

FOR THE OLDER BEGINNER

THEORY BOOK

ACCELERATED

BOOK 1

PIANO

Adventures® by Nancy and Randall Faber

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Rules for Stems:


Notes **below** line 3 have UP stems on the *right* side of the notehead.

Notes **on or above** line 3 have DOWN stems on the *left* side of the notehead.



Famous Composers

- Draw stems correctly on the notes below.
- Then name the notes to spell the names of famous composers.



Antonio Vivaldi

Antonio Vivaldi (1678–1741)
Composer of *The Four Seasons*. Violinist and composer who taught music at an all-girl orphanage.



Johann Sebastian Bach

Johann Sebastian Bach (1685–1750)
Composer of the *Brandenburg Concertos* and many keyboard works. Virtuoso organist who served as director of several great churches.



Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart (1756–1791)
Composer of *Don Giovanni* and *The Magic Flute*. Child prodigy from Salzburg. Composer to the Emperor of Austria.



Ludwig van Beethoven

Ludwig van Beethoven (1770–1827)
Composer of 9 symphonies and 32 piano sonatas. Virtuoso pianist and conductor. Deafness overcame him as he composed his later works.



Peter Ilyich Tchaikovsky

Peter Ilyich Tchaikovsky (1840–1893)
Composer of *The Nutcracker*. Russian composer, pianist, and conductor.

ADULT PIANO

Adventures[®] A COMPREHENSIVE PIANO COURSE
by Nancy and Randall Faber

ALL-IN-ONE LESSON BOOK

Solos • Technique • Theory

1



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unit
5

BASS C PENTASCALE

Review: A pentascale is a five-note scale.

New: Familiarize yourself with these notes that step up from Bass C.



• Play and say: **Bass C** D E F G
space - line - space - line - space

Rules for Stems

Notice the stem on **Bass C** goes *up*. The stems on **Bass D, E, F, and G** go *down*.

Notes *below* the middle line (line 3) have UP stems. Notes *on or above* line 3 have DOWN stems.



Practice Suggestions:

1. First tap (or clap) each melody. Count aloud.
2. Play each melody s-l-o-w-l-y, then at a moderate tempo.

Bass Clef Melodies

Give My Regards to Broadway

George M. Cohan

Lively

Give my re - gards to Broad - way. Re -

mem - ber me to Her - ald Square.

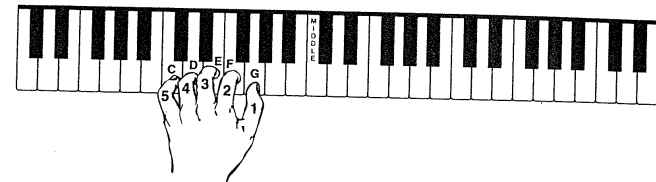
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Left Hand C Position

Place the LH on the keyboard so that the **5th FINGER** falls on the **C BELOW** (to the left of) **MIDDLE C**. Let the remaining fingers fall naturally on the next 4 white keys. Keep the fingers curved and relaxed.

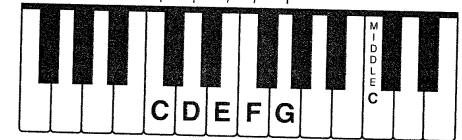


Notes for this position are written on the **BASS STAFF**.

The **BASS STAFF** also has 5 lines and 4 spaces.

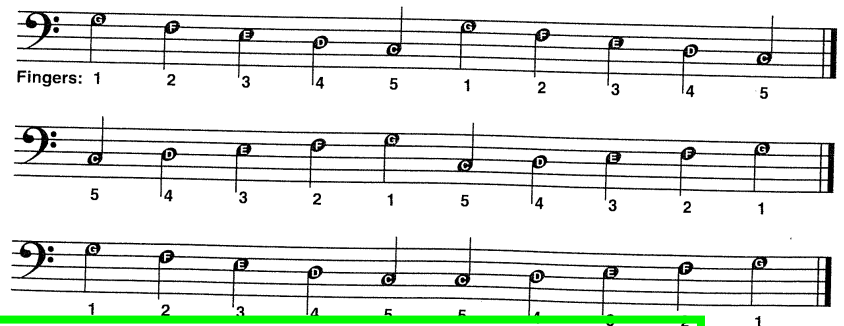
The C, played by 5, is written on the second space of the staff.

Each next higher note is written on the next higher line or space.



LEFT HAND WARM-UP

Play the following **WARM-UP**. Say the name of each note aloud as you play. Repeat until you can play smoothly and evenly.



When notes are **BELOW** the **MIDDLE LINE** of the staff, the stems usually point **UP**.
 When notes are **ON** or **ABOVE** the **MIDDLE LINE**, the stems usually point **DOWN**.

Prep Course

FOR THE YOUNG BEGINNER



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More About Note Stems

To make the music look neat on the staff:

Notes ABOVE or ON the middle line are usually written with stems pointing DOWN.



Notes BELOW the middle line have stems pointing UP.



REMEMBER: DOWN-STEMS are drawn on the LEFT side of the note. UP-STEMS are drawn on the RIGHT side of the note.



Note-Stem Song

1. In the box at the beginning of the music below, draw a DYNAMIC SIGN that means MODERATELY LOUD.
2. Draw note stems on all the notes. Draw UP-STEMS on notes BELOW the middle line of either staff. Draw DOWN-STEMS on notes ON or ABOVE the middle line.
3. Play the music.

RH 1

LH 5

5



Essential Dictionary of MUSIC NOTATION

The most practical and concise source for music notation
is perfect for all musicians—amateur to professional.

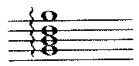
Arpeggio signs

Arpeggio signs

A vertical wavy line before a chord or interval indicates an arpeggio (rolled chord).

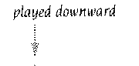
ARPEGGIO DIRECTION

The chord is to be played quickly from **bottom to top** (no direction arrow).



played upward
(no direction arrow)

If the arpeggio is to be played from **top to bottom**, an **arrowhead** is added to the bottom of the wavy line.



played downward

Easy-to-use dictionary format

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Key words and concepts are highlighted

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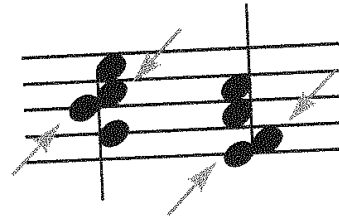


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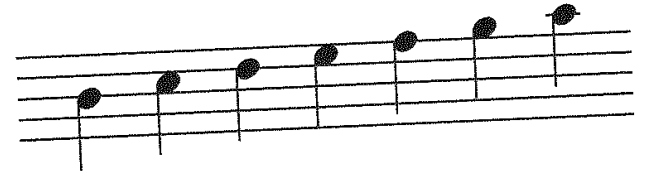
With the interval of a 2nd

The stem is always placed **between the two notes** of an interval of a 2nd, with the **upper note always to the right**, the **lower note always to the left**.



STEM DIRECTION

For notes on the **middle line and above**, the stem is down.



For notes **below the middle line**, the stem is up.





GUIDELINES FOR MANUSCRIPT PREPARATION

*for Composers, Arrangers,
and Engravers*

Compiled and Edited by
Gayle Giese and Pick Edmondson

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STEMS

The reversion point is on the middle line (B in treble clef). Notes on and above the middle line have downstems; notes below the middle line have upstems.



When two notes share a stem:

a. If the interval above the middle line is greater, the stem goes down.



b. If the interval below the middle line is greater, the stem goes up.



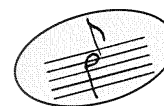
c. If the intervals above and below the middle line are equidistant, the stem goes down.



When more than two notes share a stem, the direction is determined by the highest and the lowest notes. If the interval from the highest note to the middle line is greater, the stem goes down; if the interval from the lowest note to the middle line is greater, the stem goes up; if equidistant, the stem goes down:



When two notes a second apart share a single stem, the higher note is on the right, regardless of stem direction:



Miguel A. Roig-Francolí
College-Conservatory of Music
University of Cincinnati



Harmony

in Context



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Milan Montreal New Delhi Santiago Seoul Singapore Sydney Taipei Toronto

SOME NOTES ON THE CORRECT NOTATION OF RHYTHM

The following are some points that should be observed when copying rhythmic notation by hand.

1. If you are writing a single melodic line, stems should go up if the note is below the middle line and down if the note is above the middle line. If the note is on the middle line, the stem may go up or down, depending on the stems of adjacent notes (example B.13a).
2. If you are writing two voices on the same staff, the stems for the upper voice will go up, and the stems for the lower voice will go down (example B.13b).
3. Beams that connect groups of notes should reflect the standard metric grouping (the beats) for the meter of the passage, rather than obscuring it (example B.13c).

Example B.13

a. Right Wrong



b.



c. Right Wrong



M465

John Brimhall's THEORY NOTEBOOK Complete

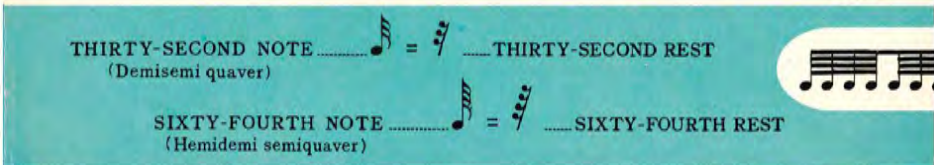
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NOTE STEMS

In previous examples you have noticed the note stems going up on some notes, down on other notes. Here is the rule that governs the stems:

NOTES ON THE MIDDLE LINE OR HIGHER HAVE STEMS DOWN.
NOTES BELOW THE MIDDLE LINE HAVE STEMS UP.



Add stems to the following notes:



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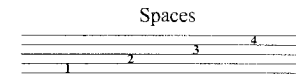
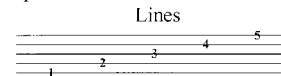


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Unit 2 The Staff

Lines and Spaces

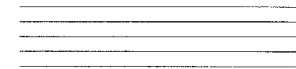
The staff has five lines and four spaces. The lines and spaces are numbered from the bottom to the top.



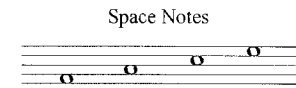
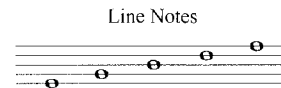
1. Number the lines on this staff.



2. Number the spaces on this staff.



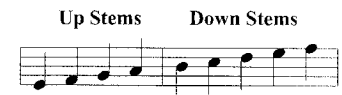
Notes are written on lines or in spaces.



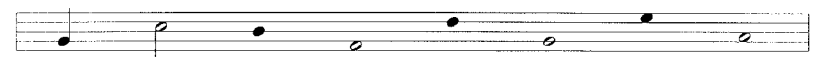
3. Write **L** for the line notes and **S** for the space notes.



Notes **on or above** the third line have **down stems**.
Notes **below** the third line have **up stems**.



4. Draw stems on these note heads.



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1 Triads in Root Position

I. A triad is in root position if the root is in the bass. A triad takes its name from its root and its intervallic structure. You may wish to review Part I, Unit 6, for a discussion of qualities of triads.

II. Voicing.

A. In keyboard voicing, soprano, alto, and tenor are on the upper staff; bass is on the lower staff.



B. In choral voicing, soprano and alto are on the upper staff; tenor and bass are on the lower staff.



III. Directions of stems.

A. Single voice on the staff: When the note head is on or above the center line (third line) of the staff, the stem goes down; when the note head is below the center line of the staff, the stem goes up.

B. Two voices on the staff: Stems for the upper voice go up; stems for the lower voice go down.

C. Three voices on the staff (as in keyboard voicing): When at least two note heads lie above the center line of the staff, the stem goes down; when at least two note heads lie below the center line of the staff, the stem goes up; when the note heads lie equally above and below the center line of the staff, the stem may go in either direction.

IV. Since the triad contains three notes and four voices are to be employed, one tone must be doubled. Initially, only the root is to be doubled. (See the example in II-A and II-B.)

B The Music Theory Handbook

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motivic material. If a syncopation is quite simple or if it is repeated, it is likely to be notated as simply as possible, without showing strong beats in each bar.



Simple syncopation patterns need not show all strong beats.



A more complicated example showing all strong beats.

Cross-accents are syncopations that may suggest some meter other than the prevailing one. A **hemiola** uses cross-accents to establish a temporary sense of duple in a prevailing triple meter, or a temporary sense of triple in a prevailing duple (usually compound duple) meter. See examples below.

hemiola in $\frac{3}{4}$ (perceived meter is duple)



hemiola in $\frac{6}{8}$ (perceived as $\frac{3}{4}$)



Stems, Beams and Flags, Ties, Vertical Alignment

Conventions for stem placement are as follows: In single-line music, notes in the lower half of the staff have stems up. Up stems belong on the right side of the noteheads. A note on the middle staff line may have an up or a down stem. Above the middle staff line, notes have stems down. Down stems belong on the left side of the noteheads. Up and down stems are also frequently used to identify two different parts on a single line.

In traditional notation, *flags on single (unbeamed) notes are drawn to the right only. Beams should connect small note values within the beat, and across weak beats, but not across strong beats.*

Ties are used to extend notes across bar lines and across strong beats. A tie is often the notational means of showing the location of a strong beat. Tie noteheads together, not stems. In chords, each note that is extended needs its own tie.

Rhythmic notation is rarely exact in terms of spacing proportion within each measure, but it usually gives more space to long events than to short ones. Take care to *align all simultaneous events vertically*. Intelligibility in notation depends on the eye detecting in general which events are longer and shorter, and which are simultaneous.

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In compound meter the note value that represents the beat may be divided into durations that are related to the beat by multiples of three. For example:

beat = ♩.
 compound division = ♩ ♩ ♩

The vast majority of music of the seventeenth, eighteenth, and nineteenth centuries is constructed in measures that have either two (duple), three (triple), or four (quadruple) beats to the measure. The chart below shows the most commonly found meter signatures.

	SIMPLE		COMPOUND	
	METER SIG.	DURATION OF BEAT	METER SIG.	DURATION OF BEAT
DUPLÉ	$\frac{2}{2}$ (♩)	♩	$\frac{6}{4}$	♩.
	$\frac{2}{4}$	♩	$\frac{6}{8}$	♩.
	$\frac{2}{8}$	♩	$\frac{6}{16}$	♩.
TRIPLE	$\frac{3}{2}$	♩	$\frac{9}{4}$	♩.
	$\frac{3}{4}$	♩	$\frac{9}{8}$	♩.
	$\frac{3}{8}$	♩	$\frac{9}{16}$	♩.
QUADRUPLE	$\frac{4}{2}$	♩	$\frac{12}{4}$	♩.
	$\frac{4}{4}$ (♩)	♩	$\frac{12}{8}$	♩.
	$\frac{4}{8}$	♩	$\frac{12}{16}$	♩.
	$\frac{4}{16}$	♩		

PRINCIPLES OF NOTATION

The procedure for the notation of rhythm in music is very difficult to codify because a given rule frequently has exceptions. One reason for these frequent exceptions is that a common practice has evolved that is not necessarily the outcome of a strict logic; another, that visual considerations overcome, in some cases, procedures that may be theoretically more correct.

What follows, therefore, is an explanation of a number of principles that constitute the basis for the notation of rhythm. One should remember that, generally speaking, music is notated in such a way that the organization of the beat and its subdivisions is clear to the performer.

Flags and Beams

All pitches of a duration less than a quarter note are made up of note heads (♩), stems (|), and flags ('). The stem is attached to the right of the note head and points up if the note head is placed below the middle line of the staff, and to the left, pointing down, if the note head is on or above the middle line. The flag is always placed on the right of the end of the stem.

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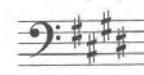
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Write Your Theory

Key Signatures



Name the key signatures below.



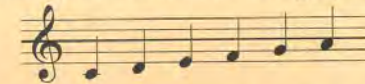




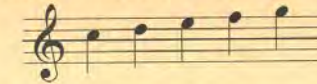
Learn Your Theory

Stem Rules

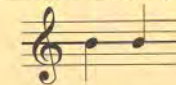
Notes on the *lower* half of the staff have stems that go *up* on the right side.



Notes on the *upper* half of the staff have stems that go *down* on the left side.



Notes on the middle line of the staff can go either up or down.



Write and Play Your Theory



Staff Notes



Draw the following staff notes and then play them.

Using a half note,
draw a D *high*
on the staff.



Using a quarter
note, draw a G
low on the staff.



Using an eighth
note, draw a B.

