

## Basic Music Theory

This packet contains basic music theory terms and definitions which will be useful for learning to read music. It includes pictures of chords as played on a keyboard/piano for those who play music but cannot read music and for those who want to learn to play the keyboard. The traditional hymn "Amazing Grace" is included in this packet with an explanation of how the hymn is played, as written, in its original form. The idea is to learn the theory behind the music making of a well-known song. It is highly advisable to learn one section at a time, and in order; to be able to complete the worksheets with only a few errors before continuing on to the next section.

Please refer to the list of musical definitions provided on the next page at any time. This list should be well-noted, however these definitions will become clearer throughout each section.

The first section contains basic rhythm and notation values. Three time signatures will be discussed which are common in contemporary Christian worship songs and hymns.

The second section contains information on pitches and their corresponding notes. With practice, you will be able to identify note names and read simple melodies from a hymn book or lead sheet.

The third section includes basic information on the major and minor scales and key signatures.

The fourth section covers common chord patterns and progressions found familiar hymns.

The last section is the answer key for the worksheets provided after each section.

***It is our prayer you are not tempted to despair with the volume of information provided, but to realize this is simply a stepping stone. Persistence in practicing and grace, which God alone provides, will help you continue in your journey (Hebrews 12:1-3 & Ephesians 2:8-10).***

# Music Theory Definitions

## **MUSIC THEORY**

Music theory is the study of music. It encompasses how musicians learn, perform, compose, and notate music.

## **PLAYING MUSIC “BY EAR”**

“Playing by ear” is the musical skill of being able to play a piece of music without reading the sheet music beforehand.

## **LEARNING TO READ MUSIC**

Learning to read music may seem like a large task but music is made up of patterns. When you learn the pattern, or the theory, replicating the music becomes easier each time.

## **PITCH**

Pitch refers to the highness or lowness of a sound.

## **STAFF**

Symbols are used in music to represent pitches, or notes. Each note is represented on a staff, a series of five lines written to notate music. Lower pitches are represented as lower notes on the staff and higher pitches are placed higher on the staff.

## **DURATION**

The length of time a pitch, or note, is sounded is the duration. Along with identifying pitch, notes identify duration, as well, which is covered in the next section.

## **TIME SIGNATURE**

Time signature indicates the time, or rhythm, of a musical piece.

## **MEASURES**

Measures are sections within the staff. They are divided by vertical bar lines drawn on the staff. The time signature will indicate how many beats are within each measure.

## **MIDDLE C**

Middle C refers to the C key in the middle of the piano keyboard and is symbolized as the middle note between the Treble and Bass clefs.

## **TREBLE CLEF & BASS CLEF**

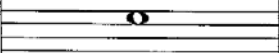
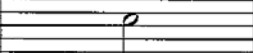



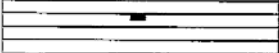


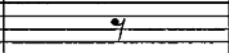
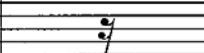
Clefs are symbols used to determine letter names on the staff. There are several clefs, but in this packet, the treble and bass clef will only be discussed.

# Section One: Rhythm

## DURATION

The length of time a pitch, or note, is sounded is called its duration.

The table below identifies the duration for each type of note. You will notice there is a corresponding rest, or length of silence, for each note.

Whole Note	Half Note	Quarter Note	Eighth Note	Sixteenth Note
				
Whole Rest	Half Rest	Quarter Rest	Eighth Rest	Sixteenth Rest
				

## TIME SIGNATURE

The time signature indicated at the beginning of a song will specify the rhythm, or number of counts for each note and rest in a piece. Time signature is a set of two numbers: the top number denotes the number of counts for each measure; the bottom number specifies which note will receive one count.

## FOUR FOUR TIME

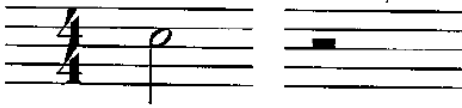
A frequently seen time signature in worship songs is “four four” (pictured below).

- 4** The top number four denotes there will be four beats within each measure.
- 4** The bottom number four identifies which note will receive the pulse beat.

In four four time:



The whole note, or rest, receives four beats/counts/pulses.



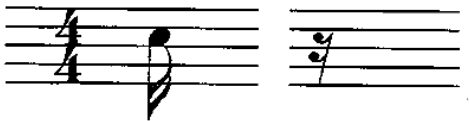
The half note receives two beats.



The quarter note receives one beat. \*Note: in four four time, the quarter note is the pulse note.



The eighth note/rest receives one half beat. \*Note: two eighth notes equal one quarter note.



The sixteenth note receives one quarter of a beat. \*Note: Four sixteenth notes equal one quarter note, which also equals one count in 4/4 time.

The rhythm tree below illustrates the note equivalence: two half notes equal one whole note and so on.

### Rhythm Tree

Whole Note



Half Note



Quarter Note



Eighth Note



Sixteenth Note



# 4/4 Time Signature

Name: \_\_\_\_\_  
Date: \_\_\_\_\_

The top number means that each measure receives 4 beats.  
The bottom number means that the quarter note receives one beat.

1,2,3,4      1,2      3,4      1    2    3    4      1 + 2 + 3 + 4 +

A whole note receives 4 beats

Half notes receive 2 beats each

Quarter notes receive 1 beat each

4 + 0 = 4      2 + 2 = 4      1 + 1 + 1 + 1 = 4

Eighth notes receive 1/2 of a beat each (2 eighth notes = 1 beat)

1/2 + 1/2 + 1/2 + 1/2 + 1/2 + 1/2 + 1/2 + 1/2 = 4

Using the whole, half, quarter and eighth notes above, write your own rhythms in 4/4 time.

Mix up the rhythms. Be sure to add each measure up to 4 beats. Write the beat numbers under each note.

2 + 1 + 1/2 + 1/2 = 4

Beat numbers 1,2      3      4 +

### THREE FOUR TIME

Another frequently seen time signature in worship songs is three four time. The top number three indicates there will be three beats with each measure and the bottom number four identifies the quarter note as the pulse beat, i.e. "Great Is Thy Faithfulness" (below).



1. Great is Thy faith - ful-ness, O God my Fa - ther,  
2. Sum-mer and win - ter, and spring-time and har - vest;  
3. Par-don for sin and a peace that en - dur - eth,

In the second measure, there

is a note with a dot beside it. This is a "dotted note" and its value is increased by one half

- The dotted quarter note in measure two equals one and a half beats.
- The dotted half note in the last measure below equals three beats.



mer - cies I see; All I have need - ed Thy hand hath pro -

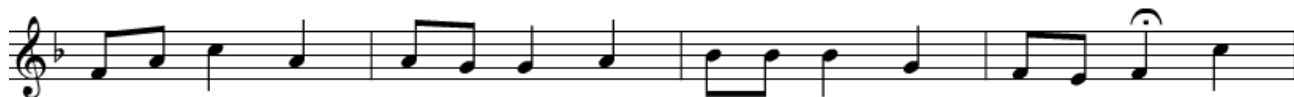


-vid - ed- Great is Thy faith - ful-ness, Lord, un - to me.

Notice the hymn “The Solid Rock” below:



1. My hope is built on noth-ing less than Je-sus' blood and right-eous-ness; I  
 2. When dark-ness veils His love-ly face, I rest on His un - chang-ing grace; In  
 3. His oath, His cov - e - nant, His blood, sup - port me in the whelm-ing flood; When  
 4. When He shall come with trum-pet sound, O may I then in Him be found; Dressed



dare not trust the sweet-est frame, but whol - ly lean on Je - sus' name. On  
 ev - 'ry high and storm - y gale, my an - chor holds with - in the veil.  
 all a - round my soul gives way, He then is all my hope and stay.  
 in His right - eous - ness a - lone, fault - less to stand be - fore the throne.

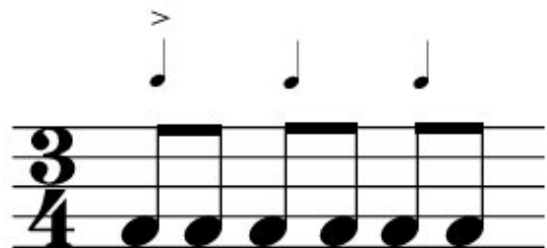


Christ, the sol - id rock, I stand - All oth - er ground is



sink - ing sand, all oth - er ground is sink - ing sand.

The first measure of “The Solid Rock” is a pick-up measure, or a note which precedes the first down-beat of a piece of music. It is usually unstressed rhythmically, i.e. My hope is built on nothing less than Jesus’ blood and righteousness (see picture below).



The > symbol indicates the stressed beat.

You will also notice the last measure is incomplete as it only contains 2 full beats; this is because the pick-up measure at the beginning is joined to, or “picked-up” after the last measure in order to repeat each stanza continuously; thus making a full three beat measure by combining the last partial measure with the first pick-up measure. Many older hymns with a 3/4 time signature begin with an unstressed pick-up measure.

The symbol over the note of “sand” in the last measure is a fermata, which indicates the value of the note it is placed over may be held out to the discretion of the singer/musician. The note value remains the same, however.

## SIX EIGHT TIME

The last time signature we will look at is six eight time. Using what you have learned so far, write in the blank provided which note in six eight time will be the pulse note: \_\_\_\_\_.  
(answer below)



There are six pulses/beats per measure.

The eighth note receives the beat.

Let's look at the traditional Christmas carol "It Came upon the Midnight Clear" below. Notice, in measure 3 (the 3<sup>rd</sup> full measure after the time signature) there are 6 eighth notes.

1. It came up - on the mid - night clear, that glo - rious song of  
2. Still thro' the do - ven skies they come with peace - ful wings un -

old. From an - gels bend - ing near the earth to touch their harps of  
-furred, and still their heav-en - ly mu - sic floats o'er all the wea - ry

There are two more rhythmic elements we will discuss before moving on to the practice worksheets:

1. Notice the slur marks in measures 1, 3, 5, and 7

- A **slur** is a curvy line which lets the singer know they are to stay on the same syllable even though the pitch changes. i.e. the syllable "-on" in the word "upon" in measure 1 is continuously sung through the 4<sup>th</sup> and 5<sup>th</sup> beats while the pitch changes.

2. A **tie** (see measure 4 above) is a curvy line joining two notes of the same pitch. The tie indicates the note values are joined. i.e. In measure 4, the quarter note value (2 beats in 6/8 time) is added to the value of the first note (a dotted quarter note which receives 3 beats in 6/8 time).

Now, use the following worksheets to practice what you've learned about rhythm so far. Answers for the worksheets begin on page     .

# 4 Time 4 Signs

## Signs of the Times

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Circle the measures that have an incorrect number of beats in them. Look at the time signature at the beginning of each section.



## Ties and Slurs Worksheet

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Name \_\_\_\_\_

Date \_\_\_\_\_

A SLUR a curved line connecting two or more notes with different pitches, indicating to play the music smoothly.

A TIE is a curved line connecting two notes of the same pitch, indicating to play them as a single note.

Circle the term below that indicates a tie or slur in the measures on the right.

1. TIE / SLUR



2. TIE / SLUR



3. TIE / SLUR



4. TIE / SLUR



5. TIE / SLUR



6. Draw a TIE between two notes of the same pitch.



7. Draw a TIE between two notes of the same pitch.



8. Draw a SLUR between notes with different pitches.



9. Draw one SLUR between notes with different pitches in the treble clef and one SLUR in the bass clef.



10. Draw one TIE between two notes of the same pitch in the treble clef and one TIE in the bass clef.





# Bar Lines and Beats

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

Draw in the correct bar lines to complete the notation below:



Draw in a quarter note or half note to complete the measures below:  
(Remember in 4/4 time, each measure will equal 4 beats)



Now draw in a quarter rest or half rest to complete the measures below:  
(Remember in 4/4 time, each measure will equal 4 beats)



## Section Two: Pitches and Letter Names of Notes

### PITCH

Pitch refers to the highness or lowness of a sound. Each pitch is represented by a specific note located on the staff. The staff is simply 5 lines, therefore, clefs are used to determine orientation on the keyboard and pitch.



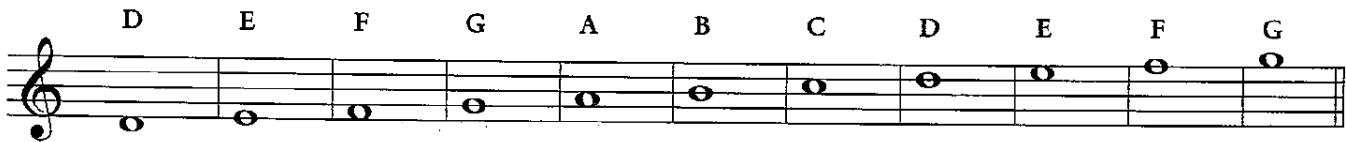
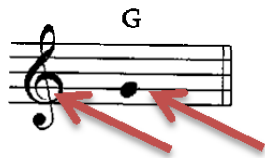
A staff without a clef will not tell the musician the pitch or letter name of the note.

### CLEF

Clefs are musical symbols used to determine letter names on the staff. There are several clefs, but in this packet we will discuss the most commonly used clefs: treble and bass. Lower pitches are within the bass clef range and higher pitches are within the treble clef range.

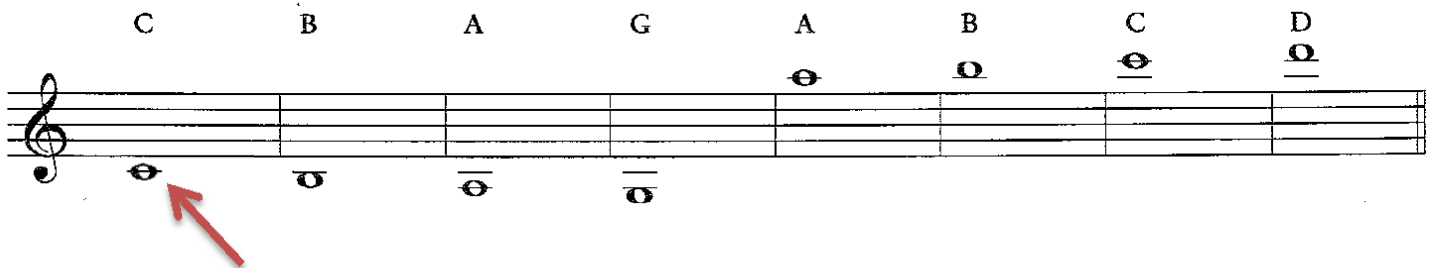
### THE TREBLE CLEF (OR G CLEF)

The G Clef is so named because it signifies that a note placed on the second line of its staff will be a G note. A,B,C,D,E & F notes are placed in relation to the G note. See picture below.



### LEDGER LINES

When a pitch goes beyond the staff lines, ledger lines are added below or above the staff. See below.

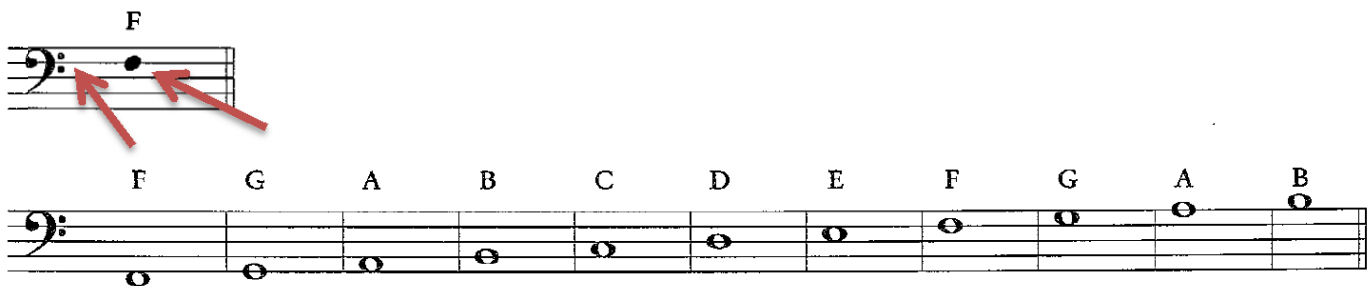


### MIDDLE C

The note in the first measure above is referred to as Middle C. It is the C near the middle of the keyboard and it is also the same note on the first ledger line **below the G clef staff**.

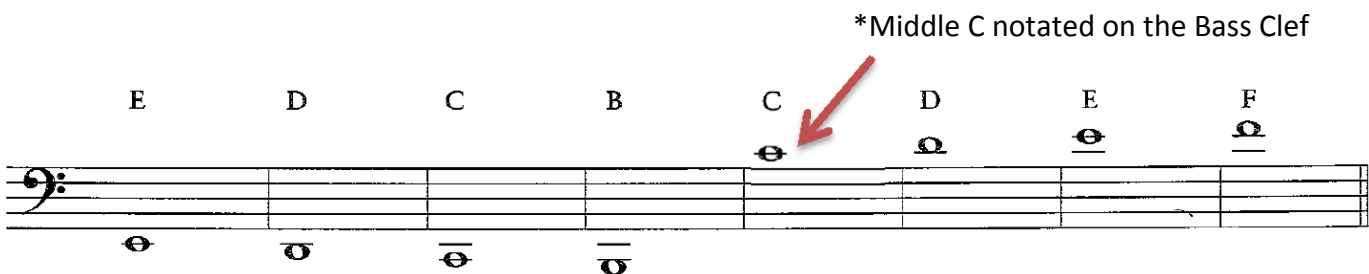
### THE BASS CLEF (OR F CLEF)

The F Clef is so named because it signifies that a note placed on the fourth line of its staff will have the letter name F. A,B,C,D,E & G notes are placed in relation to the F note. See picture below.



Lower pitches are within the bass clef range and higher pitches are within the treble clef range.

In the picture below, you will see the ledger lines for the F clef. Middle C is the note on the first ledger line **above the F clef staff**. \* Note: Middle C is always the same pitch, only notated differently for the specific clef.



## PITCHES & THEIR LETTER NAMES IN RELATION TO THE KEYBOARD

You will see in the picture below how the pitches on the keyboard match up with their letter names on the treble and bass clef staves. Remember, Middle C is always the same pitch and always near the middle of the keyboard/piano.

The image consists of two parts. The top part shows a grand staff with a treble clef on the right and a bass clef on the left. The treble clef staff contains a sequence of notes labeled G, A, B, C, D, E, F, G, A, B, C, D. The bass clef staff contains a sequence of notes labeled B, C, D, E, F, G, A, B, C, D, E, F. An arrow labeled 'middle-C' points to the C note in the treble clef staff. The bottom part shows a piano keyboard with the same sequence of notes labeled below it. The notes from B to F are labeled in blue and are identified as 'bass clef notes'. The notes from G to D are labeled in red and are identified as 'treble clef notes'. An arrow labeled 'middle-C' points to the C key in the red section.

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# Identify the Notes

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\_\_\_\_\_ Name

\_\_\_\_\_ Date

Fill-in-the-blanks with the correct note names

Staff 1: Treble clef notes: G4, A4, B4, C5. Bass clef notes: G3, A3, B3, C4. Blank lines for identification.

Staff 2: Treble clef notes: D4, E4, F4, G4. Bass clef notes: D3, E3, F3, G3. Blank lines for identification.

Staff 3: Treble clef notes: A4, B4, C5, D5. Bass clef notes: A3, B3, C4, D4. Blank lines for identification.

Staff 4: Treble clef notes: E4, F4, G4, A4. Bass clef notes: E3, F3, G3, A3. Blank lines for identification.

Write the letter names beneath each note.



1. Si - lent night, ho - ly night; All is calm, all is bright. Round yon vir - gin



moth - er and Child. Ho - ly In - fant so ten - der and mild;



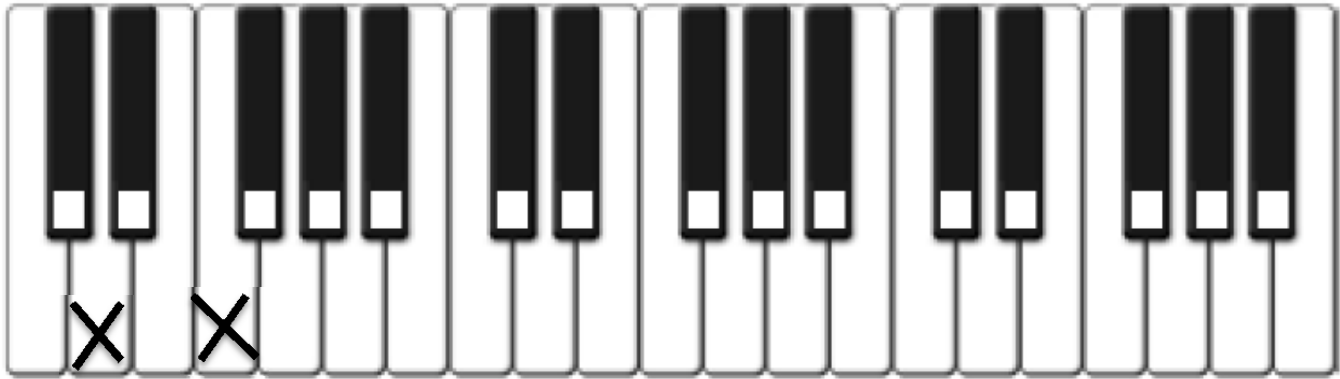
Sleep in heav - en - ly peace, \_\_\_\_\_ sleep \_\_\_\_\_ in heav - en - ly peace. \_\_\_\_\_

Write the letter names for the lower voiced harmony part for "Lo, How a Rose" in 3/2 time below.



Place an X on the keyboard which corresponds to the notes on the bass clef staff. The first two have been completed.

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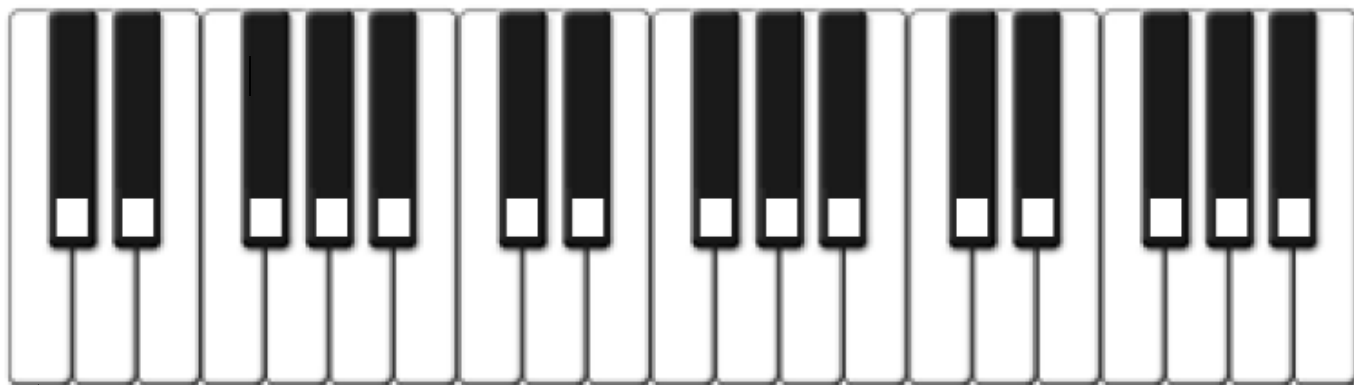
↑  
Middle C



↑  
Middle C

Place an X on the keyboard which corresponds to the notes on the treble clef staff.

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↑  
Middle C

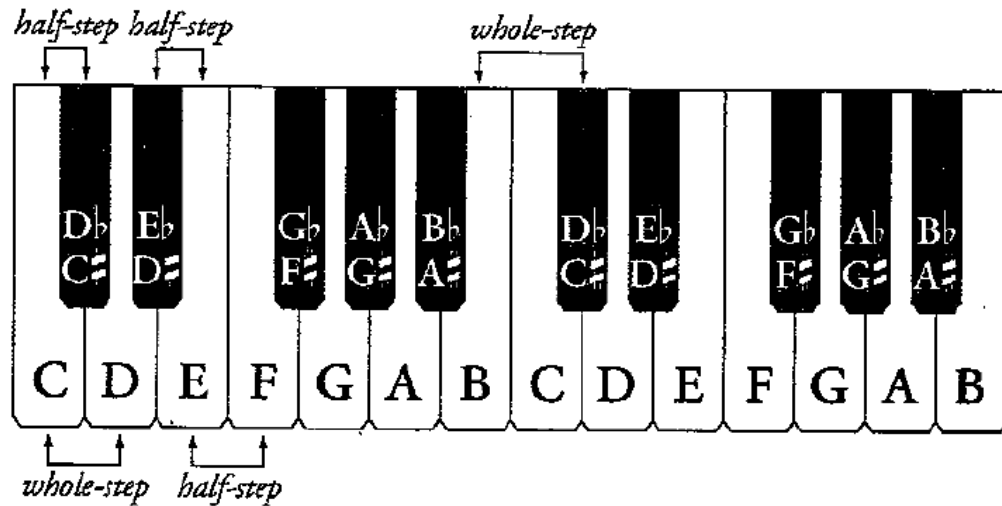


↑  
Middle C

## Section Three: The Major and Minor Scales

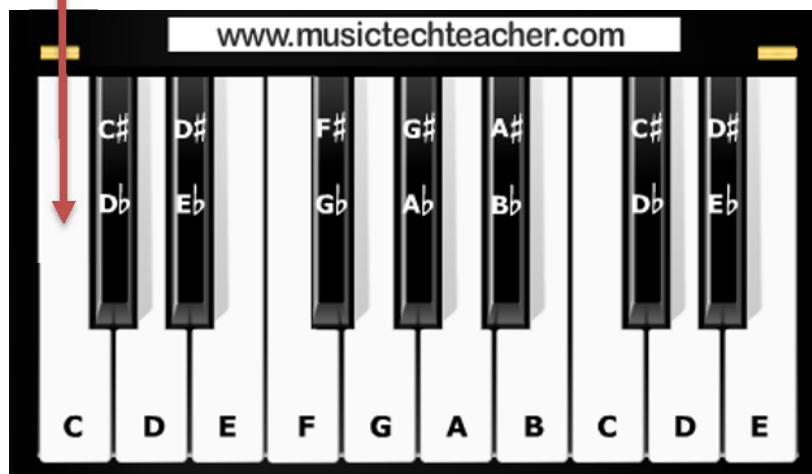
### STEPS

The keyboard is made up half steps, or the difference in pitch between two consecutive notes. Each half step is equal to a half step in tone (lower or higher).



Below, the difference between Middle C and the black note directly to the right is one half tone, or a semi tone. The black key to the right of the C note is called a C sharp or D flat.

Middle C



### SHARPS

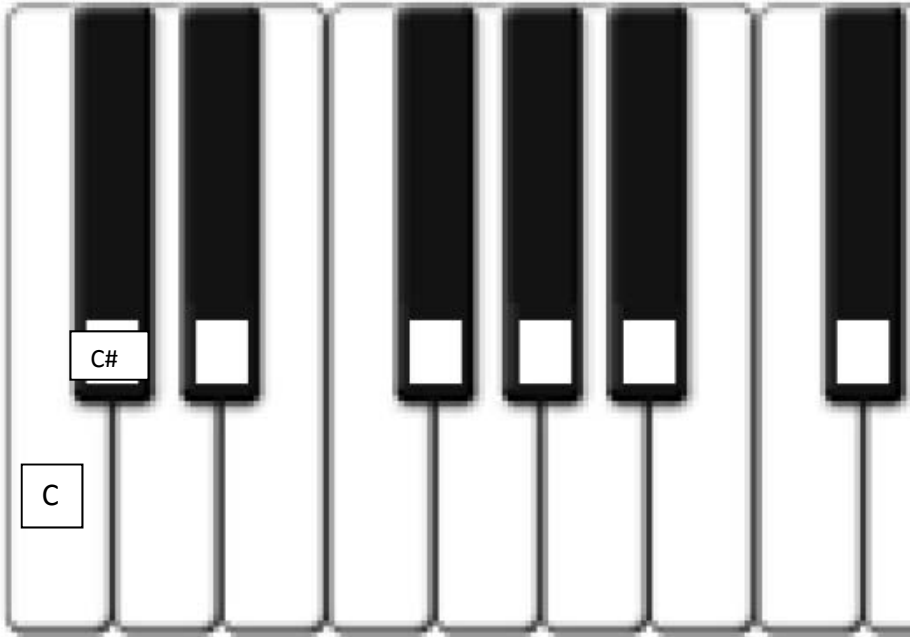
A sharp, or  $\sharp$ , raises a note/pitch/tone by one half step, or semi tone.

### FLATS

A flat, or  $b$ , lowers a note/pitch/tone by one half step, or semi tone.

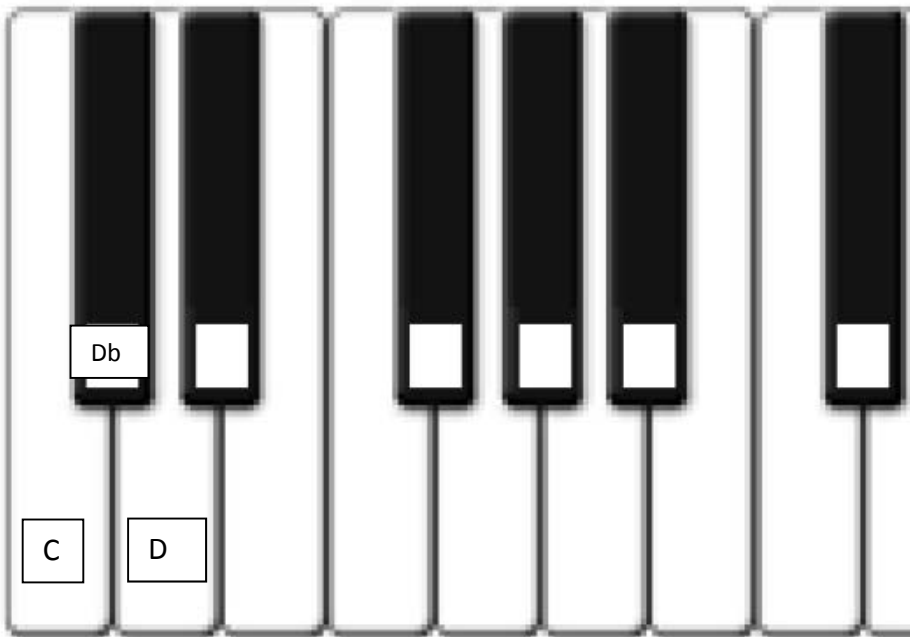
**Name the sharps on the keyboard**

On the keyboard below, write the letter name on the white keys. Then write the names of the black keys by raising the white key note directly to the left by one half step. The first two keys have been completed.



**Name the flats on the keyboard**

Now repeat this exercise again, except lower the white key note directly to the right of the black key to find the black key's name written as a flat. The first three notes have already been completed.



## KEYS

Songs are played in specific keys. A key is a group of tones, or notes, in a scale. The keynote, or tonic, is the note which names the key. All of the other notes played in this key are relative to the keynote.

## MAJOR SCALE

Most western worship music is played in a major key. The key is relative to the major scale of the keynote. A major scale consists of eight pitches beginning and ending with the keynote. All major scales consist of the same pattern:

**keynote, whole step, whole step, half step, whole step, whole step, whole step, half step**

C major scale



All major scales have a half step between the third and fourth tones and the seventh and eighth tones. A major scale may begin on any keynote as long as the step patterned is maintained.

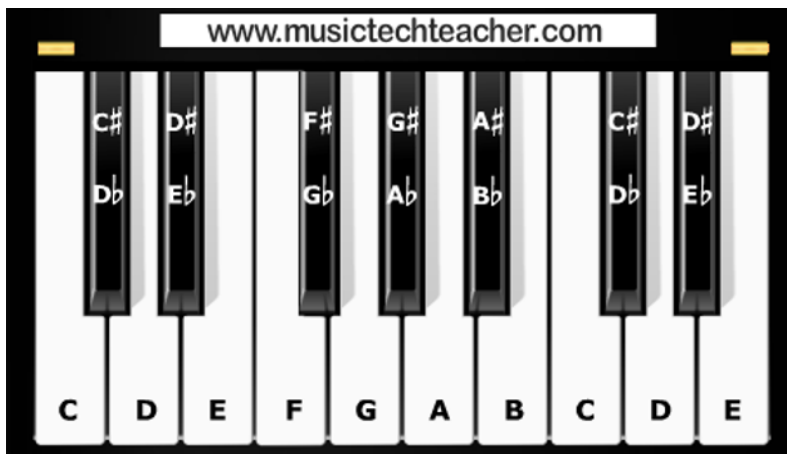
A good way to remember the major scale pattern is to refer to the keyboard: the keyboard is a C instrument. This means the pitches on a keyboard are all tuned to Middle C and every pitch is relative to the C pitch (half tone lower or higher with each step on the keyboard). This is why keyboards are centered at Middle C. Beginning with Middle C and playing all white consecutive keys from the Middle C position, you will play the C major scale.

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The diagram shows a section of a piano keyboard with white keys labeled C, D, E, F, G, A, B, C, D, E. Above the keys, black keys are labeled with sharps and flats: C#, D#, F#, G#, A#, C#, D# above the first set of white keys; Db, Eb, Gb, Ab, Bb, Db, Eb above the second set. Below the keyboard, arrows indicate the step intervals: up for whole steps (C to D, D to E, G to A, A to B) and down for half steps (E to F, B to C).

Keynote	whole step	whole step	half step	whole step	whole step	whole step	half step
C	D	E	F	G	A	B	C

Using the keyboard below, write the major scale letter names for the keys of D and E. Use the consecutive letters of the alphabet to name the note in the scale and use either a sharp or flat symbol according to the major scale pattern: key note, whole step, whole step, half step, whole step, whole step, whole step, half step. The first three letter names have been completed.



D major scale:        D   E   F#   \_\_\_   \_\_\_   \_\_\_   \_\_\_   \_\_\_

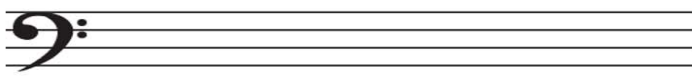
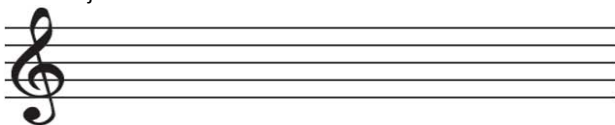
E major scale:        E   F#   G#   \_\_\_   \_\_\_   \_\_\_   \_\_\_   \_\_\_

The F major scale uses the same pattern; and in keeping with the order of the letter names, the B note is flatted, rather than sharpening the A. A# and Bb are the same pitch but differently named to keep with the letter pattern. Therefore the letter names of the F major scale are: F G A Bb C D E F **not**  
 F G A A# C D E F

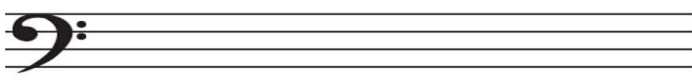
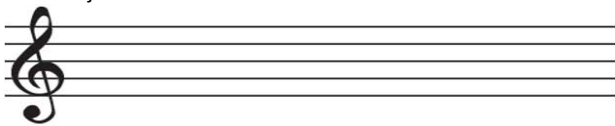
Write the notes below for the major scales of D, E, F, G, A, & B on the treble and bass clef staves. The C major scale has been given as an example.



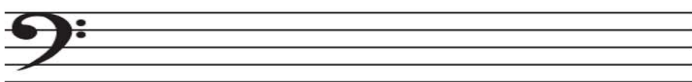
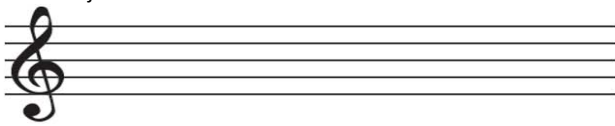
Major Scale of D



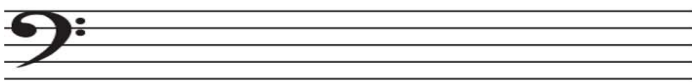
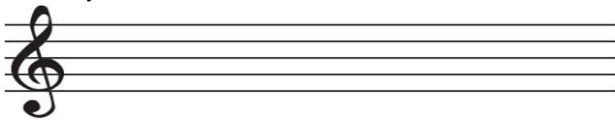
Major Scale of E



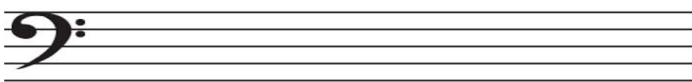
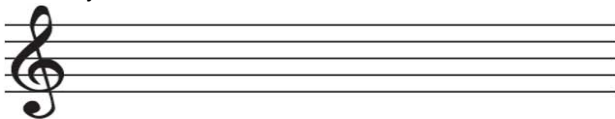
Major Scale of F



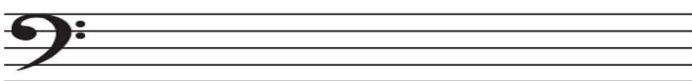
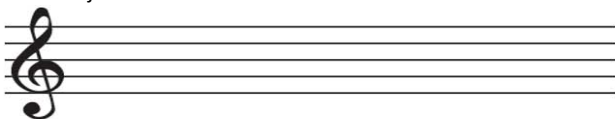
Major Scale of G



Major Scale of A



Major Scale of B



Remember: All major scales have the same step pattern and may begin on any note. All major scales have a half step between the third and fourth tones and the seventh and eighth tones. The rest of the scale consists of whole steps between consecutive notes.


## KEY SIGNATURE

A shorter way of notating sharps and flats for keys is to place a key signature at the beginning of the piece of music. This lets the musician know the key the composition is in without having to rewrite the sharps or flats for every key.

Look at the key signatures below. They are in order of keys, or the order the keys increase in sharps or flats.

### Sharp Keys

G      D      A      E      B      F#      C#



A musical staff in treble clef showing seven key signatures. Above the staff are the key names: G, D, A, E, B, F#, and C#. Each key signature is represented by a series of sharps on the staff: G (one sharp), D (two sharps), A (three sharps), E (four sharps), B (five sharps), F# (six sharps), and C# (seven sharps).


### Flat Keys

F      Bb      Eb      Ab      Db      Gb      Cb




A musical staff in treble clef showing seven key signatures. Above the staff are the key names: F, Bb, Eb, Ab, Db, Gb, and Cb. Each key signature is represented by a series of flats on the staff: F (one flat), Bb (two flats), Eb (three flats), Ab (four flats), Db (five flats), Gb (six flats), and Cb (seven flats).

## NATURALS AND ACCIDENTALS

A natural sign  next to a note cancels any sharp or flat in the key signature it is placed beside but only affects the note for the measure it is placed in. A sharp, flat, or natural sign not in the key signature but placed next to a note is an accidental. Naturals and accidentals only affect the note on the same line or space and only within the measure it is placed.

Let's look at the hymn "Blessed Assurance." In measure 3, we see an accidental placed beside the G note, which turns the G into a G#. The bar line cancels the accidental though and in measure 5, the note is the "G natural" which naturally occurs in the D major scale.



1. Bless - ed as - sur - ance, Je - sus is mine! — O what a fore - taste of glo - ry di -  
-vine! — Heir of sal - va - tion, pur - chase of God, — born of His

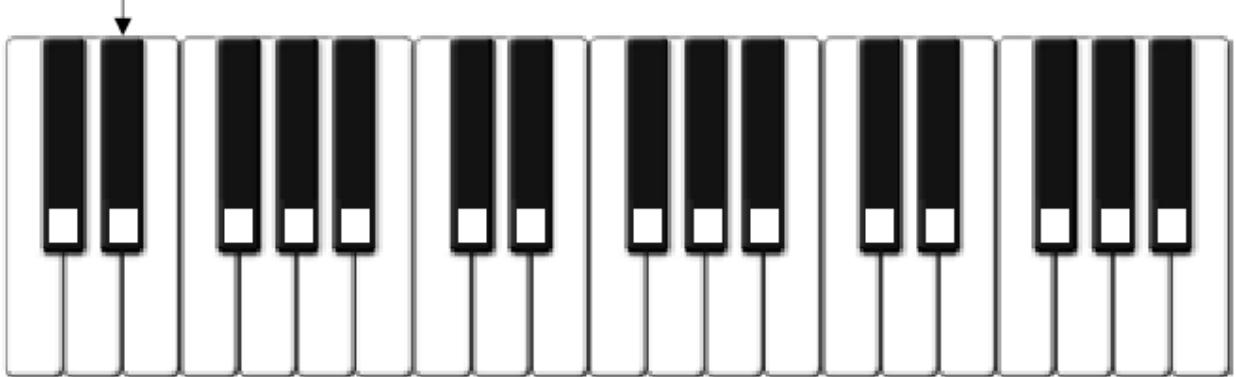
The image shows two staves of musical notation for the hymn "Blessed Assurance." The first staff contains the first two lines of lyrics. The second staff contains the next two lines. The music is in D major (one sharp) and 3/8 time. In the third measure of the first staff, there is an accidental sharp sign next to the G note. In the fifth measure of the first staff, there is a natural sign next to the G note.

Practice with key signatures with the worksheet provided on the next page.

Write the Key Sign and notes to the E Flat Major Scale on the staff below (2 Octaves starting from the lowest E Flat).



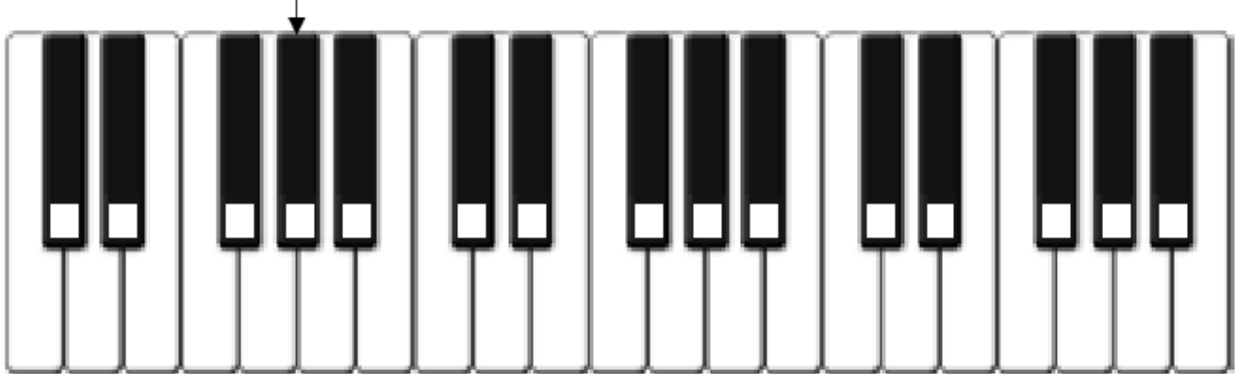
Write the notes to the E Flat Major Scale on the piano below (2 Octaves).



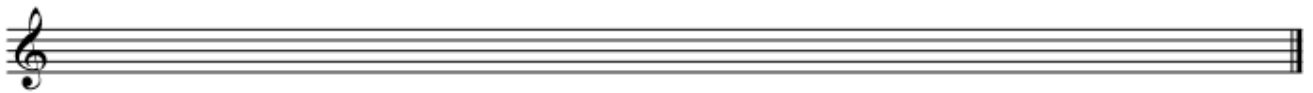
Write the Key Sign and notes to the A Flat Major Scale on the staff below (2 Octaves).



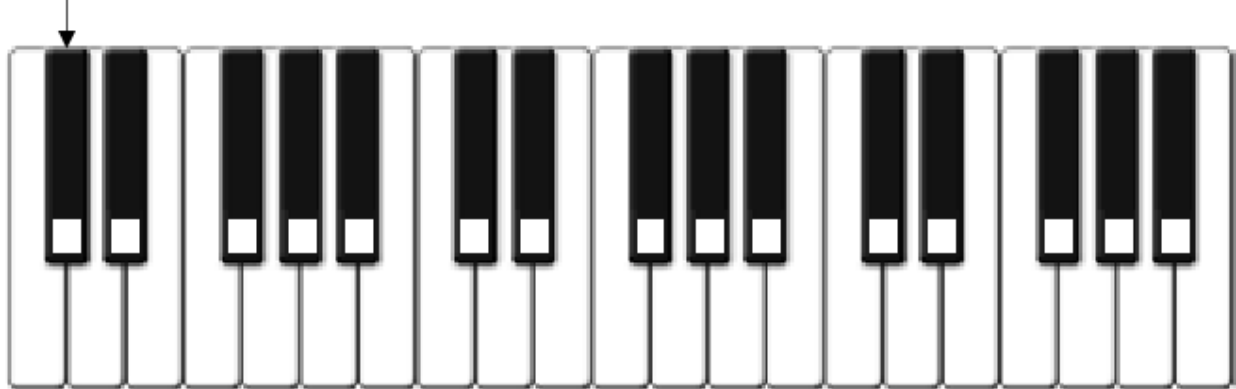
Write the notes to the A Flat Major Scale on the piano below (2 Octaves).



Write the Key Sign and notes to the D Flat Major Scale on the staff below (2 Octaves).



Write the notes to the D Flat Major Scale on the piano below (2 Octaves).



## MINOR SCALES

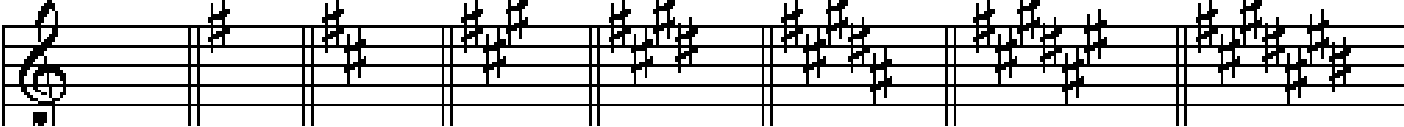
All major scales have a relative minor scale. The sixth note of the major scale becomes the keynote of the minor scale. This is important for contemporary worship music because many chord progressions of popular worship songs contain minor chords. Just like with major scales, minor scales follow a pattern.

There are actually several types of minor scales but we will only discuss the natural or pure minor scale. The pattern for the natural minor scale is always:


keynote, whole step, half step, whole step, whole step, half step, whole step, whole step

However, it is not necessary to memorize the pattern for the minor scale because the minor scale is relative to the major scale. The relative natural minor scale will have the same key signature of its major scale. i.e. A minor has the same key signature as C major because the A note is the sixth tone of the C major scale. C major's relative minor is A natural.

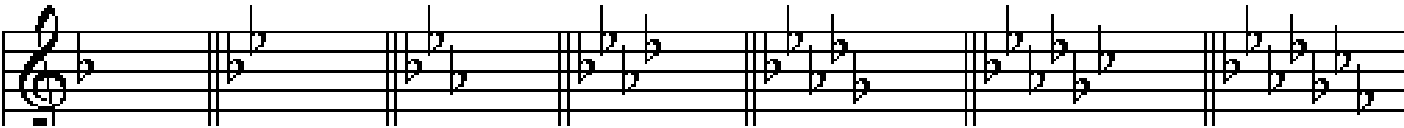
Major Keys C G D A E B F# C#




Minor Keys Am Em Bm F#m C#m G#m D#m A#m



Major Keys F Bb Eb Ab Db Gb Cb



Minor Keys Dm Gm Cm Fm Bbm Ebm Abm



## Section Four: Chord Progressions

### CHORDS

Three or more notes played at the same time is a chord. All chords are based on scales. Scales and chords combined is music. When playing the keyboard, typically the right hand plays the melody and/or harmony based on the scale of the key signature. The left hand usually plays the chords based on the key signature.

### MAJOR CHORDS AND MINOR CHORDS

Just as there are major scales and minor scales, there are major chords and minor chords. Triads are three-note chords. To construct a major triad: pick any note on the keyboard and play it with your thumb finger. Then go up four half steps and play the second note with your middle finger. Then take the first note and add four half steps. From the second note of the chord, add

### THE TONIC CHORD

The tonic is constructed of the first, third, and fifth note of a scale played together. The first and third notes are two whole steps in distance, or major 3<sup>rd</sup> interval. The third and fifth notes are two half steps in distance, or minor 3<sup>rd</sup> interval. To construct a major chord, use a major 3<sup>rd</sup> interval for the first two notes and a minor 3<sup>rd</sup> interval for the The tonic is usually the last chord of a worship song or hymn; this is not always the case, but mostly the case.

### THE DOMINANT CHORD

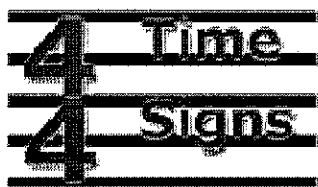
The dominant chord is constructed of the

Chords may be represented by their letter names or by its corresponding roman numeral i.e. I corresponding the tonic chord.

# Answer Key

## Signs of the Times

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Circle the measures that have an incorrect number of beats in them. Look at the time signature at the beginning of each section.

The image shows five musical staves, each with a time signature and a series of notes. Handwritten circles highlight measures that do not contain the correct number of beats for that time signature:

- Staff 1:** Time signature 4/4. The second measure (two eighth notes) is circled.
- Staff 2:** Time signature 4/4. The first measure (four eighth notes) and the final measure (two eighth notes) are circled.
- Staff 3:** Time signature 3/4. The second measure (two eighth notes) and the third measure (two eighth notes) are circled.
- Staff 4:** Time signature 3/4. The first measure (four eighth notes) and the final measure (four eighth notes) are circled.
- Staff 5:** Time signature 4/4. The first measure (two eighth notes) and the final measure (two eighth notes) are circled.

# Ties and Slurs Worksheet

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Name \_\_\_\_\_

A SLUR a curved line connecting two or more notes with different pitches, indicating to play the music smoothly.

Date \_\_\_\_\_

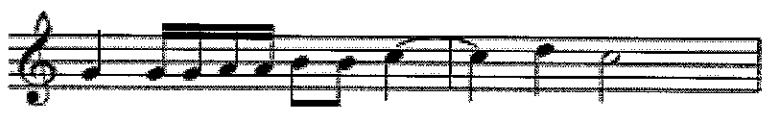
A TIE is a curved line connecting two notes of the same pitch, indicating to play them as a single note.

Circle the term below that indicates a tie or slur in the measures on the right.

1. TIE / SLUR



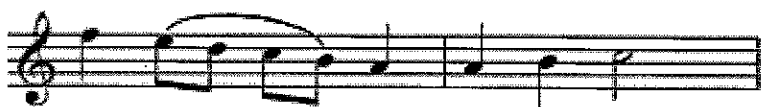
2. TIE / SLUR



3. TIE / SLUR



4. TIE / SLUR



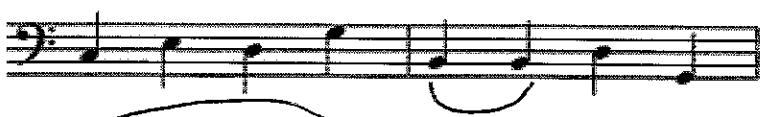
5. TIE / SLUR



6. Draw a TIE between two notes of the same pitch.



7. Draw a TIE between two notes of the same pitch.



8. Draw a SLUR between notes with different pitches.

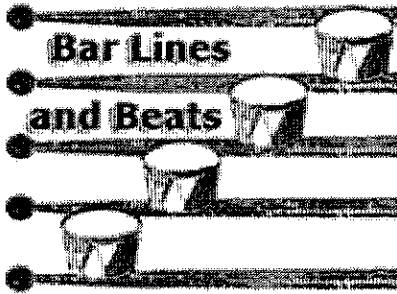


9. Draw one SLUR between notes with different pitches in the treble clef and one SLUR in the bass clef.



10. Draw one TIE between two notes of the same pitch in the treble clef and one TIE in the bass clef.





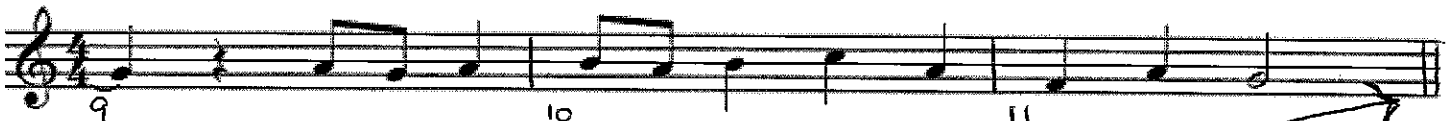
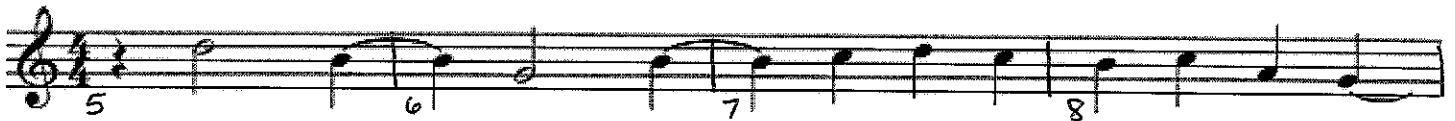
# Bar Lines and Beats

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Name: \_\_\_\_\_

Date: \_\_\_\_\_

Draw in the correct bar lines to complete the notation below:

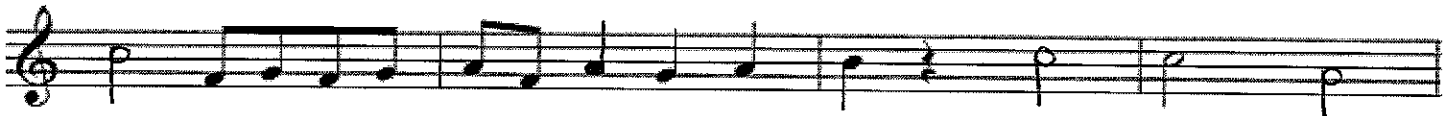
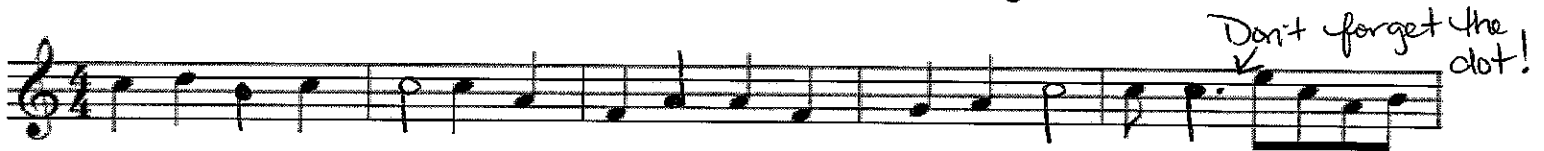


11 measures total with a double bar line placed at the end to indicate the end of a piece of music

Draw in a quarter note or half note to complete the measures below:

(Remember in 4/4 time, each measure will equal 4 beats)

A quarter / half note on any line or space



Now draw in a quarter rest or half rest to complete the measures below:  
(Remember in 4/4 time, each measure will equal 4 beats)

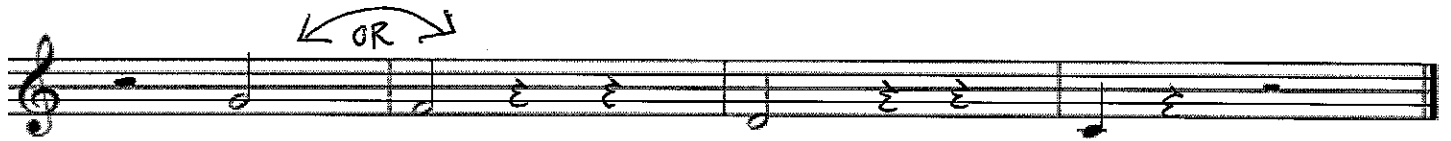


Rests can be dotted too!

A musical staff in 4/4 time with a treble clef. The first measure contains a quarter note G4, a quarter note A4, a quarter rest, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The third measure contains a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The fourth measure contains a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F3. The fifth measure contains a quarter note E3, a quarter note D3, a quarter note C3, and a quarter note B2. The sixth measure contains a quarter note A2, a quarter note G2, a quarter note F2, and a quarter note E2. The seventh measure contains a quarter note D2, a quarter note C2, a quarter note B1, and a quarter note A1. The eighth measure contains a quarter note G1, a quarter note F1, a quarter note E1, and a quarter note D1. A handwritten note with an arrow points to the eighth measure, stating "Rests can be dotted too!".



A musical staff in 4/4 time with a treble clef. The first measure contains a whole rest. The second measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The third measure contains a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The fourth measure contains a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6. The fifth measure contains a quarter note E6, a quarter note F6, a quarter note G6, and a quarter note A6. The sixth measure contains a quarter note B6, a quarter note C7, a quarter note D7, and a quarter note E7. The seventh measure contains a quarter note F7, a quarter note G7, a quarter note A7, and a quarter note B7. The eighth measure contains a quarter note C8, a quarter note D8, a quarter note E8, and a quarter note F8.



OR

A musical staff in 4/4 time with a treble clef. The first measure contains a whole rest. The second measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The third measure contains a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The fourth measure contains a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6. The fifth measure contains a quarter note E6, a quarter note F6, a quarter note G6, and a quarter note A6. The sixth measure contains a quarter note B6, a quarter note C7, a quarter note D7, and a quarter note E7. The seventh measure contains a quarter note F7, a quarter note G7, a quarter note A7, and a quarter note B7. The eighth measure contains a quarter note C8, a quarter note D8, a quarter note E8, and a quarter note F8. A handwritten note "OR" with arrows pointing to the first and second measures is positioned above the staff.



# Identify the Notes

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\_\_\_\_\_ Name

\_\_\_\_\_ Date

Fill-in-the-blanks with the correct note names

A musical staff with a treble clef and a grand staff bracket. The treble clef staff contains four measures of music with notes and letter labels: A, G, E, D; C, A, F, E; B, E, A, D. The bass clef staff contains four measures of music with notes.

A musical staff with a treble clef and a grand staff bracket. The treble clef staff contains four measures of music with notes and letter labels: C, A, G, E; D, E, E, D; A, C, E, D. The bass clef staff contains four measures of music with notes.

A musical staff with a treble clef and a grand staff bracket. The treble clef staff contains four measures of music with notes and letter labels: B, E, E, F; F, A, D, F; D, E, A, F. The bass clef staff contains four measures of music with notes.

A musical staff with a treble clef and a grand staff bracket. The treble clef staff contains four measures of music with notes and letter labels: A, G, E, D; G, A, G, E; F, A, C, E. The bass clef staff contains four measures of music with notes.

Write the letter names beneath each note.



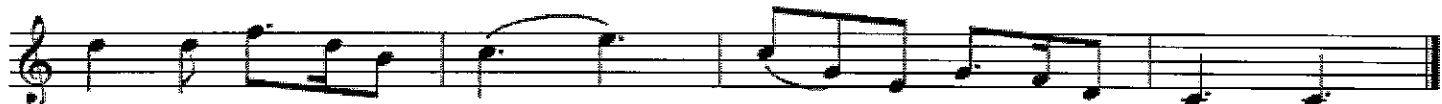
1. Si - lent night, ho - ly night; All is calm, all is bright. Round you vir - gin

G A G E G A G E D D B C C G A A C B A



moth - er and Child. Ho - ly In - fant so ten - der and mild;

G A G E A A C B A G A G E



Sleep in heav - en - ly peace, sleep in heav - en - ly peace.

D D F D B C E C G E G F D C

Write the letter names for the lower voiced harmony part for "Lo, How a Rose" in 3/2 time below.



G G E F E D C C E G F E D E G G E F E D C C



E G F E D E G F E E D B C D D D E F E D C<sup>#</sup> D



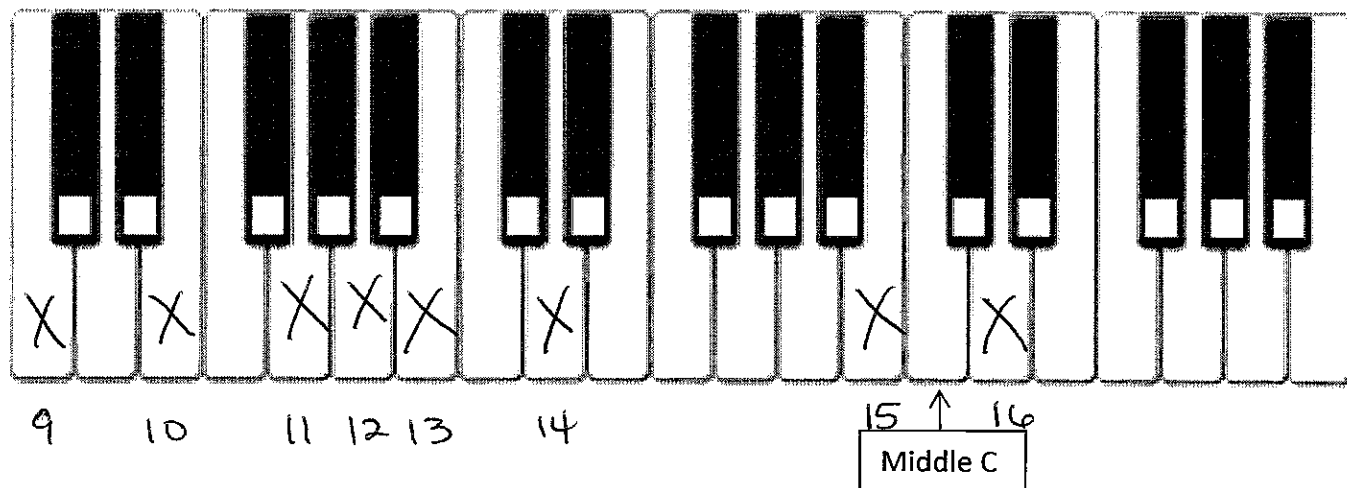
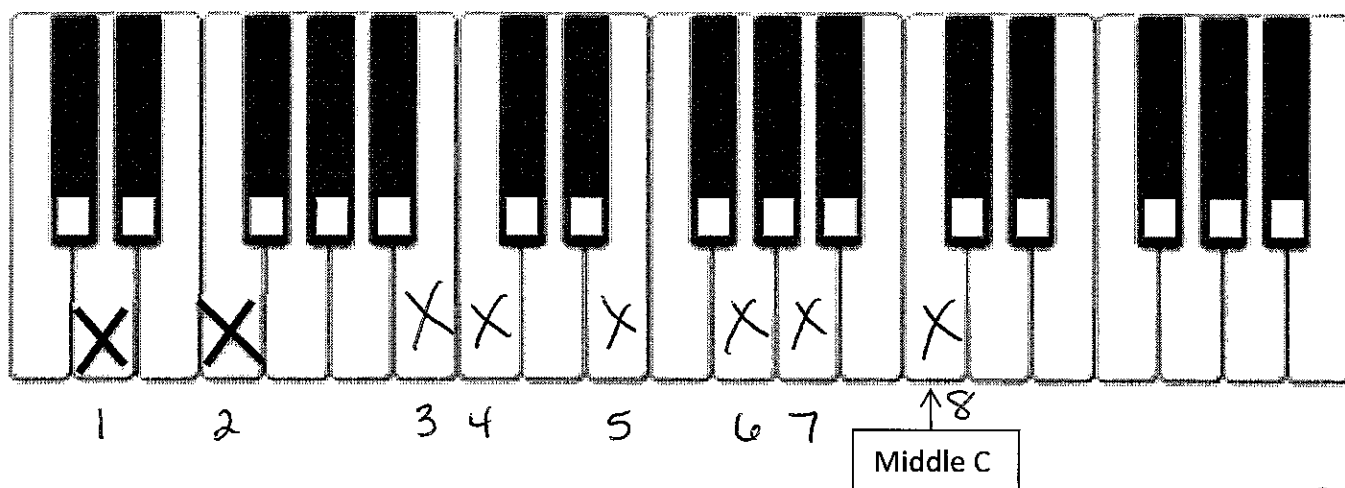
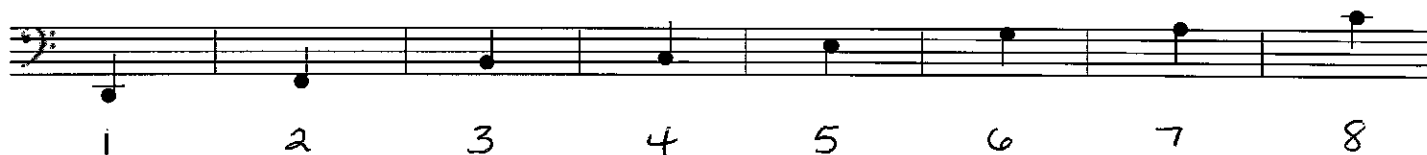
E F G D E G G E F E D C C E G F E D E



G G E F E D C C E G F E D E G F E E D D

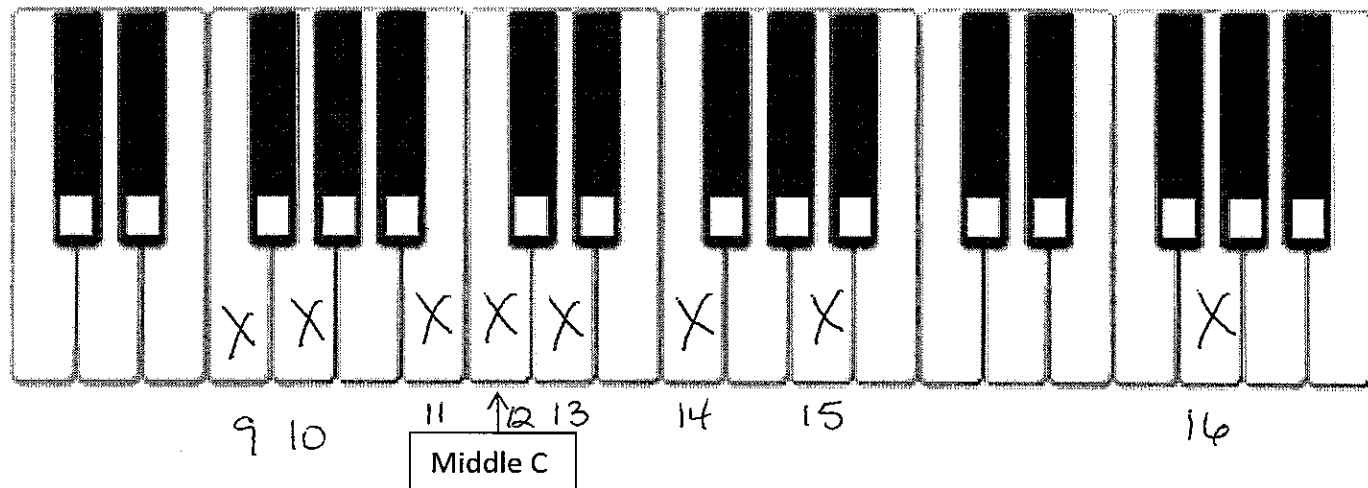
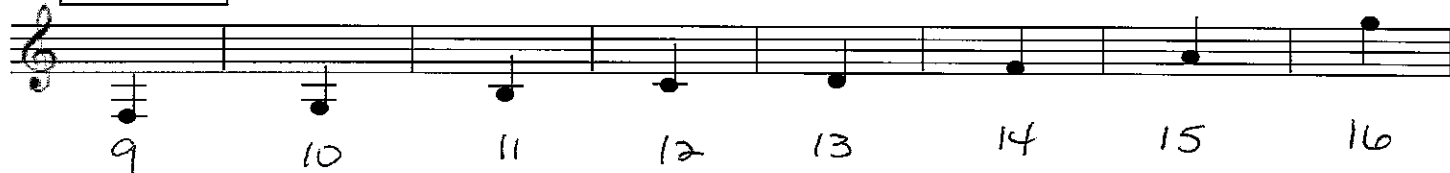
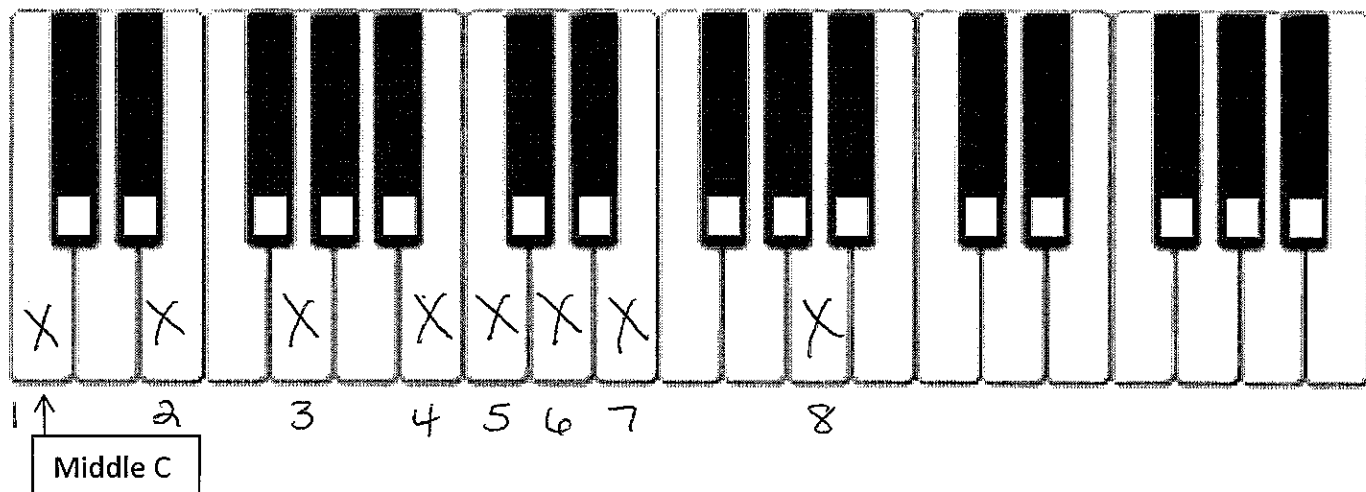
Place an X on the keyboard which corresponds to the notes on the bass clef staff. The first two have been completed.

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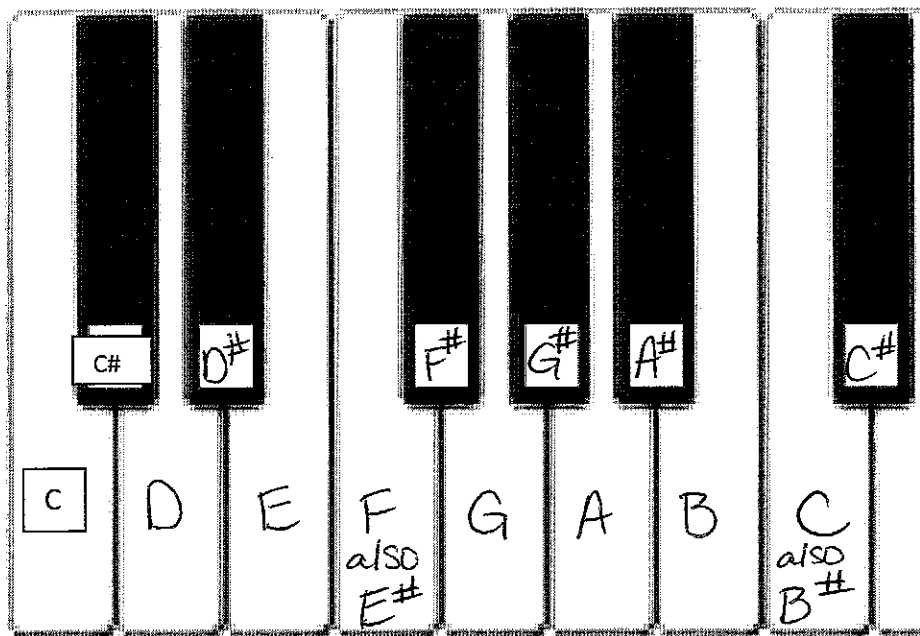
Place an X on the keyboard which corresponds to the notes on the treble clef staff.

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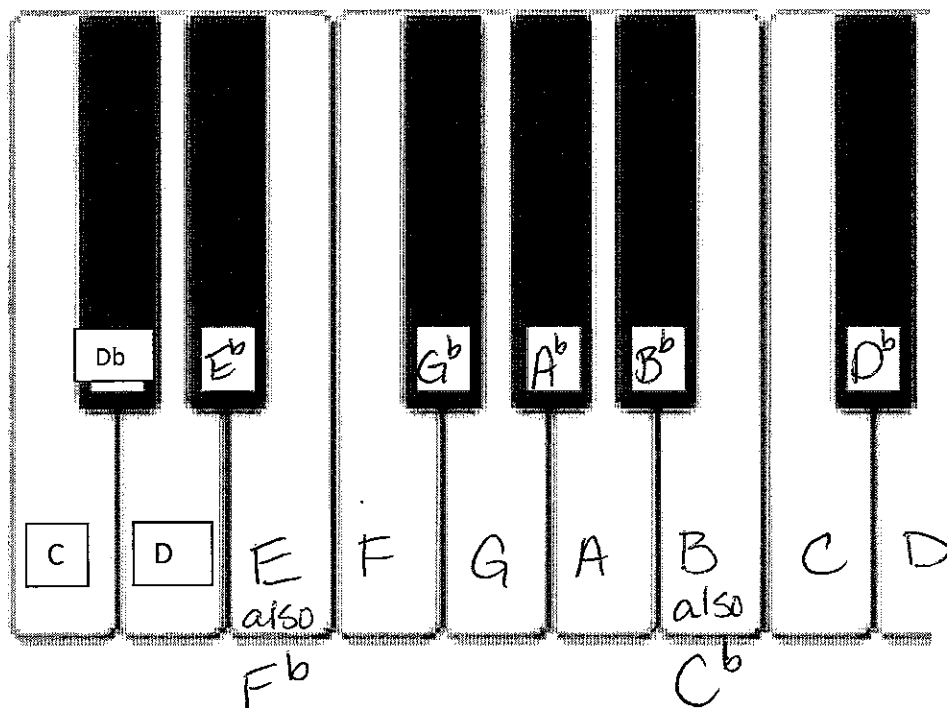
### Name the sharps on the keyboard

On the keyboard below, write the letter name on the white keys. Then write the names of the black keys by raising the white key note directly to the left by one half step. The first two keys have been completed.

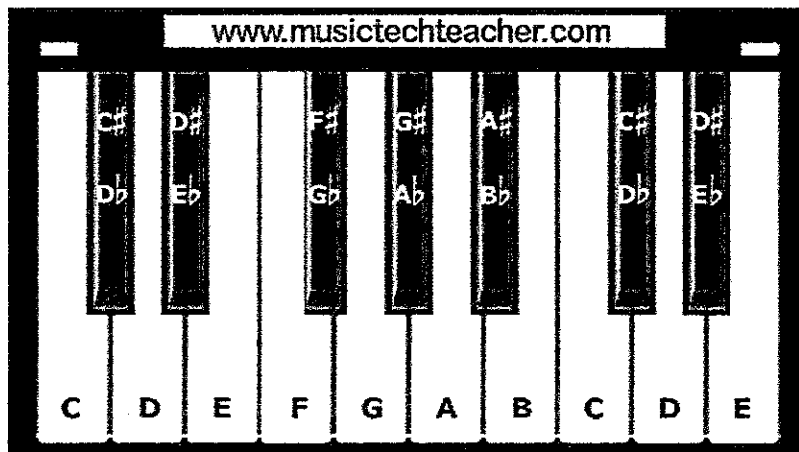


### Name the flats on the keyboard

Now repeat this exercise again, except lower the white key note directly to the right of the black key to find the black key's name written as a flat. The first three notes have already been completed.



Now using the keyboard below, write the major scale letter names for the keys of D and E. Use the consecutive letters of the alphabet to name the note in the scale and use either a sharp or flat symbol according to the major scale pattern: key note, whole step, whole step, half step, whole step, whole step, whole step, half step. The first three letter names have been completed.

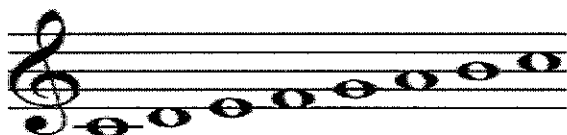


D major scale:      D   E   F#   G   A   B   C#   D

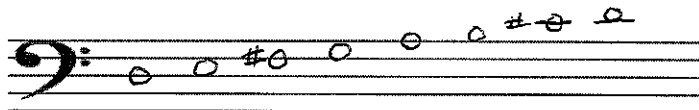
E major scale:      E   F#   G#   A   B   C#   D#   E

The F major scale uses the same pattern; and in keeping with the order of the letter names, the B note is flatted, rather than sharpening the A. A# and Bb are the same pitch but differently named to keep with the letter pattern. Therefore the letter names of the F major scale are: F G A Bb C D E F **not**  
 F G A A# C D E F

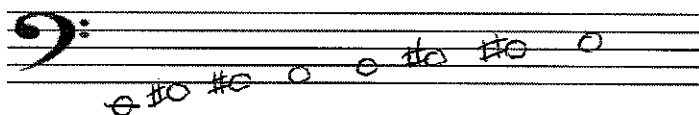
Write the notes below for the major scales of D, E, F, G, A, & B on the treble and bass clef staves. The C major scale has been given as an example.



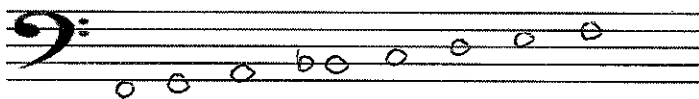
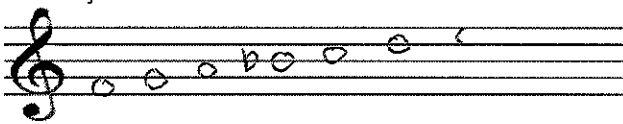
Major Scale of D



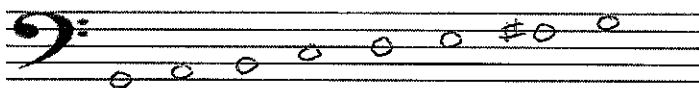
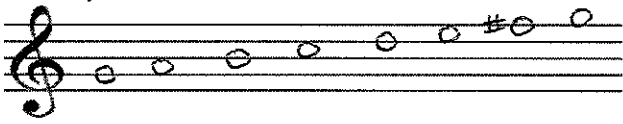
Major Scale of E



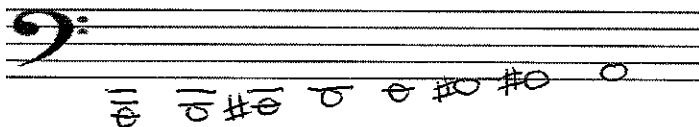
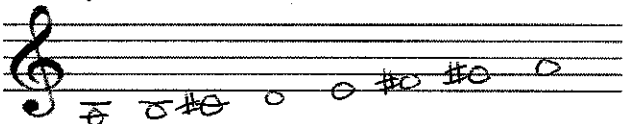
Major Scale of F



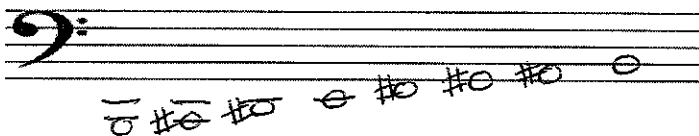
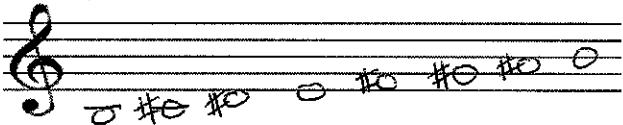
Major Scale of G



Major Scale of A



Major Scale of B



Remember: All major scales have the same step pattern and may begin on any note. All major scales have a half step between the third and fourth tones and the seventh and eighth tones. The rest of the scale consists of whole steps between consecutive notes.

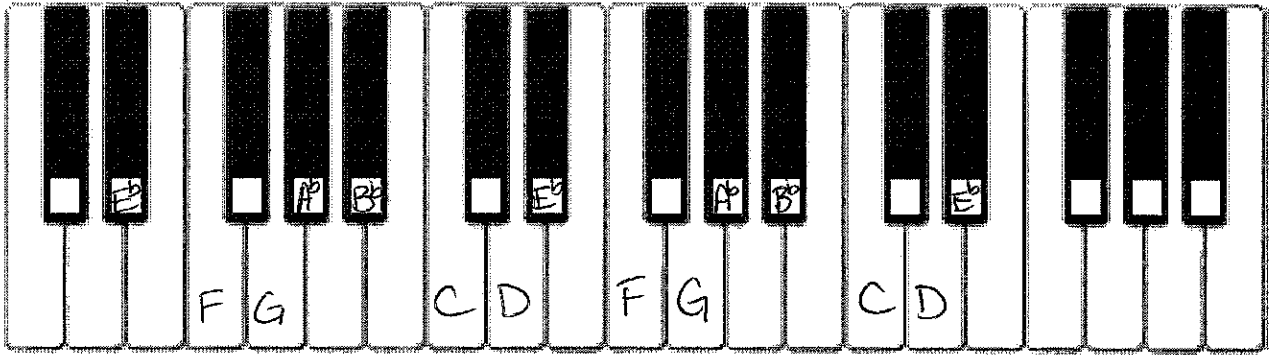
# Notating Scales and Piano Keys (Treble)

Name \_\_\_\_\_

Write the Key Sign and notes to the E Flat Major Scale on the staff below (2 Octaves starting from the lowest E Flat).



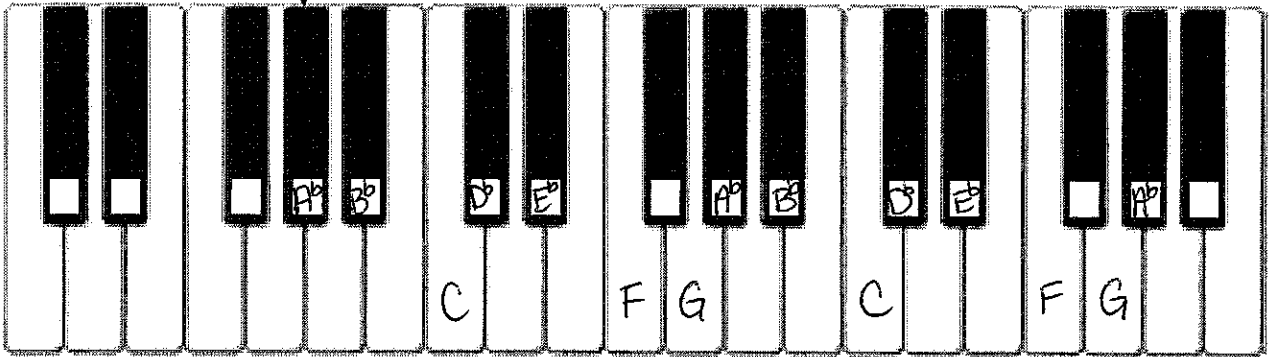
Write the notes to the E Flat Major Scale on the piano below (2 Octaves).



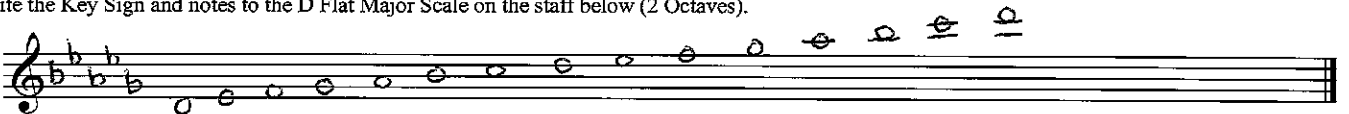
Write the Key Sign and notes to the A Flat Major Scale on the staff below (2 Octaves).



Write the notes to the A Flat Major Scale on the piano below (2 Octaves).



Write the Key Sign and notes to the D Flat Major Scale on the staff below (2 Octaves).



Write the notes to the D Flat Major Scale on the piano below (2 Octaves).

