High School Music
Band, Chorus, and Piano

Classical High School
Mr. Bunnens and Mr. Hampton

English High School
Mr. Ibanez and Mr. Lapointe
For middle school and high school music students:

- Go to the following website: https://www.musictheory.net/
  - Look at the “Lessons” section at the top of the page, and read the following lessons:
    - The Staff, Clefs, and Leger Lines
    - Note Duration
    - Measures and Time Signature
    - Rest Duration
    - Dots and Ties
    - Steps and Accidentals

  For additional enrichment, continue reading through other lessons

  - Look at the “Exercises” section at the top of the page and try exercises in the following areas:
    - Note Identification
    - Note Construction
    - Keyboard Identification
    - Keyboard Reverse Identification

  *Make sure that in each exercise section you go to the “settings” menu (top right of the page) and choose Difficulty Level 1 and turn off Accidentals

  For additional enrichment, continue trying exercises in other sections

- Go to the following website: https://www.musictechteacher.com/
  - Go to the menu at the top right of the page and choose “Quizzes/Pianos” and then “Quizzes/Games” and explore different quizzes and games

- Search for the following songs/artists on Youtube. Listen to 3-5 minutes of the song and reflect on different musical concepts that have been discussed in class (melody, dynamics, tempo, timbre, articulation, etc.)
  - Moonlight Sonata – Beethoven
  - Waving Through a Window – from Dear Evan Hansen
- Phantom of the Opera (theme song)
- Toccata and Fugue in D minor – Bach
- Melodica Men
- Non Stop – from Hamilton (color coded lyrics)
- Maple Leaf Rag – Joplin
- Four Seasons – Vivaldi (winter, spring, summer, fall)
- Gymnopedies – Satie
- The Black Violin

Please feel free to explore more music on your own!
Choral Music

For music theory lessons, exercises, and games, go to the “middle and high school music classes” page

- Warm-ups for singers
  - [https://www.youtube.com/channel/UCc4sQIYxxoXNba2CYCRQJGw/videos](https://www.youtube.com/channel/UCc4sQIYxxoXNba2CYCRQJGw/videos)
- Listening videos
  - [https://www.youtube.com/watch?v=zWIQmFbuyxs](https://www.youtube.com/watch?v=zWIQmFbuyxs)
  - [https://www.youtube.com/watch?v=vsLz1tX87qY](https://www.youtube.com/watch?v=vsLz1tX87qY)
  - [https://www.youtube.com/watch?v=SrnkRDaxiCU](https://www.youtube.com/watch?v=SrnkRDaxiCU)
  - [https://www.youtube.com/watch?v=wK7b4hZGxUg](https://www.youtube.com/watch?v=wK7b4hZGxUg)
- Voice Parts/Videos for Breed Performances
  - [https://www.youtube.com/watch?v=PSp1F4IWbHI](https://www.youtube.com/watch?v=PSp1F4IWbHI)
  - [https://www.youtube.com/watch?v=MH0wf_9wfoI](https://www.youtube.com/watch?v=MH0wf_9wfoI)
  - [https://www.youtube.com/watch?v=LowTJc274y0](https://www.youtube.com/watch?v=LowTJc274y0)
  - [https://www.youtube.com/watch?v=2p5qxgEmjPY](https://www.youtube.com/watch?v=2p5qxgEmjPY)
  - [https://www.youtube.com/watch?v=wncsukaRfjA](https://www.youtube.com/watch?v=wncsukaRfjA)
  - [https://www.youtube.com/watch?v=gQCG3erAR10](https://www.youtube.com/watch?v=gQCG3erAR10)
  - [https://www.youtube.com/watch?v=sjhPvaGEX4](https://www.youtube.com/watch?v=sjhPvaGEX4)
  - [https://www.youtube.com/watch?v=5zzV6zT6Kfw](https://www.youtube.com/watch?v=5zzV6zT6Kfw)
- Song for Handel and Haydn Performance
  - [https://www.youtube.com/watch?v=1nzF_PNVuk](https://www.youtube.com/watch?v=1nzF_PNVuk)
  - [https://www.youtube.com/watch?v=Nih914KufPw](https://www.youtube.com/watch?v=Nih914KufPw) (start at 14:45)
- Songs for Classical Concert Choir Performance
  - [https://www.youtube.com/watch?v=vW2rW4gCtB](https://www.youtube.com/watch?v=vW2rW4gCtB)
  - [https://www.youtube.com/watch?v=pqQGI5LLJtK](https://www.youtube.com/watch?v=pqQGI5LLJtK)
  - [https://www.youtube.com/watch?v=e4AKpDEsxs](https://www.youtube.com/watch?v=e4AKpDEsxs)
- Songs for Classical Chorus Performance
  - [https://www.youtube.com/watch?v=V5Mub6FrZpw](https://www.youtube.com/watch?v=V5Mub6FrZpw)
  - [https://www.youtube.com/watch?v=2P2DcwJEqrU](https://www.youtube.com/watch?v=2P2DcwJEqrU)
- Songs for Pickering Chorus Performance
  - [https://www.youtube.com/watch?v=](https://www.youtube.com/watch?v=)
Band Music

Classical High Band

This link is a playlist that features music we are working on in class, and other music that is worth listening to; pieces that I myself find interesting. I will be adding more to this list as I hear things, and think of things. Should any of you think of something else to add, let me know!

- https://www.youtube.com/playlist?list=PLGiY-tyzjRkhyygC0o4WliqlkjOCaRbp5

Additionally, a rhythm packet will be uploaded. Please look at rhythm practices 3 through 6 (8\textsuperscript{th} notes, tied 8\textsuperscript{th} notes, 16\textsuperscript{th} notes, etc). These can be clapped and counted, you can play them on your instruments, sizzled, etc. Make sure you use a metronome when practicing!

I also uploaded the model musician assignment/list. You can use this to find more things to listen to! In my opinion, listening to a WIDE VARIETY of music is the best way to improve as a musician.
Model Musician Sounds
Jim Matthews

Who are YOUR models for music? Which performing artists do YOU listen to? Who do you play for your students as a STANDARD – model of excellence? This certainly is NOT a complete list as there are many models which are not listed. This is simply a start.

Flute - Emmanuel Pahud, Sharon Bezaly, Julius Baker, Jean-Pierre Rampal, James Galway, Nestor Torres, Ian Clarke, Greg Patillo, Thomas Robertello, Mimi Stillman,

Oboe - Albrecht Mayer, John Mack, Joe Robinson, Alex Klein, Eugene Izotov, Heinz Holliger, Elaine Douvas, John de Lancie, Marcel Tabuteau, Andreas Whitteman,

Bassoon - David McGill, Arthur Grossman, Klaus Thunemann, Dag Jensen, Joseph Polisi, Frank Morrelli, Breaking Winds Bassoon Quartet,

Clarinet - Julian Bliss, Sabine Meyer, Larry Combs, Stanley Drucker, Alessandro Carbonare, Andrew Mariner, Sabine Meyer, John Manasse, Ricardo Morales, Eddie Daniels, Richard Stoltzman,

Saxophone - Fred Hemke, Eugene Rousseau, Sigurd Rascher, Marcel Mule, Don Sinta, Tim McAllister, John Edward Kelly, Stephen Mauk, Daniel Duffayet, Marcel Mule, Mi-Bemol Saxophone Ensemble, Rascher Quartet, Aurelia Saxophone Quartet, Nuclear Whales, Eastman Saxophone Project - Rite of Spring, Apollo Sax Quartet, Jazz: Charlie Parker, Cannonball Adderley, John Coltrane, Michael Brecker, Orenette Coleman, Benny Carter, Stan Getz, James Moody, Gerry Mulligan, Sonny Rollins, David Sanborn, Lester Young, Branford Marsalis, Phil Woods, Claude Delangle, Denis Solee


Horn - Radek Baborak, Stefan Dohr, Dale Cleverley, Dennis Brain, Barry Tuckwell, Philip Farkas, Herman Baumann, Vienna Horns, Sarah Willis,


Euphonium - David Childs, Steven Mead, Adam Frey, Brian Bowman, Leonard Falcone, Mark Fisher, Patrick Stuckemeyer,

Tuba - Arnold Jacobs, Patrick Sheridan, Warren Deck, Gene Pokorny, Craig Knox, Andrew Hitz, Roger Bobo, Dan Perantoni, Harvey Phillips, Sam Pilafian

**Guitar** – John Williams, David Russell, Jason Vieaux, Julian Bream, Strunz and Farah

**Violin** - Joshua Bell, Itzhak Perlman, Jascha Heifetz, Isaac Stern, Midori Goto, Julia Fischer, Nicola Benedetti, Karen Briggs - Yanni’s Violin player, also gospel player

**Viola** – Kim Kashkashian, Paul Silverthorne, Tabea Zimmermann, Lionel Tertis, William Primrose, Nobuko Imai, Yuri Bashmet, Lawrence Power

**Cello** - Pablo Casals, Yo-Yo Ma, Mislaw Rostropovich, Jacqueline Du Pre

**Bass** – Francois Rabbath, Edgar Meyer


**Orchestras** – Chicago Symphony Orchestra, Academy of Saint Martin in the Fields, Orpheus Chamber Orchestra, New York Philharmonic, Philadelphia Symphony Orchestra, Berlin Philharmonic, Vienna Philharmonic, Royal Concertgebouw Orchestra – Amsterdam, London Symphony Orchestra, Cleveland Symphony, Los Angeles Philharmonic (also Gustavo Dudamel’s Youth Symphony – The System – Simon Bolivar Symphony Orchestra, Venezuela), Boston Symphony Orchestra, St. Louis Symphony Orchestra

**Jazz** – Count Basie, Duke Ellington, Buddy Rich, Airmen of Note, Stan Kenton, GRP Jazz Band, Big Phat Band, North Texas One O’clock Lab Band, Boss Brass – Rob McConnell, Tommy and Jimmy Dorsey Bands, Afro-Cuban All-Stars, Woody Herman, Glenn Miller, Modern Jazz Quartet, New Orleans Styles - Dirty Dozen Brass Band, Rebirth Brass Band, Young Blood Brass Band, New Orleans Night Crawlers, Individual Artists – Oscar Peterson!!!, Louis Armstrong!!!, Harry James, Billie Holiday!!!, Ella Fitzgerald!!!, Thelonious Monk, Dave Brubeck, Brecker Brothers, Herbie Hancock, ...

**Choirs** – Polyphony, Robert Shaw, Bacholian Singers, Eric Whitacre, Chanticleer, The King Singers, St. Olaf Choir, Acapella Groups – Pentatonics, Straight No Chaser, Rockapella, Take 6, Manhattan Transfer, First Call, Red Army Choir (Volga Boatman, Annie Laurie), Eric Whitacre
Model Musician Assignment

Name: ___________________________ Due: 8/20/2018

1. Pick a musician on this list for your instrument and watch a video of them performing online (youtube will work). Then please complete the following:
   
a. Name of performer: ________________________________________
   b. Name of piece performed: ____________________________________
   c. 3 sentences about what you heard and how you can use what you heard to help you build this model sound:

   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________

2. Pick a Band/Ensemble, Orchestra, or Choir and watch a video of them performing online (youtube will work). Then please complete the following:
   
a. Name of performer: ________________________________________
   b. Name of piece performed: ____________________________________
   c. 3 sentences about what you heard and how you can use what you heard to help the full ensemble build this model sound:

   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
Listen to each example and then play along

Les Miserables:  https://www.youtube.com/watch?v=Qc9qLp9EMgQ
National Game March:  https://www.youtube.com/watch?v=ZltkmzEUVDX
The Lion King:  https://www.youtube.com/watch?v=WEEDEr1OwII
March of the Belgian Paratroopers:  https://www.youtube.com/watch?v=MzZhOjByyAlU
Fidgety Feet:  https://www.jwpepper.com/sheet-music/media-player.jsp?&type=audio&productId=10048042
# MASTER THEORY

Beginning Theory Workbook

by Charles S. Peters and Paul Yoder

The First Workbook in the MASTER THEORY SERIES

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Lesson 1

THE STAFF

Music is written on a staff. A staff consists of five lines equally spaced.

This is a staff

The distance between any two lines of the staff is called a space. There are four spaces in a staff.

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Lines and spaces are numbered

In numbering the lines and spaces, always begin with the lowest line or space and count up.

STUDENT ASSIGNMENT

Date

Grade

1. Draw a staff using the dots below for guides. (Use your pencil and a ruler.)

(From this dot to this dot first.)

2. How many lines are there in a music staff?

3. How many spaces are there in a music staff?

4. The top line of the staff is line number?

5. The middle line of the staff is line number?

6. The top space of the staff is space number?

MEMORIZE: A music staff has five lines and four spaces.
Lesson 2

THE CLEFT SIGNS

At the beginning of every staff you will find a clef sign which gives a letter name to a definite line or space.

This is a TREBLE, or G clef sign.

The treble, or G clef sign, gives the letter name G to the second line of the staff.

This is a BASS, or F clef sign.

The bass, or F clef sign, gives the letter name F to the fourth line of the staff.

In this Music Theory book, we will use both the treble, or G clef sign, and the bass, or F clef sign.

STUDENT ASSIGNMENT

Date ______
Grade ______

1. Draw four treble (or G) clef signs here.

2. Draw four bass (or F) clef signs here.

3. The treble (or G) clef sign circles staff line number ______

4. What is the letter name of line two in the treble clef ______

5. In the bass (or F) clef sign, what staff line lies between the two dots ______

6. What is the letter name of line four in the bass clef ______

MEMORIZE: The treble, or G, clef names the second line of the staff - G. The bass, or F, clef names the fourth line of the staff - F.
Lesson 3

LINE and SPACE NAMES

Each line and space of a staff has a letter name in relation to its clef sign.

The first seven letters of the alphabet are used in naming the lines and spaces of both clefs, A - B - C - D - E - F - G.

The names of the four spaces in the treble clef spell F A C E.

In the bass clef they spell A C E - G.

You can remember the names of the five lines in the treble clef by "Every Good Boy Does Fine".

In the bass clef remember "Good Boys Do Fine Always".

STUDENT ASSIGNMENT

1. How many letters of the alphabet are used in naming the lines and spaces of a staff? __________

2. Write the letter names of the spaces in the treble clef. ____________________________

3. Write the letter names of the lines in the bass clef. ____________________________

4. Write the letter names of the lines in the treble clef. ____________________________

5. Write the letter names of the spaces in the bass clef. ____________________________

6. Write the letter names of all the lines and spaces from line one to line five on both clefs.
   Treble clef ____________________________ Bass clef ____________________________

MEMORIZE: The letter names of the lines and spaces of both the treble clef staff and bass clef staff.

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Lesson 4

NOTATION

Notes are the symbols placed on the lines and in the spaces of the staff to make music.

This is a line whole note \(\text{\frown} \) \(\text{\frown} \) a space whole note \(\text{\frown} \)

Treble Clef: space whole notes \(\text{\frown} \) \(\text{\frown} \) line whole notes \(\text{\frown} \)

F A C E

E G B D F

Bass Clef: space whole notes \(\text{\frown} \) \(\text{\frown} \) line whole notes \(\text{\frown} \)

A C E G

G B D F A

STUDENT ASSIGNMENT

Date

Grade

1. Draw six line whole notes.

2. Draw six space whole notes.

3. Draw the treble clef sign and write the letter name under each whole note.

4. Draw the bass clef sign and write the letter name under each whole note.

MEMORIZE: ABCDEFG backwards GFEDCBA - say it over and over.
Lesson 5

WHOLE - HALF - QUARTER NOTES

A whole note (○) can be changed into other kinds of notes. Add a stem to the whole note and it becomes a half note (♩). Fill in the whole note and add a stem and it becomes a quarter note (♩). In either clef, stems go up for all notes below the third line and stems go down for all notes on the third line or above.

Stems going up are attached to the right side of all notes ♩♩ and stems going down are attached to the left side of all notes ♩♩.

STUDENT ASSIGNMENT

Date

Grade

1. Draw four half notes.

2. Draw six quarter notes.

3. Which direction will the stem go for the treble clef B?

4. Which direction will the stem go for the bass clef C?

MEMORIZE: All notes below the third line - stems up! All notes on or above the third line - stems down!
Lesson 6 (Review)

STUDENT ASSIGNMENT

Write the letter name under each whole note.

1

Write the letter name under each half note.

2

Write the letter name under each quarter note.

3

Write the letter name under these mixed notes. Sing - using letter names or Loo or La.

4

Write the letter name under these mixed notes (sing).

5

Write these whole notes

6

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

Write these half notes (watch the stems).

7

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

Write these quarter notes ( watch the stems).

8

E G B D E C A F G B D F
Lesson 7

THE MEASURE

Music is divided into measures by using bar lines.

These are bar lines.

The distance between any two bar lines is called a measure.

These are measures.

When any part of the music is completed, we use a double bar.

This is a double bar indicating the end.

STUDENT ASSIGNMENT

1. How many bar lines are there in the staff above?

2. How many measures are there in the staff above?

3. Draw the treble clef sign on the staff below and divide it into four equal measures. Place a double bar at the end.

4. Below: Draw a treble clef sign - divide the staff into eight measures. Place a double bar at the end - place one whole note in each measure.

5. Below: Draw a bass clef sign - divide the staff into eight measures. Place a double bar at the end - place two half notes in each measure.

MEMORIZE: The distance between two bar lines is called a measure.
TIME SIGNATURES

At the beginning of every piece of music there is a time signature. It is made up of two numbers placed one above the other like this:

\[ \begin{array}{c}
\frac{2}{4} \\
\frac{3}{4} \\
\frac{4}{4}
\end{array} \]

The upper number tells us the number of beats in a measure.

\[ \frac{2}{4} \] This means there are two beats in each measure.

\[ \frac{3}{4} \] This means there are three beats in each measure.

\[ \frac{4}{4} \] This means there are four beats in each measure.

The lower number tells us the kind of a note that gets one beat.

\[ \frac{4}{4} \] This means that a quarter note (\(\text{♩}\)) gets one beat.

STUDENT ASSIGNMENT

1. How many beats are there in each measure of \[ \frac{4}{4} \] ?

2. How many beats are there in each measure of \[ \frac{3}{4} \] ?

3. How many beats are there in each measure of \[ \frac{2}{4} \] ?

4. What note receives one beat in \[ \frac{4}{4} \] ?

5. What note receives one beat in \[ \frac{3}{4} \] ?

6. What note receives one beat in \[ \frac{2}{4} \] ?

MEMORIZE: The top number always tells the number of beats in a measure. The bottom number always tells the kind of note that gets one beat.
Lesson 9

NOTE VALUES

Every note in music receives a certain number of beats. The lower number in the time signature determines the value of each note.

When the lower number of the time signature is 4, the quarter note (\(\frac{1}{4}\)) receives one beat, the half note (\(\frac{1}{2}\)) receives two beats, and the whole note (\(\text{whole}\)) receives four beats.

The beats may be written under the notes like this:

\[
\begin{align*}
\text{quarter note:} & \quad 1 - 2 - 3 - 4 \\
\text{half note:} & \quad 1 - 2 - 3 - 4 \\
\text{whole note:} & \quad 1 - 2 - 3 - 4
\end{align*}
\]

The numbers connected by a dash apply to the same note and should be counted in a continuous sound.

STUDENT ASSIGNMENT

1. Practice counting the following exercise aloud while tapping each beat with your foot evenly and steadily. Don’t forget about the dash between numbers.

2. Write the beats under each note in the following exercise.

3. Draw the missing bar lines in the following exercise and write the beats.

MEMORIZE: When the lower number of the time signature is 4, the note values are: \(\frac{1}{4}\) = 1 beat; \(\frac{1}{2}\) = 2 beats; \(\text{whole}\) = 4 beats.
Lesson 10 (Review)

STUDENT ASSIGNMENT

Write the beats under each note in Ex. 1 & 2. Count aloud as you tap your foot for each beat, then sing with letter names or syllables.

1

Draw in the missing bar lines in Ex. 3 & 4. Then write the beats - Count - Tap - Sing.

2

Place the correct time signature in Ex. 5 & 6. Then write the beats - Count - Tap - Sing.

3

Using \( \text{♩} \) or \( \text{♩} \) or \( \text{♩} \) fill in each measure in Ex. 7 & 8. Then write the beats and count the time.

4

L-173
Lesson 11

REST VALUES

For each note value in music there is an equal rest value. The time signature determines the value of each note or rest.

When the lower number of the time signature is "4", the quarter rest (\(\text{\textfrac{1}{4}}\)) receives one beat, the half rest (\(\text{\textfrac{1}{2}}\)) receives two beats and the whole rest (\(\text{\textfrac{1}{1}}\)) receives four beats. Notice that the half rest (\(\text{\textfrac{1}{2}}\)) is above the line and the whole rest (\(\text{\textfrac{1}{1}}\)) is below it.

The beats may be written under the rests like this:  
\[\text{\textfrac{1}{4}}\text{ \textfrac{1}{4}}\text{ \textfrac{1}{4}}\text{ \textfrac{1}{4}}\text{ or } 2 \text{ \textfrac{1}{4}}\text{ \textfrac{1}{4}}\text{ \textfrac{1}{4}}\text{ \textfrac{1}{4}}\text{ or } 2 \text{ \textfrac{1}{4}}\text{ \textfrac{1}{4}}\text{ \textfrac{1}{4}}\text{ \textfrac{1}{4}}\]

The R's connected by a dash apply to the same rest and should be counted in a continuous sound.

STUDENT ASSIGNMENT

Date _________
Grade _________

1. Practice counting the following exercise aloud while tapping your foot evenly and steadily. Don't forget about the dash between the R's.

\[\text{\textfrac{1}{4}}\text{ \textfrac{1}{4}}\text{ \textfrac{1}{4}}\text{ \textfrac{1}{4}}\text{ or } 2 \text{ \textfrac{1}{4}}\text{ \textfrac{1}{4}}\text{ \textfrac{1}{4}}\text{ \textfrac{1}{4}}\text{ or } 2 \text{ \textfrac{1}{4}}\text{ \textfrac{1}{4}}\text{ \textfrac{1}{4}}\text{ \textfrac{1}{4}}\]

2. Write the beats under each note and rest in the following exercise.

\[\text{\textfrac{1}{4}}\text{ \textfrac{1}{4}}\text{ \textfrac{1}{4}}\text{ \textfrac{1}{4}}\text{ or } 2 \text{ \textfrac{1}{4}}\text{ \textfrac{1}{4}}\text{ \textfrac{1}{4}}\text{ \textfrac{1}{4}}\text{ or } 2 \text{ \textfrac{1}{4}}\text{ \textfrac{1}{4}}\text{ \textfrac{1}{4}}\text{ \textfrac{1}{4}}\]

3. How many half rests equal a whole rest? ____________

4. How many quarter rests equal a whole rest? ____________

5. How many quarter rests equal a half rest? ____________

MEMORIZE: A whole rest equals a whole note. A half rest equals a half note. A quarter rest equals a quarter note.
Lesson 12 (Review)

STUDENT ASSIGNMENT

Write the beats under each note and rest in Ex.1 & 2. Count aloud as you tap your foot for each beat - then sing with letter names or syllables.

1

2

Draw in the missing bar lines in Ex.3 & 4. Then write the beats. Count - Tap - Sing

3

4

Place the correct time signature in Ex.5 & 6. Then write the beats. Count - Tap - Sing

5

6

Using fill in Ex.7 & 8. Then write the beats and count time.

7

8

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Lesson 13

DOTTED NOTES

A Dot (•) may be added to any note used in music. The Dot (•) is equal to one-half the value of the note it follows.

Example:

A whole note (⊙) receives 4 beats. The dot (•) half of this or 2 beats. The two together receive 6 beats (∙ = 1-2-3-4-5-6).

A half note (▁) receives 2 beats. The dot (•) half of this or 1 beat. The two together receive 3 beats (▁• = 1-2-3).

The beats under the dotted notes may be written like this:

\[
\begin{array}{c}
\text{1-2-3-4-5-6} \\
\text{1-2-3} \\
\text{1-2-3-4-5-6 1-2-3 4-5-6 1 R 4 R 4 R 1-2-3-4 R-R}
\end{array}
\]

STUDENT ASSIGNMENT

1. How many half notes equal one dotted whole note? _________

2. How many quarter notes equal one dotted half note? _________

3. Practice counting the following exercise aloud while tapping your foot evenly and steadily. Don't forget the dash between the numbers and rests.

\[
\begin{array}{c}
\text{1-2-3-4-5-6 1-2-3 4-5-6 1-2-3 4-5-6 1-2-3 4-5-6 1-2-3 4-5-6 1-2-3 4-5-6}
\end{array}
\]

4. Write the beats under each note and rest in the following exercise.

MEMORIZE: A dot after any note is equal to one half the value of the note it follows.
Lesson 14 (Review)

STUDENT ASSIGNMENT

Write the beats under each note and rest in Ex. 1 & 2. Count aloud as you tap your foot for each beat—then sing with letter names or syllables.

1

2

Draw in the missing bar lines in Ex. 3 & 4. Then write the beats—Count and Sing.

3

4

Place the correct time signature in Ex. 5 & 6. Then write the beats—Count and Sing.

5

6

Using fill in Ex. 7 & 8. Then write the beats below and count time.

7

8

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Lesson 15

LEDGER LINES

Ledger lines are very short lines added above or below the staff. Notes may be written on these ledger lines or in the spaces between the lines.

This note is one ledger line above the staff:

\[ \text{two lines above} \]

This note is one space above the staff:

\[ \text{two spaces above} \]

This note is one ledger line below the staff:

\[ \text{two lines below} \]

This note is one space below the staff:

\[ \text{two spaces below} \]

The names of these added lines and spaces are:

Below are all the notes that you have learned so far.

\[ \text{A C E G B D F} \]

\[ \text{A B C D E F G A B C D E} \]

STUDENT ASSIGNMENT

Date ________
Grade ________

1. What are the letter names of the first four notes above the \( \text{G}\) staff?

2. What are the letter names of the first four notes below the \( \text{G}\) staff?

3. What are the letter names of the first four notes above the \( \text{D}\) staff?

4. What are the letter names of the first four notes below the \( \text{D}\) staff?

MEMORIZE: The names of all ledger lines and spaces above and below the staff as shown here in both treble clef and bass clef.
Write the letter names under each note in Ex.1-2-3-4.

Write the letter names under each note and draw the missing bar lines in Ex. 5-6-7-8. Count and sing.
Lesson 17

THE REPEAT SIGN
FIRST and SECOND ENDINGS

A repeat sign consists of two dots placed before or after a double bar. It indicates that the music enclosed by these signs is to be repeated.

Sometimes this same sign means to go back to the beginning of that particular strain, like this:

A repeated strain is often marked with a first and second ending. In this case play the 1st ending the first time - repeat the strain then skip the 1st ending and play the 2nd ending.

STUDENT ASSIGNMENT

1. Which measure is played after measure 4 is played the first time?

2. Which measure is played before measure 5 is played the second time?

1. Which measure is played after measure number 4?

2. Which measure is played before measure number 5?

MEMORIZE: Play the 1st ending the 1st time, repeat, skip the 1st ending the second time and play the 2nd ending.
Lesson 18

THE TIE

A curved line (− or −) connecting two or more notes on the same line or space is called a tie. The following examples are ties with the beats written below.

\[\begin{align*}
\text{1-2-3-4} & \quad \text{1-2-3 R} & \quad \text{1-2-3-4} & \quad \text{1-2-3 R} & \quad \text{1-2-3-4}
\end{align*}\]

Ties can also cross a bar line joining a note in one measure to a note in the next measure, like the following example:-

\[\begin{align*}
\text{1-2 3 - 1 R 3} & \quad \text{1-2-3-1 R R} & \quad \text{1-2 3 - 1-2 3 - 1 2 3 - 1-2-3}
\end{align*}\]

Always think of holding the first note through all of the notes that are tied together.

Example: This tone \[\text{\(\frac{3}{4}\)}\] is held for 3 beats - this one \[\text{\(\frac{2}{4}\)}\] is held for 2 beats -

and this one \[\text{\(\frac{4}{4}\)}\] is held for 4 beats.

STUDENT ASSIGNMENT

With a time signature of \[\text{\(\frac{4}{4}\)}\]:

1. How many beats will this tone \[\text{\(\frac{3}{4}\)}\] receive? ________
2. How many beats will this tone \[\text{\(\frac{2}{4}\)}\] receive? ________
3. How many beats will this tone \[\text{\(\frac{3}{4}\)}\] receive? ________
4. How many beats will this tone \[\text{\(\frac{2}{4}\)}\] receive? ________
5. How many beats will this tone \[\text{\(\frac{3}{4}\)}\] receive? ________
6. How many beats will this tone \[\text{\(\frac{2}{4}\)}\] receive? ________
7. Write the beats under each note and rest in the following exercise.

\[\begin{align*}
\text{\(\frac{4}{4}\)} & \quad \text{\(\frac{3}{4}\)} & \quad \text{\(\frac{2}{4}\)} & \quad \text{\(\frac{3}{4}\)} & \quad \text{\(\frac{2}{4}\)}
\end{align*}\]

MEMORIZE: Tied notes are always on the same line or space.

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Lesson 19

THE SLUR

A curved line (— or —) connecting two or more notes on different lines or spaces is called a slur. The following examples are slurs with the beats written below.

Notice that slurs can also cross bar lines.

Think of playing as smooth as possible, without any stop or interruption between any of the notes within a slur.

Remember—the dash between numbers means to count with a continuous sound.

STUDENT ASSIGNMENT

Date _________

Grade _________

1. A curved line used to connect notes on different lines or spaces is called a ________.

2. A curved line used to connect notes on the same line or space is called a ________.

3. In the song "Long, Long Ago" (below) how many slurs are used? ____________

4. In the song "Long, Long Ago" how many ties are used? ____________

5. Write the beats under each note and rest in "Long, Long Ago".

MEMORIZE: Slurred notes are always on different lines and spaces.
Lesson 20 (Review)

STUDENT ASSIGNMENT

Write the beats under each note and rest in Ex. 1 & 2.
Count aloud as you tap your foot for each beat - then sing with letter names or syllables.

Write the letter name under each note in Ex. 3 & 4.

Write the beats under each note and rest in Ex. 5-6-7-8. Count - Tap - Sing.
Lesson 21

EIGHTH NOTES

Add a flag to the stem of a quarter note (♩) and it becomes an eighth note (●).

Two eighth notes equal one quarter note: ● ● = ♩

Whenever a quarter note is equal to one beat (as in \( \frac{3}{4} \) time), an eighth note is equal to one-half of a beat.

\[
\text{beat } \rightarrow 1 \ = \ \frac{3}{2} + \frac{1}{2}
\]

When two or more eighth notes are next to one another like this: ● ● ● ● they may be written like this: ● ● ● or like this: ● ● ● ● ● ●

The beats under the eighth notes may be written like this:

1. In the staff below put four eighth notes and one quarter note in the first measure.

2. Put six eighth notes in the second measure.

3. Put a quarter note and four eighth notes in the third measure.

4. Put two eighth notes, one quarter note and two eighth notes in the fourth measure.

5. Write the beats under each note that you have just written.

MEMORIZE: Tap your foot "down" on the beat and "up" on the an (never down on the an).
Write the beats under each note and rest in Ex. 1 through 10.
Then count the time aloud while tapping your foot.
Lesson 23

EIGHTH RESTS

The eighth rest also has one flag. These are eighth rests \( \frac{1}{8} \) \( \frac{1}{8} \) \( \frac{1}{8} \) \( \frac{1}{8} \)

Two eighth rests equal one quarter rest: - \( \frac{1}{8} \) \( \frac{1}{8} \) \( \frac{1}{4} \)

Whenever a quarter rest is equal to one beat (as in \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) time)
an eighth rest is equal to one-half of a beat.

\[
\frac{1}{8} = \frac{1}{16} + \frac{1}{16} \\
\text{beat} \quad \frac{1}{4} = \frac{1}{8} + \frac{1}{8}
\]

The beats under these eighth notes and eighth rests may be written like this:

![Diagram of eighth notes and rests]

Arrows show direction of foot beat

STUDENT ASSIGNMENT

Date __________

Grade __________

1. In the staff below fill in the first measure with as many \( \frac{1}{8} \) as needed.

2. Fill in the second measure with as many \( \frac{1}{8} \) \( \frac{1}{8} \) as needed.

3. Fill in the third measure with as many \( \frac{1}{8} \) \( \frac{1}{8} \) as needed.

4. Fill in the fourth measure with as many \( \frac{1}{8} \) \( \frac{1}{8} \) \( \frac{1}{8} \) as needed.

5. Write the beats under each note and rest that you have just written.

MEMORIZE: Whenever a quarter note or a quarter rest equals one beat—
an eighth note or an eighth rest equals one-half beat.
STUDENT ASSIGNMENT

Write the beats under each note and rest in Ex. 1 through 10. Then count the time aloud while tapping your foot.
**Lesson 25**

**DOTTED QUARTER NOTES**

In Lesson 13 we learned that a dot placed after any note is equal to one-half the value of the note it follows.

Therefore: Whenever a quarter note receives one beat (as in \( \frac{3}{4} \) time) a dotted quarter note receives one and a half beats.

A quarter note (\( \cdot \)) receives 1 beat. The dot (\( \cdot \)) half of this or \( \frac{1}{2} \) beat.

The two together (\( \cdot \cdot \)) receive \( 1 \frac{1}{2} \) beats.

Or: Since a quarter note is equal to two eighth notes (\( \cdot = \cdot \cdot \)) a dotted quarter note is equal to three eighth notes (\( \cdot \cdot \cdot \)).

The beats under the dotted quarter notes may be written like this:

\[
\begin{align*}
\text{\( \cdot \cdot \cdot \)} & \quad \text{\( 1 \)} & \quad \text{\( \cdot \cdot \cdot \)} & \quad \text{\( 1 \ - \ 2 \ - \ 3 \) an} \\
\text{\( \cdot \cdot \cdot \)} & \quad \text{\( 1 \ - \ 2 \) R} & \quad \text{\( 3 \ - \ 4 \) R}
\end{align*}
\]

**STUDENT ASSIGNMENT**

1. How many eighth notes equal one dotted quarter note? ____________

2. If the time signature is \( \frac{4}{4} \), how many beats does a dotted quarter note receive? ____________

3. Write the beats under each note and rest in the following exercises.

\[
\begin{align*}
\text{\( \cdot \cdot \cdot \)} & \quad \text{\( 1 \ - \ 2 \ - \ 3 \) an} \\
\text{\( \cdot \cdot \cdot \)} & \quad \text{\( 1 \ - \ 2 \ - \ 3 \) an} \\
\text{\( \cdot \cdot \cdot \)} & \quad \text{\( 1 \ - \ 2 \ - \ 3 \) an}
\end{align*}
\]

**MEMORIZE:** A dotted quarter note equals three eighth notes. Whenever a quarter note receives one beat, a dotted quarter note receives a beat and a half.

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Lesson 26 (Review)

STUDENT ASSIGNMENT

Write the beats under each note and rest in Ex.1-2-3. Count - Tap - Sing.
See if you can recognize these familiar songs.

Write the letter name under each note in Ex.4 and 5.

Write the beats under each note and rest in Ex.6-7-8. Count - Tap - Sing.

Date _______

Grade _______

L-173
Lesson 27

THE FLAT-SHARP-NATURAL

b is called a flat    # is called a sharp    ♭ is called a natural

A flat (b) lowers the pitch, or sound, of a note one-half step. A sharp (#) raises the pitch, or sound, of a note one-half step. A natural (♭) cancels the effect of a flat or sharp.

This is a line b    line #    line ♭

Notice that the staff line goes through the center of the b    #    ♭

This is a space b    space #    space ♭

Notice that the center of the b, #, ♭ is completely in the space ♮ ♮ ♮ ♮

We always speak of the flat, sharp or natural after the note; such as A flat, C sharp, B natural; but we put the signs before the notes when we write music on the staff.

before the notes

G♯  B♭  D♯

after the letter names

STUDENT ASSIGNMENT

Date

Grade

1. How many half steps are there between B and B♭?

2. How many half steps are there between F and F♯?

3. How many half steps are there between E♭ and E♯?

4. How many half steps are there between C♯ and C♯?

5. How many half steps are there between Ab and A♯?

MEMORIZE: A flat lowers the pitch of a note one-half step. A sharp raises the pitch of a note one-half step. A natural cancels a flat or sharp.
Lesson 28

ACCIDENTALS

A flat, sharp or natural sign placed before a note is called an Accidental. When one of these accidental signs is placed before a note, every note which follows on the same line or space within that same measure is also affected.

A natural sign is used to cancel a sharp or flat within a measure.

A bar line cancels any accidental which appears in the previous measure, except in the case of notes tied across a bar line.

STUDENT ASSIGNMENT

1. Flat, sharp and natural signs are called ________________.
2. Accidentals affect all notes which follow on the same line or space within a ________.
3. Except when the notes are tied, the effect of an accidental never crosses a ________.
4. Write the letter name under each note in the following exercise.

MEMORIZE: Whenever an accidental appears in a measure, it affects all of the remaining notes on the same line or space in that one measure. It is cancelled by the next bar line, except when the notes are tied across the bar line.
Lesson 30 (Review)

STUDENT TEST

Date _______
Grade _______

Lesson 1
1. There are ___ lines and ___ spaces in the music staff.
2. The bottom line of the staff is line number ___.
3. The first space down from the top of the staff is space number ___.

Lesson 2
1. The treble clef sign is also called the _____ clef sign.
2. The bass clef sign is also called the _____ clef sign.
3. The treble clef names the second line ___; the bass clef names the fourth line ___.

Lesson 3
1. The letters of the alphabet used in naming the notes are ___ ___ ___ ___ ___ ___.
2. The letter names of the treble clef lines are ___ ___ ___ ___; treble clef spaces ___ ___ ___ ___.
3. The letter names of the bass clef lines are ___ ___ ___ ___; bass clef spaces ___ ___ ___ ___.

Lesson 4
1. Can you say A B C D E F G backwards by memory? Yes ___ No ___.
2. Draw six line whole notes.
3. Draw six space whole notes.

Lesson 5
1. The stems go ____________ for all notes below the third line of the staff.
2. The stems go ____________ for all notes on or above the third line of the staff.
3. Stems pointing down are always attached to the ____________ side of the note.

Lesson 7
1. A ____________ is the distance between two bar lines.
2. A double bar means the ___ of that part of the music.
3. Divide the following staff into four measures.

Lesson 8
1. We call the numbers $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ etc. at the beginning of music the ___ signatures.
2. We can tell the number of beats in each measure by the ____________ number.
3. We can tell the kind of a note that gets one beat by the ____________ number.

Lesson 9
1. The quarter note receives ___ beat when the lower number of the time signature is a 4.
2. The half note receives ___ beats when the lower number of the time signature is a 4.
3. The whole note receives ___ beats when the lower number of the time signature is a 4.

Lesson 11
1. A whole note equals ___ half rests.
2. A whole note equals ___ quarter rests.
3. A whole note equals ___ whole rest.
Lesson 30 (Continued)

STUDENT TEST

Date _______

Grade _______

Lesson 13  1. A dot after a note is equal to ______ the value of the note it follows.
2. In \( \frac{6}{4} \) a dotted whole note (○•) receives ______ beats.
3. In \( \frac{4}{4} \) a dotted half note (○•) receives ______ beats.

Lesson 15  1. Added lines above or below the staff are called ______ lines.
2. In the treble clef the second leger line above the staff is ______.
3. In the bass clef the second leger line above the staff is ______.

Lesson 17  1. When two dots are placed before a double bar we call it a ______ sign.
2. When you come to a repeat sign you go back to the last ______ sign or to the ______.
3. Play the 1st ending - repeat ______, the 1st ending and play the ______ ending.

Lesson 18  1. Tied notes are always on the same ______ or ______.
2. Ties can also cross ______ lines to join notes in adjacent measures.
3. A dotted half note tied to a ______ note equals four beats.

Lesson 19  1. Slurred notes are always on different ______ and ______.
2. Slurs can also cross ______ lines.
3. Slurred notes are always played in a ______ or continuous sound.

Lesson 21  1. One quarter note equals ______ eighth notes.
2. It takes ______ eighth notes to equal one whole note.
3. Never beat your foot ______ on "an" when counting time.

Lesson 23  1. One quarter rest equals ______ eighth rests.
2. One eighth rest equals ______ beat.
3. One half rest equals ______ eighth rests.

Lesson 25  1. In \( \frac{2}{4}, \frac{3}{4}, \frac{4}{4} \) a dotted quarter note receives ______ beats.
2. A dotted quarter note equals ______ eighth notes.
3. A dotted quarter note is usually followed by an ______ note.

Lesson 27  1. A flat (♭) ______ the pitch or sound of a note ______ step.
2. A sharp (♯) ______ the pitch or sound of a note ______ step.
3. A natural (♮) ______ the effect of a flat or sharp.

Lesson 28  1. Flat, sharp and natural signs are called ______.
2. An accidental affects all notes on the same line or space in that one ______.
3. The effect of an accidental never crosses a bar line except when the notes are ______.
Harmonic 4ths & 5ths

Play these HARMONIC 4ths & 5ths. Listen to the sound of each interval.

JINGLE BELLS

Before you play:
1. Find all the MELODIC 4ths & 5ths in the RH.
2. Find all the HARMONIC 4ths & 5ths in the LH.

Merrily

Jingle, bells! Jingle, bells! Jingle all the way!

Oh, what fun it is to ride a one-horse open sleigh!

Jingle, bells! Jingle, bells! Jingle all the way!

Oh, what fun it is to ride a one-horse open sleigh!
Brother John

Moderately fast

\begin{align*}
\text{Are you sleeping,} & \\
\text{Are you sleeping,} & \\
\text{Brother John?} & \\
\text{Brother John?} & \\
\end{align*}

\begin{align*}
\text{Time for breakfast!} & \\
\text{Time for breakfast!} & \\
\text{Please come on!} & \\
\text{Please come on!} & \\
\end{align*}

This sign is a half rest. Rest for two counts!
MERRILY WE ROLL ALONG

Play the RH & LH separately at first, then together. Practice the RH mf and the LH p.
The melody should always be clearly heard above the accompaniment.

*In most popular sheet music, the chord symbols appear ABOVE the RH melody.
The symbol appears ONLY WHEN THE CHORD CHANGES.
LARGO (from "The New World")

This melody is also known as GOING HOME.

Slow

G7

Dvořák

*C*In most popular sheet music, the chord symbols appear ABOVE the RH melody.
The symbol appears ONLY WHEN THE CHORD CHANGES.*