

ACKNOWLEDGMENTS

This series is dedicated to the people in my life who have so profoundly influenced my career. The methods I use in class each day are not my own; they are a composite of ideas shared with me by the fine teachers, administrators and staff named below. Many thanks to you all.

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The Band and Theory Classes from 1992-1997 at J.M. Alexander Middle School, Huntersville, NC. God bless you all.

SPECIAL THANKS

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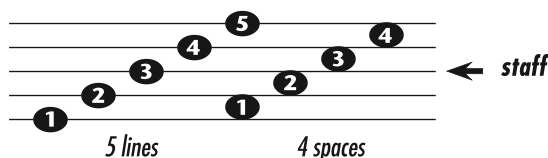
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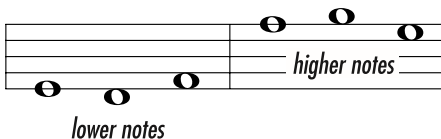
LESSON 1: THE STAFF AND NOTES

1. Music is written on a set of five lines and four spaces called a **staff**. The lines and spaces of the staff are numbered from the bottom to the top.



2. **Notes** are written symbols used to represent musical sounds. Notes can be written on the lines of the staff and in the spaces *between* the lines of the staff. Notes come in different shapes and sizes.

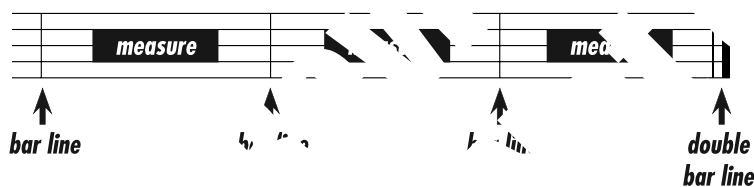
3. Lower notes are written at the bottom of the staff. Higher notes are written at the top of the staff. How high or low a note sounds is called its **pitch**.



4. All musical sounds have four characteristics:

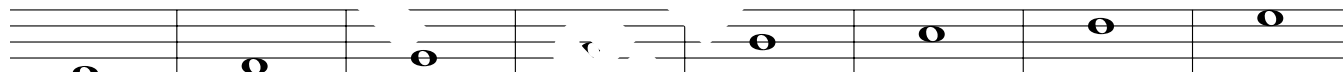
- **pitch** - how high or how low it sounds,
- **duration** - how long it lasts,
- **intensity** - how loud or how soft it sounds,
- **timbre** - (pronounced tam'bur) - the identifying quality of a sound. (Is it a clarinet or a trumpet?)

5. **Bar lines** are vertical lines used to divide the staff into measures. A **measure** is the section between two bar lines. A **double bar line** is used to indicate the end of a piece of music.

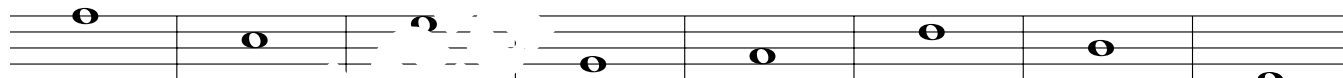


Exercise 1 - Line and Space Identification

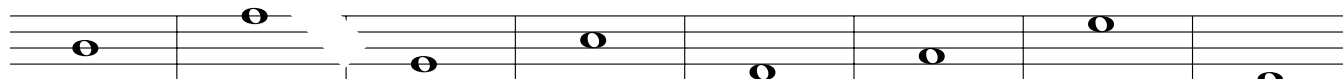
Directions: Identify the line (L) or space (S) number where the notes are placed.



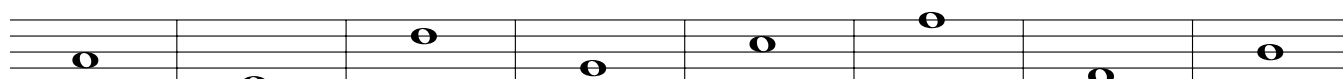
1. L1 2. S1 3. _____ 4. _____ 5. _____ 6. _____ 7. _____ 8. _____



9. _____ 10. _____ 11. _____ 12. _____ 13. _____ 14. _____ 15. _____ 16. _____



17. _____ 18. _____ 19. _____ 20. _____ 21. _____ 22. _____ 23. _____ 24. _____



25. _____ 26. _____ 27. _____ 28. _____ 29. _____ 30. _____ 31. _____ 32. _____

LESSON 3: BEGINNING NOTE VALUES

- Notes** are written symbols used to represent musical sounds. Different note shapes tell us how long the sounds will last. There are three different note types (also called **note values**) that we will begin to use in this unit: the **whole note** (♩), **half note** (♭), and **quarter note** (♮).
 There are three different note types (also called **note values**) that we will begin to use in this unit: the **whole note** (♩), **half note** (♭), and **quarter note** (♮).
- Note values work just like fractions. Look at the chart below. Each whole note divides into two half notes. Each half note divides into two quarter notes. Each whole note can also divide into four quarter notes. Notice that all notes have a **note head**. Quarter notes and half notes also have a **stem**.

BEGINNING NOTE VALUES AND THEIR RELATIONSHIPS				PARTS OF A NOTE	
1 whole note				whole note	
2 half notes				half note	
4 quarter notes				quarter note	







Exercise 3 - Review Questions






Directions: Answer the questions below.

- _____ How many half notes are in one whole note?
- _____ How many quarter notes are in one whole note?
- _____ How many quarter notes are in one half note?
- _____ How many quarter notes are in two half notes?
- _____ How many quarter notes are in three half notes?
- _____ How many quarter notes are in two whole notes?
- _____ How many half notes are in three whole notes?
- _____ What note value is 1/2 of a whole note? (Name it and draw it.)
- _____ What note value is 1/2 of a half note? (Name it and draw it.)
- _____ What note value is 1/4 of a whole note? (Name it and draw it.)
- _____ Do whole notes have stems? (Yes/No)
- _____ Do half notes and quarter notes have stems? (Yes/No)

LESSON 5: RESTS

- Rests** are symbols used to represent silence in music.
For every note value, there is a rest of equal value.
Remember, notes represent *sound*, rests represent *silence*.
- Rest values work just like note values:
One whole rest divides into two half rests.
One half rest divides into two quarter rests.
One whole rest can divide into four quarter rests.
- Do not confuse a whole rest with a half rest.
A whole rest hangs from line four and looks like a "hole."
"Whole" and "hole" sound alike.
A half rest sits on line three and looks like a "hat."
"Half" and "hat" both start with the letter "H."
- Notice how the note and rest values match in the musical example below:

NOTES AND THEIR EQUAL REST VALUES		
whole note		
half note		
quarter note		
whole rest		
half rest		
quarter rest		

REST VALUES AND THEIR RELATIONSHIPS		
1 whole rest		
2 half rests		
4 quarter rests		



Notice how the whole rest is centered between the bar lines.

Section 2.3 - Review Questions

Directions: Answer the questions below.

- _____ How many half rests are in one whole rest?
- _____ How many half rests are in one whole rest?
- _____ How many quarter rests are in one half rest?
- _____ How many quarter rests are in two half rests?
- _____ If a whole note gets four beats in four-four time, how many beats does a whole rest get?
- _____ If a half note gets two beats in four-four time, how many beats does a half rest get?
- _____ If a quarter note gets one beat in four-four time, how many beats does a quarter rest get?
- _____ For every note value, there is a rest of equal value. (True/False)
- _____ Notes represent sound. Rests represent ?
- _____ A ? rest hangs from line four and looks like a "hole."
- _____ A ? rest sits on line three and looks like a "hat."

LESSON 8: COUNTING RHYTHMS

1. **Counting** is used to help musicians learn, recognize, and play rhythms. Counting makes the performance of rhythms more precise and ensures that all note values are held for their full **duration**. (Characteristic 2)
2. Any counting method will do. Use the one preferred by your director. The following method is recommended for use in this series. Be sure to *tap the steady beat with your foot when you count*. Say what you play.













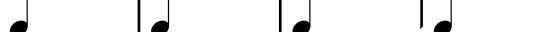
Rests are not counted aloud. Continue to tap your foot.
Wedges are used to indicate beats which are sustained but not tongued.

Exercise 2.5 - Counting Rhythms

Directions: Write the counting under each measure below. Play the rhythms on your tuning fork.

1.	12.
2.	13.
3.	14.
4.	15.
5.	16.
6.	17.
7.	18.
8.	19.
9.	20.
10.	

LESSON 11: EIGHTH NOTES

NOTE VALUES AND THE BEATS THEY RECEIVE			NOTE VALUES AND THEIR RELATIONSHIPS		
whole note		4 beats in four-four time (four foot-taps)	1 whole note		
half note		2 beats in four-four time (two foot-taps)	2 half notes		
quarter note		1 beat in four-four time (one foot-tap)	4 quarter notes		   
eighth note		1/2 beat in four-four time (down-tap = half) (up-tap = half)	8 eighth notes		

1. All note values divide into two smaller note values. (One whole note divides into two half notes, one half note divides into two quarter notes, and one quarter note divides into two eighth notes.)

One whole note divides into two half notes,


One half note divides into two quarter notes,

One quarter note divides into two eighth notes.


2. An eighth note looks like a quarter note with a single flag attached to its stem. Eighth notes are often found in pairs (because two eighth notes equal one quarter note). Instead of writing two eighth notes, each with a single flag, composers will often connect the two notes with a single line called a **beam**. Notes with one flag will have one beam when connected to another note.



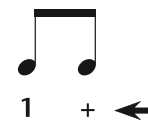
3. Eighth notes are counted by giving the first eighth note in the pair a **beat number** (1, 2, 3 or 4). The second eighth note in each pair is called the **and** of the beat. If you keep the steady beat by tapping your foot, the foot will tap the floor on the beat number (also called the **downbeat**). The foot will come up on the "and" of the beat (also called the **upbeat** or **offbeat**).



The first eighth note in a pair is given a beat number (1, 2, 3 or 4).

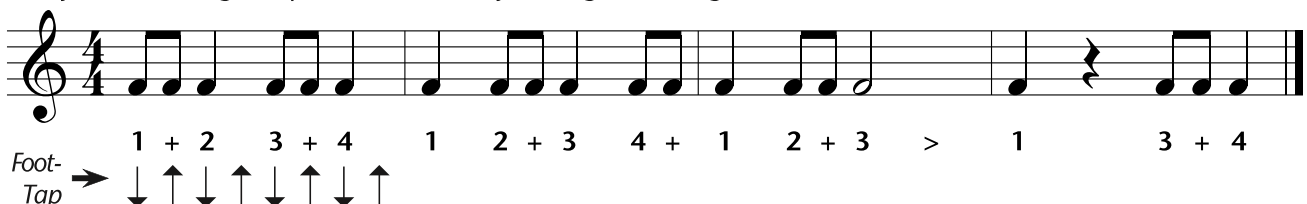


The second eighth note in a pair is called the "and" of the beat.



The plus (+) sign is used to indicate the "and" of the beat. The foot will come up on the "and" of the beat.

4. Study the counting sample below carefully. An eighth note gets half a beat in four-four time.



The musical staff shows a sequence of eighth notes in 4/4 time. Below the staff, the counting is written: 1 + 2 + 3 + 4 | 1 2 + 3 4 + | 1 2 + 3 > | 1 3 + 4. Arrows indicate the foot-tap pattern: down for the first note of each pair, up for the second note.

LESSON 16: THREE-FOUR TIME

1. **Three-four time ($\frac{3}{4}$)** is counted just like four-four time. The only difference is the total number of beats in each measure. In four-four time, there are four beats in each measure (four quarter notes or some combination of note or rest values that equals four quarter notes). In three-four time, there are three beats in each measure (three quarter notes or some combination of note or rest values that equals three quarter notes). **Please Note: A whole rest fills an entire measure with silence in all time signatures.**

COMPARING FOUR-FOUR, TWO-FOUR, AND THREE-FOUR TIME

4
4

Four beats in each measure.

Quarter note gets one beat.

In four-four time, a whole rest fills an entire measure with silence.

This time signature means that there will be **four** quarter notes in each measure or some combination of note or rest values that equals four quarter notes. *In four-four time a whole note will fill one entire measure with sound.*

CONDUCTING PATTERNS

2
4

Two beats in each measure.

Quarter note gets one beat.

In two-four time, a whole rest fills an entire measure with silence.

This time signature means that there will be **two** quarter notes in each measure or some combination of note or rest values that equals two quarter notes. *In two-four time, a whole note will fill one entire measure with sound.*

3
4

Three beats in each measure.

Quarter note gets one beat.

In three-four time, a whole rest fills an entire measure with silence.

This time signature means that there will be **three** quarter notes in each measure or some combination of note or rest values that equals three quarter notes. *In three-four time a dotted-half note will fill one entire measure with sound.*

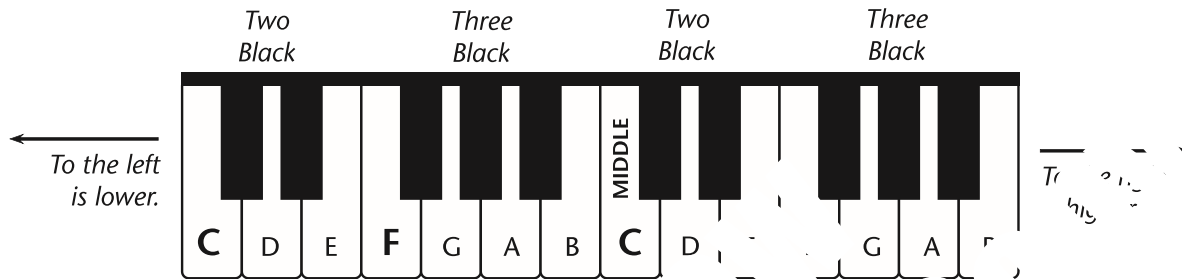
2. Study the three-four time counting sample below carefully. Remember to tap the steady beat with your foot. When counting rhythms, remember to say what you will play.

3/4

1 2 3 1 + 2 3 1 > 3 1 3 1 2 3 + 1 > >

LESSON 17: THE PIANO KEYBOARD

1. The piano keyboard is an important tool for all musicians. It is the best way to visually illustrate many of the concepts we will encounter in our study of music theory.
2. There are 88 keys on a full-size piano keyboard (52 white keys, 36 black keys). The black keys are grouped into alternating sets of two and three.
3. The white key just to the left of each group of two black keys is C. The white key just to the left of each group of three black keys is F. Using our knowledge of the musical alphabet, we can follow the pattern and name the other white keys on the keyboard.



4. **Middle C** is the C found closest to the center of the keyboard. It is usually located near the manufacturer's nameplate. Notes written in the treble clef are played to the right of middle C using the right hand. Notes written in the bass clef are played to the left of middle C using the left hand.
5. The farther to the right we go on the keyboard, the higher the pitch of the note will become. The farther to the left we go on the keyboard, the lower the pitch of each note will become.

Exercise 6.1 - Learning The Names Of The White Keys

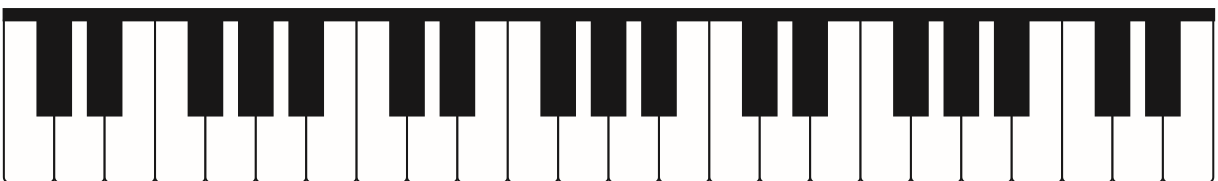
- 1 **Directions:** Circle each group of two black keys on the keyboard below.



- 2 **Directions:** Circle each group of three black keys on the keyboard below.



- 3 **Directions:** Label all C's and F's, then follow the musical alphabet pattern to name the other white keys.



LESSON 28: THE ORDER OF FLATS

- Flats placed in the key signature will always appear on specific lines and/or spaces of the staff and will always follow a specific order. Study the table to the right carefully. The flats will always be placed on the staff in this order and will never change. (Notice that the order of flats is the order of sharps in reverse.)

THE ORDER OF FLATS						
1	2	3	4	5	6	7
B	E	A	D	G	C	F

Order of Flats → ← Order of Sharps

- Look at the placement of flats on the staff below. They are written in treble and bass clef for comparison. Notice that the bass clef signatures are placed one line or space lower than the treble clef signatures.

Notice that the bass clef signatures are placed one line or space lower than the treble clef signatures.

- The flats *must* follow the prescribed order and placement on the staff. In other words, if there are three flats in the key signature, they will always be B \flat , E \flat , and A \flat , even if the arrangement like D \flat , E \flat , and G \flat in the key signature.
- Study the information below *carefully*.
 If there is one flat in the key signature, it will always be B \flat .
 If there are two flats in the key signature, they will always be B \flat , and E \flat .
 If there are three flats in the key signature, they will always be B \flat , E \flat , and A \flat .
 If there are four flats in the key signature, they will always be B \flat , E \flat , A \flat , and D \flat .
 If there are five flats in the key signature, they will always be B \flat , E \flat , A \flat , D \flat , and G \flat .
 If there are six flats in the key signature, they will always be B \flat , E \flat , A \flat , D \flat , G \flat , and C \flat .
 If there are seven flats in the key signature, they will always be B \flat , E \flat , A \flat , D \flat , G \flat , C \flat , and F \flat .

Section 8.3 - Review Questions

Directions: Answer the questions below.

- _____ If there is one flat in the key signature, what is it?
- _____ If there are two flats in the key signature, what are they?
- _____ If there are three flats in the key signature, what are they?
- _____ If there are four flats in the key signature, what are they?
- _____ If there are five flats in the key signature, what are they?
- _____ If there are six flats in the key signature, what are they?
- _____ If there are seven flats in the key signature, what are they?