

Practical **THEORY** *Complete*

A SELF-INSTRUCTION MUSIC THEORY COURSE

This combination textbook and workbook teaches music theory in a concise, practical manner. Contains review worksheets and answers to guarantee proper learning, even without a teacher.

D.C. al Fine

by **Sandy Feldstein**

Practical THEORY

by *Sandy Feldstein* Complete

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PRACTICAL THEORY is available in 3 individual volumes. It is also available in one complete spiral-bound edition.

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**Important
Computer Diskette Loading Instructions
on Page 91**

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COMPUTER SOFTWARE

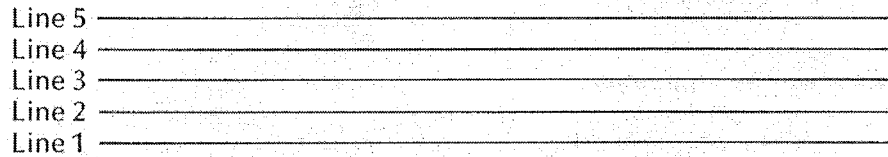
Vol. 1, Disk 1	—	Units 1-4 (Lessons 1-16)
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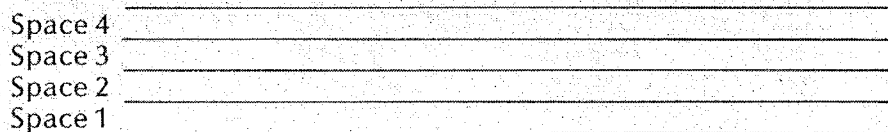
LESSON 1

THE STAFF

Music is written on a five line staff.



Between each line there is a space. There are four spaces on a staff.



Musical sounds (low or high) are shown by the position of notes on the staff. Notes on the higher lines and/or spaces are higher in pitch (sound) than those on the lower lines and/or spaces.



1. Draw a staff using the dots as your guide.

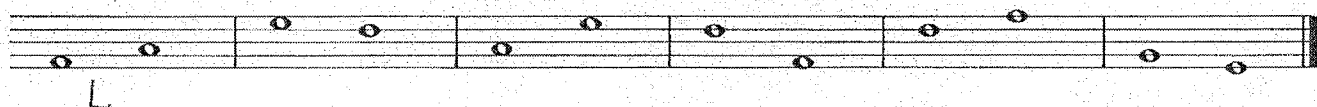


2. On the staff above, number the lines from low to high.
3. On the staff above, number the spaces from low to high.

4. By using an arrow, indicate whether the second note of each of the following sets sounds higher or lower in pitch than the first note.



5. By using the letter H (high) and L (low) indicate whether the first note of each of the following sets sounds higher or lower in pitch than the second note.



LESSON 2

THE TREBLE CLEF AND STAFF

At the beginning of each staff there is a clef. The treble clef or G clef looks like this:

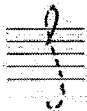


To draw the treble clef, first draw

the line and tail



add the top loop



add the bottom loop



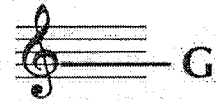
Follow the dotted lines.



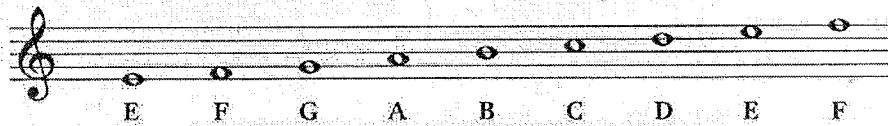
Try drawing five treble clefs.



The treble clef establishes the note G on the 2nd line of the treble staff.



Notes are named after the first seven letters of the alphabet (A through G).



In the beginning, to help you remember the lines and spaces, you may wish to make up a saying that uses the letters of the lines and spaces. For example, to remember the treble clef lines: Every Good Boy Does Fine. The treble clef spaces: FACE.

1. Draw the treble clef at the beginning of the line and name the notes indicated.



2. Draw the treble clef at the beginning of the line and draw the notes indicated. If the note can be drawn on more than one place on the staff, choose which one you want to write.



3. Draw the treble clef at the beginning of the line and name the notes. Then using H and L, indicate if the first note of each set sounds higher or lower than the second note.



D is H than E

LESSON 3

THE BASS CLEF AND STAFF

The bass clef or F clef looks like this:



To draw the bass clef, first draw

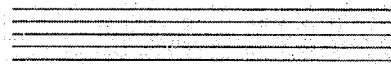
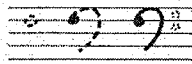
a solid black circle on the 4th line

add the curve

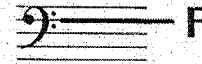
add 2 dots in the 3rd and 4th spaces

follow the dotted lines.

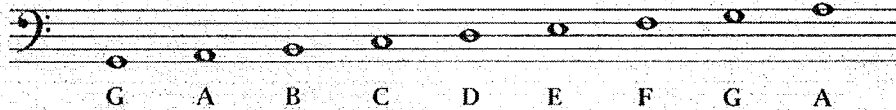
Try drawing five bass clefs.



The bass clef establishes the note F on the 4th line of the bass staff.



Notes are named after the first seven letters of the alphabet (A through G).

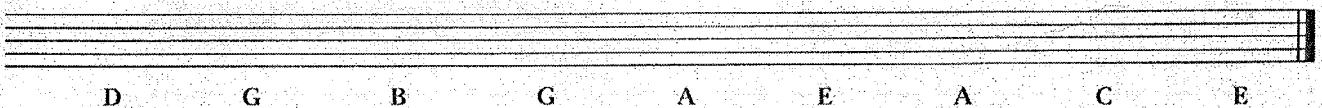


In the beginning, to help you remember the lines and spaces, you may wish to make up a saying that uses the letters of the lines and spaces. For example, to remember the bass clef lines: Good Boys Do Fine Always. The bass clef spaces: All Cows Eat Grass.

1. Draw the bass clef at the beginning of the line and name the notes indicated.



2. Draw the bass clef at the beginning of the line and draw the notes indicated. If the note can be drawn on more than one place on the staff, choose which one you want to write.



3. Draw the bass clef at the beginning of the line and name the notes. Then using H and L, indicate if the first note of each set sounds higher or lower than the second note.

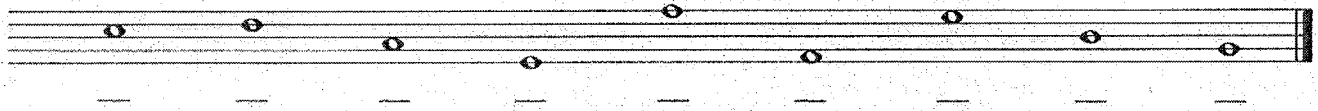


LESSON 4

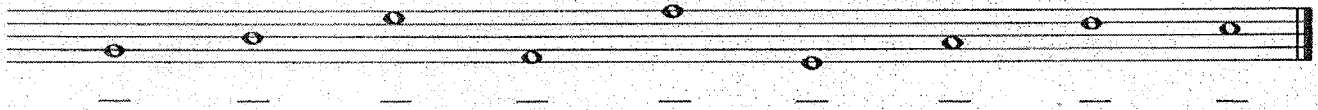
REVIEW OF LESSONS 1-3

1. Music is written on a _____ line staff.
2. There are _____ spaces on the staff.
3. Notes on higher lines and/or spaces sound _____ than notes on lower lines and/or spaces.
4. The treble clef establishes the note _____ on the second _____.
5. The bass clef establishes the note _____ on the _____ line.
6. Notes are named after the first _____ letters of the alphabet (_____ through _____).

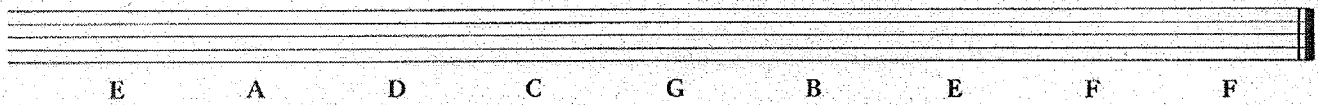
7. Draw the treble clef and name the notes indicated.



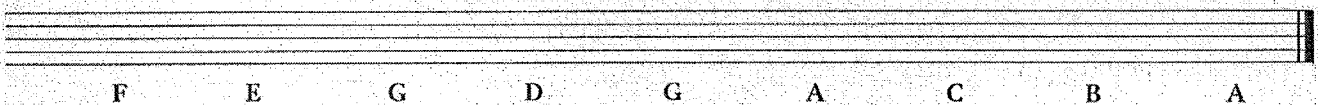
8. Draw the bass clef and name the notes indicated.



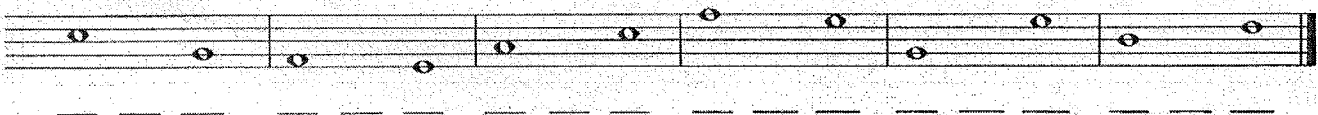
9. Draw the treble clef and write the notes indicated.



10. Draw the bass clef and write the notes indicated.



11. Draw the treble clef, name the notes and indicate if the first note sounds higher (H) or lower (L) than the second note.



12. Draw the bass clef, name the notes and indicate if the first note sounds higher (H) or lower (L) than the second note.



LESSON 5

WHOLE—HALF—QUARTER NOTES

The duration of musical sounds (long or short) is indicated by different types of notes.

WHOLE NOTE



HALF NOTE



QUARTER NOTE



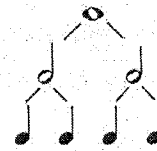
One whole note equals two half notes.



One half note equals two quarter notes.



One whole note equals four quarter notes.

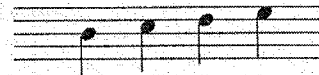


The stems for half notes and quarter notes go up if the notes are below the third line.



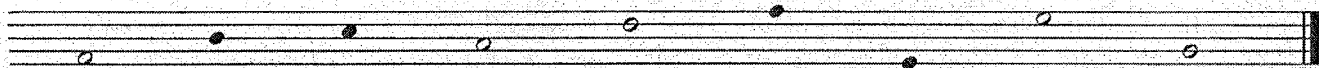
Stems going up are attached to the right side of the note head.

Stems go down if notes are on or above the third line.

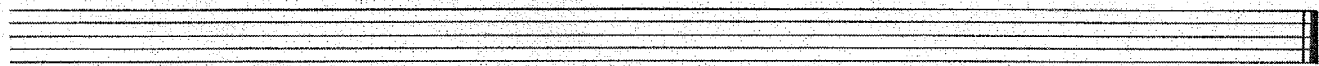


Stems going down are attached to the left side of the note head.

1. One whole note equals _____ half notes.
2. One whole note equals four _____ notes.
3. One half note equals _____ quarter notes.
4. Four quarter notes equal one _____ note.
5. Draw stems on the notes indicated.

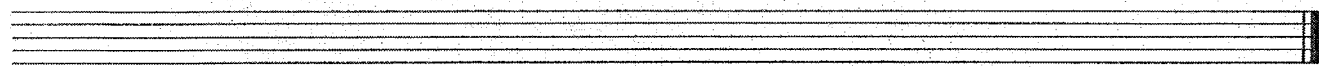


6. Draw the treble clef and draw the notes indicated, using half notes.



A F C B E D F E G

7. Draw the bass clef and draw the notes indicated, using quarter notes.



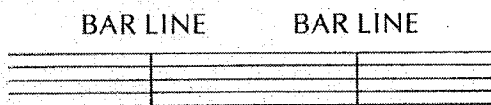
D E C G B F A G A

LESSON 6

MEASURES—BAR LINES—DOUBLE BAR LINES

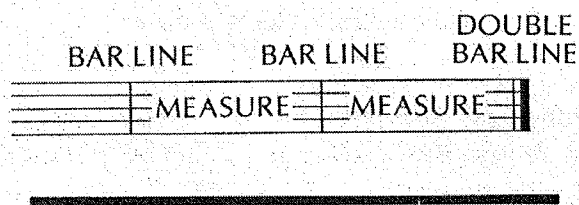
Music is divided into equal parts called MEASURES.

BAR LINES indicate the beginning and end of measures.

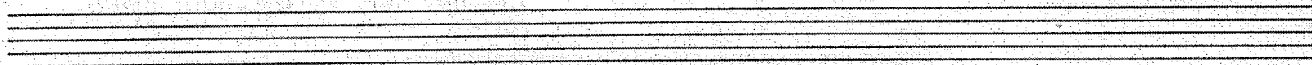


The distance between two bar lines is called a measure.

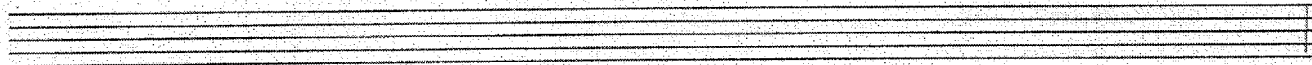
DOUBLE BAR LINES, one thin and one thick, show the end of a piece.



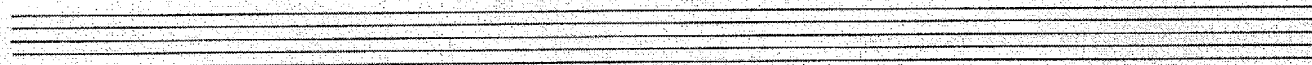
1. Draw six bar lines on the staff below.



2. Divide the staff below into six measures and end it with a double bar line.



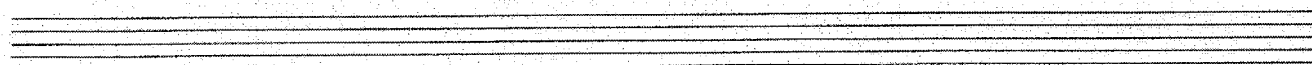
3. Draw a treble clef, divide the staff into six measures, add a whole note in each measure, name the notes, end the staff with a double bar line.



4. Draw a bass clef, divide the staff into six measures, add two notes in each measure, name the notes, end the staff with a double bar line.



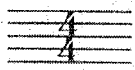
5. Draw a treble clef, divide the staff into six measures, add four quarter notes in each measure, name the notes, end the staff with a double bar line.



LESSON 7

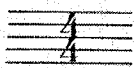
TIME SIGNATURES AND NOTE VALUES

TIME SIGNATURES are placed at the beginning of a piece of music. They contain two numbers that show the number of beats (or counts) in each measure and the kind of note that receives one beat.



The top number shows the number of beats (or counts) in each measure.

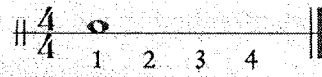
The bottom number shows what kind of note gets one beat.



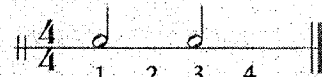
means four beats in each measure.

means a quarter note (♩) gets one beat.

In $\frac{4}{4}$ time, a whole note receives four beats.



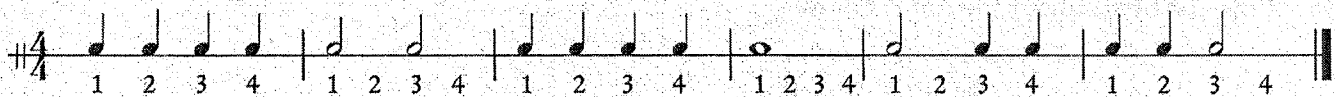
A half note receives two beats.



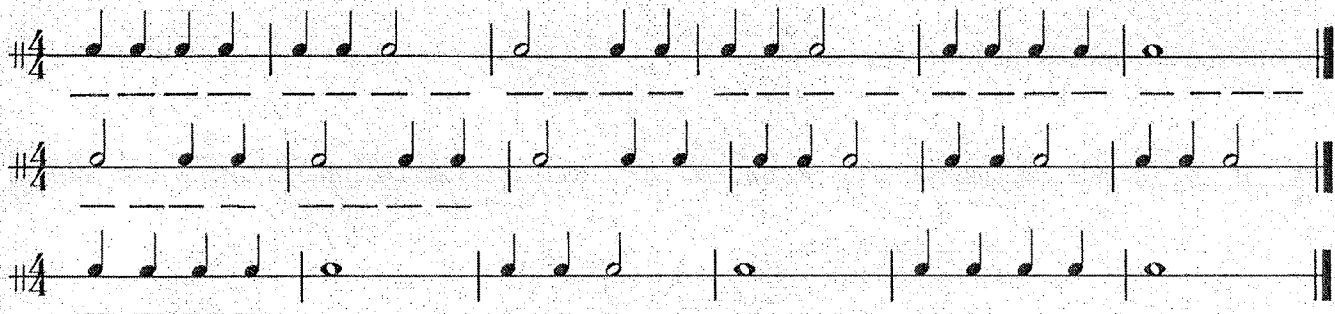
A quarter note receives one beat.



1. First count the beats. You may wish to tap your foot on each beat. Then clap the rhythm of the notes while counting the beats.

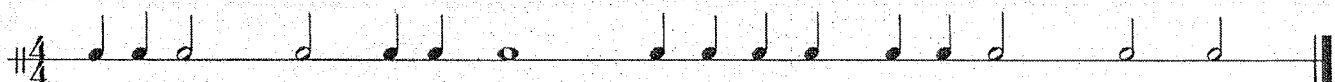


2. Write in the beats under the notes indicated — remember, there are four beats in each measure.



3. Count the beats and clap the rhythm of all of the lines above.

4. Add the bar lines in the following example.



5. Count the beats and clap the rhythm of the line above.

LESSON 8

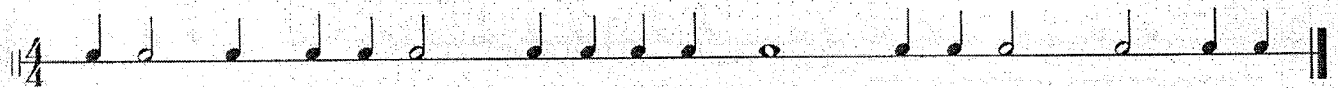
REVIEW OF LESSONS 5-7

1. The duration of musical sound is indicated by different types of _____.
2. One whole note equals two _____ notes.
3. Two half notes equal _____ whole note.
4. Four quarter notes equal _____ half notes.
5. Two quarter notes equal one _____ note.
6. Stems go up if notes are below the _____ line.
7. Stems go down if the notes are on or above the _____ line.
8. Stems going up are attached to the _____ side of the note head.
9. Stems going down are attached to the _____ side of the note head.
10. Music is divided into _____ separated by _____ lines.
11. The end of a piece of music is indicated by a _____ line.
12. The top number of a _____ shows the number of beats in each measure.
13. The bottom number of a time signature shows what kind of note gets _____ beat.
14. In $\frac{4}{4}$ time, there are _____ beats in each measure and a _____ note gets one beat.

15. Write the beats under the notes below.



16. Add the bar lines in the following example.



17. Fill in the missing beats with the correct note values. Write only one note in each measure.



18. Count the beats and clap the rhythm of all the lines above.

LESSON 9

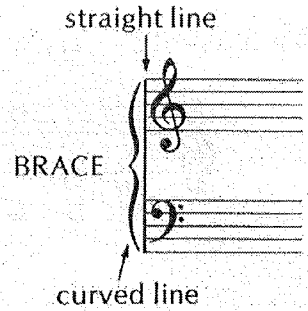
THE GRAND STAFF

The treble staff and the bass staff can be joined together by a BRACE which consists of a straight line and a curved line.

The combined staves are called THE GRAND STAFF.

A LEGER LINE is a small line which is added above or below either the treble or bass staves.

The note MIDDLE C is on the leger line that joins the treble and bass staves.



THE GRAND STAFF

G A B C D E F G A B C D E F G A B C D E F

1. Draw the brace, treble clef, bass clef and name the notes indicated.

2. Now add the time signature.

3. Draw the brace, treble clef, bass clef, and draw the notes indicated. Use half notes on both staves. If the note can be drawn on more than one place on the staff, choose which one you want to write.

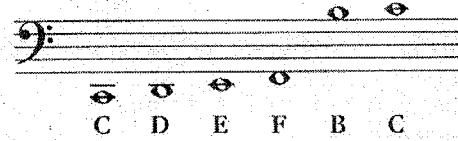
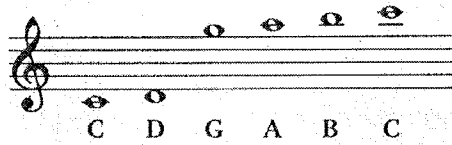
A D C B F D C E A E B G

4. Add the bar lines in their correct place. End the line with a double bar line.

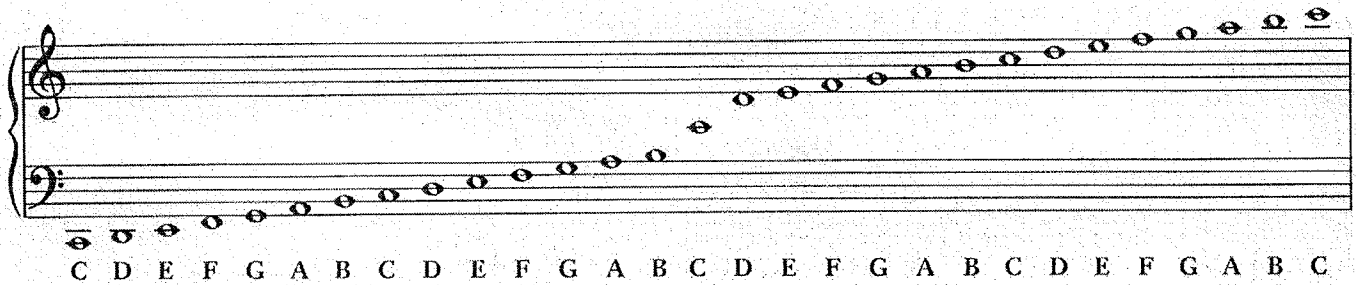
LESSON 10

LEGER LINES

LEGER LINES extend either staff upward or downward.



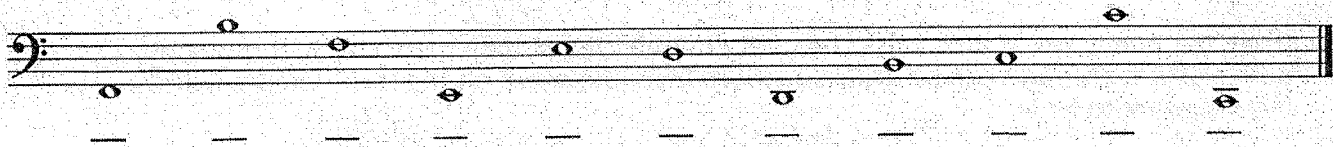
Here is a grand staff with leger lines, encompassing a very wide range of notes from low to high.



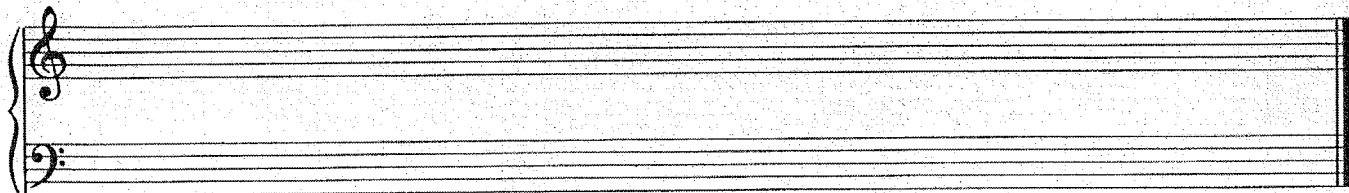
1. On the staff below, name the notes indicated.



2. On the staff below, name the notes indicated.



3. On the grand staff below, draw the notes indicated.

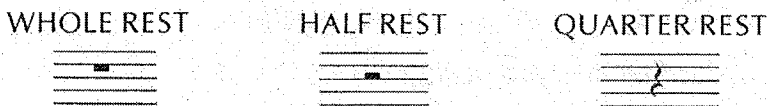


5 – C's 4 – E's 4 – A's 4 – B's 4 – G's 4 – F's 4 – D's

LESSON 11

WHOLE—HALF— QUARTER RESTS

The duration of musical silence is indicated by different types of rests.



One whole rest equals two half rests.



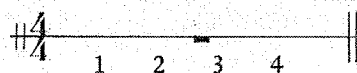
One half rest equals two quarter rests.



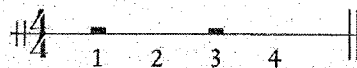
One whole rest equals four quarter rests.



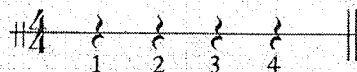
In $\frac{4}{4}$ time, a whole rest receives four beats.



A half rest receives two beats.

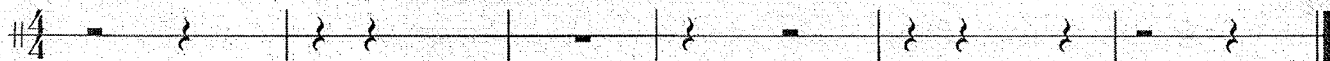


A quarter rest receives one beat.

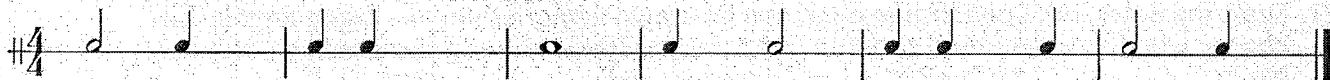


The combination of notes and rests produces sound and silence within a musical composition.

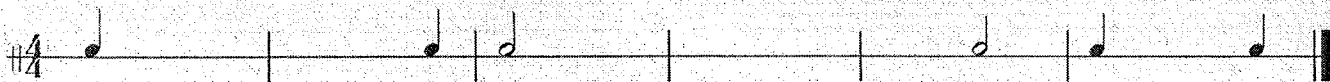
- Fill in the missing beats with the appropriate rests. Use only one rest in each measure. Some measures may already be complete.



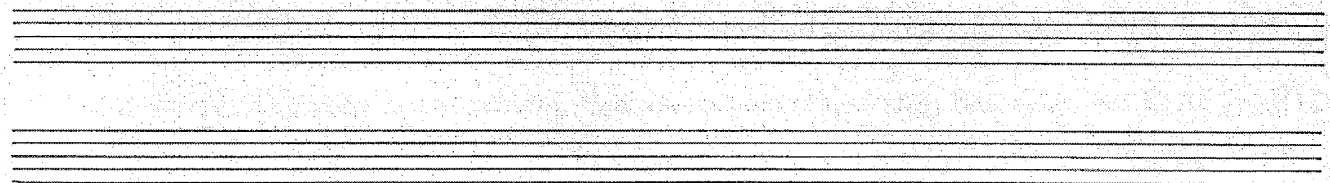
- Fill in the missing beats with the appropriate notes. Use only one note in each measure. Some measures may already be complete.



- Fill in the missing beats with either notes or rests. Use as many as you wish.



- Draw the brace, treble clef, bass clef, and draw the notes indicated. If the pitch indicated can be drawn in more than one place on the staff, choose which one you want to write.



E	B	G	D	C	F	A	D	A	F	B	G	C	E
[Quarter notes]				[Half notes]		Whole note	[Half notes]		[Quarter notes]				Whole note

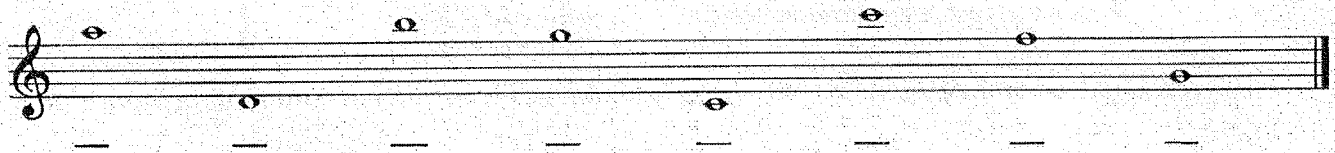
- Now add the time signature ($\frac{4}{4}$) and draw the bar lines. End the line with a double bar line.

LESSON 12

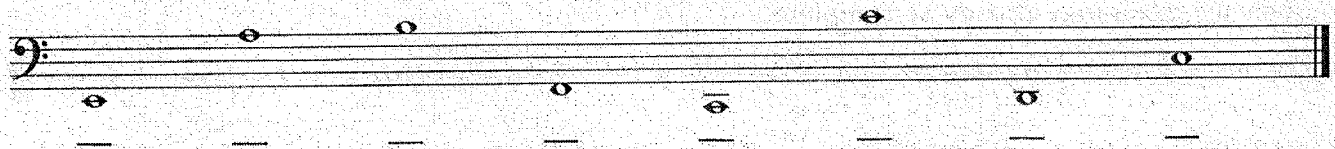
REVIEW OF LESSONS 9-11

1. The treble clef and bass clef can be joined together by a _____.
2. When the treble clef and bass clef are combined, they form the _____.
3. A _____ line is added above or below either staff.
4. The duration of musical silence is indicated by different types of _____.
5. One whole rest equals two _____ rests.
6. Two half rests equal _____ whole rest.
7. Four quarter rests equal _____ half rests.
8. Two quarter rests equal one _____ rest.

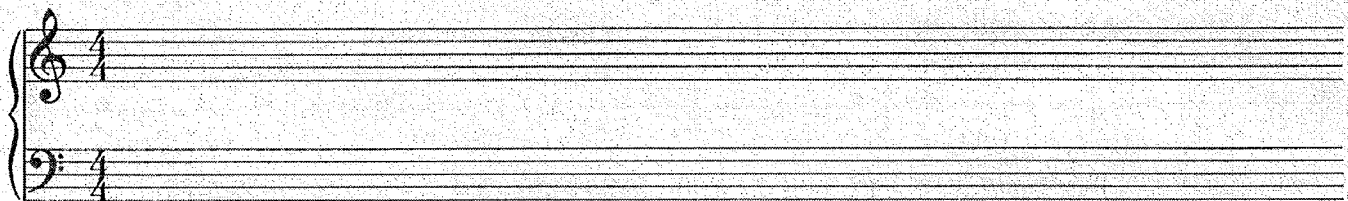
9. Name the notes indicated.



10. Name the notes indicated.



11. Draw the notes indicated. If one pitch can be drawn in more than one place on the staff, choose which one you wish to write. Add the bar lines and end the line with a double bar line.



A B
E B G
C E D G
F
D
A C
F

┌ Half notes ┐
┌ Quarter notes ┐ Half note
┌ Quarter notes ┐
Whole note
Half note
┌ Quarter notes ┐
Whole note

12. Using all of the notes and rests you know (whole, half, quarter) write your own rhythm solo.



13. Add the counting under each measure of your solo, then clap the rhythm.

LESSON 13

ANOTHER TIME SIGNATURE

$\frac{2}{4}$ TIME

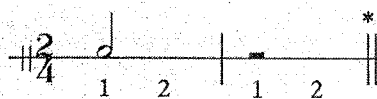


The top number shows the number of beats (or counts) in each measure.
The bottom number shows what kind of note gets one beat.



means two beats in each measure.
means quarter note gets one beat.

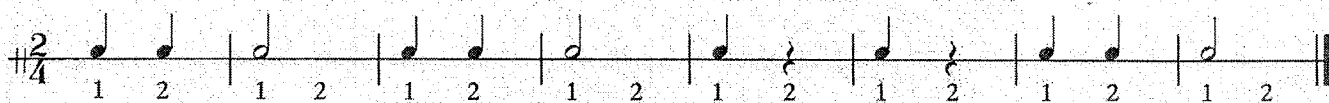
In $\frac{2}{4}$ time, a half note or rest receives two beats.



A quarter note or rest receives one beat.

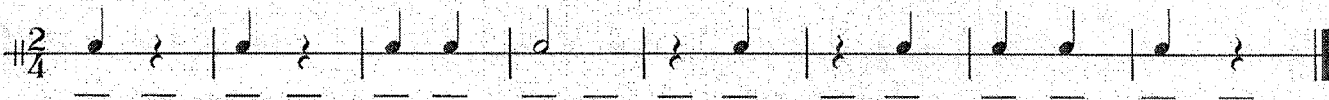


1. Count the beats, then clap the rhythm of the notes and rests while counting the beats.

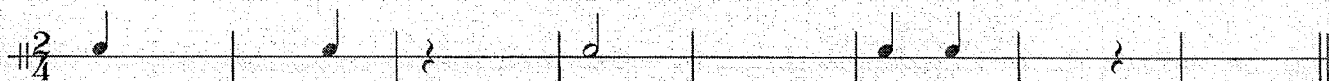


2. Write the beats under the notes. Remember, there are two beats in each measure.

3. Count the beats and clap the rhythm.



4. Fill in the missing beats with notes or rests, then clap the rhythm.



5. Draw the brace, treble clef, bass clef and a $\frac{2}{4}$ time signature, then name the notes and add the stems where needed.

*In actual music notation a whole rest is used to indicate a whole measure of rest regardless of the time signature.

LESSON 14

ANOTHER TIME SIGNATURE

$\frac{3}{4}$ TIME



The top number shows the number of beats (or counts) in each measure.
The bottom number shows what kind of note gets one beat.



means three beats in each measure.
means quarter note gets one beat.

In $\frac{3}{4}$ time, a half note or rest receives two beats.

A quarter note or rest equals one beat.

1. Count the beats, then clap the rhythm of the notes and rests.

2. Write the beats under the notes. Remember, there are three beats in each measure.
3. Count the beats and clap the rhythm.

4. Fill in the missing beats with notes or rests, then clap the rhythm.

5. Draw the brace, treble clef, bass clef and a $\frac{3}{4}$ time signature. Then name the notes and add stems where needed.

*In actual music notation a whole rest is used to indicate a whole measure of rest regardless of the time signature.

LESSON 15

THE DOTTED HALF NOTE

A DOT placed after a note adds one half the value of the original note.

In $\frac{4}{4}$ time, a half note (♩) equals two counts.

A dot after a half note (♩.) adds one count (half of the original value).

Therefore, a dotted half note (♩.) equals 3 counts.

Count the beats and clap the rhythm.

1. Write the beats under the notes. Count the beats and clap the rhythm.

2. Fill in the missing beats with notes or rests, then write the beats and clap the rhythm.

3. Draw the treble clef, name the indicated notes, add the bar lines and double bar line at the end of the line.

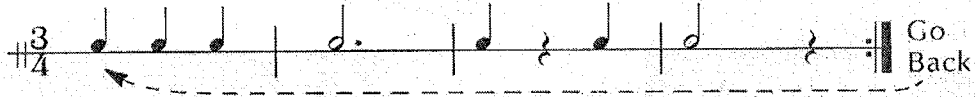
4. Draw the bass clef, name the indicated notes, add the bar lines and double bar line at the end of the line.

5. Name the notes indicated, then draw the bar lines and clap the rhythm.

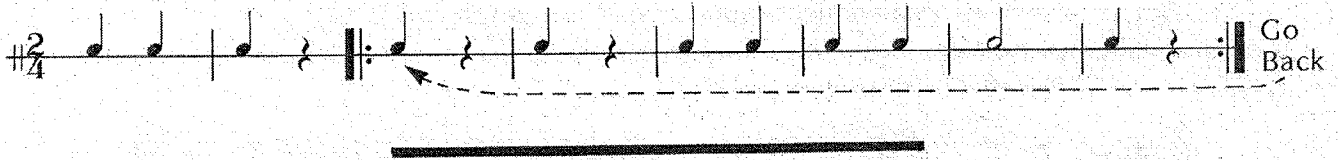
LESSON 18

REPEAT SIGNS

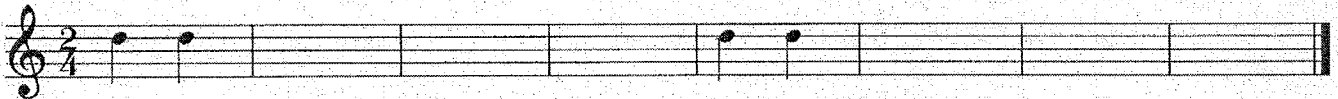
Two dots placed before a double bar line  means go back to the beginning and play again.



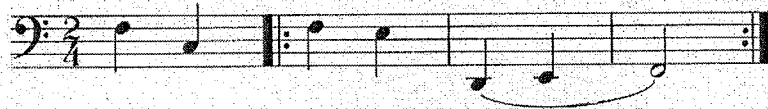
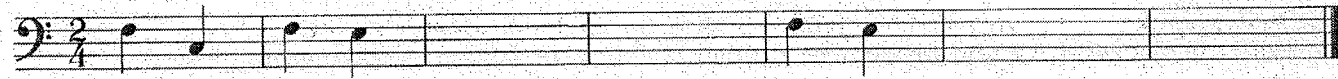
Sometimes, you repeat back to another repeat sign.



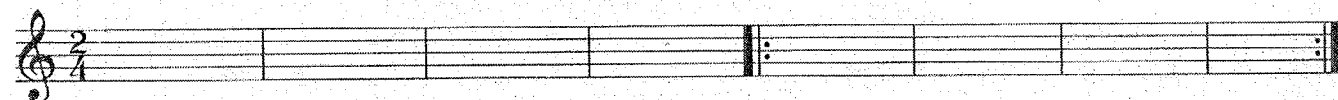
1. On the blank staff below, write the indicated piece of music as it would appear without using a repeat sign. (Some notes are indicated as a guide.)

2. On the blank staff below, write the indicated piece of music as it would appear without using the repeat signs. (Some notes are indicated as a guide.)

3. On the blank staff below, rewrite this piece of music using a repeat sign.

LESSON 19

FIRST AND SECOND ENDINGS

The repeat sign tells you to go back to the beginning. On the repeat, skip the first ending and play the second ending.

Musical notation illustrating first and second endings. The first ending is marked "1." and "FIRST TIME ONLY". The second ending is marked "2." and "PLAY THIS ENDING SECOND TIME ONLY". A dashed arrow shows the path from the end of the first ending back to the beginning of the first ending. A thick black bar is below the staff.

1. On the blank staff, write this piece of music as it would appear without the first and second endings.

Musical notation for exercise 1, showing a piece of music with first and second endings. The first ending is marked "1." and the second ending is marked "2.".

A blank musical staff for writing the piece of music without first and second endings.

A second blank musical staff for writing the piece of music without first and second endings.

2. On the blank staff, rewrite this piece of music using a first and second ending.

Musical notation for exercise 2, showing a piece of music in bass clef with a first ending marked "1." and a second ending marked "2.".







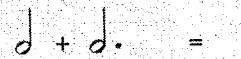

A second musical notation for exercise 2, showing a piece of music in bass clef with a first ending marked "1." and a second ending marked "2.".

A blank musical staff for rewriting the piece of music using a first and second ending.









LESSON 20

REVIEW OF LESSONS 17-19

1. A tie is a curved line that connects two notes of the _____ pitch.
2. The tone is held as though the two notes were _____.
3. A slur is a curved line that connects two notes of _____ pitch.
4. A slur indicates that the music is to be sung or played as _____ as possible.
5. Two dots placed before a double bar is a _____ sign.
6. A repeat sign means go back to the _____ and play again.
7. Sometimes, you repeat back to another _____ sign.
8. If a piece has a first and second ending, you play the first ending the _____ time only. On the repeat you _____ the first ending and play the _____ ending.
9. Add the number of counts and write the sums.

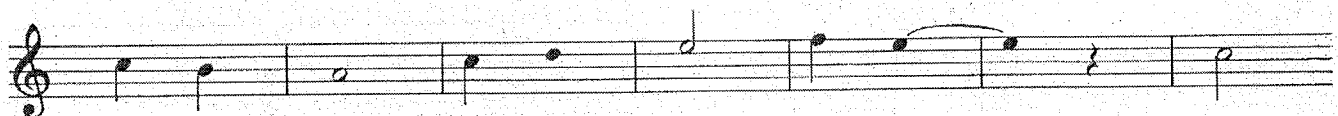
10. Subtract the number of counts and write the remainder.

11. Write the word *tie* or *slur*, describing the curved line in each measure.



12. Each measure has one mistake. Make changes or additions so each measure is correct.

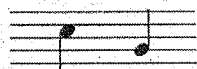


LESSON 21

EIGHTH NOTES

An EIGHTH NOTE looks like a quarter note with a flag added to its stem.

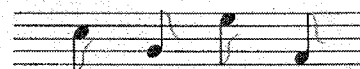
To draw an eighth note first draw a quarter note.



Then add a flag.



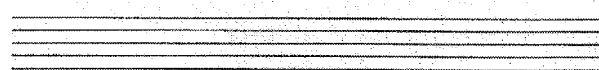
Try making these quarter notes into eighth notes.



Two or more eighth notes are joined together by a beam.



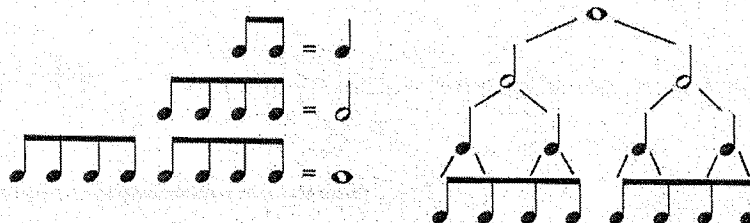
Try drawing two pairs of beamed eighth notes (1 pair stems up – 1 down).



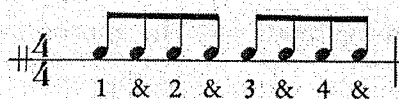
Two eighth notes equal one quarter note.

Four eighth notes equal one half note.

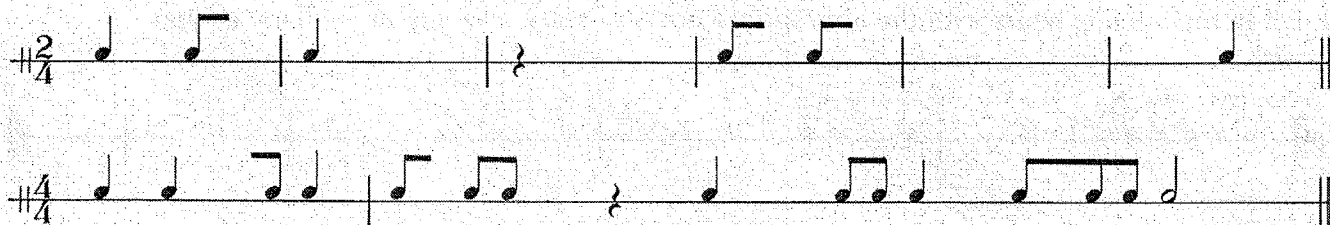
Eight eighth notes equal one whole note.



In $\frac{4}{4}$ time, an eighth note receives $\frac{1}{2}$ of a beat.



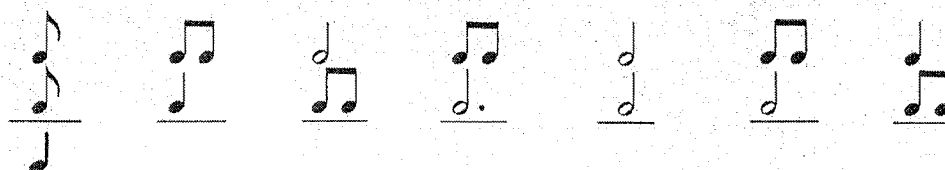
1. Fill in the missing beats with the appropriate notes. Use only quarter and/or eighth notes.



2. Add the number of counts and write the sum under each line.



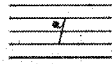
3. Add the number of counts and write one note equal in value to the sum.



LESSON 22

EIGHTH REST

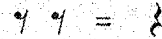
An EIGHTH REST looks like this.



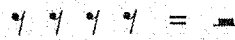
Try drawing 5 eighth rests.



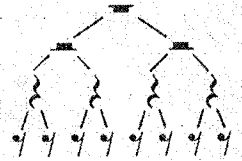
Two eighth rests equal one quarter rest.



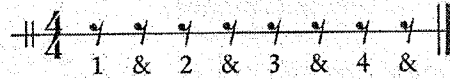
Four eighth rests equal one half rest.



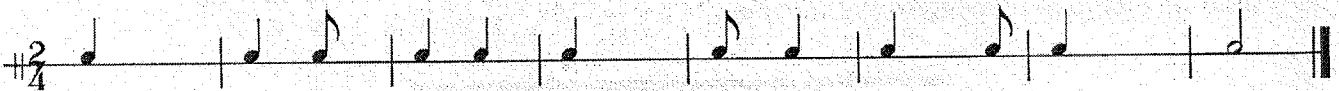
Eight eighth rests equal one whole rest.



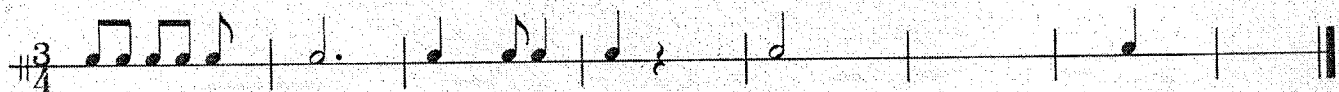
In $\frac{4}{4}$ time, one eighth rest equals $\frac{1}{2}$ of a beat.



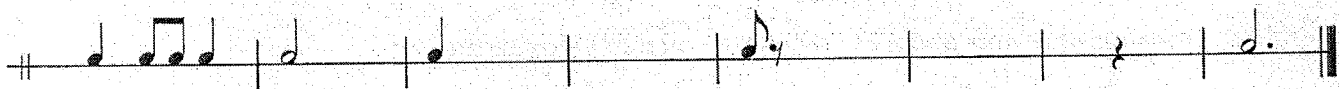
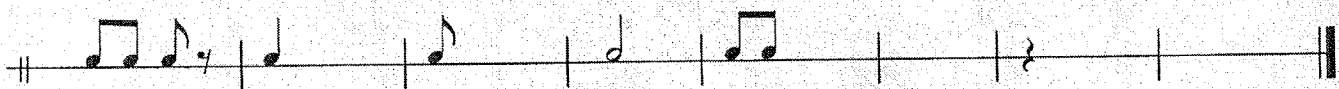
1. Fill in the missing beats with the appropriate rests. Use only quarter and/or eighth rests.



2. Fill in the missing beats with the appropriate notes or rests. Use any or as many as you wish.



3. The first measure in each of the lines below is complete. Add the correct time signature and complete the remaining measures. Write in the counting. Then count the beats and clap the rhythm.



LESSON 23

DOTTED QUARTER NOTES

We already know that a dot adds one half the value of the original note.

In $\frac{4}{4}$, $\frac{3}{4}$, $\frac{2}{4}$ times, a quarter note equals one count. ♩ = one count (♩)

A dot after the quarter note adds $\frac{1}{2}$ count
 ($\frac{1}{2}$ of the original value). . = $\frac{1}{2}$ count (.)

A dotted half note equals $1\frac{1}{2}$ counts. ♩. = $1\frac{1}{2}$ counts (♩.)

1. Add the bar lines in the following examples, then count the beats and clap the rhythm.

2. Add the bar lines and name the pitches.

3. Add the bar lines and draw the pitches indicated. If the pitch indicated can be drawn in more than one place on the staff, choose which one you want to write. Use the rhythm indicated.

F G A G A G C D C A G F C F C D E F F F

4. Count the beats and clap the rhythm of the lines above.

LESSON 24

REVIEW OF LESSONS 21-23

1. An eighth note looks like a quarter note with a _____ added to its stem.
2. Two or more eighth notes are joined together by a _____.
3. Two eighth notes equal _____ quarter note.
4. Four eighth notes equal _____ quarter notes.
5. One whole note equals _____ half notes, or _____ quarter notes, or _____ eighth notes.
6. A dotted _____ note receives 1 ½ counts.

7. Answer each problem with only one note.

8. Answer each problem with only one note.

9. Write the correct time signature for each of the following measures.

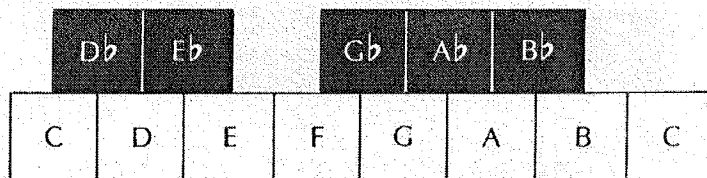
10. Write the following rhythm on the blank staff using any notes you wish.

LESSON 25

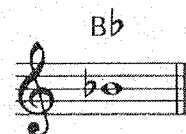
FLAT

A FLAT SIGN (*b*) lowers the pitch of a note a half step.

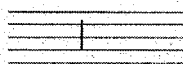
If we look at a piano keyboard, we see that the black key to the left of a white key is a half step lower.



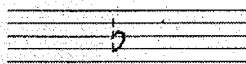
When saying a flatted note's name, we say the letter name first and the flat next — B flat. When we write it on the music, the flat sign comes first.



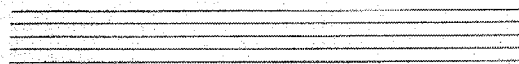
To draw a flat, first draw the vertical line.



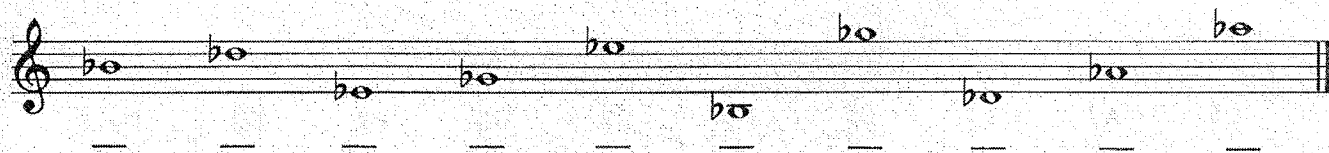
Then add a curve.



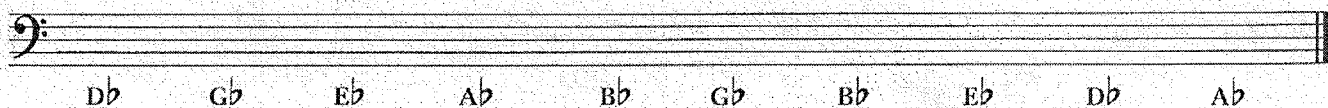
Try drawing 5 flats.



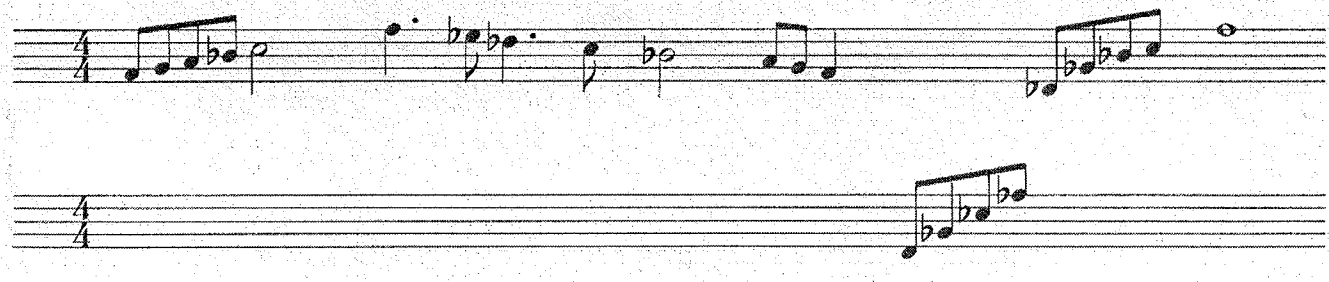
1. Write the names of the notes indicated.



2. Draw the notes indicated.



3. Draw the brace and clefs, then name the notes and draw the bar lines. End the line with a double bar.

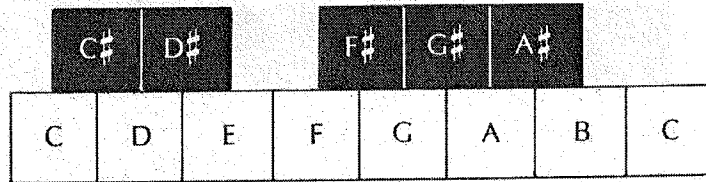


LESSON 26

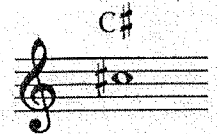
SHARP

A SHARP sign (#) raises the pitch of a note a half step.

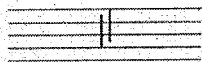
If we look at a piano keyboard, we see that the black key to the right of a white key is a half step higher.



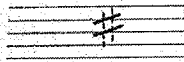
When saying a sharp note's name, we say the letter name first and the sharp next — C sharp. When we write it on the music, the sharp sign comes first.



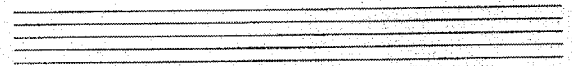
To draw a sharp, first draw the two vertical lines.



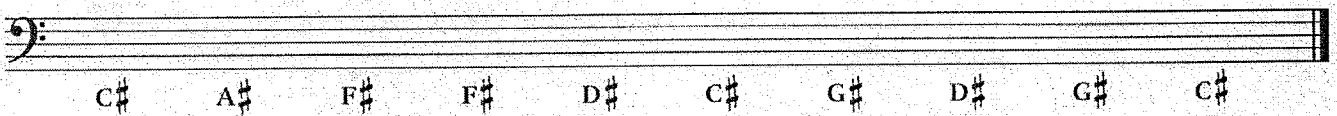
Then add the slanted lines.



Try drawing 5 sharps.



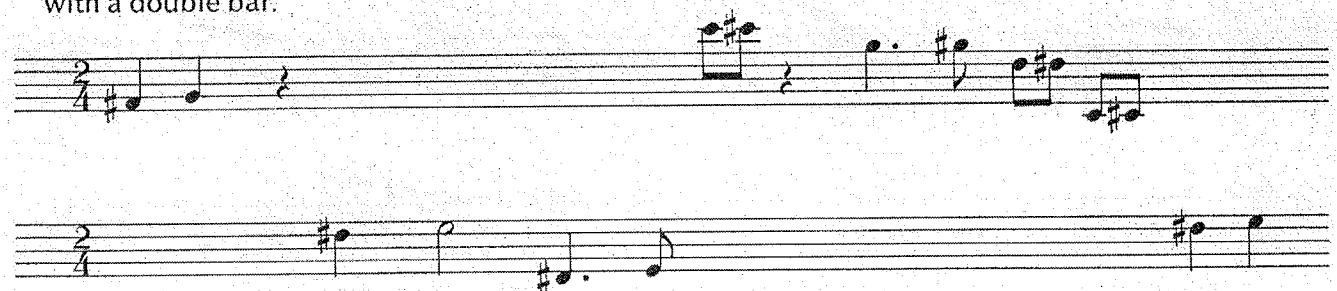
1. Draw the notes indicated.



2. Write the names of the notes indicated.



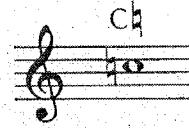
3. Draw the brace and the clefs, then name the notes and draw the bar lines. End the line with a double bar.



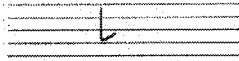
LESSON 27

NATURAL

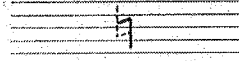
A NATURAL sign (♮) cancels the effect of a flat or sharp.



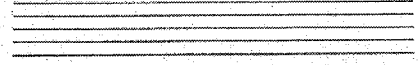
To draw a natural,
first draw an L.



Then add another
┘ upside down.

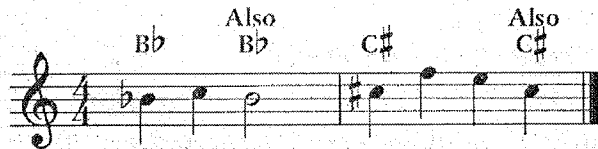


Try drawing 5 naturals.

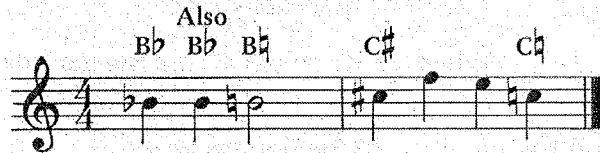


A natural is centered on the line or space it affects.
Flats, sharps and naturals are called ACCIDENTAL signs.

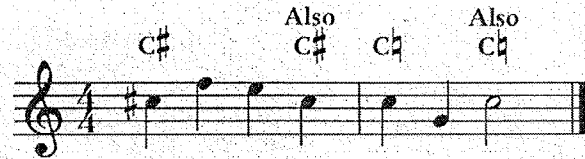
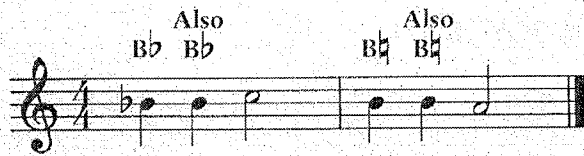
When they are placed before a note,
they affect every note on the same
line or space for an entire measure.



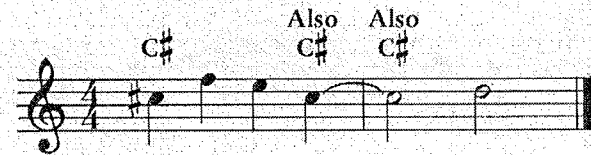
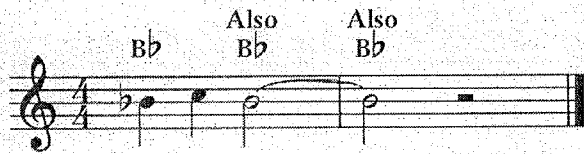
A natural sign cancels the flat or
sharp within the same measure.



A bar line also cancels an accidental.



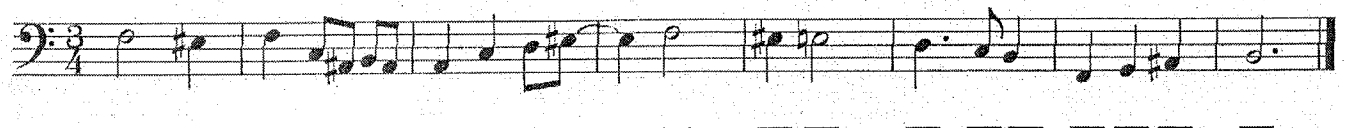
When a note is tied across the bar line, it's accidental carries across also.



1. Write the names of the notes indicated.



2. Write the names of the notes indicated.



LESSON 28 REVIEW OF LESSONS 25-27

1. A flat sign (b) _____ the pitch of a note one half step.
2. A sharp sign (#) _____ the pitch of a note one half step.
3. A natural sign (♮) cancels the effect of a _____ or _____.
4. Flats, sharps and naturals are called _____.

5. Answer the following four questions true or false.

_____ A flat or sharp affects every note on the same line or space for an entire measure.

_____ A natural sign cancels a sharp or flat within the same measure.

_____ A bar line does not cancel an accidental.

_____ When a note is tied across the bar line, its accidental is cancelled.

6. On the blank staves below, write the following piece, using three repeat signs and 1st and 2nd endings. Then name the notes.

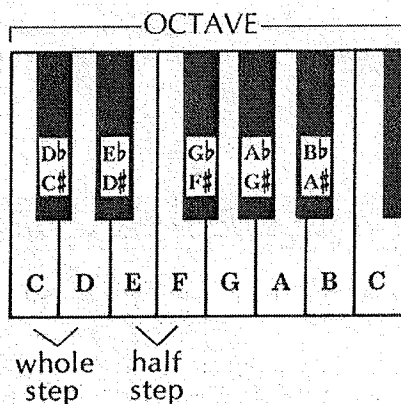
CULMINATION COMPOSITION

CULMINATION COMPOSITION WITH REPEATS

LESSON 29

WHOLE AND HALF STEPS

Tones of the scale are separated by whole and half steps which are easily seen on a piano keyboard.



Adjacent piano keys are a half step apart; therefore, E to F is a half step while C to D, which includes C# (two keys or two half steps), is a whole step. You will notice that the black keys get their names from the white keys. Each black key has two names. When going up the keyboard, the black keys are a half step higher than the white keys and are called by their sharp names—C, C#, D, D#, etc. When going down the keyboard the black keys are a half step lower than the white keys and are called by their flat names—B, Bb, A, Ab, etc. Although the black keys have two names, they have only one sound. Two notes that sound the same but are written differently are called ENHARMONIC notes.

1. Name the notes and indicate if the distance between the first and second notes is a whole step (w) or a half step ($\frac{1}{2}$).

2. Name the notes and indicate the distance between them.

3. Indicate the distance between the notes.

LESSON 30

CHROMATIC SCALE

The chromatic scale is made up of all of the notes on the keyboard. Therefore, every note of the scale is a half step apart. When going up the scale, we use the sharp name for the black keys. When coming down the scale, we use the flat names.

C C# D D# E F F# G G# A A# B C B \flat A \flat G \flat F E E \flat D D \flat C

Going up the scale is called ascending.

Going down the scale is called descending.

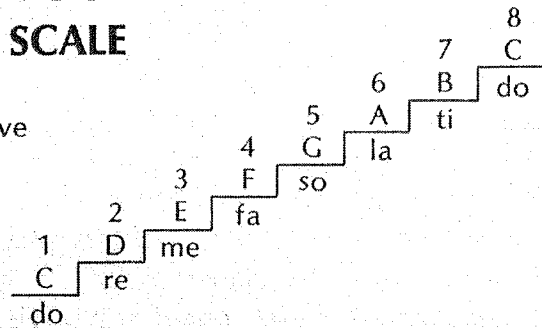
1. Write the ascending version of the chromatic scale starting on the note C, then name the notes.

2. Write the descending version of the chromatic scale starting on the note C, then name the notes.

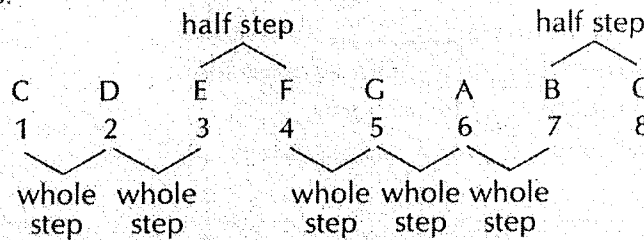
3. Fill in the missing notes in this chromatic scale.

LESSON 31 THE MAJOR SCALE

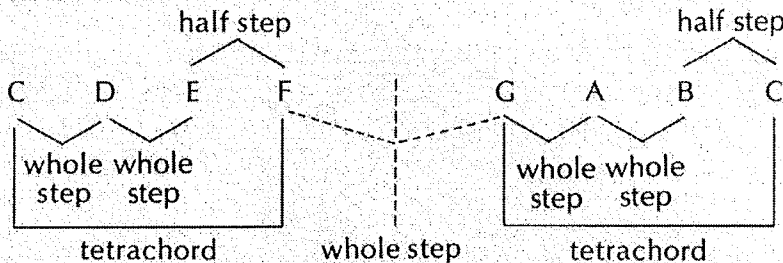
The major scale is comprised of eight consecutive tones in alphabetical order, from "do" to "do" one octave higher.



If we start at C and go up the keyboard playing the white notes, we see that all of the tones in the C scale are separated by a whole step with the exception of E to F and B to C, which are half steps.

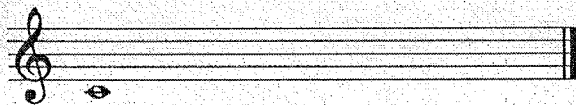


If we divide the eight notes into two groups of four, we see the pattern of whole and half steps is the same for each group (whole step, whole step, half step).

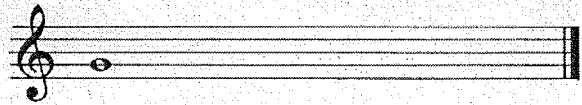


This group of four notes is called a TETRACHORD. When two tetrachords are joined together by a whole step, they make up a major scale. In the C scale, the C tetrachord and the G tetrachord are joined by the whole step between F & G.

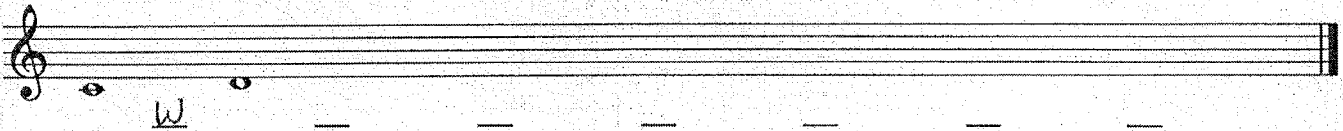
1. Write a tetrachord beginning on C.



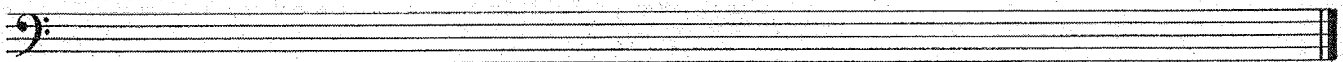
Write a tetrachord beginning on G.



2. Write a C scale and indicate the whole (W) or half (½) steps between each note.



3. Write a C scale in the bass clef.



LESSON 32

REVIEW OF LESSONS 29-31

1. Tones of the scale are separated by _____ or _____ steps.
2. Each black key has _____ names.
3. The black keys get their names from the _____ keys.
4. When going up the keyboard, the black key names are _____ a half step by using the symbol for sharp.
5. When going down the keyboard, the black key names are _____ a half step by using the symbol for flat.
6. When two notes sound the same but have different letter names, they are called _____.
7. In the chromatic scale, each note is a _____ step apart.
8. The major scale is comprised of _____ consecutive tones.
9. The major scale is comprised of _____ tetrachords.
10. The formula of whole and half steps for a major scale is:

11. Indicate whether the distance between each group of notes is a half step ($\frac{1}{2}$) or a whole step (W).

A musical staff in treble clef containing the following notes from left to right: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. There are ten horizontal lines below the staff, each aligned with a pair of adjacent notes, intended for the student to write 'W' or '1/2'.

12. Write an ascending chromatic scale beginning on the note C.

A musical staff in treble clef with a single note C4 on the first line. The rest of the staff is blank for the student to write an ascending chromatic scale.

13. Write a descending chromatic scale beginning on the note C.

A musical staff in bass clef with a single note C4 on the first space. The rest of the staff is blank for the student to write a descending chromatic scale.

14. Write a C major scale in the two octaves that are indicated by the starting and ending notes.

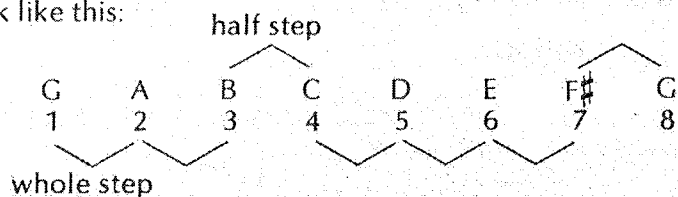
A grand staff (treble and bass clefs) with a C4 note on the first line of the bass clef and a C6 note on the first line of the treble clef. The rest of the staff is blank for the student to write a C major scale spanning two octaves.

LESSON 33

MORE MAJOR SCALES

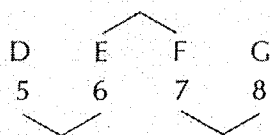
(F & G)

The pattern of whole and half steps that we saw in the key of C is the same for any major scale, no matter which note we start on. If, for example, we started on the note G, the scale would look like this:

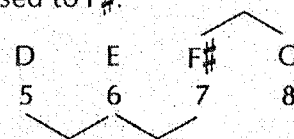


You can see that the note F has been changed to F#.

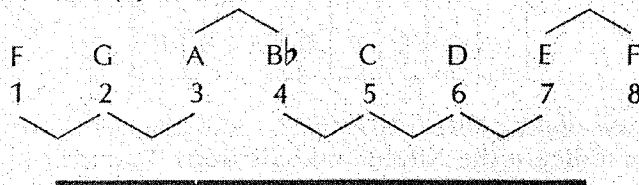
If it were F \sharp , the second tetrachord would have been:



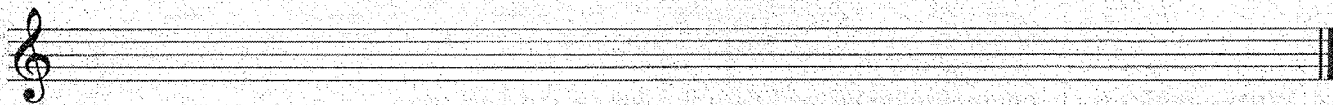
Since the formula is whole step, whole step, half step — the F had to be raised to F#.



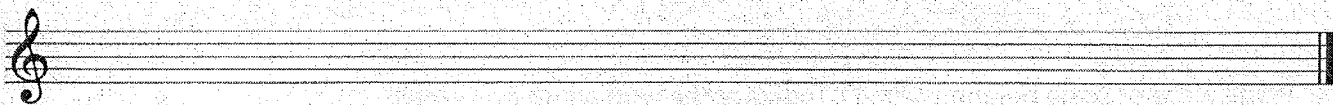
Applying the same formula to a scale beginning on F results in the F major scale. Notice that the B has been lowered (b) to B \flat .



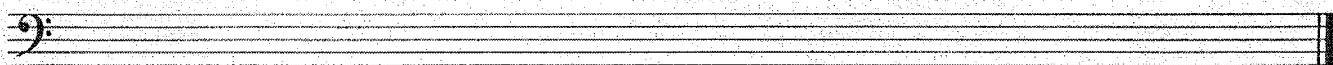
1. Draw eight notes on the staff from G to G. Check the whole and half step formula and add any necessary accidentals to make these eight notes a G major scale.



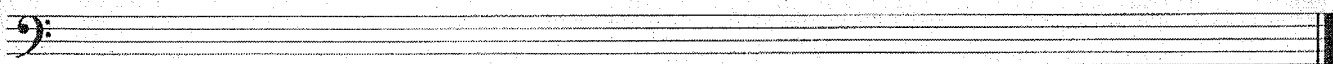
2. Draw eight notes on the staff from F to F. Check the whole and half step formula and add any necessary accidentals to make these eight notes a F major scale.



3. Write a G major scale ascending and descending.



4. Write an F major scale ascending and descending.

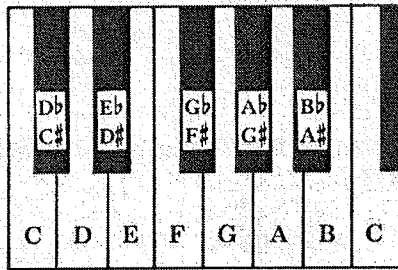
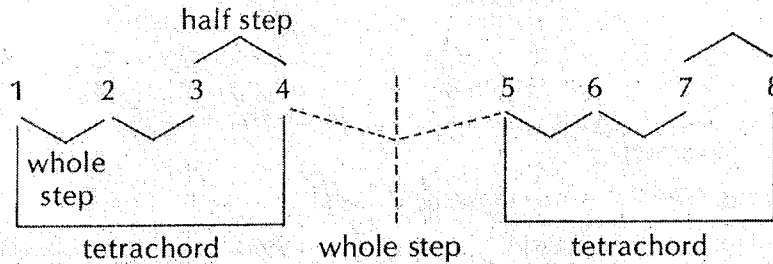


LESSON 34

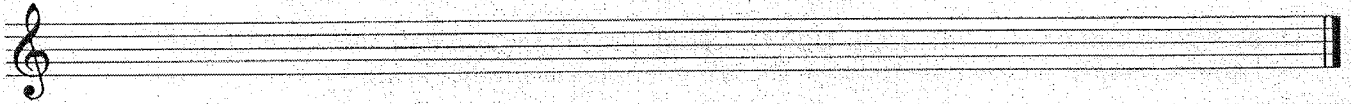
OTHER MAJOR SCALES

(B \flat —E \flat —D—A)

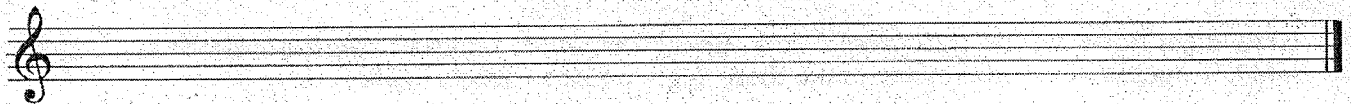
If we use the pattern of whole and half steps, we can construct scales beginning on any note. Remember, a major scale is made up of eight consecutive tones. Think of two tetrachords separated by a whole step.



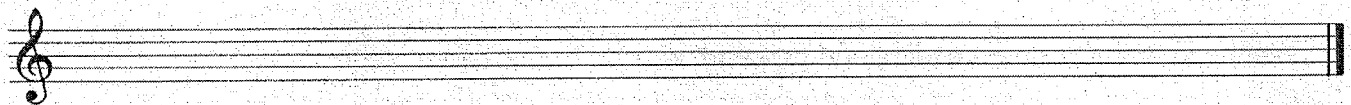
1. Start on the note B \flat . Draw eight consecutive notes. Add the necessary accidentals to make it a B \flat scale. Then, indicate the whole and half steps. You may use the keyboard to check your scales.



2. Write a major scale beginning on E \flat . Indicate the whole and half steps.



3. Write a major scale beginning on D. Indicate the whole and half steps.



4. Write a major scale beginning on A. Indicate the whole and half steps.



LESSON 35

KEY SIGNATURES

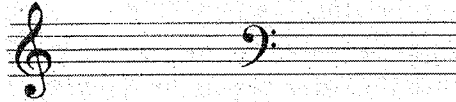
When constructing the scales, we wrote the sharps and flats before each note in the music. To make the writing process easier, we can indicate the flats or sharps to be used in a composition at the beginning of the piece. This is called a **KEY SIGNATURE** and tells the performer that the accidentals indicated are in effect throughout the piece.

For example, the $F\sharp$ in this key signature, which appears on the top line of the staff immediately following the clef, indicates that all of the F 's in this composition are to be played $F\sharp$.



The key signatures of the scales we already know are:

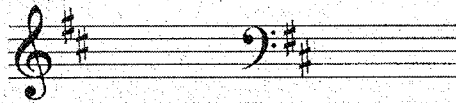
The key of C — no sharps or flats.



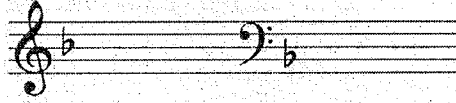
The key of G — 1 sharp



The key of D — 2 sharps



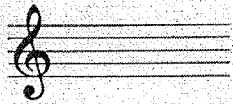
The key of F — 1 flat



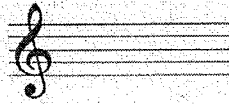
The key of Bb — 2 flats



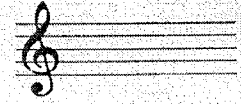
1. Write the key signatures for each key.



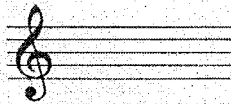
The key of C



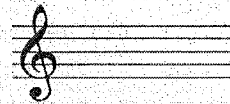
The key of G



The key of D

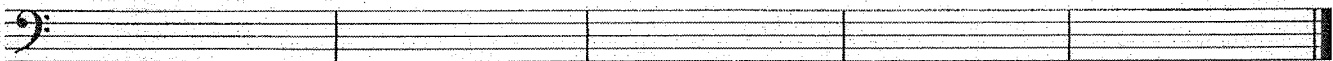


The key of F



The key of Bb

2. Write the key signatures in bass clef.



The keys of: C

G

D

F

Bb

LESSON 36

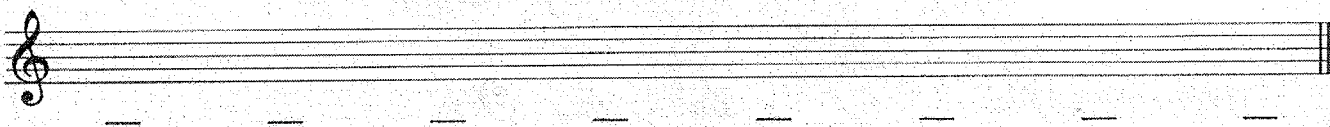
REVIEW OF LESSONS 33-35

True or false

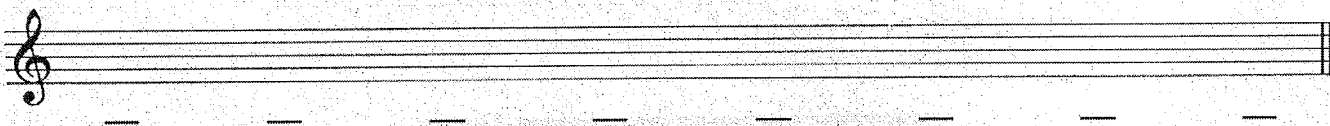
1. _____ The formula of whole and half steps is the same for all major scales.
2. _____ The key of F contains 1 sharp.
3. _____ The key of B \flat contains 2 flats.
4. _____ The key of D contains 2 flats.
5. _____ The key of E \flat contains 3 flats.
6. _____ The key signature is placed at the beginning of a composition, immediately following the clef.
7. _____ The amount of sharps and/or flats in the treble clef signature is different from the amount for the same key in the bass clef.

8. Write the following scales: first write the key signature, then name the notes.

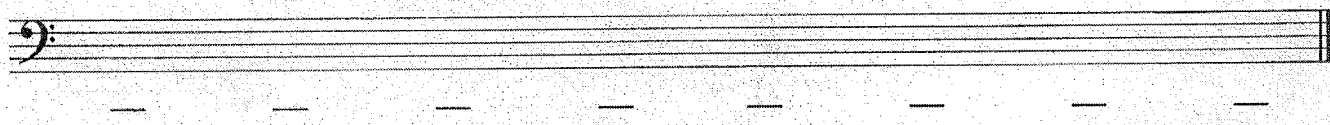
B \flat major scale



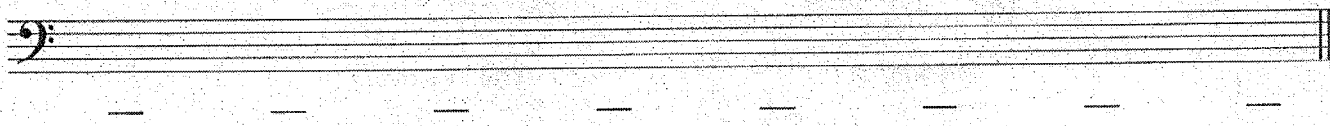
D major scale



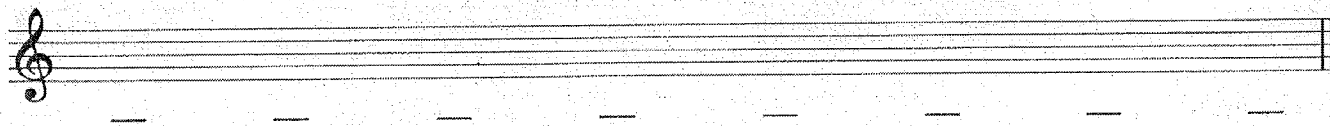
F major scale



G major scale



E \flat major scale

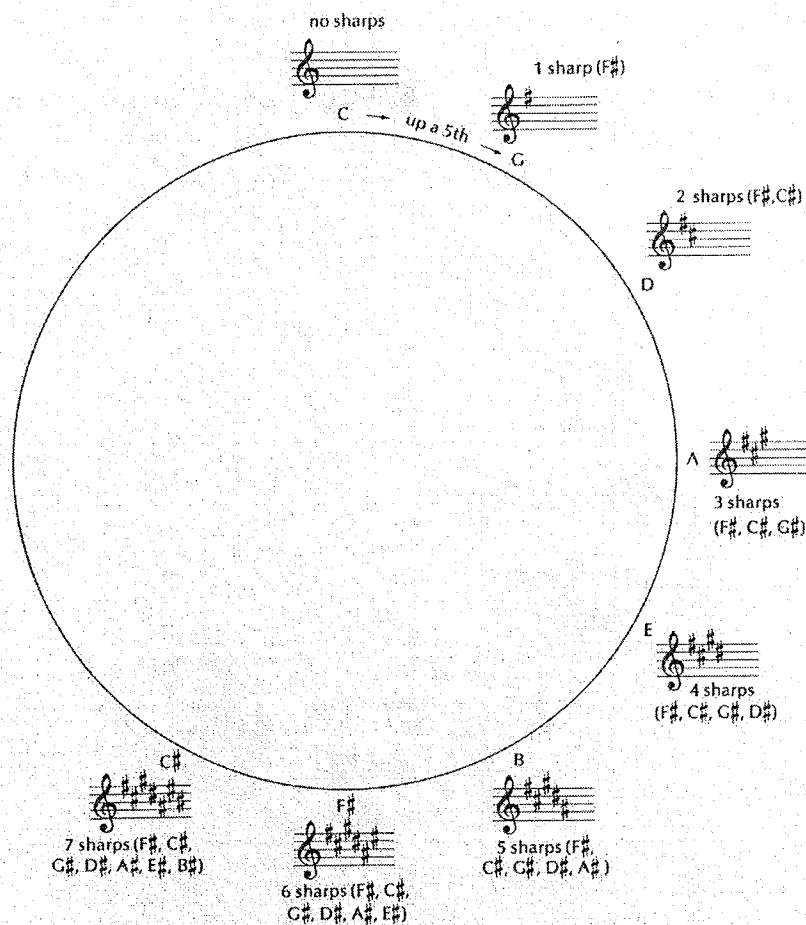


LESSON 37

CIRCLE OF FIFTHS

MAJOR SHARP KEYS

Keys are related by fifths. If we start on C (whose key signature has no sharps or flats) and go up the scale five notes, we come to the note G (whose key signature has 1 sharp). If we go five notes up the G scale, we come to D (whose key signature has 2 sharps). This pattern continues throughout all of the sharp keys.



1. A fifth above C is the key of _____ which contains _____ sharp.
2. A fifth above G is the key of _____ which contains _____ sharps.
3. A fifth above D is the key of _____ which contains _____ sharps.
4. A fifth above A is the key of _____ which contains _____ sharps.
5. A fifth above E is the key of _____ which contains _____ sharps.
6. A fifth above B is the key of _____ which contains _____ sharps.
7. A fifth above F# is the key of _____ which contains _____ sharps.
8. Write the sharps in the order they are added to the key signatures.

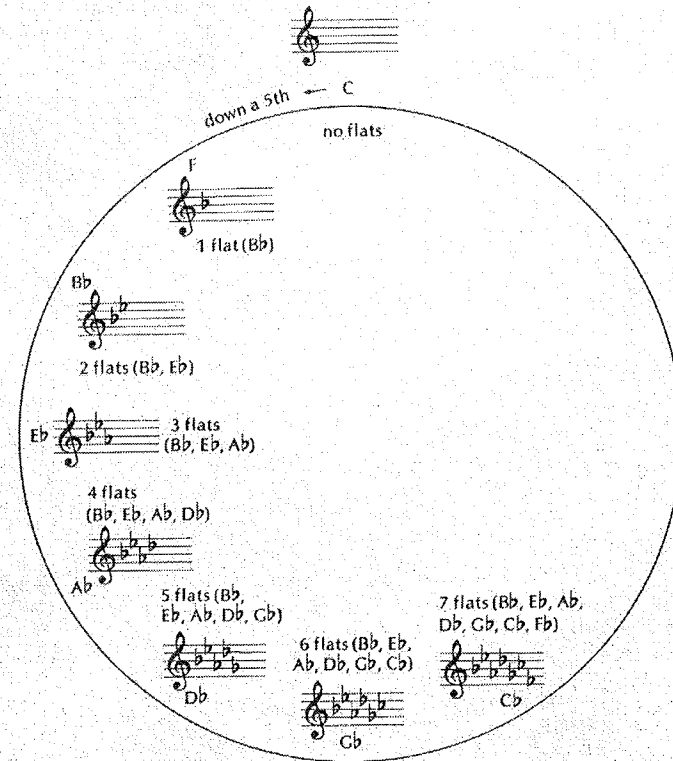
F# C# _____

Here is a helpful hint for naming sharp keys: THE NAME OF THE KEY IS ONE LETTER NAME HIGHER THAN THE LAST SHARP IN THE KEY SIGNATURE.

LESSON 38

CIRCLE OF FIFTHS MAJOR FLAT KEYS

If we start on C and go down the scale five notes, we come to the note F (whose key signature has 1 flat). If we go five notes down the F scale, we come to B \flat (whose key signature has 2 flats). This pattern continues throughout all of the flat keys.



1. A fifth below C is the key of _____ which contains _____ flat.
2. A fifth below F is the key of _____ which contains _____ flats.
3. A fifth below B \flat is the key of _____ which contains _____ flats.
4. A fifth below E \flat is the key of _____ which contains _____ flats.
5. A fifth below A \flat is the key of _____ which contains _____ flats.
6. A fifth below D \flat is the key of _____ which contains _____ flats.
7. A fifth below G \flat is the key of _____ which contains _____ flats.
8. Write the flats in the order that they are added to the key signatures.

B \flat E \flat _____

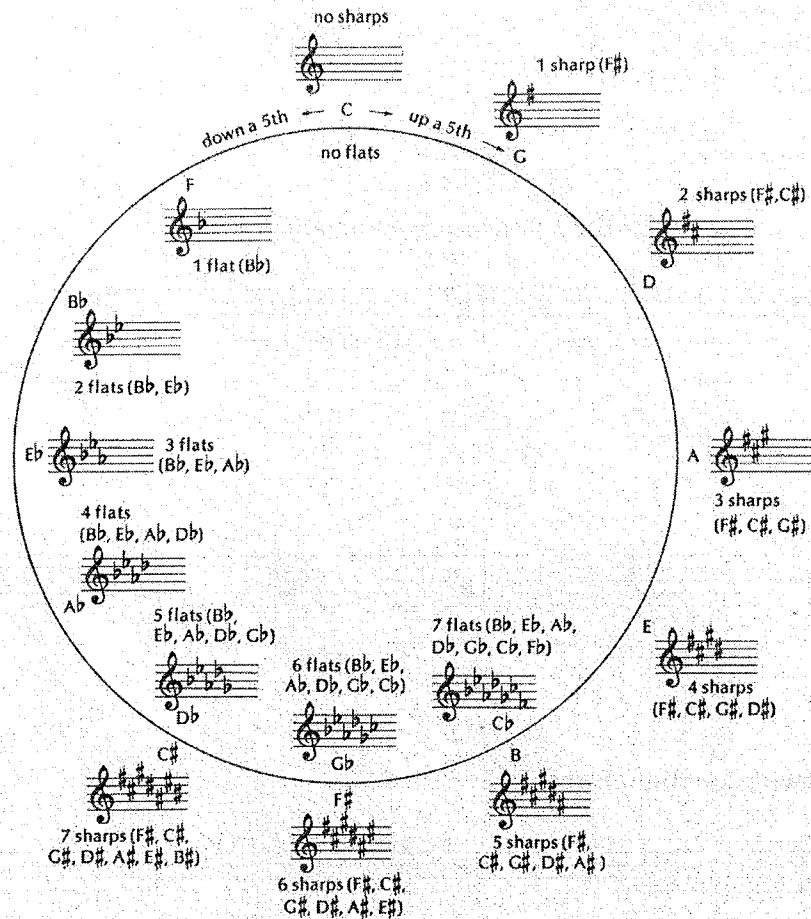
Here is a helpful hint for naming flat keys: THE KEY OF F MAJOR HAS ONE FLAT. KEYS WITH MORE THAN ONE FLAT ARE NAMED BY THE NEXT TO THE LAST FLAT IN THE KEY SIGNATURE.

LESSON 39

CIRCLE OF FIFTHS

ALL MAJOR KEYS

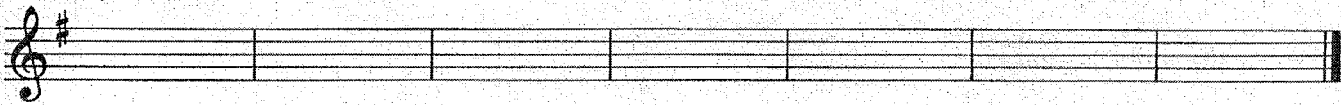
If we put the sharp keys and the flat keys together, the circle would look like this:



The following keys are enharmonic equivalents: Db & $C\sharp$, Gb & $F\sharp$, Cb & B . They sound the same but are spelled differently.

- Write the names of the keys in the circle of 5ths under the staff. Then write the key signatures of all of the keys.

Sharp Keys



Flat Keys



LESSON 40

REVIEW OF LESSONS 37-39

1. _____ are related by fifths.
2. The key of E has _____ sharps.
3. The key of _____ has 3 sharps.
4. The key of A \flat has _____ flats.
5. The key of _____ has 5 flats.

6. Name the keys indicated by the following key signatures:

7. Write the following key signatures:

G D \flat E B \flat E \flat B D F

D B \flat F C E \flat G A \flat A

8. Write the order of sharps.


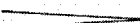
9. Write the order of flats.

LESSON 41

DYNAMICS

Dynamic signs indicate how loudly or softly music should be played.



- The symbol *pp* pianissimo — means: very soft
- The symbol *p* piano — means: soft
- The symbol *mp* mezzo piano — means: moderately soft
- The symbol *mf* mezzo forte — means: moderately loud
- The symbol *f* forte — means: loud
- The symbol *ff* fortissimo — means: very loud

- A crescendo  means: gradually get louder
- A decrescendo  means: gradually get softer

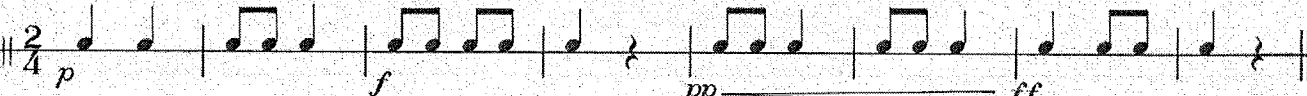
1. Write the dynamic symbols for the following volume indications:


- | | |
|------------------------|------------------------|
| soft _____ | loud _____ |
| very loud _____ | very soft _____ |
| moderately soft _____ | moderately loud _____ |
| gradually louder _____ | gradually softer _____ |

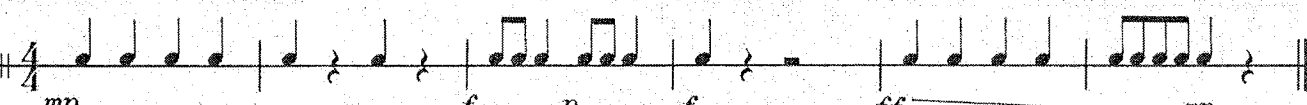
2. Define the following dynamic markings:

- | | |
|---|---|
|  _____
<i>mf</i> _____
<i>pp</i> _____
<i>f</i> _____ |  _____
<i>mp</i> _____
<i>ff</i> _____
<i>p</i> _____ |
|---|---|

3. Clap or tap the following lines, carefully observing the dynamic markings.

2/4 *p* 

3/4 *mf* 

4/4 *mp* 

LESSON 42

D.C. AND D.S., CODA AND FINE

The following symbols and terms are often used in music:

D.C. = Da Capo — means: go back to the beginning
 D.S. = Dal Segno — means: go back to the sign (§)
 Fine = the end

If we put them together, we get:

D.C. al fine = Go back to the beginning and play to the end, indicated by *Fine*.

D.S. al fine = Go back to the sign (§) and play to the end, indicated by *Fine*.

Sometimes a composition ends with a separate closing section. This is called a Coda and is indicated by a Coda sign (⊕).

If we combine Coda with D.C. and D.S., we get:

D.C. al Coda = Go back to the beginning and play to the Coda sign (⊕), then skip to the Coda to end the piece.

D.S. al Coda = Go back to the sign (§) and play to the Coda sign (⊕), then skip to the Coda to end the piece.

1. On the blank lines below, write the first line as it would be played.

Fine *D.C. al Fine*

2. On the blank lines below, write the first line as it would be played.

§ *Fine* *D.S. al Fine*

3. On the blank lines below, write the first line as it would be played.

D.C. al Coda ⊕ *Coda*

LESSON 43

TEMPO MARKINGS AND OTHER MUSICAL SYMBOLS

Tempo markings tell how slow or fast to play the music.

Largo = very slow — broadly
Adagio = slow
Moderato = moderate

Allegro = fast
Presto = very fast
Accelerando = gradually get faster

Ritardando = gradually get slower

Other musical symbols guide the performer in interpreting the composer's wishes.

- ◡ = Fermata — means: hold the note longer than its normal value
- > = Accent — means: play the note a little louder
- = Staccato — means: play the note short
- = Tenuto — means: hold the note for its full value

1. Write the tempo markings for the following speeds:

fast _____	gradually getting faster _____
very slow _____	moderate _____
very fast _____	slow _____
gradually getting slower _____	

2. Draw the symbol that means:

_____	hold the note longer than its normal value
_____	hold the note for its full value
_____	play the note short
_____	play the note a little louder

3. Sing the following lines on the syllable "Tah" carefully observing the tempo markings, dynamics, and other musical symbols.

Adagio

Allegro

Moderato

LESSON 44

REVIEW OF LESSONS 41-43

Define the following symbols:

- | | |
|--------------------|---------------------|
| 1. <i>ff</i> _____ | 5. <i>p</i> _____ |
| 2. <i>f</i> _____ | 6. <i>ppp</i> _____ |
| 3. <i>mf</i> _____ | 7. _____ |
| 4. <i>mp</i> _____ | 8. _____ |

Define the following terms:

1. D.C. _____
2. D.S. _____
3. Fine _____
4. D.C. al Fine _____
5. D.S. al Fine _____
6. Coda _____
7. D.C. al Coda _____
8. D.S. al Coda _____
9. Presto _____
10. Allegro _____
11. Moderato _____
12. Adagio _____
13. Largo _____
14. Ritardando _____
15. Accelerando _____

Define the following symbols:

- _____

On the blank lines below, write this rhythmic composition as it would be played.

LESSON 45

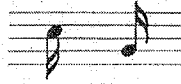
SIXTEENTH NOTES

A sixteenth note looks like an eighth note with a second flag added to its stem.

To draw a sixteenth note, first draw an eighth note,



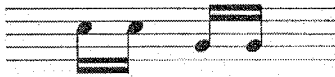
then add a second flag.



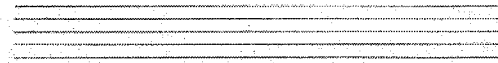
Try making these eighth notes into sixteenth notes.



Two or more sixteenth notes are joined together by two beams.



Try drawing two pairs of beamed sixteenth notes (1 pair stems up, 1 down).



Two sixteenth notes equal one eighth note.



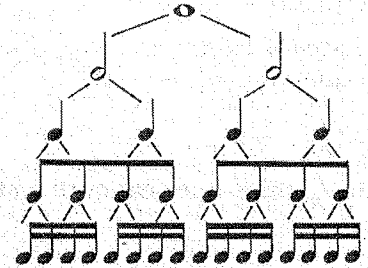
Four sixteenth notes equal one quarter note.



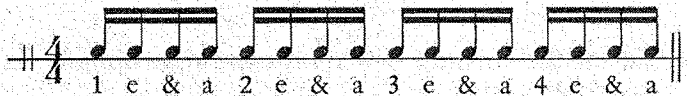
Eight sixteenth notes equal one half note.



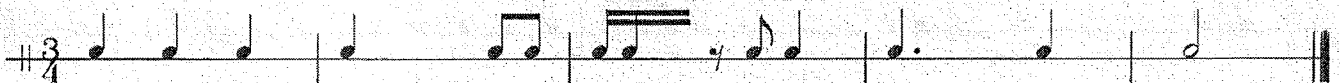
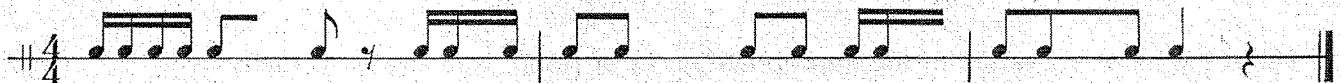
Sixteen sixteenth notes equal one whole note.



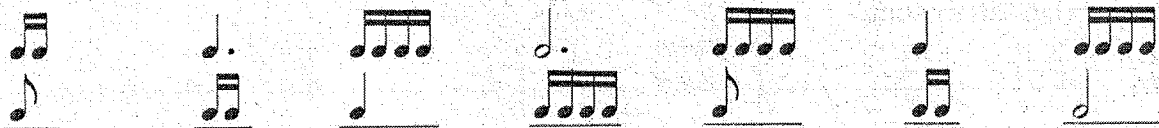
In $\frac{4}{4}$ time, a sixteenth note receives $\frac{1}{4}$ of a beat.



1. Fill in the missing beats with the appropriate notes. Use only quarter, eighth, and sixteenth notes.



2. Add the number of counts and write the sum under each line.



3. Add the number of counts and write one note equal in value to the sum.



