LISTENING TO MUSIC IS ONE OF THE MOST POPULAR PASTIMES, ENJOYED BY PEOPLE ALL OVER THE WORLD. WHETHER LISTENING TO RECORDINGS OR ATTENDING LIVE CONCERTS, MUSIC HAS THE ABILITY TO INSPIRE AND GIVE PLEASURE TO ALMOST EVERYONE.

FOR MANY STUDENTS AND PROFESSIONALS, PLAYING A MUSICAL INSTRUMENT IS AN EVEN MORE ENJOYABLE EXPERIENCE. BUT UNDERSTANDING HOW MUSIC IS CONSTRUCTED; HOW SCALES AND CHORDS ARE FORMED; THE RELATIONSHIP BETWEEN MAJOR AND MINOR KEYS; AND HOW MUSIC IS COMPOSED THROUGH MELODY, HARMONY AND CHORD PROGRESSIONS CAN ENHANCE THE MUSICAL EXPERIENCE EVEN FURTHER. THERE IS ALSO CURRENT SCIENTIFIC RESEARCH WHICH PROVES THAT STUDYING MUSIC IMPROVES I.Q. SCORES—IT ACTUALLY MAKES STUDENTS SMARTER.

*ALFRED'S ESSENTIALS OF MUSIC THEORY* IS DESIGNED FOR STUDENTS OF ANY AGE, WHETHER LISTENER OR PERFORMER, WHO WANT TO HAVE A BETTER UNDERSTANDING OF THE LANGUAGE OF MUSIC.

BOOKS 1, 2, 3: THIS THEORY COURSE IS MADE UP OF THREE BOOKS OF 40 PAGES EACH, WITH EACH BOOK CONTAINING SIX UNITS. A UNIT CONSISTS OF FOUR OR FIVE PAGES OF INSTRUCTIONAL MATERIAL (INCLUDING WRITTEN EXERCISES), AN EAR TRAINING PAGE AND A REVIEW PAGE.

Each new term is capitalized the first time it is introduced (GRAND STAFF) and will also be listed in the Glossary & Index of Terms and Symbols (along with the page number) at the end of each book. As the Glossary only contains terms introduced within the book, it is a complete listing of subjects included.

COMPLETE BOOK: *ALFRED'S ESSENTIALS OF MUSIC THEORY* IS ALSO AVAILABLE IN ONE COMPLETE BOOK OF 120 PAGES THAT CONTAINS ALL THE PAGES INCLUDED IN THE SEPARATE BOOKS. AN ALTO CLEF (VIOLA) EDITION IS ALSO AVAILABLE IN ONE COMPLETE OR THREE SEPARATE BOOKS.

TEACHER'S ANSWER KEY: A COMPLETE BOOK WITH THE ANSWERS FOR THE EXERCISES FROM THE LESSON AND REVIEW PAGES AND MUSIC FOR THE EAR TRAINING PAGES. ALSO INCLUDED IS A REPRODUCIBLE SHEET FOR LISTING STUDENT NAMES AND GRADES FOR THE EAR TRAINING AND REVIEW PAGES.

COMPACT DISCS: ONE OF THE DIFFICULTIES IN STUDYING MUSIC THEORY IS NOT BEING ABLE TO HEAR WHAT IS BEING LEARNED. THE TWO CDs AVAILABLE (CD 1 COVERS BOOKS 1 AND 2, CD 2 COVERS BOOK 3) NOT ONLY ALLOW THE STUDENT TO HEAR THE MUSICAL ELEMENTS DISCUSSED, BUT OFFERS THE STUDENT OPPORTUNITIES TO TEST THEIR LISTENING SKILLS. MUSICAL EXAMPLES ARE PLAYED BY A VARIETY OF INSTRUMENTS (PIANO, FLUTE, CLARINET, ALTO SAXOPHONE, TRUMPET, TROMBONE, VIOLIN AND CELLO).

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Thanks to:
John O'Reilly, E.L. Lancaster,
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The Staff, Notes and Pitches

Music is written on a STAFF of five lines and the four spaces between.

The STAFF

Music NOTES are oval-shaped symbols that are placed on the lines and in the spaces. They represent musical sounds, called PITCHES.

The lines of the staff are numbered from bottom to top.

The spaces between the lines are also numbered from bottom to top.

If the notes appear higher on the staff, they sound higher in pitch.
If the notes appear lower on the staff, they sound lower in pitch.

---

Exercises

1. Draw a staff by connecting the dots. Use a ruler or straight edge. Number the lines, then the spaces from low to high.

2. On the staff, mark an X in the following locations:

   X

   Line 3  Space 2  Line 1  Space 4  Line 5  Space 1  Line 4  Space 3  Line 2

3. Write notes like this O on the following lines and spaces:

   O

   Space 4  Line 1  Space 2  Line 3  Space 1  Line 5  Space 3  Line 2  Line 4

4. Indicate whether the 2nd note is higher or lower than the 1st note by using an H (higher) or L (lower).
Treble Clef and Staff

Music notes are named after the first seven letters of the alphabet, from A to G. By their position on the staff, they can represent the entire range of musical sound.

CLEF signs help to organize the staff so notes can easily be read.

The TREBLE CLEF is used for notes in the higher pitch ranges. The treble (or G) clef has evolved from a stylized letter G:

The curl of the treble clef circles the line on which the note G is placed. This G is above MIDDLE C (the C nearest the middle of the keyboard).

In the treble staff, the names of the notes on the lines from bottom to top are E, G, B, D, F.

The names of the notes in the spaces from bottom to top spell FACE.

Exercises

1. The treble clef is written in two motions. Trace along the dotted lines as indicated, then draw four more.

2. Write the letter names of the following notes. Use capital letters.

3. Write the notes on the staff indicated by the letters. If the notes can be written in two places, write one above the other.
Bass Clef and Staff

The BASS CLEF (pronounced “base”) is used for notes in the lower pitch ranges. The bass (or F) clef has evolved from a stylized letter F:

The two dots of the bass clef surround the line on which the note F is placed. This F is below middle C.

In the bass staff, the names of the notes on the lines from bottom to top are G, B, D, F, A.

The names of the notes in the spaces from bottom to top are A, C, E, G.

Exercises

1. The bass clef is written in four motions. Trace along the dotted lines as indicated, then draw four more.

2. Write the letter names of the following notes.

3. Write the notes on the staff indicated by the letters. If the notes can be written in two places, write one above the other.
The Grand Staff

When the bass and treble staffs are connected by a brace and a line, they combine to form the GRAND STAFF.

Ledger Lines — The Middle Notes

LEDGER LINES are short lines which are added to extend the range of the staff when the notes are too low or too high to be written on the staff.

The notes in the middle range of the grand staff are B, C and D. They can be written on ledger lines in both the bass and treble staffs.

These notes are written differently but sound the same.

Exercises

1. Trace these three braces. Then, using the staffs provided, draw the grand staff three times. Include the brace, line and both clef signs.

2. Write the letter names of the notes from the treble staff.

3. Write the letter names of the notes from the bass staff.

4. Write the notes indicated by the clefs and letter names in two places on the grand staff. Add ledger lines where necessary.
Ledger Lines
Low and High Notes

More than one ledger line may be added to extend the lower and upper ranges of the grand staff. The next higher notes of the treble staff are G, A, B and C.

The next lower notes of the bass staff are F, E, D and C.

All the notes on the grand staff from bass clef Low C to treble clef High C:

Exercises

1. Draw a treble clef and name the notes.

2. Draw a bass clef and name the notes.

3. Write each of the indicated notes in four places on the grand staff.
Note Values

While the placement of notes on the staff indicates the pitch, the duration of the note (how long the note is held) is determined by the note value.

A WHOLE NOTE is drawn as an open oval.

Whole Note

Two HALF NOTES equal the duration of one whole note.

Stem Notehead

Quarter Notes

Four QUARTER NOTES equal the duration of one whole note.

1 Whole note = 2 Half notes = 4 Quarter notes = 1 Half note = 2 Quarter notes

Stems extend downward on the left side when the note appears on or above the 3rd line of the staff.

Stems extend upward on the right side when the note appears below the 3rd line of the staff.

The stem length should continue to the space or line with the same letter name, above or below.

Exercises

1 Fill in the blanks with the correct number:

   a. \[ \frac{4}{4} \] = o
   b. \[ \frac{1}{2} \] = o
   c. \[ \frac{1}{4} \] = o
   d. \[ \frac{1}{4} \] = o
   e. \[ \frac{1}{4} \] = o
   f. \[ \frac{1}{4} \] = o

2 Draw the stems in the correct direction with the correct length. Write the names of the notes between the staff.

3 Draw the treble clef and write the indicated notes. Use only notes within the staff.

C whole A quarter E half F whole B quarter D quarter G half

4 Draw the bass clef and write the indicated notes. Use only notes within the staff.

E half D quarter A whole C quarter F half B whole G half
Measure, Bar Line and Double Bar

Music is divided into equal parts by BAR LINES. The area between the two bar lines is called a MEASURE or BAR.

A DOUBLE BAR is written at the end of a piece of music. It is made up of one thin and one thick line, with the thick line always on the outside.

On a grand staff, the bar lines and double bar pass through the entire staff.

Exercises

1. Divide the staff below into 4 measures with a double bar at the end. A single staff does not begin with a bar line.

2. Draw a treble clef. Divide the staff below into 4 measures with a double bar at the end. Write any whole note in each measure. Name the notes on the lines below the staff.

3. Draw a bass clef. Divide the staff below into 4 measures with a double bar at the end. Write any 4 quarter notes (alternate stem direction) in each measure. Name the notes on the lines below the staff.

4. Draw a grand staff. Divide the staff below into 4 measures with a double bar at the end. Write any two half notes in each measure (alternate stem direction and staffs). Name the notes on the lines below the staff. Begin with a bar line (before the clef signs) when there is a grand staff.
Time Signature and Note Values

The TIME SIGNATURE appears at the beginning of the music after the clef sign. It contains two numbers, one above the other.

In \( \frac{4}{4} \) time:

A quarter note (\( \frac{1}{4} \)) is equal to one count (or beat). Count (1, 2, 3, 4) and clap the rhythm evenly (once per beat). The beat numbers are written under the notes. Also, say “ta” and clap.

A half note (\( \frac{1}{2} \)) is equal to two counts (or beats). Count and clap the rhythm evenly (holding your hands together for 2 beats). The beat numbers are written under the notes. Also, say “ta-ah” (in a continuous sound) and clap.

A whole note (\( \frac{1}{4} \)) is equal to four counts (or beats). Count and clap the rhythm evenly (hands together for 4 beats). The beat numbers are written under the notes. Also, say “ta-ah-ah-ah” (in a continuous sound) and clap.

Exercises

1. Add the following notes to get the total number of beats:

\[
\begin{array}{c}
\cdot \\
\cdot \\
\cdot \\
\cdot \\
\cdot \\
\cdot \\
\cdot \\
\cdot \\
\end{array}
\]

2. Draw bar lines, a double bar at the end, and stems on the appropriate notes in the following example so that there are 4 beats in each measure. Count and clap; say (using “ta”, etc.) and clap.

3. Write the \( \frac{4}{4} \) time signature and fill in the missing beats (if any) by adding only one note per measure. Count and clap; say and clap.
**Whole, Half and Quarter Rests**

Music is not only made up of sounds, but also the silence between sounds. The duration of musical silence is determined by the value of the REST.

A **WHOLE REST** means to rest for a whole measure.

It hangs down from the 4th line.

A **HALF REST** is equal to half of a whole rest.

It sits on the 3rd line.

A **QUARTER REST** is equal to one quarter of a whole rest.

### Notes and Rests

- **Notes:**
  - Whole rest
  - Half rest
  - Quarter rest

- **Rests:**
  - Whole rest
  - Half rest
  - Quarter rest

In $\frac{3}{4}$ time:

- **Quarter rests** $\frac{1}{4}$ are equal to 1 beat.
- **Half rests** $\frac{1}{2}$ are equal to 2 beats.
- **Whole rests** $\frac{3}{4}$ are equal to 4 beats.

### Exercises

1. **Fill in the correct number:**
   - a. $\frac{2}{4}$
   - b. $\frac{1}{2}$
   - c. $\frac{1}{4}$
   - d. $\frac{3}{4}$

2. **Fill in the correct number:**
   - a. $\frac{3}{4}$
   - b. $\frac{1}{2}$
   - c. $\frac{1}{4}$
   - d. $\frac{3}{4}$

3. **Trace the 2nd quarter rest, then draw 4 more.**

4. **Fill in the 2nd half rest, then draw 4 more.**

5. **Fill in the 2nd whole rest, then draw 4 more.**

6. **a.** Divide the staff below into 4 measures with a double bar at the end.
   **b.** Add a $\frac{3}{4}$ time signature.
   **c.** Fill in the 1st bar with a whole rest, the 2nd bar with 2 half rests, the 3rd bar with 4 quarter rests, the 4th bar with 1 half rest and 2 quarter rests.
UNIT 3

LESSON 10

Time Signature

In *time: \( \frac{2}{4} \) means there are 2 beats per measure.

\( \frac{2}{4} \) means the quarter note \( \frac{1}{4} \) receives 1 beat.

\( \frac{2}{4} \) and \( \frac{4}{4} \) both have 4 as the bottom number, meaning a quarter note \( \frac{1}{4} \) receives 1 beat.
The difference is that \( \frac{2}{4} \) has 2 beats per measure while \( \frac{4}{4} \) has 4.

In \( \frac{2}{4} \) time: \( \frac{1}{4} \) or \( \frac{1}{2} \) = 1 beat

\( \frac{1}{4} \) or \( \frac{1}{2} \) = 2 beats*

Count: 1 2 1 2 1 2 1 2

*A whole rest \( \frac{4}{4} \) is used for a full measure of rest, even if there are only 2 beats in each measure.
In writing music, a half rest and a whole note are never used in \( \frac{2}{4} \) time.

Exercises

1. Complete the measures using notes and rests. Count and clap.

2. Circle the measures with the incorrect number of beats.

3. Draw bar lines and a double bar in the correct places. Count and clap.

4. Rewrite the \( \frac{1}{4} \) music line in \( \frac{4}{4} \) on the staff below. Write the names of the notes below the staff.
\section*{\textbf{3/4 Time Signature}}

In \(\frac{3}{4}\) time: \(\frac{3}{4}\) means there are 3 beats per measure.

\(\frac{3}{4}\) means the quarter note \(\text{\Large \text{\textbf{\textbullet}}}\) receives 1 beat.

\begin{align*}
\text{\Large \text{\textbullet}} & \quad = \quad 1 \text{ beat} \\
\text{\Large \text{\textbullet}} & \quad = \quad 2 \text{ beats}
\end{align*}

A whole rest \(\text{\Large \text{\textbullet\textbullet\textbullet}}\) is used for a full measure of rest, even if there are only 3 beats in each measure.

In writing music, a half rest and a whole note are never used in \(\frac{3}{4}\) time.

\(\frac{2}{4}, \frac{3}{4}\) and \(\frac{4}{4}\) all have 4 as the bottom number, meaning the quarter note \(\text{\Large \text{\textbullet}}\) always receives 1 beat.

The difference is that:

\(\frac{2}{4}\) has 2 beats per measure.
\(\frac{3}{4}\) has 3 beats per measure.
\(\frac{4}{4}\) has 4 beats per measure.

\section*{Exercises}

\begin{enumerate}
\item Complete the measures using one note or rest. Count and clap.
\begin{align*}
\text{\Large \text{\textbullet}} & \quad \text{Rest} & \quad \text{Rest} & \quad \text{Note} & \quad \text{Rest} & \quad \text{Note} & \quad \text{Note} \\
& \quad 1 & \quad 2 & \quad 3 & \quad 1 & \quad 2 & \quad 3 & \quad 1 & \quad 2 & \quad 3 & \quad 1 & \quad 2 & \quad 3
\end{align*}
\item Circle the measures with the incorrect number of beats.
\item In the example below, draw bar lines and a double bar in the correct places. Count and clap.
\item In the exercise below:
\begin{enumerate}
\item Add the note stems, bar lines and a double bar. Add whole rests where appropriate.
\item Write the beats below the grand staff, then count and clap.
\item Write the names of the notes below the beats.
\end{enumerate}
\end{enumerate}
UNIT 3  LESSON 12

Dotted Half Note

A dot after a note increases its duration by half the original value:

\[ \frac{3}{4} \text{ and } \frac{3}{4} \text{, a half note receives two beats.} \]

Because a dot following a half note increases its duration by 1 beat, \( \frac{3}{4} = \frac{3}{2} + \frac{1}{2} \)

a dotted half note has a value of 3 beats.

Count and clap the rhythm:
Say and clap the rhythm:

Exercises

1. Write one note equal in value to the sum of the notes or rests.
   a. \( \frac{3}{4} + \frac{3}{4} = \)
   b. \( \frac{3}{4} + \frac{3}{4} = \)
   c. \( \frac{3}{4} + \frac{3}{4} = \)
   d. \( \frac{3}{4} + \frac{3}{4} = \)

2. Write the number of beats remaining for each example.
   a. \( \frac{3}{4} - \frac{3}{4} = \)
   b. \( \frac{3}{4} - \frac{3}{4} = \)
   c. \( \frac{3}{4} - \frac{3}{4} = \)
   d. \( \frac{3}{4} - \frac{3}{4} = \)

3. Complete the measures using one note or rest. Count and clap.
   a. \( \frac{3}{4} \)
   b. \( \frac{3}{4} \)

4. In the example below:
   a. Draw the grand staff.
   b. Add the note stems, bar lines and a double bar.
   c. Write the names of the notes below the grand staff.
**Ties and Slurs**

A **TIE** joins two notes of the same pitch by a curved line over or under the notes. Each note joined by a tie is held for its full value but only the first note is played or sung. The tied note's value is added to the value of the first note.

![Tie Example](image)

The TIE should always be written on the opposite side from the note stems.

A **SLUR** smoothly connects two or more notes of different pitches by a curved line over or under the notes. There is no break in sound between pitches. This is also referred to as **LEGATO** playing or singing.

**Aura Lee**

![Slur Example](image)

On wind instruments, only the first note of a group of slurred notes should be tongued.

On string instruments, a slur indicates a group of notes to be played in one bow.

On keyboard instruments, slurs indicate when to lift the hands.

When all of the stems are in the same direction, the slur is written on the side opposite from that of the stems. When stem direction is mixed, the slur is written above the notes.

**Exercises**

1. Write the note that equals the tied notes.

   ![Tie Examples](image)

2. Write the number of beats in each example.

   ![Beat Examples](image)

3. In each example, mark an "S" or "T" to indicate whether the musical passage is made up of tied or slurred notes.

   ![Slur Examples](image)

4. Write a slur or tie in each example and mark an "S" or "T" below.

   ![Slur and Tie Examples](image)
Repeat Sign, 1st and 2nd Endings

Two dots placed before the double bar indicates a REPEAT SIGN. It means to go back to the beginning and play or sing the music again.

Repeat signs sometimes appear in pairs within a piece of music. The first repeat sign will then have the two dots placed after the double bar. When this occurs, return to the first repeat sign at the beginning of the section.

Another way of indicating a repeat is with 1st and 2nd endings. Play or sing through the 1st ending to the repeat sign, then go back to the beginning. When repeating, skip the 1st ending and play the 2nd.

Exercises

1. Rewrite the following example using a repeat sign.

2. Rewrite the following example using a pair of repeat signs.

3. Rewrite the following example using 1st and 2nd endings.

Stephen Foster (1826–1864)

Camptown Races

...
Eighth Notes

When you add a flag to the stem of a quarter note, it becomes an EIGHTH NOTE. Two or more 8th notes are connected by a beam.

In $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{1}{4}$ time:

- Two 8th notes equal 1 quarter note.
- Four 8th notes equal 1 half note.
- Eight 8th notes equal 1 whole note.

8th notes are equal to one-half count. For two 8th notes, count "1 &" or say "ti ti."

Eighth notes can be drawn:
1. As a single quarter note with a flag attached to the stem,
2. or with a beam, in pairs
   or in fours.

Write eight single 8th notes (4 with stems up, 4 with stems down).
Write two sets of beamed 8th notes (1 with stems up, 1 with stems down), in pairs and in fours.

Exercises

1. Add stems with flags or beams to make 8th notes as indicated.

2. Fill in the correct number:
   a. $\ \ \ \ \ =$
   b. $\ \ \ \ \ =$
   c. $\ \ \ \ \ =$
   d. $\ \ \ \ \ =$

3. Write one note equal to the value of the notes preceding it.
   a. $\ \ \ \ \ + \ \ =$
   b. $\ \ \ \ \ + \ \ =$
   c. $\ \ \ \ \ + \ \ =$
   d. $\ \ \ \ \ + \ \ =$

4. Complete the measures below using beamed 8th notes.
Eighth Rests

An EIGHTH REST \( \frac{1}{8} \) is equal to half the value of a quarter rest \( \frac{1}{4} \). In \( \frac{3}{4} \) and \( \frac{1}{4} \) time:

Two 8th rests equal 1 quarter rest.
\[
\frac{1}{8} \quad \frac{1}{8} = \frac{1}{4}
\]

Four 8th rests equal 1 half rest.
\[
\frac{1}{8} \quad \frac{1}{8} \quad \frac{1}{8} \quad \frac{1}{8} = \frac{1}{2}
\]

Eight 8th rests equal 1 whole rest.
\[
\frac{1}{8} \quad \frac{1}{8} \quad \frac{1}{8} \quad \frac{1}{8} \quad \frac{1}{8} \quad \frac{1}{8} \quad \frac{1}{8} \quad \frac{1}{8} = \frac{1}{2}
\]

1 Whole rest 2 Half rests 4 Quarter rests 8 Eighth rests

Trace along the dotted lines to draw an 8th rest, then draw 8 more.

Notes or rests on beats 1, 2, 3 or 4 are considered on the beat. When tapping your toe evenly, the beat is when your toe touches the floor. Notes or rests on the “&” are considered off the beat or up-beat.

Exercises

1. Clap the following rhythm, counting aloud.

2. Fill in the correct number:
   a. \( \frac{1}{8} \) rests = \( \frac{1}{4} \)
   b. \( \frac{1}{8} \) rests = \( \frac{1}{2} \)
   c. \( \frac{1}{8} \) rests = \( \frac{1}{4} \) time
   d. \( \frac{1}{8} \) rests = \( \frac{1}{2} \) + \( \frac{1}{4} \)

3. Change these quarter notes to single 8th notes, then add 8th rests between them.

4. Write the beats (1 & 2 &) under the notes. On the line below, write whether the 8th rest occurs “on” or “off” the beat.

5. Complete the measures below by adding only one rest per measure.
   Write the beats (1 & 2 & 3 & 4 &) under the notes and rests, then clap the rhythm.
Dotted Quarter Note

Remember: a dot after a note increases its duration by half the original value. \( \frac{1}{1} \frac{1}{2} \frac{3}{2} \frac{3}{4} \)

In \( \frac{3}{4} \) and \( \frac{4}{4} \), a quarter note receives one beat. Because a dot following a quarter note increases its duration by \( \frac{1}{2} \) beat, \( \frac{1}{2} \) \( \frac{1}{2} \frac{3}{4} \frac{3}{4} \), a dotted quarter note has a value of \( 1 \frac{1}{2} \) beats.

A \( \frac{1}{2} \) is usually followed by an \( \frac{3}{4} \)

Clap and count the rhythm.

Exercises

1. Write the beats under the following example. Count and clap.

Alouette

French-Canadian Folk Song

2. Fill in the blanks with the correct number:

a. \( \frac{1}{2} \) = \( \frac{3}{4} \) 

b. \( \frac{1}{2} \) = \( \frac{3}{4} \) 

c. \( \frac{1}{2} \) = \( \frac{3}{4} \)

3. Add bar lines to the examples below.

a. 

b. 

4. Complete the measures using only one note or rest—alternate notes and rests.
Dynamic Signs

DYNAMIC SIGNS indicate the volume, or how soft or loud the music should be played. Most musical terms are written in Italian since Italian composers were among the first to write such instructions in their manuscripts.

The word piano in Italian means soft; the word forte means loud.

The most commonly used dynamic signs are:

<table>
<thead>
<tr>
<th>ITALIAN</th>
<th>SIGN</th>
<th>ENGLISH</th>
</tr>
</thead>
<tbody>
<tr>
<td>piano</td>
<td>p</td>
<td>soft</td>
</tr>
<tr>
<td>forte</td>
<td>f</td>
<td>loud</td>
</tr>
<tr>
<td>mezzo piano</td>
<td>mp</td>
<td>moderately soft</td>
</tr>
<tr>
<td>mezzo forte</td>
<td>mf</td>
<td>moderately loud</td>
</tr>
<tr>
<td>pianissimo</td>
<td>pp</td>
<td>very soft</td>
</tr>
<tr>
<td>fortissimo</td>
<td>ff</td>
<td>very loud</td>
</tr>
</tbody>
</table>

Mezzo means moderately; issimo means very.

Dynamic signs arranged in order from very soft to very loud, are: pp, p, mp, mf, f, ff

A Gradual Change in Dynamics

Terms used to indicate a gradual change in volume, from soft to loud or loud to soft are:

<table>
<thead>
<tr>
<th>ITALIAN</th>
<th>SIGN</th>
<th>ENGLISH</th>
</tr>
</thead>
<tbody>
<tr>
<td>crescendo</td>
<td></td>
<td>gradually louder</td>
</tr>
<tr>
<td>diminuendo</td>
<td></td>
<td>gradually softer</td>
</tr>
<tr>
<td>or decrescendo</td>
<td></td>
<td></td>
</tr>
<tr>
<td>or decrescendo</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Exercises

1. Write the Italian word for the following dynamic signs:
   - f
   - mp
   - pp
   - ff
   - mf
   - p

2. Clap the following line, observing the dynamic signs indicated.

   \[
   \text{\begin{tabular}{c}
   \text{mf}\
   \text{f}\
   \text{p}
   \end{tabular}}
   \]

3. Use every dynamic sign learned above at least once to mark the appropriate dynamic signs on the lines beneath the following story.

   “Wake up!” whispered Ron to his brother Steven. The boys walked softly out the door. They heard
   a. __________________________  b. __________________________
   the moderately soft sound of a distant airplane, which became gradually louder and roared very loudly as it
   c. __________________________  d. __________________________  e. __________________________
   flew over head, then faded away gradually. Steven said, “Let’s play basketball,” in a
   f. __________________________
   moderately loud voice. They shouted a loud “Yes!” as they ran to the park.
   g. __________________________  h. __________________________
**Tempo Marks**

TEMPO is an Italian word meaning “rate of speed.” Tempo marks tell how fast or slow the music should be played. Tempo marks are also written in Italian.

<table>
<thead>
<tr>
<th>ITALIAN</th>
<th>ENGLISH</th>
</tr>
</thead>
<tbody>
<tr>
<td>Largo</td>
<td>Very slow</td>
</tr>
<tr>
<td>Adagio</td>
<td>Slow</td>
</tr>
<tr>
<td>Andante</td>
<td>Moving along (walking speed)</td>
</tr>
<tr>
<td>Moderato</td>
<td>Moderately</td>
</tr>
<tr>
<td>Allegro</td>
<td>Quickly, cheerfully</td>
</tr>
<tr>
<td>Vivace</td>
<td>Lively and fast</td>
</tr>
</tbody>
</table>

*Moderato* may be combined with other words:

*Allegro moderato* = slightly slower than *Allegro* but quicker than *Moderato*

A Gradual Change of Tempo
Terms used to indicate a gradual change in tempo are:

<table>
<thead>
<tr>
<th>ITALIAN</th>
<th>TERM</th>
<th>ENGLISH</th>
</tr>
</thead>
<tbody>
<tr>
<td>ritardando</td>
<td>ritard. or rit.</td>
<td>gradually slower</td>
</tr>
<tr>
<td>accelerando</td>
<td>accel.</td>
<td>gradually faster</td>
</tr>
</tbody>
</table>

**Exercises**

1. In writing music, tempo marks tell the ____________________________.

2. A very slow tempo marking is ____________________________.

3. A lively and fast tempo marking is ____________________________.

4. Match the Italian term to its English meaning by writing the correct letter in each blank.
   - Quickly, cheerfully                       a. *Moderato*
   - Gradually slower                          b. *Vivace*
   - Lively and fast                           c. *Adagio*
   - Moderately                                d. *Ritardando*
   - Moving along (walking speed)              e. *Accelerando*
   - Very slow                                 f. *Largo*
   - Gradually faster                          g. *Andante*
   - Slow                                      h. *Allegro*
Articulation

Pages 28 and 29 introduced the words and signs that indicate what speed (slow to fast) and volume (soft to loud) a musical selection is to be played. In addition, notes may be performed in different ways. The manner in which a note is performed is called ARTICULATION. Legato (see page 19) is one form of articulation.

<table>
<thead>
<tr>
<th>ITALIAN</th>
<th>SYMBOL</th>
<th>ENGLISH</th>
</tr>
</thead>
<tbody>
<tr>
<td>staccato</td>
<td>.</td>
<td>Play the note short and detached. The Italian word means “detached.”</td>
</tr>
<tr>
<td>accent</td>
<td>&gt;</td>
<td>Play the note louder, with a special emphasis.</td>
</tr>
<tr>
<td>(English)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>sforzando</td>
<td>sf  or  sfz</td>
<td>A sudden, strong accent. The Italian word means “forcing.”</td>
</tr>
<tr>
<td>tenuto</td>
<td>(or ten.)</td>
<td>Hold the note for its full value. The Italian word means “held.”</td>
</tr>
<tr>
<td>fermata</td>
<td></td>
<td>Hold the note longer than its normal value (approximately twice the normal duration).</td>
</tr>
</tbody>
</table>

Exercises

1. Name the articulation symbols below:

   \[ \boxed{.} \] or \[ \boxed{\text{ten.}} \]

   \[ > \]

   \[ \boxed{\text{sf} \text{ or } \text{sfz}} \]

2. Say the following examples using the syllables “ti” for 8th notes, “ta” for quarter notes, “ta-ah” for half notes, “ta-ah-ah” for dotted half notes and “ta-ah-ah-ah” for whole notes. Observe all tempo markings, dynamics and other musical symbols.

   **Allegro**
   \[ \frac{2}{4} \]
   \[ \boxed{p} \]
   \[ \boxed{f} \]

   **Largo**
   \[ \frac{3}{4} \]
   \[ \boxed{mf} \]
   \[ \boxed{cresc.} \]
   \[ \boxed{f} \]

   **Moderato**
   \[ \frac{4}{4} \]
   \[ \boxed{f} \]
   \[ \boxed{sfz} \]
   \[ \boxed{mf} \]
   \[ \boxed{pp} \]
**D.C., D.S., Coda and Fine**

To reduce the amount of music needed to notate a piece, several additional Italian words and symbols are used by composers to indicate repeats.

<table>
<thead>
<tr>
<th>ITALIAN</th>
<th>SIGN</th>
<th>ENGLISH</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Da Capo</em></td>
<td><em>D.C.</em></td>
<td>Repeat from the beginning</td>
</tr>
<tr>
<td><em>Dal Segno</em></td>
<td><em>D.S.</em></td>
<td>Repeat from the sign $*$</td>
</tr>
<tr>
<td><em>Fine</em></td>
<td><em>Fine</em></td>
<td>The end</td>
</tr>
<tr>
<td><em>Coda</em></td>
<td>$\emptyset$</td>
<td>An added ending</td>
</tr>
</tbody>
</table>

*When the Coda sign appears in the music, it means to skip directly to the Coda, which is an added ending usually marked with the same sign.*

The Italian words and symbols for repeating are frequently combined.

**SIGN**  
**D.C. al Fine** Repeat from the beginning and play to the end (Fine).
1. Play through to the end  
2. Return to the beginning  
3. Play to Fine

**DS. al Fine** Repeat from the sign $*$ and play to the end (Fine).
1. Play through to the end  
2. Return to $*$  
3. Play to Fine

**D.C. al Coda** Repeat from the beginning and play to $\emptyset$, then skip to the $\emptyset$ Coda.
1. Play to *D.C. al Coda*  
2. Return to the beginning  
3. Play to $\emptyset$  
4. Skip to $\emptyset$ Coda and play to the end.

**DS. al Coda** Repeat from $*$ and play to $\emptyset$, then skip to the $\emptyset$ Coda
1. Play to *DS. al Coda*  
2. Return to $*$  
3. Play to $\emptyset$  
4. Skip to $\emptyset$ Coda and play to the end.
Flats

The FLAT sign (♭) before a note lowers the pitch of that note. On the keyboard, play the next key to the left, whether black or white.

When speaking of flatted notes, the word “flat” comes after the letter name, as in A flat. However, in written music, the flat sign comes before the note.

When a flat sign is attached to a line note, the flat is centered on the line.

When a flat sign is attached to a space note, the flat is centered in the space.

To draw a flat sign, first draw a vertical line: then add the heavier curved line:

Add flat signs to the line notes below.

Add flat signs to the space notes below.

Exercises

1. In the example, write flat signs before each note, then name the notes.

2. Write the names of the piano keys in the boxes.

3. Write a treble clef and the notes indicated on the staff using half notes.

4. Write a bass clef and the notes indicated on the staff using quarter notes.
Sharps

The SHARP sign (♯) before a note raises the pitch of that note. On the keyboard, play the next key to the right, whether black or white.

When speaking of sharped notes, the word "sharp" comes after the letter name, as in C sharp. However, in written music, the sharp sign comes before the note.

When a sharp sign is attached to a line note, the sharp is centered on the line.

When a sharp sign is attached to a space note, the sharp is centered in the space.

To draw a sharp sign, first draw two vertical lines: then add the heavier slanting lines:

Add sharp signs to the line notes below.

Add sharp signs to the space notes below.

Exercises

1. In the example, write sharp signs before each note, then name the notes.

2. Write the names of the piano keys in the boxes.

3. Write a treble clef and the notes indicated on the staff using single 8th notes.

4. Write a bass clef and the notes indicated on the staff using dotted half notes.
The NATURAL sign (♮) before a note cancels a previous sharp or flat. On the keyboard, a note after a natural is always a white key.

When speaking of natural notes, the word “natural” comes after the letter name, as in B natural. However, in written music, the natural sign comes before the note.

When a natural sign is attached to a line note, the natural is centered on the line.

When a natural sign is attached to a space note, the natural is centered in the space.

To draw a natural sign, first draw the left half; then draw the right half.

Add natural signs to the line notes below.

Add natural signs to the space notes below.

When ♭, ♯ or ♮ signs appear within a musical piece, they are called ACCIDENTALS.

An accidental sign affects the notes written on the same line or space following it for that measure or

A bar line cancels all accidentals in the previous measure, except if a note is tied across the bar line.

**Exercises**

1. In the example, write natural signs before each note, then name the notes.

2. Write the names of the notes on the lines below the staff.

Circus March (from “Entry of the Gladiators”)  

Julius Fučík (1872–1911)
Whole Steps, Half Steps and Enharmonic Notes

The distance from any key on the keyboard to the very next key above or below, whether black or white, is a HALF STEP (H).

The distance from any key to two keys above or below, is a WHOLE STEP (W).

The key a half step up from C is C♯. This key is also a half step down from D, and is also known as D♭.

Many notes sound the same but are written differently. These notes are called ENHARMONIC NOTES.

Exercises

1. The enharmonic note for F♭ is _______. The enharmonic note for E♯ is _______.
   The enharmonic note for C♭ is _______. The enharmonic note for B♯ is _______.

2. Write the 2 indicated enharmonic notes on the staff and name the notes in the spaces below:
   a. one half step above G
   b. one half step below F
   c. one half step below B
   d. one half step above D

   a. ______  b. ______  c. ______  d. ______

3. Write the indicated notes on the staff and the name of the note in the spaces below. If there are enharmonic notes, write both.
   a. one whole step above G♯
   b. one whole step below F
   c. one whole step below A
   d. one whole step above E

   a. ______  b. ______  c. ______  d. ______

4. Name the notes and indicate whether the distance between each pair of notes is a whole step (W) or a half step (H).

   F♯  E  ______  ______  ______  ______  ______
   W  ______  ______  ______  ______  ______
GLOSSARY & INDEX OF TERMS & SYMBOLS

Includes all the terms and symbols used in Book 1 and the page on which they are first introduced.

ACCELERANDO (accel.) Gradually faster (p. 29).

ACCENT > Play the note louder, with a special emphasis (p. 30).

ACIDENTAL A flat, sharp or natural sign that appears within a piece of music. An accidental sign affects the notes written on the same line or space following it for that measure only (p. 36).

ADAGIO Slow (p. 29).

ALLEGRO Quickly, cheerfully (p. 29).

ANDANTE Moving along (walking speed) (p. 29).

ARTICULATION The manner in which a note is performed (p. 30).

BAR LINE The lines which cross the staff and divide it into measures or bars (p. 11).

BASS (or F) CLEF The clef used for notes in the lower pitch ranges (p. 5).

BASS STAFF The staff on which the bass clef is placed. The two dots of the clef surround the line on which the note F is placed (p. 5).

CLEF A sign that helps organize the staff so notes can be easily read (p. 4).

CODA An added ending (p. 31).

COUNT-OFF The introduction given before a piece of music is performed to indicate the tempo of the beat (p. 14).

CRESCEndo (cresc.) Gradually louder (p. 28).

D.C. (DA CAPO) Repeat from the beginning (p. 31).

D.C. al CODA Repeat from the beginning and play to 0, then skip to the 0 Coda (p. 31).

D.C. al FINE Repeat from the beginning and play to the end (Fine) (p. 31).

DECRESCEndo (decresc.) Gradually softer (p. 28).

DIMINUENDO (dim.) Gradually softer (p. 28).

DOT AFTER A Note Increases the note’s duration by half the original value (p. 18).

DOTTED HALF NOTE In time signatures, it receives 2 beats (p. 18).

DOTTED QUARTER NOTE In time signatures with 4 as the bottom number, it receives 1½ beats (p. 25).

DOUBLE BAR Is written at the end of a piece of music (p. 11).

D.S. (D’AL SEGNO) Repeat from the sign 0 and play to 0, then skip to the 0 Coda (p. 21).

D.S. al CODA Repeat from the sign 0 and play to 0, then skip to the 0 Coda (p. 21).

D.S. al FINE Repeat from the sign 0 and play to the end (Fine) (p. 31).

DYNAMIC SIGNS Indicate the volume, or how soft or loud the music should be played (p. 28).

EIGHTH NOTE In time signatures with 4 as the bottom number, it receives ½ beat (p. 23).

EIGHTH REST In time signatures with 4 as the bottom number, it receives ½ beat of silence (p. 24).

ENHARMONIC NOTES Two notes that sound the same but are written differently (p. 37).

FERMATA Hold the note for longer than its normal value (p. 30).

FINE The end (p. 31).

1st and 2nd ENDINGS Play or sing through the 1st ending to the repeat sign, then go back to the beginning. When repeating, skip the 1st ending and play the 2nd (p. 22).

FLAT Lowers the pitch by one half step (p. 34).

FORTISSIMO Very loud (p. 28).

GRAND STAFF The bass staff and treble staff connected by a brace and a line (p. 6).

HALF NOTE In time signatures with 4 as the bottom number, it receives 2 beats (p. 18).

HALF REST In time signatures with 4 as the bottom number, it receives 2 beats of silence (p. 13).

HALF STEP The distance from any key on the keyboard to the very next key above or below, whether black or white (p. 37).

LARGO Very slow (p. 29).

LEDGER LINE Short lines which are added to extend the range of the staff when the notes are too low or too high to be written on the staff (p. 6).

LEGGATO To play or sing 2 or more notes smoothly connected (p. 19).

MEASURE (or BAR) The area between two bar lines (p. 11).

MEZZO moderately (p. 28).

MEZZO FORTE Moderate to loud (p. 28).

MEZZO PIANO Moderately soft (p. 28).

MIDDLE C The note in the middle of the grand staff and the C nearest the middle of the keyboard (p. 4).

MODERATO Moderately (p. 29).

NATURAL SIGN The natural sign before a note cancels a previous flat or sharp (p. 36).

NOTES • The oval-shaped symbols that are placed on the lines and in the spaces of the staff. They represent musical sounds called pitches (p. 3).

PIANISSIMO PP Very soft (p. 28).

PIANO P Soft (p. 28).

PITCH A musical sound (p. 3).

QUARTER NOTE In time signatures with 4 as the bottom number, it receives 1 beat (p. 10).

QUARTER REST In time signatures with 4 as the bottom number, it receives 1 beat of silence (p. 13).

REPEAT SIGN Return to the beginning or previous repeat sign at the beginning of the section (p. 22).

RITARDANDO (ritard. or rit.) Gradually slower (p. 29).

SFORZANDO A sudden, strong accent (p. 30).

SHARP Raises the pitch by one half step (p. 35).

SLUR Smoothly connects two or more notes of different pitches by a curved line over or under the notes (p. 19).

STACCATO Play the note short and detached (p. 30).

STAFF The five lines and the four spaces between them on which music notes and other symbols are written (p. 3).

TEMPO A word meaning “rate of speed”. It tells how fast or slow to play the music (p. 29).

TENUTO Hold the note for its full value (p. 30).

TIE Two notes of the same pitch joined by a curved line over or under the note. Each note joined by a tie is held for its full value but only the first note is played or sung (p. 19).

TIME SIGNATURE Appears at the beginning of the music after the clef sign. It contains two numbers. The upper number tells how many beats are in each measure; the lower number indicates what type of note receives 1 beat (p. 12).

TREBLE (C or F) CLEF The clef used for notes in the higher pitch ranges (p. 4).

TREBLE STAFF The staff on which the treble clef is placed. The curl of the clef circles the line on which the note G is placed (p. 4).

VIVACE Lively and fast (p. 29).

WHOLE NOTE In time signatures with 4 as the bottom number, it receives 4 beats (p. 10).

WHOLE REST Means to rest for a whole measure. In it receives 3 beats; in it receives 4 beats; in it receives 2 beats (p. 13).

WHOLE STEP The distance from any key on the keyboard to two keys above or below (p. 37).