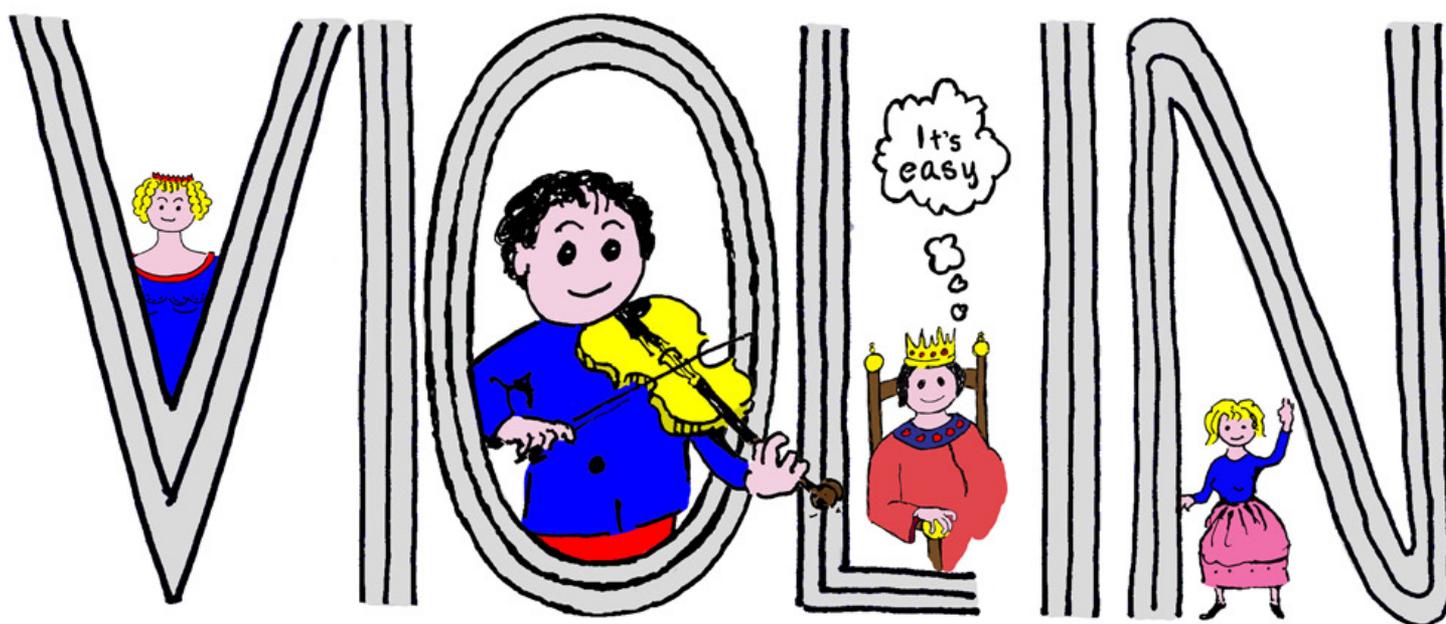


Teach  
Yourself



Book 3

# Theory for young



## players

Bill  
Davie



I wish to thank my friend  
Kevin Stent  
for his wonderful support  
and inspired computer work.

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# Easy for children Time saving for the teacher Fun for the parent

## Time saving for the teacher

The lessons are presented in student, rather than teacher language, so you need only spend three to five minutes on theory during a practical lesson.

Only one concept is presented in each theory lesson so the books can be used for reference. Say you find, during a practical lesson, that a student has forgotten a note name that has previously been covered in a theory lesson, you can refer the student back to that lesson for further study during the week. This is made easy through the reference index on the last page of each book.

The system is based on child learning rather than teacher training so you need to remind the student, weekly, that the specified lesson should be read and understood each night.

## Easy for children

Because the lessons are single concept, entertaining and easy to understand, children can teach themselves the theory. But to do this successfully they must read the lessons several times. Preferably nightly.

The theory is enjoyed by children aged eight (sometimes younger) to eighteen. Amazingly, my adolescent students tell me they think the stories 'cool' and the books far easier to learn from than other theory books I have inflicted on them.

## Fun for the parent

Parents love reading the lessons. Encourage them to read through the lessons with their young violinists. Endorse their help in ensuring nightly study of the theory.

## Important aspects of the system

- The system is designed specifically for young violinists.
- The system reduces theory teaching to three to five minutes per practical lesson.
- Because of this, students should read and/or play through the prescribed lesson every night.
- Parents should be encouraged to become involved with the student in theory learning if their violinist is young.
- The volumes can be used as reference books. Students can be referred back to forgotten concepts.
- The back page of each volume contains an indexed reference list.
- All volumes should therefore be retained. There is no doubt they will be used for reference in the future.
- Back pages of each volume contain manuscript for corrections or for additional homework.



## About the author

Bill Davie lives in Auckland, New Zealand. He is a violin teacher and maker. He is a graduate of Dunedin Teachers' College and spent thirty years of his life as a professional violinist. The drawings are his.

## THEORY

### LESSON 21



It was a very special evening at the castle. The King's birthday, no less.

The apple pickers had been dancing for two hours and ten minutes. The recorder players played different tunes. Sometimes allegro (fast), sometimes andante (walking pace) and sometimes presto (faster than allegro).



But now the King had a new idea. He said to the Queen, 'Why don't we get them to play musical stools?' 'What a good idea,' said the Queen. 'I'll play too.'

So the apple pickers put all the stools they could find in the middle of the



The Queen and the apple pickers play musical stools.

# THEORY

## LESSON 21

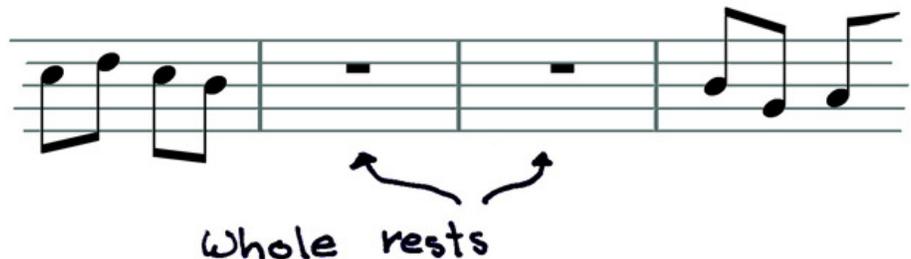
great hall and then walked around them, with the Queen, at an andante tempo (walking speed).

When the music stopped, everybody had to sit quickly on a stool before the music started again. If you didn't sit down quickly (presto) you were out of the game.

I can't sit down quickly in this new dress

Suddenly the music stopped for two  $\frac{4}{4}$  bars.

The music looked like this ~

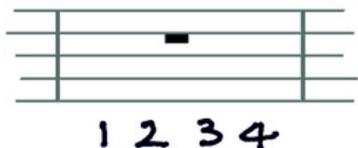


Just as you can count four beats on this whole note ~



Beats → 1 2 3 4

so you can count four beats on a whole rest.



# THEORY

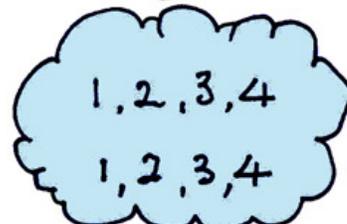
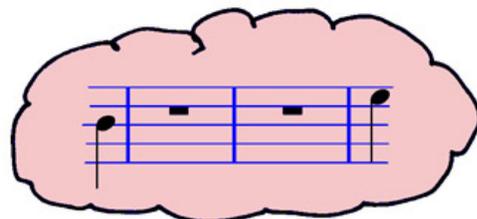
## LESSON 2!



1 2 3 4

Notice how the four beat rest hangs from the D line as though it is heavy.

The musicians had to stop playing for two bars of whole rests because the Queen couldn't find a stool to sit on. Her new golden dress made stool sitting very difficult.



But the King said the rests had to be shorter or the game would go on all night.

So the musicians made the rests only two beats long (half rests) and the music looked like this ~

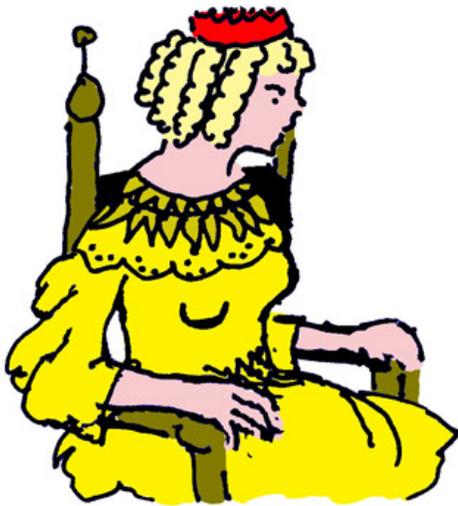


↑  
half rest

# THEORY

## LESSON 21

This throne is more comfortable



The rest was too short for the Queen in her big dress and the crown kept slipping off as she ran for the nearest stool. So little Angie beat her easily, as she was used to moving quickly (presto) when she was picking apples.

The Queen laughed. She had never had so much fun. She went and sat on her throne which was much more comfortable.

Did you notice that the half rest sits on top of the B line. You could say that a half rest is smaller and lighter so it's able to sit on top.



Half rest sits on top of B line.

Whole rest hangs from the D line

More and more stools were put away as the number of players got less.



Playing a whole rest.



Playing a half rest.

# THEORY

## LESSON 21



Eventually only Angie and Josh were left. The King said, 'Make the rests shorter.'

So the musicians decided to make the rest a quarter rest which looks like this.



They played for a while, then stopped for one beat.

Angie and Josh leapt towards the stool. Josh didn't see the castle cat which got between his legs. He fell over as Angie, all smiles, sat on the winner's stool.

Everybody cheered and clapped. Angie was given an apple picker's crown which looked very much like a whole or half rest.



Angie proudly wears her crown.



# HOMWORK LESSON 21



What type of rests did the musicians play at the beginning of the game?

Answer . . . . .



Draw this type of rest along this stave. Put in the bar lines.



What sort of rests were the musicians playing when the Queen got put out of the game?

Answer . . . . .

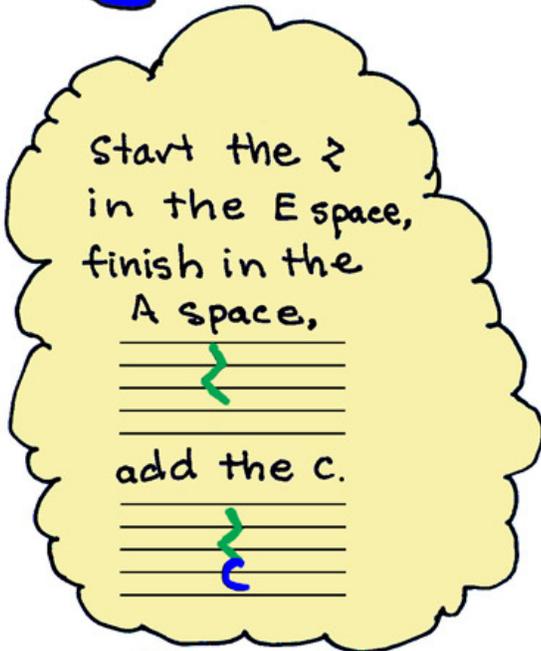


Draw this type of rest, along with half notes and quarter notes, along this stave. Each time your notes and rests add up to four beats, draw a bar line.



# HOMWORK

## LESSON 21



What type of rest did the musicians play at the end of the game?

Answer . . . . .



The quarter rest is harder to draw if we don't know a few tricks.

### First trick

Draw a **W** on its side = **♯**.  
Practice drawing that for a while on a piece of paper.

### Second trick

Draw the **W** without the first line = **♮**.  
Practice drawing that.

### Third trick

Add a **C** = **♮**.  
Practice that.

### Fourth trick

Practice doing the second and third trick on the staff below. Start the **♯** in the E space. Finish in the A space. Add the **C**.

# THEORY LESSON 22

Sharps raise the natural notes by a semitone



Today we are going to talk about sharps (#). The little things that raise a natural note by a semitone.

Play this → on your violin.



In books one and two, you learned the notes for three scales. The scales were ~



G major  
It has one sharp



D major  
It has two sharps

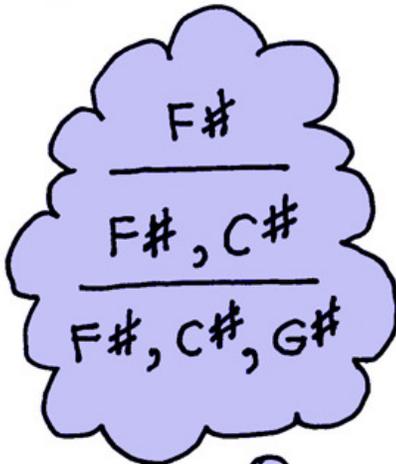


A major  
It has three sharps

Notice that the collection of sharps at the beginning of the staff is called a key signature.

# THEORY

## LESSON 22



One sharp is always F# ~



Two sharps are F# and C#



Three sharps are F#, C#, G#



So we say the order of sharps is ~

F, C, G  
1 2 3

Or we can say a poem,

F, C, G,  
One, two, three

I'm playing C major scale. It has no sharps



There are more sharps than this. There are seven,

F C G D A E B

But one scale has no sharps (or flats). It is called C major.

C major scale



# HOMWORK LESSON 22

G major has one sharp - F#



Play the scale of G major

Notice where the F# is written on the staff.



Write G major key signatures on these staves ~



D major has two sharps F# and C#



Play the scale of D major

Notice where F# and C# are written on the staff.



Write some D major key signatures on these staves ~



A major has F#, C# and G# sharps



Play the scale of A major

Notice where F#, C# and G# are written on the staff.



Write some A major key signatures on these staves ~



# HOMEWORK

## LESSON 22



Write the first three sharps in these squares ↴

1	2	3
---	---	---



Draw quarter rests along this stave, but first go back to page eight. Read it carefully to remind you how to draw them.



Draw whole rests along this stave. If you can't remember what a whole rest looks like go back and read lesson 21 again.



Numbers at the beginning of the stave are called a time signature. What does this time signature mean?



Answer . . . . .

# HOMWORK LESSON 22



How many sharps are in C major?

Answer . . . . .



How many beats on this type of note ♩ ?

Answer . . . . .



Are these notes  half notes, eighth notes, or quarter notes?

Answer . . . . .



What does accelerando mean?

Answer . . . . .

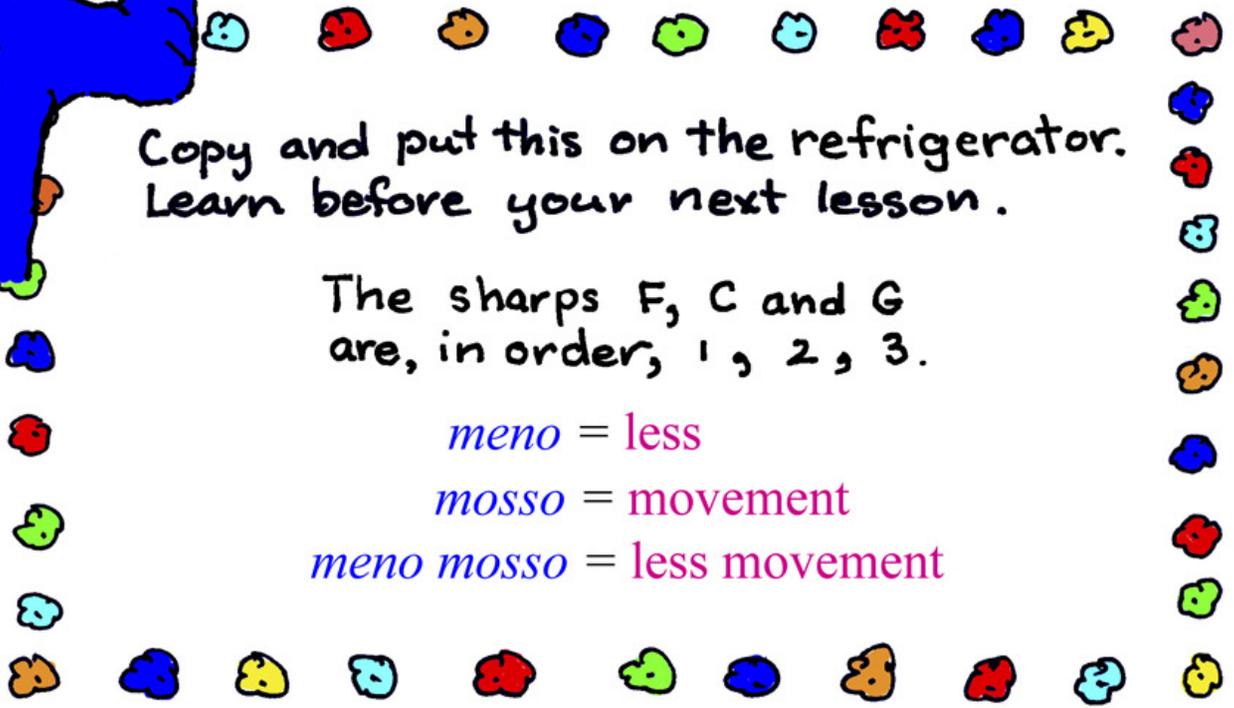
Copy and put this on the refrigerator.  
Learn before your next lesson.

The sharps F, C and G are, in order, 1, 2, 3.

*meno* = less

*mosso* = movement

*meno mosso* = less movement



# THEORY LESSON 23

The whole notes are shaped like an egg ○

1, 2, 3, 4



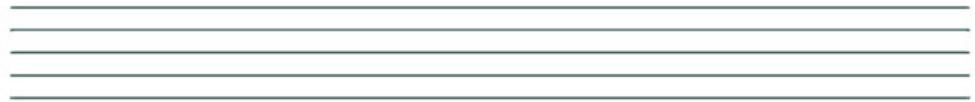
Now it's time for some drawing

Are you good at drawing eggs? That's all you draw for a whole note.

If it's in a space, make sure it stays in that space.



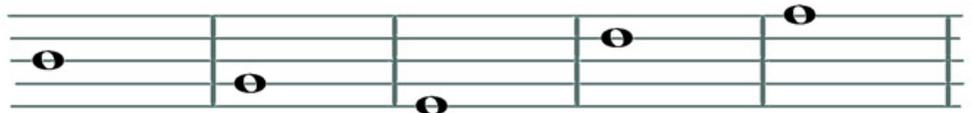
Draw some in spaces on this staff.



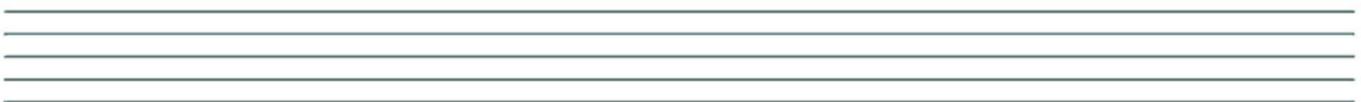
1, 2, 3, 4



If the whole note is on a line, make sure the line goes through the middle of the egg shape.



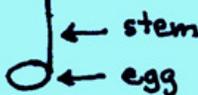
Draw some whole notes on lines in this staff. Draw a treble clef at the beginning. Put in a time signature. Put in bar lines. Look at book one if you need help.



# THEORY

## LESSON 23

Half notes are easy. Just draw an egg with a stem.

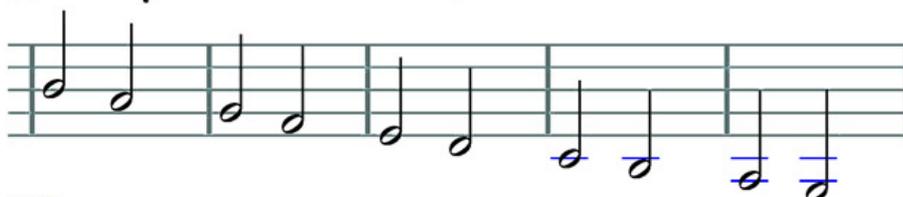


It's easy to draw half notes.

Just draw an egg and add a stem. Make sure the stem is on the correct side.



For the notes on the middle line (the B line) and below, the stems go up like this ~

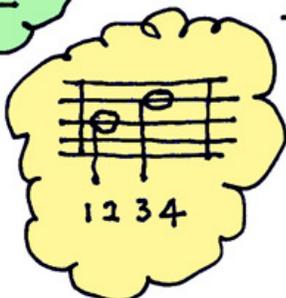
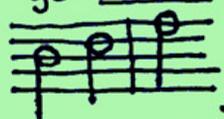


The stems go up 3 spaces.

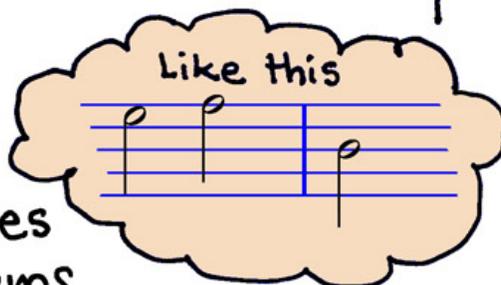
Draw some half notes with up stems on this staff.



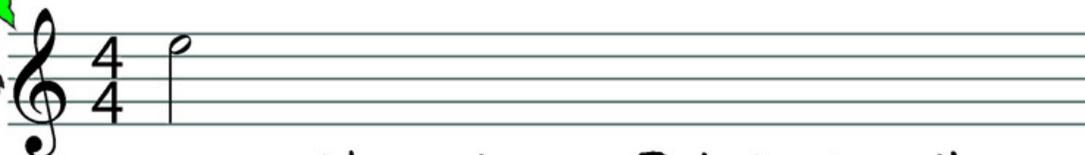
From the B line up the stems go down



For half notes above or on the B line, just turn the notes around (↷) to look like this ♩.



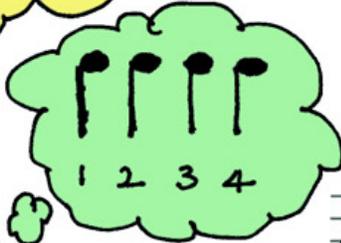
Draw half notes with down stems



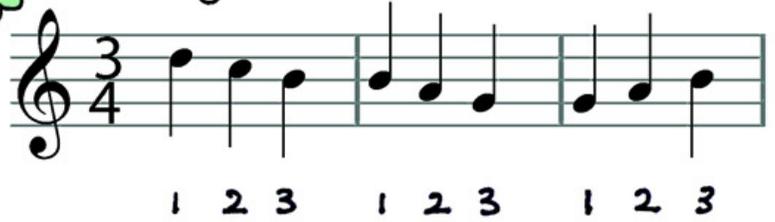
on this staff. Put in bar lines.

# THEORY LESSON 23

Draw quarter notes the same way that you draw half notes



You draw quarter notes to look like black half notes. All the rules about stem lengths and up stems and down stems are the same. Here are some to use as a guide.



Now you draw some on this staff.



Put in bar lines.

Put a tail on quarter notes and you have eighth notes



You draw eighth notes the same as quarter notes, then add a tail. Same rules for up and down stems. Tails always go to the right of the stem.



Draw eighth notes on this staff.



Draw up and down stems and barlines.



# HOMWORK LESSON 23

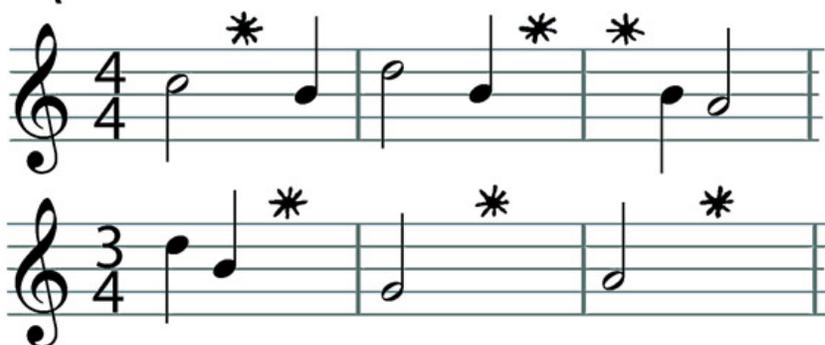
Please draw them neatly



Draw whole rests on this stave. Put in bar lines.



Draw the correct rests in the spaces. (\*)



Eighth rests are just stems with commas on top



So far we have learned the signs for whole rests, half rests, and quarter rests.

There are signs for eighth rests and sixteenth rests also. Eighth rests look like this.



Eighth rests are just a stem / with a comma e joined to the stem top. 7

Notice that the comma lives in the c space the same as the whole and half rests.

Draw eighth rests along this stave.



# HOMWORK LESSON 23

Sixteenth rests are just stems with two commas on top



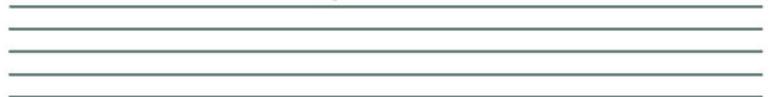
Sixteenth rests are just stems / with two commas on top ♪. They look a bit like a funny tree!

Sixteenth rests look like this on the stave ~



Notice that the commas live in the C and A spaces.

Draw some sixteenth rests along this stave ~



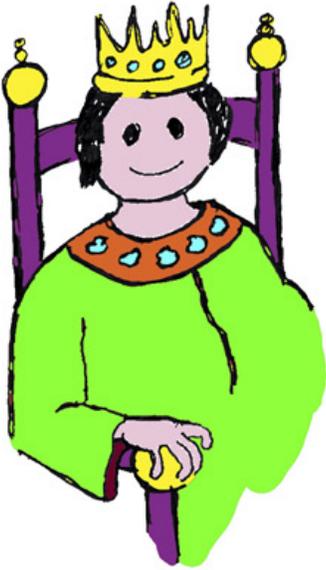
Now put in rests where they are needed to complete these measures ~

Three musical staves with notes and asterisks indicating where rests should be placed:

- Staff 1: 3/4 time signature. Notes: quarter, quarter, quarter. Asterisks: one above the second measure, one above the third measure, one above the fourth measure.
- Staff 2: 4/4 time signature. Notes: quarter, quarter, quarter, quarter. Asterisks: one above the second measure, one above the third measure, one above the fourth measure, one above the fifth measure.
- Staff 3: 2/4 time signature. Notes: quarter, quarter, quarter, quarter. Asterisks: one above the second measure, one above the third measure, one above the fourth measure, one above the fifth measure.

# THEORY

## LESSON 24

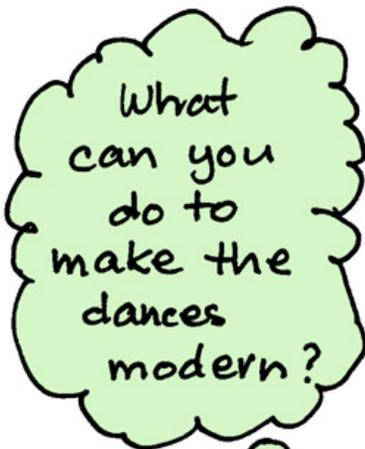


'Well, fiddy-dee and goodness me,'  
said the happy King.

'I think Saturday night would  
be a good time to have a dance.'

'I think you're right,'  
said the Queen.

But secretly she was tired of  
the same old dances. So she  
invited the recorder players and the  
Best Drummer to the castle for  
morning tea and cakes. She asked  
them what they could do to make  
the dances more modern.



'Well,' said the Best Drummer,  
'I don't really know. My job is  
to keep the beat going evenly.  
I can't really change that.'

'But we could do something  
different,' said recorder player  
number one.

'Yes we could,' said recorder  
player number two.



# THEORY LESSON 24

We could make some notes half a beat longer

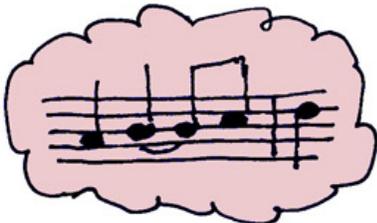


'We could make some notes half a beat longer.'

'Yes,' said recorder player number three.

'When we do that, the dancers will have to hold their feet down for an extra half beat.'

And with that he lifted up his recorder, which he always carried with him, and began a tune.



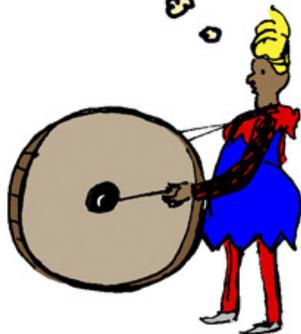
The Best Drummer joined in. So the music looked like this



Musical notation for the recorder player. The staff is in G major (one sharp) and 3/4 time. The notes are: quarter note (G), half note (A), quarter note (B), quarter note (C), quarter note (D), half note (E), quarter note (F#), quarter note (G). Above the notes are fingerings: 0, 1, 2, 3, 1, 2. Below the staff is a drum line with six beats: 1, 2, 3-ee, 1, 2, 3-ee.

1, 2, 3

Musical notation for the drummer. The staff is in G major (one sharp) and 3/4 time. The notes are: quarter note (G), quarter note (A), quarter note (B), quarter note (C), quarter note (D), quarter note (E), quarter note (F#), quarter note (G). Above the notes are fingerings: 0, 2, 3, 1, 0, 3. Below the staff is a drum line with six beats: 1, 2, 3-ee, 1, 2, 3-ee.



You can play the music now. Make sure you count like the Best Drummer.

## THEORY LESSON 24

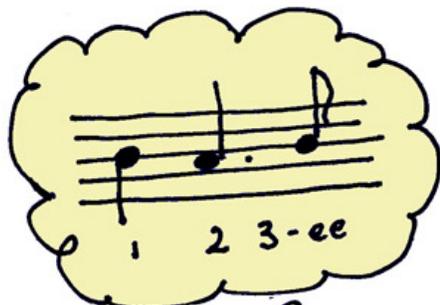
The new dance was a great success. Everybody cheered and clapped. Even the castle dogs barked with excitement.

The music was very popular too. So popular in fact that musicians and composers have used the extra half beat idea ever since.

But now we have a simpler way of showing it.



Remember the way the recorder players thought of the extra half beat?



Well, now we just put a dot instead of an extra half beat.

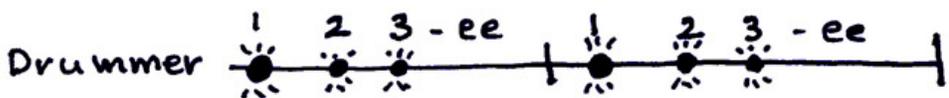
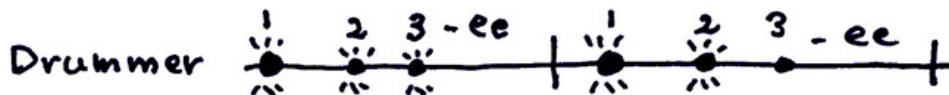


# THEORY

## LESSON 24

So these days the music for the dance would look like this,

Now I'll play the tune using modern notation



Play this version of the tune. Notice that the counting and notes are exactly the same as the tune the recorder player played. We have just put a dot in place of half a beat.

1, 2, 3.

Eventually any note that had a dot after it became half as long again.



So today  means .

 means .

 means .



Now put away your violin for a while

 Read page 21 and 22 again, then re-write this tune as you would expect to see it in printed music. Use the empty staves at the bottom of the page.



Notes in a space have dots in the space. 

Notes on a line have their dots in the space above. 



# HOMWORK LESSON 24

Sharps  
raise the  
natural notes  
by a  
semitone



Write the sharps in their correct order in these squares.



This rest 

is ..... beats long.

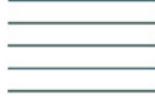


This rest 

is ..... beats long.



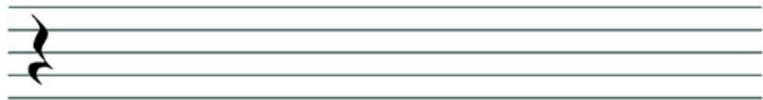
This rest  equals

this  note length.

First  
draw w on  
its side   
(but without  
the first line).  
  
Then add  
the c  




Go back to lesson 21.  
Read it again. Then draw  
quarter rests along  
this staff.



This rest  equals

this  note length.

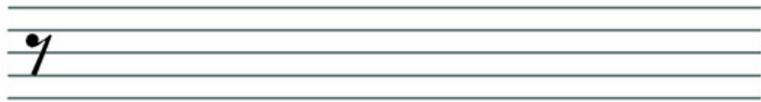


# HOMWORK LESSON 24

I've copied these Italian words onto paper and put them on the refrigerator



Draw eighth note rests along this stave.



In a major scale, the seventh and eighth degrees are a semitone apart. How far apart are the third and fourth degrees?

If you don't know the answer go back and read lesson 13 and lesson 17 in Book 2.

Answer. . . . .



Copy these Italian words onto paper and put them on the refrigerator. Learn them before your next violin lesson.

*da capo* (or *D.C.*) = repeat from the beginning

*staccato* = detached

*moderato* = moderately



# THEORY

## LESSON 25

Sharps  
raise  
natural  
notes  
by a  
semitone

In lesson 22 we learned that sharps raise naturals by a semitone.

Remember this~

Play this →  
on your violin!



Well, signs called flats (b) do a similar job. But there is a difference!

Flats lower a natural note by a semitone.

A flat looks like this b.

Flats  
lower  
natural  
notes  
by a  
semitone

Try playing this on your violin. Play the B natural in the usual place on the A string. Move your first finger down a semitone (to the nut) to play B flat.



# THEORY

## LESSON 25



Have you done that? Did you notice the repeat signs?

Well, now that you know how to play B $\flat$ , you should be able to play the scale of F major.



If you're not sure what to do, get help from your teacher.

F major has one flat - B $\flat$ .

Try playing F major scale now. Start with your second finger close to your first on the D string.

F major



In key signatures,

B $\flat$  is always the first flat.

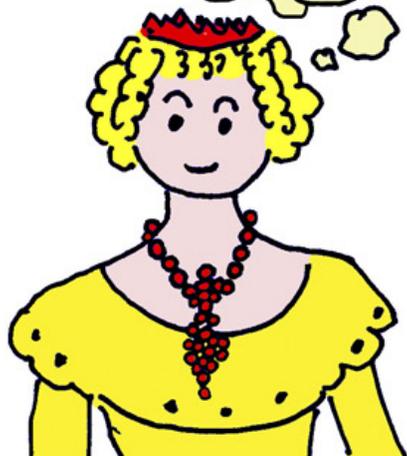
E $\flat$  is always the second flat.

A $\flat$  is always the third flat.

D $\flat$  is always the fourth flat.

Can you see that the first four flats in order spell

**B E A D ?**  
1st 2nd 3rd 4th ?



# HOMWORK LESSON 25

Write the first four flats in the squares.

B $\flat$

I have done the first one for you.

See, the B $\flat$  sits on the B line



This is where the B $\flat$  sits on the stave -

key signature

Draw this one flat key signature (F major) on these staves.



The E $\flat$  sits in the E space



This is where the B $\flat$  and E $\flat$  sit on the stave.

Draw this two flat key signature (B $\flat$  major) on these staves



# HOMWORK LESSON 25



This is where B♭, E♭ and A♭ sit on the stave~



The first three flats are  
B, E  
A

Draw this three flat key signature (E♭ major) on these staves~



This is where the B♭, E♭, A♭ and D♭ sit on the stave~



The first four flats are  
B, E  
A, D

Draw this four flat key signature (A♭ major) on these staves~



# THEORY

## LESSON 26



### The Flats and Sharps Game

-  Try to play the game at least twice each day until your next lesson.
-  Play the game with your Mother or some other member of your family.
-  All the answers are on page 32. Make sure you win by learning the order of the flats and sharps.

## THEORY

### LESSON 26

 The game is played by two or more people using dice and counters.  You take turns at throwing the  dice to see which square your counter will go to.

 If a player lands on a square like this  with a flat name in it, they must say whether the flat is 1st, 2nd, 3rd, or 4th in order. As you know Bb is the first flat in a key signature.

If a player lands on a square like this  with a sharp name in it, they must say whether the sharp is first, second or third in order. As you know F# is the first sharp in a key signature.

If right, they go forward one square. Wrong, they go back two squares.

 If a player lands on a square that says C major has no sharps or flats or a square that says, F major has one flat they get a free throw.

 If a player lands on the happy King  or the Best Drummer,  they get a free throw. If a player throws a 6,  they get a free throw.

 If you are playing with someone who doesn't know the order of flats or sharps, they can look at the answers. When you land on a square, they can check your answer. When they land on a square, they can look for the answer and move forward one square.

# THEORY

## LESSON 26

### The Flats and Sharps Game and answers

Flats and Sharps game

Start here 	1 A $\flat$	2 C $\sharp$	3 
4 G $\sharp$	5 C major has no sharps or flats	6 B $\flat$	7 F major has one flat
8 E $\flat$	9 F $\sharp$	10 D $\flat$	11 
12 F major has one flat	13 B $\flat$	14 C major has no sharps or flats	15 A $\flat$
16 D $\flat$	17 C $\sharp$	18 E $\flat$	19 G $\sharp$
20 B $\flat$	21 	22 F $\sharp$	

 You will find the game board in the appendix. Cut it out, so you can use it for playing.

 Answers

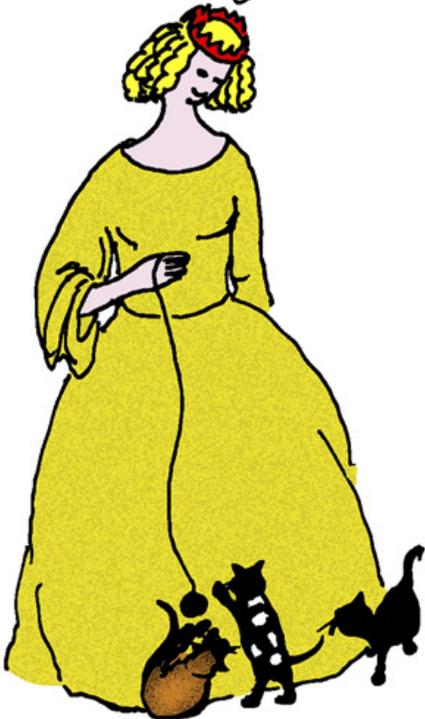
Flats in order B $\flat$  E $\flat$  A $\flat$  D $\flat$   
1st 2nd 3rd 4th

Sharps in order F $\sharp$  C $\sharp$  G $\sharp$   
1st 2nd 3rd

# THEORY

## LESSON 27

They must be triplets



'Just the thing' and 'Ooh' and 'Ah,' said the apple pickers as Angie tied a bow in the pink ribbon she had put around the box.

Today is the Queen's birthday and all the apple pickers are going to the castle with the gift Angie had found in the barn.

They arrived just as the King and Queen were finishing breakfast.

'Happy birthday,' said all the apple pickers.

'Thank you, thank you,' said the Queen as she opened the box.

'Oh, how beautiful. Three little kittens. They must be triplets.'

'Triplets?' asked the King

'Yes triplets, and I love them,' replied the Queen.

'Oh, good,' said the King, 'Let's make your birthday dance a triplet one.'

Let's have a triplet dance



# THEORY

## LESSON 27

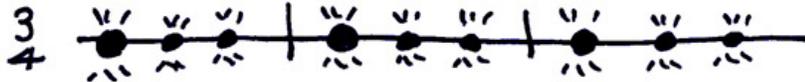
We need some sort of triplet music. Music with threes in it.



So the Queen invited the musicians to afternoon tea to discuss her birthday triplet dance that night.

'Now what music can you think of that has threes in it?' asked the Queen.

'I could beat my drum like this,' said the Best Drummer, beating his drum in  $\frac{3}{4}$  time.



'No, no, no,' said recorder player number one.

'We've done that before.'

'Yes, yes, yes,' said recorder player number two, 'let's do something new.'

'I know,' said recorder player number three,

let's play three notes on one drum beat.

'What a great idea,' said the Queen.

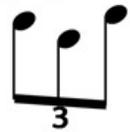
Three recorder notes on one drum beat.



# THEORY LESSON 27

These days we call three notes on one beat a triplet just as the Queen called her three kittens from one cat triplets.



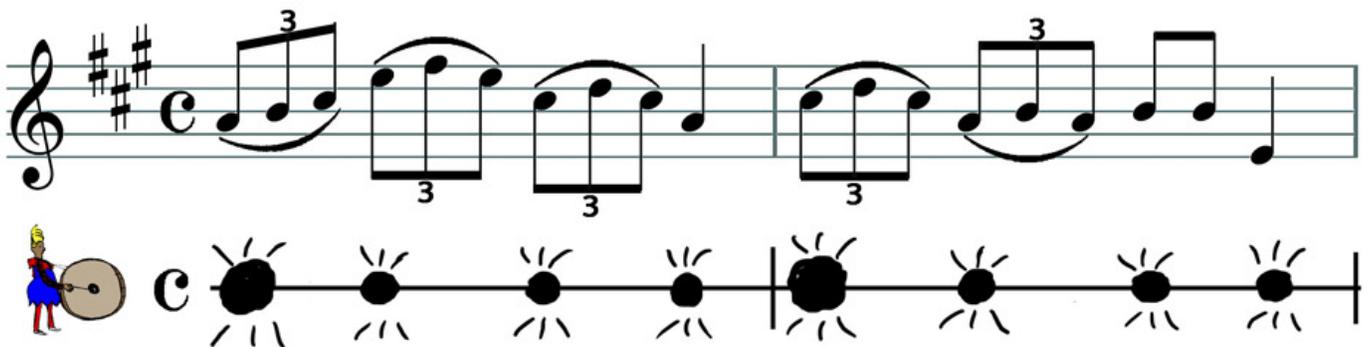
Triplets on one beat are written like this  or this. 

Notice how the 3 (which tells us this  is a triplet) is written

close to the beam, above or below the middle note.

Here are a few bars of the first tune the musicians played that night at the Queen's birthday triplet dance.

Play them on your violin.



Did you notice the C at the beginning of the staff? That C is a very old fashioned way of writing a  $\frac{4}{4}$  time signature.

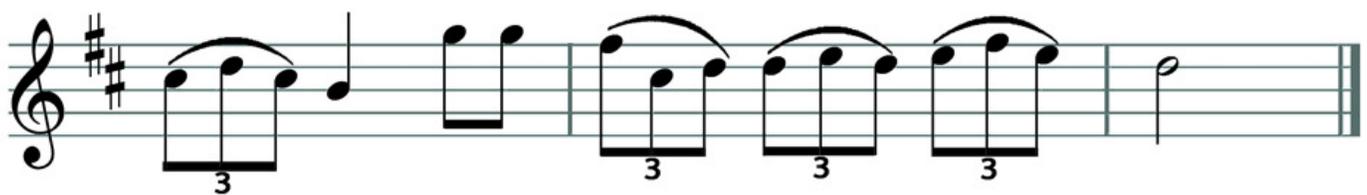
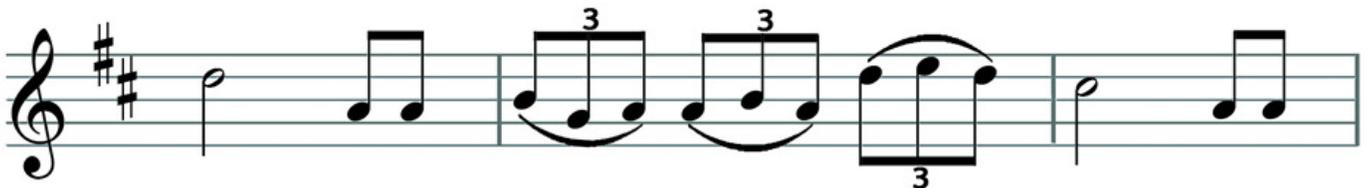
# HOMework

## LESSON 27



Later in the evening, when it was time for the Queen to cut the cake, the musicians played this version of 'Happy Birthday'.

Play it now on your violin



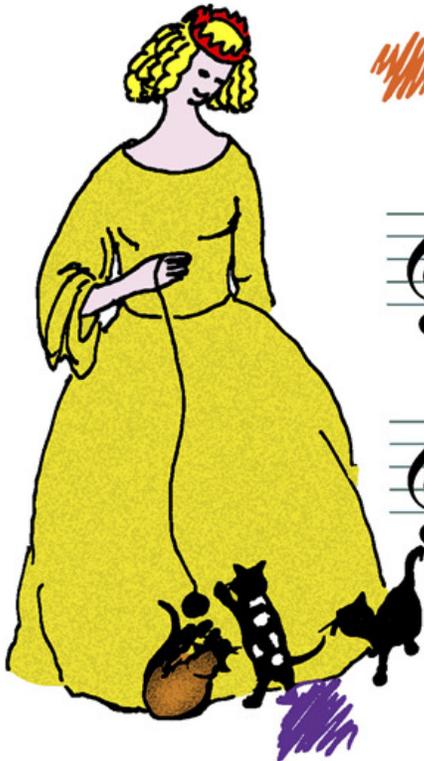
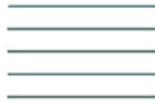
To make 'Happy Birthday' more interesting put  
in some expression marks (forte, piano etc)

# HOMWORK LESSON 27



is an old fashioned way of writing what?

Answer



Draw triplets along these staves. Put in bar lines.



How many counts on p. ?

Answer . . . . .



How much does a dot add to the length of this p. ?

Answer : . . . . .



How many beats on this?

Answer . . . . .

# HOMEWORK

## LESSON 27

 Write the names of the first three sharps (in the correct order) in these squares ~

--	--	--

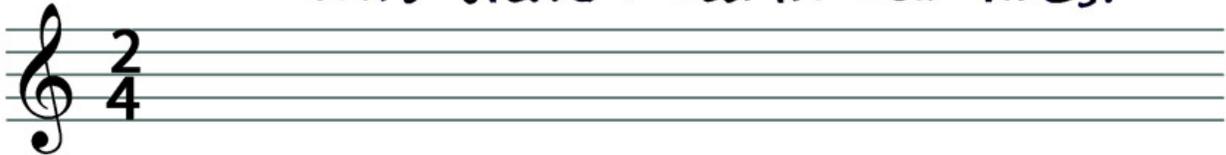
 Write the names of the first four flats (in the correct order) in these squares ~

--	--	--	--

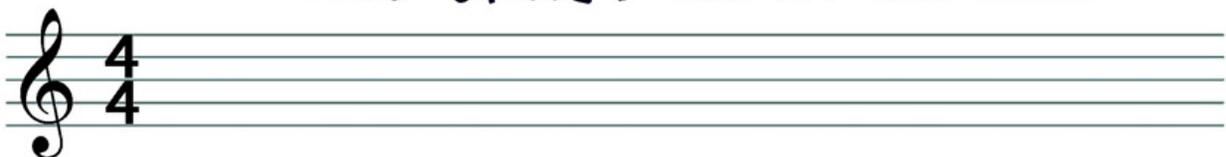
 What is a group of sharps or flats at the beginning of a staff called?

Answer . . . . .

 Draw quarter rests along this staff. Put in bar lines.



 Draw whole rests along this staff. Put in bar lines.



# THEORY LESSON 28

Do you remember the very first lesson in book one?

You learned that this symbol  means one.



That's why the quarter note is so often used for counting.

And why these key signatures

2 3 4  
4 4 4

have a 4 at the bottom.

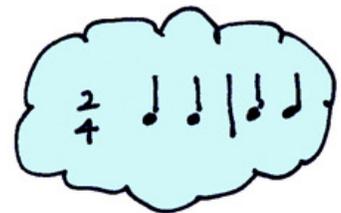
The 4 means quarter note ( $\frac{1}{4}$ ).

So you just read the time signature starting at the top and going to the bottom.

You read  $\frac{2}{4}$  as two quarter notes in a measure.

$\frac{3}{4}$  is three quarter notes in a measure.

$\frac{4}{4}$  is four quarter notes in a measure.



# THEORY

## LESSON 28



So we write the music like this ~



If the time signature said  $\frac{5}{4}$  there would be five quarter notes in a measure.



I'll divide measures into quarter notes

quarter notes are so important for counting



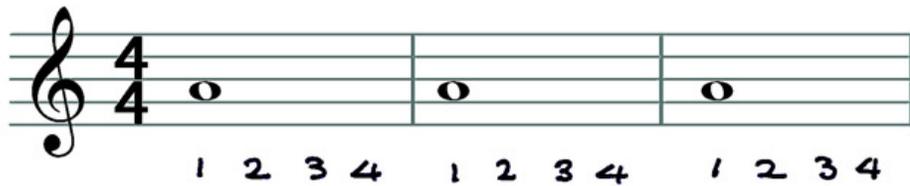
# THEORY

## LESSON 28

It helps with our counting if we divide the bars into quarter notes.



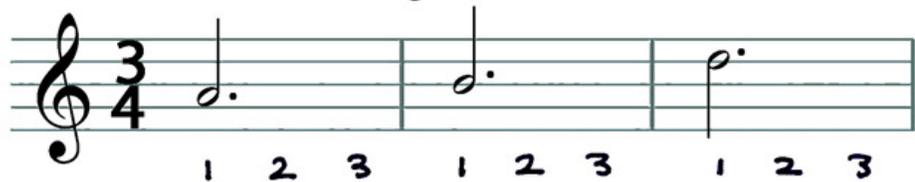
If there are whole notes in the music ~



We know there are four quarter notes in the whole notes so we count four beats on each whole note.



If there are dotted half notes in the music ~



We know there are three quarter notes in a dotted half note so we count three beats.



If there are half notes in the music ~



We know there are two quarter notes in half notes so we count two beats on each.

# THEORY

## LESSON 28

People who write music join notes of short length (like sixteenth notes) together with beams to make quarter note groups.

This helps us see where the beats are in the measure.



Eighth notes are joined with single beams to form quarter note groups ~



Sixteenth notes are joined by double beams to form quarter note groups ~



Different length short notes are joined by one or two beams to form quarter note groups ~



# HOMWORK

## LESSON 28



What type of note is used most often for counting?

- a half note?      Yes       No
- a quarter note?      Yes       No
- a whole note?      Yes       No

This  $\frac{3}{4}$  is a time signature.

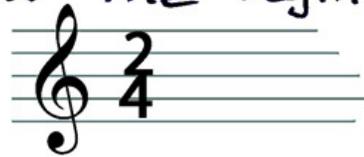
What is this?



Answer . . . . .



When this is at the beginning of the stave,



how many quarter note beats are in a measure?

Answer . . . . .



What is the name of this  $\text{C}$  symbol?

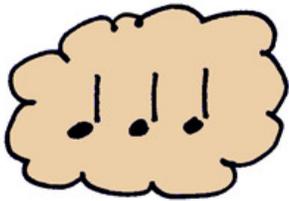
Answer . . . . .

Write some along this stave.



# HOMework

## LESSON 28



Why are notes beamed together?

Tick the correct square.

(a) Because they look pretty?

(b) To group them into a quarter note?

How many beams join eighth notes?

Answer . . . . .

How many beams join sixteenth notes?

Answer . . . . .

Can notes of different lengths be beamed together?

Answer . . . . .

Do we beam quarter notes and eighth notes together?

Answer . . . . .

Do we beam half notes together?

Answer . . . . .

# HOMWORK LESSON 28



What is the meaning of the Italian word Lento?

Answer . . . . .



What is the meaning of the Italian word Presto?

Answer . . . . .



What is the meaning of the Italian word Adagio?

Answer . . . . .



What does the Italian word Tempo mean?

Answer . . . . .



How many notes in an octave?

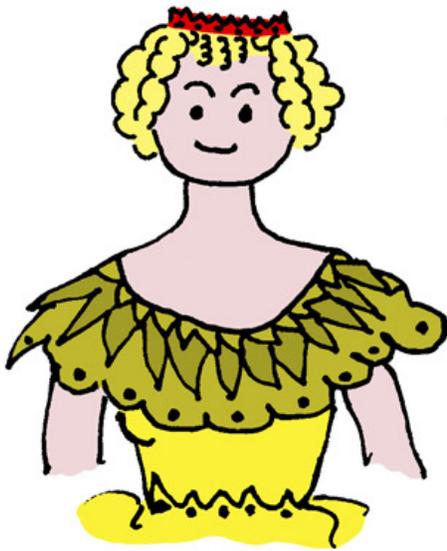
Answer . . . . .

 Draw these and put on your refrigerator  
 *crescendo* (getting louder)  
 *diminuendo* (getting quieter)

# THEORY

## LESSON 29

I can't sit down quickly in this new dress



Now go back and read Lesson 21 very carefully.

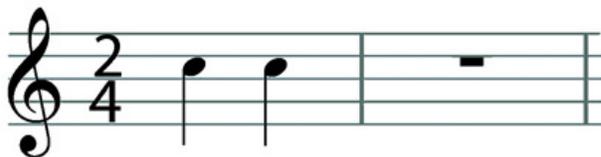
Have you read it?

Good! Now I can tell you something special about the whole rest.

In lesson 21 we learned that the whole rest which hangs heavily from the D line tells us to stop playing for four beats.



That's right, but the whole rest is also used for a silent  $\frac{3}{4}$  or  $\frac{2}{4}$  measure.



That's very strange!  
But it's true.



# HOMWORK LESSON 29



Draw rests where they are needed in this music. If you have forgotten how to draw some of them go back to lesson 21. Read it again. Read pages 8, 17 and 18 also. That will help you.

The musical score consists of eight staves of music in treble clef, key signature of three sharps (F#, C#, G#), and 3/4 time signature. The notes and rests are as follows:

- Staff 1: Quarter note G4, quarter note A4, quarter rest, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- Staff 2: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, eighth note G4, eighth note A4, eighth note B4, eighth note C5.
- Staff 3: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, eighth note B4, eighth note A4, eighth note G4, quarter rest.
- Staff 4: Quarter note G4, eighth note A4, eighth note B4, eighth note C5, quarter note B4, quarter note A4, quarter note G4, eighth note G4, eighth note A4, eighth note B4, eighth note C5.
- Staff 5: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4.
- Staff 6: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4.
- Staff 7: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4.
- Staff 8: Quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F#4.

# HOMWORK

## LESSON 29

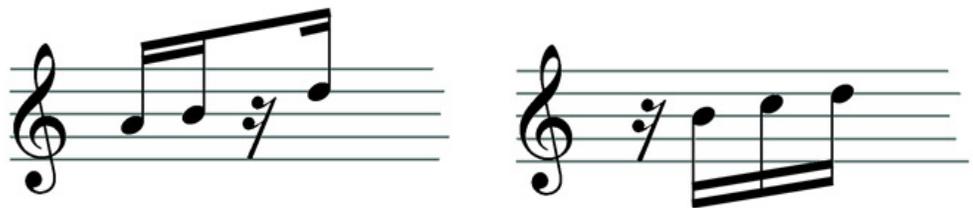
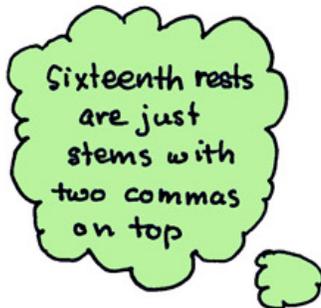


We have learned about grouping notes together so that we can see where the quarter notes live.



We use beams.

Sometimes we need to put a sixteenth rest into a group of sixteenth notes so we just do this  or this .



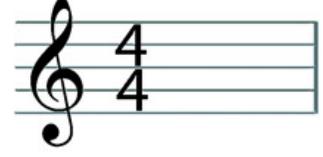
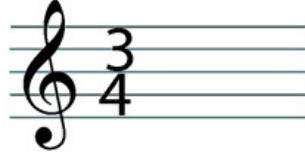
Here is some music where the sixteenth rests have been missed. Look again at page 18 then draw the sixteenth rests where they are needed.



# HOMEWORK LESSON 29



Draw the right rests in these empty measures~



How many quarter notes in this dotted half note p. ?

Answer . . . . .



How many eighth notes in this dotted quarter note p. ?

Answer . . . . .



Copy these words and meanings. Put them on the refrigerator and learn them before your next violin lesson.

- |                  |                      |              |
|------------------|----------------------|--------------|
| <i><b>f</b></i>  | = <i>forte</i>       | = loud       |
| <i><b>ff</b></i> | = <i>fortissimo</i>  | = very loud  |
| <i><b>mf</b></i> | = <i>mezzo forte</i> | = half loud  |
|                  | <i>mezzo</i>         | = half       |
| <i><b>p</b></i>  | = <i>piano</i>       | = quiet      |
| <i><b>pp</b></i> | = <i>pianissimo</i>  | = very quiet |
| <i><b>mp</b></i> | = <i>mezzo piano</i> | = half quiet |
|                  | <i>mezzo</i>         | = half       |



# THEORY

## LESSON 30

### Review of lessons in Books 2 and 3

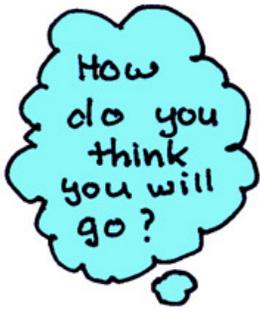
Try to answer all the questions without going back to find the answers.

Write down the answers that you know. For these answers put a 5 in the first box.

#### Example

What is the name of these 5 lines? \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Answer .the.stave.



When you don't know the answer, go back through book 2 and book 3 until you find the answer.

Then write down the answer and give yourself one point in the second box.

#### Example

Answer .the.stave.

When you have finished add your scores.

# THEORY LESSON 30

## Review of lessons in Books 2 and 3



What is a sign like this called?



Answer . . . . .



What is the difference in sound called, between these notes?



Answer . . . . .



What is this rest called?



Answer . . . . .



What is this rest called?



Answer . . . . .



How many flats in the scale of F major?

Answer . . . . .



# THEORY LESSON 30

## Review of lessons in Books 2 and 3

How many flats or sharps are there in the key of C major?

Answer . . . . .



Something is missing from this triplet, ~

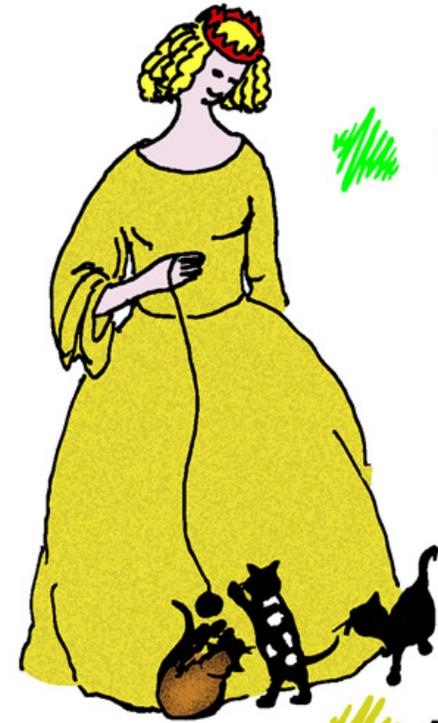


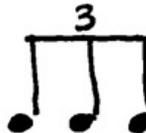
draw it in .

Write this time signature, a different way.



Answer -



This triplet  equals how many quarter notes?

Answer . . . . .

Review of lessons in Books 2 and 3



How many beats in this  $p\cdot$  dotted half note?

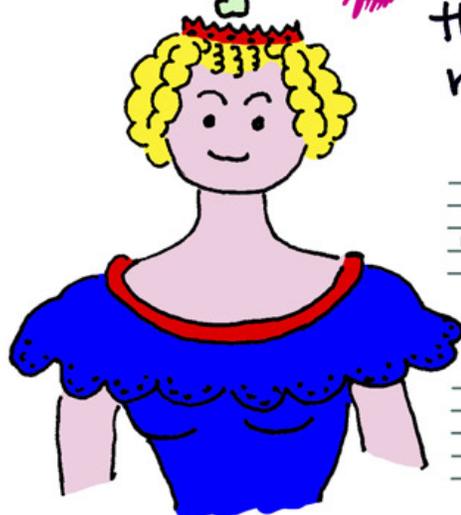
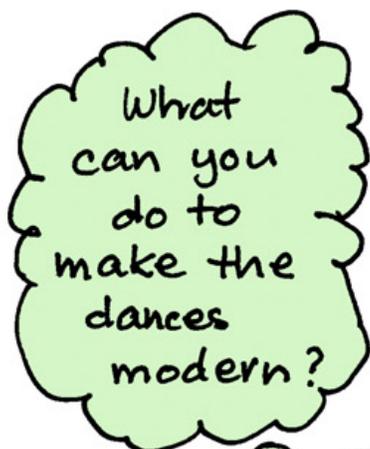
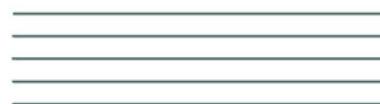
Answer . . . . .



Here are two notes joined by a tie.



Show how a dotted note would look instead of two tied notes.

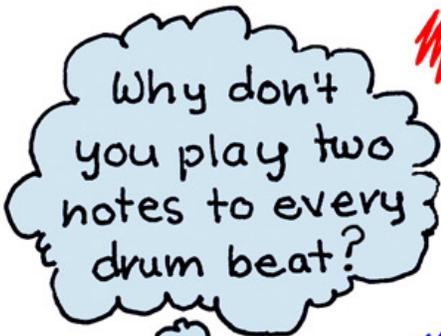


Put dots after notes where they are needed in this music.



# THEORY LESSON 30

## Review of lessons in Books 2 and 3



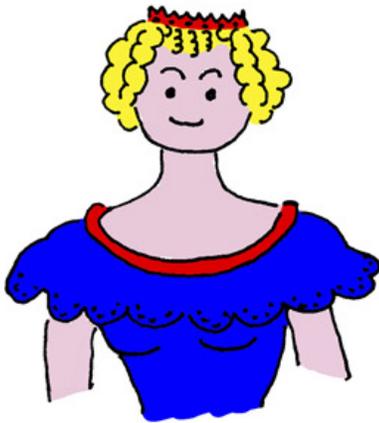
How many eighth notes in a quarter note ?

Answer . . . . .



How many quarter notes in a  $\frac{3}{4}$  bar?

Answer . . . . .



How many quarter notes in a half note ?

Answer . . . . .



How many quarter notes in a whole note ?

Answer . . . . .



What does a sharp do to a natural note?

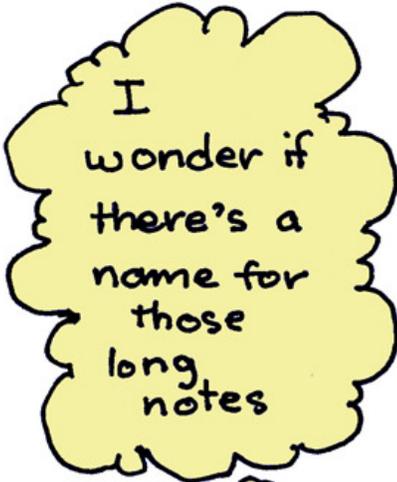
Answer . . . . .

. . . . .  
. . . . .

# THEORY

## LESSON 30

### Review of lessons in Books 2 and 3



How many half notes  $\text{d}$  in a whole note  $\text{o}$  ?

Answer . . . . .



In a major scale, third and fourth degrees are close. What other degrees are close?

Answer . . . . .



These beamed notes  are called sixteenth notes. How many are in a quarter note?

Answer



What is a group of sharps or flats at the beginning of a staff called?

Answer . . . . .



What do these words mean?

Accelerando (or accel)

Answer . . . . .

pp = pianissimo

Answer . . . . .

# THEORY

## LESSON 30

### Review of lessons in Books 2 and 3

What is the difference in sound between these two notes called?



Answer . . . . .

WOW!  
I've just  
played the  
scale



How many sharps in D major scale?

Answer . . . . .

What does a flat do to a natural?

Answer . . . . .

. . . . .

Add up the points you have scored.

If you scored over 100 you did well. Just check over the questions which were problem ones.

If you scored under 100 you should make a list of questions which scored only one point. Then hunt out the lessons where the correct answers live. Read these lessons until you understand and remember them.

F  
Major  
has  
one flat

C  
Major  
has no  
sharps  
or  
flats



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Cut this out and put on your wall.

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# Flats and Sharps Game

<p>Start here</p> 	1 A $\flat$	2 C $\sharp$	3 
4 G $\sharp$	5 C major has no sharps or flats	6 B $\flat$	7 F major has one flat
8 E $\flat$	9 F $\sharp$	10 D $\flat$	11 
12 F major has one flat	13 B $\flat$	14 C major has no sharps or flats	15 A $\flat$
16 D $\flat$	17 C $\sharp$	18 E $\flat$	19 G $\sharp$
20 B $\flat$	21 	22 F $\sharp$	

**Cut this out. Keep in a folder for future use.**  
 Instructions for playing this game are on page 31.



# Index - Books 1, 2 and 3

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