

VIOLIN

BOOK 2

THE MAGIC *of music theory*



Kristin Campbell

Violin

The Magic of Music Theory

Book 2

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Horsehair Music
Navarre, Florida
horsehairmusic.com

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This book is dedicated to Laura Crawford and Charles Regauer, directors of the Centenary Suzuki School in Shreveport, Louisiana. Thank you for welcoming me into your Suzuki family and giving me a platform to teach theory to string students.

Special thanks to Ruth Coleman for her editorial help. Thanks to all the students who have tested out these pages and activities.

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To the student:

Welcome to the Magic of Music Theory! Did you know that when you write things on paper it helps you remember them? This book is to help you remember things that you have learned in your lesson by writing them down. This will help you become a better musician. If you have any questions, be sure to ask your teacher. When you finish this book, you will know and understand more about how music is made. It's like magic, the magic of music theory!

To the practice partner:

You are the violin hero. Practicing isn't always fun, and it's not always easy. But in this journey of learning to play the violin, you get to walk alongside a child and give them the gift of music that will last for a lifetime.

My hope is that this series helps your student understand how music is written beginning with the basics and building up from there. If there is a concept or lesson that is hard for your student, don't be afraid to help and lead the student to the answer. There are many details to think about in music theory and the student may not grasp it all the first time it is introduced. That's ok! You will find a lot of review built in throughout the book and they will begin to understand and remember. This is the process of learning.

You can choose to do the lesson at the end of one practice session, or you could choose to divide it up with just a little bit each day. It's up to you. Ask your teacher if they would like to do the "What Do You Hear?" pages in the lesson or if you should do them at home. You can access videos online or download free mp3 tracks with each question played on a violin. The answers for each question are given on the video/ track, so that the student gets immediate feedback in the learning process. I hope you enjoy the magic of learning music theory.

To the teacher:

I created this series realizing my violin students were not getting music theory. I needed something they could do at home, so I wasn't giving up valuable lesson time. By writing and drawing, I wanted to engage a different part of their thinking in the music learning process. Sometimes writing it on paper has helped them comprehend a concept. This series teaches students how to write and read music and relates it to the fingerboard.

In my own teaching, I assign a lesson to the student asking them to read and follow the instructions. The following week, I take a minute at the end of the lesson to look over their work. As a Suzuki teacher, I teach the student to play a concept on the instrument first. Then, the student learns to read the concept in a note reading book. Then, I use these theory workbooks to have the student write or draw the concept. Most often I choose to place a student in a workbook that is one or two levels below their playing and reading ability.

The aural skills pages, "What Do You Hear?" can be done in the lesson if you have time, or through online videos or mp3 tracks. The QR code on each page will take you to the online video. To download free mp3 tracks visit horsehairmusic.com. Suggested recordings are linked to online videos to listen to while doing the discover the composer pages, but you may select your favorite artist or recording to share with your student.

You can also find the games and flashcards as a pdf download at horsehairmusic.com. This allows you to download and print the games in color or print the flashcards on heavier cardstock.

The Magic of Music Theory Series Guide

Use this chart to help find the level that is right for your student.

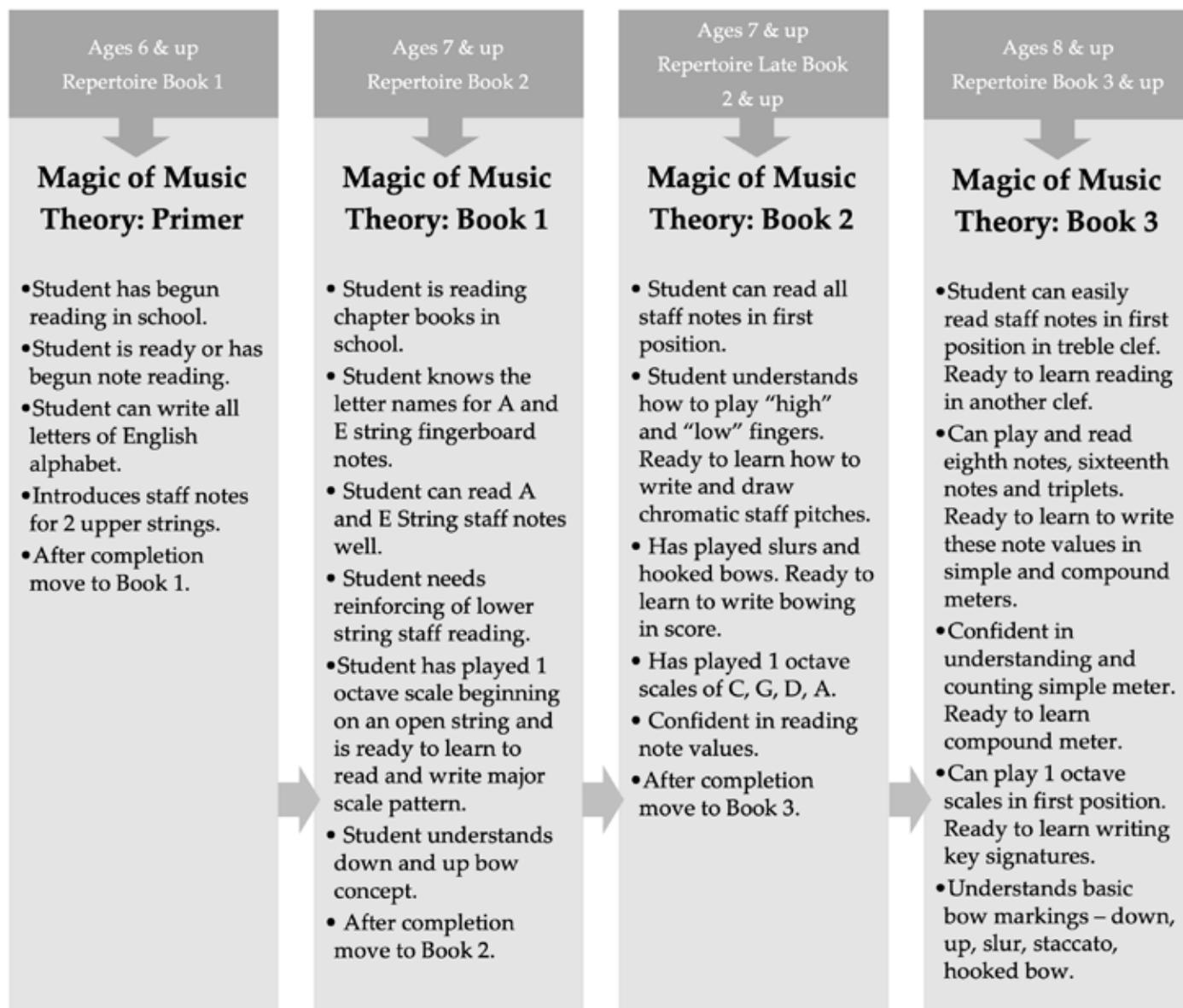


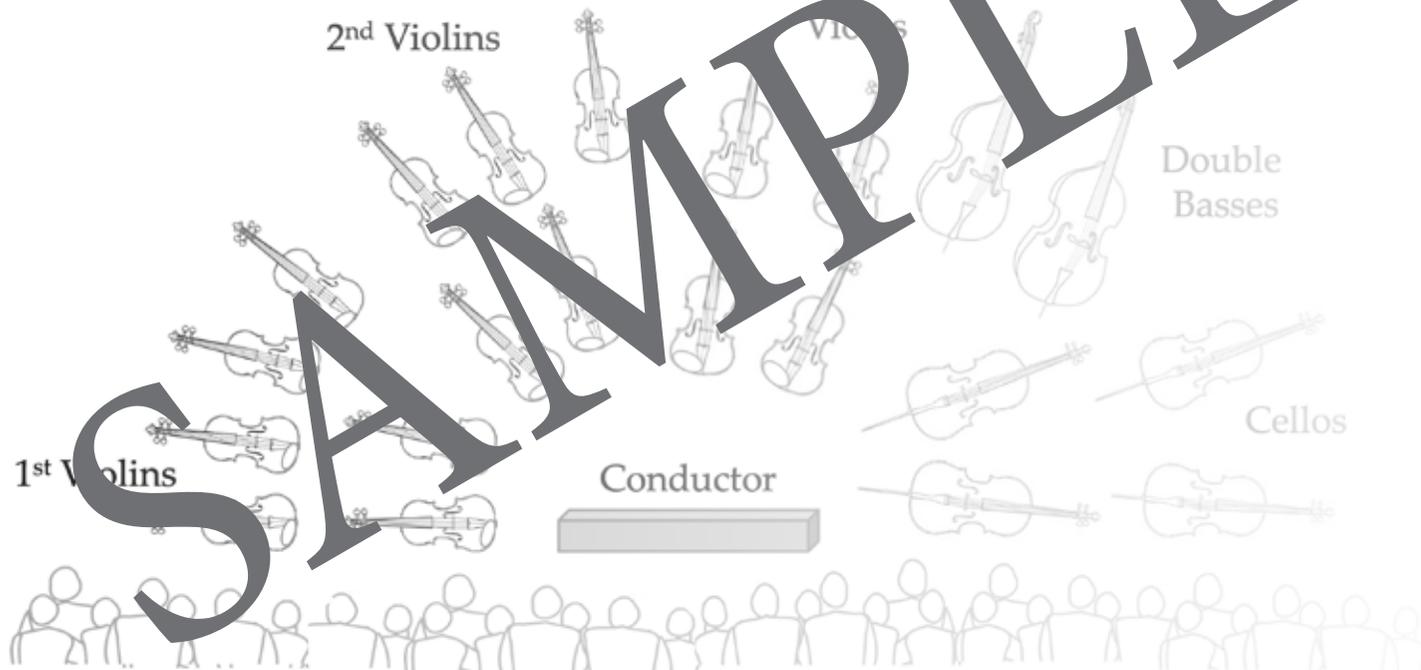
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Lesson 1

The **string family** is made up of violin, viola, cello and double bass (pronounced “base” like baseball!). The smaller the instrument, the higher the notes it plays. The larger the instrument, the lower the notes it plays. A **string orchestra** is made up of only stringed instruments. A **symphony [sim-phon-ee] orchestra** adds brass, woodwind, and percussion instruments. The person who stands and waves his or her arms at the front is called the **conductor** or **maestro [my-strow]**. The conductor waves a stick called a **baton** to help everyone play together.



There are **sections** in the orchestra – 1st violins, 2nd violins, violas, cellos, and double basses. The 1st violins (or “firsts” for short) usually have the melody, and they play the higher part. Because we want the audience to hear the melody, the 1st violins have the most players in that section. The 2nd violins (or “seconds” for short) usually play harmony. Their part is usually a little lower than the 1st violin part. The violas play another harmony part usually lower than the 2nd violin. The cellos play a lower harmony part and usually the lowest pitches called the bass line. The double basses often play some of the same notes that the cellos play, but the notes sound even lower than the cellos.

1. Look at the picture above and write the number of players in each section in the blank.

1st violins _____ 2nd violins _____ Violas _____ Cellos _____ Bases _____

Which section has the most players? _____

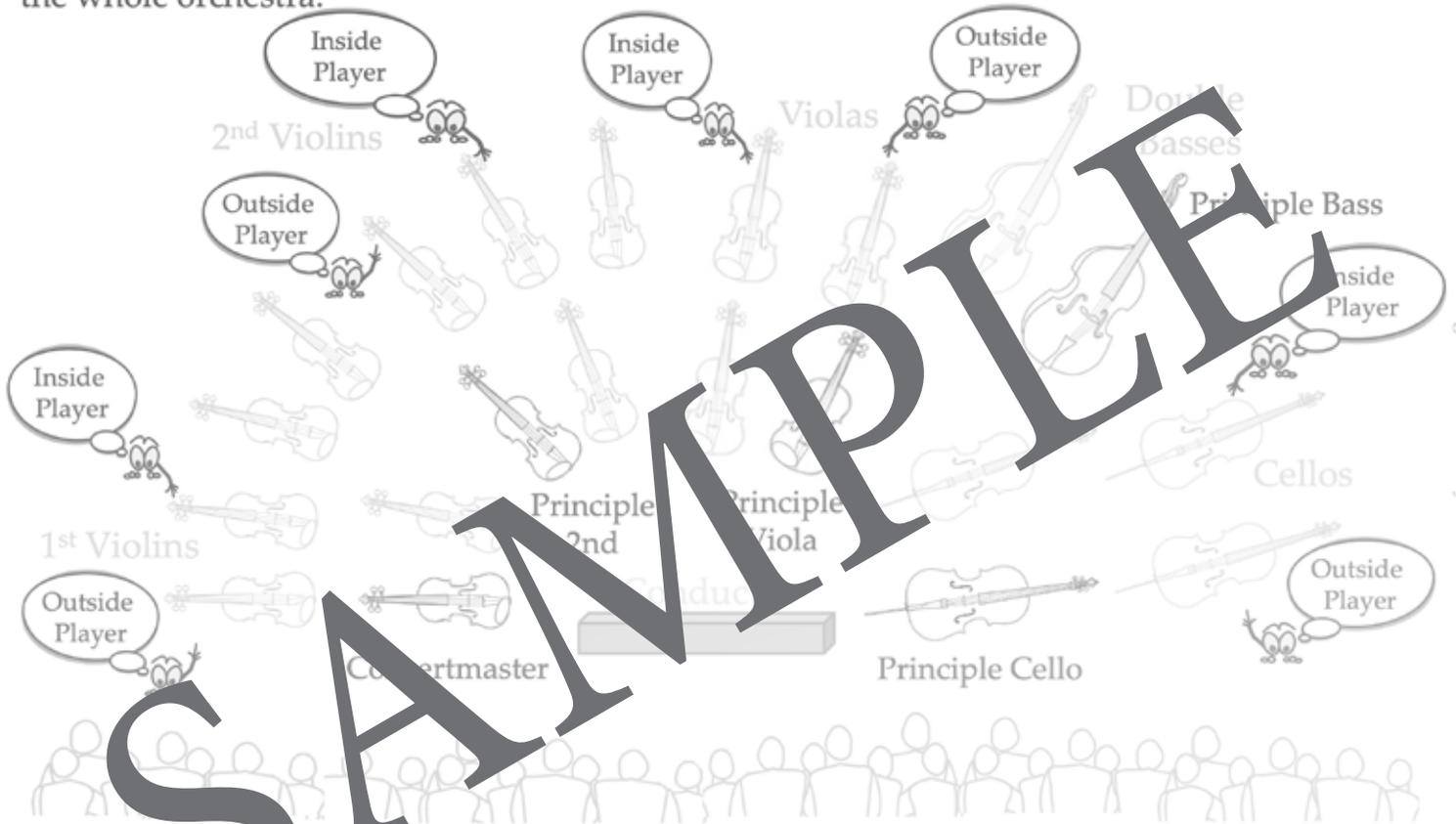
Which section has the least number of players? _____

Why do you think that is? _____



What do you hear? #1

Each section of the orchestra has a leader. Sometimes that person is called the **section leader**, or the **principle** of that section. The principle sits at the front of the section and makes decisions about how the section will bow the music. The first chair of the 1st violins is called the **concertmaster**. Before orchestras had conductors, the concertmaster was also the leader of the whole orchestra.



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Most of the time, two players in each section share a music stand. The person sharing the stand with you is called your **stand partner**. The person sitting closest to the audience is the **outside player**. The person sitting closer to the back of the stage is called the **inside player**. The inside player always turns the pages.

1. Watch a video of a string orchestra playing Peter Warlock's *Capriol Suite*.
2. What is the name of the orchestra on the video? _____

3. Check the box for each thing you see or hear.

- | | |
|--|---|
| <input type="checkbox"/> Conductor | <input type="checkbox"/> Concertmaster |
| <input type="checkbox"/> 1 st violins – how many? _____ | <input type="checkbox"/> Stand Partners |
| <input type="checkbox"/> 2 nd violins – how many? _____ | <input type="checkbox"/> Page turns |
| <input type="checkbox"/> Violas – how many? _____ | <input type="checkbox"/> What section had the melody? |
| <input type="checkbox"/> Cellos – how many? _____ | _____ |
| <input type="checkbox"/> Basses – how many? _____ | _____ |

Lesson 2

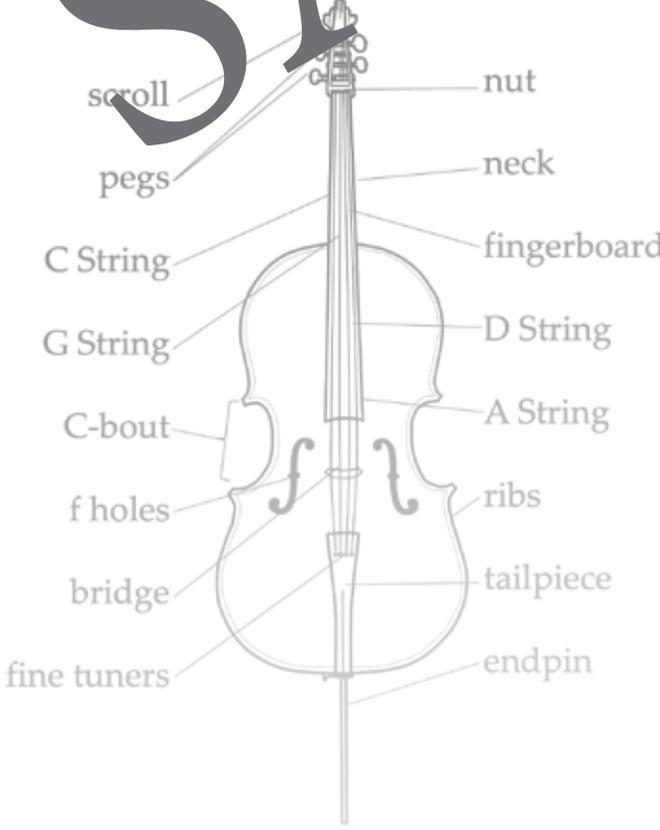
1. Draw a line from the term to the correct part of the violin and bow.

scroll		pegs	
neck		peg box	tip
D string		nut	horsehair
G string		E string	stick
rib		A string	wrapping
C-bout		fingerboard	grip
bridge		purfling	ferrule
chin rest		front	frog
tailpiece		f holes	eye
button		fine tuners	screw

The parts of the bow are the same for all stringed instruments, and many parts of the violin are the same as the viola and cello. The viola and cello have different open strings than the violin, and the cello has an endpin. The endpin is the long metal rod that rests on the floor.

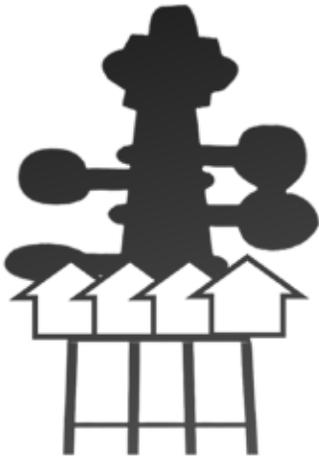
Parts of the Cello

2. Draw a line from the term to correct part.

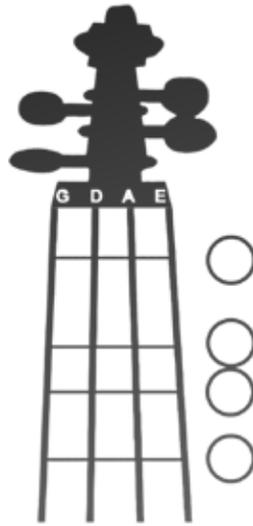
			
scroll	nut	scroll	nut
pegs	neck	pegs	neck
C String	fingerboard	C String	fingerboard
G String	D String	G String	D String
C-bout	A String	C-bout	A String
f holes	ribs	f holes	ribs
bridge	tailpiece	bridge	tailpiece
fine tuners	endpin	fine tuners	endpin

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3. Write the open string letter for the violin in each house.



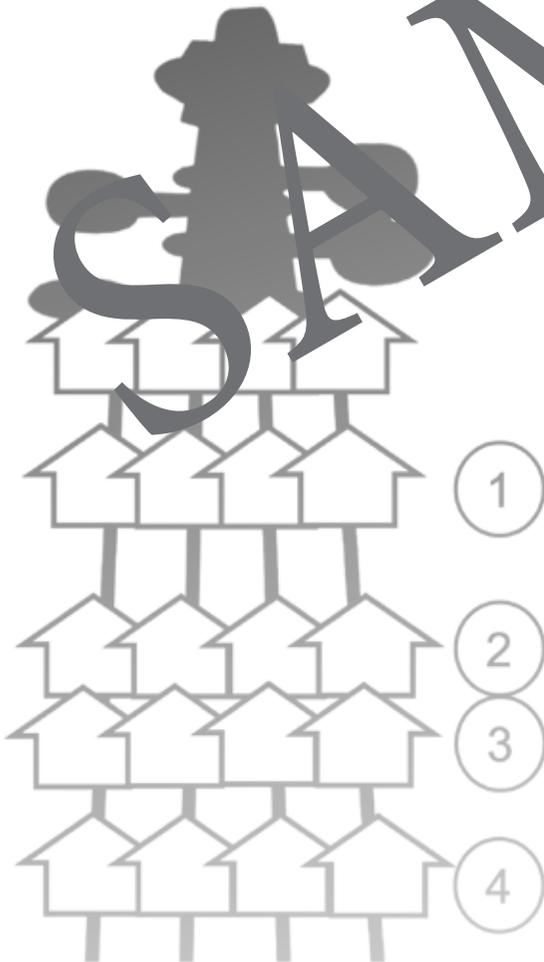
4. Write the finger numbers in each circle.



5. Write the correct finger number on each finger.



6. Write the letters in each house on the fingerboard.



?? *Did you know???*

The tuning note for an orchestra is called A-440. That means there are 440 vibration cycles in ONE SECOND!!!! The note that sounds at 440 hertz is "A." It is the same as "open A" for the violin and viola. The cello "open A" is 8 notes lower than the violin and viola "open A." The cello "open A" is A-220. That is 220 vibrations in one second. But since it is still an "A," cellos and basses can tune to an A-440.

If you use a tuner at home be sure the tuning note is set to 440. Your instrument will be out of tune if you set it to a different number.

The highest note on the violin is around 3520 hertz. Most people can hear sounds that range from 20 – 15,000 hertz. Depending on the breed, dogs can hear up to 40,000 hertz, and cats can hear up to 60,000 hertz. With such great hearing, your pet might be able to tell if you are playing in tune or out of tune!



What do you hear? #2



Watch or listen to Concerto for Violin and Cello in B-flat Major, I. Allegro, RV 547 by Antonio Vivaldi. Every time the violin or cello has a solo, draw a tick mark under that instrument.

Solo Violin	Solo Cello

Answer as many questions as you can:

1. Was there a conductor? Yes or No _____
2. How do you think the players all stayed together? _____

3. How many 1st violins did you see? _____
4. How many 2nd violins did you see? _____
5. How many violas did you see? _____
6. How many cellos did you see? _____
7. How many double basses did you see? _____
8. How many people total were playing? _____
9. Was the orchestra set up in the same way as the diagram on p. 6? Yes or No _____
10. If the answer to question 9 was No, how was it different? _____

Lesson 3

The **staff** has 5 lines and 4 spaces. *Always* count the lines and spaces from bottom to top! Notes between two lines are **space notes**. Notes with a line through the middle are **line notes**.



Staff



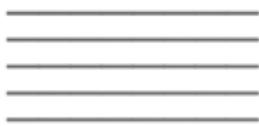
Space Note



Line Note

1. Trace each of the clefs. Then draw the clef on each empty staff below.

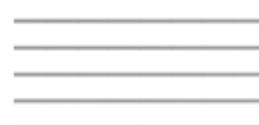
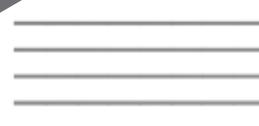
Violins read music written in the **treble clef**.



Violas read music written in the **alto clef**.



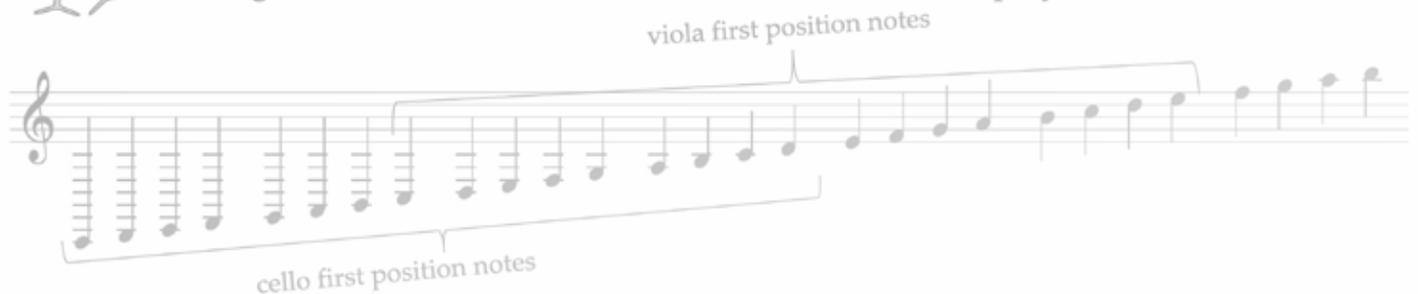
Cellos read music written in the **bass clef**.



SAMPLE



Did you know??? The three clefs make reading music easier. Each note has a place on the staff, and we only have 5 lines and 4 spaces, we mostly use ledger line notes for the notes that violas and cellos play.



If cellists and violists had to read treble clef, many of their notes would be on ledger lines below the staff. That makes it hard to read to read quickly! By using different clefs, the notes move onto the staff. The alto clef moves the notes up 6 places on the staff. The bass clef moves the notes up 13 places on the staff. Using these two clefs allow more of the notes that violist and cellist play to be on the staff.

2. Draw the clef. Then draw the note that shows the clef's name on the empty staff.

Treble Clef = G-Clef



Alto Clef = C-Clef



Bass Clef = F-Clef



3. Each fingerboard house has a matching note on the staff. Write the letters in each house on the fingerboard. Draw a treble clef on each staff. Then fill in the letter name and finger number for the notes on the staff.

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Letter: E — — — —
 Finger number: 0 — — — —



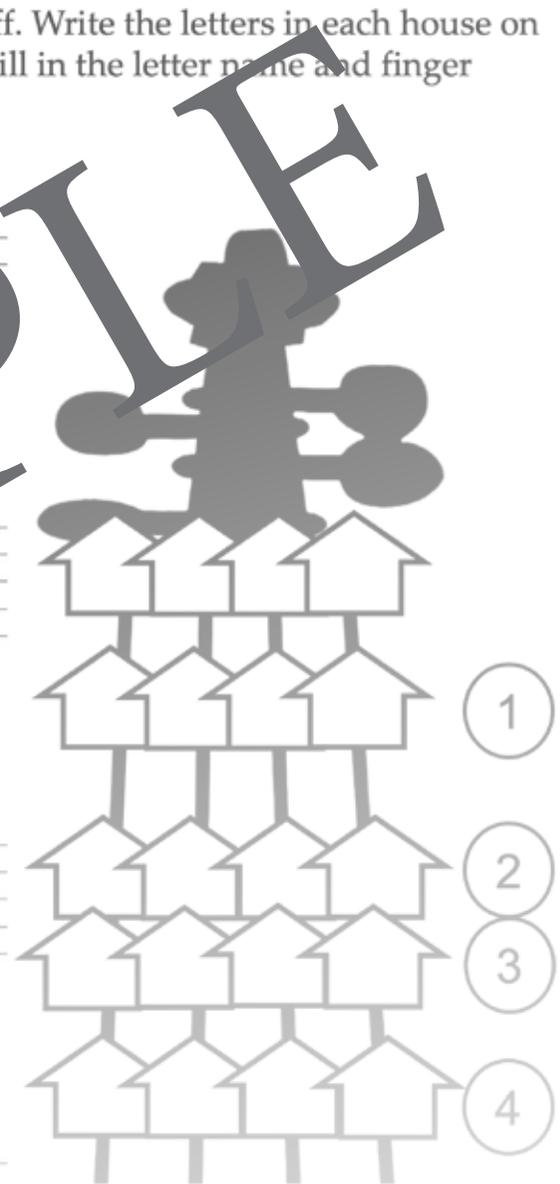
Letter: A — — — —
 Finger number: 0 — — — —



Letter: D — — — —
 Finger number: 0 — — — —



Letter: G — — — —
 Finger number: 0 — — — —



4. Write the letter name for each note. Then, write the string that it lives on.

Letter:
 String:

Letter:
 String:

5. Draw a whole note on the staff that matches the letter and the string.

Letter: F# G E G# B E
 String: F G A E G D

Letter: C D F# C# A G
 String: G A D A G D

6. Draw the clef on each staff.

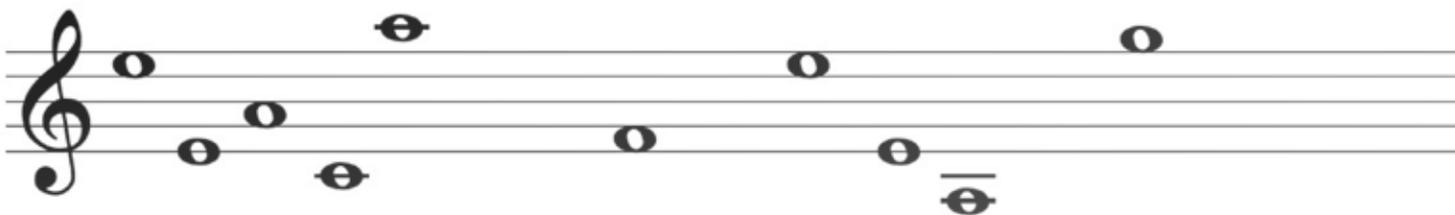
Treble Clef

Alto Clef

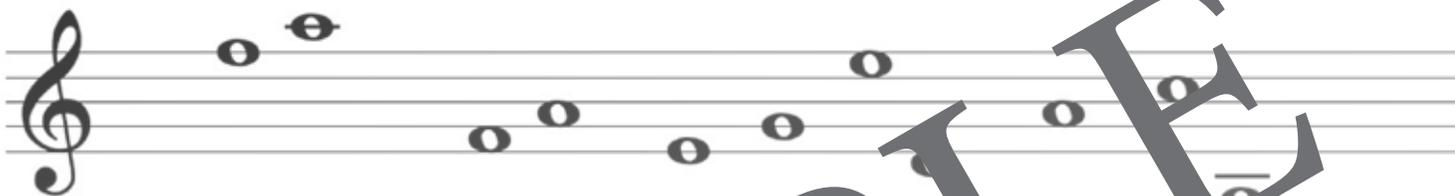
Bass Clef

Discover the Composers

Fill in the letter of the note to learn about the life of a great composer while you listen to Serenade for String Orchestra, III. Scherzo: Allegro Vivace, by Teresa Carreño.



T _ r _ s _ _ _ rreño was _ _ rom Ven _ zu _ l _ . She be _ an piano lessons



with her _ _ ther. Her _ _ mily _ _ m _ rat _ _ _ meri _ _ when she



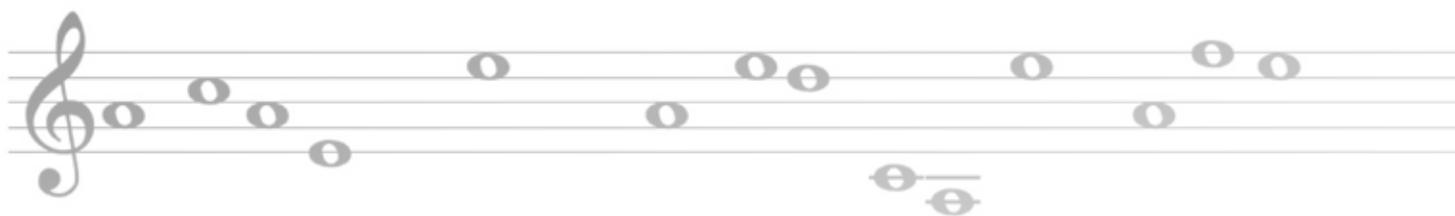
was 9. She per _ _ rmed at the White House _ _ or A _ r _ h _ m Lin _ oln and later



for Woodrow Wilson! She _ _ mposed 75 works. Most w _ r _ _ or piano. She wrote



2 works for strings, a strin _ qu _ rt _ t and S _ r _ n _ _ _ for string orchestra.



_ _ r _ t _ r on V _ nus is n _ m _ _ _ rr _ ño _ _ _ t _ r her.

7. Was this music fast or slow? _____

Lesson 4

Dynamics means volume. We use Italian words for dynamics, telling how loud or soft to play.

f = forte = loud

mf = mezzo forte = medium loud

p = piano = soft

mp = mezzo piano = medium soft

The Italian word **mezzo**, means medium. (In Italian "zz" is pronounced quickly with "ts" sound. Like a soft sizzle.) **Mezzo forte** is a little softer than forte. And **mezzo piano** is a little softer than mezzo forte, but louder than piano.

To play something louder than forte, a composer will mark **fortissimo** [for-tiss-ee-mo]. This means VERY loud. The opposite of fortissimo is **pianissimo** [pee-an-iss-ee-mo]. Pianissimo means very soft. Pianissimo is softer than piano.

ff = fortissimo = very loud

pp = pianissimo = very soft

1. Write a dynamic sign on each sticky note in order from loudest to softest.

mp p mf f ff pp



2. Write a dynamic sign in the blank that describes each picture.











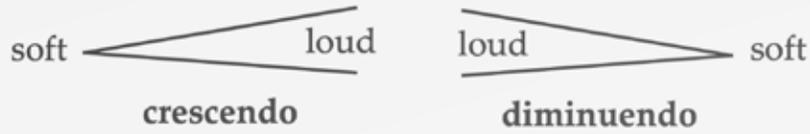








A **crescendo** [creh-shen-dough] means to play gradually louder. A **diminuendo** [di-min-u-ehn-dough] or **decrescendo** [day-creh-shen-dough] means to play gradually softer. The wide end of the symbol shows the loud end, and the point shows the soft end.



Diminuendo and crescendo signs are always drawn under the staff.

3. Draw the correct symbol in the box above each term.

Johann Sebastian Bach, Suite in G Minor, Gavotte en Rondeau, BWV 822

Franz Joseph Haydn, Symphony No. 101 in D Major ("The Clock"), I. Adagio

Peter Ilyich Tchaikovsky, Serenade for Strings, II. Valtz

4. Draw the clef. Write the other name for each clef on the line.

G-clef

C-clef

F-clef





What do you hear? #3

Circle the dynamic you hear. You will hear a crescendo, a diminuendo or both.

1.

Crescendo

Diminuendo

Both

2.

Crescendo

Diminuendo

Both

3.

Crescendo

Diminuendo

Both

4.

5.

6.

* Additional dynamics exercise found on p. 100

Circle the rhythm pattern that you hear.

7.

8.

* Additional rhythm ID exercise found on p. 99

Choose from these examples for questions 1 – 6.

Ludwig van Beethoven, Sonata No. 5 in F Major, Op. 24, I. Allegro

Sergei Rachmaninoff, Vocalise

Gabriel Fauré, Pavane, Op. 50

Johann Sebastian Bach, Brandenburg Concerto No. 5, I. Allegro

Max Reger, Suite No. 1 in G Minor for Solo Viola, Op. 131

Wolfgang Amadeus Mozart, Symphony No. 40, IV. Allegro assai

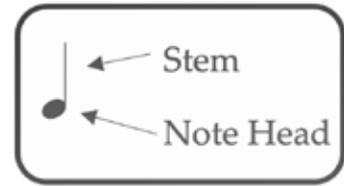
Sergei Rachmaninoff, Cello Sonata, Op. 19, I. Lento

Choose a rhythm pattern for questions 7-8 from each box.

Lesson 5

Rhythm is how long or short we hold notes. Rhythm is measured and counted in beats. Each note and rest receives a specific number of beats.

Name	Symbol	Rest	Beats
Quarter Note			1
Half Note			2
Dotted Half Note			3
Whole Note			4 (or rest a whole measure)



Remember that handwritten music should not look like the computer font. You don't need to color the sides of the notes.

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Don't forget!
Count the staff lines
up from bottom
to top.

- Stem Rules**
- If the note is BELOW staff line 3, the stem goes UP on the right.
 - If the note is ABOVE staff line 3, the stem goes DOWN on the left.
 - If the note is ON line 3, the stem can go UP or DOWN.
 - Draw the stem through 3 lines or 3 spaces.

1. Draw a treble clef. Then make each note head a quarter note.



2. Trace the rest. Then draw rest in the empty measure.

A quarter rest is drawn between lines 2 and 4.



Number of Beats _____

The half rest sits on line 3



Number of Beats _____

The whole rest dangles from line 4.



Number of Beats _____

3. Draw the note in the box.

Quarter Note



Half Note



Dotted Half Note



Whole Note



BINGO

What You Need:

- 6-sided die
- 10-20 coins

How to Play:

Roll the die. Using the chart at the bottom, match the number to the letter. Find a note on the bingo board that is that letter. Cover it with a coin. The game is over when you have 5 coins in a row.

A	B	C	D	E	F

Lesson 6

1. Draw the missing bar lines and the double bar line at the end of each line.

Johann Strauss II, The Blue Danube Waltz

Gustav Holst, The Planets: Mars

2. Draw the missing "D" under the arrow. Use only 1 note to complete each measure.

3. Draw one note in the box that equals the number of balloons. In the circle draw one rest that would pop all the balloons. (One circle will be empty.)

4. Write the number of beats for each note or rest in the hearts. Write the counts on the lines.

Jean Sibelius, Finlandia

Beats:

Counts:

A **repeat sign** is a double bar line with 2 dots on either side of line 3. When the thin line and the dots are on the right side of the thick line, it is called a **forward repeat**. This means that you repeat the music that is in between the two repeat signs.

Forward Repeat

Backward Repeat

Sebastian Bach, Minuet

5. Draw a repeat sign at the end of measure 3. Then draw a forward repeat sign at the beginning of measure 2.

Da Capo al Fine or **D.C. al Fine** is an Italian term that means repeat. In Italian **Da Capo** [da ca-poh] means "the head." The head of a piece is the beginning. Instead of writing out Da Capo, composers will abbreviate it D. C. In Italian the word **Fine** [fee-neh] means "finish." So, **D.C. al Fine** means "go back to the beginning and play up to where "Fine" is printed.

6. What piece have you played that has a D.C. al Fine? _____

7. Draw the missing REST under each arrow. Only use one rest to complete each measure.

Lesson 7

1. Write the top number of the time signature on each tortilla chip to know which salsa bowl it goes in.

The image contains 20 triangular tortilla chips, each with a unique musical face and time signature. The faces include various expressions like smiling, sad, and wearing glasses. The time signatures are written on the chips. At the bottom, there are four circular salsa bowls with different time signatures: 6/4, 3/4, 5/4, and 4/4.

Time signatures on the chips:

- 4/2
- 4/4
- 4/4
- 4/4
- 4/4
- 4/4
- 4/4
- 4/4
- 4/4
- 4/4
- 4/4
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- 4/4

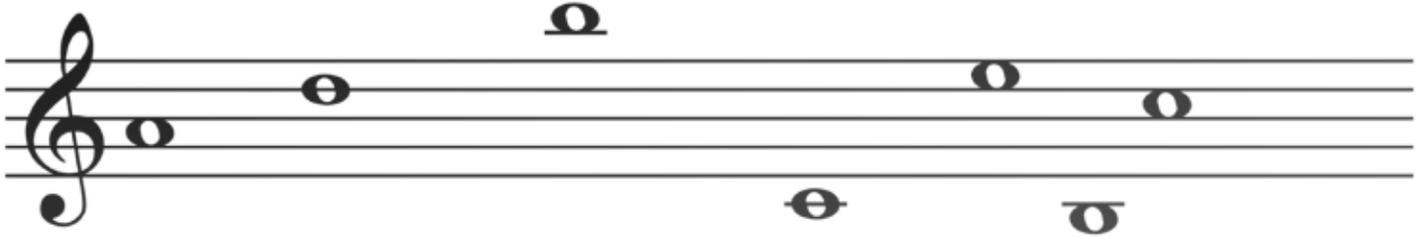
Time signatures on the bowls:

- 6/4
- 3/4
- 5/4
- 4/4

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Discover the Composers

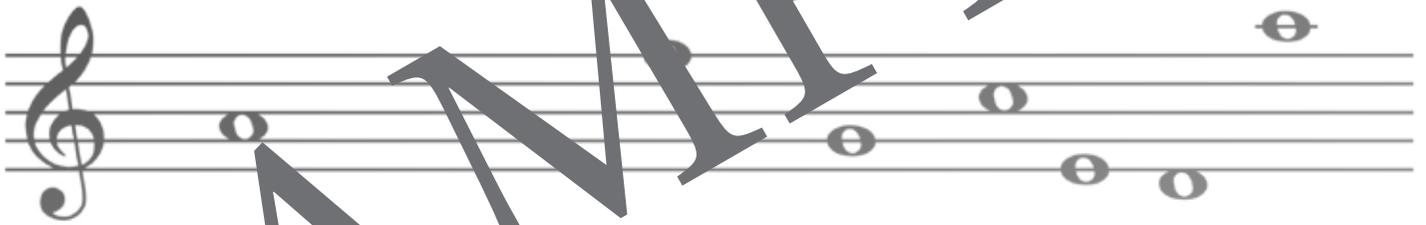
Fill in the letters of the notes to learn about the life of a great composer while you listen to Serenade for Strings, IV. Larghetto, by Antonin Dvořák. [An-toe-nin Duh-vor-shjock]



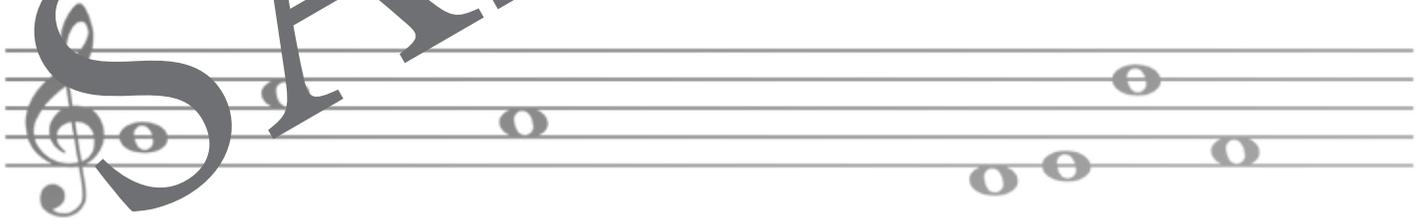
___ntonin ___vořák was ___orn in the ___zech R___pu___li___ in 1841 to



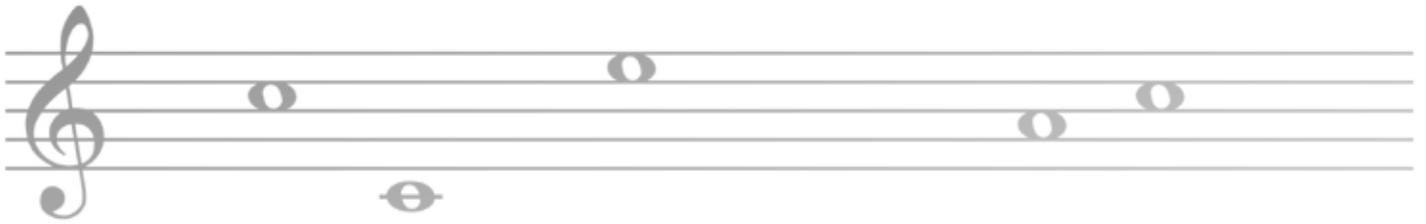
a villa___e___ut___her. He l___rned to play the violin, viol___, or___n,



and pi___no and loved to play ___or villa___e dan___s. ___voř___k



be___an ___omposing ___t 23 years old. He inclu___ ___olk tunes



in his musi___. He ___ame to N___w York in 1892 to te___ch ___omposition.



While in ___meri___ he wrote his 9th symphony, "The N___w Worl___."

Lesson 8

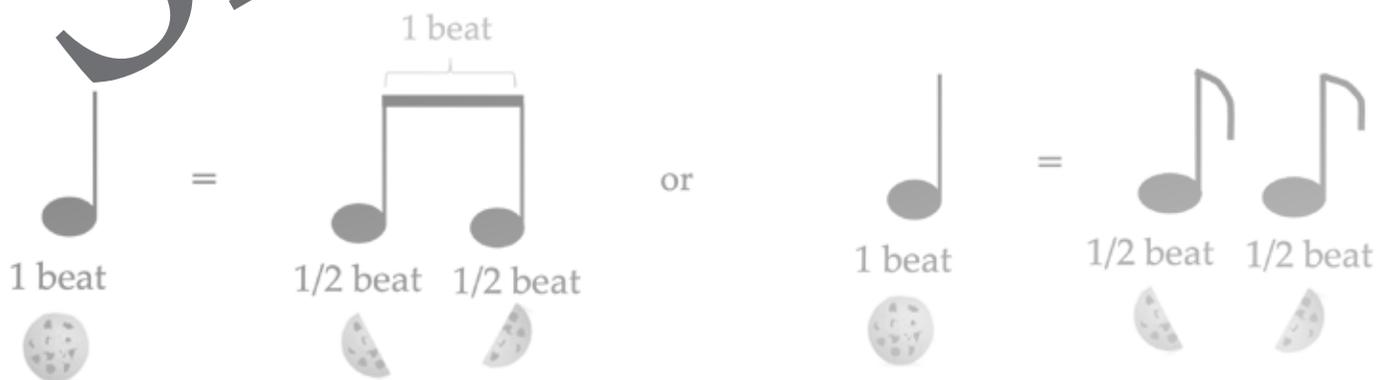


Jack and Candace stayed after school to work on their science lab. Since Jack is always very hungry after school, his mom packed him an extra snack. Jack got out his bag of snacks while Candace was getting out the microscope. Candace said, "Aw, rats! I wish I had thought to ask my mom to pack a snack today. I'm starving. Lunch feels like it was forever ago." Jack looked over and said, "Hey, my mom packed enough that I can share with you." So, Candace opened her empty lunch bag. Jack took the cookie and broke it in half. He kept half and put half on Candace's bag. Then he got out the

banana. He peeled it and let Candace break off half. Then he took the blueberry muffin and split that in half and gave half to Candace. Jack looked up, "Hey, do you remember Mr. Jones was talking about how 1 flatworm can split in half and regrow?" Candace made a face and said, "Ewww, yes, I thought that was disgusting!" Suddenly a voice came over the intercom. "Candace Lee, please come to the office." Candace looked over at Jack, "Oh no! I forgot! I have a cello lesson today! Do you want your half of the snacks back?" "No, that's okay. Take your half with you and you can eat it in the car," Jack said. "Ok. Thanks, Jack." Candace began to pack up her book and lunch bag. "I'll see you tomorrow. Can you put the microscope away when you're done?" Jack looked up. "Sure. No problem. Have a good cello lesson!"

Jack worked on his worksheet as he ate his half of the cookie. It wasn't nearly as fun to do science lab by yourself. He felt a little droopy now because there was no one to talk to and work with. He finished the worksheet, put the microscope away and packed up. He couldn't be late for his violin lesson. His teacher said they were going to learn about eighth notes today.

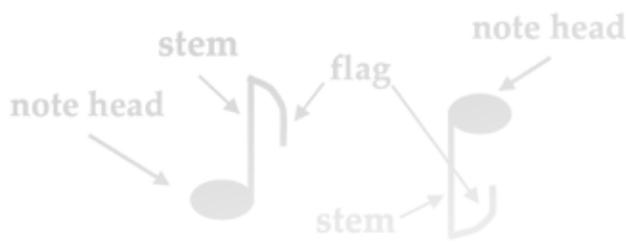
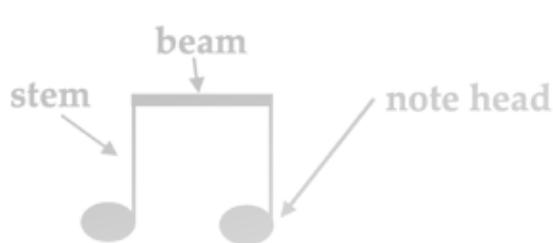
At his violin lesson that day Jack learned that 1 quarter note can be split in half into 2 eighth notes. It made him think about splitting his snack with Candace earlier that day. He started with a banana. After he split it, he still had 1 banana, but it was in 2 pieces – 2 halves.



When Candace was there it was like the beamed eighth notes. They were working together, and they each got half of the snack. He remembered he felt droopy when Candace left and he was alone with his half of the snacks. The eighth note with the flag looked droopy just like he felt.

2 eighth notes are joined together by a **beam**.

1 eighth note alone has a **flag**.





What do you hear? #4

Draw the symbol for a crescendo or diminuendo that you hear in each box.

1.

2.

3.

* Additional dynamics exercise found on p. 100

Circle the rhythm pattern you hear.

4.

5.

* Additional rhythm ID exercise found on p. 101

Rhythm Writing:

You will hear a rhythm pattern on open. The teacher will count 1 measure so that you know the tempo. (This is called a "measure for free.") You will hear quarter notes or half notes. In the boxes below, draw all the notes you hear in the order that you hear them.

6.

7.

* Additional rhythm writing exercise found on p. 104

Choose from these examples for questions 1 – 3.

Friedrich Seitz, Concerto No. 2 in G Major, Op. 13, III. Allegretto moderato

Luigi Boccherini, Minuet

Pablo de Sarasate, Introduction & Tarantella

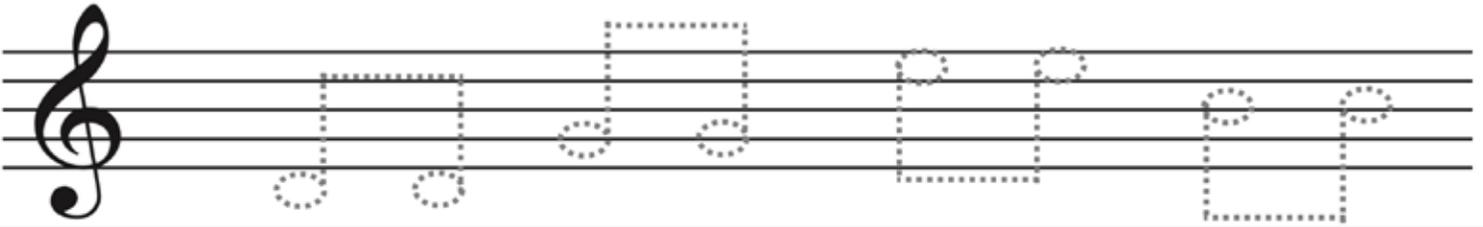
Choose one example in each box for questions 4 & 5.

Choose from these examples for questions 6 & 7 or create your own example.

Lesson 9

To draw eighth notes on the staff, draw two quarter notes. Then draw a horizontal line connecting the ends of the stems.

1. Trace the dotted lines and color in the note heads to draw eighth notes.



Eighth Note Stem and Beam Rules:

- If both notes are below line 3, the stems go up on the right.
- If both notes are on or above line 3, the stems go down on the left.
- If one stem should go up and the other stem should go down, then use the stem rule for the note farthest from line 3 for both notes.
- Connect the top of the stems with a horizontal or slanted line.

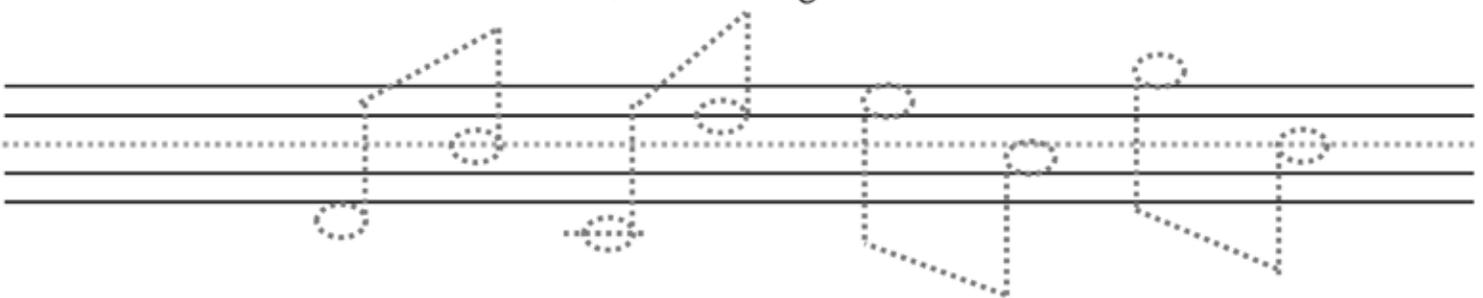
2. Draw a treble clef. Trace these eighth notes that are different pitches.



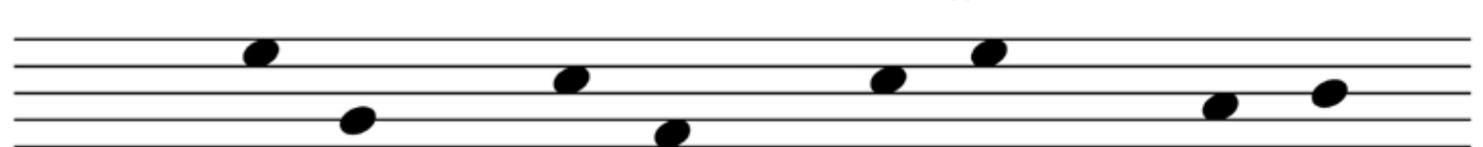
3. Draw a treble clef. Then circle the note in each set of eighth notes that is farthest from line 3.



4. Draw a treble clef. Trace line 3 with a colored pencil. For each pair of eighth notes, circle the note that is farthest from line 3. Then, trace the eighth notes and color in the note heads.



5. Draw a treble clef. Draw stems and beams for each set of eighth notes.



Lesson 10

Since two eighth notes share 1 beat, one eighth note alone gets $\frac{1}{2}$ of a beat. Single eighth notes use the same stem rules as quarter notes. (p. 19) It does not matter if the stem is going up or down, the flag *always* points to the right.

1. Trace the dotted lines and color in the note heads to create eighth notes with flags. Write the number of beats each note gets in the hearts.

Beats: $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

2. Draw an eighth note with a flag on the staff that matches the letter below.

D A C# E B F# G E

An **eighth rest** looks like the number 7 with a dot on it. To draw an eighth rest, draw a little dot in space 3. Then draw a "7" that ends on line 2.

SAMPLE

$\frac{1}{2}$ beat $\frac{1}{2}$ beat

3. Trace the eighth rests.

$\frac{1}{2}$ $\frac{1}{2}$

4. Draw a treble clef. Draw 4 more eighth rests on the staff.

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$



5. How would you draw a rest or rests that equals 2 eighths?

$\frac{1}{2}$ $\frac{1}{2}$ = or

6. Write the beats for each note or rest in the hearts. Then write the counts on the lines.

Max Bruch, Kol Nidrei, Hebrew Melody

Beats:

Counts: _____

Antonio Vivaldi, Concerto in F Major, Op. 8, No. 3 "Autumn," I. Allegro

Beats:

Counts: _____

Beats are grouped into 2 categories: **strong** and **weak**. Numbered beats are strong beats. The "and" of the beat is a weak beat. Weak beats are also called **off-beats**. When off-beats or weak beats are emphasized, it is called **syncopation**.

syncopation

Franz Schubert, String Quartet No. 13 in A Minor, Op. 29, II. Andante

Beats:

Counts: _____

Antonin Dvořák, Sonatina, Op. 100, I. Allegro risoluto

Beats:

Counts: _____

Lesson 11

Ragtime is a type of American music. It was born in the southern region of the United States in the early 1920s. Ragtime combined elements from classical music, jazz, African-American folk tunes, and spirituals. One of the main characteristics of ragtime is **syncopation**. It emphasizes the off-beat. On the next page, you will learn more about Scott Joplin who was one of the greatest composers of ragtime.

1. Write in the counting. Circle the syncopation.

Scott Joplin, The Entertainer



Beats:



Counts:



2. Circle the rests hidden in the reef with the manatees. There are 1 quarter rests, 3 eighth rests, 1 half rest and 2 whole rests.





Discover the Composers

Fill in the letters of the notes to learn about the life of a great composer while you listen to *The Entertainer*, by Scott Joplin.



S__ott Joplin was __orn into a musi__al __amily in T__x__rk__na, Arkansas.



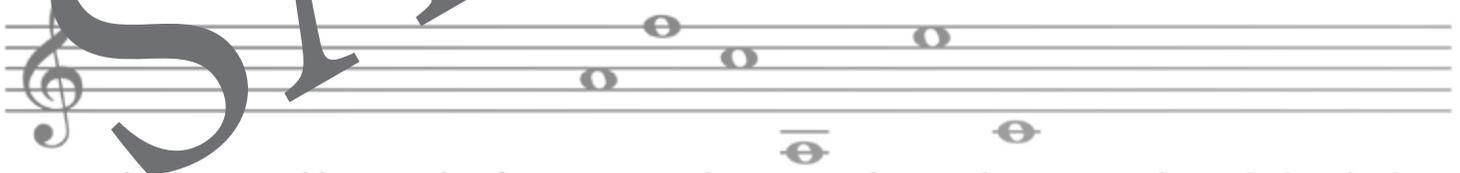
His mom sang and pl__yed the __ __njo and his __ather pl__ the violin.



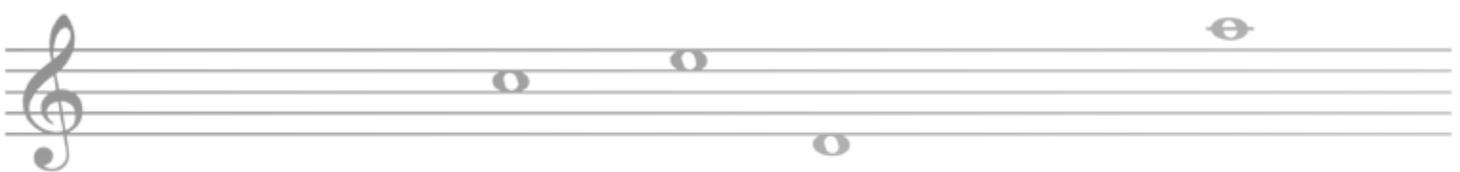
Joplin t__u__ht himsel__ to play the piano de __ __n to compose



in a new style of music __ all __ Ra__time. Ragtime __om__ine __



rhythms and harmonies from __ __ri__n-Am__ri__an music and classical



music. Over one million __opies w__re sol__ of his composition, M__ple



L__ __ Ra__. Joplin is __ __ll__ "The King of R__ __time."

4. What instrument(s) did you hear? _____

5. Did you hear any syncopation? _____

Lesson 12

Tempo means speed. Music uses Italian words to tell the tempo of a piece.

Largo – very slow

Adagio – slow

Andante – walking speed

Allegro – fast, happy, with energy

Presto – very fast

Prestissimo [press-tee-see-mo] – very, very fast

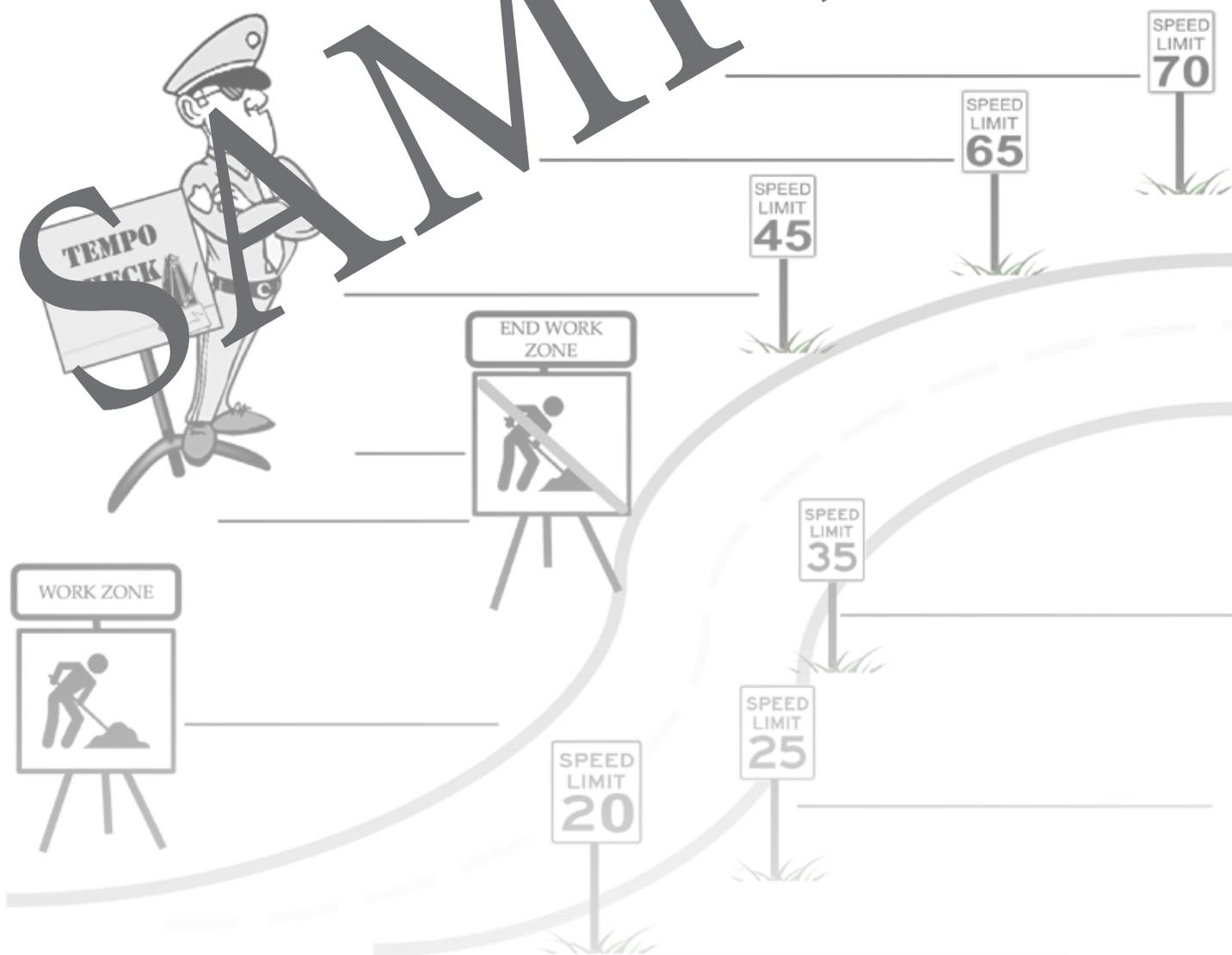


?? *Did you know???*
The plural of tempo is tempi.

Ritardando [rih-tar-dahn-dough] means to gradually slow down. Sometimes you will just see a shortened form of the word, **ritard.** [rih-tard]. And sometimes you will see just the first 3 letters **rit.** They all mean the same thing, slow down!

After a ritard, if the composer wants you to return to the original tempo you were playing, you will see **a tempo** [ah tehm-po].

1. Write the Italian word next to the speed limit sign that would match the speed limit sign or road sign.



2. Write the beats for each note in the hearts and write the counts on the lines.

Carl Bohm, Sarabande

Beats: 

Counts: 

Alfred Moffat, Berceuse

Beats: 

Counts: 

Edward Tilenhauer, Fantasia, The Boy Paganini

Beats: 

Counts: 

3. Write the letter name on the blank under each note.





What do you hear? #5



You will hear 3 notes. The first two are given to you. The third note will step up, step down, or repeat. Draw the note you hear as a quarter note on the correct line or space in each measure.

1.

2.

3.

* Additional step, skip, repeat exercise found on p. 102

Rhythm Writing:

You will hear a rhythm pattern on open D. You will hear 1 measure counted out loud "for free" so you will know the tempo. You will hear quarter notes, half notes, dotted half notes, or a whole note. In each box below, write the notes you hear in the order that you hear them.

4.

5.

* Additional rhythm writing exercise found on p. 104

For questions 1 – 3, the teacher should play the two notes in the measure and then choose a pitch that steps up, steps down, or repeats.

For questions 4 and 5, the teacher can choose one for each box from the examples below. Play the example multiple times.

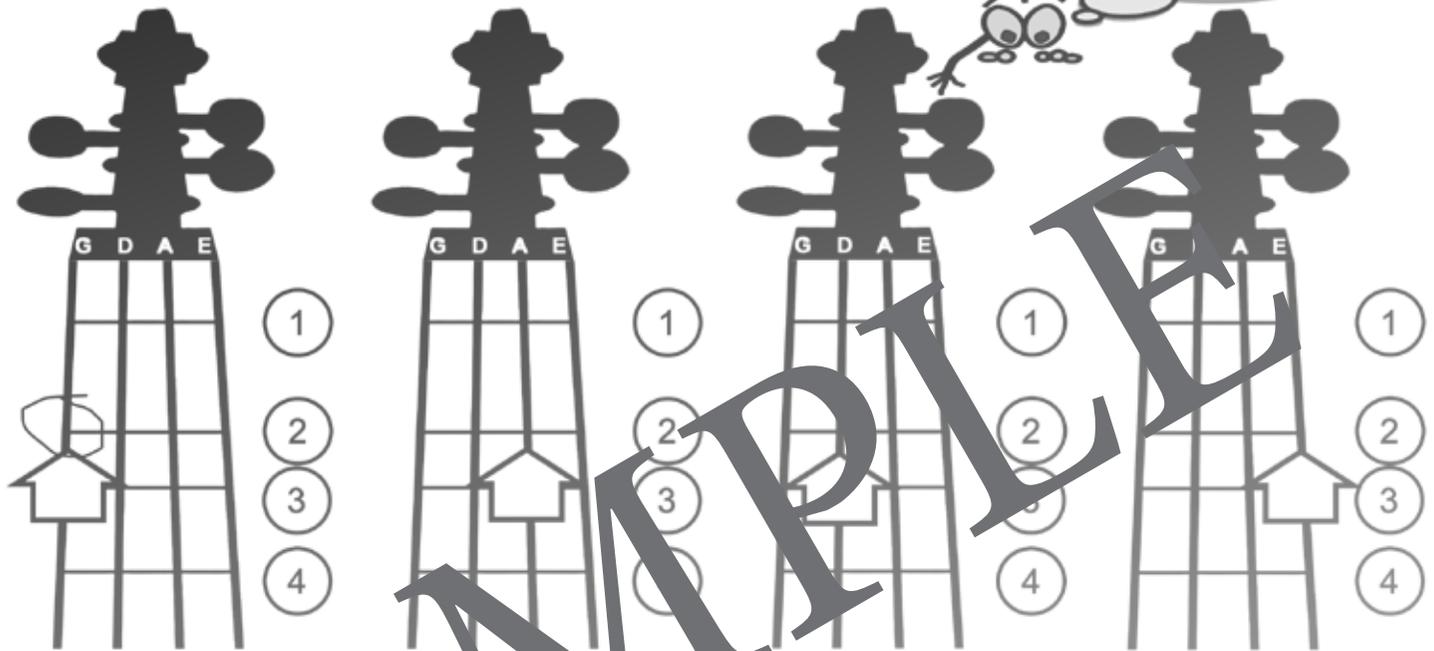
SAMPLE

Lesson 13

There are 2 types of steps: a **half step** and a **whole step**. A **half step** on the fingerboard is when your fingertips are close together. It is the closest two notes can be. A **whole step** is 2 half steps together. There there is a space between your fingers.

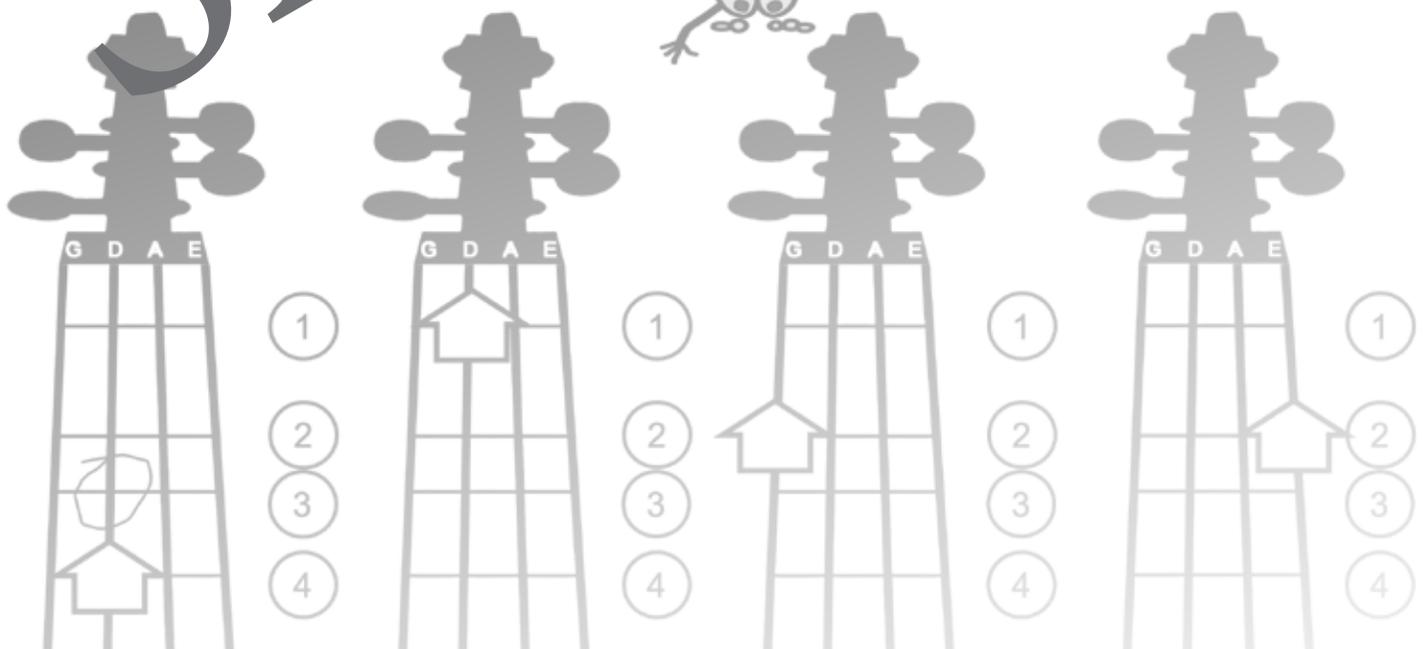
1. Draw a circle on the fingerboard that is a *half step* **BELOW** the house. The first one is done for you.

Half step: Fingertips are close together.

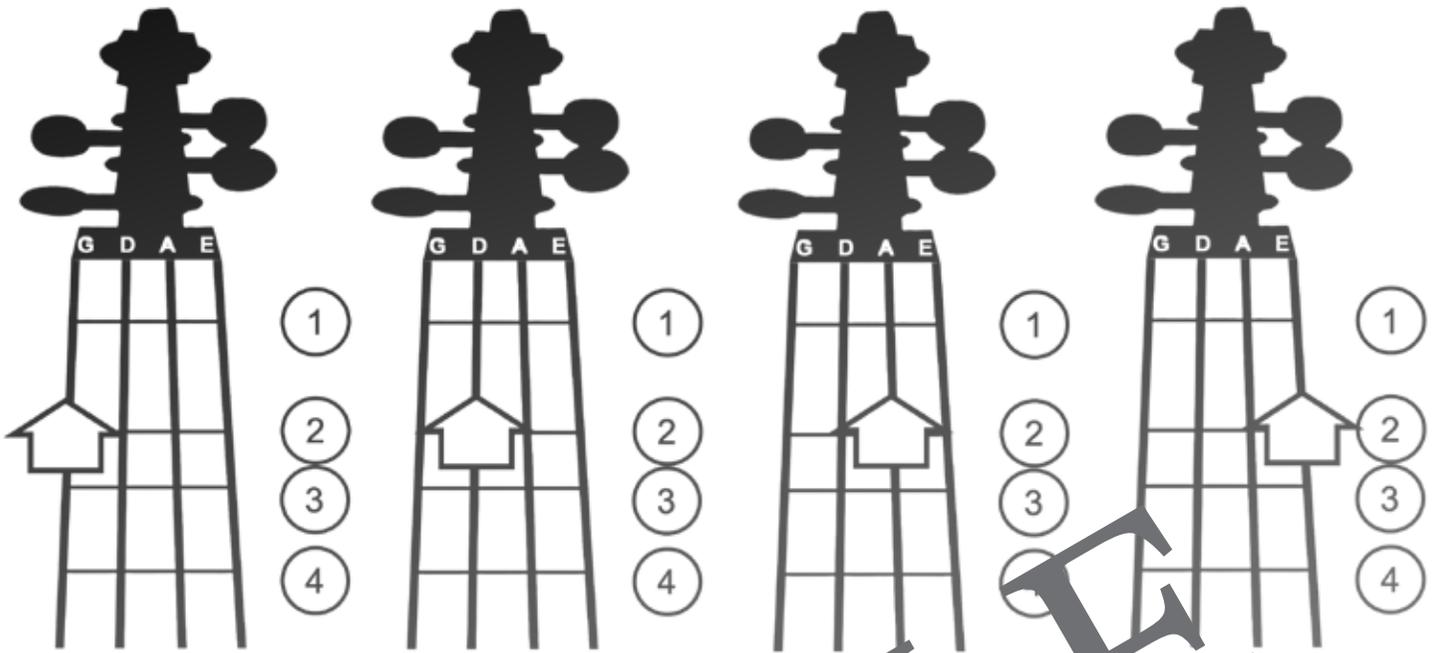


2. Draw a circle on the fingerboard that is a *whole step* **BELOW** the house. The first one is done for you.

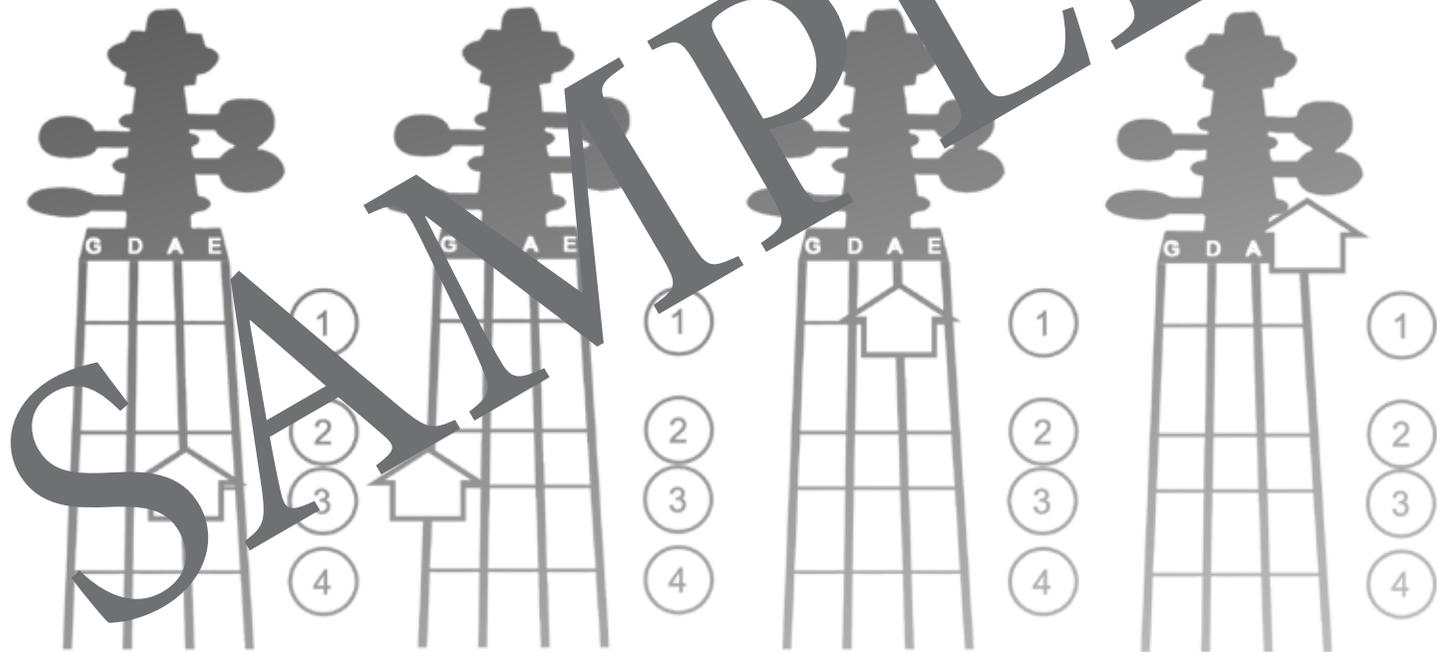
Whole Step: Fingers have space between.



3. Draw a circle on the fingerboard that is a *half step ABOVE* the house.



4. Draw a circle on the fingerboard that is a *whole step ABOVE* the house.



5. A _____ step is the closest distance between two fingers on the fingerboard.

6. A _____ step is when the fingers have a space between them on the fingerboard.

7. A _____ step is two _____ steps put together.

8. There is a half step between fingers _____ and _____ on the fingerboards above.



Musical Clock

1. Write the numbers on the clock using music notes. In the boxes, draw a note or any combination of notes that equals the number placement on the clock.



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2. Listen for the syncopation in *The Syncopated Clock* by Leroy Anderson.
3. In this piece what instrument makes the clock sound? _____

Lesson 14

1. A half step is when our fingers are _____ together. A whole step is _____ half steps together. There is _____ between our fingers for a whole step. (number)
2. Write one letter of the music alphabet on each line starting on "A."



Just like you have 2 names (a first name and last name), each letter of the music alphabet has a "last name." It's called **natural**. When your friends talk to you, they probably don't use your full name, but we all know that you still have a last name. If it is just the letter with no symbol, then assume it is a natural. The natural looks like this:

3. Trace the naturals:



How to draw a natural:

Step 1: Draw a capital

Step 2: Then draw a 7.

4. Draw a natural sign in the blank after each letter.

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

5. Draw a treble clef. Then, trace the natural signs on the staff.



The middle "box" of the natural goes on the same space or line as the note head. On the staff naturals are drawn on the *left* side of the note head.

6. Trace the first two naturals. Then, draw a natural by each note head.



There are 3 different **chromatic signs**, sharp (#), flat (b), and natural (♮). These 3 signs move a note by a half step. A sharp raises a note by 1 half step. A flat lowers a note by 1 half step. A natural removes or cancels a sharp or flat.

A **sharp** RAISES a note by 1 half step. A sharp look like tic-tac-toe board or a hashtag.

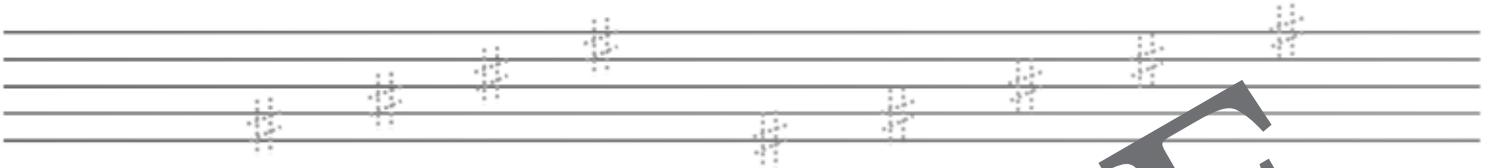
7. Trace the sharps.



8. Draw a sharp in each box.



9. Draw a treble clef. Trace the sharps on the staff.



Sharps, like naturals, ALWAYS go on the *left* side of the note head. The “middle box” of the sharp should be on the same line or space as the note head.

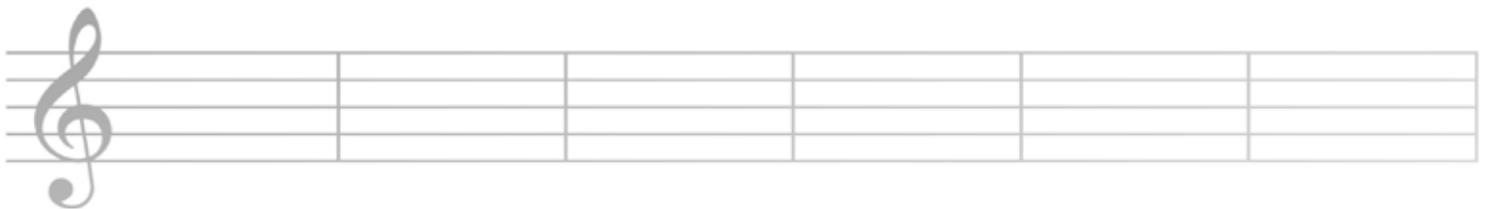
10. Trace the first two sharps. Then, draw a sharp next to each note head on the staff.



11. Draw each note as a dotted half note with the chromatic sign in each measure. (Don't forget: Chromatic signs go on the left. Dots go on the right.)



G \flat C \sharp F \flat E \flat A \sharp D \flat



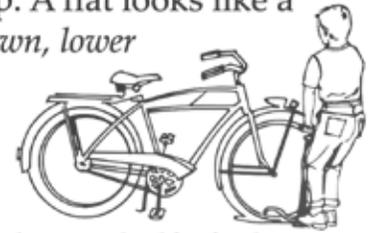
B \flat D \sharp G \sharp A \flat C \flat F \sharp

12. A sharp raises a note by 1 _____.

13. A _____ cancels a sharp or flat.

Lesson 15

The last chromatic sign is called a **flat**. A **flat** lowers a note by 1 half step. A flat looks like a "squished b" (b). When you have a flat tire on a bike, the bike moves *down, lower* to the ground. A flat moves a note *down, lower* by 1 half step.



1. Trace the flats.

How to draw a flat:

Step 1: Draw a line.

Step 2: Then draw a half of a heart.



2. Write a flat sign in the blank after each letter.

A _____ B _____ C _____ D _____ E _____ F _____

3. Draw a treble clef. Trace the flat signs on the staff.



The middle of the flat goes on the same space or line as the note head. All chromatic signs are drawn on the left side of the note head on the staff.

4. Trace the first two flats. Then, draw a flat by each note head.



?? *Did you know???*

When we write a sharp or flat on the staff, it is on the *left* side of the note head. (Reading from left to right on the staff it looks like "sharp-C" or "flat-B.") When we write a sharp, flat, or natural using letters (C#, Bb), it goes on the *right* side of the letter. It is exactly opposite! When we say the note name, we say the letter first, then the chromatic sign: "C-sharp," or "B-flat," or "G-natural."

5. Draw a whole note on the staff with the chromatic sign in each measure. (Don't forget: chromatic signs go on the left.)

B \flat D \sharp F \sharp G \flat C \flat E \flat

G \sharp A \sharp C \sharp B \flat D E \flat

6. Fill in the terms in the crossword puzzle.

Down

1. Lowers a note by 1 half step.
2. A _____ sign changes a _____ note by 1 half step.
3. Loud
4. At the beginning of each staff.

Across

1. Santa's helper.
2. Cancels a sharp or flat.
3. Raises a note by 1 half step.
4. Sometimes called the C clef.

7. Write the letter name in the blank for each measure.

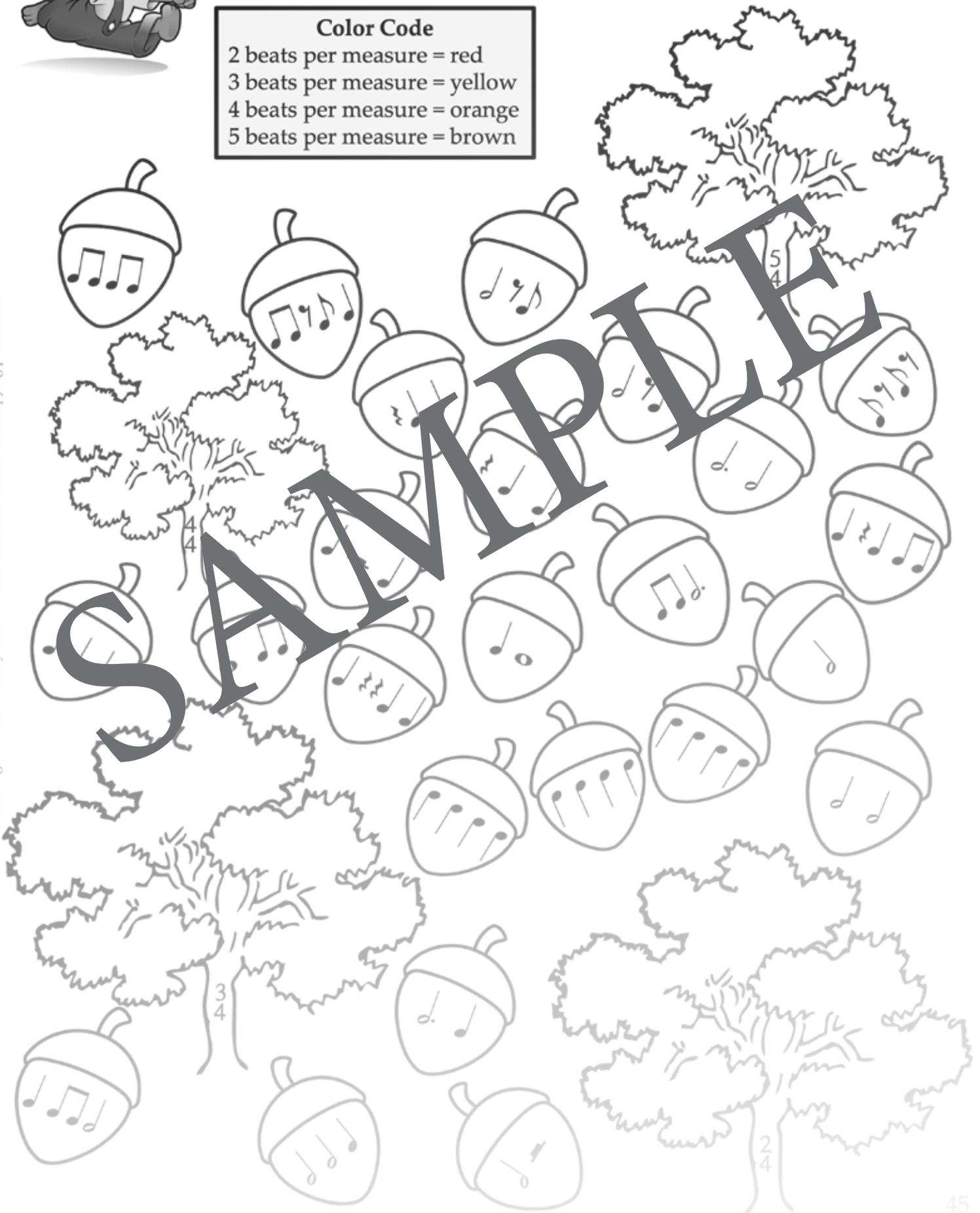


Charlie's acorns are a mess! He needs help organizing his acorns. He is keeping acorns in different trees so that he has enough for the long winter. Using the code, color the trees and the acorns the correct color.

Color Code

- 2 beats per measure = red
- 3 beats per measure = yellow
- 4 beats per measure = orange
- 5 beats per measure = brown

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5. A _____ raises a note by 1 half step. A flat _____ a note by 1 half step. Sharps, flats, and naturals are called _____ signs. Two notes that are on the same line or space and are 1 half step apart are called _____ half steps.

6. Write the letter name under each note.

Letter: _____

Letter: _____

7. Write the beats for each note in the heart and the counts on the lines.

Wolfgang Amadeus Mozart, Minuet in C Major, K. 6

Ludwig van Beethoven, Concerto for Violin, I. Allegro ma non troppo

8. Draw in the missing bar lines and double bar line.

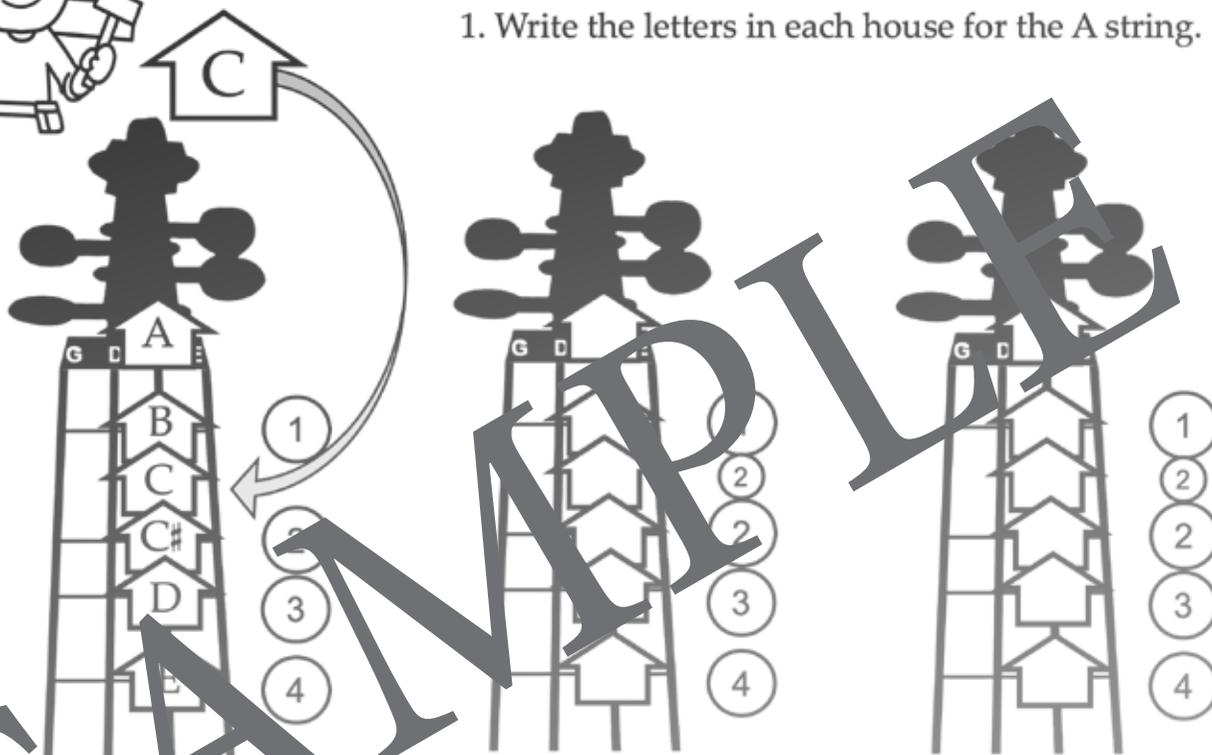
Georg Philipp Telemann, Sonata No. 4, III. Presto

Lesson 17

Fingerboard Power! A new house is going in on the A string! There is space for another house between 1st finger and 2nd finger! Since "B" up to "C#" is a whole step, another house can fit in between them! This is "C \flat ," or just "C." "C" is a half step lower than "C#." 2nd finger plays both "C" and "C#." Because a natural cancels a sharp, it lowers the note by one half step. You will move your finger down by one half step.



1. Write the letters in each house for the A string.



If there is a sharp by the "C" on the staff, then 2nd finger plays a half step below 3rd finger "D." If there is no sharp by the note, then 2nd finger plays a half step above 1st finger "B."

"C \flat " is a chromatic half step lower than "C#." Both "C \flat " and "C#" sit in space 4.

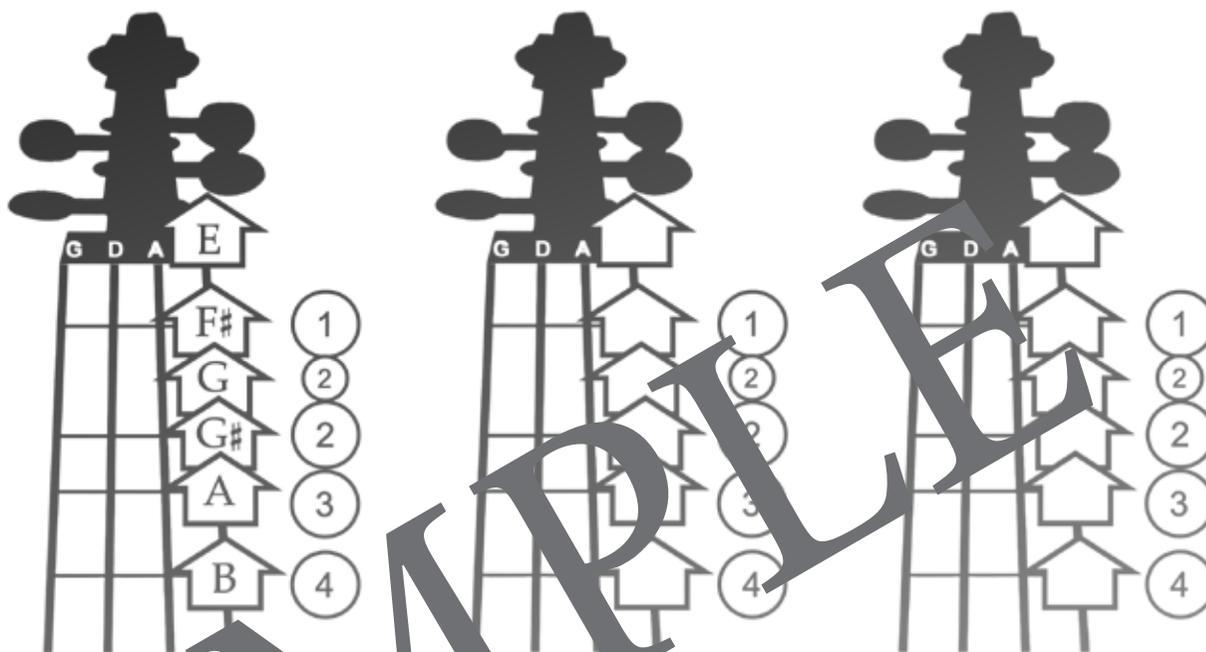


2. Draw a treble clef. Trace the "C \flat " on the staff and draw 2 more. Remember to draw the natural on the left side of the note. Draw another treble clef, and trace the "C#" on the staff and draw 2 more.



A new house is also on the E string between the 1st and 2nd fingers. "F#" up to "G#" is a whole step. Another house can fit between them! This is "G" or "G♭." "G" is a half step below "G#." 2nd finger plays both "G" and "G#."

3. Write the letters in each house on the E string.



If there is a sharp by the "G" on the staff, then 2nd finger plays a half step below 3rd finger "A."
 If there is no sharp by the note, then 2nd finger plays a half step above 1st finger "F#."
 Sometimes we call this "low 2."

"G" is a chromatic half step lower than "G#." Both "G♭" and "G#" sit on top of the staff.



4. Draw a treble clef. Trace the "G♭" on the staff and draw 2 more. Remember to draw the natural on the left side of the note. Draw another treble clef and trace the "G#" on the staff and draw 2 more "G-sharps."



Fill in the terms. Then find the term in the word search.

5. Go back to the beginning and play to the finish. _____
6. A symbol that means play it again. _____
7. Gradually getting softer. _____
8. Gradually getting louder. _____
9. Gradually slowing down. _____
10. Return to original tempo. _____
11. Raises a note by 1 half step. _____
12. Lowers a note by 1 half step. _____
13. Cancels a sharp or flat. _____
14. Placing emphasis on the off-beat or weak beats. _____

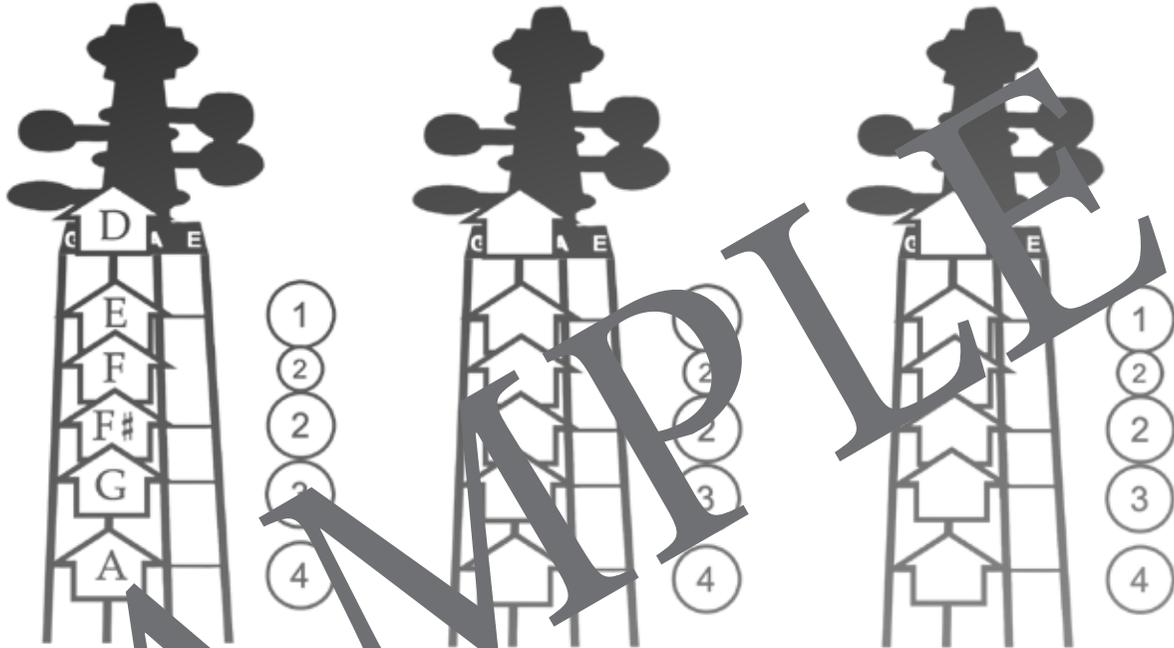
Allegretto, Crescendo, D C al Fine, Diminuendo, Flat, Natural, Repeat, Ritardando, Sharp, Syncopation,

S E R I T A R D A N D O W
C R E S C E N D O O B Y X
G C H J M F Q U A R T E R
O R C H E S T R A I B A R
V U O P O P F U B F U T V
L M B D Z Y L O A B V E M
S Y N C O P A T I O N M R
H S S A G L T N E M V P E
A F D L H D J F I R P O P
R L K F C E R F H I G K E
P O D I M I N U E N D O A
G I N N R E G N A R R A T
D H H E N N A T U R A L B

Lesson 18

Fingerboard Power! A new house is also going in on the D string between 1st and 2nd finger. "E" up to "F#" is a whole step. Another house can fit between them! This is "F \flat " or "F." "F \flat " is a half step above "E." 2nd finger plays both "F \flat " and "F#."

1. Write the letters in each house on the D string.



If there is a sharp by the "F" on the staff, then 2nd finger plays a half step below 3rd finger "G." If there is not a sharp, then 2nd finger plays a half step above 1st finger "E." This is another "low."

"F" is a chromatic half step lower than "F#," so both "F \flat " and "F#" are in space 1.

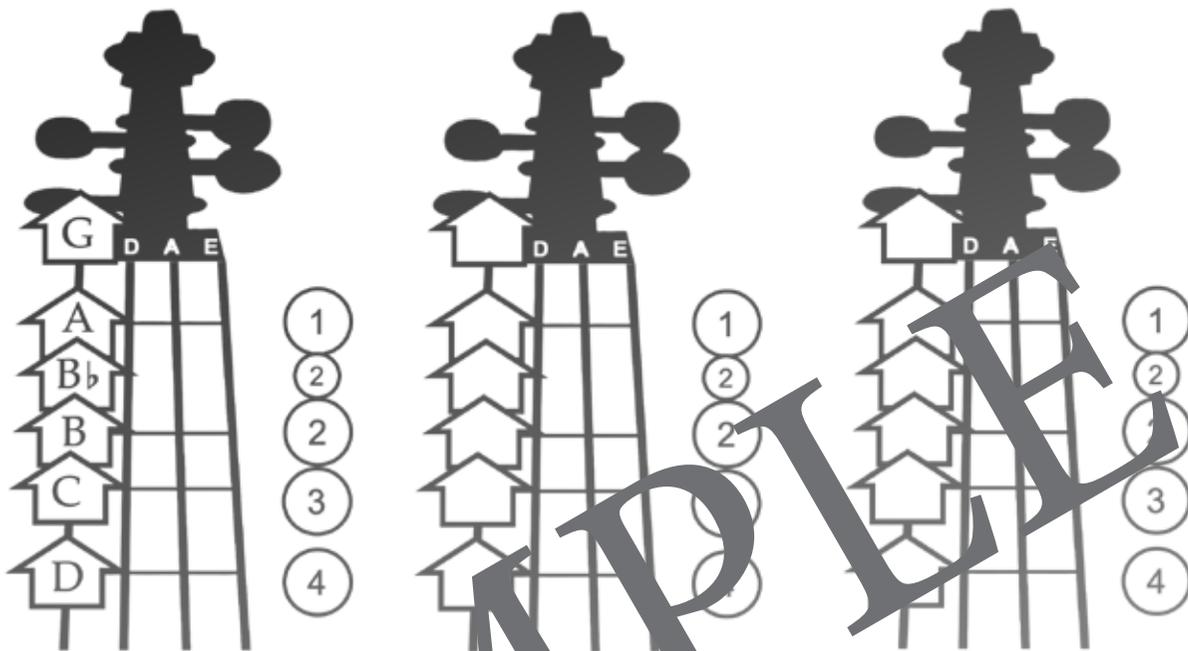


2. Draw a treble clef. Trace the "F \flat " on the staff and draw 2 more. Remember to draw the natural on the left side of the note head. Draw another treble clef, and trace the "F#" on the staff and draw 2 more.



A new house is also going in on the G string between 1st and 2nd finger. "A" up to "B" is a whole step. Another house can fit between them! This is "B \flat ." "B \flat " is a half step below "B \natural ." 2nd finger plays both "B \flat " and "B \natural ."

3. Write the letters in each house on the G string.



If there is no flat by the "B" on the staff, the 2nd finger plays a half step below 3rd finger "G." If there is a flat by "B," then 2nd finger plays a half step above 1st finger "A."

"B \flat " is a chromatic half step lower than "B \natural ," so both "B" and "B \flat " sit under ledger line 1, below the staff.



4. Draw a treble clef. Trace the "B \flat " on the staff and draw 2 more. Remember to draw the natural on the left side of the note. Draw another treble clef, and trace the "B \natural " on the staff and draw 2 more.



Lesson 19

When the chromatic signs are used to change a note, they are called **accidentals**. (Though they aren't there by accident!)

Chromatic Sign Rules:

1. An accidental applies to that pitch for the rest of the measure, unless a natural cancels it.
2. A natural cancels a sharp or flat. Naturals show that the note is changing.
3. A bar line cancels an accidental. The accidental must be rewritten in the next measure.

Rule 1

Rule 2

Rule 2

Rule 1

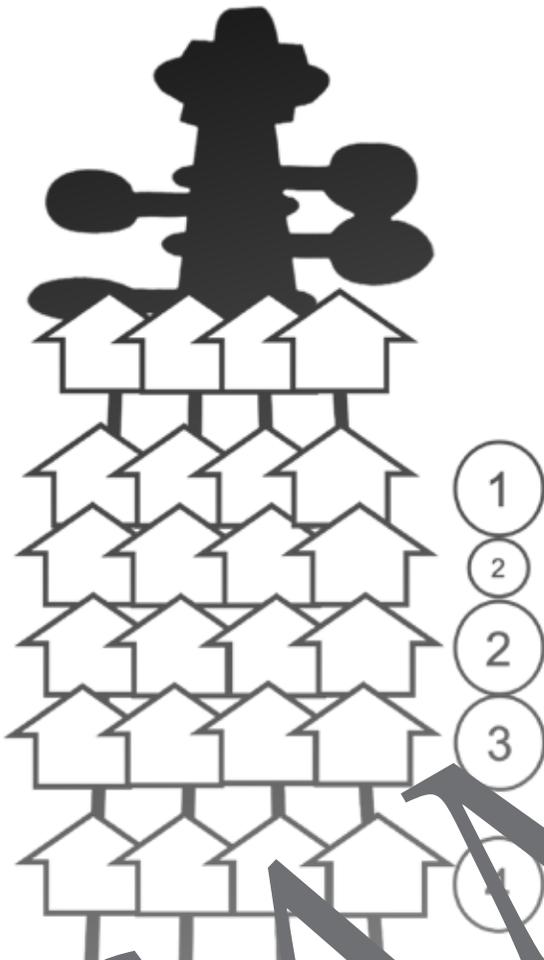
Rule 3

1. Write the letter name with its chromatic sign on the line for each circled note.

Ludwig van Beethoven, Minuet, WoO 10

Johann Sebastian Bach, Concerto in D Minor for 2 Violins, BWV 1043, I. Vivace

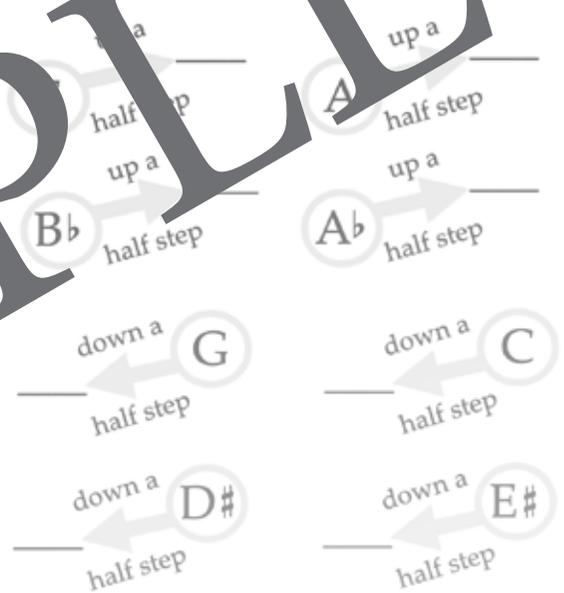
2. Write the letters in each house on the fingerboard.



3. Draw a line from the note or rest to the number of beats it receives.



4. Write the chromatic half step in the blank.



5. Say and clap each picture. Decide if the pattern you clap is or . Then, draw the pattern on the line.



Panda Bear



Rocking Chair



Hot Chocolate

Maple Leaf



Blank Paper



Sandcastle



What do you hear? #6



Music creates a mood or feeling. Two of the tools that composers use to create a mood are called **major** and **minor**. Music in a major key sounds happy. Music in a minor key sounds spooky, sad, or sometimes angry.

Listen to your teacher play the first 5 notes of a major scale. Then, listen to your teacher play the first 5 notes of a minor scale. Do you hear the difference? Just changing one note makes it sound very different!



Major



Minor

You will hear 5 notes stepping up. If the notes you hear are major, circle major and the happy face emoji. If the 5 notes you hear are minor, circle minor and the sad face emoji.

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1. MINOR MAJOR	2. MINOR MAJOR	3. MINOR MAJOR	4. MINOR MAJOR	5. MINOR MAJOR
--------------------------	--------------------------	--------------------------	--------------------------	--------------------------

The teacher may choose from these examples for questions 1 - 5.



Lesson 20

1. Draw a line from the name to the correct part of the bow.



tip horsehair stick wrapping grip ferrule frog eye screw

2. Fill in the blanks.

▣ is the symbol for _____ bow. √ is the symbol for _____ bow.

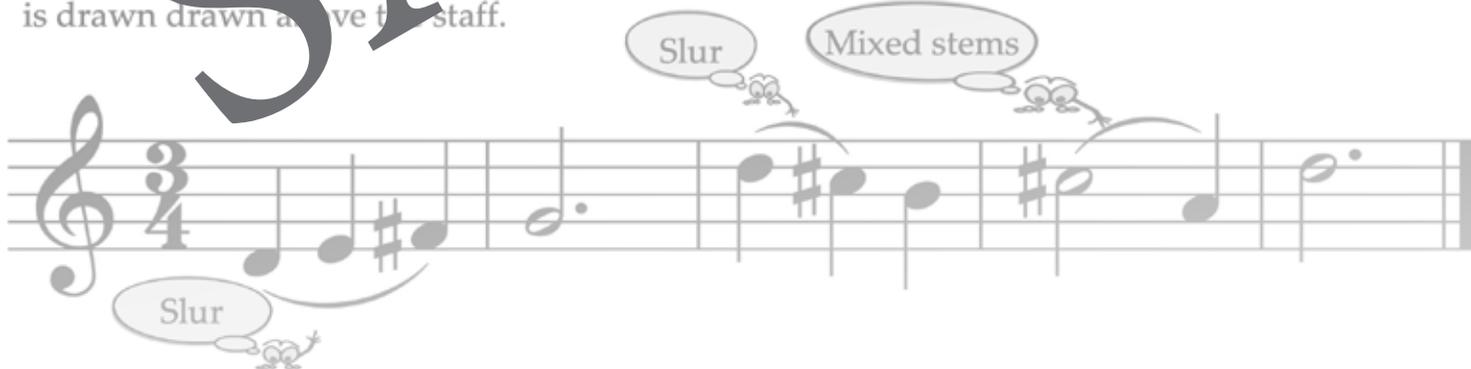
How a note starts and ends is called **articulation**. Articulations are made with the bow. Two types of articulations are legato and staccato. **Legato** means smooth and connected with no space between the notes. **Staccato** means short or detached. Staccato is marked in music with dots above or below the note head.



3. Draw a staccato dot on each quarter note.



Legato means smooth and connected. String players play legato as smooth separate bows or by slurring. A **slur** is 2 or more notes on 1 bow stroke. A **slur** is a curved line connecting the note heads. Slurs can go above or below the staff. If the stems are different directions, the slur is drawn above the staff.



4. Draw 1 slur in each measure to slur all the eighth notes together.

Charles de Bériot, Air Varié No. 14



A **hooked bow** looks like a slur, but there are also staccato dots by the note head. The bow stops between the notes but keeps going the same direction for the second note. It is a down (stop) down, or an up (stop) up.

Ludwig van Beethoven, Minuet, WoO 10

5. Copy the the slurs and hooked bows from the example above into the music below.

Ludwig van Beethoven, Minuet, WoO 10

6. Draw in the hooked bows (staccato dots and slurs) that are shown by the bow markings.

Carl Maria von Weber, arr. Willy Burmester, Waltz

Josephine Trott, At Dancing School

Johannes Brahms, Sonata No. 1 in G Major, I. Vivace ma non troppo

SAMPLE

Lesson 21

1. Draw the stems and beams to make eighth notes. Then, mark the articulations. (Review eighth note stem and beam rules on p 29.)

Hooked bow Slur Staccato Hooked Bow

Beaming eighth notes together makes it easier for our eyes to track and read music. Beams group the notes into beats. Look at the two examples below. The pitches and rhythm are identical. The difference is that the first example uses flags the second example uses beams.

Example 1

...not wrong
but....

Example 2

Beaming Rules

- Eighth notes that share a beat are beamed together.
- Beam more than one beat of eighth notes together but never beam across a bar line.
- Never beam across the the middle of a measure.

2. Add stems and beams, beaming 4 eighth notes together. Then, add staccato dots to each note.

Wolfgang Amadeus Mozart, Sonata in D Major for Piano and Violin, K. 306, I. Allegro con spirito



3. Add stems and beams, beaming 4 eighth notes together. Then, draw 1 slur, slurring all the notes in each measure together.

Ludwig van Beethoven, Sonata in A Major for Piano and Cello, I. Allegro ma non tanto



4. Add stems and beams, beaming 4 eighth notes together. Then, draw two-note slurs for all the eighth notes.

Wolfgang Amadeus Mozart, Duos for Violin and Viola, No. 1, I. Allegro



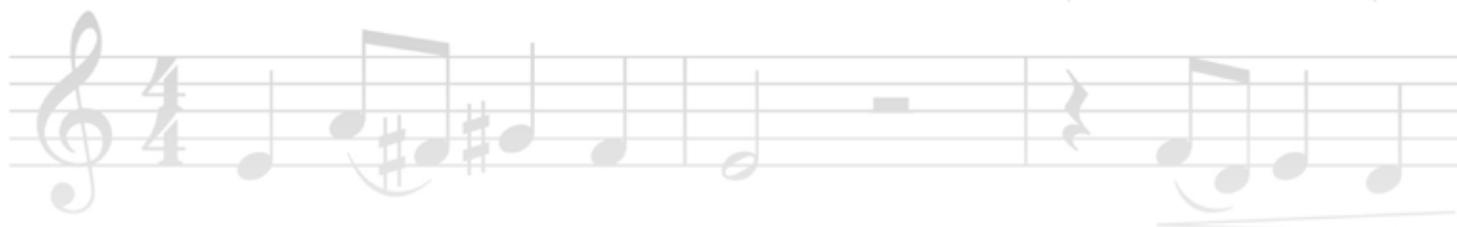
5. The hearts are gone! Write in by the counts on the lines. (If you need to write how many beats each note gets, what is usually in the hearts, pencil it in above the note.)

Franz Schubert, Arpeggione Sonata, I. Allegro moderato



Counts: _____

Max Bruch, Four Pieces for Cello and Piano, I. Aria



Counts: _____



Discover the Composers

10. Fill in the letters of the notes to learn about the life of a great composer while you listen to Mozart's Divertimento in D major, I. Allegro, K. 136. Listen to see if you hear the minor section.

Wol_____n_____m_____us Moz_____rt was a _____hil_____prodi_____y.

H_____beg_____n taking pi_____no lessons at _____3 from his _____h_____t.

H_____started _____omposin_____ when he was _____iv_____ He gave _____on_____rts to kings

and _____in_____s all over Europe. Moz_____rt compos_____ almost 1000 pieces in his

very short li_____. One of his _____mous pi_____s is _____ll_____ "_____ine

Kl_____in_____ N_____ht Musik." It m_____ns _____ Little Ni_____ht Music. He _____i_____

_____or_____inishin_____ his l_____st work _____ll_____d "R_____qui_____m."

SAMPLE

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Lesson 22

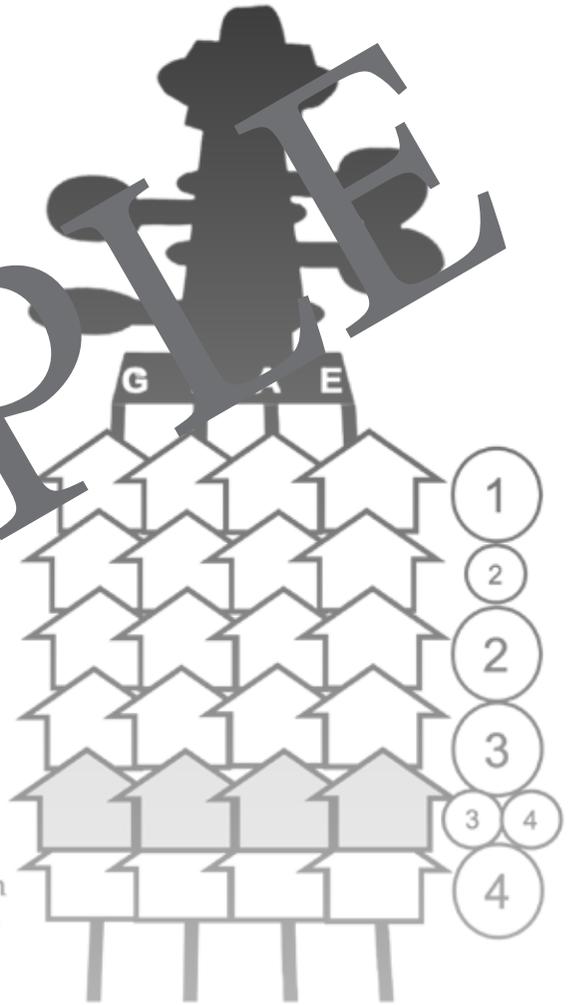
Fingerboard Power! More new houses are going in on the fingerboard. There is room for a house on all the strings between 3rd finger and 4th finger. But 3rd and 4th fingers have decided to share these houses. Sometimes 3rd finger (high 3) will live here, sometimes 4th finger (low 4) will use it. This means that one house can have 2 different letter names! There are many reasons and rules that guide composers to choose whether a note is called by a flat name or a sharp name. You must know both names for the fingerboard house.

1. Write in both letter names for each gray house on the blank fingerboard.



1 half step up makes the note

1 half step down makes the note ♭



2. Write the note that is a *chromatic* half step higher.



Remember, chromatic half steps use the *same* letter.
C & C#
not C & D♭

3. Write the note that is a *chromatic* half step lower.





We call notes that have *different* letter names but live in the *same house* and *sound the same* - **enharmonic notes**. It's like they have secret spy names. Sometimes they go by their flat name, and sometimes they go their sharp name!



4. Write the enharmonic name on the line and draw the note on the staff as a half note.

C# = _____ G# = _____ D# = _____ A# = _____

D♭ = _____ A♭ = _____ E♭ = _____ B♭ = _____

5. Follow the bow markings and write the bow direction for that note in the box.

Irma Seydel, Minuet

Ernest Chausson, Piece, Op. 39

6. Write the counting on the lines. If you need to write how many beats each note gets (what is normally in the hearts), pencil it in above each note.

Maurice Ravel, Sonata for Violin and Cello, I. Allegro

Counts: _____

Lesson 23

A **scale** is made up of 8 notes. The first note and the last note of the scale are the same letter. It follows a pattern of whole steps (Whole or W) and half steps (Half or H). **ALWAYS step up to the next letter in the music alphabet when building a scale.**

The major scale pattern is :

Begin Whole Whole Half Whole Whole Whole Half
(W) (W) (H) (W) (W) (W) (H)

A silly sentence can help you remember this pattern:

- We Worked Hard, When We Worked Hard.
- Willy Wonka Had Wee Willi Winky Honk.
- Wally Won't Help When Whitney Won't Help

1. Write the major scale pattern below. (Use "W's" and "H's")

Begin _____

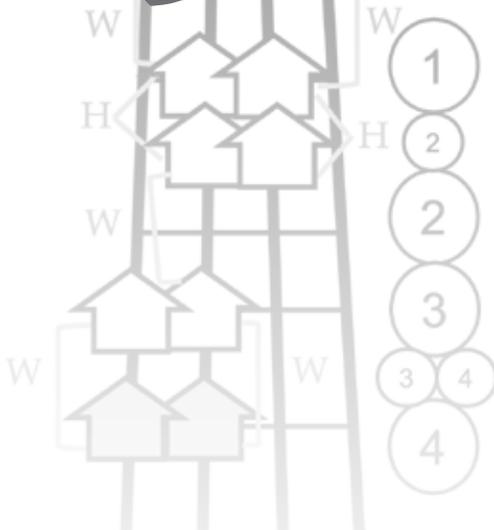
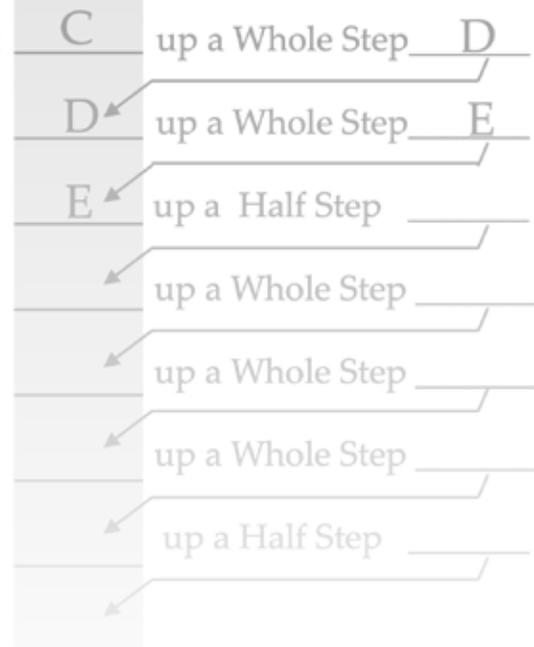
2. Make your own silly sentence using words that start with "W" and "H" to help you remember the major scale pattern.

3. Look at the fingerboard and fill in the gray box with the letters for the C Major Scale.

Remember the gray houses are the same note!

The first note of a scale is called the **key note** or **tonic**.

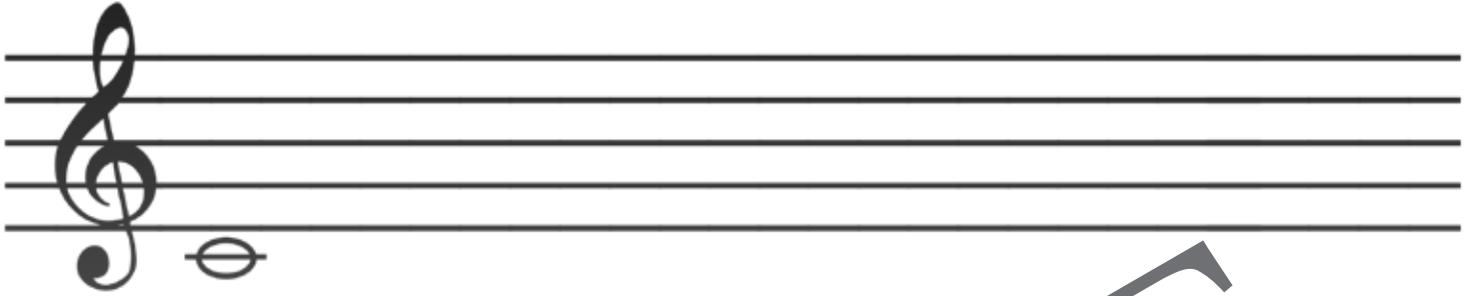
Key Note:



5. Write the letters for the C major scale in the blanks.

C ↑W ↑W ↑H ↑W ↑W ↑W ↑H C

6. Look at the pitches in #5 and draw the C major scale on the staff using whole notes.



7. Did you use any sharps or flats? YES NO

8. The C scale has _____, _____, _____.
(number) (sharps or flats) (name the sharps or flats)

9. Play the C scale on your violin. Say the letters *loud* while you play.



?? *Did you know???*

The first note of the scale is called the **key note** or **tonic**. Each note in the scale has a different name depending on its position in the scale.

1 st note	2 nd note	3 rd note	4 th note	5 th note	6 th note	7 th note
Tonic	Supertonic	Mediant	Subdominant	Dominant	Submediant	Leading tone

10. Choose notes from the C scale and compose a melody for the poem "Clouds." Begin and end on C.

Clouds

4/4

C

White sheep, white sheep, On a blue hill, When the wind stops, You all stand still.

C

When the wind blows, You walk a-way slow. White sheep, white sheep, Where do you go?

Words: Anonymous, Music: _____

(Your Name)

Lesson 24

1. Write the major scale pattern below. (Use "W's" and "H's")

Begin _____

2. Look at the fingerboard and fill in the blanks for the G Major Scale.

 G ↑W ↑W ↑H ↑W ↑W ↑W ↑H G

3. Did you use any sharps or flats? YES NO

4. The G scale has _____, _____
(number) (sharps or flats)

which is _____.
(name the sharps or flats)

5. What is the key note for the G major scale? _____

6. Play the G scale on your violin. Say the letters *out loud* while you play.

7. Draw a treble clef. Then, draw the scale on the staff using whole notes. (Remember, chromatic signs are drawn on the left side of the note head.)



8. Look at the fingerboard and fill in the blanks for the D Major Scale.

 D ↑W ↑W ↑H ↑W ↑W ↑W ↑H D

9. Did you use any sharps or flats? YES NO

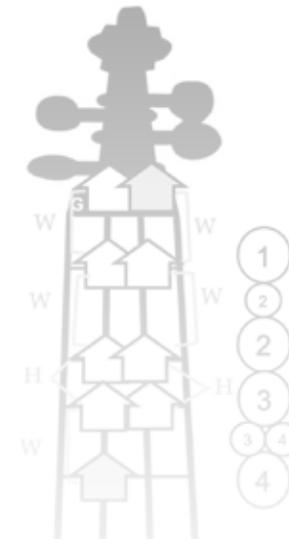
10. The D scale has _____, _____
(number) (sharps or flats)

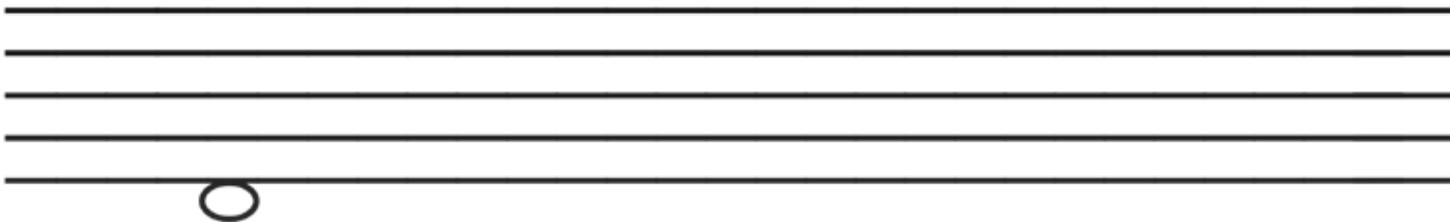
which is _____.
(name the sharps or flats)

11. What is the key note for the D major scale? _____

12. Play the D scale on your violin. Say the letters *out loud* while you play.

13. On page 66, draw a treble clef. Then, draw the D scale on the staff using whole notes. (Chromatic signs go on the left side of the note head.)





14. Look at the fingerboard and fill in the blanks for the A Major Scale.

 A ↑W ↑W ↑H ↑W ↑W ↑W ↑W A

15. Did you use any sharps or flats? YES NO

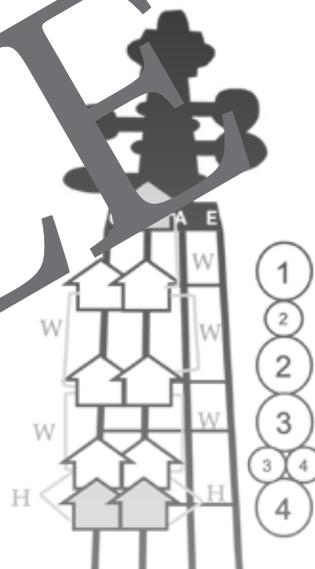
16. The A scale has _____
(number) (sharps or flats)

which is _____
(name the sharps or flats)

17. What is the key note for the A major scale? _____

18. Play the A scale on your violin. Use the letters *not loud* while you play.

19. Draw a treble clef. Draw the A scale on _____ staff using whole notes.
(Chromatic signs go on the left side of the note head.)



20. Draw a line from the key note to its matching house.



Lesson 25

Fill in the number of sharps for each key:

- 1. C Scale has _____ sharps.
- 2. G Scale has _____ sharp.
- 3. D Scale has _____ sharps.
- 4. A Scale has _____ sharps.

In major scales the half steps are always between the 3rd and 4th notes and the 7th and 8th notes of the scale. To mark a half step between notes, draw a little tent between the note heads.



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Adagio

Scaly



li - ga - tors, liz - ards, arm - a - dil - los, mam - bas,
croc - o - di - les, tur - tles, but - ter - flies, i - guan - as,
all of these have sca - les, but what do 'ya know,
fin - ger - boards have sca - les played a - da - gi - o

C D E F G A B C Beats:

Counts: _____

G A B C D E F# G Beats:

Counts: _____

D E F# G A B C# D Beats:

Counts: _____

A B C# D E F# G# A Beats:

Counts: _____

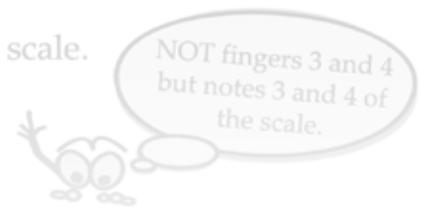
5. Write the notes of each scale as quarter notes. Counts: _____

6. Write the number of beats for each rest in the hearts, and the counts on the lines.

7. Draw a tent between the half steps (notes 3 & 4 and 7 & 8) on *each* scale.

8. Adagio means _____.

9. Play Scaly on your violin.



SPOT IT



BEFORE YOU START:

Cut out the circles on page 67, 69, and 71.

GAME 1: TWINS

SET UP:

Place all the cards face down in a pile in the middle.

HOW TO PLAY:

1. Flip two cards over so that all players can see both cards.
2. Players try to spot the matching symbol on both cards.
3. When you find the matching symbol, call out the name of that symbol.
4. The person who calls it out first, takes those two cards.
5. Flip two more cards over and repeat the steps until no cards are left.

HOW TO WIN:

The person with the most cards wins.

GAME 2: THE TOWER

SET UP:

1. Place three cards face down in front of each player.
2. Place the remaining cards in a stack face up in the middle.

HOW TO PLAY:

1. On the count of three, all players flip over their cards.
2. Players try to spot the matching symbol from the card in front of them with the card on top of the stack in the middle.
3. The player who finds the matching symbol should call out the name of that symbol.
4. The person who calls it out first, takes the card in the middle.
5. Look for the matching symbol on the next card in the stack.

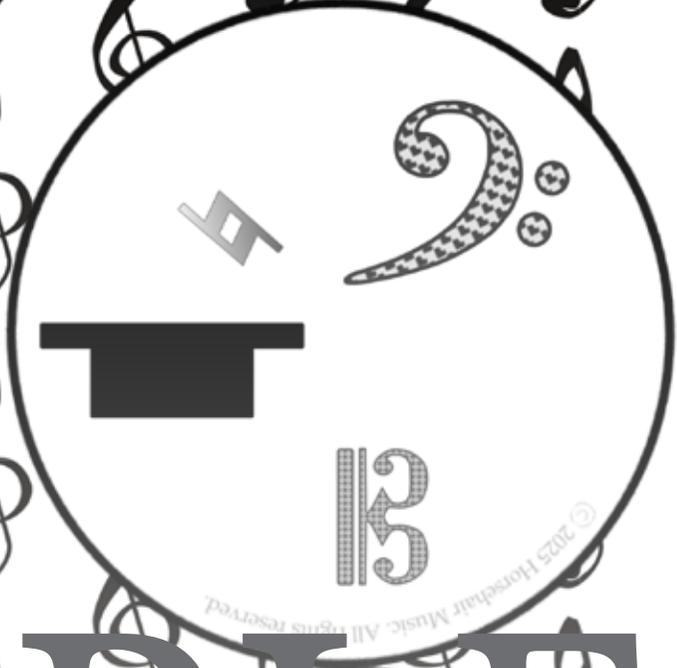
HOW TO WIN:

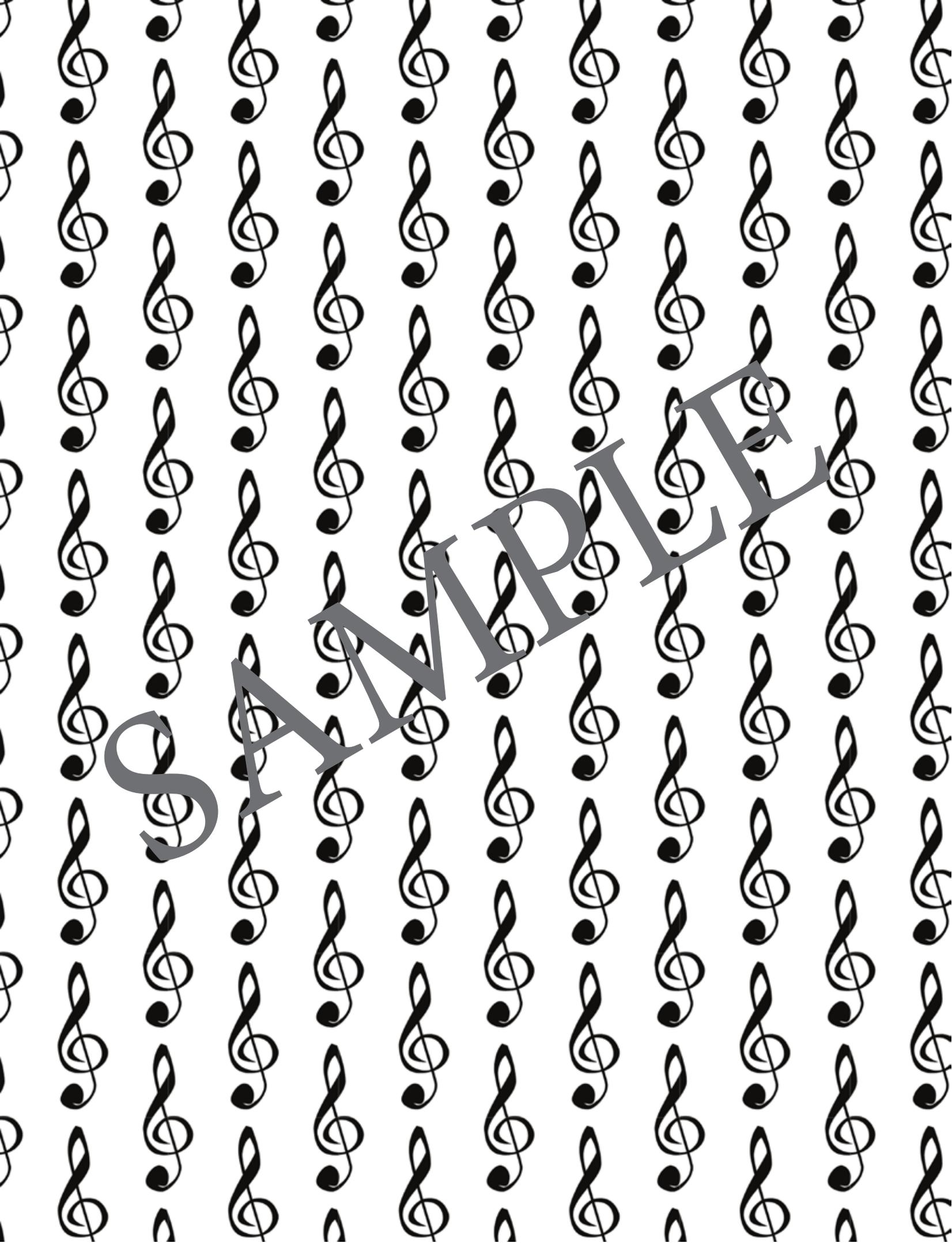
The person with the most cards wins.

The image features a repeating pattern of musical staves with treble clefs, arranged in vertical columns. The background is white, and the musical notation is rendered in a light gray color. In the center of the image, the word "SAMPLE" is written in a large, bold, dark gray serif font, with each letter positioned over a musical staff.

SAMPLE

SAMPLE

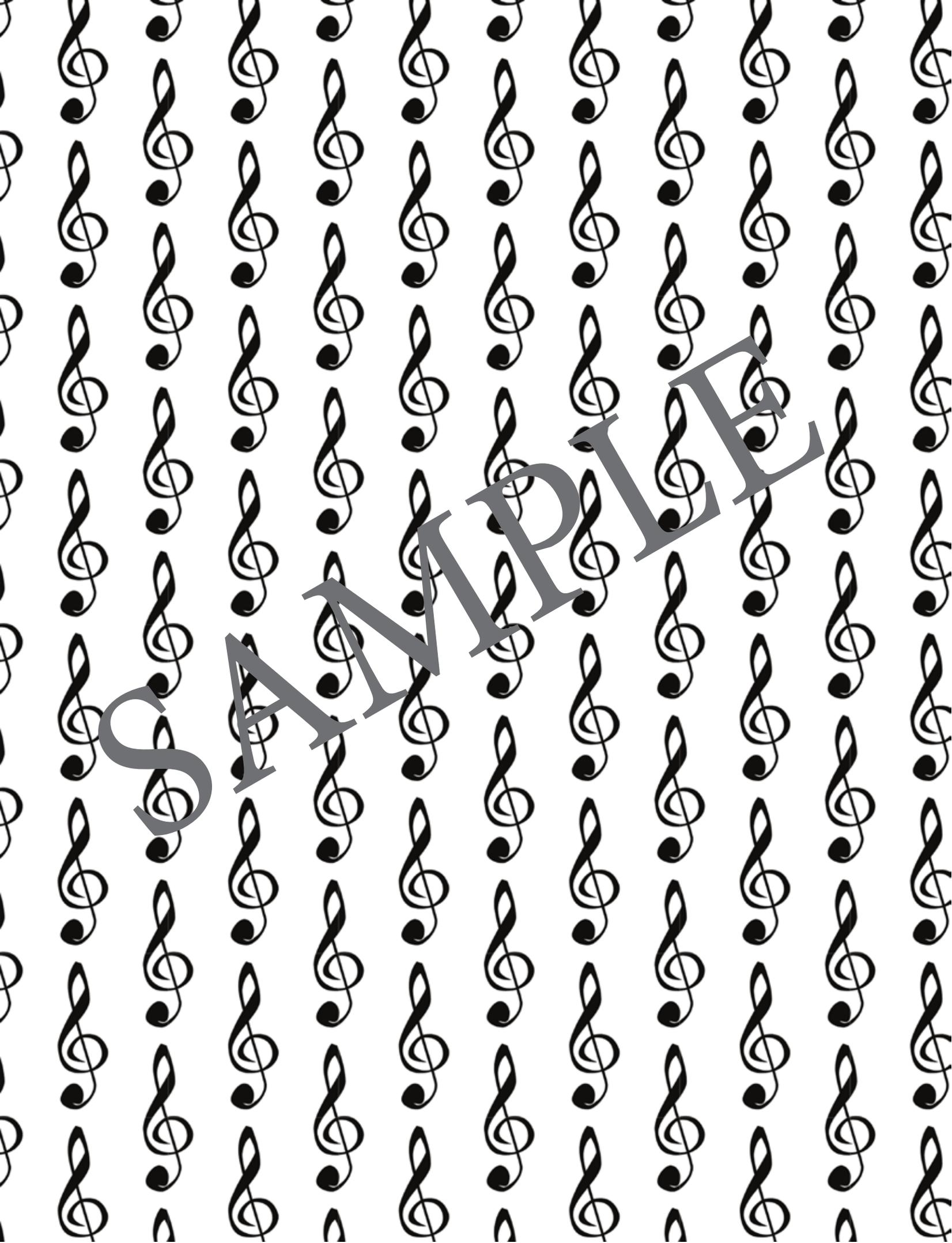




SAMPLE

SAMPLE





SAMPLE

What do you hear? #7



Listen to a recording of Mozart's "Eine Kliene Nachtmusik" [Eye-neh Kline-neh Knock-t Muze-eek], I. Allegro (K. 525). Listen to the melody played by the 1st violins. Each time you hear staccato notes, draw a tick under staccato. Each time you hear legato notes, draw a tick under legato.

Staccato	Legato

What instruments played this piece? _____

What is this group of instruments called? _____

Do you think this piece sounds happy or sad? _____ Was

this piece fast or slow? _____ Mozart marked the tempo

as Allegro. What does Allegro mean? _____. "Eine" is an article

in German that means, "a." "Kleine"

translated means "little." "Nacht" means

"night, and you can guess what "musik"

is. If you were to write the title of this

piece in English what would it be?



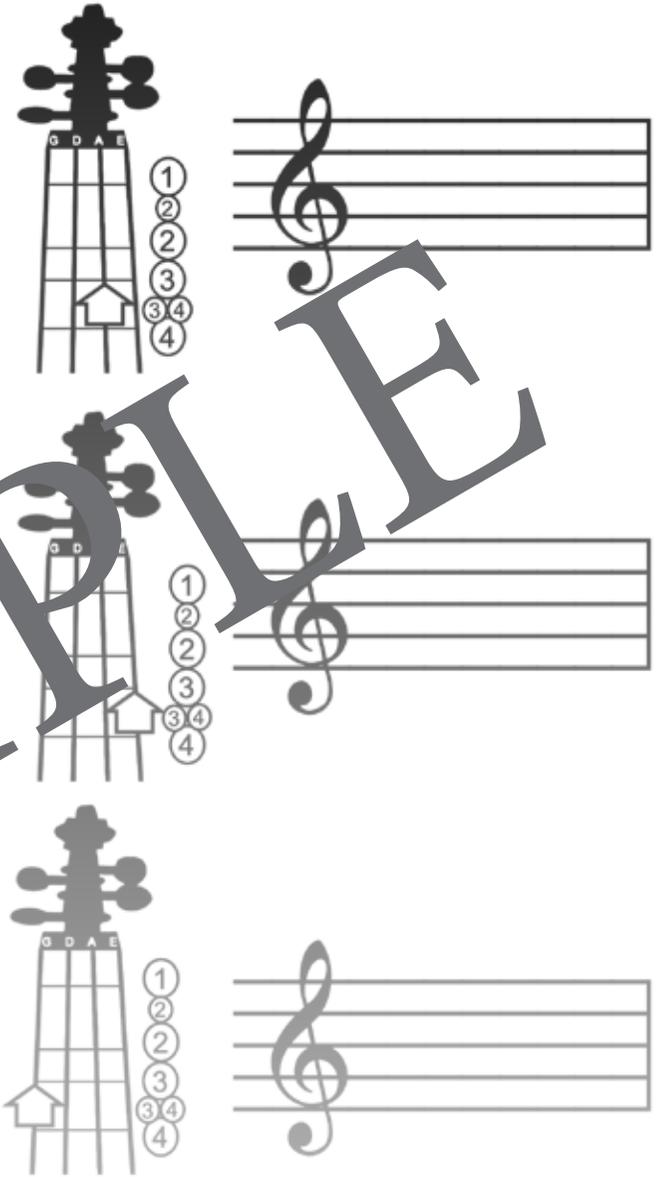
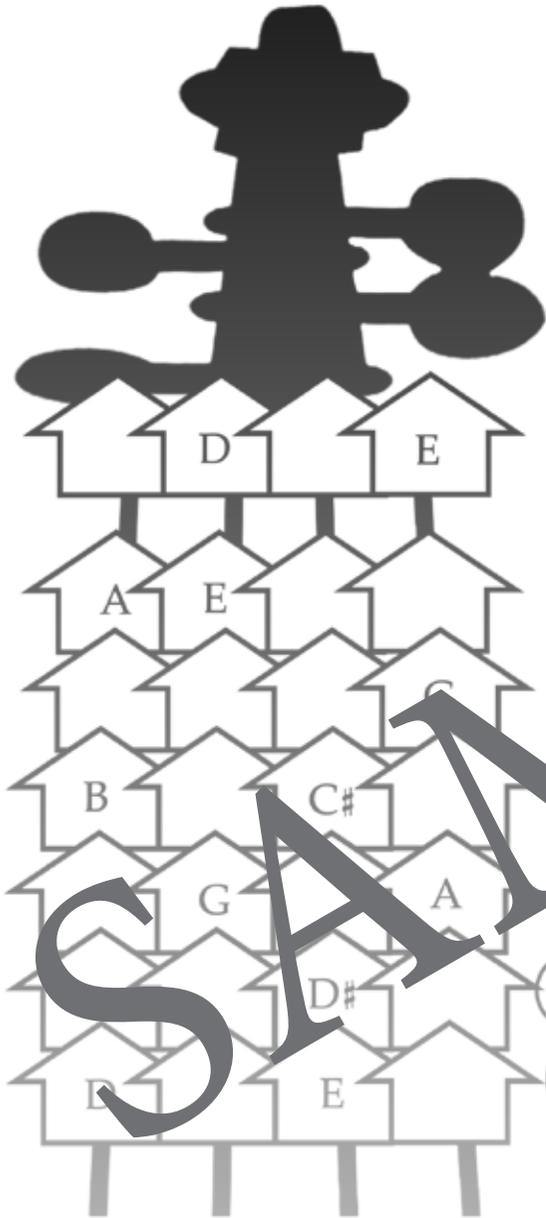
?? *Did you know???*

A man named Ludwig Ritter von Köchel [Lude-vig rit-ter fon Ker-ckle] organized all of Mozart's compositions and gave each of them a catalogue number. You will see "K." numbers on pieces by Mozart. Since Mozart composed so much, some pieces have the same name "Sonata in C Major." The "K." number helps us know which piece is being referred to.

Lesson 26

1. Fill in the letters for the blank houses.

2. Write the note on the staff that matches the fingerboard house.



3. Draw a circle on the fingerboard that matches the note on the staff.



Who am I? Write in the letter name.

- 4. I am high 3rd finger on the E string? _____
- 5. I am low 2nd finger on the D string? _____
- 6. I am low 4th finger on the G string? _____
- 7. I am high 3rd finger on the D string? _____



?? *Did you know???*

In Great Britain they use different terms (based on Latin) for note values. A whole note is called a *semibreve*. A half note is called a *minim*. A quarter note is called a *crochet*. And an eighth note is called a *quaver*!

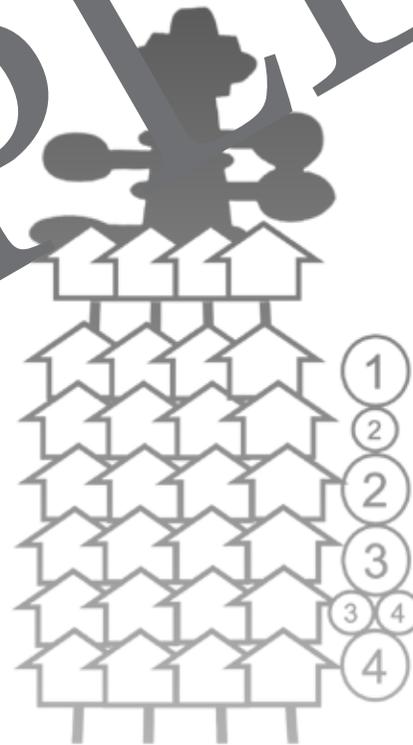
8. Write the major scale pattern below. (Use "W's" and "H's")

Begin _____

9. Color the houses on the fingerboard that are used in the G major scale.



10. Color the houses on the fingerboard that are used in a D Major scale.



11. Draw a treble clef. Then draw the D Major scale in whole notes on the staff. Don't forget the sharps!



12. Write the letters under each note of the D Major Scale.



13. Did any notes have sharps? yes no If yes, what letters? _____
 (circle one)

14. On the lines write the *finger number* and the *string* it is found on for each note.

Finger Number: — — — — —

String: — — — — —

Finger Number: — — — — —

String: — — — — —

12. Write the *letter name* for each note on the line.

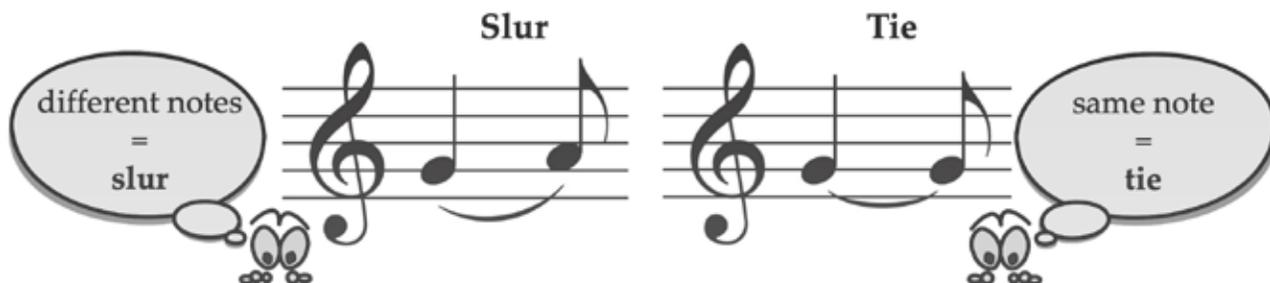
— — — — —

— — — — —

— — — — —

Lesson 27

When the same note is connected by a curve line it is called a **tie**. A **slur** and a **tie** look the same, but there is one difference – a tie connects notes that are on the *same line or space*. A slur connects notes that are different.



When two notes are tied, we add the beats together and hold the note for the total number of beats. You play a tie like you play a slur with both notes on one bow stroke, making it sound like one long note.

1. Write the beats for each note in the hearts and then write the sum in the final heart.

2. Draw a circle around the slurs and a box around the ties.

Ties change how we *play* notes, not how we *count* notes.

3. Circle the slurs. Draw a box around the ties. Write the counts on the lines.

Carl Philip Emmanuel Bach, March, BWV 122

Counts: _____

Jean Gabriel-Marie, La Cinquantaine

Counts: _____

If there is a dot under the slur, this is NOT a tie even if the two notes are the same! This is a **hooked bow**. The notes are on the same bow stroke, but you stop the bow between notes to rearticulate the second note. This makes it sound like 2 notes.

Christian Petzold, Minuet

4. Circle the slurs. Draw a box around ties. Draw a triangle around hooked bows.

Felix Mendelssohn, String Quartet No. 1, Op. 12, I. Adagio non troppo

What do you hear? #8



Listen to a recording of Grieg's "Holberg Suite, Op. 40, No. 3, Gavotte – Musette – Gavotte." Grieg contrasts staccato and legato between the upper strings (violins) and the lower strings (viola, cello, bass.) Listen to this piece two times. The first time listen to the violins. Each time you hear staccato notes, draw a tick under staccato. Each time you hear legato notes, draw a tick under legato.

Staccato	Legato

Now listen to this piece again and listen for the lower strings. Each time you hear staccato notes, draw a tick under staccato. Each time you hear legato notes, draw a tick under legato.

Staccato	Legato

SAMPLE

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Do you think this piece sounds happy

or sad? _____ Is it

major or minor? _____

Was this piece fast or slow? _____

Grieg marked the tempo as Allegretto

What does Allegretto mean?



?? *Did you know???*

In the middle section Grieg marks the tempo as **poco piú mosso**. This is another Italian term composers use to change the tempo.

poco = little
piú = more
mosso = motion

So, this term means play it a little faster with a "little more motion."

Lesson 28

Fingerboard Power! There is one more place to put houses on the fingerboard. It is between the nut and the 1st finger tape. Sometimes we call this "low 1." Our first finger moves back to play in this space. These houses also have 2 names (**enharmonic names**). Remember enharmonic notes have different letter but are on the same place on the fingerboard and sound the same!



1. Write both names in the gray houses on the blank fingerboard.

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2. Write the note that is a chromatic half step up.

3. Write the note that is a chromatic half step down

Lesson 29

An **interval** is the distance between two notes. To find an interval, count the number of letters between the two notes. Be sure you include the first letter in your count. A **step** is when you move up or down to the very next letter in the music alphabet. A step covers 2 letters. A step is an interval of a 2nd. A **skip** is when you move up or down by skipping a letter. A skip covers 3 letters. A skip is an interval of a 3rd.

Step = 2nd
 B up to C
 (2 letters B & C = Interval of a 2nd)

Skip = 3rd
 B up to D
 (3 letters B, C & D = Interval of a 3rd)

1. Write the interval (2nd or 3rd) in the blank.

B up to D = _____ G up to A = _____ D up to F = _____ F up to G = _____
 E down to D = _____ F down to D = _____ B down to G = _____ A down to F = _____

2. Write the interval (2nd or 3rd) in the blank.

3. Draw a half note that is an interval of a 2nd ABOVE the printed note.

4. Draw an eighth note that is an interval of a 2nd BELOW the printed note.

5. An interval is the _____ between two notes.

6. Draw a quarter note that is an interval of a 3rd ABOVE the printed note.



7. Draw a dotted half note that is an interval of a 3rd BELOW the printed note.



8. Color ALL the houses on the fingerboard that match the letter on the screen. The first one is done for you.

The fingerboard diagrams are arranged in two rows of four. The first row contains diagrams for E, G#, and C#. The second row contains diagrams for D#, F, A, and Bb. Each diagram shows a fretboard with a letter above it and a house-shaped fret marker on each fret. The first diagram (E) has the first fret house shaded. To the right of each diagram is a vertical column of four circles containing the numbers 1, 2, 3, and 4, representing the fingers used to play each fret. A large 'SAMPLE' watermark is overlaid diagonally across the diagrams.

Boxes-'R'-Us has several deliveries. Help the driver find the intervals for the deliveries.



9. Write the interval in the blank.
(Count the buildings to discover the interval. Include the first building and the last building in your count.)

B up to D? _____

A up to B? _____

C up to E? _____

A up to C? _____

B up to C? _____

F up to A? _____

E up to F? _____

G up to B? _____

D up to E? _____

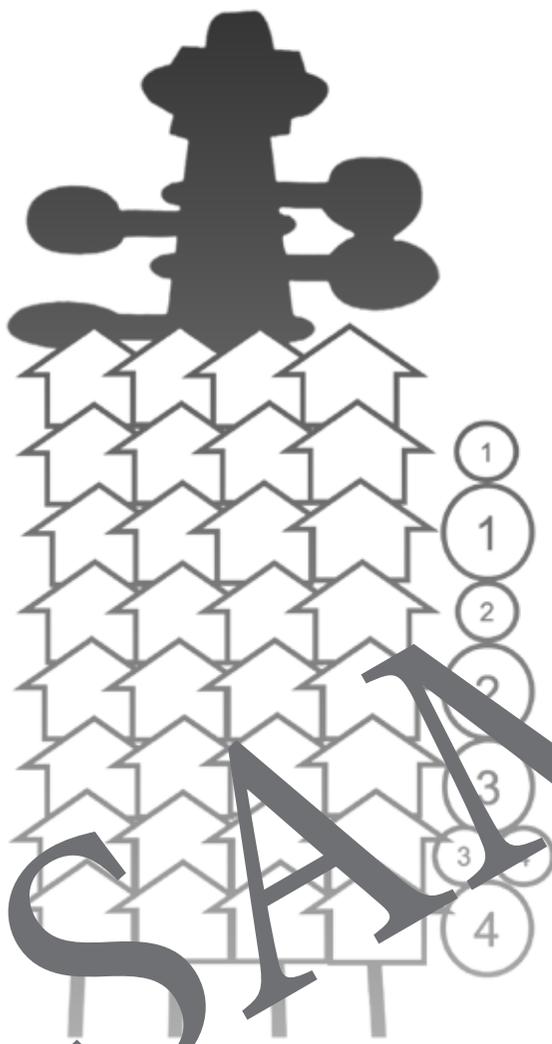
SAMPLE

Lesson 30

1. Write the major scale pattern below. (Use "W's" and "H's")

Begin _____

2. Color the houses blue in the G major scale beginning on open G.



3. How many houses did you color? _____

4. How many sides does an octagon have? _____

5. How many tentacles does an octopus have? _____

An interval of 8 notes is called an **octave**. The prefix "oct" comes from the Greek language and means "eight." An octave covers eight letters. It is important to know that the first note and last note of an octave are the same letter. A to A = octave, D to D = octave, G to G = octave



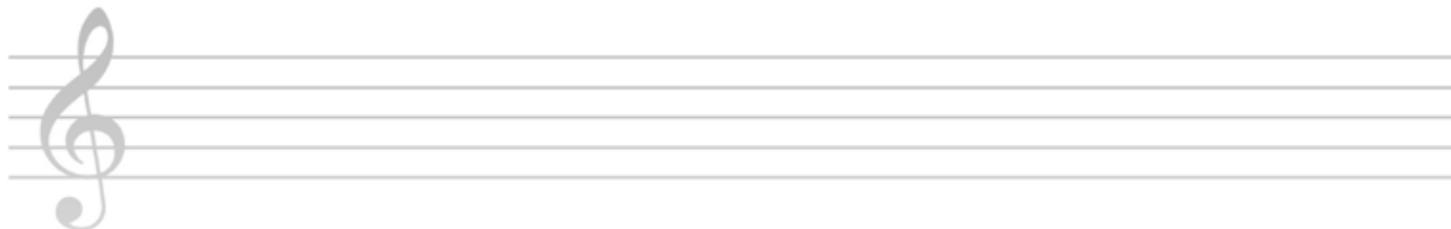
Find another "G" on the fingerboard and color that house green. (Hint: it's on the E string!)

From "open G" up to 3rd finger "G" on the D string is one octave. From 3rd finger "G" on the D string up to low 2 "G" on the E string is another octave.

7. Beginning on 3rd finger on the D string, color the houses green in the G major scale.

This is called a 2-octave scale. It covers 2 octaves!

8. Draw the notes for the 2 octave G major Scale on the staff using whole notes.



9. Write the letters under each note of the 2 octave scale.

10. Do any notes have a sharp? yes no If yes, what letter? _____

(circle one)

When we use notes from a scale to compose a song, we say that the song is in the “key of _____” (name of the scale.) This song “The Swing” is in the key of G because we are using notes from the G scale.

11. Choose notes from the 2 octave G scale to compose the 2nd half of this song. Write the letters in the blanks. Then, draw that pitch on the staff using the note value under the blank. Remember to add sharps by any F’s that you use.

The Swing

Words: Robert Louis Stevenson



How do you like to go up in a swing,



up in the air so blue?



Oh, I do think it the pleas-ant - est



thing, ev - er a child can do.

12. Write on the line if the example is a tie or a slur.













13. Write the interval (2nd, 3rd, or 8th) for each set of notes.

















14. Write the definition in the blank for each tempo mark.

Presto _____

Prestissimo _____

Andante _____

Adagio _____

Allegro _____

Ritardando _____

Definition Options:

- Fast
- Very slow
- Very fast
- Very, very fast
- Skipping along
- Walking speed
- Crawling speed
- Gradually slowing down
- Gradually speeding up
- Gradually getting softer



What do you hear? #9

Listen to a recording of Bachianas Brasileiras No. 4, I. Prelude by Brazilian composer Hector Villa Lobos [Vee-luh Low-boose] and answer the questions.

1. Is this in major or minor? _____ Is this piece slow or fast? _____

Do you hear legato, staccato or both? _____

2. You will hear a rhythm pattern on open D. You may hear quarter notes, half notes, dotted half notes or whole notes. Write the notes that you hear in the order that you hear them.

4
4

SAMPLE

3. Write the articulations and dynamics you hear. Mark staccato dots on the notes you hear that are short. If you hear legato, draw slurs connecting the notes that are slurred. Finally, mark in any crescendos or decrescendos that you hear. You will hear the example 4 times. Choose 1 thing to listen for each time the example is played.

The teacher may choose from these examples for question 2 or create their own.

For question 3 the teacher may choose from these examples or add their own articulations and dynamics.

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Lesson 31

1. Write the letter name for each note.

Three musical staves are shown, each with a treble clef and a key signature of one flat (Bb). The notes on the staves are as follows:

- Staff 1: G4 (first space), F4 (first space, flat), E4 (second space), D4 (second space), C4 (third space), B3 (third space), A3 (third space, flat), G3 (third space).
- Staff 2: G4 (first space), F4 (first space, flat), E4 (second space), D4 (second space), C4 (third space), B3 (third space), A3 (third space, flat), G3 (third space).
- Staff 3: G4 (first space), F4 (first space, flat), E4 (second space), D4 (second space), C4 (third space), B3 (third space), A3 (third space, flat), G3 (third space).

Below each staff are seven horizontal lines for writing the letter names of the notes.

2. Color all the houses on the fingerboard that match the letter on the scroll.

Four fingerboard diagrams are shown, each with a scroll at the top and a grid of houses below. The scrolls are labeled with the notes: Ab, F#, E, and C. Each diagram has a scroll with a letter and a sharp or flat sign. Below each scroll is a grid of houses. To the right of each grid is a vertical column of circles containing the numbers 1, 2, 3, 4, 3, 4, 4, representing the fingerings for each house.

3. Draw the note on the staff. Don't forget the chromatic sign.

A blank musical staff with a treble clef and a key signature of one flat (Bb) is provided for drawing a note.

4. How many notes (or letters) are in an octave? _____

5. The distance between 2 notes is called an _____.

Circle the correct answer

6. An interval is measured by: inches number of letters centimeters fingernails

7. A string orchestra has: only violins woodwinds and strings only strings

8. The person who leads the orchestra is called: conductor leader coach

9. The person leading a section of the orchestra is called: leader conductor principle

10. The little line that extends the staff is called: ladder line note line ledger line

11. Legato is marked by using: dot dash slur tent

12. Staccato is marked by using: dot dash slur tent

13. A half step is marked by using: dot dash slur tent

14. Term that means to gradually slow down: ritardando crescendo diminuendo

15. Write the major scale pattern:

Begin _____

16. Circle and write the letters that have sharps for each scale.

G Major Scale: _____

A Major Scale: _____

D Major Scale: _____

C Major Scale: _____

17. Say and clap each picture. Decide if the pattern you clap is   or . Then, draw the pattern on the line.



Bumble Bee



Birthday Cake



Ice Skating

Glossary

- a tempo** – [tempo mark; Italian] Return to the original tempo. (p. 35)
- Accidental** – also called a chromatic sign. It is a sharp, flat, or natural sign. (p. 53)
- Adagio** – [tempo mark; Italian] slow (p. 35)
- Allegro** – [tempo mark; Italian] fast, happy with energy (p. 35)
- Alto Clef** – violas read music using this clef. The C-clef points to where “C” is on staff. (p. 12, 13)
- Andante** – [tempo mark] walking speed. (p. 35)
- Articulation** – how a note begins and/or ends. (p. 56)
- Bar Line** – a vertical line dividing the staff into measures. (p. 20)
- Bass Clef** – cellos read music using this clef. The F-Clef shows where “F” is on the staff. (p. 12, 13)
- Baton** – a stick waved by a conductor to show how fast or slow to play. (p. 7)
- Beam** – a horizontal line connecting the top of the stems to make eighth notes. (p. 26, 29, 58)
- Chromatic Half Step** – two notes that are a half step apart and use the same letter. (p. 46, 48, 51, 53, 61)
- Chromatic Sign** – a sharp, flat, or natural. It alters a note by one half step. (p. 41, 43, 53)
- Concertmaster** – the person sitting first chair in the first violin section. Sometimes leads the orchestra if there is no conductor. (p. 8)
- Conductor** – the person who leads the orchestra. (p. 7)
- Crescendo** – [dynamic sign; Italian] Grow gradually louder. (p. 17, 18)
- Da Capo al Fine** – [Italian] go back to the beginning and play up to where “Fine” is printed. Abbreviated D.C. al Fine. (p. 23)
- Decrescendo** – [dynamic sign; Italian] Grow gradually softer. Synonym: diminuendo. (p. 17, 18)
- Diminuendo** – [dynamic sign; Italian] Grow gradually softer. Synonym: decrescendo. (p. 17, 18)
- Dotted Half Note** – gets 3 beats in 4/4 time. (p. 19)
- Double Bar Line** – a thin line followed by a thick line. Shows the end of a piece. (p. 20)
- Down Bow** – moving the bow from frog toward the tip. (p. 56)
- Dynamics** – volume. Tells how loud or soft to play. Dynamics are written using Italian words. (p. 16)
- Eighth Note** – a note with 1 flag. Gets half of a beat. Two eighth notes beamed together share 1 beat. (p. 26, 27, 29, 58)
- Eighth Rest** – a rest showing silence for ½ a beat. (p. 31)
- Enharmonic** – two notes that sound the same but have different letter names. (p. 62, 82)
- Fine** – [Italian] the end. (Pronounced fee-neh) (p. 23)
- Flat** – a chromatic sign that lowers a note by 1 half step. (p. 41, 43, 46, 53)
- Forte** – [dynamic sign; Italian] loud. (p. 16)
- Fortissimo** – [dynamic sign; Italian] very loud. (p. 16)
- Forward Repeat Sign** – a thick line followed by a thin line and then two dots on either side of the middle line. It shows the beginning of the section to be repeated. (p. 23)
- Half Note** – gets 2 beats in 4/4 time. (p. 19)
- Half Rest** – rest for 2 beats in 4/4 time. Looks like a hat. (Tip: *Hat* and *Half* both start with “H”) (p. 19)
- Half Step** – closest distance between two notes; fingers are close together on the fingerboard. (p. 38, 46, 61)

Hooked Bow – play 2 or more notes on one bow stroke, stopping the bow between the notes.

Shown in the music with a staccato dot above each note and a slur connecting the first note of the stroke to the last note. (p. 57, 80)

Interval – the distance between two notes. Must include the first pitch when counting. (p. 84, 86)

Key note – first note of a scale; also called the tonic. (p. 63, 64)

Largo – [tempo mark; Italian] very slow. (p. 35)

Ledger Line – a small line that extends the staff. It can be above or below the 5 staff lines. (p. 12)

Legato – smooth and connected; marked with a slur. (p. 56)

Major – a tool composers use to create a mood. Major sounds happy or cheerful. (p. 55)

Measure – space on the staff between bar lines. (p. 20)

Mezzo Forte – [dynamic sign; Italian] medium loud. Softer than forte, but louder than mezzo piano. (p. 16)

Mezzo Piano – [dynamic mark; Italian] medium soft. Louder than piano, but softer than mezzo forte. (p. 16)

Minor – a tool composers use to create a mood. Minor sounds sad, scared, or even angry. (p. 55)

Mosso – [Italian] motion (p. 81)

Natural – a chromatic sign that cancels a flat or sharp. (p. 41, 46, 53)

Octave – an interval covering 8 letters, or notes. (p. 17)

Off Beat – the second half of a beat that is weaker than the numbered beat. (p. 32)

Piano – [dynamic sign; Italian] soft. (p. 16)

Pianissimo – [dynamic sign; Italian] very soft. (p. 16)

Piú – [Italian] more (p. 81)

Poco – [Italian] little (p. 81)

Poco più mosso – [Italian] literally a little more motion. Increase the tempo a little bit. (p. 81)

Presto – [tempo mark; Italian] very fast (p. 35)

Prestissimo – [tempo mark; Italian] very very fast. (p. 35)

Principle – leader of a section in the orchestra. (p. 8)

Quarter Note – gets 1 beat in 4/4 time. (p. 19)

Quarter Rest – rest for 1 beat in 4/4 time. (p. 19)

Ragtime – a type of American music that uses syncopation and emphasizes the off-beat. (p. 33)

Repeat Sign – a thin line followed by a thick line with two dots on either side of staff line 3. Play that section again. (p. 23)

Ritardando – [tempo mark; Italian] gradually slowing down. Abbreviated, ritard. or rit. (p. 35)

Rhythm – how long or short a note is. Rhythm is measured and counted in beats. (p. 19)

Scale – 8 consecutive pitches, following a pattern of whole steps and half steps. (p. 63, 64)

Sharp – a chromatic sign that raises a note by 1 half step. (p. 41, 42, 46, 53)

Skip – skip a finger on the fingerboard; skip a letter in the music alphabet; skip a line or a space.

A skip on the staff is line note to line note or space note to space note. A skip is the interval of a 3rd. (p. 84)

Slur – a curved line that starts and ends just above or below the notehead. (p. 56, 57, 79)

Staccato – play short or detached; marked with a dot above or below the note head. (p. 56, 75, 81)

- Step** – the letter before or after a letter in the music alphabet. The line or space above or below a note on the staff. The finger number before or after a finger on the fingerboard. A step is an interval of a 2nd. (p. 84)
- String Orchestra** – a group made up of only stringed instruments. (p. 7)
- Symphony Orchestra** – a group including string, woodwind, brass, and percussion instruments. (p. 7)
- Syncopation** – emphasizing the weak beat or off beat. (p. 32, 33, 40)
- Tempo** – speed; how fast or slow music is played. (p. 35)
- Tie** – a slur that connects a note on the same line or space of the staff. It tells you to add the values of the notes together. Hold the note for the sum of the note values. (p. 79, 80)
- Time Signature** – found at the beginning of a piece. The top number tells the number of beats in each measure. The bottom number tells what kind of note gets 1 beat. A 4 on the bottom means the quarter note gets one beat. (p. 20, 24)
- Tonic** – first note of a scale; may also be called the keynote. (p. 57)
- Treble Clef** – violins read music using the treble clef. Sometimes called the G clef because the clef points to where “G” is on the staff. (p. 12, 13)
- Up Bow** – moving the bow from the tip toward the frog. (p. 10)
- Whole Note** – gets 4 beats in 4/4 time. (p. 19)
- Whole Rest** – rest for 4 beats, or rest for the whole measure. (p. 19)
- Whole Step** – 2 half steps together; space between fingers on the fingerboard. (p. 38)

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Note Drill 1

Write the letter name in the top blank and which string the note is found on in the bottom blank.

1.

Letter: ___

String: ___

2.

Letter: ___

String: ___

3.

Letter: ___

String: ___

4.

Letter: ___

String: ___

5.

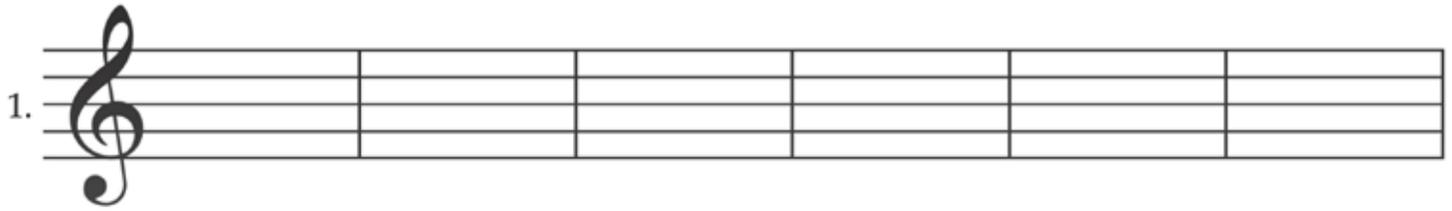
Letter: ___

String: ___

SAMPLE

Note Drill 2

Draw a whole note on the staff that matches the letter name on that string.



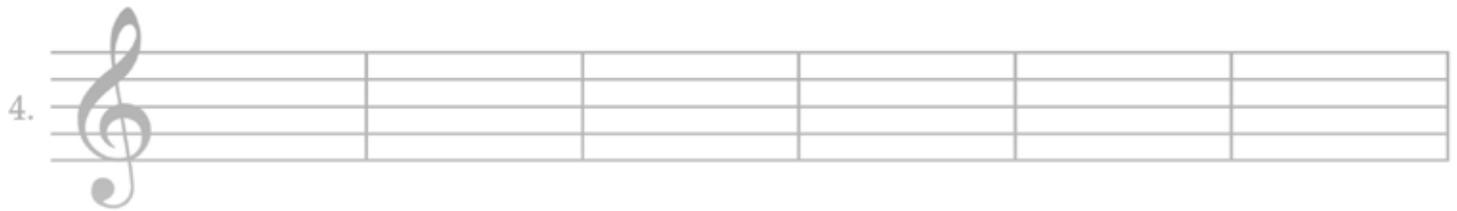
Letter: $\frac{B}{E}$ $\frac{C}{G}$ $\frac{A}{D}$ $\frac{G}{G}$ $\frac{B}{A}$ $\frac{E}{D}$
String: $\frac{B}{E}$ $\frac{C}{G}$ $\frac{A}{D}$ $\frac{G}{G}$ $\frac{B}{A}$ $\frac{E}{D}$



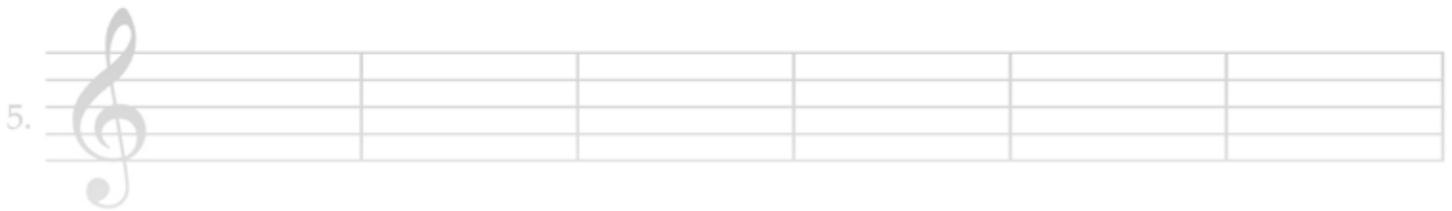
Letter: $\frac{F\#}{D}$ $\frac{D}{A}$ $\frac{B}{G}$ $\frac{G\#}{E}$ $\frac{D}{D}$ $\frac{G}{D}$
String: $\frac{F\#}{D}$ $\frac{D}{A}$ $\frac{B}{G}$ $\frac{G\#}{E}$ $\frac{D}{D}$ $\frac{G}{D}$



Letter: $\frac{C\#}{A}$ $\frac{F\#}{E}$ $\frac{A}{E}$ $\frac{E}{A}$ $\frac{A}{G}$ $\frac{A}{A}$
String: $\frac{C\#}{A}$ $\frac{F\#}{E}$ $\frac{A}{E}$ $\frac{E}{A}$ $\frac{A}{G}$ $\frac{A}{A}$



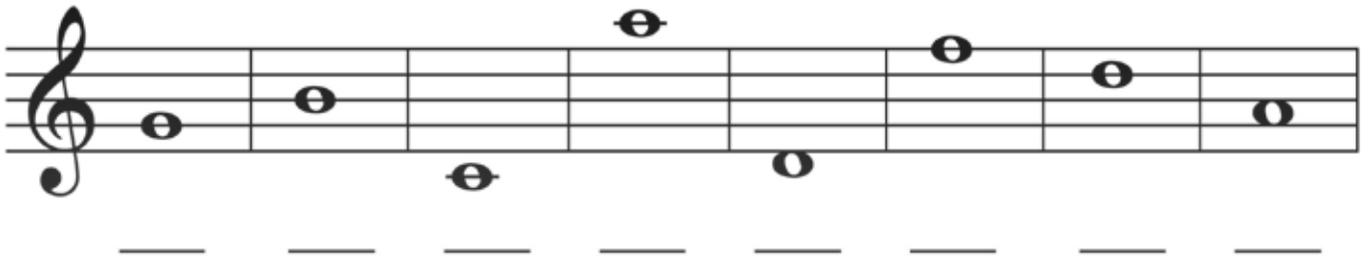
Letter: $\frac{C}{G}$ $\frac{E}{D}$ $\frac{D}{A}$ $\frac{F\#}{E}$ $\frac{D}{G}$ $\frac{G}{D}$
String: $\frac{C}{G}$ $\frac{E}{D}$ $\frac{D}{A}$ $\frac{F\#}{E}$ $\frac{D}{G}$ $\frac{G}{D}$



Letter: $\frac{B}{A}$ $\frac{B}{G}$ $\frac{B}{E}$ $\frac{A}{E}$ $\frac{A}{A}$ $\frac{A}{G}$
String: $\frac{B}{A}$ $\frac{B}{G}$ $\frac{B}{E}$ $\frac{A}{E}$ $\frac{A}{A}$ $\frac{A}{G}$

Note Drill 3

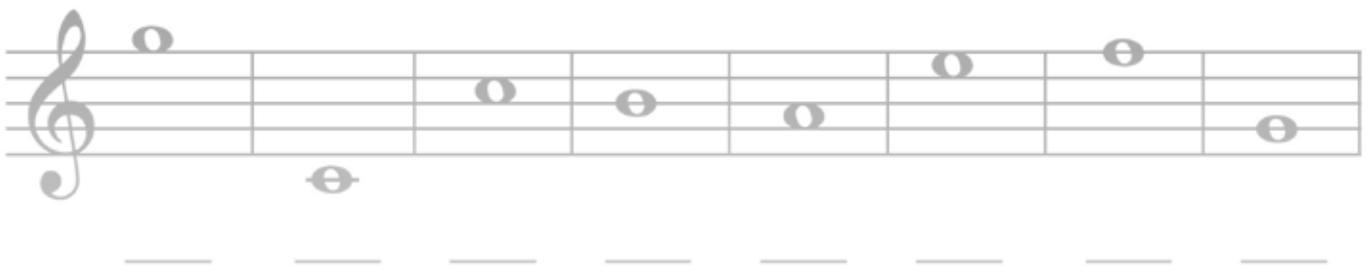
Write the letter name on the line under each note.

1. 

2. 

3. 

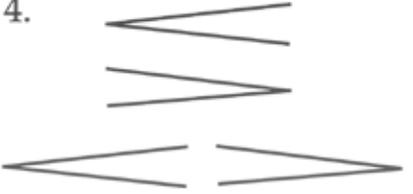
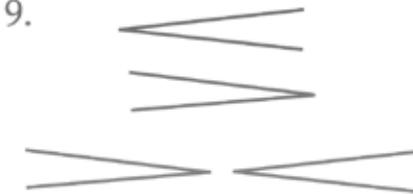
4. 

5. 

6. 

Extra Ear Training Practice A: Dynamics

You will hear crescendo, diminuendo or both. Circle the dynamic you hear.

<p>1.</p> <p>Crescendo</p> <p>Diminuendo</p> <p>Both</p>	<p>2.</p> <p>Crescendo</p> <p>Diminuendo</p> <p>Both</p>	<p>3.</p> <p>Crescendo</p> <p>Diminuendo</p> <p>Both</p>
<p>4.</p> 	<p>5.</p> 	<p>6.</p> 
<p>7.</p> 	<p>8.</p> 	<p>9.</p> 

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Choose from these examples to create your own example.

Ludwig van Beethoven, Sonata No. 5 in F Major, Op. 24, I. Allegro



Sergei Rachmaninoff, Vocalise



Gabriel Fauré, Pavane, Op. 50



Johann Sebastian Bach, Brandenburg Concerto No. 5, I. Allegro



Max Reger, Suite No. 1 in G Minor for Solo Viola, Op. 131



Wolfgang Amadeus Mozart, Symphony No. 40, IV. Allegro assai



Sergei Rachmaninoff, Cello Sonata, Op. 19, I. Lento



Extra Ear Training Practice B: Rhythm Pattern

Circle the rhythm pattern you hear.

1.



2.



3.



4.



5.



6.



7.



8.



9.



10.



11.



12.



Choose one rhythm pattern from each box to play.

Extra Ear Training Practice C: Step Up, Step Down, Repeat

You will hear 3 notes. The first two are given to you. The third note will step up, step down, or repeat. Draw a quarter note on the correct line or space in each measure.

1.



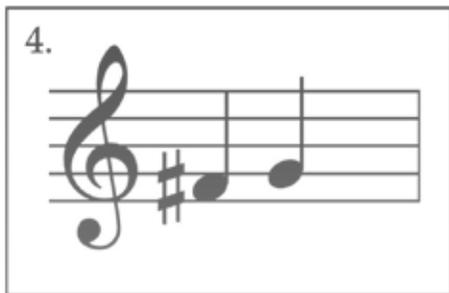
2.



3.



4.



5.



6.



7.



8.



9.



10.



11.



12.



Play the two notes in the measure and then choose a pitch that steps up, steps down or repeats.

Extra Ear Training Practice D: Major or Minor

You will hear 5 notes stepping up. If the notes you hear are major, circle major and the happy face emoji. If the 5 notes you hear are minor, circle minor and the sad face emoji.

1. MINOR

MAJOR


2. MINOR

MAJOR


3. MINOR

MAJOR


4. MINOR

MAJOR


5. MINOR

MAJOR


6. MINOR

MAJOR


7. MINOR

MAJOR


8. MINOR

MAJOR


9. MINOR

MAJOR


10. MINOR

MAJOR


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Choose from these examples or use your own example.



Extra Ear Training Practice E: Rhythm Writing

You will hear a rhythm pattern on open D. You may hear quarter notes, half notes, dotted half notes or whole notes. Write all the notes you hear in the order that you hear them.

1.

4
4

2.

4
4

3.

4
4

4.

4
4

5.

4
4

Choose from these examples or create your own.



Extra Ear Training Practice F: Articulation

Write the articulations and dynamics you hear. Mark **staccato dots** on the notes you hear that are short. If you hear legato, draw **slurs** connecting the notes that are slurred. Finally, mark in any **crescendos** or **diminuendos** that you hear. You will hear the example 4 times. (Hint: Choose 1 thing to listen for each time the example is played.)

1.



2.



3.



Choose from these examples or create your own. Play each example 4 times exaggerating the articulation and dynamics.



Hooray!

_____ has completed
The Magic of Music Theory
Book 2
and is now ready for Book 3

(Teacher)

(Date)

a tempo

ritardando

Prestissimo

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Syncopation

Enharmonic



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ff

pp

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Very Fast

Gradually slowing
down

Return to
previous tempo

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Tie -
add the note
values together
and hold

Same sound,
different letter,
different place on
the staff

Emphasize the off
beat or weak beat

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Pianissimo
Very Soft

Fortissimo
Very Loud

Half Step Mark

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SAMPLE

Legato

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ff

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pp

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Flat

Lowers a pitch by
a half step

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Sharp

Raises a pitch by a
half step

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Natural

Cancels a flat or
sharp

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2 Eighth notes

Together they
share 1 beat; each
note gets $\frac{1}{2}$ a beat

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Eighth Note

$\frac{1}{2}$ beat

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Eighth Rest

$\frac{1}{2}$ a beat

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Pianissimo
Very Soft

Fortissimo
Very Loud

Smooth and
connected

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D.C. al Fine

Fin

Interval

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Octave

Interval?



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Interval?



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Repeat Sign

Play that section
again

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Hooked Bow

Play 2 notes on 1
bow stopping
between notes.

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Staccato

Play the notes
short and
detached

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Da Capo al Fine

Go back to the
beginning and
play to the Fine
(finish).

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The distance
between two notes

Finish or
The End

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2nd

3rd

Interval of 8 notes.

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