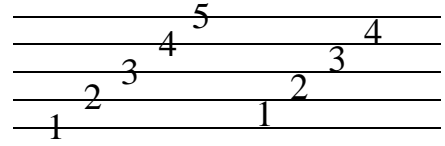


Name _____

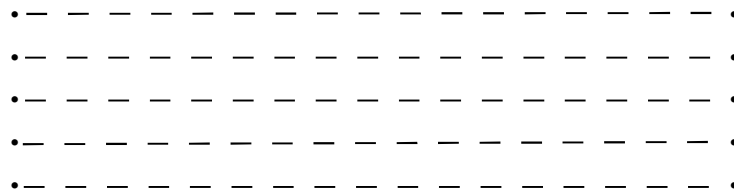
Date _____

The Staff

The musical **staff** is made up of five **lines** and four **spaces**. Lines and spaces are both numbered from low to high.



1. Practice drawing two staves by connecting the dots.
Use a ruler to help draw straight lines.

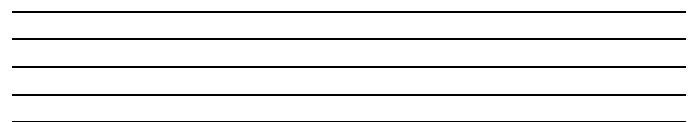
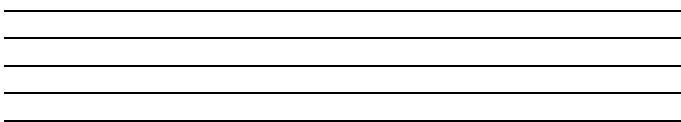


2. On the first staff, number the lines from low to high.

3. On the second staff, number the spaces from low to high.

4. Draw a note on each line of the staff below.

5. Draw a note on each space of the staff below.



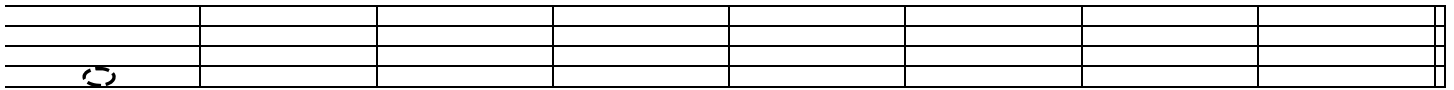
The Staff - High and Low

Notes that are higher on the staff have a higher sound or **pitch**.



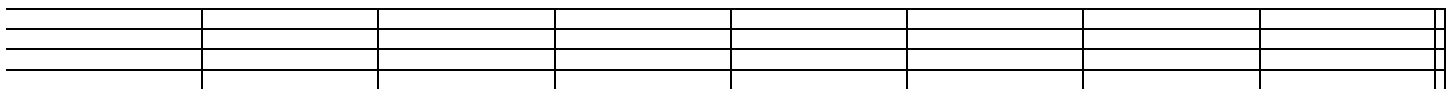
This note sounds higher than this note.

1. Draw a note on the indicated line or space, then circle the highest note you drew on the staff.



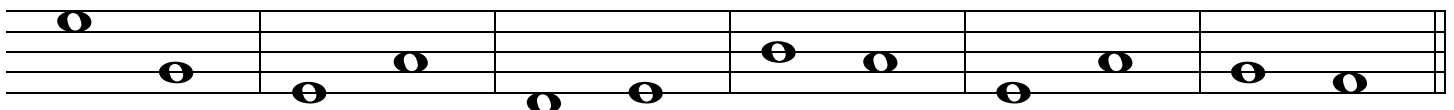
Space 1 Space 4 Line 3 Line 4 Space 1 Space 3 Line 5 Line 2

2. Draw a note on the indicated line or space, then circle the lowest note you drew on the staff.

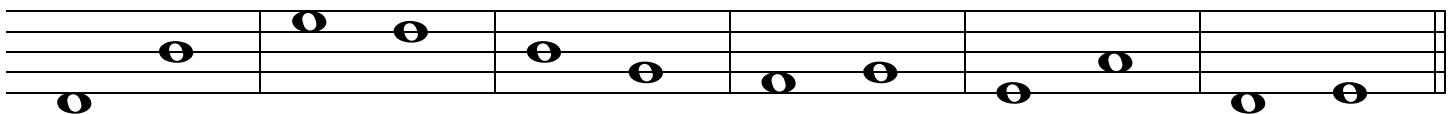


Line 5 Space 3 Line 1 Space 1 Space 4 Line 3 Line 2 Space 2

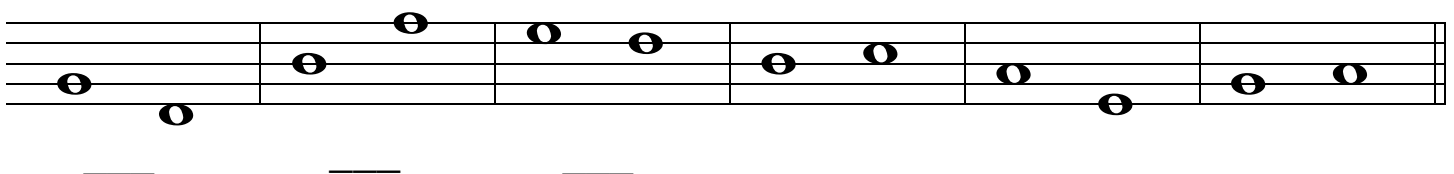
3. Circle the higher note in each pair.



4. Circle the lower note in each pair.



5. By using H (higher) and L (lower) indicate whether the first note of each pair sounds higher or lower than the second note.

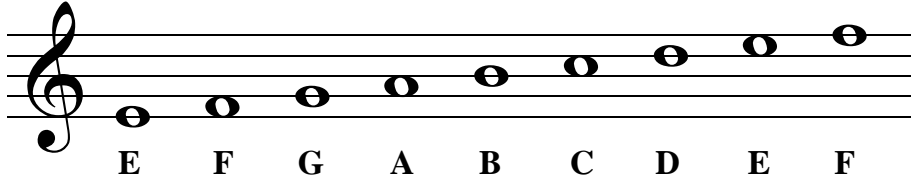


The Staff - Treble Clef

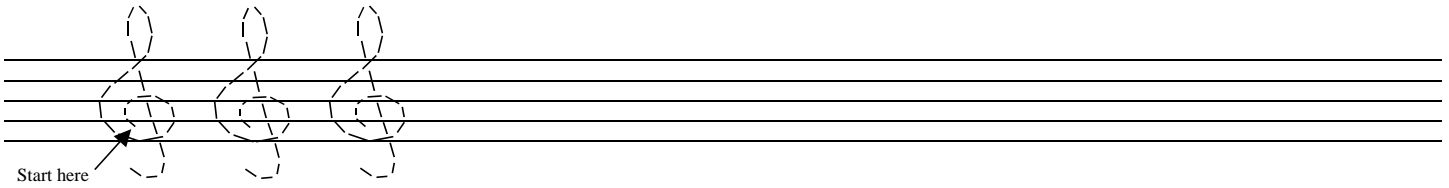
A **clef** appears at the beginning of each staff. The clef shown here is a **treble clef**.



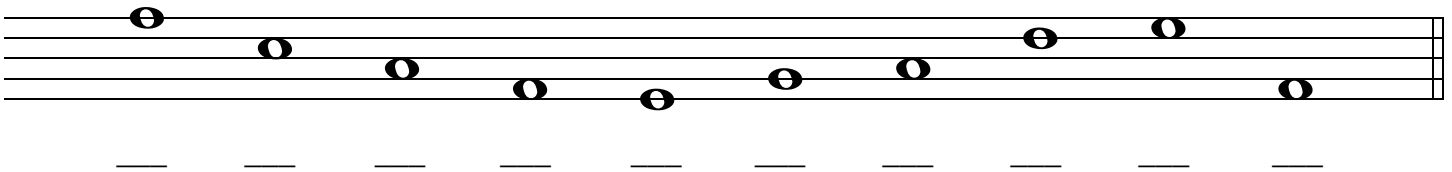
Each note on the treble clef staff has a letter name.



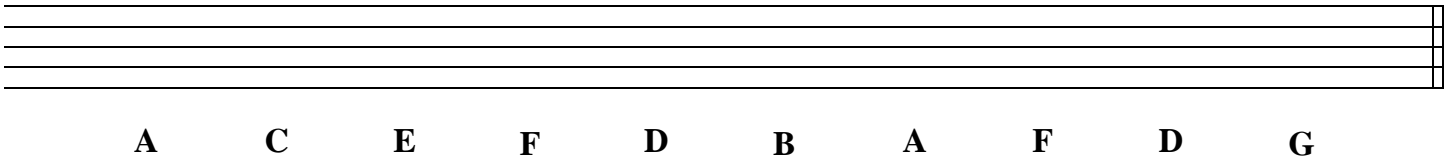
1. Practice drawing the treble clef sign by tracing over the guidelines. Draw five more in the remaining space.



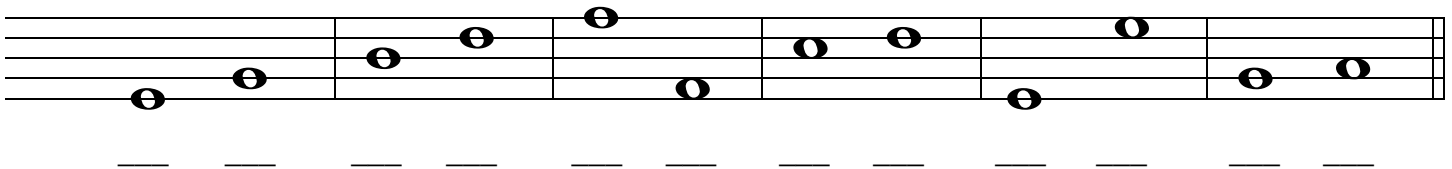
2. Draw a treble clef at the beginning of the staff and write the letter name of each note.



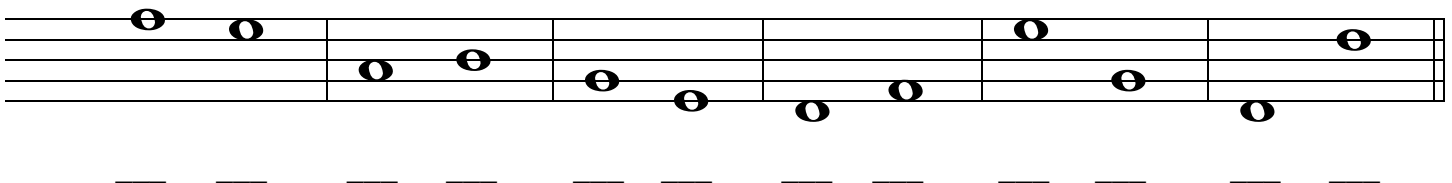
3. Draw the treble clef at the beginning of the staff and then draw the notes indicated.
If a note can be drawn in more than one place on the staff, choose which one you want to draw.



4. Draw the treble clef at the beginning of the staff.
Write the letter name for each note, then circle the higher note in each pair.



5. Draw the treble clef at the beginning of the staff.
Write the letter name for each note, then circle the lower note in each pair.

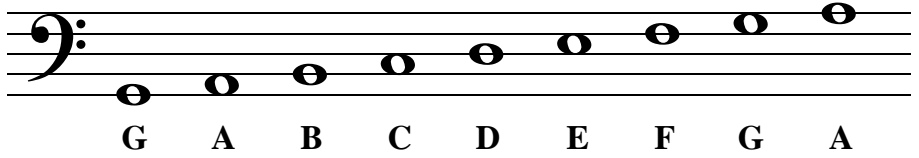


The Staff - Bass Clef

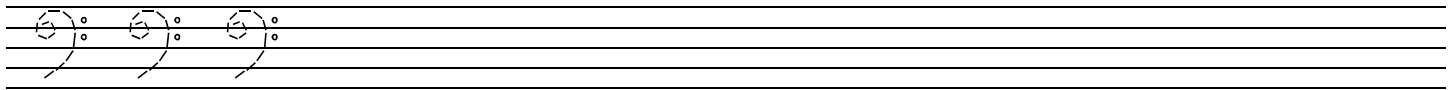
A **clef** appears at the beginning of each staff. The clef shown here is a **bass clef**.



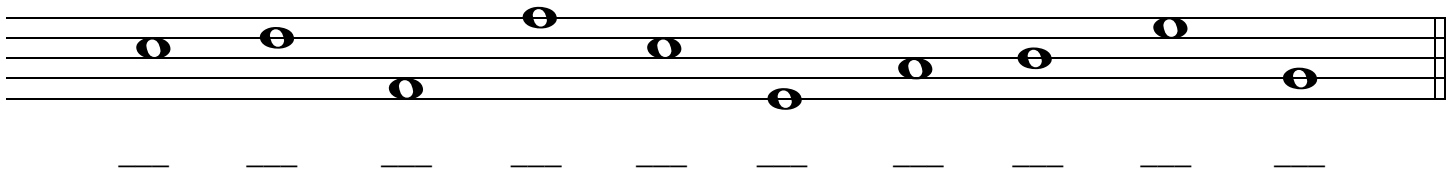
Each note on the bass clef staff has a letter name.



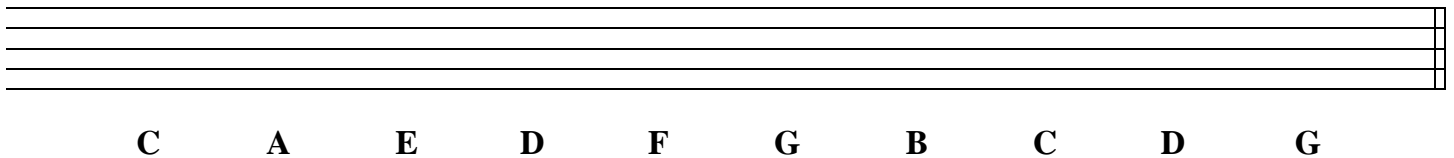
1. Practice drawing the bass clef sign by tracing over the guidelines. Draw five more in the remaining space.



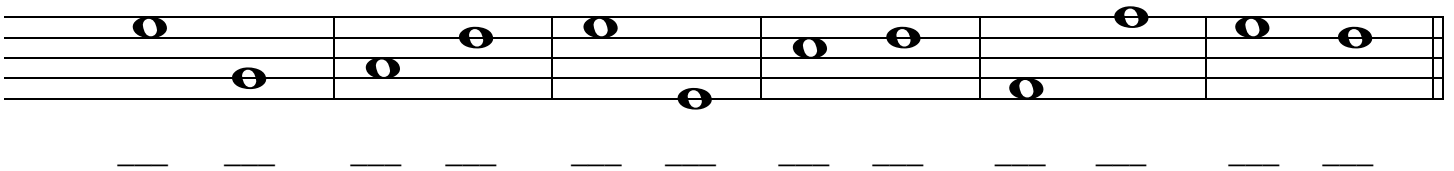
2. Draw a bass clef at the beginning of the staff and write the letter name of each note.



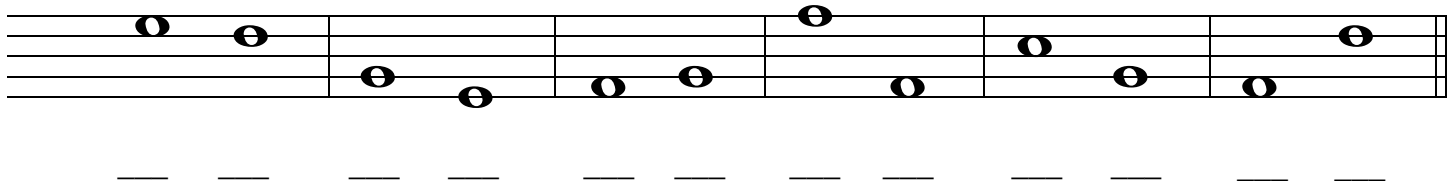
3. Draw the bass clef at the beginning of the staff and then draw the notes indicated.
If a note can be drawn in more than one place on the staff, choose which one you want to draw.



4. Draw the bass clef at the beginning of the staff.
Write the letter name for each note, then circle the higher note in each pair.



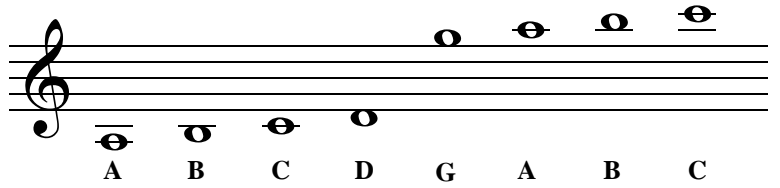
5. Draw the bass clef at the beginning of the staff.
Write the letter name for each note, then circle the lower note in each pair.



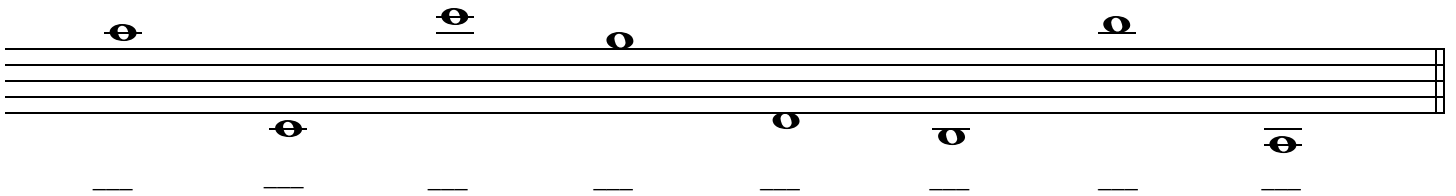
Treble Clef - Ledger Lines

Ledger lines can be used to extend the upper and lower ranges of a staff.

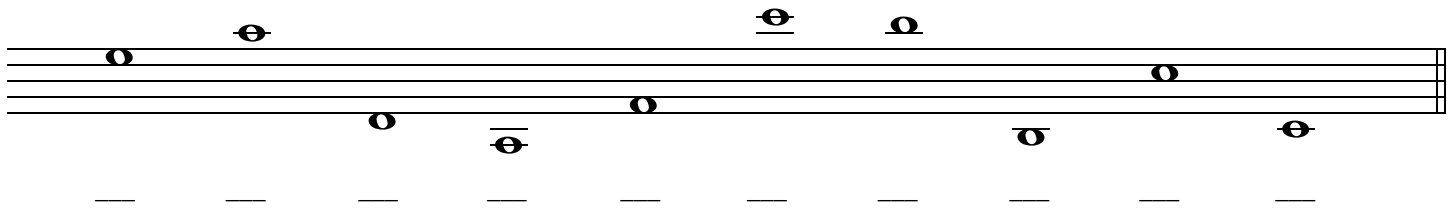
This example includes notes which can be written above and below the treble clef using **ledger lines**.



1. Draw a treble clef at the beginning of the staff and write the letter name of each note.

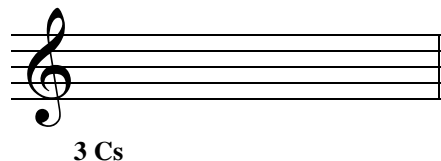
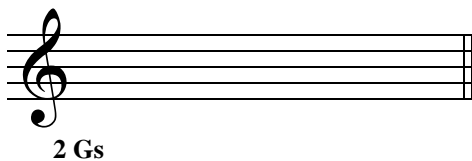
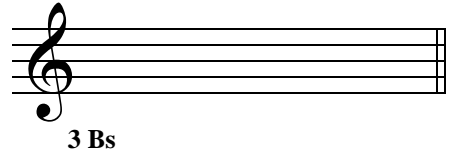
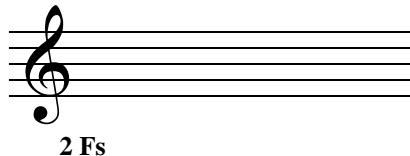
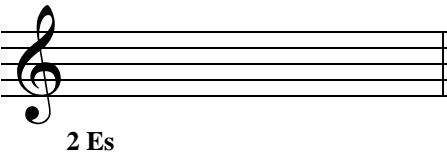
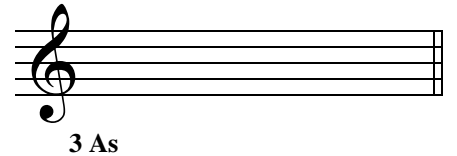
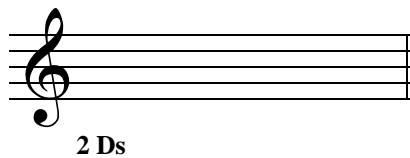
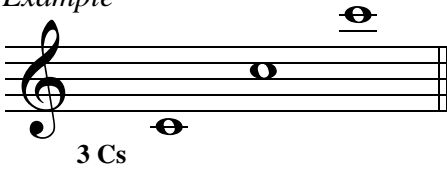


2. Draw a treble clef at the beginning of the staff and write the letter name of each note.



3. Draw the indicated notes. Use ledger lines to draw the specified number of pitches without duplication.

Example



Bass Clef - Ledger Lines

Ledger lines can be used to extend the upper and lower ranges of a staff.

This example includes notes which can be written above and below the bass clef using **ledger lines**.

1. Draw a bass clef at the beginning of the staff and write the letter name of each note.

2. Draw a bass clef at the beginning of the staff and write the letter name of each note.

3. Draw the indicated notes. Use ledger lines to draw the specified number of pitches without duplication.

Example

3 Cs

3 Ds

2 As

2 Bs

2 Fs

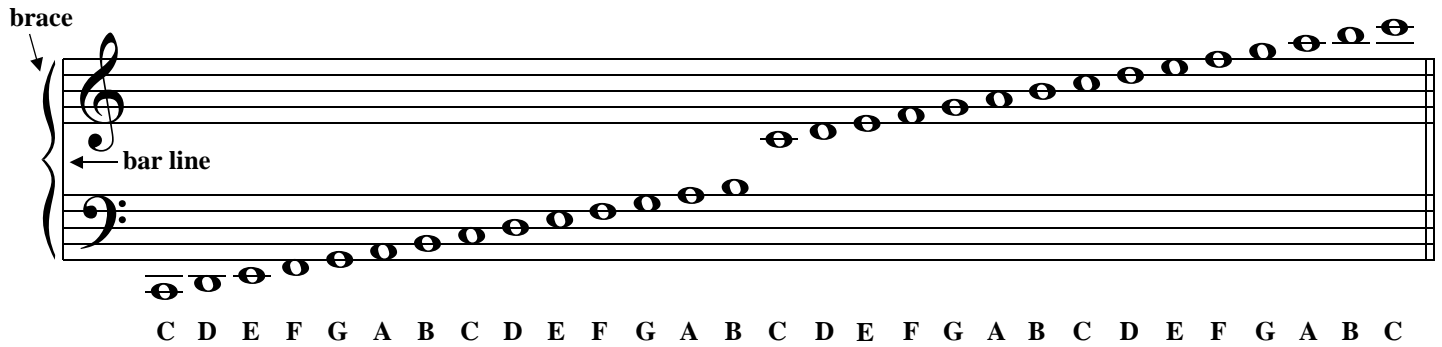
2 Bs

2 Gs

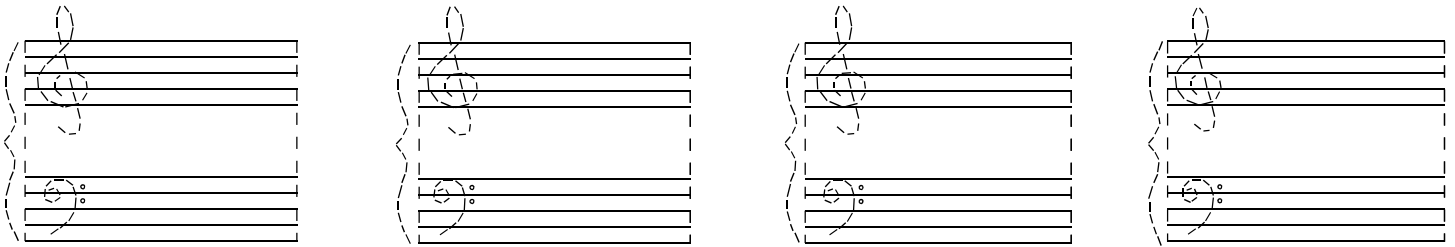
3 Cs

The Grand Staff

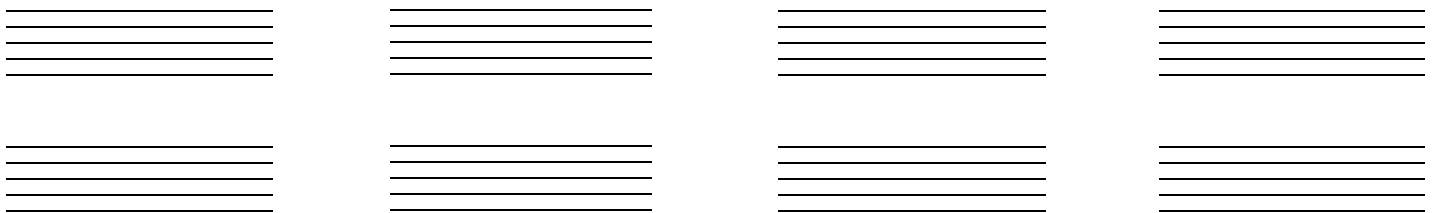
The **grand staff** is created by joining the treble staff and the bass staff with a **brace** and **bar line**.



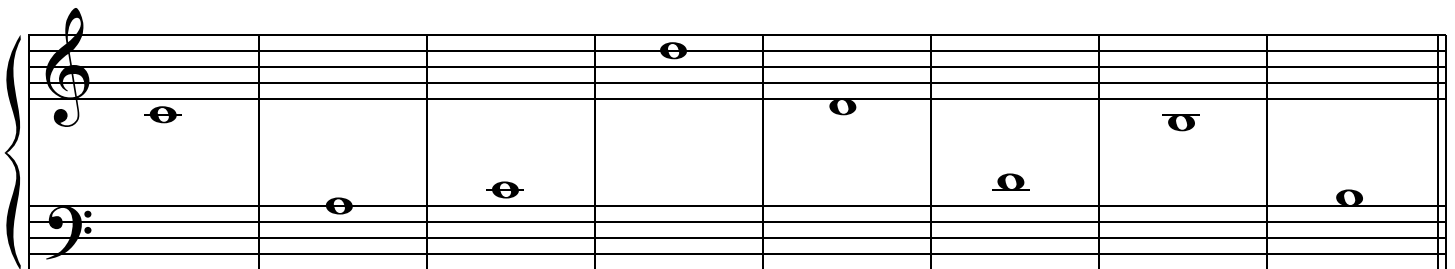
1. Practice creating the grand staff by tracing the braces, bar lines, and clefs.



2. Using the staves below, create four grand staves by adding braces, bar lines, and clefs.



3. Write the letter name for each note.



Notes and Rests

Complete these exercises.

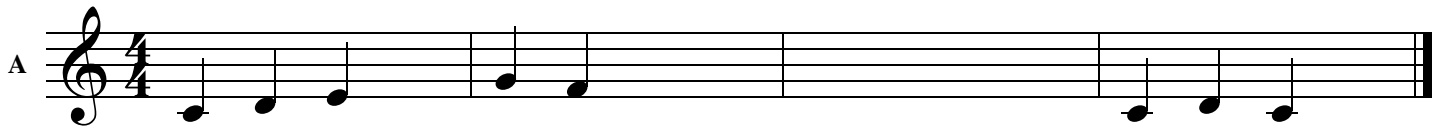
Make sure each measure contains four beats.

A **quarter note** (♩) = 1 beat A **quarter rest** (♪) = 1 beat

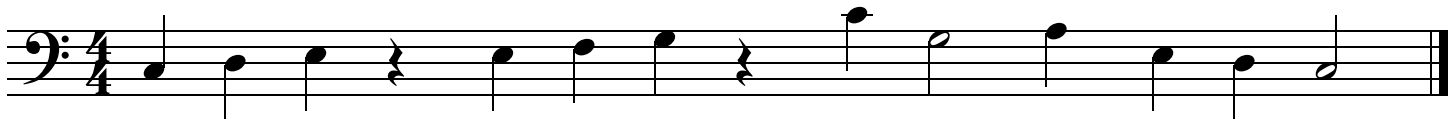
A **half note** (♮) = 2 beats A **half rest** (▬) = 2 beats

A **whole note** (♩) = 4 beats A **whole rest** (▬) = 4 beats

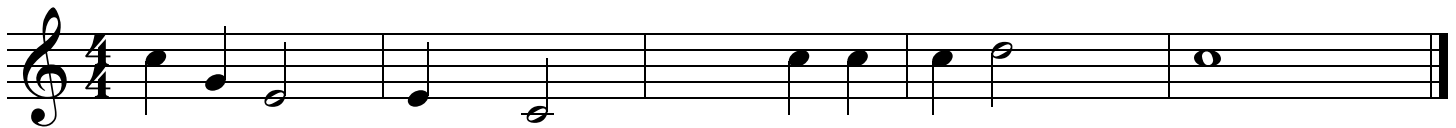
1. Each measure in the next two exercises is missing one rest.
Complete each measure by adding the appropriate rest.



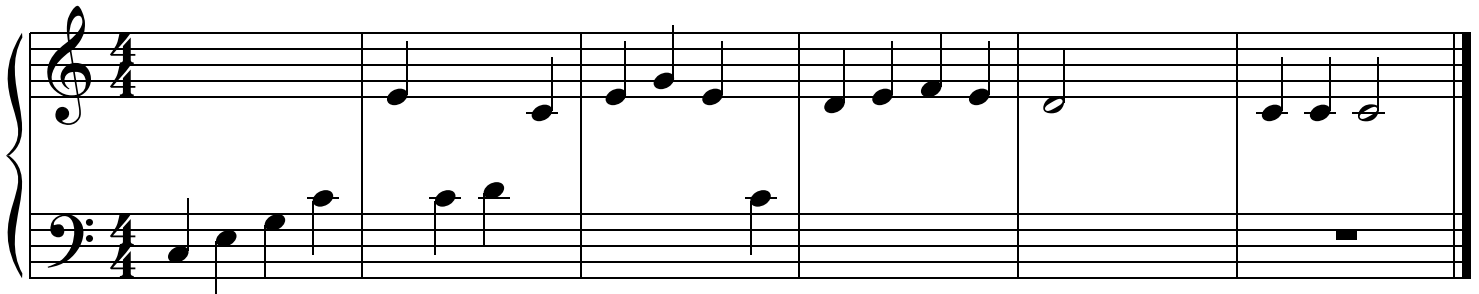
2. This song is missing bar lines. Fill in the missing barlines



3. Some of the measures in this song are missing a rest. Complete each measure by adding the appropriate rest.
Remember, some measures are complete.



4. Fill in the missing rests. Some measures are missing more than one rest.




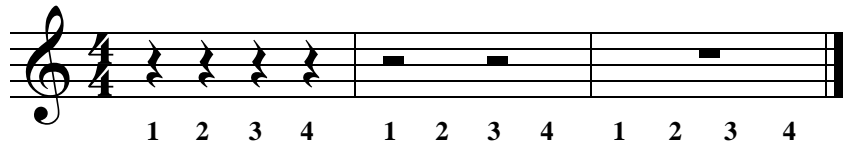
Rests

Rests are used in music to indicate silence.

A **quarter rest** () = 1 beat

A **half rest** () = 2 beats

A **whole rest** () = 4 beats

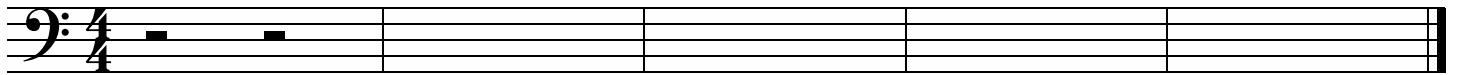


1. Practice drawing quarter rests by tracing over the outlines.

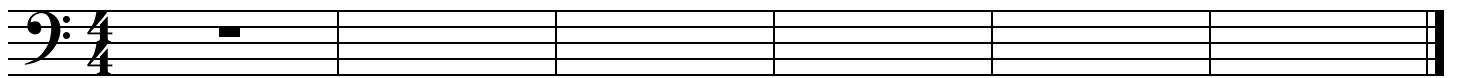
Draw four quarter rests in each blank measure.



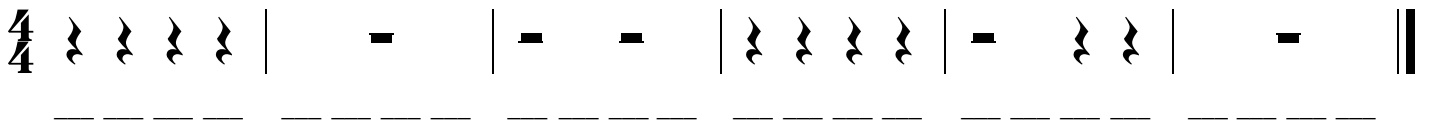
2. Draw two half rests in each blank measure.



3. Draw one whole rest in each blank measure.



4. Write the count below the rests.



5. Write the count below the notes and rests, then clap and count the rhythm out loud.



6. Write the count below the notes and rests, then add the missing bar lines.



Stems

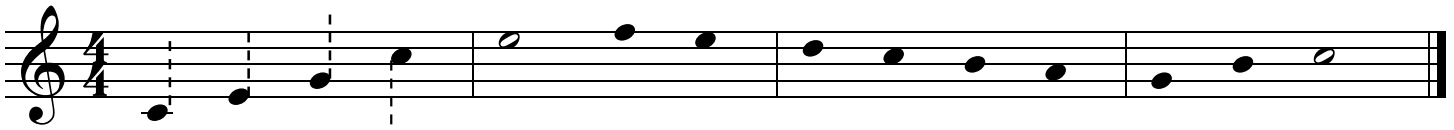
Stems are used to help determine what rhythmic value a note will have. By adding a stem to an open notehead you change the value of the note from a whole note to a half

It is important to draw stems on the proper side of the notehead and draw them in the proper direction. Notes that appear on or above the middle staff line have downward stems drawn on the left side of the notehead. Notes that appear below the middle staff line have upward stems drawn on the right side of the notehead.

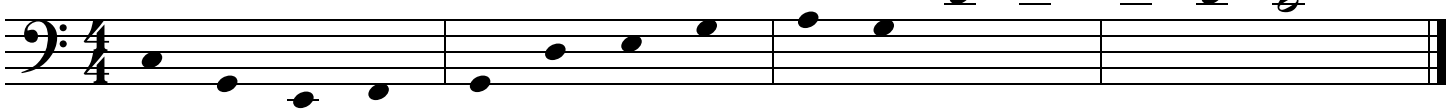
$$„ = 4 \quad \text{O} = 2$$



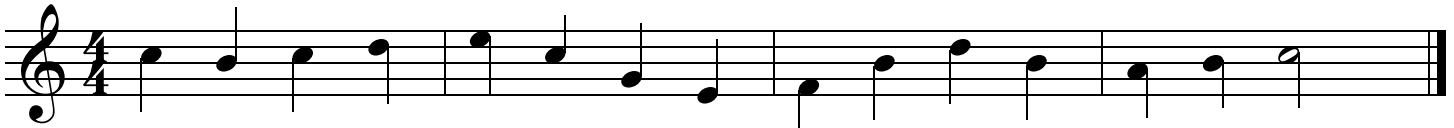
1. Practice drawing stems by adding the proper stem to each notehead.



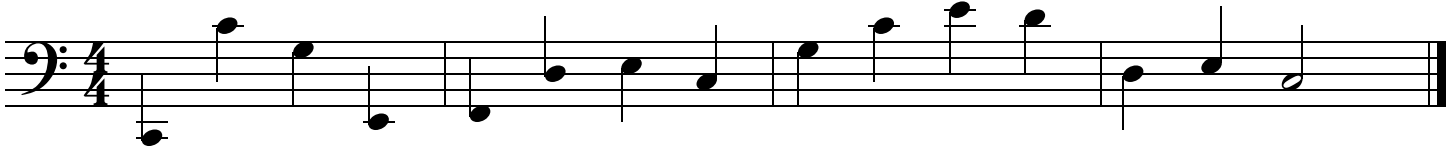
2. Practice drawing stems by adding the proper stem to each notehead.



3. Some of these stems are drawn incorrectly. Circle the incorrect stems.

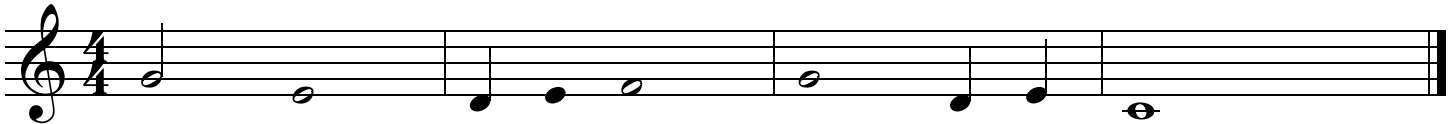


4. Some of these stems are drawn incorrectly. Circle the incorrect stems.



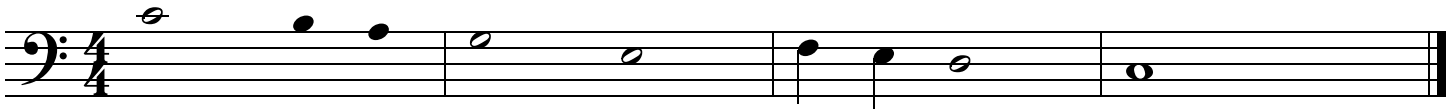
5. Some of these notes are missing stems. Add stems where needed.

Make sure that each measure has four beats.



6. Some of these notes are missing stems. Add stems where needed.

Make sure that each measure has four beats.



Eighth Notes

The rhythmic value of an **eighth notes** is one half of a beat. Eighth notes may be written with a **flag** or a **beam**. If an eighth note appears by itself, it will have a flag. If two or more eighth notes appear in a row, they will often be **beamed** together.

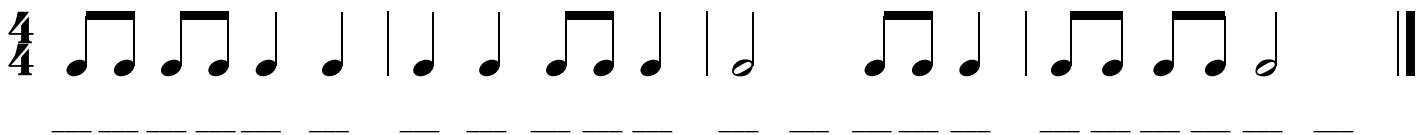
Use a plus sign (+) when writing the count for eighth notes.



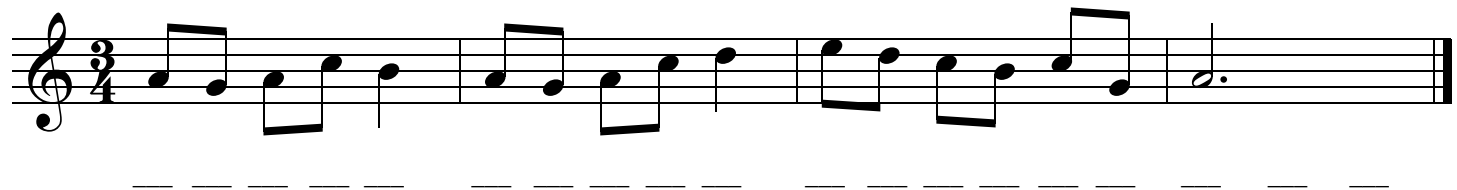
1. Clap the rhythm while counting out loud.



2. Write the count below the notes and then clap the rhythm while counting out loud.



3. Write the count below the notes and then clap the rhythm while counting out loud.



4. Write the count below the notes and then clap the rhythm while counting out loud.



5. Write in the count below the notes and then add the missing barlines.



Eighth Notes and Eighth Rests

The rhythmic value of an **eighth rest** is one half of a beat.

Use a plus sign (+) when writing the count for eighth notes and eighth rests.

An **eighth rest** (γ) = 1/2 beat

An **eighth note** (♪) = 1/2 beat

1 + 2 + 3
4 +

spoken: one and two and three four and

1. Clap the rhythm while counting out loud.

2. Write the count below the notes and then clap the rhythm while counting out loud.

3. Write the count below the notes and then clap the rhythm while counting out loud.

4. Some eighth notes are missing their flags or beams. Draw the missing flags and beams.

5. Write in the count below the notes and then add the missing barlines.

6. Some eighth notes are missing their flags or beams. Draw the missing flags and beams.

Sixteenth Notes and Rests

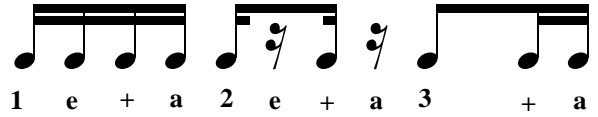
The rhythmic value of a **sixteenth note** is one quarter of a beat. Four sixteenth notes are equal to one quarter note.

A **sixteenth note** (♪) = 1/4 beat

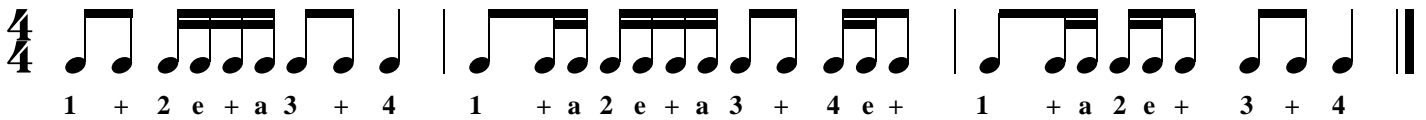
A **sixteenth rest** (♫) = 1/4 beat



Use e, +, a when writing the count for sixteenth notes and rests.



1. Clap the rhythm while counting out loud.



2. Write the count below the notes and then clap the rhythm while counting out loud.



3. Write the count below the notes and then clap the rhythm while counting out loud.



4. Some sixteenth notes are missing their flags or beams. Draw the missing flags and beams.



5. Write the count below the notes and then add the missing barlines.



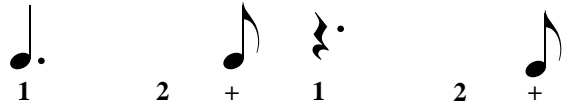
6. Write the count below the notes.



Dotted Quarter Notes and Rests

The rhythmic value of a **dotted quarter note** is one and one half beats. It is equivalent to a quarter note tied to an eighth note.

A **dotted quarter note** (♩.) = 1-1/2 beats
 A **dotted quarter rest** (♩̣.) = 1-1/2 beats



1. Clap the rhythm while counting out loud.



2. Write the count below the notes and then clap the rhythm while counting out loud.



3. Write the count below the notes and then clap the rhythm while counting out loud.



4. Some dotted quarter notes and rests are missing their dots.
 Complete each measure by adding the missing dots.



5. Add the missing barlines.

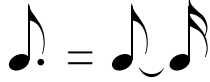


6. Write the count below the notes.



Dotted Eighth Notes and Rests

The rhythmic value of a **dotted eighth note** is three-fourths of a beat. It is equivalent to an eighth note tied to a sixteenth note.

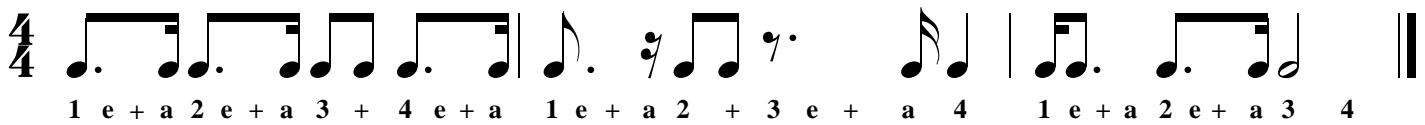


A **dotted eighth note** (♩.) = 3/4 beat

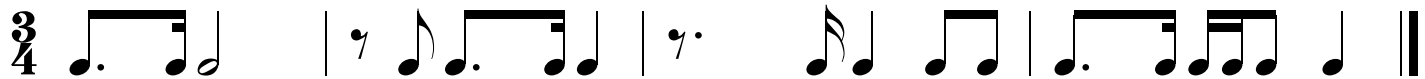
A **dotted eighth rest** (♩.) = 3/4 beat



1. Clap the rhythm while counting out loud.



2. Write the count below the notes and then clap the rhythm while counting out loud.



3. Write the count below the notes and then clap the rhythm while counting out loud.



4. Write the count below the notes.



5. Write the count below the notes and then add the missing barlines.



6. Write the count below the notes and then add the missing barlines.



Stems

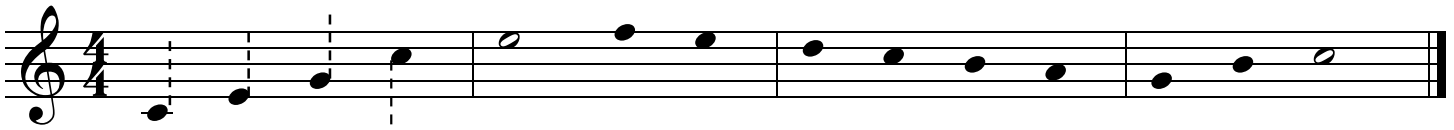
Stems are used to help determine what rhythmic value a note will have. By adding a stem to an open notehead you change the value of the note from a whole note to a half

It is important to draw stems on the proper side of the notehead and draw them in the proper direction. Notes that appear on or above the middle staff line have downward stems drawn on the left side of the notehead. Notes that appear below the middle staff line have upward stems drawn on the right side of the notehead.

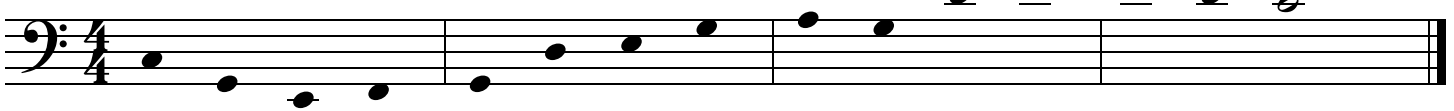
$$„ = 4 \quad \text{O} = 2$$



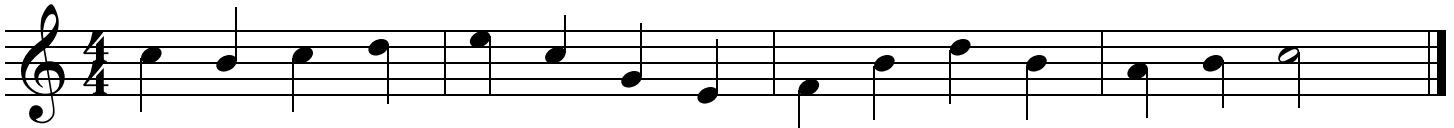
1. Practice drawing stems by adding the proper stem to each notehead.



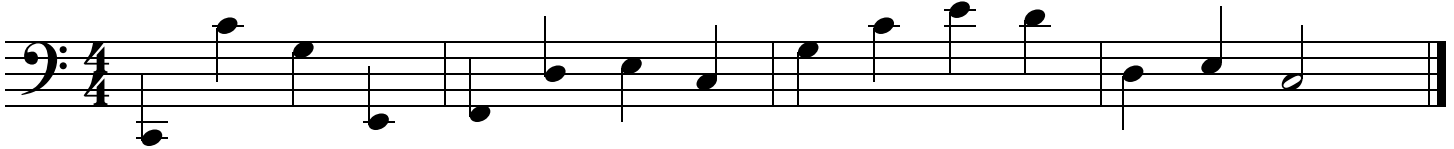
2. Practice drawing stems by adding the proper stem to each notehead.



3. Some of these stems are drawn incorrectly. Circle the incorrect stems.

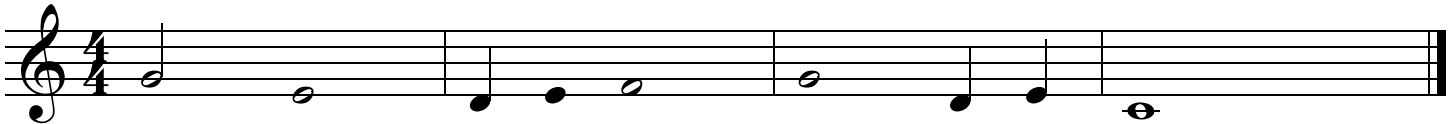


4. Some of these stems are drawn incorrectly. Circle the incorrect stems.



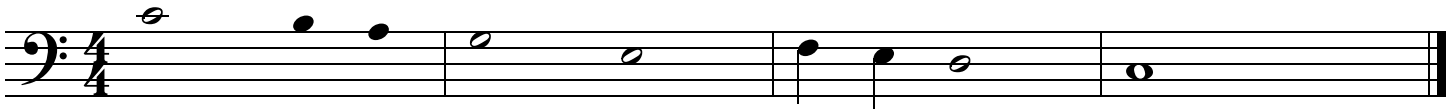
5. Some of these notes are missing stems. Add stems where needed.

Make sure that each measure has four beats.



6. Some of these notes are missing stems. Add stems where needed.

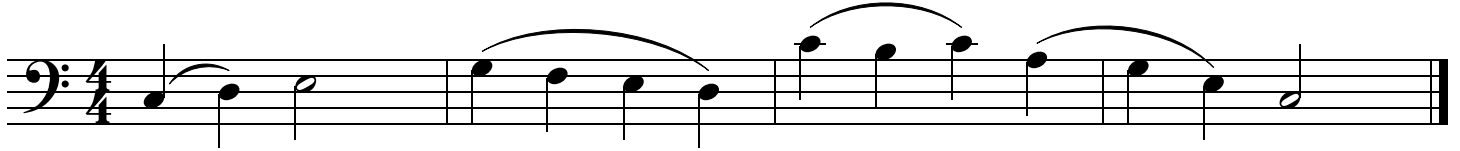
Make sure that each measure has four beats.



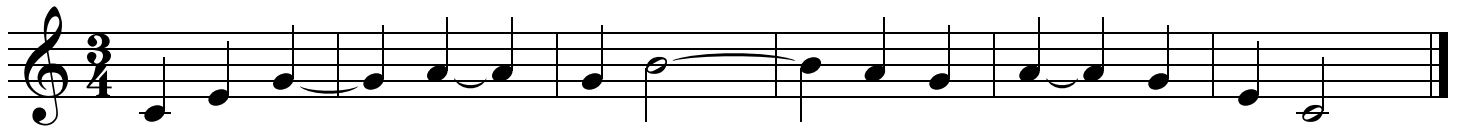
Slurs and Ties

A **slur** is a curved line connection *two or more* notes of *different* pitches.

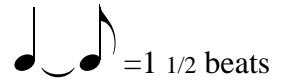
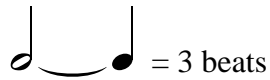
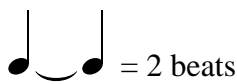
Slurred passages should be played as smoothly as possible.



A **tie** is a curved line which connects *two* notes of the *same* pitch.



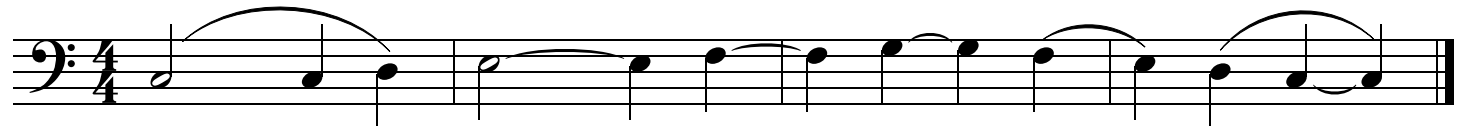
Tied notes are played as one note. The rhythmic value is the sum of the two notes.



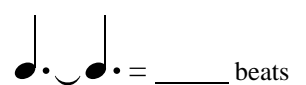
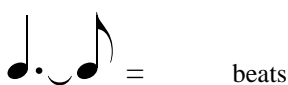
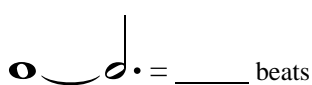
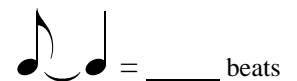
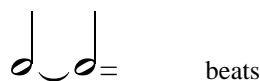
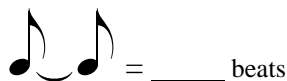
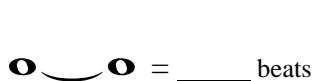
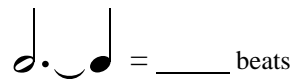
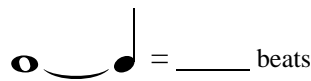
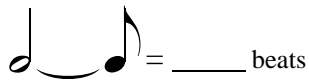
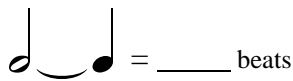
1. Circle the ties in this example.



2. Circle the slurs in this example.



3. Write the number of beats each pair of tied notes should receive.

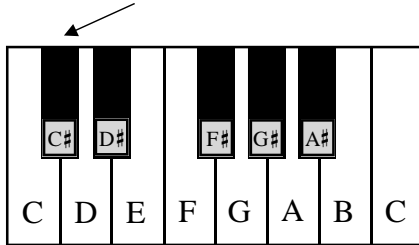


Sharps and Flats I

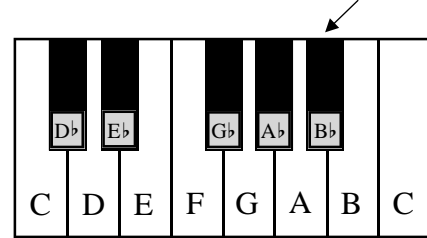
A **sharp** sign (#) placed in front of a note (♯)
raises its pitch a half step.

A **flat** sign (♭) placed in front of a note (♭)
lowers its pitch a half step.

C# is 1/2 step higher than C

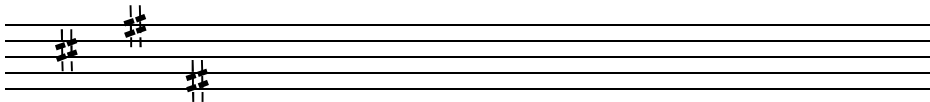


Bb is 1/2 step lower than B

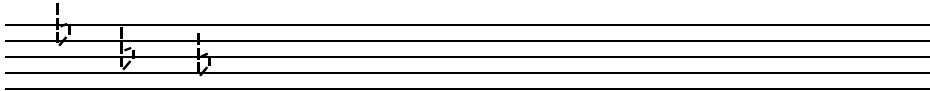


It is easy to see, on the piano keyboard, how the black keys to the right (1/2 step higher) of a note are sharps and the black keys to the left (1/2 step lower) of a note are flats.

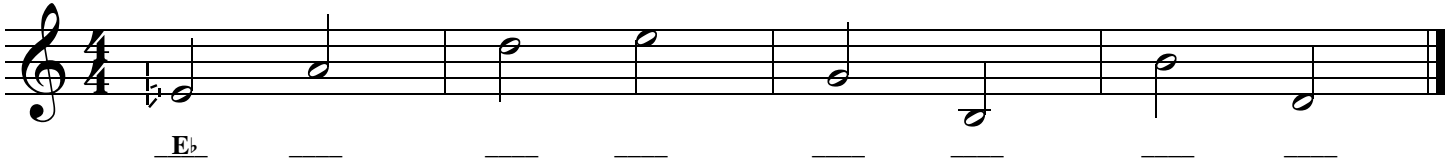
1. Practice drawing sharps by tracing over the guidelines. Draw six more in the remaining space.



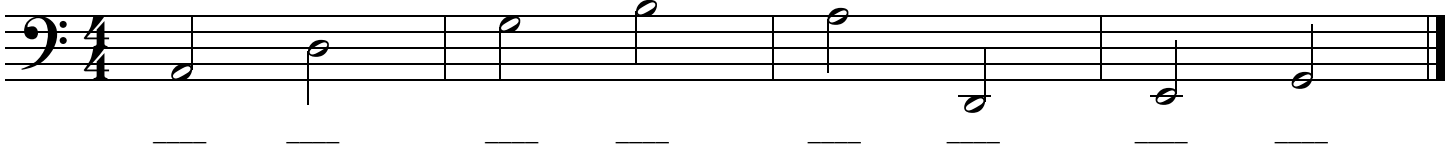
2. Practice drawing flats by tracing over the guidelines. Draw six more in the remaining space.



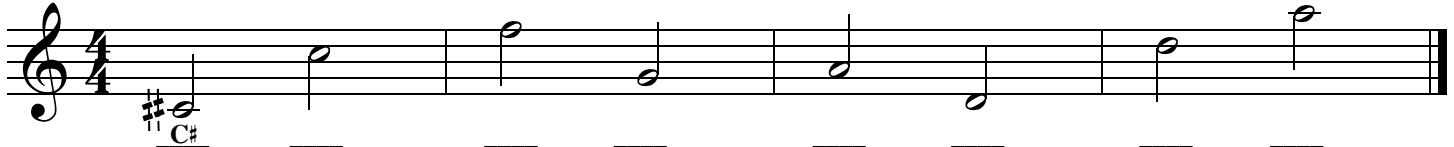
3. Write a flat sign in front of each note and then name the note.



4. Write a flat sign in front of each note and then name the note.



5. Write a sharp sign in front of each note and then name the note.



6. Write a sharp sign in front of each note and then name the note.



Sharps and Flats II

Complete the following exercises.

1. Draw the indicated notes. Use half notes.

E^b
A^b
D^b
B^b
G^b
C^b
F^b
D^b

2. Draw the indicated notes. Use half notes.

B^b
E^b
A^b
D^b
G^b
C^b
F^b
B^b

3. Draw the indicated notes. Use half notes.

C[#]
A[#]
G[#]
D[#]
F[#]
B[#]
E[#]
A[#]

4. Draw the indicated notes. Use half notes.

F[#]
C[#]
G[#]
D[#]
A[#]
E[#]
B[#]
F[#]

5. Name each note.

6. Name each note.

Sharps, Flats and Naturals

A **natural** sign (♮) placed before a note cancels a sharp or flat.

Sharps, flats and naturals are all called **accidentals**.

Accidentals affect every note on the same line or space for the remainder of the measure.

Bar lines cancel all accidentals from the previous measure unless a note is tied across the bar line.

A natural is used to cancel sharps and flats.

Write the name of each note.

1

2

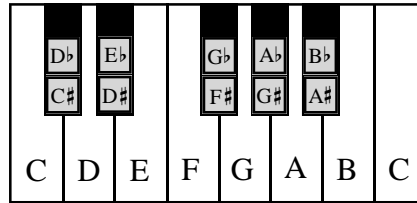
3

4

5

Enharmonic Notes I

In music there are many notes that have more than one name.
Enharmonic notes sound the same but are spelled differently.

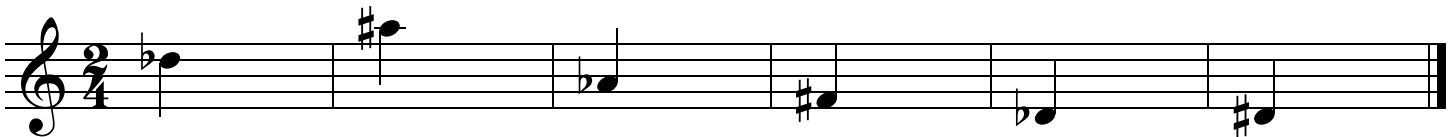


If you look at a piano keyboard you will see that D \sharp and E \flat are played with the same key.

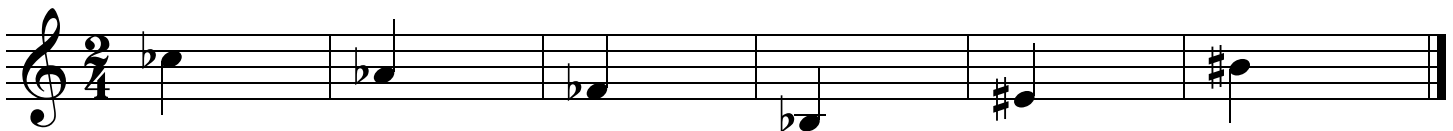
1. Use a quarter note to write in the enharmonic equivalent of the given note.



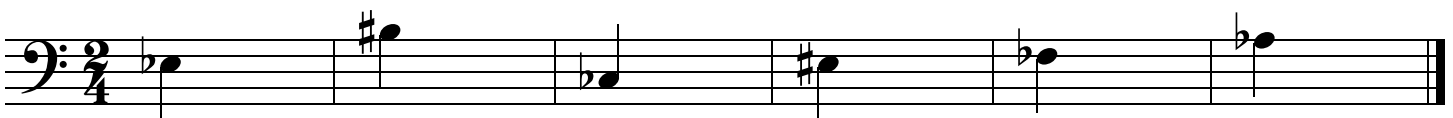
2. Use a quarter note to write in the enharmonic equivalent of the given note.



3. Use a quarter note to write in the enharmonic equivalent of the given note.

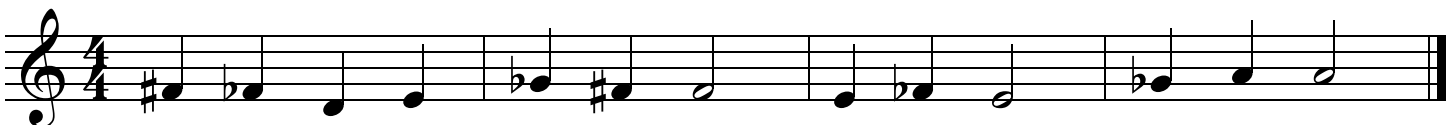


4. Use a quarter note to write in the enharmonic equivalent of the given note.



5. This is the first part of a familiar song written with many enharmonic notes.

Identify the song and write the name here: _____



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Enharmonic Notes II

Complete these exercises.

1. Circle the measures in which the notes are *not* enharmonically equivalent.

2. Identify these familiar songs.

Name of song _____

Name of song _____

Name of song _____

Name of song _____