Mr. Jamero's PIANO KEYBOARD Class

1st, 2nd and 3rd Period

Week #1 Packet

- **Contents of Packet**
  - *Music in Theory and Practice*: pg. 3-8, p. 21-22
  - Resources for "Distance Learning" Music Education

- **ASSIGNMENT**
  - Read p. 3-8 of *Music in Theory and Practice.*
  - Complete "Assignments 1.1, 1.2, 1.3 and 1.4" on p. 21-22 of *Music in Theory and Practice.*
  - Write a one-page essay (front AND back) on the following prompt:

    - *Talk about your experience in Piano this year. How has it been learning a new instrument? If you were experienced with the piano already, how have you improved upon your skills over the course of the class? If you were a newer addition to the class (started during or after December 2019), talk about as much as you can with regards to the content you were able to get to. Also, describe any changes you would like to see occur for future additions of this class (new assignments, different songs, new content, etc.). What do you think worked for our class? What didn't work?*

    - If you would like to type this assignment, please use the following settings:
      - Times New Roman font (size 12), single-spaced, front side of page only.

- This packet is **due on Friday, May 8th.**
  - For all work completed, please label it the following way:
    - *Student Name*_____
    - *Teacher Name*_____
    - *Name of class*_____
    - *Period #*_____
    - *Assignment #*_____
      - *Assignment #:* Week #1

CHAPTER 1

Notation

TOPICS

Pitch
Staff
Letter Names
Clefs
Treble Clef
Bass Clef
Grand Staff
Middle C
Ledger Lines
C Clef
Alto Clef
Tenor Clef
Soprano Clef
Mezzo Soprano Clef
Baritone Clef
Octave Identification
Accidentals
Sharp
Flat
Natural
Double Sharp
Double Flat
Interval
Enharmonic Equivalents
Half-Step Motion
Duration
Breve and Rest
Whole Note and Rest
Half Note and Rest
Quarter Note and Rest
Eighth Note and Rest
Sixteenth Note and Rest
Thirty-Second Note and Rest
Sixty-Fourth Note and Rest
Tie
Dot
Second Dot
Irregular Divisions and Subdivisions
Rhythm
Pulse or Beat
Meter
Meter Signatures
Simple Meter
Compound Meter
Duple, Triple, and Quadruple Meters
Asymmetrical Meter
Syncopation
Dynamic Markings

IMPORTANT CONCEPTS

Music notation is much more precise and complicated than written language. When we notate music, we use symbols that show three of the four properties of sound described in the introduction: pitch and duration are given accurately, and relative intensity is indicated. Furthermore, pitch and duration are shown simultaneously.

Notation of Pitch

The term *pitch* describes the highness or lowness (the frequency) of a tone. In music notation, pitches are represented by symbols positioned on a staff and identified with letter names.

The Staff

The *staff* consists of five equally spaced horizontal lines.

Figure 1.1

Five Lines

Letter Names

The various pitches are referred to by the first seven letters of the alphabet (A B C D E F G), as shown on the piano keyboard in Figure 1.2.

Figure 1.2

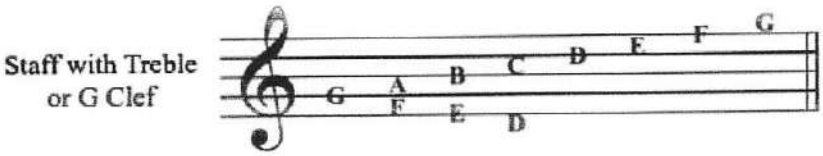
The Clefs

A *clef* is a symbol placed at the beginning of a line of music that establishes the letter names of the lines and spaces of the staff.

Treble Clef (G)

The *treble clef* or *G clef* is an ornate letter G. The curved line terminates at the second line of the staff, thus designating the letter name of a note on that line as G.

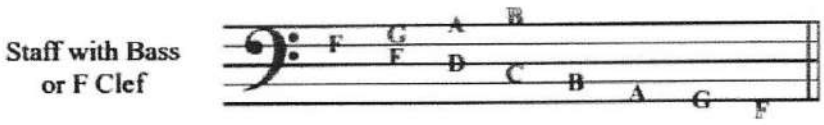
Figure 1.3



Bass Clef (F)

The *bass clef* is called the *F clef* because it was derived from the letter F. The dots are placed above and below the fourth line of the staff, designating that line as F.

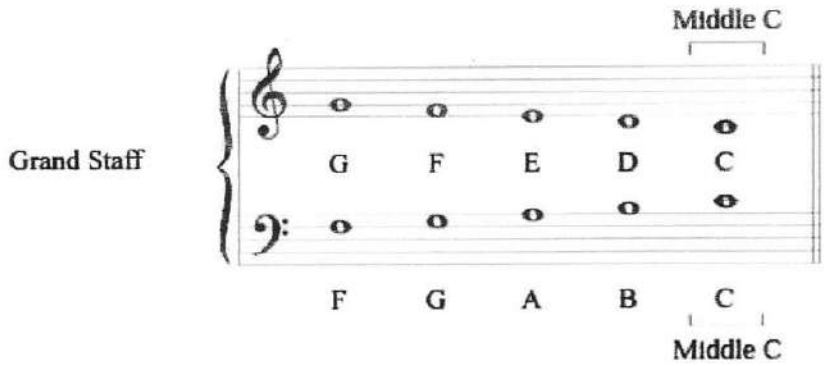
Figure 1.4



Grand Staff

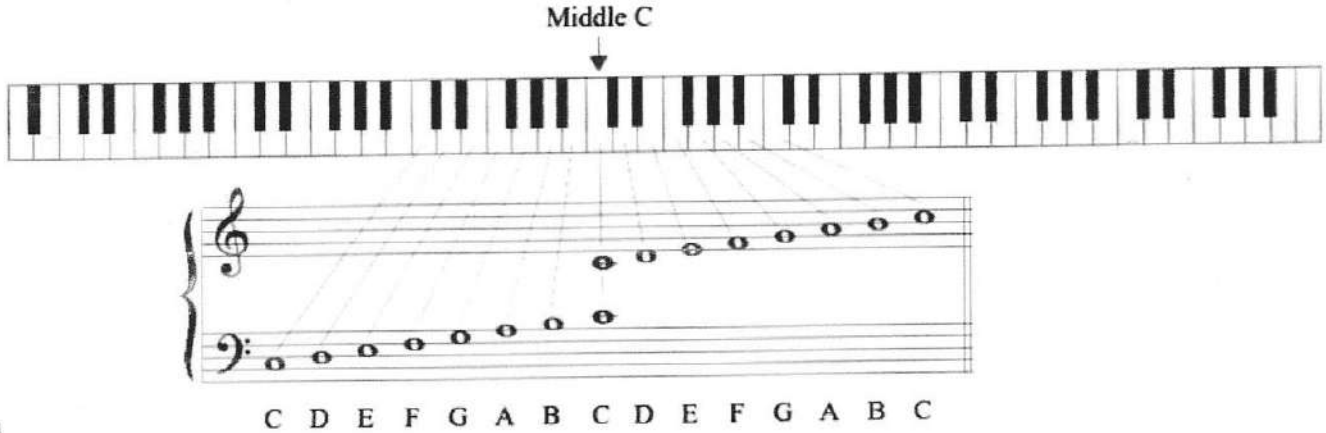
Together, the treble and bass staves make up a *grand staff*. Figure 1.5 shows the point at which both clefs converge. The two Cs are the same pitch: *middle C*.

Figure 1.5



The grand staff is associated most often with keyboard music. Figure 1.6 shows the relationship between the grand staff, the standard 88-key piano keyboard, and middle C.

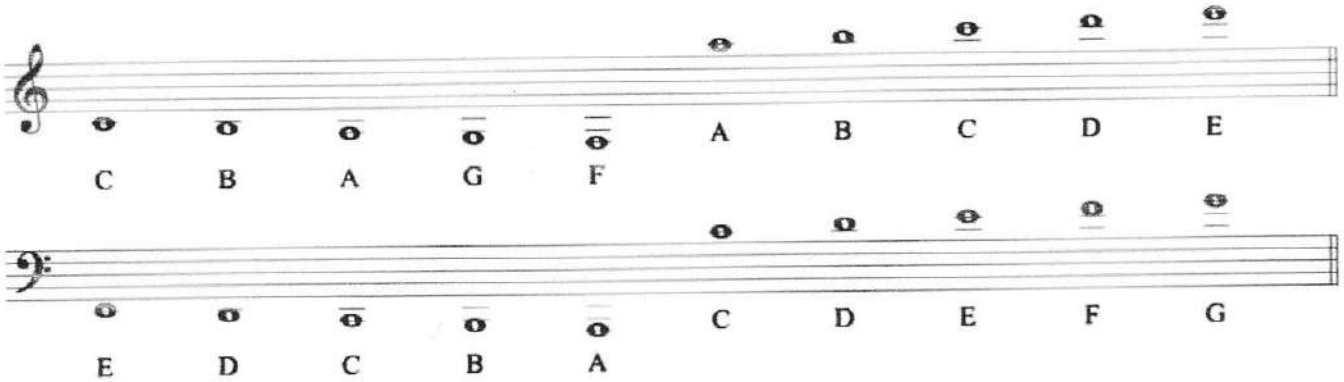
Figure 1.6



Ledger Lines

Pitches that go beyond the limits of the staff are written by adding *ledger lines* above or below the staff. Ledger lines, which parallel the staff, accommodate only one note (see Figure 1.7).

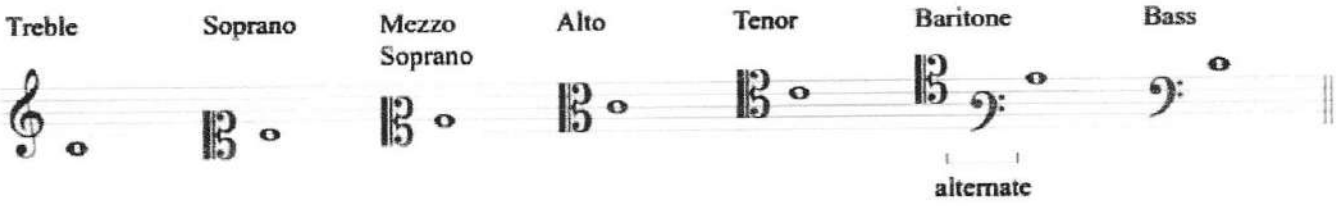
Figure 1.7



C Clef

A *C clef* may be positioned on any line of the staff to designate middle C. This clef is coupled with a set of secondary names that identify each of the possible positions (see Figure 1.8).

Figure 1.8



Alto Clef

The *alto clef* is a C clef that designates the third line of the staff as middle C. It is the standard clef used in music for viola.

Tenor Clef

The *tenor clef* is a C clef that designates the fourth line of the staff as middle C. The tenor clef is occasionally found in music written for cello, bassoon, or trombone.

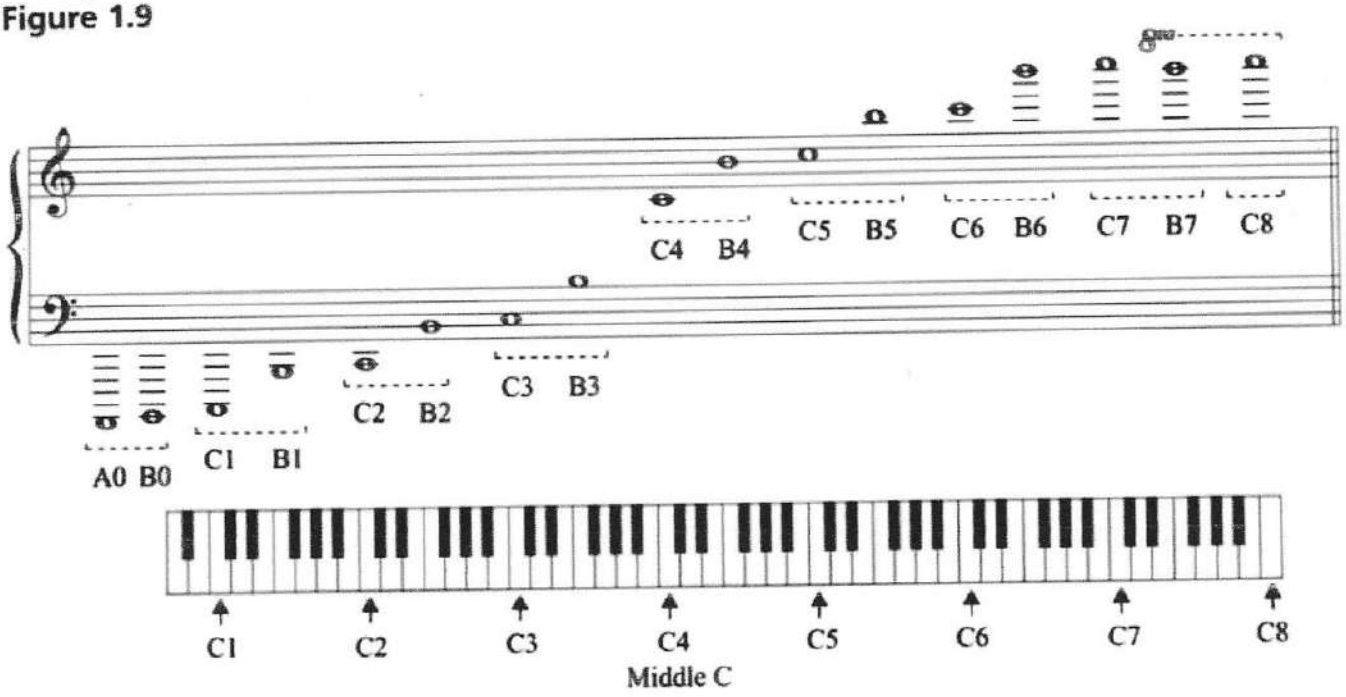
Soprano, Mezzo Soprano, and Baritone Clefs

The *soprano, mezzo soprano,* and *baritone clefs* are C clefs used less often than the alto and tenor clefs. In each case the line indicated by the notch of the clef is designated as middle C.

Octave Identification

Since the pitch spectrum is so wide, it is often necessary to identify a specific note by the *octave* in which it appears. Thus, middle C is distinguished from any other C in the pitch spectrum by the written designation C4 (see Figure 1.9).

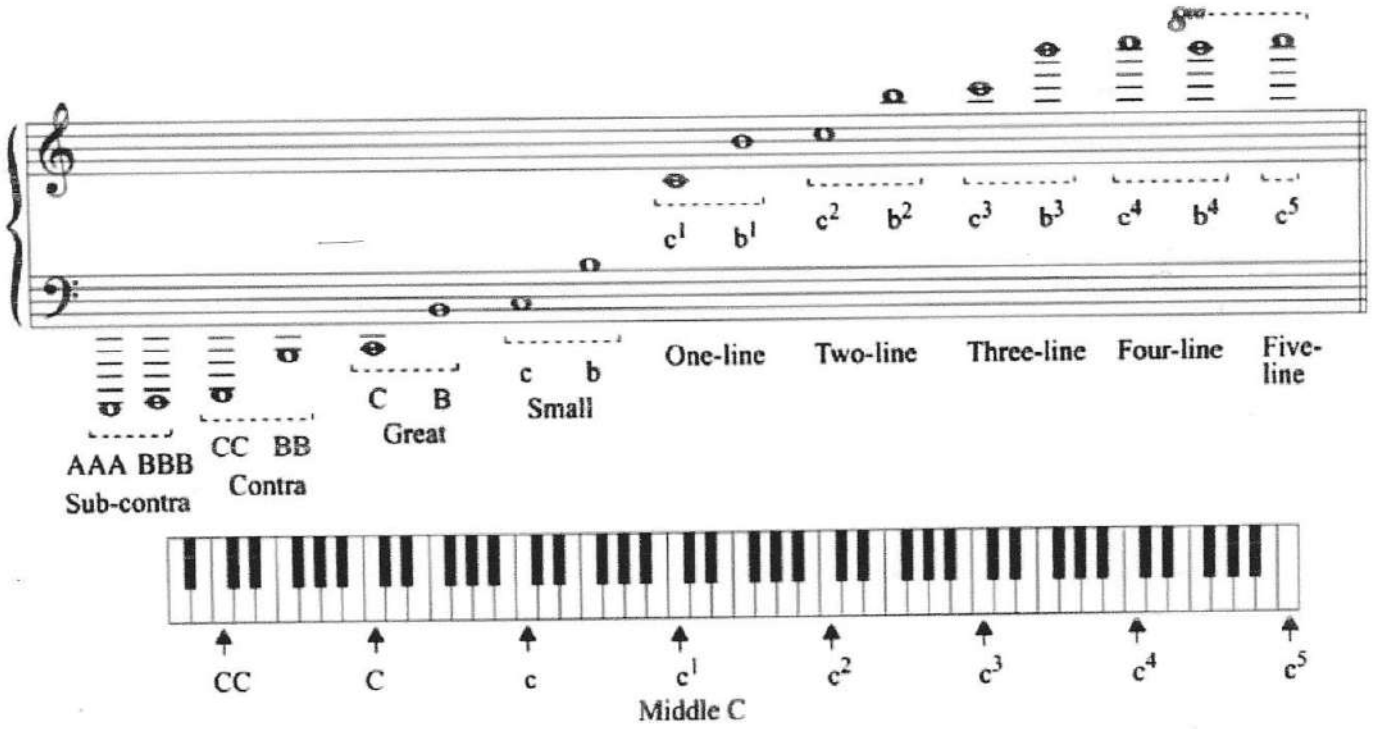
Figure 1.9



The *8va* above the right portion of the treble staff in Figure 1.9 means that the pitch sounds an octave above the written note. This symbol is used when a large number of ledger lines make note reading difficult. A related symbol, *8vb,* is used to indicate when a pitch sounds an octave below the written note.

The system of octave identification in Figure 1.9 is recommended by the International Acoustical Society and is used in Braille music notation. Each octave of this system is numbered, beginning with A0 for the lowest note on the piano and extending to C8 for the highest note on the piano. Although the system shown in Figure 1.9 is used throughout this book, your instructor may prefer the system shown in Figure 1.10.

Figure 1.10



The octave identification system in Figure 1.10 is often referred to as the Helmholtz system after the German acoustician who made the system popular. This widely used designation method has been prevalent since the nineteenth century.

Accidentals

Accidentals are symbols that are placed to the left of the noteheads to indicate the raising or lowering of a pitch.

Sharp (♯)—raises the pitch a half step.

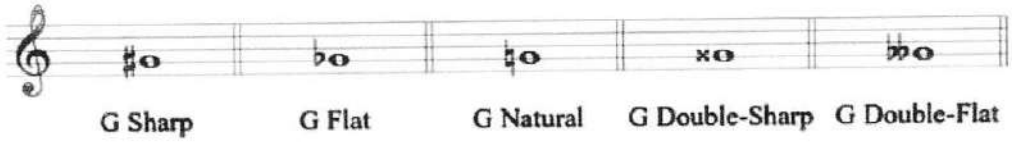
Flat (♭)—lowers the pitch a half step.

Natural (♮)—cancels any previous sharp or flat and returns to the natural, or unaltered, pitch.

Double Sharp (×)—raises the pitch two half steps.

Double Flat (𝄫)—lowers the pitch two half steps.

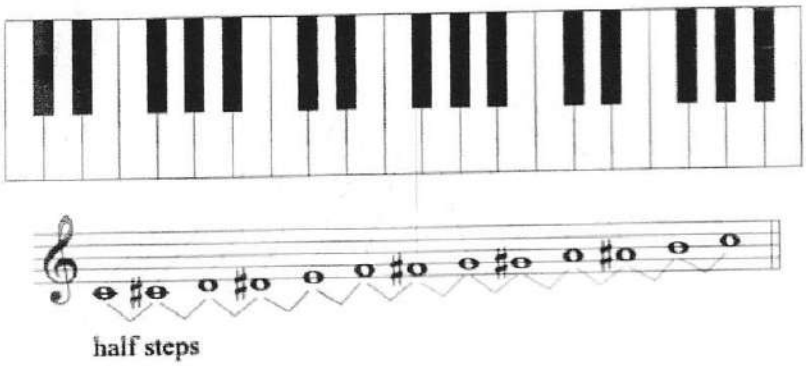
Figure 1.11



Interval

An *interval* is the relationship between two tones. In Western music, the half step is the smallest interval used. It is the interval between any two adjacent keys—black or white—on the keyboard.

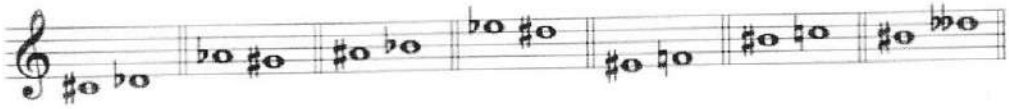
Figure 1.12



Enharmonic Equivalents

Enharmonic equivalents are tones that have the same pitch but different letter names.

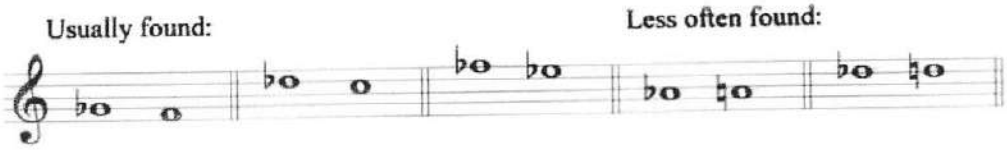
Figure 1.13



Half-Step Motion

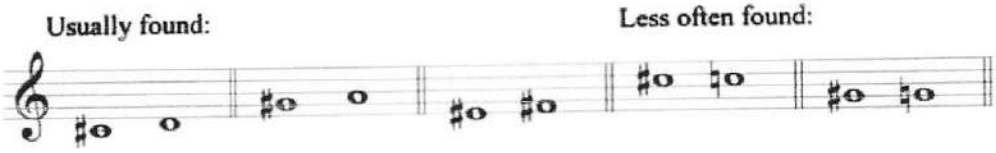
In passages of music involving *half-step motion*, a flatted note is followed most often by a note with a different letter name a half step lower.

Figure 1.14



A sharped note is followed most often by a note with a different letter name a half step higher in passages involving half-step motion.

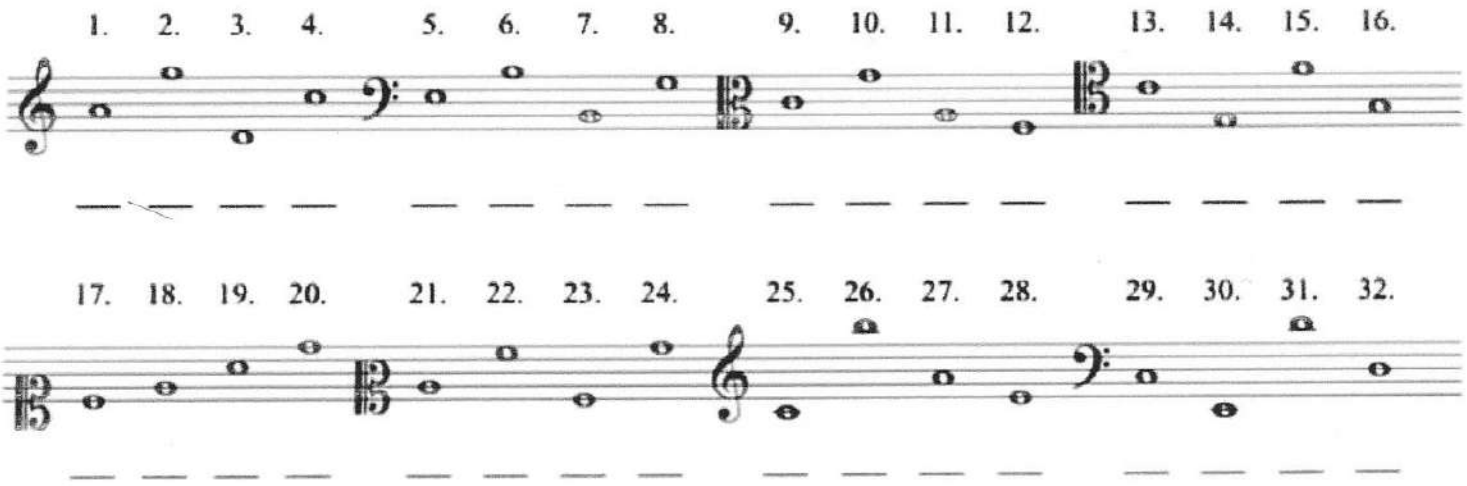
Figure 1.15



Notation of Duration

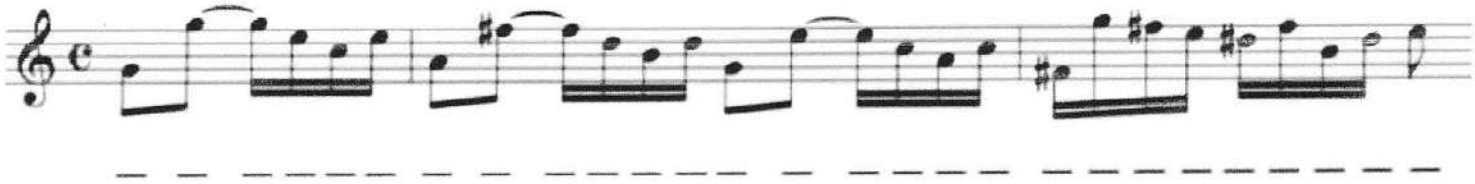
The notation of *duration* is illustrated in the following chart:

Assignment 1.1 Write the letter name of each note in the blank below the staff.



Assignment 1.2 Write the letter name of each note in the blank below the staff.

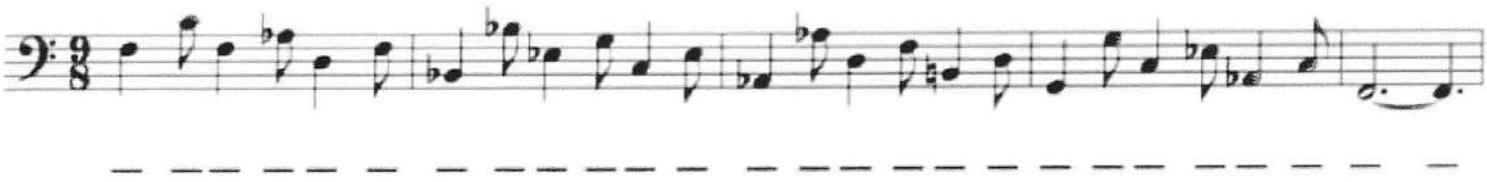
1. Bach: Invention no. 13 in A Minor, BWV 784, mm. 11–13.



2. Bach: Sinfonia no. 1 in C Major, BWV 787, mm. 16–18.

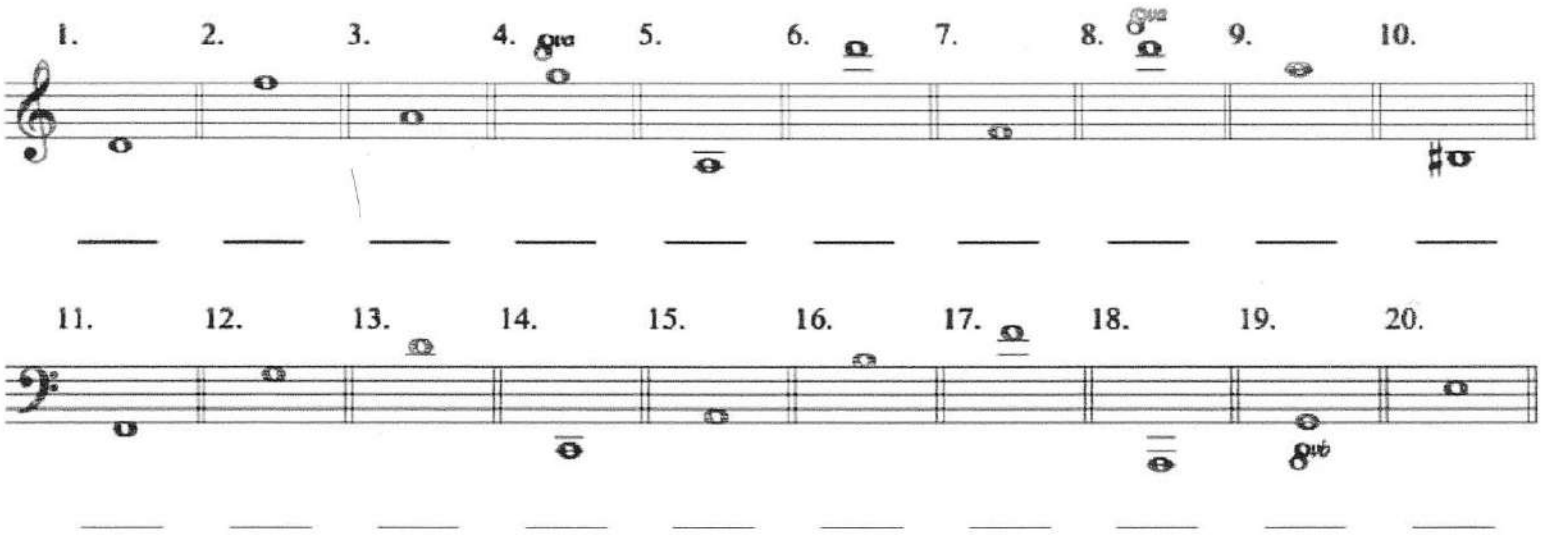
3. Bach: "Wir glauben all' an einen Gott" from *Clavier-Übung III*, BWV 680, mm. 4–9.

4. Bach: Prelude in C Major ("Leipzig"), BWV 547, mm. 68–72.



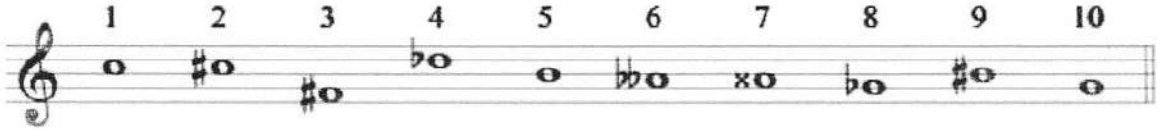
Assignment 1.3

Write the letter name for each note and indicate the octave identification.



Assignment 1.4

Below are 10 notes. Among them are five pairs of enharmonic equivalents (tones that have the same pitch but different letter names). Using the numbers below the staff, pair up the enharmonic equivalents.



No. _____ and No. _____ No. _____ and No. _____ No. _____ and No. _____

No. _____ and No. _____ No. _____ and No. _____

Assignment 1.5

In the blanks provided, indicate whether the meter signatures are: (1) simple or compound, and (2) duple, triple, or quadruple.

	Simple or Compound?	Duple, Triple, or Quadruple?		Simple or Compound?	Duple, Triple, or Quadruple?
1. $\frac{3}{4}$			2. $\frac{6}{8}$		
3. $\frac{9}{4}$			4. $\frac{4}{2}$		
5. $\frac{3}{8}$			6. $\frac{12}{16}$		
7. $\frac{8}{4}$			8. $\frac{4}{8}$		
9. $\frac{2}{2}$			10. $\frac{9}{8}$		

Resources for "Distance Learning" Music Education

By: Nicholas Jamero

As we experience these unprecedented times being "quarantined" at home trying to help stop the Covid-19 virus from spreading, it is our job as educators to stay positive and adjust our teaching methods accordingly. Below, I have compiled a list of resources that I have found that can be beneficial for any level/type of music student.

- "Piano-specific" applications
  - https://virtualpiano.net/
  - https://www.onlinepianist.com/virtual-piano
  - "My Piano Phone"
    - Google "my piano phone", and you are able to download the application onto your computer.
- Music theory
  - https://www.musictheory.net/
  - https://www.mydso.com/dso-kids/learn-and-listen/building-blocks-of-music
- Music history
  - https://www.keepingscore.org/home
- Composing music
  - https://musiclab.chromeexperiments.com/
- Ear training activities
  - https://trainer.thetamusic.com/en/content/getting-started