

Leonard Bernstein

1918-



"Life without music is unthinkable.
Music without life is academic."

Of all the corny show-biz clichés, the term “overnight sensation” just might be the most overused. Also the most alluring. Becoming a star in one neat, glorious stroke is something we’ve all dreamed about. Which is why it’s been, in one form or another, the plot of so many stories and films.

You know how it goes: Earnest young person seeks big break in show business. Gets a job as, say, understudy in a play, but never gets to actually appear onstage. Until, one fateful evening, the star contracts a mysterious illness. At the last possible moment, the understudy takes over, brings down the house, wins raves from the toughest critics in town, and everyone lives happily ever after.

Ridiculous, isn’t it? Things just aren’t that easy, are they? Well, no, not typically. But then, very little about Leonard Bernstein’s career has been at all typical.

He was only 25, working as assistant conductor of the New York Philharmonic, a low-profile, behind-the-scenes type of job. Until, one fateful day, the guest conductor fell ill, the regular conductor was out of town . . . you get the picture.

The next day, newspapers coast to coast carried a photo of this dashing, square-jawed fellow, confidently leading one of the world’s great orchestras through its nationally broadcast concert. An irresistible lightning bolt of a story, it captured the public’s fancy in a way that few things in the world of classical music ever do.

Though no one could have realized it at the time, it was a perfect introduction to Leonard Bernstein. What did such a beginning say about the man? Well, that he was very lucky. More importantly, that he had the talent and nerve to take full advantage of his luck. Also, that he had a marvelous flair for

the dramatic and, to say the least, an uncanny ability to get tongues wagging in his general direction.

* * *

He was born in the old industrial city of Lawrence, Massachusetts, but spent all but the first few months of his childhood in Boston. Like Gershwin and Copland, he came from a family of Russian-Jewish descent. Like Gershwin and Copland, he fell in love with the piano at a very early age.

Bernstein spent his youth obsessed with music. Every spare moment was filled at the piano, exploring its limits and possibilities. He loved not just to play music but to analyze it, dissect it, as one would a math problem. Even before he had any serious training, he would make up names for the musical elements he discovered, a fascination for musical ideas growing naturally within him.

There was, for a time, the classic family argument about music as a profession. Again like Copland, Bernstein was pressured by his parents to forego a music career and enter a successful family business. But he managed to convince them otherwise. After receiving a stellar education at Boston’s Latin School and then Harvard, Bernstein set out to make his mark in music.

In musical circles, the young Leonard Bernstein carried a reputation as a prodigy. He could, it seemed, play anything on the piano, compose imaginative works, and speak brilliantly on complicated musical ideas. Still, he was a prodigy with little direction. Perhaps he just had too many options. Should he concentrate on playing? Composing? Teaching? After some soul searching, he decided to study the one discipline that could completely accommodate the full range of his talents: conducting.

The conductor, of course, is the baton-wielding person who stands before the orchestra grimacing, gesturing, pleading. On the surface, he or she doesn't seem all that important; after all, it's the musicians who actually play the piece.

In fact, the conductor is the consummate musician, and the very heart of the orchestra. With those hand gestures, he speaks to the musicians, cues them, paces them, tells them to play louder or softer. Ultimately, it is the conductor, not the musicians, who determines an orchestra's sound. Only he can decide how the orchestra will interpret a given piece; that's why no two performances of any composition ever sound exactly alike.

Once he committed himself to conducting, Bernstein rose swiftly to the top. But, as much as he loved the conductor's role, he never confined himself to it. In the season of his dramatic Philharmonic debut, 1943-44, one of his early compositions, the *Jeremiah Symphony*, won a prestigious award from the Music Critics Circle of New York. Also that season, his ballet *Fancy Free* became a great success, and the Broadway musical it spawned, *On the Town*, did the same. Finally, his *I Hate Music* song cycle was performed in New York and acclaimed by critics.

With all this success, Bernstein was off and running. For the next fifteen years, he freelanced a wide path through the music world, composing, conducting, writing, teaching, and collaborating with some of the greatest names in the arts. He also delivered a popular series of music-appreciation lectures on television. His engaging personality and ability to convey complex thoughts in simple language—without talking down to viewers—endeared him to millions and won classical music a whole new audience.

Obviously, Bernstein thrived on challenge. He wrote the score for his hit musical

Wonderful Town in four weeks. He conducted an important performance of unfamiliar material at one of the world's great opera houses, La Scala in Milan, Italy, on just a few days' preparation. In general, he loved to cram as many projects as possible into his schedule. His reputation as a master of music confirmed, he returned in 1958 to the New York Philharmonic as conductor and music director, perhaps the most prestigious position in American classical music.

But all was not necessarily rosy. While few classical musicians have enjoyed Bernstein's popularity, few have suffered as many critical barbs either.

Bernstein's uneasy relationship with the media began very early. The press can perhaps be forgiven for resenting the young Bernstein. He literally had everything going for him—looks, talent, charisma, popularity. To some members of the musical and critical community, he was simply too young and successful not to pick on. The most convenient target for critics was Bernstein's emotional, gyrating style of conducting.

Bernstein at the podium is indeed something to see. He swings his arms wildly, contorts his face in all manner of extreme expressions while his great shock of hair flops this way and that. The press, through much of his career, loved to ridicule the spectacle, implying that Bernstein was less musician than crowd-pleasing exhibitionist.

More serious was a long-standing criticism of Bernstein's ability to successfully interpret the German-Austrian backbone of the concert repertory. He's been ridiculed for his activist liberal politics. He's been attacked for his alleged sexual indiscretions. He's been accused by Jewish groups of not supporting Jewish causes strongly enough, and by Catholics for desecrating the memory of President Kennedy in one of his more con-

troversial compositions. He's been slammed by classical critics for wasting his talents in the popular theatre, and by theatre critics for trying to bring fine art to Broadway.

Despite all the madness, there is one very definite bottom line to Leonard Bernstein's long career: a relentless and completely honest pursuit of artistic excellence. As a composer, he has in fact walked a very graceful line through various musical worlds. A strong advocate of American music, his work reflects his country's crazy-quilt society, borrowing freely from jazz, pop, avant-garde. His compositions are very ambitious, and are distinguished by the irresistible energy of the man himself.

He's written symphonies, film scores, choral works, ballets, piano works, chamber music, popular songs, musicals. Some were hits, others flops. In any case, Bernstein has never, ever, played it safe. Looking back on almost a half-century of work, it now seems beyond dispute that he brought new standards of musicianship to the razzle-dazzle world of Broadway, new excitement to the frequently stuffy world of classical music.

Perhaps the one project that sums it up best is *West Side Story*, an extremely popular

update of Shakespeare's *Romeo and Juliet*. It is probably his best score, admired equally by critics and audiences. Bernstein's music manages to capture the finger-popping rhythms of the New York streets, and includes some of the most memorable popular tunes ever, such as "Tonight," "Maria," and "I Feel Pretty." Yet it stands up to serious scrutiny as well. In *West Side Story*, as in all of his best work, Bernstein the artist and Bernstein the entertainer come together as one.

In one of his books, Bernstein describes the creative ideals to which he aspires. He maintains that, while a musician must have a solid education and background, "the main thing that counts is the natural instinct that comes from the spirit." The artist, he writes, must be a fiercely hard worker. He should be an extender of tradition, very conscious of roots, but always willing to experiment. He should look within to express the feelings of his soul, look without to comment on the world around him, and tune in to his audience's thoughts and ideas. He must, finally, have the ability to laugh at himself.

One can't help feeling that, when history comes to judge Leonard Bernstein's contribution to American music, the last laugh will be his alone.

Think It Over

1. Leonard Bernstein has conducted orchestras, large and small, all over the world. Research the symphony orchestra closest to where you live, and write a 1000-word report on it. Describe how the orchestra functions, both creatively and economically.
2. Why is a musician like Leonard Bernstein, who's always jumping from one type of project to another, an easy target for criticism? Wouldn't it be better to play it safe? Would he be a better musician if he did?
3. Bernstein came to prominence very young. What are the benefits of early stardom? What are the hazards?

Books To Read

The Joy of Music. Leonard Bernstein, Simon and Schuster, 1959.

Findings. Leonard Bernstein, Simon and Schuster, 1982.

Bernstein: A Biography. Joan Peyser. Beech Tree Books, 1987.

Great Recordings Of Bernstein's Music

West Side Story, original Broadway cast. CBS 32193.

Candide: Overture and Excerpts. CBS 60337.

Fancy Free, Serenade After Plato's Symposium.
Deutsche Grammophon DG 2531.

Other Well-Known American Conductors

James Levine

Michael Tilson Thomas

Another Note

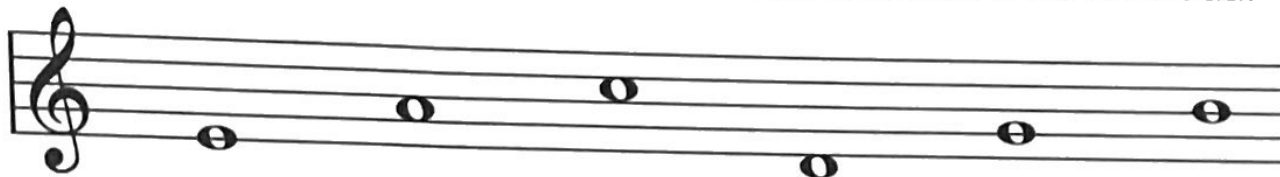
As Bernstein's sixty-fifth birthday approached, celebration invitations came in from all over the world. Yet, he chose to spend the day in Lawrence, Massachusetts, the depressed mill city where he spent his first few months of life. Lawrence pulled out all the stops, and the maestro did the same. He took over the driver's seat of the parade car (kicking out the mayor), asked the crowd to wear blue armbands in support of nuclear disarmament, and partied till the wee hours. In a career rich with irony, it was strangely appropriate that America's most celebrated conductor should be sharing the stage of a crumbling high school football stadium with a local orchestra—and loving every minute.

Name _____ Date _____

Identifying and Naming Notes

Each line or space on a musical staff represents a pitch and is named with one of the first seven letters of the alphabet: A, B, C, D, E, F, and G.

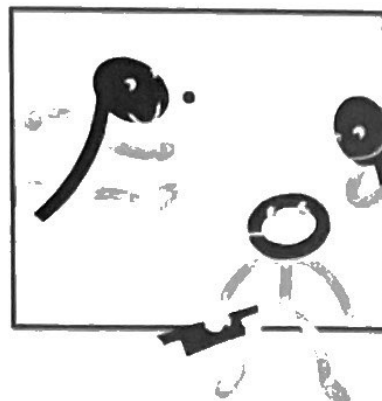
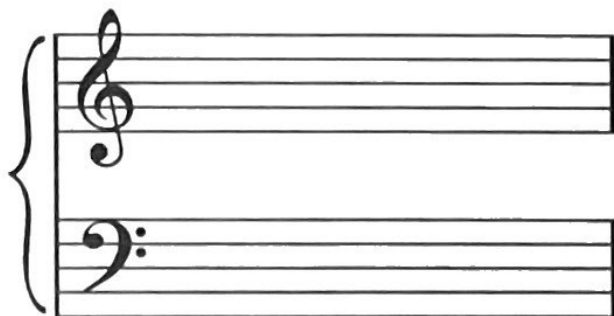
Look at the musical staves below and write the name of each note in the space provided. Be sure to notice that you are identifying some notes on the treble clef and some notes on the bass clef.





One note in the center of the grand staff looks the same whether it appears in the treble or bass clef. Answer the following questions about this note.

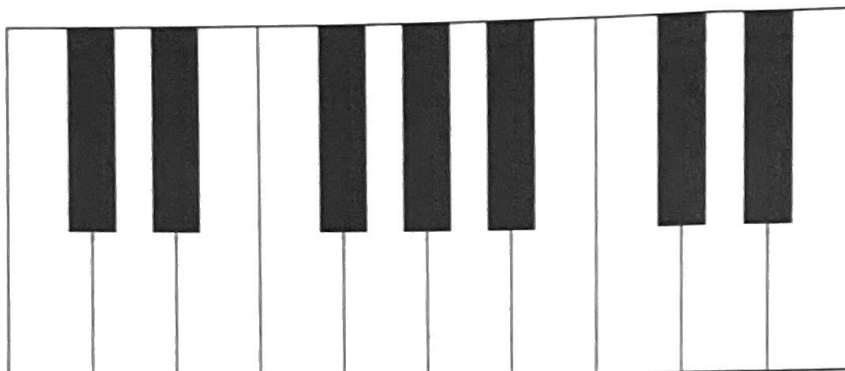
1. The note in the center of the grand staff is called _____.
2. The line that runs through the center of this note is called a _____ line.
3. Draw this note on the musical staff below.



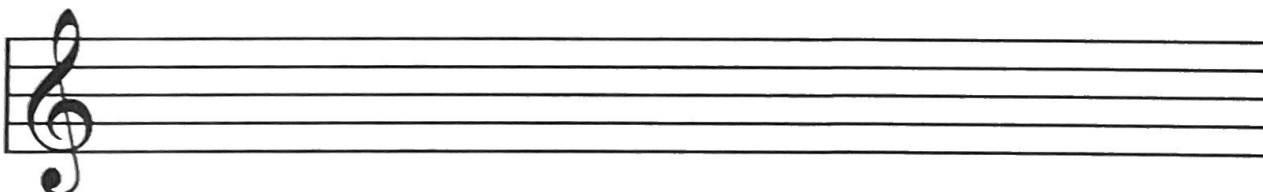
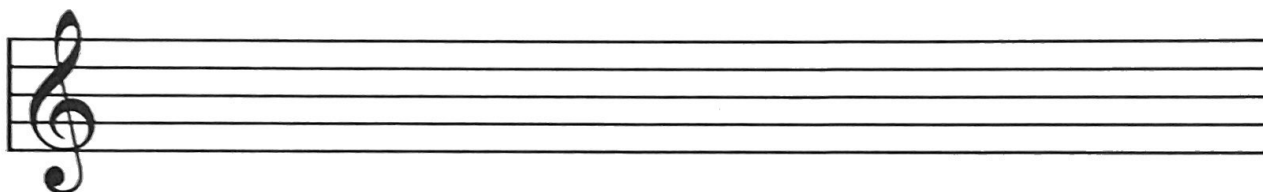
Naming and Drawing Notes

The notes on a piano keyboard are named with the letters A, B, C, D, E, F, and G. Each line or space on the musical staff represents a pitch and is also named with one of the first seven letters of the alphabet.

1. Label the white notes on the section of a piano keyboard below, beginning with "C."



2. On the musical staves below, write a whole note for each of the notes you labeled in #1, beginning with Middle C. Label each note in the space provided.



Name _____ Date _____

Pitches and Notes

Read the following statements about musical pitches and notes. Place a ✓ on the correct response (True or False) for each statement.

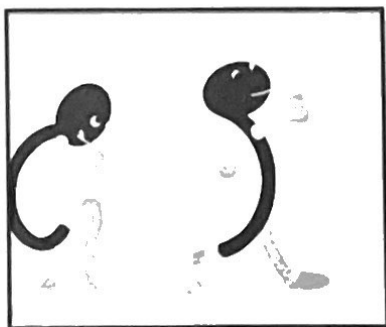
	True	False
1. The note in the center of the grand staff is known as Middle D.	<input type="checkbox"/>	<input type="checkbox"/>
2. Every musical note has a pitch.	<input type="checkbox"/>	<input type="checkbox"/>
3. The smallest interval on a piano is a half step.	<input type="checkbox"/>	<input type="checkbox"/>
4. A sharp symbol (♯) lowers the pitch by a half step.	<input type="checkbox"/>	<input type="checkbox"/>
5. Notes that extend above or below the range of the staff are placed on a ledger line.	<input type="checkbox"/>	<input type="checkbox"/>
6. Pitches at the top of the piano keyboard are lower than those at the bottom.	<input type="checkbox"/>	<input type="checkbox"/>
7. Only the spaces on the musical staff have a pitch named with a letter of the alphabet.	<input type="checkbox"/>	<input type="checkbox"/>
8. The black keys on a piano are named with either a sharp or a flat.	<input type="checkbox"/>	<input type="checkbox"/>
9. A half step interval can occur between two white notes on a piano keyboard.	<input type="checkbox"/>	<input type="checkbox"/>
10. The notes on a piano are named with the letters A, B, C, D, E, F, G, and H.	<input type="checkbox"/>	<input type="checkbox"/>

Name _____ Date _____

Connecting Notes and Pitches

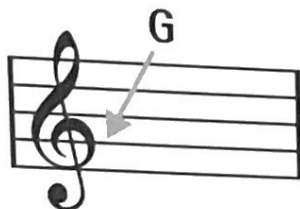
Match each description with a word and write the correct letter in the space provided.

- | | |
|---|----------------|
| ____ 1. a high, low, or in-between sound | A. interval |
| ____ 2. the note in the center of a grand staff | B. pitch |
| ____ 3. a symbol used to raise a pitch a half step | C. letter |
| ____ 4. the smallest interval on a piano | D. A |
| ____ 5. every note is named with one of these | E. ledger line |
| ____ 6. the distance between two notes | F. middle C |
| ____ 7. on a keyboard, the note above "G" | G. sharp |
| ____ 8. a symbol used to place notes above or below the staff | H. F |
| ____ 9. a symbol used to lower a pitch a half step | I. flat |
| ____ 10. a natural half step (no black key) occurs between E and this note. | J. half step |

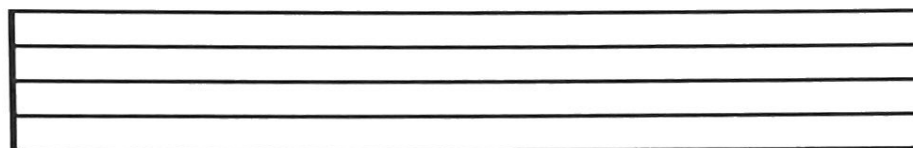
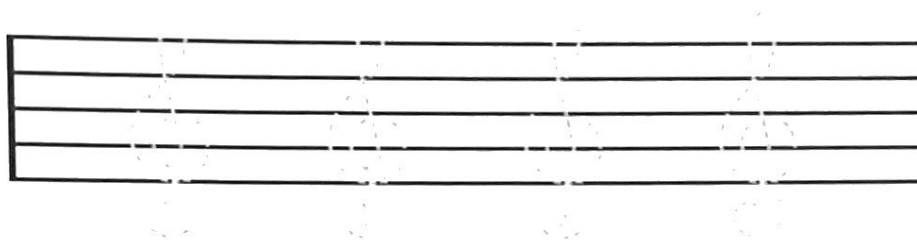


Treble and Bass Clef Symbols

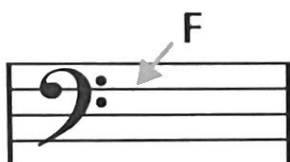
Every time the treble clef is written on a musical staff, it is placed in the same position. The loop at the bottom of the symbol circles the second line of the staff, where the note "G" is located. Sometimes, the treble clef is called the "G clef."



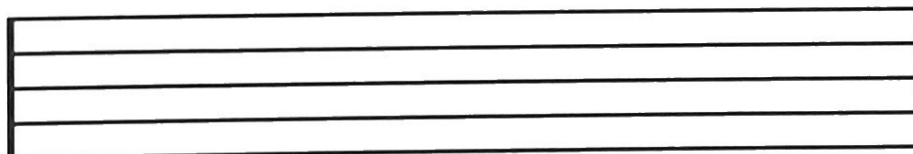
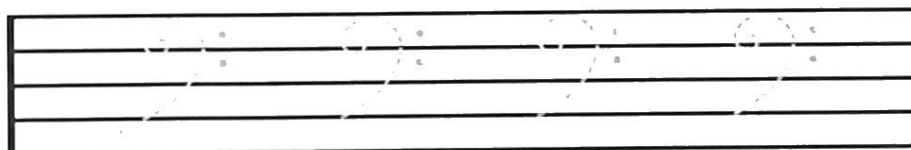
Practice drawing the treble clef. Begin by tracing the symbol on the first musical staff, then draw four or five of your own on the second staff.



The bass clef is also located in a specific position on the musical staff. The two dots in the symbol are placed on either side of the fourth line of the staff, where the note "F" is located, and the rounded end of the symbol covers the line.



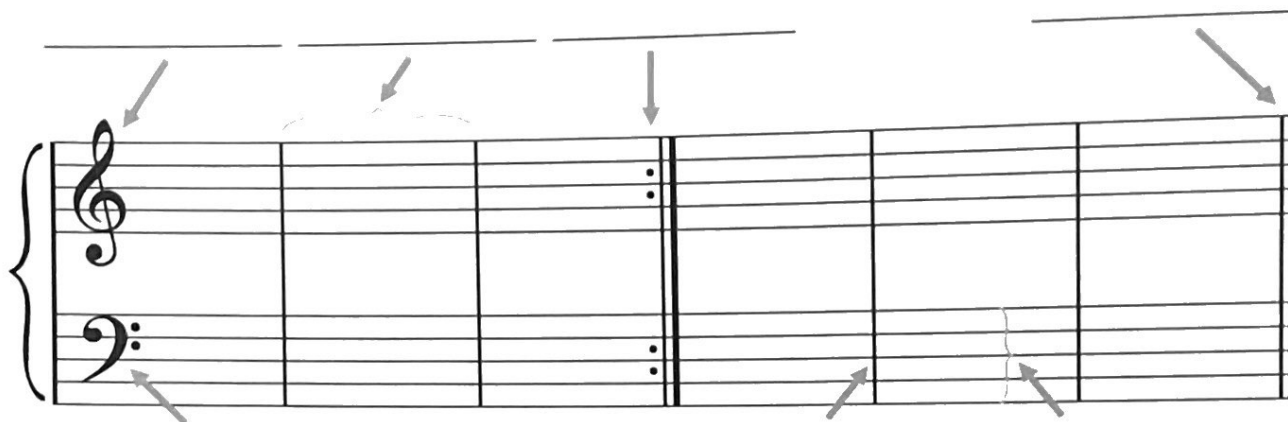
Practice drawing the bass clef. Begin by tracing the symbol on the first musical staff, then draw four or five of your own on the second staff.



Identifying Features of the Grand Staff

The musical staff below, which includes both treble and bass clefs, is called a grand staff. Symbols on the grand staff help musicians understand how to play the music.

Using the word list provided, identify and label the features of the grand staff.



Word List

bar line	double bar line	repeat	treble clef
bass clef	measure	staff	



Answer the following questions about the grand staff above.

- How many measures are shown? _____
- Which clef typically contains the highest notes? _____
- What does a repeat symbol tell the musician to do? _____

- What does the double bar line tell a musician? _____
- How many horizontal lines are in a musical staff? _____

Name _____ Date _____

Reading the Musical Staff

Read the following statements about the musical staff. Place a ✓ on the correct response (True or False) for each statement.



True False

- | | | |
|--|--------------------------|--------------------------|
| 1. A musical staff has four horizontal lines. | <input type="checkbox"/> | <input type="checkbox"/> |
| 2. Bar lines in a musical composition are horizontal lines. | <input type="checkbox"/> | <input type="checkbox"/> |
| 3. A grand staff includes both a treble clef and a bass clef. | <input type="checkbox"/> | <input type="checkbox"/> |
| 4. Every musical composition includes at least one measure. | <input type="checkbox"/> | <input type="checkbox"/> |
| 5. Bar lines divide music into smaller parts called measures. | <input type="checkbox"/> | <input type="checkbox"/> |
| 6. A double bar line tells musicians to play the song twice. | <input type="checkbox"/> | <input type="checkbox"/> |
| 7. A repeat can be placed somewhere in the middle of a song. | <input type="checkbox"/> | <input type="checkbox"/> |
| 8. Musicians cannot learn anything about a song by looking only at the symbols. | <input type="checkbox"/> | <input type="checkbox"/> |
| 9. The treble clef appears above the bass clef on a grand staff. | <input type="checkbox"/> | <input type="checkbox"/> |
| 10. Groups of notes combine to create musical phrases, like words combine to create sentences. | <input type="checkbox"/> | <input type="checkbox"/> |

The Language of Music

The musical staff contains symbols and notes that explain how the music is played. Each of the words below describes a musical symbol. Unscramble the words and write them in the boxes provided. Transfer the letters in the numbered boxes to the corresponding boxes at the bottom of the page to reveal the hidden phrase.

1. TBELER LEFC

--	--	--	--	--	--	--

13

--	--	--	--	--

5

2. SEMUARE

--	--	--	--	--	--	--

1

2

3. RGDAN FASTF

--	--	--	--	--

11

10

--	--	--	--	--	--

3

4. RAB SENIL

--	--	--

9

--	--	--	--	--	--

4

6

5. PATREE

--	--	--	--	--	--	--

7

6. SABS FELC

--	--	--	--

12

--	--	--	--

8

--	--	--	--	--

1 2 3 4 5

--	--

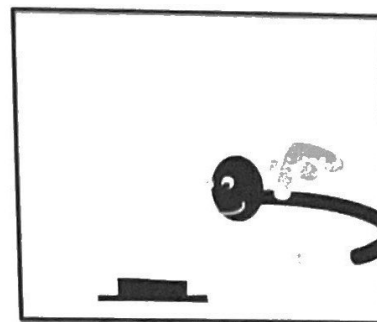
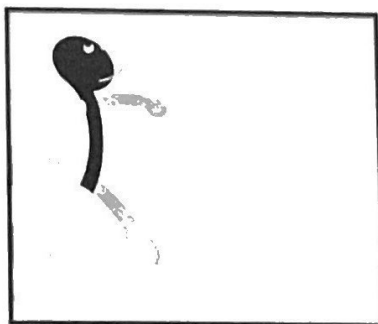
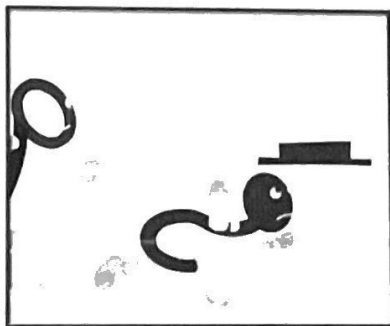
4 6

--

7

--	--	--	--	--	--	--	--	--	--	--	--	--

8 9 10 11 2 12 11 13



Name _____ Date _____

Reading Time Signatures

The two stacked numbers, called a time signature, at the beginning of a piece of music explain how many beats are in a measure and what type of note is considered one beat. This information allows composers to group the notes into measures.

In the example below, the time signature is $\frac{4}{4}$. The top number tells you that each measure contains 4 beats. The bottom number tells you the quarter note is one beat.



For each musical staff below, explain the meaning of the time signature, then add the bar lines to create measures. End each staff with a double bar line.

1. The time signature below is _____. Each measure has _____ beats and the _____ note is one beat.



2. The time signature below is _____. Each measure has _____ beats and the _____ note is one beat.



Identifying Notes and Rests

Musical notes provide information about note value or duration—the amount of time a musician should hold a sound. Music also contains rests, which indicate periods of time the composer wants the music to stop.

Draw a line from the notes and rests on the left to the correct description on the right.



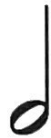
whole note



half note



quarter note



eighth note



whole rest



half rest



quarter rest



eighth rest

Finding Rhythm and Tempo

Write the letter of the best response to these questions in the space provided.

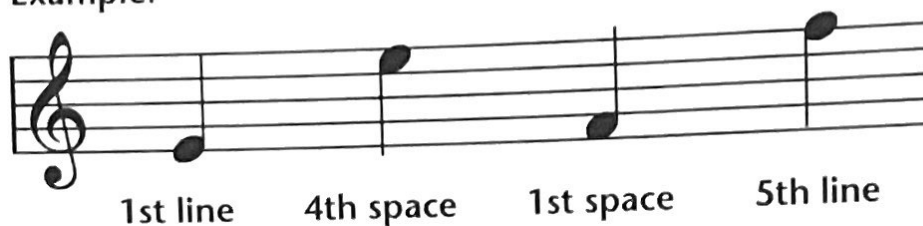


- _____ 1. **Musicians read the time signature to learn**
 - a. how loud the music should be played.
 - b. whether the notes are high or low.
 - c. how many beats are in each measure.
 - d. when the brass players should stand.
- _____ 2. **The note value or duration tells a musician how long to**
 - a. hold the sound.
 - b. hold their breath.
 - c. keep still.
 - d. wait before turning the page.
- _____ 3. **Two eighth notes next to each other in a measure are**
 - a. always played softly.
 - b. usually attached with a beam.
 - c. called a trill.
 - d. known as a double note.
- _____ 4. **A whole note is equal to**
 - a. an eighth rest.
 - b. four half notes.
 - c. two quarter notes.
 - d. two half notes.
- _____ 5. **In a 4/4 time signature, which type of note is one beat?**
 - a. eighth
 - b. quarter
 - c. half
 - d. whole
- _____ 6. **The rhythm of a piece of music is a pattern of**
 - a. stems and flags.
 - b. different time signatures.
 - c. loud and soft sections.
 - d. notes and rests.
- _____ 7. **If composers want the music to stop for a short time, they add a**
 - a. beat.
 - b. new time signature.
 - c. tempo change.
 - d. rest.
- _____ 8. **Another word for "tempo" is**
 - a. volume.
 - b. speed.
 - c. duration.
 - d. loudness.

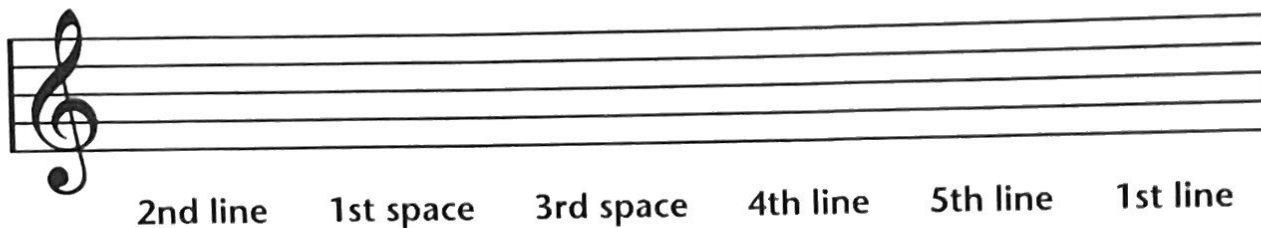
Writing Notes and Rests on a Musical Staff

Most musical notes have a stem that is drawn up or down, depending on the note's placement on the staff. Stems of notes below the third line go up on the right side of the note head; stems of notes on or above the third line go down on the left side of the note head.

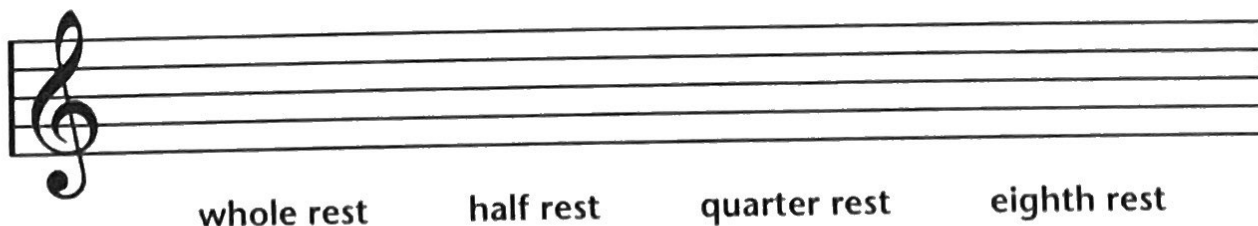
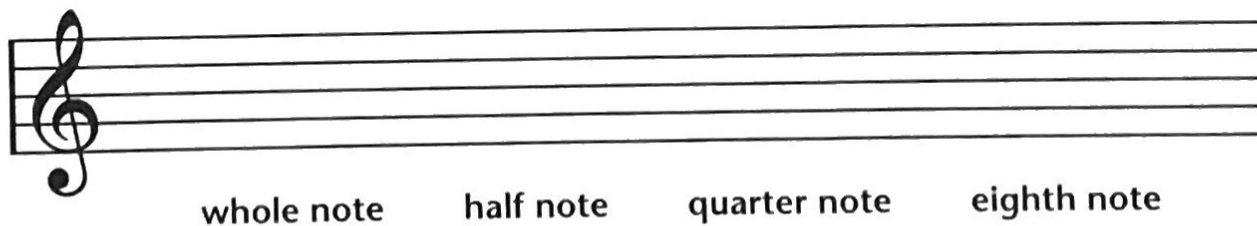
Example:



Draw a quarter note in the line or space named below, and include the correct stem pointing up or down.



Each note tells a musician how long to hold the sound—its note value or duration. Rests tell a musician to stop playing for a short time. Practice drawing each of the notes and rests named below. You may place the note anywhere on the staff, but be sure to draw the stem correctly.

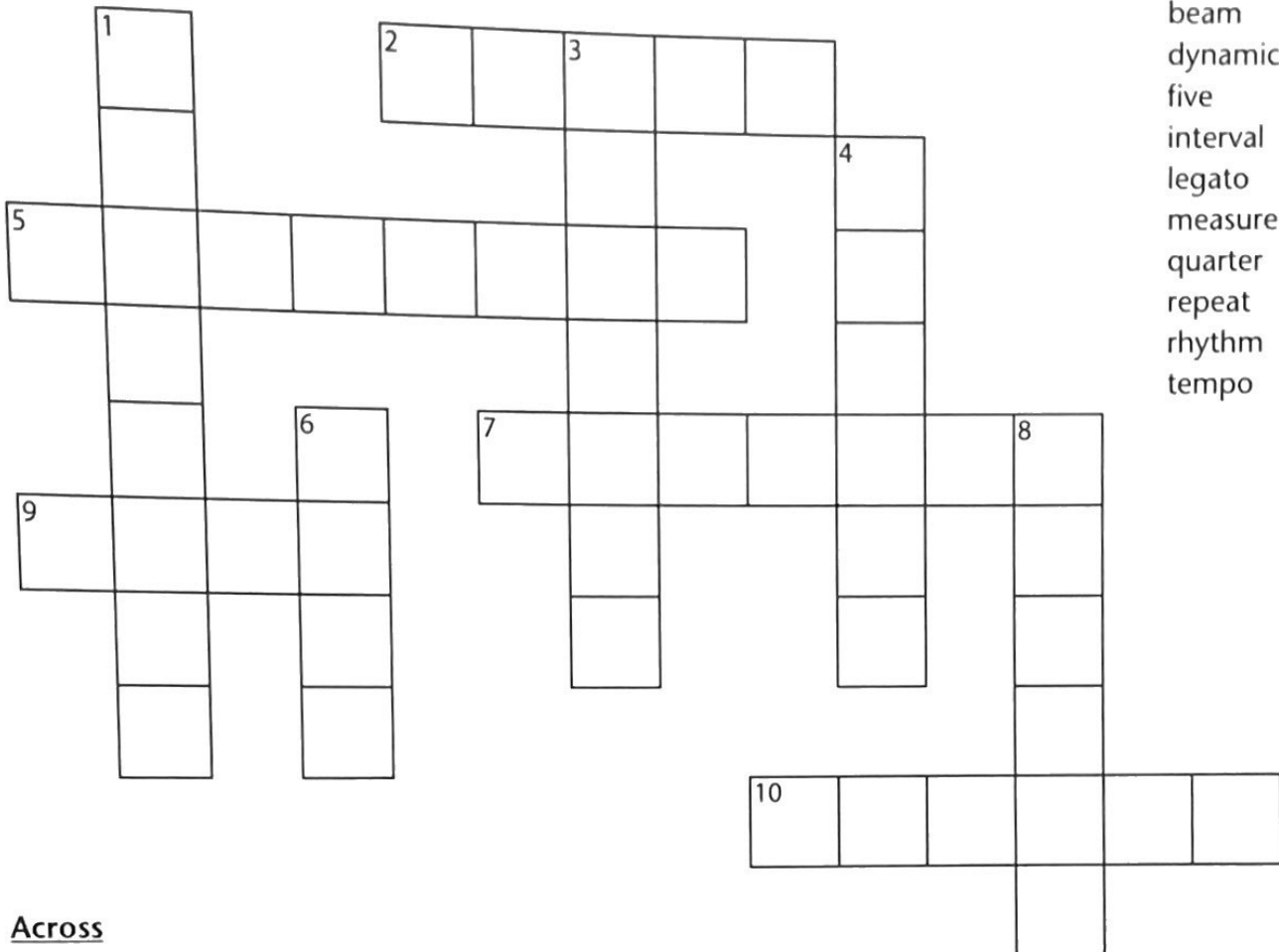


Learning to Read Music

Fill in the crossword puzzle with the missing words using the clues below.

Word List

beam
dynamics
five
interval
legato
measure
quarter
repeat
rhythm
tempo



Across

2. The speed of music is called the _____.
5. The distance between two notes is called a(n) _____.
7. In the time signature $\frac{4}{4}$, the _____ note gets the beat.
9. The number of lines in a musical staff is _____.
10. The musical term for smooth and connected is _____.

Down

1. Symbols describing how loud or soft to play music are called _____.
3. The space between two bar lines is known as a(n) _____.
4. Patterns of notes and rests create _____.
6. Two eighth notes written side by side are attached with a(n) _____.
8. A(n) _____ symbol means the song should be played a second time.

Discovering Dynamics and Tempo

Some musical symbols explain the dynamics (volume) of the music; others provide instructions about the tempo, or speed of the music.

1. Number the following dynamic symbols from softest (1) to loudest (6).

_____ *mezzo piano*

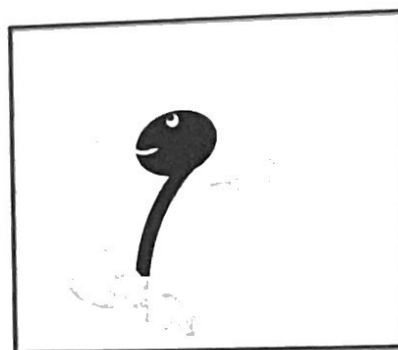
_____ *fortissimo*

_____ *piano*

_____ *mezzo forte*

_____ *pianissimo*

_____ *forte*



2. Number the following descriptions of tempo from slowest (1) to fastest (6).

_____ *vivace*

_____ *adagio*

_____ *allegro*

_____ *largo*

_____ *presto*

_____ *andante*

Following the example below, look at the musical symbols and describe the sound you would expect from each.

Example: *pianissimo, allegro* very soft, quick music

3. *forte, largo* _____

4. *piano, vivace* _____






5. *fortissimo, adagio* _____

6. *mezzo piano, presto* _____

Finding Meaning in Musical Symbols

Musical symbols help musicians understand how to go beyond reading the notes to add expression to the music. Some frequently used musical symbols are shown below.

Match each symbol name with a symbol and place the letter of the correct symbol in the space provided. Then, draw a line from the symbol to the matching meaning on the right.

<u>Symbol Name</u>	<u>Symbol</u>	<u>Meaning</u>
____ 1. fermata	A. 	very soft
____ 2. accent	B. <i>f</i>	gradually increase volume
____ 3. legato	C. 	shorten the note
____ 4. crescendo	D. 	hold the note longer
____ 5. forte	E. 	loud
____ 6. staccato	F. <i>legato</i>	stress the note
____ 7. pianissimo	G. <i>pp</i>	play the note with sudden emphasis
____ 8. decrescendo	H. <i>sf</i>	smooth and connected
____ 9. sforzando	I. 	gradually decrease volume
____ 10. slur	J. •	group the notes smoothly without a break or breath

Name _____

Date _____

Rhythm and Notes

Find and circle the music-related words hidden in the word search below. The words are typed forward, backward, down, and diagonally.



Word List

Flag	Rest
Flat	Rhythm
Interval	Sharp
Note	Stem
Pitch	Tempo



Answer Key

Page 1 - Identifying and Naming Notes

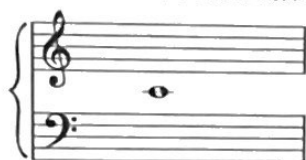
Each line or space on a musical staff represents a pitch and is named with one of the first seven letters of the alphabet: A, B, C, D, E, F, and G.

Look at the musical staves below and write the name of each note in the space provided. Be sure to notice that you are identifying some notes on the treble clef and some notes on the bass clef.



One note in the center of the grand staff looks the same whether it appears in the treble or bass clef. Answer the following questions about this note.

1. The note in the center of the grand staff is called Middle C.
2. The line that runs through the center of this note is called a ledger line.
3. Draw this note on the musical staff below.



Page 3 - Pitches and Notes

Read the following statements about musical pitches and notes. Place a ✓ on the correct response (True or False) for each statement.

- | | True | False |
|---|-------------------------------------|-------------------------------------|
| 1. The note in the center of the grand staff is known as Middle D. | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| 2. Every musical note has a pitch. | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 3. The smallest interval on a piano is a half step. | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 4. A sharp symbol (♯) lowers the pitch by a half step. | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| 5. Notes that extend above or below the range of the staff are placed on a ledger line. | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 6. Pitches at the top of the piano keyboard are lower than those at the bottom. | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| 7. Only the spaces on the musical staff have a pitch named with a letter of the alphabet. | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| 8. The black keys on a piano are named with either a sharp or a flat. | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 9. A half step interval can occur between two white notes on a piano keyboard. | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 10. The notes on a piano are named with the letters A, B, C, D, E, F, G, and H. | <input type="checkbox"/> | <input checked="" type="checkbox"/> |

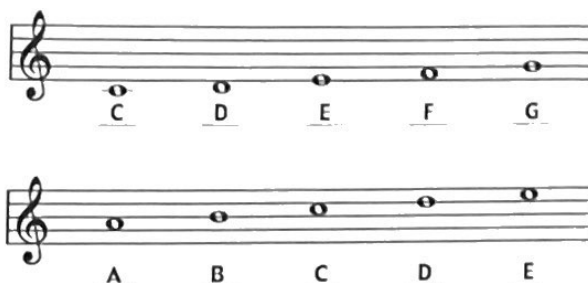
Page 2 - Naming and Drawing Notes

The notes on a piano keyboard are named with the letters A, B, C, D, E, F, and G. Each line or space on the musical staff represents a pitch and is also named with one of the first seven letters of the alphabet.

1. Label the white notes on the section of a piano keyboard below, beginning with "C."



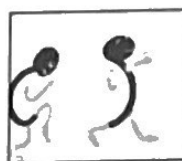
2. On the musical staves below, write a whole note for each of the notes you labeled in #1, beginning with Middle C. Label each note in the space provided.



Page 4 - Connecting Notes and Pitches

Match each description with a word and write the correct letter in the space provided.

- | | |
|--|----------------|
| <u>B</u> 1. a high, low, or in-between sound | A. interval |
| <u>F</u> 2. the note in the center of a grand staff | B. pitch |
| <u>G</u> 3. a symbol used to raise a pitch a half step | C. letter |
| <u>J</u> 4. the smallest interval on a piano | D. A |
| <u>C</u> 5. every note is named with one of these | E. ledger line |
| <u>A</u> 6. the distance between two notes | F. middle C |
| <u>D</u> 7. on a keyboard, the note above "C" | G. sharp |
| <u>E</u> 8. a symbol used to place notes above or below the staff | H. F |
| <u>I</u> 9. a symbol used to lower a pitch a half step | I. flat |
| <u>H</u> 10. a natural half step (no black key) occurs between E and this note | J. half step |



Answer Key

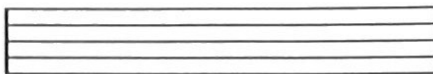
Page 5 - Treble and Bass Clef Symbols

Every time the treble clef is written on a musical staff, it is placed in the same position. The loop at the bottom of the symbol circles the second line of the staff, where the note "G" is located. Sometimes, the treble clef is called the "C clef."



Practice drawing the treble clef. Begin by tracing the symbol on the first musical staff, then draw four or five of your own on the second staff.

Check the student's work to ensure the bottom of the treble clef encircles the second line of the staff.

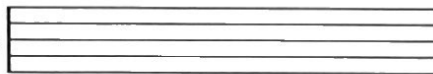
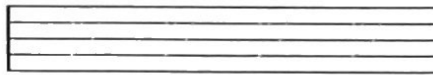


The bass clef is also located in a specific position on the musical staff. The two dots in the symbol are placed on either side of the fourth line of the staff, where the note "F" is located, and the rounded end of the symbol covers the line.



Practice drawing the bass clef. Begin by tracing the symbol on the first musical staff, then draw four or five of your own on the second staff.

Check the student's work to ensure the rounded end of the bass clef covers the fourth line of the staff, and the two dots are placed around the fourth line.



Page 7 - Reading the Musical Staff

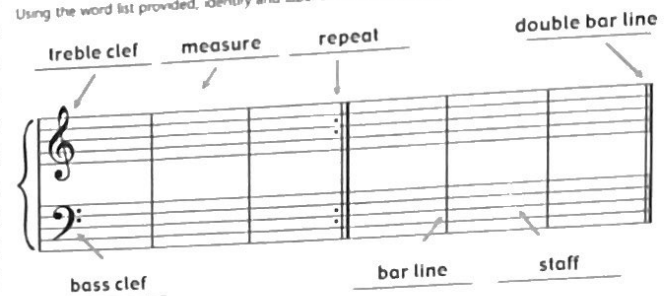
Read the following statements about the musical staff. Place a ✓ on the correct response (True or False) for each statement.

- | | True | False |
|---|-------------------------------------|-------------------------------------|
| 1 A musical staff has four horizontal lines. | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| 2 Bar lines in a musical composition are horizontal lines. | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| 3 A grand staff includes both a treble clef and a bass clef. | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 4 Every musical composition includes at least one measure. | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 5 Bar lines divide music into smaller parts called measures. | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 6 A double bar line tells musicians to play the song twice. | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| 7 A repeat can be placed somewhere in the middle of a song. | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 8 Musicians cannot learn anything about a song by looking only at the symbols. | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| 9 The treble clef appears above the bass clef on a grand staff. | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 10 Groups of notes combine to create musical phrases, like words combine to create sentences. | <input checked="" type="checkbox"/> | <input type="checkbox"/> |

Page 6 - Identifying Features of the Grand Staff

The musical staff below, which includes both treble and bass clefs, is called a grand staff. Symbols on the grand staff help musicians understand how to play the music.

Using the word list provided, identify and label the features of the grand staff.



Word List

bar line double bar line repeat treble clef
bass clef measure staff

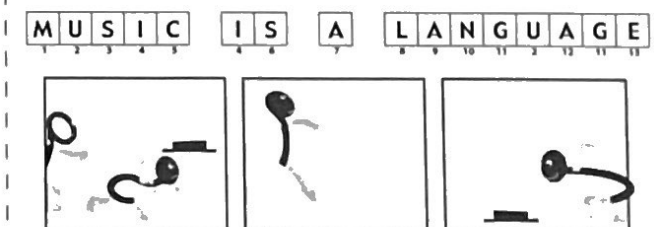
Answer the following questions about the grand staff above.

- How many measures are shown? 6
- Which clef typically contains the highest notes? treble
- What does a repeat symbol tell the musician to do? play the measures that precede the repeat a second time
- What does the double bar line tell a musician? the piece ends
- How many horizontal lines are in a musical staff? ten (grand staff)

Page 8 - The Language of Music

The musical staff contains symbols and notes that explain how the music is played. Each of the words below describes a musical symbol. Unscramble the words and write them in the boxes provided. Transfer the letters in the numbered boxes to the corresponding boxes at the bottom of the page to reveal the hidden phrase.

- TBELER LEFC T R E B L E C L E F
- SEMUARE M E A S U R E
- RGDAN FASTF G R A N D S T A F F
- RAB SENIL B A R L I N E S
- PATREE R E P E A T
- SABS FELC B A S S C L E F



Answer Key

Page 9 - Reading Time Signatures

The two stacked numbers, called a time signature, at the beginning of a piece of music explain how many beats are in a measure and what type of note is considered one beat. This information allows composers to group the notes into measures.

In the example below, the time signature is $\frac{4}{4}$. The top number tells you that each measure contains 4 beats. The bottom number tells you the quarter note is one beat.



For each musical staff below, explain the meaning of the time signature, then add the bar lines to create measures. End each staff with a double bar line.

1 The time signature below is $\frac{4}{4}$. Each measure has 4 beats and the quarter note is one beat.



2 The time signature below is $\frac{3}{4}$. Each measure has 3 beats and the quarter note is one beat.



Page 11 - Finding Rhythm and Tempo

Write the letter of the best response to these questions in the space provided.

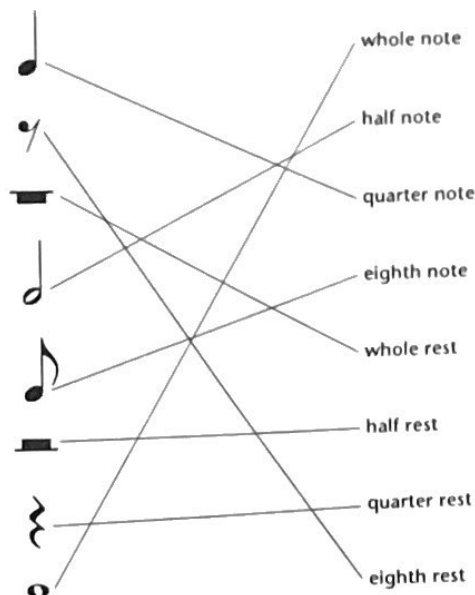
- C 1 Musicians read the time signature to learn
 a. how loud the music should be played
 b. whether the notes are high or low
 c. how many beats are in each measure
 d. when the brass players should stand
- A 2 The note value or duration tells a musician how long to
 a. hold the sound
 b. hold their breath
 c. keep still
 d. wait before turning the page
- B 3 Two eighth notes next to each other in a measure are
 a. always played softly
 b. usually attached with a beam
 c. called a trill
 d. known as a double note
- D 4 A whole note is equal to
 a. an eighth rest
 b. four half notes
 c. two quarter notes
 d. two half notes
- B 5 In a 4/4 time signature, which type of note is one beat?
 a. eighth
 b. quarter
 c. half
 d. whole
- D 6 The rhythm of a piece of music is a pattern of
 a. stems and flags
 b. different time signatures
 c. loud and soft sections
 d. notes and rests
- D 7 If composers want the music to stop for a short time, they add a
 a. beat
 b. new time signature
 c. tempo change
 d. rest
- B 8 Another word for "tempo" is
 a. volume
 b. spend
 c. duration
 d. loudness



Page 10 - Identifying Notes and Rests

Musical notes provide information about note value or duration—the amount of time a musician should hold a sound. Music also contains rests, which indicate periods of time the composer wants the music to stop.

Draw a line from the notes and rests on the left to the correct description on the right.



Page 12 - Writing Notes and Rests on a Musical Staff

Most musical notes have a stem that is drawn up or down, depending on the note's placement on the staff. Stems of notes below the third line go up on the right side of the note head. Stems of notes on or above the third line go down on the left side of the note head.

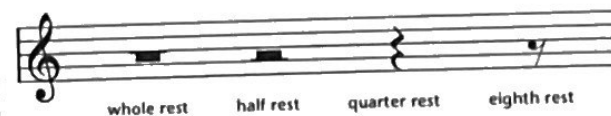
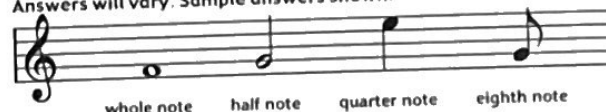
Example:



Draw a quarter note in the line or space named below, and include the correct stem pointing up or down.



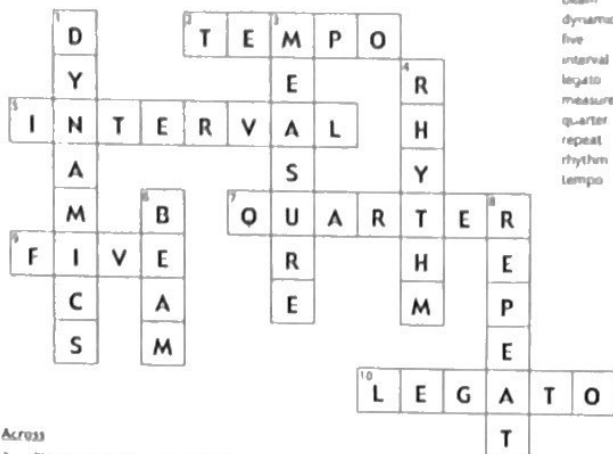
Each note tells a musician how long to hold the sound—its note value or duration. Rests tell a musician to stop playing for a short time. Practice drawing each of the notes and rests named below. You may place the note anywhere on the staff, but be sure to draw the stem correctly. Answers will vary. Sample answers shown.



Answer Key

Page 13 - Learning to Read Music

Fill in the crossword puzzle with the missing words using the clues below.



Word List

beam
dynamics
five
interval
legato
measure
quarter
repeat
rhythm
tempo

Across

- 2 The speed of music is called the tempo.
- 5 The distance between two notes is called a(n) interval.
- 7 In the time signature $\frac{4}{4}$, the quarter note gets the beat.
- 10 The musical term for smooth and connected is legato.

Down

- 1 Symbols describing how loud or soft to play music are called dynamics.
- 3 The space between two bar lines is known as a(n) measure.
- 4 Patterns of notes and rests create rhythm.
- 6 Two eighth notes written side by side are attached with a(n) beam.
- 8 A(n) beat symbol means the song should be played a set time.

Page 14 - Discovering Dynamics and Tempo

Some musical symbols explain the dynamics (volume) of the music, others provide instructions about the tempo, or speed of the music.

- 1 Number the following dynamic symbols from softest (1) to loudest (6).

- 3 mezzo piano
- 6 fortissimo
- 2 piano
- 4 mezzo forte
- 1 piuissimo
- 5 forte



- 2 Number the following descriptions of Tempo from slowest (1) to fastest (6).

- 5 vivace
- 2 adagio
- 4 allegro
- 1 largo
- 6 presto
- 3 andante

Following the example below, look at the musical symbols and describe the sound you would expect from each.

Example: piuissimo, allegro very soft, quick music

- 3 forte, largo loud, very slow music
- 4 piano, vivace soft, brisk or lively music
- 5 fortissimo, adagio very loud, slow music
- 6 mezzo piano, presto medium soft, very fast music

Page 15 - Finding Meaning in Musical Symbols

Musical symbols help musicians understand how to go beyond reading the notes to add expression to the music. Some frequently used musical symbols are shown below.

Match each symbol name with a symbol and place the letter of the correct symbol in the space provided. Then, draw a line from the symbol to the matching meaning on the right.

Symbol Name

- D 1 fermata
- A 2 accent
- F 3 legato
- E 4 crescendo
- B 5 forte
- J 6 staccato
- G 7 pianissimo
- C 8 decrescendo
- H 9 sforzando
- I 10 slur

Symbol

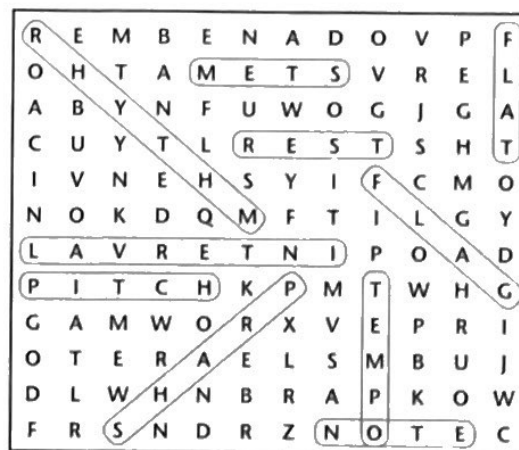
- A >
- B *f*
- C
- D
- E
- F *legato*
- G *pp*
- H *sf*
- I
- J

Meaning

- very soft
- gradually increase volume
- shorten the note
- hold the note longer
- loud
- stress the note
- play the note with sudden emphasis
- smooth and connected
- gradually decrease volume
- group the notes smoothly without a break or breath

Page 16 - Rhythm and Notes

Find and circle the music-related words hidden in the word search below. The words are typed forward, backward, down, and diagonally.



Word List

Flag
Flat
Interval
Note
Pitch
Rest
Rhythm
Sharp
Stem
Tempo

