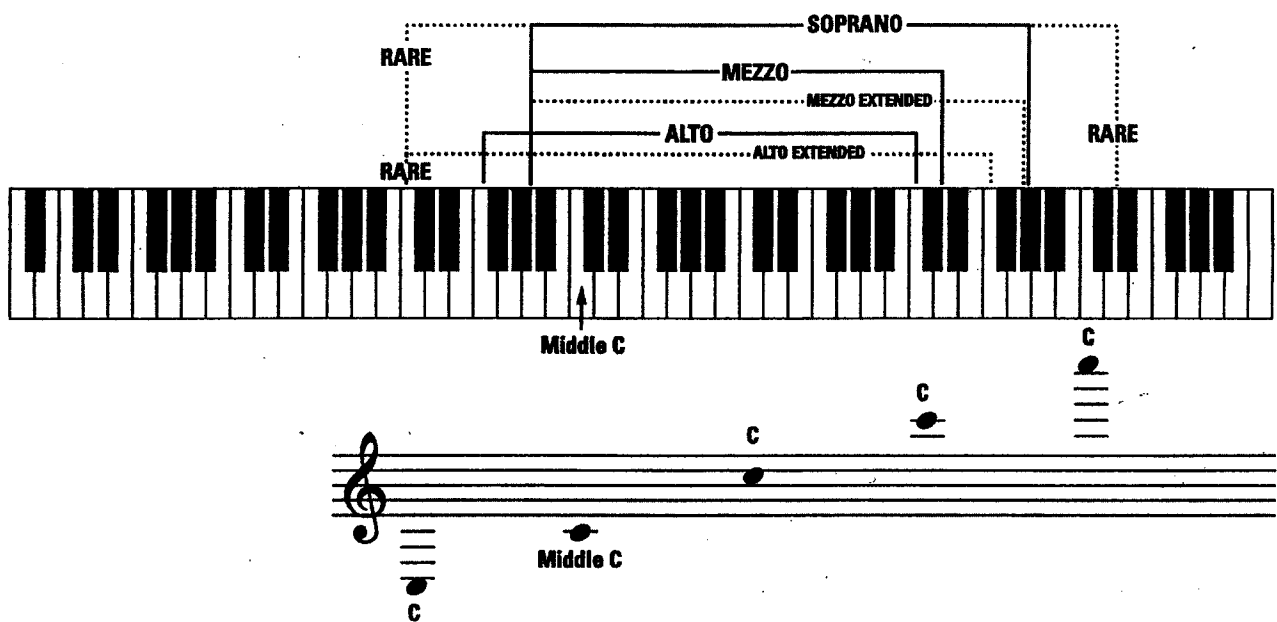


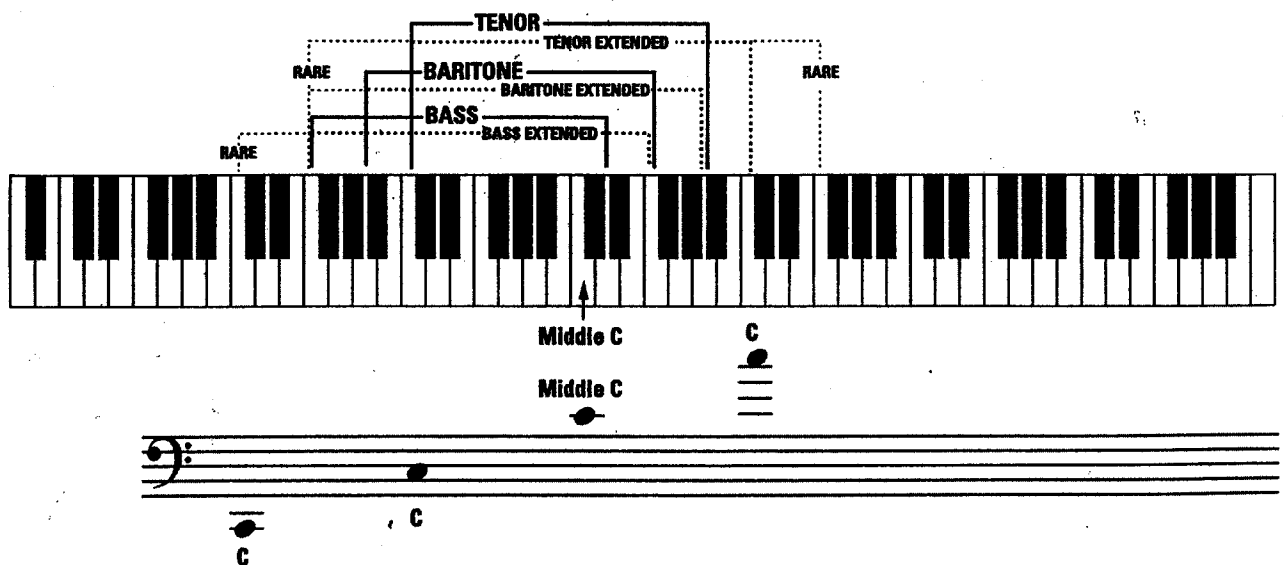
## Common Vocal Range Charts (Female and Male)

These ranges are common to most applications. Your voice may vary, spilling into other ranges, higher or lower or both. These charts provide a basic reference only.

### Female Vocal Range







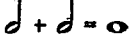

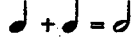

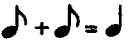

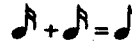

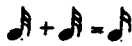


### Male Vocal Range



# Note & Rest values.

## NOTE SHAPES



















SHAPE VALUE NAME

	2'	BREVE. Twice a Whole Note (or Semibreve)	
	1	WHOLE NOTE (or SEMIBREVE)	
	or $\frac{1}{2}$	HALF NOTE (or MINIM)	
	or $\frac{1}{4}$	QUARTER NOTE (or CROTCHET)	
	or $\frac{1}{8}$	EIGHTH NOTE (or QUAVER)	
	or $\frac{1}{16}$	SIXTEENTH NOTE (or SEMIQUAVER)	
	or $\frac{1}{32}$	THIRTY-SECOND NOTE (or DEMI-SEMIQUAVER)	
	or $\frac{1}{64}$	SIXTY-FOURTH NOTE (or SEMI-DEMI-SEMIQUAVER)	

## RESTS











Rests last for the same number of beats as the notes which they replace.

REST NOTE

	= 	BREVE REST.	
	= 	WHOLE NOTE (or SEMIBREVE) REST. This Rest hangs from the line. It may also indicate a whole bar's rest.	
	= 	HALF NOTE (or MINIM) REST. This Rest sits on the line.	
	or 	= 	QUARTER NOTE (or CROTCHET) REST. The old-fashioned sign —  — is not often found.
	= 	EIGHTH NOTE (or QUAVER) REST.	
	= 	SIXTEENTH NOTE (or SEMIQUAVER) REST	
	= 	THIRTY-SECOND NOTE (or DEMI-SEMIQUAVER) REST.	
	= 	SIXTY-FOURTH NOTE (or SEMI-DEMI-SEMIQUAVER) REST.	

 Sign used where a rest is to last for a long time. The figure gives the number of bars the rest is to last.

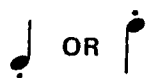
## DOTS BEHIND NOTES AND RESTS

 A small dot after a note or rest makes it last half as long again.  =  +   =  +   =  + 

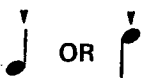
# Volume.

SIGN	NAME	MEANING
<i>ppp</i>	Pianississimo	As softly as possible
<i>pp</i>	Pianissimo	Very softly
<i>p</i>	Piano	Softly
<i>mp</i>	Mezzo-Piano	Moderately softly
<i>m</i>	Mezzo	Medium, (mezzo means 'half')
<i>mf</i>	Mezzo-Forte	Moderately loudly
<i>f</i>	Forte	Loudly
<i>ff</i>	Fortissimo	Very loudly
<i>fff</i>	Fortississimo	As loudly as possible
<i>pf</i>	Più forte	More loudly
<i>fp</i>	Fortepiano	A sudden change from loud to soft
cresc. or <	Crescendo	Gradually become louder
dim. or >	Diminuendo	Gradually become softer

## Signs which affect notes



A dot above or below a note means it should be **STACCATO** — played or sung shortly and sharply — with a silent space between the note and the next note.



A dash above or below a note means it should be **very short and sharply played** — with a silent space before the next note.

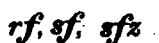


The curved line (or Slur) with dots tells us that these notes should be less Staccato, but still be separated by silent spaces.

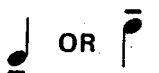


A Strong Accent.

The note marked should be played or sung strongly, but not cut short like 'Staccato'.



The note marked is to be given special emphasis.



The note marked should be played or sung firmly.



A curved line over two different notes means the second note should be slightly shorter and weaker.

# Tempo.

Here are some of the more common Italian words used for Tempo, from the slowest to the fastest:

Lento or Largo	= Very Slow
Adagio	= Slow, Leisurely
Andante	= At 'walking pace'
Moderato (Mod.)	= Medium
Allegro	= Fast, Merry
Vivace	= Lively
Presto	= Very Fast
Molto	= Very (Molto Allegro = Very Fast)

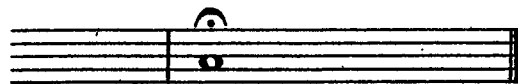
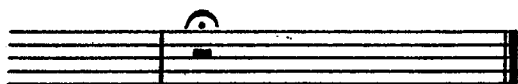
Music sometimes changes speed to match a change of mood, or to create a dramatic effect. The following words and signs are written where the change is to take place:

Rallentando (Rall.) }  
Ritardando (Ritard.) } Slow down gradually

Accelerando (Accel.) = Speed up gradually.

A Tempo = Go back to original speed

♩ This is a PAUSE or HOLD SIGN. Written over a note or rest, it tells us that the note or rest is to last for more than its normal length. The actual length is left for the player or singer to decide. It is often found at the end of a piece of music.



THE PAUSE OR HOLD SIGN OVER A NOTE OR REST MAKES IT LAST LONGER

The sign is also used where there is to be a pause in music.

# Time signatures.

The top number tells us how many beats there are in each bar.

NUMBER OF BEATS. →

TYPE (VALUE) OF BEATS →

The bottom number gives the type of beat:

$\overline{2}$  for Half Notes ()

$\overline{4}$  for Quarter Notes ()

$\overline{8}$  for Eighth Notes () , and so on.

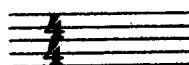
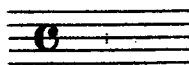
In the  $\frac{2}{4}$  Time Signature shown above, the top number tells us there are two beats in the bar. The bottom number tells us that these beats are Quarter Notes. So, in  $\frac{2}{4}$  music, there are two Quarter Note *beats* in each bar.

NUMBER OF BEATS (4) →

TYPE OF BEATS →

( $\overline{4}$  = QUARTER NOTES)

$\frac{4}{4}$  TIME is also often written with the sign 'C'

 OR  = 4 Quarter Note beats to the bar.

When speaking of Time Signatures, we usually say 'FOUR-FOUR' meaning  $\frac{4}{4}$ , 'TWO-FOUR' meaning  $\frac{2}{4}$ , and so on.

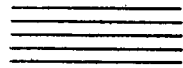
**VERY IMPORTANT!** The Time Signature refers to the number of BEATS — NOT the number of NOTES in each bar. Notes and rests of any lengths may be mixed together in a bar of music, as long as they add up to the number of beats shown by the Time Signature.

$\frac{3}{4}$  or WALTZ TIME is the next most popular Time after  $\frac{4}{4}$ . As you can see from the Time Signature, there are three Quarter Note beats to the bar. The first beat in each bar should be stronger. The next two beats are weak. This gives a very distinctive rhythm — *One* — two — three, *Strong* — weak — weak. Try counting it.

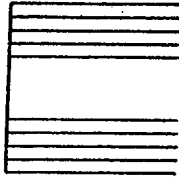


STRONG WEAK WEAK

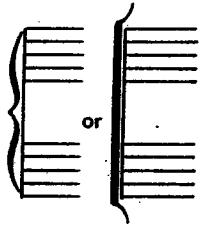
# Musical Signs



**STAVE.** The five lines and four spaces on which music is written.

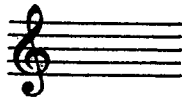


Music on Staves joined by a line is to be played or sung at the same time.



**BRACE.** Music on Staves joined by a Brace is to be played or sung at the same time by one instrument — or by a group of instruments or voices.

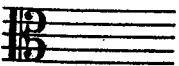
## SIGNS ON THE STAVES



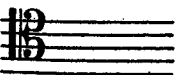
**TREBLE or G CLEF**



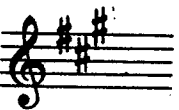
**BASS or F CLEF**



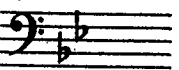
**ALTO CLEF.** The C CLEF on the middle line.



**TENOR CLEF.** The C CLEF on the fourth line.



**KEY SIGNATURES** — # or  $b$  signs placed immediately after the Clef in the positions of notes.



Unless contradicted (cancelled) by Natural signs ( $\natural$ ), they affect every note with the same name as the ones marked.



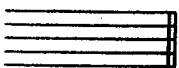
**TIME SIGNATURES** — two numbers,  $C$  or  $\text{C}$  which give the number of beats to a Bar.  $C = \frac{4}{4}$ ,  $\text{C} = \frac{2}{2}$



**BAR-LINES.** Bar-Lines divide music into Bars. Each Bar has the number of beats indicated by the Time Signature. The first beat after the Bar-Line is usually the strongest beat in the Bar.



**DOUBLE BAR-LINE.** This marks the end of a piece of music, or a Repeat.



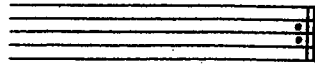
This Double Bar-Line marks the end of a section of music,

— or a change of Key —

— or a change of Time Signature.

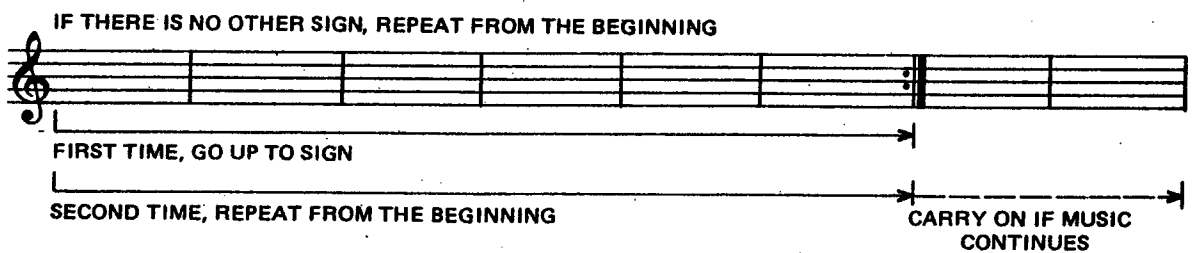
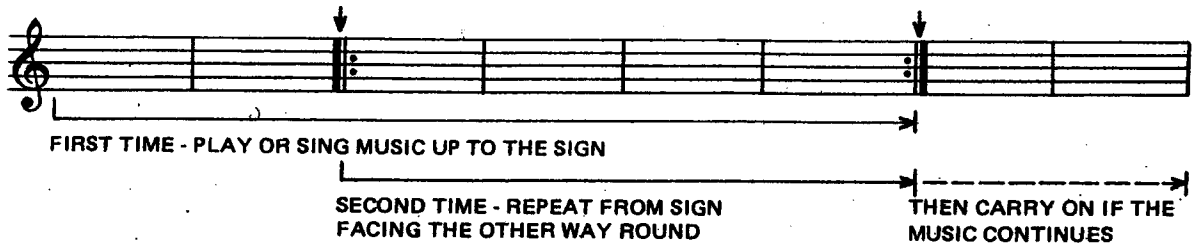
It may also mark a Repeat, or the end of the music.

Most important is the REPEAT SIGN — a Double Bar with two dots:



## Repeat signs.

This sign tells us to return to a similar sign facing the other way around *or* if there is no other sign, go back to the beginning. The music in between is then repeated.



### FIRST and SECOND TIME BARS

First time around, the music includes the Bar marked **1**. Second time around, this Bar is left out and replaced by the music marked **2**.



*D.C.* or *Da Capo* means repeat from the beginning.

*D.S.* or *Dal Segno* means 'Go back and repeat from this sign — %



*Al Coda* or 'To Coda' means 'go to the Coda'. The Coda (tail) is an extra few bars added to the end of the music. The Coda is marked by this sign: ⊕

*D.S. al Coda* means go back to the sign — % — and repeat until you come to 'Al Coda' ⊕. Then go to the Coda, like this:

The word FINE (finish) or the Pause Sign (⤿) over a Double Bar-Line often shows where the music is to end.

## SIGNS ON THE STAVES



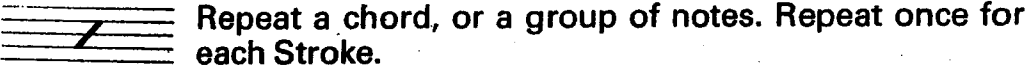
REPEAT SIGNS



Repeat the previous Bar. (Sign in middle of Bar)



Repeat the previous two Bars. (Sign across Bar-Line)

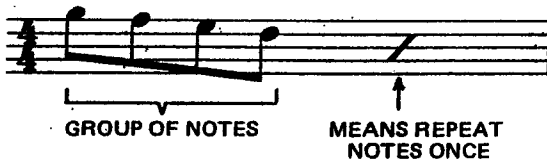


Repeat a chord, or a group of notes. Repeat once for each Stroke.

## Notes which are to be repeated

Strokes written on the Staff mean that a group of notes is to be played or sung more than once. One stroke is used for each time the notes are repeated:

WRITTEN



PLAYED OR SUNG

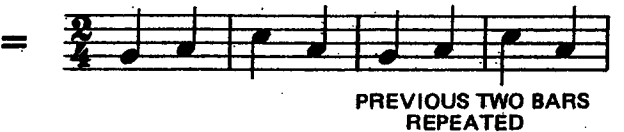


## BARS TO BE REPEATED

Whole bars which are to be repeated are marked with this sign:  $\text{/:}$

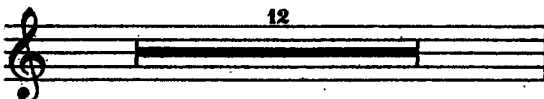


Two bars are to be repeated if the sign is written across the Bar-Line:

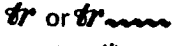

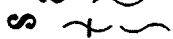


## REPEATED RESTS








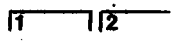



If a rest is to last for a long time — which often happens in Orchestral music — a special sign may give the number of bars it is to last.



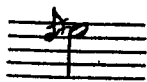
= TWELVE BARS REST

trem.	TREMOLO	} Signs for Musical Ornaments
<i>tr</i> or <i>tr</i> 	TRILL or SHAKE	
	MORDENTS	
	URNS	

### SIGNS ABOVE OR BELOW THE STAVES

 = 76, etc.	Tempo sign giving the exact number of beats to a minute.
D.C.	DA CAPO. Repeat from the beginning.
D.S., 	DAL SEGNO. Repeat from the sign —  .
	CODA SIGN. 'Al Coda' means go to the Coda (marked  ).
D.S. al Coda	Repeat from sign  until  , then go to Coda.
   	FIRST and SECOND TIME BARS.
rall., ritard.	RALLENTANDO, RITARDANDO. Slow down gradually.
rit.	RITENUTO. Held back — slightly slower.
Accel.	ACCELERANDO. Speed up gradually.
 or cresc.	CRESCENDO. Gradually become louder.
 or dim.	DIMINUENDO. Gradually become softer.
<i>p</i>	PIANO, softly
<i>pp</i>	PIANISSIMO, very softly
<i>ppp</i>	PIANISSISSIMO, as quietly as possible.
<i>mp</i>	MEZZO-PIANO, moderately softly.
<i>m</i>	MEZZO, medium. 'Mezzo' means 'half'.
<i>mf</i>	MEZZO-FORTE, moderately loudly.
<i>f</i>	FORTE, loudly.
<i>ff</i>	FORTISSIMO, very loudly.
<i>fff</i>	FORTISSISSIMO, as loudly as possible.
<i>pf</i>	PIU FORTE, more loudly.
<i>fp</i>	FORTEPIANO, a quick change from loud to soft.

GRACE NOTES (or Ornaments) are extra notes added to music for effect. They are often a decoration which is not essential to the music.



A small note with a stroke across the tail should be played or sung as quickly as possible *before the beat* of the full size note which follows.



If the small note has no stroke across the tail, it is played or sung *on the beat*. It has the same value (length) as a full size note of the same shape, and it shortens the note which follows to half its normal length. This example sounds the same as two eighth notes.



Sometimes, several small notes are written together. They have the same value as full size notes, and shorten the main note which follows to half its normal length.

## SIGNS OVER OR UNDER NOTES



**TIE or BIND**, a curved line which lengthens a note by joining it to the next note — if both have the same name and position on the Staff.



**SLUR**, joining several different notes, means they are to be played or sung smoothly. Slurs also indicate 'bowing' for stringed instruments, and 'phrasing'.



Two different notes joined by a Slur. The second note is to be slightly shorter and weaker than the first.



**TRIPLET**. Three notes to be fitted into the time of two. Other numbers of notes may be grouped in the same way.



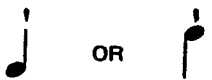
**PAUSE or HOLD SIGN**. The note or rest marked is to last longer than normal. May also mark the end of music.



**STACCATO**. The note marked is to be short and sharp with a silent space before the next note.



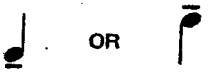
Slur (curved line) with dots means the notes are less Staccato, but still separated by silent spaces.



**DASH**. The note marked is to be very short and sharp.



**A Strong Accent**. Play or sing the note strongly.



Play or sing the note firmly,



The note is to be given special emphasis.



**OCTAVE SIGN**. Shown over notes, play or sing an Octave higher. Under notes, play or sing an Octave lower.



Play written note *and* note an Octave lower, together.



**PEDAL**. Press down the right pedal on the piano.



**BOWING AND PLUCKING SIGNS** for stringed instruments.  
V = up, □ = down.

## SIGNS IN FRONT OF NOTES



**SHARP SIGN**. It raises or 'sharpen's' a note. It affects all notes in the same position which follow in the bar. Written immediately after the Clef, it is part of the Key Signature.



**FLAT SIGN**. It lowers or 'flattens' a note. It affects all notes in the same position which follow in the bar. Written immediately after the Clef, it is part of the Key Signature.



**NATURAL SIGN**. This contradicts (cancels) a # or b — the note marked becomes a 'Natural' note. It affects all notes in the same position which follow in the bar.



**DOUBLE SHARP SIGN.** This further sharpens a note which is already Sharp.



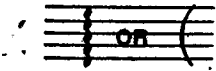
**NATURAL SHARP SIGN.** This contradicts (cancels) a Double Sharp sign (x).



**DOUBLE FLAT SIGN.** This further flattens a note which is already Flat.



**NATURAL FLAT SIGN.** This contradicts (cancels) a Double Flat sign (bb).



**ARPEGGIO.** The notes of the chord are sounded quickly one after the other, starting with the lowest note.



**GRACE NOTE.** Play or sing small note with stroke across it quickly, before the beat of the full size note.



**GRACE NOTES, without strokes.** Play or sing these as if they were full size notes. They shorten the full size note which follows to half its normal length.

Here are the notes normally used in relation to one another — and the way they may be counted in a Bar of 4 Time:

1 WHOLE NOTE		1	2	3	4
1/2 HALF NOTE		1	2	3	4
1/4 QUARTER NOTE		1	2	3	4
1/8 EIGHTH NOTE		1	2	3	4
1/16 SIXTEENTH NOTE		1	2	3	4
1/32 THIRTY-SECOND NOTE		1	2	3	4