Music Theory

Level 2

Name

Period
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Notes (and musical sounds) don't end above and below a staff.
The notes can continue going higher, like this:

```
\[ \text{\(\text{\textbf{\textit{Ledger Lines}}\)}\text{\(\text{\textbf{\textit{Notes}}\)} don't end above and below a \textbf{staff}.\)}}\text{\(\text{\textbf{\textit{The notes}}\)} can continue going higher, like this:\)
\]
```

Or lower, like this:

```
\[ \text{\(\text{\textbf{\textit{Ledger Lines}}\)}\text{\(\text{\textbf{\textit{Notes}}\)} don't end above and below a \textbf{staff}.\)}}\text{\(\text{\textbf{\textit{The notes}}\)} can continue going lower, like this:\)
```

The short lines used for these notes are called ledger lines (pronounced LEH-jur lines). Notes are placed on, above, or below the ledger lines. Ledger lines are really just a continuation of the staff, but the lines are shorter. They don't run all the way across the page like staff lines.

The letter names of the notes continue up and down on the ledger lines. Here are the note names for ledger lines in the treble clef.

```
\[ \text{\(\text{\textbf{\textit{Ledger Lines}}\)}\text{\(\text{\textbf{\textit{Notes}}\)} don't end above and below a \textbf{staff}.\)}}\text{\(\text{\textbf{\textit{The notes}}\)} can continue going higher, like this:\)
```

Here are the note names for ledger lines in the bass clef.

```
\[ \text{\(\text{\textbf{\textit{Ledger Lines}}\)}\text{\(\text{\textbf{\textit{Notes}}\)} don't end above and below a \textbf{staff}.\)}}\text{\(\text{\textbf{\textit{The notes}}\)} can continue going lower, like this:\)
```

We've only shown three ledger lines in these examples, but they can continue for more than three. Sometimes you may see four or even five ledger lines.

Note: ledger lines can also be spelled leger lines.
Lesson 3 Review

 Ledger Lines

What are the letter names of these notes in the treble clef? Place the answer on the line below the staff.

What are the letter names of these notes in the bass clef? Place the answer on the line below the staff.

Use ledger lines to draw the correct notes in the box.

This is a half note A. To its right, draw another half note A above the staff.

Now draw a half note A below the staff.

Here is a whole note D. To its right, draw another whole note D below the staff.

Now draw a whole note D above the staff.

Circle the correct note for the questions below.

Which note is a B?

Which note is a C?

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Ledger Lines

Ledger Lines are short, horizontal lines added above or below the staff to extend the range of notes of the staff.

While these pitches can be written differently depending on the clef, they sound the same.

STUDENT ASSIGNMENT

1. Write the note name in the blank provided below each note.

a)

b)

c)

d)
If you have a piano, or your music room has a piano, you can see how the notes on the piano match up with the note names on the grand staff.

Notice that the first ledger line below the treble clef is a C, and that the first ledger line above the bass clef is also a C. On a grand staff, it's the same note, and is known as "middle C."
The Grand Staff connects the treble and bass clef staves with a line and a brace. Middle C, notated with a ledger line, connects these two staves.

**STUDENT ASSIGNMENT**

1. Trace the four steps to creating a grand staff. Then create three grand staves of your own. Be sure to include a line, a brace, a treble clef, and a bass clef.

2. Write the note name in the blank provided below each note.
1. Draw a note head in the appropriate place on the grand staff according to the numbers given below. Each number below the staff corresponds with a labeled key on the piano keyboard.

2. Write the note name in the blank provided below each note on the treble clef staff. For notes you have not yet learned, use what you know to determine the answer.

   a)  
   b)  
   c)  
   d)  
   e)  

3. Write the note name in the blank provided below each note on the bass clef staff. For notes you have not yet learned, use what you know to determine the answer.

   a)  
   b)  
   c)  
   d)  
   e)  

4. Write the note name in the blank provided below each note. Remember to check which clef is used.

   a)  
   b)  
   c)  
   d)  
   e)  

   f)  
   g)  
   h)  
   i)  
   j)  

---

Grand Staff & Ledger Line Review
LESSON 6  Time Signature

How do music readers know how many beats there are in a measure? They know because at the beginning of a piece of music, to the right of the clef sign, are two numbers, one above the other, like this:

![Time signatures](image)

These two numbers are called a time signature. (It's also called a meter signature, but we'll call it a time signature.)

The top number of the time signature tells us how many beats there are in each measure.

The bottom number of the time signature tells us which note gets one beat.

Here's how to know which note gets one beat:

- if the bottom number is a 2, a half note gets one beat.
- if the bottom number is a 4, a quarter note gets one beat.
- if the bottom number is an 8, an eighth note gets one beat.

This time signature is four-four. There are four beats in each measure and a quarter note gets one beat.

This time signature is three-eight. There are three beats in each measure and an eighth note gets one beat.

This time signature is two-two. There are two beats in each measure and a half note gets one beat.

Circle the note which gets one beat in each of the following examples.
The last note is missing in each measure. Write one note in each box to complete each measure. Put the note on any line or in any space. (Remember, the time signature will tell you how many beats are in each measure, and what note gets a beat.)

Write one rest in each box to complete each measure.

On the staff below, one measure has too many beats. Circle the measure with too many beats.

On the staff below, one measure doesn't have enough beats. Circle that measure.

Write the correct time signature in the box for each of the following examples.
Remember what you have learned about time signature:

The **upper number** of a time signature indicates how many beats are allowed in each measure.

The **lower number** of a time signature indicates what type of note receives one beat.

<table>
<thead>
<tr>
<th>Beats per Measure</th>
<th>Note Underlined</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 — beats per measure</td>
<td>(\frac{\text{2}}{\text{3}}) gets 1 beat</td>
</tr>
<tr>
<td>3 — beats per measure</td>
<td>(\frac{\text{3}}{\text{4}}) gets 1 beat</td>
</tr>
<tr>
<td>4 — beats per measure</td>
<td>(\frac{\text{4}}{\text{4}}) gets 1 beat</td>
</tr>
</tbody>
</table>

**STUDENT ASSIGNMENT**

1. There is only **one** note missing from each measure below. Draw the **note** on the appropriate beat to complete the measure. Clap the rhythm.

2. Draw bar lines in the following music. Write in the counting below the staff. Place the counting of rests in parentheses. For notes longer than one beat, place brackets around the first and last beats in that note. Clap the rhythm.

3. There is only **one** rest missing from each measure below. Draw the **rest** on the appropriate beat to complete the measure. Clap the rhythm.
A. Draw your clef sign and name the notes:

[Diagram of musical notes]

B. Tell how many counts each note or rest should receive in \( \frac{4}{4} \) time.

1. __________  6. __________
2. __________  7. __________
3. __________  8. __________
4. __________  9. __________
5. __________ 10. __________

C. Tell how many beats will be in the bar for each time signature:

1. \( \frac{3}{8} \) __________  4. \( \frac{2}{4} \) __________
2. \( \frac{7}{4} \) __________  5. \( \frac{3}{4} \) __________
3. \( \frac{6}{8} \) __________

D. What kind of note gets one beat in each of these time signatures?

1. \( \frac{4}{4} \) __________  3. \( \frac{4}{8} \) __________
2. \( \frac{3}{8} \) __________  4. \( \frac{2}{2} \) __________

E. Tell whether the following are ties or slurs:

[Diagram of musical notes]

1. __________  2. __________  3. __________  4. __________  5. __________
The fourth **measure** in this musical example in three-four **time signature** is blank. Suppose we wanted to sing one **note** for the three **beats** in the **measure**. What **note** would we put there? A **quarter note** gets one **beat** and a **half note** gets two **beats**. But there is no **note** which gets three **beats**. What do we do?

We can lengthen a **note** by placing a **dot** after it. Like this:

A **dot** after a **note** lengthens a **note** by half.

**MusicMath**

<table>
<thead>
<tr>
<th><strong>Half note</strong></th>
<th><strong>Quarter note</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="https://example.com/half_note.png" alt="" /></td>
<td><img src="https://example.com/quarter_note.png" alt="" /></td>
</tr>
</tbody>
</table>

2 beats | 3 beats | 1 beat | 1½ beats |

**Whole notes** and **eighth notes** can also be **dotted**.

However, **dotted half notes** and **dotted quarter notes** are more common.

So we can fill the fourth **measure** of the example at the top of the page with a **dotted half note**. Like this:

Here are some other examples of music using **dotted notes**.

**Rests** can be dotted, too, ...  

... like this:
Music Math

Write the correct **note** in each blank space.

1. $\text{♩} = \text{♩} \cdot + ____$
2. $\text{♩} = \text{♩} \cdot + ____$
3. $\text{♩} \cdot = \text{♩} + ____$
4. $\text{♩} = \text{♩} \cdot + \text{♩} + ____$
5. $\text{♩} = \text{♩} \cdot + \text{♩} + ____$
6. $\text{♩} = \text{♩} \cdot + \text{♩} + ____$

Fill in the correct **dotted note** in the box.

Fill in the correct **dotted rest** in the box.

Place **barlines** in the correct places on this **staff**.

In the **staff** below, circle the **measure** which has too many **beats**.

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A Dot placed to the right of a note indicates that the note should have half its value added to it.

When \( \frac{3}{4} \) = 2 beats (as in \( \frac{2}{4}, \frac{3}{4}, \) and \( \frac{4}{4} \)):

\[ \frac{3}{4} = 2 \left( \frac{1}{4} \right) + 1 \left( \frac{1}{4} \right) = 3 \text{ beats} \]

(half of 2)

Count and clap the following rhythms.

STUDENT ASSIGNMENT

1. Draw bar lines in the following music. Write in the counting below the staff. Place the counting of rests in parentheses. Place the counting of long notes in brackets. Clap the rhythm.

   a)

   b)

2. Knowing what you have learned about the dot, and assuming the quarter note gets one beat, how many beats are in each indicated note?

\[ \begin{align*}
\frac{3}{4} &= \_\_\_ \\
\frac{1}{4} &= \_\_\_ \\
\frac{3}{4} &= \_\_\_
\end{align*} \]

3. In your own words: Why is it impossible to have a dotted half note (\( \frac{3}{4} \)) in \( \frac{2}{4} \) time?
A **Tie** is a curved line connecting two or more notes of the **same pitch**. A tie extends a note's value. Ties are drawn below notes with stems facing up, and above notes with stems facing down.

This pitch, \( G \), is sustained for a total of 7 (4+3) beats. Note: stem is up, tie is below.

A **Slur** is a curved line connecting two or more notes of **different pitches**. A slur is a performance instruction indicating that the notes connected should be played or sung very **smoothly** without a break in sound. Like ties, slurs are drawn below notes with stems facing up, and above notes with stems facing down.

This pitch, \( G \), is sustained for a total of 4 (3+1) beats. Note: stems are down, tie is above.

This pitch, \( F \), is sustained for a total of 5 (2+2+1) beats. Note: stems are up, tie is below.

**STUDENT ASSIGNMENT**

1. Write the total number of beats each set of tied notes will receive. (The quarter note gets one beat.)

   a) \( \underline{\text{tie}} \) = ____  
   b) \( \underline{\text{tie}} \) = ____  
   c) \( \underline{\text{tie}} \) = ____  
   d) \( \underline{\text{tie}} \) = ____  
   e) \( \underline{\text{tie}} \) = ____  
   f) \( \underline{\text{tie}} \) = ____  
   g) \( \underline{\text{tie}} \) = ____  
   h) \( \underline{\text{tie}} \) = ____  
   i) \( \underline{\text{tie}} \) = ____  

2. Circle only the **ties** in the following music. Write in the counting. Place the counting of long notes in brackets. Clap the rhythm.
1. There is only one note missing from each measure below. Draw the note on the appropriate beat to complete the measure.

2. Draw in the missing bar lines. Draw in final bar lines at the ends.
   a) 
   b) 
   c) 

3. Rewrite the following music replacing the tied notes with single notes of the same duration.

4. Draw in the missing bar lines. Draw in final bar lines at the ends. Write the note names in the blanks provided.
   a) 
   b)
Tie, Tongue, and Slur

A tie is a curved line that connects two or more notes of the same pitch. When two notes are tied together, you hold the pitch for the length of both notes:

\[ \text{Hold for two beats.} \]

A. Add the beats to show how long each of these tied notes will be held for:

1. \[ + \]
2. \[ + \]
3. \[ + \]
4. \[ + \]
5. \[ + \]
6. \[ + \]
7. \[ + + \]
8. \[ + + \]

A slur is a curved line that connects different notes. Always tongue the first note, and play the other notes without tonguing.

B. In the examples below, write “T” under the note that is to be tongued, and “slur” under the notes that should not be tongued.

\[ \text{slur} \]

1. \[ \]
2. \[ \]
3. \[ \]
4. \[ \]
5. \[ \]
6. \[ \]
7. \[ \]
8. \[ \]

Review:
1. A ______ connects two or more notes of the same pitch.
2. A ______ connects different notes.
3. A slur means to play without ______.
4. Always ______ the first note of a slur.
5. A tie means to hold the pitch for the length of ______ notes.

Optional Activity:
1. Have a trumpet player play the slurring examples. Listen carefully to see if the tonguing and slurring are correct.
Ear Training Part 3

Audio files can be found in the Kjos Multimedia Library at www.kjos.com.

Listen to the following examples.

a) 

b) 

1. Listen to the exercise, then circle the rhythm that was performed.

a) 

b) 

2. Listen to each two-measure exercise. Notate the rhythms on the 2nd space. Be sure to check the time signature. No rests or ties are used.

a) 

b) 

c) 

d) 

Listen to the following examples of ties.

a) 

b) 

3. Listen to each exercise. Add the tie or ties in the appropriate places.

a) 

b) 

c)