

# Rhythm Chart

## Notes

Whole note  
= 4 beats

Dotted half note  
= 3 beats

Half note  
= 2 beats

Quarter note  
= 1 beat

Eighth note  
=  $\frac{1}{2}$  of a beat

Dotted quarter  
=  $1\frac{1}{2}$  beats

Sixteenth note =  $\frac{1}{4}$  beat  
(=4 notes per beat)

Dotted sixteenth note  
=  $\frac{3}{4}$  of a beat

Various common eighth/sixteenth combination rhythms

## Wait, what does a dot after a note DO???

\*A dot after a note adds half the value of the original note.

$$\begin{array}{c} \text{Note} \\ + \\ \text{Dot} \end{array} = \begin{array}{c} \text{Note with dot} \end{array}$$

2 beats + 1 beat = 3 beats

$$\begin{array}{c} \text{Note} \\ + \\ \text{Dot} \end{array} = \begin{array}{c} \text{Note with dot} \end{array}$$

$\frac{1}{2}$  beat +  $\frac{1}{4}$  beat =  $\frac{3}{4}$  beat

$$\begin{array}{c} \text{Note} \\ + \\ \text{Dot} \end{array} = \begin{array}{c} \text{Note with dot} \end{array}$$

1 beat +  $\frac{1}{2}$  beat =  $1\frac{1}{2}$  beats

$$\begin{array}{c} \text{Note} \\ + \\ \text{Dot} \end{array} = \begin{array}{c} \text{Note with dot} \end{array}$$

4 beats + 2 beats = 6 beats

# Rests

Whole rest hangs down = 4 beats

Half rest sits on top = 2 beats

Quarter rest = 1 beat

Eighth rest =  $\frac{1}{2}$  beat

Sixteenth rest =  $\frac{1}{4}$  beat

A musical staff with five measures. Measure 1: Whole rest (4 beats). Measure 2: Half rest (2 beats). Measure 3: Quarter rest (1 beat). Measure 4: Eighth rest (1/2 beat). Measure 5: Sixteenth rest (1/4 beat). Below the staff, the beat counts are written: 1 2 3 4, 1 2, 3 4, 1 2, 3 4, 1 & 2 & 3 e & a 4 e & a.

# Triplets

\*Triplets are just a little faster than their regular relatives.

\*Three triplets (of any length) fit in the space that two regular notes of the same type fit in.

Three Eighth note triplets = 1 beat

A musical staff with eight measures. Each measure contains three eighth notes. Measure 1: 3. Measure 2: 3. Measure 3: 3. Measure 4: 3. Measure 5: 3. Measure 6: 3. Measure 7: 3. Measure 8: 3. Below the staff, the beat counts are written: 1 & a 2 & a 3 & a 4 & a, 1 & a 2 & a 3 & a 4 & a, 1 & a 2 & a.

Three Quarter note triplets = 2 beats

# 6/8 time – compound meter

It looks just like it sounds. Six beats per measure, but now the eighth note gets the beat!! 😊

Dotted half note = 6 beats

Dotted quarter note = 3 beats

Quarter note = 2 beats

Eighth note = 1 beat

Sixteenth note =  $\frac{1}{2}$  of a beat

A musical staff in 6/8 time. It shows a dotted half note, a dotted quarter note, a quarter note, an eighth note, and a sixteenth note. Below the staff, the beat counts are written: 1 2 3 4 5 6, 1 2 3 4 5 6, 1 2 3 4 5 6, 1 2 3 4 5 6, 1 & 2 & 3 & 4 & 5 & 6 &.

Various common eighth/sixteenth combination rhythms

A musical staff in 6/8 time showing various eighth and sixteenth note combination rhythms. Below the staff, the beat counts are written: 1 & 2 & 3 & 4 & 5 & 6 &, 1 & 2 & 3 & 4 & 5 & 6 &, 1 & 2 & 3 & 4 & 5 & 6 &, 1 & 2 & 3 & 4 & 5 & 6 &, 1 & 2 & 3 & 4 & 5 & 6 &.

# How about another one...

Grade of difficulty: High School

## String Quartet No. 556(b) for Strings

### Full Score

(which shows all the individual parts, but since there are no individual parts for sale, you can only buy this thing)

**Seating instructions: (left to right)**  
 1st Vln., 2nd Vln., Vla., Cello or  
 2nd Vln., Viola, Cello, Cello or  
 1st Vln., Viola, 2nd Vln., Koto or  
 Violinflute, Tenor Viola, Anvil

### 1st Violin (or Fiddle)

Retune your instrument to D<sub>b</sub> - E<sub>b</sub> - E - high C. Also, place 25 marbles inside the Violin for a goofy, rattling effect.

### 2nd Violin (or Fiddle)

This version, #556(b), varies from #556(a) only in the fact that #556(a) includes an Harpsichord part and the group plays entirely under water.

### Viola (or whatever)

If no Viola player is sober, any 3 Bass Saxophonists, a mounted bugler, a pair of Paul and Paula sound-alikes, or 17 conch shell blowers will be acceptable.

### Cello (or Pygmy Bass)

#### SPLUNGE!\*

See how many mutes you can put in your mouth

Please turn stub over to usher behind the frog

TURN PAGE *pp*

HERBERT von KARAJAN

AD LIB TO END Bend bow to

desired shape

Stop touching your fermata

See how far into the audience you can shoot your bow

Switch to your Stradivarius

richfield

Remove Farrah Fawcett from the footlocker immediately!

Attach Tibetan monkey saddle

in the frog

kill that frog

chevron

MY BRAIN HURTS

The Pep Boys are:  
 Manny,  
 Moe and Jack

Let's play something hard

in between the frog

When will this be over?

Con molto mario andretti

over the frog and through the hills

{Whenever possible,  
 remove insects from  
 the salsa dish!}

Put on automatic  
 trill and check the  
 parking meter

INHALE! *pppppppp* Tastes great!!

Less filling!!

to CODA or not to CODA

down the frog

As before

*unocal*

*pppp*

Some flats may be

played as naturals

As next time

Slowly increase drooling

exxon *mpfmf*

HIDE THE OTTER !!

As if

above or beyond the frog

Stop shoving the Violist

Less great!!

Taste's filling!!

LIKE A CIRCUS BEAR

Who wrote the opera, "Verdi"?

after the frog

Explore your Viola da Gamba

Standard Sousa March Tempo

Use "Medelssohn fake bow" here

Some players may be

sickened at this point

\* For those who know this reference, make chimpanzee noises

(Continue laughing until ALL the oatmeal has hardened)

# Symbols

## Dynamics

***pp*** = pianissimo      very soft

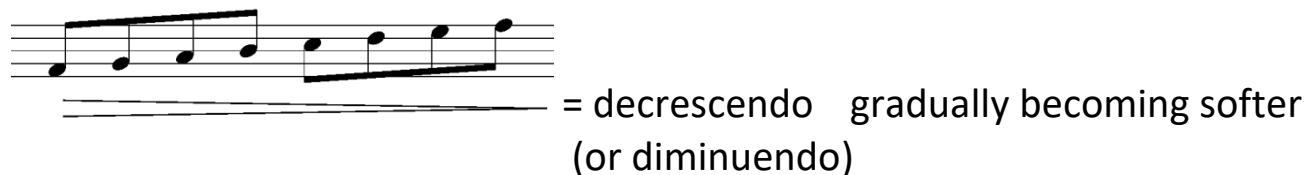
***p*** = piano      soft

***mp*** = mezzo piano      moderately soft

***mf*** = mezzo forte      moderately loud

***f*** = forte      loud

***ff*** = fortissimo      very loud



### Down bow

Move the bow to the right  
(from the frog to the tip)

### Up bow

Move the bow to the left  
(from the tip to the frog)

### Bow lift

Lift the bow and return to its starting point

### Sharp sign

A sharp raises the pitch of a natural note one  $\frac{1}{2}$ -step



### Natural sign

A natural sign cancels a flat or sharp and remains  
in effect for the entire measure



### Flat sign

A flat lowers the pitch of a natural note one  $\frac{1}{2}$ -step



**Fermata:** Hold the note or rest longer than the indicated time value

# Cd'A Summer Strings!



Week 1: June 11, 2020

Week 2: June 25, 2020

Week 3: July 9, 2020

Week 4: July 23, 2020

## **Week 5: August 6, 2020**

Week 6: August 20, 2020

## **BASS!**



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# Scale of the week: B♭ Major

The key of B♭ Major has two FLATS. Remember, to make a note flat, move  $\frac{1}{2}$ -step closer to the scroll. In this scale, you will stay in half position in order to reach all of the flat notes.

A bass clef is positioned above a staff with two flats, indicating the key signature for B♭ Major.

1 4 0 1 4 0 2 4 4 2 0 4 1 0 4 1

1/2 pos.

## Weekly warm-ups



SI Book 1  
BASS p. 1 of 1

### Level 5 Innovative Technique and Rhythms

**TECHNIQUE LINE 1**—Practice playing dotted quarter notes.

Moderato

A bass clef is positioned above a staff with four sharps, indicating the key signature for E major.

*mf* *f* *mf*

**TECHNIQUE LINE 2**—Practice playing double stops.

Allegro

A bass clef is positioned above a staff with four sharps, indicating the key signature for E major.

*f*

**TECHNIQUE LINE 3**—Practice the E string patterns for violin and bass.

Andante

A bass clef is positioned above a staff with four sharps, indicating the key signature for E major.

*mf*

**TECHNIQUE LINE 4**—Practice the C string patterns for viola and cello.

Andante

A bass clef is positioned above a staff with four sharps, indicating the key signature for E major.

*f*

# Fiddle/Folk Tunes:

## May Song

Folk Song



1 - 1 4 1 - 0  
IV I

5

9 1 - 1 4 1 - 0  
IV I

*Make sure that BEFORE you play these, you pay attention to the:*

1. Key Signature
2. Time Signature
3. Rhythms you need to be careful counting
4. Bowings

## The Yellow Rose of Texas



5

9

13 0 - 4 4 2 - 1  
II I

# Classical Piece: Morning

Edvard Grieg



7

1 - 1 4-4 1 - **9** 1 4-4 1-1 4 1 4-4 1-1 4 1 4 1 2 4 2 1 4-4 1 -

II I II I II I II I

17

13 1 4-4 1-1 4 1 4-4 1-1 4 1 4 1 2 4-1 4-4 1 4-4 1-1 4 1 4-4 1-1 4

II I II I II III I IV III IV III IV

19 1 4 0

I

30

25 4-1 0 1 4 1 4 4-1 4 - 4 - 1 2

III IV I 1/2

32

V V

38

39

## Key of C Major

One of the first things a musician **MUST** do when starting a new piece of music is to look at the time signature (how many beats per measure) and the key signature. This song is in C Major – NO sharps and NO flats – all notes are naturals. Why does this matter?? You have to know what key you’re in so that your fingers will be in the correct spots.

Otherwise you’ll play notes out-of-tune, which doesn’t sound very nice...

**Finger pattern:** D-string: 2<sup>nd</sup> finger for F-natural

A-string: 2<sup>nd</sup> finger for C-natural

## 6/8 Rhythms

For many of you, this will be a completely NEW time signature!! Rest assured, It looks just like it sounds. Six beats per measure, but now the eighth note gets the beat!! ☺

The image contains six musical examples arranged in two rows of three. Each example consists of a musical staff with a 6/8 time signature and a corresponding numbered sequence below it. The first row shows measures of eighth notes, where each measure contains six eighth notes. The second row shows measures of sixteenth notes, where each measure contains twelve sixteenth notes. The numbered sequences below the staves indicate the beat structure: the first row uses a sequence of 1, 2, 3, 4, 5, 6; the second row uses a sequence of 1, 2, 3, 4, 5, & 6, &.

## Accidentals

- ◆ G# - Played a ½-step closer to the bridge than G would be played on D-string.
- ◆ F# - Played with 4<sup>th</sup> finger on the D-string
- ◆ G♭ - This is a *cautionary accidental*. A cautionary accidental reminds you that the note is no longer altered and that you should be playing the note the way the key signature specified. ☺

# Disney Song: PART OF YOUR WORLD

## from The Little Mermaid

## Alan Menken

A musical score for a bass instrument in 4/4 time. The key signature is one sharp. The bass line consists of eighth-note pairs connected by horizontal beams, with a breve note on the third measure. Measures 1 through 4 are identical, followed by a repeat sign and a section of four measures that begins with a bass note.

6

1. 2. A

3 3

This image shows the bassoon part for measures 1. and 2. of section A. The score is in 6/8 time, key of B major (two sharps). Measure 1 starts with a bassoon solo. Measure 2 begins with a forte dynamic. The section is labeled 'A' in a box. Measure 3 starts with a bassoon solo. Measure 4 begins with a forte dynamic. The bassoon part consists of eighth-note patterns and rests.

A musical score page for piano, page 17. The score is in 2/4 time with a key signature of one sharp. The bass line consists of eighth-note pairs and rests. The treble line features eighth-note patterns with some grace notes. A large letter 'B' is enclosed in a box above the treble line.

## Key of G Major

Part of Your World is in G Major. Why does this matter?? You have to know what key you're in so that your fingers will be in the correct spots. Otherwise you'll play notes out-of-tune, which doesn't sound very nice...

**Finger pattern:** D-string: 4<sup>th</sup> finger for F#

G-string: 1<sup>st</sup> finger for C-natural in 3<sup>rd</sup> position

## Tricky Rhythms

measures 3 & 4

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

measures 22-24

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

## Triplets

\*Triplets are just a little faster than their regular relatives.

\*Three triplets (of any length) fit in the space that two regular notes of the same type fit in.

4 & 1 & a 2& 3& 4 & 1 & 2&

(measure 14)

4 & 1 & a 2 & a 1 & 2&

(measure 10)

In the first example, the triplets at the beginning of the measure all fit within the first beat. Three eighth note triplets fit within the space of two regular eighth notes.

In the second example, there are six triplet quarter notes instead of four regular quarter notes. Again, three quarter note triplets fit within the space of two regular quarter notes.

## Ties

A tie is a curved line that connects notes of the *SAME* pitch. These two (or more) notes are held for the combined value of the tied notes.

1 2 3 4 1 2 3 4

(6 beats total)

# Patriotic Song: God Bless America

## Irving Berlin

Sheet music for a solo instrument, likely a woodwind, featuring five staves of music with fingerings and dynamics. The music is in 4/4 time, with a key signature of two sharps. The first staff starts with a dynamic *mf*. The second staff begins with a dynamic *mp*. The third staff includes a crescendo instruction *cresc. poco a poco*. The fourth staff starts with a dynamic *f*. The fifth staff ends with a dynamic *ff*.

1 - 2 V

II

5 4 - 1 - 4 2 - 0 V 4 - 1 - 4 2 - 0 V 4 - 1 - 4 2 - 0 V 4 - 1 - 4 2 - 0 V 4 - 1 - 4 2 - 0 V

I II I II II III -

9 4 - 2 - 1 4 2 2 - 1 4 -

II III -

cresc. poco a poco

13 4 1 - 4 2 - 1 0 - 4 2 - 1 1

IV II I II IV -

*f*

17 4 1 - 4 2 - 1 0 - 4 2 - 1

II I

*ff*

## Key of G Major

God Bless America is in G Major. Why does this matter?? You have to know what key you're in so that your fingers will be in the correct spots. Otherwise you'll play notes out-of-tune, which doesn't sound very nice...

**Finger pattern:** D-string: 4<sup>th</sup> finger for F#

G-string: 1<sup>st</sup> finger for C-natural in 3<sup>rd</sup> position

## Dynamics

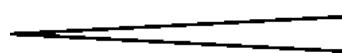
**mp** = mezzo piano moderately soft

**mf** = mezzo forte moderately loud

**f** = forte loud

**ff** = fortissimo very loud

*cresc. poco a poco* = gradually get louder and louder



= crescendo = gradually get louder and louder

## Wait, what does a dot after a note DO???

\*A dot after a note adds half the value of the original note.

$$\begin{array}{c} \text{Note} \\ + \\ \text{Dot} \\ = \\ \text{Note with dot} \end{array}$$

$\frac{1}{2} \text{ beat} + \frac{1}{4} \text{ beat} = \frac{3}{4} \text{ beat}$

The remaining  $\frac{1}{4}$  beat is filled in with a sixteenth note, resulting in the dotted rhythm you see 10 times in God Bless America.

Here's how to count measures 6-8:

1 & 2 & 3 & 4e& a 1 & 2e& a 3 & 4e& a 1 & 2 & 3 & 4e& a

# Movie Music:

# Shallow

from "A Star Is Born"

Words and music by STEFANIE GERMANOTTA,  
MARK RONSON, ANDREW WYATT  
and ANTHONY ROSSOMANDO

7

13

21

27

33

39

46

52

57

(harmony part on bottom)

## Key of G Major

Shallow is in G Major. Why does this matter?? You have to know what key you're in so that your fingers will be in the correct spots. Otherwise you'll play notes out-of-tune, which doesn't sound very nice...

**Finger pattern:**

- G-string: 3rd finger for B**
- D-string: 3rd finger for F#**
- A-string: 2<sup>nd</sup> finger for C-natural**

## Dotted Rhythms

Remember, a dot after a note adds half the value of the original note. Since a quarter note has one beat, the dot adds an additional half beat to the quarter note.



This leaves half of a beat for the 2<sup>nd</sup> note – a single eighth note. Eighth notes that aren't paired up can't be connected with a beam, so we know they're eighth notes by the flag that's on the note stem.

## Harmony

For the chorus of Shallow, there is both a melody and a harmony part written in. The melody is the notes on the top (higher) and the harmony notes are below. You are not expected to play both at the same time. It is possible, but not expected...yet... 😊

## Rhythms??

Part of playing “pop songs” is negotiating the tricky rhythms they contain. At your stage of learning, I would suggest listening to the original song before trying to play it. Singers just sing what they know - they aren't reading the rhythms off of the page. Make sure you know in YOUR head how it goes, and then play the notes on the page without worrying too much about accuracy of the rhythm. (\*this only applies to pop songs!!!\*)

# Pop Song:

# Despacito

Words and Music by LUIS FONSI,  
ERIKA ENDER, JUSTIN BIEBER,  
JASON BOYD, MARTY JAMES,  
GARTON and RAMON AYALA

The musical score consists of ten staves of bassline notation. The key signature is A major (two sharps). The time signature is 4/4 throughout. The score is divided into measures by vertical bar lines. Measure numbers are placed to the left of the staves: 1, 6, 11, 15, 19, 22, 26, 30, 34, and 37. Measure 1 starts with a bass note followed by a sixteenth-note pattern. Measure 6 features a eighth-note pattern. Measure 11 has a sixteenth-note pattern. Measure 15 includes a eighth-note pattern. Measure 19 has a sixteenth-note pattern. Measure 22 has a sixteenth-note pattern. Measure 26 has a sixteenth-note pattern. Measure 30 has a sixteenth-note pattern. Measure 34 has a eighth-note pattern. Measure 37 has a eighth-note pattern. Various performance markings are present: 'V' above notes in measures 1, 11, 15, 19, 22, 26, 30, 34, and 37; '3' with a bracket under a sixteenth-note pattern in measure 1; '1 - 2 4' above a sixteenth-note pattern in measure 22; '4' above a sixteenth-note pattern in measure 26; '1' above a sixteenth-note pattern in measure 26; '4 1-4' above a sixteenth-note pattern in measure 26; '1' above a sixteenth-note pattern in measure 30; '4 1-4' above a sixteenth-note pattern in measure 30; and 'V' above a sixteenth-note pattern in measure 37.

## Key of G Major

Despacito is in G Major. Why does this matter?? You have to know what key you're in so that your fingers will be in the correct spots. Otherwise you'll play notes out-of-tune, which doesn't sound very nice...

**Finger pattern:**

- G-string: 3rd finger for B**
- D-string: 3rd finger for F#**
- A-string: 2<sup>nd</sup> finger for C-natural**

## Rhythms??

Part of playing “pop songs” is negotiating the tricky rhythms they contain. At your stage of learning, I would suggest listening to the original song before trying to play it. Singers just sing what they know - they aren't reading the rhythms off of the page. Make sure you know in **YOUR** head how it goes, and then play the notes on the page without worrying too much about accuracy of the rhythm. (\*this only applies to pop songs!!!\*)

## But seriously, these rhythms??

Okay, so this has a bunch of tricky stuff in it. 😊 Assuming that you have *already* listened to it, or know it well, let's dissect the first line, but all on the same note to make counting easier:



Because sixteenth notes are the smallest note length, we count the rhythms with sixteenth subdivisions.

The only exception is in the second half of the first measure, where we have eighth-note triplets (counted in **bold**).

- Triplets are just a little faster than their regular relatives.
- Three triplets (of any length) fit in the space that two regular notes of the same type fit in.

# SUMMER THEORY #5

# BASS

Name: \_\_\_\_\_

1. What are the names of these dynamic markings and what do they mean (S.I. pg 32):

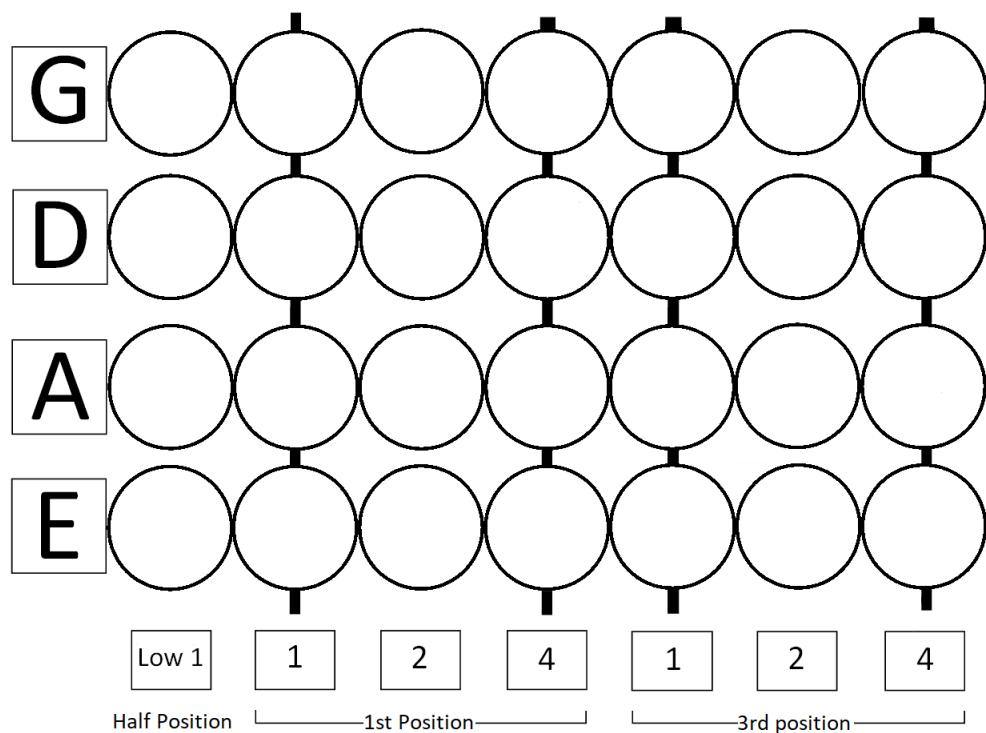
**f** \_\_\_\_\_ **mp** \_\_\_\_\_

**mf** \_\_\_\_\_ **p** \_\_\_\_\_

2. What is the order of sharps? \_\_\_\_\_

3. What is the order of flats? \_\_\_\_\_

4. Fill in your chromatic chart with note names! ☺ (S.I. pg 48):



5. Draw the following notes onto the music staff AND write in the note names on the lines below (S.I. pg 37):

E2 E0 E1 A1 E1 A0 E2 E0 A1 E0 E2 E0 A0 E1 A1 E0

6. Name these key signatures (S.I. pg 10, 25, 32):



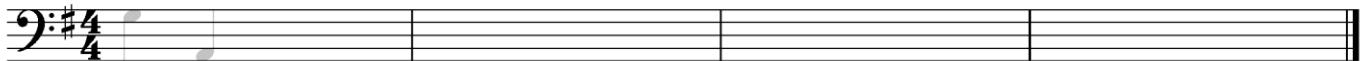
\_\_\_\_\_ Major

\_\_\_\_\_ Major

\_\_\_\_\_ Major

7. Draw the following notes onto the music staff AND write in the note names on the lines below (S.I. pg 25):

G0 A0 G4 D4 GIII4 A1 D1 GIII1 E2 D0 G1 A2 A0 E2 A1 A2



\_\_\_\_\_

8. Name the parts of your bow below (S.I. pg 2):

A. \_\_\_\_\_

B. \_\_\_\_\_

C. \_\_\_\_\_

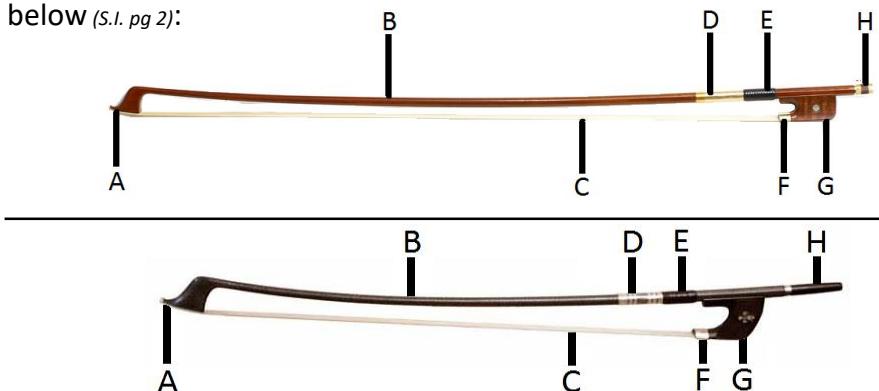
D. \_\_\_\_\_

E. \_\_\_\_\_

F. \_\_\_\_\_

G. \_\_\_\_\_

H. \_\_\_\_\_

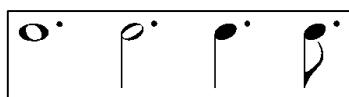


9. Write in the beats underneath these notes. Please use sixteenth subdivisions (1e&a 2e&a etc.) for the first full measure after the pickup, but use eighth note subdivisions (1+ 2+ etc.) for all other measures.



\_\_\_\_\_

10. What does a dot after a note do to it's value (length) (S.I. pg 24): \_\_\_\_\_



\_\_\_\_\_

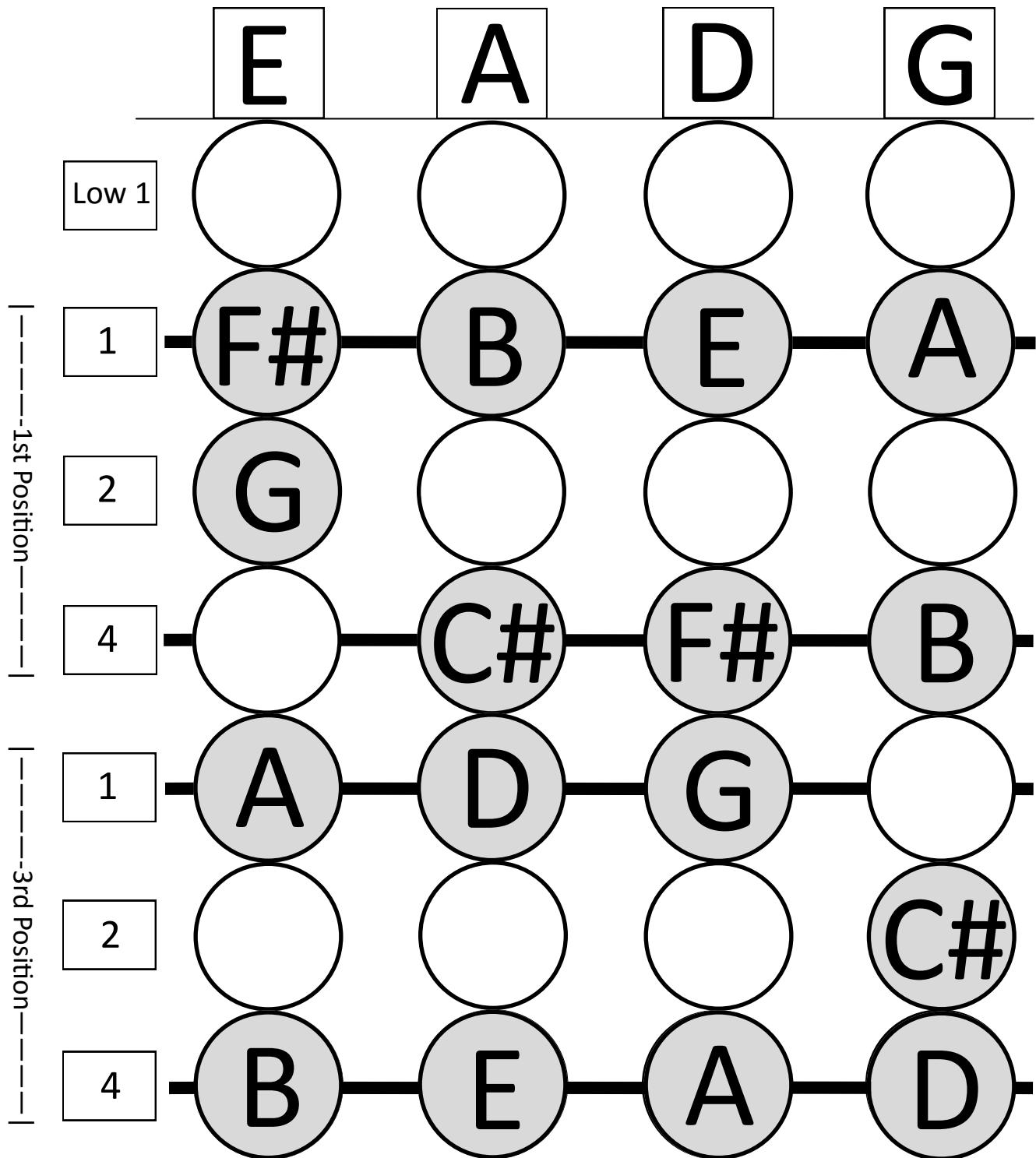
11. Write in the beats underneath these notes. Be sure to use: 1 + 2 + 3 + 4 + in EVERY measure! (S.I. pg 41-42)



\_\_\_\_\_

Name: \_\_\_\_\_

## Bass Fingerboard Chart



Name: \_\_\_\_\_

## Bass Fingerboard Chart

The Bass Fingerboard Chart illustrates the fingerboard of a bass guitar with 4 strings. The strings are labeled at the top: E, A, D, and G. Below the strings, the fingerboard is divided into four horizontal positions. The first position (Low 1) is indicated by a box labeled "Low 1". The second position is indicated by a box labeled "1". The third position is indicated by a box labeled "2". The fourth position is indicated by a box labeled "4". The fifth position is indicated by a box labeled "1". The sixth position is indicated by a box labeled "2". The seventh position is indicated by a box labeled "4". Each position shows a sequence of four circles representing the bass strings. The first circle in each row contains a note name (E, A, D, G) and a corresponding dot on a five-line staff. Subsequent circles in each row are empty, representing open strings. The circles are shaded gray for the first, second, and fourth positions, and white for the third and fifth positions. Vertical dashed lines on the left side of the chart are labeled "1st Position" and "3rd Position".

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## **BASS!**



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