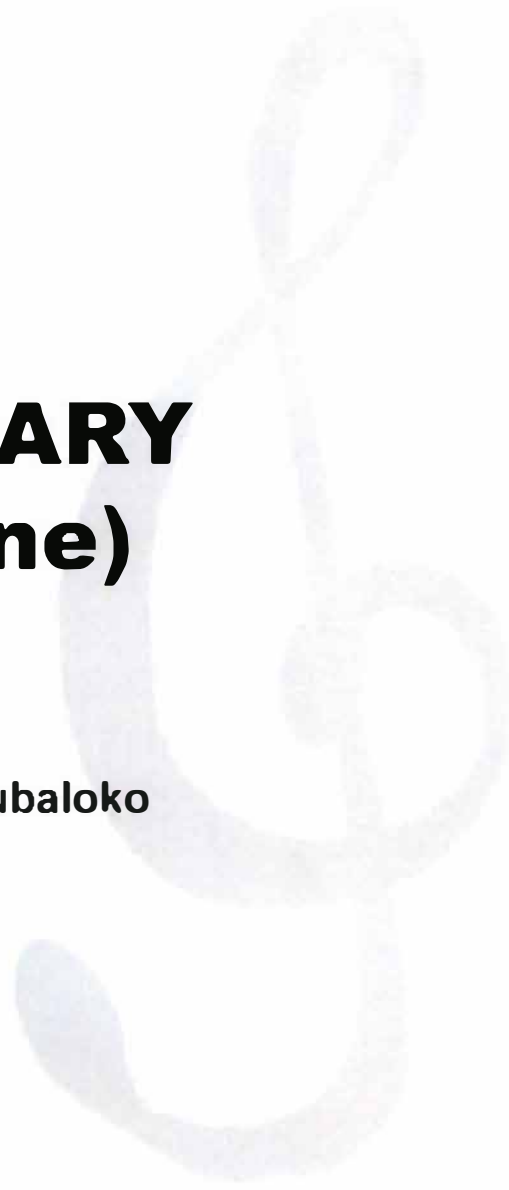


# **MUSIC THEORY**

**ELEMENTARY  
(Level One)**

By Francois H. Tsoubaloko



**MUSIC THE-  
ORY**

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(Level One)**

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## UNIT ONE

# INTRODUCTION TO READING AND WRITING OF MUSIC

## 1.1 MUSIC

Music, whether vocal or instrumental is viewed both literally and figuratively as a form of language or speech, with less specificity than the spoken word but possessing shades of meaning and more emotive force. In other words music as a form of language or speech can be written and be read using symbols, which are unique to the field of music.

It is possible for any aspiring person to learn how to read and write music as you do when you write to your parents or friends or when you read letters from them. In any society people use music to express love, pain, sorrow and their ideas about nature as well other social values.

This manual is meant for people who are interested in learning how to read and write music as beginners.

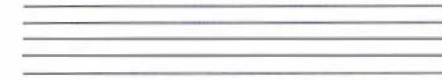
## 1.2 THE STAVE

The stave consists of five (5) horizontal lines and four (4) spaces in between the lines on which music is written. The counting of lines and spaces is done from the bottom to the top. The symbols used in music are written on the stave from the bottom to the top. Additional small lines are used to indicate notes, which are outside the normal stave called **Ledger lines**



### Example 1:

The Normal Stave:



### Example 2:

Stave With Additional Lines or ledger lines:



### Practical Exercise 1:

Design a stave and on it indicate which is the first, second, third, fourth and fifth line.

## 1.3 THE NOTES

Notes represent sounds, which are different depending on the position they occupy on the stave. Some notes are long and others are short depending on the note value used. There are seven (7) names of notes or **letter names** And seven (7) symbols of notes or notes values.

Notes at certain times are referred to as degrees.

### Names Used To Identify Notes

C or DO

D or RE

E or MI

F or FA

G or SO

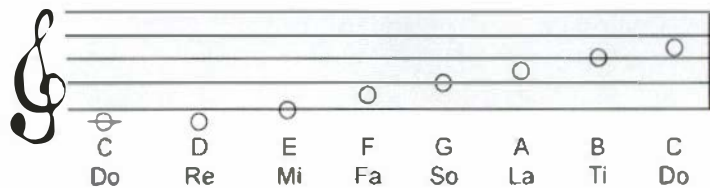
A or LA

B or TI



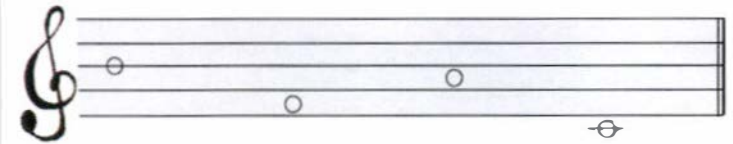
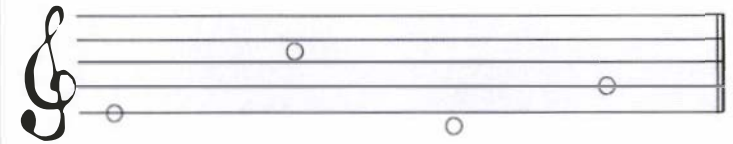
### Example 3:

Notes On The Staff.



### Practical Exercise 2:

Write down the names of the notes on the two staves below.



At times the word "degree" is used to mean a note. According to the specific positions notes hold in the scale, and the function they fulfil, they are given names as follows:

- i) Tonic, first degree that is the name of the scale.
- ii) Supertonic
- iii) Mediant
- iv) Subdominant
- v) Dominant
- vi) Submediant
- vii) Leading note


## 1.4 THE NOTES VALUE


Note value represents the duration of the sound of music. It should be remembered that music sounds do not have the same duration. Some are long and others are short. There are seven symbols used in music to mark the duration of the sound as follows:


### Symbols Used To Mark Notes Values

 = Semibreve represents the longest duration.


 = Minim it is equal to half of the semibreve.

 = Crotchet it is equal to a quarter of the semibreve.

 = Quaver it is equal to one eighth of the semibreve.

 = Semi quaver it is equal to one sixteenth of the semibreve.

 = Demisemiquaver it is equal to 32nd of the semibreve.

 = Hemidemisemiquaver it is equal to 64th of the semibreve.

In writing and reading music the notes values are normally presented as follows:

 = 1/2       = 1/8      

 = 1/4       = 1/16      

The different parts, which make up symbols used to distinguish different types of notes values, are as follows:

The Beam



The Head



The Stem



The Tail



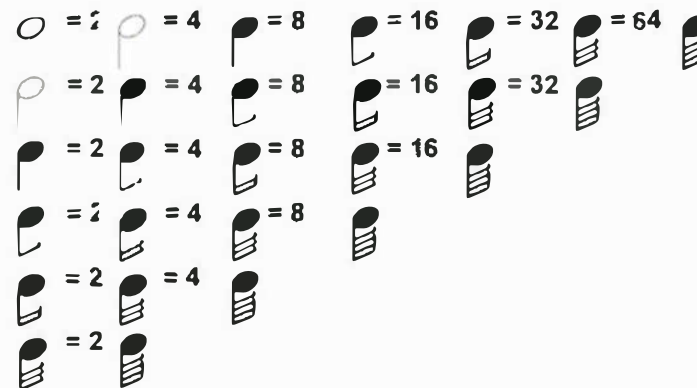
### The Semibreve Note As A Unity Of Value

The Semibreve is used as the basis in writing the notes value of sound whereby each of the first figure doubles, the figure that doubled becomes the first and doubles in its third position and the process continues up to the end of each row.



### Example 4:

Using The Semibreve Note As A Unity of Value



### Practical Exercise 3:

- a) Write down the names of the notes values on the staff below.






- b) How many crochets are needed to make a minim?.....
- c) How many semi quavers are in a semibreve?.....
- c) How many hemidemisequavers are in a quaver?.....

## 1.5 THE CLEFS

Clefs are symbols placed at the beginning of the staff. They help in identifying the name of the notes, which are being used on the staff.

Notes change their names on the staff in accordance with the type of clef being used. There are three (3) types of clefs:

- a)  G or Sol clef, it is also referred to as the treble clef.
- b)  F or FA clef, it is also referred to as the bass clef.
- c)  C or Do clef.

### Example 5: Clefs On The Staff

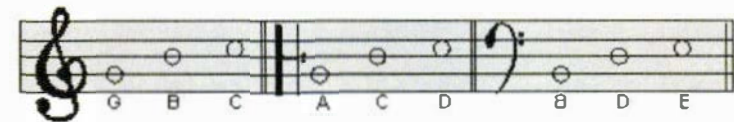


As stated earlier on, notes change their names on the staff in accordance with the type of clef being used. The note on the same line of the clef gets its name from the clef being used. The rest of the notes are then identified in accordance with C –D –E –F –G –A –B. The most common clefs are G and F.

Clef C or DO is normally reserved for students who are entering the four (4) parts system harmony work, although the clefs G and F can also be used for harmony work.

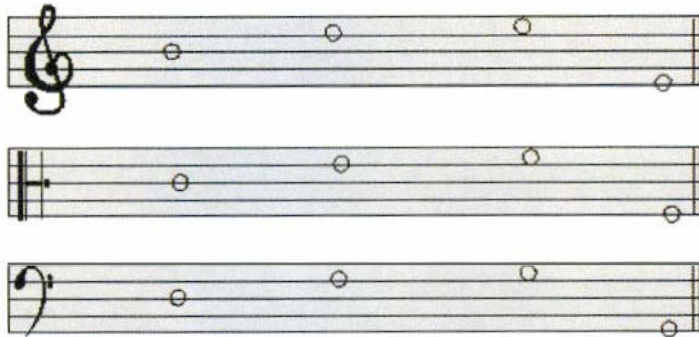
### Example 6:

Notes Change Name In Accordance With The Clef Used.



### Practical Exercise 4:







- a) Using the clefs on the following staves, identify and name the notes on the staves.



## 1.6 THE RESTS

Rests are symbols that indicate the duration of the pause within the music being played. Rests can either be long or short. It is worthy to note that rests and notes value use the same unity of value to determine duration. Notes produce sound whereas rests produce no sound at all but their durations are the same in accordance with the name of the rest used which directly relates to a name of a note.

Rests get their names from the notes' values, because of the similarity on the durations. There are seven (7) types of rests and the names as well as the symbols used to identify each type of a rest are as shown below:

	= SEMIBREVE REST
	= MINIM REST
	= CROCHET REST
	= QUAVER REST
	= SEMIQUAVER REST
	= DEMISEMIQUAVER REST

### Practical Exercise 5:


Using the staff below identify and name the type of rests on it.



## 1.7 THE ACCIDENTALS

Accidentals are used to determine how sharp, flat or natural the sound being played is at a given time. There are three (3) types of accidentals and the names as well as the symbols used to identify each type of an accidental are as shown below:

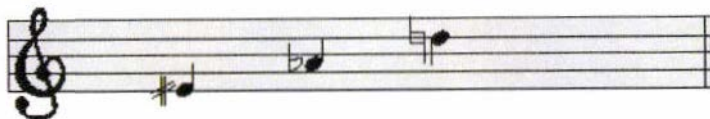
a) The sharp:  the sound goes one half tone (one semitone) up, from original note's sound.

b) The flat:  the sound goes one half tone (one semitone) down from the original note's sound.

c) The natural:  it brings back to normal, the sound previously affected by being sharp or flat.

### Example 6:

Accidentals Are Placed Before The Notes They Affect



### Practical Exercise 6:

Using the staff below with the notes, identify C- E-G or DO-MI-SOL and inset accidentals of your choice on them.



## 1.8 THE DOT

The dot is a symbol used to prolong the duration of a note. It is always placed after a note. When a dot is put after a note it means that the duration of the note is going to be prolonged by half of the normal note's duration.



**Example 7:** Using The Dot



## 1.9 THE DOUBLE DOT

When double dot is placed after a note, it means that the duration of the note is going to be prolonged first by half of the normal note's duration (first dot) and then by half value of the first dot (second dot).



**Example 8:** Using The Double Dots



**1.10 THE SLUR**

The slur is a symbol used to indicate that notes have been put together in such a manner that is going to allow music to be played in a smooth way.

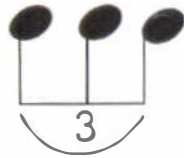
**Example 9:** The Slur



**1.11 THE TRIPLET**

As discussed earlier on, the semibreve is used as a unit of value, through which notes are divided into two, four, eight, etc. The semibreve does not measure using three as a unit of value. In order to use three as a measurement of unit a group of notes was created called triplet.

**Example 10:** The Triplet



**1.12 THE TIE**

The tie is a symbol used to indicate that two or more notes of the same name or sound are next to each other in order to lengthen the duration of the same note.

**Example 10:** The Tie



**Practical Exercise 8:**

- a) Write down the value of the dotted notes in other notes' values.



- b) Write the given groups of notes in single dotted notes.



- c) Identify on the staff, groups of notes that can be used as triplet.



- d) According to the definition, identify notes that can be tied up.



## UNIT TWO

### SCALES AND THEIR USE

#### 2. SCALES

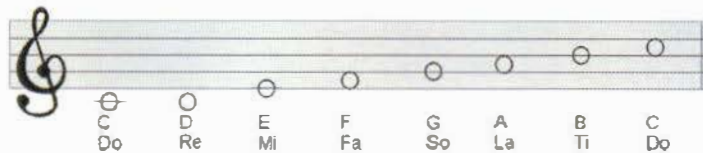
Scales represent the different levels of the pitch of music. There are three different types of scales:

- i) The diatonic major and minor scales.
- ii) The chromatic scales.
- iii) The enharmonic scales.

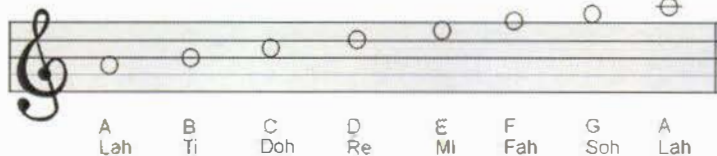
#### 2.1 The Diatonic Major Scale

In the diatonic major scale, notes of music are placed on the staff in a logical order, which makes the notes to sound at their right level such as C-D-E-F-G-A-B (Do-Re-Mi-Fa-Sol-La-Ti).

**Example:** Notes On C Diatonic major Scale



**Example:** Notes On A Diatonic minor Scale



The diatonic major scale is composed of tone and half tone. Every single diatonic scale has got its relative minor scale. The relative minor scale is always the third lower from the major scale, which is the keynote.

The distances between notes or degrees are not the same. Some distances are long, called tones (T) others are short called semitones or half tones (H).

In the Diatonic major scale, the long distance called "tone" is found:

- Between the 1<sup>st</sup> and 2<sup>nd</sup> notes or degrees.
- Between the 2<sup>nd</sup> and 3<sup>rd</sup> notes or degrees.
- Between the 4<sup>th</sup> and 5<sup>th</sup> notes or degrees.
- Between the 5<sup>th</sup> and 6<sup>th</sup> notes or degrees.
- Between the 6<sup>th</sup> and 7<sup>th</sup> notes or degrees.

In the Diatonic major scale, the short distance called "semitone" or "half tone" is found:

- Between the 3<sup>rd</sup> and 4<sup>th</sup> notes or degrees.
- Between the 7<sup>th</sup> and 8<sup>th</sup> notes or degrees.

**Example:** Diatonic Major Scale (Do or C)



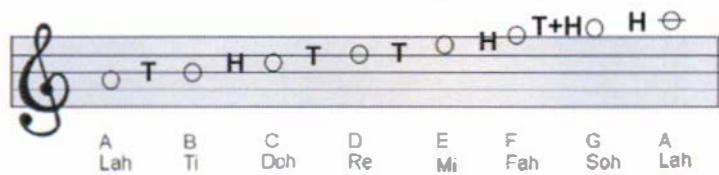
In the Diatonic minor scale, the long distance, called "tone" is found:

- ☒ Between the 1<sup>st</sup> and 2<sup>nd</sup> notes or degrees.
- ☒ Between the 3<sup>rd</sup> and 4<sup>th</sup> notes or degrees.
- ☒ Between the 4<sup>th</sup> and 5<sup>th</sup> notes or degrees.
- ☒ Between the 6<sup>th</sup> and 7<sup>th</sup> note or degrees there is one tone and one semitone.

In the Diatonic minor scale, the short distance called "semitone" or half tone is found:

- ⊠ Between the 2<sup>nd</sup> and the 3<sup>rd</sup> notes or degrees
- ⊠ Between the 5<sup>th</sup> and the 6<sup>th</sup> notes or degrees.
- ⊠ Between the 7<sup>th</sup> and the 8<sup>th</sup> notes or degrees.
- ⊠ Between the 6<sup>th</sup> and 7<sup>th</sup> degrees there is a semitone.

**Example:** Diatonic Minor Scale (LA or A)



**Remember!!**

The diatonic major scale consists of five (5) and two (2) semitones or half tones whereas the diatonic minor scale consists of four (4) tones and four (4) semitones or half tones.

The diatonic major and minor scales look identical in terms of key signature but the location of the tones and half tones are different as well as the 7<sup>th</sup> note of the minor scale which has got an additional different accidental.

Minor scales are expressed in their different models and namely:

- ⊠ The Natural minor mode:
- ⊠ The Harmonic minor mode:
- ⊠ The Melodic minor mode:

**Practical Exercises:**

Illustrate on the given major and minor scales, where tones and semitones are located.

F or FAH Major scale

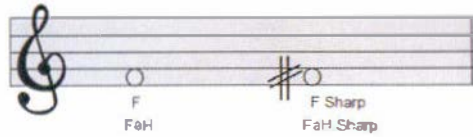
E or minor scale

## 2.1 The Chromatic Scale

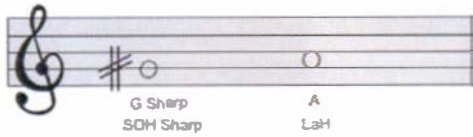
The Chromatic scale is a scale, which has only half tones. We have learnt that the scale consists of tones and semitones. If we divide a tone, we get the following results:

- a) Chromatic semitone: (found between two notes of the same name, one having an accidental).
- b) Diatonic semitone: (found between two notes of different names).

**Example: Chromatic Half tone**



**Example: Diatonic Half tone**



The chromatic scale thus, consists of chromatic and diatonic semitones.

**Examples: C or Do chromatic scale**



**Practical Exercise:**

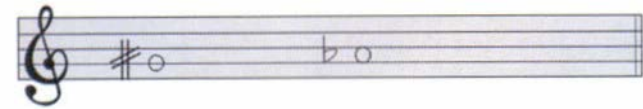
Complete this given chromatic scale of D or Re on the staff.



**2.3 The Enharmonic Scales**

The Enharmonic Scales are those on which two different names of notes belonging to two different scales have the effect of producing the same sound. The two different notes found on two different enharmonic scales are called enharmonic equivalents.

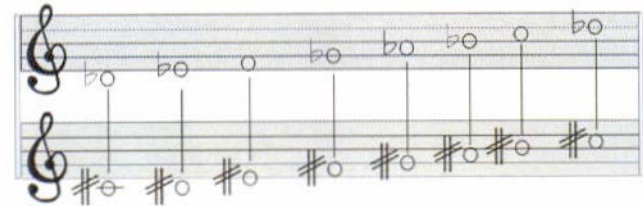
**Examples:** The Enharmonic equivalents  
G sharp and A flat or Sol sharp and La flat



These two different notes represent one sound or note, for this reason they are called "Enharmonic notes"

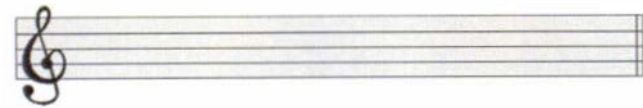
**Examples:** The Enharmonic Scales

C sharp or DO sharp and D flat or Re flat.



**Practical Exercise:**

Write the enharmonic notes of your choice, on the staff.

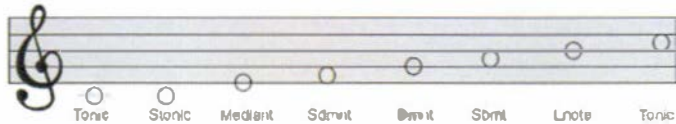


## 2.4 DEGREES

It was stated earlier on that the word "degree" could be used in the place of the word "note". According to the specific positions notes hold in the scale, and the function they fulfil, they are given names as follows:

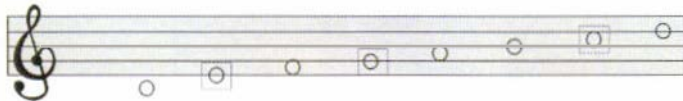
- Tonic, first degree that is the name of the scale.
- Supertonic
- Mediant
- Subdominant
- Dominant
- Submediant
- Leading note

**Examples:** The Names of Notes In a Scale (C or DO scale)



### Practical Exercise:

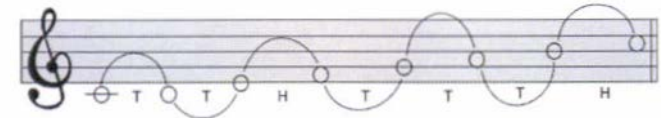
Write the names of the notes or degrees in boxes according to the positions they hold in the given scale of D or RE.



## 2.5 THE INTERVALS

As stated before a scale consists of notes, which can either be tones or semitones. The distance between the notes is the one called "interval", in other words an interval is the distance between two notes.

**Examples:** The Intervals



As seen from the examples above, it can be observed that intervals do not have the same distance. Some intervals are long and others are short.

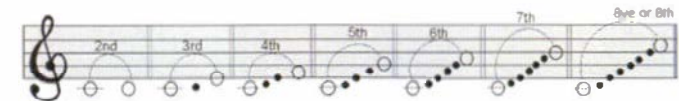
It is from this point of view that intervals get their qualifications and names.

Intervals are given names according to the numbers of degrees contained within the intervals as follows:

**a) Names of Intervals:**

- ☒ No 1- 2<sup>nd</sup> = Second.
- ☒ No 2- 3<sup>rd</sup> = Third.
- ☒ No 3- 4<sup>th</sup> = Fourth.
- ☒ No 4- 5<sup>th</sup> = Fifth.
- ☒ No 5- 6<sup>th</sup> = Sixth.
- ☒ No 6- 7<sup>th</sup> = Seventh.
- ☒ No 7- 8<sup>th</sup> = Eighth or Octave (distance of 8 notes limited by two notes of the same names).

**Examples:**



### b) Qualifications of Intervals

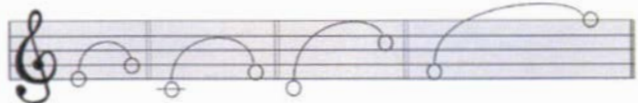
- ☒ The second (2<sup>nd</sup>) can be Minor, Major, Augmented (not diminished because of being the enharmonic)
- ☒ The third (3<sup>rd</sup>) can be diminished, Minor, Major and Augmented.
- ☒ The fourth (4<sup>th</sup>) can be diminished, (no minor) instead of Major; it's called Perfect, and can also be Augmented.
- ☒ The fifth (5<sup>th</sup>) can be diminished, (no Minor) instead of Major; it's called Perfect, and can also be Augmented.
- ☒ The sixth (6<sup>th</sup>) can be diminished, Minor, Major and Augmented.
- ☒ The seventh (7<sup>th</sup>) can be diminished, Minor, Major and Augmented.
- ☒ The eighth (8<sup>th</sup>) or Octave can be diminished, (no Minor) instead of Major, it's called Perfect, and can also be Augmented.

### N.B.


- ☒ The Diminished interval has one semitone smaller than the Minor or Perfect.
- ☒ The Minor interval is one semitone bigger than the Diminished interval and one semitone smaller than the Major interval.
- ☒ The Major interval is one semitone bigger than the Minor interval and one semitone smaller than the Augmented.
- ☒ The Perfect interval is one semitone bigger than Diminished and one semitone smaller than

**Practical Exercise:**

- Find out on the staff, the names of the given intervals and their qualifications.



- Create on the staff the given intervals in bracket (major 3<sup>rd</sup>; minor 7<sup>th</sup>; perfect 5<sup>th</sup>), from the given notes.



### INTERVAL'S BOARD

Intervals	Diminished	Minor	Major	Perfect	Augmented
2 <sup>nd</sup>	0	H	T	0	T+H
3 <sup>rd</sup>	2H	T + H	2	0	2T +H
4 <sup>th</sup>	T +2H	0	0	2T + H	2T +2H
5 <sup>th</sup>	2t +2H	0	0	3T +H	3T +2H
6 <sup>th</sup>	2T + 3H	3T + 2H	4T = H	0	4T + 2H
7 <sup>th</sup>	3T+3H	4T +2H	5T + H	0	5T = 2H
8ve	4T = 3H	0	0	5T +2H	5T + 3H

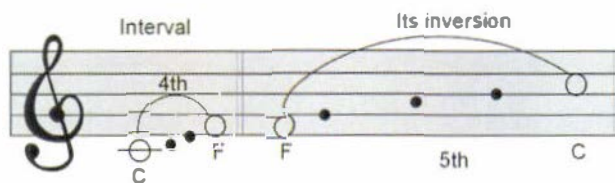
Key: T = Tone  
H = Half tone

### The Inversion of Intervals

The interval can be inverted (change positions), in such a way that the lower note or sound becomes the higher note. In order to make sure that you have done the inversion correctly, the interval number together with the inverted one should always give number nine as shown below:

- Thus, the 2<sup>nd</sup> becomes the 7<sup>th</sup> —  $2+7=9$
- ☒ The 3<sup>rd</sup> becomes the 6<sup>th</sup> —  $3+6=9$
  - ☒ The 4<sup>th</sup> becomes the 5<sup>th</sup> —  $4+5=9$
  - ☒ The 5<sup>th</sup> becomes the 4<sup>th</sup> —  $5+4=9$
  - ☒ The 6<sup>th</sup> becomes the 3<sup>rd</sup> —  $6+3=9$
  - ☒ The 7<sup>th</sup> becomes the 2<sup>nd</sup> —  $7+2=9$
  - ☒ The unison becomes the 8<sup>th</sup> —  $1+8=9$

### Examples: The Inversion of Intervals



### The Unison

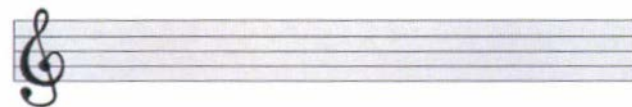
The unison is not an interval, when you invert one of the two notes it becomes an Octave or 8<sup>th</sup>.

### Example: The Unison



### Practical Exercise:

Create any interval on the staff, try to invert it and verify if the result is correct.



## UNIT THREE

### SIGNATURES AND THEIR USE

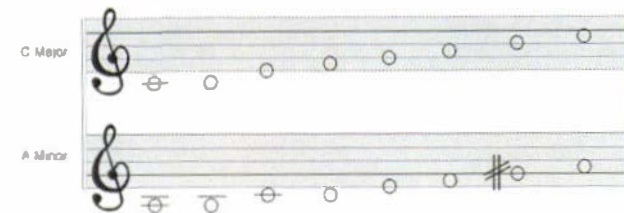
#### THE SIGNATURES

##### 3.1 The Key Signature

There are thirty (30) useful scales; which are either major or minor scales.

It should be always remembered that every major scale has its relative minor found at the inferior 3<sup>rd</sup> starting from the major scale's name and vice versa from the minor scale to find the major one. However, these scales whether major or minor belong to two distinct orders namely; sharps and flats. The model scale C or Do and its relative minor A or Lah do not have accidentals as part of the key signature.

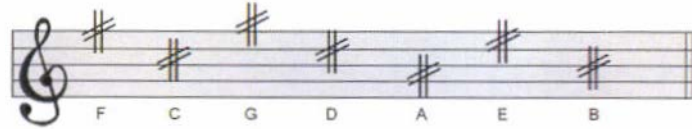
**Example:** The Key Signatures(C major and its relative A minor)



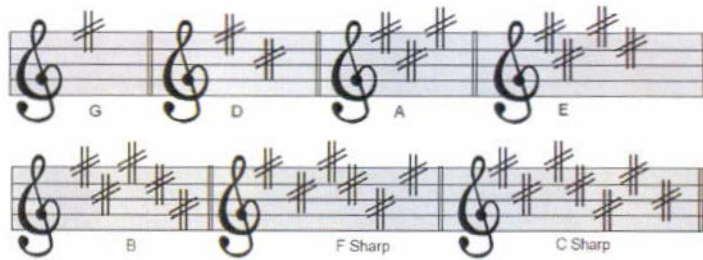
The sharp that you see at the seven degree, or leading note of A or Lah minor scale, is not part of the scale, it stands to create half tone between the leading note and the tonic. In other words between the seventh (7<sup>th</sup>) and eighth (8<sup>th</sup>) degrees of the minor scale there will always be an additional accidental which is not part of the key signature belonging to the two scales.

### 3.2 The Order of Sharps

(F-C-G-D-A-E-B)=(Fa-Do-Sol-Re-La-Mi-Ti)



**Example:** Major Scales With Sharps On The Stave.



As stated before, every major scale with sharps has its own relative minor with the same key signature.

### 3.3 Recognising Names of The Scales (Sharps Order)

The scale with one (1) sharp is called: G or Soh.  
 The scale with two (2) sharps is called: D or Re.  
 The scale with three (3) sharps is called: A or La.

The names of all the scales can be recognised as follows:

- i) Knowing the order of sharps (F – C –G –D –A –E –B)
- ii) Knowing the order of notes (C –D –E –F –G –A –B –C)

Having the two orders in mind (order of sharps and order of notes) it is going to help you to recognise the name of the scales.

In other words, one sharp at the beginning of the stave immediately after the clef is "F or Fa" first in the order of sharps, to know the name of the scale, you consider the name of the note after F or Fa, and that is " G or Soh" which is the name of the scale with one sharp.

Two sharps at the beginning of the stave, immediately after the clef are: F or Fah first in the order sharps and C or Do second in the order of sharps. In order to know the name of the scale, you consider C or Doh the last sharp between the two, and the name after C or Do is D or Re, which is the name of the scale with two sharps.

In general in order to recognise the name of the scale with sharps you have to consider the last sharp as well as knowing the name of note that comes after the name of that particular sharp.

### 3.4 The Order of Flats

(B-E-A-D-G-C-F) = (Ti-Mi-La-Re-Sol-Fa)



**Example:** Major Scales With Flats On The Stave



It is worthy to remember once more that each single major scale with flats has its own relative minor with the same key signature. The only difference is that at the seventh (7<sup>th</sup>) degree of the minor scale is where you find an additional accidental as the leading note that is not part of the common key signature.

### 3.5 Recognising Names of Scales (Flats Order)

The system of recognising the names of the scales with flats differs from the order of sharps.

As far as this order is concerned, what you should know is that when you have two (2) flats, you should consider the first flat's name to be the name of the scale. When you have three (3) flats, you consider the second flat before the last to be the name of the scale.

You will carry this practice until you discover all the scales, except the scale with one flat that you should consider five (5) degrees up or four (4) degrees down, starting from the name of the flat, which is "B or Ti".

#### Practical Exercise:

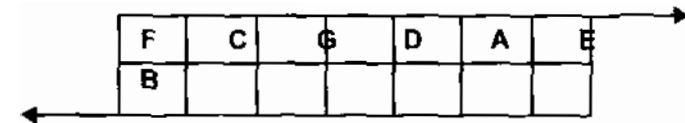
Look at the given key signatures with sharps and flats, write their major names and those of the relative minors.



#### Observation:

The order of sharps is contrary to the direction of the order of flats.

#### Example:



#### Remember!!

Notes affected by the accidentals as part of the key signature will remain as they are throughout the composed song until the change is indicated. You are also reminded that, after recognizing the name of the Major scale, you should try to find the relative minor, this is to make sure in what scale the song is written. Use the formula as shown above, consisting of going three degrees down, from the major scale name to find the minor scale name or vice-versa from the minor scale name to find the major scale name.

### 3.6 Time Signature

In the previous lessons we learnt about symbols that represent different durations according to their figures examples: notes, rests, dots, double dots, triplet and tie.

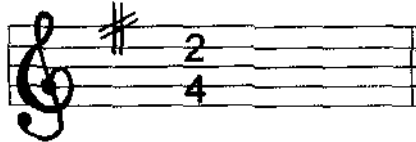
The way you group these elements in music and co-ordinate them, is called "time signature".

The time signature notion represents some other titles within it like: fraction numbers considered as time signature indicators, Bar, Bar line, Double Bar line.

The fraction numbers are called time signature indicators. Different time signatures are indicated by two numbers written in a fraction system in which the semibreve note is considered as a unity of value.

These numbers are placed at the beginning of the staff, immediately after the Clef and the Key signature.

**Example:** Time Signature



The superior number called "Numerator" expresses the quantity of value in the bar and at the same time the number of beats in the bar.

The inferior number called "Denominator" expresses the quality or type of note in the bar.

The number 4 stands for a certain value of note we have as shown above. You have to take into consideration the division of the semibreve as a unity of value that is called the "crochet"

The number 2 tells you that there should be two crochets in the bar.

It is important for you to know that the value of notes or rests used in the different bars may not always be the same as far as the duration is concerned. In another words, a written song has different figures of notes or rests in different bars but the total value of the duration will always be the same.

**Example:** The total duration in Bar

The bar is the division of a piece of music into equal parts; the lines that cross the staff are called "bar lines" they indicate the division.

**Example:** The Bar

The double bar lines are the two lines that cross the staff and have different meanings as follows:

a) Double bar line on the staff, expresses the end of a piece of music.

**Example:**

b) It can indicate two different parts of music.

**Example:**

c) It's used to change the key signature.

**Example:**

d) Double bar lines are used to indicate the changing of the time signature.

**Example:**

e) It can also be used to repeat a certain part of the music.

**Example:**

The bar can be divided into two, three or four beats. In other words, there are different time signatures.

**Examples:** Two Beats

Three Beats

Four Beats

All the beats within the bar do not have equal force as far as the execution is concerned. Some are called strong beats and others weak beats.

In general, the strong beat is always the first in the bar. If you consider the time signature of four (4) beats, the first and the third are strong, the second and the fourth are weak.

The time signature of three (3) beats, the first is strong, the second and the third are weak.

The time signature of two (2) beats, the first is strong, the second is weak.

**Example:** Four (4) beats:

**Example:** Three (3) beats:

**Example:** Two (2) beats:

**Key to words:**

St = strong

W= weak.

**Practical Exercise:**

- a) Explain the meaning of the given time signature indicators.

- b) Look at the pattern of music and explain the meaning of the double bars.

### 3.7 Simple Time Signature

The simple time signature is recognised by the total value within the bar of a beat, related to a simple note or notes, and rest or rests.

**Example:** Simple Time Signature

*It can be observed that a time signature called simple, has a very single beat, which can be divided into two parts.*

### 3.8 Compound Time Signature

The compound time signature is recognised by the total value within the beat or bar always related to a dotted note or rest.

**Example:** Compound Time Signature

It can be observed that a compound time signature has beats, which are divided, into three equal parts.

### 3.9 How To Distinguish The Simple Time Signature From The Compound Time Signature

In order to distinguish the Simple time signature from the Compound time signature:

- a) You should divide the superior number called "numerator" by three (3), and the inferior number called "Denominator" by two (2). The result of these two operations, represent the simple time signature.

**Example:**

- b) *When you do the opposite of the exercise as described above, the result will be the compound time signature, thus by multiplying the "numerator" by three (3) and by multiplying the "denominator" by two.*

**Example:**

**Practical Exercise:**

Fill in the bars of the given time signatures the required value of notes.

### 3.10 Melody

We have gone through the basic symbols used in music. We need now to learn how these symbols can be combined in order to produce a "melody" in the form of singing

or instrumentally. A melody is a composed song.

### 3.11 Melodic Movement

The combination of different notes form what is called "melodic movement" that can be created on joint and disunited movements.

**Example:**

### 3.12 Voices

There are two types of voices:

- a) Men's voices
- b) Ladies' voices or children's voices

The ladies' or children's voices are one octave high from men's voices, each of these two voices is divided into two parts: the lower and high.

***The ladies' or children's voices are:***

- ⊗ Soprano = High
- ⊗ Alto = Lower

***The men's voices are:***

- ⊗ Tenor = High
- ⊗ Bass = Lower

### 3.13 The Rhythm

The rhythm is a symmetrical order in which different durations of notes' values and rests are represented on the stave.

**Example:**

The rhythm expresses the style of music played such as Reggae, Rumba, etc.

In other words, rhythm is the combinations of different symbols in a specific system, representing the music style.

**Example:**

This pattern of music is written in “bolero” style that consists of three (3) beats divided as follows:

One quaver and two semi quavers for the first beat, and two quavers for each beat, for the two remaining.

**Practical Exercise:**

Think of any rhythm and try to reproduce it in the music