

# Wendy Barden & Terry Shade

# Basic Music Theory and History for Strings

## Workbook 2 • String Bass

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](http://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](http://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](http://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](http://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.



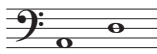
### Eighth Rest (12)

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.



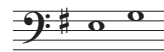
### Minor 2nd (7)

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.