Fundamentals of

CHURCH MUSIC THEORY

An elementary study
of music theory as it
applies to the church

by

James Tackett

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for the

TEXAS NORMAL SINGING SCHOOL

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by
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DEDICATION

This book is dedicated to my wife, the most wonderful person in the world. Since 1972, Wally gives me time to teach summer singing schools. Since 1979, she gives me evenings for singing practice and THE SWEET EXPRESSIONS concerts. We seldom get to sit together at church because I usually lead singing. She also gives me many an evening to arrange songs, work in the recording studio, or write books. Since 2000, she allows me to spend most of my waking hours at the computer working on the many aspects of The Paperless Hymnal®.

Throughout these activities, Wally remains my inspiration, always encouraging me to see things through. Her hard work in whatever she does continues to rub off.

Thanks Honey!!!

Most importantly, I want to dedicate this book to the Lord. He is my reason for singing and wanting others to help others better enjoy praising Him better through song.

Thank you Lord!!!

PREFACE

FUNDAMENTALS OF CHURCH MUSIC THEORY is specifically designed for use at The TEXAS NORMAL SINGING SCHOOL and other church music singing schools. Careful attention is given to the content, assuring a solid background for individuals beginning their in church music education.

This text results from time proven methods. Instructors of this school successfully employed these techniques in their work at the TEXAS NORMAL SINGING SCHOOL in Sabinal, Texas, the TEXAS SINGING SCHOOL at TRINITY UNIVERSITY in San Antonio, Texas, the ACAPPELLA CHRISTIAN MUSIC SEMINAR in Paris, Tennessee, and Murray State University in Murray, Kentucky, and the SINGING SCHOOL at ABILENE CHRISTIAN UNIVERSITY. Since 1988, this has been our primary text for beginning students.

If planning to teach church music, you will find this material organized in an easy-to-present order. Exercises for each chapter help build skills in each content area. Twelve to eighteen hours are needed for lecture time, with an additional twelve to twenty-four hours for application.

Students will like the building block approach of the material. All terms are defined as they are presented in the text.

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INTRODUCTION

As you look through this book the first time, you will notice the use of "shaped notes". Those who are familiar with shaped notes may think of “Sacred Harp”, which is not taught here. This is the seven shape variety. I offer the following by way of explanation for their use.

> "The peculiar system of notation used in this book is of modern date, being the invention of J. B. Aiken, in the year 1847. Its special advantage over round notes consists in representing each note of the scale by a distinct character. Hence, the reading of notes is greatly simplified, and the learner finds no difficulty in singing by note in any of the keys; and this shape (that of Do) is the keynote, wherever found upon the staff. ....
>
> "This system is not an old one, as some suppose, but is the reformed notation of a progressive age, and has been steadily gaining in public favor. Its growth, like that of the Alpine avalanche, has been slow; but, like an avalanche, it seems now ready to sweep before it all opposing obstacles. Especially of late years has it gained strength and volume, until many of the publishing houses of influential Christian denominations have endorsed it. ....
>
> "Aside from these endorsements, however, there are many others of equal importance. Shrewd business men are beginning to discover the vast strength which this system of notation is developing, and are showing a willingness to aid and abet that system which certain musicians, years ago, pronounced a dangerous delusion. .... That character notes must eventually become the standard notation of the country is evident, and only becomes a question of time."

The quote is from a hymnal published in 1879 by Ruebush, Kieffer and Co.; called SHINING LIGHT. Shaped notes never did become the standard because instrumentalists opposed them. Since our institutes of higher learning usually base their instruction methods on instruments, they see no need for "helps", or as they call them “crutches”, in vocal instruction, considering them to be extra baggage. After all, they will have the voice student for several years, not the few days available to us in summer singing schools. Most churches are willing to allow whatever music training their members receive to come from public education or the music departments of our colleges. The lack of music education on the part of our song directors and members in general most hurts our singing.

Few worshippers have studied music to any great degree and thus need as many "helps" as possible. It is assumed that this is the first music training for students using this book. For that reason shaped notes are used so that they "can learn to read music in this notation so much sooner than if printed in the antiquated system" (SHINING LIGHT).

1
SOUND

Scope: *The basic elements of a tone and music*

The world around us is filled with sound. Sound is produced when objects vibrate. Vibrations can occur at irregular or regular time intervals. Sounds produced by irregular vibrations are considered noise, while sounds produced by regular and repeated vibrations are more pleasing. Therefore, a good definition of music for this study is "sounds organized within a framework of time".

Tone

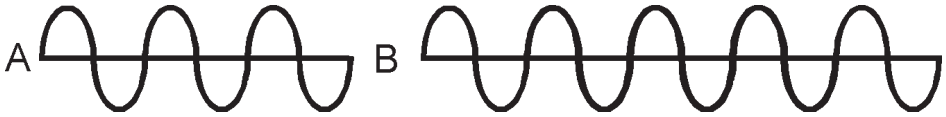
A tone is a single musical sound, and thus is the smallest unit of music. Tones have four properties: *pitch*, *length*, *power* and *quality*.

- Pitch

Pitch is the highness or lowness of a tone. Higher tones are produced by a larger number of vibrations per second than lower tones. In the illustration below, tone A has a higher pitch than tone B.

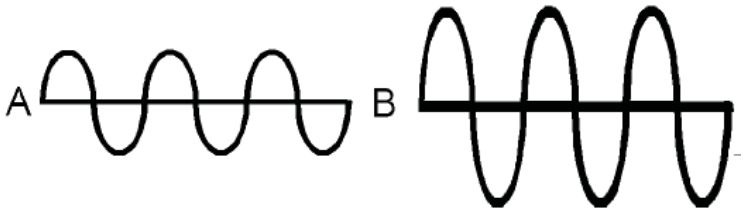
- Length

Length is the duration of a tone. The longer a tone lasts, the greater its length. The illustration shows tone B having greater length than tone A.



- Power

Power is the intensity of a tone. The stronger a tone's vibrations, the greater its power. Power is equivalent to volume. The greater the power, the louder the tone. The illustration shows that tone B has greater power than tone A.



- Quality

Quality is the property of a tone that enables a listener to distinguish the voice of one person from that of another, a trumpet from a trombone, etc.

Song

A song is a complete work of music that uses many tones. A song has four properties: melody, rhythm, harmony and lyrics.

- Melody

A melody is a series of tones. Melody is the property that allows a listener to distinguish one song from another. It is often called the tune.

- Harmony

Harmony is the simultaneous sounding of multiple tones having different pitches. The sounds produced by harmonies are usually pleasing to the ear.

- Rhythm

Rhythm is the regular pattern of groups of tones determined by tone length. A pattern is formed by tone length within each group coupled with sounding of certain (accented) tones with more power.

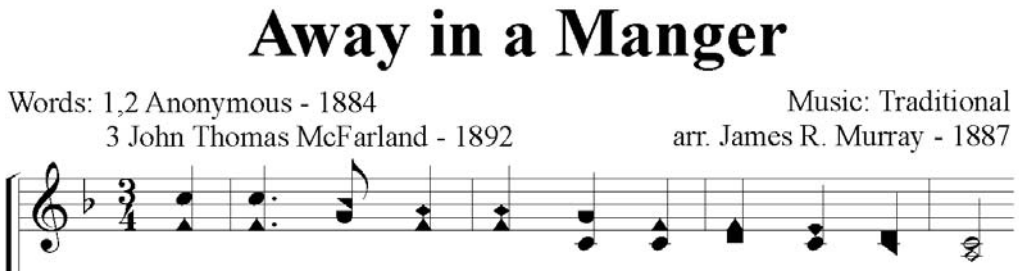
- Lyrics

Lyrics are the words used when singing a song.

Information included with a song

In addition to the song music and lyrics, additional information is included.

- Authors and song title



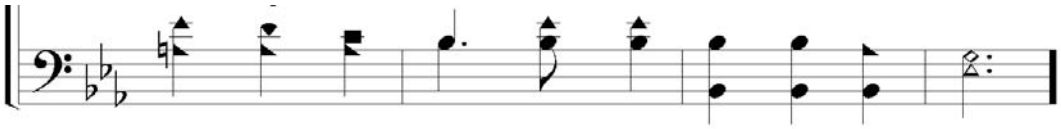
Names associated with the song lyrics are shown beneath the title, at the upper left. This includes the author of the words and may include the translator and/or lyric editor.

Names associated with the music are shown beneath the title, at the upper right. This includes the author of the melody and could include the name of the arranger.

The single dates identify when the words and music were written. If the year of authorship is unknown, the date that the words or music first appeared in a publication, or the copyright date, are sometimes shown. If a date is shown as a range of years as in (1908-1995), it identifies the date of birth and death of the author.

The title of the song is usually the name given to the lyric poem by its author. Some song books use the first words of the first stanza as the song title.

- Copyright information



The copyright information is found at the bottom of the first page of the song. The word "copyright" is not always used, but the symbol "©" must always appear. The date after the copyright symbol is the year that the song owner filed the copyright application. The copyright statement does not have to be present for the material to be considered under copyright protection. It could have been left off when an unauthorized copy was made. To be safe, assume a song to be under copyright unless there is compelling information that shows it is not.

Songs originally written on or after 1978 maintain their protection under the US copyright laws for the life of the author plus 70 years. All hymnals in print today have an index which lists author birth and death dates. You can no longer look at new songs and know when copyright protection for the song will end.

Songs written before 1923 had protection for 28 years and could be renewed for an additional 28 years, giving them a total of 56 years of protection. In 1976, the renewal was changed to 47 years, giving songs then under copyright 75 years of protection.

Generally, songs written between 1923 and 1978 have 95 years of protection. This is the case of the illustration above. The copyright protection for this song will expire in 2019.

The name of the copyright owner follows the copyright date, in this case Hope Publishing Company. The phrase "All rights reserved" indicates that Hope retains all rights to the song. The phrase "Used by permission" indicates that the editor of the publication in which the song is printed has obtained permission to use the song.

Music: art & science

Music is both an art and a science.

The properties of a tone can be defined in scientific terms. The pitch of a tone can be measured in Hertz (vibrations per second). Length can be measured in seconds or fractions of a second. Power can be measured in decibels (db), a unit defining the strength of a sound. Rarely is a sound, produced by a person or an instrument, made up of a single tone. Several tones usually sound simultaneously, each at a different pitch and power. The unique combination of tones and the power of each determines the quality or uniqueness of the sound. Each of the tones within the sound, called overtones, can be measured.

Though music can be precisely defined in scientific units of measurement, it is not usually presented in that manner. Freedom in producing the actual pitch, length, power, and quality for each tone allows expression on the part of the one who produces the music. Therefore, music is also an art form.

Summary: *This chapter lays the groundwork for the remainder of the book. Chapters 2 - 6 explain pitch, chapter 7 discusses length, chapters 8 - 9 discuss rhythm, and chapter 10 deals with power.*

Exercises

Name the four properties of a tone:

1. _____

2. _____

3. _____

4. _____

Name the four properties of a song:

5. _____

6. _____

7. _____

8. _____

Name the measurement units for the following:

9. Pitch _____

10. Length _____

11. Volume _____

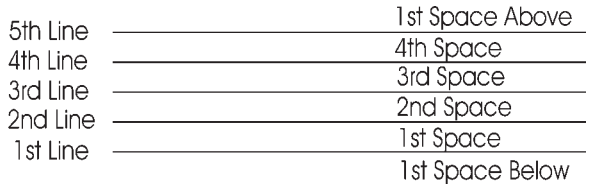
2
PITCH NOTATION

Scope: *The musical staff, the G Clef, the F Clef, the C Clef, voice parts*

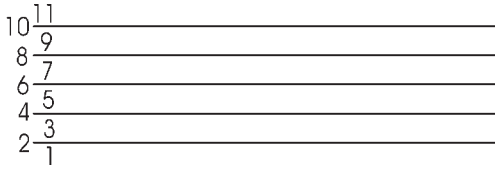
Music, a written language

Languages must have a written form in order to preserve expressed thoughts. Music's written form is notation.

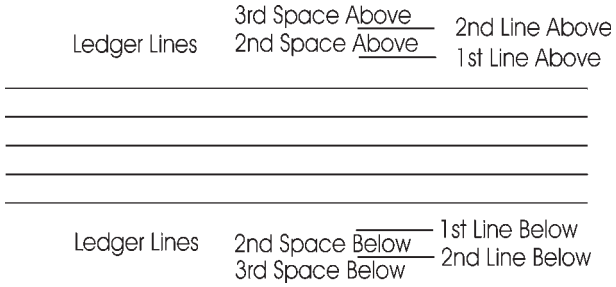
Pitches are graphically represented on a staff consisting of five lines and their associated spaces.



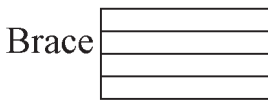
Each line and each space is called a degree. The staff makes eleven degrees available.



Ledger lines can be used to extend the staff and make additional degrees available.

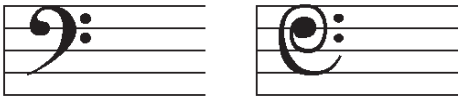


A brace designates a set of five lines as a staff.



A clef at the beginning of each staff designates the pitch range to be sung. Since the female voice is higher in pitch than the male voice, a *G Clef (Treble Clef)* 𝄞 is added at the beginning of staves designating the female pitch.

An *F Clef (Bass Clef)* 𝄢 is placed at the beginning of a staff to designate the male pitch range. The F Clef on the right was used in the past.

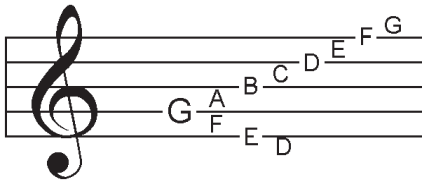


Sometimes, high male pitches or low female pitches are represented on a staff designated with a *C Clef*, 𝄡, 𝄞, or 𝄪. The C Clef on the left is used mostly for instruments. The clef in the middle is now used more than the clef on the right.

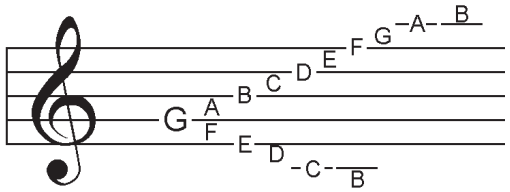
Each degree on a staff qualified by pitch range (defined by adding a clef sign), has a name. The names of pitches represented on a staff are A, B, C, D, E, F, and G. B has a higher pitch than A, C has a higher pitch than B, etc.

The G Clef is placed around the second line from the bottom of the staff. This line becomes G.

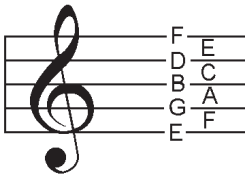
Starting with G, the remaining degrees can now be named. Degrees below G are named by moving backward. Degrees above G are named by restarting the sequence with A and proceeding in ascending order.



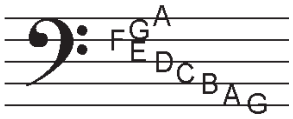
With the addition of ledger lines, the name sequence continues onto the additional degrees.



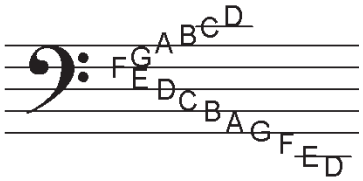
Note that the degrees on spaces within the G Staff form “FACE”. The lines on the G Staff are E, G, B, D, and F (Every Good Boy Does Fine).



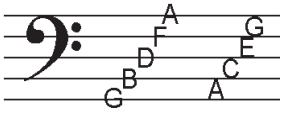
On the F Clef qualified staff, the F Clef is placed around the second line from the staff top. This line becomes F. The remaining degrees are then named in order.



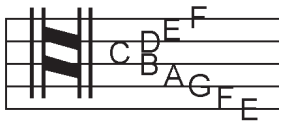
Ledger lines can again be added to extend the staff to additional pitches.



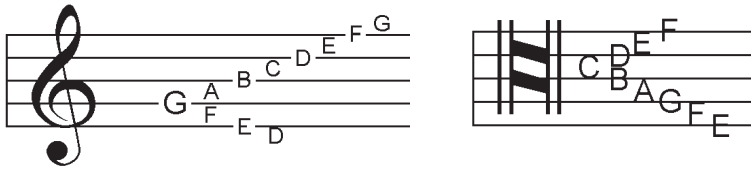
The degree names for F Clef spaces are A, C, E, and G (All Cows Eat Grass). The degree names for the lines are G, B, D, F, and A (Good Boys Do Fine Always).



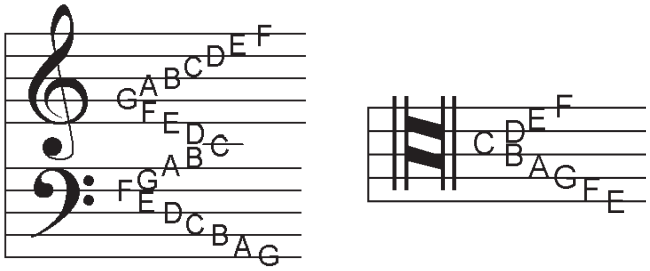
The only clef that can be placed on more than one position on the staff is the C Clef. Any degree around which the C Clef is placed becomes C. All illustrations in this book show the C Clef placed around the second space from the top of the staff. This pitch is called middle C. Some musical instruments use the C Clef at other positions.



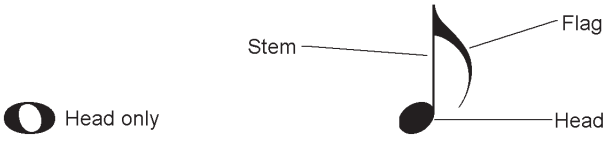
The names for the degrees on the C Clef designated staff are the same as those for the G Clef designated staff. However, the actual pitches represented are different. The pitches of the G Clef staff are higher than those of the C Clef staff.



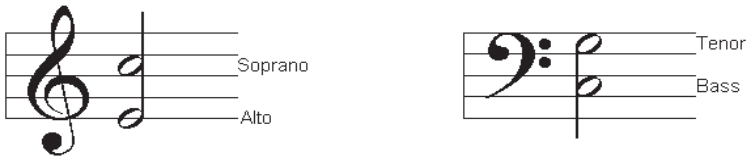
The figure below shows the relationship of the three designated staves. Notice that the first ledger line above the F Clef staff is C and the first ledger line below the G Clef staff is C. These represent the same pitch. The C degree on the C Clef staff around which the clef is placed represents this same pitch. This C is called Middle C.



In music notation, a note is a musical "word". The body or head is placed on the degree for the pitch to be sounded.



Most church music is written for four voice pitch ranges. There are high and low female ranges, placed on the G staff. There are high and low male ranges, placed on the F staff.



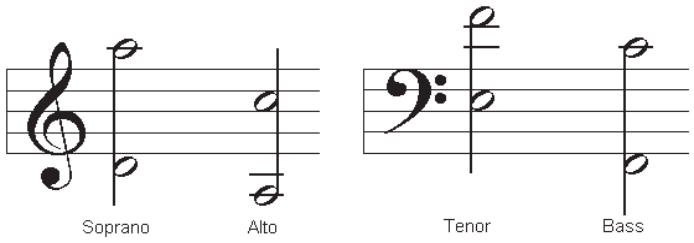
Voice Parts

Soprano is the higher female voice part and is usually the songs melody. The soprano is the top sequence of notes on the G staff. The soprano voice range normally covers the pitches from D on the G staff to A above the G staff.

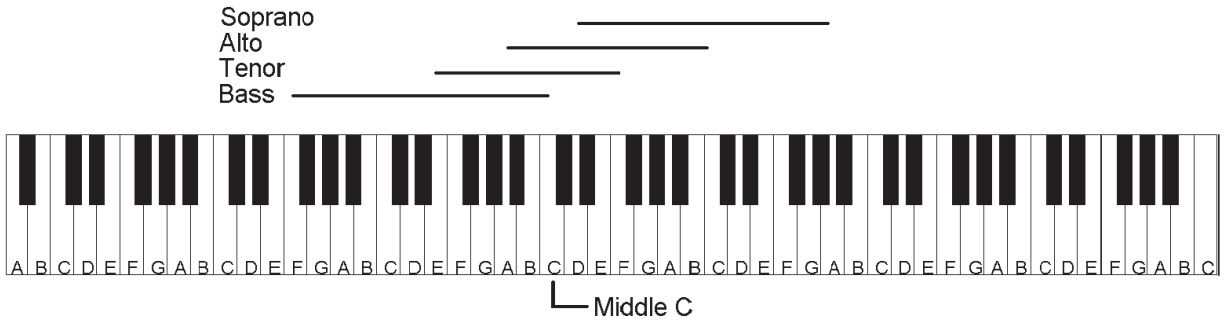
Alto is the lower female voice part and is the bottom sequence of notes on the G staff. The alto voice range normally covers the pitches from A below the G staff to C on the G staff.

Tenor is the higher male voice part and is the top sequence of notes on the F staff. The tenor voice range normally covers the pitches from E on the F staff to F above the F staff.

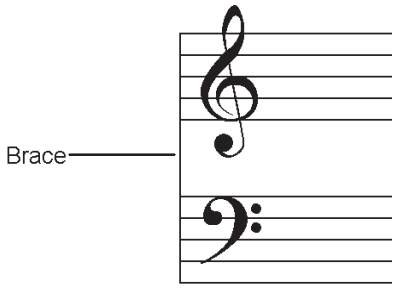
Bass is the lower male voice part and is the bottom sequence of notes on the F staff. The bass voice range normally covers the pitches from F below the F staff to C above the F staff.



The described pitch ranges are not rules that can not exceeded, but practical limits for most singers. When the pitch ranges for the four voice parts are displayed against a piano keyboard, they fall as shown in the illustration.

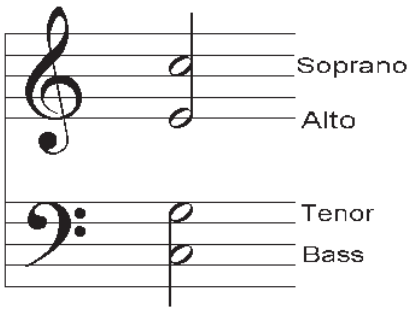


When the G staff and F staff are connected by a common brace, they form the *Grand Staff (Great Staff)*.

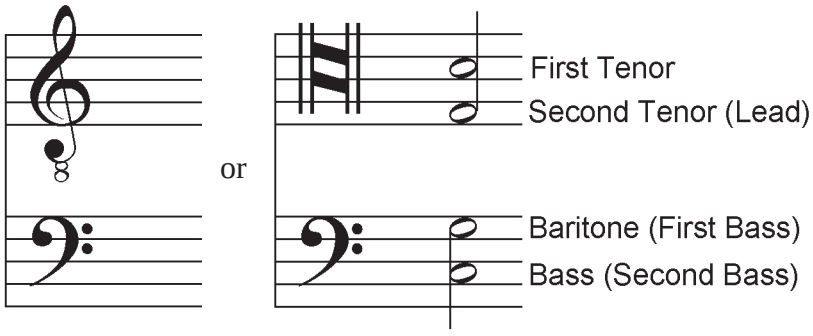


A *score* is a presentation of all staffs necessary to display all voice parts of a particular song. The score can vary with requirements.

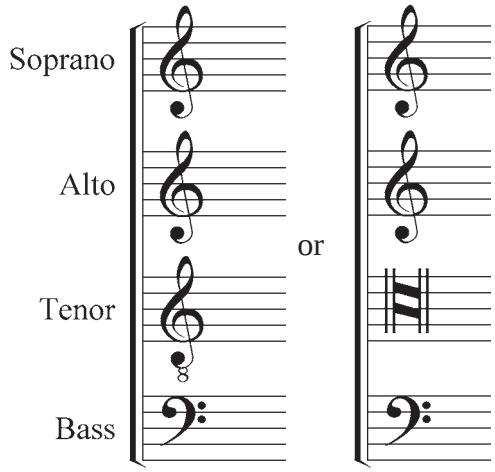
The most familiar score is the Grand Staff that shows the soprano, alto, tenor, and bass voice parts.



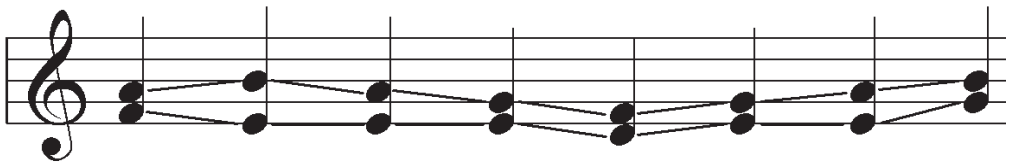
Another score style employs the C staff and the F staff. This is used exclusively for male voice parts, such as male quartets. The melody is usually sung by the second tenor.



Two scores often used for choral or special arrangements are shown below. Each voice part is displayed on a separate staff. Though improperly used, a G Clef is often utilized in the place of the C clef for the tenor voice part.



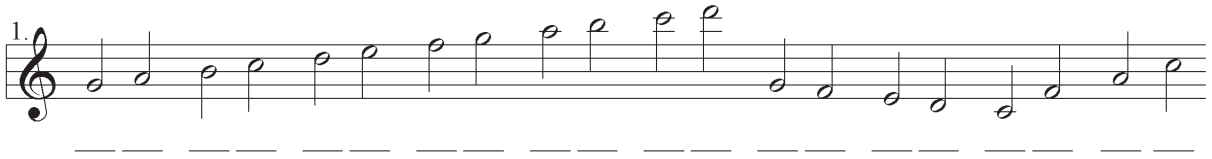
The pitch of a note placed on a designated staff is to be sounded at the same pitch represented by the degree on which the body of the note is placed. When more than one part is shown on a staff, care must be taken to sing the correct tones for a given part. In the example below, lines are drawn between notes in each part. The first pitch sounded by the soprano is A. The second pitch is B, etc. In the alto, the first pitch sounded is F and the second is E, etc.

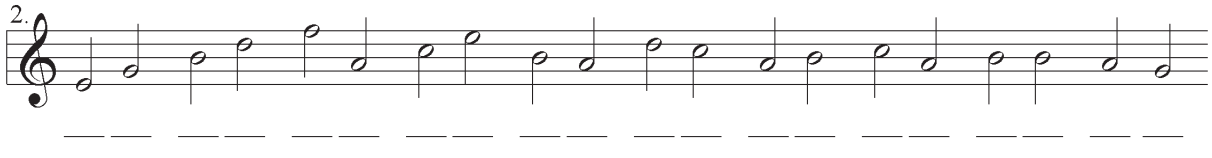


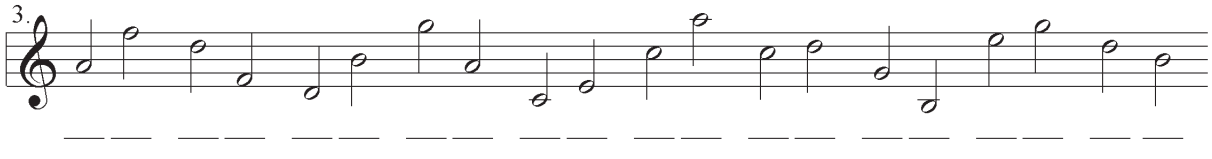
Summary: *Female voice parts (soprano and alto) are found on the G Clef staff and the male voice parts (tenor and bass) are found on the F Clef staff.*

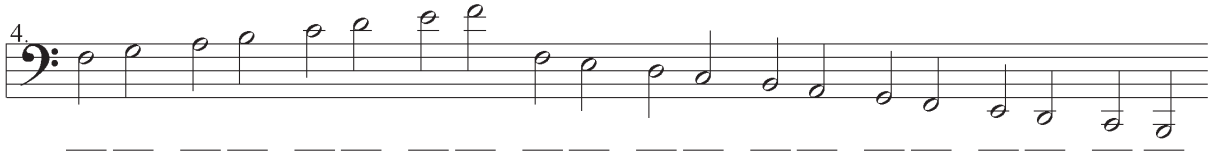
Exercises

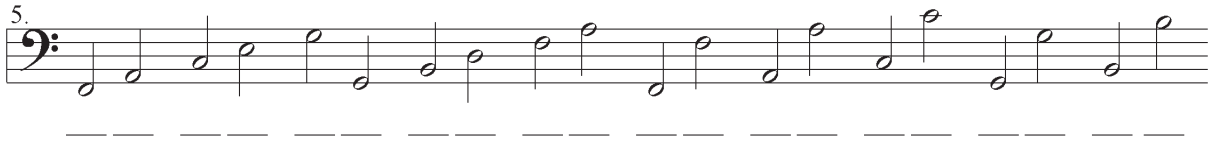
Write the name of each absolute pitch beneath the note.

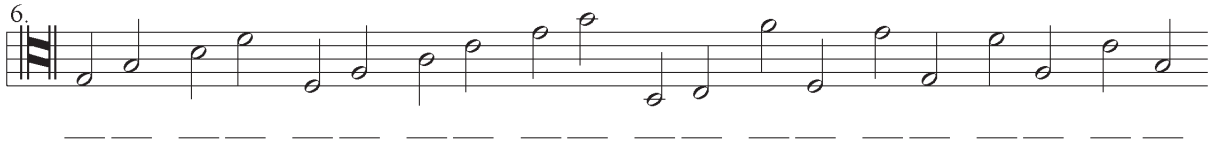
1. 

2. 

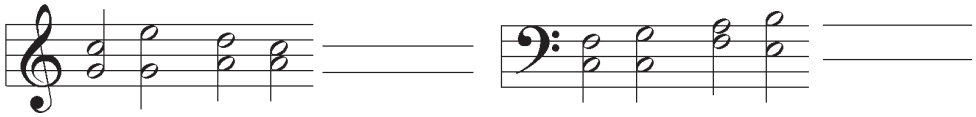
3. 

4. 

5. 

6. 

7. Write the voice part names.



3
SCALES

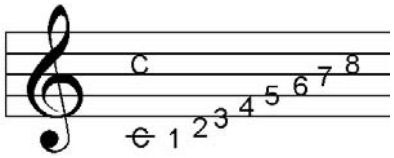
Scope: *The most frequently used scale; pitch distances between tones of that scale; Music is make up of tones from scales.*

Absolute and relative pitches

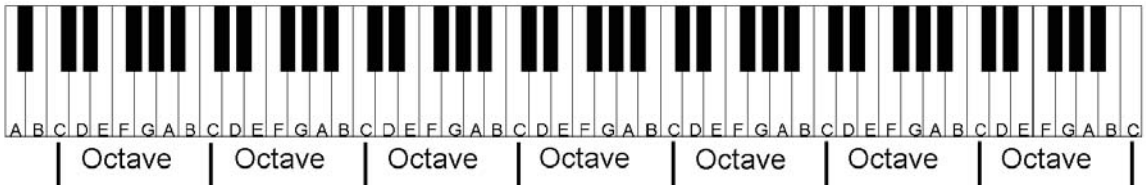
Absolute comparisons use a standard, like pencil length in inches. *Relative* comparisons relate similar objects, like one pencil being longer than another. Pitches compared against a standard are called *absolute pitches*. Pitches compared against one another are called *relative pitches*.

In the year 1990, a multi-national conference held in Washington D. C. set the pitch of A on the second space from the bottom of the G Clef staff to 440 Hz. A = 440 remains the International Pitch Standard. "A" is therefore an absolute pitch. Mathematically, the remaining absolute pitches (B, C, D, E, F, and G) can be found. The staff and keyboard below show where the absolute pitch A of 440 Hz is located.

The *octave* is another relationship between tones. Tones are one octave apart when the vibrations per second (Hz) of one tone are twice those of another tone. C on the first ledger line below the G Clef staff is one octave below the C on the second space from the top.

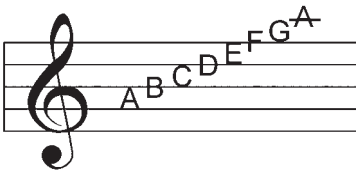


A degree is a line or space on a staff. Note that eight degrees are involved in an octave; hence the name octave, meaning eight. The keyboard below shows that the pitch name repeats every eight degrees. An octave is the distance from any A to the A on either side, or from any pitch to the next pitch of the same name.



Scales

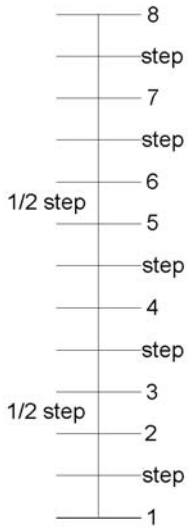
A *scale* is a series of tones that begins on a tone and proceeds upward to a tone one octave above. An example of a scale starting on A is shown below.



The relationship of tones to one another differs from culture to culture. Therefore, scales from one culture may sound different than scales from another culture. This occurs because the tones differ in their pitch distance. Some Eastern countries have only five tones per octave in some of their scales. In the Western world, six different scales were in common use prior to the 1600's, but all had eight tones per octave. Today, only two scales are in common use.

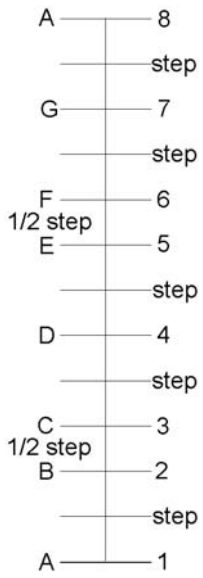
The difference between the two scales is not the number of tones (8), but the pitch relationship between the tones of the scales.

When the tones of the *Natural Minor Scale* are numbered from 1 to 8 as in the example below, the pitch distance between tones 2 and 3 and tones 5 and 6 are not as large as the pitch distances between other tones. The larger pitch distances are called *whole steps*, while the smaller pitch distances are called *half steps*. Shown graphically, the Minor Scale would look like the figure below. The distance between adjacent bars on the gauge represents a half step. Two bars form a whole step.

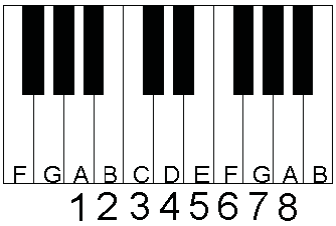


The Minor Scale was commonly used for church music when music notation reached its current form. When the names for the degrees were applied to the staff, "A" became the "1" tone of the Minor Scale, "B" the "2" tone, etc. Since this scale starts on "A", it is called the "A Minor Scale".

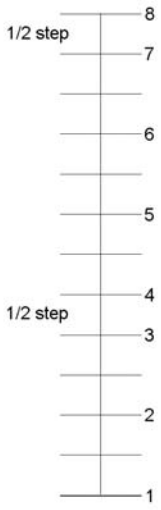
When the tones of the A Minor Scale are placed on the half step gauge along with the absolute pitch names, it becomes apparent that pitches B and C and pitches E and F are half steps apart.



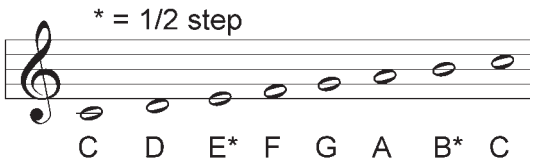
The Minor Scale is played on a keyboard by starting on an A and playing each of the white keys until the next A is played.



The other scale in common use today is the *Major Scale*. When its tones are numbered from 1 to 8, tones 3 and 4 along with tones 7 and 8 are half steps apart.

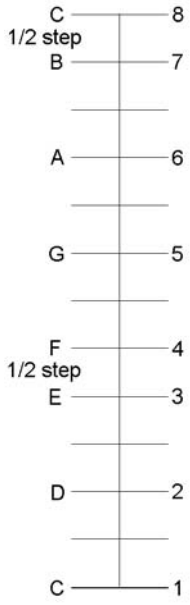


It is important to note that the pitch distances between B and C and between E and F are half steps, while the remaining distances are whole steps. Looking at a staff does not make it clear that this relationship exists. Only degrees are shown on a staff, NOT THE ACTUAL PITCH DISTANCES.

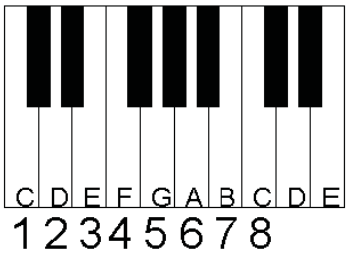


The beginning tone of a scale is called the *keytone*. The keytone of the Minor Scale shown earlier in this chapter is A. The keytone of this Major Scale is C.

When C is placed as the 1 tone of a scale, half steps are found between positions 3 and 4 and between positions 7 and 8, the positions for half steps for the Major Scale.



The Major Scale is played on the keyboard by first playing C and then playing each white key until the next C is reached.



Summary: *Most church music is written using the Major Scale. All tones of the Major Scale are a whole step apart except the 3rd and 4th tones and the 7th and 8th tones.*

Exercises

Define the Following:

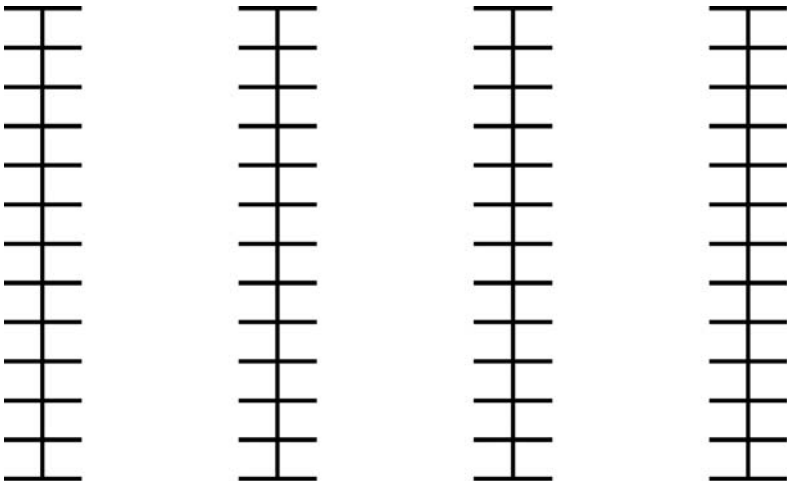
1. Absolute Pitch _____

2. Relative Pitch _____

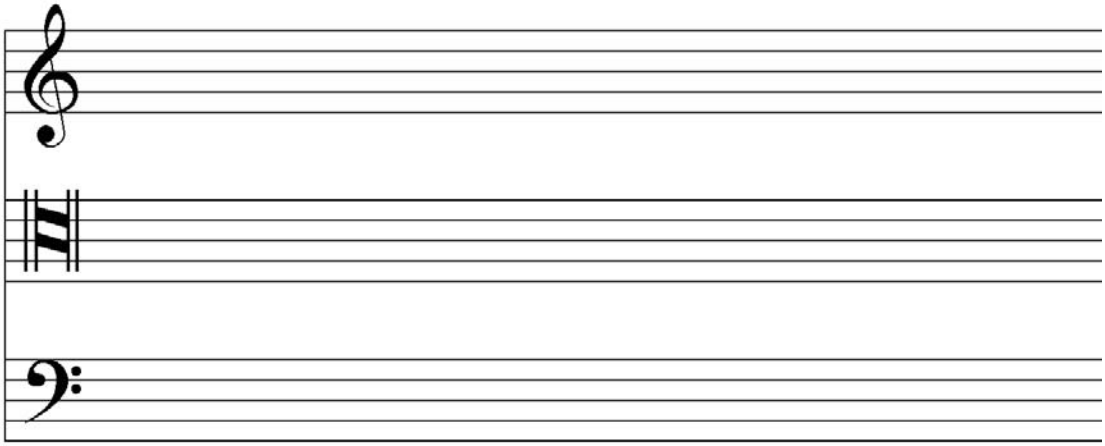
3. Scale _____

4. Octave _____

5. Place the absolute pitches on one of the gauges below. Observe proper half and whole step spacing. Mark the others as directed by your instructor.



6. Name the degrees on the following staves s, drawing arrows to the degrees that are only 1/2 steps apart: Exercises



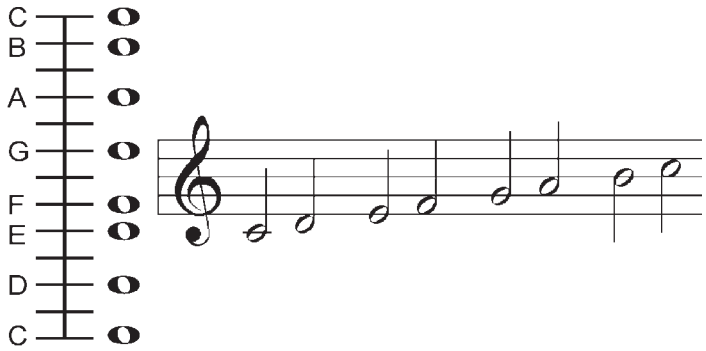
Additional Notes

4
RELATIVE PITCHES

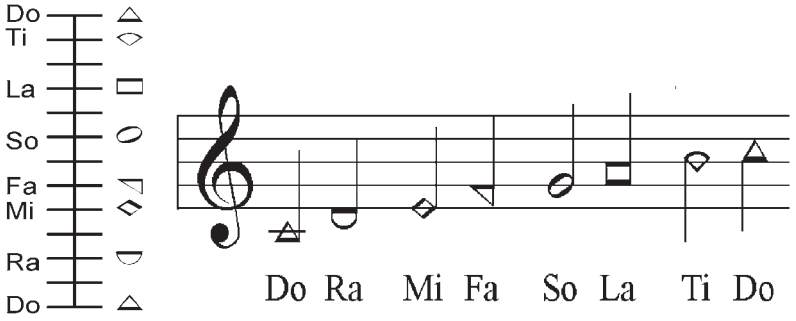
Scope: *The Major Diatonic Scale; symbols for each tone of the scale*

Major Diatonic Scale

A *Diatonic Scale* is formed by using only the eight tones named by eight successive degrees. The scale below is the *Major Diatonic Scale,* with the first note of the scale placed on the pitch "C".

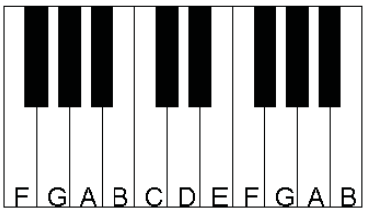


Each of the tones of the Major Diatonic Scale has a name. The symbols (shaped notes) (◬ ⬭ ◇ ◹ ⬯ ▭ ◡) for each tone are shown on the right side of the gauge.



Note that half steps occur between Mi (◇) and Fa (◺) and between Ti (◡) and Do (◬) in the Major Diatonic Scale.

On the keyboard illustration, note also that there is no black key between E and F or between B and C. Black keys are the tones for the half-steps between all the tones except between those of Mi and Fa; and between Ti and Do.



The tones of the Major Diatonic Scale are called relative pitches because they exist only in their relationship to Do. In other words, Re is always a whole step above Do, Mi always two steps above Do, Fa always two and one-half steps above Do, Sol always three and one-half steps above Do, La always four and one-half steps above Do, and Ti always five and one-half steps above Do, etc. And notice that from Do to Do there are six whole steps or twelve half steps.

Since Do is the tone on which the Major Diatonic Scale is built, Do becomes the keytone of the scale. Once a pitch has been established for Do, the pitch of the remaining tones of the scale can be heard. We hear this relationship between the tones. Listeners have grown accustomed to hearing this relationship in over 99% of all melodies used in the modern Western music.

Once Do has been heard, each of the other tones of the scale possess *tonality*. Tonality is a characteristic sound or feeling. When sung, Do feels firm. Re feels rousing and uneasy. Mi feels gentle and calm. Fa has a feeling of awe or desolation. Sol feels bright and happy. La feels sad. Ti feels piercing and unfinished; as if you must sing Do next.

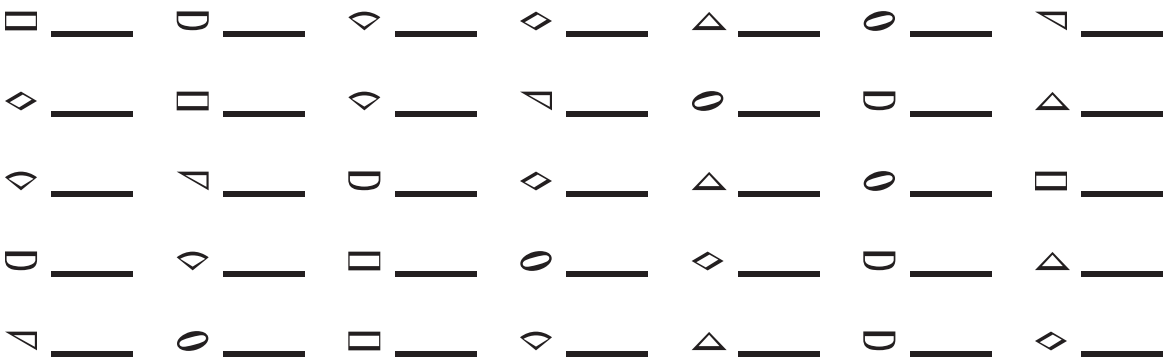
The absolute pitch is associated with these tones does not matter. As long as all tones retain their relationship to Do, they will exhibit their individual tonality.

Sight reading, or *sight singing*, is the ability to reproduce written music vocally. The deciding factor in one's ability to sight read without instrumental help lies within the ability to reproduce the relationships between the tones of the scale. This skill that takes time to acquire. Shaped notes result directly from the efforts of previous singing schools to teach the relationships between relative pitches on the staff. Shaped notes make sight reading easier.

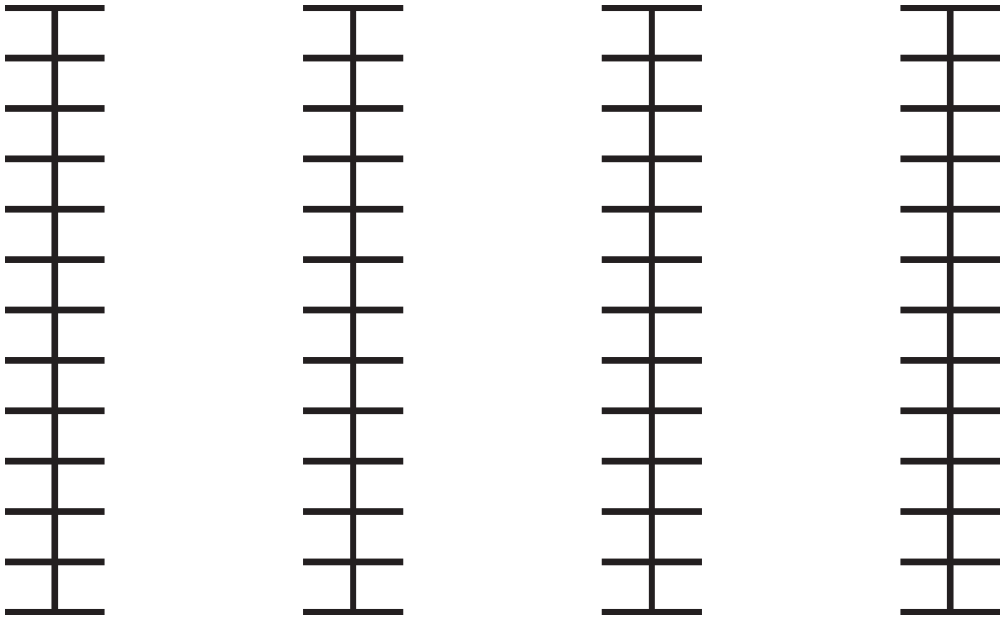
Summary: *The names of the tones of the Major Diatonic Scale are Do, Re, Mi, Fa, Sol, La, and Ti. Half steps are found between Mi and Fa and between Ti and Do. The rest are a whole step apart.*

Exercises

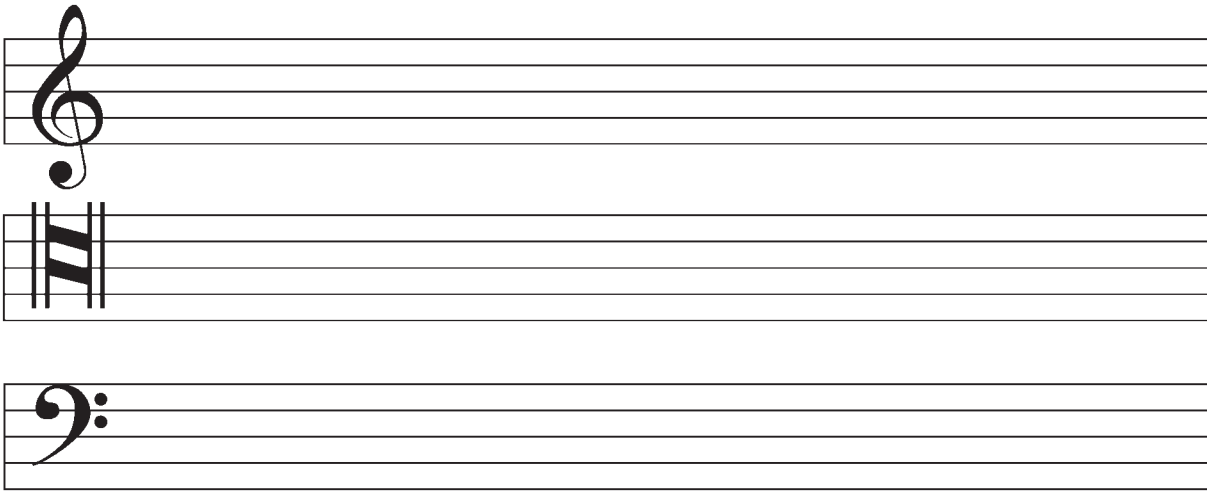
1. Name each of the relative pitches:



2. Place the names and symbols for the relative pitches on the gauges below.



3. Draw the Major Diatonic Scale on each of the staffs below.



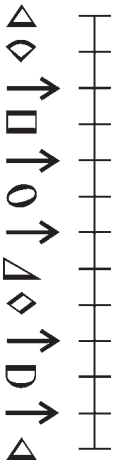
Additional Notes

5
PITCH MODIFICATION & KEYS

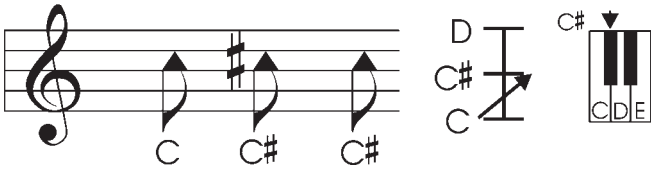
Scope: *Previously unused half steps along with their keytones; tones on which Do is placed (Key Signatures).*

Modifying pitch

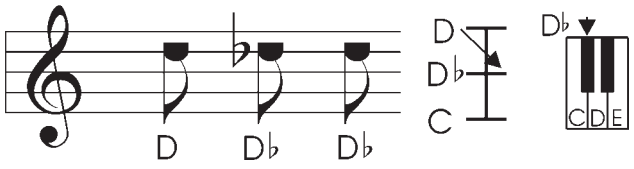
Note that there are five unused positions on the gauge in the figure. These positions can be selected by using *pitch modifiers*.



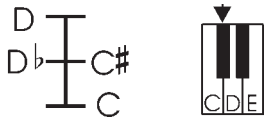
A sharp (♯) is the pitch modifier that raises the pitch of a degree one-half step. In the figure below, the C degree is raised one-half step in pitch by using a sharp, and is now called "C-Sharp". Note that the modifier affects any note placed after it on that degree. On the keyboard, the piano key played for C-Sharp is the black key between the C and D keys.



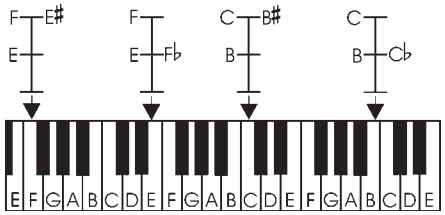
A flat (♭) is the pitch modifier that lowers the pitch of a degree one-half step. In the figure below, the D degree is lowered in pitch one-half step by using a flat and is called "D-Flat". On the keyboard, the piano key played for D-Flat is the black key between the C and D keys.



Note that D-flat and C-sharp are the same pitch. That is why the same black key is used for both notes.



Any degree can be modified, even if the modified pitch is the same as a degree that is already named (a *Diatonic tone*).

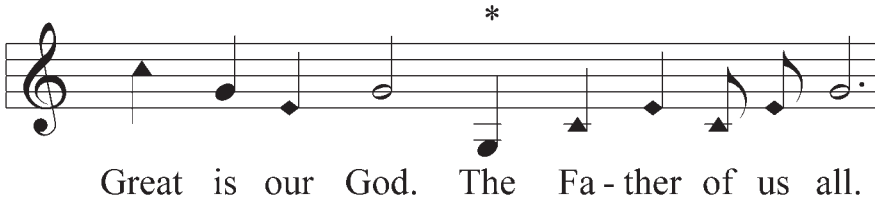


Key Signatures

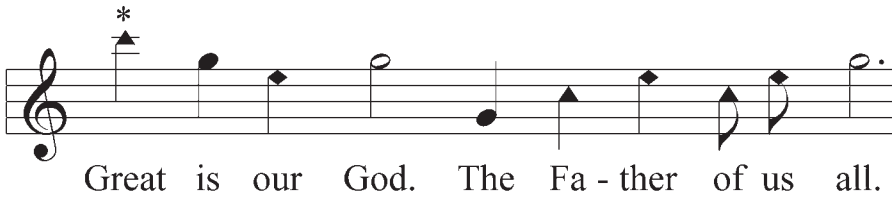
So far our keytone (Do) has always been placed on C in major keys. A song written in this way is said to be written in the Key of C. The keytone is on C. In this case the half-step between Mi and Fa matches with the half-step between E and F and the half-step between Ti and Do matches with the half-step between B and C.

Key of C

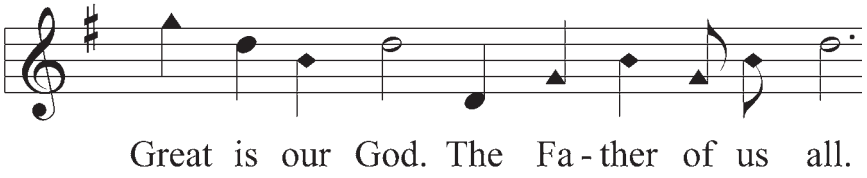
To make a song more comfortable to sing, Do can be placed on any pitch. Consider the following example: Only the melody of this song is shown. Note that Do is on C, meaning that the song is written in the Key of C. According to chapter two, the fifth note is too low for the soprano voice.



If this same melody is written an octave higher, the first note is then too high for the soprano voice.



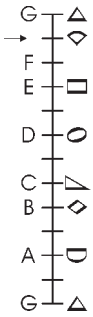
However, placing Do on G allows all the notes fall within the range of the soprano voice.



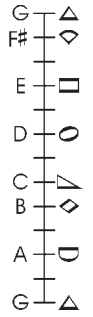
Keys with sharps

Key of G

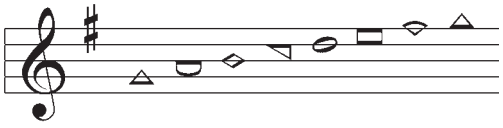
The Key name is G when Do is placed on G. However, a problem arises. Notice that the absolute pitches do not match the relative pitches between E and F when Do is placed on G on the gauge.



The relationship between the relative pitches **must** be maintained because we hear the relationship between tones of the Major Diatonic Scale. Note the following gauge. F can be raised a half step by using a sharp, thus placing Ti on F-sharp. Now the absolute pitches match the relative pitches.



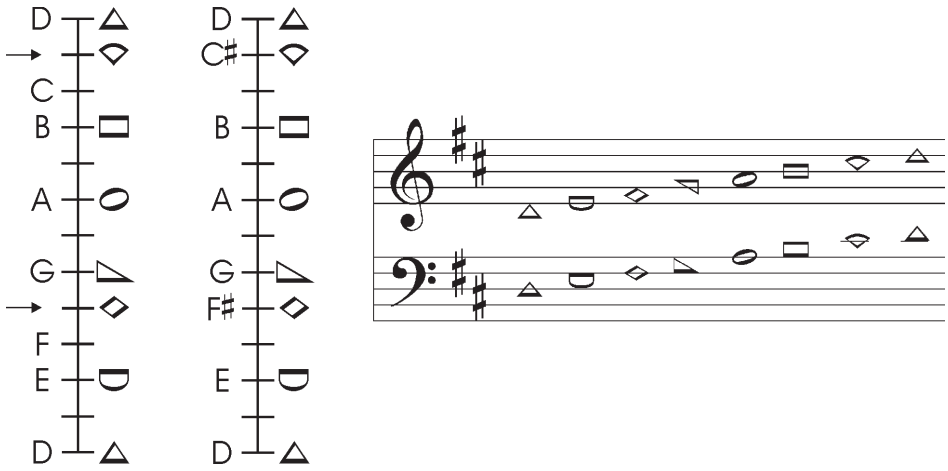
Whenever absolute pitches are modified to match the relative pitches, the sharps or flats used are placed in a key signature located on the staff after the clef. When a sharp or flat is placed in a *Key Signature*, it affects not only the degree on which it is found but all degrees of that same name.



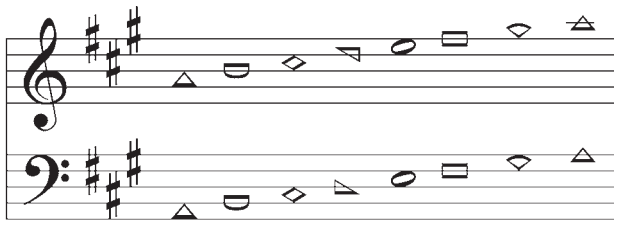
When the Major Diatonic Scale in the key of G is played on a keyboard, the piano keys are played in the following sequence: G, A, B, C, D, E, F-sharp, and G.

Key of D

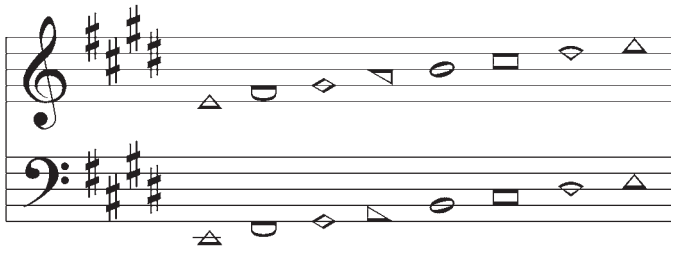
When Do is placed on degree D, degrees F and C must be *sharped* to make absolute pitches match relative pitches.



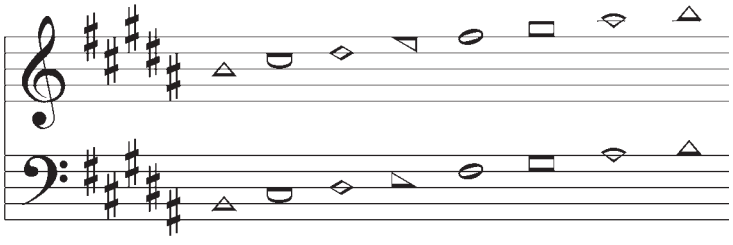
Key of A



Key of E

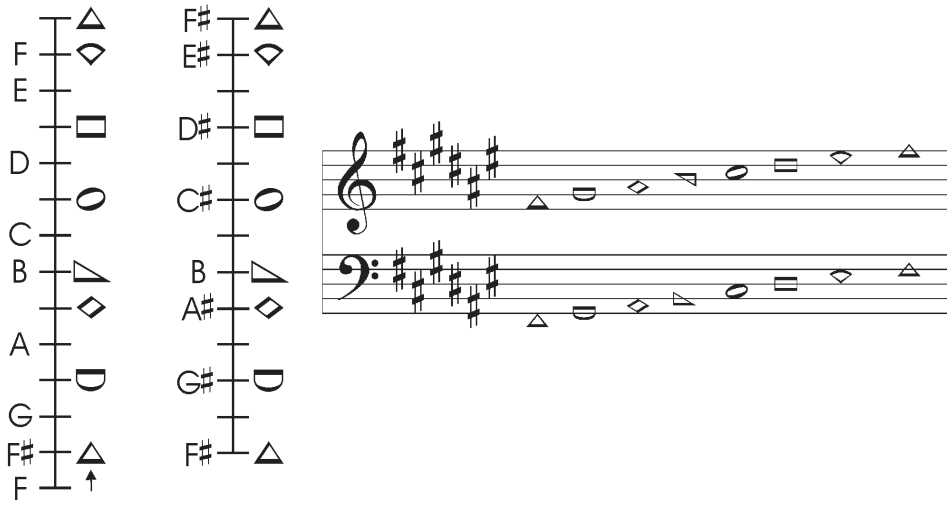


Key of B



Key of F♯

Although not commonly used, the Key of F-sharp is valid. Notice that Do is on the F-sharp degree (F sharped in the key signature).



The following methods may be used to find the name of a song key when sharps are located in the key signature.

❶ Method 1 makes use of an easily-memorized saying.

Number of sharps	Sharps in order	Name of key	Memory saying
1	F	G	God
2	FC	D	Destroyed
3	FCG	A	All
4	FCGD	E	Earth
5	FCGDA	B	By
6	FCGDAE	F-Sharp	Flood

❷ Method 2
Note that the right-most sharp in the key signature is always one half-step below Do (the key name).

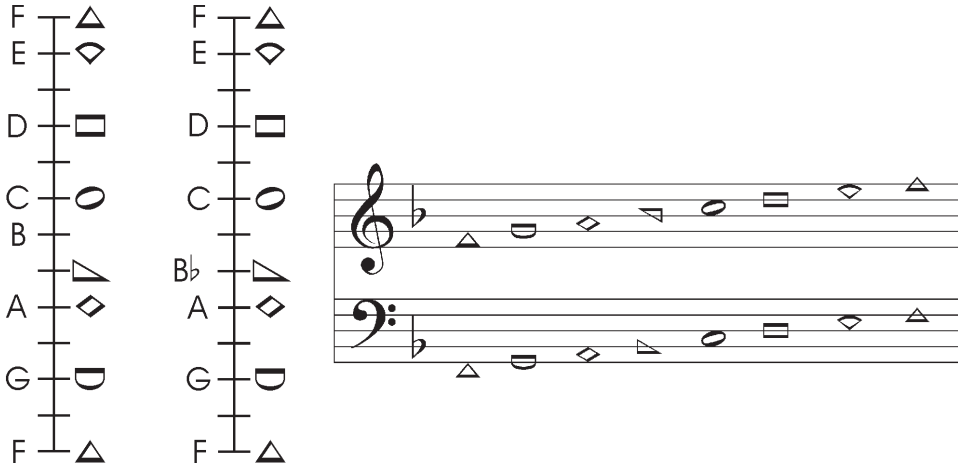
❸ Method 3
For a song written in shaped notes, the degree on which Do is placed is the key name. Just find a Do and check to see if the degree on which Do is placed is modified in the key signature. The name of that degree is the name of the key.

Keys with flats

So far, Do has been placed on the indicated pitches. Placing Do on the remaining pitches requires flats in the key signature.

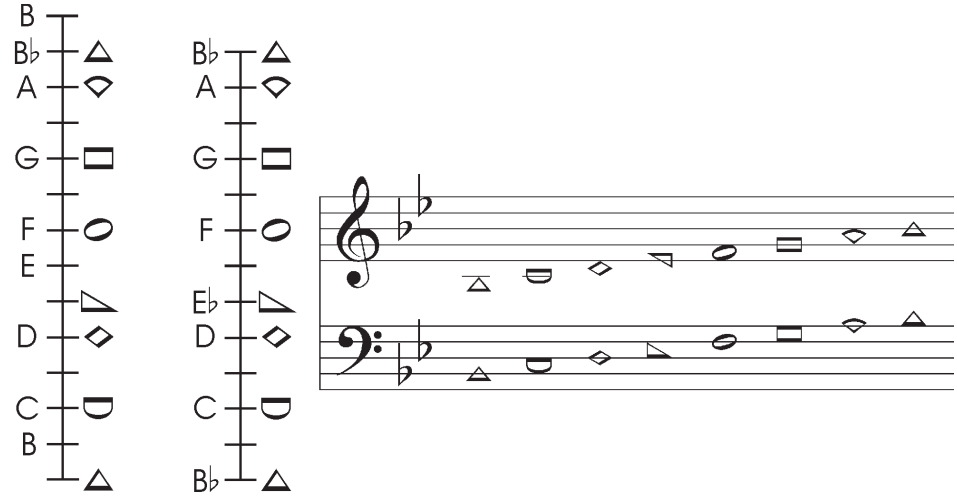
Key of F

When Do is placed on F (Key of F), Fa is not on a named degree. B is unused and can be lowered with a flat. The degree on which Fa resides is now sung a B-flat.

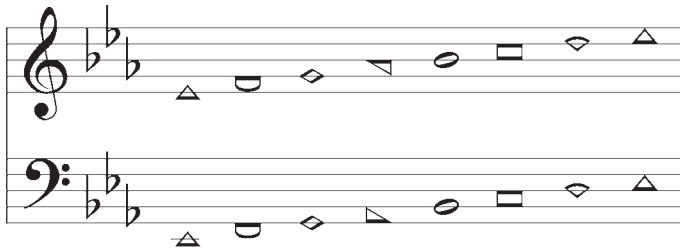


Key of B♭

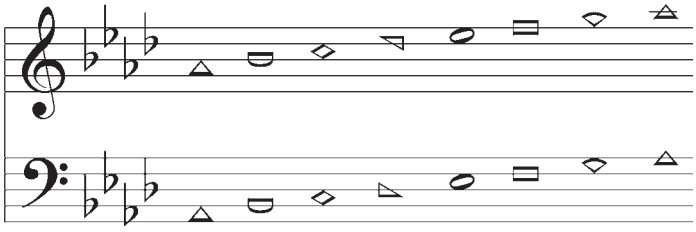
Do is now located on the pitch between A and B. Using a flat lowers B by a half-step, placing Do on B-flat. E is then lowered, placing Fa on E-flat.



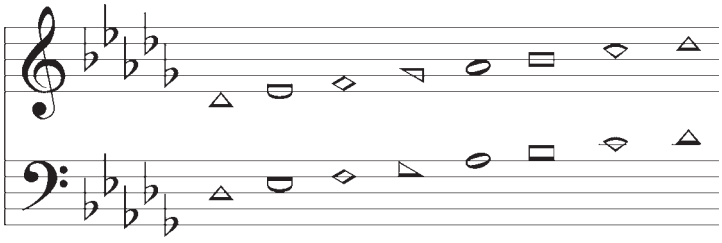
Key of E♭



Key of A♭

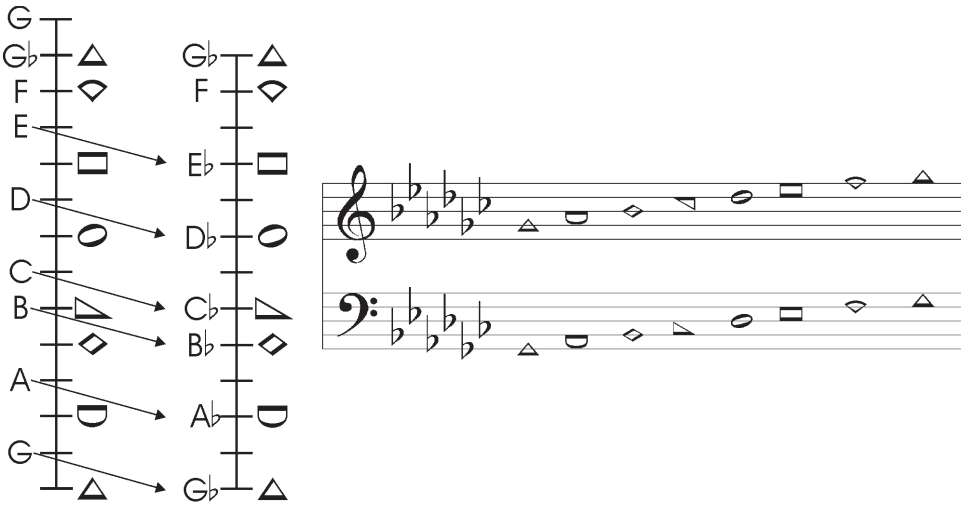


Key of D♭

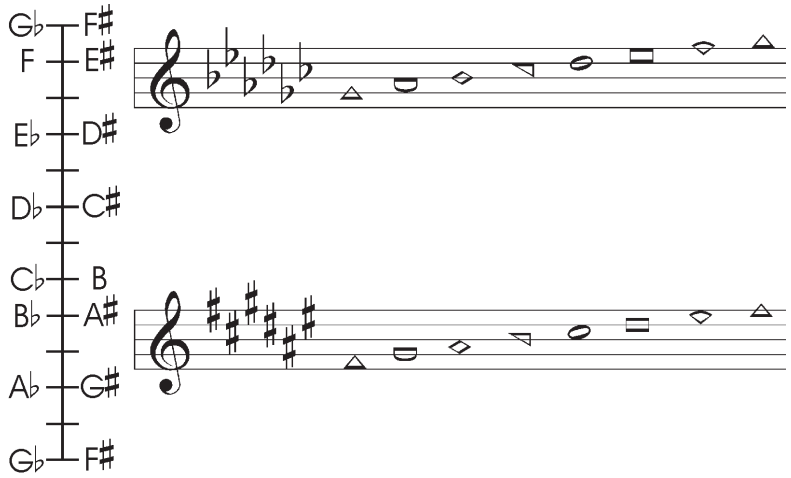


Key of G♭

Though is it not commonly used, the Key of G♭ is valid.



Note that F♯ and G♭ are the same pitch. Though the tones of the G♭ scale look to be higher than those of the F♯ scale when viewed on staves, they have the same pitches.



The following methods help find the key name for songs written with flats in the key signature.

❶ Method 1 utilizes a memorized saying.

Number of flats	Flats in order	Name of key	Memory saying
1	B	F	For
2	BE	B Flat	Being
3	BEA	E Flat	Evil
4	BEAD	A Flat	And
5	BEADG	D Flat	Disobeying
6	BEADGC	G Flat	God

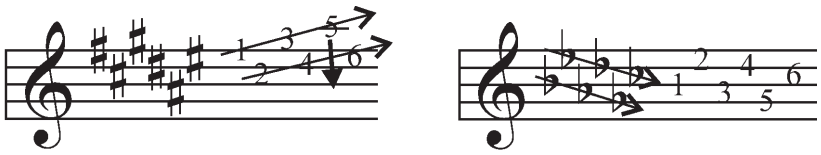
❷ Method 2
When there are at least two flats in the key signature, the next to the last flat is on the degree that is the key name. The key having a sing flat (F) is the only key name that must be memorized.

❸ Method 3
When shaped notes are used, the degree on which Do is found is the key name. With flats in the key signature it is critical to note whether or not the degree on which Do is found is modified in the key signature. If Do is on B, the key is B if that degree is unmodified, or B-flat if the B degree is modified with a flat in the key signature.

❹ Method 4
Note that Fa is located on the degree of the last flat in the key signature. Starting with Fa, count down four degrees from the last flat in the key signature (Fa, Mi, Re, Do). The name of the degree on which Do resides is the name of the key.

Order of sharps and flats in key signatures

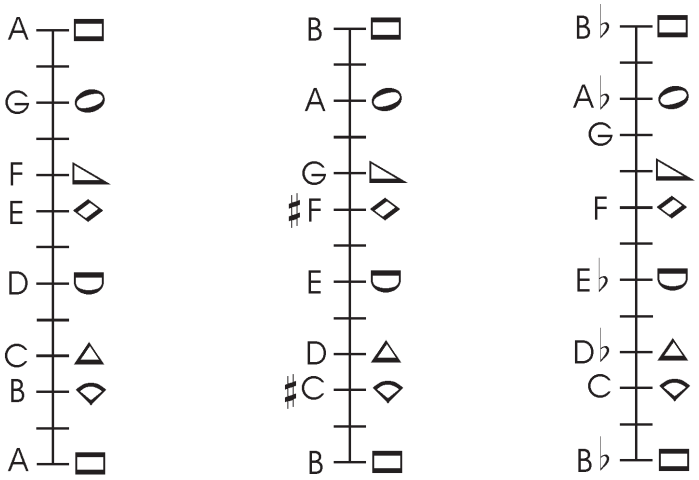
Sharps and flats in key signatures are placed in the order in which additional sharps or flats are needed. The following illustration numbers the sharps and flats as they are added to the signatures. Note that the sharps form two ascending lines while the flats form two descending lines. The fifth sharp falls on a ledger line above the staff, and is thus lowered to the second space on the staff.



Minor Diatonic Scale key signatures

To this point, only key signatures of the Major Diatonic Scale have been descussed. There are differences between the Major and Minor scales which result in key name differences between the two scales.

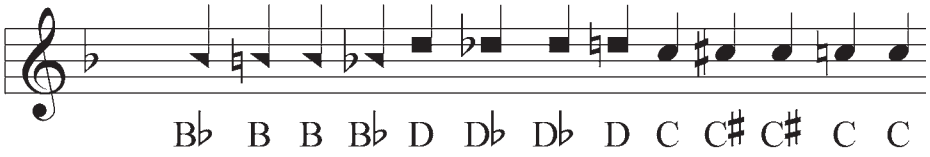
The minor scale is built on La instead of Do. Therefore, the name of the degree on which La is located will be the name of the key. While there are three types of minor scales, the key names for these scales are the same. When La is placed on A, none of the absolute pitches need changing to match the relative pitches of the minor scale. To distinguish between major and minor keys when naming them, the names of minor keys are usually expressed as A Minor (the left figure), B Minor (the middle figure), B-flat Minor (the right figure), etc.



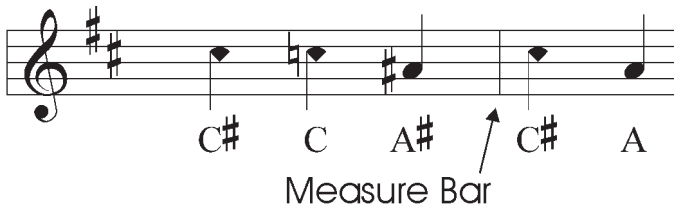
Accidentals

An *accidental* is a sharp or flat placed on a degree at a place other than in the key signature. The accidental affects tones placed after it on that degree only.

A *natural* (♮), also called a *cancel*, is an accidental that cancels any sharp or flat associated with the degree on which it is placed. It does not matter whether the sharp or flat is in the key signature or is an accidental. As with other accidentals, the natural only affects the degree on which it is placed.



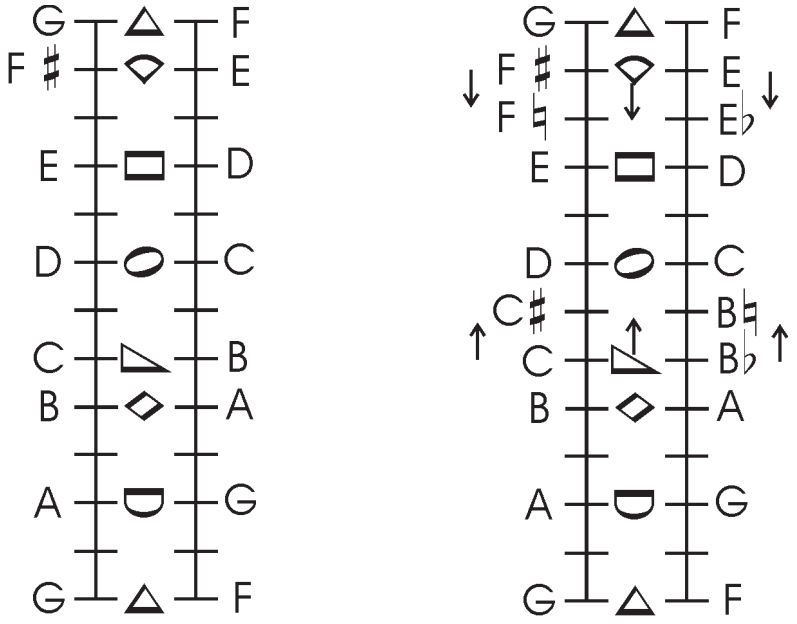
A *measure bar* is a vertical line connecting the top and bottom lines of a staff. Measure bars cancel all accidentals and restore the effects of the sharps or flats found in the key signature.



Transposition of keys

As was seen earlier in this chapter, there are times when the key of a melody or song needs to be changed. As a song leader in an a'capella congregation, this presents little problem. If the song is too high, pick a note for Do that will be a half-step or a full-step below the indicated key. If the song is too low, pick a note for Do that will be a half-step or full-step higher than the indicated key. Unless a key is picked that is too far from the original pitch, most likely no one in the audience will know the key has been changed.

If a melody or song must be written to paper, then sharps or flats in the new key and accidentals must be taken into account. An easy way to visualize what is taking place is to draw a guage in the old key and then add to it a guage in the new key (left figure). In this case the old key is G and the new key is F. Where Do was on G, it is now on F. In the old key of G, suppose an accidental of F-natural, or Ti sung one-half step lower (right figure). In the new key of F, it would be E-flat, still Ti sung one-half step lower. And suppose in the old key an accidental of C-sharp, Fa sung one-half step higher, it would be B-natural in the new key, Fa sung one-half step higher.



Summary: *After Do is placed on a pitch, the Key Signature modifies the Absolute Pitches of the staff to match the tones of the Major or Minor Diatonic Scale. Accidentals modify the pitches of the scale as other half steps are used.*

Exercises

Define the following:

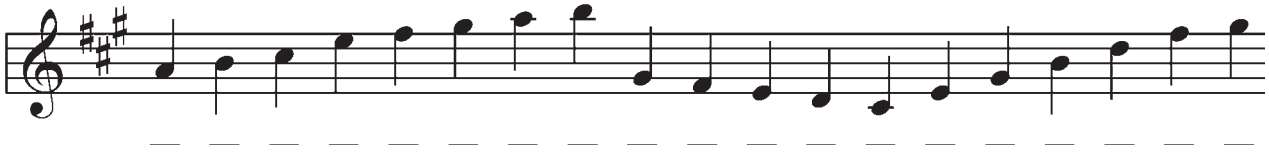
1. Sharp _____

2. Flat _____

3. Natural (Cancel) _____

Write the names of the absolute pitches beneath each note:

4.



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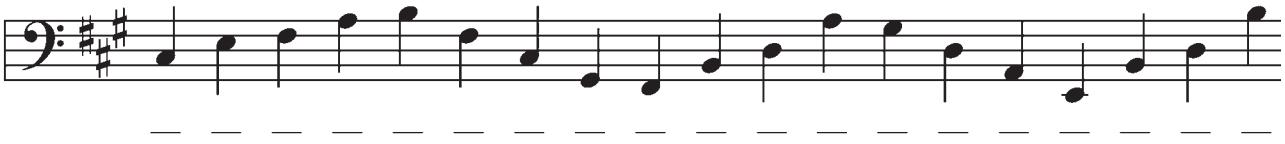

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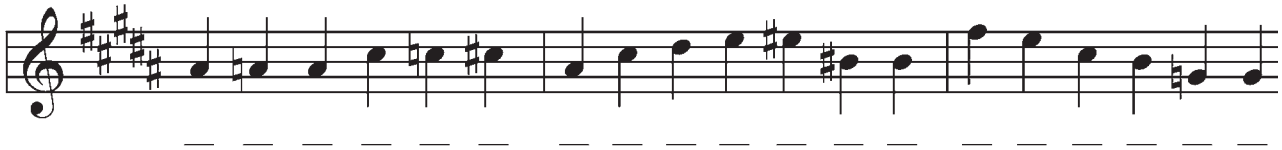

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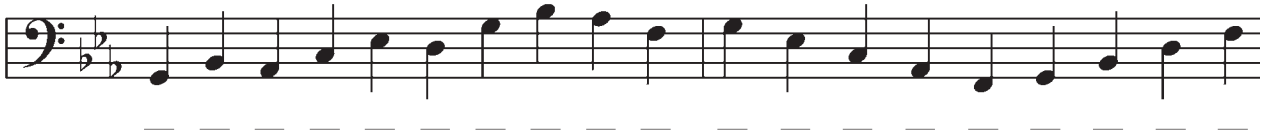

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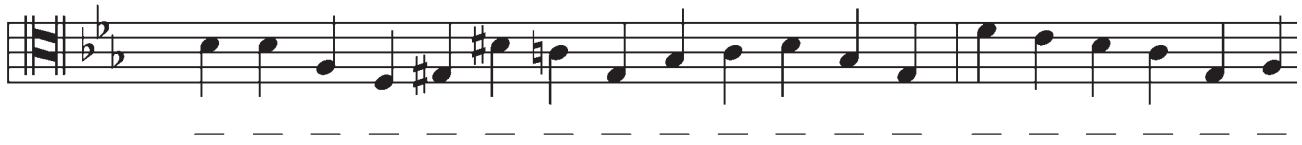

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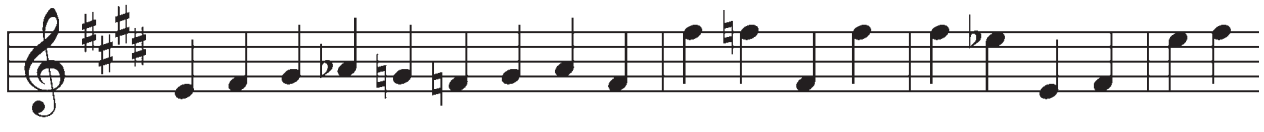
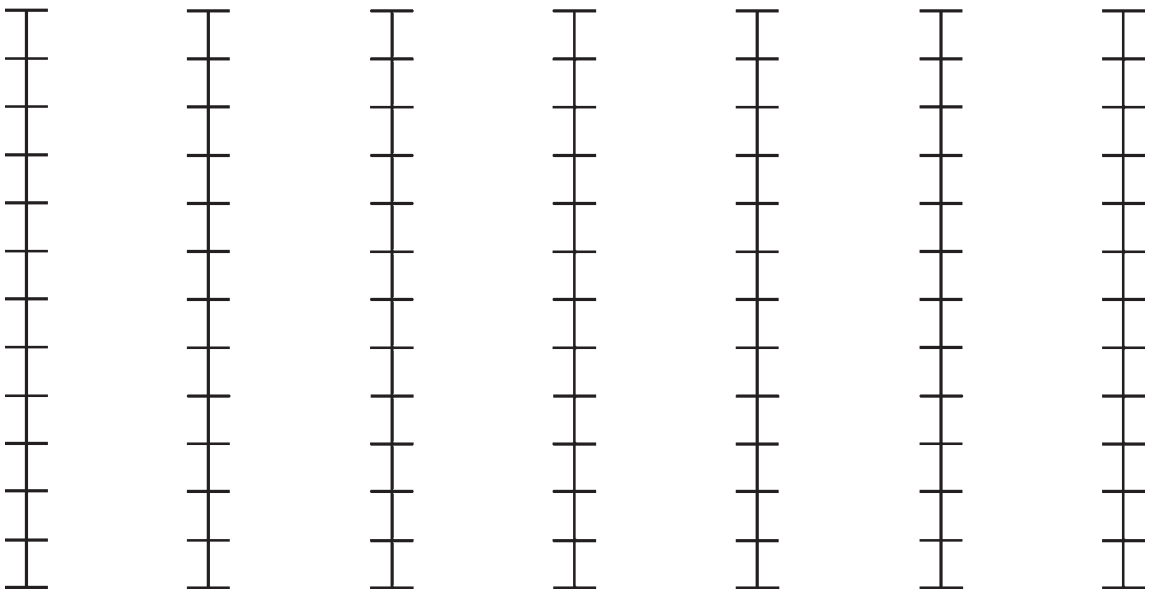


Mark the following guages and staffs per directions from your instructor:

10. 11. 12. 13. 14. 15. 16.



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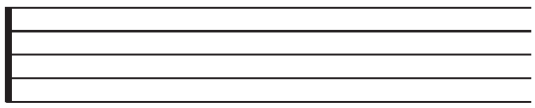

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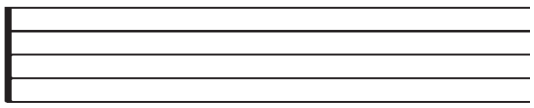

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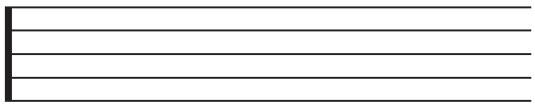

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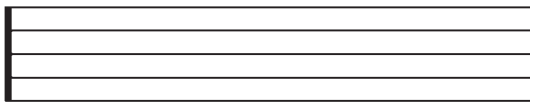

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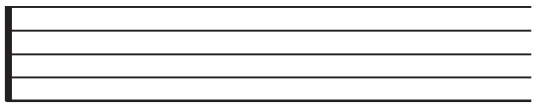

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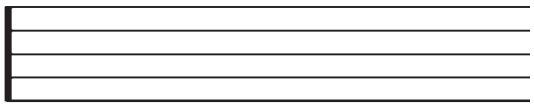

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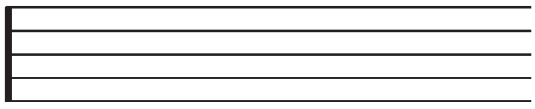

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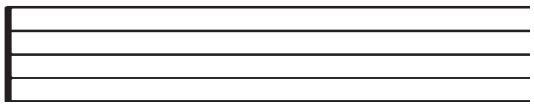
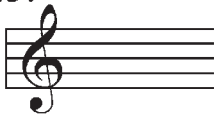


Name the Keys:

25.



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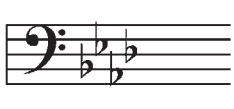

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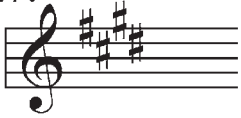

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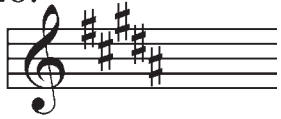

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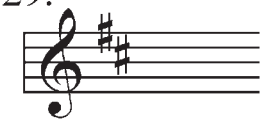

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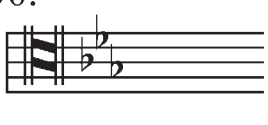
30. —



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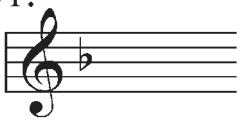
31. —



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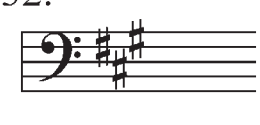
32. —



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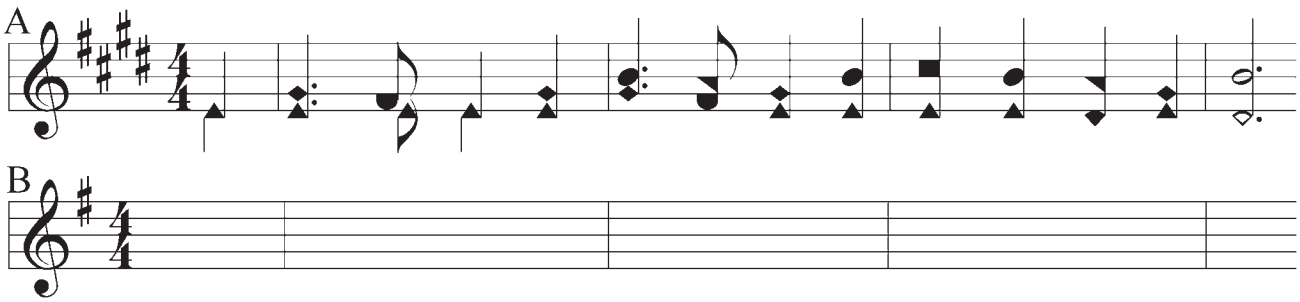
Transposition

In the following exercises, rewrite the notes on the A staves to the new key on the B staves.

33.



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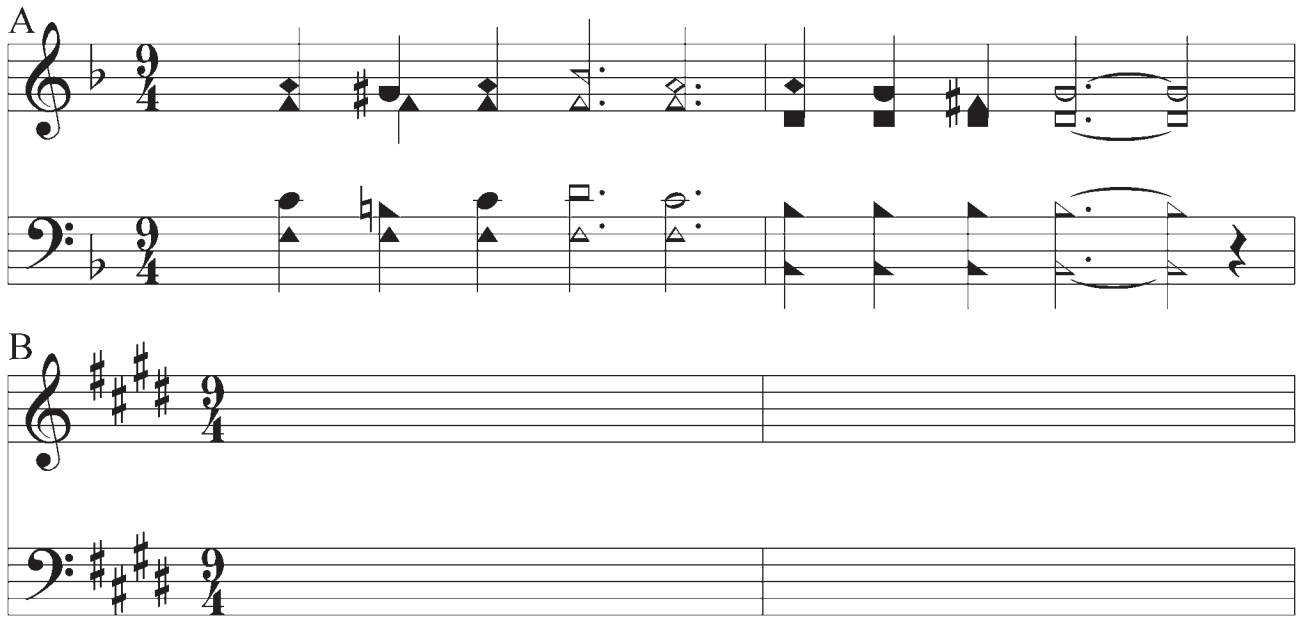


Chapter Five

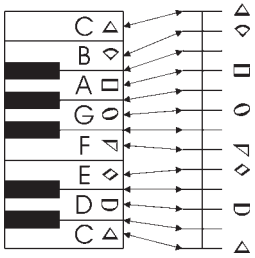
Additional Notes

6
THE CHROMATIC SCALE

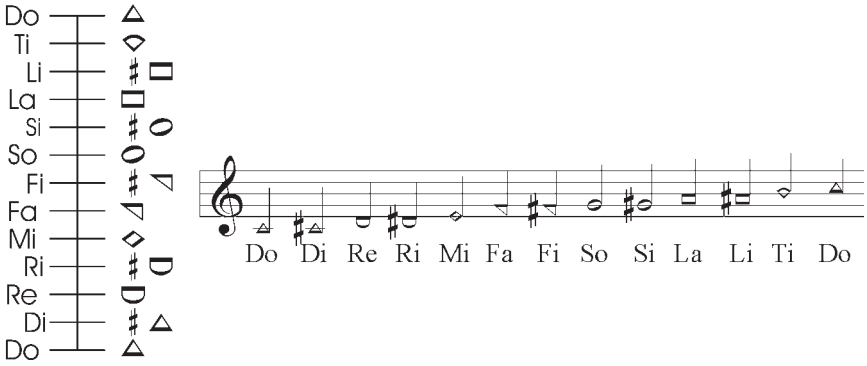
Scope: *Chromatic scales show all possible accidentals in the keys.*

Chromatic tones

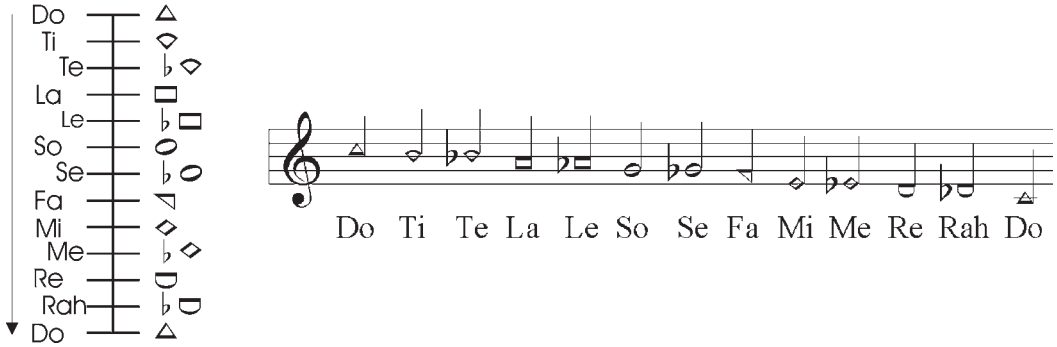
A *chromatic tone* is not part of the diatonic scale. The gauge shows that five pitches could qualify as chromatic tones: the pitch between A and B, the pitch between C and D, the pitch between D and E, the pitch between F and G, and the pitch between G and A. Note that they are the black keys on the piano keyboard.



The *Chromatic Scale* is a series of tones, all of which are one half step apart, starting with the keytone and proceeding to the tone one octave away. The chromatic scale has thirteen tones. The following example shows an ascending chromatic scale along with the names of the relative pitches created by the chromatic tones.



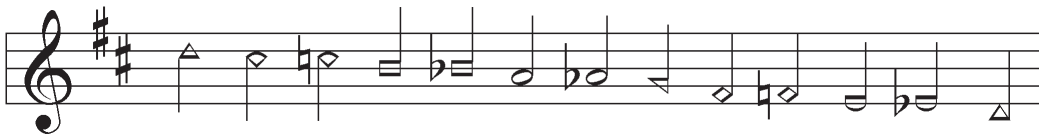
The next example shows a descending chromatic scale along with the name of the relative pitch created by each chromatic tone.



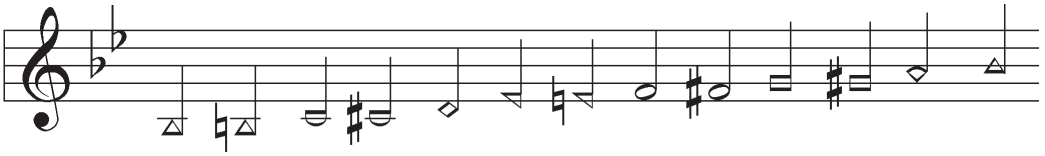
Not all half-steps are chromatic half-steps. Half-steps that have different degree names are diatonic half-steps (E to F, B to C, A to G ♯, D♭ to C, etc.). Only half-steps having the same degree name are chromatic half steps (E to E♭, C to C ♯, etc.).

When a chromatic scale has its keytone on a degree other than C, a situation can arise in which a degree that is sharped or flatted has to be raised or lowered an additional half-step. Placing a sharp on a degree that is already sharped does not raise the degree by another half step. The same is true for a flatted degree. Additionally, flatting a sharped degree or sharping a flatted degree is improper.

A natural (cancel) (♮) can be used to lower a sharped degree by one half-step or to raise a flatted degree by one half-step. The example shows a cancel lowering Ti to Te, because C is sharped in the key signature. A cancel lowers Mi to Me, because F is sharped in the key signature.

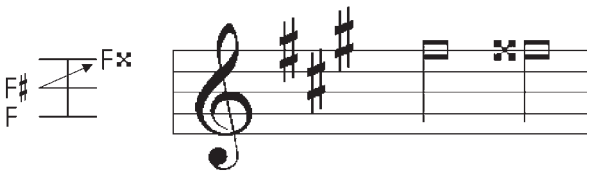


In the following example, a cancel raises Do to Di, because B is flatted in the key signature. A cancel raises Fa to Fi, because E is already flatted in the key signature.

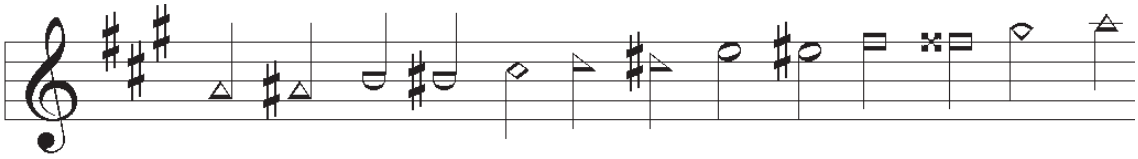


Other pitch modifiers

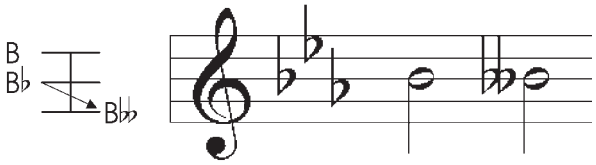
The Double Sharp (𝄪) is used to raise by one half-step, the pitch of a degree that has already been sharped in the key signature. In the example, the pitch F is raised to F sharp by the key signature. A double sharp raises the F # degree by another half-step, and is now called “F double sharp”.



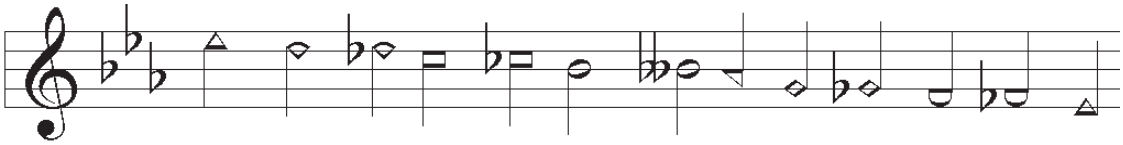
The following example shows an ascending chromatic scale in the Key of A. When La must be raised to Li, the degree F sharp must be raised by another half-step to F double sharp.



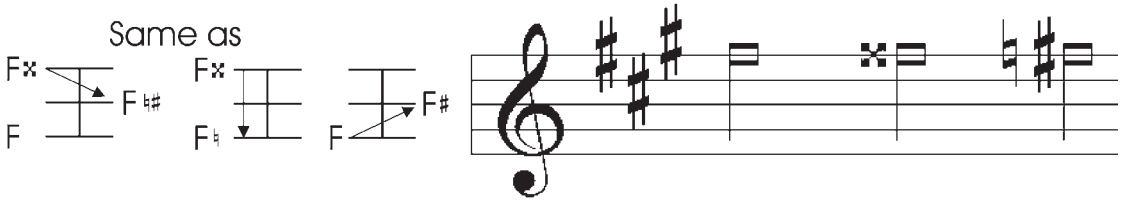
The Double Flat (𝄫) is used to lower by one-half step, the pitch of a degree that has already been flatted. In the example, the pitch B is lowered to B flat by the key signature. A double flat lowers the B flat by another half-step and is now called “B double flat”.



A descending chromatic scale in the Key of E♭ is shown below. When So, which is on the B♭ degree, must be lowered to Se; the degree B♭ is lowered another half-step to make it B𝄫.

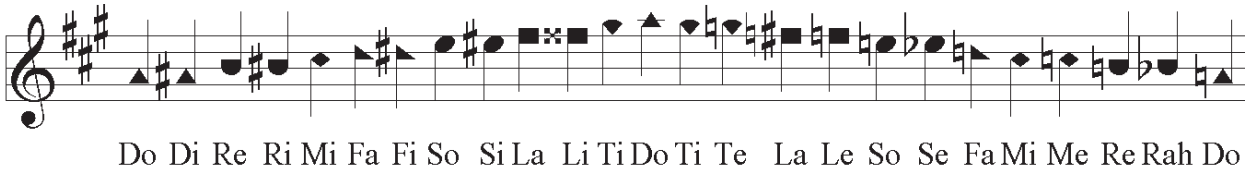


Before a measure bar is encountered, the Cancel Sharp (𝄮) is used to restore the sharp from the key signature after a double sharp has been used on that degree. The cancel revokes the double sharp and the sharp returns the degree to the original pitch set by the key signature.

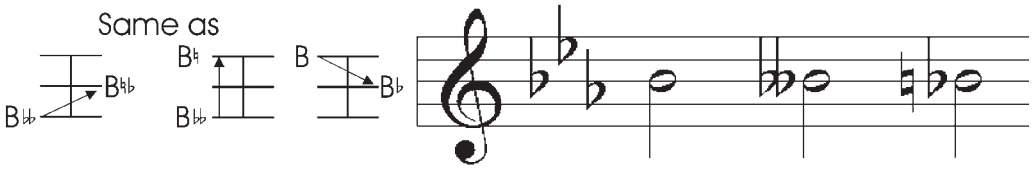


Most computer music typesetting software will not produce a cancel sharp or cancel flat. Instead, they drop the cancel in front of the sharp or flat.

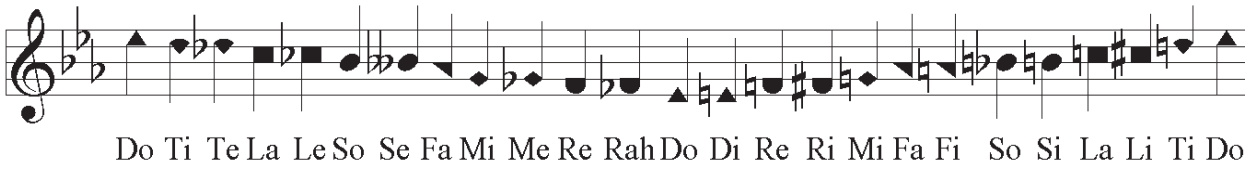
The following example shows an ascending and descending chromatic scale in the Key of A. In this instance, the difference in the descending scale is the diatonic pitches So, Fa, Re, and Do having their degrees restored with cancels, while La, the diatonic pitch F sharp uses a cancel sharp.



Prior to encountering a measure bar, the Cancel Flat (♮♭) is used to restore the flat from the key signature after a double flat has been used on that degree. The cancel eliminates the double flat and the flat returns the degree to the original pitch set by the key signature.



This example shows a descending and ascending chromatic scale in the Key of E♭. In this case, the difference in the ascending scale is that the diatonic pitches Re, Mi, La, and Ti have their degrees restored with cancels; while So, (the diatonic pitch B♭), uses a cancel flat.



Summary: *Though Chromatic Scales are never sung, parts of them are. The ability to produce a Chromatic Scale on paper in a given key covers all possible accidentals that will be encountered in a song.*

Exercises

Define the following.

1. Chromatic tone _____

2. Double sharp _____

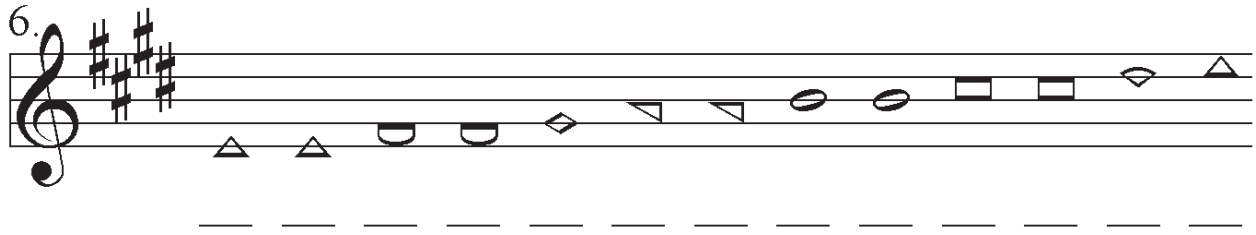
3. Double flat _____

4. Cancel sharp _____

5. Cancel flat _____

Draw the accidentals necessary to make these ascending chromatic scales. Write the relative pitch name beneath each note.

6.



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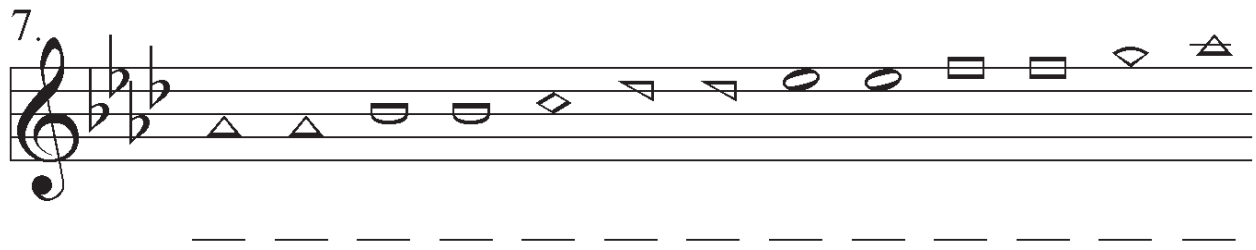
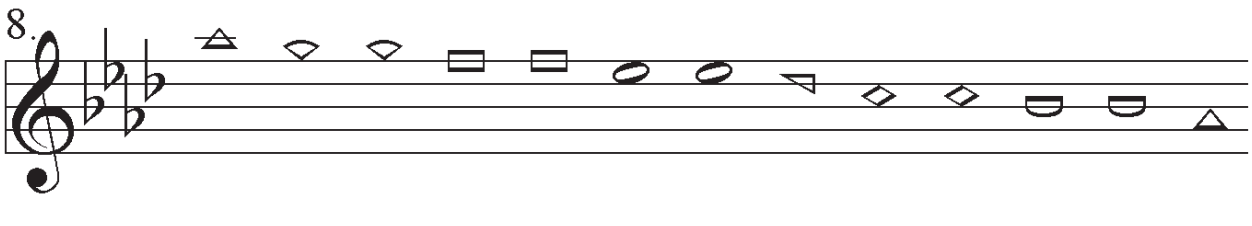


Draw the accidentals necessary to make these descending chromatic scales. Write the relative pitch name beneath each note.

8.



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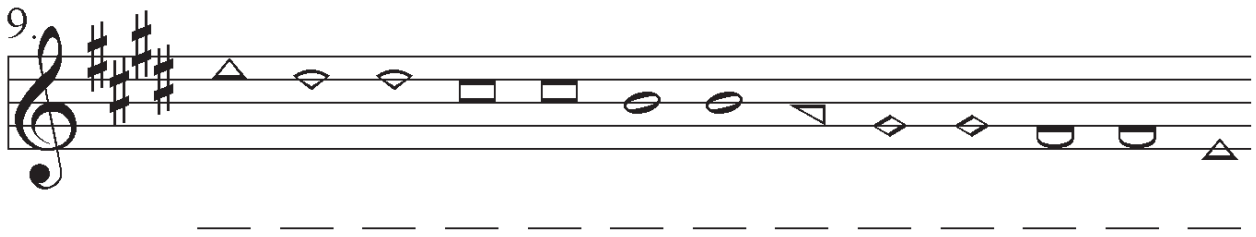
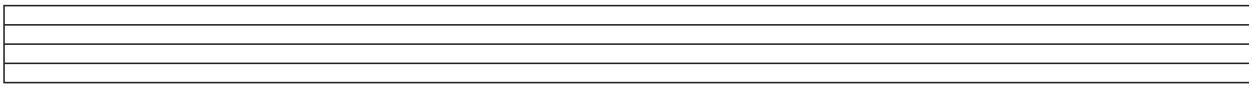


Mark the following staves as directed by your instructor.

10.



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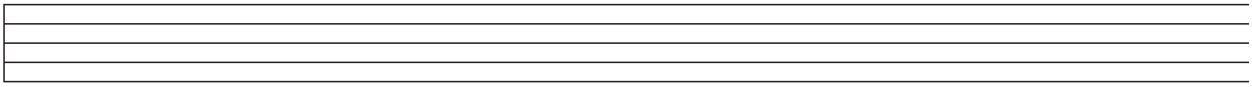

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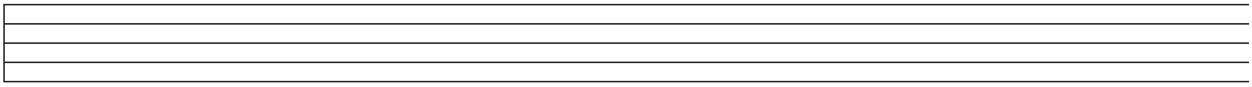

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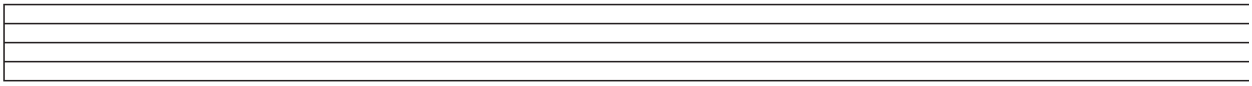

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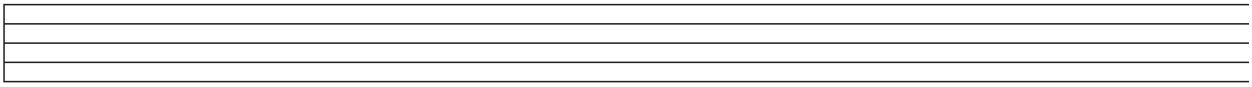

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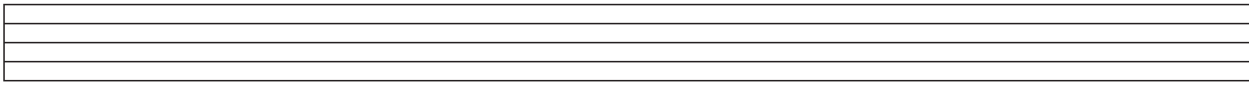

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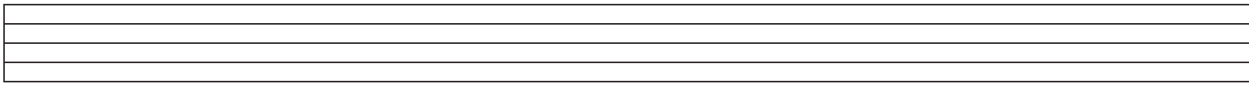


7
LENGTH NOTATION

Scope: *Length notation for tones and rests; Time signatures*

As applied in the Church, music is used in conjunction with lyrics. Lyrics are usually in the form of poetry and thus exhibit the characteristics of poetry.

A *meter* (or foot) is the grouping of strong and weak accents in poetry. In the following example, syllables that have strong accents are underlined. The remaining syllables have weak accents. Every-other accent in this example is strong. This is called *duple (double) meter*.

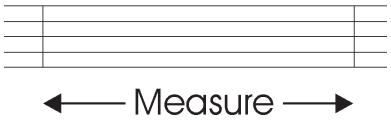
Je-sus, Sav-ior of us all; Be thou ev-er near.

The strong accents in the following example are also underlined. Strong accents fall on every third syllable. This is called *triple meter*.

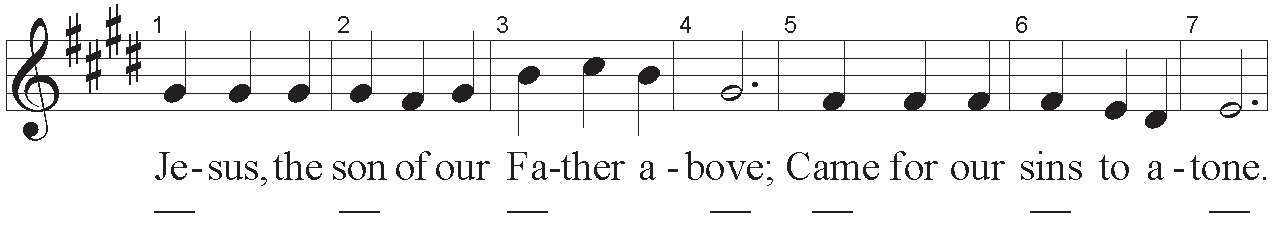
Je-sus, the son of our Fa-ther a-bove; Came for our sins to a-tone.

Music also has *strong* and *weak* accents. Accents found in a song are usually determined by accents in the lyrics. In music, the accents can often be equated to *beats*. Therefore, music has both strong and weak beats, determined by strong and weak accents in the lyrics.

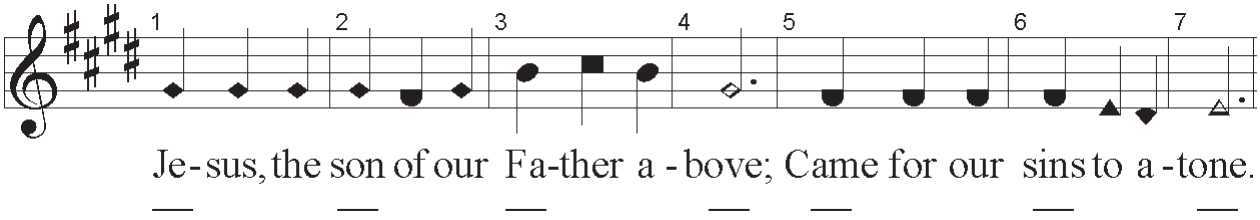
Each grouping of beats is called a *measure*. Measures are separated from one another by measure bars; vertical lines that extend from the first line to the fifth line of the staff. Each measure begins with a strong beat.



Each syllable in the lyrics of a song is usually associated with a single note that shows the pitch of the tone to be sung with that syllable. This is indicated by the placement of the note on the staff.



The body shape of each note shows its relative pitch.



Measure bars are also placed on the staff. Note that the first note in each measure is associated with a strong, accented syllable. Since this is triple meter, there are three accents in each measure; one strong and two weak. This is true in each measure except 4 and 7. In these measures there is only one (strong) accent because there is only one syllable.

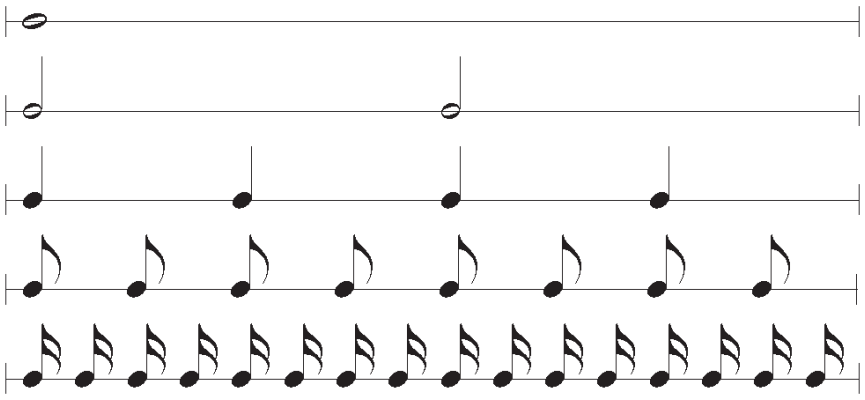
As seen in the previous example, accents and beats are associated, though are not the same thing. All measures within a song have the same number of beats, but may differ in the number of accents. In this example, each measure has three beats even though measures 4 and 7 have one syllable and one note.

Just as there is a keytone from which all other relative tones derive their pitch, the length of each note is derived from the length of a *whole note*.

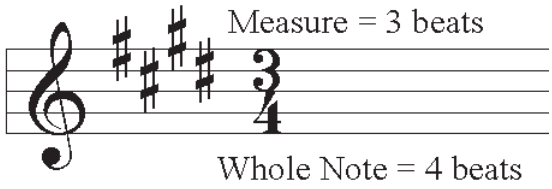
The table shows the relationship of each kind of note to the whole note.

Note Symbol	Name of Note	Value of Whole Note
	Whole note	1
	Half note	1/2
	Quarter note	1/4
	Eighth note	1/8
	Sixteenth note	1/16

The graphic example illustrates that two half notes equal the length of a whole note, four eighth notes equal the length of a half note, etc.



The length of a note is measured in *beats*. At the beginning of a song, a *time signature* is placed after the key signature to describe the length of notes and measures. The time signature is made up of two numbers, one over the other. The top number tells how many beats the measure receives, while the bottom number tells how many beats the whole note receives.

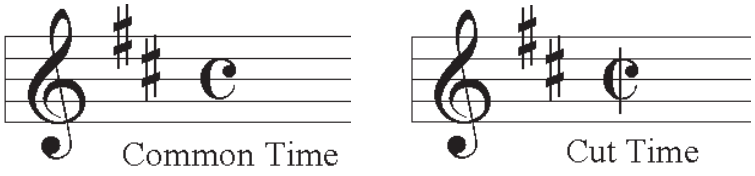


When the top number of the time signature is 2, the meter is duple. A 3 indicates triple meter. A 4 indicates two duple meters per measure, 6 is two triple meters per measure, 9 for three triple meters per measure, and 12 for four triple meters per measure. The last three time signatures are called compound meter.

The bottom number of a time signature will be 2, 4, or 8. The whole note therefore receives 2, 4, or 8 beats. Commonly found time signatures in church music are:

2	3	4	6		2	3	4	6		3	6	8	9	12
2	2	2	2		4	4	4	4		8	8	8	8	8

Four-four time is so common that it is called common time, and may be replaced by a 𝐂. In secular music, two-two time is called cut time because the notes are one half the length of the same notes in common time. The time signature may be shown as 𝐂 .



With a time signature bottom number of 2, a whole note receives 2 beats. The counts for the other notes are shown below.

𝅝 = 2 𝅗𝅥 = 1 ♩ = 1/2 ♪ = 1/4 𝅘𝅥𝅯 = 1/8

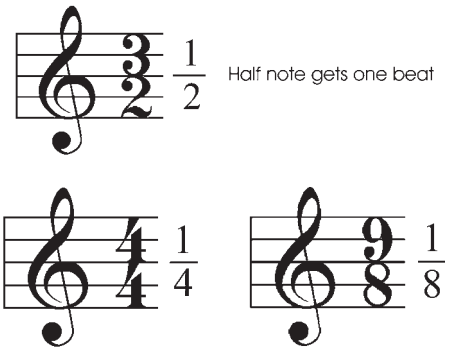
With a time signature bottom number of 4, a whole note receives 4 beats. Counts for the other notes are shown next.

𝅝 = 4 𝅗𝅥 = 2 ♩ = 1 ♪ = 1/2 𝅘𝅥𝅯 = 1/4

Time signatures with 8 as their bottom number have whole notes that receive 8 beats. Counts for the remaining notes are below.

𝅝 = 8 𝅗𝅥 = 4 ♩ = 2 ♪ = 1 𝅘𝅥𝅯 = 1/2

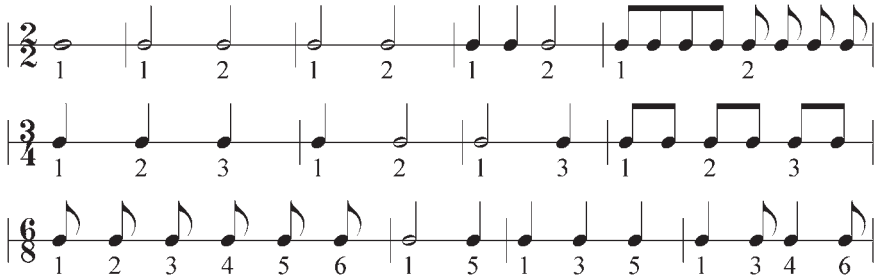
A quick way to determine which note receives one beat is to replace the top number of the time signature with a 1. The resulting fraction is the name of the note in that song that gets one beat.



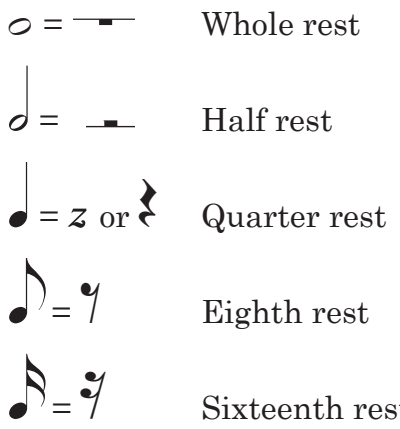
A *dot* following a note lengthens that note by 50%. Two dots following a note lengthen that note by 75%. A quarter note in two-four time receives one beat, but a dotted quarter note receives 1½ beats. For example:

2/4	3/2	6/8
= 1+1/2 = 1 1/2	= 1+1/2 = 1 1/2	= 4+2=6
= 1/2+1/4=3/4	= 1/2+1/4=3/4	= 2+1=3

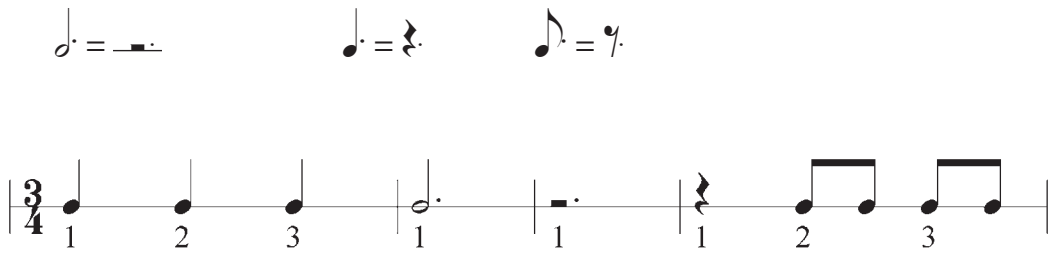
The next example shows time signatures with notes in measures. The numbers beneath the notes are the beginning beats for those notes.



A note signifies a musical tone. A *rest* signifies silence. Just as notes have length, rests have length. Notes and rests, along with their corresponding lengths, are shown below.



Dots lengthen rests in the same way that they lengthen notes. For example:

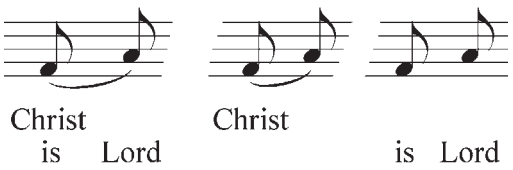


The whole rest has a unique characteristic. It can fill any measure, even if the measure has more beats than the customary length of the whole rest.

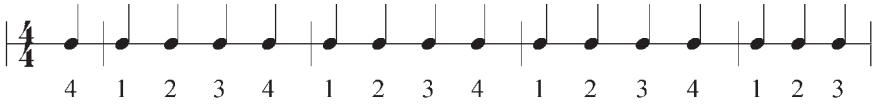
The *tie* is a curved line that connects two notes of the same pitch. A tie adds the length of the two notes together as if they were one note. When singing, only one syllable is sung for the tied notes.

The *slur* is a curved line that connects two notes of different pitches. When singing, only one syllable is sung for the tied notes.

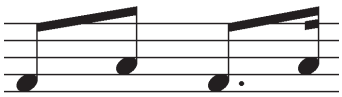
In some song stanzas, two syllables appear in the same time period as a single syllable in a different stanza. The notes for the two syllables are tied or slurred. In the stanza having one syllable, the two notes are sung as if they are tied or slurred. In the stanza that has two syllables, the two notes are sung as separate notes; without tie or slur.



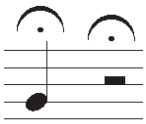
Songs do not have to start with a complete measure. The first measure in a song may have any number or fraction of beats, as long as the measure is equal to or less than a full measure. When this happens, the remaining count from the measure is found in the last measure of the song.



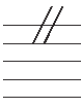
Another type of tie or slur is used when notes have common flags, called *beams*. The flags of the tied or slurred notes are common between them and are shown as thick, straight lines between the note stems. In older music artwork and where beaming is determined by the lyrics, only one syllable is sung for the notes in every stanza that use the common flag. In most modern artwork, common beams do not indicate slurs or ties, but are used to draw the flags of adjacent notes. As much as any other reason, this is due to defaults in music publishing software.



The *fermata* (𝄐) (sometimes called a *hold* or *bird's eye*) placed over or under a note or rest shows that the author of the song intends for the director to lengthen the note or rest. The fermata leaves the length of the note or rest up to the discretion of the director. Counting is discontinued while the note or rest is being held.



A pause (𝄪) shows that singing is to stop at this point, for a length of time dictated by the director.



Summary: *The length of all notes in a song can be determined from the Time Signature. The top number tells how many beats are in each measure. The bottom number tells how many beats the whole note receives.*

Exercises

Define the terms.

1. Meter (foot) _____

2. Measure _____

3. Whole Note _____

4. Tie _____

5. Slur _____

6. Fermata _____

7. What does the top number of the time signature define? _____

_____

8. What does the bottom number of the time signature define? _____

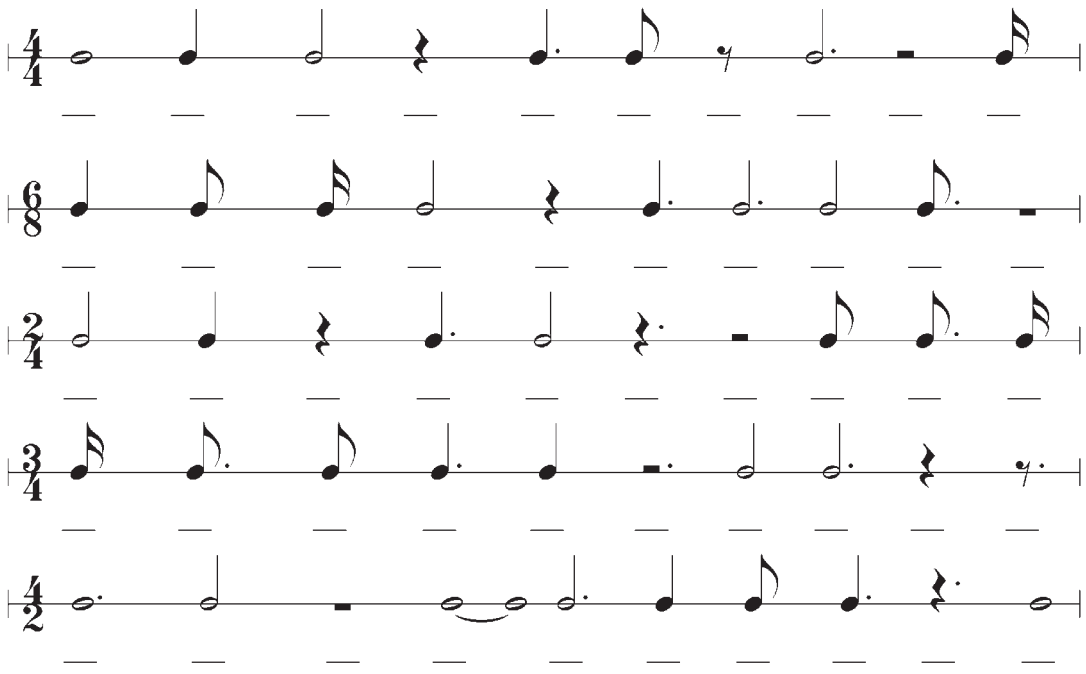
_____

9. For each time signature, tell which note gets one beat and how many beats are in the measure.

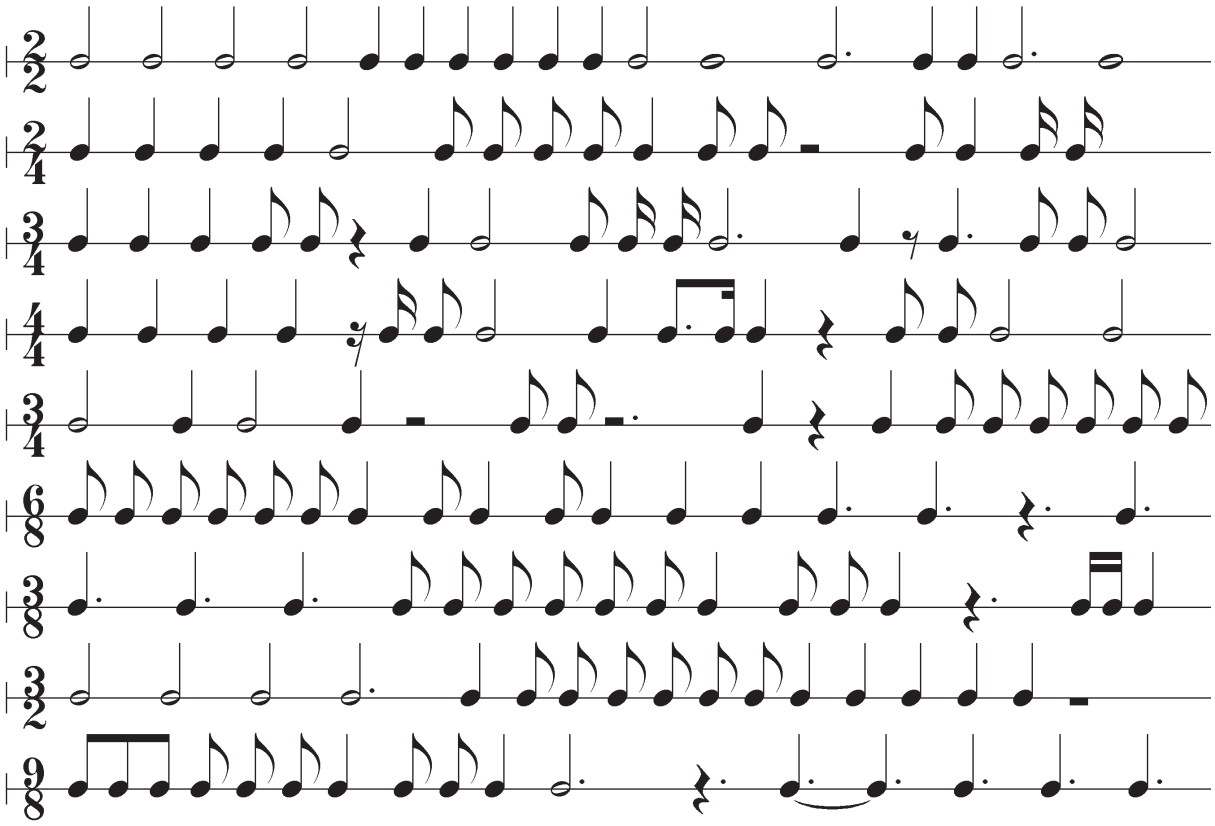
2____ 3____ 4____ 6____ 9____ 12____ 3____

2____ 4____ 4____ 2____ 8____ 8 ____ 2____

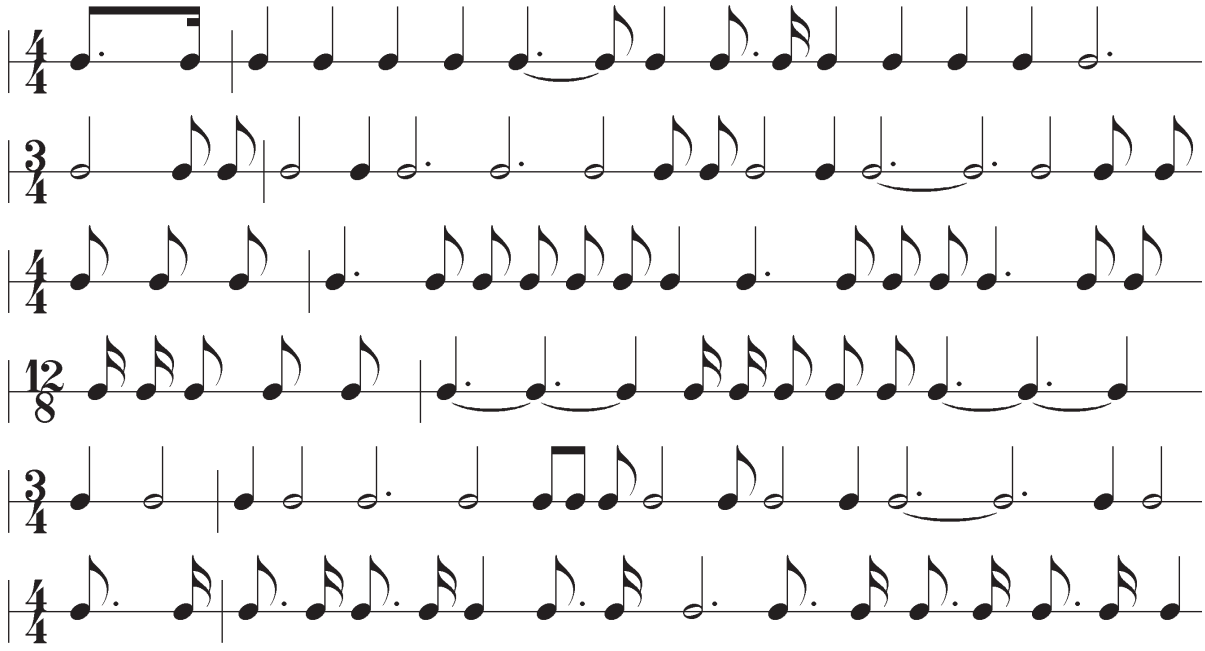
10. In beats, give the value of each note or rest.



11. Draw measure bars and write the count beneath each note.



12. Draw measure bars, mark strong accents, and write the count beneath each note. The first measure bar is shown in each example.

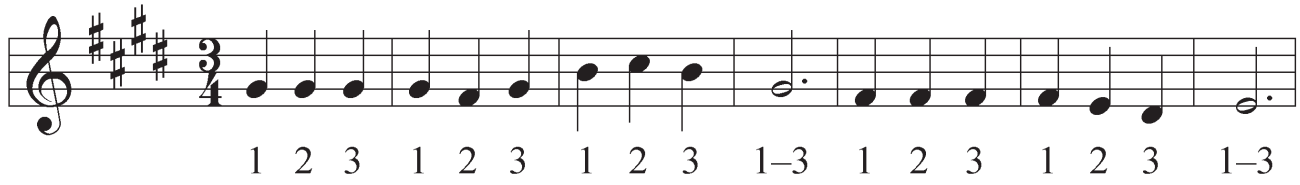


8
RHYTHM

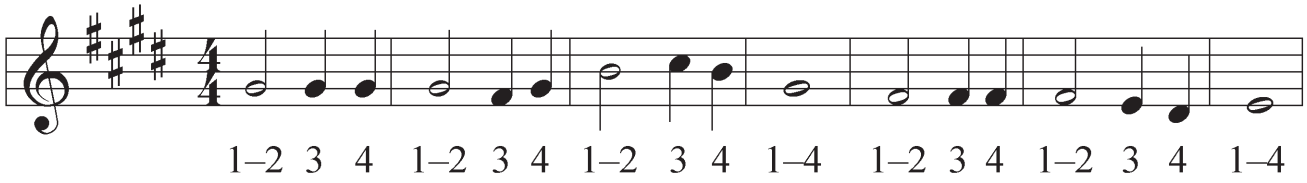
Scope: *Counting music.*

Rhythm consists of length patterns that regularly appear within a song. As seen in the last chapter, a note can have many lengths. If not for the groups of patterns that exist within songs, keeping track of note length would be most difficult.

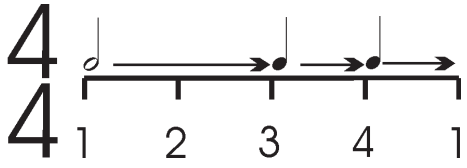
As long as a note length equals one beat, two beats, etc., counting is just that; counting the beats. In the example below, the time signature is three-four. The whole note gets 4 beats; the quarter note one. A measure has 3 beats. Each note receives one beat, except for those in measures 4 and 7. The first beat is counted as "1". The second beat is counted as "2". The third beat is counted as "3". The notes in measures 4 and 7 are counted "1, 2, 3" because they receive 3 beats each.



In the following staff, different lengths are given to several of the notes. The time signature is four-four instead of three-four, meaning four beats per measure instead of three beats per measure.



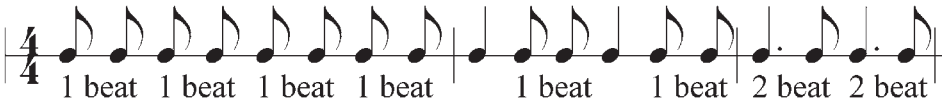
Below is a time graph for the first measure of the preceding example. Since the first note is two beats in length, it takes all of beats 1 and 2. Therefore, the second note starts on beat 3. The half note is counted "1, 2", the first quarter note "3", and the second quarter note "4".



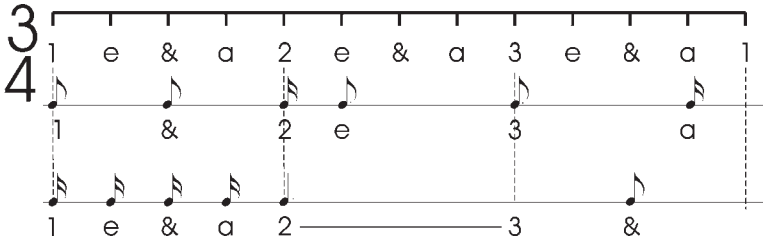
Keeping up with the length of notes shorter than one beat in length is more difficult. Short notes, however, are never alone but are part of a group of notes or rests. These groups form patterns, and these patterns are usually one or two beats in length. Some possible patterns are shown below.

One beat patterns		**Two beat patterns**	
Time Signature	**Note Pattern**	**Time Signature**	**Note Pattern**
2 2		2 2	
2 2		4 4	
4 4		3 8	
4 4			

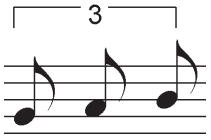
Try to think of notes less than one beat in length as a group or rhythm pattern rather than separately. Once you can recognize one or two beat patterns and realize what the pattern sounds like, practice eases the task of sight reading the patterns found in church music.



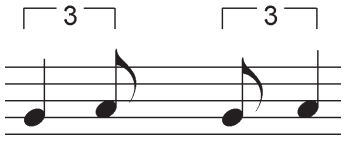
Counting for notes shorter than one beat in length is shown below.



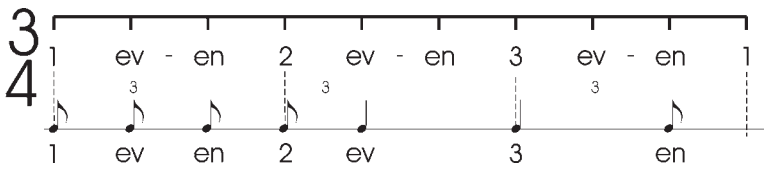
Triplets are three even notes on a single beat or three even notes across the time that two of those notes would usually occupy. In a four four time signature, they are usually formed by three eighth notes with a small three above (3) or below (3) the notes denoting that they are triplets.



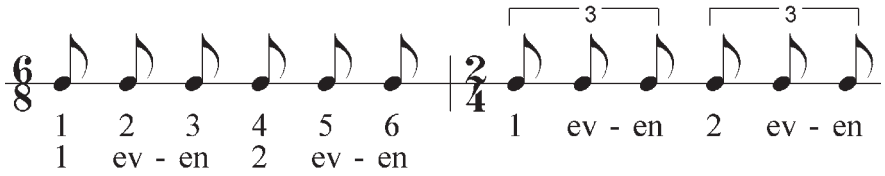
A triplet variation is a quarter note followed by an eighth note, or an eighth note followed by a quarter note in a triplet pattern. The eighth note gets 1/3 of the beat and the quarter note gets 2/3 of the beat.



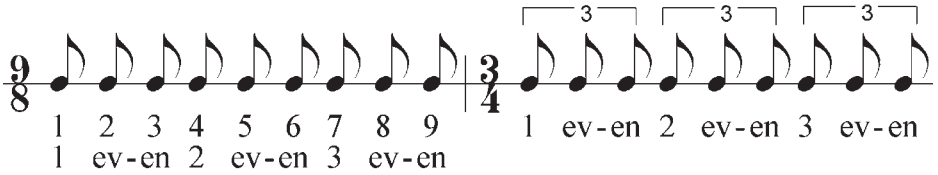
Counting for triplets is shown in this example:



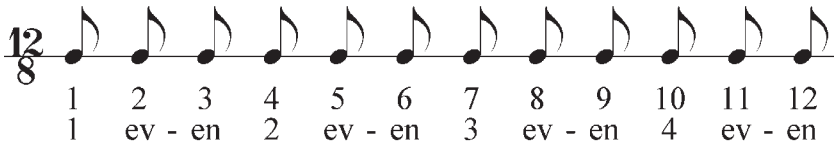
Most songs written in an 8 time make use of triplets. In six-eight time, only two beats are felt; beats 1 and 4. Beats 1, 2, and 3 form a triplet, and beats 4, 5, and 6 form another triplet. This is sung like two-four time with triplets.



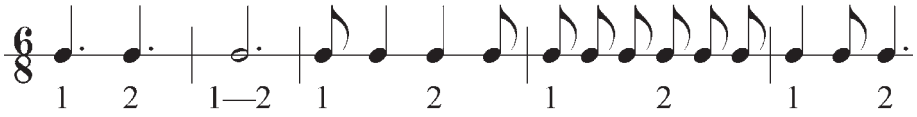
In nine-eight time, three beats are felt; beats 1, 4, and 7.



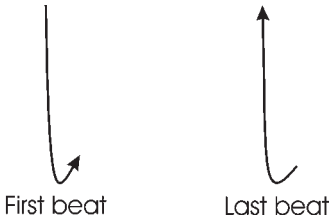
In twelve-eight time, four beats are felt; beats 1, 4, 7, and 10.



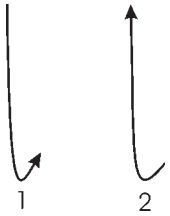
As seen, only every third beat is felt in 6/8, 9/8 and 12/8 time. For all practical purposes, the dotted quarter note is one beat in length and the dotted half note is two beats in length. The grouping of notes is usually written in a way that enables easier sight reading of the rhythm patterns.



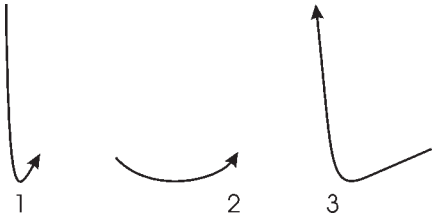
Hand motions used by song leaders help singers keep their place in the music. All hand motions begin with a downbeat on the first beat of the measure and end with an upbeat on the last beat of the measure. The first motion is down, and the last motion is from outside and up. The motions shown below are for a right-handed person. For a left-handed person, the motions are reversed from the example.



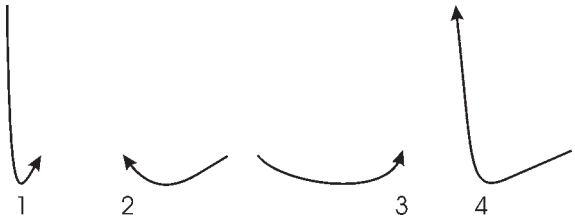
When music is sung fast and the top number in the time signature is a 2 or a 6, as in 6/8 or 6/4 when only two beats are felt, the motions show only two beats.



If the top number is the time signature is a 3 or a 9, as in 9/8, three beats felt and shown in the motion. The first beat is down, the second to the outside, and the third is up.



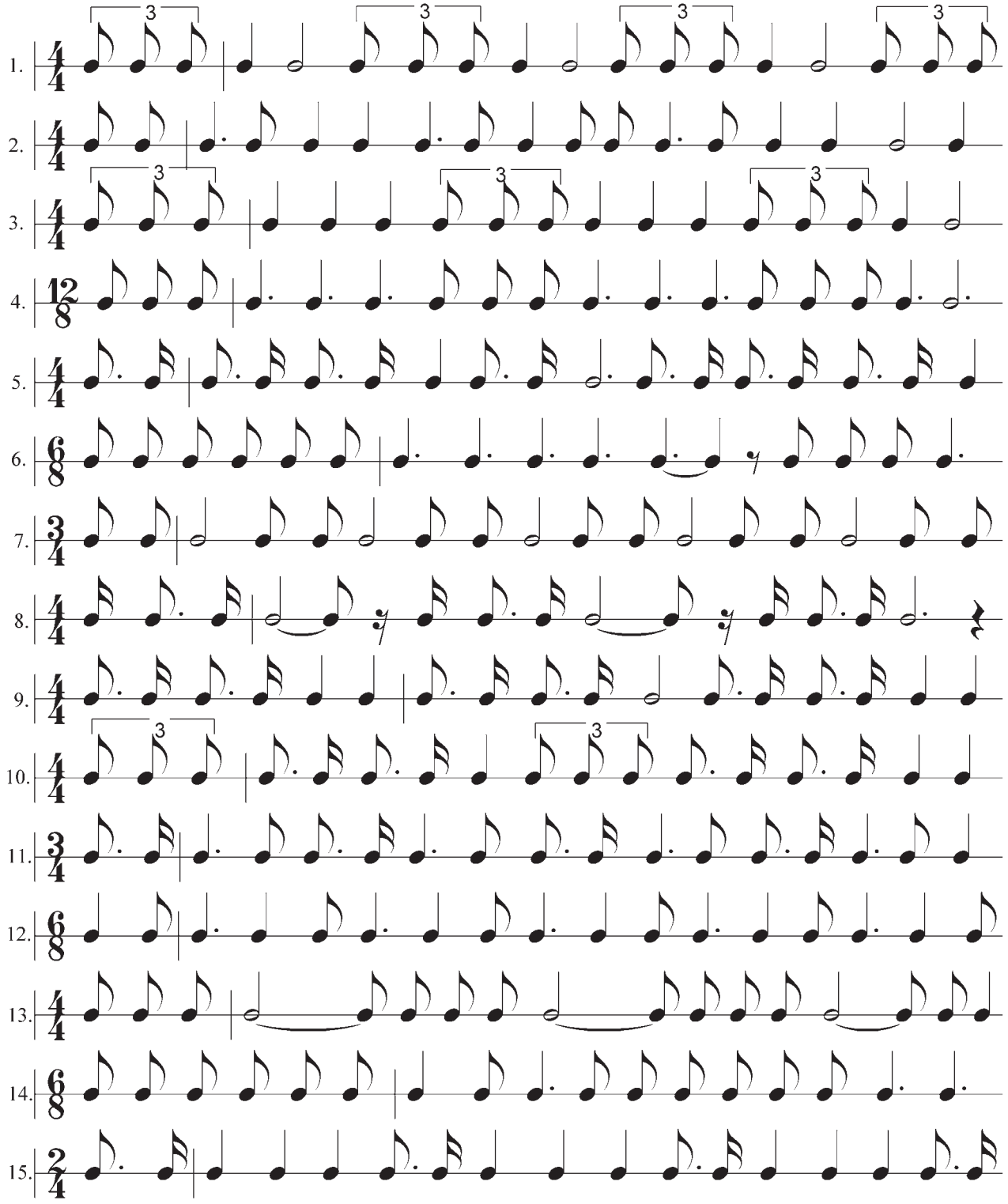
If the top number in the time signature is a 4 or 12, as in 12/8, four are beats felt and shown in the motion. The first beat is down, the second to the inside, the third to the outside, and the fourth is up.



Summary: *Most people can understand the length of notes. Many have trouble actually counting the musical notes; especially those that are shorter than one beat in length. Strive to think of these short notes in sets that equal one beat and then learn the patterns of those note sets.*

Exercises

Draw measure bars, place parentheses around each one or two-beat pattern, place brackets around long patterns, and mark strong accents.



Chapter Eight

Additional Notes

9
BARS, REPETITIONS & ENDINGS

Scope: *Different bars, repetitions, and jumps.*

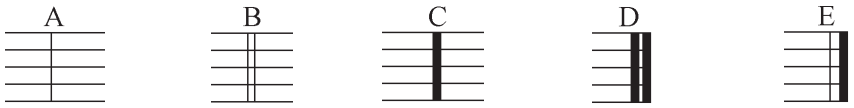
Bars

A single thin line is called a *measure bar*. It divides the song into equal time intervals while canceling accidentals and simultaneously restoring the key signature. See example A below.

A single thick bar or a pair of thin bars is called a *phrase bar*. It separates phrases (short lyric passages) from one another and separates the stanza from the chorus or refrain. See B and C for examples.

There are several forms of the *double bar*. Their meanings are not consistent, except for the use of the thick double bar. It is used to show the end of the composition. It is no longer used in modern music. See D below.

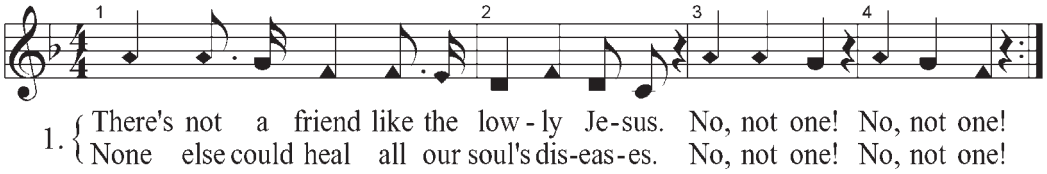
The double bar formed by one thin bar and one thick bar is used in modern music to show the end of a section within a song and the end of the song. See example E.



Repeats

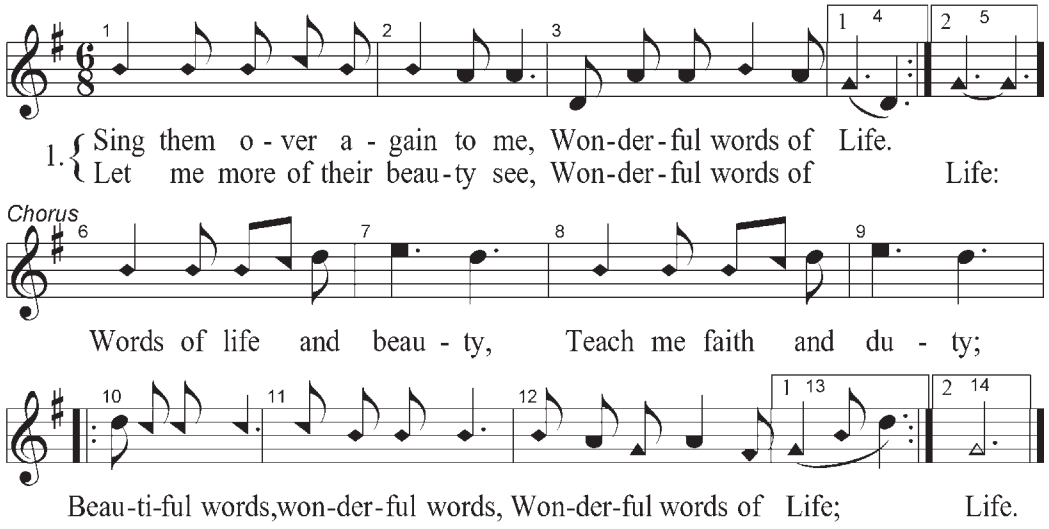
Repeat dots are formed by four dots, or by two dots in most modern music. Repeat dots signal that a section is to be repeated. Dots to the left of a bar indicate a jump to dots on the right side of the previous bar. If a set of dots is not encountered to the right of a bar, jump to the beginning of the song.

In the following example, repeat dots in measure 4 signal a jump to the beginning. This example is sung in the order: 1 – 4, 1 – 4.



A variation of repeat dots signals different *endings* to a section of music. The first time that the section is sung, the first ending is sung. When the repeated section is sung, the second ending is sung.

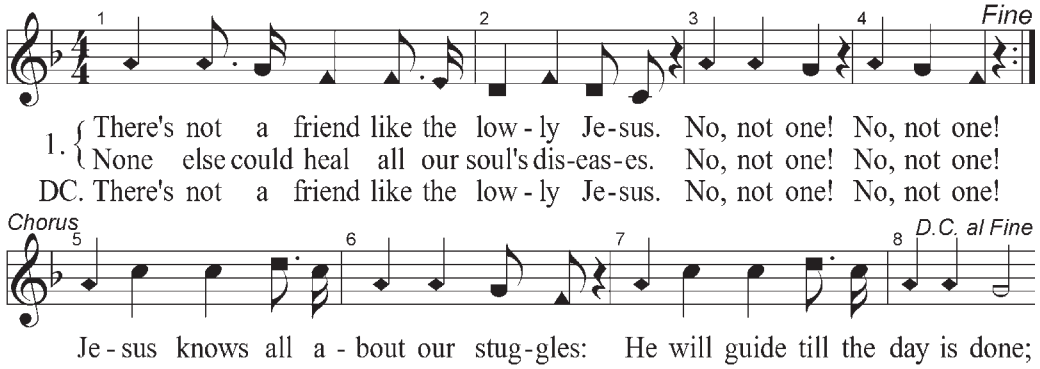
In the next example, dots at the end of the *first ending* (measure 4) indicate a jump to the song beginning. When singing the repeat, measures 1, 2, 3, and the *second ending* (measure 5) are sung. Another repeat occurs in the section starting at measure 10. This song is sung in the order: 1 – 4, 1 – 3, 5 – 13, 10 – 12, and 14.



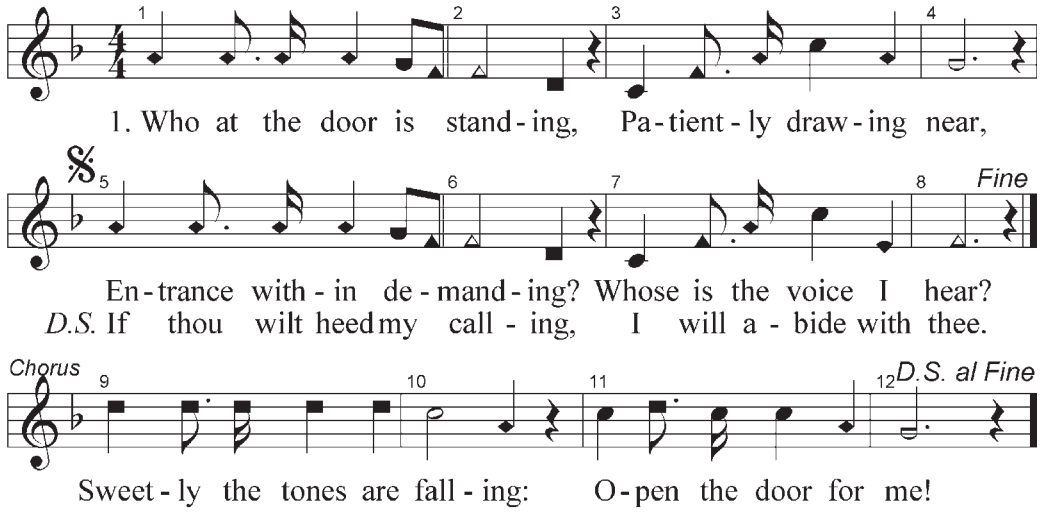
Fine (pronounced fee-nay) marks the end of a song when the song ending is not at the bottom of the score.

Jumps

D.C., standing for *Da Capo*, signals a return to the song beginning. *Fine* marks the ending of the song after taking the jump to the beginning. In the following example, the DC in measure 8 indicates a jump to the beginning of measure 1. The song now ends at measure 4. In this case, a separate set of words are sung during the DC jump. They are denoted by the D.C. that precedes the words. The proper form is *D.C. al Fine*. Though *al Fine* may not be shown, it is understood. The meaning of this notation: jump to the song beginning and then stop at Fine. This song is sung in the order: 1 – 4, 1 – 4, 5 – 8, and 1 – 4.

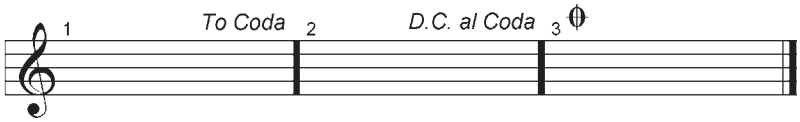


D.S., standing for *Dal Segno*, signals a return to the sign (𝄋) found above measure 5. *Fine* marks the ending of the song after the jump to the sign. In the following example, DS in measure 12 signals a jump to the sign in measure 5. Measures 5, 6, 7, and 8 are repeated, and the song ends with the *Fine* in measure 8. D.S. always jumps toward the beginning of the song. The proper form is *D.S. al Fine*. The *al Fine* is understood in this example, indicating the jump to the sign followed by a stop at the *Fine*. In this case, a separate set of words are sung during the DS jump. They are denoted by the D.S. that precedes the words. This song is sung in the order: 1 – 12 and 5 – 8.

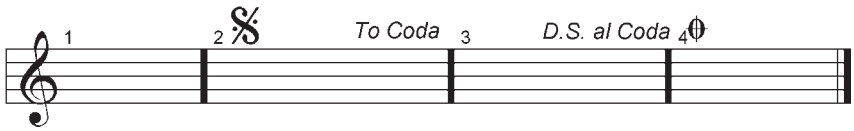


The *CODA* (𝄌) is used to jump forward in a song. There are always additional instructions associated with a Coda.

DC al CODA directs a DC jump from that point to the song beginning. When a *TO CODA* statement is encountered, jump to the CODA sign (𝄌), as shown at the start of section 3 below. This example is sung in the order: 1, 2, 1, 3. Note that the TO CODA jump is not taken the first time it is encountered.



DS al CODA directs a DS jump from that point to the sign, sing to the TO CODA statement, and then jump to the CODA sign. This example is sung in the order: 1, 2, 3, 2, and 4.

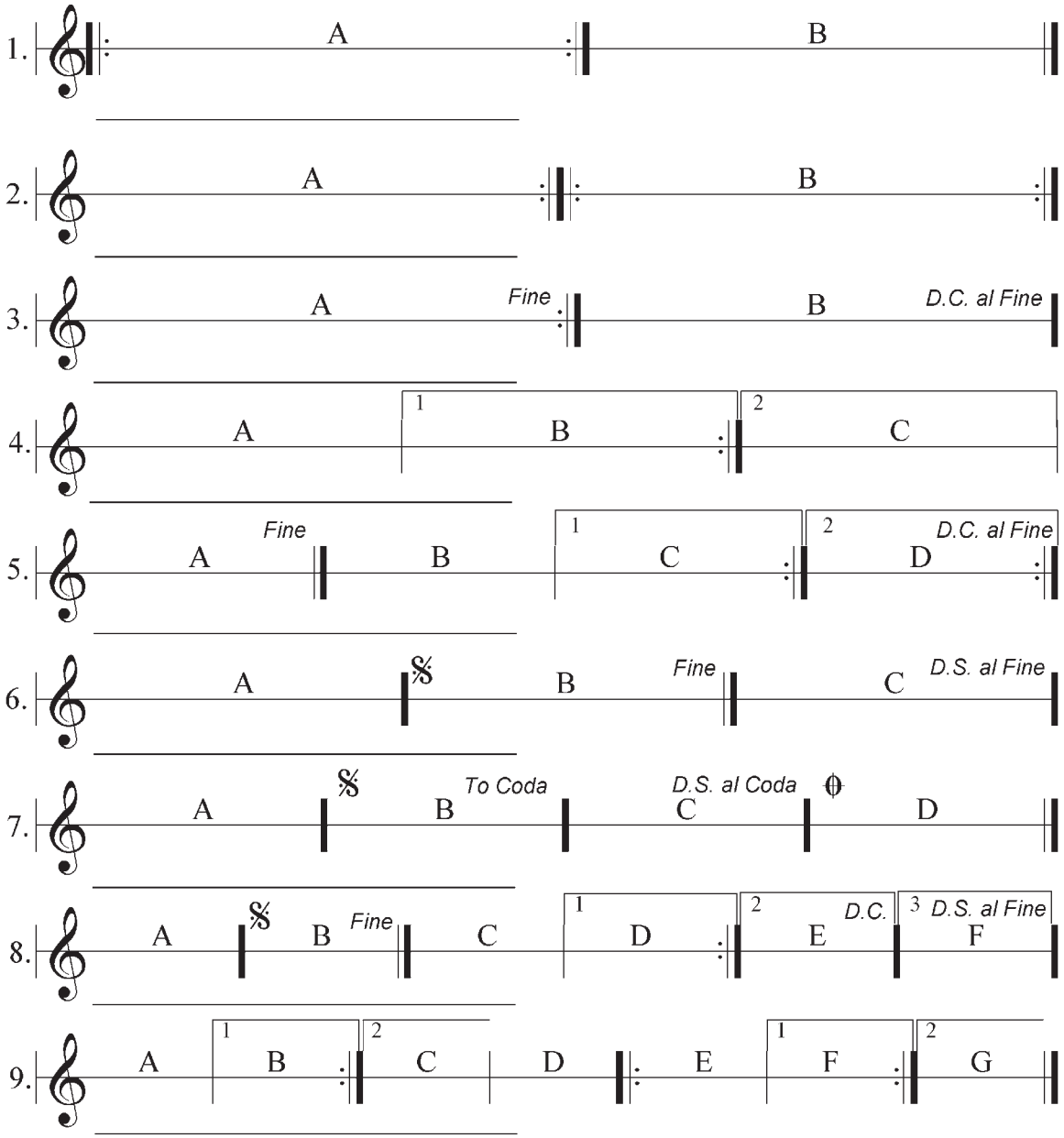


Sometimes a statement like "Third stanza; take CODA" is used. This means that the Coda section is sung after singing the third stanza.

Summary: *Authors repeat sections of a song so that it will take less room on paper. D.C. returns you to the beginning of the song while D.S. returns you to the sign. Coda's jump you forward to the Coda sign.*

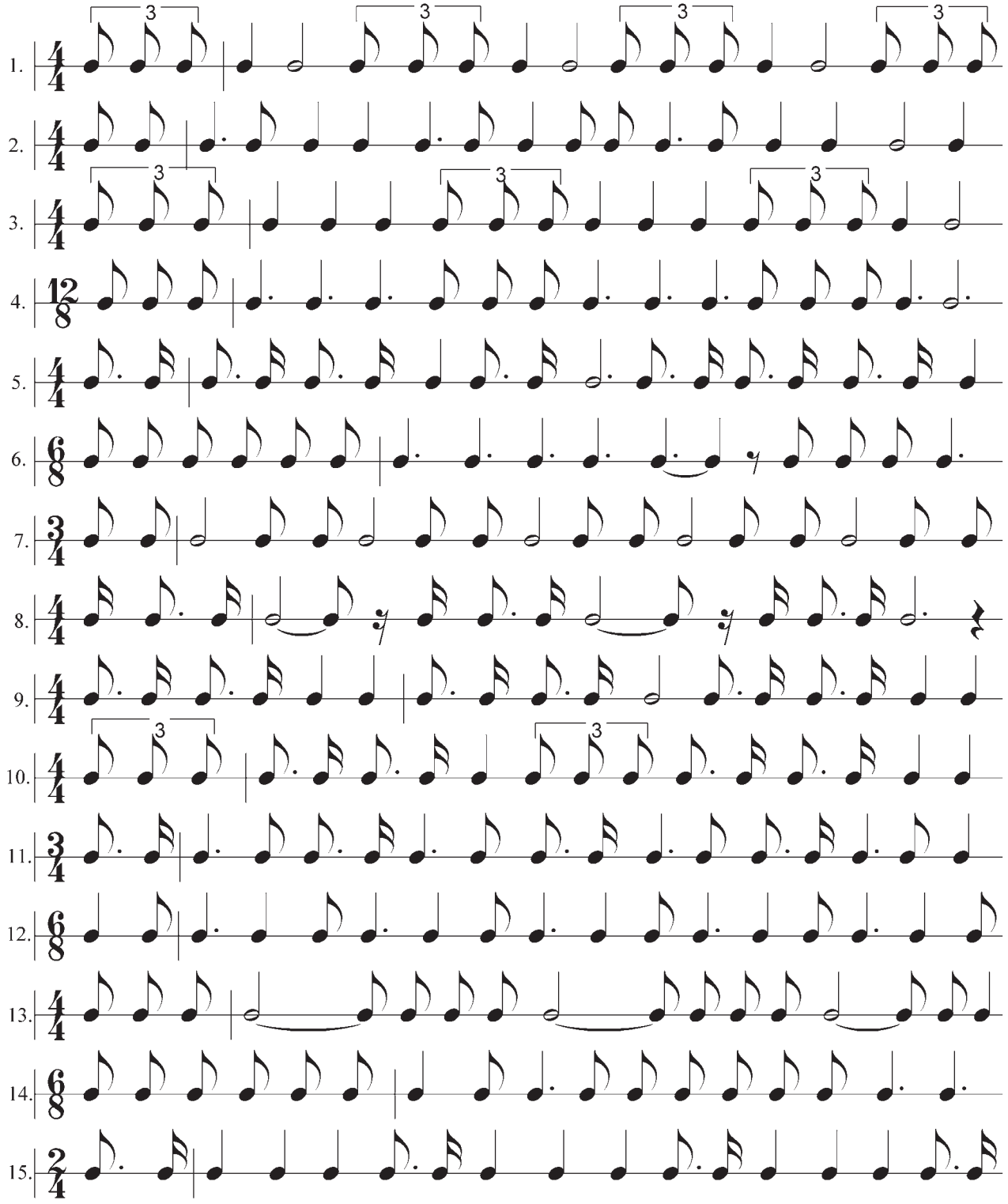
Exercises

Write the letters of these song sections as they are to be sung.



Exercises

Draw measure bars, place parentheses around each one or two-beat pattern, place brackets around long patterns, and mark strong accents.



Chapter Nine

Additional Notes

10
POWER & TEMPO

Scope: *Miscellaneous definitions.*

Power

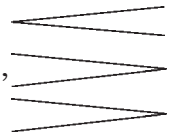
The song author can express power, (loudness or softness of tones), by using terms, their signs, or their abbreviations. As the names of many musical terms were chosen in Italy, the terms are taken from the Italian language.

Term name	Pronunciation	Definition	Sign
Pianissimo	(Pee-ahn-ee-see-moe)	Very Soft	***pp***
Piano	(Pee-ahn-oe)	Soft	***p***
Mezzo Piano	(Med-zoe Pee-ahn-oe)	Medium Soft	***mp***
Mezzo	(Med-zoe)	Medium	***m***
Mezzo Forte	(Med-zoe Four-tay)	Medium Loud	***mf***
Forte	(Four-tay)	Loud	***f***

Modified degrees of power

Modified degrees of power serve to increase or diminish loudness or softness when a song is being sung.

Term name	Pronunciation	Definition	Sign
Crescendo	(Kre-shen-doe)	Gradually increase	cresc,
Decrescendo	(Da-kre-shen-doe)	Gradually decrease	decresc,
Diminuendo	(Di-min-u-en-doe)	Gradually decrease	dimin,
Forzando	(Four-tsan-doe)	Heavy accent	***fz***, ^
Sforzando	(Sfor-tsan-doe)	With force	***sf***, ***fp***
Swell	(Swell)	Increase & decrease	<>
Pressure Tone	(Pressure Tone)	Suddenly increase	<



Style

Style refers to the manner in which the song is executed. In addition to the four listed styles, the author may give instructions such as “reverently” at the song beginning or during the song.

Term name	Pronunciation	Definition	Sign
Legato	(Leh-gah-toe)	Smooth and connected	
Staccato	(Stah-kah-toe)	Short and separated	
Marcato	(Mar-kah-toe)	Accented	
Portamento	(Pour-tah-men-toe)	Gliding downward	

Tempo

Tempo, or movement, is the speed at which a song is sung. Precise speeds are given as *MM* (*Maelzel's metronome*) and equal the number of beats per minute. The note equaling one beat will sometimes be shown in place of the MM. Many times, the tempo is referred to in more general terms; listed below.

Term Name	Pronunciation	MM=	Definition
Grave	(Grave)		Very slow and solemn
Largo	(Lar-go)	42-68	Very slow and broad
Larghetto	(Lar-get-oh)	68-98	Very slow
Adagio	(Ah-da-geo)	98-124	Slow and solemn
Lento	(Len-toe)		Slow without dragging
Andante	(Ahn-dawn-teh)	124-154	Slow
Andantino	(Ahn-dawn-teh-no)		Moderately slow
Moderato	(Mod-ah-rah-toe)		Medium
Allegretto	(Ah-la-gret-oh)		Medium and lively
Allegro	(Ah-leg-row)	154-180	Fast and lively
Animato	(Ahn-uh-maht-toe)		Fast and animated
Presto	(Pres-toe)	180-208	Very fast
Prestissimo	(Pres-tis-ee-mo)		Very, very fast

Modified degrees of tempo

Modified degrees of tempo change the tempo for certain song parts.

Term name	Pronunciation	Definition	Sign
Accelerando	(Ak-cell-eh-rahn-doe)	Gradually Faster	***accel***
Rallentando	(Rahl-in-tahn-doe)	Gradually slower & softer	***rall***
Ritardando	(Ri-tar-don-doe)	Gradually slower	***rit***
A tempo	(Ah Tem-poe)	Return to original tempo	***a tempo***

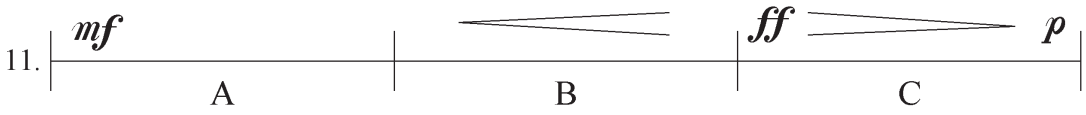
Summary: *Though most of the music from our songbooks does not use international names for tempo or style, the names may be seen in choral arrangements. Note the difference between definitions of Ritardando and Rallentando. "Rit." found in a song means only to slow down, not get softer as does "Rall.".*

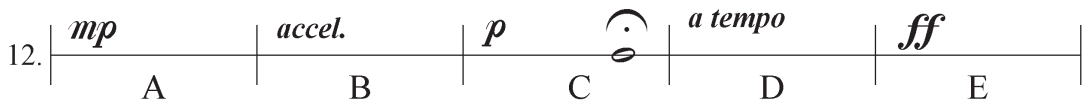
Exercises

Write the name and definition for the following:

		Name	Definition
1.	***f***	_____	_____
2.	***p***	_____	_____
3.	***ff***	_____	_____
4.	***pp***	_____	_____
5.	***m***	_____	_____
6.		_____	_____
7.		_____	_____
8.	***rall.***	_____	_____
9.	***rit.***	_____	_____
10.	***a tempo***	_____	_____

Describe what happens in each section.

11. 

12. 

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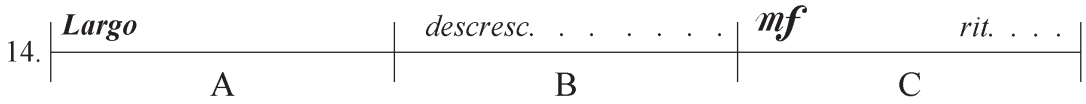
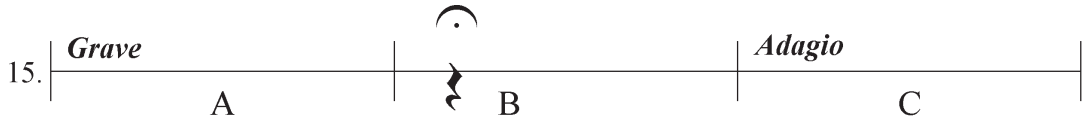
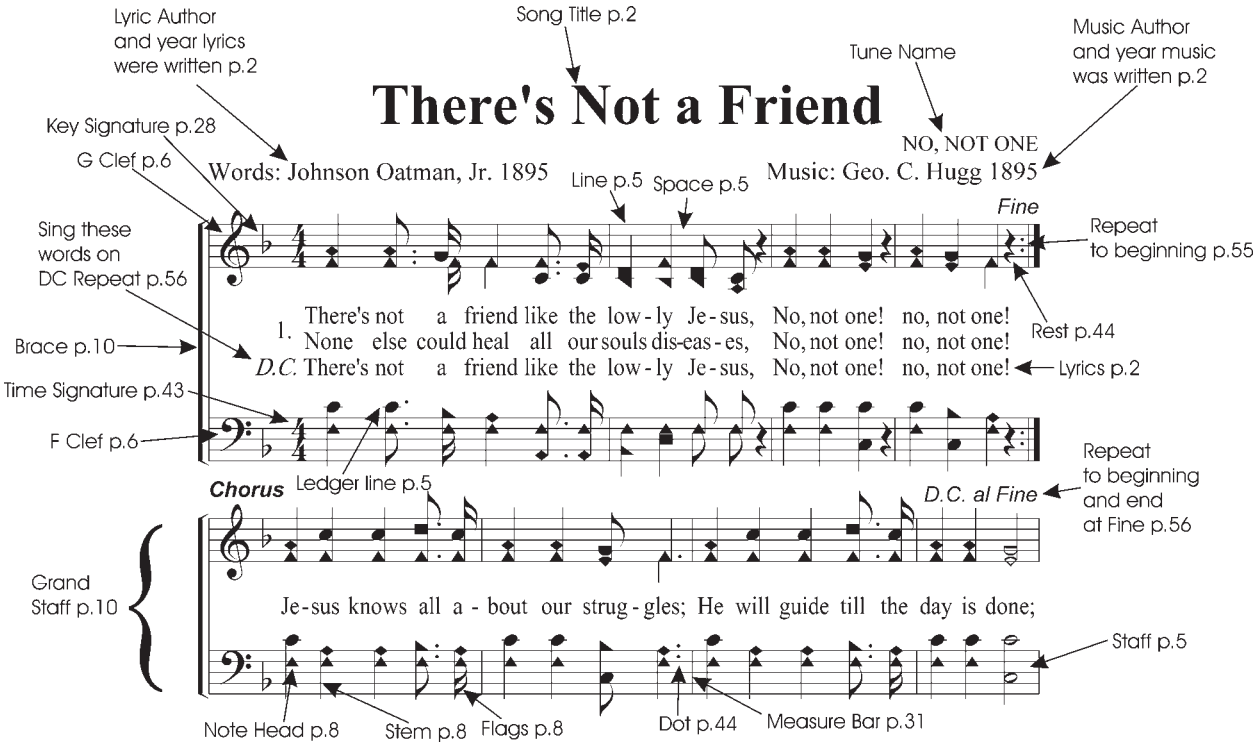
14. 

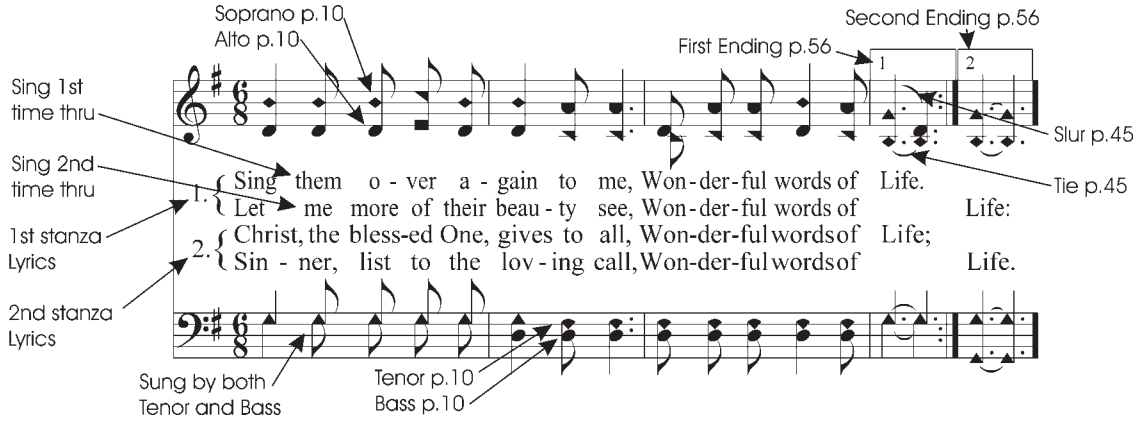
15. 

Chapter Ten

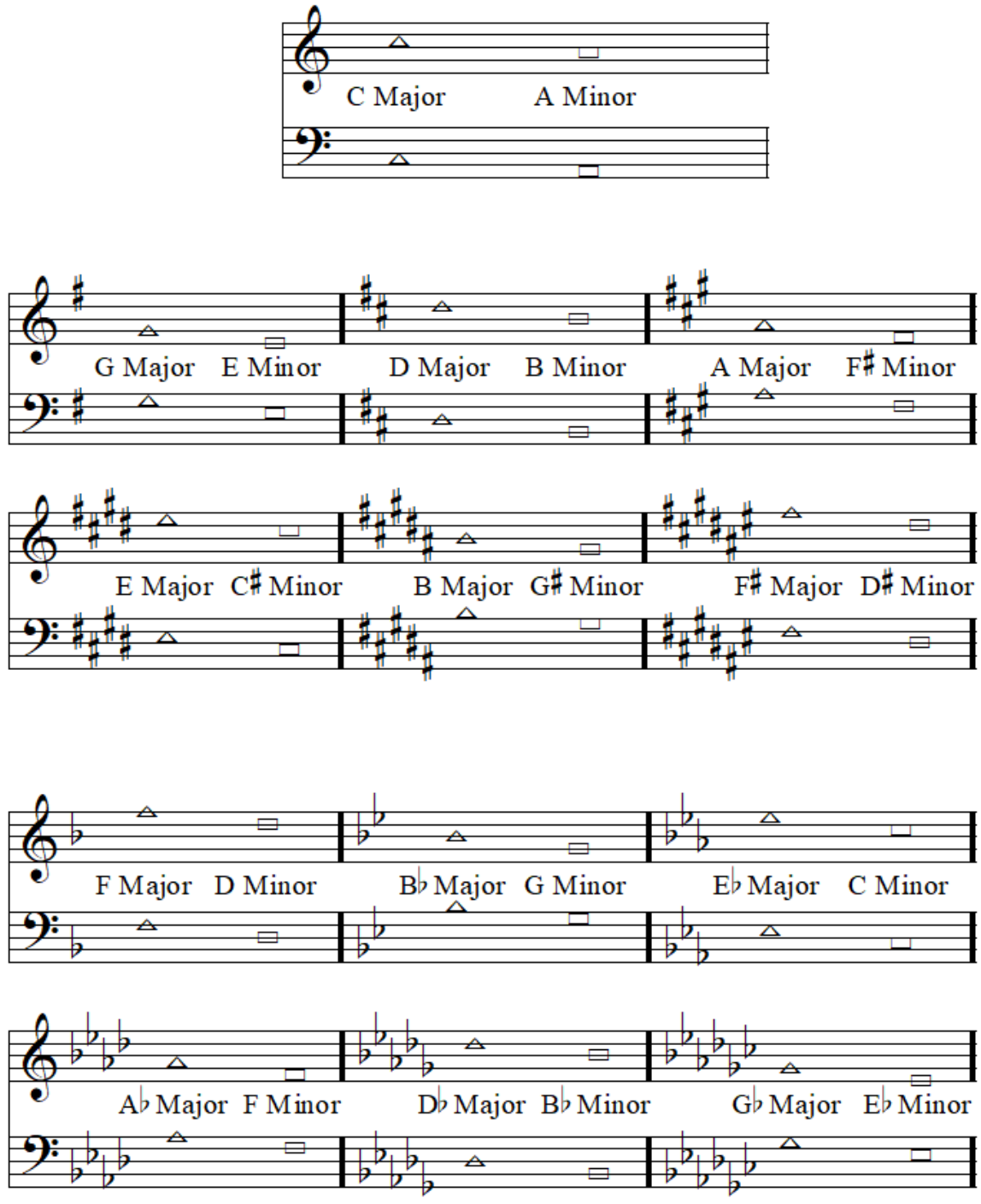
Additional Notes

Appendix 1
Quick Music Reference





Appendix 2
Key Signatures



Index and Glossary

Compete definitions or discussions can be found on the pages listed.

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