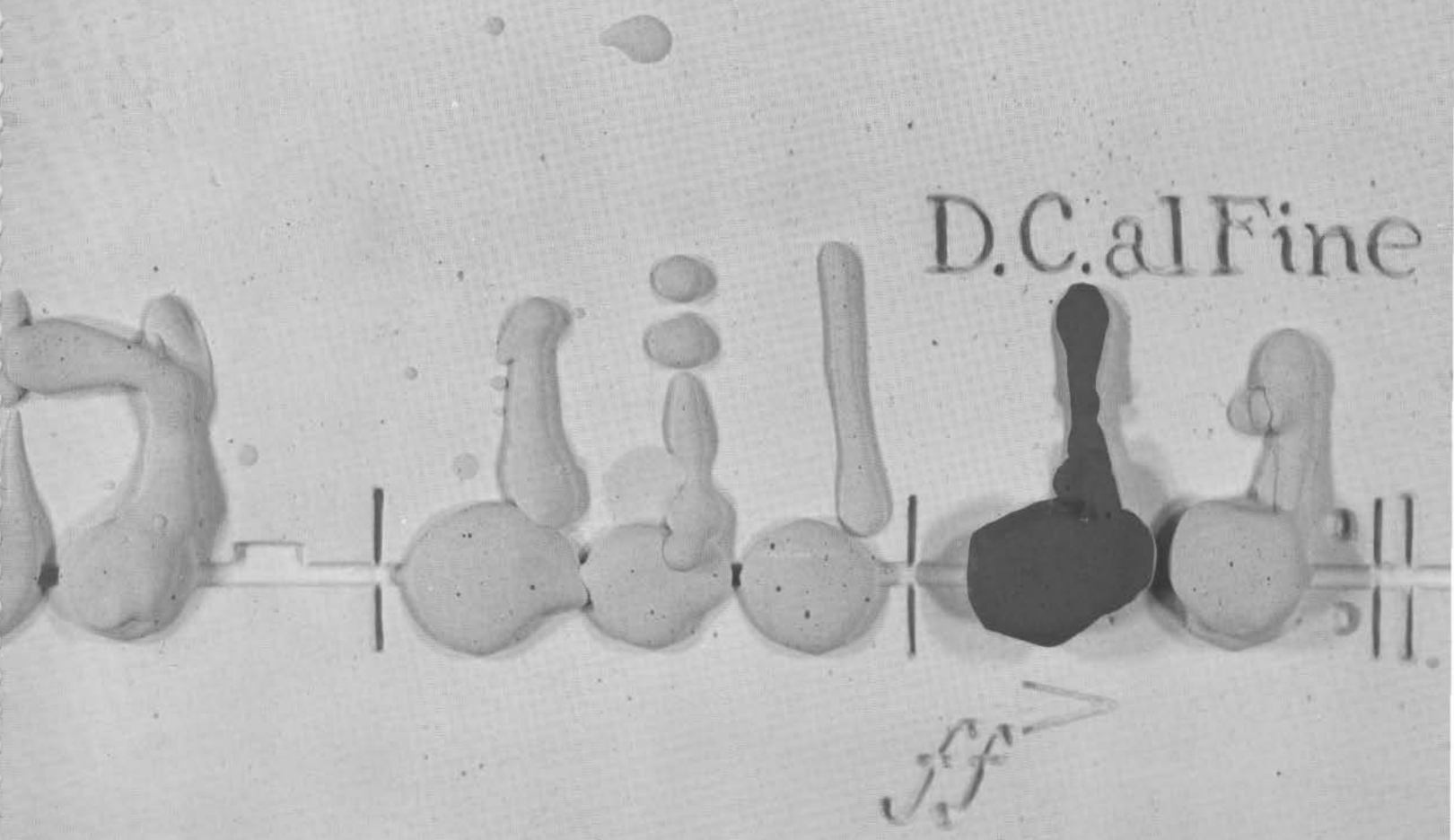
Practical THEORY

Complete

A SELF-INSTRUCTION MUSIC THEORY COURSE

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



by *Sandy Feldstein*

Practical THEORY Complete

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2280 Volume 1 2281 Volume 2 2282 Volume 3 1998 Complete

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Important
Computer Diskette Loading Instructions
on Page 91

MUSIC ACHIEVEMENT SERIES

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LESSON 1
THE STAFF

Music is written on a five line staff.

Line 5
Line 4
Line 3
Line 2
Line 1

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

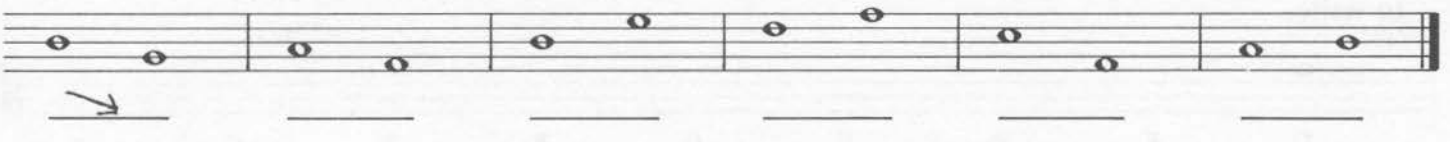
Space 4
Space 3
Space 2
Space 1

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

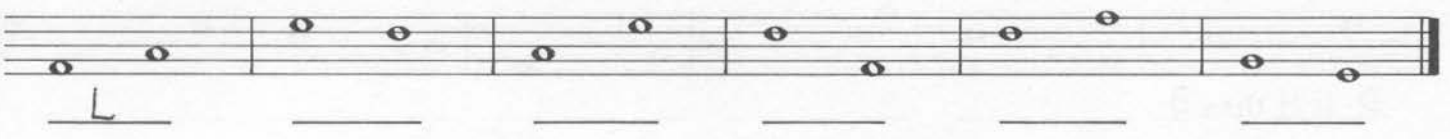
1. Draw a staff using the dots as your guide.

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

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



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

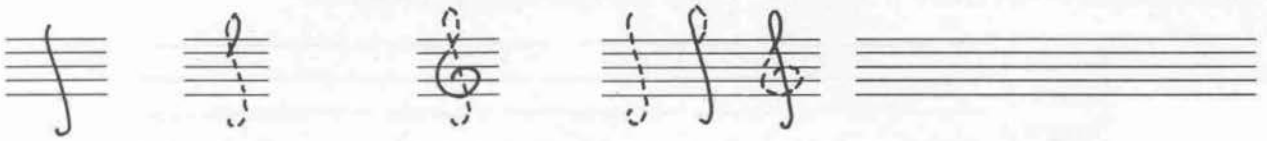


LESSON 2
THE TREBLE CLEF AND STAFF

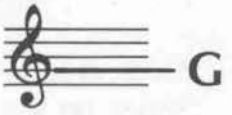
At the beginning of each staff there is a clef.
The treble clef or G clef looks like this:

To draw the treble clef, first draw

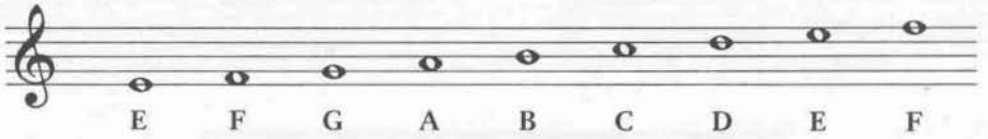
the line and tail | add the top loop | add the bottom loop. | Follow the dotted lines. | Try drawing five treble clefs.



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



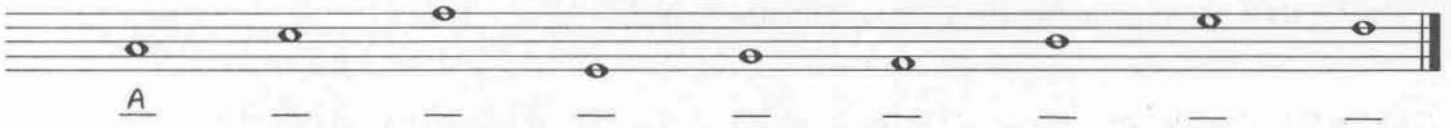
Notes are named after the first seven letters of the alphabet (A through G).



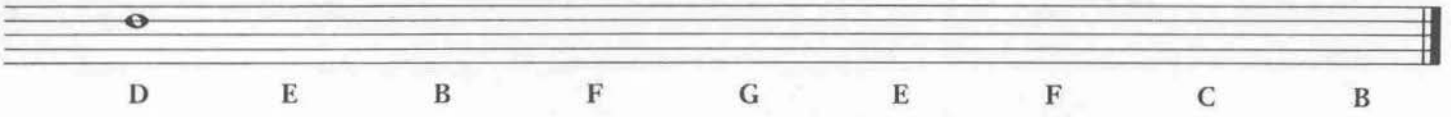
In the beginning, to help you remember the lines and spaces, you may wish to make up a saying that uses the letters of the lines and spaces. For example, to remember the treble clef lines: Every Good Boy Does Fine. The treble clef spaces: FACE.

---

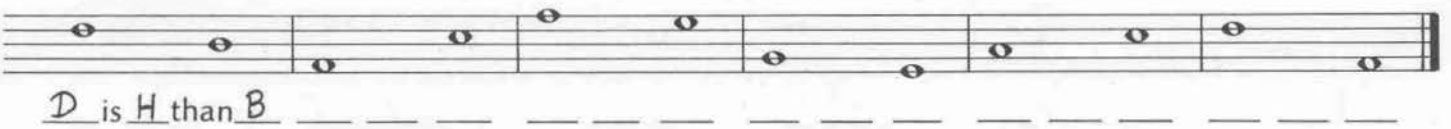
1. Draw the treble clef at the beginning of the line and name the notes indicated.



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



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



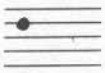
LESSON 3

THE BASS CLEF AND STAFF

The bass clef or F clef looks like this: 

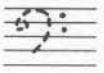
To draw the bass clef, first draw

a solid black circle on the 4th line

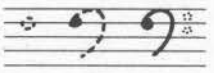


add the curve

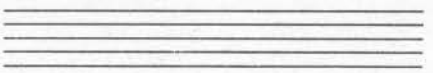
add 2 dots in the 3rd and 4th spaces



follow the dotted lines.

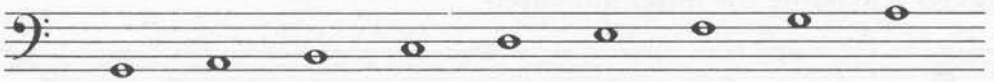


Try drawing five bass clefs.



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

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

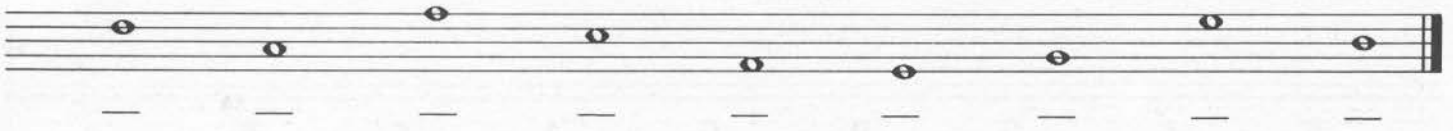


G A B C D E F G A

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

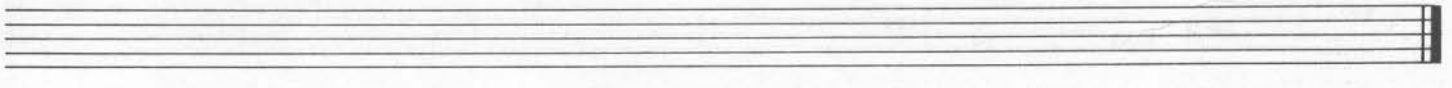
---

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



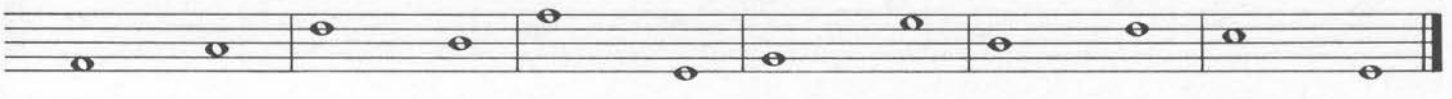
— — — — — — — — —

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



D G B G A E A C E

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



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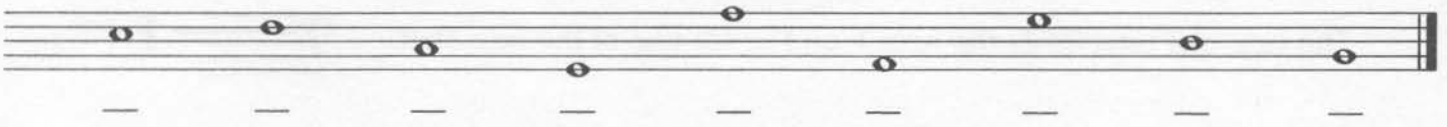
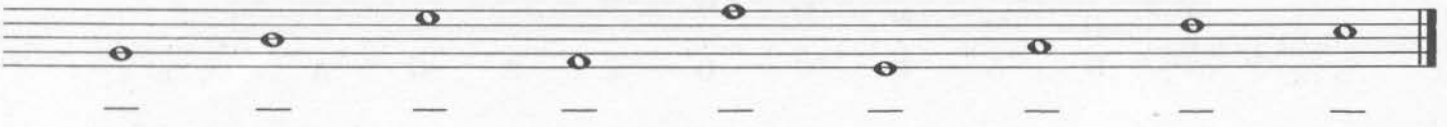
LESSON 4
REVIEW OF LESSONS 1–3

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

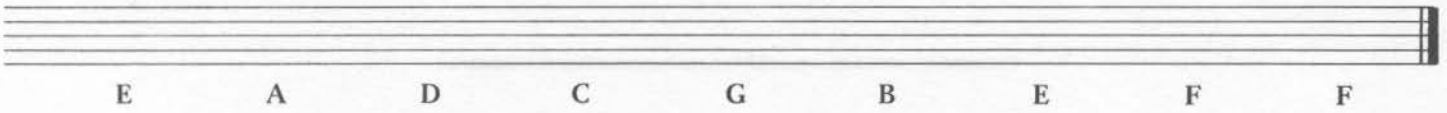
7. Draw the treble clef and name the notes indicated.



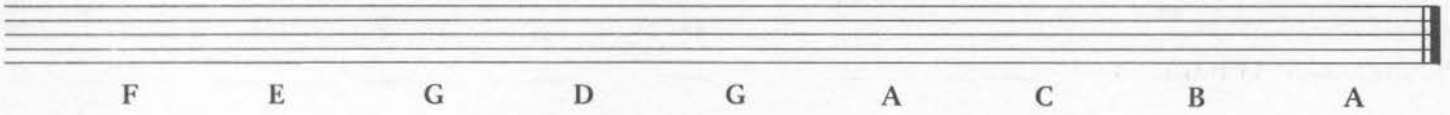
8. Draw the bass clef and name the notes indicated.



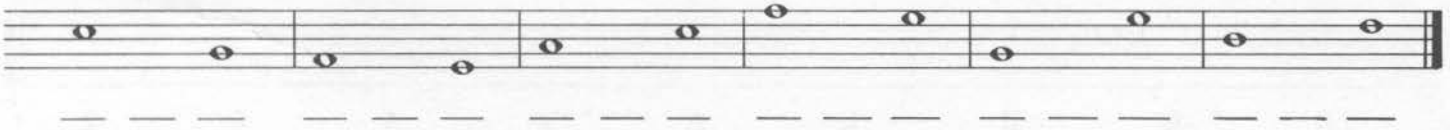
9. Draw the treble clef and write the notes indicated.



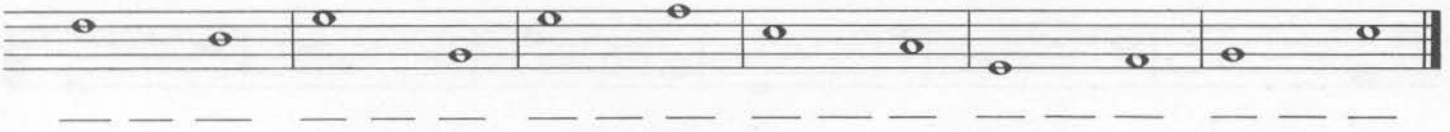
10. Draw the bass clef and write the notes indicated.



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



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



LESSON 5

WHOLE–HALF–QUARTER NOTES

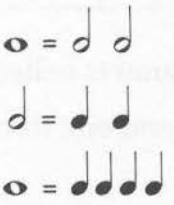
The duration of musical sounds (long or short) is indicated by different types of notes.

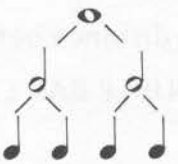
WHOLE NOTE HALF NOTE QUARTER NOTE

One whole note equals two half notes.

One half note equals two quarter notes.

One whole note equals four quarter notes.

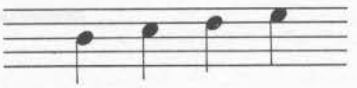




The stems for half notes and quarter notes go up if the notes are below the third line.

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

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



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

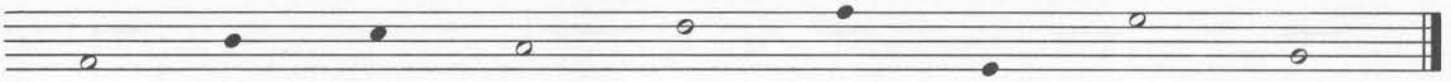
1. One whole note equals _____ half notes.

2. One whole note equals four _____ notes.

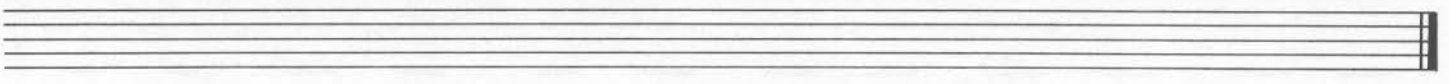
3. One half note equals _____ quarter notes.

4. Four quarter notes equal one _____ note.

5. Draw stems on the notes indicated.

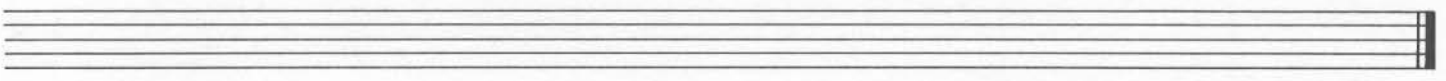


6. Draw the treble clef and draw the notes indicated, using half notes.



A F C B E D F E G

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



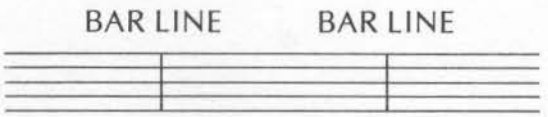
D E C G B F A G A

LESSON 6

MEASURES—BAR LINES—DOUBLE BAR LINES

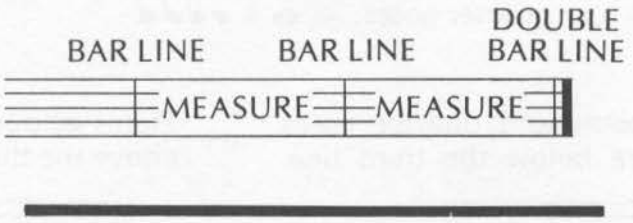
Music is divided into equal parts called MEASURES.

BAR LINES indicate the beginning and end of measures.



The distance between two bar lines is called a measure.

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



1. Draw six bar lines on the staff below.

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

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

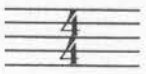
4. Draw a bass clef, divide the staff into six measures, add two notes in each measure, name the notes, end the staff with a double bar line.

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

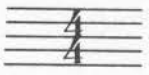
LESSON 7

TIME SIGNATURES AND NOTE VALUES

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

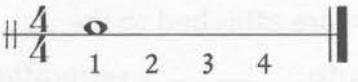


The top number shows the number of beats (or counts) in each measure.
The bottom number shows what kind of note gets one beat.

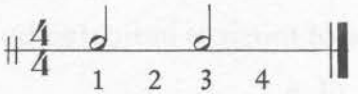


means four beats in each measure.
means a quarter note (♩) gets one beat.

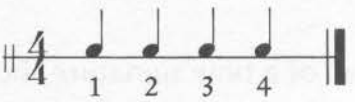
In $\frac{4}{4}$ time, a whole note receives four beats.



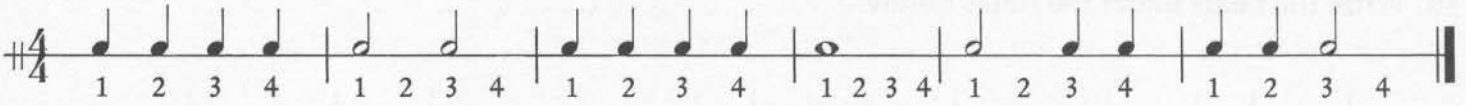
A half note receives two beats.



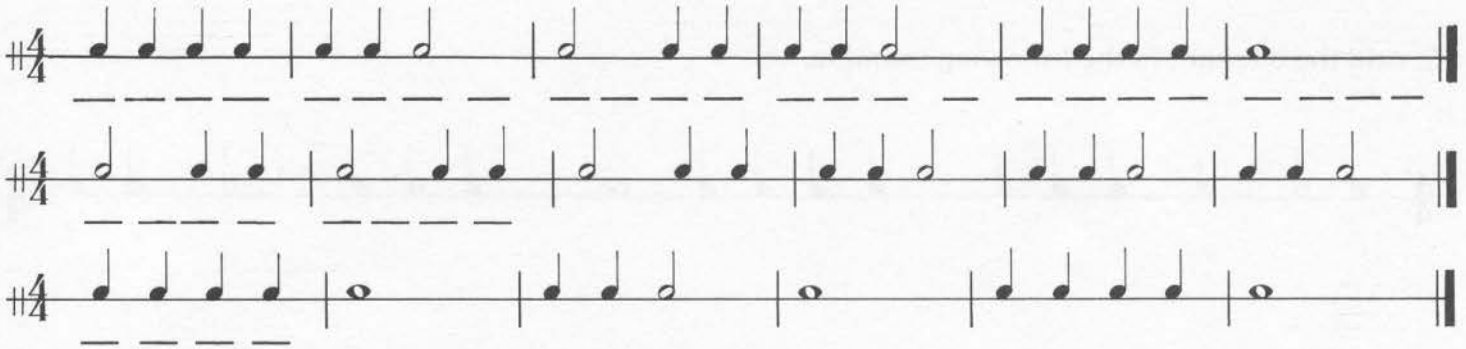
A quarter note receives one beat.



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

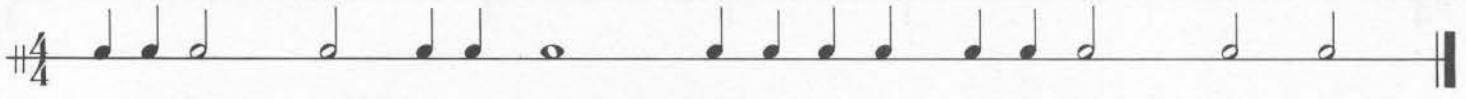


2. Write in the beats under the notes indicated — remember, there are four beats in each measure.



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

4. Add the bar lines in the following example.



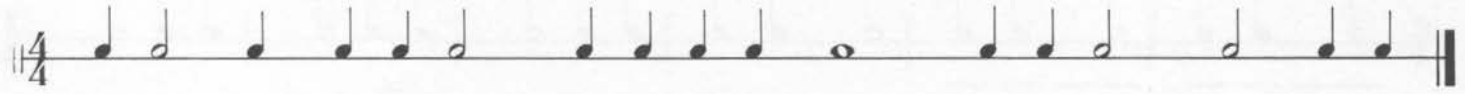
5. Count the beats and clap the rhythm of the line above.

LESSON 8
REVIEW OF LESSONS 5–7

1. The duration of musical sound is indicated by different types of_____.
2. One whole note equals two_____notes.
3. Two half notes equal_____whole note.
4. Four quarter notes equal_____half notes.
5. Two quarter notes equal one_____note.
6. Stems go up if notes are below the_____line.
7. Stems go down if the notes are on or above the _____line.
8. Stems going up are attached to the _____side of the note head.
9. Stems going down are attached to the _____side of the note head.
10. Music is divided into_____separated by_____lines.
11. The end of a piece of music is indicated by a_____ _____line.
12. The top number of a _____ _____shows the number of beats in each measure.
13. The bottom number of a time signature shows what kind of note gets_____beat.
14. In $\frac{4}{4}$ time, there are_____beats in each measure and a _____note gets one beat.

15. Write the beats under the notes below.

16. Add the bar lines in the following example.



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

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

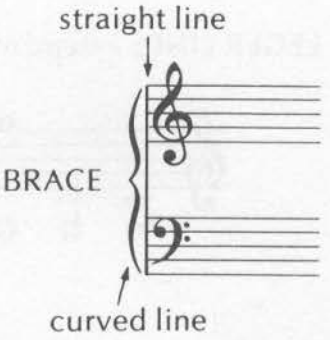
LESSON 9
THE GRAND STAFF

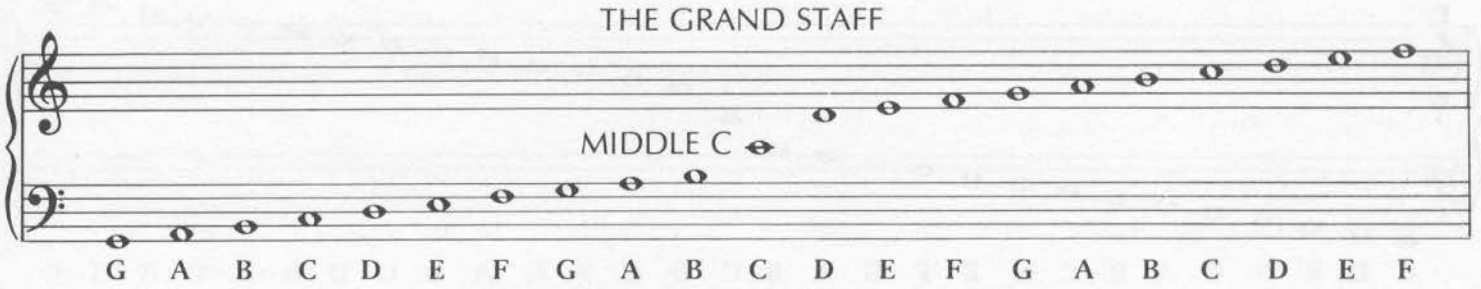
The treble staff and the bass staff can be joined together by a BRACE which consists of a straight line and a curved line.

The combined staffs are called THE GRAND STAFF.

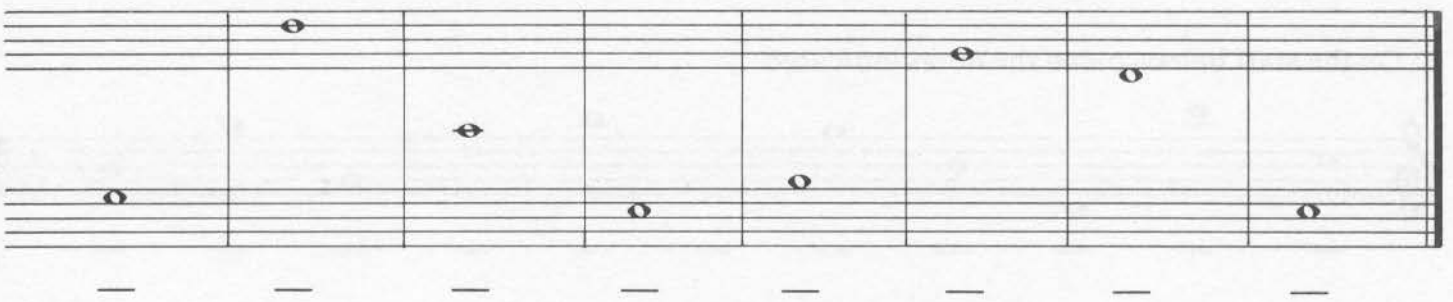
A LEGER LINE is a small line which is added above or below either the treble or bass staffs.

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



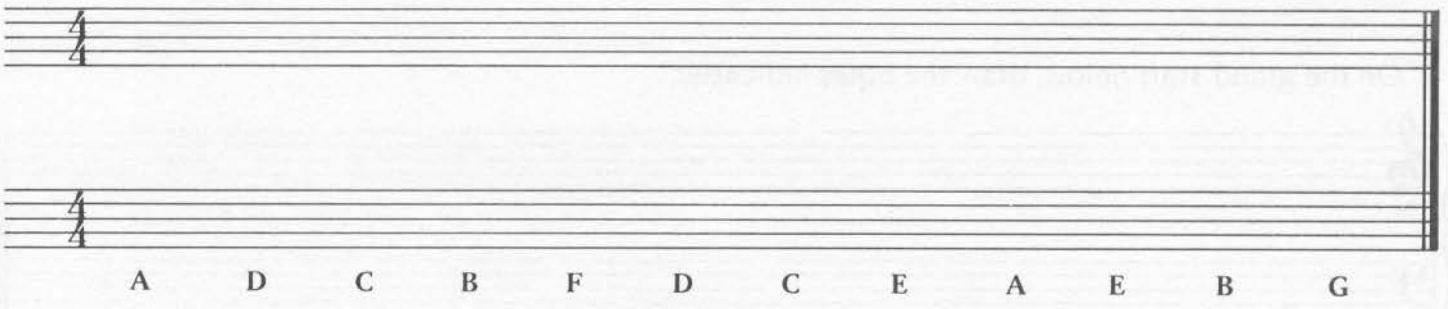


1. Draw the brace, treble clef, bass clef and name the notes indicated.



2. Now add the time signature.

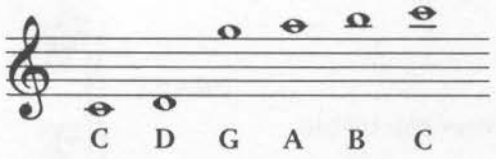
3. Draw the brace, treble clef, bass clef, and draw the notes indicated. Use half notes on both staffs. If the note can be drawn on more than one place on the staff, choose which one you want to write.

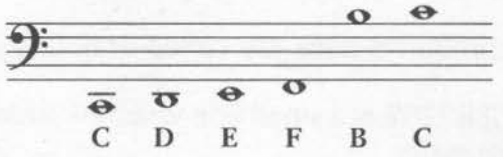


4. Add the bar lines in their correct place. End the line with a double bar line.

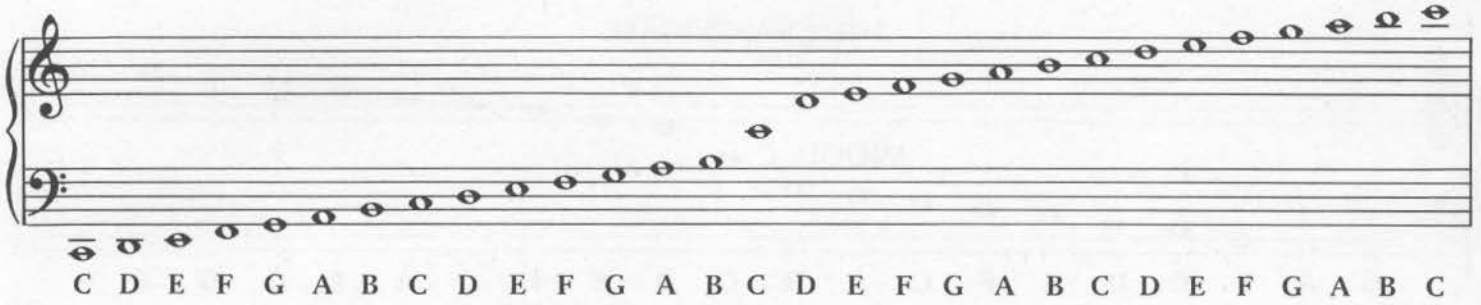
LESSON 10
LEGER LINES

LEGER LINES extend either staff upward or downward.





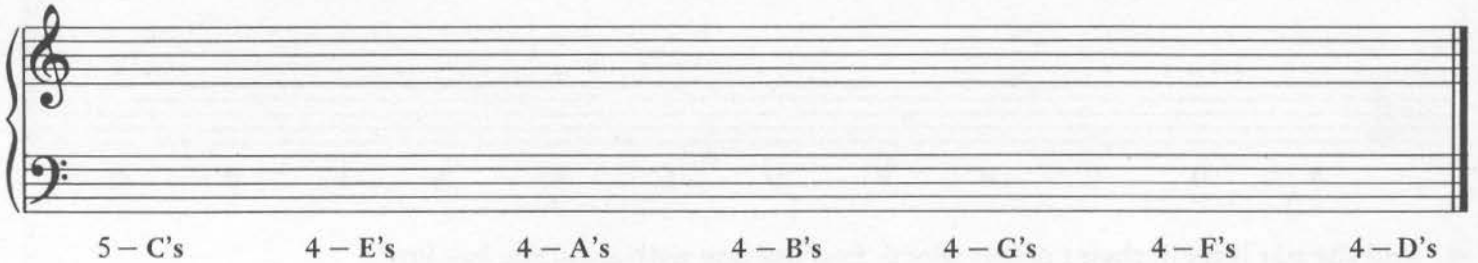
Here is a grand staff with leger lines, encompassing a very wide range of notes from low to high.



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

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

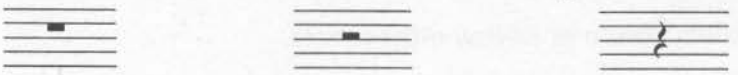
3. On the grand staff below, draw the notes indicated.



LESSON 11
WHOLE–HALF– QUARTER RESTS

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

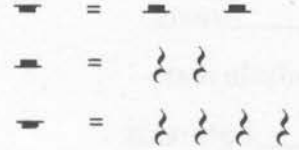
WHOLE REST HALF REST QUARTER REST

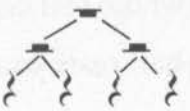


One whole rest equals two half rests.

One half rest equals two quarter rests.

One whole rest equals four quarter rests.

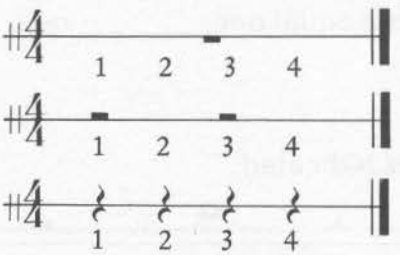




In $\frac{4}{4}$ time, a whole rest receives four beats.

A half rest receives two beats.

A quarter rest receives one beat.

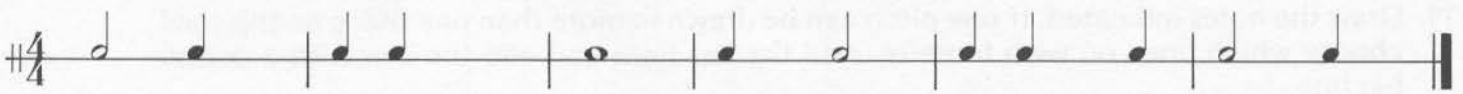


The combination of notes and rests produces sound and silence within a musical composition.

---

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

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



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

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

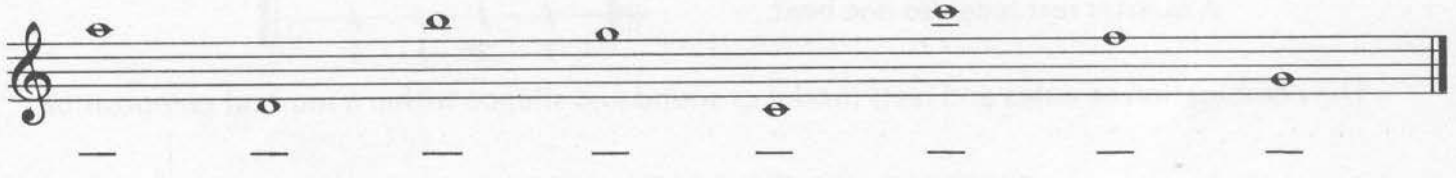
E B G D — Quarter notes; C F — Half notes; A — Whole note; D A — Half notes; F B G C — Quarter notes; E — Whole note

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

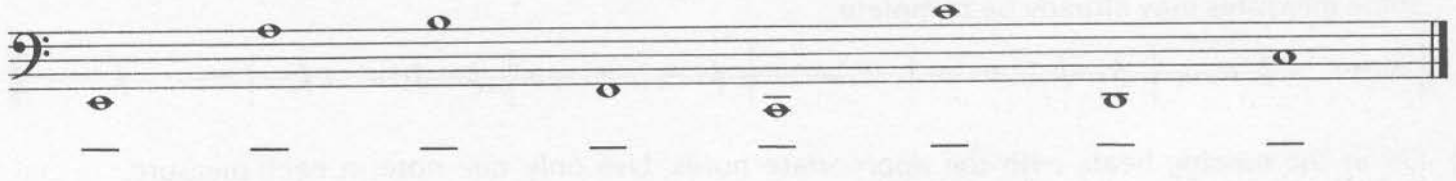
LESSON 12
REVIEW OF LESSONS 9–11

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

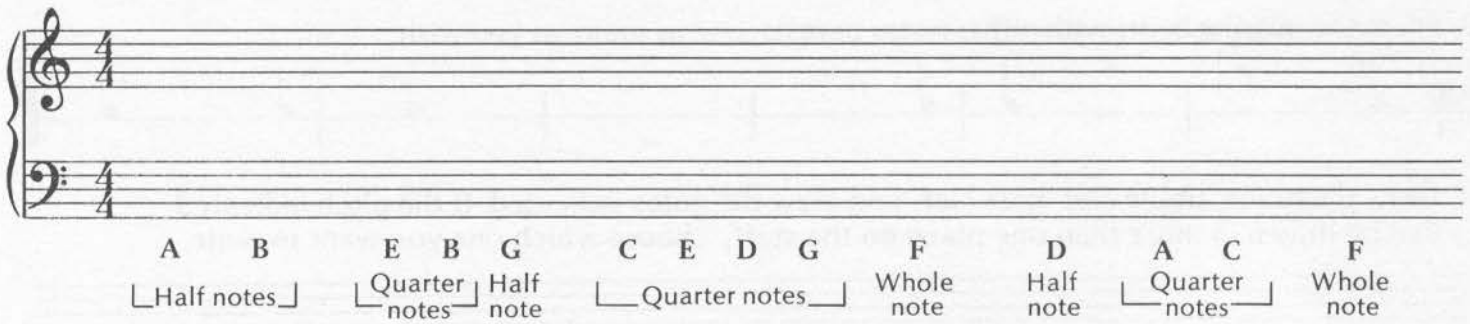
9. Name the notes indicated.



10. Name the notes indicated.



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



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

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

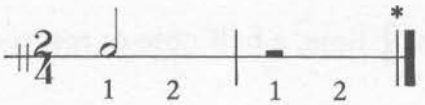
LESSON 13
ANOTHER TIME SIGNATURE

$\frac{2}{4}$ TIME

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

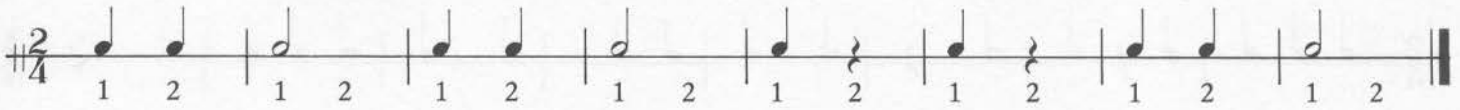
means two beats in each measure.
means quarter note gets one beat.

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

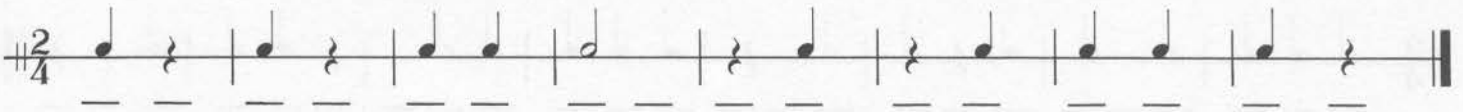


A quarter note or rest receives one beat.

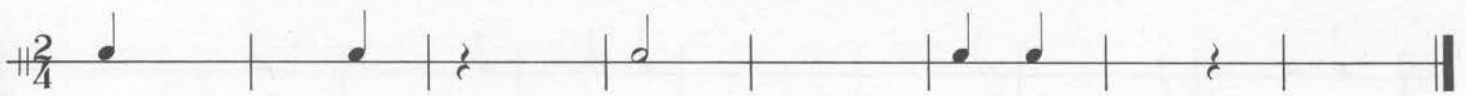
1. Count the beats, then clap the rhythm of the notes and rests while counting the beats.



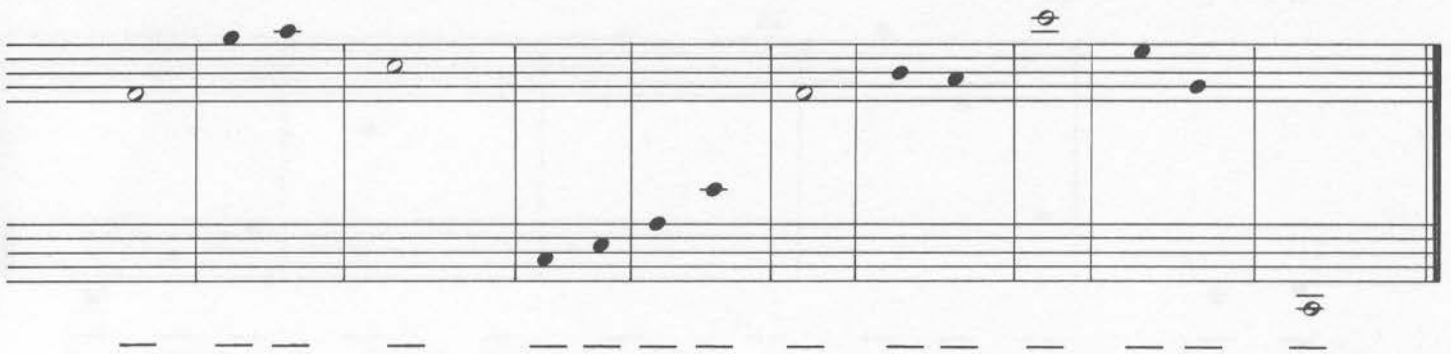
2. Write the beats under the notes. Remember, there are two beats in each measure.
3. Count the beats and clap the rhythm.



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



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



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

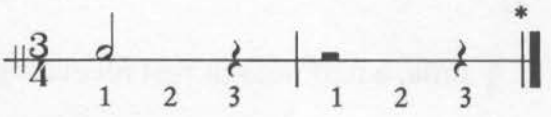
LESSON 14
ANOTHER TIME SIGNATURE

$\frac{3}{4}$ TIME

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

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

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



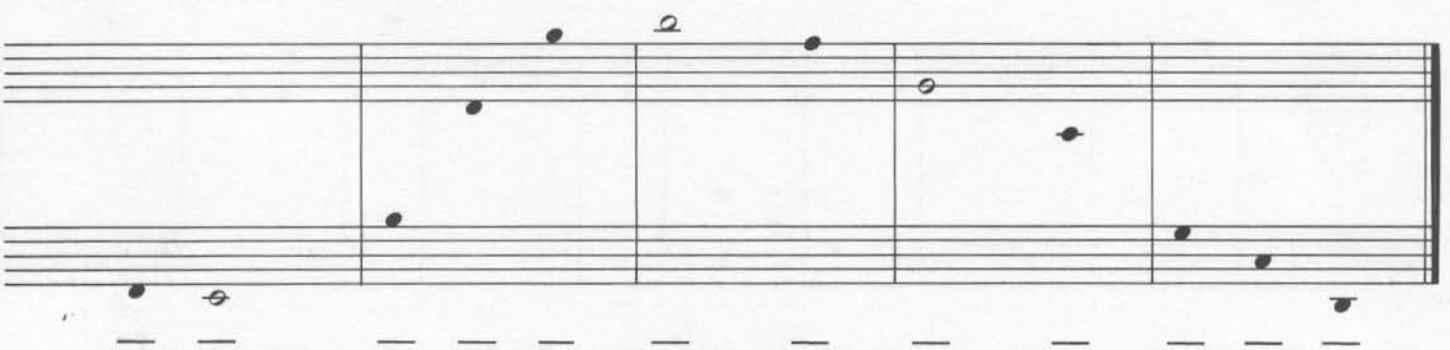
A quarter note or rest equals one beat.

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

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

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

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



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

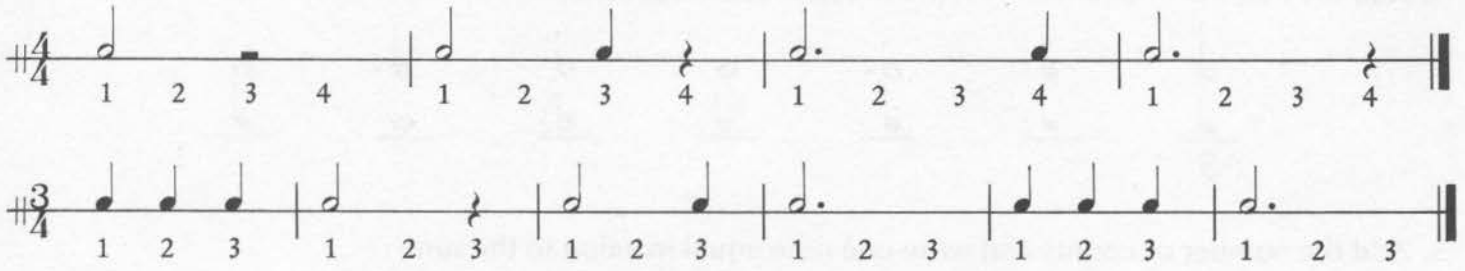
LESSON 15
THE DOTTED HALF NOTE

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

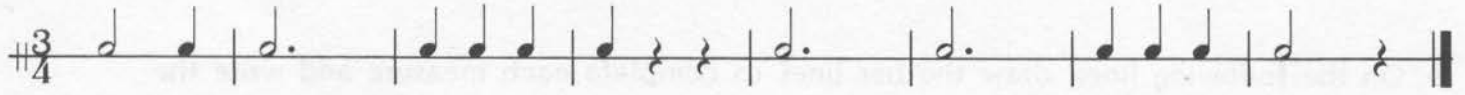
In $\frac{4}{4}$ time, a half note (𝅗𝅥) equals two counts.
A dot after a half note (·) adds one count (half of the original value).

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

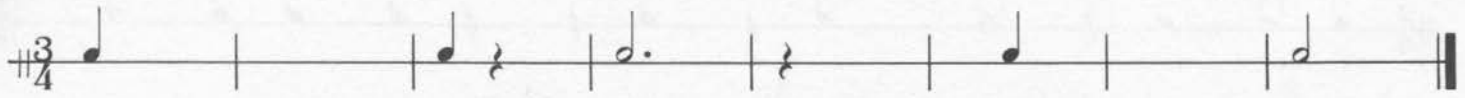
Count the beats and clap the rhythm.



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

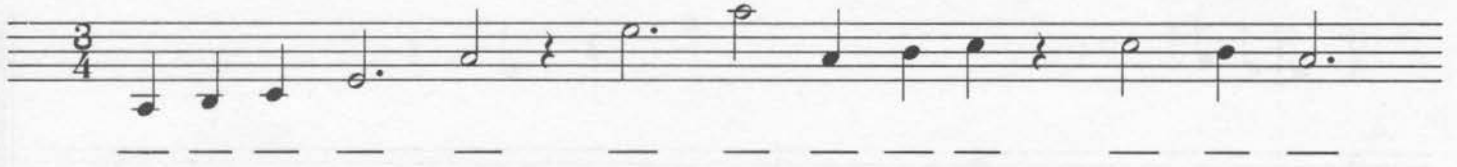


2. Fill in the missing beats with notes or rests, then write the beats and clap the rhythm.

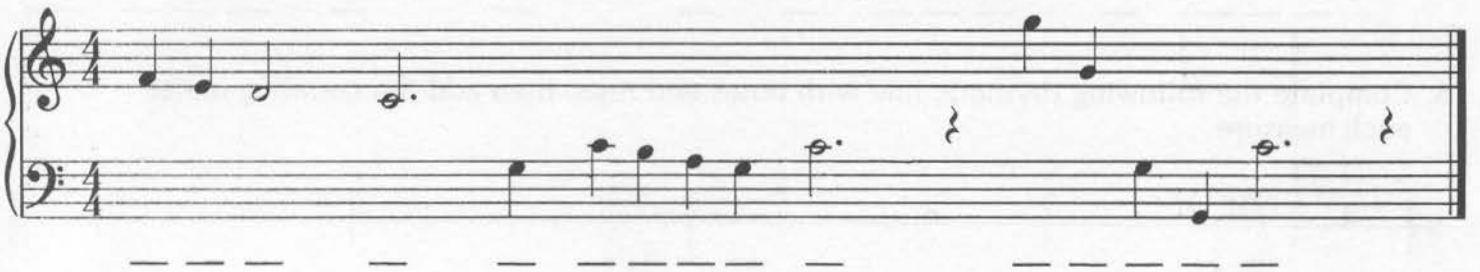


3. Draw the treble clef, name the indicated notes, add the bar lines and double bar line at the end of the line.

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



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



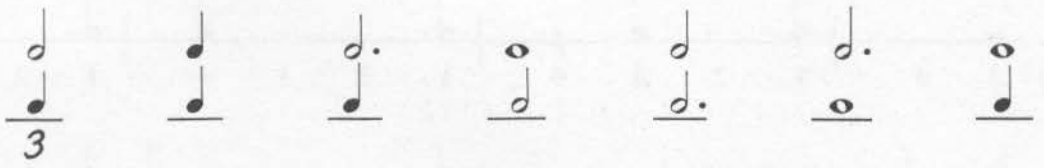
LESSON 16
REVIEW OF LESSONS 13–15

1. In $\frac{2}{4}$ time, there are _____ beats in each measure. A quarter note receives _____ beat.

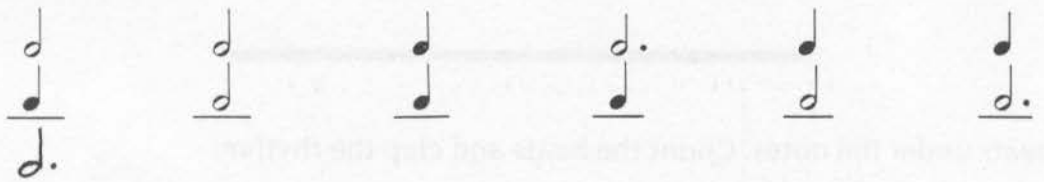
2. In $\frac{3}{4}$ time, there are _____ beats in each measure. A _____ note receives one beat.

3. A dot placed after a note adds _____ the value of the original note.

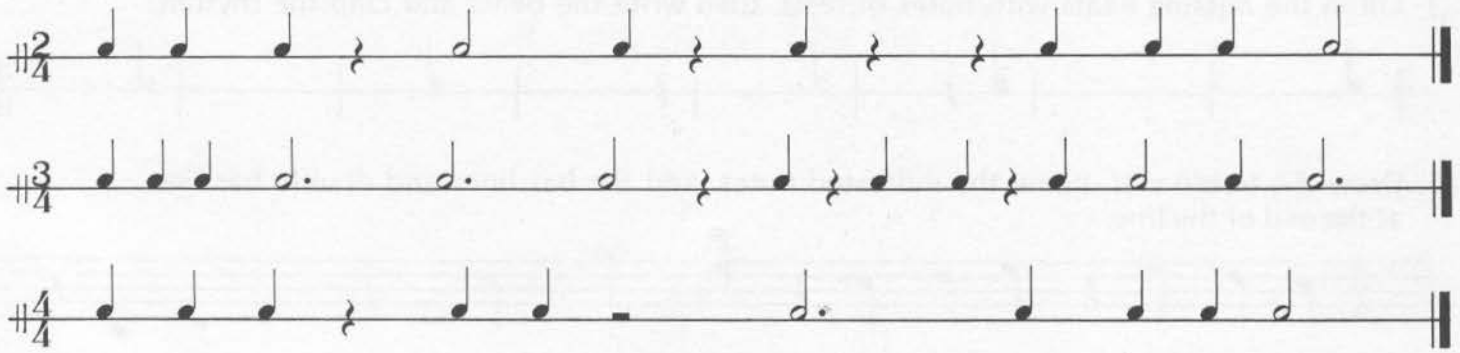
4. Add the number of counts and write the sum under each line.



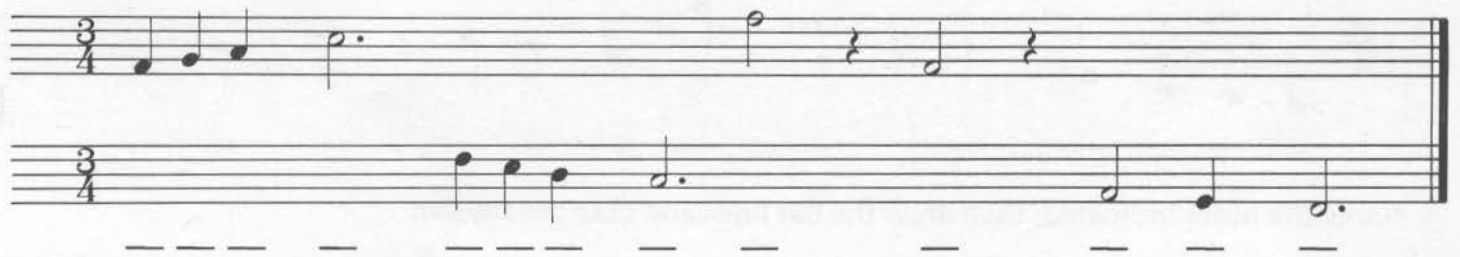
5. Add the number of counts and write one note equal in value to the sum.



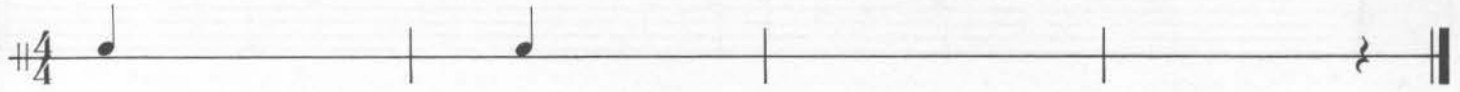
6. On the following lines, draw the bar lines to complete each measure and write the counting under each measure.



7. Draw the brace, treble clef, bass clef, and name the notes indicated. Then add the bar lines and clap the rhythm.

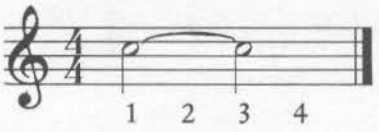


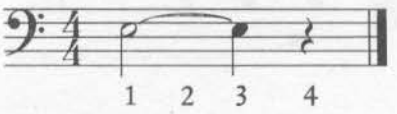
8. Complete the following rhythmic line with notes and rests, then add the counting under each measure.



LESSON 17
TIES AND SLURS

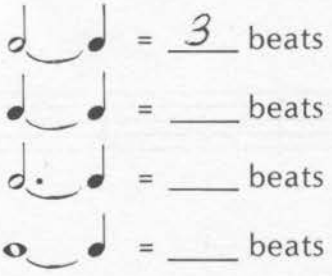
A TIE is a curved line that connects two adjacent notes of the same pitch.
The tone is held as though the two notes are one.

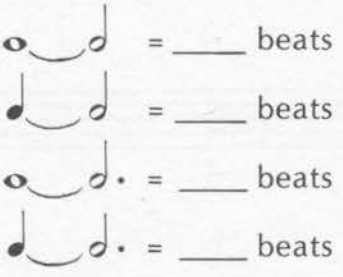




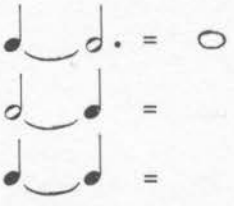
A SLUR is a curved line that connects notes of different pitch.
A slur indicates that the music is to be sung or played as smoothly as possible. There should not be any space between the notes within the slur.

1. Write the number of beats that each pair of tied notes would receive.

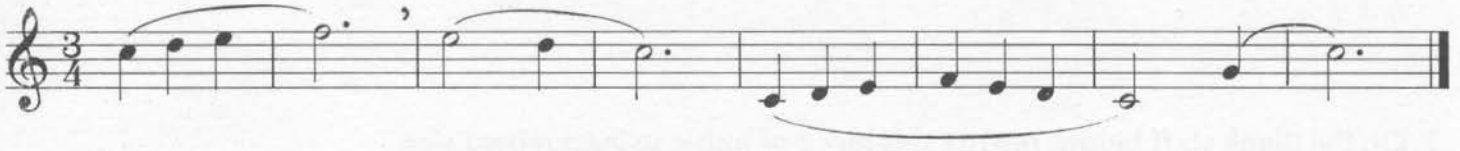




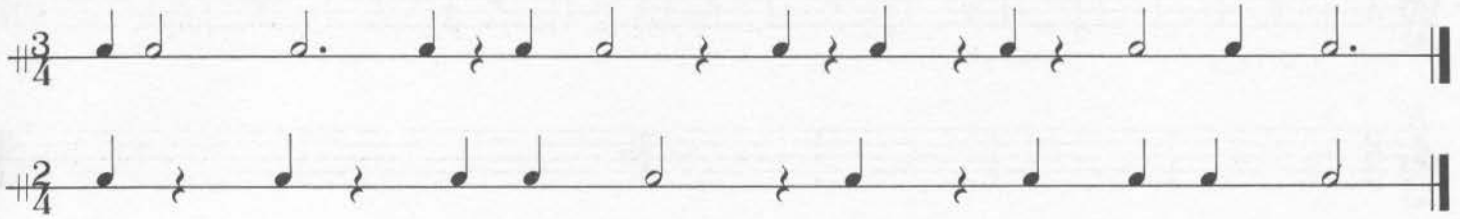
2. Write the note that equals the number of beats that each pair of tied notes would receive.



3. Mark the places where you would take a breath if you were singing or playing this music.

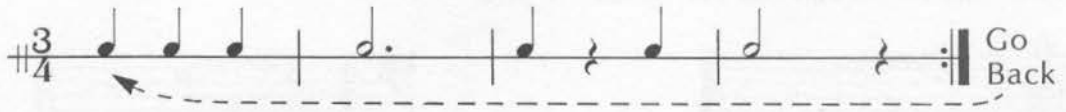


4. Add the bar lines in the following examples, then count and clap the rhythms.



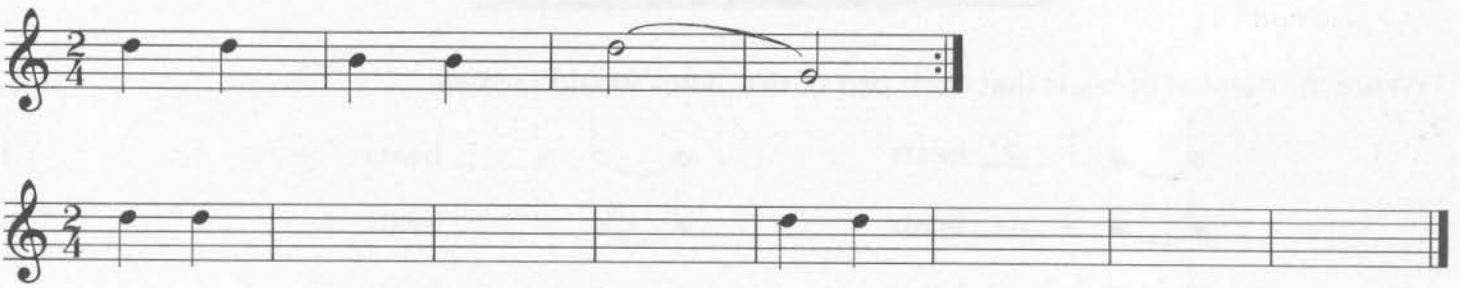
LESSON 18
REPEAT SIGNS

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

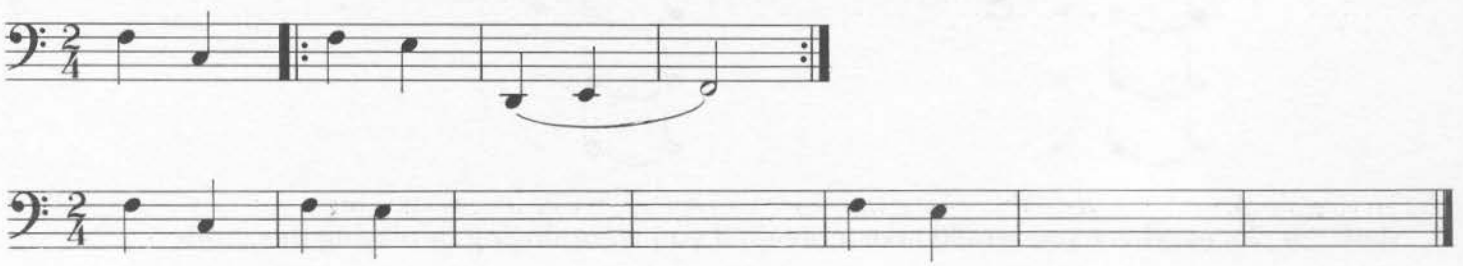


Sometimes, you repeat back to another repeat sign.

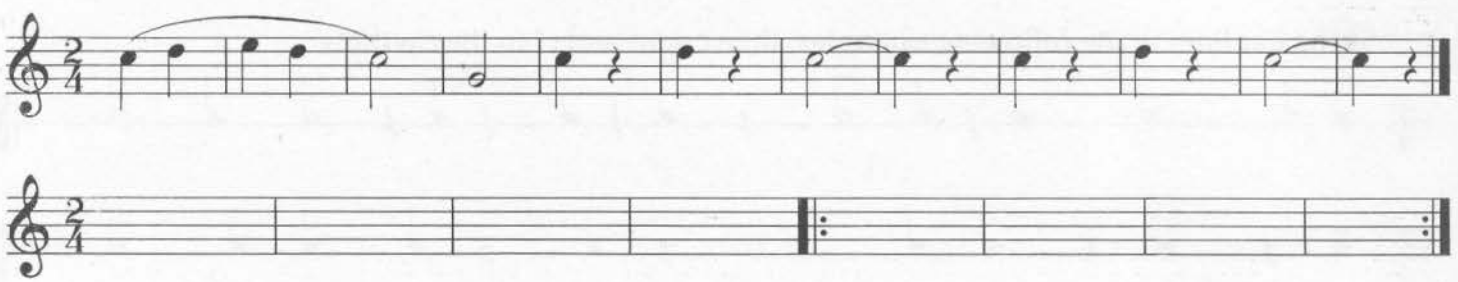
1. On the blank staff below, write the indicated piece of music as it would appear without using a repeat sign. (Some notes are indicated as a guide.)



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



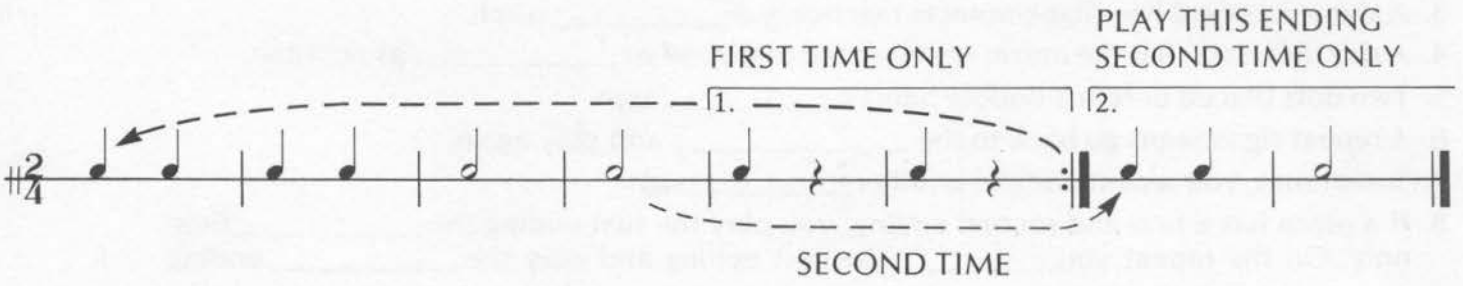
3. On the blank staff below, rewrite this piece of music using a repeat sign.



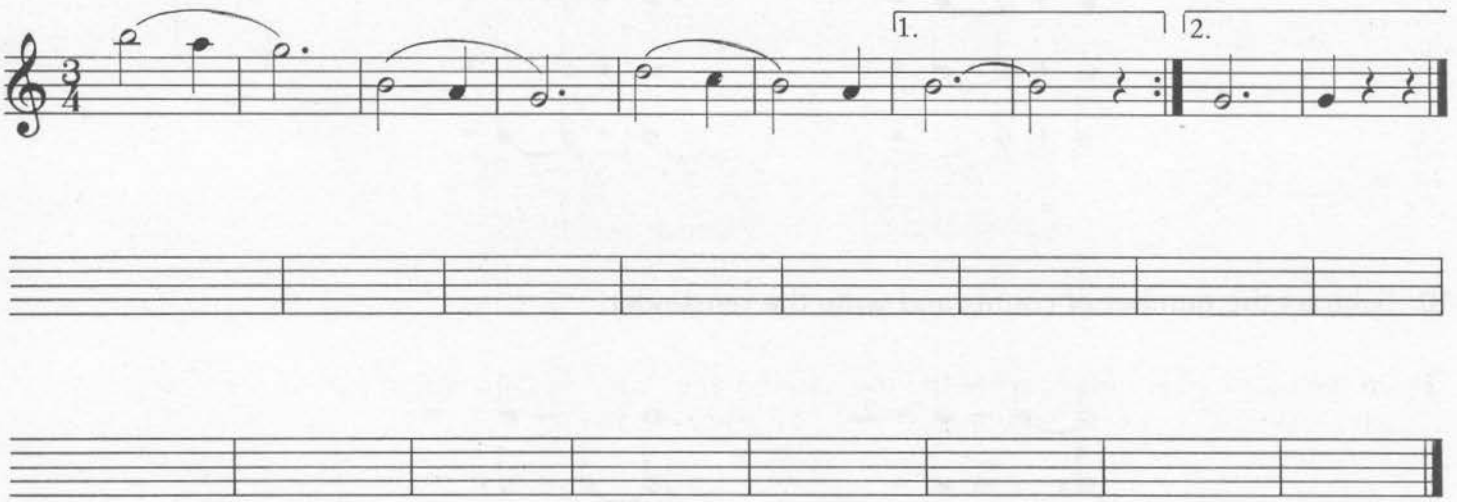
LESSON 19

FIRST AND SECOND ENDINGS

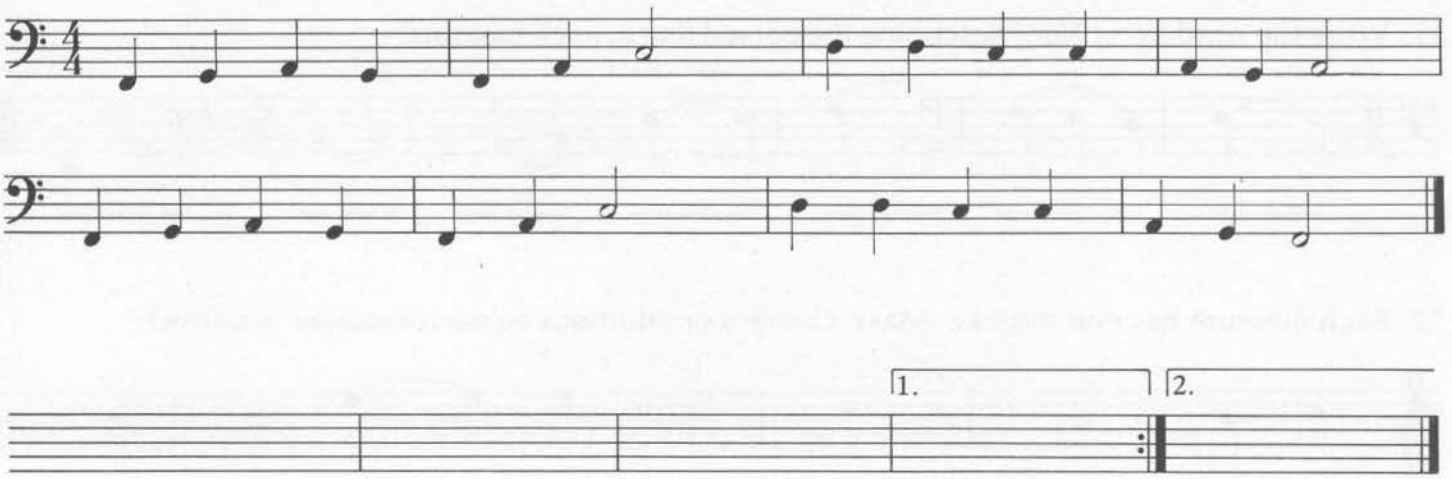
The repeat sign tells you to go back to the beginning. On the repeat, skip the first ending and play the second ending.



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



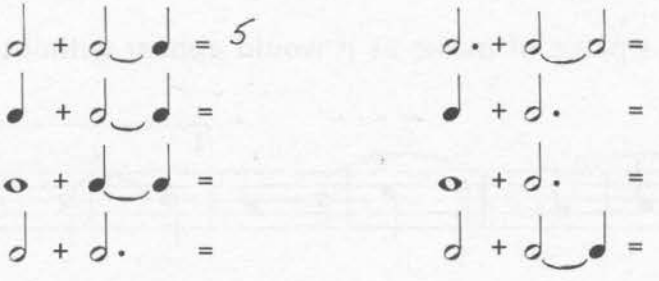
2. On the blank staff, rewrite this piece of music using a first and second ending.



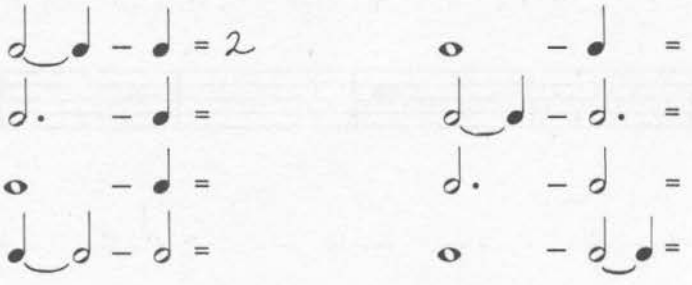
LESSON 20
REVIEW OF LESSONS 17–19

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

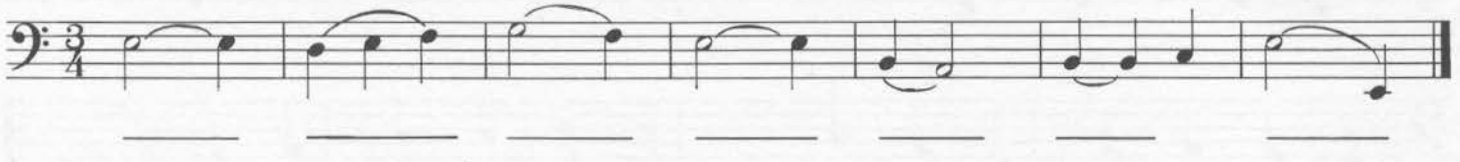
9. Add the number of counts and write the sums.



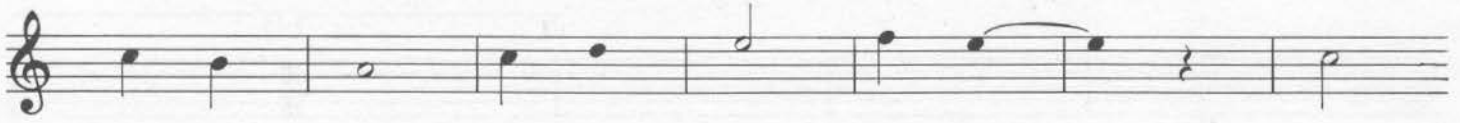
10. Subtract the number of counts and write the remainder.



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



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

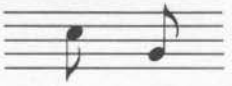


LESSON 21
EIGHTH NOTES

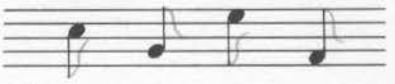
An EIGHTH NOTE looks like a quarter note with a flag added to its stem.

To draw an eighth note first draw a quarter note.

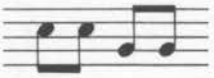
Then add a flag.



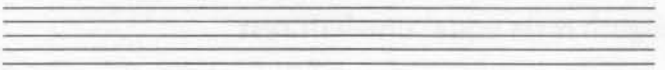
Try making these quarter notes into eighth notes.



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



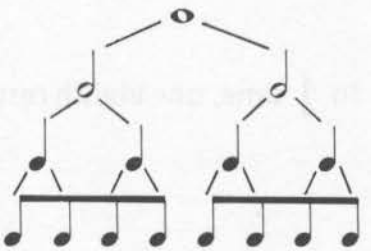
Try drawing two pairs of beamed eighth notes (1 pair stems up — 1 down).



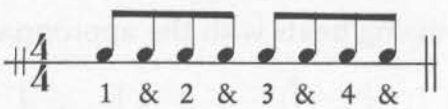
Two eighth notes equal one quarter note.

Four eighth notes equal one half note.

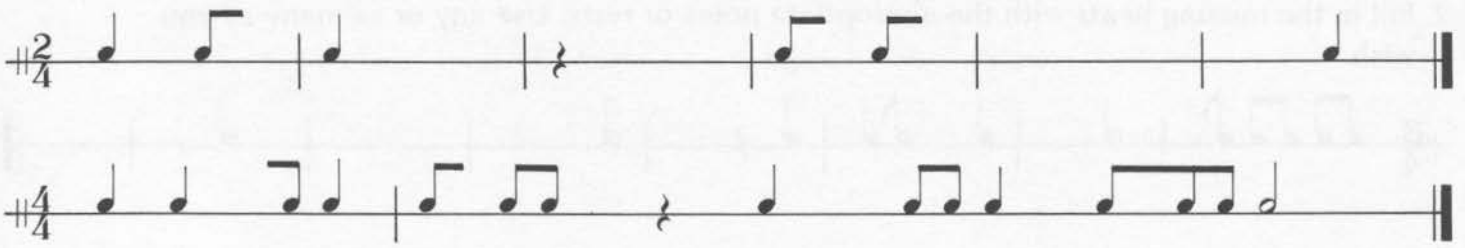
Eight eighth notes equal one whole note.



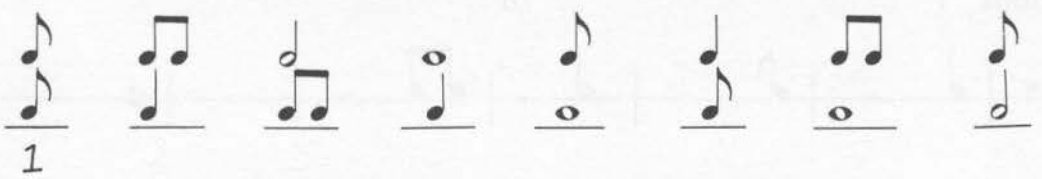
In $\frac{4}{4}$ time, an eighth note receives ½ of a beat.



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



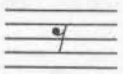
2. Add the number of counts and write the sum under each line.



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

LESSON 22
EIGHTH REST

An EIGHTH REST looks like this.

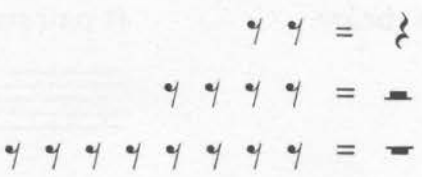


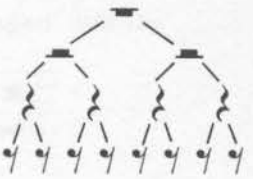
Try drawing 5 eighth rests.

Two eighth rests equal one quarter rest.

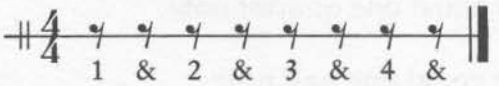
Four eighth rests equal one half rest.

Eight eighth rests equal one whole rest.

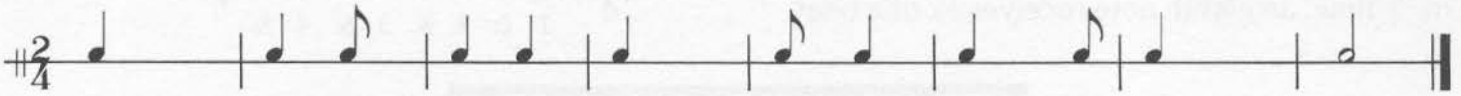




In $\frac{4}{4}$ time, one eighth rest equals ½ of a beat.

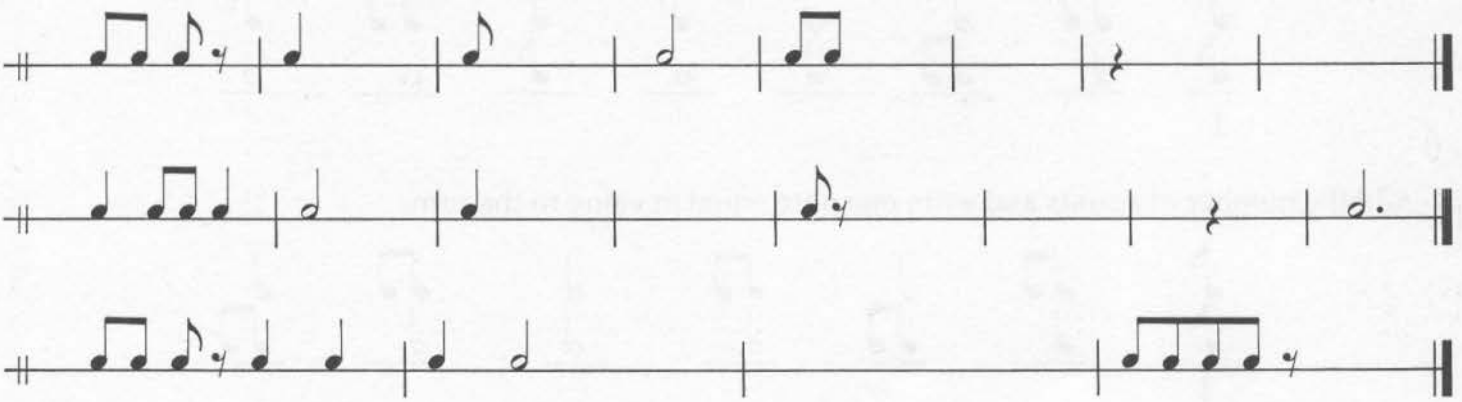


1. Fill in the missing beats with the appropriate rests. Use only quarter and/or eighth rests.



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

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



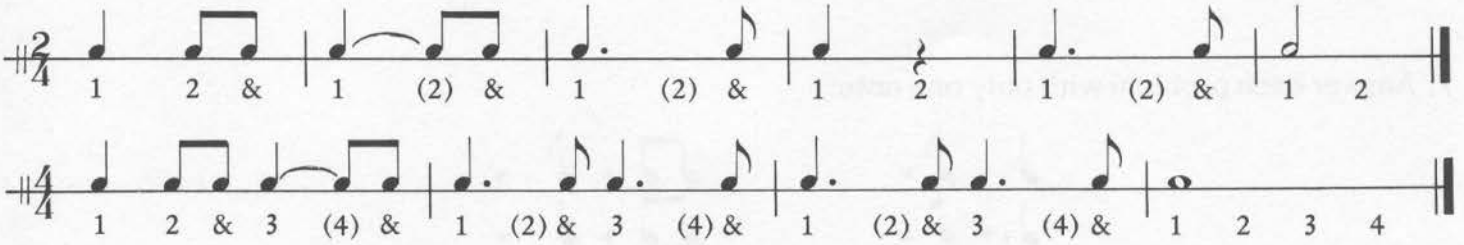
LESSON 23
DOTTED QUARTER NOTES

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

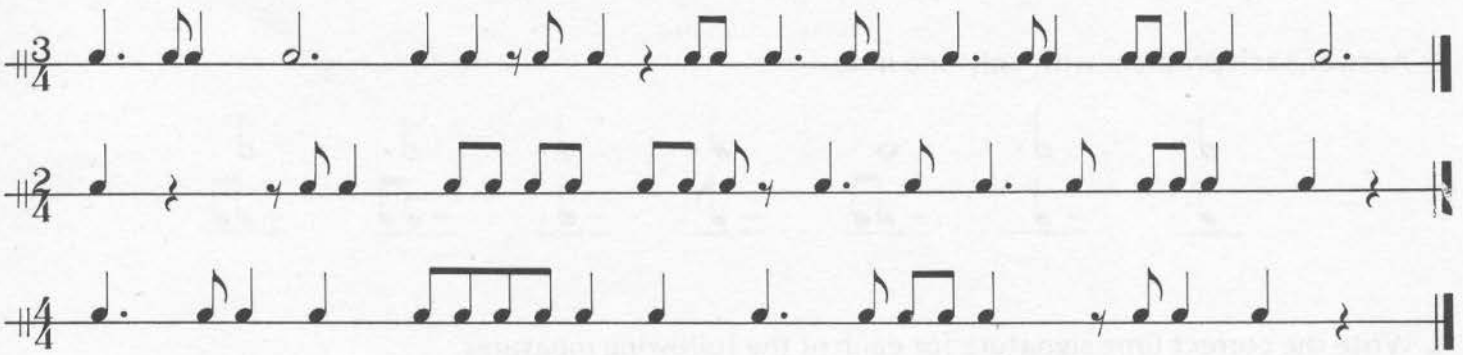
In $\frac{4}{4}$, $\frac{3}{4}$, $\frac{2}{4}$ times, a quarter note equals one count. ♩ = one count (♫)

A dot after the quarter note adds ½ count (½ of the original value). . = ½ count (♪)

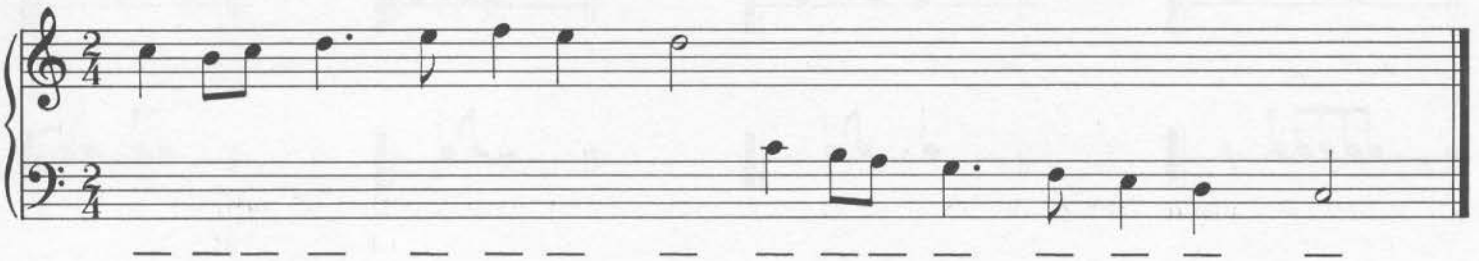
A dotted half note equals 1½ counts. 𝅗𝅥. = 1½ counts (♫♩)



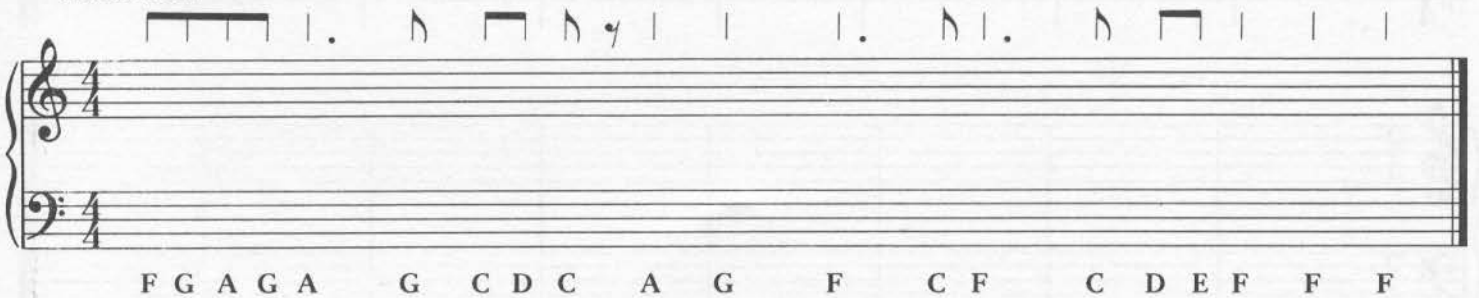
1. Add the bar lines in the following examples, then count the beats and clap the rhythm.



2. Add the bar lines and name the pitches.



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

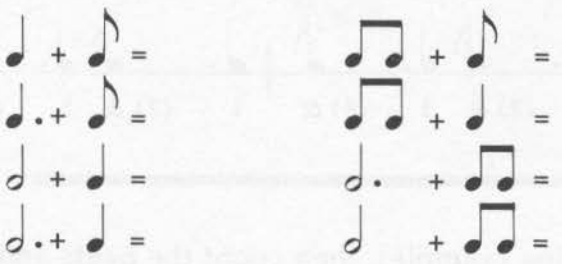


4. Count the beats and clap the rhythm of the lines above.

LESSON 24
REVIEW OF LESSONS 21–23

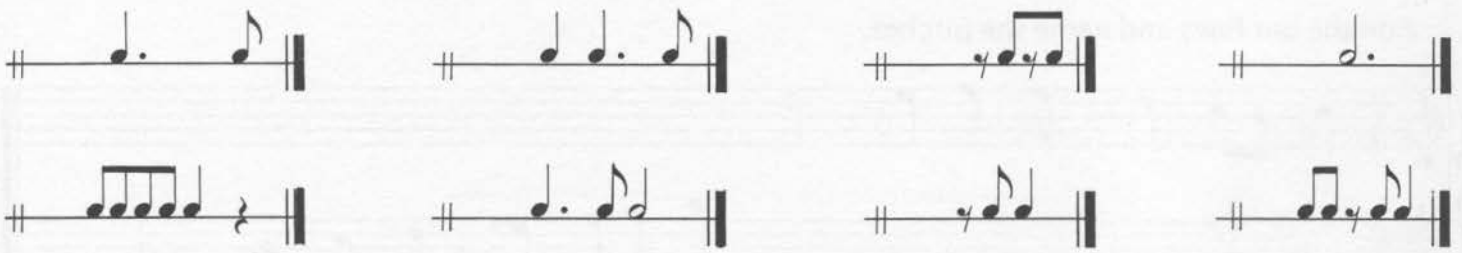
1. An eighth note looks like a quarter note with a _____ added to its stem.
2. Two or more eighth notes are joined together by a _____.
3. Two eighth notes equal _____ quarter note.
4. Four eighth notes equal _____ quarter notes.
5. One whole note equals _____ half notes, or _____ quarter notes, or _____ eighth notes.
6. A dotted _____ note receives 1½ counts.

7. Answer each problem with only one note.

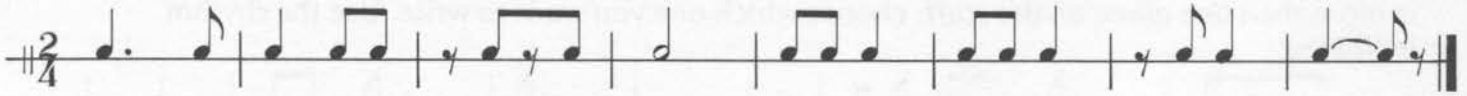


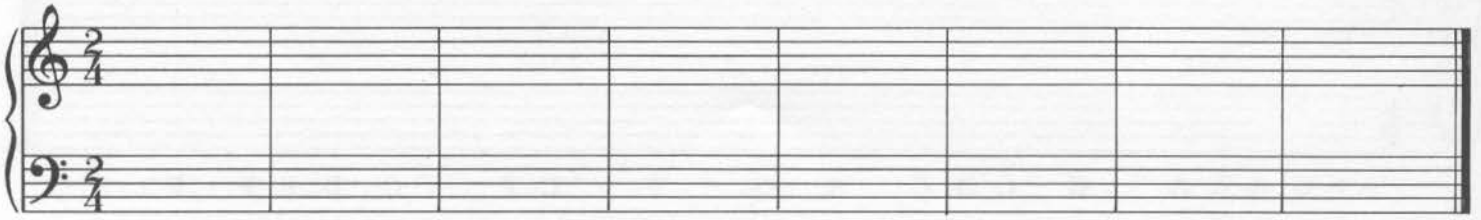
8. Answer each problem with only one note.

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



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

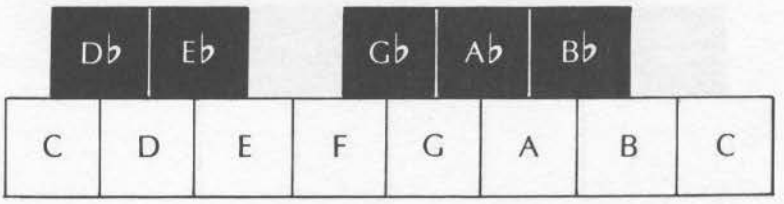




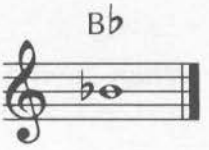
LESSON 25
FLAT

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

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

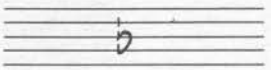


When saying a flatted note's name, we say the letter name first and the flat next — B flat. When we write it on the music, the flat sign comes first.

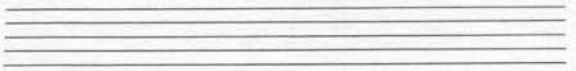


To draw a flat, first draw the vertical line.

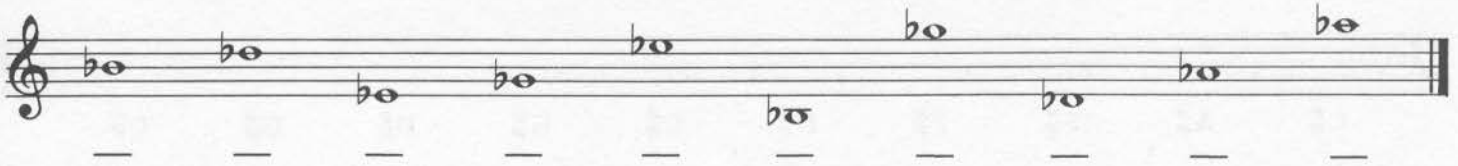
Then add a curve.



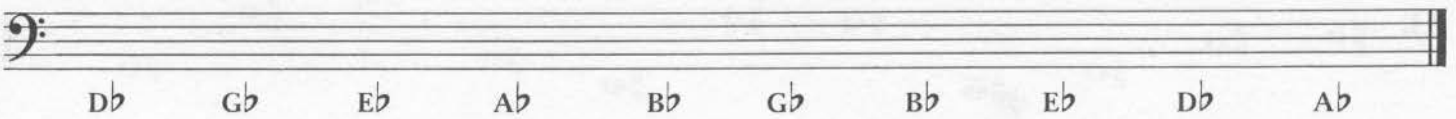
Try drawing 5 flats.



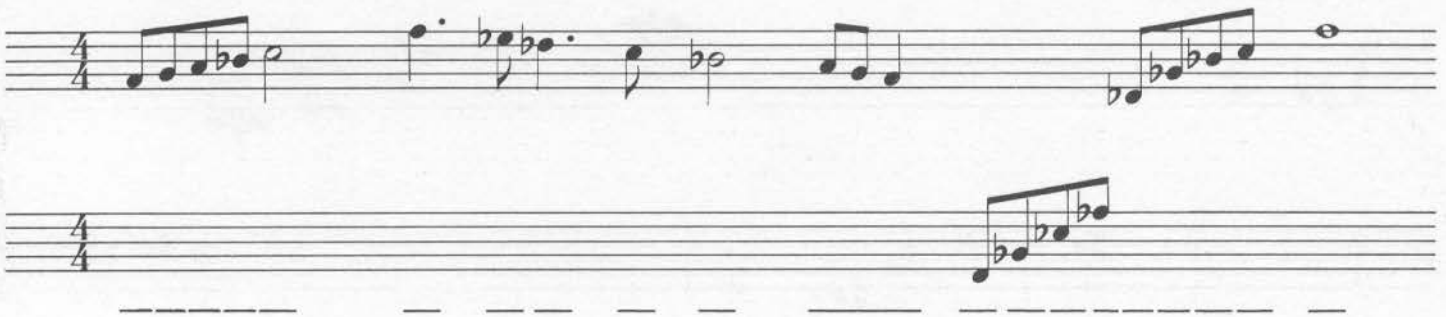
1. Write the names of the notes indicated.



2. Draw the notes indicated.



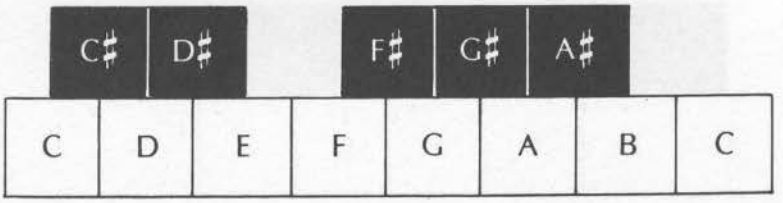
3. Draw the brace and clefs, then name the notes and draw the bar lines. End the line with a double bar.



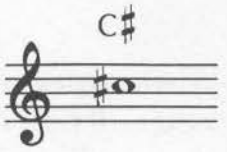
LESSON 26
SHARP

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

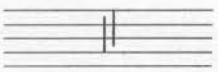
If we look at a piano keyboard, we see that the black key to the right of a white key is a half step higher.



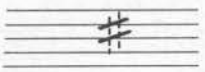
When saying a sharp note's name, we say the letter name first and the sharp next — C sharp. When we write it on the music, the sharp sign comes first.



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

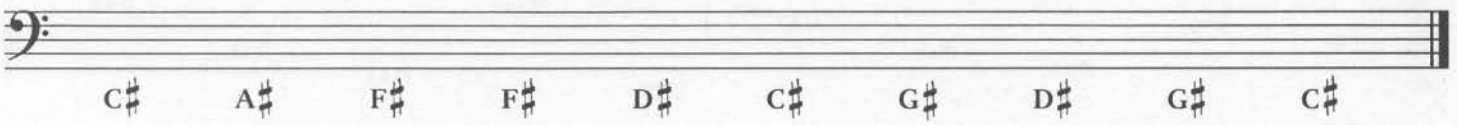


Then add the slanted lines.

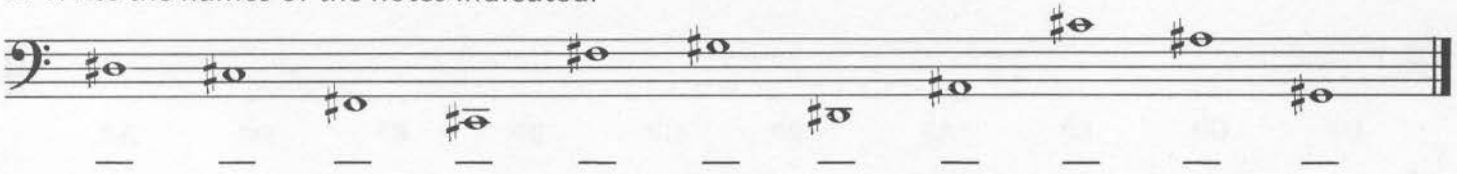


Try drawing 5 sharps.

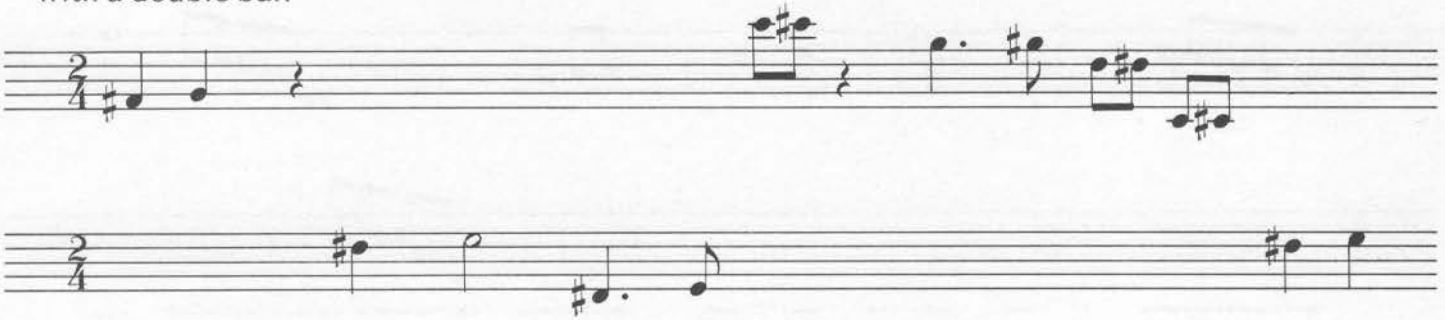
1. Draw the notes indicated.



2. Write the names of the notes indicated.

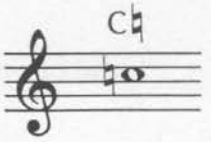


3. Draw the brace and the clefs, then name the notes and draw the bar lines. End the line with a double bar.

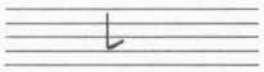


LESSON 27
NATURAL

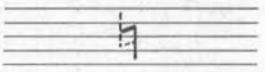
A NATURAL sign (♮) cancels the effect of a flat or sharp.



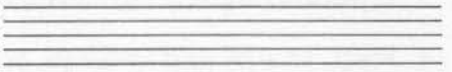
To draw a natural, first draw an L.



Then add another ⅂ upside down.

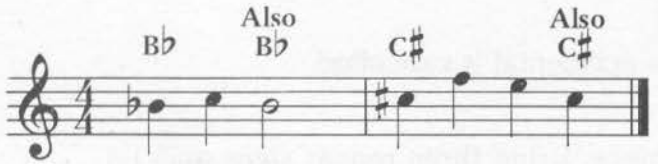


Try drawing 5 naturals.

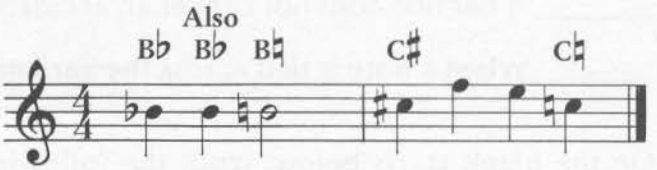


A natural is centered on the line or space it affects.
Flats, sharps and naturals are called ACCIDENTAL signs.

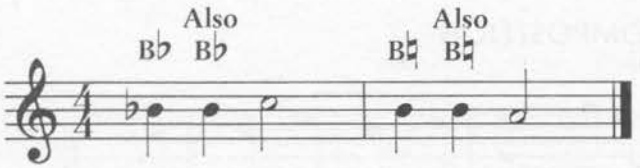
When they are placed before a note, they affect every note on the same line or space for an entire measure.

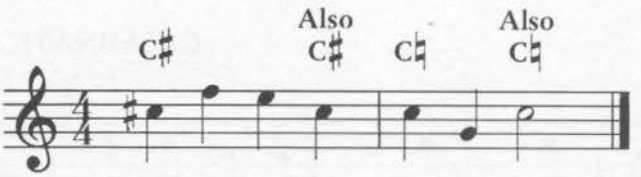


A natural sign cancels the flat or sharp within the same measure.

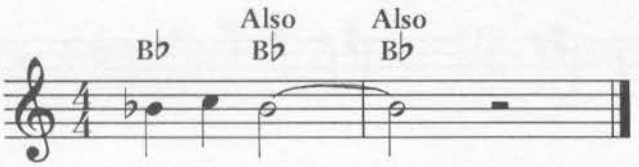


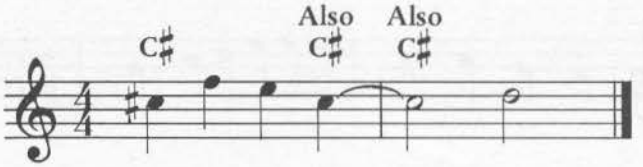
A bar line also cancels an accidental.





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





1. Write the names of the notes indicated.

2. Write the names of the notes indicated.

LESSON 28
REVIEW OF LESSONS 25–27

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

5. Answer the following four questions true or false.

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

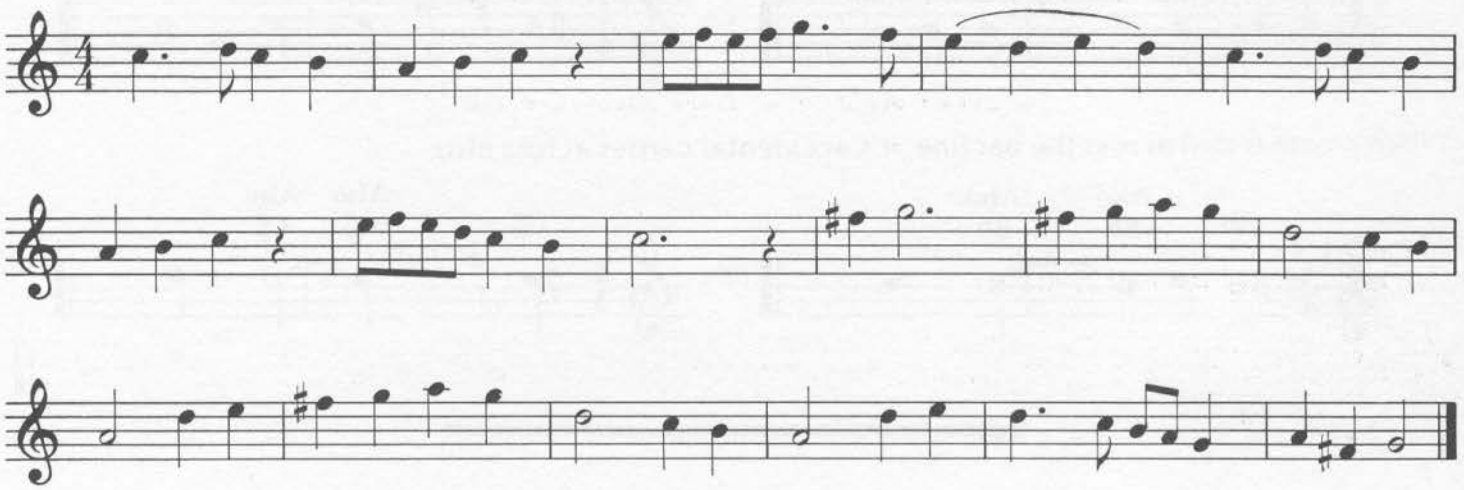
   _____ A natural sign cancels a sharp or flat within the same measure.

   _____ A bar line does not cancel an accidental.

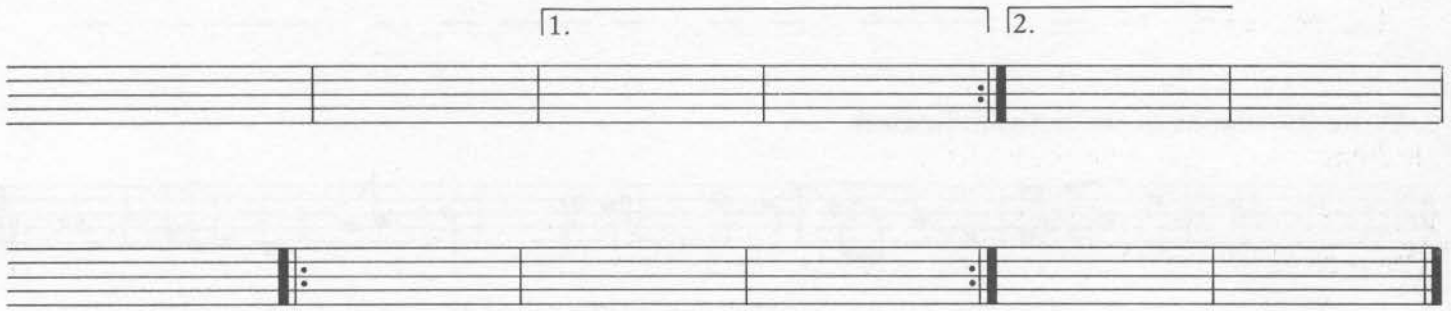
   _____ When a note is tied across the bar line, its accidental is cancelled.

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

CULMINATION COMPOSITION

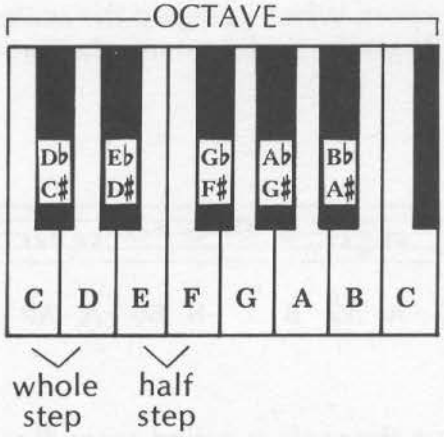


CULMINATION COMPOSITION
WITH REPEATS



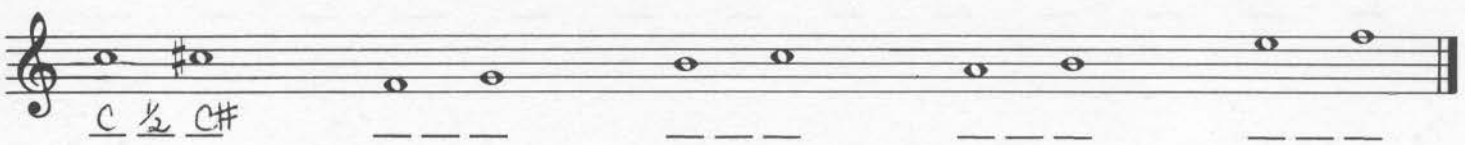
LESSON 29
WHOLE AND HALF STEPS

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

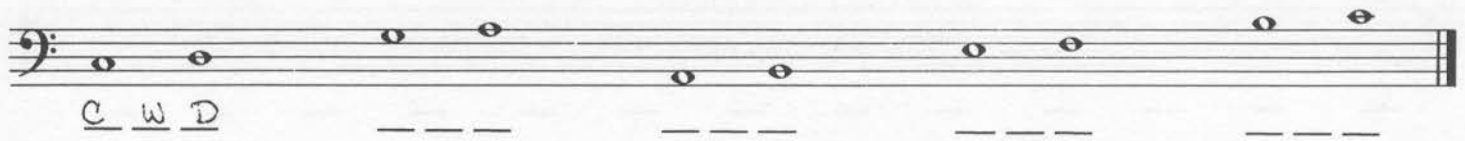


Adjacent piano keys are a half step apart; therefore, E to F is a half step while C to D, which includes C♯ (two keys or two half steps), is a whole step. You will notice that the black keys get their names from the white keys. Each black key has two names. When going up the keyboard, the black keys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

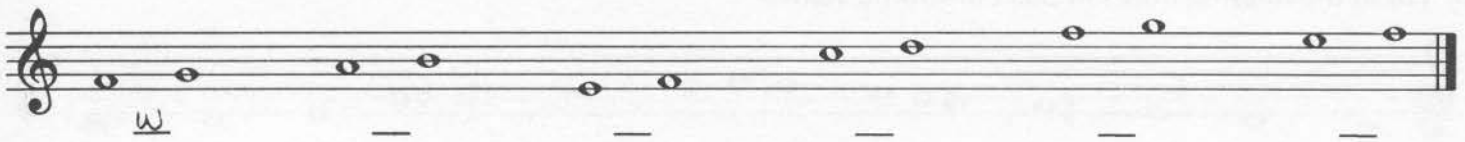
1. Name the notes and indicate if the distance between the first and second notes is a whole step (w) or a half step (½).



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

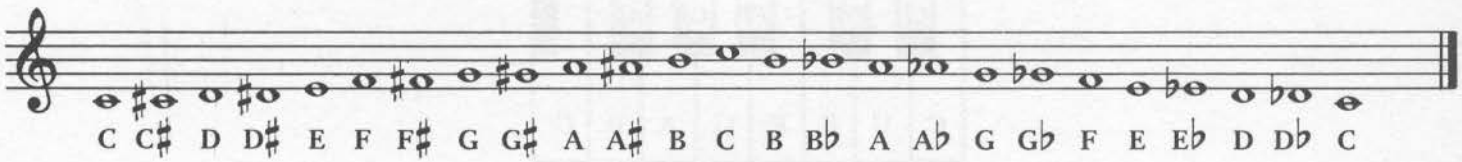


3. Indicate the distance between the notes.



LESSON 30
CHROMATIC SCALE

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



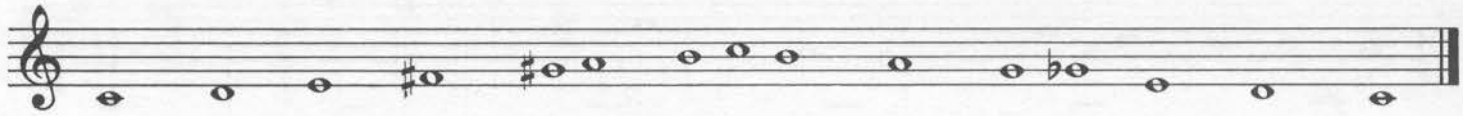
Going up the scale is called ascending.

Going down the scale is called descending.

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

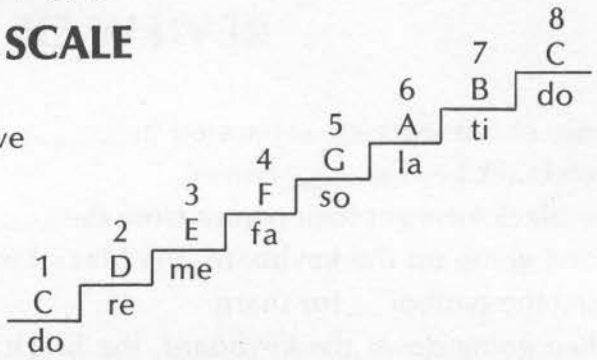
2. Write the descending version of the chromatic scale starting on the note C, then name the notes.

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

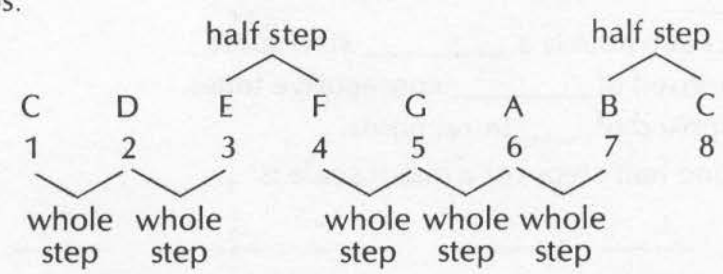


LESSON 31
THE MAJOR SCALE

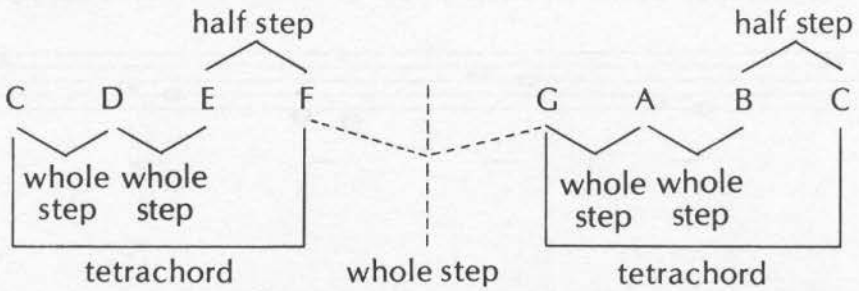
The major scale is comprised of eight consecutive tones in alphabetical order, from "do" to "do" one octave higher.



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



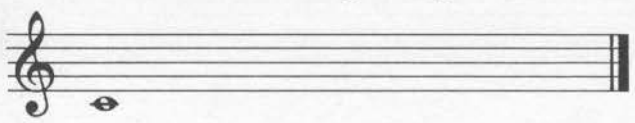
If we divide the eight notes into two groups of four, we see the pattern of whole and half steps is the same for each group (whole step, whole step, half step).



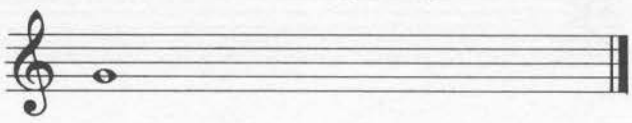
This group of four notes is called a TETRACHORD. When two tetrachords are joined together by a whole step, they make up a major scale. In the C scale, the C tetrachord and the G tetrachord are joined by the whole step between F & G.

---

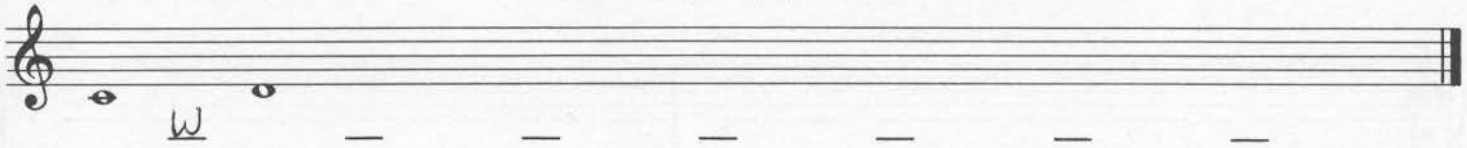
1. Write a tetrachord beginning on C.



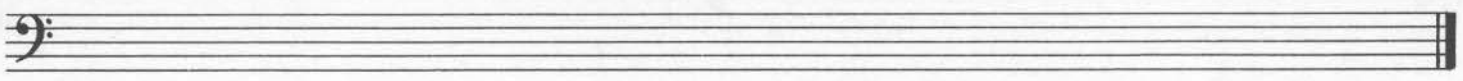
Write a tetrachord beginning on G.



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



3. Write a C scale in the bass clef.

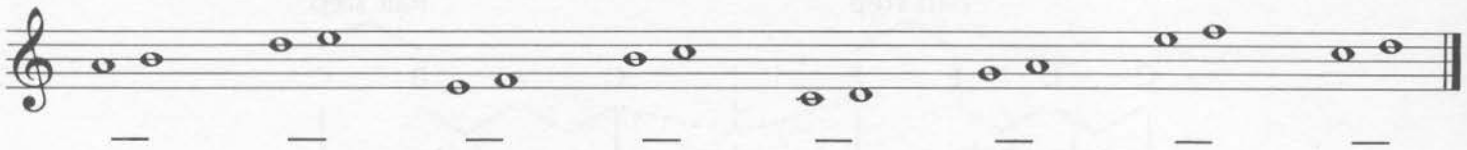


LESSON 32
REVIEW OF LESSONS 29–31

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

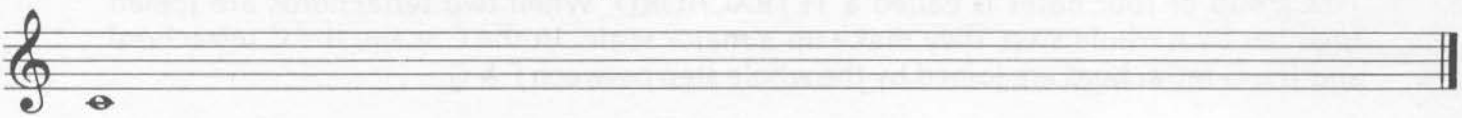
_____ _____ _____ _____ _____ _____ _____

11. Indicate whether the distance between each group of notes is a half step (½) or a whole step (W).

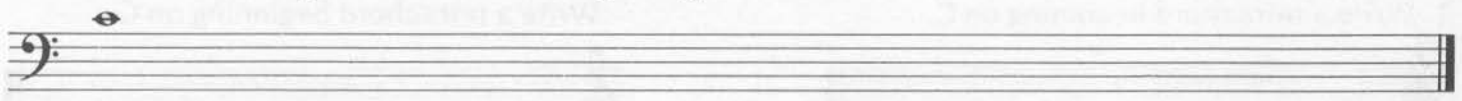


_____ _____ _____ _____ _____ _____ _____ _____

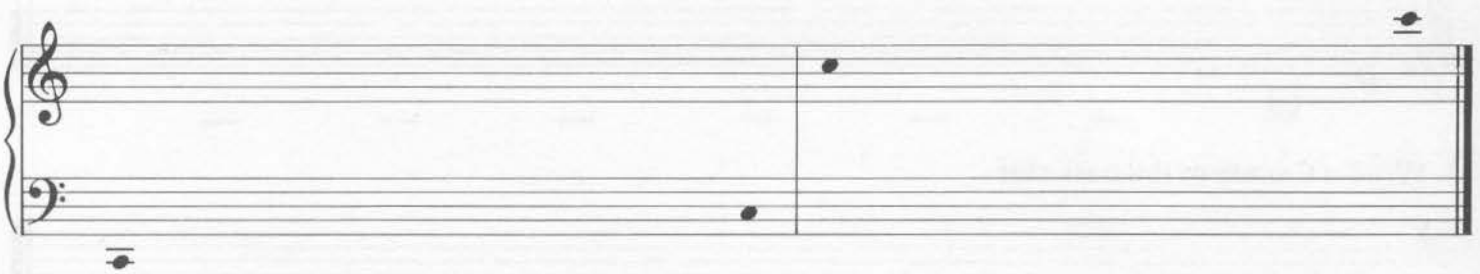
12. Write an ascending chromatic scale beginning on the note C.



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

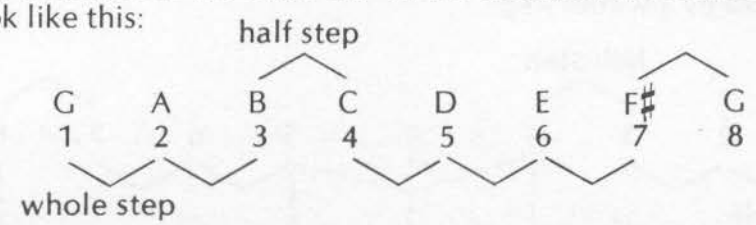


14. Write a C major scale in the two octaves that are indicated by the starting and ending notes.



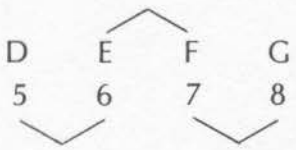
LESSON 33
MORE MAJOR SCALES (F & G)

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

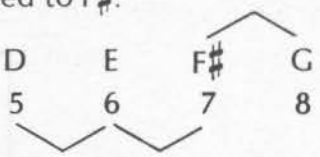


You can see that the note F has been changed to F♯.

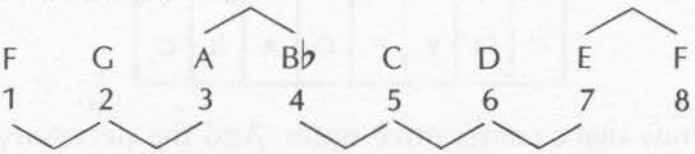
If it were F♮, the second tetrachord would have been:



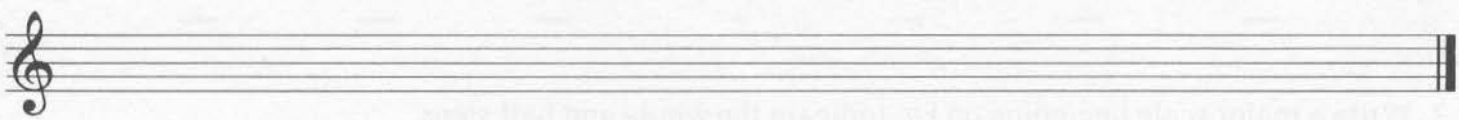
Since the formula is whole step, whole step, half step — the F had to be raised to F♯.



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

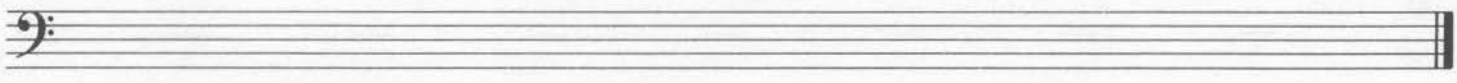


1. Draw eight notes on the staff from G to G. Check the whole and half step formula and add any necessary accidentals to make these eight notes a G major scale.

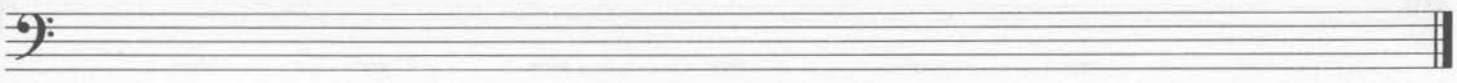


2. Draw eight notes on the staff from F to F. Check the whole and half step formula and add any necessary accidentals to make these eight notes a F major scale.

3. Write a G major scale ascending and descending.



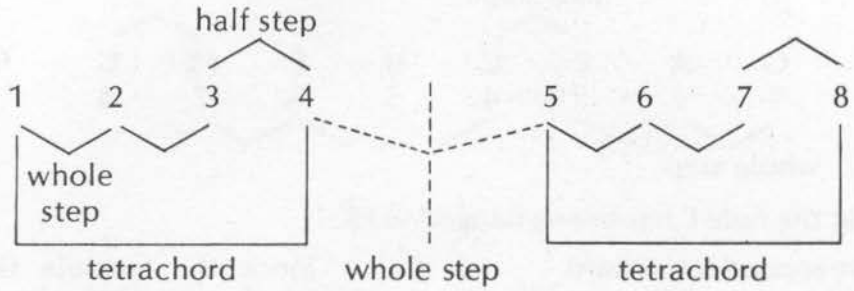
4. Write an F major scale ascending and descending.

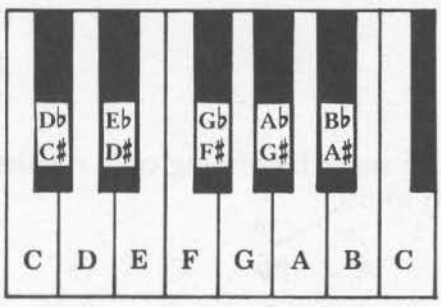


LESSON 34

OTHER MAJOR SCALES (B♭–E♭–D–A)

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





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

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

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

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

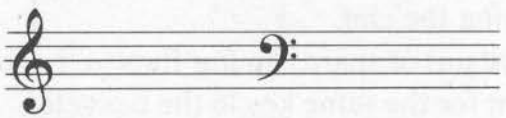
LESSON 35
KEY SIGNATURES

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

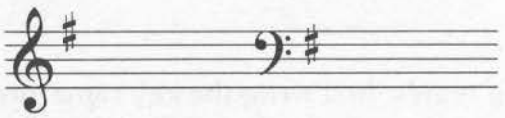
For example, the F♯ in this key signature, which appears on the top line of the staff immediately following the clef, indicates that all of the F's in this composition are to be played F♯.

The key signatures of the scales we already know are:

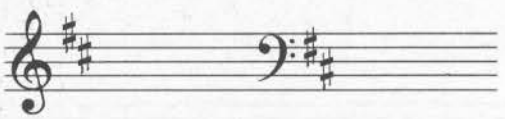
The key of C — no sharps or flats.



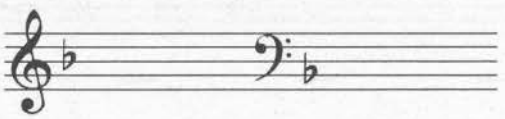
The key of G — 1 sharp



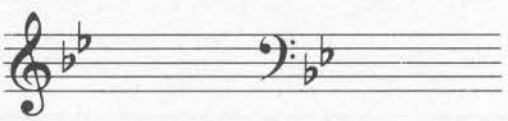
The key of D — 2 sharps



The key of F — 1 flat

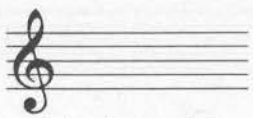


The key of B♭ — 2 flats

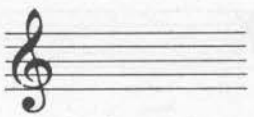


1. Write the key signatures for each key.

The key of C



The key of G



The key of D

The key of F

The key of B♭

2. Write the key signatures in bass clef.

The keys of: C G D F B♭

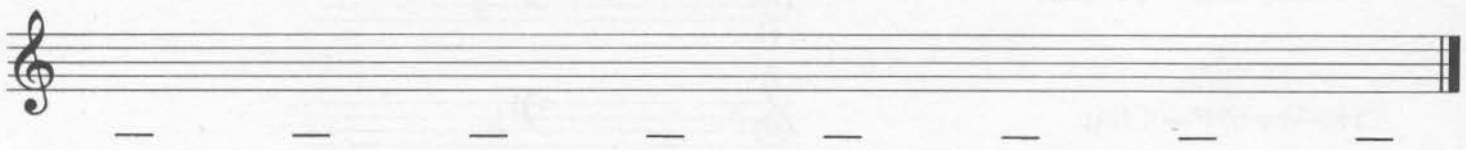
LESSON 36
REVIEW OF LESSONS 33–35

True or false

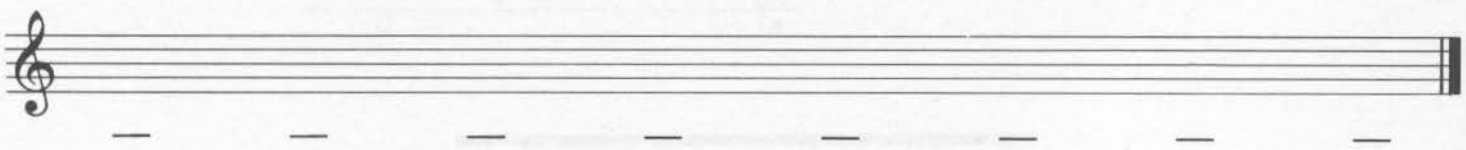
1. _____ The formula of whole and half steps is the same for all major scales.
2. _____ The key of F contains 1 sharp.
3. _____ The key of B♭ contains 2 flats.
4. _____ The key of D contains 2 flats.
5. _____ The key of E♭ contains 3 flats.
6. _____ The key signature is placed at the beginning of a composition,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

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

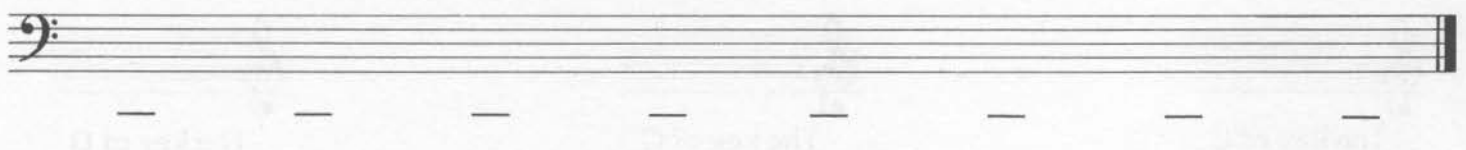
B♭ major scale



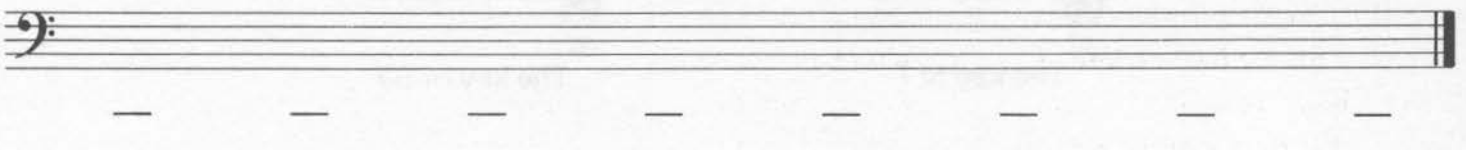
D major scale



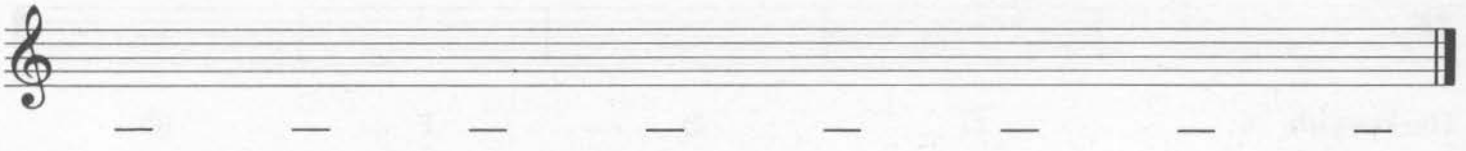
F major scale



G major scale



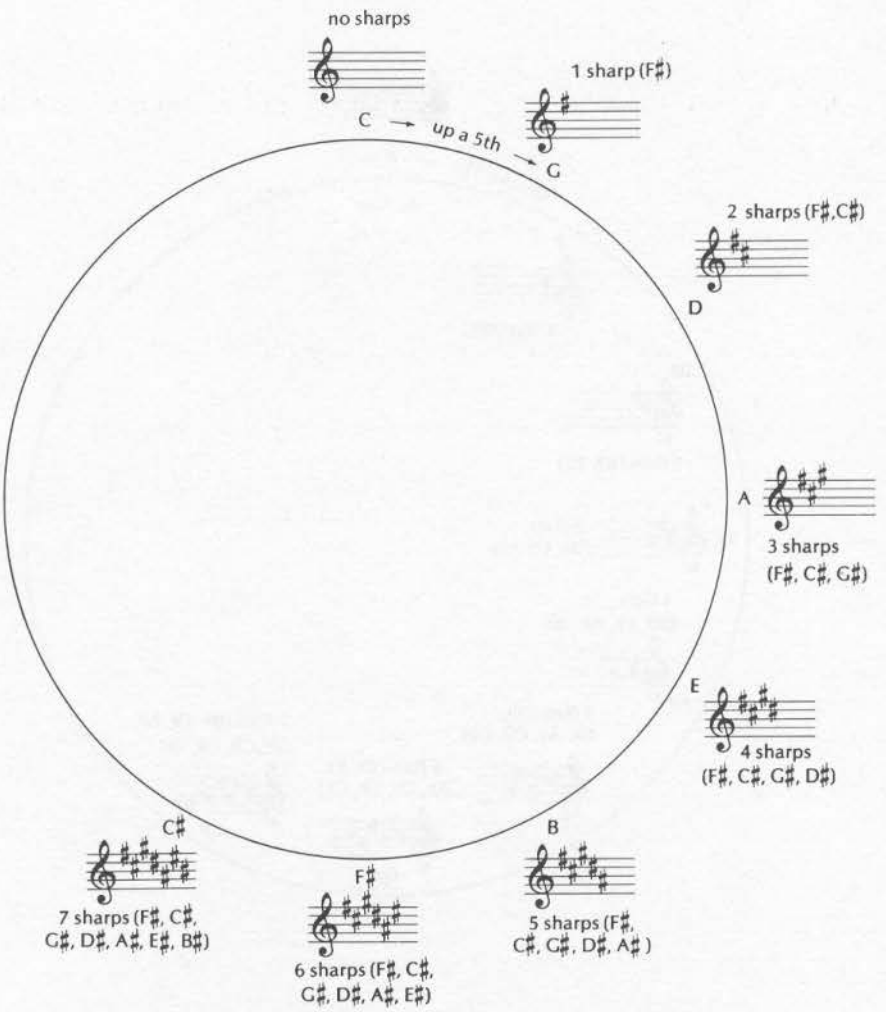
E♭ major scale



LESSON 37

CIRCLE OF FIFTHS
MAJOR SHARP KEYS

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



1. A fifth above C is the key of _____ which contains _____ sharp.
2. A fifth above G is the key of _____ which contains _____ sharps.
3. A fifth above D is the key of _____ which contains _____ sharps.
4. A fifth above A is the key of _____ which contains _____ sharps.
5. A fifth above E is the key of _____ which contains _____ sharps.
6. A fifth above B is the key of _____ which contains _____ sharps.
7. A fifth above F♯ is the key of _____ which contains _____ sharps.

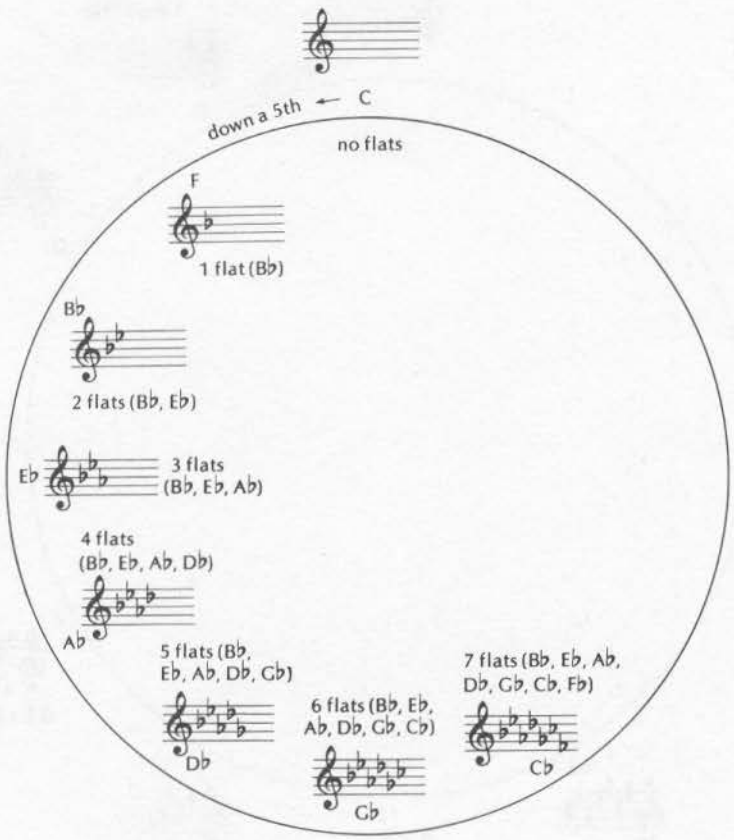
8. Write the sharps in the order they are added to the key signatures.

F♯ C♯ _____ _____ _____ _____ _____

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

LESSON 38
CIRCLE OF FIFTHS
MAJOR FLAT KEYS

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



1. A fifth below C is the key of _____ which contains_____ flat.
2. A fifth below F is the key of _____ which contains_____ flats.
3. A fifth below B♭ is the key of_____ which contains_____ flats.
4. A fifth below E♭ is the key of_____ which contains_____ flats.
5. A fifth below A♭ is the key of_____ which contains_____ flats.
6. A fifth below D♭ is the key of_____ which contains_____ flats.
7. A fifth below G♭ is the key of_____ which contains_____ flats.

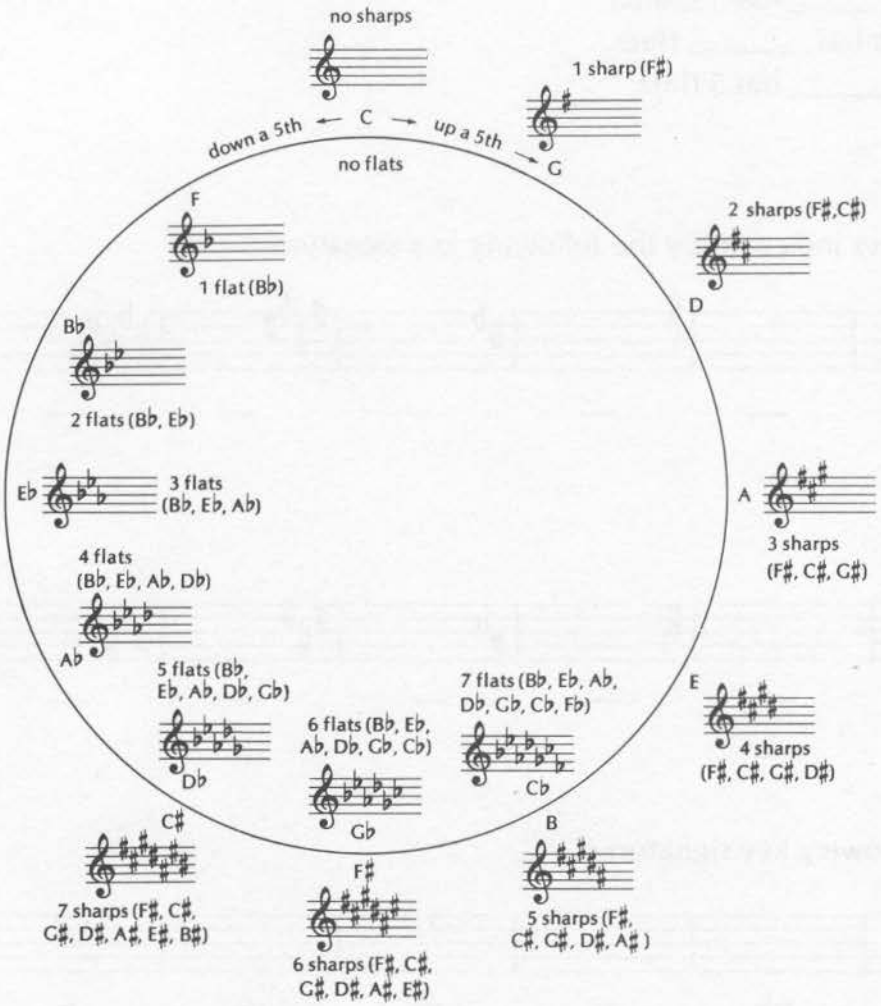
8. Write the flats in the order that they are added to the key signatures.

B♭ E♭ _____ _____ _____ _____ _____

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

LESSON 39
CIRCLE OF FIFTHS
ALL MAJOR KEYS

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



The following keys are enharmonic equivalents: D♭ & C♯, G♭ & F♯, C♭ & B.
They sound the same but are spelled differently.

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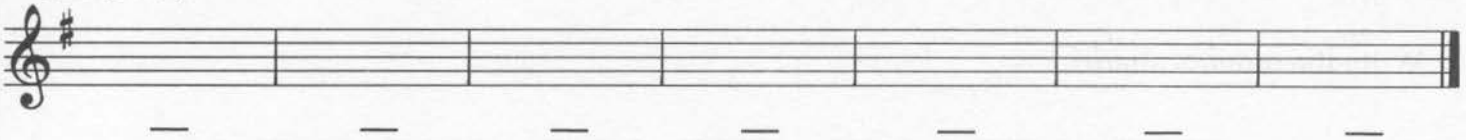
1. Write the names of the keys in the circle of 5ths under the staff. Then write the key signatures of all of the keys.

Sharp Keys

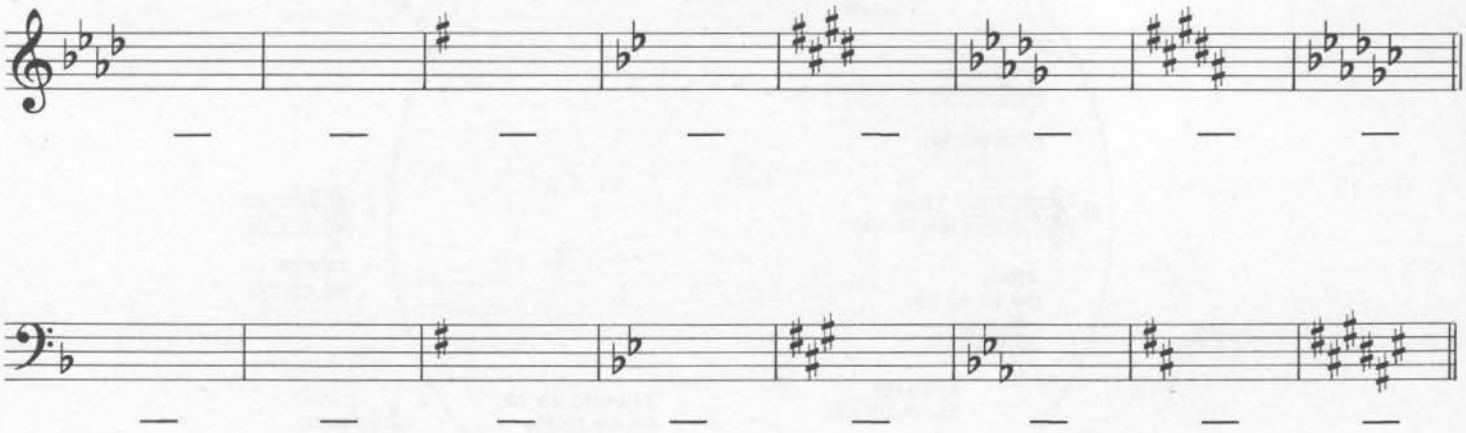


Flat Keys

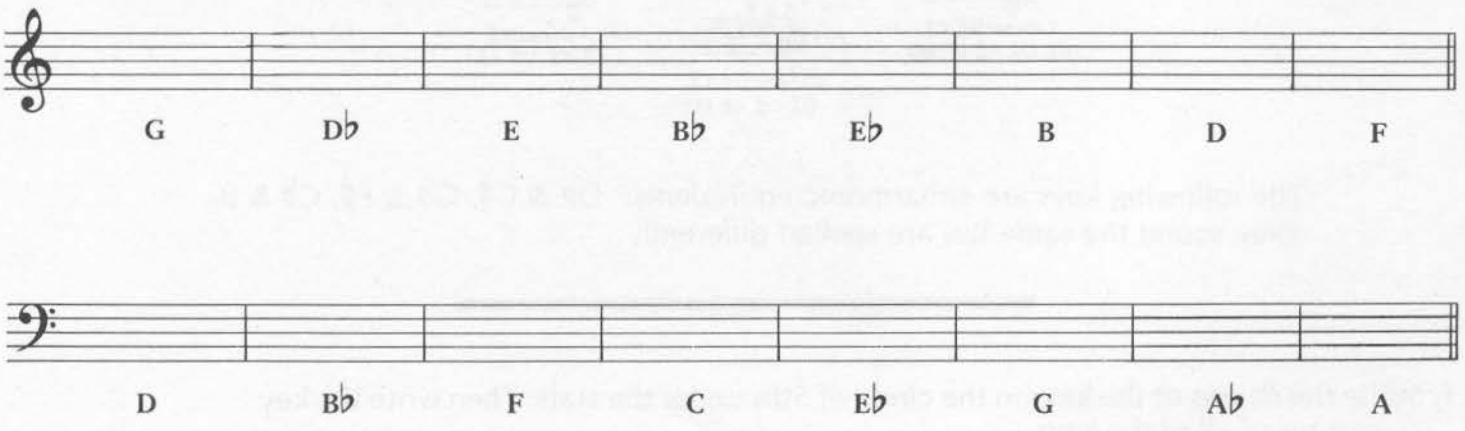
LESSON 40
REVIEW OF LESSONS 37–39

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

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



7. Write the following key signatures:



8. Write the order of sharps.

_____ _____ _____ _____ _____ _____ _____

9. Write the order of flats.

_____ _____ _____ _____ _____ _____ _____

LESSON 41
DYNAMICS

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

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

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

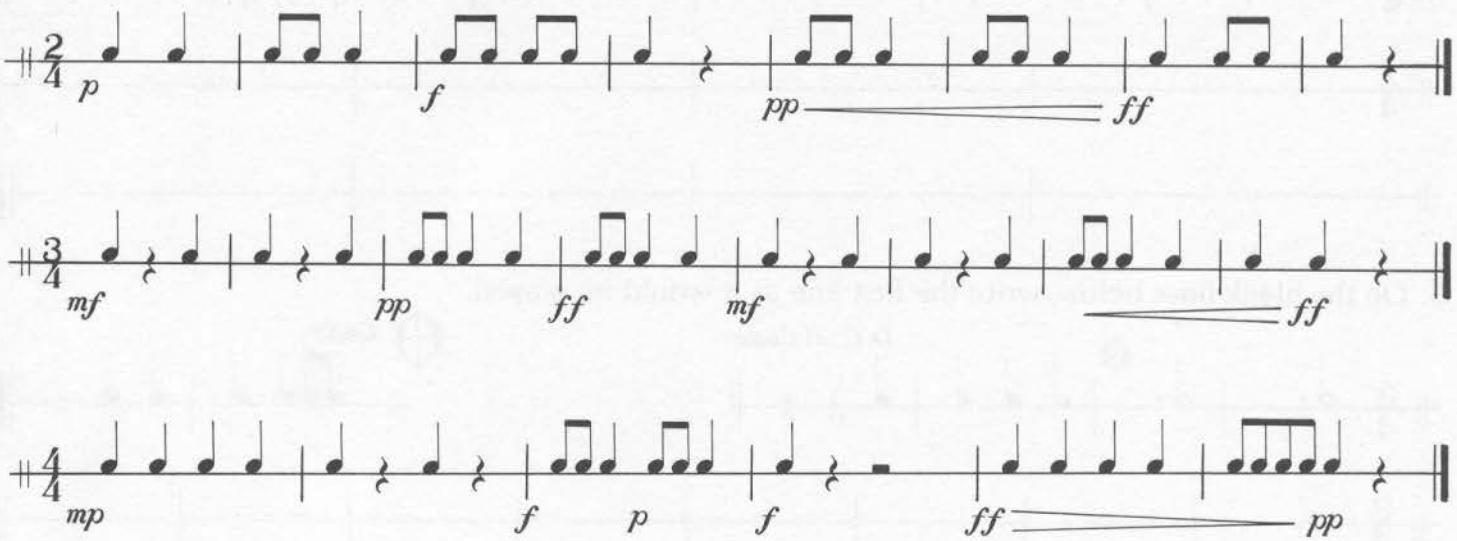
1. Write the dynamic symbols for the following volume indications:

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

2. Define the following dynamic markings:

	_____		_____
mf	_____	*mp*	_____
pp	_____	*ff*	_____
f	_____	*p*	_____

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



LESSON 42
D.C. AND D.S., CODA AND FINE

The following symbols and terms are often used in music:

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

If we put them together, we get:

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

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

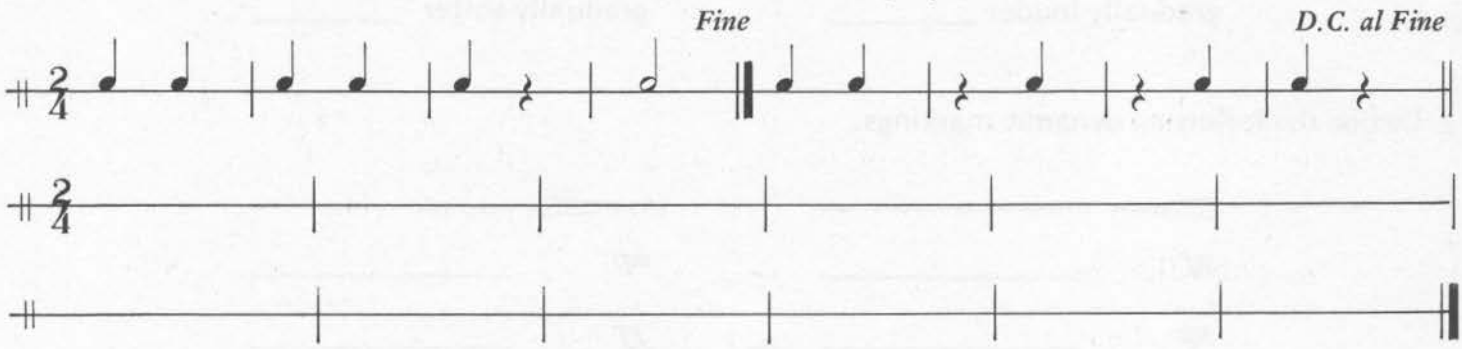
Sometimes a composition ends with a separate closing section. This is called a Coda and is indicated by a Coda sign (⊕).

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

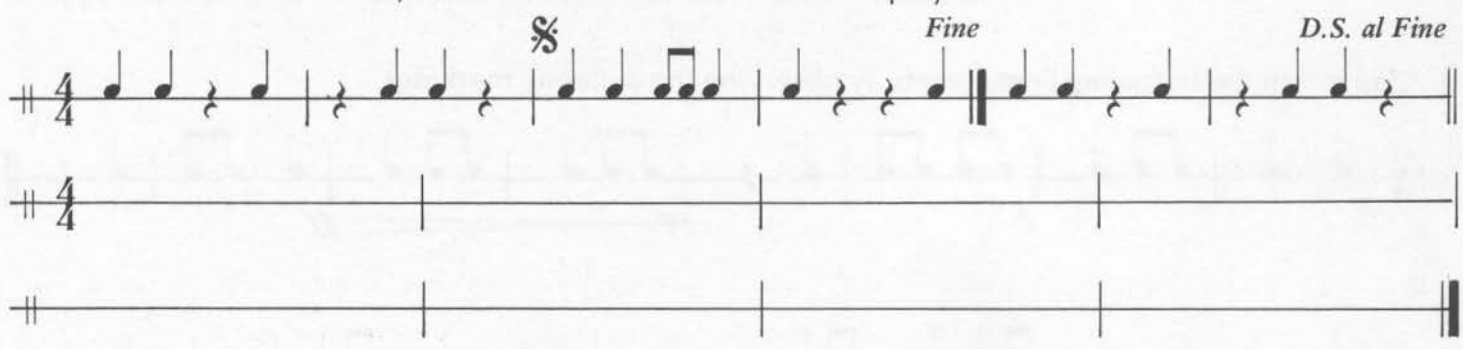
D.C. al Coda = Go back to the beginning and play to the Coda sign (⊕), then skip to the Coda to end the piece.

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

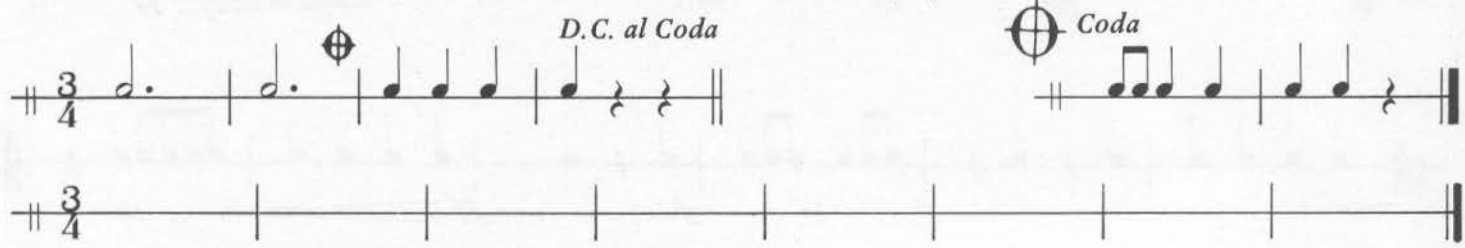
1. On the blank lines below, write the first line as it would be played.



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



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



LESSON 43
TEMPO MARKINGS AND OTHER MUSICAL SYMBOLS

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

Largo = very slow — broadly
Adagio = slow
Moderato = moderate
Allegro = fast
Presto = very fast
Accelerando = gradually get faster
Ritardando = gradually get slower

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

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

---

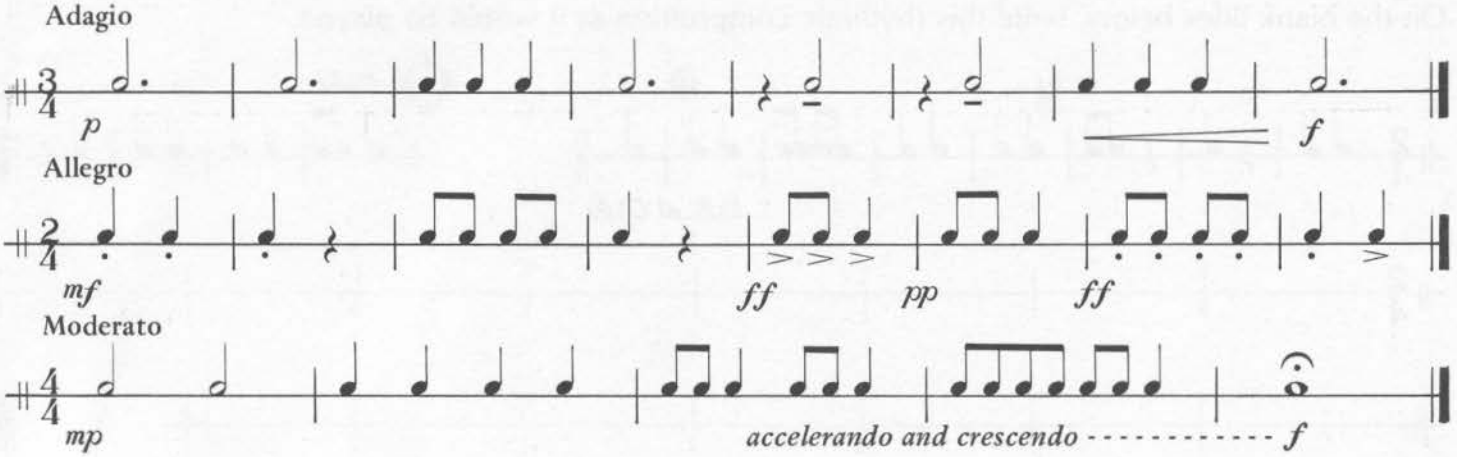
1. Write the tempo markings for the following speeds:

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

2. Draw the symbol that means:

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

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



LESSON 44
REVIEW OF LESSONS 41–43

Define the following symbols:

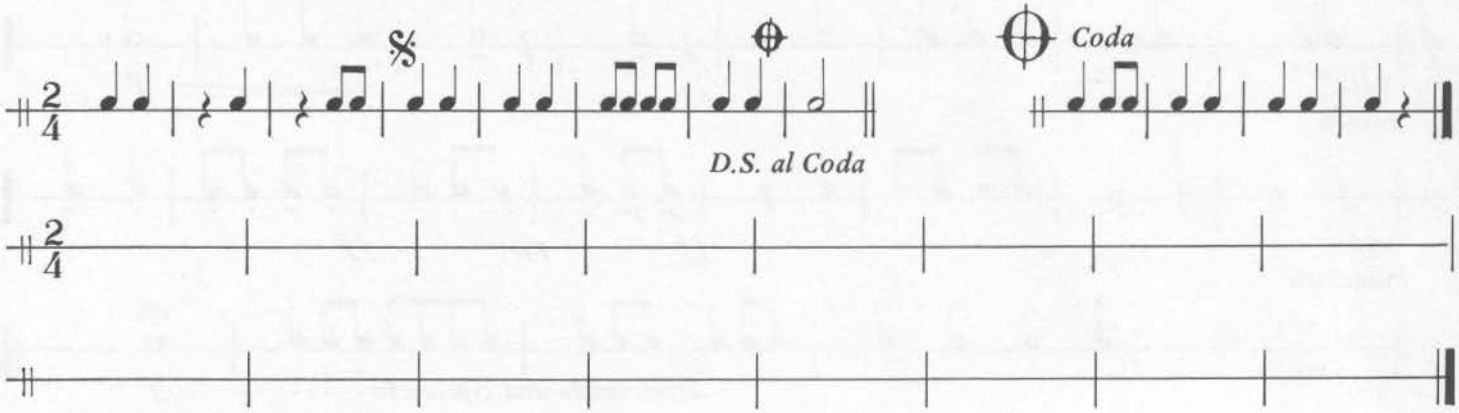
1. *ff* _____
2. *f* _____
3. *mf* _____
4. *mp* _____
5. *p* _____
6. *pp* _____
7. _____
8. _____

Define the following terms:

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

Define the following symbols:

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

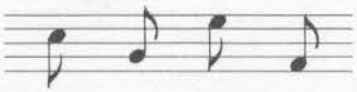


LESSON 45
SIXTEENTH NOTES

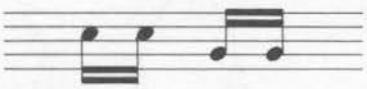
A sixteenth note looks like an eighth note with a second flag added to its stem.

To draw a sixteenth note, first draw an eighth note, then add a second flag.

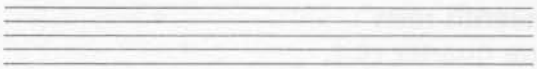
Try making these eighth notes into sixteenth notes.



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



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

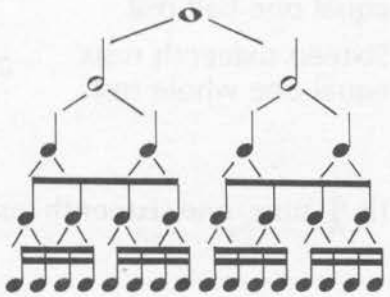


Two sixteenth notes equal one eighth note.

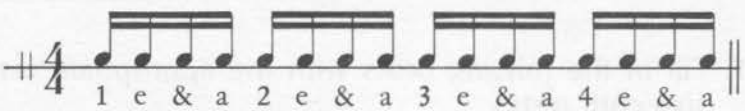
Four sixteenth notes equal one quarter note.

Eight sixteenth notes equal one half note.

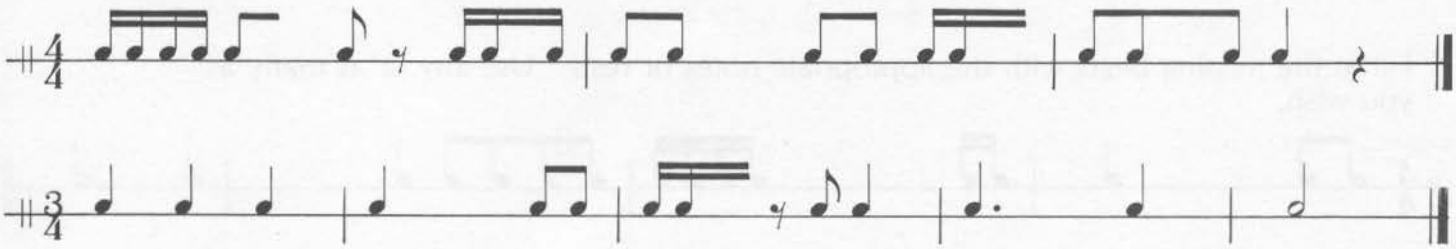
Sixteen sixteenth notes equal one whole note.



In $\frac{4}{4}$ time, a sixteenth note receives ¼ of a beat.



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

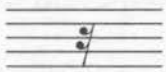


2. Add the number of counts and write the sum under each line.

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

LESSON 46
SIXTEENTH RESTS

A sixteenth rest looks like this.



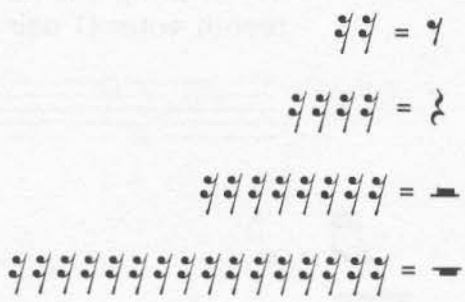
Try drawing five sixteenth rests.

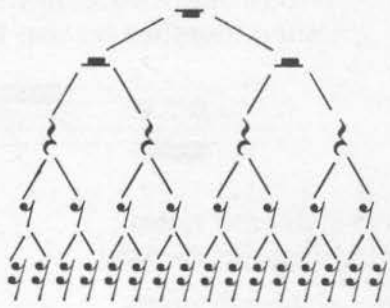
Two sixteenth rests equal one eighth rest.

Four sixteenth rests equal one quarter rest.

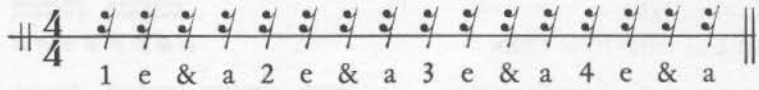
Eight sixteenth rests equal one half rest.

Sixteen sixteenth rests equal one whole rest.





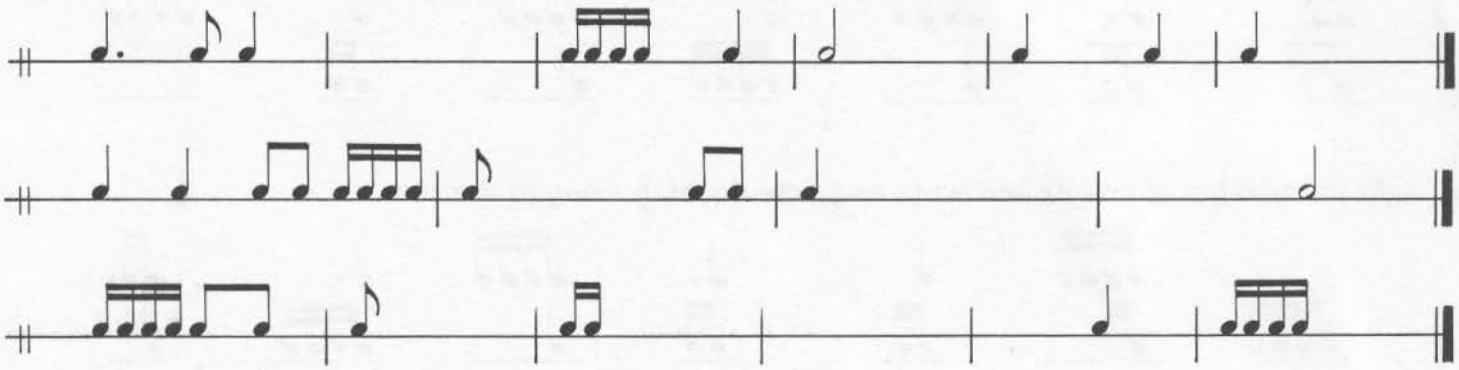
In $\frac{4}{4}$ time, one sixteenth rest equals ¼ of a beat.



1. Fill in the missing beats with the appropriate rests, using only quarter, eighth, and sixteenth rests.

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

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

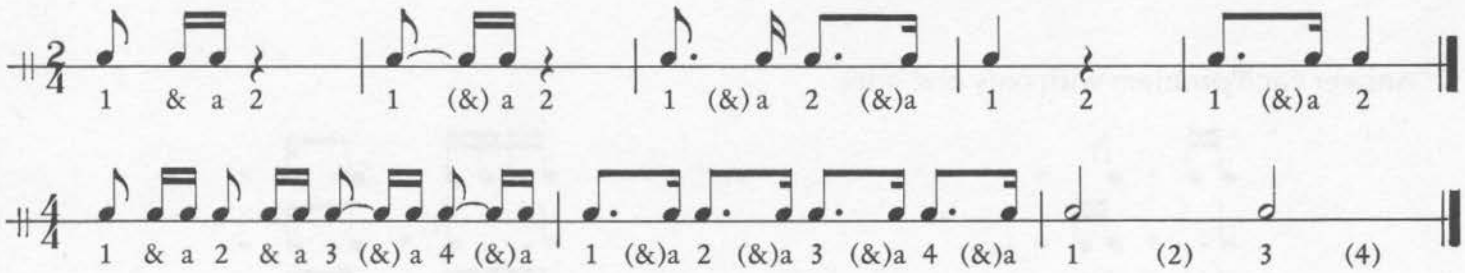


LESSON 47
DOTTED EIGHTH NOTES

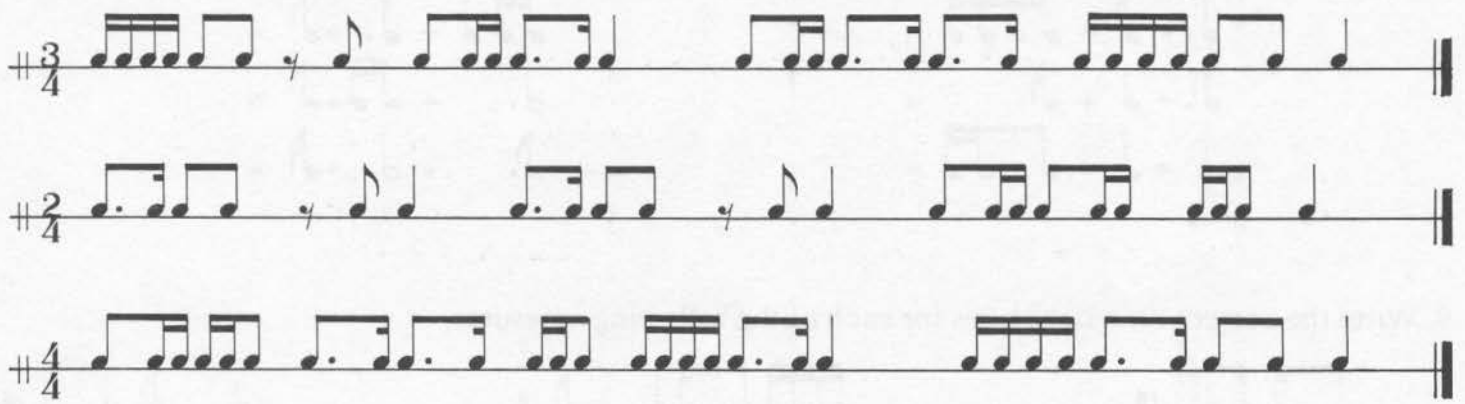
We already know that a dot adds one half the value of the original note.

In $\frac{4}{4}$, $\frac{3}{4}$, $\frac{2}{4}$ times, an eighth note equals ½ count.
A dot after the eighth note adds ¼ count (½ of the original value).
A dotted eighth note equals ¾ count.

♪ = ½ count (♬)
· = ¼ count (𝅘𝅥𝅯)
♪. = ¾ count (♬.)



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



2. Subtract the number of counts and write the answer under each line.

3. Subtract the number of counts and write one note equal in value to the answer.

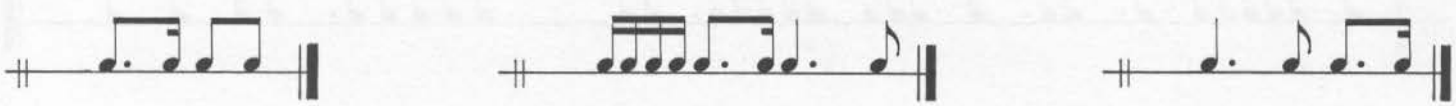
LESSON 48
REVIEW OF LESSONS 45–47

1. A sixteenth note looks like an eighth note with a second _____ added to its stem.
2. Two or more sixteenth notes are joined together by two _____.
3. Four sixteenth notes equal _____ eighth notes.
4. Eight sixteenth notes equal one _____ note.
5. One whole note equals _____ sixteenth notes.
6. A dotted _____ note equals ¾ of a count.

7. Answer each problem with only one note.

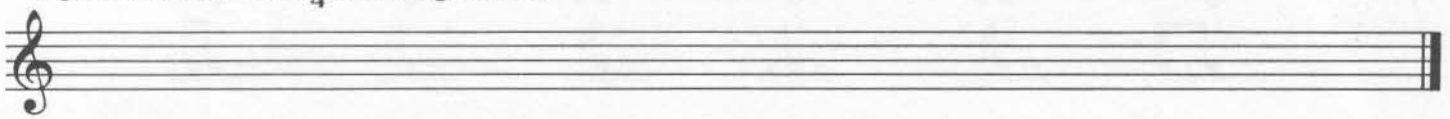
8. Answer each problem with only one note.

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



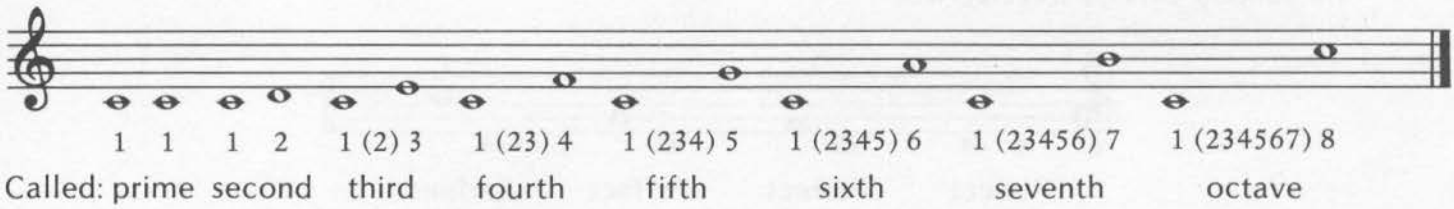
10. Write the D & G scales using eighth, dotted eighth, and sixteenth notes. First write the key signature, then the $\frac{4}{4}$ time signature.

11. Write a B♭ scale using eighth, dotted eighth, and sixteenth notes. First write the key signature, then the $\frac{2}{4}$ time signature.



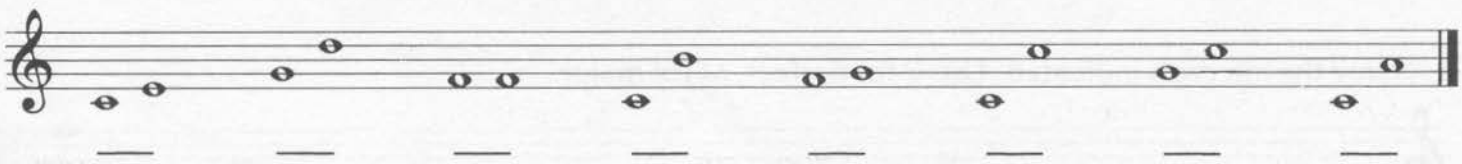
LESSON 49
INTERVALS

In music the term INTERVAL refers to the distance between two notes. Intervals are always counted from the lower note to the higher one, the lower note being counted as one. For example, the interval from C to D is a second (C is 1—to D is 2).

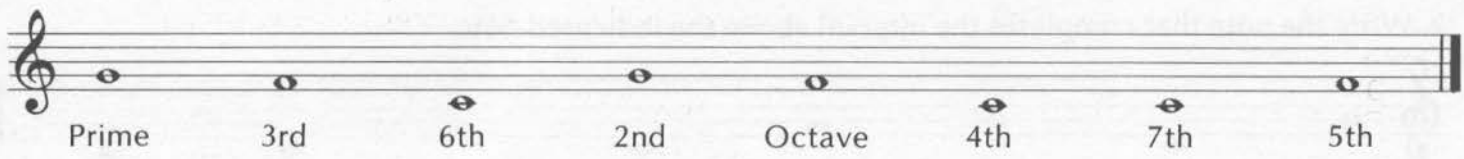


If the two notes are sounded simultaneously, they are called HARMONIC.
If the two notes are sounded in succession, they are called MELODIC.

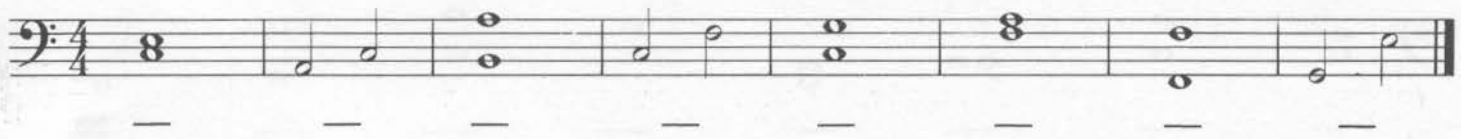
1. Count the distance from the lower to the higher note and name the interval.



2. Write the note that completes the melodic interval above the indicated note.



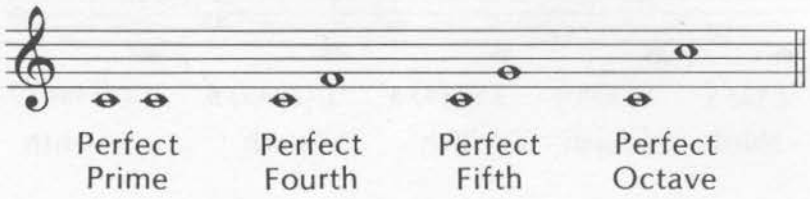
3. Indicate whether each interval is harmonic (H) or melodic (M).



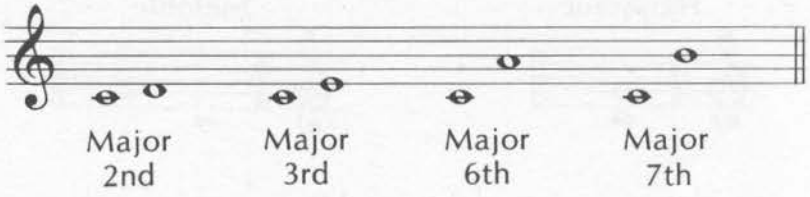
LESSON 50
DIATONIC INTERVALS

If the upper note of an interval is found in the major scale built on the lower note, it is a DIATONIC INTERVAL.

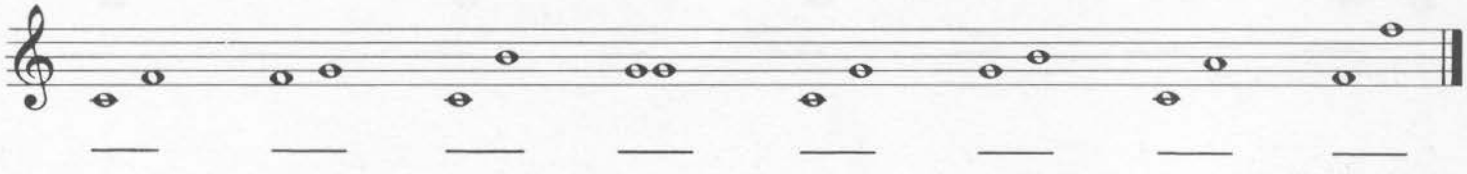
If a prime, fourth, fifth, or octave are diatonic (both notes appear in the same scale), they are called PERFECT INTERVALS.



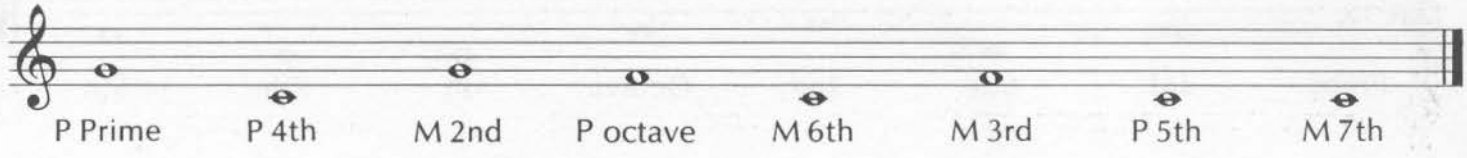
In a major scale, if a 2nd, 3rd, 6th, or 7th are diatonic, they are called major intervals.



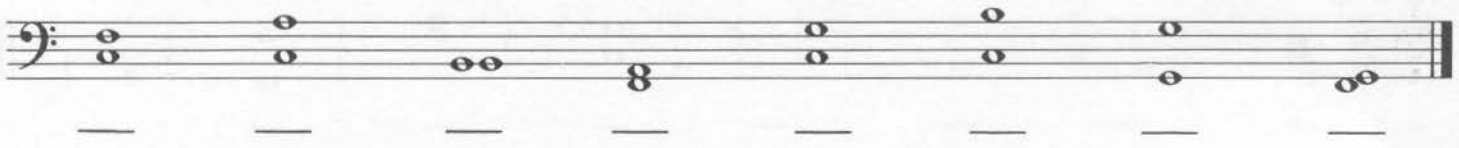
1. Name the intervals indicated. Use P for perfect, M for major.



2. Write the note that completes the interval above the indicated note.



3. Name the intervals indicated.

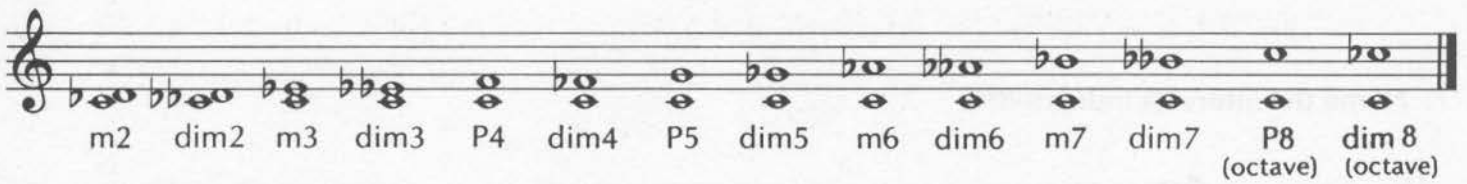


LESSON 51
CHROMATIC INTERVALS

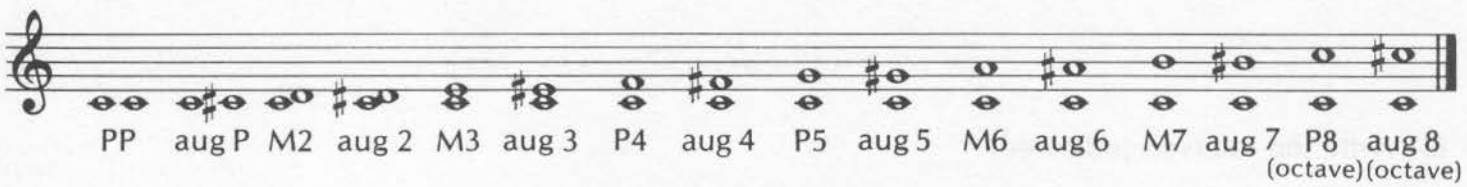
If the upper note of an interval is not found in the major scale built on the lower note, it is called a CHROMATIC INTERVAL.

If the upper note is ½ step lower than a major interval, it is called a MINOR INTERVAL.

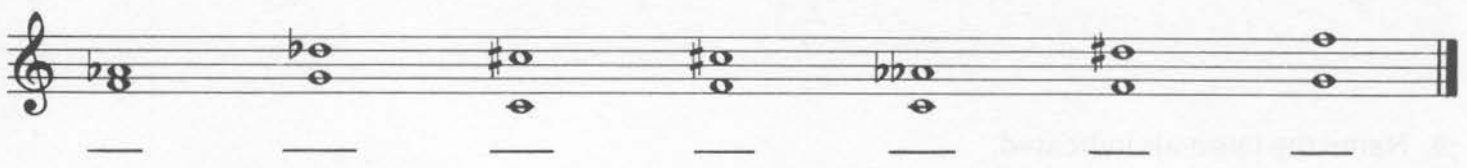
If the upper note is ½ step lower than a minor or perfect interval, it is called a DIMINISHED INTERVAL.



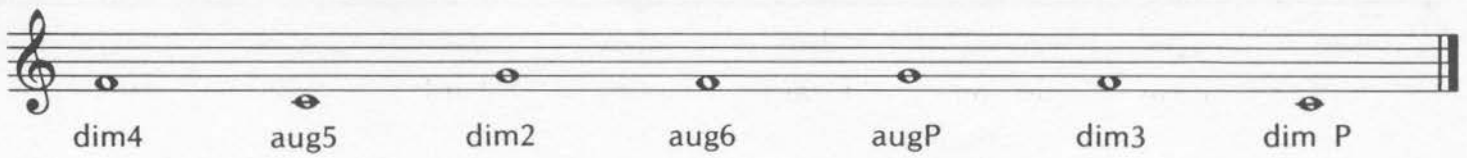
If the upper note is ½ step higher than a major or perfect interval, it is called an AUGMENTED INTERVAL.



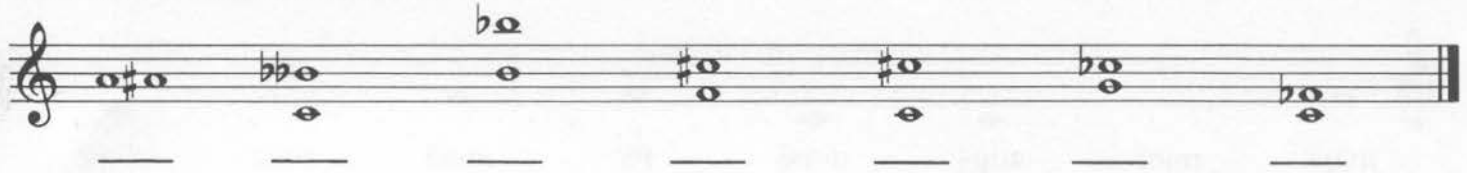
1. Name the intervals indicated.



2. Write the note that completes the interval above the indicated note.



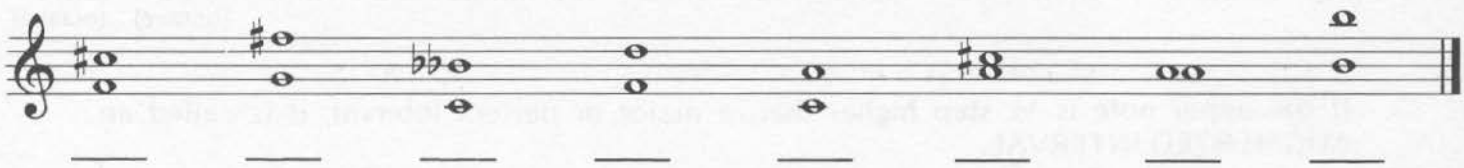
3. Name the intervals indicated.



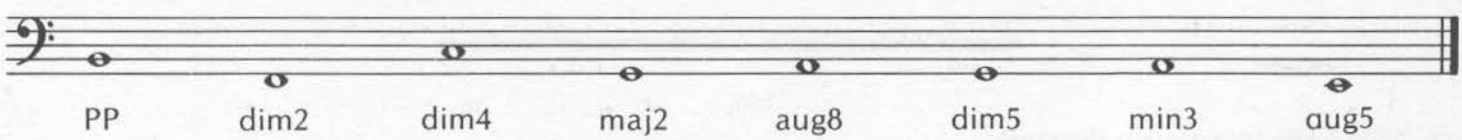
LESSON 52
REVIEW OF LESSONS 49–51

1. The term_____refers to the distance between two notes.
2. Intervals are counted from the_____ note to the higher one.
3. If two notes are sounded simultaneously, they are called_____.
4. If two notes are sounded in succession, they are called_____.
5. If the upper note of an interval is found in the major scale built on the lower note, it is called a_____interval.
6. If the upper note of an interval is not found in the major scale built on the lower note, it is called a_____interval.

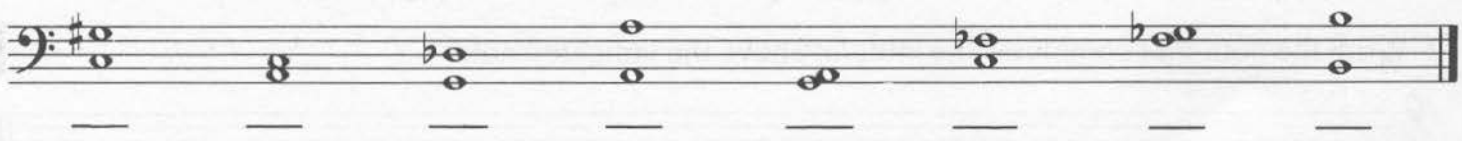
7. Name the intervals indicated.



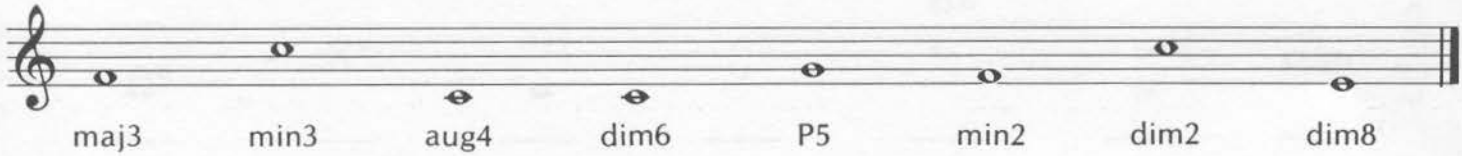
8. Write the intervals indicated.



9. Name the intervals indicated.



10. Write the intervals indicated.

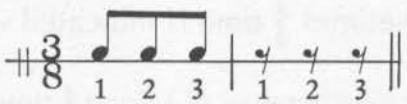


LESSON 53
MORE TIME SIGNATURES

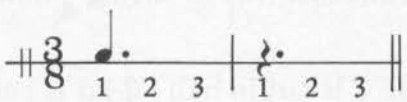
The top number shows the number of beats (or counts) in each measure.
The bottom number shows what kind of note gets one beat.

means three beats in each measure.
means an eighth note gets one beat.

In $\frac{3}{8}$ time, an eighth note or rest receives one beat.

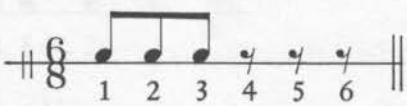


A dotted quarter note or rest receives three beats.

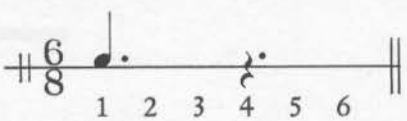


means six beats in each measure.
means an eighth note gets one beat.

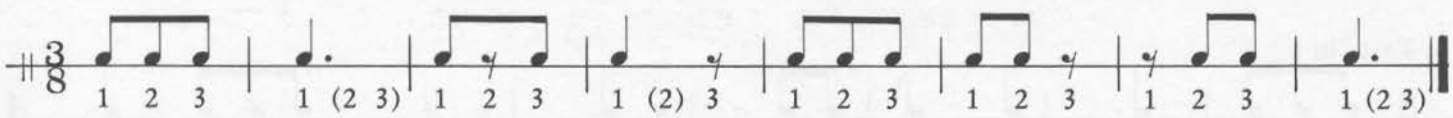
In $\frac{6}{8}$ time, an eighth note or rest receives one beat.



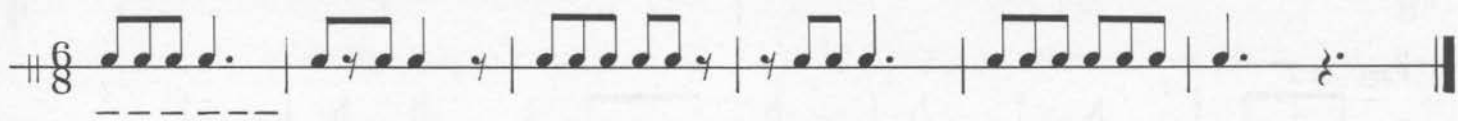
A dotted quarter note or rest receives three beats.



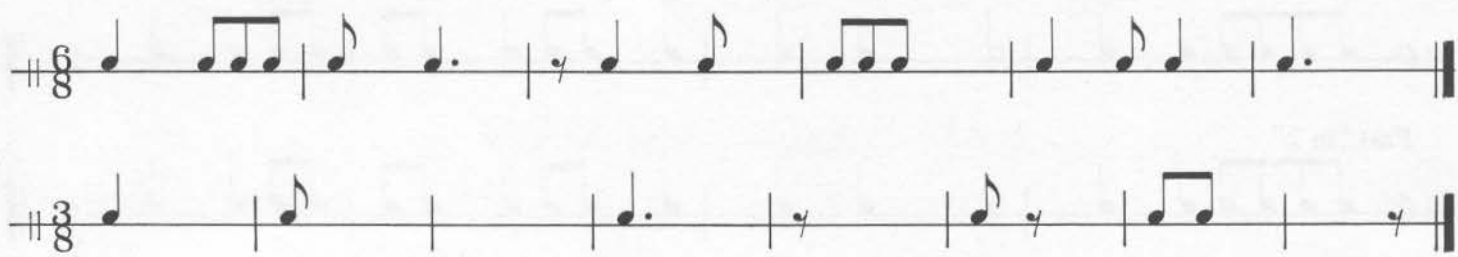
1. Count the beats, then clap the rhythm of the notes and rests while counting the beats.



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

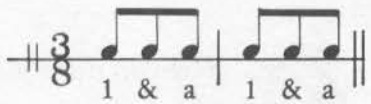


3. Fill in the missing beats with notes or rests, then clap the rhythm.

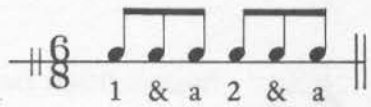


LESSON 54
ANOTHER WAY TO COUNT

When $\frac{3}{8}$ time is played at a fast tempo, it is usually counted "in 1".

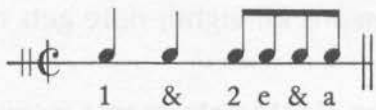


When $\frac{6}{8}$ time is played at a fast tempo, it is usually counted "in 2".



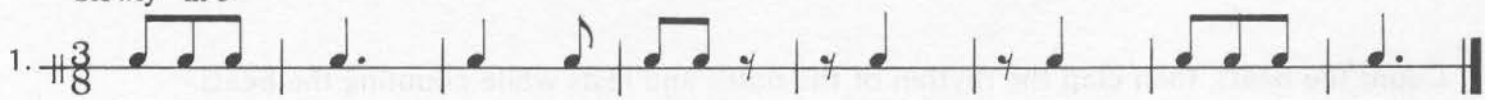
Sometimes $\frac{4}{4}$ time is indicated with the letter C which stands for COMMON TIME. It is just another way of saying $\frac{4}{4}$ time.  and  mean exactly the same thing.

If the C is cut in half (¢) it is called CUT TIME or ALLA BREVE. It means the $\frac{4}{4}$ is cut in half to $\frac{2}{2}$. The music would sound the same but it is counted "in two".



Write the counting under the following lines. Then count the beats and clap the rhythm.

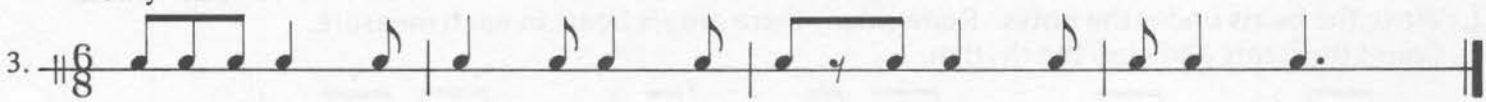
Slowly "in 3"

1. 

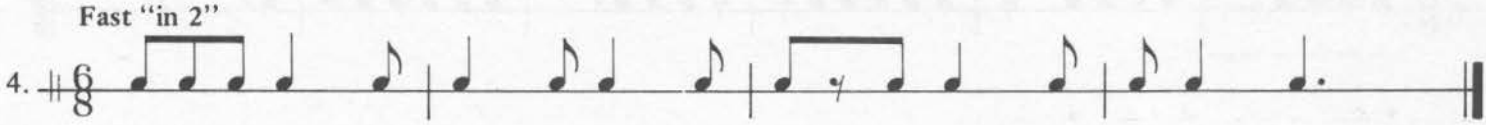
Fast "in 1"

2. 

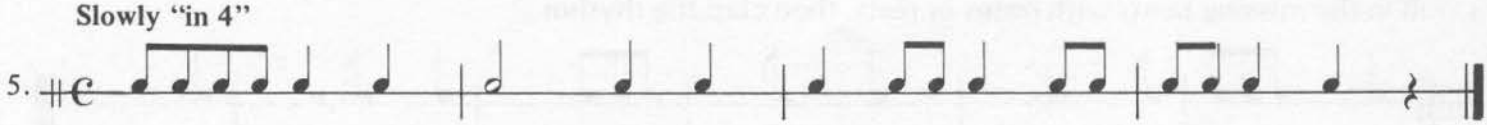
Slowly "in 6"

3. 

Fast "in 2"

4. 

Slowly "in 4"

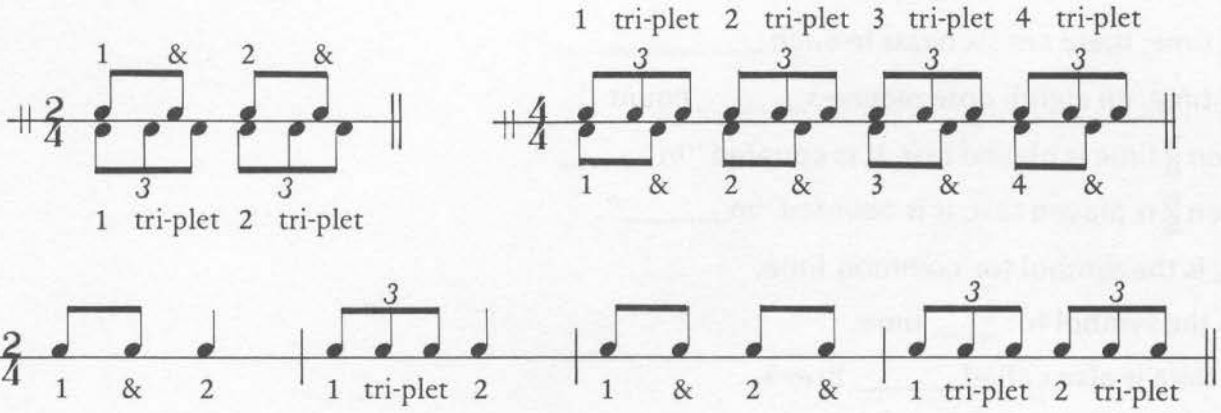
5. 

Fast "in 2"

6. 

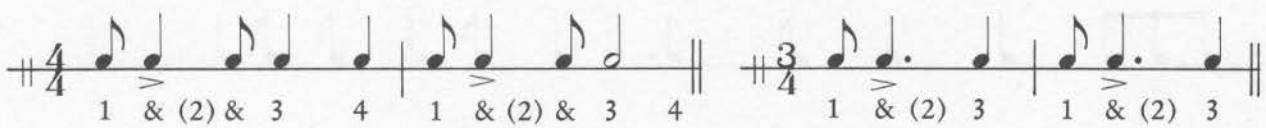
LESSON 55
TRIPLETS

A TRIPLET is a group of three notes that are performed in the space normally allotted for two of the same kind of note.

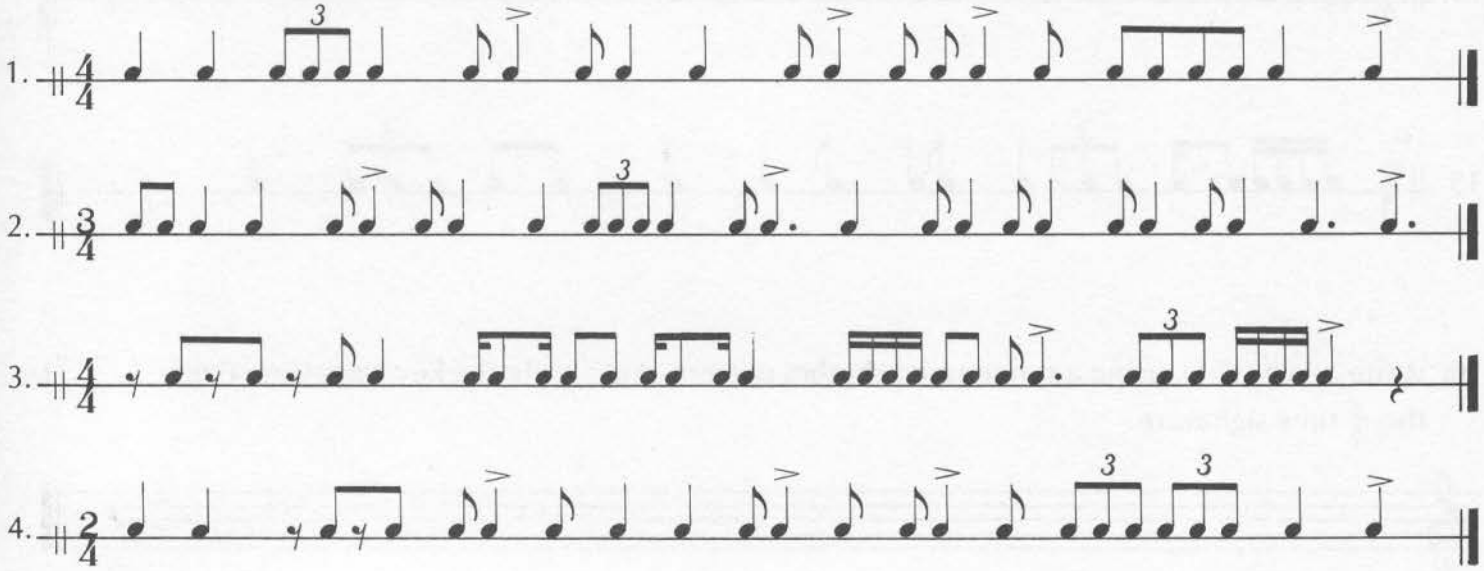


SYNCOPATION

In jazz, rock, and pop, as well as in classical music, the accents sometimes come on the normally weak divisions of the beat, adding new excitement to the music. This is called syncopation.



Add the bar lines in the following lines and write the counting under each measure. Then count the beats and clap the rhythms.

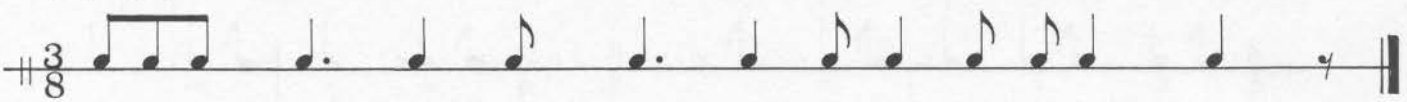


LESSON 56
REVIEW OF LESSONS 53–55

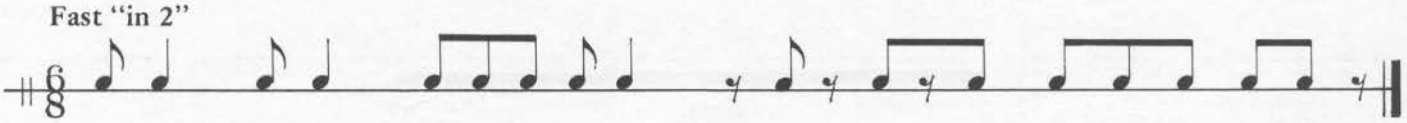
1. In $\frac{3}{8}$ time, an _____ note receives one beat.
2. In $\frac{3}{8}$ time, there are _____ beats in each measure.
3. In $\frac{6}{8}$ time, there are six beats in each _____.
4. In $\frac{6}{8}$ time, an eighth note receives _____ count.
5. When $\frac{3}{8}$ time is played fast, it is counted "in _____".
6. When $\frac{6}{8}$ is played fast, it is counted "in _____".
7. ____ is the symbol for common time.
8. ¢ is the symbol for ____ time.
9. Cut time is also called _____ Breve.
10. A triplet is a group of _____ notes.
11. When accents are placed on weak beats, it is called _____.

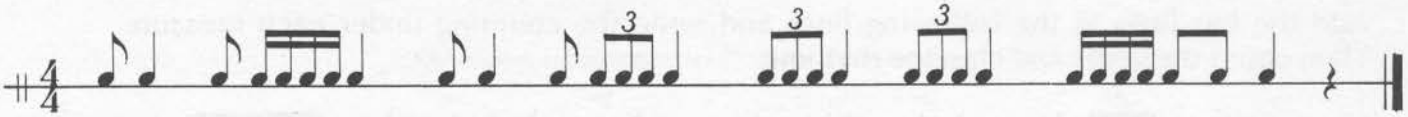
Add the bar lines and write the counting under each measure. Then count the beats and clap the rhythm.

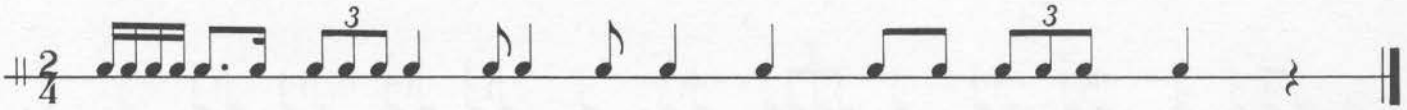
Fast "in 1"

12. 

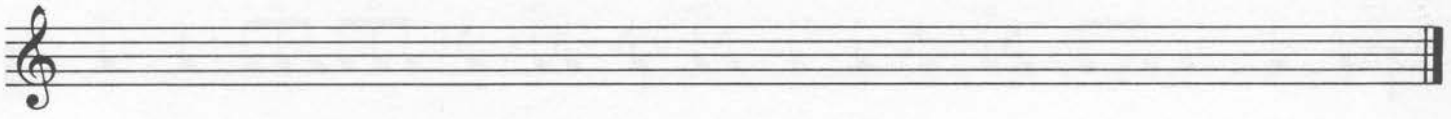
Fast "in 2"

13. 

14. 

15. 

16. Write an E♭ scale, using a syncopated rhythm pattern. First write the key signature, then the $\frac{4}{4}$ time signature.



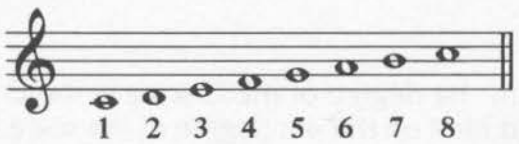
LESSON 57
MAJOR CHORDS — MAJOR TRIADS

A *chord* is a combination of three or more tones sounded simultaneously.

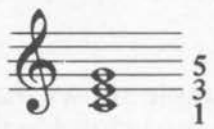
A *triad* is a 3-note chord.

A major triad can be constructed by thinking of the 1st, 3rd and 5th notes of a major scale. It gets its name from the root note.

C Major Scale



C Major Triad



A major triad can also be constructed by thinking of intervals. The major triad is a major 3rd plus a minor 3rd.

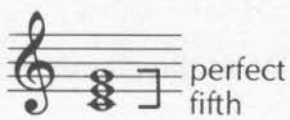
Major 3rd

plus

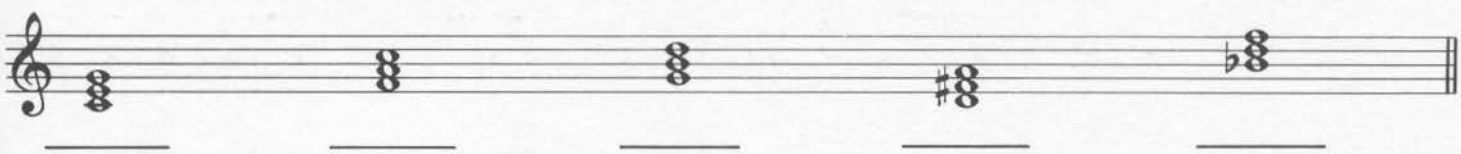
Minor 3rd

equals

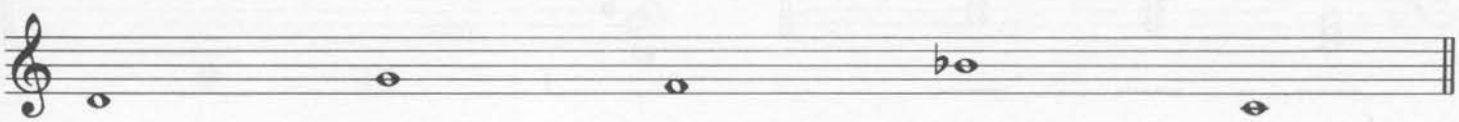
Major Triad



1. Name the following major triads.

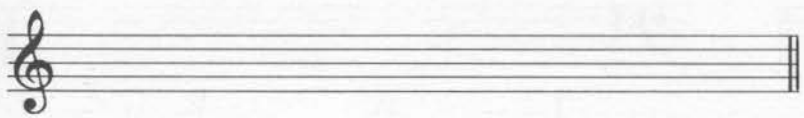


2. Build a major triad above the following notes.

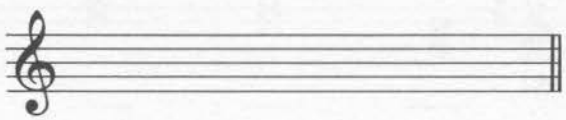


The triad built on D is the only one in the above example that uses an accidental (F♯). If you did not write an F♯, you either did not think about the D scale or about the major 3rd and minor 3rd.

3. Write a D scale.



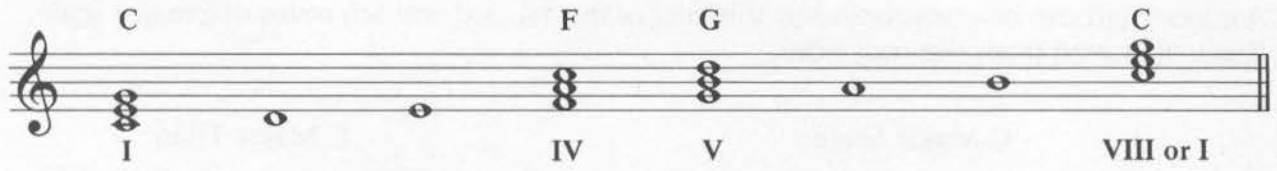
4. Write a D major triad.



LESSON 58

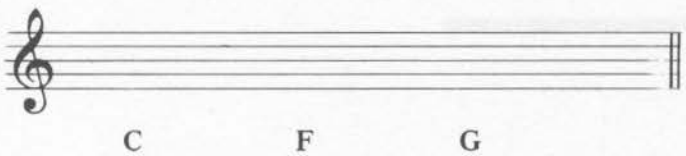
CHORDS RELATED TO A KEY

A chord's relationship to a key and to other chords within that key is indicated by numbering the chords from 1 to 8. The numbers are shown with Roman numerals.

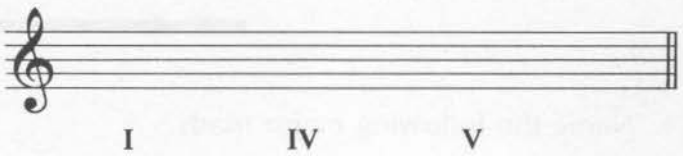


This example shows that the chord built on the 1st degree of the C scale is the C chord, which is the I chord in the key of C. The chord built on the 4th degree of the scale is the F chord, which is the IV chord in the key of C, and the chord built on the 5th degree of the scale is the G chord, which is the V chord in the key of C.

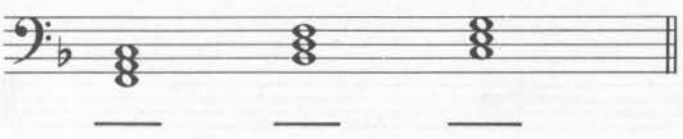
1. Write the chords indicated.



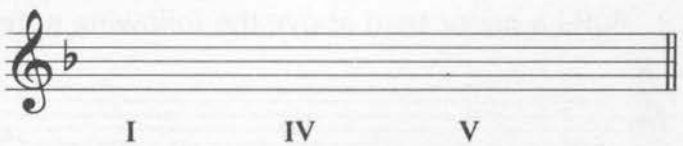
2. Write the chords indicated in the key of C.



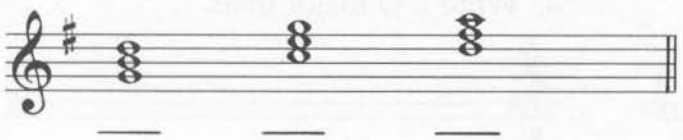
3. Give the letter name of each of the following chords.



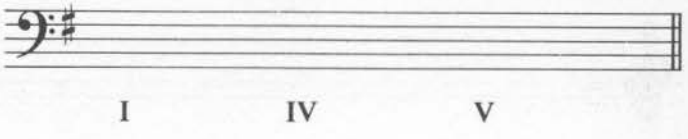
4. Write the chords indicated in the key of F.



5. Give the letter names of each of the following chords.



6. Write the chords indicated in the key of G.



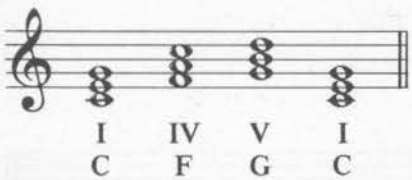
LESSON 59
CHORD PROGRESSIONS

The movement from one chord to another is called a *chord progression*.

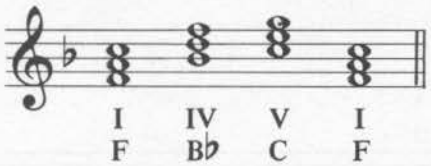
One of the most popular chord progressions used in all styles of music, including pop, folk, rock and jazz as well as classical, is the I IV V I progression.

We have already written this progression in the keys of C, F and G.

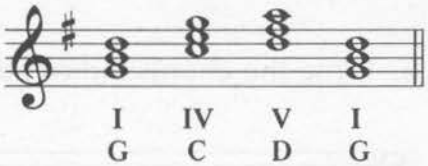
Key of C



Key of F



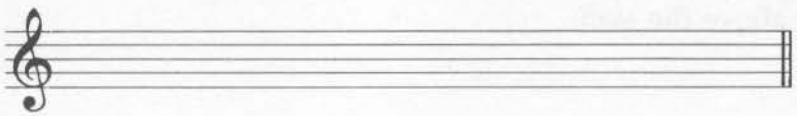
Key of G



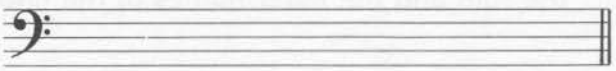
1. Write the B♭ scale.

2. Write the I IV V I progression in the key of B♭. Then give the letter name of each chord.

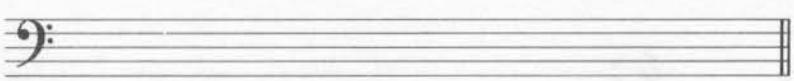
3. Write the D scale.



4. Write the I IV V I progression in the key of D. Then give the letter name of each chord.

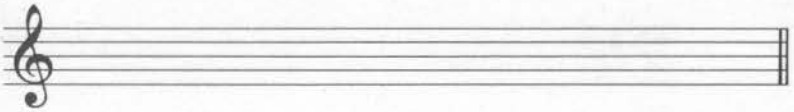


5. Write the E♭ scale.

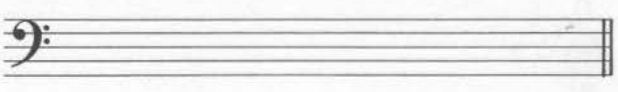


6. Write the I IV V I progression in the key of E♭. Then give the letter name of each chord.

7. Write the A scale.



8. Write the I IV V I progression in the key of A. Then give the letter name of each chord.

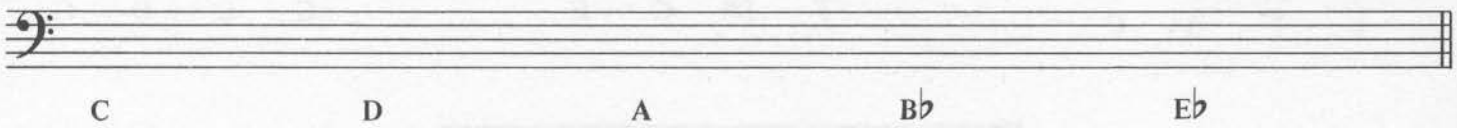


LESSON 60

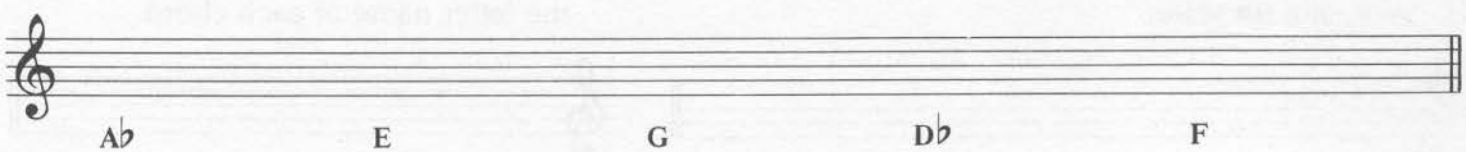
REVIEW OF LESSONS 57–59

1. A chord is a combination of _____ or more tones sounded simultaneously.
2. A triad is a _____ note chord.
3. A major triad is made up of a root, _____ and fifth.
4. A major triad gets its name from the _____ note.
5. The natural movement from one chord to another is called a _____ _____.

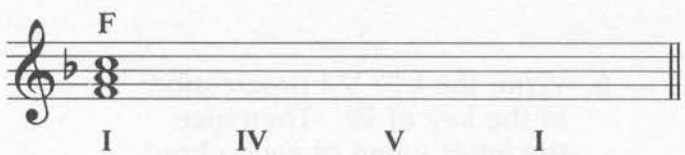
6. Write the chords indicated.

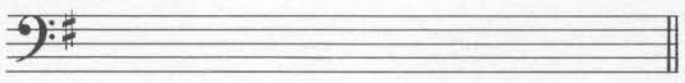


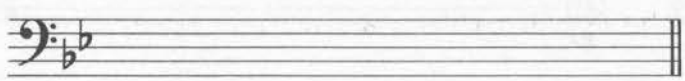
7. Write the chords indicated.

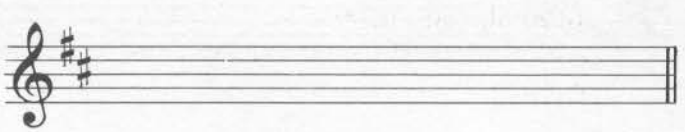


8. Write the I IV V I progression in the following keys. Write the Roman numerals below the staff and the letter names of the chords above the staff.







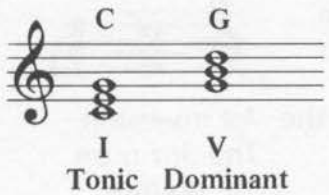


LESSON 61
DOMINANT SEVENTH CHORD

The term *dominant chord* is another name for the V chord.

The term *tonic chord* is another name for a I chord.

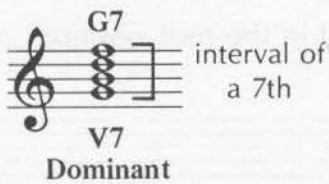
In the key of C, the C chord is the I chord or tonic chord, and the G chord is the V chord or dominant chord.



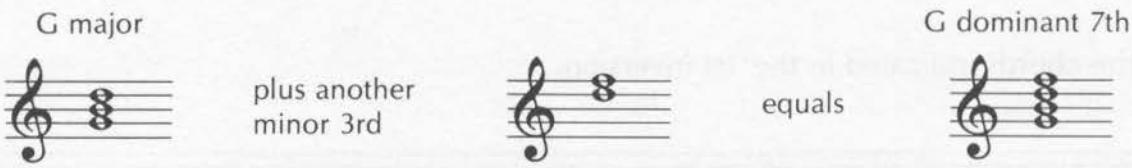
Up till now, we have only learned triads or 3-note chords. Now, we are going to learn a 4-note chord.

The dominant 7th chord is a 4-note chord that gets its name from its place in the key (built on the 5th note = V chord = dominant chord), and from the interval from its root to its top note (a seventh).

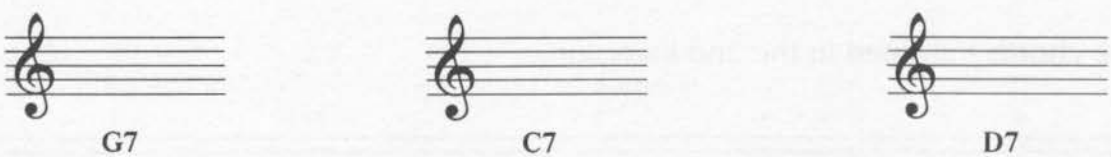
A dominant 7th chord in the key of C is built on the note G.



You can also construct a dominant 7th chord by interval. Just add another minor 3rd to a major chord.



1. Write the following chords:



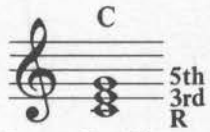
Check your intervals. Both the C7 and D7 chords have an accidental. Besides thinking of the interval, remember that C7 is built on the 5th tone of the F scale, which has a B♭ in its key signature; and the D7 is built on the 5th tone of the G scale which has an F♯ in its key signature.

2. Write the chord progression indicated, and write the letter name of each chord above the staff.

LESSON 62

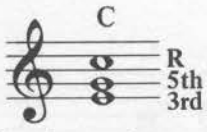
INVERSIONS

When playing chords it is impractical and dull to play all triads and seventh chords in root position. To make chord progressions easier to play at the keyboard or on fretted instruments, and to make them sound smoother, we can rearrange the order of the notes. The rearranged chords are called INVERSIONS.



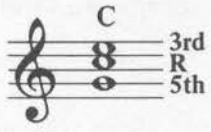
Root Position

If we move the bottom note to the top of the chord, we get the



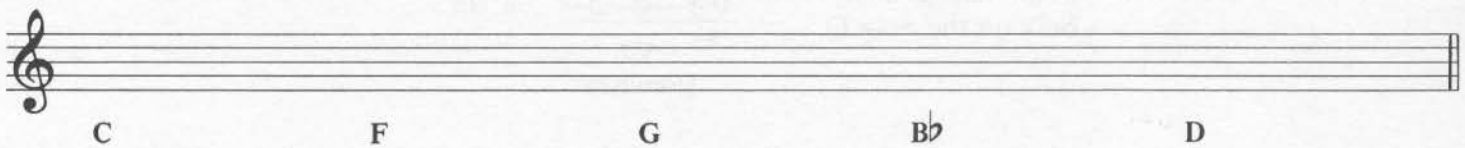
1st inversion. *The 3rd is on the bottom.*

If we move the bottom note to the top again, we get the



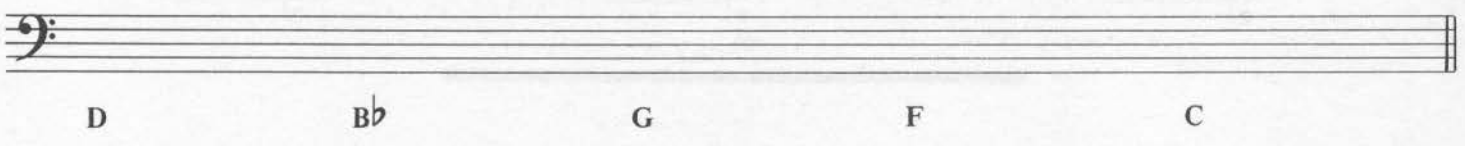
2nd inversion. *The 5th is on the bottom.*

1. Write the chords indicated in the root position.



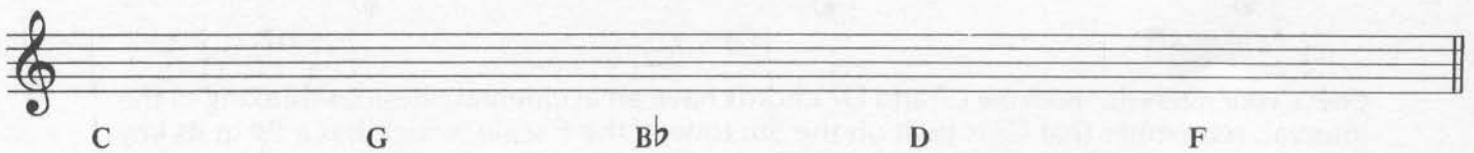
C F G B♭ D

2. Write the chords indicated in the 1st inversion.



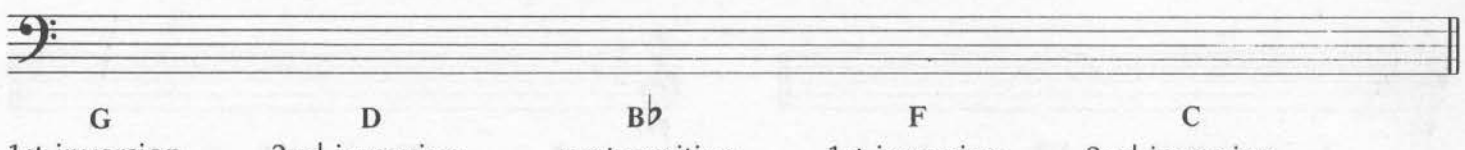
D B♭ G F C

3. Write the chords indicated in the 2nd inversion.



C G B♭ D F

4. Write the chords indicated.

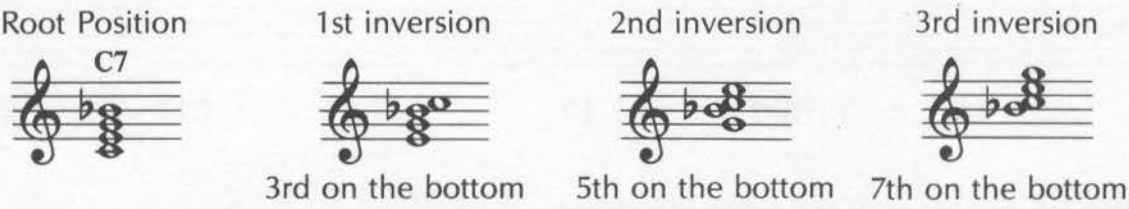


G	D	B♭	F	C
1st inversion	2nd inversion	root position	1st inversion	2nd inversion

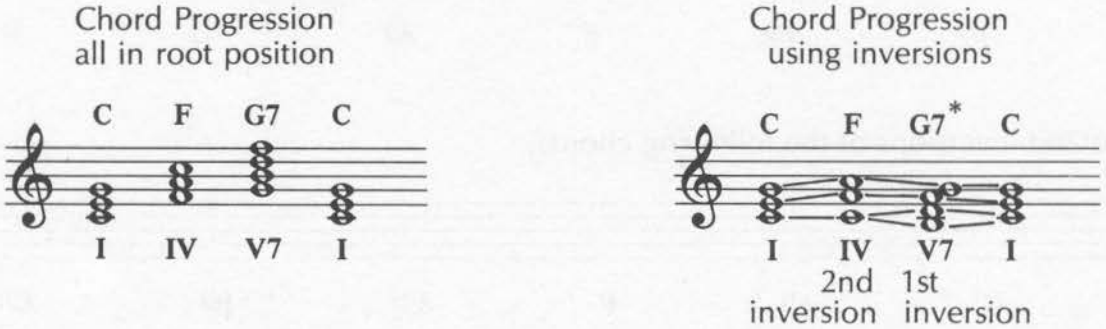
LESSON 63

INVERSIONS OF THE DOMINANT SEVENTH CHORD

The dominant seventh chord has one more inversion than a triad.



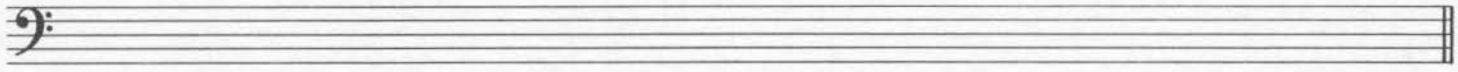
By using inversions, we can make the notes of different chords within a chord progression move smoothly from one to another. This is called *smooth voice leading.*



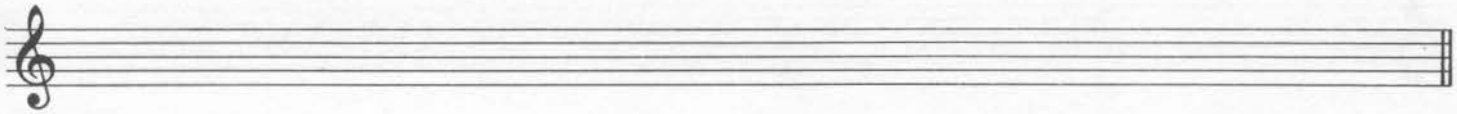
*When played or sung by 3 instruments or vocalists, the 5th (D) would be omitted.

1. Write the I, IV, V7, I progression in the key of F, using smooth voice leading. Indicate the chord names and the inversions used.

2. Write the I, IV, V7, I progression in the key of G, using smooth voice leading. Indicate the chord names and the inversions used.



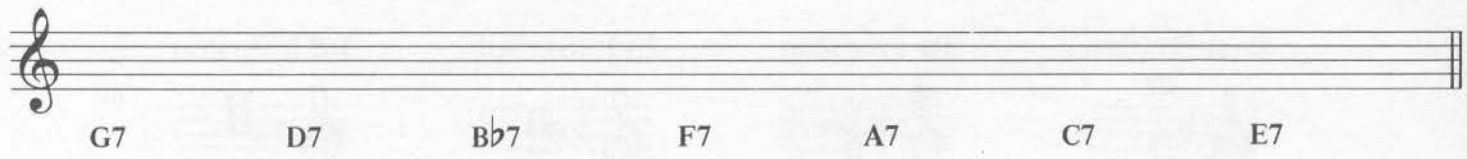
3. Write the I, IV, V7, I progression in the key of B♭, using smooth voice leading. Indicate the chord names and the inversions used.



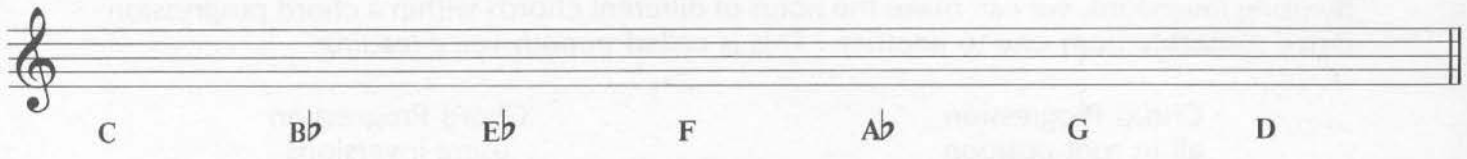
LESSON 64

REVIEW OF LESSONS 61–63

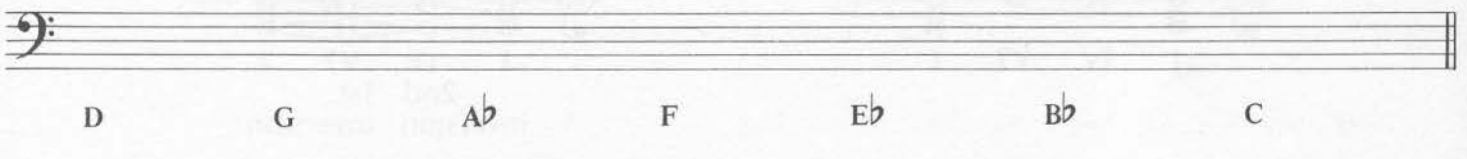
1. Write the following dominant 7th chords.



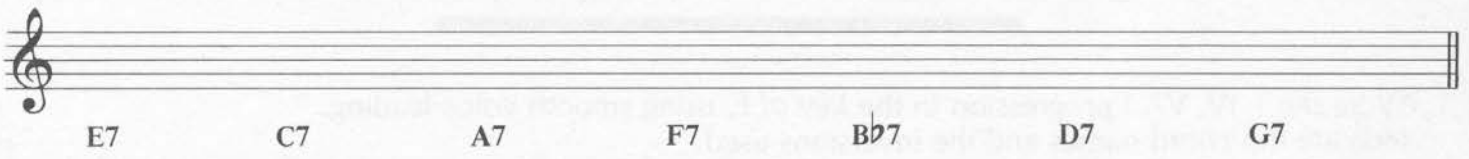
2. Write the 1st inversions of the following chords.



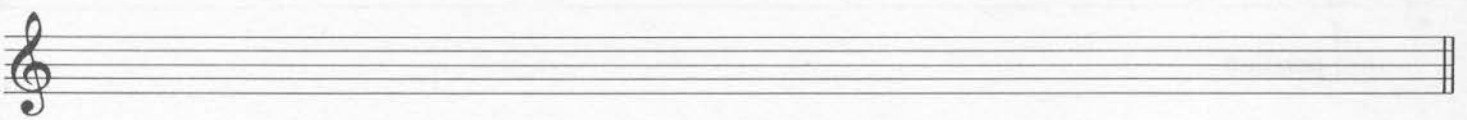
3. Write the 2nd inversions of the following chords.



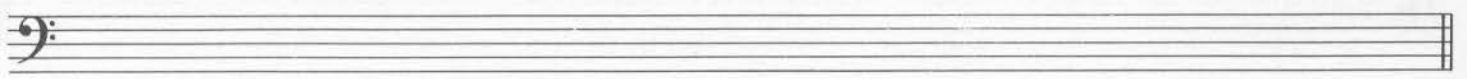
4. Write the 3rd inversions of the following chords.



5. Write the I, IV, V7 progression in the key of D, using smooth voice leading. Indicate the chord names and the inversions used.



6. Write the I, IV, V7 progression in the key of E♭, using smooth voice leading. Indicate the chord names and the inversions used.



7. Write the I, IV, V7 progression in the key of A, using smooth voice leading. Indicate the chord names and the inversions used.

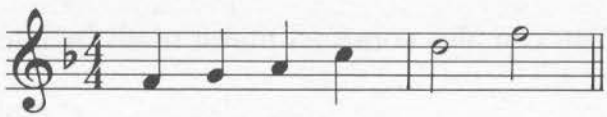
LESSON 65
TRANSPOSITION

Transposition is the rewriting of music from its original key to another. You may wish to transpose a song to make it easier to sing. You may also wish to transpose it for another instrument. We already know how to transpose harmony or a chord progression. All we have to do is use the Roman numeral names and move the progression to a new key. The same concept can be done with melodies. You may assign the melody the numbers of the scale (1–8) or the scale syllables (do, re, mi, etc.) and just begin on the new beginning note. You may also think of intervals between notes.

Melody in C

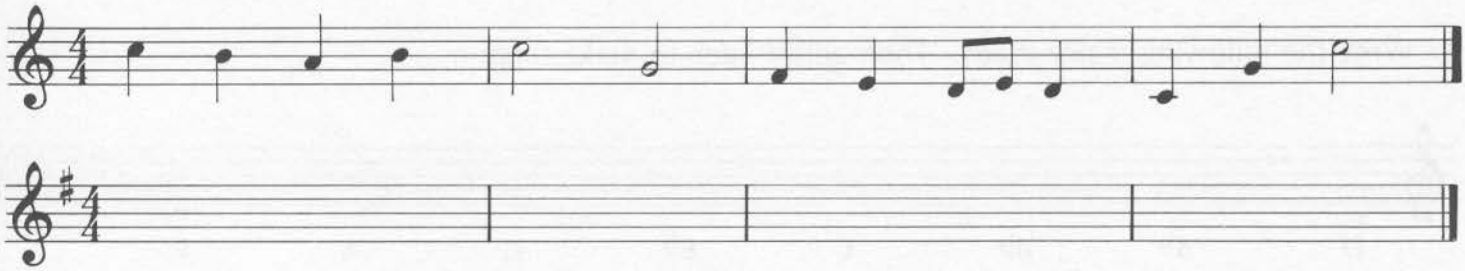
numbers:	1	2	3	5		6	8
syllables:	do	re	mi	sol		la	do
intervals:		2nd	2nd	3rd	2nd	3rd	

Same Melody transposed to F

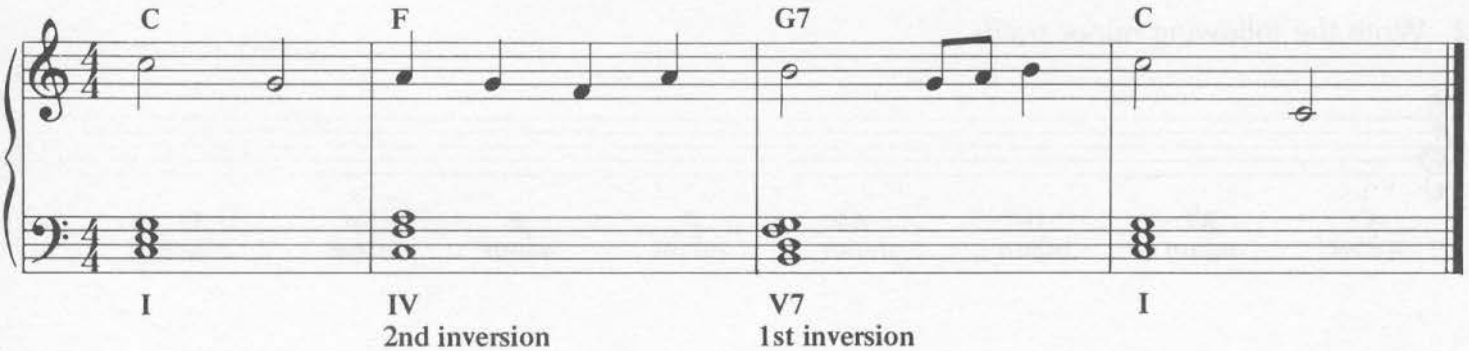


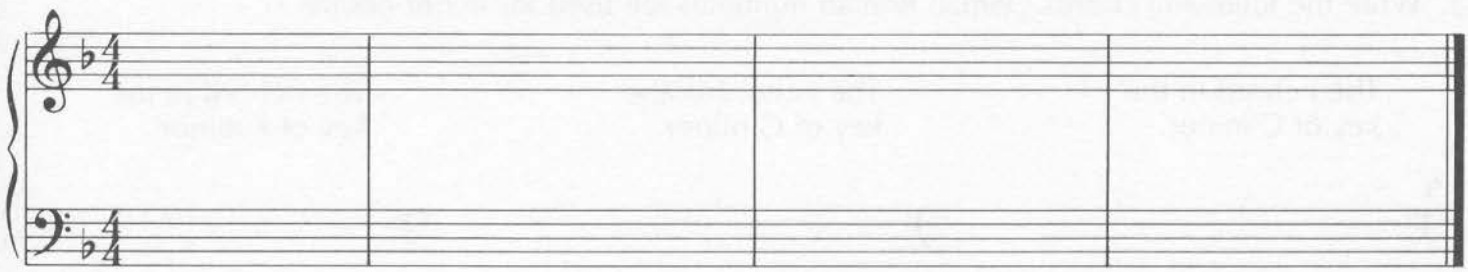
	1	2	3	5		6	8
	do	re	mi	sol		la	do
		2nd	2nd	3rd	2nd	3rd	

1. Transpose the following melody to the key of G.



2. Transpose the following melody and harmony to the key of F.





LESSON 66

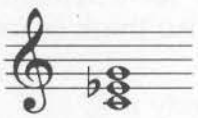
OTHER TRIADS

MINOR

Any major triad can be made minor by lowering the third degree ½ step.

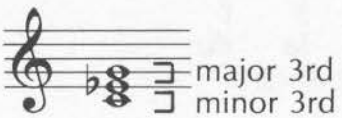
C Major Triad

C Minor Triad

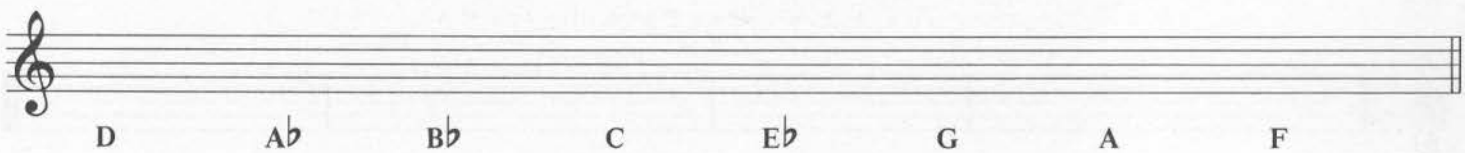


You can also construct minor triads by interval.

C Minor Triad

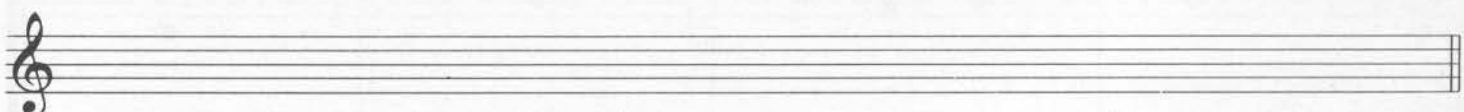


1. Write the following major triads. Then adjust each to make them minor.



D A♭ B♭ C E♭ G A F

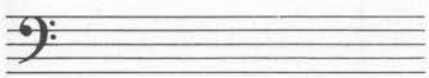
2. Write the following minor traids.



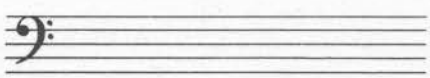
C minor B♭ minor D minor A♭ minor F minor A minor E♭ minor G minor

3. Write the following chords. (Small Roman numerals are used for minor chords.)

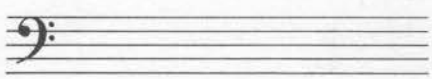
The i chord in the key of C minor.



The i chord in the key of G minor.



The i chord in the key of F minor.



LESSON 67

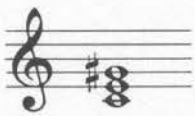
OTHER CHORDS

AUGMENTED AND DIMINISHED

Any major triad can be made *augmented* by raising the fifth degree ½ step.

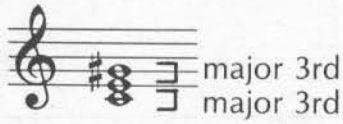
C Major Triad

C Augmented Triad



You can also construct augmented triads by interval.

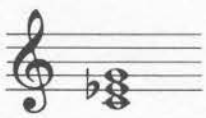
C Augmented Triad



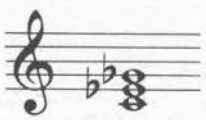
+ = augmented C^+ = C augmented

Any minor triad can be made *diminished* by lowering the fifth degree ½ step.

C Minor Triad

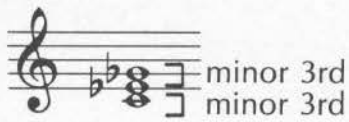


C Diminished Triad



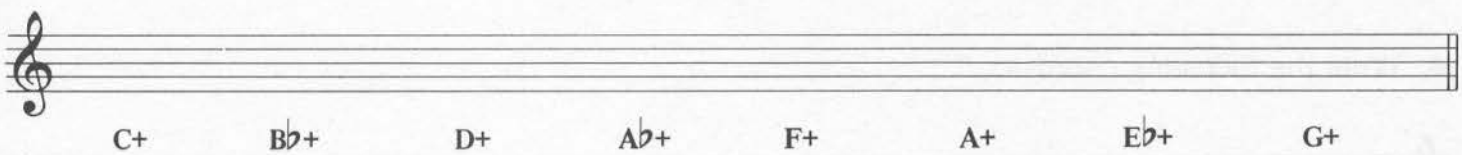
You can also construct diminished triads by interval.

C Diminished Triad

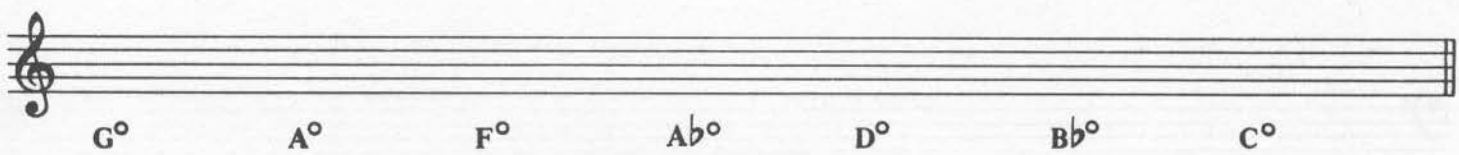


o = diminished C^o = C diminished

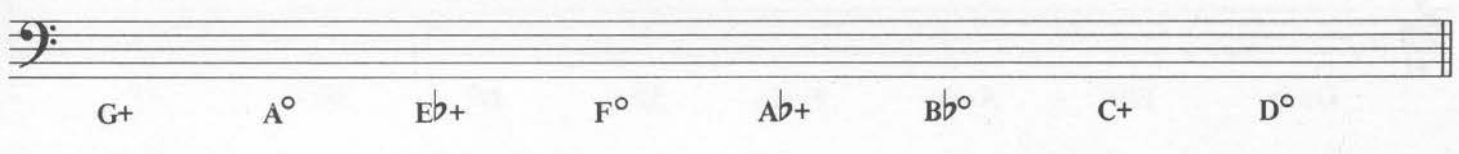
1. Write the following augmented triads.



2. Write the following diminished triads.



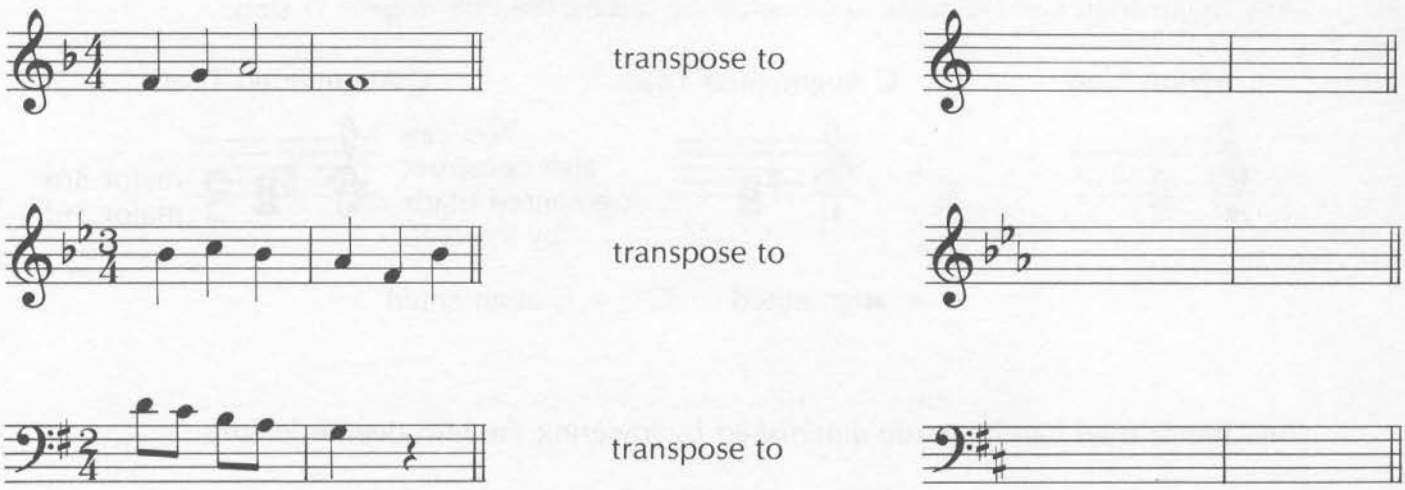
3. Write the following triads.



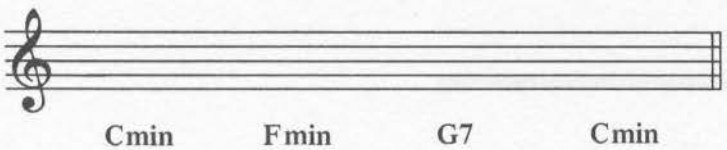
LESSON 68

REVIEW OF LESSONS 65–67

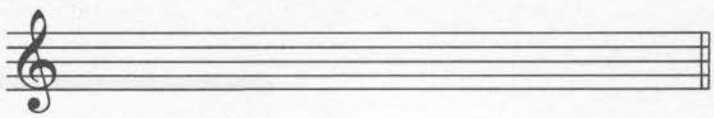
1. Transpose the following melodies to the indicated keys.



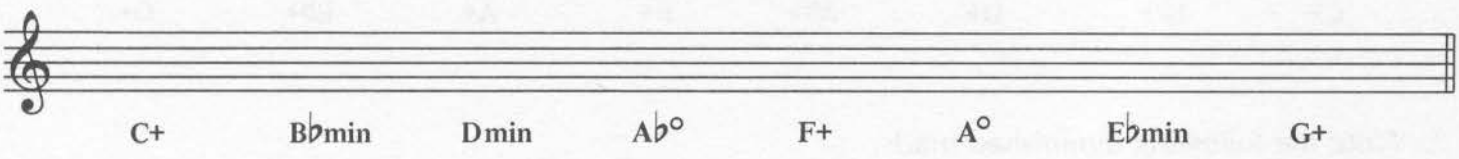
2. Write the following chord progression.

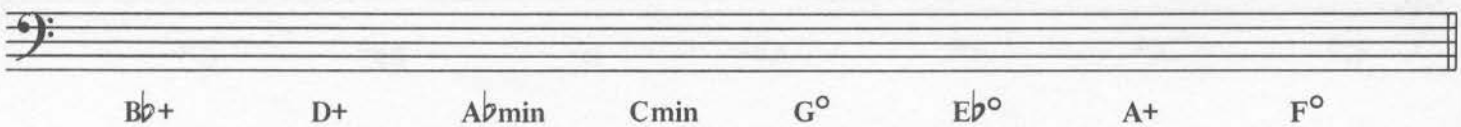


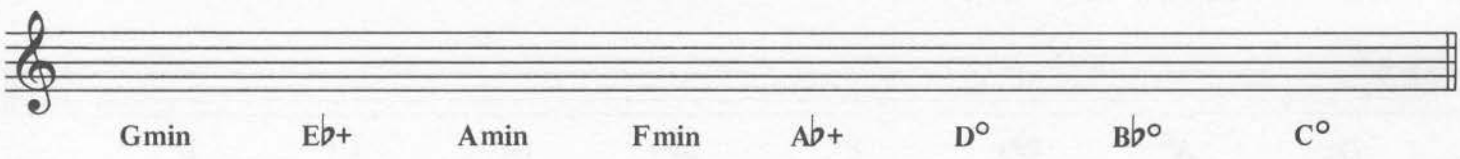
3. Write the same chord progression with smooth voice leading. Indicate the inversions used.



4. Write the following chords.



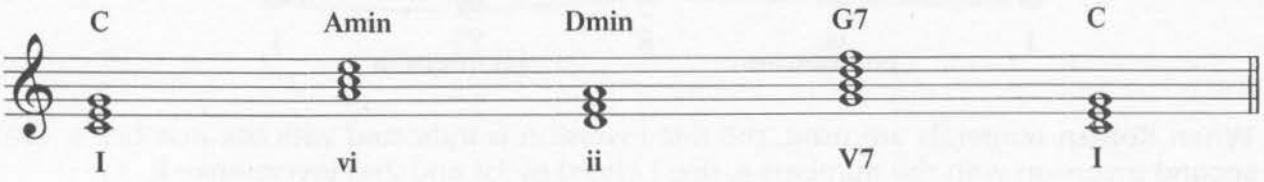




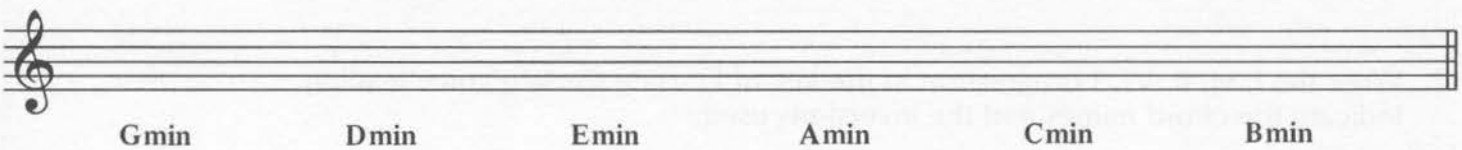
LESSON 69
ANOTHER CHORD PROGRESSION

Another chord progression that is very popular in all styles of music combines major and minor chords. The progression is I vi ii V7 I.

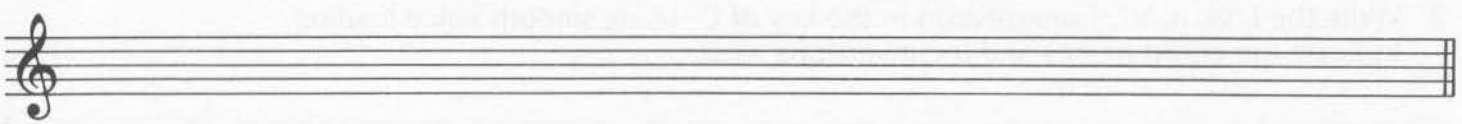
In the key of C, this progression would be:



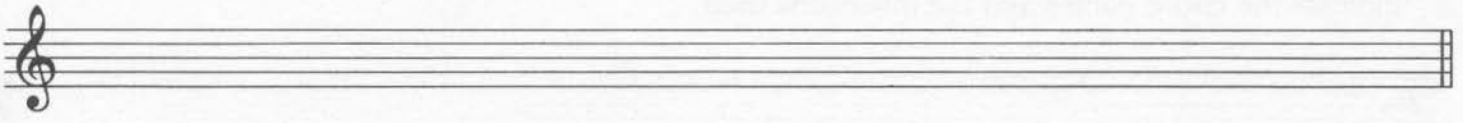
1. Write the following chords.



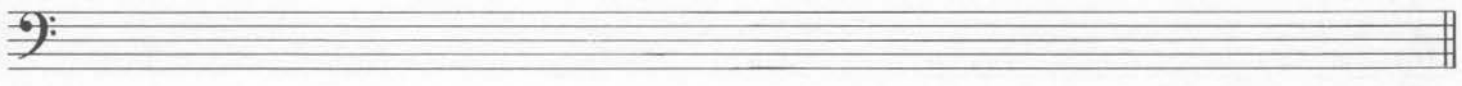
2. Write the I vi ii V7 I progression in the key of F.



3. Write the I vi ii V7 I progression in the key of G.



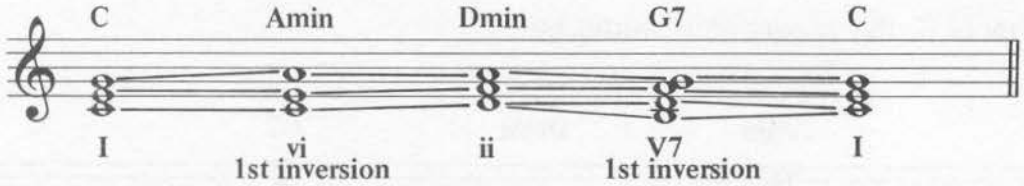
4. Write the I vi ii V7 I progression in the key of C.



LESSON 70

MORE ON INVERSIONS

The movement from one chord to the next in the I vi ii V7 I progression can be made to sound smoother by using inversions.



When Roman numerals are used, the first inversion is indicated with the number $_6$, the second inversion with the numbers $_4^6$. (Ex: I chord in 1st and 2nd inversions—I_6, I_4^6)

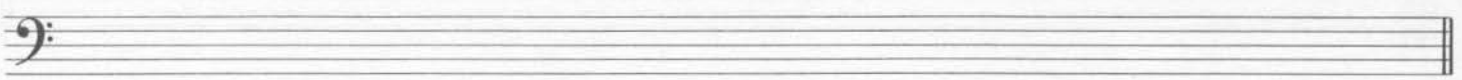
When chord symbols are used, the first inversion is indicated with the letter name of the chord first, followed by a diagonal line and the letter name of the bass note. (Ex: G chord in 1st inversion—G/B)

The first inversion of the dominant seventh chord is indicated as a V_5^6.

1. Write the I, vi, ii, V7, I progression in the key of F, using smooth voice leading. Indicate the chord names and the inversions used.

2. Write the I, vi, ii, V7, I progression in the key of G, using smooth voice leading. Indicate the chord names and the inversions used.

3. Write the I, vi, ii, V7, I progression in the key of B♭, using smooth voice leading. Indicate the chord names and the inversions used.

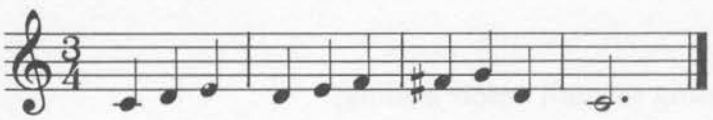


4. Write the I, vi, ii, V7, I progression in the key of D, using smooth voice leading. Indicate the chord names and the inversions used.

LESSON 71
MORE TRANSPOSITION

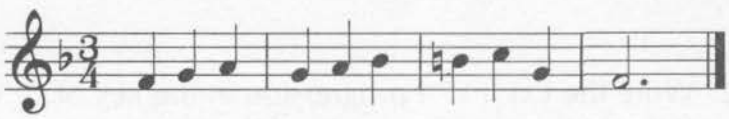
By using the Roman numerals, we can transpose the two progressions we know to any key. By using numbers, syllables, or intervals, we can transpose any melody to any other key. If something new occurs, like a sharp or flat within the melody, or an augmented or diminished chord within the harmony, they would be treated the same way.

Melody in C



In the melody in C, the F in bar 3 is raised ½ step to F♯.

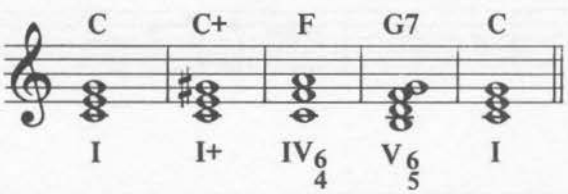
Melody transposed to the key of F



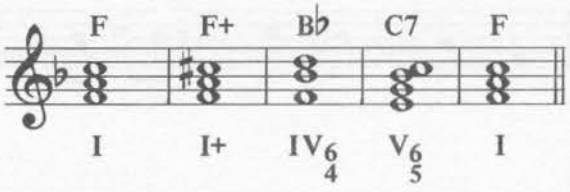
In the key of F, the B♭ would have to be raised ½ step to B♮.

In the example below, look at each chord and think the Roman numerals. Then think the letter names.

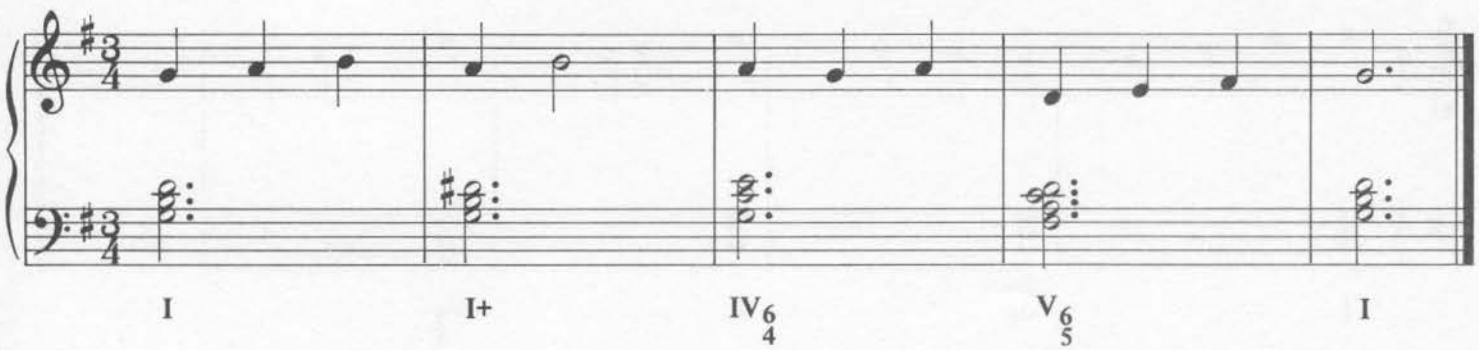
Harmony in C

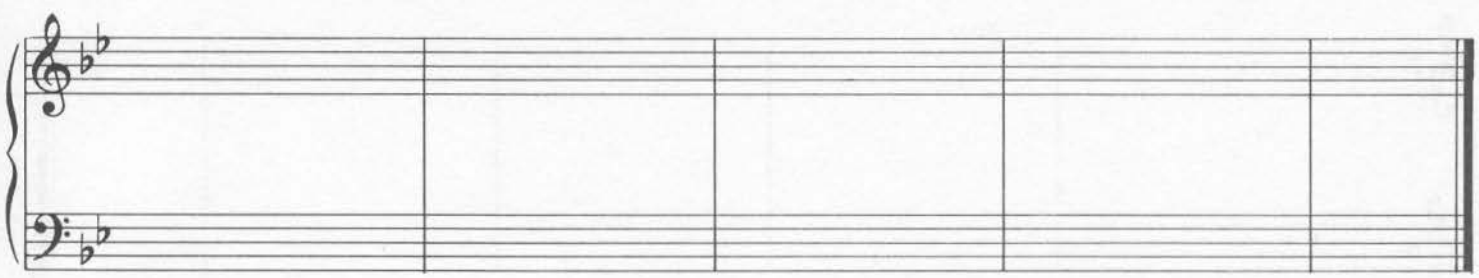


Harmony transposed to the key of F.



1. Transpose this melody and harmony to the key of B♭.

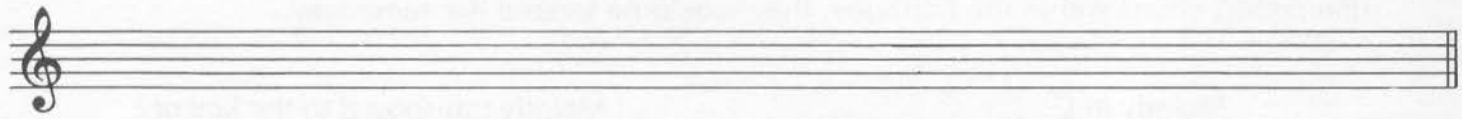




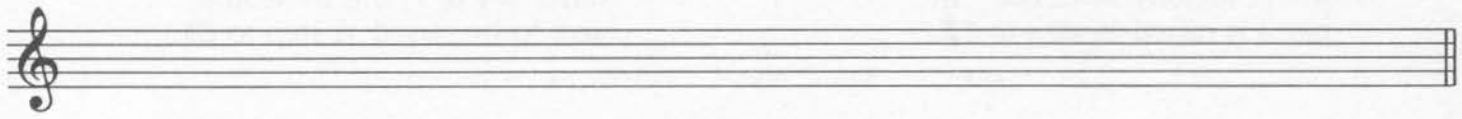
LESSON 72

REVIEW OF LESSONS 69–71

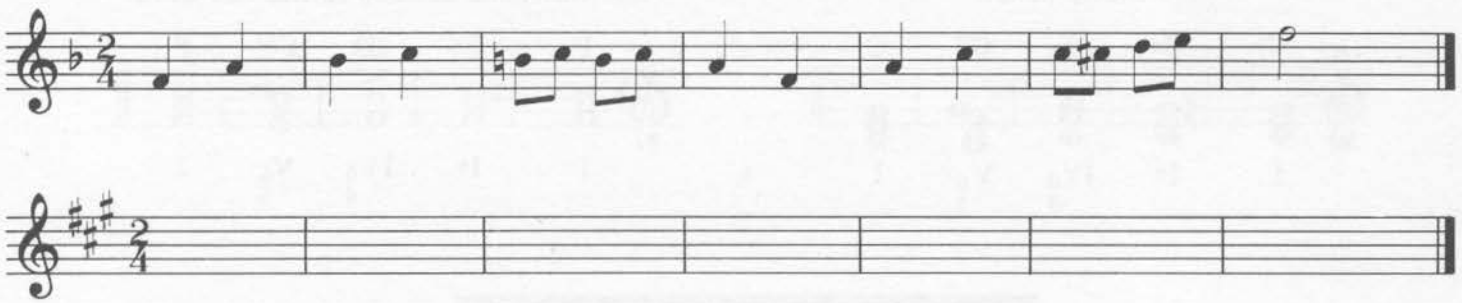
1. Write the I vi ii V7 I progression in the key of E♭, using smooth voice leading. Indicate the chord names and the inversions used.



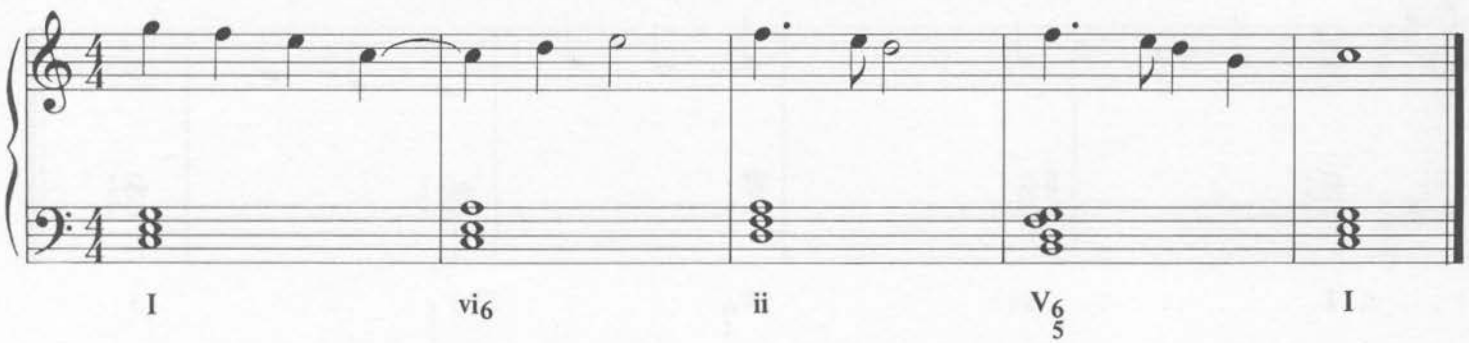
2. Write the I vi ii V7 I progression in the key of C, using smooth voice leading. Indicate the chord names and the inversions used.

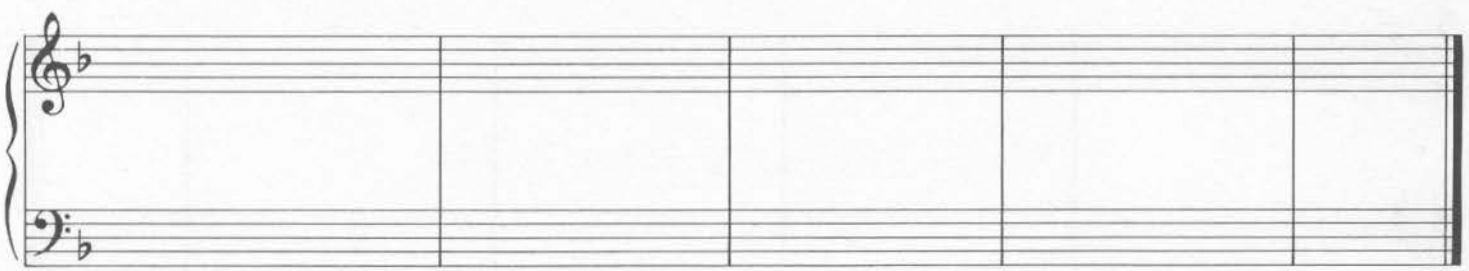


3. Transpose the following melody to the key of A.



4. Transpose the following melody and harmony to the key of F.



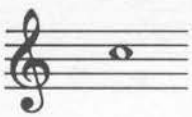
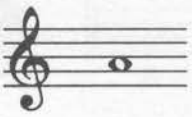


LESSON 73

RELATIVE MINOR KEY SIGNATURES

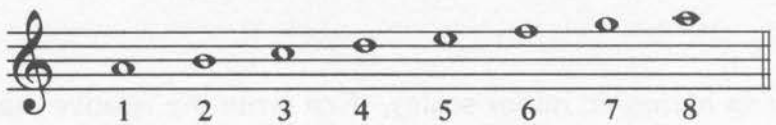
NATURAL MINOR

All major keys have a relative minor key which uses the same key signature. The key tone of the minor key is a minor third, or 3 half steps, below the key tone of its relative major.

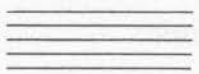
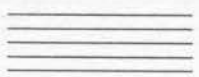
C Major  down a minor 3rd from C is A  A Minor

A minor and C major both have the same key signature.

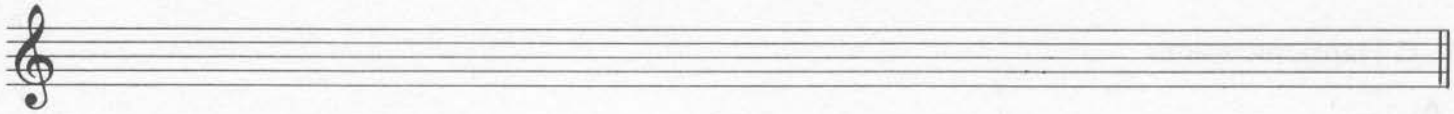
The *natural minor* scale uses the key signature of the relative major scale.

A natural minor 

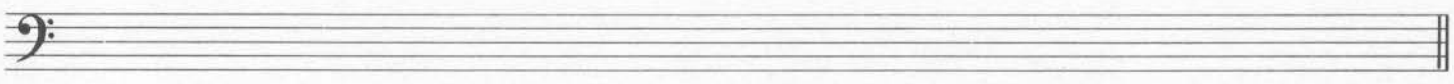
1. Write the name, key signature, and key tone of the relative minor of the following major keys.

Major Key	Minor Key	Key Tone
F	D	
C	____	
G	____	

2. Write the A natural minor scale.



3. Write the D natural minor scale.

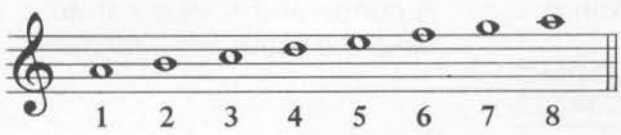


4. Write the E natural minor scale.

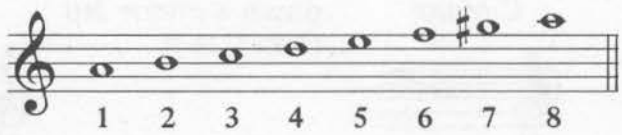
LESSON 74
HARMONIC MINOR

The *harmonic minor* is the most commonly used minor scale in Western music. It is based on the natural minor, but the 7th scale degree is raised ½ step.

A Natural Minor



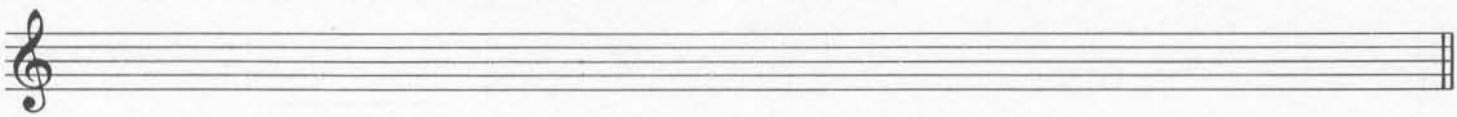
A Harmonic Minor



Write the following harmonic minor scales. First write the relative major key signature. Then write the natural minor scale. Then raise the 7th scale degree ½ step.

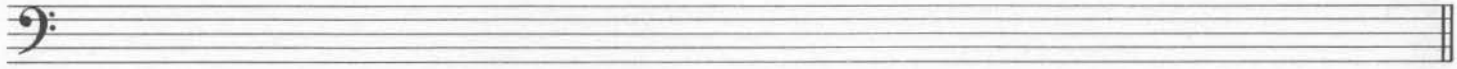
1. D Harmonic Minor

2. E Harmonic Minor



3. G Harmonic Minor

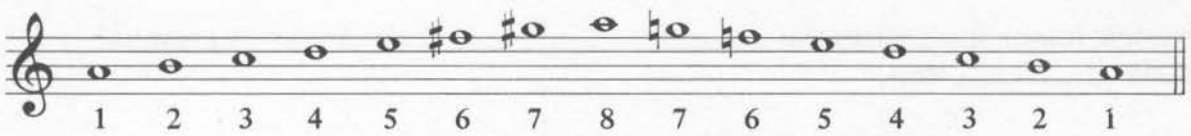
4. C Harmonic Minor



LESSON 75
MELODIC MINOR

The *melodic minor* scale is different ascending and descending. Ascending, the 6th and 7th degrees of the natural minor scale are raised ½ step; descending, the natural form of the minor is used (both accidentals are cancelled).

A Melodic Minor

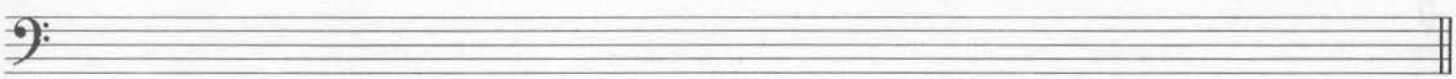


Write the ascending and descending form of the following melodic minor scales. First write the relative major key signature. Then write the natural minor scale ascending and descending. Then raise the 6th and 7th scale degrees ascending and return them to their original form descending.

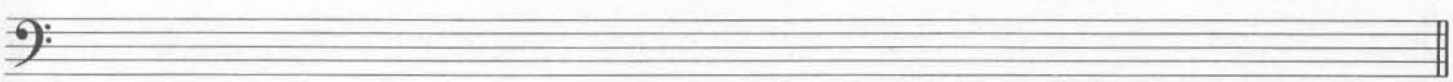
1. D Melodic Minor

2. G Melodic Minor

3. C Melodic Minor



4. E Melodic Minor



LESSON 76

REVIEW OF LESSONS 73–75

1. The key tone of a relative minor scale is a minor _____ below the key tone of its relative major scale.

2. The _____ minor scale uses the key signature of the relative major scale without any accidentals.

3. The harmonic minor scale raises the _____ scale degree of a natural minor scale _____ step.

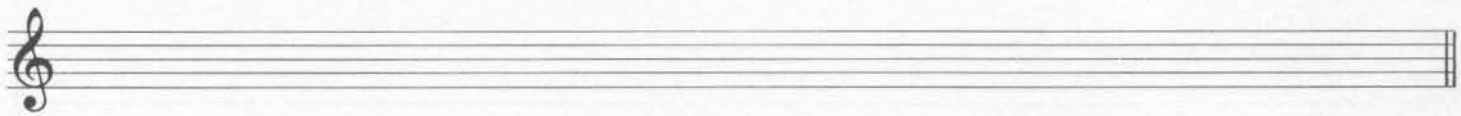
4. The _____ minor is different ascending and descending.

5. The ascending version of the melodic minor scale raises the _____ and _____ scale degrees _____ step.

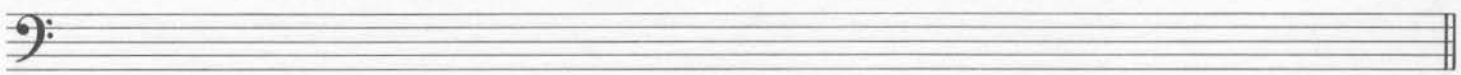
6. The descending version of the _____ minor scale is the same as the _____ minor.

Write the following scales:

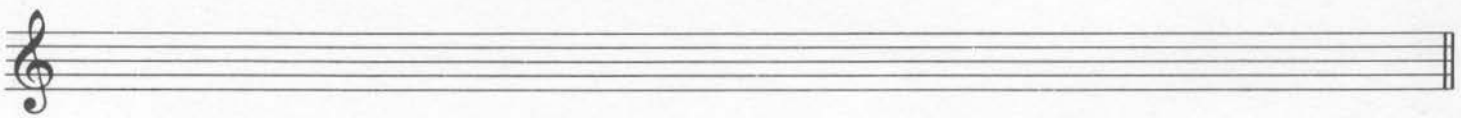
7. A Melodic Minor (Ascending and Descending)



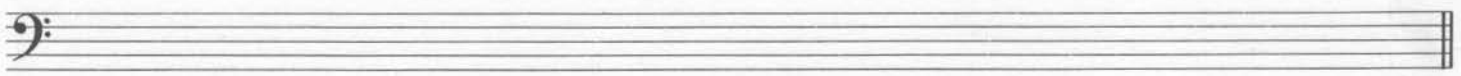
8. C Natural Minor



9. F♯ Harmonic Minor



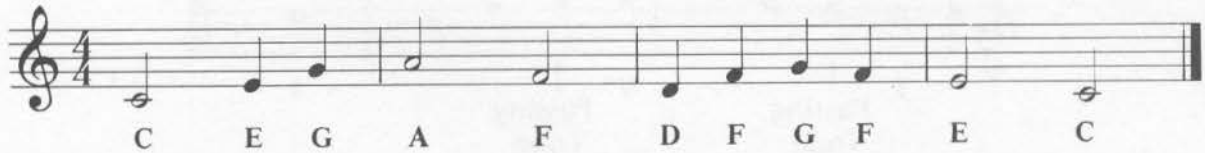
10. B Melodic Minor (Ascending and Descending)



LESSON 77

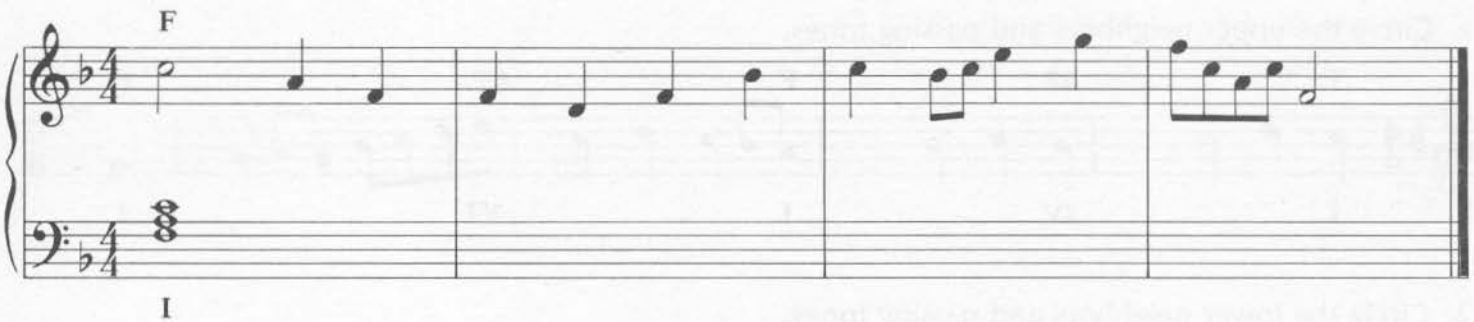
HARMONIZING A MELODY

It is relatively easy to harmonize a melody. Since you know the notes in the chords, you can analyze the melody to see if the notes outline a chord you know. Usually chords change in each measure.

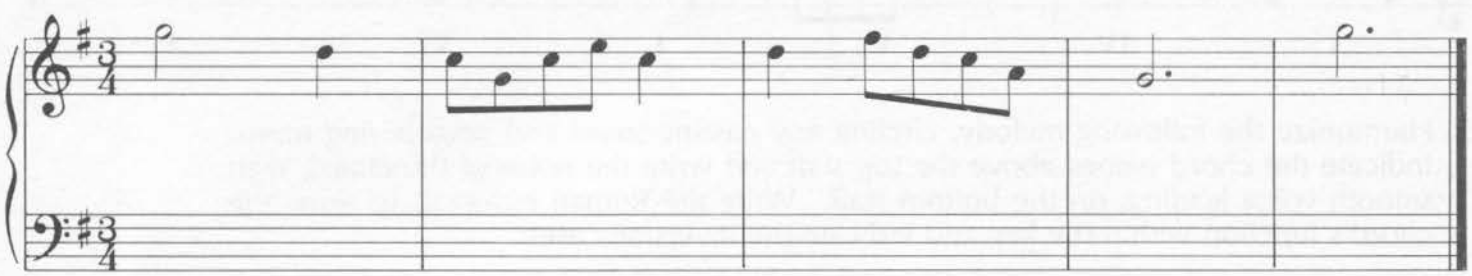


In measure 1 the notes C, E, G are all found in the C chord.
In measure 2 the notes A & F are all found in the F chord.
In measure 3 the notes D, F, G are all found in the G^7 chord.
In measure 4 the notes E & C are all found in the C chord.
The chord progression of the melody is C F G^7 C or I IV V^7 I.

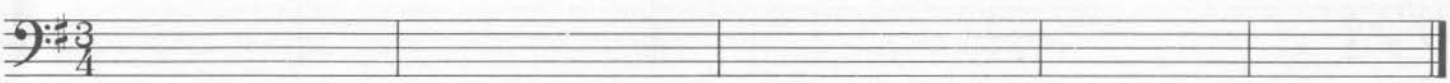
1. Harmonize the following melody. First analyze the notes in each measure. After you have decided the name of the chord, write it above the top staff, and write the notes of the chord on the bottom staff. Then write the Roman numeral to show the chord's function within the key. The first measure is done for you.



2. Harmonize the following melody in the same manner as you did above.



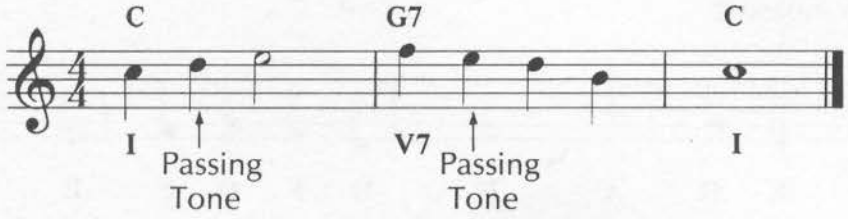
3. On the staff below, rewrite the harmony with smooth voice leading and name the inversions of the chords used.



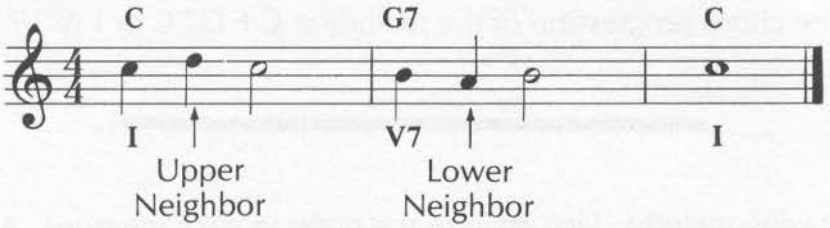
LESSON 78

PASSING TONES AND NEIGHBORING TONES

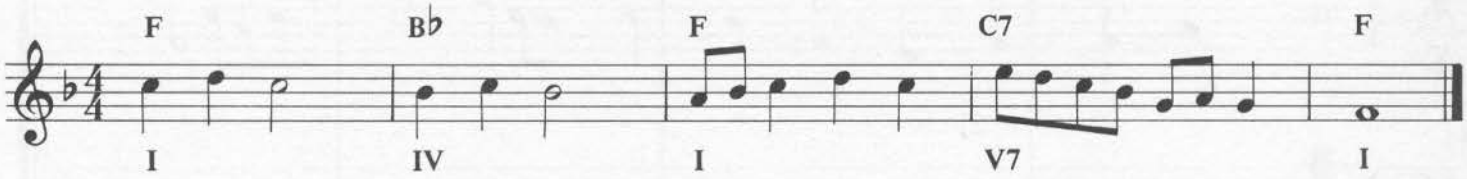
Melodies often contain notes that are not contained in the chord. Sometimes, these notes pass from one chord tone to another and are called *passing tones.*



Sometimes notes are above or below a chord tone. They immediately return to the chord tone and are called *upper neighbors* and *lower neighbors,* or simply *neighboring tones* or *auxiliary tones.*

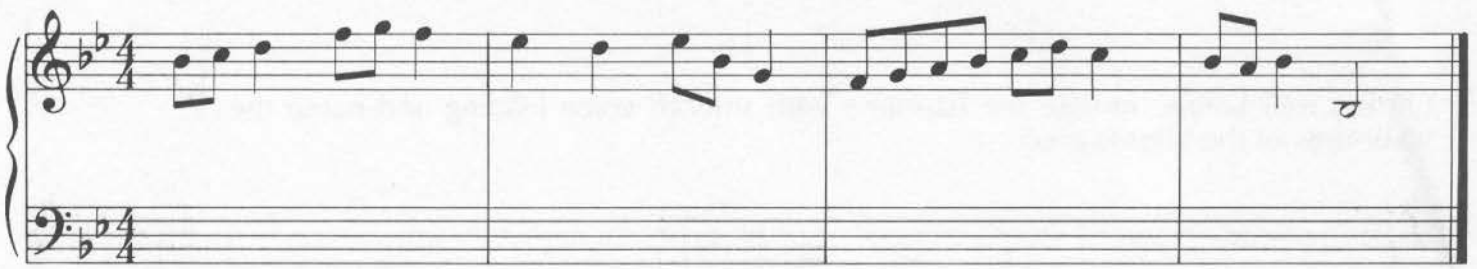


1. Circle the upper neighbors and passing tones.



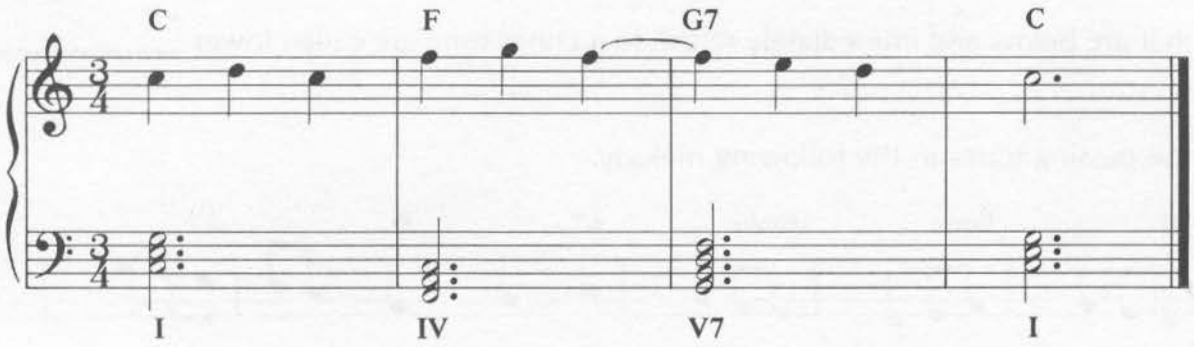
2. Circle the lower neighbors and passing tones.

3. Harmonize the following melody, circling any passing tones and neighboring tones. Indicate the chord names above the top staff and write the notes of the chord, with smooth voice leading, on the bottom staff. Write the Roman numerals to show the chord's function within the key and indicate the inversions used.

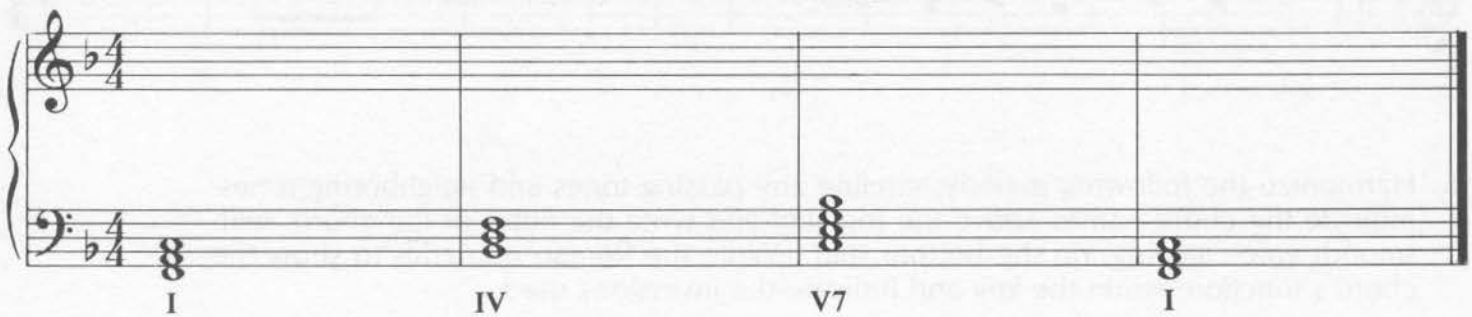


LESSON 79
COMPOSING A MELODY

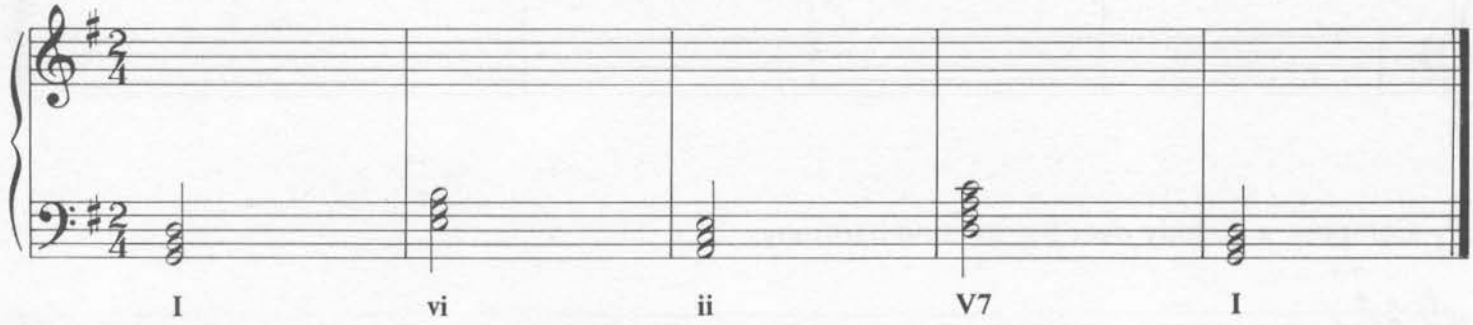
In the past lessons, we have added harmony to an existing melody. It is also possible to compose a melody over an existing harmony. The process is the same: first think of the notes in the chord, then add passing tones and/or neighboring tones to make the melody more interesting.



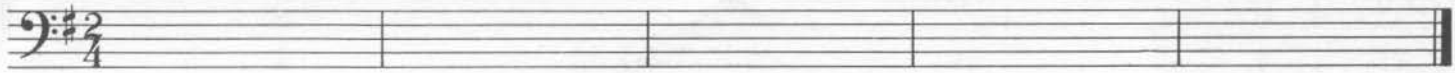
1. Compose a melody over the existing harmony.



2. Compose a melody over the existing harmony.



3. On the staff below, rewrite the harmony with smooth voice leading and name the inversions of the chords used.



LESSON 80

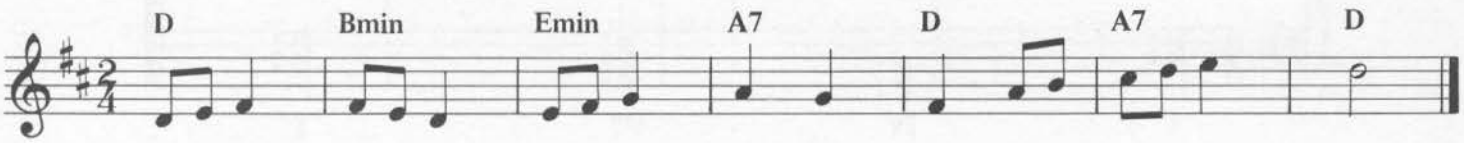
REVIEW OF LESSONS 77–79

1. Notes that pass from one chord to another are called _____ tones.

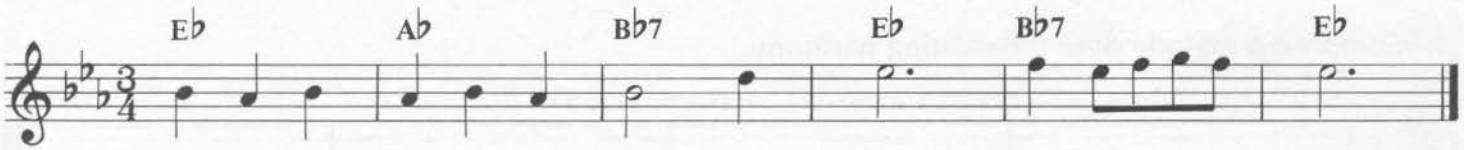
2. Notes that are above and immediately return to a chord tone are called upper _____.

3. Notes that are below and immediately return to a chord tone are called lower _____.

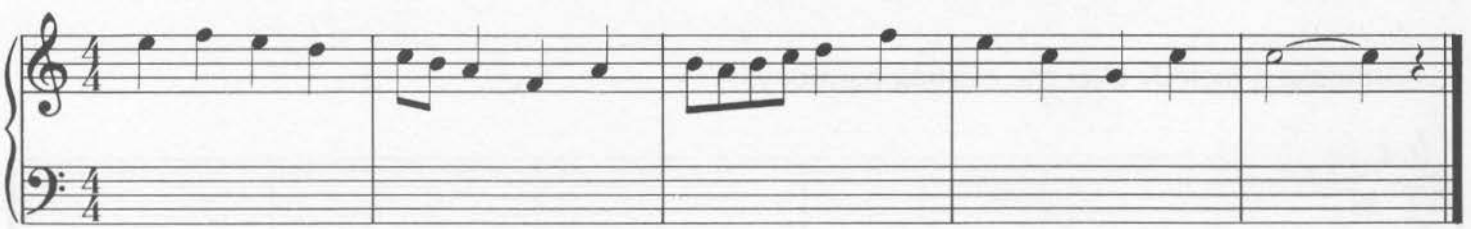
4. Circle the passing tones in the following melody.



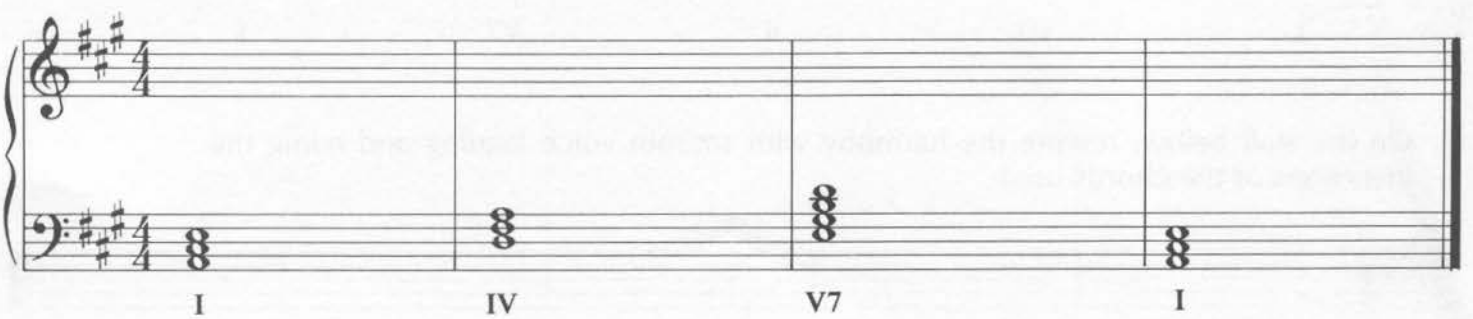
5. Circle the neighboring tones in the following melody.



6. Harmonize the following melody, circling any passing tones and neighboring tones. Indicate the chord names above the top staff and write the notes of the chord, with smooth voice leading, on the bottom staff. Write the Roman numerals to show the chord's function within the key and indicate the inversions used.



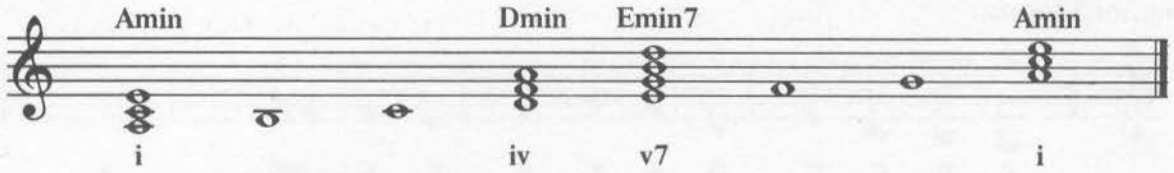
7. Compose a melody over the existing harmony.



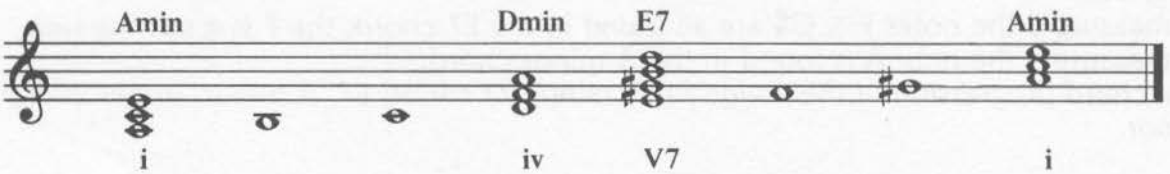
LESSON 81

CHORD PROGRESSIONS IN MINOR KEYS

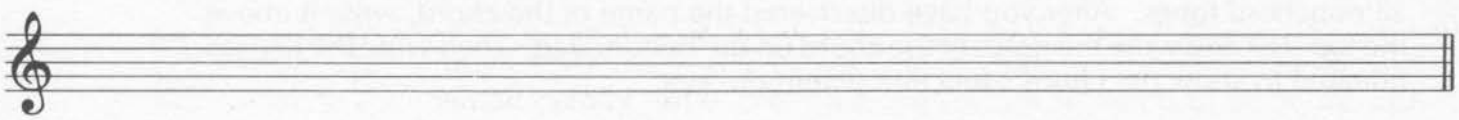
The i iv v v7 chord progression in a minor key is derived from the scale the same as it is in a major key.



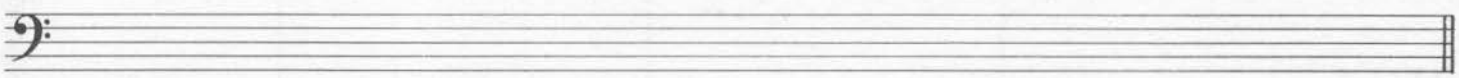
The above is based on the natural minor scale. The most popular minor scale is the harmonic minor because the raised 7th makes the last two notes of the scale sound more final (ti, do). If we changed the above scale to harmonic minor, the G would become G♯ and the v7 chord would become E7 (V7). This major five chord also gives the key a better sense of finality and is the one you will usually use.



1. Write the i iv V7 i chord progression in the key of A minor.

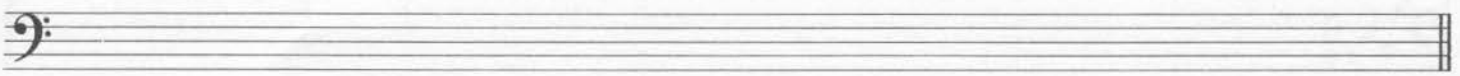


2. Write the i iv V7 i chord progression in the key of D minor.



3. Write the i iv V7 i chord progression in the key of E minor, using smooth voice leading. Indicate the inversions used.

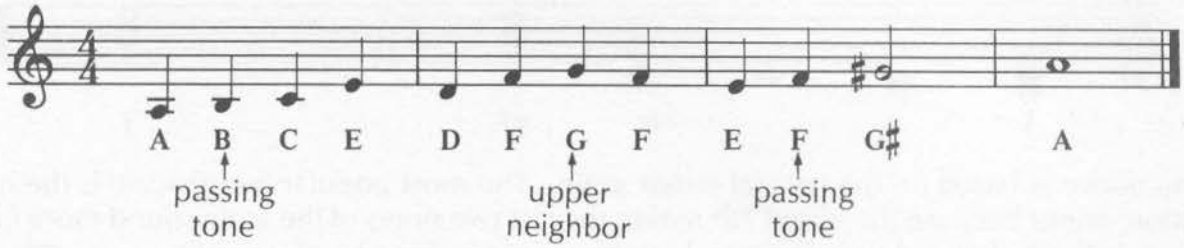
4. Write the i iv V7 i chord progression in the key of G minor, using smooth voice leading. Indicate the inversions used.



LESSON 82

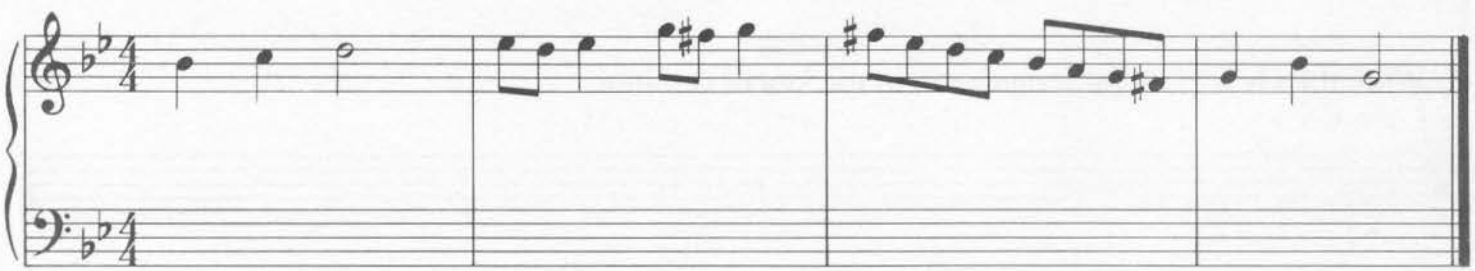
HARMONIZING A MELODY IN MINOR

To harmonize a melody in a minor key, use the same procedure as you did for a major key. Analyze the melody to see if it outlines a chord you know. Look for passing tones and neighboring tones which are not members of the chord and are sometimes called nonchord tones.

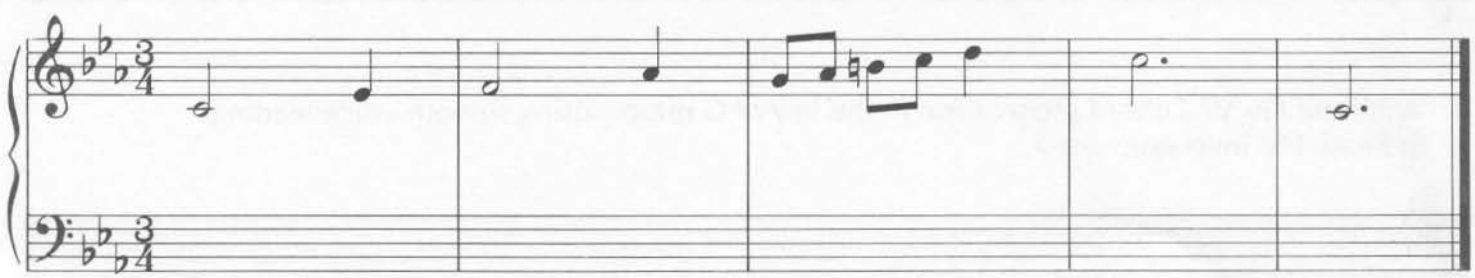


In measure 1 the notes A, C, E are all found in the A minor chord, the B is a passing tone.
In measure 2, the notes D & F are all found in the D minor chord, the G is an upper neighbor.
In measure 3 the notes E & G♯ are all found in the E^7 chord, the F is a passing tone.
In measure 4 the note A is found in the A minor chord.
The chord progression of the melody is A minor, D minor, E^7, A minor; or i iv V^7 i in A minor.

1. Harmonize the following melody. First analyze the notes in each measure, circling all nonchord tones. After you have discovered the name of the chord, write it above the top staff and write the notes of the chord on the bottom staff. Then write the Roman numeral to show the chord's function within the key.



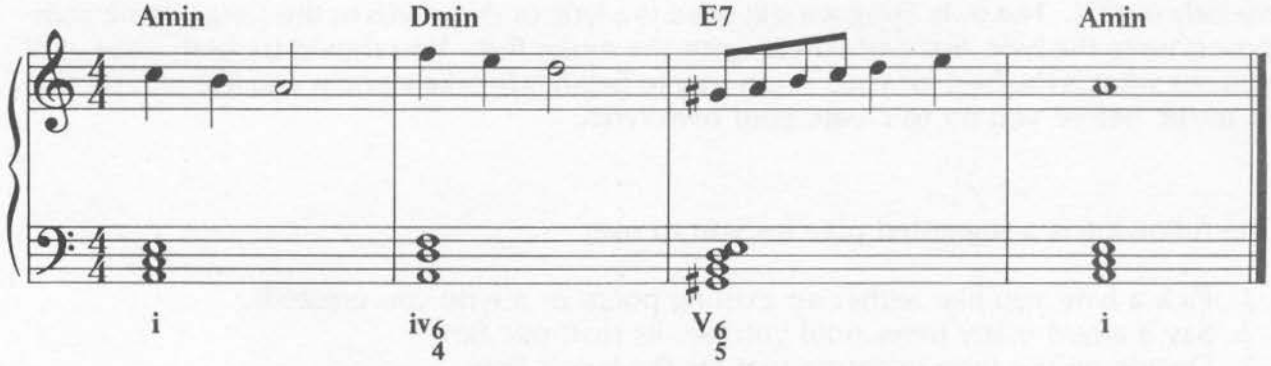
2. Harmonize the following melody in the same manner as you did above, but write the harmony with smooth voice leading. Name the inversions used.



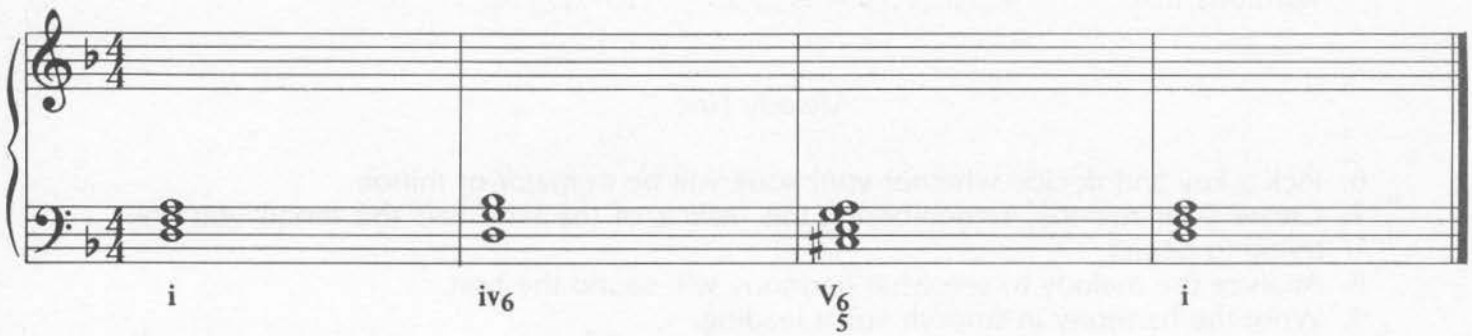
LESSON 83

COMPOSING A MELODY IN MINOR

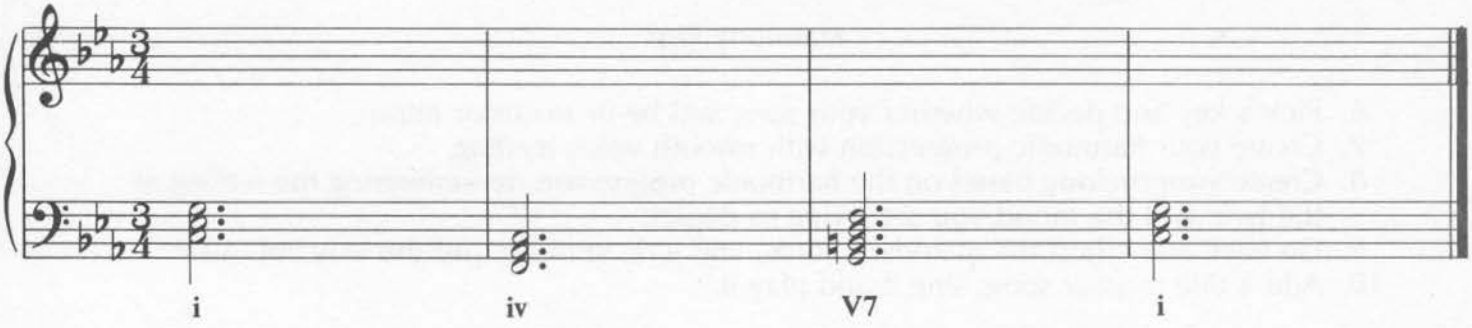
In the past lessons, we have added harmony to an existing melody. It is also possible to compose a melody over an existing harmony. The process is the same: first think of the notes in the chord, then add passing tones and/or neighboring tones to make the melody more interesting.



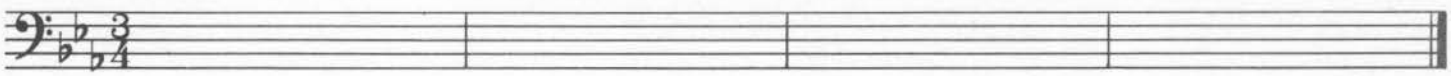
1. Compose a melody over the existing harmony.



2. Compose a melody over the existing harmony.



3. On the staff below, rewrite the harmony in smooth voice leading and name the inversions of the chords.



LESSON 84

REVIEW OF LESSONS 81-83

COMPOSING A COMPLETE SONG

You now have the knowledge to compose many songs in many keys. You can begin by writing a melody and harmonizing it, or by writing a harmonic progression and adding a melody over it. The only thing we still need is a lyric or the words to the song. Some composers write the lyric first and others write the music first. You should try both ways until you see what is the best for you. A fun way to begin is to take a poem you like and set that to music before you try to create your own lyric.

The following is a suggested plan for you to use:

1. Pick a lyric you like (either an existing poem or a lyric you created).
2. Say it aloud many times until you feel its rhythmic flow.
3. Decide on the time signature that fits the lyric's flow.
4. Underline the strong beats of the lyric—these words should fall on the strong beats of the measure.
5. Sketch the rhythm of the melody.

   At this point, you have to decide whether you want to write the melody first, or the harmony first.

Melody First

6. Pick a key and decide whether your song will be in major or minor.
7. Create your melody, remembering the feeling of the lyric and the mood you are trying to depict.
8. Analyze the melody to see what harmony will sound the best.
9. Write the harmony in smooth voice leading.
10. Go back and adjust the melody, chords, and lyric until it is just the way you want it.
11. Add a title to your song; sing it and play it.

Harmony First

6. Pick a key and decide whether your song will be in major or minor.
7. Create your harmonic progression with smooth voice leading.
8. Create your melody based on the harmonic progression, remembering the feeling of the lyric and the mood you are trying to depict.
9. Go back and adjust the melody, chords, and lyric until it is just the way you want it.
10. Add a title to your song; sing it and play it.

USING THE COMPUTER DISKETTE

IBM Floppy Disk: After installing DOS on your system, insert the ALFRED disk, type ALFRED and press ENTER.

Hard Drive: Copy each Alfred program disk to its own subdirectory on hard drive. At prompt, type ALFRED and press ENTER.

MACINTOSH Insert the ALFRED disk. Double click on the ALFRED icon to run the program. To copy to the hard disk drive: Make a new folder on the hard drive. Insert the first ALFRED disk, select the SELECT ALL Option from the edit menu, and drag the files into the new folder on the hard disk. Make a new folder and repeat this process for each disk.

APPLE This is a "flippy" (APPLE/COMMODORE) disk. Insert the disk in the disk drive of your computer (Apple side up) and turn the computer on. The disk will boot automatically.

SPECIAL TIPS FOR APPLE IIGS USERS: Enter the Control Panel by holding down the Ctrl, Open-Apple and Esc keys simultaneously. Set SLOT 2 to YOUR CARD (vs. Modem) in the Control Panel. Your MIDI interface card must be in slot 2. Set SYSTEM SPEED to NORMAL (vs. Fast). This program will not function with an external MIDI device attached to the external port on the back of the Apple IIGS.

COMMODORE This is a "flippy" (APPLE/COMMODORE) disk. Turn the computer on, insert the disk (Commodore side up) and type: LOAD "Start," 8, 1 then press RETURN. The disk will boot automatically.

For your convenience, the Alfred computer program disks are not copy protected. As the owner of this program diskette, you are encouraged to make a back-up copy for your personal use. You may also install the program on your hard disk. Remember: Store your original disk in a safe place.

Alfred computer software is protected by the copyright laws pertaining to computer software. Copying the program diskette, except for back-up purposes, is illegal.

Alfred Publishing appreciates your cooperation in this matter. It will ensure our ability to continue to provide high-quality educational software.

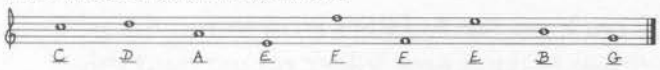
ANSWERS TO REVIEW LESSONS

6

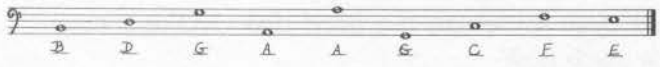
LESSON 4
REVIEW OF LESSONS 1–3

1. Music is written on a 5 line staff.
2. There are 4 spaces on the staff.
3. Notes on higher lines and/or spaces sound higher than notes on lower lines and/or spaces.
4. The treble clef establishes the note G on the second line.
5. The bass clef establishes the note F on the 4th line.
6. Notes are named after the first 7 letters of the alphabet (A through G).

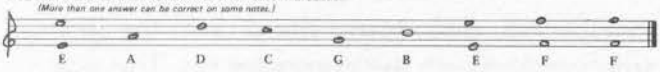
7. Draw the treble clef and name the notes indicated.



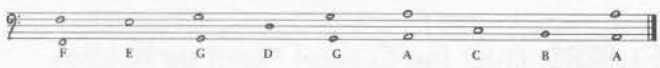
8. Draw the bass clef and name the notes indicated.



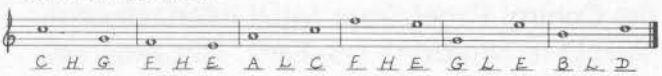
9. Draw the treble clef and write the notes indicated.
(More than one answer can be correct on some notes.)



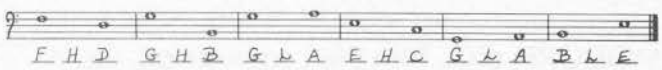
10. Draw the bass clef and write the notes indicated.



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



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



10

LESSON 8
REVIEW OF LESSONS 5–7

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

15. Write the beats under the notes below.

16. Add the bar lines in the following example.

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

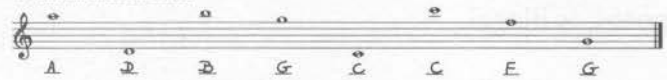
18. Count the beats and clap the rhythm of all the lines above.

14

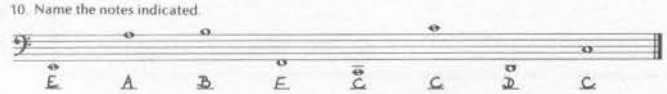
LESSON 12
REVIEW OF LESSONS 9–11

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

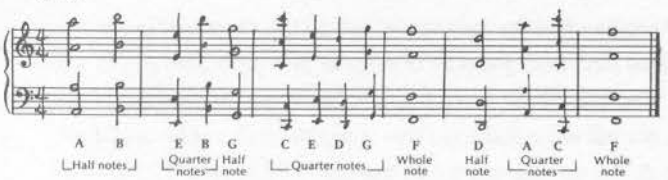
9. Name the notes indicated.



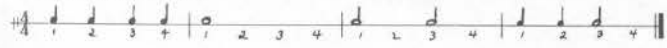
10. Name the notes indicated.



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



12. Using all of the notes and rests you know (whole, half, quarter) write your own rhythm solo.
(More than one answer can be correct.)



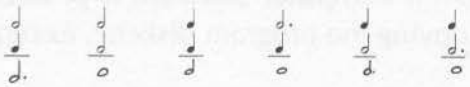
13. Add the counting under each measure of your solo, then clap the rhythm.
(In the remaining answer sheets, when more than one answer can be correct, one possible solution will be given.)

18

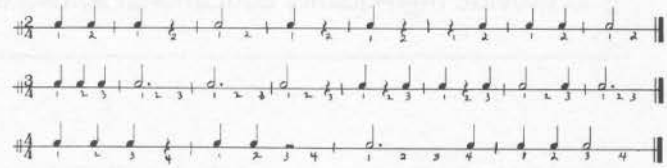
LESSON 16
REVIEW OF LESSONS 13–15

1. In 2/4 time, there are 2 beats in each measure. A quarter note receives 1 beat.
2. In 3/4 time, there are 3 beats in each measure. A 1/4 note receives one beat.
3. A dot placed after a note adds 1/2 the value of the original note.
4. Add the number of counts and write the sum under each line.

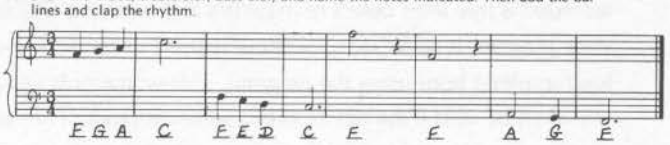
5. Add the number of counts and write one note equal in value to the sum.



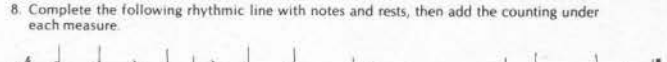
6. On the following lines, draw the bar lines to complete each measure and write the counting under each measure.



7. Draw the brace, treble clef, bass clef, and name the notes indicated. Then add the bar lines and clap the rhythm.



8. Complete the following rhythmic line with notes and rests, then add the counting under each measure.

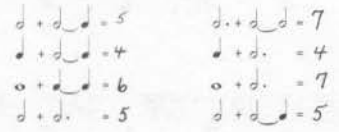


22

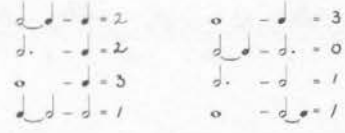
LESSON 20
REVIEW OF LESSONS 17–19

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

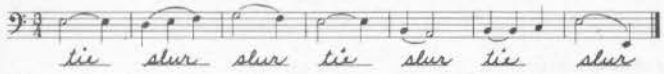
9. Add the number of counts and write the sums.



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



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



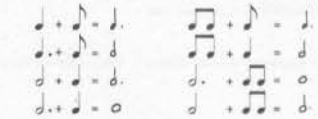
12. Each measure has one mistake. Make changes or additions so each measure is correct.

26

LESSON 24
REVIEW OF LESSONS 21–23

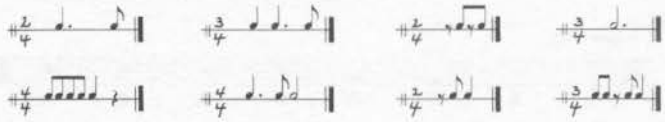
1. An eighth note looks like a quarter note with a *flag* added to its stem.
2. Two or more eighth notes are joined together by a *beam*.
3. Two eighth notes equal *1* quarter note.
4. Four eighth notes equal *2* quarter notes.
5. One whole note equals *2* half notes, or *4* quarter notes, or *8* eighth notes.
6. A dotted *1/4* note receives 1½ counts.

7. Answer each problem with only one note.

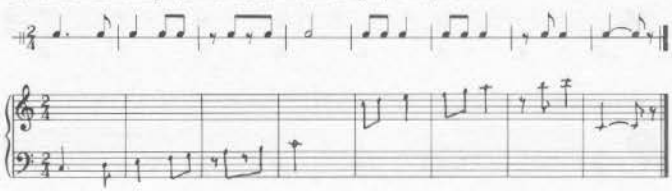


8. Answer each problem with only one note.

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



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



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LESSON 28
REVIEW OF LESSONS 25–27

1. A flat sign (♭) *lowers* the pitch of a note one half step.
2. A sharp sign (♯) *raises* the pitch of a note one half step.
3. A natural sign (♮) cancels the effect of a *sharp* or *flat*.
4. Flats, sharps and naturals are called *accidentals*.

5. Answer the following four questions true or false.

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

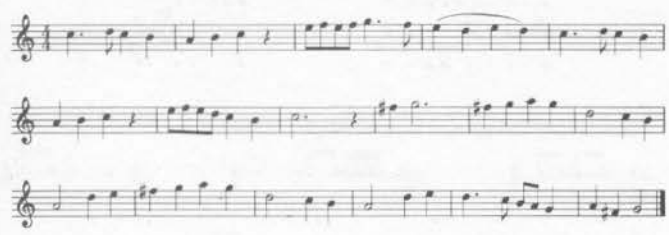
True A natural sign cancels a sharp or flat within the same measure.

False A bar line does not cancel an accidental.

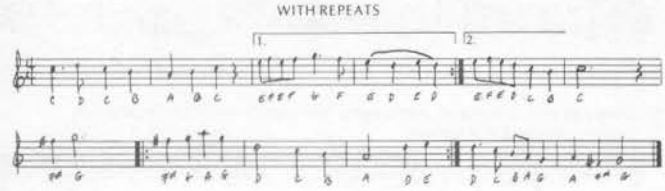
False When a note is tied across the bar line, its accidental is cancelled.

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

CULMINATION COMPOSITION



CULMINATION COMPOSITION
WITH REPEATS



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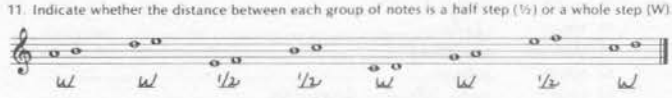
LESSON 32
REVIEW OF LESSONS 29–31

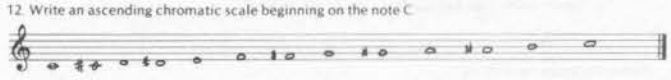
1. Tones of the scale are separated by *whole* or *half* steps.
2. Each black key has *2* names.
3. The black keys get their names from the *white* keys.
4. When going up the keyboard, the black key names are *raised* a half step by using the symbol ♯ for sharp.
5. When going down the keyboard, the black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

W W 1/2 W W W 1/2

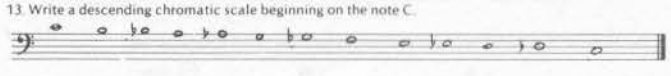
11. Indicate whether the distance between each group of notes is a half step (½) or a whole step (W).



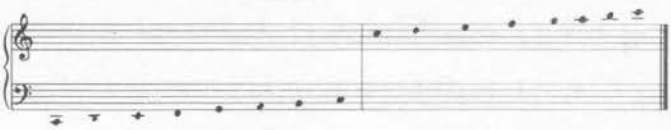
12. Write an ascending chromatic scale beginning on the note C.



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



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



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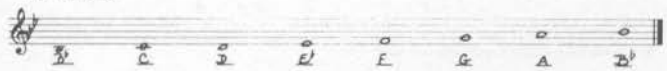
LESSON 36
REVIEW OF LESSONS 33–35

True or false

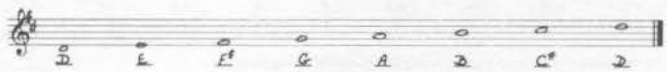
1. True The formula of whole and half steps is the same for all major scales.
2. False The key of F contains 1 sharp.
3. True The key of B♭ contains 2 flats.
4. False The key of D contains 2 flats.
5. True The key of E♭ contains 3 flats.
6. True The key signature is placed at the beginning of a composition,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

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

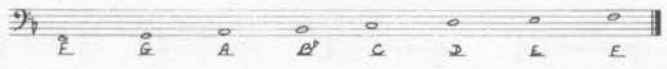
B♭ major scale



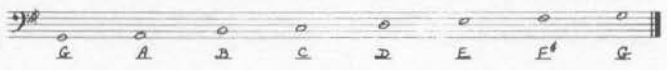
D major scale



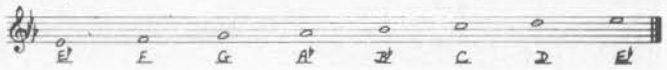
F major scale



G major scale



E♭ major scale



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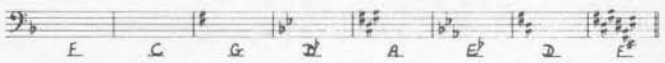
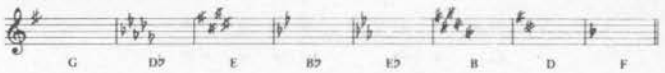
LESSON 40
REVIEW OF LESSONS 37–39

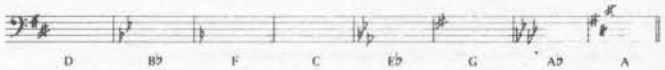
1. Keys are related by fifths.
2. The key of E has 4 sharps.
3. The key of A has 3 sharps.
4. The key of A♭ has 4 flats.
5. The key of D♭ has 5 flats.

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

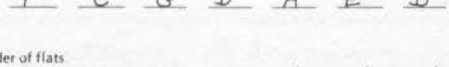


7. Write the following key signatures:

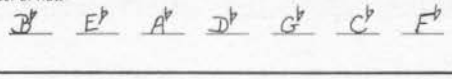




8. Write the order of sharps.



9. Write the order of flats.



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LESSON 44
REVIEW OF LESSONS 41–43

Define the following symbols:

1. *ff* very loud
2. *f* loud
3. *mf* moderately loud
4. *mp* moderately soft
5. *p* soft
6. *pp* very soft
7. — gradually get louder
8. — gradually get softer

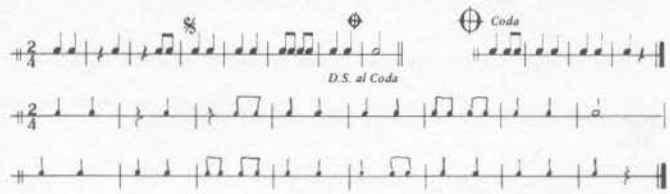
Define the following terms:

1. D.C. go back to the beginning
2. D.S. go back to the sign
3. Fine the end
4. D.C. al Fine go back to the beginning and play to the end (fine)
5. D.S. al Fine go back to the sign (𝄋) and play to the end (fine)
6. Coda closing section
7. D.C. al Coda go back to the beginning, play to the coda sign, skip to the coda
8. D.S. al Coda go back to the sign, play to the coda sign, skip to the coda
9. Presto very fast
10. Allegro fast
11. Moderato moderate
12. Adagio slow
13. Largo very slow - broadly
14. Ritardando gradually get slower
15. Accelerando gradually get faster

Define the following symbols:

> play louder 𝄐 hold longer · play short – hold for full value

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



50

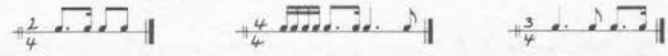
LESSON 48
REVIEW OF LESSONS 45–47

1. A sixteenth note looks like an eighth note with a second flag added to its stem.
2. Two or more sixteenth notes are joined together by two beams.
3. Four sixteenth notes equal 2 eighth notes.
4. Eight sixteenth notes equal one 1/32 note.
5. One whole note equals 16 sixteenth notes.
6. A dotted 8th note equals ¼ of a count.

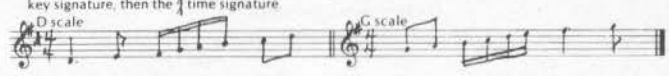
7. Answer each problem with only one note.

8. Answer each problem with only one note.

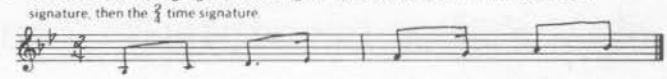
9. Write the correct time signatures for each of the following measures.



10. Write the D & G scales using eighth, dotted eighth, and sixteenth notes. First write the key signature, then the 4/4 time signature.



11. Write a B♭ scale using eighth, dotted eighth, and sixteenth notes. First write the key signature, then the 3/4 time signature.



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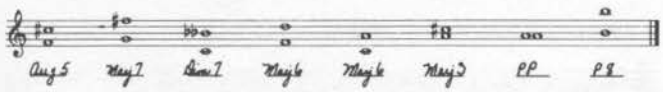
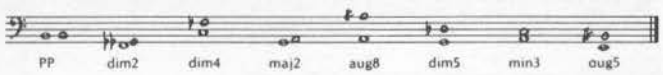
LESSON 52
REVIEW OF LESSONS 49–51

1. The term *interval* refers to the distance between two notes.
2. Intervals are counted from the *lower* note to the higher one.
3. If two notes are sounded simultaneously, they are called *harmonic*.
4. If two notes are sounded in succession, they are called *melodic*.
5. If the upper note of an interval is found in the major scale built on the lower note, it is called a *diatonic* interval.
6. If the upper note of an interval is not found in the major scale built on the lower note, it is called a *chromatic* interval.

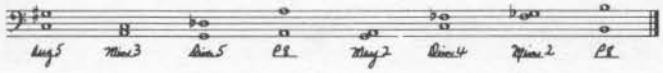
7. Name the intervals indicated.



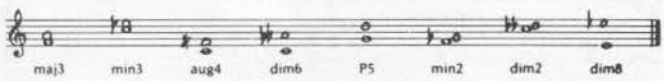
8. Write the intervals indicated.



9. Name the intervals indicated.



10. Write the intervals indicated.



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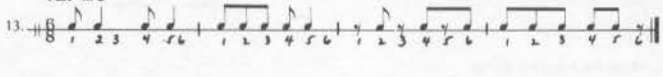
LESSON 56
REVIEW OF LESSONS 53–55

1. In $\frac{3}{8}$ time, an *8th* note receives one beat.
2. In $\frac{3}{8}$ time, there are *3* beats in each measure.
3. In $\frac{6}{8}$ time, there are six beats in each *measure*.
4. In $\frac{6}{8}$ time, an eighth note receives *1* count.
5. When $\frac{3}{8}$ time is played fast, it is counted "in *1*."
6. When $\frac{6}{8}$ is played fast, it is counted "in *2*."
7. *C* is the symbol for common time.
8. ¢ is the symbol for *cut* time.
9. Cut time is also called *Alla* Breve.
10. A triplet is a group of *3* notes.
11. When accents are placed on weak beats, it is called *syncopation*.

Add the bar lines and write the counting under each measure. Then count the beats and clap the rhythm.

12. Fast "in 1"

13. Fast "in 2"



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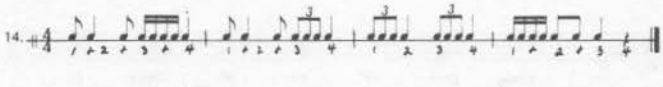
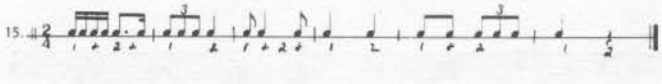
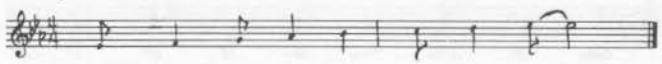


15.



16. Write an E♭ scale, using a syncopated rhythm pattern. First write the key signature, then the $\frac{4}{4}$ time signature.



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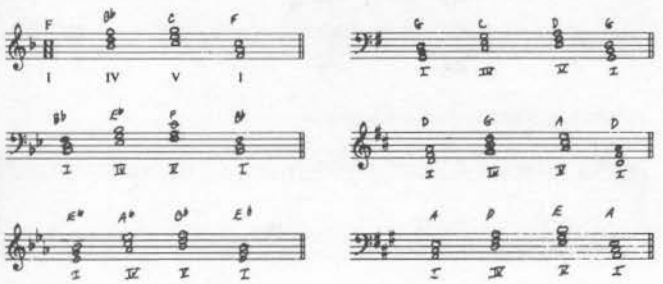
LESSON 60
REVIEW OF LESSONS 57–59

1. A chord is a combination of *3* or more tones sounded simultaneously.
2. A triad is a *3* note chord.
3. A major triad is made up of a root, *third* and fifth.
4. A major triad gets its name from the *root* note.
5. The natural movement from one chord to another is called a *chord progression*.

6. Write the chords indicated.

7. Write the chords indicated.

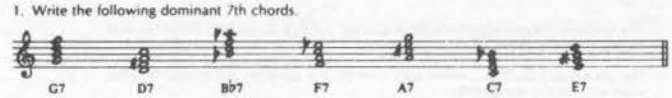
8. Write the I IV V I progression in the following keys. Write the Roman numerals below the staff and the letter names of the chords above the staff.



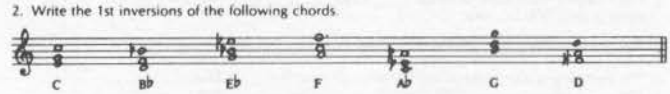
66

LESSON 64
REVIEW OF LESSONS 61–63

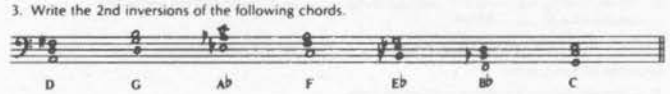
1. Write the following dominant 7th chords.



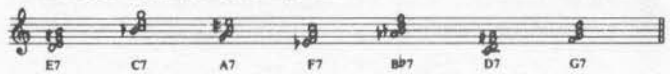
2. Write the 1st inversions of the following chords.



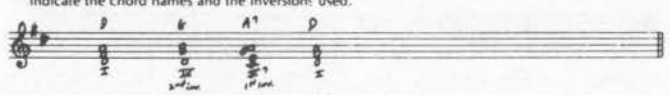
3. Write the 2nd inversions of the following chords.



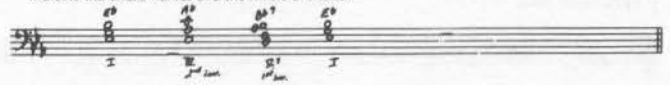
4. Write the 3rd inversions of the following chords.



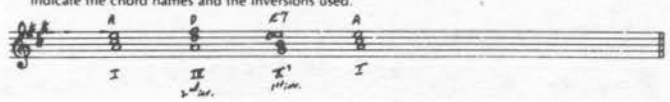
5. Write the I, IV, V7 progression in the key of D, using smooth voice leading. Indicate the chord names and the inversions used.



6. Write the I, IV, V7 progression in the key of E♭, using smooth voice leading. Indicate the chord names and the inversions used.



7. Write the I, IV, V7 progression in the key of A, using smooth voice leading. Indicate the chord names and the inversions used.



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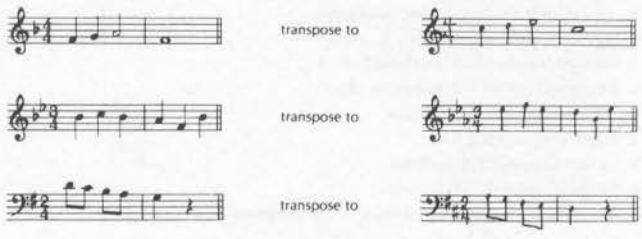
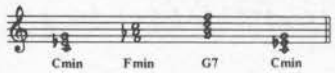
LESSON 68
REVIEW OF LESSONS 65–67

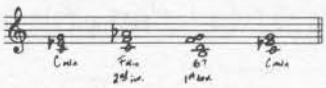
1. Transpose the following melodies to the indicated keys.



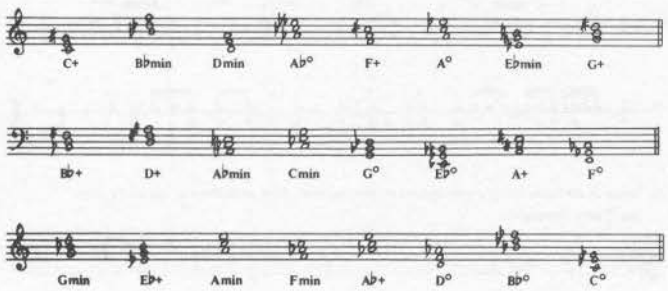
2. Write the following chord progression.



3. Write the same chord progression with smooth voice leading. Indicate the inversions used.



4. Write the following chords.



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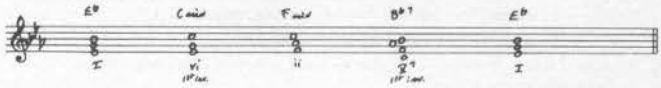
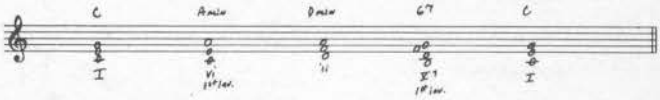
LESSON 72
REVIEW OF LESSONS 69–71

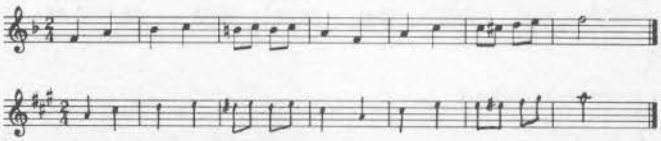
1. Write the I vi ii V7 I progression in the key of E♭, using smooth voice leading. Indicate the chord names and the inversions used.



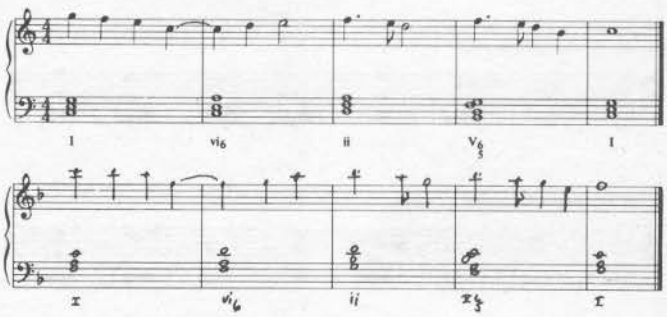
2. Write the I vi ii V7 I progression in the key of C, using smooth voice leading. Indicate the chord names and the inversions used.



3. Transpose the following melody to the key of A.



4. Transpose the following melody and harmony to the key of F.



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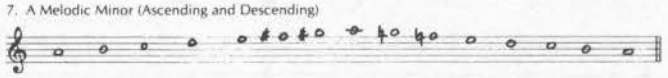
LESSON 76
REVIEW OF LESSONS 73–75

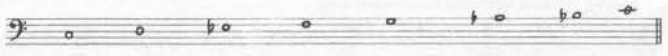
1. The key tone of a relative minor scale is a minor *third* below the key tone of its relative major scale.
2. The *natural* minor scale uses the key signature of the relative major scale without any accidentals.
3. The harmonic minor scale raises the *7th* scale degree of a natural minor scale *1/2* step.
4. The *melodic* minor is different ascending and descending.
5. The ascending version of the melodic minor scale raises the *6th* and *7th* scale degrees *1/2* step.
6. The descending version of the *melodic* minor scale is the same as the *natural* minor.

Write the following scales:

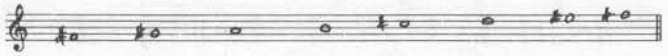
7. A Melodic Minor (Ascending and Descending)



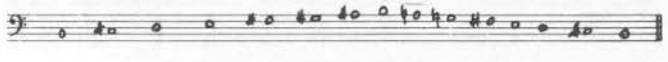
8. C Natural Minor



9. F♯ Harmonic Minor



10. B Melodic Minor (Ascending and Descending)



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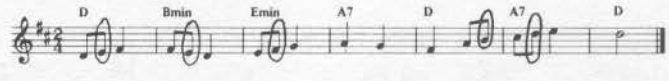
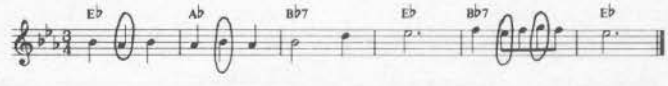
LESSON 80
REVIEW OF LESSONS 77–79

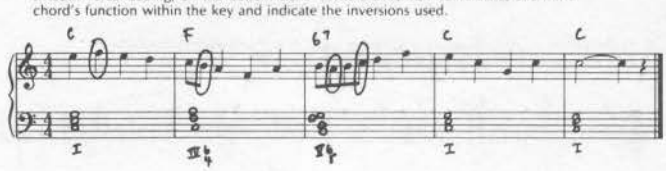
1. Notes that pass from one chord to another are called *passing* tones.
2. Notes that are above and immediately return to a chord tone are called upper *neighbors*.
3. Notes that are below and immediately return to a chord tone are called lower *neighbors*.
4. Circle the passing tones in the following melody.



5. Circle the neighboring tones in the following melody.



6. Harmonize the following melody, circling any passing tones and neighboring tones. Indicate the chord names above the top staff and write the notes of the chord, with smooth voice leading, on the bottom staff. Write the Roman numerals to show the chord's function within the key and indicate the inversions used.



7. Compose a melody over the existing harmony.

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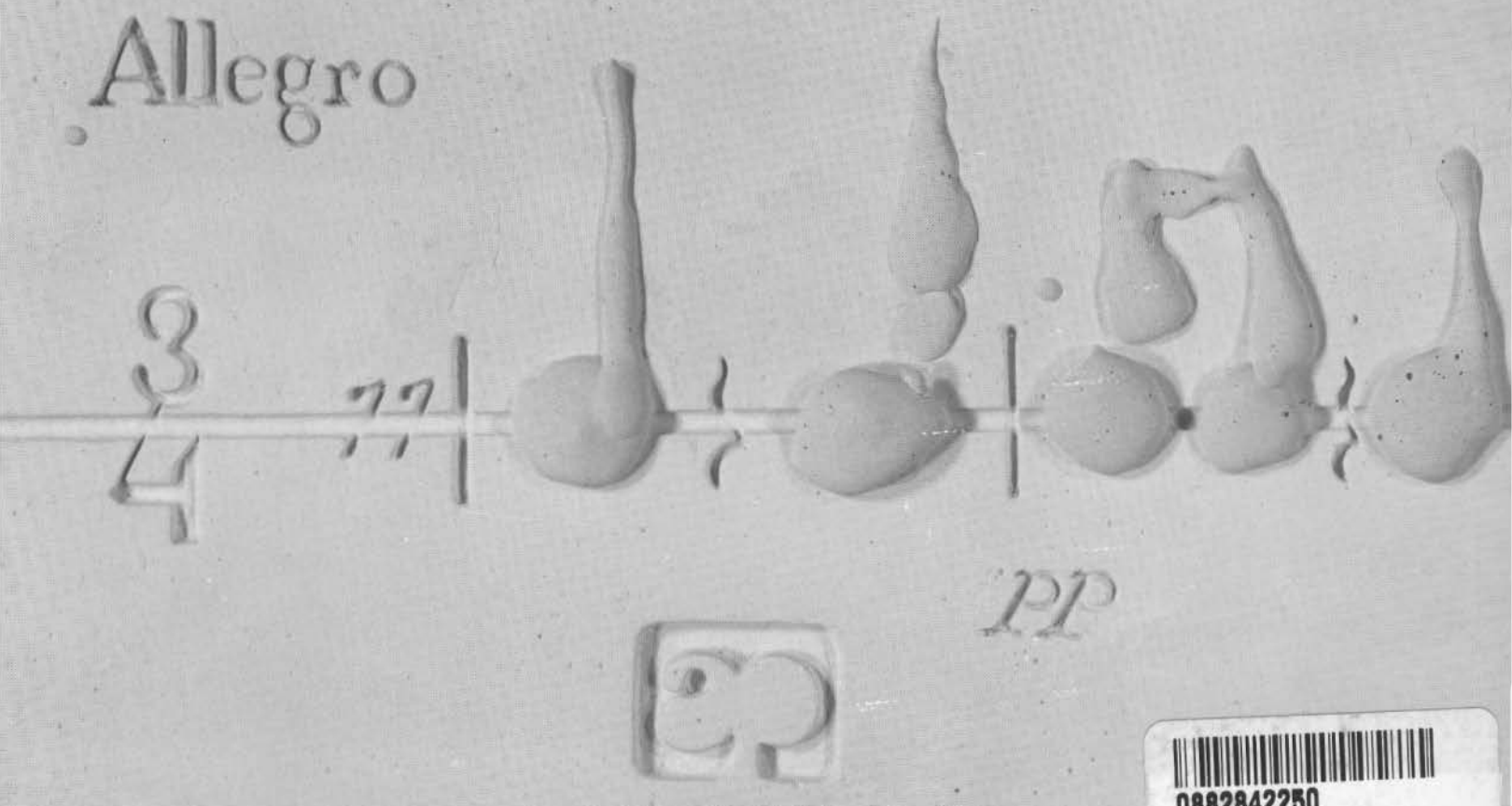

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