

Name _____

Date _____

LEARNING GOAL

1

Time Signatures

Numbers placed at the beginning of the music are called the **time signature**. This gives the design for counts and accents. The **beat unit** may change depending on what the bottom number is.

The top number always tells the number of counts in a measure. The bottom number always tells the kind of note getting one count or the beat unit.

C means **Common Time** $\frac{4}{4}$

C means **Cut Time** $\frac{2}{2}$

STRATEGY:

1. Fill in the correct information for the following time signatures.
2. It is helpful to imagine the number 1 over the bottom number—and think of it as a fraction. This will tell you the kind of note which receives one count—or beat unit.

Example: $\frac{4}{4}$

Visualize 1/4 ... bottom number is a quarter note.

$\text{♪} = \text{one count}$

Number of counts in a measure

Kind of note getting one count

$\frac{2}{2}$ (also C) _____

$\frac{2}{4}$ _____

$\frac{6}{8}$ _____

$\frac{3}{4}$ _____

$\frac{4}{4}$ (also C) _____

$\frac{12}{8}$ _____

$\frac{5}{4}$ _____

$\frac{9}{8}$ _____

CHECK-UP:

DATE: _____

Complete these sentences:

1. The top number always tells _____ .
2. The bottom number always tells _____ .
3. These two phrases mean the same thing: kind of note getting one count and _____ .
4. The _____ may change depending on the bottom number.

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LEARNING GOAL 2

Note and Rest Tree Relationships

All notes and rests act in relationship to each other. One of two things can occur during the beat: a note or a rest: **Beat, count** and **pulse** are all words meaning the same thing.

STRATEGY:

1. Study the chart below to try to see relationships between notes.
2. Do the same for the rests.
3. Notice how the tree branches from largest to smallest or longest to shortest.
4. Notice that every note has a relative rest with the same name and number of counts.

NOTE AND REST TREE $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ ♩ = 1 count

| NAME OF NOTE | NOTE TREE |
|----------------|-----------|
| Whole Note | |
| Half Note | |
| Quarter Note | |
| Eighth Note | |
| Sixteenth Note | |
| | |
| NAME OF REST | REST TREE |
| Whole Rest | |
| Half Rest | |
| Quarter Rest | |
| Eighth Rest | |
| Sixteenth Rest | |
| | |

CHECK-UP:

DATE: _____

1. How many quarter rests (♫) equal a half rest (⏏)? _____
2. A whole note is in the same place in the note tree as a _____ is on the rest tree.
3. Four sixteenth notes (♫) equals _____ eighth notes (♪).
4. Practice tapping, playing or singing these note types in the chart above.

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LEARNING GOAL

3








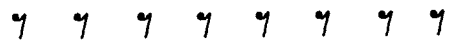

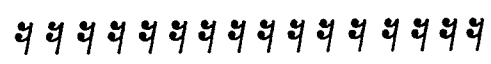
Note and Rest Values










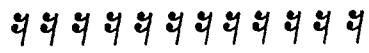
STRATEGY:

A note or rest can be longer than the count, or there can be 1, 2, 3, or 4 notes during one count. When more than one note or rest occurs on a count, this is called **sub-division** of the beat.

1. Study the chart of note and rest values below.
2. On the bottom chart, fill in the missing note(s) or rest(s) to make it look like the top chart.






3. Do your best to make the note or rest look like the one printed on the chart.

| NAME | NOTE | COUNTS | REST |
|-----------|--|--------|--|
| Whole |  | 4 |  |
| Half |  | 2 |  |
| Quarter |  | 1 |  |
| Eighth |  | 1/2 |  |
| Sixteenth |  | 1/4 |  |

| NAME | NOTE | COUNTS | REST |
|-----------|---|--------|---|
| Whole |  | 4 |  |
| Half |  | 2 |  |
| Quarter |  | 1 |  |
| Eighth |  | 1/2 |  |
| Sixteenth |  | 1/4 |  |

CHECK-UP:

DATE: _____

1. Two _____ rests equal one whole () rest.
2. This rest () is called a _____ rest.
3. Two _____ notes equal one eighth () note.
4. An eighth note () or rest () gets _____ a count.
5. When more than one note or rest occurs during one beat, this is called _____.

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LEARNING GOAL

4

Rhythm Puzzles



It is important to be able to see relationships between notes and rests. Here is a way to practice your knowledge of note and rest relationships. Use your note and rest value chart if you need help.



STRATEGY:




1. Decide the number of counts in each note and rest.
2. Follow directions given below for filling in the correct answer.

3. All notes are in $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{4}{4}$ time with the quarter note receiving one count. A quarter note is the beat unit.



Fill in the missing link with *one* note or rest.

1.  + = .

2.  - = .

3.  +  + = .



4.  +  + = .



5.  + = .

6.  -  + = .



7.  -  + = .

8.  - = .

9.  + = .

10.  + = .

11.  - = .

12.  - = .

Make up three puzzles of your own.




Volunteer to share them if you want.

1.

2.

3.

CHECK-UP:

1. Another way to write 2 eighth notes () is _____ .
2. A half note tied to a quarter () gets _____ counts.
3. A whole rest () gets _____ counts.

DATE: _____

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Name _____

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LEARNING GOAL

5

Eighth-Notes and Eighth-Rests


Each **eighth-note** and **rest** gets $\frac{1}{2}$ count.



Example:

$\frac{2}{4}, \frac{3}{4} \& \frac{4}{4}$:  or γ = $\frac{1}{2}$ count.

A group of two eighth-notes together gets 1 count.

Example:

 = 1 count.

An eighth-note looks like a quarter-note with a flag added to the stem. Eighth-notes can be written separately () or in groups connected by a beam ().

Eighth-notes, or rests, come on the count and *between* the count. They need to be counted with the number or beat count as well as a syllable. The syllable "and" is used to count the eighth note, or rest, which falls between beats.

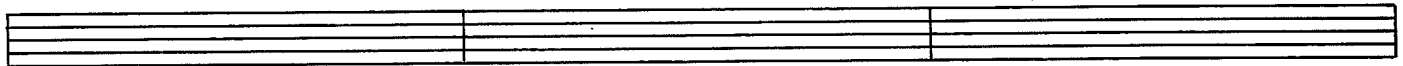
Example:



Write 4 eighth-notes with flags.

Write 4 eighth-notes connected by a beam.




Write 4 eighth-rests.






CHECK-UP:

DATE: _____

1. Eighth-notes can be written in _____ different ways.
2. Two eighth-notes together () get _____ beat; written this way () two together, they get _____ beat.
3. The syllable _____ is used for eighth () notes or rests (γ) which come between the counts.
4. Tap and count as well as play or sing the lines of music above.

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Dotted Quarter-Notes and Dotted Quarter-Rests

A dot beside a note counts for *half the value* of the note it is beside.

Example: $\text{♪} = 2 + \cdot = 3$ counts $\text{♪} = 3$ counts
 $\text{♪} = 1 + \cdot = \frac{1}{2}$ $\text{♪} = 1\frac{1}{2}$ counts

Dotted quarter-notes are usually combined with an eighth-note, or rest, and are counted like this:

A dotted quarter note is worth 3 eighth-notes.



$\text{♪} \cdot$ ♪ or $\text{♪} \cdot$ ♪ ♪ ♪
1 & 2 & 1 & 2 &

STRATEGY:

1. Study each line of music and copy the counting below on the next line with the blanks.
2. Be sure to remember the dotted quarter-note ($\text{♪} \cdot$) gets all of the first count and half of the next count.
3. On the last line try to fill in the blanks without copying.
4. Notice the relationship of the small eighth-notes above the dotted quarter-note ($\text{♪} \cdot$).
5. Remember to use the vertical lines and dashes to help you find the beat units.

Handwriting practice lines for musical notation. Each line consists of a musical staff with notes and rests, followed by a line of counting with dashes for copying.

Line 1: $\text{♪} \cdot$ ♪ ♪ ♪ | $\text{♪} \cdot$ ♪ ♪ | $\text{♪} \cdot$ ♪ ♪ | $\text{♪} \cdot$ ♪ ♪ |
1 & 2 & 3 & 4 & | 1 2 & 3 & 4 | 1 2 3 & 4 & | 1 & 2 & 3 4

Line 2: $\text{♪} \cdot$ ♪ ♪ ♪ | $\text{♪} \cdot$ ♪ ♪ | $\text{♪} \cdot$ ♪ ♪ | $\text{♪} \cdot$ ♪ ♪ |
-----|-----|-----|-----|

Line 3: $\text{♪} \cdot$ ♪ ♪ ♪ | $\text{♪} \cdot$ ♪ ♪ | $\text{♪} \cdot$ ♪ ♪ | $\text{♪} \cdot$ ♪ ♪ |
1 & 2 & 3 & | 1 & 2 & 3 & | 1 & 2 & 3 | 1 2 & 3 &

Line 4: $\text{♪} \cdot$ ♪ ♪ ♪ | $\text{♪} \cdot$ ♪ ♪ | $\text{♪} \cdot$ ♪ ♪ | $\text{♪} \cdot$ ♪ ♪ |
1 & 2 & 3 & 4 | 1 2 & 3 & 4 & | 1 2 & 3 & 4 & | 1 & 2 & 3 4

Line 5: $\text{♪} \cdot$ ♪ ♪ ♪ | $\text{♪} \cdot$ ♪ ♪ | $\text{♪} \cdot$ ♪ ♪ | $\text{♪} \cdot$ ♪ ♪ |
-----|-----|-----|-----|

CHECK-UP:

If $\text{♪} = 1$ count:

1. A dotted quarter-note ($\text{♪} \cdot$) or rest ($\text{♪} \cdot$) gets _____ counts and is equal to _____ eighth notes.
2. The dotted quarter-note gets one full count plus _____ of the next count.
3. A dotted quarter-note ($\text{♪} \cdot$) or rest ($\text{♪} \cdot$) beginning on count 1 is counted _____.
4. A dotted quarter-note, or rest, is usually followed by an _____ note or rest.
5. Tap and play or sing each line above.

DATE: _____

SCORE: _____

Name _____

Date _____

LEARNING GOAL

9

Fun with Rhythms

STRATEGY:

1. Decide the number of counts for each note and rest.
2. All notes are in $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{4}{4}$ with the quarter note acting as the beat unit.
3. Follow the directions given below for filling in the correct answer.
4. Use your rhythm charts on previous pages if you need help.

Use a *number* answer to fill in the blank.

1. $\text{♩} + \text{♩} = \underline{\hspace{2cm}}$

2. $\text{♩.} - \text{♩} = \underline{\hspace{2cm}}$

3. $\text{♪} + \text{♩} = \underline{\hspace{2cm}}$

4. $\text{♩} - \text{♩} = \underline{\hspace{2cm}}$

5. $\text{♩♩} + \text{♩} + \text{♩} = \underline{\hspace{2cm}}$

6. $\text{♩} + \text{♩} = \underline{\hspace{2cm}}$

7. $\text{♩♩♩♩} + \text{♩} + \text{♪} = \underline{\hspace{2cm}}$

8. $\text{♪} + \text{♩} + \text{♩} = \underline{\hspace{2cm}}$

9. $\text{♩} - \text{♩} + \text{♩} = \underline{\hspace{2cm}}$

Use only *one* note or rest to fill in the blank.

10. $2 + 1 = \underline{\hspace{2cm}}$

11. $\text{♩} - \text{♩} = \underline{\hspace{2cm}}$

12. $\text{♩} + \text{♩} - \text{♩} = \underline{\hspace{2cm}}$

13. $\text{♩.} + \text{♩} = \underline{\hspace{2cm}}$

14. $\text{♩} + \text{♩} = \underline{\hspace{2cm}}$

15. $\text{♩♩} + \text{♩} + \text{♩} = \underline{\hspace{2cm}}$

16. $\text{♩.} + \text{♩} = \underline{\hspace{2cm}}$

17. $5 - 1 = \underline{\hspace{2cm}}$

18. $\text{♩} + \text{♩} = \underline{\hspace{2cm}}$

CHECK-UP:

If the ♩ = 1 count:

1. A dotted quarter-note (♩.) gets _____ counts.
2. A dotted half-note (♩.) gets _____ counts.
3. Four eighth-notes beamed together (♩♩♩♩) get _____ counts.
4. Write the word *Rhythm* here: _____

DATE: _____

SCORE: _____

Name _____

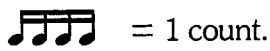
Date _____

LEARNING GOAL 11

Sixteenth-Notes and Rests

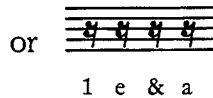
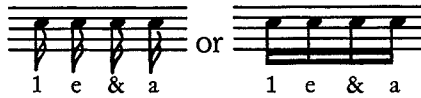
A group of four sixteenth-notes beamed or written together receives 1 count. Each sixteenth-note and rest gets one-fourth of a count. A sixteenth-note looks like an eighth-note, but it has *two* flags or beams instead of one. Sixteenth-notes can be written separately with two flags or in groups connected by two beams.

Example:



Sixteenth-notes are counted with one number and three syllables. When they are in groups of four beginning on the beat, the number always comes first.

Example:



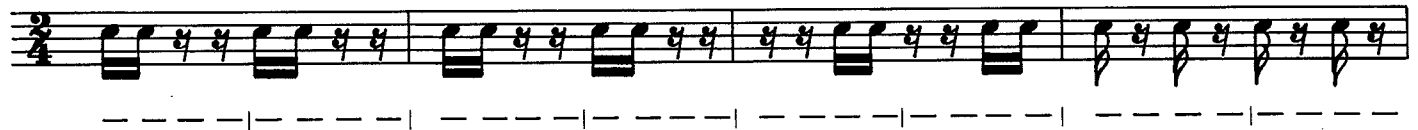
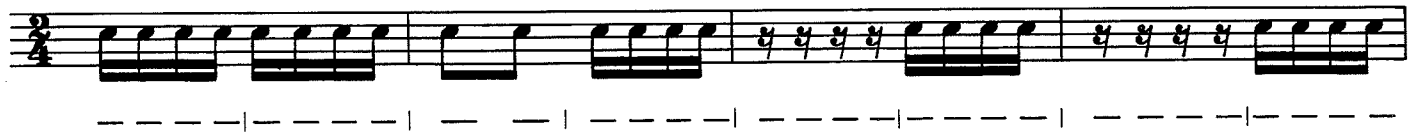
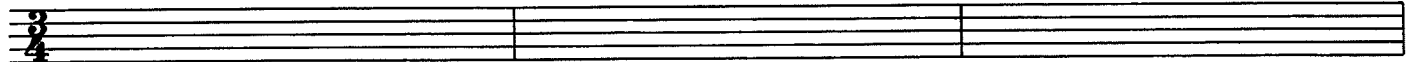
STRATEGY:

1. On the first staff below, practice writing sixteenth notes and rests.
2. On the other lines, write the correct counts under notes and rests.
3. Look at the examples above if you need help.
4. Be sure to look at the time signature.

Write 4 sixteenth-notes with flags:

Write 4 sixteenth-notes with beams:

Write 4 sixteenth-rests:



CHECK-UP:

1. Sixteenth-notes can be written in _____ different ways.
2. Syllables used in counting sixteenth notes besides the number are _____.
3. Four sixteenth notes or rests together get _____ count.
4. Tap and count as well as play or sing the rhythms above.

DATE: _____

SCORE: _____

Name _____

Date _____

LEARNING GOAL 12

Sixteenth-Notes and Rests

When counted, **sixteenth-notes** and **rests** need one number, as well as a syllable, for every note or rest. Review of sixteenth-note and rest counting:

1 e & a or 1 e & a or 1 e & a

Notice notes are connected with two beams or have two flags. Combinations of sixteenths and other notes can fall anyplace during the beat.

Example: 1 e & a

STRATEGY:

1. Study each line of music and copy the counts and syllables below on the next line.
2. Be sure to notice the difference between notes connected by one beam and notes connected by two beams.
3. Look for groupings of notes per count. They are grouped this way to help you read music more easily.
4. Notice the relationship of small notes placed above the staff to help you see the beat unit more easily.

CHECK-UP:

DATE: _____

1. A group of four sixteenth-notes () or rests () get _____ count.
2. Each sixteenth-note or rest only gets _____ of a count.
3. Four sixteenth-notes can be written separately with two flags or be connected with (number) _____ beams.
4. Tap and play or sing each line above.

SCORE: _____

Name _____



Date _____

LEARNING GOAL 13

Dotted Eighth-Notes

Remember, a dot beside a note counts for half the value of the note.

Example:




$\text{♪} = 1 + \cdot = \frac{1}{2}$ $\text{♪} = 1\frac{1}{2}$ counts (= )
 $\text{♪} = \frac{1}{2} + \cdot = \frac{1}{4}$ $\text{♪} = \frac{3}{4}$ of a count (= )

Dotted eighth-notes are usually combined with a sixteenth-note or rest and are counted like this.





Example:

 or  or 
 1 e & a 1 e & a 1 e & a

STRATEGY:

1. Study the lines of music and copy the counting below on the line with the blanks.
2. Be sure to remember the dotted eighth-note () gets a number and two syllables or three syllables if reversed.
3. Notice the relationship of the small notes above the staff to the  or  pattern below.

Example:

 or 
 1 e & a 1 e & a
 or 
 1 e & a 1 e & a


 1 e & a 2 e & a 3 e & a 4 e & a 1 e & a 2 e & a 3 e & a 4 e & a


 1 e & a 2 e & a 3 e & a 4 e & a 1 e & a 2 e & a 3 e & a 4 e & a






 1 e & a 2 e & a 3 e & a 1 e & a 2 e & a 3 e & a 1 2 e & a 3


 1 e & a 2 e & a 3 e & a 4 e & a 1 e & a 2 e & a 3 e & a 4 e & a


 1 e & a 2 e & a 3 e & a 4 e & a 1 e & a 2 e & a 3 e & a 4 e & a


 1 e & a 2 e & a 3 e & a 4 e & a 1 e & a 2 e & a 3 e & a 4 e & a

CHECK-UP:

1. A dotted eighth note () is worth _____ sixteenth-notes.
2. A dotted-eighth note () or rest () gets _____ of a count.
3. This note () is a _____ note.
4. It gets _____ of a count.
5. Tap and play, or sing, each line above.

DATE: _____


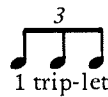
SCORE: _____

Triplets

Triplets look like eighth notes connected by a beam. The difference is they are usually in a group of three and have a number 3 over or under the group.

All three notes are played evenly on one count, and are counted like this.

Example: 

Example:  or 

STRATEGY:

1. Study each line of music and copy the counts and syllables below on the next line with the blanks.
2. Be sure to look for groups of notes or rests which fall into one complete count or beat unit.




1 is a 2 is a 3 is a 4 is a 1 & 2 is a 3 & 4 is a

1 2 & 3 is a 1 2 is a 3 is a 1 2 3 is a

1 2 is a 3 & 4 & 1 & 2 & 3 is a 4 1 is a 2 3 4

CHECK-UP:

- If the ♩ = 1 count:
1. A triplet () group gets _____ count.
 2. When counting a measure of rhythm, it makes music reading easier to look for _____ of notes getting a complete count.
 3. Another way to count a triplet group beside "1 is a": _____ .
 4. Tap and play or sing each line above. Be sure to keep a steady beat or pulse.
 5. Without looking back, write the word here which means counting and pulse in music: R _____ .

DATE: _____

SCORE: _____

Name _____

Date _____

LEARNING GOAL 15

Rhythm Counting Review (Goals 2-14)

STRATEGY:

1. First, fill in the necessary information at the bottom of this page.
2. Place bar lines correctly in the first three lines.
3. Write counts and syllables under every note or rest in the last three lines.
4. You may include counts (if you wish) under music without bar lines, to help you—but it is not necessary.
5. Tap and play or sing rhythms in the lines below.

The image shows six musical staves. The first staff is in 4/4 time and has a dashed line below it. The second staff is in 3/4 time and has a triplet of eighth notes marked with a '3'. The third staff is in 3/4 time. The fourth staff is in 4/4 time and has a triplet of eighth notes marked with a '3'. The fifth staff is in 2/4 time and has a triplet of eighth notes marked with a '3'. The sixth staff is in 3/4 time. Each staff has a dashed line below it for bar lines and another dashed line below that for counts or syllables.

Name or kind of note or rest:

Number of beats or counts:

| | | |
|---|-------|-------|
| ♪ | _____ | _____ |
| ♩ | _____ | _____ |
| ♪ | _____ | _____ |
| ♪ | _____ | _____ |
| ♩ | _____ | _____ |
| ♩ | _____ | _____ |
| ♩ | _____ | _____ |
| ♩ | _____ | _____ |
| ♩ | _____ | _____ |
| ♩ | _____ | _____ |

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LEARNING GOAL 17

Syncopation

Syncopation occurs when the accent falls on what is normally a weak part of the beat.

This can happen using half, quarter, eighth or sixteenth-notes, and is part of the style of rock, pop, jazz and more modern classical music.

STRATEGY:

1. Study each line of music and copy the counts and syllables below on the next line with the blanks.
2. Be sure each note gets its total amount of the count.

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

1 & 2 & 3 4 1 & 2 & 3 4 1 2 3 & 4 & 1 2 3 & 4 &

1 e & a 2 & 3 e & a 4 & 1 e & a 2 3 e & a 4

CHECK-UP:

1. Syncopation occurs when the _____ falls on what is normally a _____ part of the beat.
2. This can happen with _____, _____, _____, or _____ notes.
3. When more than one note or rest occurs on the beat, this is called S_____.
4. Tap and play or sing each line above.

DATE: _____

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LEARNING GOAL 20

Note and Rest Tree $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$

In $\frac{6}{8}$ $\frac{9}{8}$ and $\frac{12}{8}$ time signatures, notes and rests appear on the tree with dots added to them. Notes and rests still have a similar relationship to each other as they did in $\frac{3}{4}$ $\frac{3}{4}$ and $\frac{4}{4}$ time signatures, but now groupings are in triple meter in groups of threes and sixes.

As you learned earlier in the time signature section, the 8 on the bottom of the time signature means the beat unit is now the eighth-note. In a slow tempo, or speed, the eighth-note gets 1 count.

Strategy:

1. Study the chart below to try to see relationships between notes.
2. Do the same for the rests.
3. Notice how the tree branches from largest to smallest or longest to shortest.
4. Notice that every note has a relative rest with the same name and number of counts.

| NAME OF NOTE | NOTE TREE |
|---------------------|-----------|
| Dotted Whole-note | |
| Dotted Half-Note | |
| Dotted Quarter-Note | |
| Eighth-Note | |
| Sixteenth-Note | |
| NAME OF REST | |
| Dotted Whole-rest | |
| Dotted Half-Rest | |
| Dotted Quarter-Rest | |
| Eighth-Rest | |
| Sixteenth-Rest | |

Check-up:

Slow speed or tempo:

1. (Number) _____ dotted half-notes (♩.) equal one dotted whole-note (♩.).
2. There are four dotted quarter (♩.) notes and four dotted _____.
3. Each eighth-note (♩) or rest (⏏) is worth _____ sixteenth-notes (♩) or rests (⏏).
4. Each dotted quarter-rest (⏏.) or dotted quarter-note (♩.) is equal to _____ eighth-notes (♩) or rests (⏏).
5. Practice tapping some of these note types to a given pulse.

DATE _____

SCORE _____























Name _____
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


































LEARNING GOAL 21

Note and Rest Values in 6/8, 9/8 & 12/8 Time

STRATEGY:





1. Study the chart of note and rest values below.
2. On the bottom chart fill in the missing note(s) or rest(s) to make it look like the top chart.
3. Do your best to make the note(s) or rest(s) look like the ones printed on the chart.

| NAME | NOTE | COUNTS | REST |
|----------------|---|--------|---|
| Dotted Whole |  | 12 |  |
| Dotted Half |   | 6 |   |
| Dotted Quarter |     | 3 |     |
| Eighth |     | 1 | 7 7 7 7 7 7 7 7 7 7 7 7 |
| Sixteenth |     | 1/2 | 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 |

| NAME | NOTE | COUNTS | REST |
|----------------|---|--------|---|
| Dotted Whole |  | 12 |  |
| Dotted Half |  | 6 |  |
| Dotted Quarter |    | 3 |    |
| Eighth |    | 1 | 7 7 7 7 7 7   7 7 7 |
| Sixteenth |    | 1/2 | 4 4 4 4 4 4                  |

CHECK-UP:

DATE: _____

1. Two dotted quarter-rests () equal one _____ rest.
2. This rest  is called a _____ rest.
3. Two _____ notes equal one eighth-note.
4. A dotted-quarter rest () gets _____ counts in  time.
5. Practice tapping, playing or singing the above note types.

SCORE: _____

Name _____

Date _____

LEARNING GOAL 22

6/8 and 9/8 Time

In a slow speed in 6/8 or 9/8 time, each eighth-note gets one count. In a fast speed, the dotted quarter-note ($\text{♩}.$) gets one count and eighth-notes are counted as triplets.

Example:



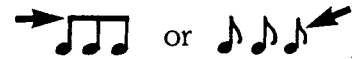
1 is a 2 is a

Strategy:

1. Study each line which includes counts written under notes and rests.
2. Directly below each of these lines is a line of music, like the one above, without the counts.
3. Copy these counts, make sure numbers and syllables are exactly under a note or rest.

4. Be sure to notice eighth-notes have only one beam or flag.

Example:



5. There are two speeds to fill in, on the first line of music.

slow speed: 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

fast speed: 1 is a 2 is a 1 is a 2 is a 1 is a 2 is a 1 is a 2 is a

slow speed: -----

fast speed: -----

slow speed: 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

slow speed: -----

slow speed: 1 2 3 4 5 6 7 8 9 1 2 3 4 5 6 7 8 9 1 2 3 4 5 6 7 8 9

slow speed: -----

Check-up: Slow speed or tempo:

1. In 6/8, 9/8, or 12/8 time a dotted quarter note ($\text{♩}.$) gets _____ beats.
2. In 6/8, 9/8, or 12/8 time a dotted half-note ($\text{♩}.$) gets _____ beats.
3. An eighth rest (♩) gets _____ beat.
4. A dotted quarter rest ($\text{♩}.$) gets _____ beats.
5. One eighth note or rest gets _____ beat.
6. Tap and play or sing each line above.

DATE _____

SCORE _____

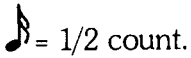
Name _____

Date _____


LEARNING GOAL 23

6/8 9/8 12/8 Time

In 6/8 or 12/8 time, sixteenth-notes get one-half the count.

Example:  = 1/2 count.
Two sixteenth-notes together get one full count.

In these time signatures, sixteenth-notes are counted with "and" between numbers. If the group begins on a beat unit, the number is counted first.

Example: 
1 + 2 + 3 +

STRATEGY:

1. Study each line with counts under notes and rests.
2. Copy these counts and syllables in the space provided on the following line.
3. Be sure to look at beat unit groupings for the main pulse or count.
4. Be sure to notice the double-beam on sixteenth-notes and rests.

Example:

 = 1 count

Example:  or ♩ ♪ ←

Slow Tempo




1 2 3 4 5 6 1 2 3 4 5 6 1 & 2 & 3 4 & 5 & 6 1 2 3 4 5 6

1 & 2 3 4 & 5 6 1 & 2 & 3 & 4 & 5 & 6 & 1 2 & 3 4 5 & 6

1 2 3 4 5 6 7 8 9 1 2 3 & 4 5 6 & 7 8 9 & 1 2 3 4 5 6 7 8 9

CHECK-UP: Slow Tempo:

DATE: _____

1. In 6/8 or 12/8 time, two sixteenth-notes together () get _____ beat.
2. A quarter-rest () in 6/8 time gets _____ beats.
3. Four sixteenth-notes together () get _____ beats.
4. One sixteenth-note gets _____ beat in 6/8 time.
5. In 6/8 time, an eighth-note gets _____ count.
6. Tap, play or sing each line above.



SCORE: _____

Name _____
 Date _____




LEARNING GOAL 24

Counting Review (Goals 20-23)

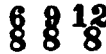










Rhythm

Test your knowledge of note and rest relationships in  and  time. Try to do this page without help from previous assignments.

STRATEGY:


1. Fill in the information asked for at the bottom of this page. Do this first.
2. Write counts and/or syllables under every note and rest. Be sure to remember you are now in  and  time.
3. Notice that  time has been included.
4. Practice tapping and play or sing each line below.



| | Name or kind of note or rest: | Number of counts or beats in  |
|---|---|---|
|  |  _____ | _____ |
|  |  _____ | _____ |
|  |  _____ | _____ |
|  |  _____ | _____ |
|  |  _____ | _____ |

DATE: _____

SCORE: _____

*A whole rest is normally used to indicate a full measure rest in  time.

Name _____

Date _____

LEARNING GOAL 25

Time Signatures

STRATEGY:

1. Decide what note gets one count in each of the following time signatures.
2. Draw the correct note in the box to answer the question.

3. For help with note values, refer to charts on Learning Goal 3 and 21.

Example:

One count in $\frac{2}{4}$ time



Draw the kind of note which gets:

1. Two counts in $\frac{4}{4}$ time

8. One count in $\frac{3}{4}$ time

2. One count in $\frac{3}{4}$ time

9. Three counts in $\frac{6}{8}$ time (slow tempo)

3. Four counts in $\frac{4}{4}$ time

10. Six counts in $\frac{6}{8}$ time (slow tempo)

4. Three counts in $\frac{3}{4}$ time

11. One half count in $\frac{4}{4}$ time

5. One count in $\frac{4}{4}$ time

12. One count in $\frac{9}{8}$ time (slow tempo)

6. Two counts in $\frac{2}{4}$ time

13. One count in $\frac{3}{2}$ time

7. Two counts in $\frac{3}{4}$ time

14. Three counts in $\frac{12}{8}$ time (slow tempo)

DATE: _____

SCORE: _____

Name _____

Date _____

LEARNING GOAL 26

Rhythmic Meter

Meter is the basic scheme of note values and accents. Usually the first beat of the measure will have the strongest pulse while other beats are weaker. Occasionally some meters may have several strong pulses spaced evenly throughout the measure.

There are two types of rhythmic meter:

Simple Meter: the top number is *not* a multiple of three. $\frac{2}{8}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{2}$ $\frac{3}{2}$ $\frac{4}{2}$

Compound Meter: the top number is a multiple of three. $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$ $\frac{6}{4}$ $\frac{9}{4}$ $\frac{12}{4}$

Within this framework, there are three other meter types:

duple: two units to a measure.

triple: three units to a measure.

quadruple: four units to a measure.

STRATEGY:

1. Answer the following questions by filling in the blanks.

2. Look above if you need help.

a. Name three simple duple meters: _____

b. Name three simple triple meters: _____

c. Name two simple quadruple meters: _____

d. Name three compound meters: _____

CHECK-UP:

DATE: _____

1. In _____ meter the top number is *not* a multiple of three.

SCORE: _____

2. In _____ meter the top number is a multiple of three.

3. The three other types of meter are _____.

Name _____

Date _____

LEARNING GOAL 27

Time Signatures Review (Goals 1 - 26)

STRATEGY:

1. Answer the following questions by filling in the blanks with the correct answer.
2. If you need help, refer to previous lessons.

1. When reading time signatures:

the top number tells _____

the bottom number tells _____

2. In $\frac{6}{8}$ time with a slow tempo, there are _____ counts per measure.

3. In $\frac{4}{4}$ time _____ sixteenth-notes equal one count.

4. A _____ note takes the whole measure in $\frac{3}{4}$ time.

5. A measure of $\frac{6}{8}$ time cannot have more than _____ eighth-notes.

6. A measure of $\frac{6}{8}$ time cannot have more than _____ dotted quarter-notes.

7. Two eighth-notes receive as much time as _____ quarter note.

8. In $\frac{3}{8}$ time, a _____ -note gets one count.

9. In $\frac{12}{8}$ time, there are _____ dotted quarter-notes in each measure.

10. A dotted quarter-note receives as much time as _____ eighth-notes.

11. Two sixteenth-notes get half as many counts as a _____ -note.

DATE: _____

SCORE: _____

Name _____
Date _____

LEARNING GOAL 28

Time Signature Puzzles (Goals 1 - 27)

Notes used as rhythm value for the count, or beat, are most usually half (♩), quarter (♫) or eighth (♫) notes, but sometimes the beat unit can use dotted-notes as well (♩.). When reading a time signature, you need to know how many counts in a measure, and also what kind of note is used for the count or beat unit.

STRATEGY:

1. Each of the following time signatures has a number missing.
2. Look at the number which is given and the notes in the measure.
3. If only the bottom number is in the time signature, decide what kind of note gets one count and how many of that kind of note is in the measure.
4. If only the top number is in the time signature, decide what kind of note getting the count would divide the count into that many counts.
5. Write the missing number for the time signature in the box on the staff.
6. Start with puzzles which look easiest.

1.



2.



3.



4.



5.



6.



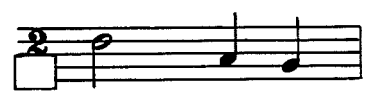
7.



8.



9.



DATE: _____

SCORE: _____

Name _____

Date _____

Rhythm Test

1. In the following time signatures, tell what each number means.

$\frac{2}{4}$ _____ $\frac{6}{8}$ _____
 $\frac{4}{4}$ _____ $\frac{8}{8}$ _____

2. In $\frac{4}{4}$ time, there are _____ quarter-notes in a measure.

3. A dotted quarter-note is worth _____ eighth-notes.

4. One eighth-note gets _____ beat in $\frac{4}{4}$ time.

5. Place the counts correctly under the following lines of music.

Be sure to notice changes in time signatures.

a.

b.

c.

6. Place the bar lines correctly in the following line of music.

7. Write a line of music in any time signature you wish. Write the time signature on the beginning of the staff. Be sure to group notes in beat units to make the music easier to read and place the bar lines correctly.

DATE: _____

SCORE: _____

Name _____

Date _____

LEARNING GOAL 30

Note Names

The first seven letters of the alphabet are used for note names in music: **A B C D E F G**. This pattern is used for notes going up, or **ascending**. Notes coming down or **descending** are indicated by these same letters in reverse order.

Strategy:

1. Study the notes and letters on the staff.
2. Study only the clef for your instrument.
3. On the blank staff, write your own notes to follow the pattern of notes above from lowest to highest.
4. Use whole notes, making sure notes are clearly on either a line or a space.

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

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

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

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

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

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

CHECK-UP:

DATE: _____

1. The number of letters in the alphabets used for names of music notes is _____.

SCORE: _____

2. Another word for notes going up is _____.

3. Notes coming down are also called _____.

4. The letters of the alphabet used for note names are _____.

5. Practice singing or playing these notes.

Name _____
 Date _____

LEARNING GOAL 31

Note Names

Notes are placed on the staff in a specific pattern, each line or space having its own name called by letters of the alphabet. Letters A B C D E F G are used, then used again. **Ledger lines** are used above and below the staff to extend the staff to show very high or low notes.

Strategy:

1. Study the names of the lines and spaces for your clef.
2. Under the given notes, write the correct letter name.
3. Where letters are given, write the correct note on the staff.
4. Use whole note values.

CHECK-UP:

1. Notes are placed on either a _____ or a _____ on the staff. DATE: _____
2. Letters used for note names are from the first seven letters of the _____ . SCORE: _____
3. _____ are used above or below the staff to show very high or low notes.
4. Play or sing some of the notes which you wrote for your clef.
5. Cover the letters under the lines and practice reading the note names by saying the letters.

Name _____

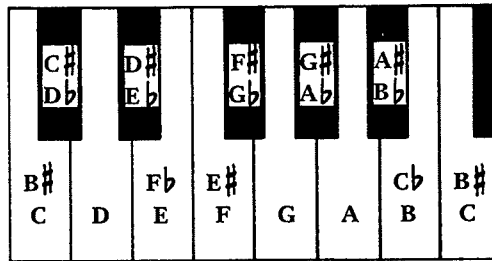
Date _____

LEARNING GOAL 32

Enharmonic Notes

Enharmonic notes are notes which sound the same pitch but are written and named differently. By using a ♯, ♭, or ♮ sign it is possible to write an enharmonic note for every note. Notes with a ♯, ♭, or ♮ within the staff are called **accidentals**.

- ♯ sign raises a note 1/2 step;
- ♭ sign lowers a note 1/2 step;
- ♮ sign returns a note to its normal place.



Strategy:

1. Study the piano keyboard picture included here.
2. Decide what the first note is on the staff below, and using a ♯, ♭, or ♮ sign, change the *second* note to cause it to be the same pitch, or to sound the same, as the first.
3. Find the note name on the keyboard to determine what the enharmonic note is.
4. Do only segments for your clef.

The practice staves are arranged as follows:

- Staff 1 (Treble Clef): C4, D4, E4, F4, G4, A4, B4, C5
- Staff 2 (Treble Clef): D4, E4, F4, G4, A4, B4, C5, D5
- Staff 3 (Bass Clef): C3, D3, E3, F3, G3, A3, B3, C4
- Staff 4 (Bass Clef): D3, E3, F3, G3, A3, B3, C4, D4
- Staff 5 (Bass Clef): C3, D3, E3, F3, G3, A3, B3, C4
- Staff 6 (Bass Clef): D3, E3, F3, G3, A3, B3, C4, D4

CHECK-UP:

1. Notes can be changed by adding _____, _____ or _____ signs to make two notes sound the same but look differently. DATE: _____
2. Enharmonic notes have the same _____ but are _____ and _____ differently. SCORE: _____
3. Enharmonic notes _____ the same.
4. Notes with ♯, ♭, or ♮, added within the staff are called _____.
5. Practice playing or singing the notes above for your clef.

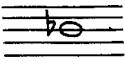
Name _____

Date _____

LEARNING GOAL 34

Major Scales

A **major scale** is made up of 8 notes. A special **whole-step/half-step** formula is used. All intervals are whole-steps *except* between the 3rd & 4th notes and 7th & 8th notes. Those places have an interval of a half-step.

When writing notes on the staff, the ♭, # or ♮ sign comes *before* the note. **Example:** 

When writing note letter names without the staff, the ♭, #, or ♮ sign comes *after* the note.

Example: B^b

Strategy:

1. Write the numbers 1 through 8 under each **scale degree** or note.
2. Write the note name below each number, including the ♭ or # sign to the right of the letter.
3. Where notes are not given, write in the correct scale note. Be careful to write the note directly on the correct line or space.
4. Do only the segments for your clef.



CHECK-UP:

DATE: _____

1. How many notes are in a one-octave scale? _____
2. In a major scale, the half-steps are between _____ & _____
_____ & _____.
3. On the note names, did you write the # or ♭ sign to the right of the letter? _____
4. The symbol \wedge means a _____.
5. The sharp or flat sign comes *before* the note when it is written on the staff, but the sign comes _____ the note name when written in letters without the staff.
6. Practice playing or singing these scales using various note values.

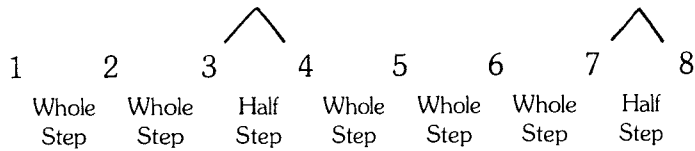
SCORE: _____

Name _____
Date _____

LEARNING GOAL 35

Major Scales

The formula for major scale construction is:



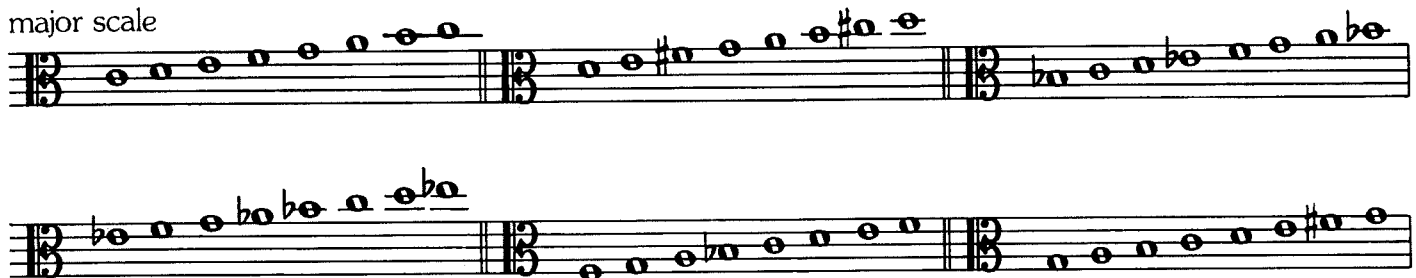
Strategy:

1. Above each note of the scale, write numbers 1 through 8.
2. Place a circle around both notes that are a half-step apart.
3. Put a half-step symbol (\wedge) over the two circled notes.
4. Do only the segments for your clef.

major scale



major scale



major scale



CHECK-UP:

DATE: _____

1. There are _____ half-steps in a major scale.
2. There are no possible notes in between a _____ .
3. When there is room for a note between two notes together, the interval is called a _____ .
4. How many notes are there in a one-octave scale? _____
5. The distance between two notes is called an _____ .
6. Play or sing the scales above.

SCORE: _____

Name _____

Date _____

LEARNING GOAL 36

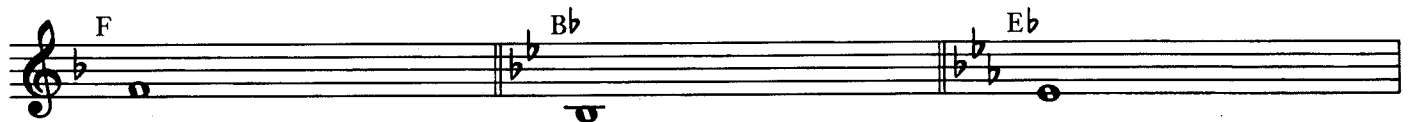
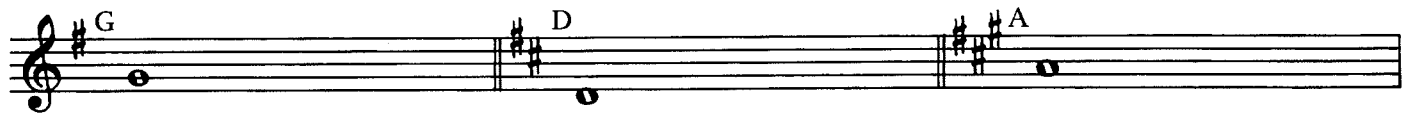
Major Scales Review (Goals 33 - 35)

Major scales not only start on a specific note, but also include a particular number of sharps or flats, a **key signature**, to allow for the correct whole-step/half-step formula.

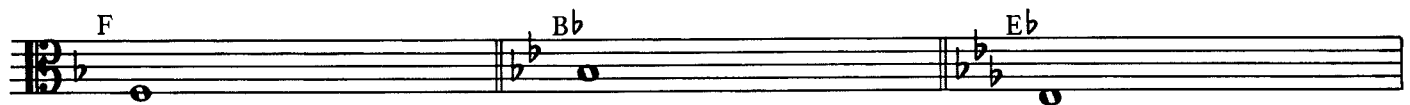
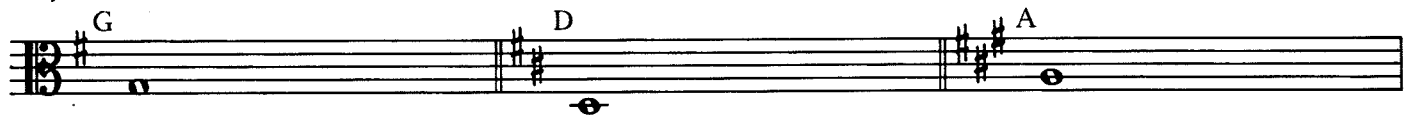
Strategy:

1. Write a scale on the staff beginning on each given note.
2. Write the ascending (going up) scale only.
3. Do segments only for your clef.
4. Notice the key signatures which have been done for you.

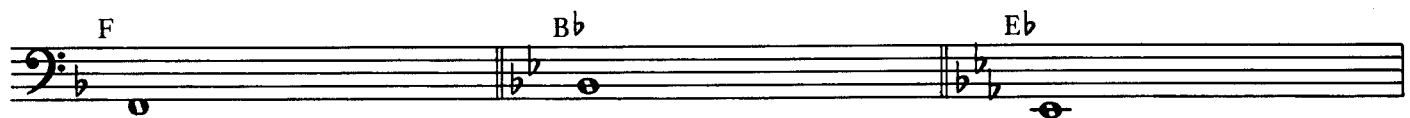
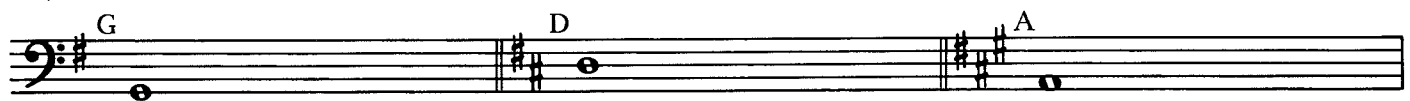
major scales



major scales



major scales



CHECK-UP:

DATE: _____

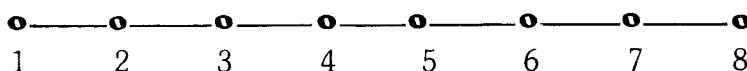
1. Does each of your scales have eight notes moving stepwise? _____

2. Are the notes *exactly* on the proper line or space? _____

SCORE: _____

3. The whole-step/half-step formula for major scales is:

(Use "W" or "H" for your answer on each line)



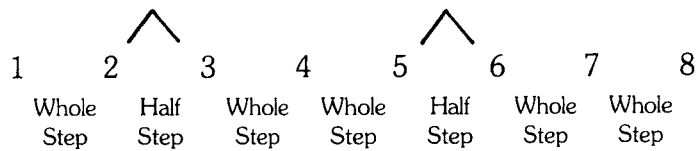
4. Play or sing the above scales which you wrote.

Name _____
Date _____

LEARNING GOAL 37

Minor Scales

In a minor scale, the two half-steps are in a different place than the major scale. The formula for a minor scale is:



This formula gives minor scales their unique sound. These scales are one octave scales using only 8 notes.

Other scale types to learn are pentatonic, whole tone, blues and the scale modes.

Strategy:

1. Above each note of the scale, write numbers 1 through 8.
2. Place a circle around both notes that are a half-step apart.
3. Put a half-step symbol (^) over the two circled notes.
4. Do only the segments for your clef.
5. Notice that sharps or flats have been added to notes this time instead of using a key signature.

minor scale



minor scale



minor scale



CHECK-UP:

1. How many half-steps are there in a one-octave minor scale? _____ DATE: _____
2. A half-step is when there are _____ possible notes in between two notes.
3. Are the half-steps in the same place for major scales as they are for minor scales? _____ SCORE: _____
4. The half-steps in a major scale are between _____ & _____ and _____ & _____.
5. The half-steps in a minor scale are between _____ & _____ and _____ & _____.
6. Play or sing the scales above.

Name _____
Date _____

LEARNING GOAL 38

Minor Scales

Minor scales also start on a specific note and have a particular key signature to allow for construction of the correct whole-step/half-step formula.

Strategy:

1. Write a minor scale on the staff beginning on each given note.
2. Notice the key signatures have been done for you.
3. Write the ascending (going up) scale only.
4. Do segments only for your clef.

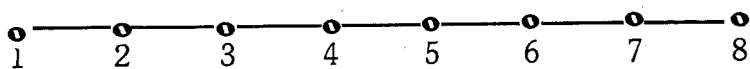
The image shows six musical staves, each containing three segments of a minor scale starting on a specific note. The first two rows use a treble clef, and the last four rows use a bass clef. The segments are as follows:

- Row 1 (Treble clef): A minor (A), E minor (E), B minor (B)
- Row 2 (Treble clef): D minor (D), G minor (G), C minor (C)
- Row 3 (Bass clef): A minor (A), E minor (E), B minor (B)
- Row 4 (Bass clef): D minor (D), G minor (G), C minor (C)
- Row 5 (Bass clef): A minor (A), E minor (E), B minor (B)
- Row 6 (Bass clef): D minor (D), G minor (G), C minor (C)

CHECK-UP:

1. Ascending means _____.
2. The whole-step/half-step formula for natural minor scales is:
(Use "W" or "H" for your answer on each line)

DATE: _____



SCORE: _____

3. There are _____ notes in a one octave minor scale.
(NUMBER)
4. Play or sing the scales you wrote.

Name _____

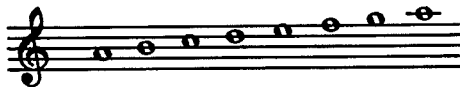
Date _____

LEARNING GOAL 39

Natural Minor Scales

There are three types of **minor scales**, all sound and are written differently from each other. Their names are: **natural**, **harmonic** and **melodic**.

Natural minor scales use the given key signature with no changes.

Example: 

Strategy:

1. Practice writing a natural minor scale beginning on the given note.
2. Do only an ascending scale for your clef, in whole notes.
3. The key signature is given for you.

natural minor scale



natural minor scale



natural minor scale



CHECK-UP:

1. The three types of minor scales are: _____, _____ and _____.
2. The natural minor scale uses the given _____ with _____ changes.
3. Play or sing these scales.

DATE: _____

SCORE: _____

Name _____

Date _____

LEARNING GOAL 40

Harmonic Minor Scales

The three types of minor scales are: **natural**, **harmonic** and **melodic**. A **harmonic minor scale** uses the key signature as well as **accidentals** (sharps, naturals or flats). The accidental raises the 7th note of the scale a half-step going up and coming down the scale.

Example: 

Strategy:

1. Write two harmonic scales starting on the given note.
2. The key signature is given, but be sure you follow the pattern indicated in the example above for raising the 7th tone by a half step.
3. Use either a # or b sign to raise this note depending on what is in the key signature.
4. Use whole notes. Do only your clef.
5. Do only the ascending scale.

harmonic minor scale



harmonic minor scale



harmonic minor scale



CHECK-UP:

1. The harmonic minor scale uses the given key signature and raises the _____ tone of the scale.
2. The three types of minor scales are: _____, _____ and _____.
3. A special half-step-whole step _____ is used to give scales of various types their own unique sound.
4. _____ are notes with a b, # or b written within the staff.
5. Play or sing these scales.

DATE: _____

SCORE: _____

Name _____
 Date _____

LEARNING GOAL 41

Melodic Minor Scales

The **melodic minor scale** uses the given key signature and *raises the 6th & 7th notes a half-step going up the scale*. When coming down the scale, those *raised notes are now lowered back to the original key signature*.

Example:

Strategy:

1. Write two melodic minor scales beginning on the given note.
2. Be sure to use the pattern indicated in the example above for raising the 6th and 7th tones and lowering the correct notes coming back down the scale.
3. Write ascending and descending scales in whole notes.
4. The key signature has been done for you.
5. Do sections only for your clef.

melodic minor scale

melodic minor scale

melodic minor scale

CHECK-UP:

1. A melodic minor scale raises the _____ & _____ notes going up the scale only.
2. The descending scale uses the given key _____.
3. Play or sing the scales above.

DATE: _____

SCORE: _____

Name _____

Date _____

LEARNING GOAL 42

Minor Scales Review (Goals 37 - 41)

There are **two basic scale types: Major and Minor.**

There are three types of minor scales:

Natural: The scale follows the normal key signature with no changes.

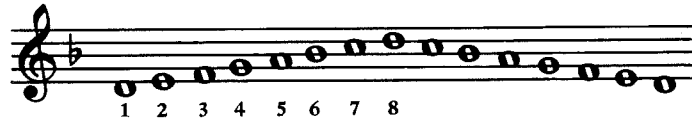
Harmonic: The scale uses the normal key signature and raises the 7th tone going up and down the scale.

Melodic: The scale uses the normal key signature and raises the 6th & 7th tones going up—but lowers these to the normal key tone coming down.

Strategy:

1. Reread and study the scale formula for each scale.
2. Change the following scales by adding a \sharp , \flat or \natural sign to the left of correct notes in order to make the type of minor scale indicated.
3. Count the notes to find the correct scale degree to change.
4. Do only sections for your clef.

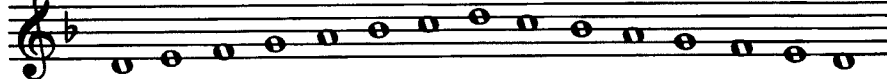
natural minor



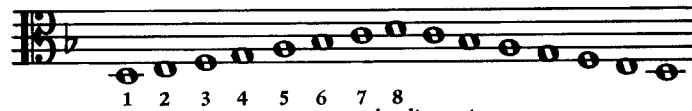
harmonic minor



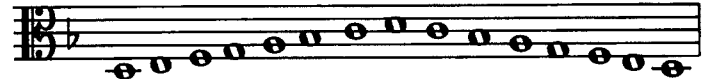
melodic minor



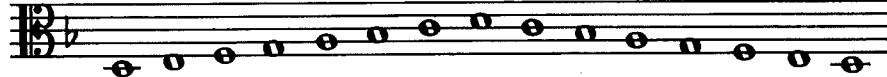
natural minor



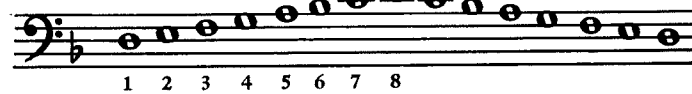
harmonic minor



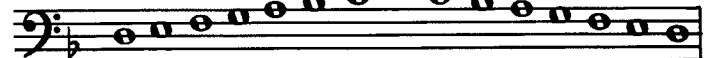
melodic minor



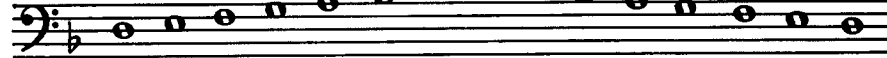
natural minor



harmonic minor



melodic minor



CHECK-UP:

DATE: _____

1. How many basic scale types are there? _____

They are _____ and _____.

SCORE: _____

2. Name the three types of minor scales and briefly describe their changes:

name: _____ change: _____

name: _____ change: _____

name: _____ change: _____

5. Play or sing each type of minor scale above.

Name _____
Date _____

LEARNING GOAL 43

Chromatic Scale

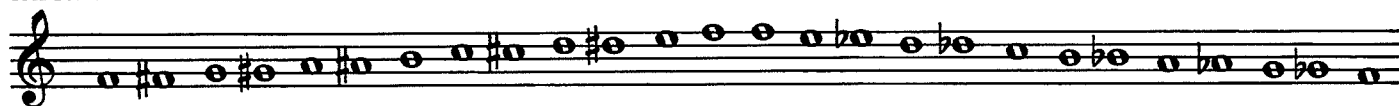
The **chromatic scale** moves stepwise, using all possible notes on the keyboard, your instrument or your voice. All notes of this scale are a half-step apart. When the chromatic scale goes up it uses sharps. The scale uses flats when it comes down.

The chromatic scale on this page is a one-octave scale.

Strategy:

1. Copy the chromatic scale written in your clef on the line below.
2. Use whole notes.
3. Be sure the # or b sign is written before the note.
4. Remember notes B to C and E to F are already a half-step apart.

chromatic scale



Name _____

Date _____

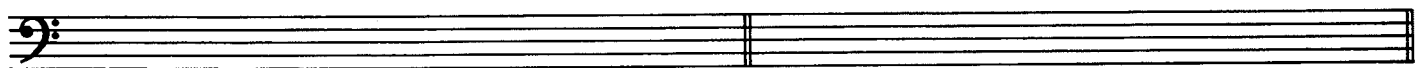
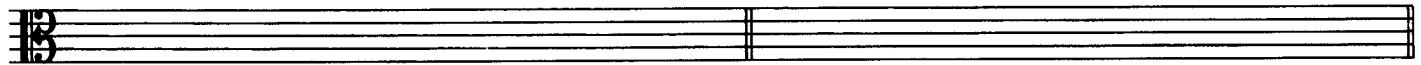
LEARNING GOAL 44

Chromatic Scales

A chromatic scale is a series of notes moving stepwise in half-step intervals. Sharps (#) are used going up the scale (ascending) and flats (b) are used coming down the scale (descending). The octave is divided into 12 equal parts. All intervals are a half-step apart.

Strategy:

1. Given below are the notes of a chromatic scale out of order.
2. Using these, write an ascending and descending scale in whole notes.
3. First, find the lowest note in the scale and place it on the staff. Keep finding the next note $\frac{1}{2}$ -step higher than the previous note until you have finished the ascending scale. For the descending scale, do the same from the highest note to the lowest.
4. Use the section with sharps going up and the section with flats going down.
5. Be sure the # or b sign is written on the left side of the note or before the note.
6. Do the section only for your clef.



CHECK-UP:

1. Are all your sharp and flat signs exactly on the line or space with the correct note? _____
2. A chromatic scale is _____
3. An ascending chromatic scale uses _____ going up the scale, and a descending chromatic scale uses _____ coming down the scale.
4. The interval between each note in a chromatic scale is a _____.
5. A one-octave chromatic scale is made up of _____ equal parts.
6. Play or sing this scale.

DATE: _____

SCORE: _____

Name _____
Date _____

Key Signatures

To make music easier to read and write, sharp and flat signs are written at the beginning of the staff to indicate the **key signature**. These signs tell the performer the notes which will remain sharped or flatted throughout the piece.

There are a total of 7 sharps (♯) and 7 flats (♭) possible for the seven letters in the alphabet used for note names.

Sharps and flats are always written in the same order on the staff. The order of flats is the exact reverse of the sharp order. The first four letters of the flat order spell the word "bead".

Strategy:

1. Copy the sharps and flats in the correct order on the staff in the separate measures provided.
2. Be sure all signs are either on the line or space where they belong.
3. Do only the sharps and flats for your clef.
4. Make an effort to learn and memorize the order of ♯'s and ♭'s.
5. Copy the rule for telling the name of a key on the lines provided.

Order of ♯'s

Order of ♭'s

FCGDAEB FCGDAEB FCGDAEB BEADGCF BEADGCF BEADGCF

Sharps:

Flats:

Copy above ♯'s and ♭'s here for your clef only.

Rule for telling keys with sharps:

the name of the key is the last ♯ to the right and go up one note.

Copy this rule here: _____

Rule for telling keys with flats:

the name of the key is the next to the last ♭ or 4 notes down from the last ♭.

Copy this rule here: _____

CHECK-UP:

DATE: _____

1. There are a total number of _____ sharps and _____ flats possible to use for music notes.
2. The order of sharps is _____.
3. The order of flats is _____.
4. Sharps and flats at the beginning of a piece are called the _____.

SCORE: _____

Name _____

Date _____

LEARNING GOAL 47

Key Signatures

Key signatures are the sharps and flats at the beginning of the staff to indicate the key. It is extremely important to take note of a key signature when playing or singing.

When you are given the name of the key and are asked to write the sharps or flats in the signature, use the following process: Think the rule for telling the name of the key backward. Find the last sharp or flat to the right, then add all the rest of the sharps or flats which come before the last one.

Example:

If the key name given is A^b , first think the rule for flats “next to the last flat is the name of the key.” So there must be one flat after A^b . If you know the order of flats, first write D^b on the staff, then going backwards or left, write A^b , E^b and B^b to complete the key signature.

Strategy:

1. Review the rules for telling the name of keys with sharps and flats from the previous page.
2. Fill in the name for the given key signatures.
3. Do only parts for your clef.
4. Write the sharps and flats for keys on the second line of the assignment.

G^b A B^b D^b B D

G^b A B^b D^b B D

G^b A B^b D^b B D

CHECK-UP:

DATE: _____

1. The order of sharps is _____.

2. The order of flats is _____.

SCORE: _____

3. When playing or singing a piece of music, a performer must look first at the time signature and the _____.

4. When writing a key signature, one must think the rule for telling the name of a key _____ and find the last sharp or flat, then add all the rest of the sharps or flats to the staff.

Name _____

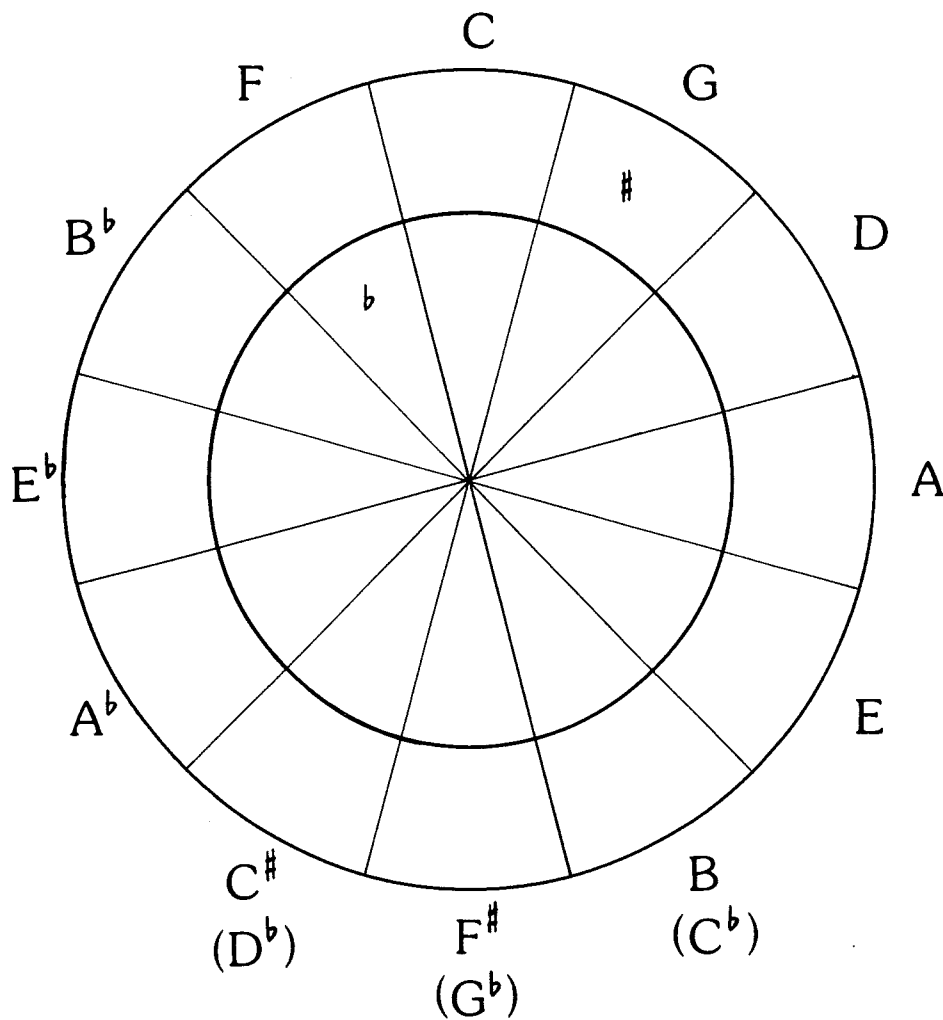
Date _____

Major Key Signatures

The **circle of fifths** can be placed on a wheel to show relationships between keys.

Strategy:

1. After looking at the keys listed around the wheel, fill in the correct number of flat or sharp signs to show how many are in the key signature.
2. Put the sharp signs (#) in the outside sections of the wheel and the flat signs (*b*) in the inside sections of the wheel.
3. The first three key signatures F, C, and G are done for you.



CHECK-UP:

1. Do the bottom 6 keys on your wheel have flat signs on the inner part of the wheel and sharp signs on the outer part of the wheel for enharmonic keys? _____
2. Do you have progressively more sharp or flat signs as you go to the bottom of the wheel? _____
3. There are _____ key signatures possible in music writing.
(NUMBER)
4. There are _____ enharmonic keys.
(NUMBER)

DATE: _____

SCORE: _____

Name _____
Date _____

LEARNING GOAL 50

Minor Key Signatures

Key signatures are the sharps and flats at the beginning of the staff to indicate the key. Every major key has a **relative minor key** which has the same key signature. The name of a minor key is found by finding the major key name and then counting down three notes. The name of the third note down is the name of the minor key.

Example: Major key name C: 1st note C, 2nd note B, 3rd note A. A is relative minor of C major.

Strategy:

1. Try to memorize the rule for finding minor key names.
2. Study key signatures for your clef. Write major key name.
3. Review rule for minor key names. Write minor key name.
4. Be sure to include a sharp or flat sign with the letter name of the key—if that note has a sharp or flat in the key signature.

Example: Minor key name is F. Add a sharp from key signature. Key name is F # minor.

5. For help with key signatures, look at past lessons.

Major _____ Minor _____ Major _____ Minor _____ Major _____ Minor _____

Major _____ Minor _____ Major _____ Minor _____ Major _____ Minor _____

Major _____ Minor _____ Major _____ Minor _____ Major _____ Minor _____

Major _____ Minor _____ Major _____ Minor _____ Major _____ Minor _____

Major _____ Minor _____ Major _____ Minor _____ Major _____ Minor _____

Major _____ Minor _____ Major _____ Minor _____ Major _____ Minor _____

CHECK-UP:

DATE: _____

1. Every major key has a _____ minor key.
2. Do your answers for the names of keys have the proper sharp or flat sign, if the note name of the key also has a sharp or flat in the key signature? _____
3. The name of a minor key is found by counting down _____ notes from the name of the major key.

SCORE: _____

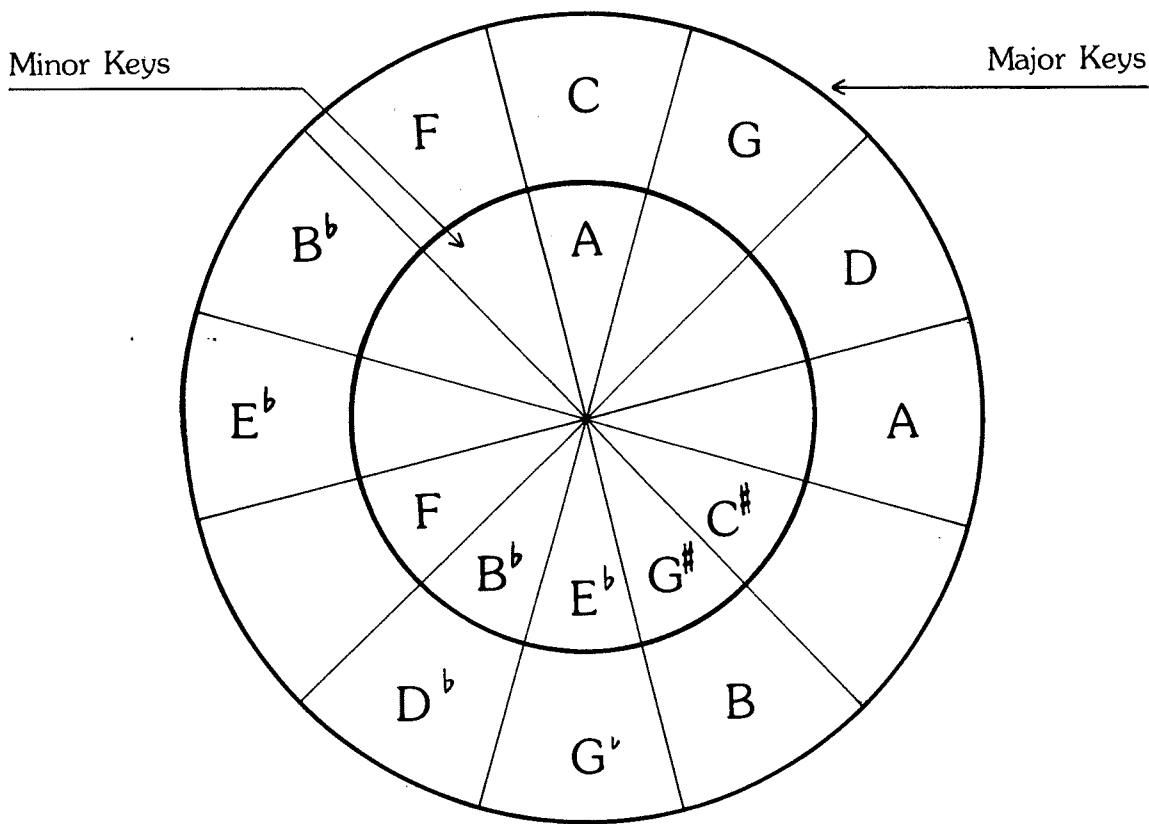
Name _____
 Date _____

Minor Key Signatures

All major keys have a **relative minor key** which has the same key signature.

Strategy:

1. Looking back at the last key signature lesson for help, place the letter of the missing key signature name on the wheel with its *relative*.
2. Minor keys will be written on the inside sections of the wheel, with major keys on the outside section of the wheel.
3. Some of the relative matching has been done for you where both inside and outside sections have been filled in.
4. Complete the relative key matching on the wheel.



CHECK-UP:

1. One of the minor keys has a sharp sign in its name. Check to see if you included it in your answer on the wheel.
2. Are all sections of the wheel filled in with a letter? _____
3. A minor key which has the same key signature as a major key signature is called its _____ minor.

DATE: _____

SCORE: _____

Name _____

Date _____

Major and Perfect Intervals

The difference in pitch between two notes is called an **interval**.

The distance from one key tone of the major scale to any other tone of the major scale is either a **major interval** or a **perfect interval**.

Major intervals are: 2nd, 3rd, 6th and 7th.
Perfect intervals are: 4th, 5th, octave (8th) and unison (prime or 1st).

Strategy:

1. Study the intervals on the first line for your clef.
2. Notice the distance between notes and the name of the interval.
3. On the next line count the distance between notes, including the beginning and ending note and all notes on lines and spaces between.
4. Write the correct interval name on the line provided.
5. Do only sections for your clef.

| | | | | | | | |
|----------------|-----------|-----------|-------------|-------------|-----------|-----------|----------------|
| | | | | | | | |
| perfect unison | major 2nd | major 3rd | perfect 4th | perfect 5th | major 6th | major 7th | perfect octave |
| _____ | _____ | _____ | _____ | _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ | _____ | _____ | _____ | _____ |
| | | | | | | | |
| perfect unison | major 2nd | major 3rd | perfect 4th | perfect 5th | major 6th | major 7th | perfect octave |
| _____ | _____ | _____ | _____ | _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ | _____ | _____ | _____ | _____ |
| | | | | | | | |
| perfect unison | major 2nd | major 3rd | perfect 4th | perfect 5th | major 6th | major 7th | perfect octave |
| _____ | _____ | _____ | _____ | _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ | _____ | _____ | _____ | _____ |

CHECK-UP:

1. When deciding on your answer did you begin counting on the bottom note, count all notes in between and end your count on the top note? _____
2. The distance between two notes is called an _____ .
3. In a major scale, intervals are either _____ or _____ .
4. Another name for an interval of an 8th is an _____ .
5. Play or sing some of the intervals above.

DATE: _____

SCORE: _____

Name _____
Date _____

LEARNING GOAL 54

Major and Perfect Intervals

The two types of intervals in a major key are called **major** and **perfect**. It is important to know the key signature when forming intervals.

Strategy:

1. On the staff below for your clef, write the note which will form the interval indicated under each measure.
2. Be sure to *think* the key signature of each key tone.
3. Some notes you write may need a sharp or flat sign if that note is sharped or flatted in the key signature for that key. Use the first note as the key tone.
4. Use your past key signature lessons if you need help remembering specific key signatures.
5. Form your interval above the given note by writing your note higher than the one given in the measure.
6. Do sections for your clef only.

| | |
|--|--|
| | |
| | |
| | |
| | |

CHECK-UP:

DATE: _____

1. Did you think the note given as the key tone to determine the key signature? _____
2. Did you include all needed sharp or flat signs on your interval? _____ SCORE: _____
3. Write the numbers of all perfect intervals. _____ .
4. Write the numbers of all major intervals. _____ .
3. Play or sing some of the intervals which you wrote.

Name _____

Date _____

LEARNING GOAL 55

Minor Intervals

A major interval can be changed to a **minor interval** by lowering or flattening the second or top note by a half step.

The word *minor* means lesser. A minor interval is a half-step smaller in distance than a major interval. In a minor key there are only **minor** and **perfect intervals**.

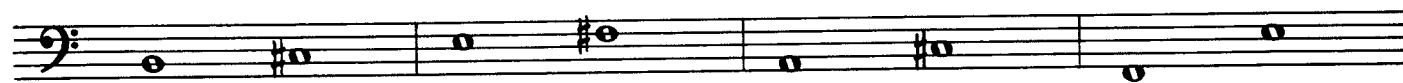
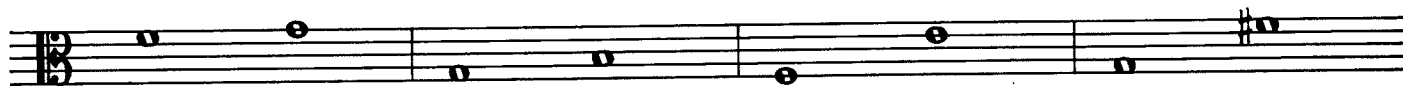
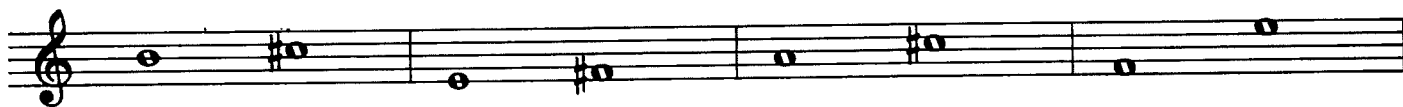
Minor key intervals are: 2nd, 3rd, 6th and 7th.
Perfect intervals are: 4th, 5th, octave (8th)
and unison (prime or 1st).

A **diminished interval** is formed by lowering the top note of a minor interval a half step.

An **augmented interval** is formed by raising the top note of a major interval a half step.

Strategy:

1. Change the following major intervals to minor intervals by flattening the second note.
2. To flat the second note, you will need to write a \flat or a b sign to the left of or before the note.
3. If there is already a \sharp sign on the note, cross it out and write a \flat sign.
4. Do only sections for your clef.



CHECK-UP:

DATE: _____

1. A major interval can be changed to a _____ interval by lowering the second note by a _____.

SCORE: _____

2. A minor interval is a _____ smaller than a major interval.

3. Major and minor intervals occur on intervals of _____.

4. In a minor key, there are only _____ or _____ intervals.

5. Play or sing some of these intervals.

Name _____

Date _____

LEARNING GOAL 56

Melodic and Harmonic Intervals

The distance between two notes is an interval.

There are two types:

Melodic Intervals:

two notes are sounded one after the other.

Harmonic Intervals:

two notes are sounded together at the same time.

Strategy:

1. Decide if the interval in each measure below is melodic or harmonic.
2. Write the correct name for each interval in the space provided below the staff.
3. Do sections only for your clef.

Staff 1 (Treble Clef): Measure 1: G4, A4; Measure 2: G4, B4; Measure 3: G4, F4

Staff 2 (Treble Clef): Measure 1: G4, A4; Measure 2: G4, B4; Measure 3: G4, B4

Staff 3 (Bass Clef): Measure 1: G2, A2; Measure 2: G2, B2; Measure 3: G2, F2

Staff 4 (Bass Clef): Measure 1: G2, A2; Measure 2: G2, B2; Measure 3: G2, B2

Staff 5 (Bass Clef): Measure 1: G2, A2; Measure 2: G2, B2; Measure 3: G2, F2

Staff 6 (Bass Clef): Measure 1: G2, A2; Measure 2: G2, B2; Measure 3: G2, B2

CHECK-UP:

1. The two types of intervals are: _____ and _____.
2. When two notes are sounded together at the same time the interval is called _____.
3. When two notes are sounded one after the other, it is called a _____ interval.
4. Play or sing the intervals above. If you are not a keyboard or string instrument player, you will need a partner to play some intervals.

DATE: _____

SCORE: _____

Name _____

Date _____

LEARNING GOAL 57

Chords and Triads

A **chord** is a group of notes which are sounded at the same time.

A **triad** is a three note chord. The letter name of the chord comes from the bottom note of the chord or triad. This bottom note is called the **root**.

A major triad is formed by using the 1st, 3rd, and 5th notes of a major scale. When writing triads or chords it is important to know the key signature of the key tone.

Strategy:

1. Study the examples of triads given for your clef.
2. Build a triad on each of the given root notes and write a letter name for the triad in the space provided under the staff.
3. Use the bottom note as the key tone or name.
4. Be sure to add a sharp or flat sign to any of the triad notes which is sharped or flatted in the key signature.
5. Use your past key signature lessons if you need help to remember a specific key signature.

The image shows three musical staves, each with a different clef: Treble, Alto, and Bass. Each staff contains three chord symbols: C, F, and D. Below each symbol is a blank line for writing. To the right of each staff are four empty measures, each with a single note on the staff and a blank line below it for writing.

CHECK-UP:

1. A _____ is a three note chord.
2. The bottom note of a chord or triad is called the _____.
3. A triad uses the _____, _____ and _____ notes of a scale.
4. A group of notes sounded at the same time is called a _____.
5. If you play a keyboard instrument, practice playing the above chords. If you don't, try to learn these chords on a piano.

DATE: _____

SCORE: _____

Name _____
Date _____

LEARNING GOAL 58

Major Chords

A **major chord** normally uses the 1st, 3rd, 5th and octave of the major scale. All of the tones are played at once and are written on top of each other.

The **tonic chord** is the chord built on the first note of the scale. It is possible to write a chord on all degrees or notes of the scale, as well as the tonic. Each of these other chords also has its own name. A chord can be both major and tonic.

Strategy:

1. Study the chord examples given for your clef.
2. Build a major chord on the staff for the keys in each measure.
3. Build a chord beginning on the letter name given. This will be the key name as well.
4. Use whole notes for your chord.
5. Be sure to include a sharp or flat sign for notes in the chord which are sharped or flatted in the key signature.
6. Use your past key signature lessons if you need help.

major chords

C G F D B^b A E^b

C F G D B^b

major chords

C G F D B^b A E^b

C F G D B^b

major chords

C G F D B^b A E^b

C F G D B^b

CHECK-UP:

DATE: _____

1. Does each of your chords have four notes? _____

2. Are notes exactly on a line or space? _____

SCORE: _____

3. Did you check to see if the key required a sharp or flat sign in the chord? _____

4. A tonic chord is built on the _____ note of the scale.

5. A tonic chord uses the _____, _____, _____, and _____ notes of the scale.

6. A _____ is a group of notes sounded at the same time.

Name _____
Date _____

Minor Chords

A **minor chord** uses the 1st, 3rd, 5th and octave of the minor scale.

Notes are again written on top of each other and played at the same time. The **tonic chord** is written on the first tone of the scale.

The first or bottom note of each chord is called its **root**. A minor chord is different than a major chord because the bottom interval is a minor 3rd instead of a major 3rd. This interval causes the two types of chords to sound differently.

When constructing minor chords it is still important to keep the key signature in mind.
minor chords

A C E A G Bb D C Eb G

G E D B C

minor chords

A G C A G C B

G E D B C

minor chords

A G C A G C B

G E D B C

Strategy:

1. Study the given chords for your clef.
2. Build a tonic chord on each letter given below the measures.
3. Use this letter as the key tone and think the correct key signatures.
4. Be sure to add a sharp or flat sign to any chord tone affected by the key signature. Remember to find the *minor* key signature.
5. If you need help with minor key signatures, look at past lessons

CHECK-UP:

DATE: _____

1. Did you think your key signature in minor keys—and add the correct sharp or flat sign to chord notes? _____

SCORE: _____

2. Are chord notes exactly on a line or space? _____

3. A chord is made up of 1st or _____, _____, _____ and _____.

4. A _____ chord is built on the first scale degree.

5. A minor chord differs from a major chord because the bottom interval is a _____ 3rd instead of a major 3rd.

Name _____
 Date _____

LEARNING GOAL 61

Dynamic Symbols

Dynamic symbols tell the performer to play/sing louder or softer. There are two basic families of dynamics:

***f* loud and *p* soft.**

Within these families there are gradations of intensity which are shown by letter combinations. Each letter combination is the abbreviation for an Italian word used in music.

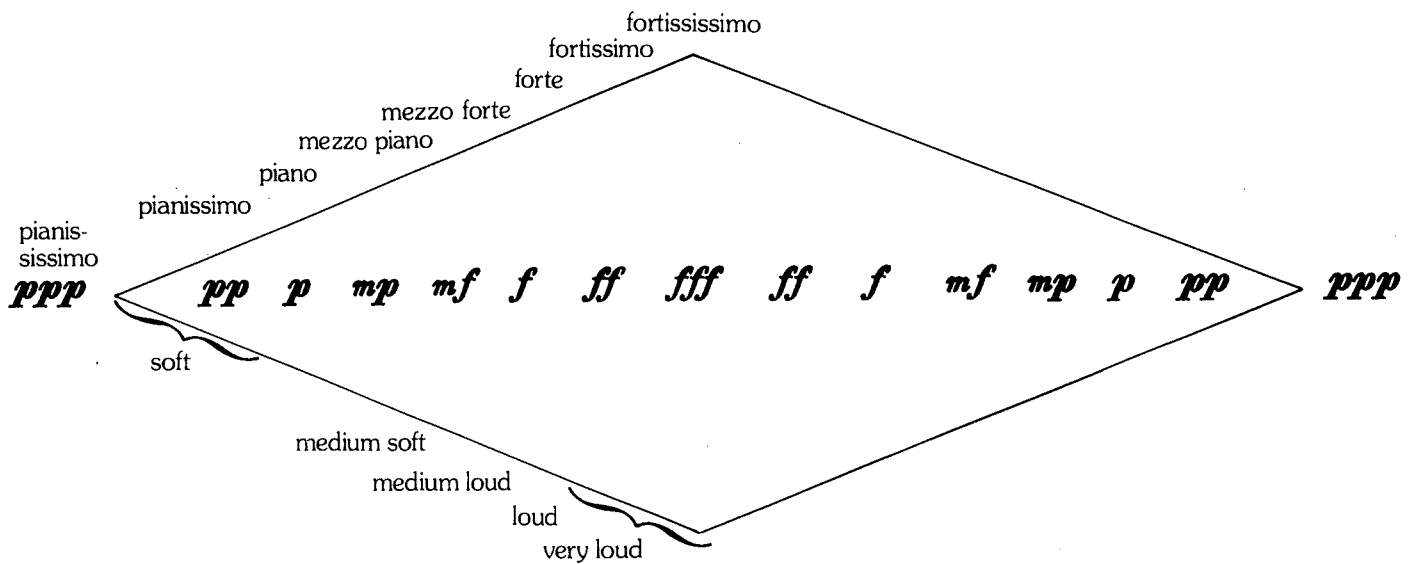
Pronunciations are:

Piano say: Pee-an-o

Forte say: For-tay

Strategy:

1. Study the chart of dynamic ranges.
2. Write the Italian music word beside its correct letter abbreviation on the line chart below.
3. Try to memorize these words and abbreviations.
4. Practice pronouncing the words aloud.



- pp* _____
- f* _____
- ff* _____
- mp* _____
- mf* _____
- ppp* _____
- fff* _____
- p* _____

CHECK-UP:

DATE: _____

1. The two basic families of dynamics are _____ and _____.

(ITALIAN WORDS)

2. Dynamic symbols tell a performer to play/sing _____ or _____.

SCORE: _____

3. Arrange the rest of dynamic letters in order—from soft to loud:

ppp _____ *fff*

4. The music terms for dynamics are in the _____ language.

5. Practice singing, or playing, each of these dynamic levels on one tone—or on a song you know.

Name _____

Date _____

LEARNING GOAL 62

Tempo Markings

Tempo means the speed at which music is played/sung. The terms for the various speeds are in Italian, as are most other musical terms. A tempo is sometimes also indicated by a **metronome marking** such as:

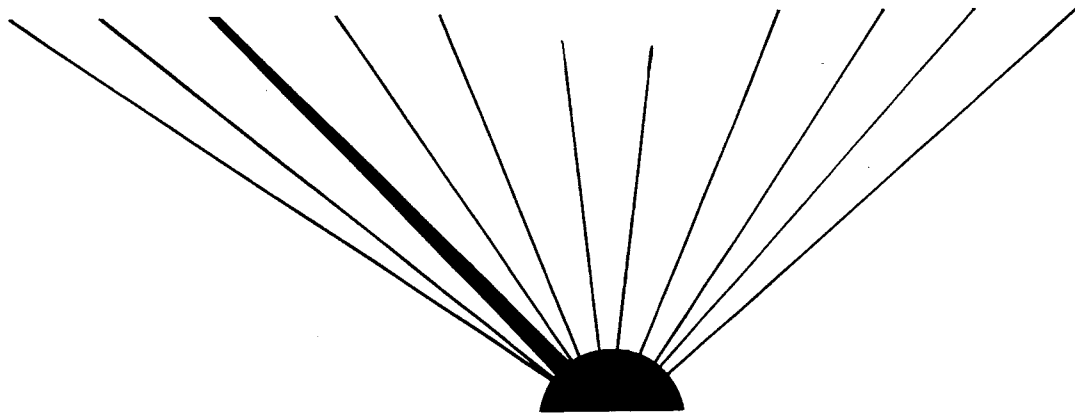
A metronome is a small machine which keeps time by tapping out a beat. The speed of the beat can be adjusted on the machine.

$\text{♩} = \text{M.M. } 100$, which means there will be 100 quarter-notes every minute, or a quarter-note will last one-hundredth of a minute.

Strategy:

1. Study the speedometer of tempo markings below.
2. Under the actual speed categories listed below fill in the correct tempo markings on the lines provided.

| VERY SLOW | | | SLOW | | HALFWAY | RATHER FAST | | FAST | VERY FAST | | |
|--------------|--------------|------------------|--------------|---------------|------------------|-----------------|-------------------|----------------|---------------|--------------------|--|
| <i>Grave</i> | <i>Largo</i> | <i>Larghetto</i> | <i>Lento</i> | <i>Adagio</i> | <i>Andante</i> | <i>Moderato</i> | <i>Allegretto</i> | <i>Allegro</i> | <i>Presto</i> | <i>Prestissimo</i> | |
| | | | | | <i>Andantino</i> | | | | | | |



VERY SLOW

SLOW

HALFWAY

RATHER FAST

FAST

VERY FAST

CHECK-UP:

DATE: _____

1. Tempo means the _____ at which the music is played.
2. Most music terms are in the _____ language.
3. A tempo is sometimes indicated along with a _____ marking.
4. A marking of $\text{♩} = \text{M.M. } 100$ means a quarter-note is played/sung _____ times in a minute.
5. Did you fill in all the blanks in the speed categories? _____
6. Practice playing, or singing, a song you know—using these various tempos.

SCORE: _____

Name _____

Date _____





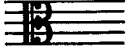

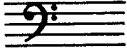














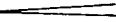

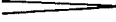





LEARNING GOAL 63

Music Symbol – Glossary

There are certain abbreviations, symbols and short cuts in music notation which save time and space over writing actual notes or words. Every performer soon learns these because they appear often in music.

Strategy:

1. Study the following list of symbols and abbreviations and their definitions.
2. Use this page for your next two assignments.
3. Try to memorize as many terms as you can.

| | | | |
|---|--|---|--|
|  | Staff, 5 lines and 4 spaces on which notes are placed |  | Time signature - top: indicates meter, pulse and number of counts bottom: kind of note getting 1 beat |
|  | Treble clef or G clef |  | Flat - play/sing the note 1/2-step lower |
|  | Viola clef, alto clef or C clef |  | Sharp - play/sing the note 1/2-step higher |
|  | Bass clef or F clef |  | Natural - (is the same as no sign indication) used when a note is no longer # or b |
|  | Accent - the note is stressed, played/sung harder or emphasized |  | Fermata - hold/pause on note, played/sung as long as performer/conductor wishes |
|  | Legato - the note is played/sung smoothly |  | Fine End of the song, stop here |
|  | Staccato - the note is separated & played / sung shorter with space in between |  | Repeat the preceding measure |
|  | Tremolo - the note is repeated as fast as possible during its duration |  | A pause, or break, in the music, this can be a long or short stop |
| D.S. | Dal Segno - return to () sign |  | Coda - indicates the beginning of a coda, or to go to the coda |
|  | Sign - return to this after seeing D.S. |  | Double bar - end of the song or section |
| D.C. | DaCapo - return to the beginning of the song |  | Repeat sign - play/sing that section over again |
|  | Crescendo - gradually get louder |  | Double sharp - play/sing the note 2 half-steps higher |
|  | Decrescendo - gradually get softer |  | Double flat - play/sing the note 2 half-steps lower |
|  | Slur - play/sing notes without tonguing or changing bow direction |  | Octave - play/sing an octave higher or lower, depending on the line direction above or below the staff |
|  | Tie - play/sing one long note—the length of the two notes added together |  | Trill - musical ornament made up of the rapid alternation of the written note with a note a major second above it |

Name _____

Date _____

LEARNING GOAL 64

Music Symbols

Strategy:

1. Write the definition for symbols which are indicated. Include also what you would do, as a performer, when you see that symbol.
2. Draw the correct symbol in the box if the definition is given.
3. Use the previous music symbol page to help you with this assignment.
4. Play or sing those symbols of which you can give performance examples.





Accent - the note is stressed, played/sung harder or emphasized



Dal Segno - return to the sign



Repeat sign - play/sing that section over again







Flat - play/sing the note 1/2-step lower



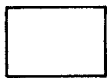
Legato - the note is played/sung smoothly











Sharp - play /sing the note 1/2-step higher



DATE: _____

SCORE: _____

Name _____
Date _____

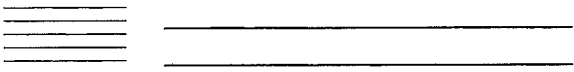
LEARNING GOAL 65

Music Symbols

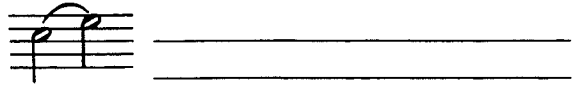
Strategy:

1. Write the definition for symbols and what you would do as a performer.
2. Draw the symbol for definitions which are given.
3. Play or sing examples of these symbols.
4. Use the previous music symbols page if you need help.

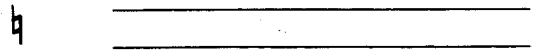
Tremolo - the same note is repeated as fast as possible



A pause or break in the music



Indicates the beginning of a coda



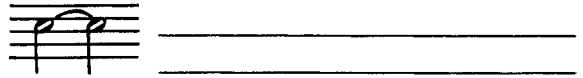
D.C. _____

Crescendo, gradually get louder

Octave - play/sing an octave higher or lower depending on line direction



Staccato - the note is separated & played/sung shorter with space in between



Fermata - hold/pause on note, played/sung as long as performer/director wishes

End of a song, stop here

Trill - musical ornament made up of the rapid alternation of the written note with a note a major second above it

Repeat the preceding measure

DATE: _____

SCORE: _____

Name _____

Date _____

LEARNING GOAL 66

Music Terms Glossary I

Much of the instruction in music literature is indicated by music terms. Many of these terms are in the Italian language. It is important to learn what these terms mean and how to respond when you see them, as they will appear often in the music you play or sing. (The Italian terms below are printed in *italics*)

Strategy:

1. Read the following terms and definitions.
2. Study and try to memorize as many of the terms as you can.
3. Use this glossary page for your next two assignments.

| | | | |
|-------------------|--|--------------------|--|
| <i>allargando</i> | get louder and slower, broaden the notes | <i>molto</i> | very, much |
| <i>arpeggio</i> | the notes of a chord played/sung separately rather than all together | <i>mosso</i> | motion, speed |
| <i>cantabile</i> | play/sing in a singing style | <i>octave</i> | the interval between two tones with the same letter name which are eight steps apart in the key |
| chord | three or more notes played/sung at once | <i>piu</i> | more |
| <i>con</i> | with | <i>poco a poco</i> | little by little |
| <i>coda</i> | a special ending section added to a composition | <i>rallentando</i> | gradually getting slower |
| chromatic | tones or signs which are not in the key signature or chord | <i>ritard</i> | gradually get slower |
| <i>da capo</i> | return to the beginning (D.C.) | <i>rubato</i> | (robbed) a certain flexibility in the speed of certain parts of composition |
| <i>dal segno</i> | repeat from the sign (D.S.) (♯) | scale | succession of tones, ascending or descending, in predetermined arrangement of intervals |
| dynamics | variations in degree of loudness and softness, shading | <i>senza</i> | without |
| enharmonic | tones which sound the same pitch, but are written & named differently | slur | a curved line over or under two notes or more which are different, notes are played/sung <i>legato</i> |
| <i>finale</i> | the last part or movement of a composition | solo | composition played/sung by one performer either with or without accompaniment |
| <i>fine</i> | end of a composition | <i>sordino</i> | mute |
| half-step | the smallest distance possible between two notes | tie | curved line over or under two notes of the same pitch, notes are sounded once and held for the value of both |
| harmony | a succession of chords, usually to accompany a melody | tone quality | actual sound of instrument or voice |
| interval | the distance in pitch between two notes | unison | interval formed by two parts on the same pitch |
| intonation | play/sing in tune, to play exactly on the proper pitch | whole step | interval of major 2nd, two half-steps between, room for one note between |
| ledger lines | a short line written above or below a staff to extend the staff beyond the five lines for very high or low notes | | |
| melody | succession of musical tones, prominent part contrasted to harmony | | |
| <i>meno mosso</i> | less motion or speed | | |

Name _____
Date _____

LEARNING GOAL 67

Music Terms

Strategy:

1. Using the previous **Music Terms Glossary**, copy the definition for each term in the space provided.
2. Be sure to copy the whole definition.
3. There are two pages to this assignment.
4. Terms are in alphabetical order on the glossary page.
5. Play or sing examples of some of these terms.

1. half-step _____

2. arpeggio _____

3. chord _____

4. melody _____

5. chromatic _____

6. mosso _____

7. dynamics _____

8. poco a poco _____

9. fine _____

10. rubato _____

DATE: _____

SCORE: _____

Name _____
Date _____

LEARNING GOAL 68

Music Terms

Strategy:

1. Copy the definition for each music term from the **music terms glossary** on the lines provided.
2. Be sure to copy the whole definition.
3. Play or sing examples of these terms.

-
-
1. interval _____

 2. slur _____

 3. *allargando* _____

 4. *meno mosso* _____

 5. *octave* _____

 6. *con* _____

 7. *rallentando* _____

 8. *da capo* _____

 9. scale _____

DATE: _____

SCORE: _____

Name _____
Date _____

LEARNING GOAL 69

Music Terms Glossary II

Here are additional terms in Italian and English to learn.

Strategy:

1. Read the following terms and definitions.
2. Study and try to memorize as many as you can.
3. Use this page for your next two assignments.

| | | | |
|--------------------|--|------------------|--|
| <i>ad libitum</i> | at will, gives the performer the liberty to: vary the tempo, to include or omit an instrument or voice part, to include a cadenza of his/her own invention | <i>fp</i> | play/sing loudly, then immediately softly |
| <i>alla breve</i> | a tempo marking (C) indicating quick duple time | <i>glissando</i> | (gliss.) to slide - playing/singing a very fast scale by a sliding movement |
| <i>a tempo</i> | return to the original speed, after a change of speed has occurred | <i>morendo</i> | a dying away of the sound, gradually getting softer until no sound exists |
| <i>accelerando</i> | gradually get faster | <i>sfz</i> | sforzando - play/sing with a sharp sudden emphasis, heavier than an accent |
| <i>cadenza</i> | an extended section in free, improvisatory style giving the player/singer a chance to show his/her virtuoso technique, usually in a concerto | <i>simile</i> | continue playing/singing in the same way indicated |
| <i>diminuendo</i> | gradually get softer | <i>sol</i> | a solo performed by the entire section in a band, orchestra or chorus |
| <i>dolce</i> | play/sing with a sweet tone | syncopation | in rhythm, the shifting of the natural accent or stress, to a note not usually accented |
| form | organization of a composition into like & different units, based on rhythm, intervals, melody and harmony | <i>tacet</i> | silent, no part given for your particular instrument or voice during that section of music |

Name _____

Date _____

LEARNING GOAL 70

Music Terms

Strategy:

1. Using the previous **Music Terms Glossary**, copy the definition for each term in the space provided.
2. Be sure to copy the whole definition.
3. Play or sing an example of some of these terms.

1. *accelerando* _____

2. *dolce* _____

3. *glissando* _____

4. *simile* _____

5. *tacet* _____

6. *cadenza* _____

7. *form* _____

8. *morendo* _____

DATE: _____

SCORE: _____

Name _____
Date _____

LEARNING GOAL 71

Music Terms

Strategy:

1. Copy the definition for each term from the **Music Terms Glossary**.
2. Be sure to copy the whole definition.
3. Play or sing examples of these terms.

9. *syncopation* _____

10. *alla breve* _____

11. *ad libitum* _____

12. *a tempo* _____

13. *diminuendo* _____

14. *fp* _____

15. *sfz* _____

16. *sol* _____

DATE: _____

SCORE: _____

Name _____

Date _____



LEARNING GOAL 72

Music Terms and Symbols (Goals 61 - 71)

Strategy:

1. Fill in the blanks with the correct word to complete the sentence. Choose your answers from the list of words given here.

| | | | |
|--------------|-----------|-------------|------------|
| bass clef | end | enharmonics | sound |
| treble clef | beginning | dynamics | accent |
| scale | ritard | octave | diminuendo |
| chord | fermata | different | a tempo |
| tone quality | smoothly | same | louder |
| intonation | staccato | speed | softer |

1.  This sign is a _____ sign.
2. *Sua* means to play/sing an _____ higher or lower depending on how lines are indicated on the music.
3. *Crescendo* means to get gradually _____.
4. *Legato* means to play/sing _____.
5. *D.C.* means to return to the _____.
6. *Fine* means it is the _____ of a song or section.
7. A slur connects two notes which are _____.
8. *Tempo* means the _____ of the music.
9. The *forte* family is the loud family of _____.
10. A hold or pause () is called a _____ in Italian.
11. An *arpeggio* is the notes of a _____ played/sung separately.
12. The actual sound of your instrument or voice is called _____.
13. Playing/singing in tune is having good _____.
14. An Italian word for gradually getting softer is _____.
15. Syncopation is the natural shifting of _____ in the rhythm.

DATE: _____

SCORE: _____