

Alfred's

Essentials of **MUSIC THEORY**

COMPLETE

LESSONS • EAR TRAINING • WORKBOOK

ANDREW SURMANI • KAREN FARNUM SURMANI • MORTON MANUS

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.



Thanks to:
John O'Reilly, E.L. Lancaster,
Matt McKagan, Todd Helm
and especially Bruce Goldes.

Copyright MCMXCVIII by Alfred Publishing Co., Inc.
All rights reserved. Printed in USA.
ISBN 0-88284-897-6 (Book)
ISBN 0-88284-951-4 (Book and 2 CDs)

TABLE OF

CONTENTS

Book 1

Table of Contents

Book 2

See page 42

Table of Contents

Book 3

See page 82

UNIT 1

Lesson 1: The Staff, Notes and Pitches	3
Lesson 2: Treble Clef and Staff	4
Lesson 3: Bass Clef and Staff	5
Lesson 4: The Grand Staff and Ledger Lines (the middle notes).	6
Lesson 5: Ledger Lines (low and high notes)	7
Ear Training for Lessons 1–5	8
Review of Lessons 1–5	9

UNIT 2

Lesson 6: Note Values	10
Lesson 7: Measure, Bar Line and Double Bar	11
Lesson 8: $\frac{1}{4}$ Time Signature and Note Values.	12
Lesson 9: Whole, Half and Quarter Rests	13
Ear Training for Lessons 6–9	14
Review of Lessons 6–9	15

UNIT 3

Lesson 10: $\frac{2}{4}$ Time Signature	16
Lesson 11: $\frac{3}{4}$ Time Signature	17
Lesson 12: Dotted Half Note	18
Lesson 13: Ties and Slurs	19
Ear Training for Lessons 10–13	20
Review of Lessons 10–13	21

UNIT 4

Lesson 14: Repeat Sign, 1st and 2nd Endings	22
Lesson 15: Eighth Notes	23
Lesson 16: Eighth Rests	24
Lesson 17: Dotted Quarter Note	25
Ear Training for Lessons 14–17	26
Review of Lessons 14–17	27

UNIT 5

Lesson 18: Dynamic Signs	28
Lesson 19: Tempo Marks	29
Lesson 20: Articulation	30
Lesson 21: D.C., D.S., Coda and Fine	31
Ear Training for Lessons 18–21	32
Review of Lessons 18–21	33

UNIT 6

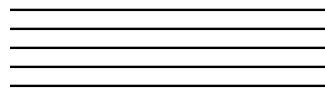
Lesson 22: Flats	34
Lesson 23: Sharps.	35
Lesson 24: Naturals	36
Lesson 25: Whole Steps, Half Steps and Enharmonic Notes	37
Ear Training for Lessons 22–25	38
Review of Lessons 22–25	39

APPENDIX

Glossary & Index of Terms & Symbols	40
---	----

The Staff, Notes and Pitches

Music is written on a STAFF of five lines and the four spaces between.

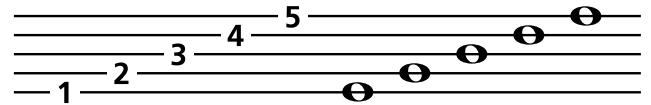


The STAFF

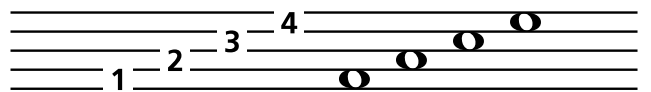
Music NOTES are oval-shaped symbols that are placed *on* the lines and *in* the spaces. They represent musical sounds, called PITCHES.



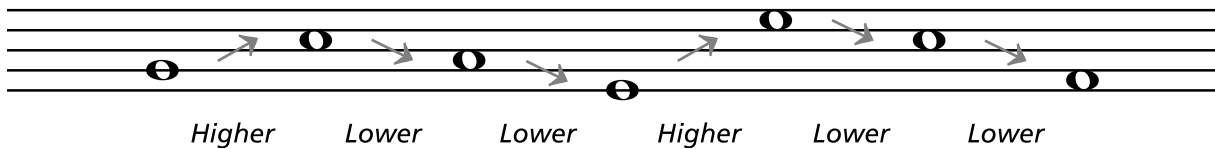
The lines of the staff are numbered from bottom to top.



The spaces between the lines are also numbered from bottom to top.



If the notes appear *higher* on the staff, they sound *higher* in pitch.
If the notes appear *lower* on the staff, they sound *lower* in pitch.

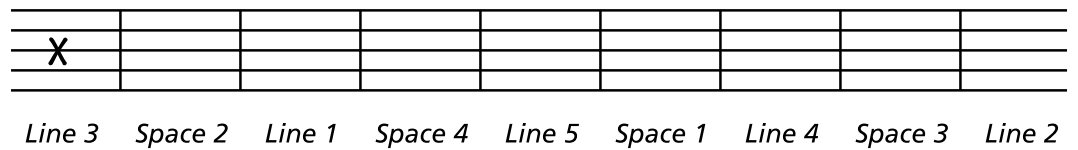


Exercises

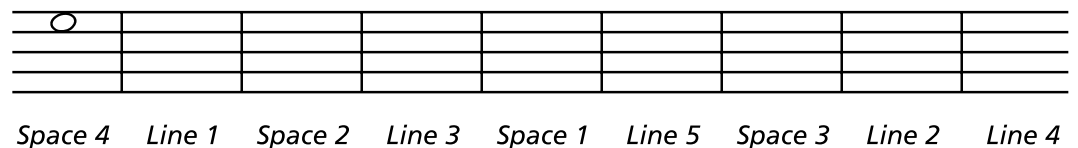
- 1 Draw a staff by connecting the dots. Use a ruler or straight edge. Number the lines, then the spaces from low to high.



- 2 On the staff, mark an X in the following locations:



- 3 Write notes like this on the following lines and spaces:



- 4 Indicate whether the 2nd note is higher or lower than the 1st note by using an H (higher) or L (lower).

