

# MUSIC THEORY

STUDENT WORKBOOK



↑ LEVEL 2 ↓



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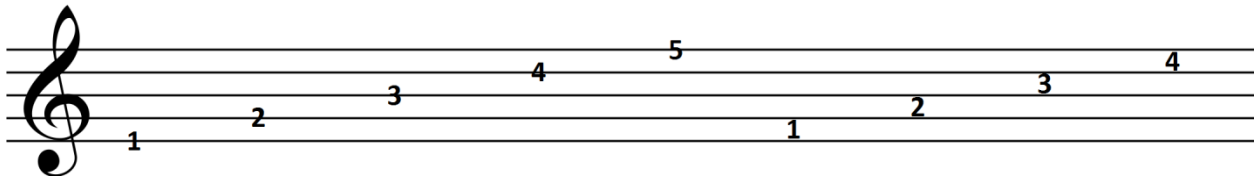
Contributors: Leah Antle, Mark Barter, Susan Lee, Mike McCourt, Heather Osmond

# Review of Level 1

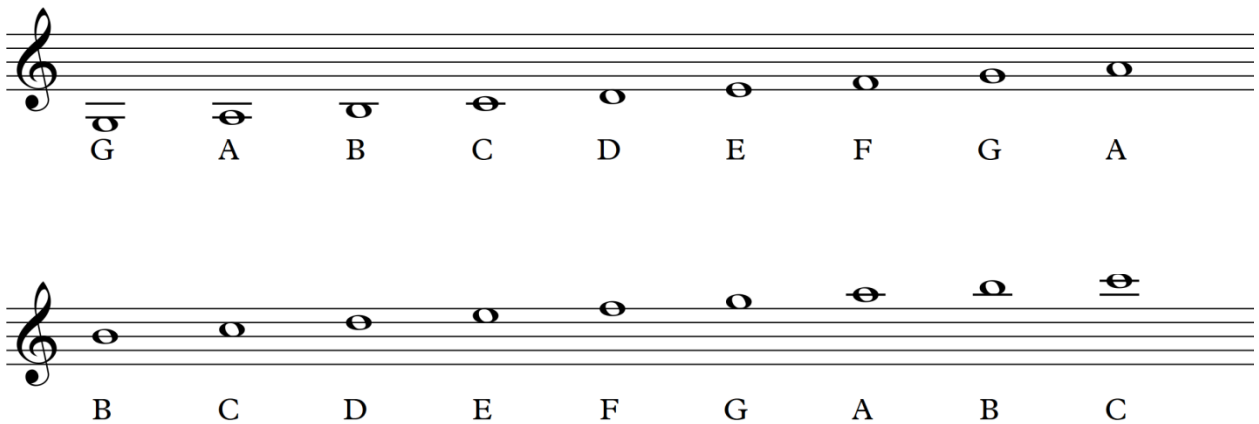
The seven letters of the musical alphabet: **A B C D E F G**

An octave = 8 notes

The Staff - 5 lines and 4 spaces:



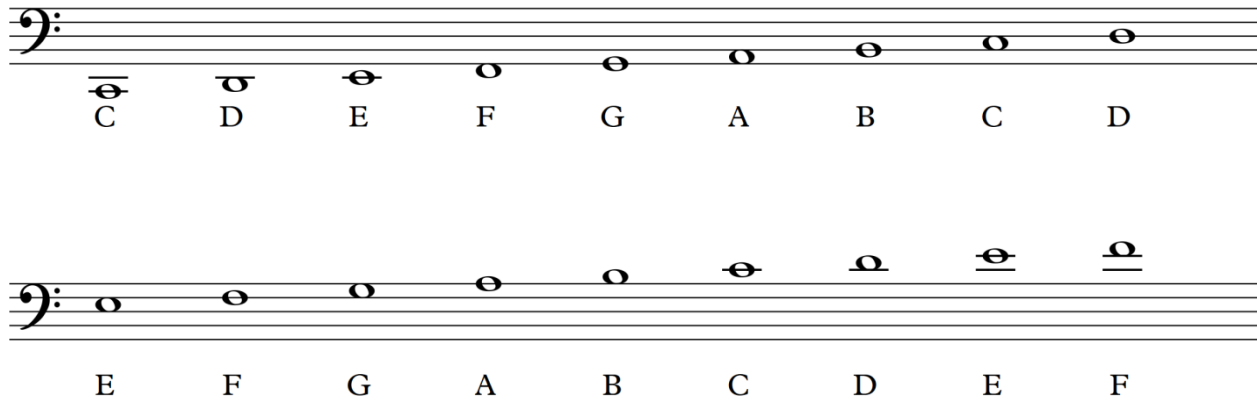
The Notes of the Treble Staff:



Treble Clef rhymes:

**F A C E** (spaces) ✦ **Every Good Boy Deserves Fudge** (lines)

## The Notes of the Bass Staff:

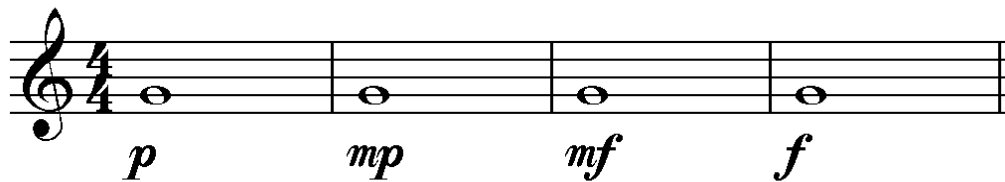


## Bass Clef rhymes:

All Cows Eat Grass (spaces) † Grounded Birds Don't Fly Away (lines)

**Dynamics** refer to volume – how loud or soft the notes are sung or played.

Dynamic markings from soft to loud:



**Tempo** is how fast or slow a piece of music is played.

Tempo Markings:

**Allegro** – Fast

**Moderato** – at a medium speed

**Adagio** – Slowly

## Lesson 2.1 – Note Values

Notes can be played for different amounts of time. Some notes are played for a short time, some are played longer.

Let's start learning about **rhythm** by talking about some of these short and long notes: **whole notes, half notes, and quarter notes.**



whole note



half note






quarter note

### **Note Values**

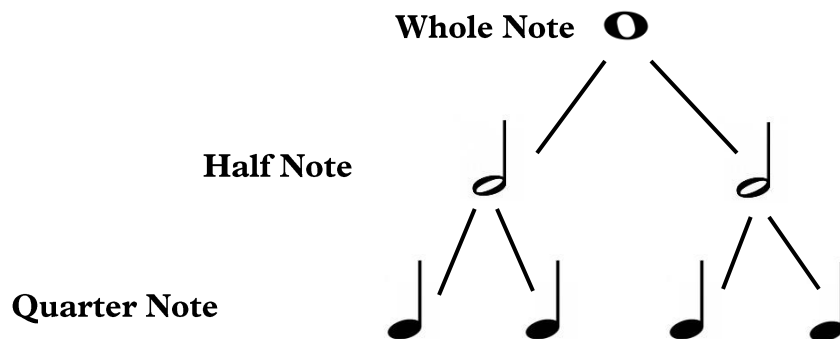
Most music has a **beat** (or pulse).

- Sometimes the beat of the music is fast.
- Sometimes the beat of the music is slow.

Each of the above notes has a different length:

- whole note = 4 beats       = ♥ ♥ ♥ ♥
- half note = 2 beats       = ♥ ♥
- quarter note = 1 beat       = ♥

Here's the relationship between different note values:



### *Stem Direction*

- If a half note or quarter note is above line 3 on the staff, the stem goes *down* on the *left* side of the note.
- If it is below line 3 on the staff, the stem goes *up* on the *right*.
- If it is on line 3, the stem can go either up or down, it is your choice.

Study this example carefully to make sure you understand these rules!

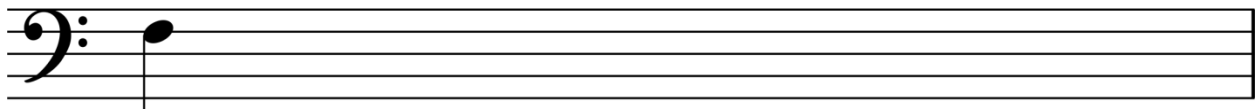
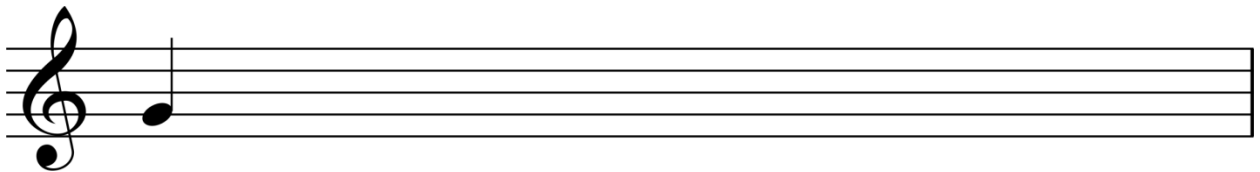
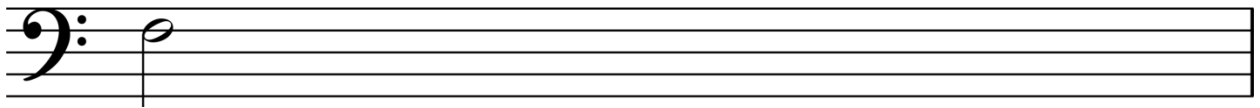
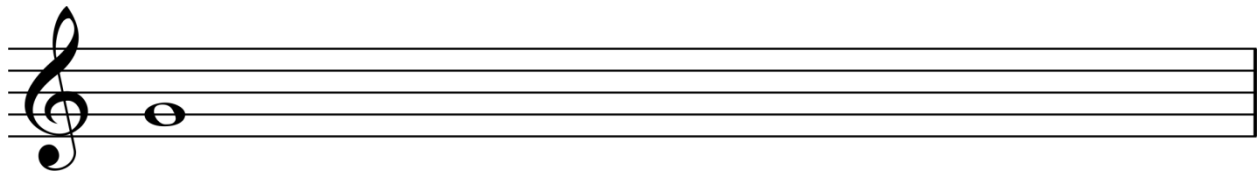


## EXERCISE

Practice writing whole notes, half notes and quarter notes.

Write at least 6 of each. Remember to put the stems in the right direction!

BONUS! Name each note you draw.







# Counting Music



## TIP

It is important when playing and singing that we always **count** along with the music—if not out loud, then in our heads.

We do this by counting out the beats of the music. Sometimes we actually write out the beats on the music to help us count.

Here is an example of a piece with the counts (beats) written out.

1 2 3 4 1 - 2 3 - 4 1 2 3 4 1 - 2 - 3 - 4

1 2 3 - 4 1 2 3 - 4 1 2 3 4 1 - 2 - 3 - 4

NOTE: Sometimes pieces begin on a beat other than 1. When that happens, the preceding beat is called an **anacrusis** (pick-up beat).

Pick-up beat

4 1 2 3 4 1 - 2 3 4 1 2 3 4 1 - 2 - 3

3 4 1 - 2 3 4 1 2 3 4 1 - 2 3 4 1 - 2

## EXERCISE

Practice writing the counts for the following pieces. Also, draw the appropriate clef at the beginning of each line.

(a) Treble Clef

Two staves of musical notation in 4/4 time. The first staff begins with a 4/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4. The second staff continues the melody with quarter notes: G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4.

(b) Treble Clef

Two staves of musical notation in 4/4 time. The first staff begins with a 4/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4. The second staff continues the melody with quarter notes: G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4.

(c) Bass Clef

Two staves of musical notation in 4/4 time. The first staff begins with a 4/4 time signature. The melody consists of quarter notes: G3, A3, B3, C4, D4, E4, D4, C4, B3, A3, G3. The second staff continues the melody with quarter notes: G3, A3, B3, C4, D4, E4, D4, C4, B3, A3, G3.

**BONUS!** Practice clapping the rhythm of these pieces while saying out loud the counts you have written.

**EXERCISE**

Write the counts for the following pieces. Add bar lines. Make sure each bar has four beats.

(a)

Exercise (a) consists of two staves of music in 4/4 time. The first staff is in treble clef and contains two lines of music. The first line has 12 notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter). The second line has 10 notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). The second staff is also in treble clef and contains one line of music with 10 notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).

(b)

Exercise (b) consists of two staves of music in 4/4 time. The first staff is in bass clef and contains one line of music with 10 notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter). The second staff is also in bass clef and contains one line of music with 10 notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter).

(c)

Exercise (c) consists of two staves of music in 4/4 time. The first staff is in treble clef and contains one line of music with 12 notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter). The second staff is also in treble clef and contains one line of music with 10 notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).

## SUMMARY

- ✓ Music has notes of various lengths. Each note gets a different number of beats.
- ✓ The stems on half notes and quarter notes go up if the note is below line 3, down if the note is above line 3, and either up or down if it is directly on line 3.
- ✓ Music contains **bars** (or **measures**). Each bar ends with a **bar line** and the end of a piece has a **double bar line**.
- ✓ Each bar has a certain number of **beats** which are indicated by a **time signature**.
- ✓ The top number in the **time signature** tells you how many beats are in a bar, and the bottom number tells you what kind of note gets one **beat**.
- ✓ A **4/4 time signature** tells you that there are 4 beats in each **bar** and that a **quarter note** gets one beat.
- ✓ It is important to always count when playing music. You should be able to write out the counts on the piece of music itself to help you.



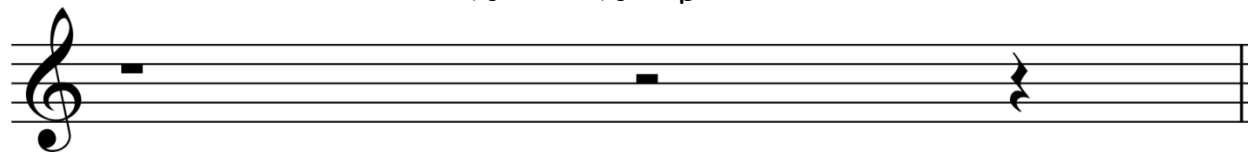
## Lesson 2.2 - Rests

Rhythm in music does not only include notes. It also includes rests.

Like notes, rests in music last for a specific length of time. Rests are silence in music.

There are whole rests, half rests, quarter rests and more that you will learn later.

Rhythm Rest Symbols



Whole Rest    Half Rest    Quarter Rest

## Rest Values

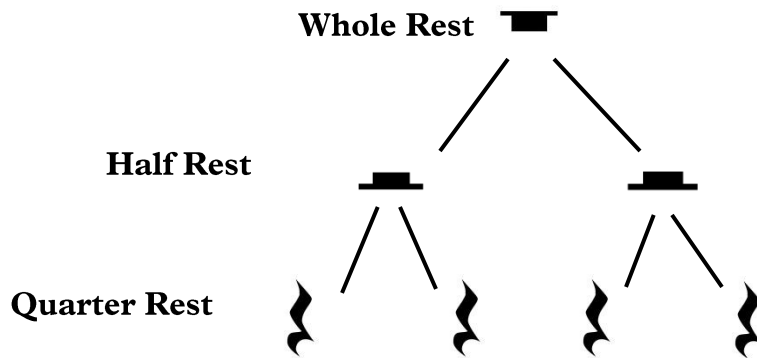
A whole rest has the same value as a whole note – 4 beats! The same is true of the other rests – they have the same value as the note with the same name:

Whole rest = 4 beats       =    

Half rest = 2 beats       =  

Quarter rest = 1 beat       = 

Here's the relationship between different rest values:

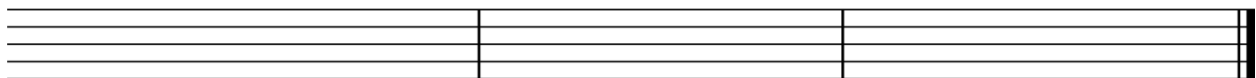
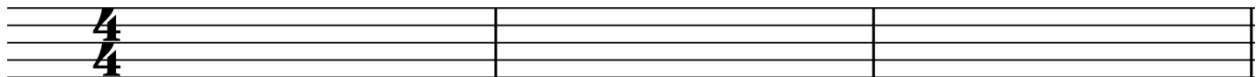


## EXERCISE

Practice writing rests on the staff below.

Make sure you include each type of rest.

- Write a Treble Clef at the beginning of each staff below.
- Don't forget: Each bar has four beats!
- *TIP: Be careful to place the whole rests and half rests on the correct lines.*



## Time Signatures

We have already seen music written in the 4/4 time signature. Music can also be organized in 3/4 and 2/4 (plus more!).

How many beats do you think are in 3/4 time? \_\_\_\_\_

How many beats do you think are in 2/4 time? \_\_\_\_\_

Remember: the number on top tells us how many beats are in each bar!

## Counting

In the last lesson, you learned how to write the counts under notes. If you see a rest, count the same way you would for a note. Here's an example in 3/4 time:

The image shows two musical staves in 3/4 time. The first staff contains four measures of music. The notes and rests are: Measure 1: quarter, quarter, quarter; Measure 2: quarter, quarter rest, quarter rest; Measure 3: quarter, quarter, quarter; Measure 4: quarter, quarter rest, quarter rest. The counting numbers are: 1 2 3, 1 2 3, 1 2 3, 1 2 3. The second staff contains four measures of music. The notes and rests are: Measure 1: quarter, quarter, quarter; Measure 2: quarter, quarter rest, quarter; Measure 3: half note, quarter; Measure 4: half note, quarter rest. The counting numbers are: 1 2 3, 1 2 3, 1 - 2 3, 1 - 2 3.

## EXERCISE

Practice writing counts for the following examples.

(a)

Two staves of musical notation in bass clef, 3/4 time signature. The first staff contains four measures: 1. quarter note G, quarter note A, quarter note B; 2. quarter rest, quarter note G, quarter note A; 3. quarter note G, quarter rest, quarter note A; 4. quarter rest, half note G. The second staff contains four measures: 1. quarter note G, quarter rest, quarter rest; 2. whole rest, quarter note G; 3. quarter note G, quarter note A, quarter note B; 4. whole rest, quarter note A.

(b)

Two staves of musical notation in treble clef, 4/4 time signature. The first staff contains four measures: 1. quarter note G, quarter note A, quarter rest; 2. whole rest; 3. quarter rest, quarter note G, quarter note A; 4. whole rest, quarter note A, quarter rest. The second staff contains four measures: 1. quarter rest, quarter note G, quarter note A, quarter note B; 2. quarter rest, quarter note A, quarter note G, quarter note F; 3. quarter note E, quarter rest, quarter rest, quarter note D; 4. whole note C.

(c)

Two staves of musical notation in treble clef, 4/4 time signature. The first staff contains four measures: 1. quarter rest, quarter note G, quarter rest, quarter note A; 2. quarter note B, whole rest; 3. quarter note G, quarter note A, quarter rest, quarter note B; 4. quarter note C, quarter note D, half note E. The second staff contains four measures: 1. quarter note G, quarter rest, quarter rest, quarter note A; 2. half note B, quarter note C, quarter note D; 3. quarter note E, quarter note F, quarter note G, quarter note A; 4. quarter note B, quarter note C, quarter note D, quarter rest.



(d)

Exercise (d) is written in bass clef with a 2/4 time signature. It consists of four staves of music. The first staff contains four measures: G2, A2, B2, and C3, each followed by a quarter rest. The second staff contains four measures: a quarter rest, G2, A2, and B2. The third staff contains four measures: a quarter rest, G2, A2, B2, and C3, followed by a quarter rest. The fourth staff contains four measures: G2, a quarter rest, B2, a quarter rest, C3, a quarter rest, and D3.

(e)

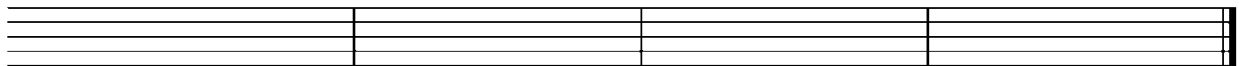
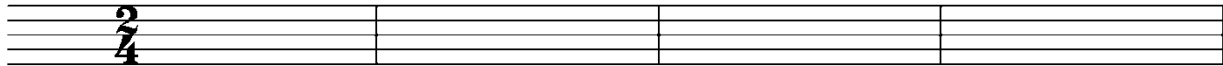
Exercise (e) is written in treble clef with a 3/4 time signature. It consists of three staves of music. The first staff contains six measures: C4, D4, E4, a quarter rest, a quarter rest, and F4. The second staff contains six measures: G4, A4, B4, a quarter rest, C5, D5, E5, and F5. The third staff contains six measures: G4, a quarter rest, A4, B4, C5, a quarter rest, D5, E5, and F5.

## Write Your Own Song!

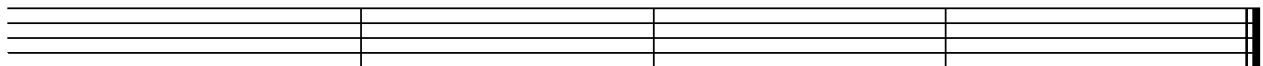
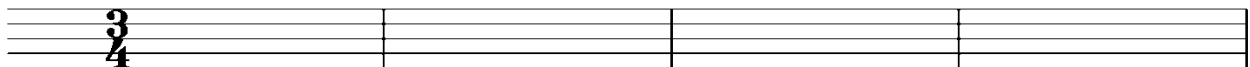
Write your own song that is eight bars long in each of 4/4, 3/4 and 2/4 time. Remember everything we have learned so far.

- Write at least one example in Treble Clef and one example in the Bass Clef.
- Include ALL note values and ALL rest values.

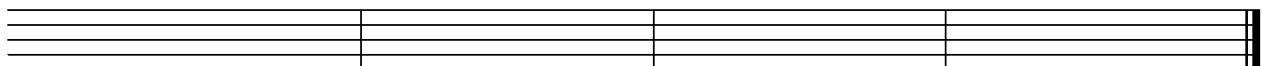
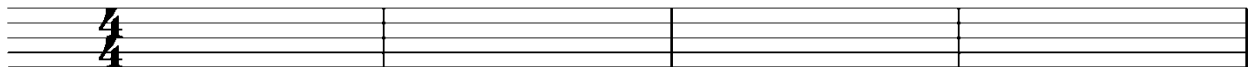
(a)



(b)



(c)



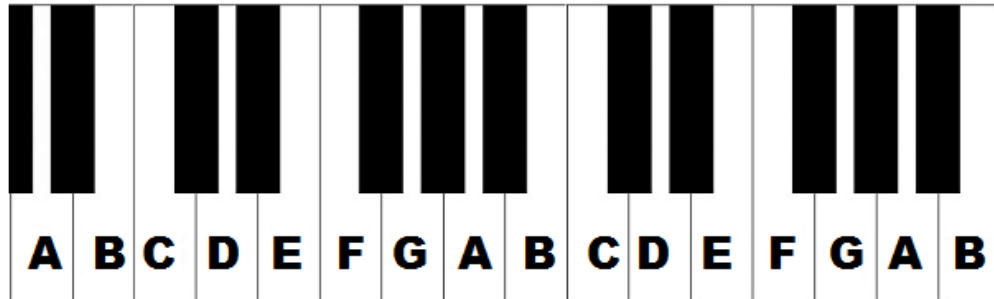
## SUMMARY

- ✓ Rhythm also includes **rests**, which is silence in music.
- ✓ There are **whole rests**, **half rests** and **quarter rests**. Each type of rest has the same value as the note with the same name (whole rest = 4 beats).
- ✓  $2/4$  time signature has two quarter notes in a bar, while  $3/4$  time signature has three quarter notes in a bar.
- ✓ Rests are counted the same way as notes.



## Lesson 2.3 – The Piano Keyboard

The following is a piano keyboard example of all of the notes we can play and sing in music:



The white notes on a keyboard are **A B C D E F G**.

- If we move from a white key to the next higher key on its right (black or white), that note is called a **sharp**.  
**Sharps** are represented by the symbol **#** (ex. **G#**).
- If we move from a white key to the next lower key on its left, (black or white), that note is called a **flat**.  
**Flats** are represented by the symbol **b** (ex. **G b**).
- The white keys can also be called **natural**. **Naturals** are represented by the symbol **♮** (ex. **G ♮**).

These symbols are called **ACCIDENTALS**.

Sharp Symbol



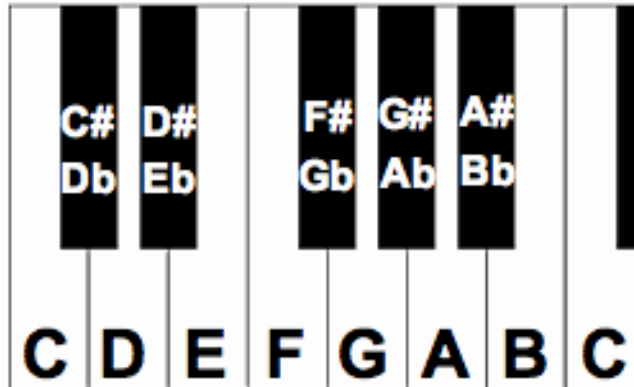
Natural Symbol



Flat Symbol



Here is one octave of the piano keyboard showing the names of the notes on both the white and black keys:



If we move from F to the next highest note (to the right) on the keyboard (in this case a black note), that new black note is F sharp.

If we move from F to the next lowest note (to the left) on the keyboard (in this case a white note), that new white note is F flat.

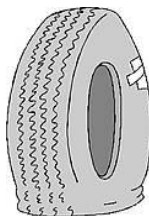
Have you ever stepped on a tack? Ouch! It would make you jump high in the air.

Sharps go higher in sound.

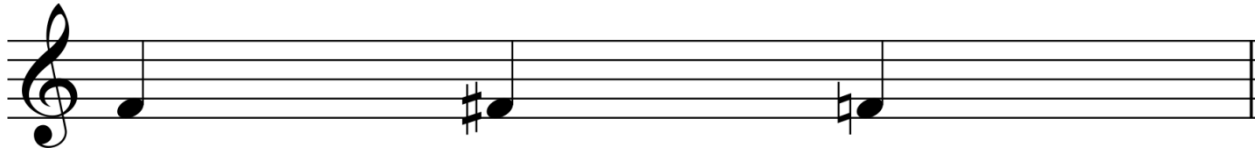


Have you ever been driving in a car and the tire goes flat? It gets lower and lower to the ground.

Flats go lower in sound.



If a note becomes natural again, after previously being sharp or flat in the same bar, a natural symbol must be written. For example:



### EXERCISE

Name the following notes. The first one is done for you.

(a)



F#    \_\_\_\_\_

(b)



\_\_\_\_\_


(c)









\_\_\_\_\_

## Writing Accidentals

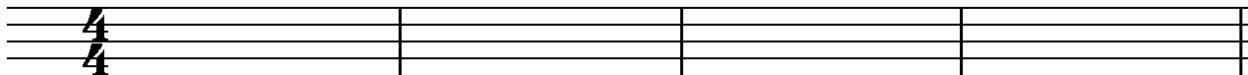
When writing sharps and flats, first draw the note on the staff. Then, add the sharp, flat or natural symbol to the left of the note. Remember that the accidental is always written on the same line or space.

 Sharp, flat and natural signs are to appear to the **LEFT** of the note, not the right.

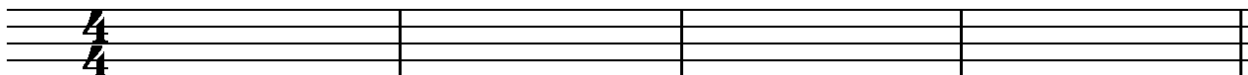
THIS		✓	NOT THIS		✗
THIS		✓	NOT THIS		✗
THIS		✓	NOT THIS		✗

### EXERCISE

1. Draw a Treble Clef and a whole note G. Then write a whole note G sharp, G flat and G natural.



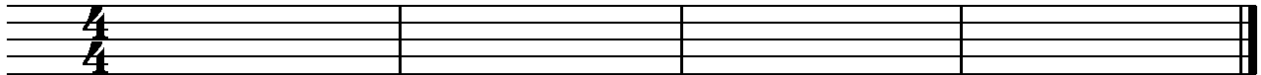
2. Draw a Bass Clef and the note F. Then write a whole note F sharp, F flat and F natural.



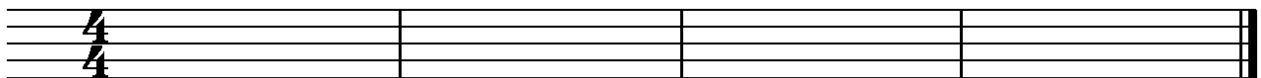


### Bonus! FOR FURTHER PRACTICE

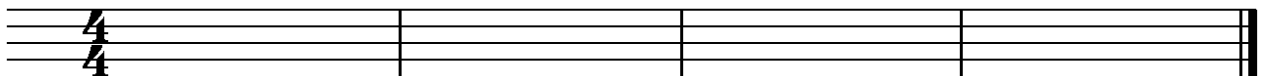
3. Draw a Treble Clef and write a whole note on C. Then write a whole note on C sharp, C flat and C natural.



4. Draw a Bass Clef and write a whole note on A. Then write a whole note on A flat, A sharp and A natural.

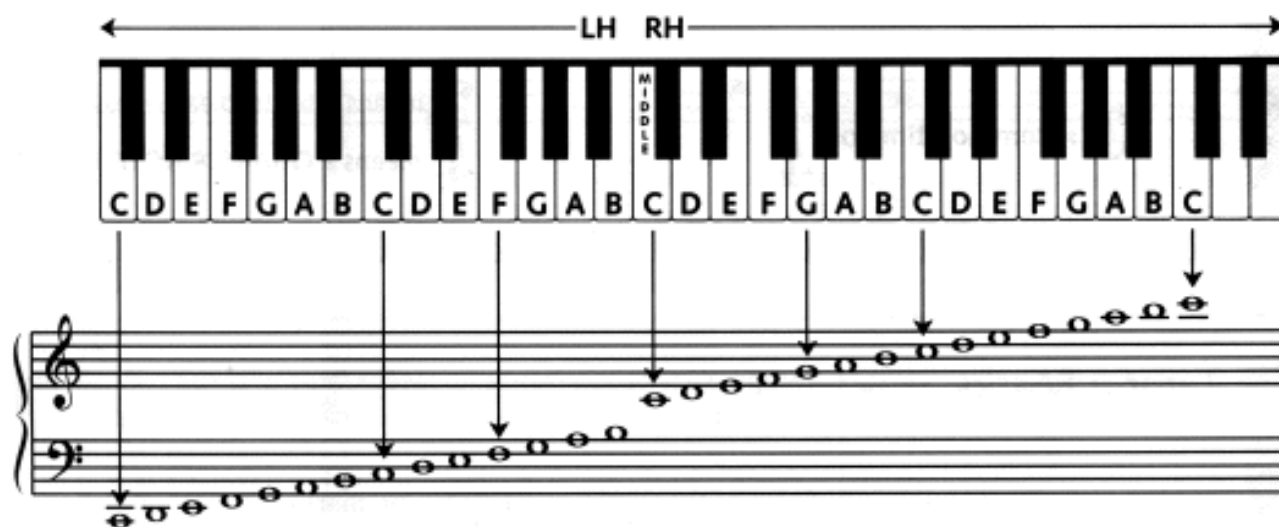


5. Draw a Treble Clef and write a whole note on E. Then write a whole note on E flat, E sharp and E natural.





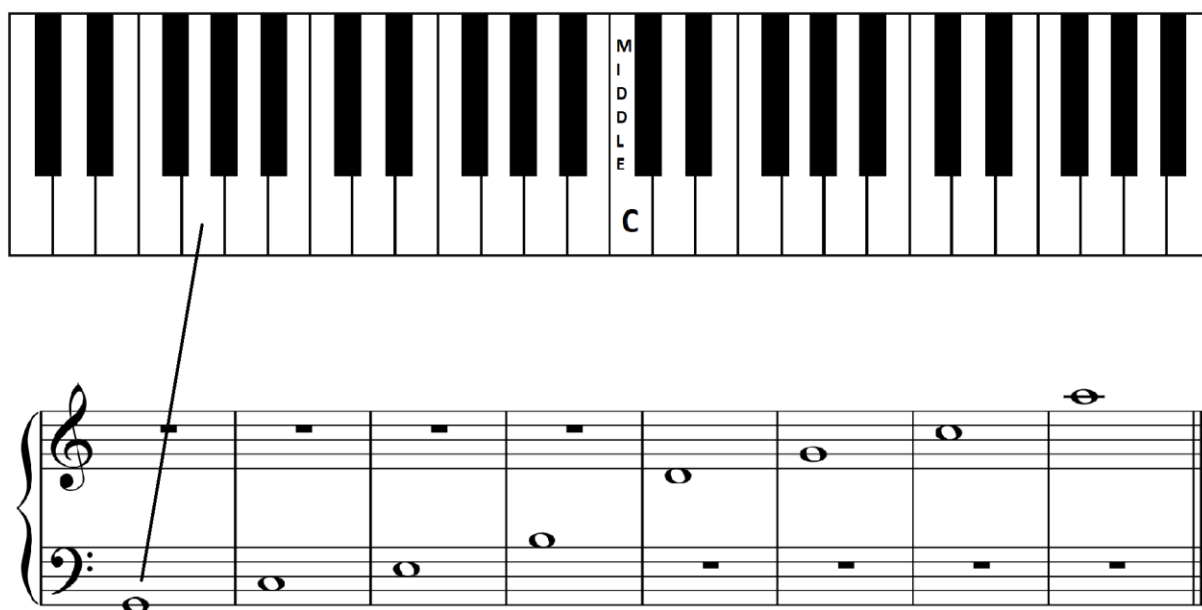
Notice how the keyboard notes relate to the notes on the staff:



*NOTE: There are two black notes in between C and E and three black notes in between F and B. This helps us remember where C and F are on the keyboard.*

### EXERCISE

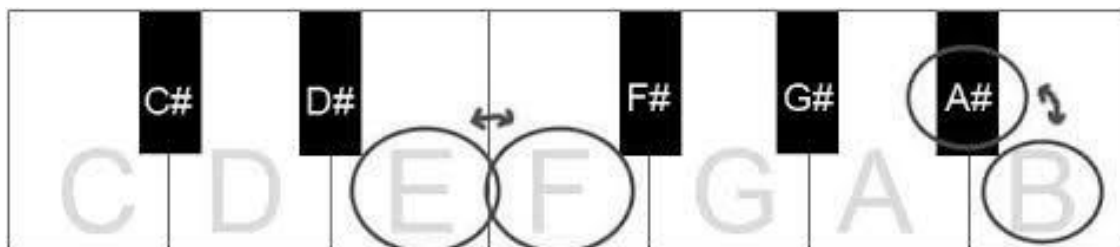
Draw lines to connect the notes on the staff to the notes on the keyboard (one is done for you).



## Semitone

The **distance** between one note and the next closest note is a **semitone**, or **half step**. On the keyboard, a semitone is the distance from one key to the next key with no key in between.

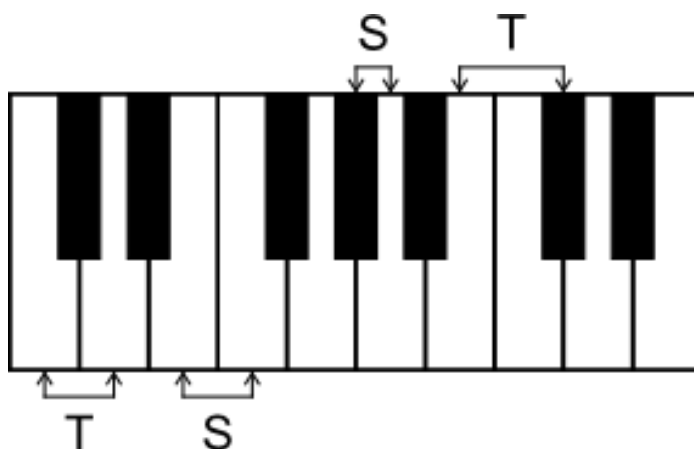
In the following example, **E** to **F** (or **F** to **E**) is indicated as a **semitone** because they are right next to each other. **A#** to **B** is also a semitone.



## Tone

The distance from one note and the note **two semitones higher** or **lower** is called a **tone**. If we look at the keyboard, a tone is the distance between two notes that have one key in between them.

For example, the distance between **C** and **D** is a **tone** because they are 2 semitones apart. Note that **B** to **C#** is also a tone because the distance between them is 2 semitones, even though it includes a white note and a black note.



## EXERCISE

Mark the distance between the following notes as either a **semitone (S)** or a **tone (T)**. It may help to refer to the keyboard diagram on page 19.

(a)



(b)



(c)



(d)



(e)



(f)



## SUMMARY

- ✓ The **piano keyboard** provides a useful diagram with all of the notes we can play or sing in music.
- ✓ If a note is **raised** to the next **highest** note on the **keyboard**, that note is now **sharp**.
- ✓ If a note is **lowered** to the next **lowest** note on the **keyboard**, that note is now **flat**.
- ✓ A **natural** cancels a **sharp** or **flat**.
- ✓ The **sharp**, **flat**, and **natural** symbols are called **accidentals**: # b ♮
- ✓ Write a **natural symbol** when a note that was previously **sharp** or **flat** in the **same bar** becomes **natural**.
- ✓ There are **two black notes** in between **C** and **E**, and **three black notes** in between **F** and **B** on the **keyboard**. This helps us remember where **C** and **F** are on the keyboard.
- ✓ When writing sharps and flats on the staff, first write the note name you want and then write the sharp, flat or natural symbol to the **left** of the note, on the same line or space as the note itself.
- ✓ A **semitone** is the **distance** between two notes that are right next to each other, i.e. the next closest note.
- ✓ A **tone** is the **distance** between two semitones.

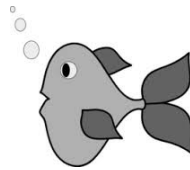


## Lesson 2.4 - Dynamics



When we perform music, we want to make it as expressive and meaningful as possible. This is done in a variety of ways. One of these ways is through the use of dynamics.

Dynamics tell us how loudly or softly to play or sing.



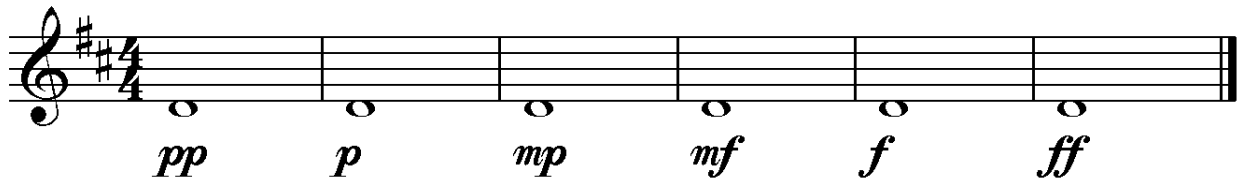
In level 1, you learned that 'piano' ( ***P*** ) means soft and 'forte' ( ***f*** ) means loud. You also learned that 'mezzo piano' ( ***mp*** ) means medium soft and 'mezzo forte' means medium loud ( ***mf*** ).

Here are two more dynamic markings:

***pp*** – *pianissimo* (Very soft)

***ff*** – *fortissimo* (Very loud)

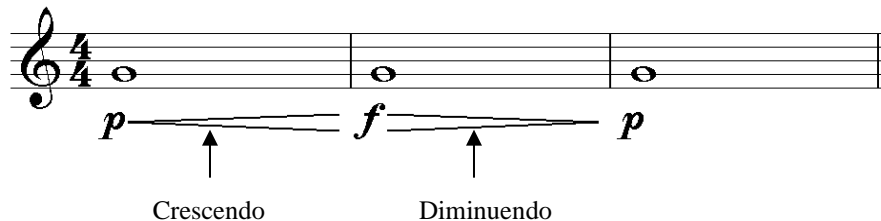
Softest to loudest:



Dynamics are written below the staff.

## *Dynamic Changes*

Sometimes composers want the effect of changing dynamics gradually. This is done through the use of the **crescendo** and the **diminuendo** (also called **decrescendo**).



When we **crescendo**, we gradually get louder. When we **decrescendo**, we gradually get softer.

## *Tempo*

**Tempo** is the speed of the music (**fast or slow**). Tempo markings are given at the top left hand corner of a piece of music.

Some general tempo markings:

- **Allegro** means **fast**.
- **Adagio** means **slow**.
- **Moderato** means **medium speed**.

Other terms:

- **Allegro Moderato** means **moderately fast**.
- **Allegro Molto**. **Molto** means "a lot" so **Allegro Molto** means 'very fast'.
- **Presto** also means 'very fast'.
- **Adagio Molto** means 'very slow'.



(b)



(c)



(d)





## SUMMARY

- ✓ Dynamic markings (*pp*, *p*, *mp*, *mf*, *f*, *ff*) tell us how loud or soft to play or sing.
- ✓ Pianissimo, or *pp*, is very soft. Fortissimo, or *ff*, is very loud.
- ✓ A **crescendo** is used to gradually increase the volume and a **diminuendo** (or **decrescendo**) is used to gradually decrease the volume.
- ✓ **Tempo** markings such as **Allegro**, **Moderato**, **Adagio** and **Presto** tell us how fast or slow to play.
- ✓ The **tempo** can also be changed gradually through an **Accelerando** (gradually getting faster) or a **Rallentando** (gradually getting slower).
- ✓ Tempo markings are written above the staff. Dynamic markings are written below the staff.

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\*230-300-4020\*