

### Holy, Holy, Holy

*Holy, holy, holy, is the Lord of hosts — Isaiah 6:3 KJV*

1. Ho - ly, ho - ly, ho - ly! Lord God Al - might - y!  
 2. Ho - ly, ho - ly, ho - ly! all the saints a - dore Thee,  
 3. Ho - ly, ho - ly, ho - ly! tho' the dark - ness hide Thee,  
 4. Ho - ly, ho - ly, ho - ly! Lord God Al - might - y!

Ear - ly in the morn - ing our song shall rise to Thee;  
 Cast - ing down their gold - en crowns a - round the glass - y sea;  
 Tho' the eye of sin - ful man Thy glo - ry may not see;  
 All Thy works shall praise Thy name, in earth, and sky, and sea;

Ho - ly, ho - ly, ho - ly, mer - ci - ful and might - y!  
 Cher - u - bim and ser - a - phim fall - ing down be - fore Thee,  
 On - ly Thou art ho - ly; there is none be - side Thee;  
 Ho - ly, ho - ly, ho - ly; mer - ci - ful and might - y!

God in three Per - sons, bless - ed Trin - i - ty!  
 Who wert, and art, and ev - er - more shalt be.  
 Per - fect in pow'r, in love, and pu - ri - ty,  
 God in three Per - sons, bless - ed Trin - i - ty!

WORDS: Reginald Heber, 1783-1826  
MUSIC: John B. Dykes, 1823-1876

NICAEA  
Irregular

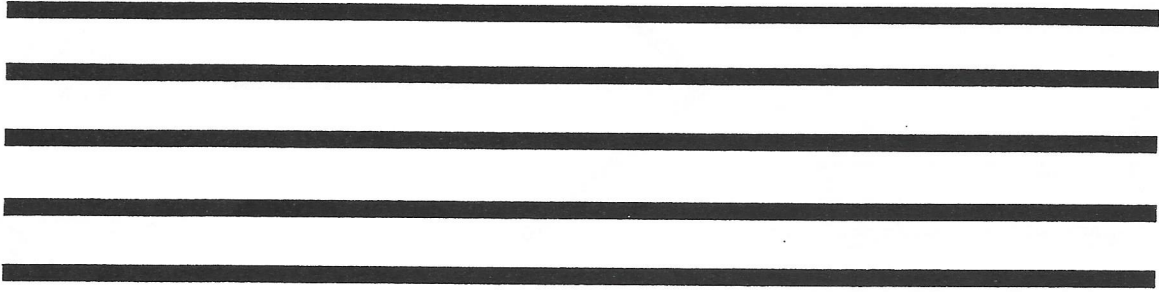
What does  
 ← all  
 this  
 mean?

# Music Training School

Max D. Hutto  
[www.upwardlook.org](http://www.upwardlook.org)

Optional Textbook  
 "The Volunteer/Bivocational Music Leader: A Guide to Music Reading" by Danny R. Jones

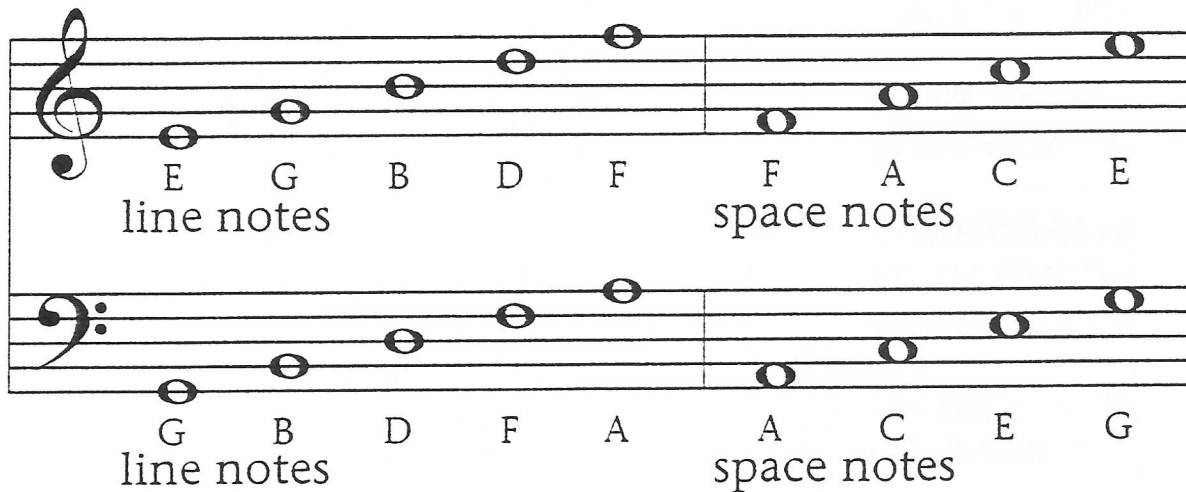
# The Framework = The Staff



5 Lines  
4 Spaces

# CLEFS

TREBLE =  BASS = 



The diagram shows two staves. The top staff is a Treble clef. The first five notes on the lines are labeled E, G, B, D, F. The next four notes in the spaces are labeled F, A, C, E. The bottom staff is a Bass clef. The first five notes on the lines are labeled G, B, D, F, A. The next four notes in the spaces are labeled A, C, E, G.

Treble Clef:

Lines:

**Every Good Boy Does Fine**

Spaces:

**F A C E**

Bass Clef:

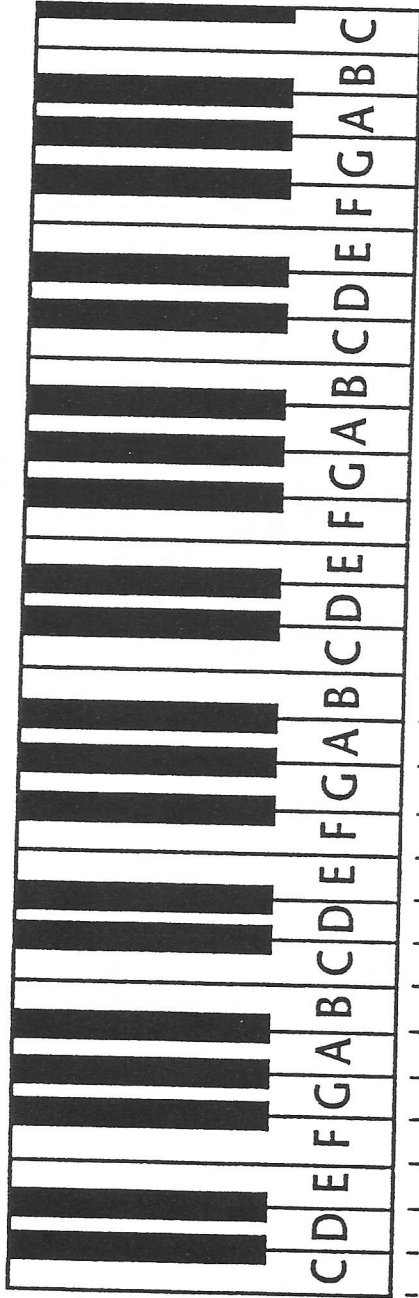
Lines:

**Good Boys Do Fine Always**

Spaces:

**All Cows Eat Grass**

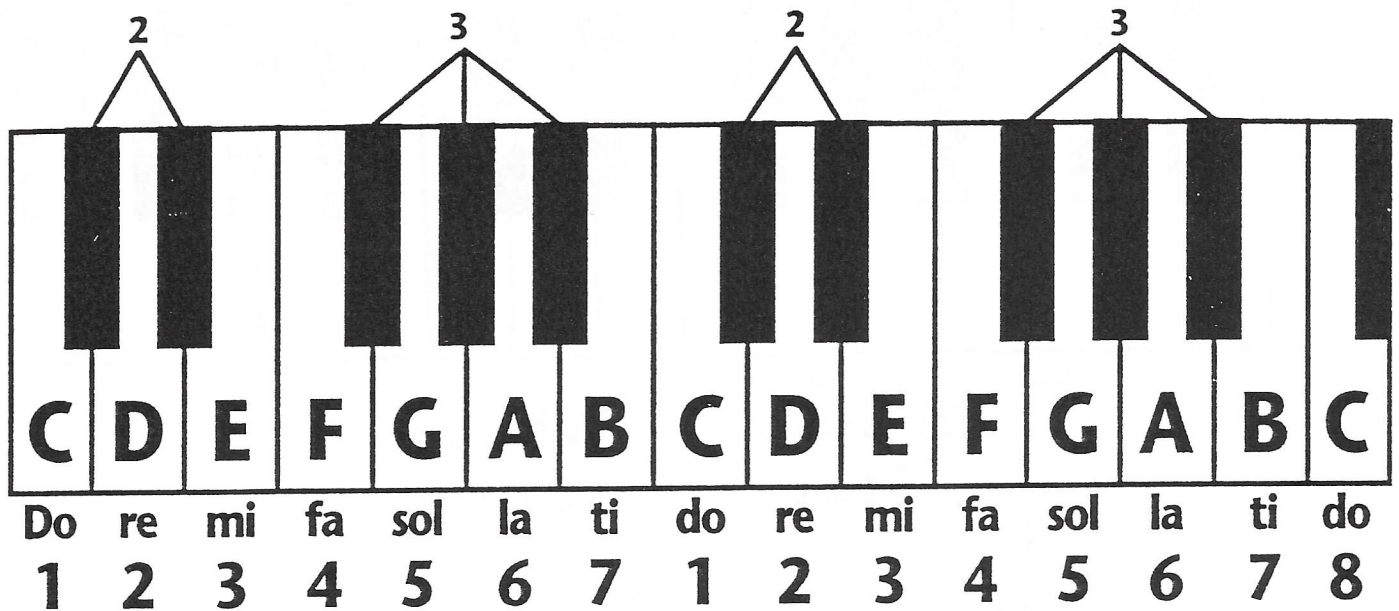
# The Great Staff



The diagram illustrates the Great Staff, which consists of two staves: the Treble Staff (top) and the Bass Staff (bottom). The Great Staff is shown with a brace on the left. The Treble Staff has a treble clef, and the Bass Staff has a bass clef. The Great Staff is divided into three sections: Middle C (between the two staves), Ledger Lines (above and below the staves), and High C (above the treble staff). The notes are labeled with letters: F, D, B, G, E on the treble staff; C, B, A, G, F on the bass staff; and F, D, B, G, E on the ledger lines. A label 'High C' points to the first ledger line above the treble staff. A label 'Low C' points to the first ledger line below the bass staff. A label 'Bass Clef' points to the bass clef on the bottom staff. A label 'Treble Clef' points to the treble clef on the top staff. A label 'Great Staff' points to the entire set of staves. A label 'Middle C' points to the space between the two staves. A label 'Ledger Lines' points to the lines above and below the staves.



# Key Signatures



Every major key has the following arrangement of whole steps and half steps:

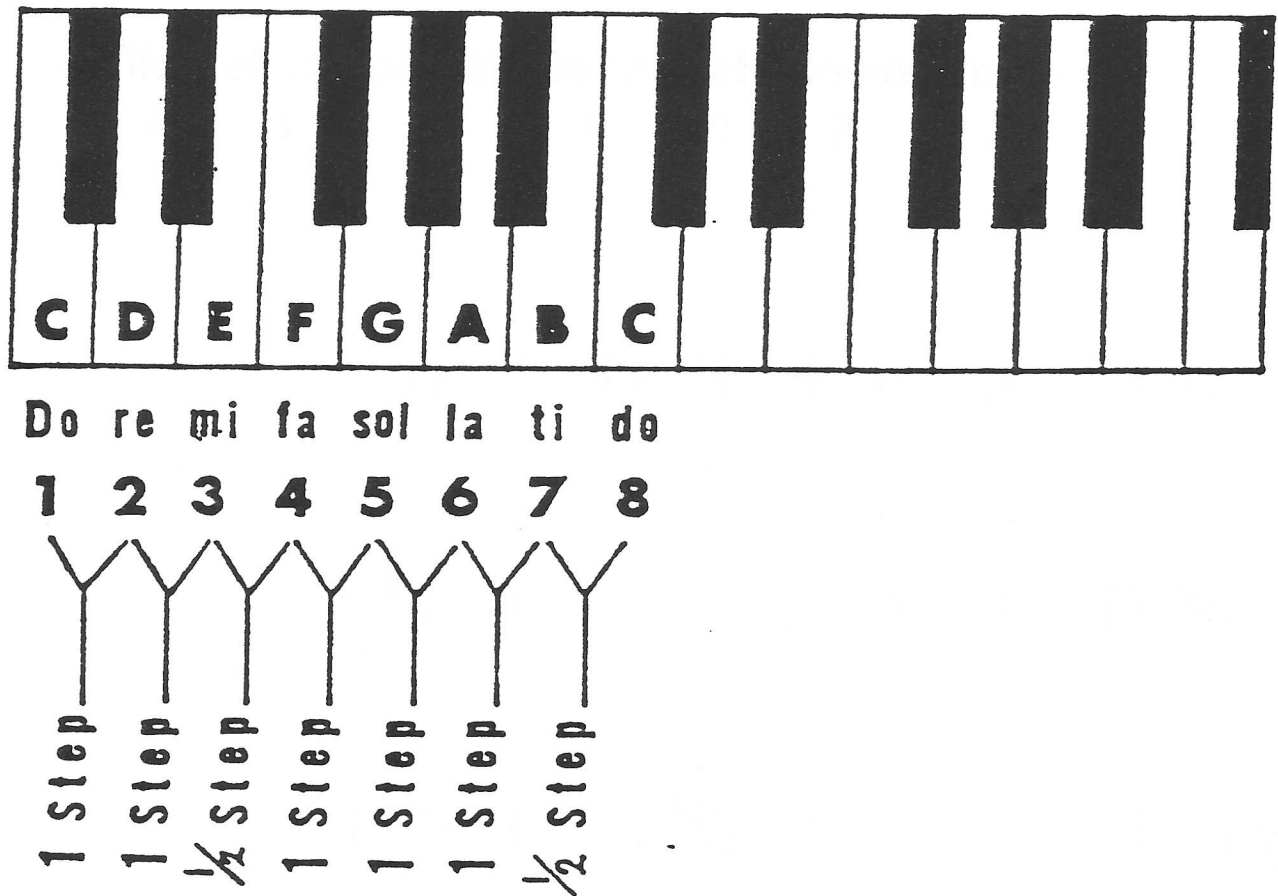
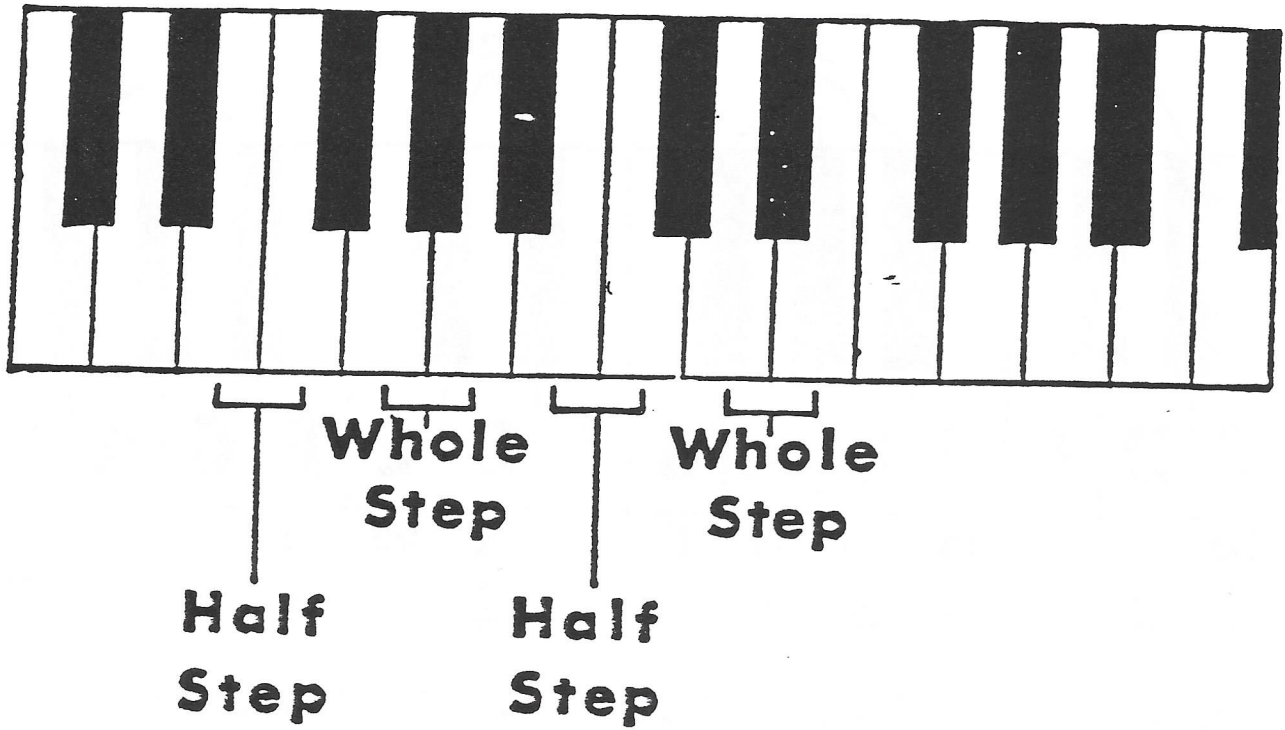
**Whole-Whole-Half-Whole-Whole-Whole-Half**

**1 1 ½ 1 1 1 ½**

Key of C: C D E F G A B C

Key of G: G A B C D E F<sup>#</sup> G

Key of F: F G A B<sup>b</sup> C D E F



1

C

# Sharp Keys

2

G

Go up a half step from the last sharp on the right to find the key.

3

D

4

A

5

E

6

B

7

Fsharp

8

Csharp

1

C

# Flat Keys

2

F

3

Bflat

Look back 1 flat from the right to find the key.

4

Eflat

5

Aflat

6

Dflat

7

Gflat

8

Cflat



# Time Signatures

- # Top number is the number of beats in a single measure.
- # Bottom number is the note value that gets the beat.

## SIMPLE METER

- 2 2 beats per measure
- 4 Quarter note gets the beat
  
- 3 3 beats per measure
- 4 Quarter note gets the beat
  
- 4 4 beats per measure
- 4 Quarter note gets the beat











## COMPOUND METER

- 6 6 beats per measure --- 2 groups of 3 beats.
- 8 Eighth note gets the beat
  
- 9 9 beats per measure --- 3 groups of 3 beats.
- 8 Eighth note gets the beat
  
- 12 12 beats per measure --- 4 groups of 3 beats.
- 8 Eighth note gets the beat
  
- 
- 6 6 beats per measure --- 2 groups of 3 beats.
- 4 Quarter note gets the beat

ect . . .

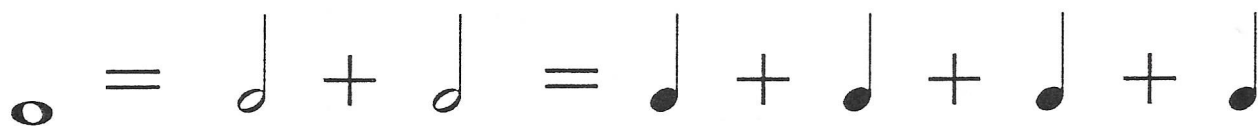


# Music Notation

Note	Value	Rest
	whole	
	half	
	quarter	
	eighth	
	sixteenth	

---

whole = half + half = quarter + quarter + quarter + quarter



---

quarter = eighth + eighth = sixteen + sixteen + sixteen + sixteen



# A Note and a Dot!

Whole + dot = whole + half



Half + dot = half + quarter



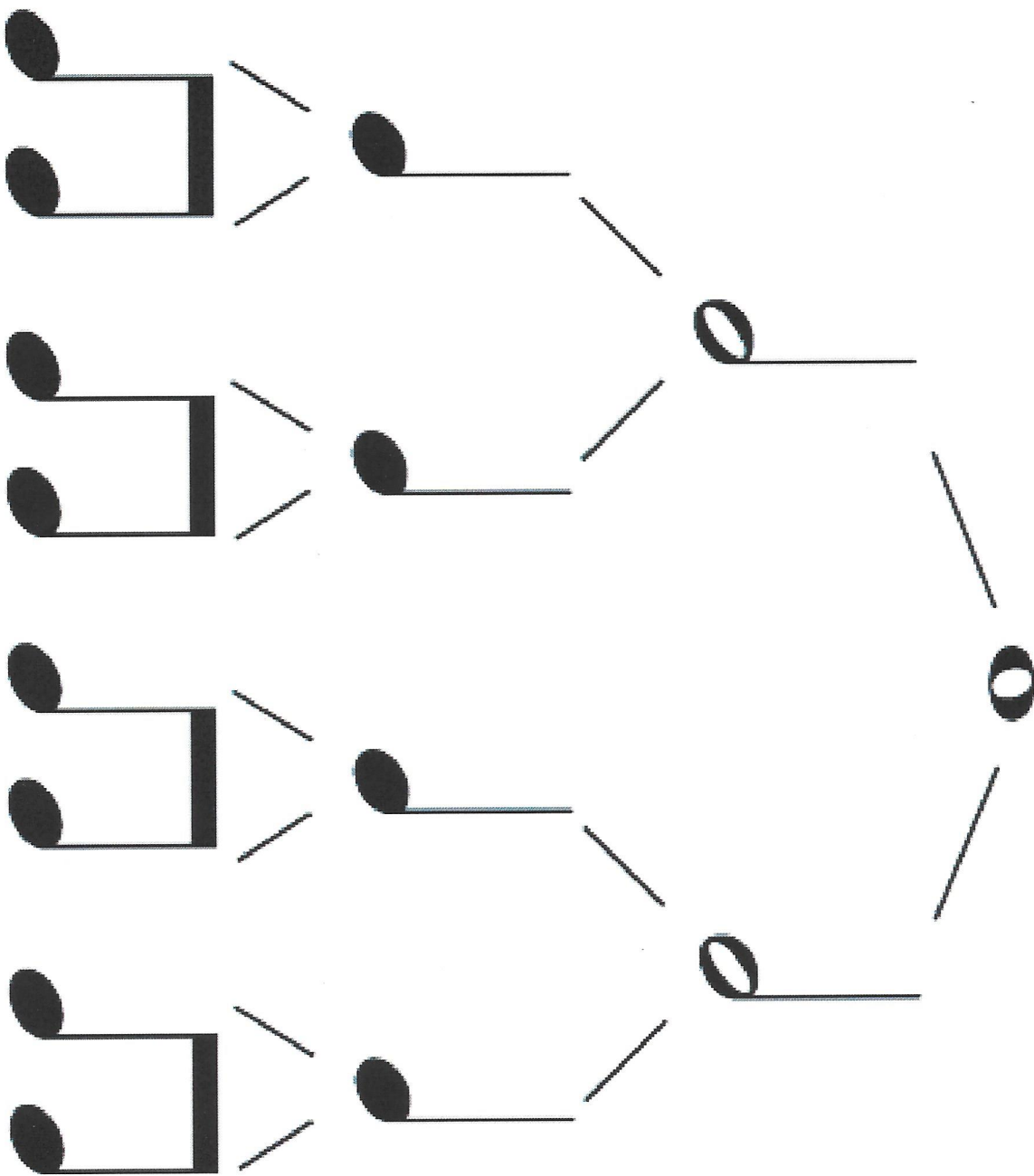
Quarter + dot = quarter + eighth







Eighth + dot = eighth + sixteenth



# Note



# Rest

- Whole Note (4 Beats) 
- Half Note (2 Beats) 
- Quarter Note (1 Beat) 
- Eighth Note (Half a Beat) 

<b>BEATS</b>	<b>1st</b>	<b>2nd</b>	<b>3rd</b>	<b>4th</b>
WHOLE NOTE				
HALF NOTE				
QUARTER NOTE				
EIGHTH NOTE				
SIXTEENTH NOTE				
THIRTY SECOND NOTE				

# Dotted Note Equivalents / Beats

$$\text{dotted quarter} = \text{quarter} + \text{quarter} \quad 2+1=3$$

$$\text{dotted half} = \text{half} + \text{half} \quad 1+1/2=1 \ 1/2$$

$$\text{dotted eighth} = \text{eighth} + \text{sixteenth} \quad 1/2 + 1/4 = 3/4$$



# Intervals

1

Perfect      Unsiion,      Major      2nd,

This musical staff shows four intervals starting from middle C (C4). The first interval is a perfect unison (C4 to C4). The second interval is a unison with a flat (C4 to B3). The third interval is a major second (C4 to D4). The fourth interval is a minor second (C4 to B3).

3

minor      3rd      Major      3rd

This musical staff shows four intervals starting from middle C (C4). The fifth interval is a minor third (C4 to A3). The sixth interval is a major third (C4 to E4). The seventh interval is a minor third (C4 to A3). The eighth interval is a major third (C4 to E4).

5

Perfect      4th      Perfect      5th

This musical staff shows four intervals starting from middle C (C4). The ninth interval is a perfect fourth (C4 to F4). The tenth interval is a perfect fifth (C4 to G4). The eleventh interval is a perfect fourth (C4 to F4). The twelfth interval is a perfect fifth (C4 to G4).

7

Major      6th      minor      7th

This musical staff shows four intervals starting from middle C (C4). The thirteenth interval is a major sixth (C4 to A4). The fourteenth interval is a minor sixth (C4 to F4). The fifteenth interval is a minor seventh (C4 to B3). The sixteenth interval is a major seventh (C4 to B4).

9

Major      7th      Perfect      Octave

This musical staff shows four intervals starting from middle C (C4). The seventeenth interval is a major seventh (C4 to B4). The eighteenth interval is a perfect seventh (C4 to B3). The nineteenth interval is a perfect octave (C4 to C5). The twentieth interval is a perfect octave (C4 to C5).

These signs mean go to another sign.

1

*D.S. al Coda*

4

7

*To Coda*

# 2 or 4 Part with Piano

Musical score for 2 or 4 Part with Piano. The score is written in 4/4 time and includes parts for Ladies (Soprano and Alto), Men (Tenor and Bass), and Piano. The Ladies part is on a single staff with a soprano clef, and the Men part is on a single staff with a bass clef. The Piano part is on two staves, with a treble clef on the upper staff and a bass clef on the lower staff. The score is marked with a '1' at the beginning of the Ladies staff, indicating the first measure. The time signature is 4/4.

# S A T B with Piano

Musical score for S A T B with Piano. The score is written in 4/4 time and includes parts for Soprano, Alto, Tenor, Bass, and Piano. The Soprano, Alto, and Tenor parts are on three separate staves, each with a soprano clef. The Bass part is on a single staff with a bass clef. The Piano part is on two staves, with a treble clef on the upper staff and a bass clef on the lower staff. The score is marked with a '1' at the beginning of the Soprano staff, indicating the first measure. The time signature is 4/4.

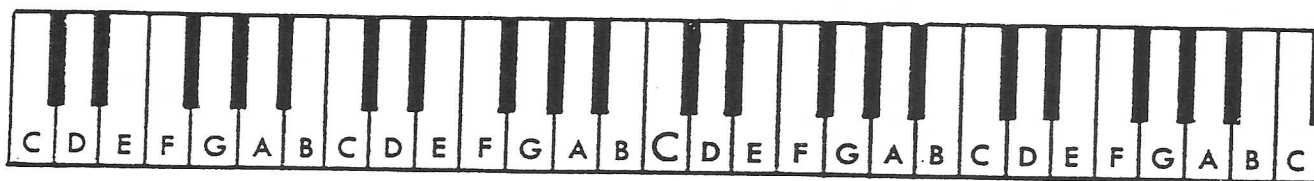
## ESSENTIAL MUSICAL FACTS

Music is rhythm, melody and harmony, expressed in sound or TONES.

### NOTATION

The first 7 letters of the alphabet are used to name all the NOTES in music — A, B, C, D, E, F, and G. These NOTES on a written or printed page represent the musical TONES.

Here is a section of the piano keyboard showing how these letters (notes) are repeated, representing the 88 keys on the piano.



NOTES are written on a STAFF. A staff is made up of five lines and four spaces. The clef sign on the staff tells us the names of the notes on the lines and spaces. There are two commonly used Clefs — G (Treble) and F (Bass).


G Clef



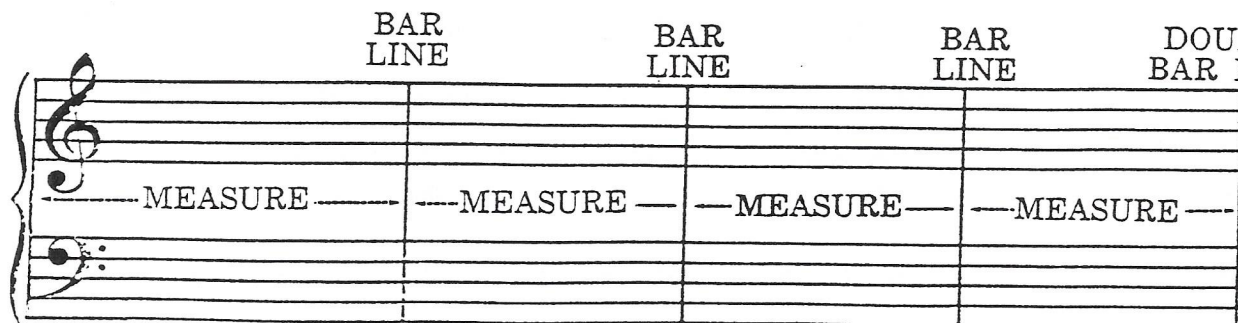
F Clef

A Brace connects the upper staff and lower staff.



Leger lines, (  ) short additional lines above or below the staff, accommodate notes lying beyond the staff.

Music is divided by vertical lines called BARS, (or bar lines) into portions called MEASURES



Always placed at the end of a piece of music



## TYPES OF NOTES AND RESTS



## NOTE VALUES:

Whole Note	= 2 Half Notes
Half Note	= 2 Quarter Notes
Quarter Note	= 2 8th Notes
8th Note	= 2 16th Notes
16th Note	= 2 32nd Notes
32nd Note	= 2 64th Notes

When two or more Eighth Notes are joined together, a beam is used instead of the flag.

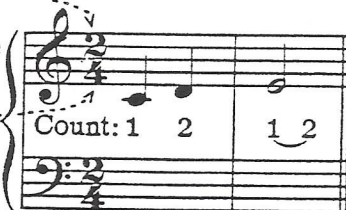


A DOT placed after a note or rest increases its value by one-half.

**TIME SIGNATURE:** The two figures at the beginning of a composition are called the **TIME SIGNATURE**. The top figure tells the number of beats in a measure, and the lower figure tells what kind of note receives one beat. The sign C called Common Time, means four quarter notes in a measure. The sign  $\text{C}$ , called *alla breve* (al-la-bra-va) means two half notes in a measure.

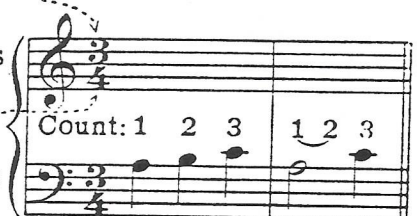
Upper figure means that there are two counts to a measure.

Lower figure means that each quarter-note gets one count.



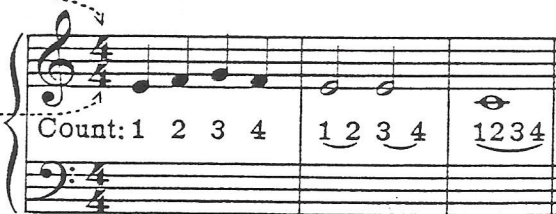
THREE counts to measure.

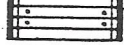
Quarter-note gets one count.



FOUR counts to measure.

Quarter-note gets one count.



Repeat marks , indicate that the section between the two sets of dots is to be performed twice in succession.

## SHARPS, FLATS and NATURALS (Accidentals):

This is called a SHARP:  $\sharp$  This is called a FLAT:  $\flat$  This is called a NATURAL (CANCEL):  $\natural$

Each black key can be a sharp or flat. A *sharp* is the black note to the right of the white note and takes its name from the white note, such as  $F\sharp$  —  $C\sharp$  — etc. A *sharp* makes a note a *half step higher*.

A *flat* is the black note to the left of the white note and likewise takes its name from the white note, such as  $B$  —  $E$ , etc.

A natural cancels a sharp or flat.



KEY SIGNATURES: When all notes of a certain letter name are to be played sharp or flat, the information is given in the key signature appearing at the beginning of the measure.

### MAJOR SCALES

In "Parallel" Scales, the notation is the same, but the Key Signatures are different.

Key of  
C



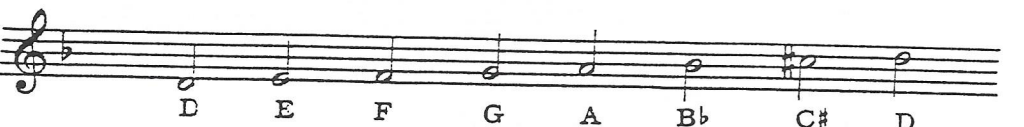


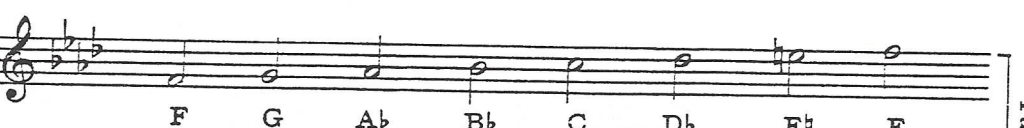


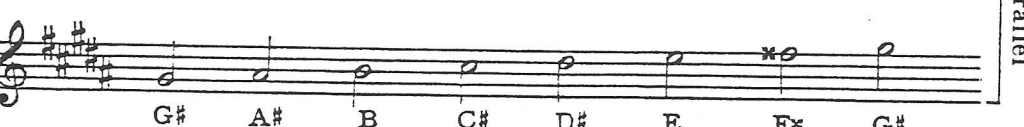
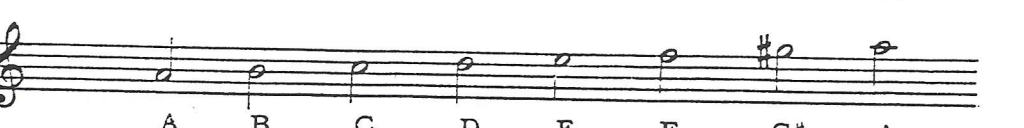
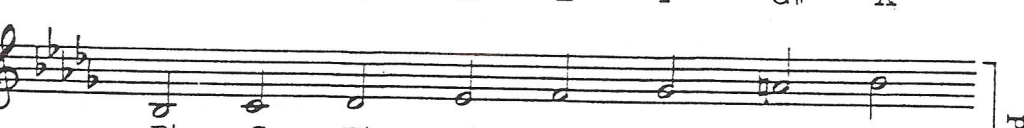
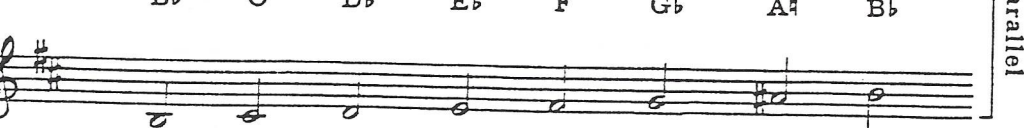
The image displays 12 major scales, each on a treble clef staff. The notes are written as whole notes. The key signatures are indicated by sharps or flats at the beginning of each staff. The scales are labeled on the left as follows:

- C: C D E F G A B C
- Db: Db Eb F Gb Ab Bb C Db
- D: D E F# G A B C# D
- Eb: Eb F G Ab Bb C D Eb
- E: E F# G# A B C# D# E
- F: F G A Bb C D E F
- F#: F# G# A# B C# D# E# F#
- Gb: Gb Ab Bb Cb Db Eb F Gb
- G: G A B C D E F# G
- Ab: Ab Bb C Db Eb F G Ab
- A: A B C# D E F# G# A
- Bb: Bb C D Eb F G A Bb
- B: B C# D# E F# G# A# B

Vertical brackets on the right side of the page group the scales from Db to B under the label "Parallel".

## MINOR SCALES

## KEY SIGNATURES:

Key of C minor		Parallel
C# minor		Parallel
D minor		
Eb minor		Parallel
E minor		Parallel
F minor		Parallel
F# minor		Parallel
G minor		Parallel
G# minor		Parallel
A minor		
Bb minor		Parallel
B minor		Parallel



## MUSICAL TERMS

## Terms of Speed (or pace)—

Largo . . . . . *very slow.*  
 Lento . . . . . *very slow.*  
 Adagio . . . . . *slow.*  
 Andante . . . . . *moderately slow.*  
 Andantino . . . . . *not quite as slow as andante.*  
 Moderato . . . . . *at moderate pace.*  
 Allegretto . . . . . *moderately fast.*  
 Allegro . . . . . *fast.*  
 Presto . . . . . *very fast.*

## Terms of Power or Intensity—

Pianissimo . . . . . (*pp*) *very soft.*  
 Piano . . . . . (*p*) *soft.*  
 Mezzo-forte. (*mf*), *moderately loud.*  
 Forte . . . . . (*f*) *loud.*  
 Fortissimo . . . . . (*ff*), *very loud.*  
 Crescendo . . . . . *growing louder.*  
 Decrescendo. *growing softer.*  
 Diminuendo. *growing softer.*  
 Sforzando . . . . . *suddenly loud.*  
 Subito piano. *suddenly soft.*

## Terms of Changing Speed—

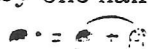
Accelerando . . . . . *becoming faster.*  
 Rallentando . . . . . *becoming slower.*  
 Ritardando . . . . . *becoming slower.*  
 Ritenuto . . . . . *becoming slower.*  
 Piu mosso . . . . . *more motion, faster.*  
 Meno mosso . . . . . *less motion, slower.*  
 A tempo . . . . . *resume pace, after a retard.*  
 Rubato . . . . . *not too strict.*

## Terms of Style or Character—

Animato . . . . . *with spirit.*  
 Assai . . . . . *enough.*  
 Cantabile . . . . . *song-like.*  
 Con . . . . . *with.*  
 Dolce . . . . . *sweetly.*  
 Espressivo . . . . . *with expression.*  
 Grazia . . . . . *gracefully.*  
 Legato . . . . . *continuous flow of sound from tone to tone.*  
 Leggiero . . . . . *lightly.*  
 Ma non troppo . . . . . *but not too much.*  
 Maestoso . . . . . *majestically, stately.*  
 Marcato . . . . . *well marked.*  
 Molto . . . . . *much.*  
 Pesante . . . . . *heavy.*  
 Poco . . . . . *a little.*  
 Portamento . . . . . *(on the piano), tones slightly detached, semi-staccato.*  
 Portamento . . . . . *(on the violin or voice), smooth gliding from tone to tone.*  
 Scherzando . . . . . *playfully.*  
 Senza . . . . . *without.*  
 Sostenuto . . . . . *well sustained.*  
 Staccato . . . . . *very detached, disconnected tones indicated by dots over or under the notes.*  
 Subito . . . . . *suddenly.*  
 Vivo (or vivace) . . . . . *lively.*  
 Tranquillo (or vivace) . . . . . *quietly.*

## Terms and Signs used in Notation—

A cappella, without accompaniment.  
 Accent (> ^), extra stress or emphasis.  
 Al segno (S), repeat to this sign.  
 Arpeggio (}), indicates that the tones of the chord which follows the sign are to be produced in rapid succession instead of simultaneously.  
 Crescendo (≡), growing louder.  
 Da capo (D.C.), repeat from the beginning.  
 Dal segno (S), repeat from this sign.  
 Decrescendo (≡), growing softer.  
 Diminuendo (≡), growing softer.  
 Dot (\*), over or under a note indicates staccato.

After a note (or rest) it lengthens the preceding note (or rest) by one half the time-value of the note (or rest). 

Fermata (⌒), a sign indicating that the tone or rest under it is to be prolonged beyond its prescribed duration. (It is also called a pause or a hold.)

Fine, or finis, the end.



Grace-note (♪), a rapid embellishment of one or more notes preceding the principal note. It is usually printed in small type and played without time-value.

Inverted mordent (⌘), a rapid embellishment consisting of the principal tone, the scale tone above it and the principal tone again.

Mordent (⌘), a rapid embellishment consisting of the principal tone, the scale tone below it and the principal tone again.

Opus, a work or composition.


Ottava (8<sup>.....</sup>), indicates that the notes under the dotted line are to be played one octave higher than written, or those over the dotted line are to be played one octave lower than written.

Ped. (pedal), indicates the use of the damper pedal until the sign for its release \* . Other forms of pedal markings are  and .

Phrasing, bringing out the phrases of a composition by means of proper expression.

Score, the complete notation of all the music played by all the instruments in a composition.


Syncopation, the placing of accented tones between accented beats instead of coinciding with them. It is caused by prolonging the tone on the weak beat through the succeeding accented beat (which is suppressed).

Tie , a curved line placed over (or under) two successive notes of the same pitch, by which the time-value of the first is made to include that of the second without repetition.


Time, the number and division of rhythmic beats within a measure.

Time signature, the numerical fraction placed on the staff at the beginning of a composition or section of a composition to indicate the number of beats in a measure and the time-value of each beat.

Transpose, to change a composition from the key in which it is written to another key.

Trill () , a sign indicating the rapid alternation of a principal tone with the tone a half- or a whole-step above it, lasting for the duration of the principal tone.

Triplet, the division of a beat (or part of a beat) into three equal parts of the next smaller time-value.

Turn () , a rapid embellishment of four tones, the second and fourth being the principal tone, or written note, and the first and third being the scale tones immediately above and below it.

Tre corde, (three strings), without soft pedal.

Una corda (one string) with soft pedal.

## CLASSIFICATION OF VOICES

The three main types in women's voices are usually considered: Soprano, Mezzo-Soprano and Alto. Here is shown the average range of each.



The three main types in men's voices are usually considered: Tenor, Baritone and Bass. Here is shown the average range of each.

