

Alfred's

Alto Clef (Viola) Edition **COMPLETE** **Essentials of MUSIC THEORY**

LESSONS • EAR TRAINING • WORKBOOK

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FOREWORD

Listening to music is one of the most popular pastimes, enjoyed by people all over the world. Whether listening to recordings or attending live concerts, music has the ability to inspire and give pleasure to almost everyone.

For many students and professionals, playing a musical instrument is an even more enjoyable experience. But understanding how music is constructed; how scales and chords are formed; the relationship between major and minor keys; and how music is composed through melody, harmony and chord progressions can enhance the musical experience even further. There is also current scientific research which proves that studying music improves I.Q. scores—it actually makes students smarter.

Alfred's Essentials of Music Theory is designed for students of any age, whether listener or performer, who want to have a better understanding of the language of music.

BOOKS 1, 2, 3: This theory course is made up of three books of 40 pages each, with each book containing six units. A unit consists of four or five pages of instructional material (including written exercises), an Ear Training page and a Review page.

Each new term is capitalized the first time it is introduced (GRAND STAFF) and will also be listed in the Glossary & Index of Terms and Symbols (along with the page number) at the end of each book. As the Glossary only contains terms introduced within the book, it is a complete listing of subjects included.

COMPLETE BOOK: *Alfred's Essentials of Music Theory* is also available in one complete book of 120 pages that contains all the pages included in the separate books. An alto clef (viola) edition is also available in one complete or three separate books.

TEACHER'S ANSWER KEY: A *Complete Book* with the answers for the exercises from the Lesson and Review pages and music for the Ear Training pages. Also included is a reproducible sheet for listing student names and grades for the Ear Training and Review pages.

COMPACT DISCS: One of the difficulties in studying music theory is not being able to hear what is being learned. The two CDs available (CD 1 covers Books 1 and 2, CD 2 covers Book 3) not only allow the student to hear the musical elements discussed, but offers the student opportunities to test their listening skills. Musical examples are played by a variety of instruments (piano, flute, clarinet, alto saxophone, trumpet, trombone, violin and cello).

COMPUTER SOFTWARE: The use of computers in the music studio has become commonplace in many schools and universities. *Alfred's Essentials of Music Theory* offers companion software for both IBM-compatible and Macintosh computers that will allow the instructor to test and drill students, keep track of their students' progress, and make use of interactive instruction in the classroom.

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- 1** How many lines are on a single staff? _____
- 2** How many spaces are on a single staff? _____
- 3** Is the 5th line at the bottom or top of the staff?

- 4** Which clef is also known as the G clef? _____
- 5** The note names of the five lines in the treble clef from bottom to top are:

- 6** The note names of the four spaces in the treble clef from bottom to top are:
_____.
- 7** The line through middle C is called a _____ line.
- 8** Which clef is also known as the F clef? _____.
- 9** The note names of the five lines in the bass clef from bottom to top are:

- 10** The note names of the four spaces in the bass clef from bottom to top are:
_____.
- 11** The alto clef is also known as a _____ clef.
- 12** The open strings on a viola are: _____
- 13** The note names of the five lines in the alto clef from bottom to top are :

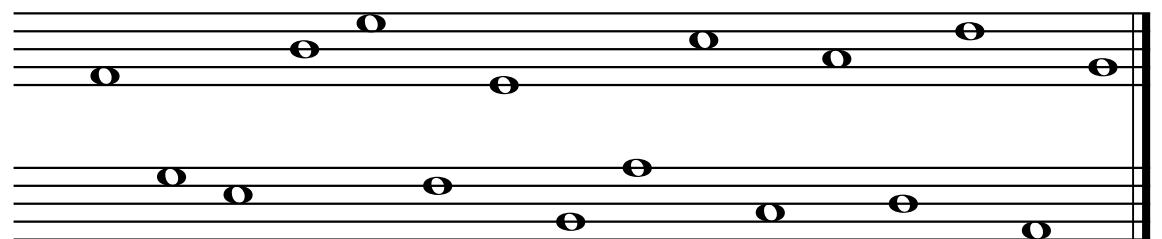
- 14** The note names of the four spaces in the alto clef from bottom to top are :

- 15** Write the letter names of the notes.

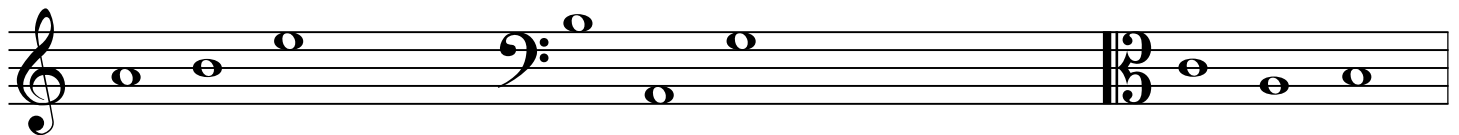


a. _____ b. _____ c. _____ d. _____ e. _____ f. _____

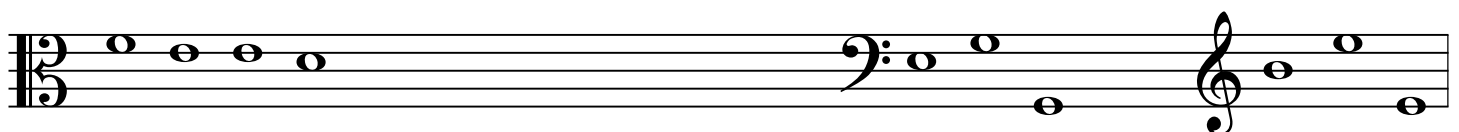
- 16** Draw the grand staff and name the notes.



- 17** Spell the words to complete the sentences below.



_____ took his lunch _____ and went downtown in a _____ to



_____ the pigeons in the park. While eating his _____ sandwich, a _____

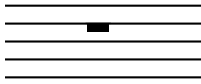


flew by and barely missed his _____. _____ decided to go home.

Whole, Half and Quarter Rests

Music is not only made up of sounds, but also the silence between sounds.
The duration of musical silence is determined by the value of the REST.

A WHOLE REST means to rest for a whole measure.



It hangs down from the 4th line.

A HALF REST is equal to half of a whole rest.



It sits on the 3rd line.

A QUARTER REST is equal to one quarter of a whole rest.



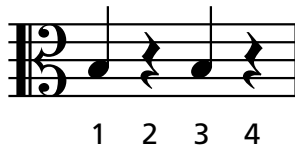
= =
 1 2 4
 Whole rest Half rests Quarter rests

=
 1 2
 Half rest Quarter rests

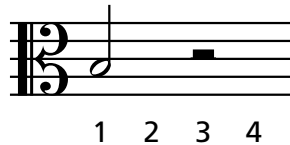
Notes	=	Rests
	=	
	=	
	=	

In $\frac{4}{4}$ time:

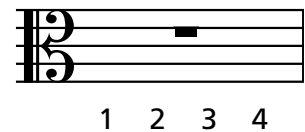
Quarter rests are equal to 1 beat.



Half rests are equal to 2 beats.



Whole rests are equal to 4 beats.



Exercises

1 Fill in the correct number:

- 2 =
- =
- =
- =

2 Fill in the correct number:

- =
- =
- =
- =

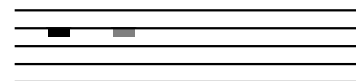
3 Trace the 2nd quarter rest, then draw 4 more.



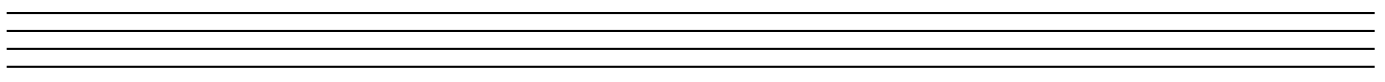
4 Fill in the 2nd half rest, then draw 4 more.



5 Fill in the 2nd whole rest, then draw 4 more.



- Divide the staff below into 4 measures with a double bar at the end.
- Add a $\frac{4}{4}$ time signature.
- Fill in the 1st bar with a whole rest, the 2nd bar with 2 half rests, the 3rd bar with 4 quarter rests, the 4th bar with 1 half rest and 2 quarter rests.



Ties and Slurs

A **TIE** joins two notes of the *same* pitch by a curved line over or under the notes. Each note joined by a tie is held for its full value but only the first note is played or sung. The tied note's value is added to the value of the first note.



The TIE should always be written on the opposite side from the note stems.

A **SLUR** smoothly connects two or more notes of *different* pitches by a curved line over or under the notes. There is no break in sound between pitches. This is also referred to as **LEGATO** playing or singing.

Aura Lee

American Folk Song



On wind instruments, only the first note of a group of slurred notes should be tongued.

On string instruments, a slur indicates a group of notes to be played in one bow.

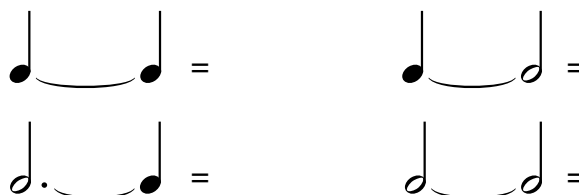
On keyboard instruments, slurs indicate when to lift the hands.



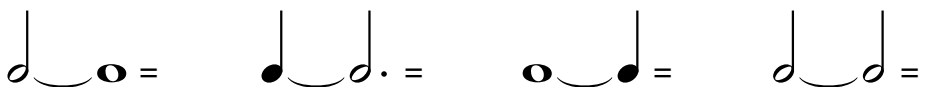
When all of the stems are in the same direction, the slur is written on the side opposite from that of the stems. When stem direction is mixed, the slur is written *above* the notes.

Exercises

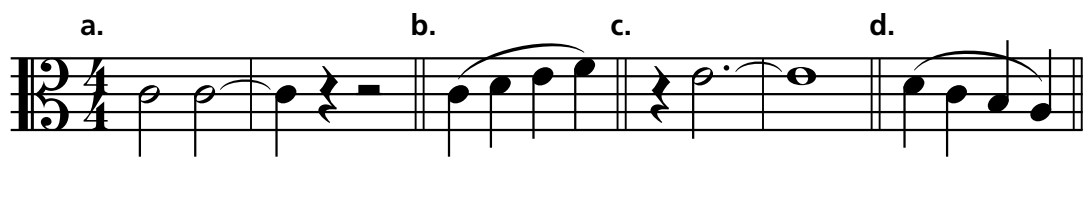
- 1** Write the note that equals the tied notes.



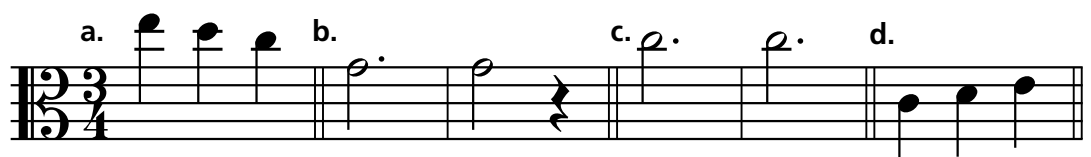
- 2** Write the number of beats in each example.



- 3** In each example, mark an "S" or "T" to indicate whether the musical passage is made up of tied or slurred notes.

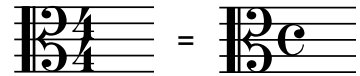


- 4** Write a slur or tie in each example and mark an "S" or "T" below.



Common Time and Cut Time (Alla Breve)

The time signature $\frac{4}{4}$ may also be written as **C**, called COMMON TIME.



When a vertical line passes through **C**, it is known as CUT TIME **¢** (or ALLA BREVE).

The top and bottom numbers of $\frac{4}{4}$ are cut in half to $\frac{2}{2}$.







In the time signatures of  or  $\frac{2}{2}$ means there are 2 beats per measure.
 $\frac{2}{2}$ means the half note  receives 1 beat.



In $\frac{2}{2}$ time:



Notes Rests



 or  = 2 beats

 or  = 1 beat

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

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

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





 or  = $\frac{1}{4}$ beat

Exercises

1 **C** is known as _____ time.

2 **¢** is known as _____ time
or _____.

3 **¢** has _____ beats per measure and the _____ note receives one beat.

4 Complete the measures below. Use  or  notes and  or  rests. Clap the rhythm.



1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

5 In the example below, circle the measures with the incorrect number of beats.



6 In the example below, draw bar lines and a double bar. Count and clap the rhythms.

