

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

Unit: \_\_\_\_\_

# **Cadet Music Theory Workbook**

## **Level Basic**

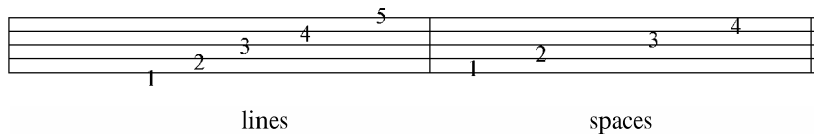
# Basic Level

## The Staff

A note is a symbol used to represent a sound. The notes are placed on a series of five horizontal lines called a staff.

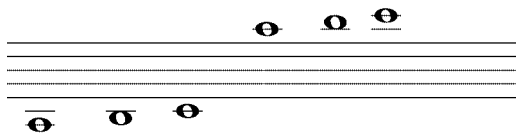


The number of lines on a staff should be counted from the bottom upwards. The first line is therefore called the inferior line and the fifth line is called the superior line. The spaces are also counted in the same manner.



It can therefore be stated that a staff is composed of five lines and four spaces. The position of each note determines the **PITCH** of each sound. The higher the note is placed on the staff, the higher the sound. The lower the note is placed on the staff, the lower the sound.

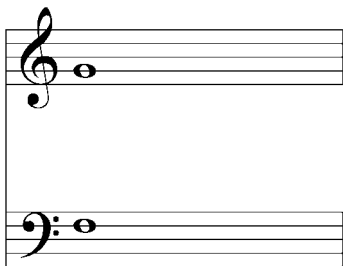
Notes that are written above or below the staff are separated, and distinguished by ledger lines.



## ***Treble and Bass Clef***

A clef is a sign placed at the beginning of a staff to determine the names of the notes. This clef gives the name to the note placed on the same line. From this point on the staff, we can name all the notes above and below. Music notes are named after the first seven letters of the alphabet, from A to G. Based on their position on the staff, they can represent the entire range of musical sound.

The clefs most commonly used are called the TREBLE and BASS clef.



As shown in the example above, the treble clef circles the line on which the note G is placed. The two dots of the bass clef surround the line on which the note F is placed.



**Note:** *It is strongly suggested to learn the sequence of notes by memory in order to find any notes on the staff.*

By using these two references, we can then locate the other notes on the staff found on the lines and in the spaces. Below you will find all the notes found on the lines and spaces.

The image shows two musical staves. The top staff is a Treble clef staff with five lines and four spaces. Below the staff, the notes are labeled: E (first space), G (second line), B (third space), D (fourth line), F (fifth line), F (first space), A (second line), C (third space), and E (fourth line). The bottom staff is a Bass clef staff with five lines and four spaces. Below the staff, the notes are labeled: G (first space), B (second line), D (third space), F (fourth line), A (fifth line), A (first space), C (second line), E (third space), and G (fourth line).

**ATTENTION:** The notes can be remembered in many different fashions such as:

*LINES of Treble Clef: **E**very, **G**ood, **B**oy, **D**eserves, **F**udge*

*SPACES of Treble Clef: spell **FACE***

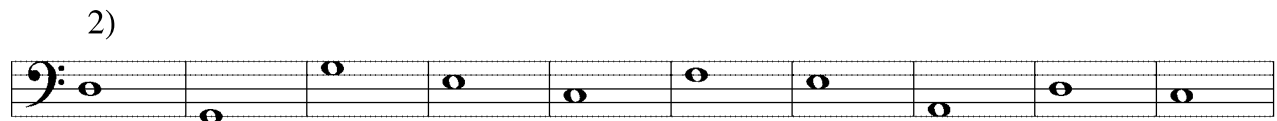
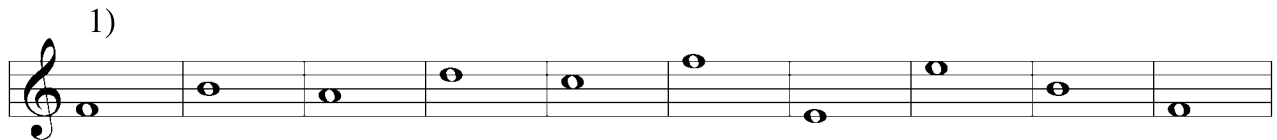
*LINES of Bass Clef: **G**ood, **B**oys, **D**eserve, **F**udge, **A**lways*

*SPACES of Bass Clef: **A**ll, **C**ars, **E**at, **G**as*

To avoid difficulty in reading the notes, do not write the name of the notes under each one.

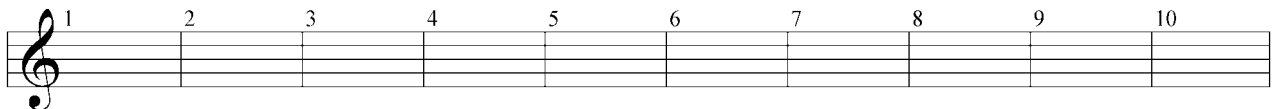
# EXERCISES

**A)** Name the following notes found in the treble clef and the bass clef.



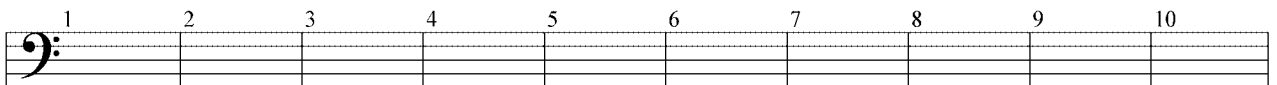
**B)** Write the following notes found in the treble clef.

- |                 |                 |
|-----------------|-----------------|
| 1) G on a line  | 6) E in a space |
| 2) F on a line  | 7) C in a space |
| 3) F in a space | 8) E on a line  |
| 4) B on a line  | 9) A on a space |
| 5) G in a space | 10) D on a line |



**C)** Write the following notes found in the bass clef.

- |                 |                  |
|-----------------|------------------|
| 1) D on a line  | 6) A in a space  |
| 2) G in a space | 7) G on a line   |
| 3) F on a line  | 8) E in a space  |
| 4) B on a line  | 9) C in a space  |
| 5) A on a line  | 10) B in a space |



**Note:** To improve on your sight-reading skills (note-reading skills), do similar exercises. Try to read the notes as fast as you can without respecting the rhythm. You can also use musical pieces to improve your sight-reading of notes.






## Note Values

Each note represents a duration as well as a sound depending on its position on the staff.

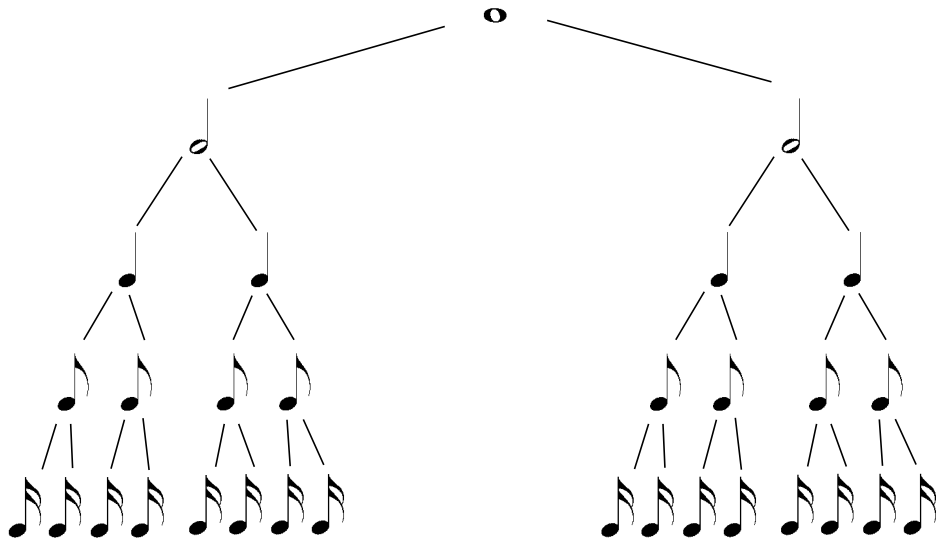
The notes will always be placed in a line/space sequence in whatever form. If however, we want to add a stem to the notes, it is important to place them correctly. If the note is placed below the third line, the stem is placed on the right side pointing upwards. If the note is placed above the third line, the stem is placed on the left side pointing downwards. If the note is on the third line, the stem can be placed in either position.



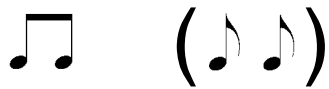
There are several types of notes. Below are the most commonly used:

-  whole note
-  half note
-  quarter note
-  eighth note
-  sixteenth note

The structure begins with the WHOLE note for it is the longest of duration of this table.



To simplify your musical reading, certain notes group together to complete the duration of time. A beam is used to join these notes together.

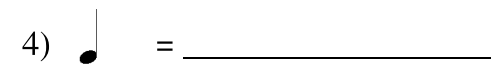
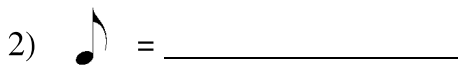
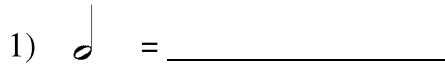


## EXERCISES

**A)** Indicate by using 1 note, the equivalent to the following group of notes:



**B)** Write other notes that equal the same value as the notes given.



**C)** Write the number that correctly completes the sentence.






Remember your note tree:

- 1) There are \_\_\_\_ half notes in a whole note.
- 2) There are \_\_\_\_ quarters in a whole note.
- 3) There are \_\_\_\_ quarters in a half note.
- 4) There are \_\_\_\_ sixteenth notes in a whole note.
- 5) There are \_\_\_\_ eighth notes in a quarter note.
- 6) There are \_\_\_\_ eighth notes in a half note.
- 7) There are \_\_\_\_ eighth notes in a whole note.
- 8) There are \_\_\_\_ sixteenth notes in a quarter note.

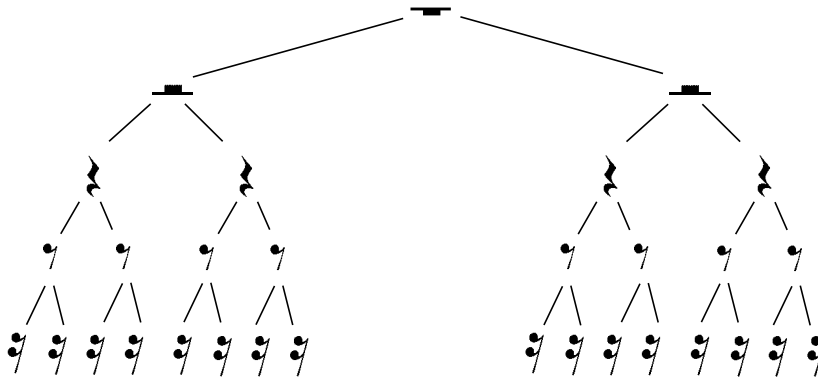


## Value of Rests

To represent silence, there exist different types of rests. Below are the most used.

	Whole-rest
	Half-rest
	Quarter-rest
	Eighth-rest
	Sixteenth-rest

Each sign is equivalent to its corresponding note; therefore, it is worth the same value. The whole rest is worth two half rests and so on.



## EXERCISES

**A)** Complete the following examples by using a rest.

1)  $\text{♪} \text{♪} = \underline{\hspace{2cm}}$

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

2)  $\text{♩} \text{♩} = \underline{\hspace{2cm}}$

5)  $\text{♪} \text{♪} \text{♪} \text{♪} = \underline{\hspace{2cm}}$

3)  $\text{♩} \text{♩} = \underline{\hspace{2cm}}$

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

**B)** Indicate by using 2 rest equivalent to the examples below.

1)  $\text{♪} = \underline{\hspace{2cm}}$

3)  $\text{—} = \underline{\hspace{2cm}}$

2)  $\text{—} = \underline{\hspace{2cm}}$

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

**C)** Complete the following sentences by adding in the correct number.

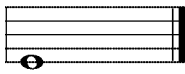
- 1) There are \_\_\_\_\_ quarter-rests in a whole-rest.
- 2) There are \_\_\_\_\_ half-rests in a whole-rest.
- 3) There are \_\_\_\_\_ sixteenth-rests in a quarter-rest.
- 4) There are \_\_\_\_\_ eighth-rests in a quarter-rest.
- 5) There are \_\_\_\_\_ quarter-rests in a half-rest.
- 6) There are \_\_\_\_\_ sixteenth-rests in a half-rest.
- 7) There are \_\_\_\_\_ eighth-rests in a half-rest.
- 8) There are \_\_\_\_\_ sixteenth-rests in a whole-rest.
- 9) There are \_\_\_\_\_ sixteenth-rests in a eighth-rest.

## Time Signature

Music is divided into equal parts by bar lines. The area between the two bar lines is called a measure or bar. Measures may contain notes, rests or a combination of both.



A DOUBLE BAR is written to indicate the end of a piece of music. It is constructed by one thin and one thick line, with the thick line always on the outside.



The number of beats in each measure usually remains the same throughout the entire piece. This underlying beat per measure is represented by the TIME SIGNATURE which is composed of two numbers, one on top and the other on the bottom placed at the very beginning of the musical piece immediately after the clef.



**Note:** The key signature will be studied in Level one.

The time signature appears at the beginning of the music after the clef sign. It is made up of two numbers; one on top of the other.

the upper number tells how many beats (or counts) are in each measure. In this example, 4.

the lower number tell what type of note receives the beat (1).  
In this example, a quarter note.

The time signature of 4/4 can be represented by this sign as well. The C is know as COMMON TIME.



## ***Strong Beats, Weak Beats***

In musical measures, we distinguish between beats accented and those less so. The former are called strong beats and the latter are called weak beats. Beats, like measures, are subdivided into portions called strong parts and weak parts.

The first beat is always strong in any time signature, but the other beats vary depending on how many beats there are per measure.

In a measure of 4 beats, the first and third beats are strong while the second and fourth are weak.

1	2	3	4
strong	weak	strong	weak

In a measure of 3 beats, the first is strong and the second and third are weak.

1	2	3
strong	weak	weak

In a measure of 2 beats, the first is strong and the second is weak.

1	2
strong	weak

## Repeat Signs

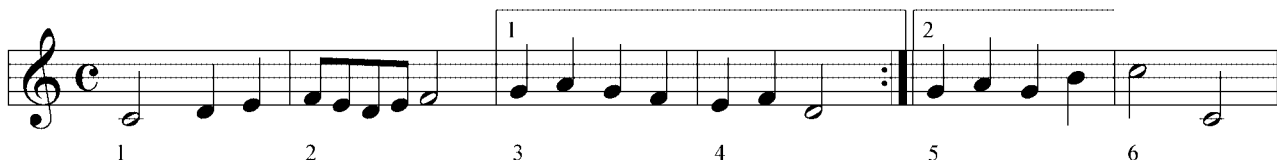
A double bar-line preceded by two dots instructs us to repeat the preceding passage.



If, you must repeat the passage at the beginning of the piece, you only place the double bar-line at the end of the musical passage.



If, in the repeated passage, you had to replace one or several of the last measures by, other measures, you would use endings. 1st or 2nd endings are used. It would be indicated like this:



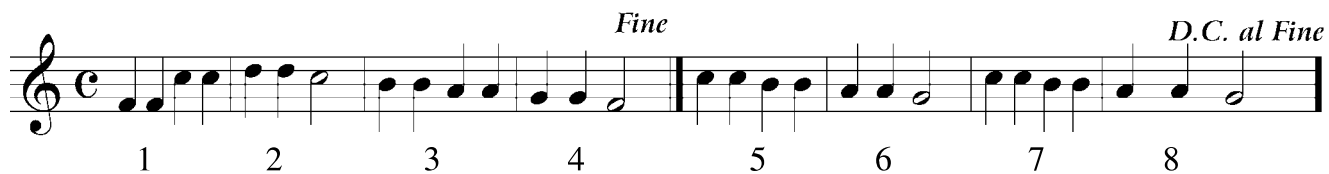
Therefore, you would play this section as follows: measure 1, 2, 3, 4, 1, 2, 5, and 6.

If you have to repeat a larger section of a musical piece, there are two other means of repeating sections using the following symbols:

The two letters **D.S.** (dal segno) are used when the repetition is intended from the sign **𝄋** situated at a certain section. The two letters **D.C.** (da capo) are used when the repetition is intended to be from the beginning of the musical piece.

The two symbols above are often accompanied with AL FINE or by TO CODA.

a) AL FINE indicates the end of the piece. For example:



This passage would be played in this fashion; measure 1, 2, 3, 4, 5, 6, 7, 8, 1, 2, 3, and 4.

b) TO CODA indicates to play the repeat section until the symbol Dal Segno,  $\text{♩}$  which is connected to the CODA section, the ending of the piece. A CODA is a tail section to also indicate where the music will come to an end.

## EXERCISES

A) What sign would you use to repeat a definite section of a musical piece?

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B) What does D.C. mean?

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C) What does D.S. al Fine mean?

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D) Write the order in which the numbered bars/measures are played?



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E) Explain in your own words the purpose of 1st and 2nd endings?

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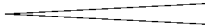
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## Dynamics

A sound can be piano (soft) or forte (loud). However, within this range of opposites there exists other dynamics.

Terms	Symbols	Meaning
pianissimo	<i>pp</i>	very soft
piano	<i>p</i>	soft
mezzo piano	<i>mp</i>	medium soft
mezzo forte	<i>mf</i>	medium loud
forte	<i>f</i>	loud
fortissimo	<i>ff</i>	very loud

crescendo    *cres.* or  gradually increasing in loudness

decrescendo    *deces.* or  gradually decreasing from loud to soft

sforzando    *sfz*    suddenly loud and accented

fortepiano    *fp*    loud then immediately soft

## EXERCISES

**A)** Indicate by circling the symbol that represents medium soft after defining the following dynamics. ( symbol + definition ).

1)  $mp$  = \_\_\_\_\_

2)  $f$  = \_\_\_\_\_

3)  $mf$  = \_\_\_\_\_

4)  $ff$  = \_\_\_\_\_

**B)** Indicate by circling the symbol that represents loud after defining the following dynamics. ( symbol + definition )

1)  $mp$  = \_\_\_\_\_

2)  $f$  = \_\_\_\_\_

3)  $p$  = \_\_\_\_\_

4)  $pp$  = \_\_\_\_\_

**C)** Describe the meaning of each symbol?

a)  \_\_\_\_\_

b)  \_\_\_\_\_

## EXERCISES

**D)** Arrange the following list of dynamics from loudest to softest:

*f*

*pp*

*mf*

*ff*

*mp*

*p*

\_\_\_\_\_

**E)** Using the dynamic signs that you know, add the appropriate signs in the spaces provided.

Reveille !!! sounds the bugle is playing \_\_\_\_\_ loudly, as the sun rises. “Good Morning” says Sgt. Bloggins” time to fall in for breakfast. All the Band cadets fall in moderately softly\_\_\_\_\_.

Sgt. Bloggins gives the command “Attention” very loudly \_\_\_\_\_. The cadets now are absolutely awake as they march off to the mess singing softly\_\_\_\_\_ as they march. The mess hall is a buzz with moderately loud chatter from the other cadets. Sgt. Bloggins very softly \_\_\_\_\_ walks up and down supervising the cadets. Off in the distance the very soft \_\_\_\_\_ sound of thunder can be heard. As it nears, the sounds becomes louder like a great big crescendo \_\_\_\_\_. The rain softly \_\_\_\_\_ taps on the roof of the mess. And gradually it gets louder, and soon becomes very loud \_\_\_\_\_. The cadets are all finished breakfast and await the wet march back to their barracks talking and laughing moderately loud \_\_\_\_\_. As they form up out side of the mess, their feet make moderately soft \_\_\_\_\_ noises in the mud. On the march back to barracks the cadets now must sing very loudly \_\_\_\_\_ to be heard over the driving rain and thunder about them. As they round the corner of the building Sgt. Bloggins dismisses the group. They all run very loudly into the dry and warm barracks where a decrescendo \_\_\_\_\_ comes over the damp cadets as they now rest very softly\_\_\_\_\_ on their beds awaiting the very loud \_\_\_\_\_ booming voice of their Sgt. And the day goes on.

## REVIEW EXAM – Level Basic

**A)** How many lines are on a staff? \_\_\_\_\_

**B)** How many spaces are on a staff? \_\_\_\_\_

**C)** What are the lines called that are used for notes located above or below the staff?

\_\_\_\_\_

**D)** Write the abbreviations and the meaning of each dynamic:

Dynamic	Sign	Meaning
mezzo piano		
piano		
fortissimo		
mezzo forte		
pianissimo		
forte		

**E)** How many :

quarter rests in a half rest \_\_\_\_\_

eighth rests in a whole note \_\_\_\_\_

half rests in a whole note \_\_\_\_\_

quarter notes in a whole rest \_\_\_\_\_

eighth notes in a half rest \_\_\_\_\_

eighth rests in a whole note \_\_\_\_\_

quarter notes in a whole note \_\_\_\_\_

sixteenth notes in a eighth rest \_\_\_\_\_

quarter notes in a whole rest \_\_\_\_\_

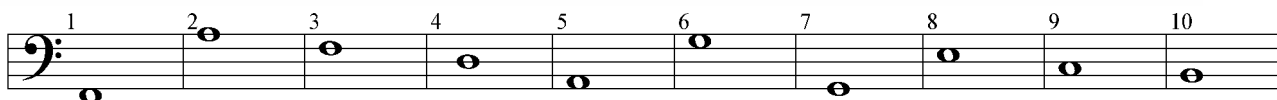
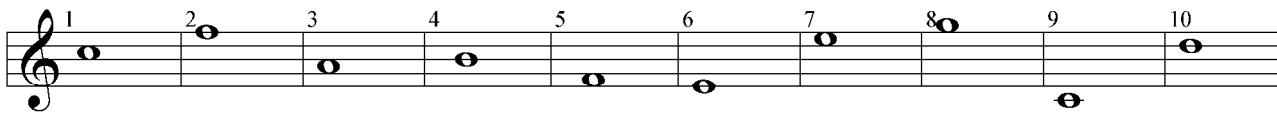
eighth notes in a quarter note \_\_\_\_\_

eighth notes in a half note \_\_\_\_\_

eighth rests in a half note \_\_\_\_\_

# REVIEW EXAM – Level Basic

F) Write the correct note name under each note on the staff:



G) Place the dynamics in order from softest to loudest.

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

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