

Unit 1
Practical
Music Theory
and Harmony



Aim A – Examine the signs and symbols used in Music Notation.P1,P2,M1,D1.

We will do the assignment once we have gone through all the content.

Research the following features, demonstrating and explaining the signs and symbols used in various types of music:

- **Rhythm and Pitch in staff notation** (this should include clefs, names and values of notes, rests, accidentals, time signatures, key signatures and intervals)
- **Rhythm and Pitch in alternative forms of notation** (such as tab, drum notation, chord charts, lead sheet, graphic scores and tonic sol-fa)
- **How tempo, dynamics and expression can be notated** (metronome markings, dynamic markings, articulation and instrumental techniques)

You should include explanations of these features, and also include examples from notation and assess the function of each of them from a practical perspective.

You should also demonstrate links between these symbols and other elements of musical notation. This could be from a comparison of pieces of music written in both traditional notation and alternative methods, or by discussing strengths and weaknesses of different methods.

You must submit

EITHER

- A written presentation on the features listed above (including written and audio examples where appropriate)

OR

- A video presentation on the features listed above (which should include written and audio examples)

Task 1

Unit/Criteria reference	To achieve the criteria you must show that you are able to:
1/A.P1	Explain signs and symbols used to notate pitch and rhythm in different forms of musical notation.
1/A.P2	Explain tempo, dynamics and expression markings used in musical notation.
1/A.M1	Analyse signs, symbols and markings used in traditional and alternative forms of musical notation with confidence and accuracy.
1/A.D1	Assess signs, symbols and markings used in traditional and alternative forms of musical notation with detailed theoretical understanding.

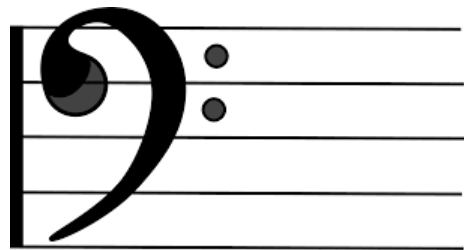
Aim A –Check List – A list of everything you need to know for Aim A Assignment

- Interpretation of signs and symbols by selecting and demonstrating examples using pieces of music.
- A1 Rhythm and pitch in staff notation
 - Clefs – treble, bass. – Slide 3 and 4
 - Names and positions of notes on the staff, including ledger lines – slide 5 to 10
 - Accidentals. – Video slide 25 and 26
 - Intervals (up to one octave) – major, perfect, minor, diminished, augmented.
 - Note and rest values (up to hemidemisemiquavers/64th notes). Slides 11 to 14
 - Bars and bar lines. Slides 19 and 20
 - Time signatures – simple, compound, complex. Slides 15 to 18 and 21 to 24
- Key signatures.
 - Major – Slides 38 to 40
 - Minor – Slides 41 to 43
- A2 Rhythm and pitch in alternative forms of notation
 - Guitar tablature, Tonic sol-fa, Graphic scores, Drum notation, Chord chart, Lead sheet.
- A3 How tempo, dynamics and expression can be notated – slide 27 to 28
 - Metronome markings.
 - Expressions for tempo and tempo changes. Slides 27 and 28
 - Expressions for dynamics and dynamic changes. Slide 30 and 31.
 - Articulation markings. 33 to 36

A1 Rhythm and pitch in staff notation

Clefs - Treble and Bass

- Treble and bass clefs help you to work out the notes on a stave. Without this the lines and spaces don't make sense.



Task 1 – In pencil please

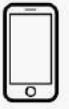
- Draw out 10 Treble clefs in a row on your manuscript.
- Draw out 10 Bass Clefs on your manuscript.
- Manuscript is attached to TEAMS or can be printed from here

<http://www.musictheory.org.uk/pdf/manuscript-10.pdf>




Please take a photo of your manuscript after each task and send it to me on TEAMS and also save as you will need these for your write up.

A1 Rhythm and pitch in staff notation



Please take a photo of your manuscript after each task and send it to me on TEAMS and also save as you will need these for your write up.

Names of Notes on a staff – Treble

- A staff is made up of lines and spaces. 



- There are 5 lines and 4 spaces and each one has a letter name that doesn't change.

LINES



SPACES

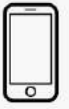


Task 2 – In pencil please

- Draw out the diagram of lines and spaces. Make sure they are correctly positioned on a staff.
- Manuscript is attached to TEAMS or can be printed from here


<http://www.musictheory.org.uk/pdf/manuscript-10.pdf>

A1 Rhythm and pitch in staff notation



Please take a photo of your manuscript after each task and send it to me on TEAMS and also save as you will need these for your write up.

Names of Notes on a staff – Bass

- A staff is made up of lines and spaces. 

- There are 5 lines and 4 spaces and each one has a letter name that doesn't change.

LINES



SPACES



Task 3 – In pencil please

- Draw out the diagram of lines and spaces. Make sure they are correctly positioned on a staff.

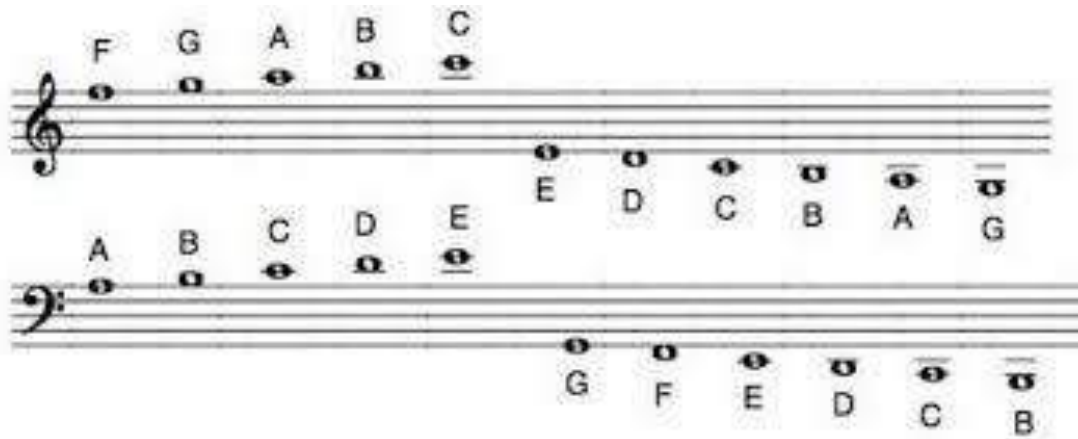
- Manuscript is attached to TEAMS or can be printed from here

<http://www.musictheory.org.uk/pdf/manuscript-10.pdf>

A1 Rhythm and pitch in staff notation

Ledger Lines in both clefs

- Ledger lines are used for really high notes and really low notes that don't fit on a normal staff.



Please take a photo of your manuscript after each task and send it to me on TEAMS and also save as you will need these for your write up.

Task 4 – In pencil please

- Draw out the diagram of lines and spaces. Make sure they are correctly positioned on a staff and make sure you have completed both clefs.
- Manuscript is attached to TEAMS or can be printed from here

<http://www.musictheory.org.uk/pdf/manuscript-10.pdf>

A1 Rhythm and pitch in staff notation



Please take a photo of your manuscript after each task and send it to me on TEAMS and also save as you will need these for your write up.

Note Values and Rests - Normal

- All notes have different lengths of time and so do rests.

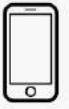
ITEM	NOTE	REST	VALUE (number of beats)
Whole note/rest			4
Half note/rest			2
Quarter note/rest			1
Eighth note/rest			1/2
Sixteenth note/rest			1/4

Task 5 – In pencil please

- Draw out the note and rest values on manuscript as you will need them in the next slide.
- Manuscript is attached to TEAMS or can be printed from here

<http://www.musictheory.org.uk/pdf/manuscript-10.pdf>











A1 Rhythm and pitch in staff notation



Please take a photo of your manuscript after each task and send it to me on TEAMS and also save as you will need these for your write up.

Note Values and Rests - Dotted

- All notes have different lengths of time and so do rests.
- A dot adds half the length again of the note or rest that goes before it.

ITEM	NOTE	REST	VALUE (number of beats)
Dotted whole note/rest			6
Dotted half note/rest			3
Dotted quarter note/rest			1 1/2
Dotted eighth note/rest			3/4
Dotted sixteenth note/rest			3/8

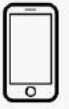
Task 6 – In pencil please

- Draw out the note and rest values on manuscript as you will need them in the next slide.

- Manuscript is attached to TEAMS or can be printed from here

<http://www.musictheory.org.uk/pdf/manuscript-10.pdf>

A1 Rhythm and pitch in staff notation



Please take a photo of your manuscript after each task and send it to me on TEAMS and also save as you will need these for your write up.

Time signatures – Simple

- Time signatures tell us what to count and how many beats we have in each bar.
- The simple time signatures are below.

	Duple Time: Two beats in each measure	Triple Time: Three beats in each measure	Quadruple Time: Four beats in each measure
The Quarter Note = 1 beat/count	$\frac{2}{4}$	$\frac{3}{4}$	$\frac{4}{4}$
The Half Note = 1 beat/count	$\frac{2}{2}$	$\frac{3}{2}$	$\frac{4}{2}$
The Eighth Note = 1 beat/count	$\frac{2}{8}$	$\frac{3}{8}$	$\frac{4}{8}$

Task 7 – In pencil please

- Draw out the time signatures and the correct amount of notes for each.
- Manuscript is attached to TEAMS or can be printed from here

<http://www.musictheory.org.uk/pdf/manuscript-10.pdf>

A1 Rhythm and pitch in staff notation



Please take a photo of your manuscript after each task and send it to me on TEAMS and also save as you will need these for your write up.

Time signatures – Compound

- Time signatures tell us what to count and how many beats we have in each bar.
- The Compound time signatures are below.

Compound Time Signatures

Type Of Beat	Duple Time	Triple Time	Quadruple Time
Dotted Crotchet Beat	$\frac{6}{8}$	$\frac{9}{8}$	$\frac{12}{8}$
Dotted Minim Beat	$\frac{6}{4}$	$\frac{9}{4}$	$\frac{12}{4}$
Dotted Quaver Beat	$\frac{6}{16}$	$\frac{9}{16}$	$\frac{12}{16}$

Task 8 – In pencil please

- Draw out the time signatures and the correct amount of notes for each.

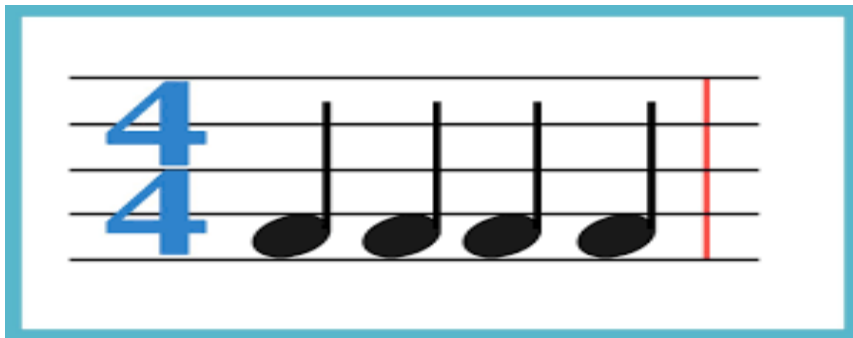
- Manuscript is attached to TEAMS or can be printed from here

<http://www.musictheory.org.uk/pdf/manuscript-10.pdf>

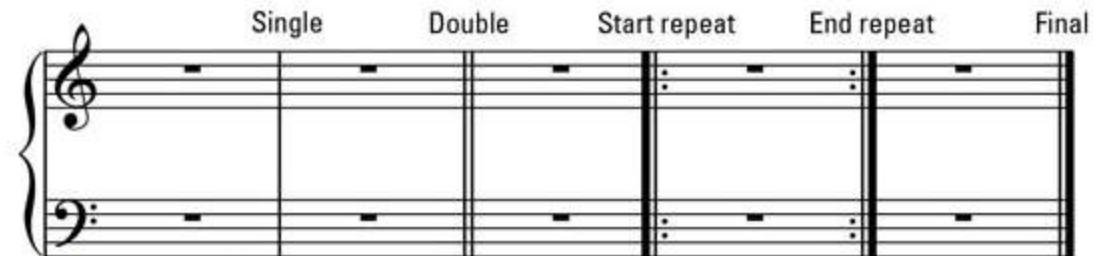
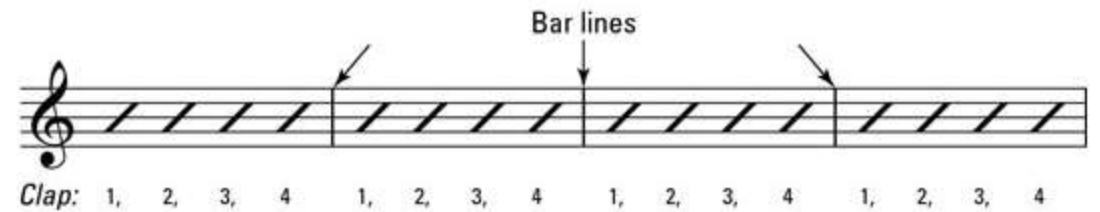
A1 Rhythm and pitch in staff notation

Bars and Bar lines

- Bar lines split the music in to manageable parts based on what the time signature states.
- So in 4/4 a bar would have to have 4 1 beats in a bar and then a bar line.
- See the example below. The bar line is shown in red.

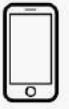


Information – Examples of different Bar lines.



The five types of bar line.

A1 Rhythm and pitch in staff notation



Please take a photo of your manuscript after each task and send it to me on TEAMS and also save as you will need these for your write up.

Time signatures – Creating Music

- Below is an example of how music would be written with a time signature and bar line.
- There is a 4/4, $\frac{3}{4}$ and 2/4 example.

4/4
Old Mac - Don - ald had a farm

$\frac{3}{4}$
3 Here we go round the mul - ber - ry bush

$\frac{2}{4}$
7 Yan - kee doo - die went to town, a - nd in' on a po - ry

Task 9 – In pencil please

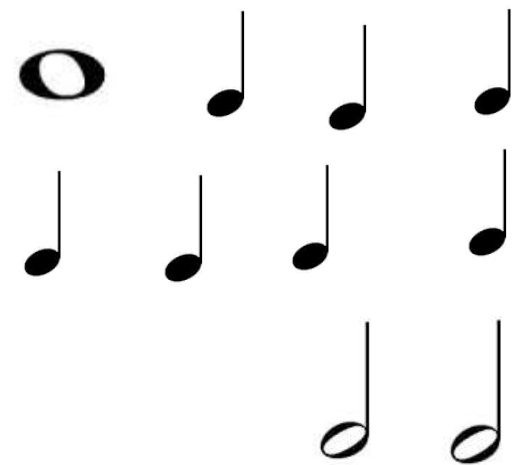
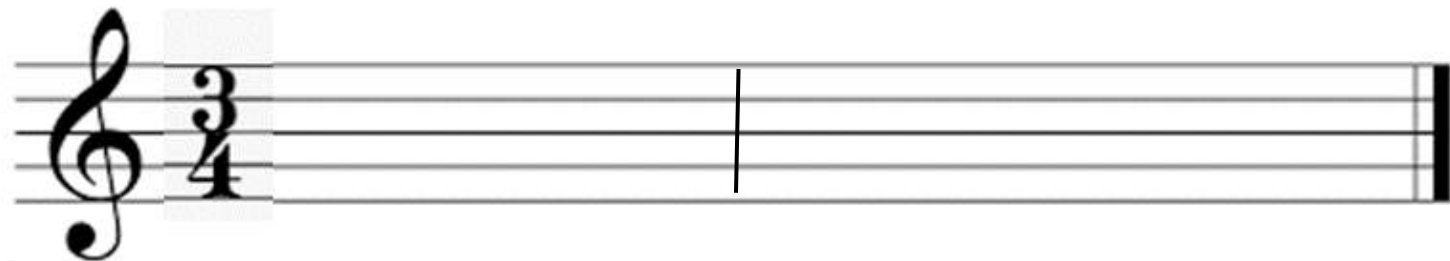
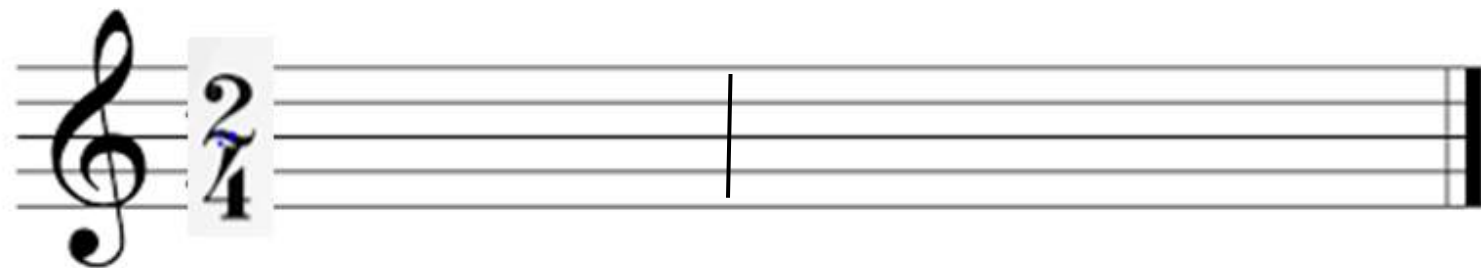
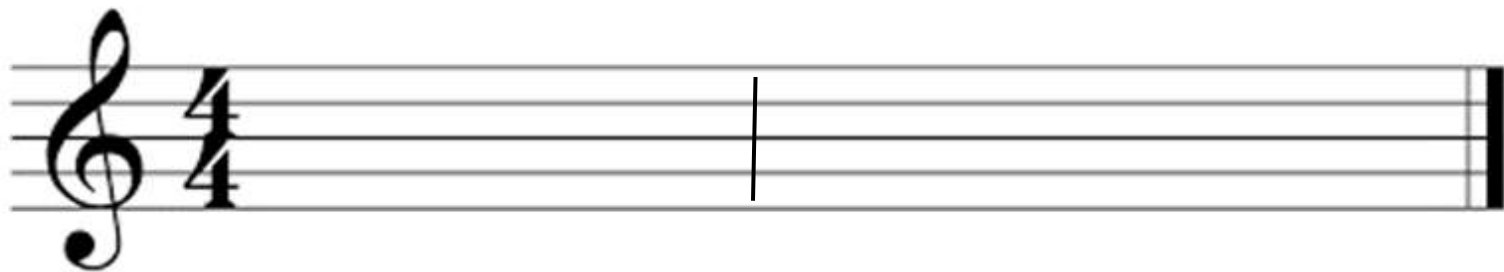
- Compose two bars of each time signature but do not copy the example. All bars must add up to the correct value.

4/4

$\frac{2}{4}$

$\frac{3}{4}$

Video Lesson



Year 13,12 and 11 Creating bars walk through

2020-04-23 12:51 UTC

Presented by

Julia BROWN

Presented by

Julia BROWN

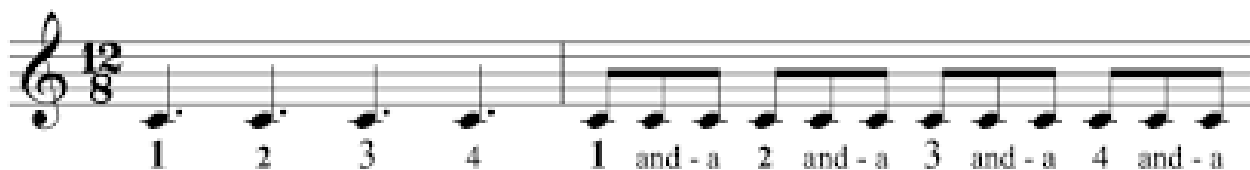
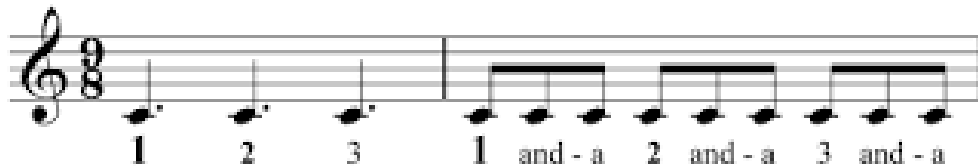
A1 Rhythm and pitch in staff notation



Please take a photo of your manuscript after each task and send it to me on TEAMS and also save as you will need these for your write up.

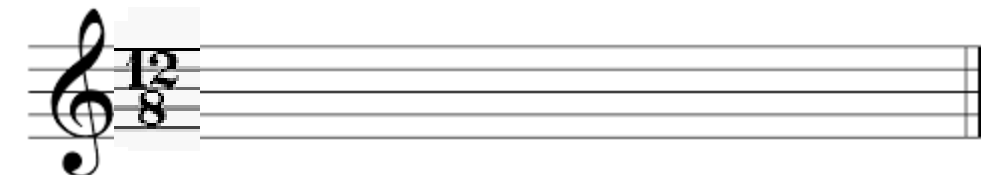
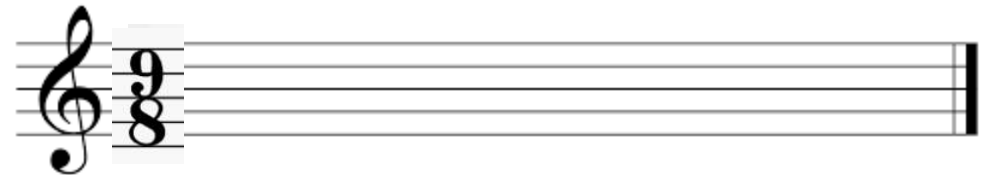
Time signatures – Creating Music

- Below is an example of how music would be written with a time signature and bar line.
- There is a 6/8, 9/8 and 12/8 example.

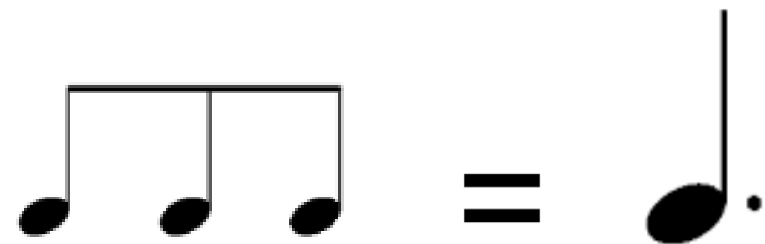
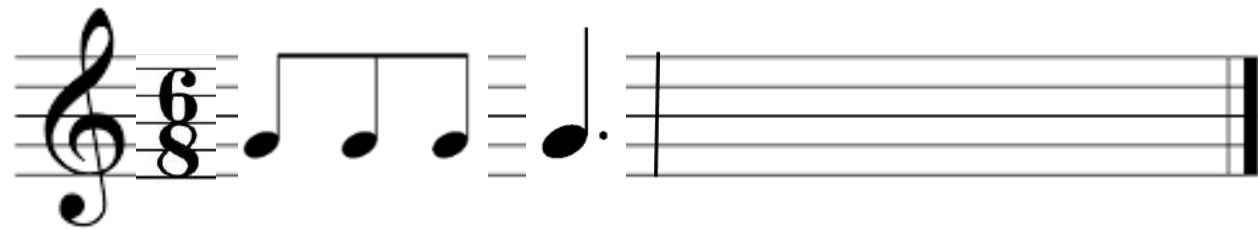


Task 10 – In pencil please

- Compose two bars of each time signature but do not copy the example. All bars must add up to the correct value.



Video Lesson



Year 13,12 and 11 Creating Compound Time Signatures

2020-05-01 10:20 UTC

Recorded by

Julie BROWN

Engaged by

Julie BROWN

A1 Rhythm and pitch in staff notation

Accidentals

- Watch the clip below



Task 11 – on PowerPoint

- Write notes about accidentals as you are watching the video.
- Create a PowerPoint that explains accidentals to someone who has never seen them before.

A1 Rhythm and pitch in staff notation

Expressions for tempo and tempo changes. Tempo markings are always in Italian.



NEXT PAGE

Tempo Markings

Tempo Marking	Definition
Prestissimo	Very Very Fast (>200bpm)
Presto	Very Fast (168-200bpm)
Allegro	Fast (120-168bpm)
Moderato	Moderately (108-120bpm)
Andante	Walking Pace (76-108bpm)
Adagio	Slow and Stately (66-76bpm)
Lento/Largo	Very Slow (40-60bpm)
Grave	Slow and Solemn (20-40bpm)

When you are given work tempo mark like Andante you also get a BPM equivalent which means Beats Per Minute. So Andante on average is 76 – 108 BPM.

Task 12 – see sheet Music

- For each musical example on the next page can you tell me the following:
- 1. What is the tempo marking?
- 2. What does the tempo marking mean?
- Extension
- 1. What are the tempo changes in example 3? Explain.
- 2. What does *passionato* mean in example 4?

1.

Andante $\text{♩} = 101$

2.

PRESTO
for Violin and Piano
J. Aubert

Every Note is Presto

Sheet music supplied by: www.music-scores.com

3.

Largo
from Piano Sonata Op.31 No.2 "Tempest"
L. van Beethoven (1770-1827)

4.

Sonata
2nd Movement
César FRANCK (1822-1880)
Arr. A.L.Christopherson

Allegro.

Clarinet in B \flat

Piano

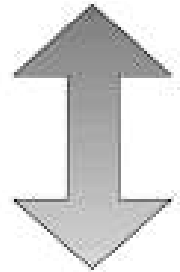
passionato

A1 Rhythm and pitch in staff notation

Dynamics means
Volume.

Expressions for dynamics and dynamic changes.
Dynamics markings are always in Italian.

From Loud	• <i>ff</i>	Fortissimo
	• <i>f</i>	Forte
	• <i>mf</i>	Mezzo-Forte
	• <i>mp</i>	Mezzo-Piano
	• <i>p</i>	Piano
To Soft	• <i>pp</i>	Pianissimo



Task 13 – see sheet Music

NEXT PAGE

- Look at the sheet Music on the next slide.
- For each example can you tell me the following:
 1. What is the dynamic at the start of the piece?
 2. What does the dynamic symbol mean?
- Extension
 1. In example what does the dynamic change to?

There are also symbols for dynamics.



1

SOMEBODY TO LOVE

Words and Music by
FREDDIE MERCURY

Moderately

Chords: C, G/B, Am7, F, G, C, G/B, Am

Lyrics: Each morn - ing I get up, I die a lit - tle, can't

Dynamic: *mf*

2

Fly Me To The Moon

Composed by Bart Howard
Arranged by Soren Bebe

Moderately slow

Track 1 "PLJE" from
"Jazz Songs for Ballet Class & Tap Dance"
by Soren Bebe

Chords: Dm7, G7, C, E7, Am7, Dm7, G7, CΔ, C7, FΔ

Dynamic: *p*, *mp*

3

STAYIN' ALIVE

DRUM KEY

- HI-HAT X * CRASH
- SNARE
- BASS
- HI FOOT X

Funk ♩ = 104 (lightly swing 16s)

Some auxiliary
Performance note: Lightly

Dynamic: *mf*

4

Jingle Bells

TRADITIONAL
arr. A.L.Christopherson

Piano

Chords: E, E, E, E, E, E, E, G, C, D, E, F, F, F, F, F, E, E, E, E

A1 Rhythm and pitch in staff notation

Articulation Marks

Ornaments

Articulation marks are used to add interest to the music. They tell musicians how to play individual notes

Ornaments add flourish to musical notes by changing either the pattern or pitch momentarily.

Task 14 – information

Look at the information on slides 35 and 36 and make note of each marking and ornament. You will need these for your assignment.

Look at the musical examples on slide 37 and identify all articulation markings and ornaments.



Articulation Marks



Staccato

This indicates the musician should *play the note shorter than notated*, usually half the value; the rest of the metric value is then silent. Staccato marks may appear on notes of any value, shortening their performed duration without speeding the music itself.



Staccatissimo or Spiccato

Indicates a *longer silence after the note* (as described above), making the note very short. Usually applied to quarter notes or shorter. (In the past, this marking's meaning was more ambiguous: it sometimes was used interchangeably with staccato, and sometimes indicated an accent and not staccato. These usages are now almost defunct, but still appear in some scores.) In string instruments this indicates a bowing technique in which the bow bounces lightly upon the string.



Accent

Play the note louder, or with a harder attack than surrounding unaccented notes. May appear on notes of any duration.



Tenuto

This symbol indicates *play the note at its full value, or slightly longer*. It can also indicate a degree of emphasis, especially when combined with dynamic markings to indicate a change in loudness, or combined with a staccato dot to indicate a slight detachment (*portato* or *mezzo staccato*).



Marcato

Play the note somewhat louder or more forcefully than a note with a regular accent mark (open horizontal wedge). In organ notation, this means *play a pedal note with the toe*. Above the note, use the right foot; below the note, use the left foot.



Fermata (Pause)

A note, chord, or rest sustained longer than its customary value. Usually appears over all parts at the same metrical location in a piece, to show a halt in *tempo*. It can be placed above or below the note. The fermata is held for as long as the performer or conductor desires, but is often set as twice the original value of the designated notes.

Ornaments



Trill

A rapid alternation between the specified note and the next higher note (according to key signature) within its duration, also called a "shake". When followed by a wavy horizontal line, this symbol indicates an extended, or running, trill. In modern music the trill begins on the main note and ends with the lower auxiliary note then the main note, which requires a triplet immediately before the turn. In music up to the time of Haydn or Mozart the trill begins on the upper auxiliary note and there is no triplet.^[11] In percussion notation, a trill is sometimes used to indicate a tremolo. In French baroque notation, the trill, or *tremblement*, was notated as a small cross above or beside the note.



Upper mordent

Rapidly play the principal note, the next higher note (according to key signature) then return to the principal note for the remaining duration. In most music, the mordent begins on the auxiliary note, and the alternation between the two notes may be extended. In handbells, this symbol is a "shake" and indicates the rapid shaking of the bells for the duration of the note.



Lower mordent (inverted)

Rapidly play the principal note, the note below it, then return to the principal note for the remaining duration. In much music, the mordent begins on the auxiliary note, and the alternation between the two notes may be extended.



Turn

When placed directly above the note, the turn (also known as a *gruppetto*) indicates a sequence of upper auxiliary note, principal note, lower auxiliary note, and a return to the principal note. When placed to the right of the note, the principal note is played first, followed by the above pattern. Placing a vertical line through the turn symbol or inverting it, it indicates an *inverted turn*, in which the order of the auxiliary notes is reversed.



Appoggiatura

The first half of the principal note's duration has the pitch of the grace note (the first two-thirds if the principal note is a dotted note).



Acciaccatura

The acciaccatura is of very brief duration, as though brushed on the way to the principal note, which receives virtually all of its notated duration. In percussion notation, the acciaccatura symbol denotes the *flam* rudiment, the miniature note still positioned behind the main note but on the same line or space of the staff. The flam note is usually played just before the natural durational subdivision the main note is played on, with the timing and duration of the main note remaining unchanged. Also known by the English translation of the Italian term, **crushed note**, and in German as *Zusammenschlag* (simultaneous stroke).

Example 1

Staccato - Legato

Allegretto A. Müller

Piano

The score is for Piano and is in 3/4 time with a key signature of one sharp (F#). It consists of two systems of music. The first system has four measures, with dynamics alternating between forte (f) and piano (p). The second system has four measures, starting with piano (p), followed by a ritardando (rit.) and then returning to a tempo (a tempo) with forte (f). Fingerings are indicated with numbers 1-5. A green vertical line is drawn through the fifth measure of the second system, marking the end of the 'rit.' section.

Example 2

W.A. Mozart (1756-1791)

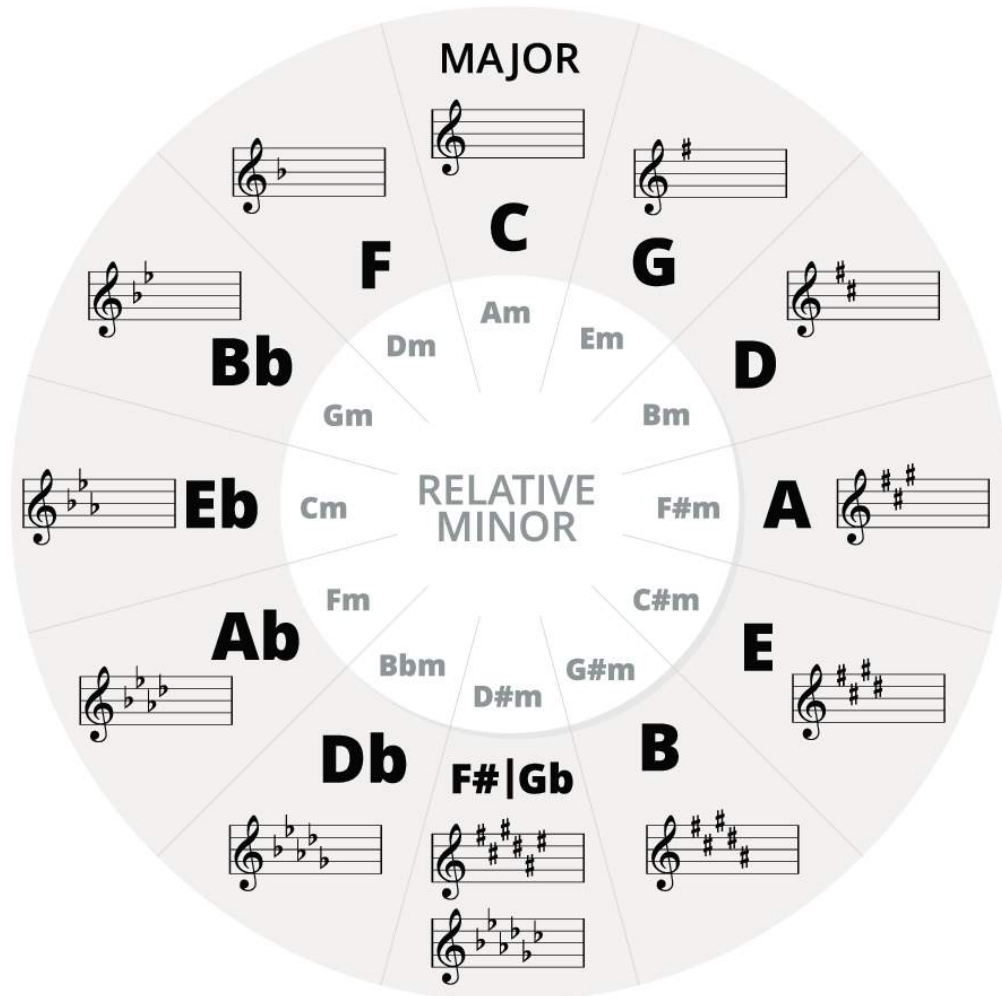
Allegro (♩ = 132)

The score is for Piano and is in common time (C). It consists of two systems of music. The first system has four measures, with a mezzo-piano (mp) dynamic. The second system has four measures, starting with piano (p). The score features complex fingerings and articulation marks, including slurs and accents.

Video Lesson

A1 Rhythm and pitch in staff notation

Key signatures



Task 15 – information

Major keys – use only the sharps or flats in the key signature.

Example – A Major has 3 sharps



Example - Bb Major has 2 flats



The sharps and flats are always in the same order.

Sharps

F#, C#, G#, D#, A# and E#

Flats

Bb, Eb, Ab, Db, Gb and Cb

Use the circle of 5th's to help you.

Task

1. Can you name the key? i.e. F Major
2. Can you tell me what sharps or flats are in each piece ?

Example

The piece has 3 b's.

Using my circle of 5th's it shows me it is Eb Major



Flats

Bb, Eb, Ab, Db, Gb and Cb

Using the order of flats Eb major has Bb, Eb and Ab

Example



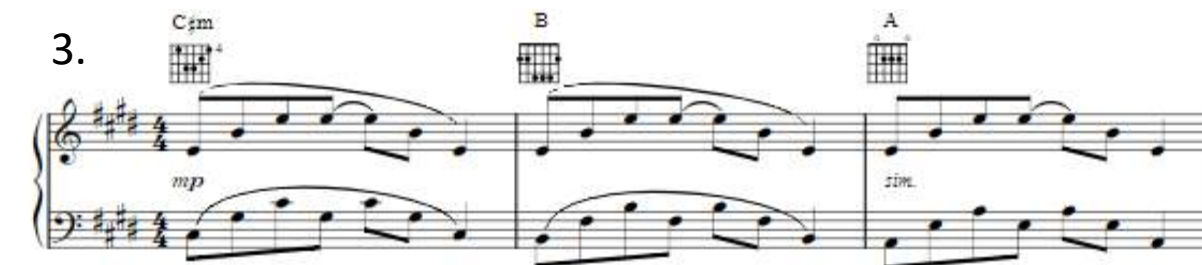
1.



2.



3.



Major Key Signatures

2020-05-01 15:19 UTC

Recorded in

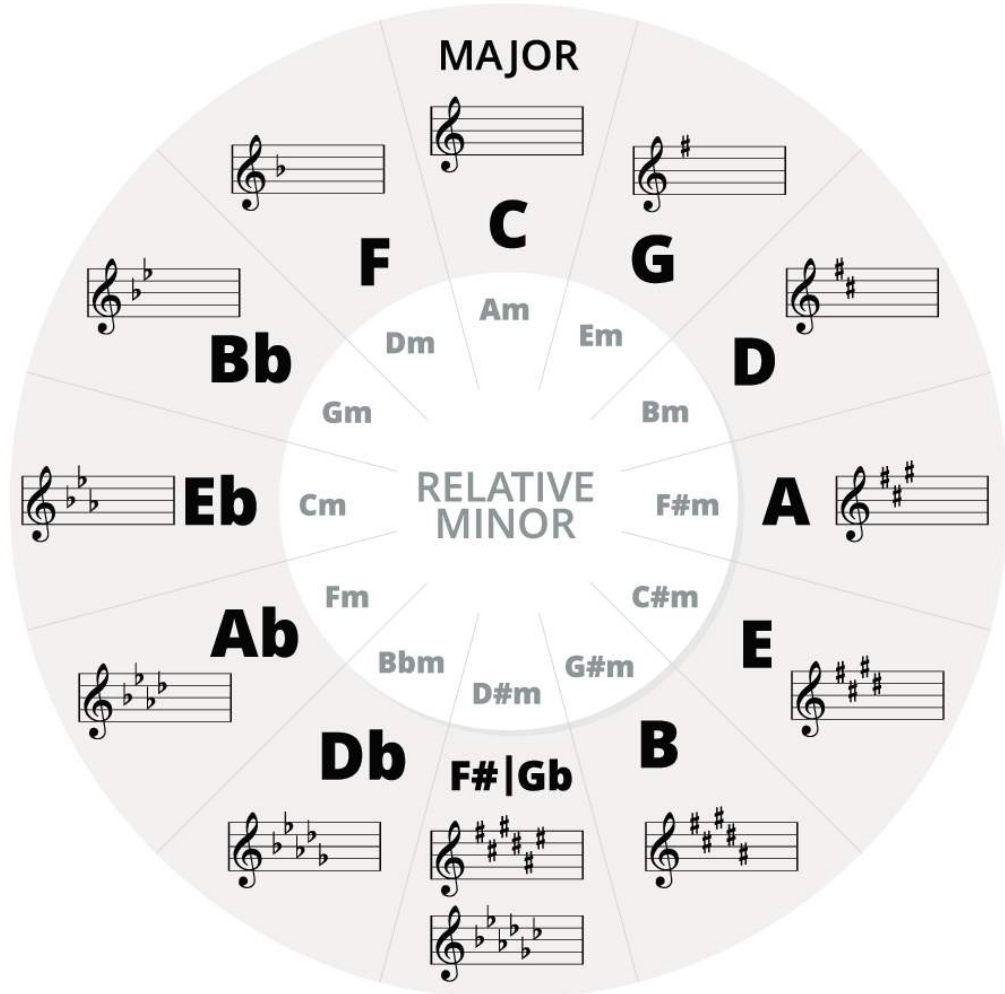
Julie BROWN

Engineered in

Julie BROWN

A1 Rhythm and pitch in staff notation

Key signatures



Task 15 – information

The minor keys are found in the centre of the circle.

Minor Keys – use the sharps and flats in the key signature and sharpen the 7th note.

Example – D Major has 2 sharps



it's relative minor B Minor has the same 2 sharps in the key signature and a sharpened 7th A# as an accidental in the music.

- 1 2 3 4 5 6 7 8
- BC# D E F# G A# B

Use the circle of 5th's to help you.

Task

1. Can you name the minor key?
2. Can you tell me what sharps or flats are in each piece ?
3. Can you tell me what the sharpened 7th note is of each example? They have a red ring around them in each example.

Example Explained

The key signature has 3 sharps. Using the circle of 5th's that would mean



That the minor key would be B minor. To check you have the right minor you must look for the sharp 7th note. In B Minor this is A#. The red rings indicate the sharpened note is A#.

Example

Harpisichord or piano

1.

Scherzando (♩ = 66)
poco animato
(assez animé)

2.

Pno.

3.

Andante. (♩ = 112)

H. Purcell

Minor Key Signatures

2020-05-02 10:38 UTC

Recorded by

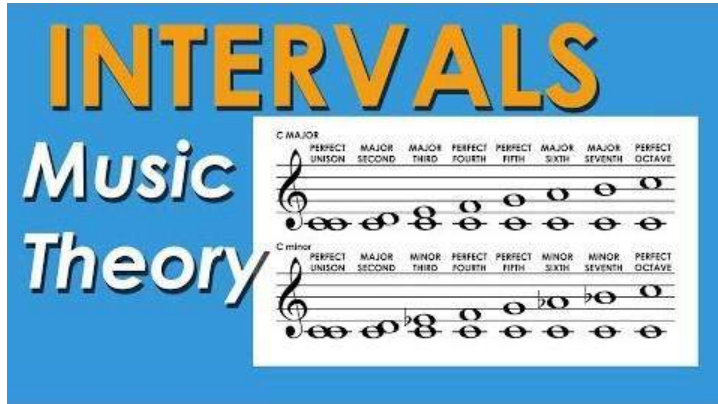
Julie BROWN

Engineered by

Julie BROWN

A1 Rhythm and pitch in staff notation

Intervals



Task 16 – information


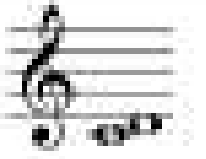
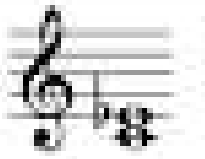
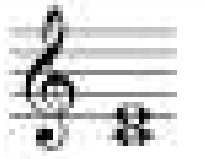
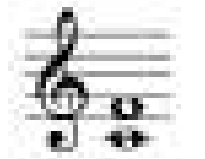

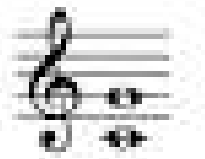


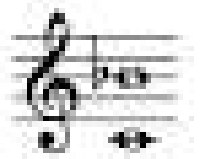
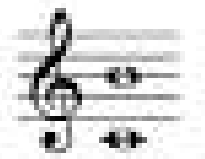

Watch the video and explain the following in a powerpoint presentation.

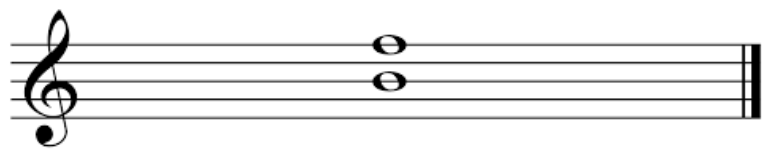
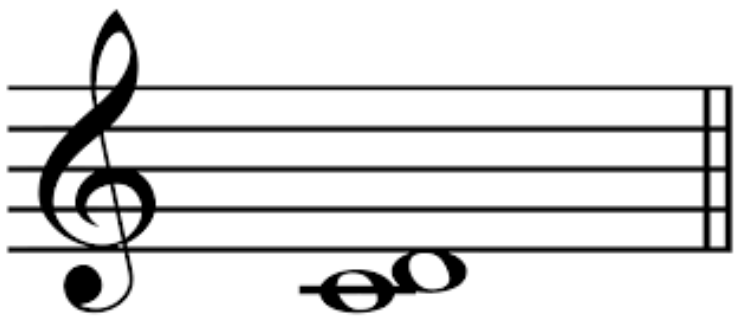
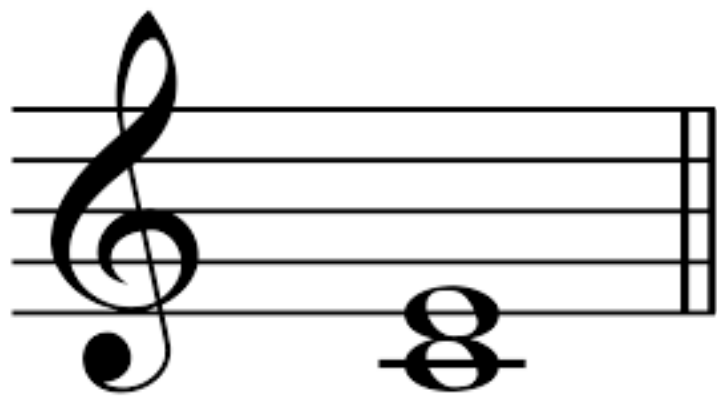
What is an interval?

Explain all the different type of intervals?

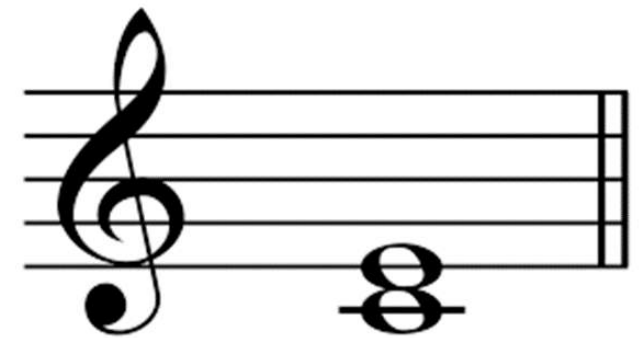
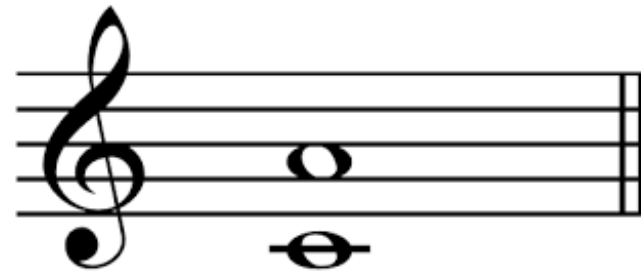
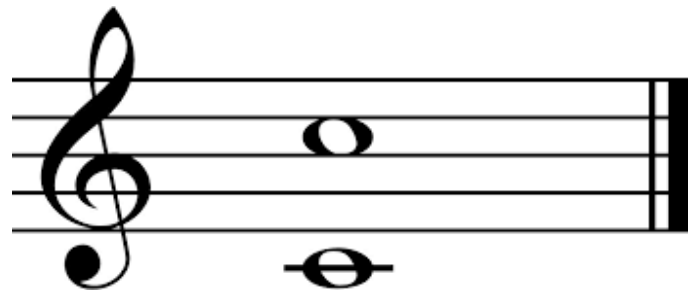
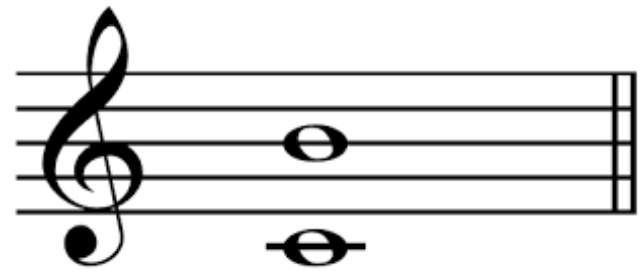
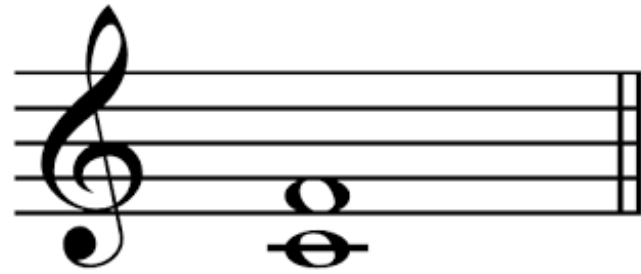
Can you think of any songs that could help you to remember the intervals?

Intervals


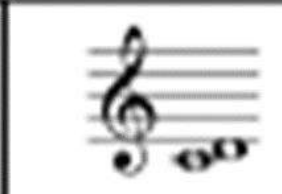
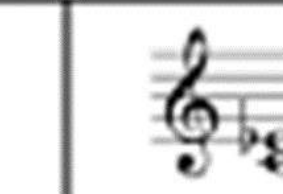
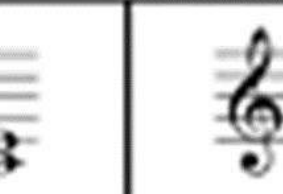








 <p>Minor 2nd 1 Semitones</p>	 <p>Major 2nd 2 Semitones</p>	 <p>Minor 3rd 3 Semitones</p>	 <p>Major 3rd 4 Semitones</p>
 <p>Perfect 4th 5 Semitones</p>	 <p>Tritone 6 Semitones</p>	 <p>Perfect 5th 7 Semitones</p>	 <p>Minor 6th 8 Semitones</p>
 <p>Major 6th 9 Semitones</p>	 <p>Minor 7th 10 Semitones</p>	 <p>Major 7th 11 Semitones</p>	 <p>Perfect Octave 12 Semitones</p>



How to
count an
interval.



Types of Intervals

 <p>Minor 2nd 1 Semitones</p>	 <p>Major 2nd 2 Semitones</p>	 <p>Minor 3rd 3 Semitones</p>	 <p>Major 3rd 4 Semitones</p>
 <p>Perfect 4th 5 Semitones</p>	 <p>Tritone 6 Semitones</p>	 <p>Perfect 5th 7 Semitones</p>	 <p>Minor 6th 8 Semitones</p>
 <p>Major 6th 9 Semitones</p>	 <p>Minor 7th 10 Semitones</p>	 <p>Major 7th 11 Semitones</p>	 <p>Perfect Octave 12 Semitones</p>

Intervals and how to count them.

2020-05-13 11:04 UTC

Recorded by

Julie BROWN

Organised by

Julie BROWN

Intervals Cheat Songs

Minor 2nd – Jaws



Minor 2nd
1 Semitones

A diagram illustrating a minor second interval. It shows a treble clef on a five-line staff with two notes: a G4 on the second line and an A4 on the second space, which are one semitone apart. Below the staff, the text reads 'Minor 2nd' and '1 Semitones'.

THEME FROM "JAWS"

from the Universal Picture JAWS

By JOHN WILLIAMS

Slow Steady, threatening



p *ppp accel.* *mf*

rit.

The image shows the musical score for the 'Jaws' theme. It is written in bass clef with a 4/4 time signature. The score is divided into two sections. The first section is marked 'Slow' and 'p' (piano). The second section is marked 'Steady, threatening' and 'mf' (mezzo-forte). A red circle highlights the first two notes of the second section, which are G2 and A2, illustrating a minor second interval. The score ends with a 'rit.' (ritardando) marking.

Major 2nd Happy Birthday



Happy Birthday

Traditional

F C7

Hap - py birth - day to you! Hap - py

The first line of musical notation for 'Happy Birthday' in 3/4 time, F major. The notes G4, A4, and B4 are circled in red. The lyrics are 'Hap - py birth - day to you! Hap - py'. Chords F and C7 are indicated above the staff.

F

birth - day to you! Hap - py

The second line of musical notation for 'Happy Birthday' in 3/4 time, F major. The notes C5, D5, and E5 are shown. The lyrics are 'birth - day to you! Hap - py'. A chord F is indicated above the staff.

Minor 3rd Greensleeves – Alas



toplayalong.com

Descant Recorder

Greensleeves

What Child Is This

Traditional

Moderato

8



Major 3rd Oh When the saints



When the Saints

Piano

Oh when the saints go march-ing in

5

oh, when the saints go march - ing in

The image shows two staves of music for the hymn 'When the Saints'. The top staff is marked 'Piano' and is in 4/4 time with a key signature of one sharp (F#). The melody starts on G4, moves to A4, B4, and then C5. A red circle highlights the interval between G4 and B4. The lyrics are 'Oh when the saints go march-ing in'. The bottom staff starts on G5 and moves to F#5, E5, D5, C5, B4, A4, and G4. The lyrics are 'oh, when the saints go march - ing in'. The letter 'C' is written above the first staff, and 'G' is written above the second staff.

Perfect 4th Amazing Grace

AMAZING GRACE

1



Words by JOHN NEWTON
From *A Collection of Sacred Ballads*
Traditional American Melody
From Carrell and Clayton's *Virginia Harmony*

Slowly, with reverence

Both hands


mp

rit.

G C/E Cm/E \flat G/D

Tritone - Maria - West Side Story

Tritone



Ma - ri - a!

Perfect 5th

Detailed description: This block contains a musical score snippet for the song 'Maria'. The first two notes, G4 and D5, are connected by a red bracket labeled 'Tritone'. The lyrics 'Ma - ri - a!' are written below the notes. A green bracket below the first two notes is labeled 'Perfect 5th'.



Tritone
6 Semitones

Detailed description: A diagram showing a tritone interval on a treble clef staff. The notes are F4 and C5, which are six semitones apart. The text 'Tritone' and '6 Semitones' is written below the staff.



Perfect 5th – Twinkle Twinkle




Perfect 5th
7 Semitones

Twinkle Twinkle

C F C F C G7 C

Twin - kle, twin - kle, lit - tle star, How I won - der what you are.

Minor 6th The entertainer



Minor 6th
8 Semitones

The Entertainer

236

Easy Piano

Scott Joplin
arranged by Misha V. Stefanuk

Not Fast

First system of the musical score for 'The Entertainer'. It consists of a treble and bass staff. The treble staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter note B4. The bass staff contains a whole note chord of G4-B4-D5.

Second system of the musical score for 'The Entertainer'. The treble staff begins with a red circle around the first two notes: a quarter note G4 and a quarter note A4. The rest of the system continues with eighth and quarter notes. The bass staff contains a steady accompaniment of quarter notes.

A digital piano performance visualization. Two hands are shown playing a piano keyboard. The keys are illuminated with red and orange light trails, suggesting a fast or dynamic performance. The background is dark with scattered yellow and orange light spots.

Notes: 46
Velocity: 4 n/s

Toms Mucenieks

Major 6th My Bonnie



My Bonnie Lies Over The Ocean

My Bonnie lies o-ver the o - cean, My Bonnie lies o-ver the
sea. My Bonnie lies o - ver the o - cean,
Oh bring back my Bon - nie to me.

Minor 7th - Somewhere – West Side Story



Minor 7th
10 Semitones

SOMEWHERE from WEST SIDE STORY

Music by LEONARD BERNSTEIN
Lyrics by STEPHEN SONDHEIM

Slowly

B \flat

B \flat /D

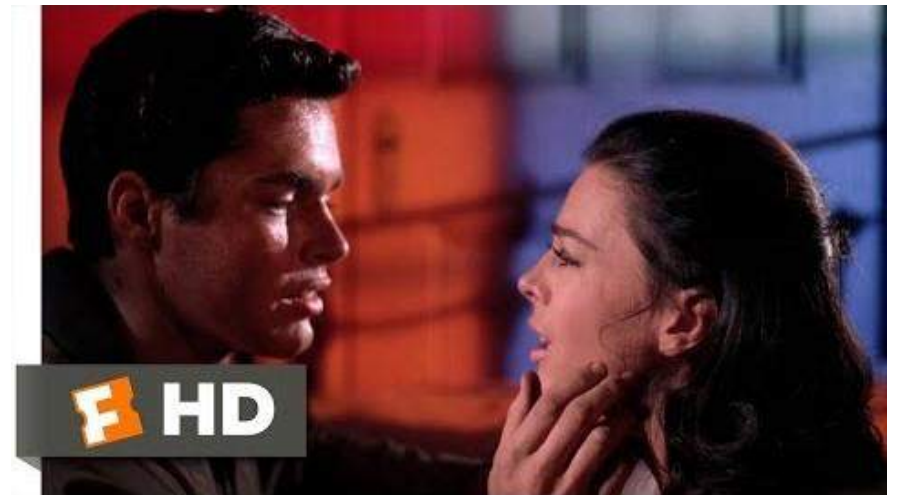
B \flat 7

Tina's

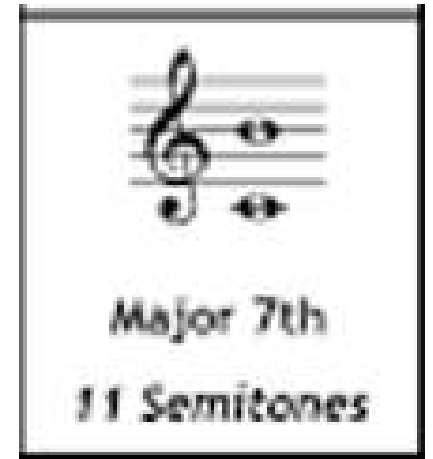
a

p

(*p*)



Major 7th Take on me



Take on me. (Take on me.) Take me on. (Take on me.) I'll be gone in a day or two. So,



Octave Somewhere Over the Rainbow



Over the Rainbow

E. Y. Harburg

Harold Arlen

$\text{♩} = 120$ F

Musical score for 'Over the Rainbow' in 4/4 time, key of F major. The score consists of two staves: a vocal line and a piano accompaniment line. The vocal line includes lyrics: 'Some - where o - ver the Rain - bow'. A red circle highlights the interval between the notes F4 and F5, which is a perfect octave. The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand.



Interval Song Cheats

2020-05-13 12:12 UTC

Recorded by

Julie BROWN

Organized by

Julie BROWN