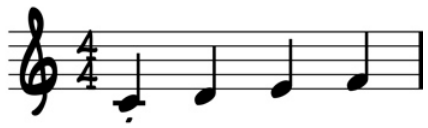
Sheet music has its own punctuation (called ***expression***) which can be used. As is the case in so many areas of life, it is these little things that bring out the magic. These additional touches can change the meaning of the music and give it the mysteriously enchanting character we are looking for in our performances.

1. Phrasing

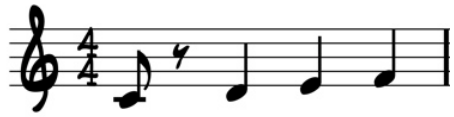
The first way to add expression is through slight variations in the length of note played. As mentioned previously (in **Chapter 3** on **Duration**), the note symbol gives us its length. However, there are some additional symbols which are found which can encourage the performer to alter the duration of the note.

Staccato (literally meaning "short, detached")

A dot above or below the note.This means that the note should not be held for it's complete duration - it should be shortened slightly to detach it from its neighbour. So, in the following example with a staccato on the 1st crotchet....



the performer would actually play.....

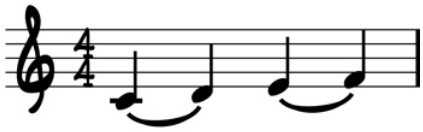


....where they shorten the crotchet to roughly the length of a quaver.

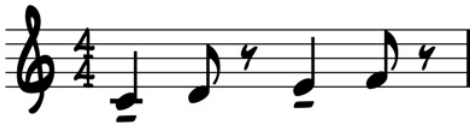
Legato (literally meaning "smooth, together")

Legato is the opposite of staccato. A legato phrase is one that should be played smoothly with no gap between the notes played. A legato phrase is indicated by a curved line (called a ***phrase mark***) over the top of the music. So, the following line of music should be played as smoothly as possible....

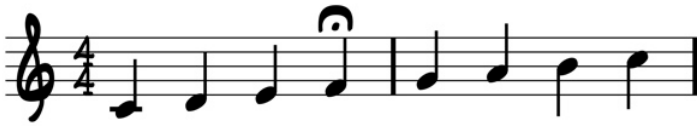
Slurs
Slurs are shortened versions of phrase marks which join 2 notes of different pitch. *(Remember, this is different to the ties we talked about in the chapter on Duration because ties connect 2 notes of the **same** pitch).*
The slur means that the 1st note should be emphasized slightly and played smoothly (legato) into the 2nd note. The second note should be played slightly quieter than the 1st note and shortened slightly. So, the following phrase....



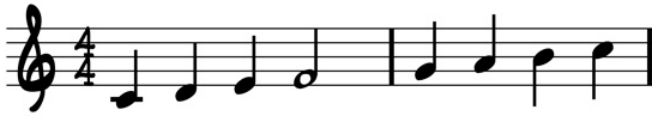
....should sound....



Pause
Conversely to the staccato mark which tells the performer to shorten the note, the pause (or ***fermata***) tells the performer to hold the note for a longer period of time than written. So, the following extract....



would actually sound something like....



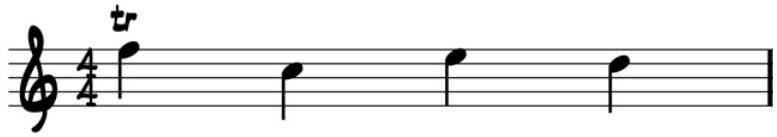
*Note: If more than one instrument is playing at once then pause marks would be put above each instrument's music. Alternatively, the phrase **General Pause (G.P.)** could be written.*

2. Ornaments

The 2nd way to add musical punctuation is through ornaments. These are special little extras that add quickly sounding notes to a written note.

Trill

A trill is written....

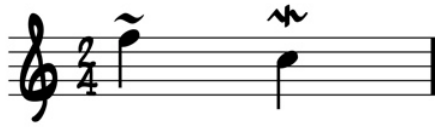


....and is a fast alternation between 2 adjacent notes.

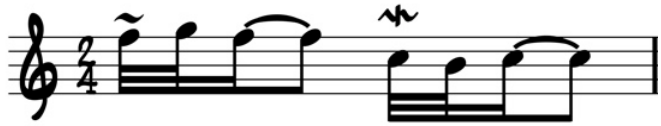
However, it is important to note, rather confusingly, that the actual playing of trills and other ornaments differs according to the time period from which the piece of music you are playing comes from! A trill written in the 18th century usually started on the note above the trill note and go down to the written note, whilst one written in the 19th century will start on the note written and go up - all rather confusing really!! Most pieces of music have accompanying notes at the start to tell you how to play the ornaments.

Mordent

A mordent and inverted mordent are written....

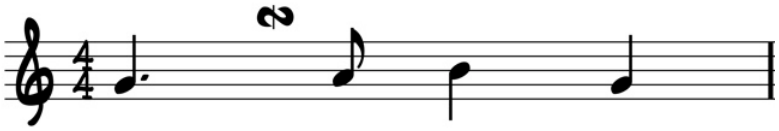


and sound....

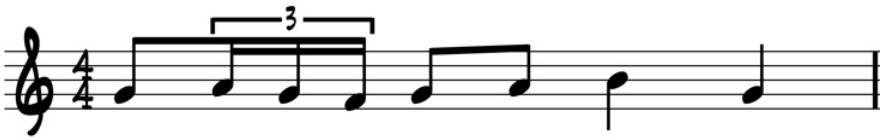


Turn

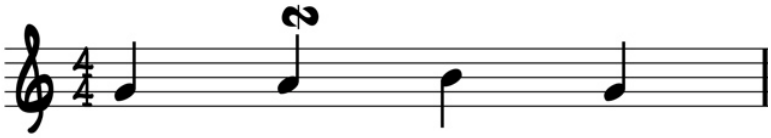
The Turn (or grupetto) is written....



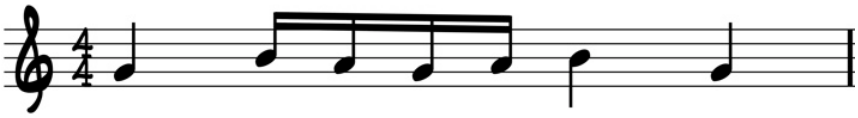
and sounds....



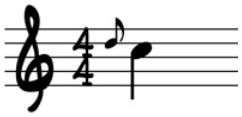
Alternatively, it can be written directly above a note....



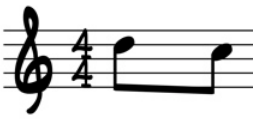
....in which case it sounds....



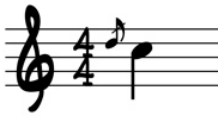
Appoggiatura
An appoggiatura is written....



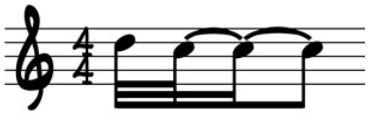
and sounds....



Acciaccatura
An acciaccatura is like a shortened appoggiatura and is written like the appoggiatura, but with a line through it....

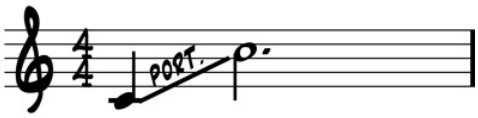


and sounds....



3. Other Little Tricks

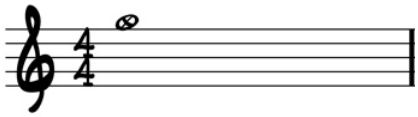
Slides
A slide (or glissando or portamento) means the the performer swoop up/down in pitch from one note to the next rather than jumping straight to the note. This is indicated by a straight diagonal line. So, the following music...



(The abbreviation “Port.” is optional)

....tells the performer to swoop up from the 1st note to the 2nd note.
This is fairly easy to do on most instruments, but on a piano this involves running your thumb nail quickly along the keys (piano glissandi are commonly heard in rock and roll music where the piano player does a glissando from the highest note on the piano down to the middle of the piano).

Harmonics
String instruments have the ability to play harmonics. These are indicated by the following symbol....



It's Time For The Big Test!!

Have a go at the End of Course Test
in your workbook

Good Luck!!

Bonus Lesson Reflection

I wanted to give you a bonus lesson as I was keen to help you bring a sense of magic into your performances. It is important to reflect on what we've covered in this lesson, but it is hugely important that you have a go at putting these elements into your performances. Try playing to friends and family or, if you have some equipment available, make some rough recordings of your playing. There is no better way of developing your playing. Remember, keep it practical!

Here's a summary of what we covered in the Bonus Lesson.....

- Expression
- Ornaments
- Other little tricks

WHAT NEXT?

Congratulations!!

If you've read this far then I am confident that you will have definitely become a better musician. So, what next?

My advice remains the same..... **keep it practical!** Keep working on putting the things we've learnt in this lesson series into practice when you're playing. Refer back to the lessons to look at the things we've covered and enjoy developing your skills. Keep looking at those pieces of paper on the wall by your kettle!

I hope that you will continue to develop as a musician and I wish you every success in your musical journey. Please feel free to contact me at www.learnhowtoreadsheetmusic.com/contact if you want any advice about music - I'd love to help you continue to take your musicianship onto new levels.

Good luck!

Benjamin