

Wendy Barden & Terry Shade

Basic Music Theory and History for Strings

Workbook 2 • Cello

Welcome to **Basic Music Theory and History for Strings Workbook 2!**

Music theory is all about the rules for writing music. In pages 2-25, we study some of the basic rules that were agreed to centuries ago including:

- Organizing pitches into key signatures, major scales, and minor scales
- Recognizing intervals and scale degrees
- Organizing rhythms and rests into time signatures
- Describing the form of melodies
- Connecting written music to playing string instruments

In pages 26-48, we visit several cultures around the world to see how these rules were used—*and more!* Our study includes:

- Discovering some of the different music styles played on violin, viola, cello or double bass
- Discovering other string instruments that are also played with a bow
- Describing common characteristics of the musical style or tradition
- Evaluating musical performances
- Making connections to other people and events
- Connecting different music styles to playing your instrument

Be curious! Learning about music theory and history can be very interesting, and it also helps you become a stronger musician.

Basic Music Theory and History Workbook 2 is supported with audio tracks and country & world maps. The audio tracks provide rhythmic and melodic ear training exercises. Visit www.kjos.com and go to the **Kjos Multimedia Library**. Look for this workbook and a complete list of audio tracks and maps will appear.



Neil A. Kjos Music Company thanks the Musical Instrument Museum, Phoenix, AZ (mim.org.) for the opportunity to photograph and showcase instruments on exhibit in their museum. Kjos also thanks Ringve Music Museum, Trondheim, Norway (ringve.no) and Rowan Lee Hartsuiker for images shown on pages 39 and 44. A special acknowledgement goes to Lebrecht Music & Arts Picture Library (lebrecht.co.uk) for their kind assistance in acquiring the octobass image.

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Reference Center

Theory

Arpeggio (4)

The pattern of notes which is made up of scale degrees 1, 3, 5, and 8.

Cut Time (24)

Time signature showing two beats per measure and the half note receives one beat.



Dotted Half Note (2)

Receives 3 beats of sound.



Dotted Quarter Note (10)

Receives 1½ beats of sound.



Double Beam (21)

Two and four sixteenth notes are connected by a double beam.



Eighth Note (10)

Receives ½ beat of sound.



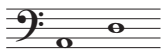
Eighth Rest (12)

Receives ½ beat of silence.



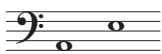
4th (8)

The distance between scale degrees 1 and 4 of a major or minor scale.



5th (8)

The distance between scale degrees 1 and 5 of a major or minor scale.



Flat (16)

Lowers a note ½ step.



Interval (5)

The distance between two notes.

Key Signature (4, 6, 8, 14, 16, 17, 18, 19)

Placed at the beginning of music, it tells us which notes should be played with sharps or flats.

Major 2nd (7)

Two pitches that are a whole step apart.



Major 3rd (7)

Two pitches that are 2 whole steps apart.



Minor 2nd (7)

Two pitches that are a half step apart.



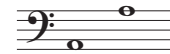
Minor 3rd (7)

Two pitches that are a whole step plus a half step apart.



Octave (8)

The distance between scale degrees 1 and 8 of a major or minor scale.



Off Beats (12)

Notes played between the strong beats.



Scale Degrees (4)

Every note in a scale can be numbered from lowest to highest pitch. The first note of the scale is labeled "1." There are eight scale degrees in a major or minor scale.

Sixteenth Notes (21)

A group of four sixteenth notes equals one quarter note.



Syncopation (13)

Rhythmic emphasis given to a note played on the weak portion of the beat.



Theme (25)

A musical idea (melody) that is a significant part of a composition.

Time Signature (2)

Placed at the beginning of music, it indicates the number of beats per measure and the type of note receiving one beat.

Transpose (11)

To move a line of music or entire musical composition to a higher or lower pitch.

Variation (25)

A different version of a melody or theme due to slight changes in rhythm or pitch.

History

Aural Tradition (26)

Learning to play a melody "by ear"—listening to someone else play it instead of reading music.

Bluegrass (27)

A style of fiddling made popular in the United States.

Cape Breton Fiddling (31)

A style of fiddling made popular in Nova Scotia, where fiddlers sometimes accompany themselves with a foot tapping pattern.

Drone String (40)

A string that sounds only the pitch it has been tuned to.

Endingidi (46)

A tube fiddle with one string, native to Uganda (Africa).

Erhu (42)

A bowed instrument popular in China with two strings.

Fiddle (26)

Another name for the violin often used in connection with folk music.

Goje (46)

A bowed string instrument from Nigeria, used to accompany singing.

Hardanger Fiddle (38)

A fiddle from Norway with 4 bowed strings and 5 sympathetic strings.

Imzad (46)

A bowed string instrument from Algeria, Mali, and Niger (Africa).

Mariachi (33)

Both a style of music or specific ensemble of instruments originating in Mexico.

Morin Khuur (44)

A bowed instrument very important in Mongolia that has 2 strings.

Nyanyero (46)

A bowed spike lute from the Gambia region of Africa.

Nyckelharpa (40)

A fiddle from Sweden. Keys along the neck press the bowed strings against frets to change the pitch.

Octobass (Inside Back Cover) An instrument with 3 strings, twice the size of a regular double bass.

Old-Time Music (29)

A style of music popular in North America also called early country music.

Strohviols (48)

String instruments modified by replacing the body of the instrument with a metal horn.

Sympathetic Strings (38)

Strings that are not bowed, but vibrate when certain other notes are played.