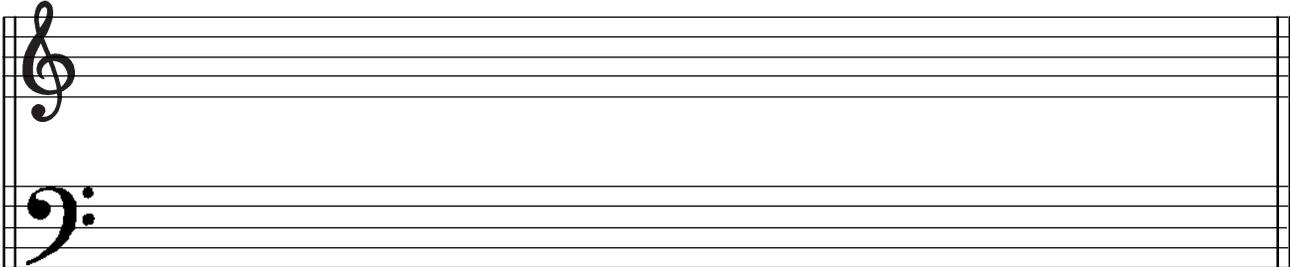


1.00 - How to Read Music - by Pebber Brown

1.01 Music is written and notated with a common device called the Staff. There are two parts to the Staff- The upper part is called the "Treble Clef" and the lower part is called the Bass Clef. (see fig# 2.1)

Fig.# 1.01a - The Staff**Treble Clef****Bass Clef**

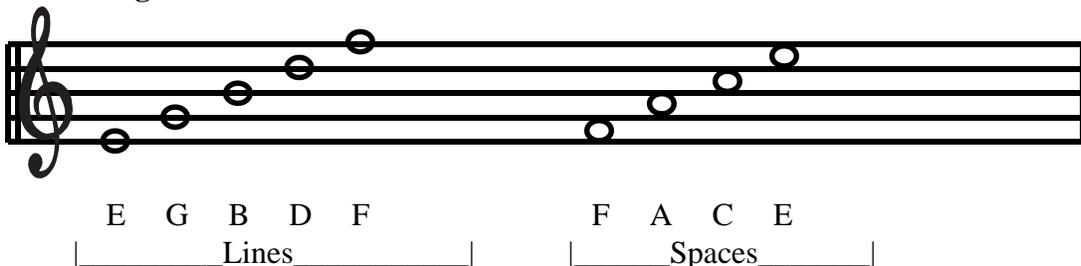
1.02 The upper part or Treble Clef is used to handle the higher sounding notes and the lower part or the Bass Clef is used to handle the lower sounding (BASS) notes. When a musician says "Hey man, those speakers are too trebly", he is referring to high-pitched (treble) sound. When he says "Hey man, it needs more bass", he is referring to the lower sounding (bass) notes. The Staff is made up of both treble and bass clefs. A Clef is the symbol that is used on the far left side of the staff to show exactly which one it is. The Treble clef is also often called the "G" clef because it is drawn around the note "G" on the staff. The bass clef is also called the "F" clef because it is drawn around the note "F" on the staff. Most Piano music is written with both Treble and Bass clef.

1.03 Guitar music is written only using the treble clef. The two clefs together form what is called the "Grand Staff." A Staff is the framework of lines and spaces in which music is written.

1.04 - Treble Clef

1.04 The Treble Clef (also called the "G" clef) is also made up of five lines and four spaces. In the treble clef the lines from bottom to top are the notes E, G, B, D, F respectively and the spaces from bottom to top are the notes F, A, C, E respectively. Together the notes follow one another in alphabetical order so that in the Treble clef the notes from bottom to top are E, F, G, A, B, C, D, E, F respectively.(see fig.# 2.12)

1.05 You may be wondering why we started over at the note G and this will all be explained fully in later chapters, but for now just remember that in music the notes only go from A to G and the repeat over again with the note A. (A-B-C-D-E-F-G-A)

Fig.# 1.05a - The Treble Clef

1.06 In the Treble Clef, the order of the notes appearing on the lines can be memorized by repeating the phrase “**E**very **G**ood **B**oy **D**oes **F**ine” and the spaces can be memorized by seeing the word “FACE” in the order of spaces.

1.07 The Treble Clef is E-G-B-D-F for lines and F-A-C-E for spaces. The Bass Clef is G-B-D-F-A for lines and ACEG for spaces.

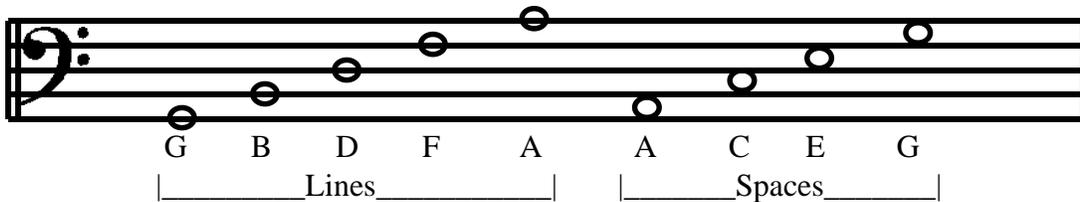
Treble Clef = E G B D F F A C E
 |____Lines____| |____Spaces____|

Bass Clef = G B D F A A C E G
 |____Lines____| |____Spaces____|

1.08 - Bass Clef

1.08 The Bass Clef (also called the “F” clef) is made up of five lines and four spaces. The lines from bottom to top are the notes G, B, D, F & A respectively and the spaces from bottom to top are the notes A, C, E, G respectively. Together both the lines and spaces form the notes in alphabetical order so from the bottom to the top of the bass clef all the notes are A, B, C, D, E, F, G & A respectively. (see fig# 1.08a)

Fig.# 1.08a - The Bass Clef



1.09 The order of the notes on the lines can be memorized by repeating the sentence “**G**ood **B**oys **D**o **F**ine **A**lways” and the notes occupying the spaces can be memorized by repeating the phrase “**A**ll **C**ows **E**at **G**rass”. Whenever you look at the Bass Clef on the screen you can use these sentences to keep track of exactly where you are.

1.10 - Mnemonics:

1.10 Often times in the study of music theory or other disciplines, quite a bit of memorization is required. In order to memorize information we use what are called “**Mnemonics**” or “**Mnemonic devices**”. A Mnemonic device is a little idea or phrase that helps you remember the information. For example, the phrase “All_Cows_Eat_Grass” helps us to remember the order of the notes A-C-E-G.

1.11 This book is literally filled with all kinds of mnemonic devices and some of them have been used by music teachers for centuries and others have been invented by the author. Please feel free to invent your own mnemonic devices if you think of a better one than the ones listed in this book.

1.12 For further research into mnemonic devices and memory techniques, please read any books by Mr. Harry Lorayne on memory improvement techniques.

1.13 - Time Signatures

1.13 In order for Musicians (or computers) to be able to play a given piece of music, they need to know how the beat goes. We notate the beat of a composition using a device called a “Time Signature”. A Time Signature explains to the musician how many beats the song has and how it is timed. For example a song that is written in 4/4 time has **4 beats per measure**. What that means is that you count 1-2-3-4, 1-2-3-4, 1-2-3-4 over and over again.

Some commonly used time signatures are:

$\begin{array}{c} 2 \\ \text{(Two/Four)} \text{ ---} \\ 4 \end{array}$	$\begin{array}{c} 3 \\ \text{(Three/Four)} \text{ ---} \\ 4 \end{array}$	$\begin{array}{c} 4 \\ \text{(Four/Four)} \text{ ---} \\ 4 \end{array}$	$\begin{array}{c} 5 \\ \text{(Five/Four)} \text{ ---} \\ 4 \end{array}$
$\begin{array}{c} 3 \\ \text{(Three/Eight)} \text{ ---} \\ 8 \end{array}$	$\begin{array}{c} 5 \\ \text{(Five/Eight)} \text{ ---} \\ 8 \end{array}$	$\begin{array}{c} 7 \\ \text{(Seven/Eight)} \text{ ---} \\ 8 \end{array}$	$\begin{array}{c} 9 \\ \text{(Nine/Eight)} \text{ ---} \\ 8 \end{array}$

1.14 Quite simply, you can look at the time signature and count the TOP number over and over again. If a song is in 3/4 time, you count 1-2-3, 1-2-3 over and over again (like a waltz).

1.15 The bottom number indicates what kind of note gets one beat. If the Bottom number is 4, then a QUARTER note gets one beat. If the bottom number is 8, then an EIGHTH note gets one beat. If you look at time signatures they look like mathematical FRACTIONS. Notice that if you were to use a fraction, the fraction 6/8 would be the same mathematically as 3/4. The same holds true in notating time signatures. 2/4=4/8, 4/4=8/8, 5/4=10/8 and so on. The top number always indicates how many counts (or taps), the bottom number indicates what type of note gets a single count (or tap). So therefore 6/8 means 6 counts - 1,2,3,4,5,6 - repeat 1,2,3,4,5,6 with an 8th note getting a single count.

1.16 - Bars or Measures

1.16 Hand-in-hand with the concept of Time signatures is the concept of bars or measures. Time signatures really cannot be explained without understanding what bars or measures are.

1.17 A Bar (also called a measure) is the division of beats into segments. A Bar is notated by drawing a straight line vertically on the staff. This is what musicians use to notate phrases and timing. For example if a song is written in 4/4 time, **you would draw a vertical BAR every 4 beats**.

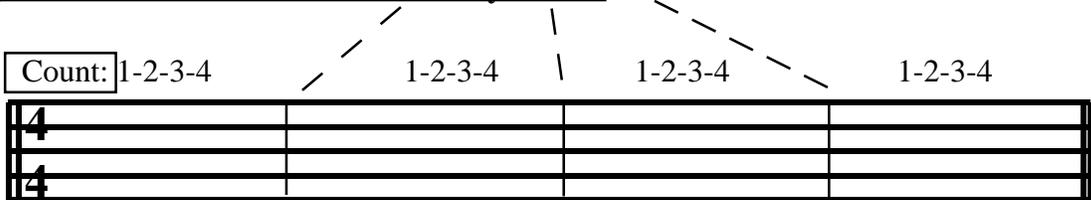
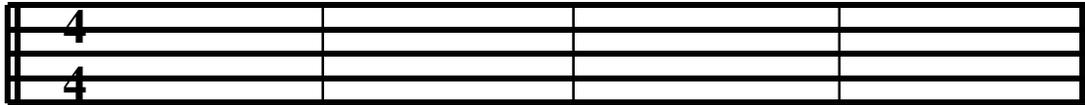


Fig.# 1.17a - Time Signature & Bars



Time Signature

Bars (also called Measures)

1.18.00 If a song is written in 4/4 time then EACH BAR gets 4 beats. If a song is written in 3/4 time the EACH BAR gets 3 beats.

1.18.01 The TOP number of any time signature indicates HOW MANY BEATS PER BAR.

1.18.02 The BOTTOM number of any time signature indicates WHAT KIND OF NOTE GETS ONE BEAT.

1.18.03 If a composition is written in 4/4 then it has 4 BEATS PER BAR, and a QUARTER NOTE GETS ONE BEAT.

1.18.04 If a composition is written in 3/4 time, the it has 3 BEATS PER BAR and a QUARTER NOTE GETS ONE BEAT.

1.18.05 If it is written in 3/8 time, the it has 3 BEATS PER BAR and an EIGHTH NOTE GETS ONE BEAT.

1.18.06 If it is in 5/8 time, then there are 5 BEATS PER BAR and an EIGHTH NOTE GETS ONE BEAT.

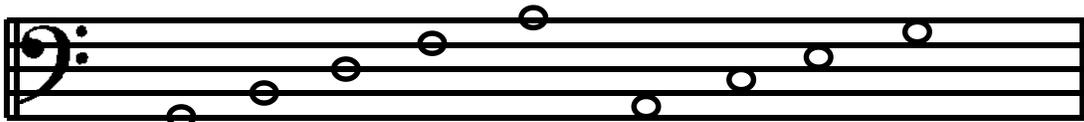
1.19 - Exercises

1.19.00 Throughout this book we provide you with additional exercises to help you understand and memorize the concepts presented here. As with most other forms of art, the best way to learn is by sheer repetition and constant practice. We recommend that you complete ALL of the exercises in this book and also create additional ones so you will become fluent with these concepts.

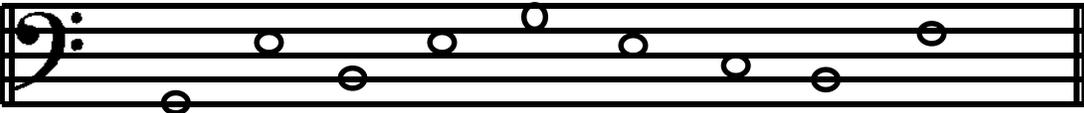
Exercise#1.20.00 - Naming the Notes in the BASS CLEF:

In the spaces provided below each staff, write the correct name of the note that is shown in the staff directly above.

Exercise
1.20.01



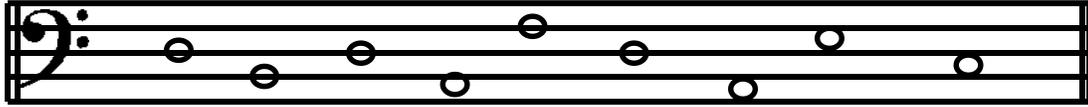
Exercise
1.20.02



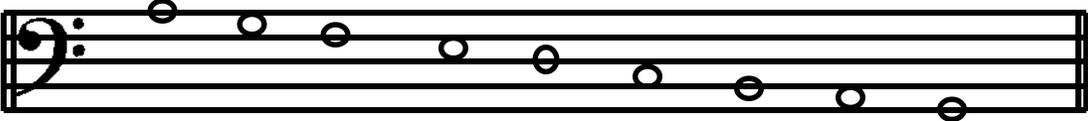
Exercise#270.11 - (Continued) Naming the Notes in the BASS CLEF:

In the spaces provided below each staff, write the correct name of the note that is shown in the staff directly above.

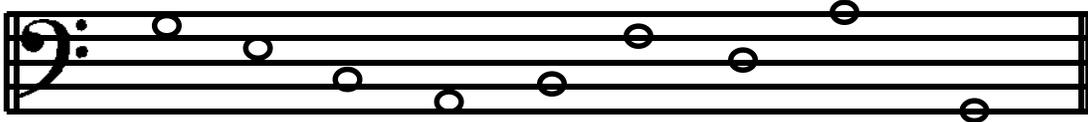
Exercise
270.14



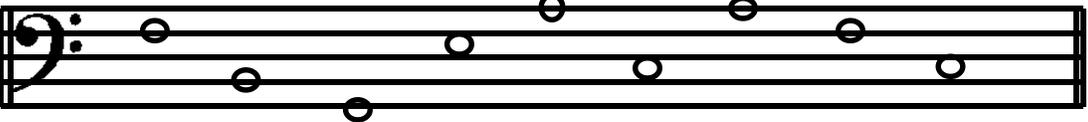
Exercise
270.15



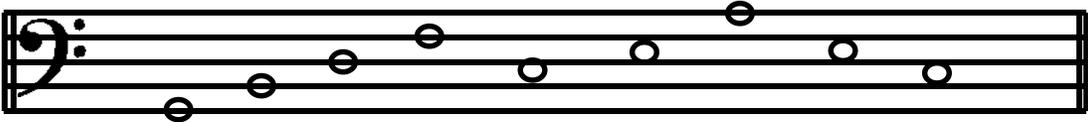
Exercise
270.16



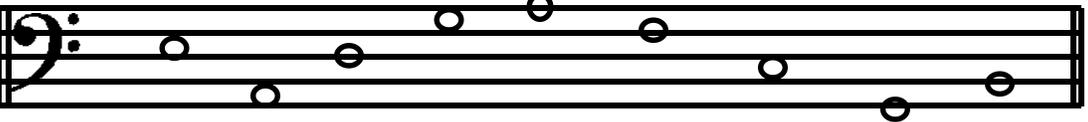
Exercise
270.17



Exercise
270.18



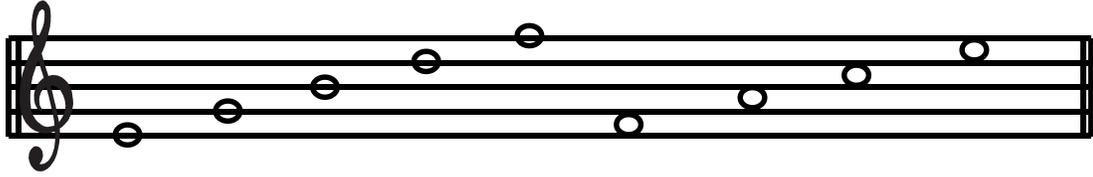
Exercise
270.19



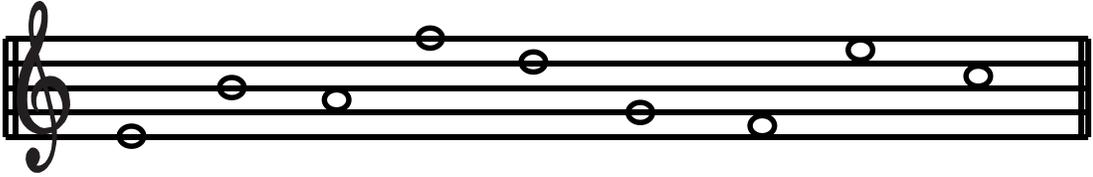
Exercise No# 271.00 - Naming the Notes in the TREBLE CLEF

In the spaces provided below each staff, write the correct name of the note that is shown in the staff directly above

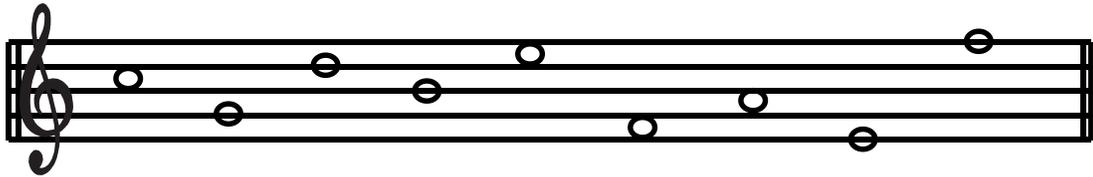
Exercise
271.10



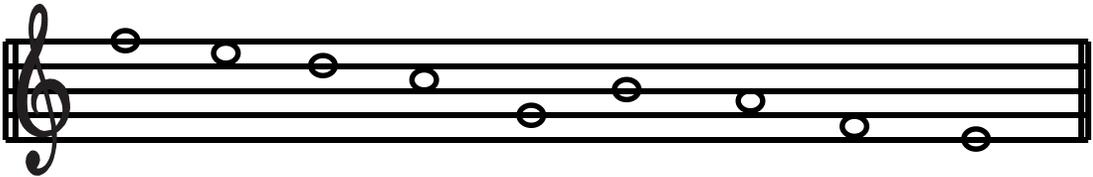
Exercise
271.11



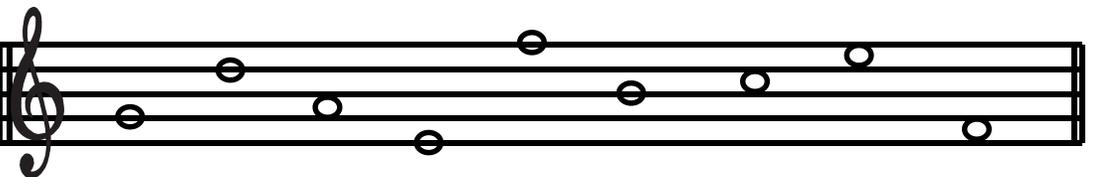
Exercise
271.12



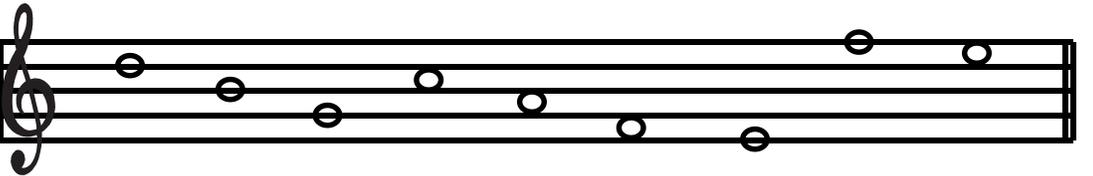
Exercise
271.13



Exercise
271.14



Exercise
271.15



As you complete these exercises, you will gain a much more fluent understanding of the staff and how music is notated.

300.00 - Basic Notation Principles:

Sharps(#) and Flats(b)

300.10) To correctly notate the notes in the chromatic scale, or for that matter, ANY scale, there are devices called “sharps” and “flats”.

310.00 - Sharps

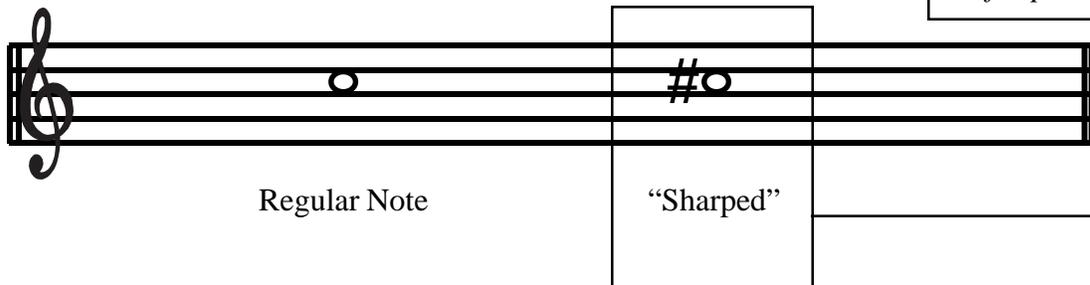
310.01) A “Sharp” is a symbol (#) that is placed directly in front of the note. It means to RAISE the note UP exactly one half step (see fig.# 2.45). Every note of the same name that follows the sharped note will also be sharped within the same bar. The next bar line cancels out the sharp. The distance on the Guitar fingerboard is exactly ONE FRET higher. To make a note sharp you move it only ONE FRET higher.

320.00 - Flats

320.10) A “Flat” is a symbol (b) placed directly in front of a note meaning to LOWER the note DOWN exactly one half step OR ONE FRET. (see fig.# 320.22). Every note of the same name that follows the flatted note will also be flatted within the same bar. The next bar line cancels out the flat.

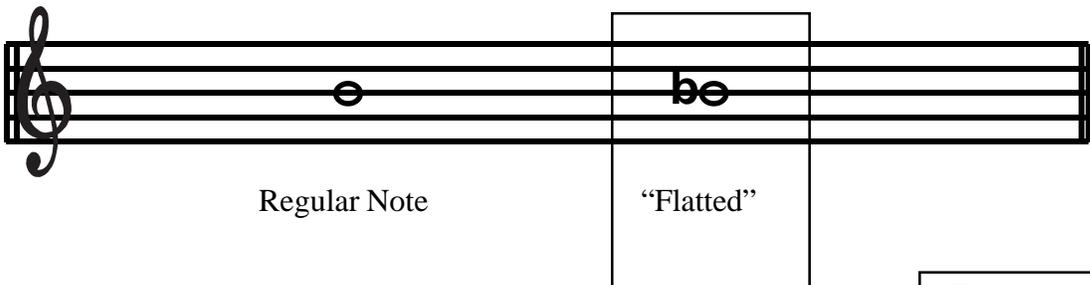
320.20) The correct notation of any sharp or flat is to place the symbol DIRECTLY IN FRONT of the note you wish to alter, not after it.

(Fig.# 320.21 - Notating Sharps)



"Sharping" the note RAISES it up one halfstep or one fret. ↑

(Fig.#320.22 - Notating Flats)



"Flattening" the note LOWERS it down one halfstep or one fret. ↓

320.23) - A Chromatic Scale using SHARPS would be written like this:

A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A
1	2	3	4	5	6	7	8	9	10	11	12	(1)

320.24) - A Chromatic Scale using FLATS would be written like this:

A	Bb	B	C	Db	D	Eb	E	F	Gb	G	Ab	A
1	2	3	4	5	6	7	8	9	10	11	12	(1)

330.00 - Naturals

330.10) Often times when notating a piece of music, you will encounter another device called a “natural”. The natural CANCELS any previously notated sharp or flat and puts the note back to its un-altered state. If you have written the note A sharp and then immediately after it you write the note “A” again, but you want it to be regular “A” and not A sharp, you would write a Natural symbol (♮) immediately before the note. The same holds true to notes that have been “flatted”.

330.20) If you write a natural before a note, it cancels the note from being either sharped or flatted and puts it in it’s original state. Every note of the same name that follows the “natural” note will also be made natural within the same bar. The next bar line cancels out the natural.

330.30) If you have many notes that are sharped and you want to make one of them natural, place the natural symbol (♮) directly in front of the note you wish to change.

The Natural is written like this: ♮

Sharped Natural Flatted Natural

340.00 - Double Sharps

330.10) Often times when notating a piece of music, you will encounter another device called a “natural”. The natural CANCELS any previously notated sharp or flat and puts the note back to its un-altered state. If you have written the note A sharp and then immediately after it you write the note “A” again, but you want it to be regular “A” and not A sharp, you would write a Natural symbol (\natural) immediately before the note. The same holds true to notes that have been “flatted”.

330.20) If you write a natural before a note, it cancels the note from being either sharped or flatted and puts it in it’s original state. Every note of the same name that follows the “natural” note will also be made natural within the same bar. The next bar line cancels out the natural.

330.30) If you have many notes that are sharped and you want to make one of them natural, place the natural symbol (\natural) directly in front of the note you wish to change.

350.00 - Double Flats

330.10) Often times when notating a piece of music, you will encounter another device called a “natural”. The natural CANCELS any previously notated sharp or flat and puts the note back to its un-altered state. If you have written the note A sharp and then immediately after it you write the note “A” again, but you want it to be regular “A” and not A sharp, you would write a Natural symbol (\natural) immediately before the note. The same holds true to notes that have been “flatted”.

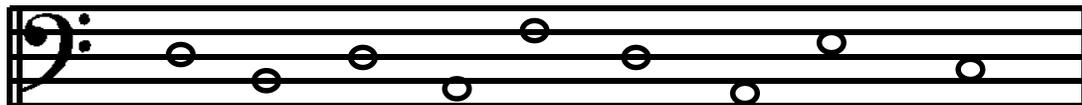
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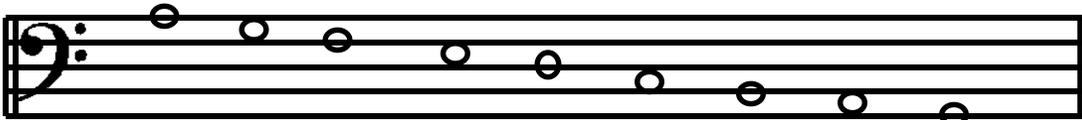
Exercise#270.11 - (Continued) Naming the Notes in the BASS CLEF:

In the spaces provided below each staff, write the correct name of the note that is shown in the staff directly above.

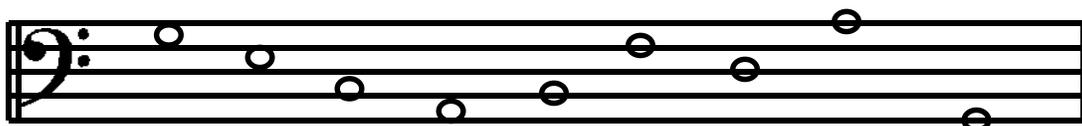
Exercise
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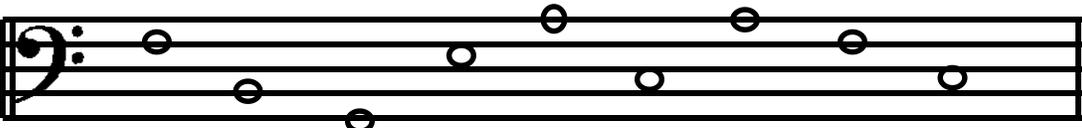
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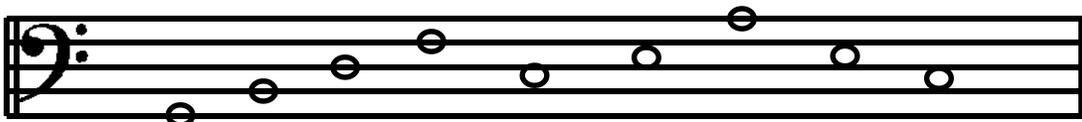
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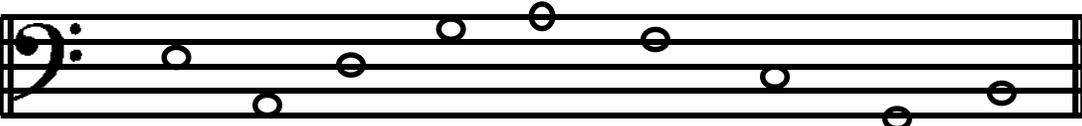
Exercise
270.17



Exercise
270.18



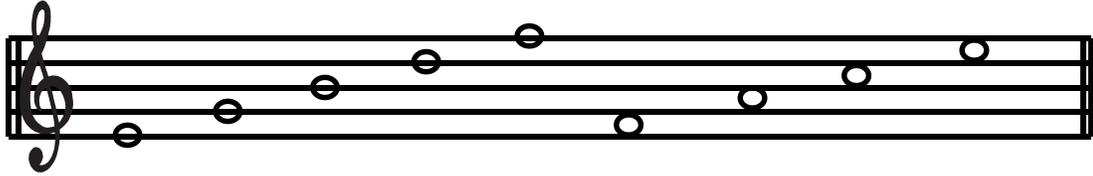
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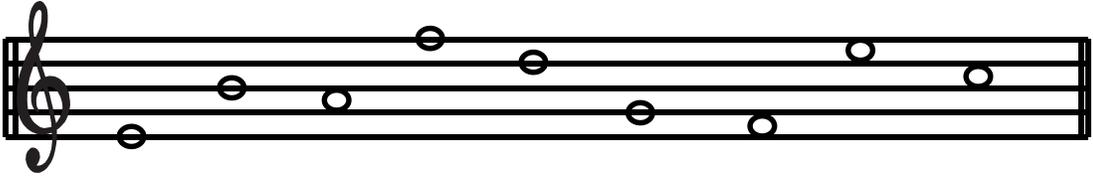
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In the spaces provided below each staff, write the correct name of the note that is shown in the staff directly above

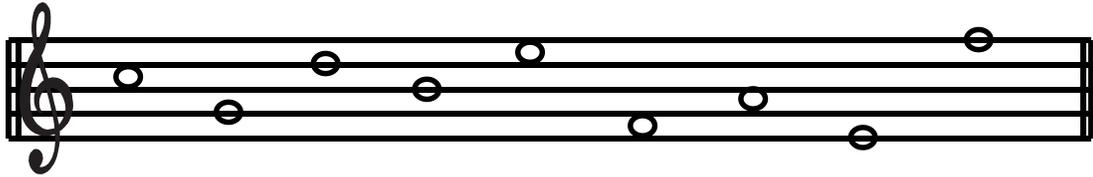
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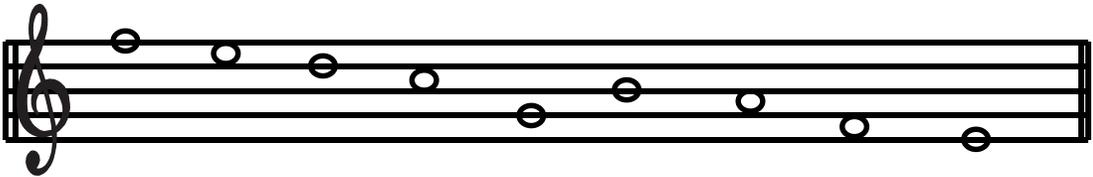
Exercise
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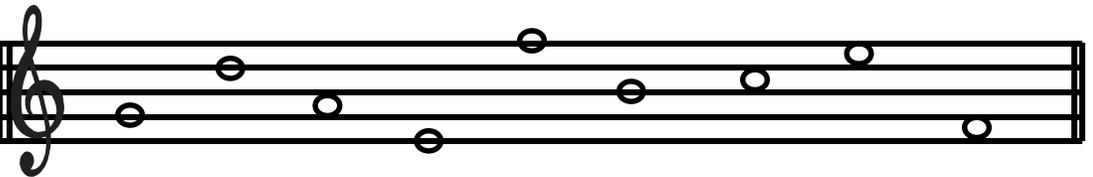
Exercise
271.12



Exercise
271.13



Exercise
271.14



Exercise
271.15

