FROM Sound to symbol

FUNDAMENTALS OF MUSIC

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Preface

We perceive the world without labels, and we can label it only when we have decided how its features should be organized.

Israel Rosenfield

During the last decade, much has been written about the teaching of music fundamentals. While music theorists believe that the teaching of music performance, music theory, sight singing, and dictation skills are all of equal importance in the fundamentals of music theory curriculum, the fundamentals textbooks themselves do not reflect this conviction. A review of these texts reveals that most are formulaic in structure and follow a traditional presentation of symbol to sound. While this model of teaching certainly promotes theoretical understanding of the fundamentals of music theory, its effectiveness for developing sight singing and aural skills is questionable in light of current research findings from the field of music perception and cognition.

Our Approach

We have developed a fundamentals text/workbook that allows students to build their knowledge of music theory as a result of using their kinesthetic, aural, and visual awareness abilities to develop their perception of sound. Our approach to teaching reverses the pedagogical process normally associated with a traditional theory classroom—one where presenting an understanding of music symbols first and linking these symbols to sounds is the fastest way to promote sight singing and dictation skills. Some research suggests that this "subject-logic" approach often leads to a superficial development of aural and sight singing skills and subsequent problems in understanding music theory concepts. We believe that helping students to understand music sounds first and *then* linking this knowledge to an understanding of music symbols is the fastest approach to developing music literacy skills.

Combining active music-making, student's kinesthetic, aural, and visual abilities, and their intuitive understandings of music is the most effective starting point for developing the fundamentals of music theory and musicianship skills. As noted educator David J. Hargreaves points out, "The intuitive experience and enjoyment of music should come first, such that the latter acquisition of formal musical skills occurs inductively. . . . A good deal of traditional music education has worked deductively: the formal rules have been taught in the abstract, for example, through verbal description or written notation, rather than in the practical context of making the sounds themselves."

^{1.} Michael R. Rogers, *Teaching Approaches in Music Theory*. Carbondale, Illinois: Southern Illinois University Press, 2004.

^{2.} D. J. Hargreaves, *The Developmental Psychology of Music.* London: Cambridge University Press, 1986: 215.

Discovery learning and collaborative learning are at the center of the learning process, and we have used these techniques throughout the text. We have also relied on the most compelling research findings from the fields of Kodály studies as well as music perception and cognition to guide our presentation.

In our approach, theoretical explanations are the final stage of musical learning. Musical concepts and elements are derived from major, minor, and modal folk songs and art music examples. Beginning with folk music and art music within a limited range of notes allows each rhythmic and melodic element to be introduced sequentially, using the three phases of instruction and learning: cognitive (preparation), associative (presentation), and assimilative (practice). As a result, students develop a strong association between the sound and the symbols of music. We are convinced that these phases of instruction and learning are of prime importance in the development of musical memory, sight singing, ear training, and dictation skills. Within the context of this sequence, musical elements are not abstracted from a musical example but are presented in relation to a complete musical composition.

Our Organization and Content

Though our pedagogical approach is the reverse of the traditional symbol-to-sound approach, you'll find that the text introduces the essential concepts in the same order as other fundamentals texts do. We begin by introducing musical structure and basic rhythm in Chapter 1 and end with harmonic progressions in Chapter 12. The fundamental difference is that we initially explore all theoretical information *perceptually* through instructor-guided activities and then explain it in a clear, logical, and consistent manner in each chapter of the book. By exploring rhythmic and melodic patterns through kinesthetic, aural, and visual activities before learning the traditional names and terms, students internalize music rapidly—and we've found that it sticks with them.

Outstanding Features

The purpose of this fundamentals text-workbook is to provide both nonmusic majors and beginning music majors with a text that uses a sound-tosymbol approach not only to teach them the rudiments of music, but also to help them develop music performance, music theory, sight singing, and dictation skills simultaneously. This text includes all the traditional information covered in a music fundamentals text and features:

• The initial introduction of all musical concepts and elements through simple music examples. These easily learned musical examples provide the scaffolding for future learning in each succeeding chapter. Students learn to combine and manipulate these concepts to read, write, improvise, and compose music that increasingly becomes more complex. The simple musical

examples create structural and metrical hierarchies that produce musical phrases and sections and allow students to understand the characteristics of the new rhythmic and melodic patterns before they are labeled using traditional notation. The concept of continually using simple musical examples is connected to cognitive schema theory; students have time to *think* about a new element and to *associate* traditional forms of notation with the element to *assimilate* this information.

- Beginning rhythms taught from rhythmic patterns associated with simple musical examples. Students are systematically guided to experience and come to understand more complex rhythmic patterns. Before labeling any pattern, students are led to aurally determine the number of beats in a phrase of music and how many sounds occur on each beat. After answering specific questions concerning the position of the new rhythmic element, students construct a representation of the musical phrase in question. Instructors can then determine how students intuitively perceive the new information and follow up with the theoretical material.
- Students explore theoretical information through both singing and performing on a keyboard. Students encounter myriad opportunities in the text to perform musical examples on their own both in and out of the classroom.
- Supplementary musicianship exercises with extensive musical examples and activities at the ends of chapters. Exercises explore inner hearing/audiation, musical memory, listening, form, ensemble singing, aural and written dictation, composition, and keyboard playing.
- The chance for students to explore their intuitive understanding of numerous musical concepts by creating a graphic representation of concepts and musical patterns. Creating a representation based on kinesthetic and aural understandings, (reflection in action) and explaining their representation (reflection out of action) provides the cognitive scaffolding that precedes naming musical concepts. An example of this is using dots to indicate the musical contour of a phrase or using dashes to indicate the length of sounds.
- Material that has been class tested at different institutions over several years. The teaching model and the materials used in this book have been used successfully with undergraduates at Georgetown University and Millersville University of Pennsylvania and with graduate students at Belmont University, Eastman School of Music and Texas State University.

- An included audio CD that provides all of the focus melodies in the text. These melodies are recorded in both vocal and instrumental versions.
- An included technology CD-ROM, created by José Rodríguez Alvira
 of the Conservatory of Music of Puerto Rico, which provides tutorials
 for chapter review, theory exercise drills, and dictation exercises.
- A folded, laminated keyboard at the back of the text.

Instructor's Manual

We assume that each instructor will bring his or her own personal creativity to the teaching of music fundamentals. But we also recognize that all music instructors these days have their hands full, so we wanted to provide some materials that we hope will help busy instructors. Our comprehensive manual includes:

- An overview of objectives for each chapter
- Teaching strategies for each chapter that guide instructors on teaching fundamentals from a cognitive or perceptual approach
- A lecture template for each chapter that can be used for two or three lectures
- Aural and written dictation examples for each chapter
- Suggested tutorials, exercises, and dictations that students can work on independently using the technology CD-ROM included in the text

We are convinced that students, regardless of age, benefit from a perceptual orientation to music instruction and learning that allows them to simultaneously develop both theoretical and musicianship skills. This text offers a comprehensive approach to teaching music fundamentals that positions music listening, performance, critical thinking, and creativity as the basis for a music education. We hope that you'll find it useful, and if we can answer questions, please don't hesitate to contact us at michealhoulahan@aol.com and philiptacka@aol.com.

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Explanation of Icons and Terms

The pedagogy of this text encourages students to perform, answer questions concerning what they've performed and heard, and finally create a visual representation of their aural understanding. The following icons illustrate this approach to instruction and learning.



Performance: Listen, Reflect, Sing, and Memorize

This icon references the CD and the musical example that is the focus of the unit. In most cases there are two performances of the musical example: one vocal performance and an instrumental performance on the clarinet.



Kinesthetic Activities to Enhance Aural and Visual Awareness

This icon indicates the kinesthetic activities that need to be performed by students. The subsequent aural awareness questions are based on the kinesthetic activities performed by the students.



Aural Awareness

The basic aural awareness question is "what did you hear?" Because this question is too nebulous, the sections marked with this icon provide an indication of what aspects of the new musical element need to be addressed.



Visual Awareness

This icon indicates a section where the student is asked to draw a representation of the musical phrase in question.



Listening

This icon indicates musical examples that include the new musical element. All musical examples may be found on iTunes.



Music Theory

This icon indicates the association of the sound of the new element to solfège or rhythm syllables and theoretical concepts. It indicates the association of traditional notation with the sound of the new musical element in the target pattern.



Sight Singing Melodies and Rhythms

This icon indicates exercises for sight singing.



Performance: Ensemble Singing

This icon indicates musical examples that may be performed in an ensemble.



Improvisation and Composition

This icon indicates improvisation and composition exercises.



Memory

In the exercises indicated by this icon, students will be expected to memorize the musical work either after hearing it played (aural memory) or after reading it (visual memory).



Error Detection

In the exercises indicated by this icon, students are expected to be able to identify a mistake either aurally or visually in a piece of music. For aural identification the instructor might play a well-known musical example but make a mistake. Students must identify the phrase and beat on which the mistake occurred. For visual identification, the students read a musical score while the instructor plays it and makes a mistake. The students identify where the mistake was made and what the mistake was.



Keyboard Performance

This icon indicates keyboard exercises that are designed to practice the newly learned concept or musical elements.

FROM Sound to symbol

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CHAPTER

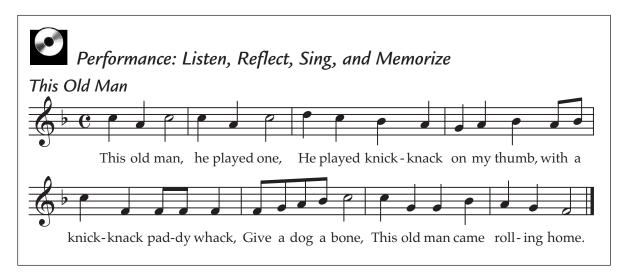
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Rhythm 1: Basic Rhythms in Simple Meter

UNIT 1.1 Beat, Tempo, Meter, Measures

Terms and Concepts

Beat, pulsation, tempo



Music takes place over a period of time and therefore can be called a temporal art. Music consists of pitch and duration, among other things. Duration is the length of time a sound lasts. Patterns of durations are called rhythm.

BEAT The basis for rhythm is the beat—a regular series of pulsations that divides a period of time into equal parts.



Kinesthetic Activities to Enhance Aural and Visual Awareness

In general, music has a steady beat. When we tap our feet during the performance of a composition, we are responding to the pulse of the music.



Listeners may feel different levels of pulsation in music. Each level of **pulsation** may be referred to as the beat. Beat is used to describe how time in music is broken into repeating units. The duration of all notes or silences can be measured by the beat in music. We can demonstrate the beat through clapping, marching, tapping our feet, or even dancing.

- 1. Sing *This Old Man* and keep the beat. The instructor will show you how quickly or slowly to keep the pulsation.
- 2. Sing and keep the beat by pointing to the following beat bars for each phrase of *This Old Man*.



Aural Awareness

Describe what you hear.

- 1. As the instructor sings musical segments of *This Old Man*, keep the beat with your hand on your knees and determine the number of times you tap your knees.
- 2. Perform this activity with additional known songs.



Visual Awareness

Sing *This Old Man* and indicate the pulsations using dots.



Music Theory

We can use *blocks* or *beat bars* to represent the beat. Throughout this text we will use beat bars to represent the beat.

Blocks Beat Bars	•	•	•	•	•	•

TEMPO

Tempo refers to the speed of the beat. The tempo can be fast or slow and therefore has an impact on the speed of the piece. The beat can also be fast or slow. We use a metronome to indicate the tempo. Tempo markings enable us to perform a work at the appropriate tempo.

Some common tempo indications are:

Names	Approximate speed	Beats per minute
Adagio	Slow	50
Andante	Somewhat slow	72
Moderato	Moderate speed	96
Allegro	Fast	120
Presto	Very fast	152



Listening

Listen to the following example. Can you determine the tempo and perform the beat?

• "This Old Man" from the album *Being a Bear*, from Jazz for the Whole Family. Dan Barrett and Rebecca Kilgore. Arbors, 2000.

UNIT 1.1 Music Theory Exercises

Music Theory Exercise 1.1.1

The blocks under the text represent the beat and indicate pulsation. As you sing *Frère Jacques*, point to the beat on the appropriate words.

Are	you	sleep-	ing	Are	you	sleep-	ing	
Bro-	ther	John		Bro-	ther	John		
Morning						•		
www.	bells are	ring-	ing,	Morning	bells are	ring-	ing,	
Wermig	bells are	ring-	ing,	Morring	bells are	ring-	ing,	
g	bells are	ring-	ing,	Worring	Delis are	ring-	ing,	
Ding,	dong,	ring-	ing,	Ding,	dong,	ding	ing,	
			ing,				ing,	

Music Theory Exercise 1.1.2

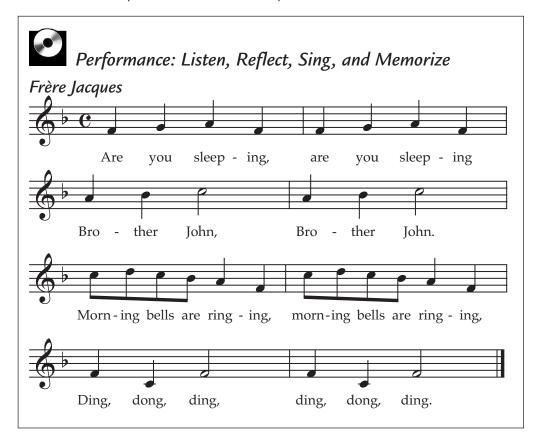
- 1. Sing and point to the beat as indicated.
- 2. Determine appropriate dynamics for each phrase of the song based on the text and form of this song.
- 3. Sing or play *Row, Row, Row Your Boat* and determine the dynamic markings for each phrase.

Row,	row,	row, your	boat			
Gent- ly down the stream-						
Mer-ri-ly	mer-ri-ly	mer-ri-ly	mer-ri-ly			
Life is	but a	dream	_			

UNIT 1.2 Introduction to Musical Structure

Terms and Concepts

Phrase mark, phrase, cadence, form, dynamics



PHRASE MARK

The **phrase mark** (the arched line above each line of music) suggests a musical idea. Phrases indicate a breathing point in the music.

As the instructor sings/plays *Frère Jacques*, trace the musical phrases in the air using an arch motion. Once you feel comfortable with this exercise, sing the song with words and trace the musical phrase on the paper.

PHRASE

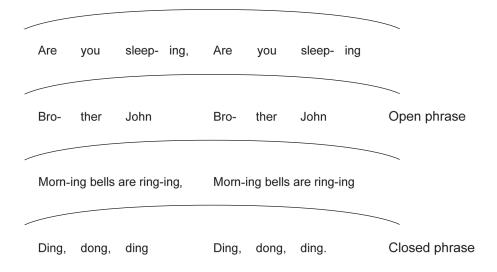
According to the *Oxford Dictionary of Musical Terms* (p. 139), a **phrase** is "a musical unit defined by the interrelation of melody, rhythm, and harmony that ends with a cadence of some kind.... The length of a phrase varies... and is often followed by an answering phrase of the same length."¹

CADENCE

A **cadence** indicates the end of a musical phrase. There are two types of cadences. One type is closed or final, and the second type is an open cadence. A phrase of music that ends with a closed cadence indicates the end of a musical idea. In *Frère Jacques* phrase 2 is an example of an open phrase. Phrase 4 is an example of a closed phrase. *Frère Jacques* could also be written with

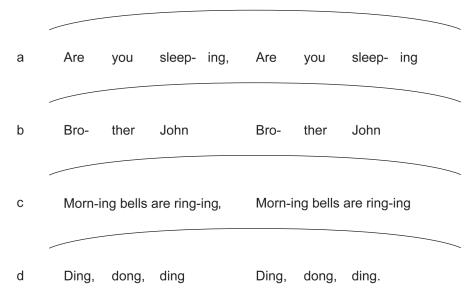
^{1.} Alison Latham, *The Oxford Dictionary of Musical Terms*. Oxford and New York: Oxford University Press, 2004.

other phrasing. After performing *Frère Jacques* using the indicated phrasing, find another way of performing the phrasing for this song.



FORM Form describes the structure, architecture, or organization of a piece of music.

Form is indicated with letters. Each phrase of music is labeled with a letter. The first letter is always labeled 'a.' If the second phrase is the same as the first, we repeat the letter 'a'; if it is different we use a different letter. If the phrase is similar, we can use av, meaning a variation. *Frère Jacques* has four phrases, and they are labeled abcd. These letters indicate the form of the composition.



DYNAMICS Dynamics refers to the varying and contrasting degrees of loudness or sound intensity of a composition. Consider the text and determine which phrases should be sung *forte* (loud) and which phrases should be sung *piano* (soft).

Once you determine the form of a composition, decide appropriate dynamics for the performance of the song *Frère Jacques*. There are many solutions for the performance of this and all songs. Use the following as a guide:

- 1. In music we use the letter f (forte) to indicate loud and p (piano) to indicate soft.
- 2. Can the dynamics of each phrase be varied according to the repetition of the text? For example, in phrase 1, should you sing the second four beats louder or softer than the first four beats?



Listening

Listen to each music example, and try to identify the different sections of the composition.

- "Frére Jacques" *Bebop for Babies Two and Big Kids.* Jeannette Lambert. Jazz from Rant, 2003.
- "I'll Never Get Out to this World Alive" as recorded by Hank Williams (1952). Using the standard pop song form aaba.
- "I'm Walkin'" as recorded by Fats Domino (1956). Using the form aaba.
- "Summertime Blues" as recorded by Eddie Cochran (1958). Using the form ababab.

UNIT 1.2 Music Theory Exercises

Music Theory Exercise 1.2.1: Phrase

1. Add in phrase mark above the words as you sing *This Old Man*.

	This	old	man	he	played	one	
	He	played	knick	knack	on	my	thumb
With a	knick	knack	pad-dy	wack	give a	dog a	bone
	This	old	man	came	roll-	ing	home.

- 2. How many phrases did you hear in *This Old Man*?
- 3. How many cadences did you hear in *This Old Man*?

Music Theory Exercise 1.2.2: Phrase Identification

1. Add in a phrase mark above the words as you sing *Row*, *Row*, *Row Your Boat*.

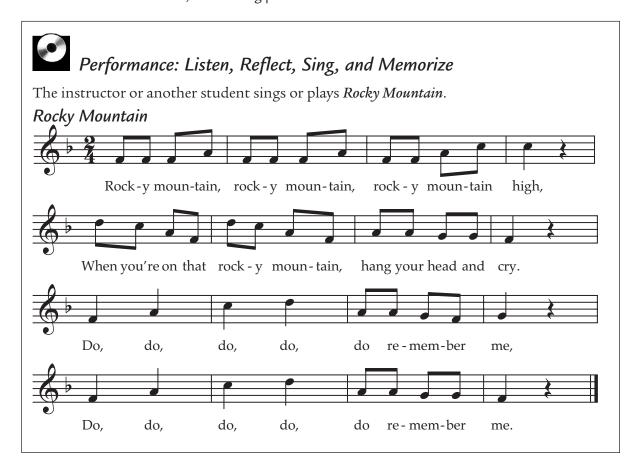
Row,	row,	row, your	boat
Gent-ly	down the	stream	
Mer-ri-ly,	mer-ri-ly,	mer-ri-ly,	mer-ri-ly,
Life is	but a	dream	

- 2. How many phrases did you hear in Row, Row, Row Your Boat?
- 3. How many cadences did you hear in Row, Row, Row Your Boat?

UNIT 1.3 Introduction to Meter

Terms and Concepts

Meter, duple meter, triple meter, quadruple meter, measure, bar line, double bar line, conducting patterns





Kinesthetic Activities to Enhance Aural and Visual Awareness

- 1. Sing Rocky Mountain.
- 2. Sing the eight-beat phrase with the following ostinato: pat knees, touch shoulders, repeat throughout the song.



Aural Awareness

Describe what you hear.

Determine the number of beats in the phrase.

Determine which beats are strong and which are weak.



Visual Awareness

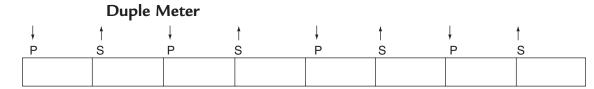
- 1. Using the information you acquired in the aural awareness stage, create a visual representation indicating strong and weak beats for *Rocky Mountain*.
- 2. Sing *Rocky Mountain* and perform the strong and weak beats.



Music Theory

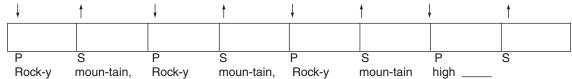
Meter is the regular grouping of beats that occur in patterns of strong and weak accents.

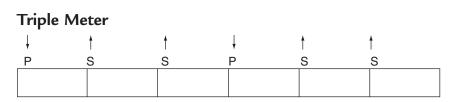
As you listen to music, you will notice that some beats are stronger than others. The strong beats are called primary beats (or accented beats) and are followed by weak beats. These weak beats are called secondary beats or unaccented beats. This grouping of strong and weak beats forms a recurring pattern known as the meter.



DUPLE METER In **duple meter** a primary beat is followed by one secondary beat.

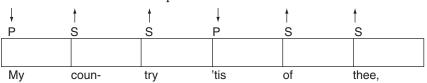
Consider the first phrase of *Rocky Mountain*. It is written in duple meter.

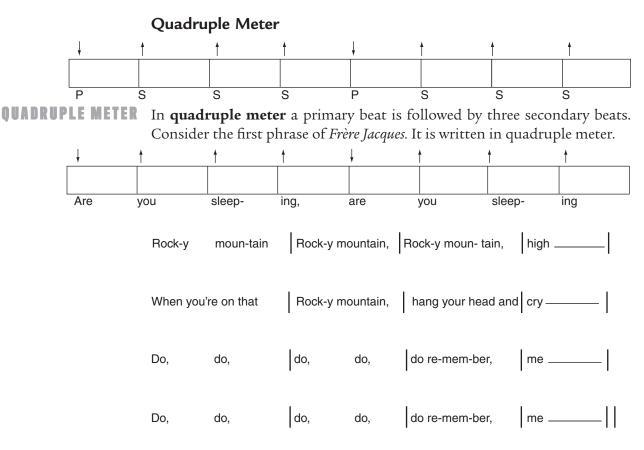




TRIPLE METER

In **triple meter** a primary beat is followed by two secondary beats. The first beat is the *downbeat* and is stronger than secondary beats two and three. The third beat is an *upbeat* leading to the downbeat. Consider the first phrase of *America*. It is written in triple meter.





MEASURE Measures mark each pattern of strong and weak beats.

Music is divided into measures or bars. Primary or accented beats define measures. Each measure is marked off by the use of vertical lines called **bar lines**. This beat is sometimes called the *downbeat*. (There is no bar line at the beginning of a composition. A **double bar line** indicates the end of a piece of music.) As with strong and weak beats, measures can also form strong and weak combinations.

Conducting Patterns

BAR LINE

DOUBLE BAR LINE

To keep the beat, a conductor conducts using the following patterns. **Conducting patterns** help indicate the primary and secondary beats. Perform conducting patterns with the right hand. The FIRST BEAT of each PATTERN is called the DOWNBEAT; the last beat is called the UPBEAT. To begin conducting, remember to give a preparation beat; this is always the beat before the downbeat.

The conducting pattern for duple meter is:

The conducting pattern for triple meter is:

The conducting pattern for quadruple meter is:



Listening

Listen to the following musical selections, and conduct each example as you listen.

Duple Meter

- "Allegro Assai" from *Brandenburg Concerto* No. 2, by Johann Sebastian Bach (1685–1750).
- "Finale" from Symphony No. 4 by Peter Illyich Tchaikovsky (1840–1893).

Three Beat Meter

• Minuet in G by Johann Sebastian Bach (1685–1750).

Four Beat Meter

- "March" from *The Love of Three Oranges* by Serge Prokofiev (1891–1953).
- "Tortoises" from *The Carnival of the Animals* by Camille Saint-Saëns (1835–1921).

UNIT 1.3 Music Theory Exercises

Music Theory Exercise 1.3.1

An example of a song in duple meter is *Rocky Mountain*. Sing the song and mark the strong beats.

Rock-y	moun-tain	Rock-y	mountain,	Rock-y	mountain,	high
When you're on that		Rock-y	mountain,	hang your	head and	cry
Do,	do,	do,	do,	do re-	mem-ber,	me
Do,	do,	do,	do,	do re-	mem-ber,	me

Music Theory Exercise 1.3.2

An example of a song in triple meter is *America*. Sing the song and mark the strong beats as indicated in the first phrase.

Му	coun-	try	'tis	of	thee
_					
Sweet	land	of	li-	ber-	ty,
of	thee	ı	sing		
Land	where	my	fa-	thers	died,
Land	of	the	pil-	grims'	pride,
From	ever-	у	moun-	tain-	side,
Let	free-	dom	ring		

Music Theory Exercise 1.3.3

An example of a song in quadruple meter is *Frère Jacques*. Sing the song and mark the strong beats.

Are	you	sleep-	ing,	Are	you	sleep-	ing
Bro-	ther	John		Bro-	ther	John	
Morn-ing	bells are	ring-	ing,	Morn-ing	bells are	ring-	ing,
	•	•	•	•	•	•	•
Ding,	dong	ding ———		Ding,	dong	ding ———	

Music Theory Exercise 1.3.4

Complete adding in the bar lines and double bar lines to the beat chart of *Frère Jacques*. Note: There is no bar line at the beginning of a piece of music. How many bars or measures are in the song *Frère Jacques*?

Are	you	sleep-	ing,	Are	you	sleep-	ing
Bro-	ther	John		Bro-	ther	John	
Morn-ing	bells are	ring-	ing,	Morn-ing	bells are	ring-	ing,
Ding,	dong	ding —		Ding,	dong	ding —	

Music Theory Exercise 1.3.5

- 1. Draw the conducting pattern for duple meter.
- 2. Draw the conducting pattern for triple meter.
- 3. Draw the conducting pattern for quadruple meter.

Music Theory Exercise 1.3.6

- 1. Establish a tempo for *Twinkle, Twinkle Little Star* and *America*. Sing the first phrase of each song silently in your head. Determine the meter. Then sing and conduct the song.
- 2. Conduct while the teacher or other students sing/play the songs.

Music Theory Exercise 1.3.7

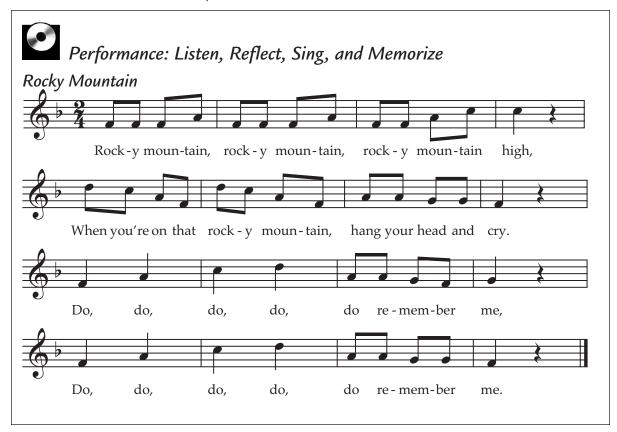
Determine the meter of the following pieces of music and conduct each composition:

Johann Sebastian Bach: *Brandenburg Concerto* No. 2, Allegro Assai Wolfgang Amadeus Mozart: *Clarinet Concerto*, Adagio Movement C. Camille Saint-Saëns: *Carnival of the Animals*, Elephant Serge Prokofiev: *The Love of Three Oranges*, March Movement

UNIT 1.4 Introduction to Rhythm

Terms and Concepts

Duration, rhythm





Kinesthetic Activities to Enhance Aural and Visual Awareness

- 1. Sing *Rocky Mountain* and perform the beat. (We suggest that the beat not be clapped but rather performed by patting on your lap.)
- 2. Sing *Rocky Mountain* and clap the rhythm.
- 3. Sing and point to a kinesthetic image that indicates both beat and rhythm. The first phrase of *Rocky Mountain* follows:



- a. Sing the first phrase of *Rocky Mountain* and point to the beat.
- b. Sing the first phrase of *Rocky Mountain* and point to the rhythm.



Aural Awareness

Describe what you hear.

- 1. Determine the number of beats in the phrase.
- 2. Determine which beats had more than one sound.
- 3. Determine the number of sounds on the other beats in the phrase.



Visual Awareness

- 1. Using the information you acquired in the aural awareness stage create a visual representation of 1) the beats in each phrase of *Rocky Mountain* and 2) the length of sounds over each beat.
- 2. Sing Rocky Mountain performing the rhythm.



Music Theory

Duration refers to the length of the sound or silence. **Rhythm** is "organized sound in time." Rhythm may also be defined as "action in time." Some beats have one sound and others have two sounds, while there are several places in the melody where there is one sound held for the duration of two beats. We refer to these sounds as the rhythm in music.

UNIT 1.4 Music Theory Exercises

Music Theory Exercise 1.4.1

Create a visual representation of 1) the beats in each phrase of *Twinkle*, *Twinkle Little Star*, and 2) indicate the length of each sound over the beats.

Music Theory Exercise 1.4.2

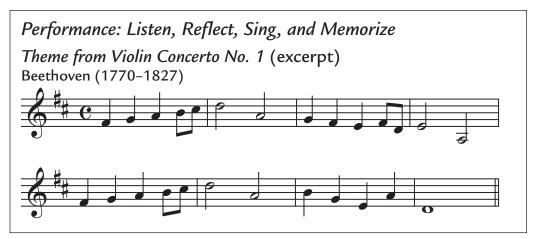
- 1. Create a visual representation of 1) the beats in each phrase of *Row*, *Row*, *Row Your Boat*, and 2) indicate the length of each sound over the beats.
- 2. Indicate the phrases, bar lines, and double bar lines for each song.

UNIT 1.5 Basic Rhythm Patterns in Simple Meter

Terms and Concepts

Rhythm syllables, ta, ta-di, ta-ah, ta---ah---ah, notation, quarter note, eighth note, half note, whole note, stem, note head, flag, beam

This unit addresses the notation of basic rhythm patterns.



DURATION, RHYT



Kinesthetic Activities to Enhance Aural and Visual Awareness

Meter Focus

As the instructor or another student plays or sings the theme from the Beethoven Violin Concerto:

- 1. Determine the number of phrases.
- 2. What is the form of this example?
- 3. Draw the phrases as the instructor or another student plays/sings the song and memorize the song.
- 4. Sing on "loo" while conducting.

Rhythm Focus

1. Sing the theme from the Beethoven Violin Concerto while you point to the visual representation.

	 	-		_

- 2. Sing the theme from the Beethoven Violin Concerto and clap the rhythm.
- 3. One student sings the example while clapping the beat; another sings the example and taps the rhythm.
- 4. Sing the example while tapping the beat with your left hand and tap the rhythm with your right hand.



Aural Awareness

Describe what you hear. Consider each phrase of the theme from the Beethoven Violin Concerto separately.

- 1. Which beats have one sound?
- 2. Which beats have two sounds?
- 3. On which beats do we hold sounds longer than one beat?



Visual Awareness

Using the information you acquired in the aural exercises, create a visual representation of the rhythm of the theme from the Beethoven Violin Concerto

- 1. As you sing, create a beat chart with bar lines.
- 2. What is the meter?

3. Indicate the number of sounds on each beat as you sing by placing one vertical line for one sound on the beat or two vertical lines for two sounds on the beat. Circle the sound that receives two beats; put a rectangle around a sound lasting longer than two beats.



Music Theory

Associating Rhythm Syllables with Aural and Visual Understanding of Rhythm Patterns Containing One and Two Sounds on a Beat and Sounds Lasting Longer Than One Beat



Rhythm syllables are a means for figuring out the rhythm of music that we hear.

We can use rhythm syllables as an easy method to figure out the rhythm of music that we hear. There are many rhythmic reading systems; we use the *ta-ka-di-mi*² system with slight modifications. It is important to remember that these rhythm syllables are related to the number of sounds occurring on the beat.

TA-DI TA---AH TA---AH---AH When we hear one sound on the beat, we can label it with the rhythm syllable *ta*. When we hear two sounds on the beat, we can label them with the rhythm syllable *ta-di*. The rhythm syllable *ta* is always assigned to the beat note. When we hear one sound over two beats, we label it with the rhythm syllable *ta--ab*. When we hear one sound over four beats, we label it with the rhythm syllable *ta--ah---ah---ah*.

Rhythm Syllables for the Theme from Beethoven's Violin Concerto

	•	•		-		
ta	ta	ta	ta di	ta	 ta	
ta	ta	ta	ta di	ta —	 ta	
ta	ta	ta	ta di	ta	 ta	
to	to	to	to	to		
ta	ıa	ıa	ia	ta	I	

^{2.} Richard Hoffman, William Pelto, and John W. White. "Takadimi: A Beat-Oriented System of Rhythm Pedagogy." *Journal of Music Theory Pedagogy*, Vol. 10, 1996: 7-30. Throughout this text we cite this approach to teaching rhythm. This system of rhythmic reading was developed by the above university professors and used for teaching university students; it has been adapted and modified by the authors.

☐ Associating Traditional Notation with Aural and Visual Understanding

Notation is a representation of the musical sounds we hear. We use music symbols to represent music.

Rhythmic notation is a method for representing the number of actions in time. Rhythmic notation represents the number of actions as related to the pulsation we call beat. Rhythmic sounds are represented by symbols referred to as notes. Sounds on beats may be represented with different note values.

Quarter Note

RHYTHMIC NOTATION

EIGHTH NOTE

When the beat is assigned the value of a quarter note, one sound on a beat is called a **quarter note** (crotchet in England). A quarter note is made up of a note head and a stem. Note heads are oval. A stem can go up or down from the note head.



Eighth Note

Two even sounds on a beat can be represented by two **eighth notes** (quavers in England) when the beat is a quarter note in duration. An eighth note is made up of a note head, a stem, and a flag. When writing eighth notes, the note heads should be oval and the flag is placed on the right side of the stem. If a beat is assigned the value of an eighth note, one sound on a beat is an eighth note.



Normally, two eighth notes are joined together by the use of a beam. Two eighth notes equal one quarter note in duration.

Half Note

NALF NOTE A note that has one sound but is two beats in duration is called a **half note** when the beat is a quarter note in duration.

Two quarter notes equal one half note in duration.



Whole Note

WHOLE NOTE

A note that has one sound but is sustained for four beats when the beat is a quarter note in duration is called a **whole note**. Two half notes equal one whole note.

O

A whole note is equal to four quarter notes or two half notes.



Theme from Beethoven's Violin Concerto Written in Rhythm Notation



Rhythm Patterns

The theme from the Beethoven Violin Concerto is made up of two rhythmic patterns that are eight beats in length. These rhythm patterns are:



When we look at rhythm patterns, it helps us understand how themes are constructed and *it* ultimately helps us determine how to play and sing more musically.



Listening

Listen to each example. Can you identify patterns of four and eight beats using rhythm syllables? Can you write the rhythm patterns of some of these examples using quarter and eighth notes?

• "Allegretto" from Symphony No. 94, *The Surprise Symphony* by Joseph Haydn (1732–1809).

- "Bobby Shaftoe" from Watching the White Wheat: Folksongs of the British Isles. The King's Singers. EMI, 2003.
- "Pillow Dance" from For Children Vol. 1. No. 4, by Belá Bartók (1882– 1945) Boosey and Hawkes, London, New York, and Berlin, 2003. Recording: Jeno Jandó. Bartók: For Children. Naxos, 2005.
- "In the Hall of the Mountain King," from the Peer Gynt Suite No. 1 by Edvard Greig (1842-1907).
- For Children Vol. 2. No. 13. By Belá Bartók (1882–1945) London, New York and Berlin: Boosey & Hawkes, 2003. Recording: Jeno Jandó. For Children. Naxos, 2005.
- Three Rondos on Folk Tunes. No. 1, by Belá Bartók (1882-1945).

Quarter, Eighth, and Half Notes

- Violin Concerto Movement 1 by Ludwig van Beethoven (1770–1827)
- Beethoven and Mendelssohn Violin Concertos. Camerata Salzburg, Joshua Bell and Sir Roger Norrington. Sony BMG Music Entertainment, 2002.
- "Death of Ase" Movement VI from *Peer Gynt Suite* No. 1 op. 46, by Edvard Greig (1843-1907).
- Three Rondos on Folk Tunes No. 1, Belá Bartók (1882-1945).

Subdivision of the Beat

• "Bo Diddley" as recorded by Bo Diddley (1955). Good example of even beat subdivisions kept by the maracas.

UNIT 1.5 Music Theory Exercises

Music Theory Exercise 1.5.1

- 1. Sing *Frère Jacques* with words while tapping the beat.
- 2. Sing *Frère Jacques* with rhythm syllables while tapping the beat.
- 3. Sing Frère Jacques with rhythm syllables while conducting the beat.

ta		ta		ta	ta	ta		ta		ta	ta
		•									
ta		ta		ta		ta		ta		ta	
ta	di	ta	di	ta	ta	ta	di	ta	di	ta	ta
ta		ta		ta		ta		ta		ta	
											_

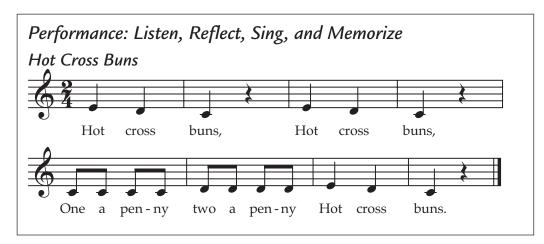
Exercise 1.5.2

- 1. Create a beat chart for *Frère Jacques*. A beat chart is a representation of the beats in a song. A beat chart provides a representation of beats written phrase by phrase.
- 2. Write the rhythm of this melody using quarter, eighth, and half notes.

UNIT 1.6 Basic Rhythm Patterns That Include Rests in Simple Meter

Terms and Concepts

Rest, quarter note rest, eighth note rest, half note rest, whole note rest, breve, dot





Kinesthetic Activities to Enhance Aural and Visual Activities

Meter Focus

As the instructor or another student plays or sings *Hot Cross Buns*:

- 1. Determine the number of phrases. What is the form of the song?
- 2. Draw the phrases as the instructor or another student plays or sings the song and memorize the song.
- 3. Determine the meter.
- 4. Perform the song while conducting.

Rhythm Focus

Sing *Hot Cross Buns* while you point to the visual representation. Tap your shoulder when you encounter a beat with no line.

- 1. Sing Hot Cross Buns and clap the rhythm.
- 2. With another student, perform the following:
 - One sings the song while snapping the beat.
 - Another sings the song and taps the words.

3. Sing the song wh	ile tapping the	e beat witl	h your lef	t hand	and	tap t	he
words with your 1	right hand.						



Developing Aural Awareness

Describe what you hear. Consider each phrase of *Hot Cross Buns* separately.

- 1. Which beats have one sound?
- 2. Which beats have two sounds?
- 3. Which beats have no sound?



Developing Visual Awareness

Using the information you acquired in the aural exercises, create a visual representation of *Hot Cross Buns*.

- 1. Sing *Hot Cross Buns* while pointing to the following beat chart.
- 2. What is the meter? Add in the bar lines and the double bar lines.
- 3. Indicate the number of sounds on each beat. One vertical line indicates one sound per beat, two vertical lines indicate two sounds per beat. It is important to write as you sing.
- 4. Indicate the duration of sounds below each beat.
- 5. Circle the beats with no sound.



Music Theory: Writing a Melody Containing One, Two, and No Sounds on a Beat



A **rest** is a place in the music with no sound. When figuring out rhythm syllables, rests are indicated by silence. Rests may be indicated by counting them "silently" using the rhythm syllables.

Hot Cross Buns Performed with Rhythm Syllables

ta		ta	ta	
ta		ta	ta	
ta	di	ta di	ta di	ta di
	di	ia ui	ia ui	ia ui
	<u> </u>	la ui	la ui	u ui
ta			ta	u ur

Associating Traditional Notation to Aural and Visual **Understanding of Rests**

Rests are symbols that represent the absence of sounds. Rests may be counted silently using the rhythm syllables of the corresponding notes. Silence on beats may be represented with different rest values.

Quarter Note Rest



When the beat is assigned the value of a quarter note and has no sound, it is called a quarter note rest.

A quarter note rest looks like: 🕻

Eighth Note Rest

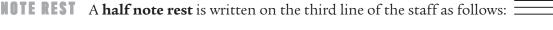


Two even sounds on a beat are called eighth notes (quavers in England). If there is a silence for one of these eighth notes, we refer to this as an eighth note rest.

An eighth note rest looks like: 7

HALF Half Note Rest







Whole Note Rest

A **whole note rest** is written on the fourth line of the staff as follows: Notice that it hangs from the fourth line. This rest can be used to indicate a measure rest in any meter.

Breve Rest



BREVE A **breve** rest lasts as long as two whole notes.

Dots After Notes and Rests

A dot placed to the right of a note head increases its rhythmic value by one half.

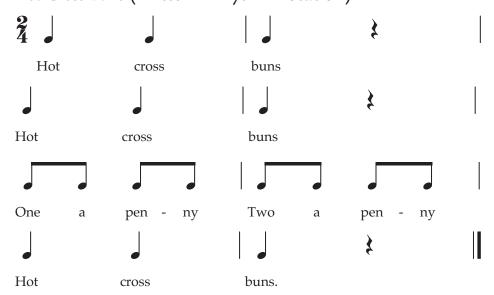
When a note is followed by a dot, it gets the value of the note plus half its value. Any note or rest may be followed by a dot. For example:



A dotted half note is equal to three quarter notes or a combination of a half note and quarter note.

A dotted quarter note rest is equal to a quarter note rest and an eighth note rest.

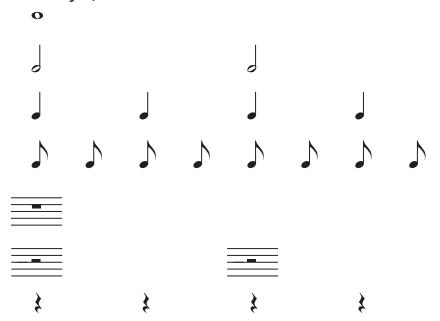
Associating Notation to a Beat with No Sound Hot Cross Buns (written in rhythm notation)



Summary of Traditional Notation Symbol and Corresponding Rest

Note Name	Traditional Notation Symbol	Corresponding Rest
Quarter note		}
Eighth note		9
Half note		
Whole note	o	-

Hierarchy of Durations





Listening

Listen to each example. Can you identify patterns of four and eight beats using rhythm syllables? Can you write the rhythm patterns of some of these examples using quarter and eight notes?

- "Children's Song" *For Children* Vol. 1. No. 2 by Belá Bartók (1882–1945) (London, New York, and Berlin: Boosey & Hawkes) 2003. Recording: Jeno Jandó. Bartók: *For Children*. Naxos, 2005.
- "In the Hall of the Mountain King," Movement 4 from the *Peer Gynt Suite* No. 1 op. 46, by Edvard Greig (1843–1907).
- Movement 2 from Symphony No. 7 by Ludwig van Beethoven (1770–1827).

UNIT 1.6 Music Theory Exercises

Music Theory Exercise 1.6.1

- 1. Sing *Hot Cross Buns* with words while tapping the beat.
- 2. Sing *Hot Cross Buns* with rhythm syllables while tapping the beat.
- 3. Sing *Hot Cross Buns* with rhythm syllables while conducting the beat.

ta		ta	ta	
ta		ta	ta	
ta	di	ta di	ta di	ta di
ta	di	ta di	ta di	ta di
ta ta	di	ta di ta	ta di ta	ta di

Music Theory Exercise 1.6.2

Create a visual representation for Hot Cross Buns.

- 1. Create a beat chart.
- 2. Add in bar lines.
- 3. Indicate the number of sounds on each beat.
- 4. Indicate the length of sounds on each beat.

Phrase 1

Phrase 2

Phrase 3

Phrase 4

Music Theory Exercise 1.6.3

Write the rhythm of Hot Cross Buns phrase by phrase using quarter notes, eighth notes, and quarter note rests from memory.

UNIT 1.7 Meter and Time Signatures of 2, 3, and 4

Terms and Concepts Time signature, meter, $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, accentuation

Time Signatures in $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ Simple Meter

TIME SIGNATURE

A time signature (or meter signature) has two numbers (one above the other) at the beginning of a piece of music.

According to the Oxford Dictionary of Musical Terms (p. 110), meter is "the pattern of regular pulses (and the arrangement of their constituent parts) by which a piece of music is organized. One complete pattern is called a bar. The prevailing meter is identified at the beginning of a piece (and during it whenever it changes) by a time signature, which is usually in the form of a fraction."

In simple meters the top number indicates the number of beats in each measure or the meter of the piece; the lower number indicates the note value to be used for describing the duration of the beat.

The number of beats in the measure. \rightarrow 4 The note value that represents the beat. ightarrow $ilde{m{\it L}}$ is given the value of a quarter note, and therefore there are two quarter note beats per measure.



3 is often used as a triple meter time signature and indicates that each beat is given the value of a quarter note, and therefore there are three quarter note beats per measure.



4 or **C** is often used as the quadruple meter time signature and indicates that each beat is given the value of a quarter note, and therefore there are four quarter note beats per measure.



(Note: The lower number in a time signature does not always indicate the number of beats in a measure. In compound meters the lower number indicates the note value of the division of the beat. Compound meter is discussed in greater detail in Chapter 5).

Accentuation

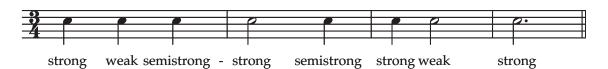
ACCENTUATION

Accentuation refers to the stress patterns of various meters. The strongest accent defines the placement of the bar line.

Accentuation in $\frac{2}{4}$



Accentuation in $\frac{3}{4}$



Accentuation in 4

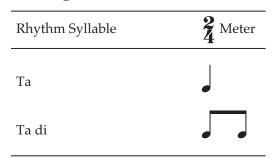


Simple, Duple, Triple, and Quadruple Meter

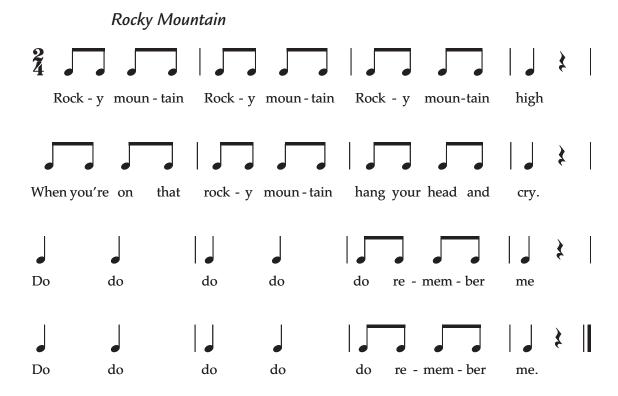
 $\frac{2}{4}$ can also be referred to as duple meter, $\frac{2}{4}$ can be referred to as triple meter, and $\frac{4}{4}$ can be referred to as quadruple meter. $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ are examples of simple meter; each beat can be divided into two divisions.

Converting Rhythm Syllables into Traditional Notation in **3** Meter

We can write *Rocky Mountain* in traditional notation. If each beat is equal to a quarter note, we can write one sound on a beat as a quarter note and two sounds on a beat as two eighth notes. We can indicate this information by using a $\frac{2}{4}$ time signature.



- 1. Sing Rocky Mountain with rhythm syllables and tap the beat.
- 2. Sing *Rocky Mountain* with rhythm syllables and conduct in two.
- 3. Sing *Rocky Mountain* with rhythm syllables while pointing to the rhythm.



UNIT 1.7 Music Theory Exercises

Music Theory Exercise 1.7.1

- 1. Write the rhythm of *Frére Jacques* in **4** meter using four phrases from memory.
- 2. Write the rhythm of *Hot Cross Buns* in $\frac{2}{4}$ meter using four phrases from memory.

UNIT 1.8 Beaming Notes in \(^2\), \(^3\), and \(^4\) Meter (Simple Meter)

Notes are normally grouped according to the duration of the beat. In $\frac{2}{4}$, and $\frac{4}{4}$ meter, since the beat is one quarter note long, two eighth notes are beamed as follows:



In $\frac{4}{4}$ meter, if the first two beats or the last two beats are eighth notes, they may be connected. Note that in the second measure the eighth notes on beats two and three are not connected.



In $\frac{3}{4}$ meter, if the measure is made up of all eighth notes, they may joined together.



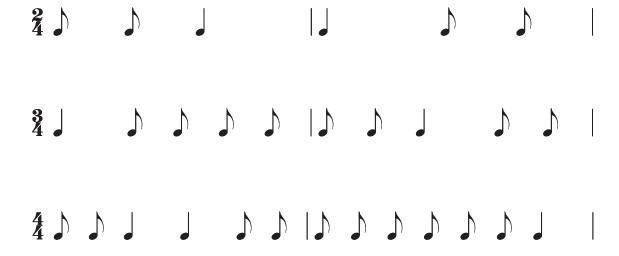
In some vocal music eighth notes are sometimes written individually.



UNIT 1.8 Music Theory Exercises

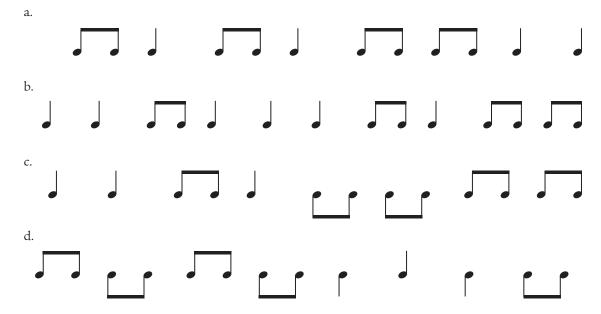
Music Theory Exercise 1.8.1

Rewrite the following using beams below each example.

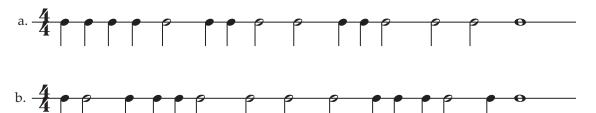


Music Theory Exercise 1.8.2

Add a time signature and bar lines to the following examples. There are a number of solutions.

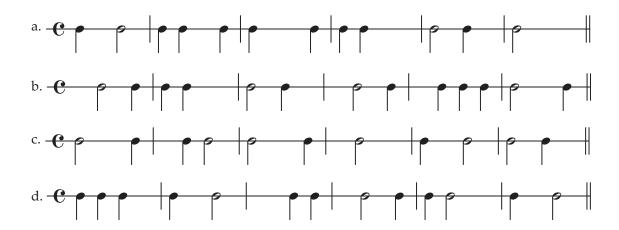


Add bar lines to make this correct.



Music Theory Exercise 1.8.3

Add note values to complete each measure at an appropriate location of the measure.



UNIT 1.9 2, 3, and 2 Simple Meter

Terms and Concepts **2**, **c**, cut time, **3**, **4**



Music Theory

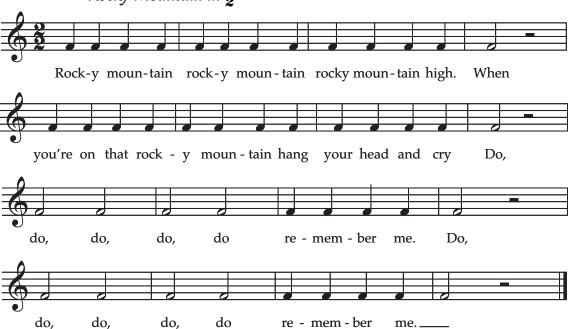
- 3 meter is used as a duple-meter time signature and indicates that each beat is given the value of a half note, and therefore there are two half note beats per measure.
- **CIT TIME c** is often used to indicate **3** meter and is referred to as **cut time**.
 - **3** meter is often used as a triple meter time signature and indicates that each beat is given the value of a half note, and therefore there are three half note beats per measure.
 - meter is often used as a quadruple meter time signature and indicates that each beat is given the value of a half note, and therefore there are four half note beats per measure. In meter the music may require the use of a double whole note. A double whole note pour half notes. A double whole note rest is equal to four half note rests.



Converting Rhythm Patterns in $\frac{2}{4}$ into $\frac{2}{3}$ Meter

We can also write *Rocky Mountain* another way while keeping exactly the same relationships between the notes. If each beat is equal to a half note, then two sounds on a beat will be written with two quarter notes. We can indicate this information by using a $\frac{3}{2}$ time signature. You will use the exact same rhythm syllables as used when singing in $\frac{3}{4}$.

Rocky Mountain in 3



Grouping Notes and Rests in $\frac{2}{3}$, $\frac{3}{3}$, and $\frac{4}{3}$ Meter

- When using the above meters, always use a whole note where possible
- Group together a group of four eighth notes that could be substituted by a half note.
- Each new beat requires a new rest.
- Group the notes and rests in half beats when the beats are less than a full beat
- Use a whole note rest to show a complete measure rest.



Listening

Students may listen to the following compositions and conduct.

Listening Examples in Duple Meter: 3

- George Frederick Handel: Royal Fireworks Music, Bouree
- Wolfgang Amadeus Mozart: Eine Kleine Nachtmusik, Romance

Listening Examples in Triple Meter: $rac{3}{2}$

• Benjamin Britten: Young Person's Guide to the Orchestra

UNIT 1.9 Music Theory Exercises

Music Theory Exercise 1.9.1

Write the rhythm of the melody in $\frac{3}{2}$ meter in the space below.

Oranges and Lemons



Music Theory Exercise 1.9.2

- 1. As you tap the beat, sing *Are You Sleeping* with rhythm syllables.
- 2. Sing *Are You Sleeping* with rhythm syllables and conduct.
- 3. Using your own paper, rewrite *Are You Sleeping* in **3** meter. The first phrase is provided.



Music Theory Exercise 1.9.3

- 1. Conduct the following examples and recite the rhythms using rhythm syllables.
- 2. After conducting reciting the rhythm, rewrite each of the following musical examples changing the meter to **3**, **3**, or **3**.



UNIT 1.10 Counting in Duple, Triple, and Quadruple Meter Using Numbers

Duple Meter

We can use numbers as another method of counting music that we see and figuring out the rhythm of music that we hear. In duple meter we can count one note on a beat by calling it "one" on a strong beat and "two" on a weak beat.

		
counting in duple	1	2	1	2	1	2	1	2

Triple Meter

In triple meter we can count one note on a beat by calling it "one" on a strong beat and "two" on the second beat of the measure and "three" on the third beat of the measure.

				.		.
counting in						
triple	1	2	3	1	2	3

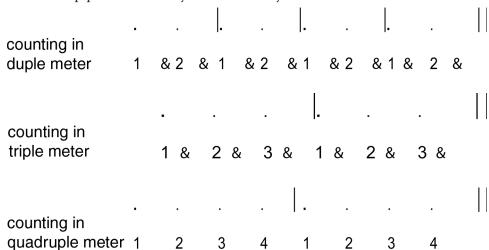
Quadruple Meter

In quadruple meter we can count one note on a beat by calling it "one" on a strong beat and "two" on the second beat of the measure, "three" on the third beat of the measure, and "four" on the fourth beat of the measure.



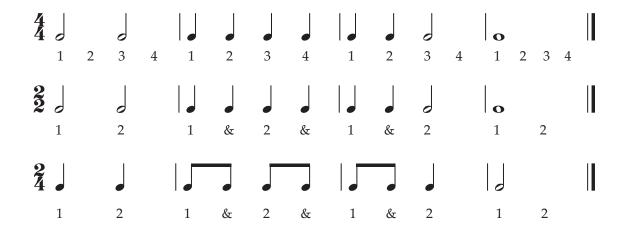
Division of the Beat

When music contains beats that are subdivided, musicians mentally count the beats within each measure and think "and" (&) on the second half of the beat to help perform the rhythm accurately.



Distinguishing 4, Cut Time, and 2 Time Signatures
In general, the 4 time signature is used for a moderate tempo. 3 is used for a tempo that is a little faster than 4. 2 is generally faster than cut time.

Clap the patterns while counting with numbers.



UNIT 1.10 Music Theory Exercise

Music Theory Exercise 1.10.1

Sing *Rocky Mountain* with rhythm syllables and conduct; sing *Rocky Mountain* with numbers and conduct.

Sing *Frère Jacques* with rhythm syllables and conduct; sing *Frère Jacques* with numbers and conduct.

UNIT 1.11 Repeat Signs; First and Second Endings; Ties and Slurs

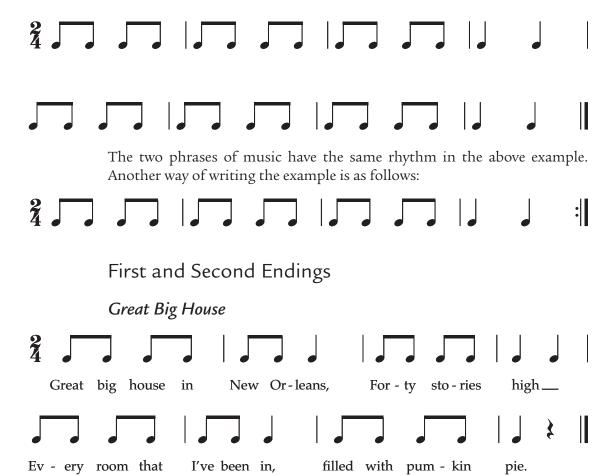
Terms and Concepts

Repeat sign, tie, slur

Repeat Sign

REPEAT SIGN

A **repeat sign** is a double bar line preceded by a colon: (:||). Double bar lines will always accompany the repeat sign. A repeat sign appears at the beginning and end of a section of music that needs to be repeated. If the first measure of music is to be included in a repeat, then the repeat sign is omitted from the beginning of the composition. We repeat notes that are surrounded by a repeat sign.



Another way of writing the example is by using first and second endings:



Ties

According to the *Oxford Dictionary of Musical Terms* (p. 187), a **tie** is "a curved line in musical notation to join two successive notes of the same pitch, showing that they should form one sound lasting for the duration of their combined values. It is used to join notes either side of a bar line or to make up a total note value that is not available in single notes." The tied note in the following example is equal to three quarter notes.



The whole note tied to a half note in the following example is equal to six quarter notes.



Slurs

According to the Oxford Dictionary of Musical Terms (p. 169), a **slur** is "a curved line used in musical notation to group notes of various purposes. It commonly indicates that the note it affects are to be played or sung legato or smoothly."





Listening

This is a variation of the melody of *Great Big House in New Orleans*. Can you identify the first and second ending in the melody?

• "Organ Grinders Swing" sung by Ella Fitzgerald. *Swing that Music*, Verve Music Group, a division of UMG Recordings, Inc.

Notes on the Technology CD

Access Chapter 1 on the technology CD to reinforce some of the important rhythmic concepts introduced in this chapter through tutorials and dictations. Please use the arrows on the top right of the page to move from one page to another.

In the Tutorial section, you can review information concerning:

- duple, triple, and quadruple time signatures
- whole, half, quarter, and eighth note values
- whole, half, quarter, and eighth note rest values

In the Dictation section, you will be provided with the opportunity to practice writing simple rhythm patterns that are two measures in length. There are two types of rhythmic dictations:

- rhythmic dictations including whole, half, quarter, and eighth notes with no rests
- rhythmic dictation including whole, half, quarter, and eighth notes with rests

Before attempting to write the dictation, listen to each example several times, and try to clap and say the rhythm syllables before notating each example. You might want to notate your example on staff paper before doing so on the computer.

	_

Supplementary Musicianship Exercises

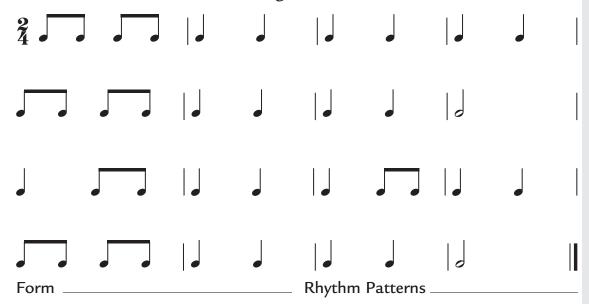
CHAPTER 1

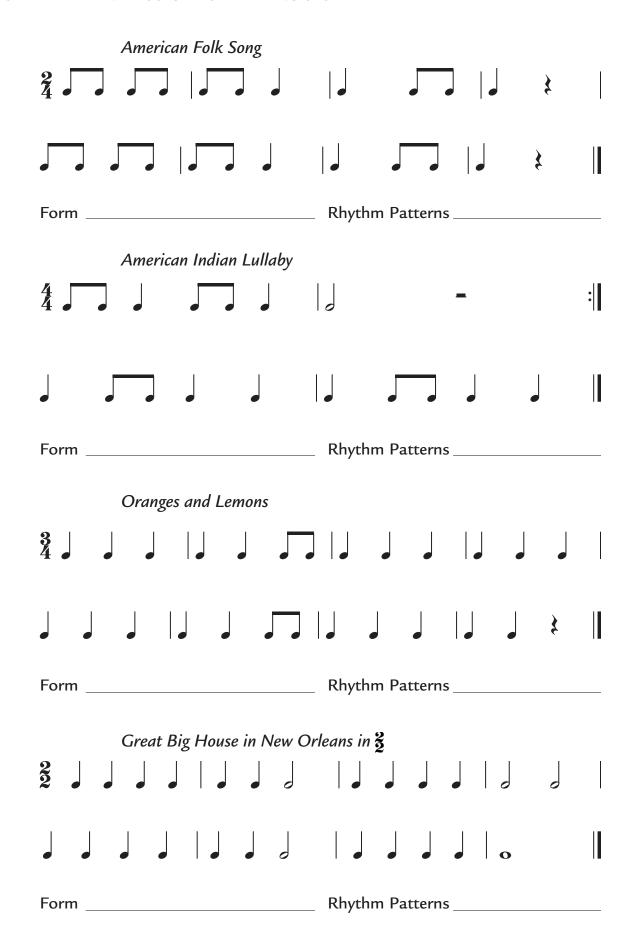


For each of the following examples:

- 1. Determine the different four-beat rhythmic patterns of each musical example.
- 2. After writing the rhythmic patterns, clap them.
- 3. Silently read each example with rhythm syllables while tapping the beat.
- 4. Silently read each example with rhythm syllables while conducting.
- 5. Clap the rhythm and say the rhythm syllables.
- 6. Clap the rhythm and count using numbers.
- 7. Determine the form.
- 8. Mark the phrasing.
- 9. Be certain to select an appropriate tempo and dynamics for each example.

Simple Duple, Triple, and Quadruple Meter American Traditional Song





Exercise for Reading Rhythms Using First and Second Endings

- 1. Conduct the following examples as you say the rhythm syllables, or count using numbers.
- 2. Clap following examples and count using numbers.
- 3. Rewrite these examples in meters in which the beat is equal to a half note.





Performance: Ensemble Singing

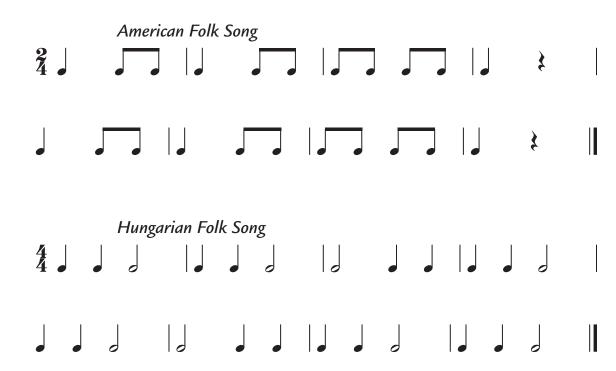
- 1. Sing focus songs from Chapter 1 while clapping the beat or the rhythm.
- 2. Sing focus songs using a call and response style. For example, Group A may sing phrase one, Group B may sing phrase two, etc.
- 3. Add a rhythmic ostinato to the focus songs. (An ostinato is a repeated rhythmic pattern.) This can be done in four stages.
 - a. Students sing the melody while the teacher claps the rhythm.
 - b. Students and teacher exchange parts.
 - c. Divide the students into two groups, one group sings and another performs the rhythm.
 - d. Two students perform the work.
- 4. Sing *Rocky Mountain* as a two-part round. Begin part two at phrase three.
- 5. Two-part clapping: clap and say the rhythm syllables for the top line and the bottom line.
- 6. Divide the class into two groups. Group A claps the top line while group B claps the bottom. Reverse.
 - a. Perform the work as a group and then with soloists.
 - b. One student says the rhythm of the top line but performs the bottom line. Reverse.

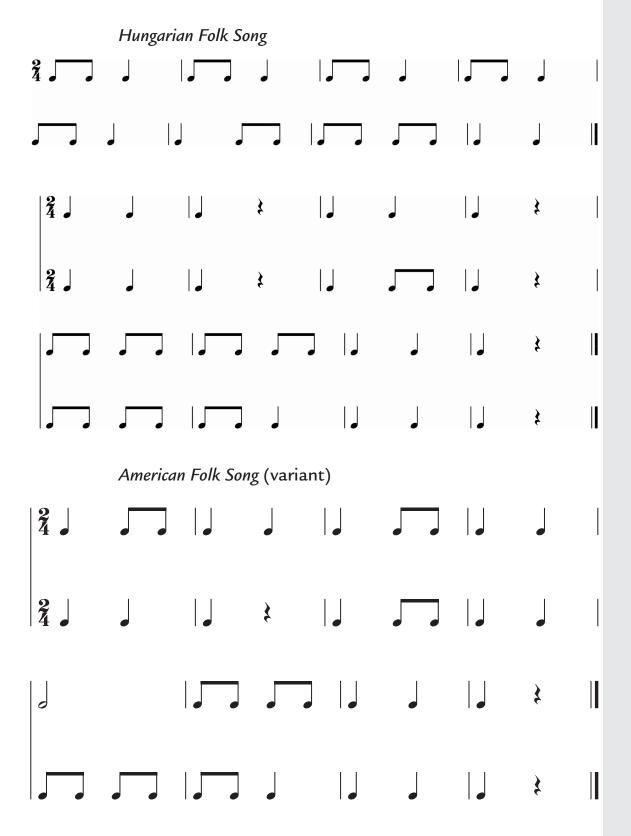


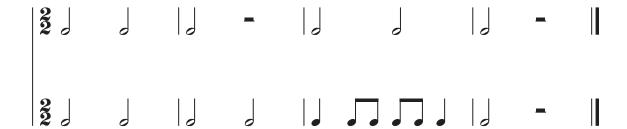
- 1. Sing *Rocky Mountain* in canon after two beats.
- 2. Sing Frère Jacques in canon after eight beats.

For the next three examples:

- 1. Say the rhythm of each and clap in canon after one measure.
- 2. Create two- or four-beat ostinatos as you say the rhythm of each of the following examples. An ostinato is a repeated rhythmic pattern.



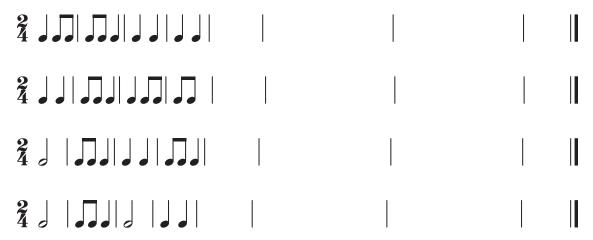






Improvisation and Composition

- 1. Here are four measures of a rhythm in simple meter. Complete each example with another four measures.
- 2. Be certain to select an appropriate tempo and dynamics for each example.



3. Create a sixteen-beat rhythmic composition using the form a b a c. The a phrase is provided for you.



4. Create an eighteen-beat rhythmic composition using the form a b c d in meter. You may use the following note values and corresponding rests in your composition.



5. Perform an eight-beat rhythmic improvisation; have another student perform his or her improvisation after your improvisation.



Listening

An Introduction to Musical Instruments

Timbre refers to the tone quality of sound. The properties of sound are most clearly evidenced through a brief review of musical instruments. Musical instruments produce different timbres. Timbre enables us to distinguish and classify musical instruments according to various families of instruments.

For example, a piano that plays the note middle C produces a pitch that vibrates at about 260 cycles per second (vps); a violin can produce that same number of vibrations per second, but the sound quality (timbre) is distinctively different from a clarinet playing the same pitch.

Musical Instruments

Strings

String instruments produce sound by plucking the string or drawing a bow across the string producing vibration. Members of the string family include: violin, viola, cello, double bass, guitar, banjo, harp, and lute, among others.

Woodwind

Sound is generated in wind instruments as a result of the vibration of air through a tube or pipe. Covering the finger holes in woodwind instruments changes the length of the column of air and therefore produces different pitches. Members of the woodwind family include: piccolo, flute, clarinet, oboe, bassoon, English horn, and saxophone, among others.

Brass

The length of tubing produces the notes of the overtone series in brass instruments. Members of the brass family include: trumpet, trombone, French horn, tuba, euphonium, cornet, among others.

Percussion

Percussion instruments are those whose sound is produced by striking the instrument. Members of the percussion family include: xylophone, marimba, and vibraphone. Among other percussion instruments are timpani, snare drums, castanets, chimes, cymbals, and triangle.

Keyboard Instruments (include piano, harpsichord, and organ)

Listen to Benjamin Britten's composition *Young Person's Guide to the Orchestra*, op. 34 (1946) to identify the sound of different orchestral instruments. Britten composed this piece to accompany a film about the instruments of the orchestra. The theme is a dance written by Henry Purcell in 1695 that was used in a play entitled *Abdelazer*. Identify the instruments of the orchestra in each variation of this composition.



CHAPTER

2

The Keyboard and Notation of Pitch

UNIT 2.1 The Keyboard and Basic Concepts Associated with Pitch

Terms and Concepts

Keyboards, white keys, middle C, black keys, sharp, flat, enharmonic spelling

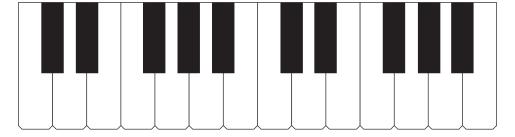
KEYBOARDS

Keyboards are useful aids in studying music fundamentals. They allow us to hear and visualize concepts in theory. The goal of this chapter is to introduce you to the general layout of a keyboard and play simple melodies using the rhythms used in Chapter 1.

Orientation to the Keyboard

Look at the piano keyboard. There are low notes and high notes.

Low Notes High Notes



Keyboard Activity 1

- Play several low notes on the piano.
- Play several high notes.
- Play the lowest note.
- Play the highest note.

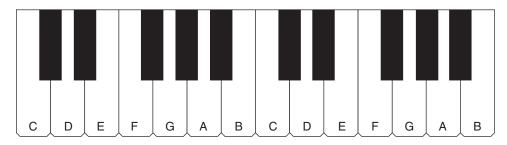
Keyboard Design

The piano keyboard has white keys and black keys. All the black and white keys are identified with letter names. The music alphabet is used to identify the keys. Here are the musical names for the **white keys**.

WHITE KEYS

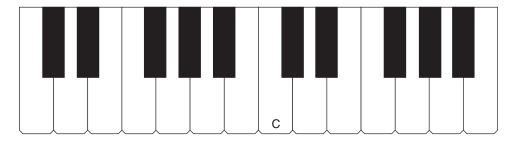
Note Names

The first seven letters of the alphabet are used to name pitches: A–B–C–D–E–F–G. Once a pitch has been identified on the staff, the other pitches follow in sequence. Note the repetition of the letter names. Notice that after the note G, we start the alphabet again with A–B–C–D–E–F–G.



Key patterns of the keyboard are consistent.

You can find a C on the piano just to the left of any group of two black keys.



Keyboard Activity 2

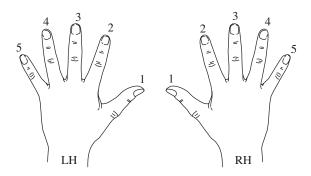
MIDDLEC

Find the C closest to the middle of the piano (it will normally be under the name of the piano manufacturer). We call it **middle C**.

- The white key to the right of the two black keys is always E. Play all the E keys.
- The white key to the left of the three black keys is always F. Play all the F keys.
- The white key to the right of the three black keys is always B. Play all the B keys.

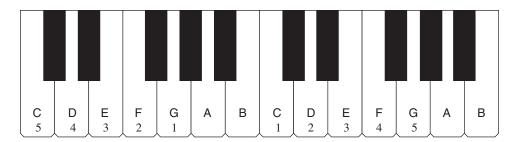
Keyboard Activity 3

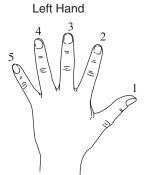
We number our fingers to play the piano in the following manner.

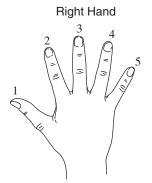


Keyboard Activity 4

Play the notes C D E F G on the piano using the thumb of your right hand to play C. C D E F G must be played with 1 2 3 4 5 of your right hand and $5\,4\,3\,2\,1$ of your left hand.



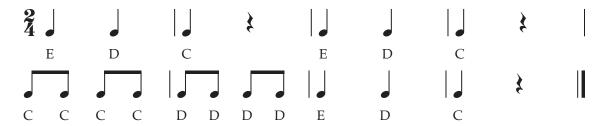




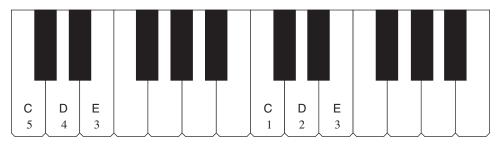
Keyboard Activity 5

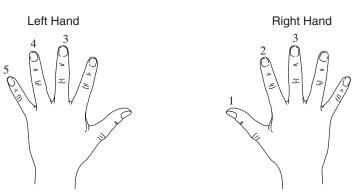
Sing Hot Cross Buns with note names.

Hot Cross Buns



Play *Hot Cross Buns* using E-D-C on the keyboard. Look at this keyboard to orient your hand position.

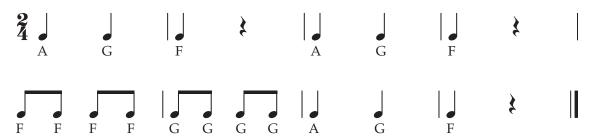




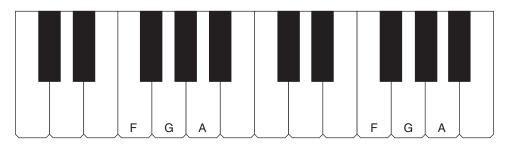
First play with the right hand using the above fingering. Second, play with the left hand using the above fingering. Then play both hands together.

Keyboard Activity 6

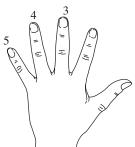
Hot Cross Buns



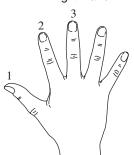
Play Hot Cross Buns using the notes F-G-A on the keyboard.



Left Hand



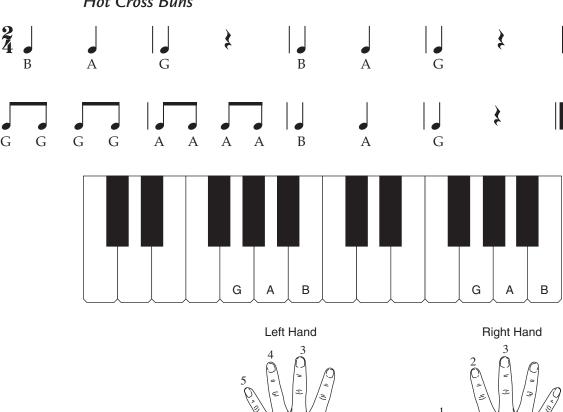
Right Hand



Keyboard Activity 7

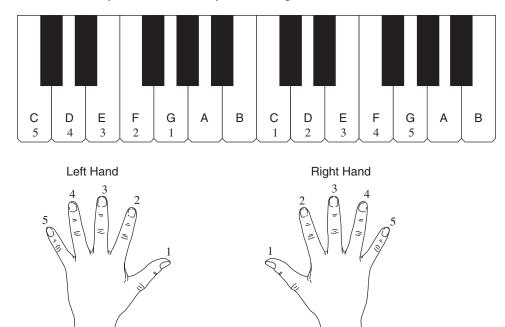
Sing Hot Cross Buns using the notes B-A-G.

Hot Cross Buns



Keyboard Activity 8: Practicing Five Notes in C Position

Look at the keyboard to orient your hand position.



Play the notes C-D-E-F-G on the piano with your right hand. Play the notes C-D-E-F-G on the piano with your left hand.

Play the following exercise with the right hand and then with the left hand.





Listening

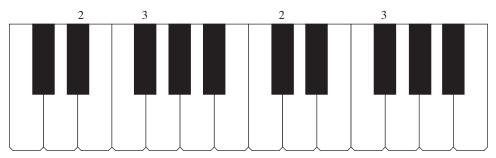
The following composition uses the text of *Hot Cross Buns* but uses a completely different melody to the traditional one.

• "Hot Cross Buns" *Six Songs on Mother Goose* by Donald Draganski. "Hot Cross Buns" sung by Anita Rieder on Albany Records.

The Pattern of Black Keys on the Keyboard



Notice the way the **black keys** are grouped on the keyboard. From the left side of the keyboard, only the first group has one black key. The others have two or three.



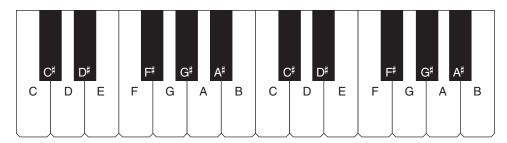
Keyboard Activity 9

- 1. Play each note in the group of two black keys.
- 2. Play each note in the group of three black keys.
- 3. Play each black key on your piano and tell whether it is part of a group of two black keys or three black keys.

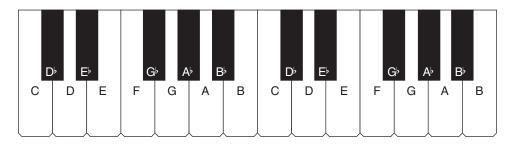
Naming Black Keys on the Keyboard Using Accidentals

All the black and white keys are identified with letter names. The music alphabet is also used to identify the black keys.

A **sharp** sign (#) is the musical symbol that indicates the note has been raised in pitch. The black key immediately to the right and above the white key is named by adding a sharp to the white key name. Once a sharp is indicated within a measure, it remains in effect for the remainder of the measure.



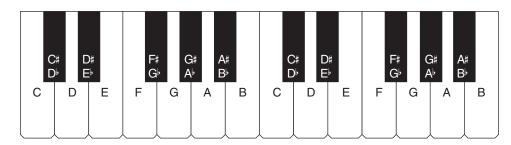
FLAT A **flat** sign (**b**) is the musical symbol that indicates the note has been lowered in pitch. The black key immediately to the left and below a white key is named by adding a flat to the white key name. Once a flat is indicated within a measure, it remains in effect for the remainder of the measure.



Enharmonic Pitches

ENHARMONIC SPELLING

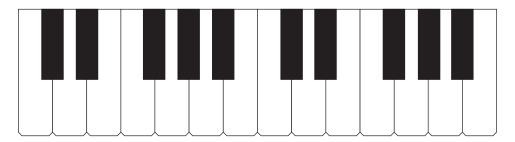
Notating the same pitch with a different note name is called an **enharmonic spelling**. Black keys and white keys have three possible names, but for the moment we will only deal with two possible names. For example, an F\$ (F sharp) can also be notated as G\$ (G flat). The note F can also be notated as E sharp (E\$).



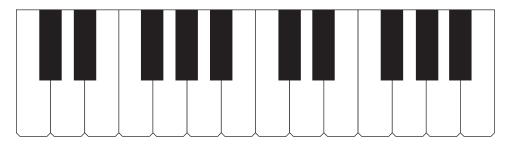
UNIT 2.1 Music Theory Exercise

Music Theory Exercise 2.1.1: Naming Notes on the Keyboard

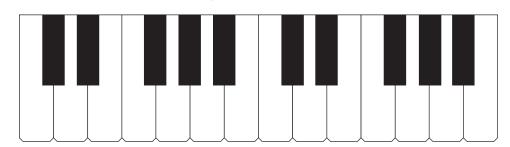
Write the letter C on each C key:



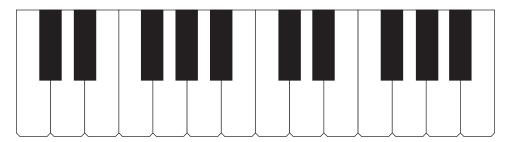
Write the letter F on each F key:



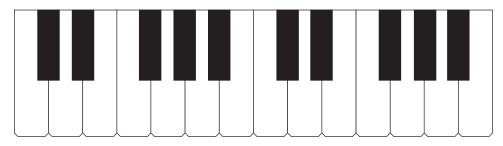
Write the letter E on each E key:



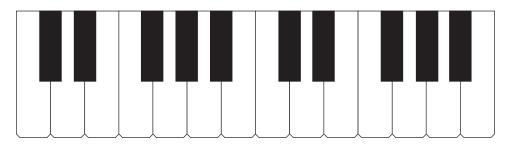
Write the letter D on each D key:



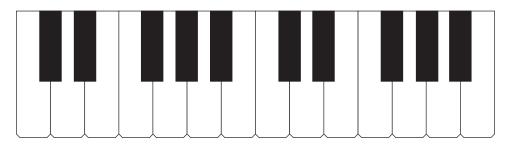
Write the letter B on each B key:



Write the letter G on each G key:



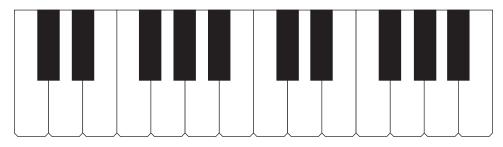
Write the letter A on each A key:



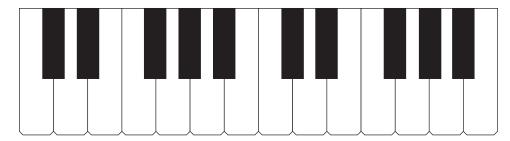
Music Theory Exercise 2.1.2

Identify the following black keys using sharps.

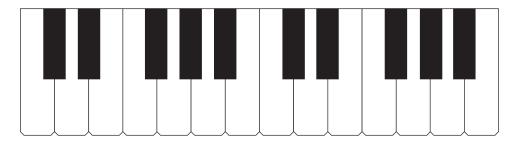
F sharp



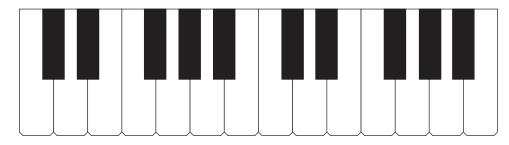
C sharp



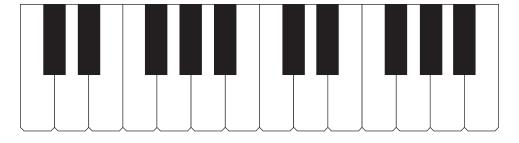
G sharp



D sharp



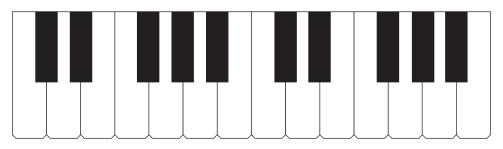
A sharp



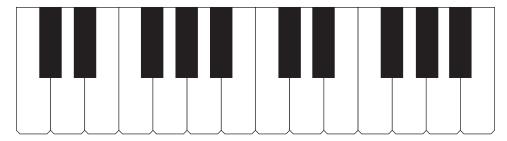
Music Theory Exercise 2.1.3

Identify the following black keys using flats.

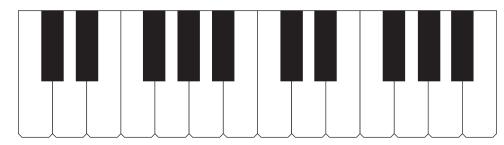
B flat



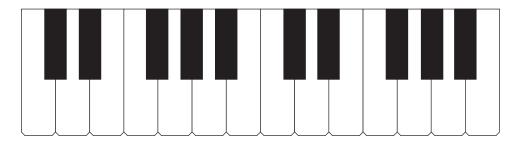
D flat



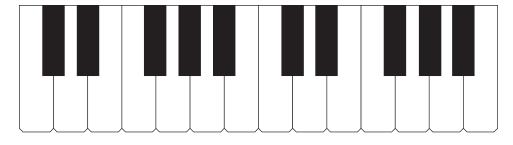
A flat



E flat



G flat



UNIT 2.2 Whole Step and Half Step Intervals at the Keyboard

Terms and Concepts

Interval, half step (sometimes referred to as "semitone"), whole step (sometimes referred to as "whole tone").

Interval

INTERVAL

An **interval** is the distance between two notes.

Half Step

HALF STEP

A **half step** is the smallest interval on the keyboard. Another name for a half step is a semitone.

On the keyboard, a half step is the distance between two adjacent keys regardless of color. The half step occurs between white keys and neighboring black keys. The half step occurs only in two places between white keys—between the notes E and F, and between the notes B and C.

Whole Step

WHOLE STEP

A **whole step** is the distance of two half steps on the keyboard. Another name for a whole step is a whole tone. Whole steps occur from white key to white key; from black key to black key; from white to black key; and from black to white key.

UNIT 2.2 Music Theory Exercises

Music Theory Exercise 2.2.1: Half Steps and Whole Steps

Answer the following:

1.	A half step is the	distance we	can	measure	on	the	key-
	board.						
2	11						

2. How many half steps make up a whole step?

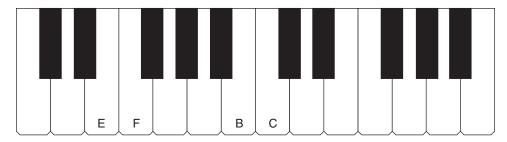
	,					
3.	The distances	between	all the white	keys on the	keyboard are	whole steps
	except for the	distances	between		and	, and
		and		_		

Music Theory Exercise 2.2.2

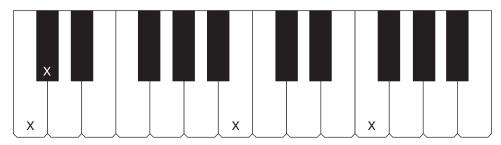
Mark all the half steps on this keyboard:



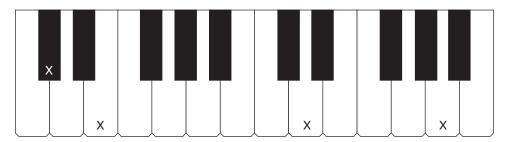
Play E-F and B-C on the keyboard.



Mark the note that is one half step above the indicated note.

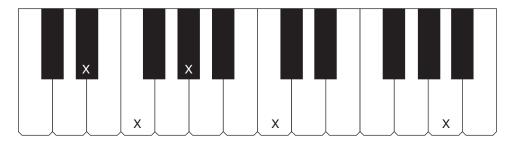


Mark the note that is one half step below the indicated note.

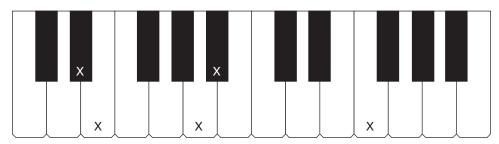


Music Theory Exercise 2.2.3

Mark the note that is one whole step above the indicated note.



Mark the note that is one whole step below the indicated note.



UNIT 2.3 Treble Clef and Introduction to the Notation of Pitch

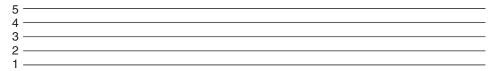
Terms and Concepts

Staff, treble clef, letter names

Music Notation

STAFF The **staff** is

The **staff** is made up of five lines and four spaces. The lines and spaces are always numbered from the bottom to the top.



Notes represent musical pitches on the staff. Notes are written on lines or in spaces on the staff.

Notes on lines.



Notes in spaces.



Notes can be placed on a staff on lines or in spaces. Lower pitches are placed lower on the staff than higher pitches.



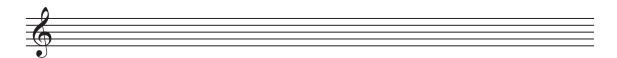
Notes can be placed below or above the staff lines.



The Treble Clef, or G Clef

TREBLE CLEF

The **treble clef**, or G clef, identifies the second line on the staff as G, five notes above middle C. The treble clef normally indicates playing the keyboard with the right hand.

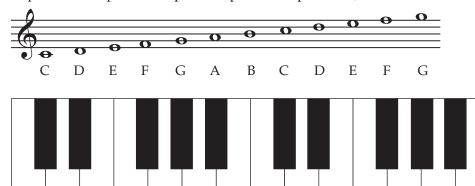


Once G is established on the staff, the remaining pitches may be determined.

LETTER NAMES

Notating White Keys in the Treble Clef

Consecutive **letter names** that move up or down the keyboard use the sequence line-space-line-space or space-line, etc.



Note heads are placed around a line or in a space to indicate different musical notes. Notes at the bottom of the staff are lower than notes at the top.

В

Ε

The following phrase will help in memorizing the names of the lines and spaces in the treble clef. Remember to start on the first line or space (bottom) of each clef.

Treble lines: E-every, G-good, B-boy, D-does, F-fine Treble spaces: F-A-C-E face

UNIT 2.3 Music Theory Exercises

G

Music Theory Exercise 2.3.1

Identify the specific line and name the note.



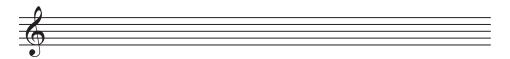
The following notes are on spaces. Identify the specific space and name the note.



Music Theory Exercise 2.3.2

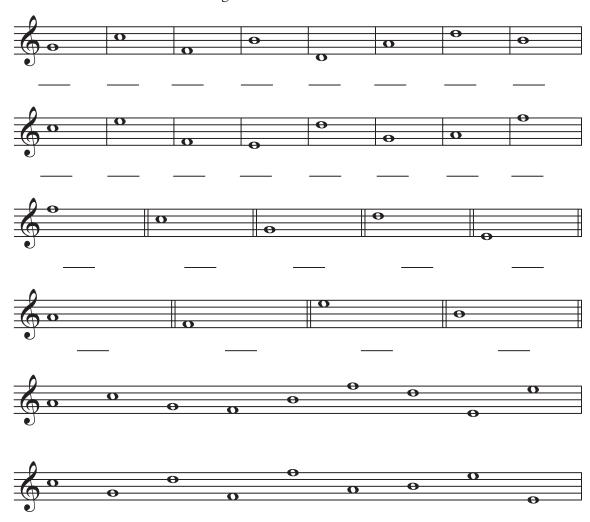
Write the specified notes on the treble clef.

- 1. Write a quarter note F on a line.
- 2. Write an eighth note E in a space.
- 3. Write a half note B on a line.



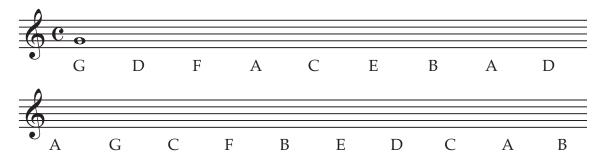
Music Theory Exercise 2.3.3

Name the following notes.



Music Theory Exercise 2.3.4

Write the indicated notes on the staff:



UNIT 2.4 Bass Clef or F Clef

Terms and Concepts

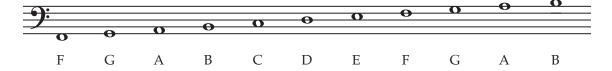
Bass clef, ledger lines, octave sign, grand staff

BASS CLEF The bass clef, or the F clef, identifies the fourth line as F.



F is five notes below middle C on the piano. Other pitches may be derived from the F clef. The bass clef normally indicates playing the keyboard with the left hand.

Notating White Keys in the Bass Clef



Notes in the Bass Clef as Related to the Keyboard

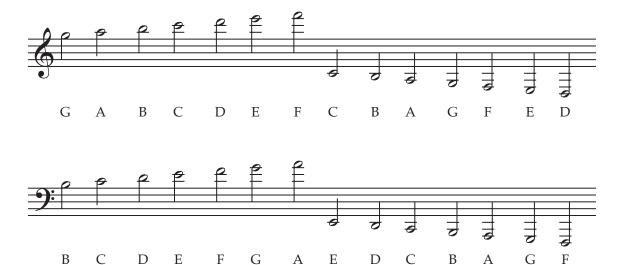
The following will help in memorizing the names of the lines and spaces of the notes in the bass clef.

Bass line notes: G-good, B-boys, D-do, F-fine, A-always Bass space notes: A-all, C-cows, E-eat, G-grass

Ledger Lines

LEDGER LINES

Ledger lines are short lines used to extend the staff above or below the five lines. The interchange of the line and space note-names continues. Observe that notes can overlap between the clefs.

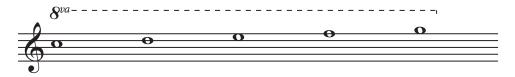


The Octave Sign

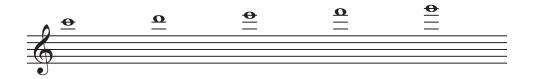
OCTAVE SIGN

Consistent use of ledger lines makes music difficult to read. To make the reading easier, an octave sign (8^{va}) is used. An **octave sign** above a group of notes indicates that the notes are to be played one octave higher. An octave sign below a group of notes indicates that the notes are to be played one octave lower.

For example,



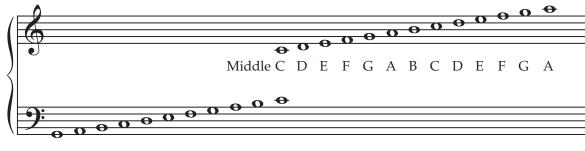
is the same as:



The Grand Staff

GRAND STAFF

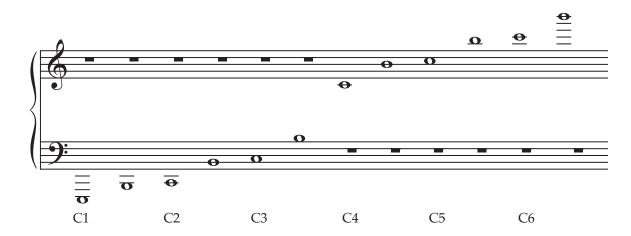
A **grand staff** is the combination of the treble clef and the bass clef grouped together by a vertical line and a brace. Music for piano is written on the great staff. Notes in the treble clef are generally played with the right hand, and notes in the bass clef are generally played with the left hand. Middle C appears on a ledger line in the treble clef as well as in the bass clef.



GABCDEFGABC

Naming Specific Pitches

We can use numbers to identify pitches in a particular octave. Middle C is always C4; the C an octave above middle C is C5; the C an octave below middle C is C3.



UNIT 2.4 Music Theory Exercises

Music Theory Exercise 2.4.1

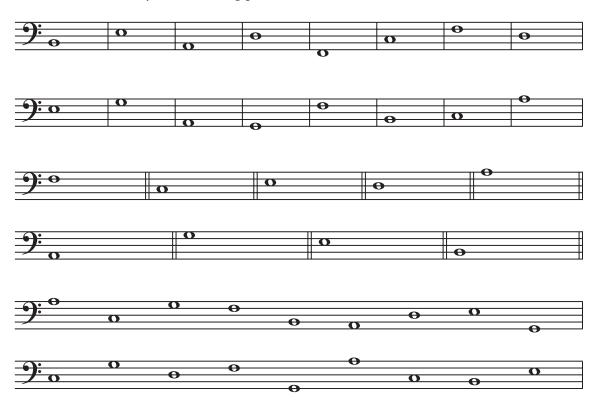
Write the specified notes on the bass clef.

- 1. Write a half note G in a space.
- 2. Write a quarter note C in a space.
- 3. Write an eighth note A on a line.



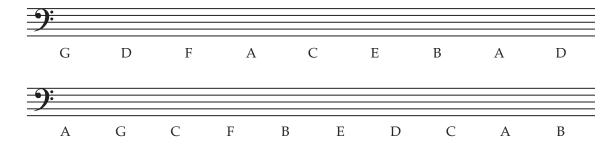
Music Theory Exercise 2.4.2

Identify the following pitches.



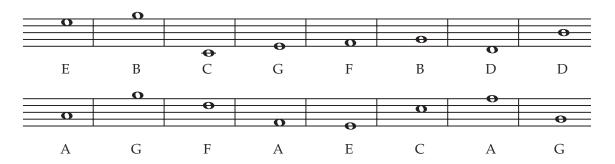
Music Theory Exercise 2.4.3

Write the indicated note in bass clef; there are several solutions.



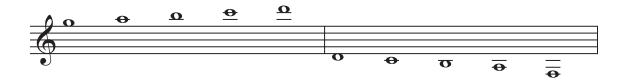
Music Theory Exercise 2.4.4

For each note add the clef that will make the letter name correct.

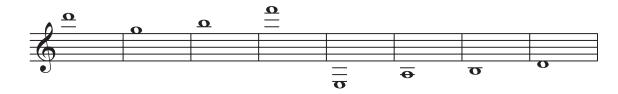


Music Theory Exercise 2.4.5

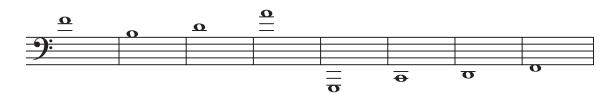
Name the ledger line notes in treble and bass clef.

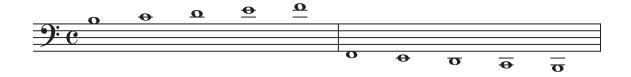






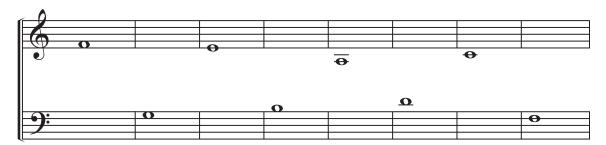






Music Theory Exercise 2.4.6

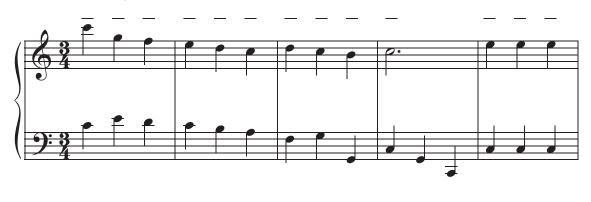
Write each note in the other clef.

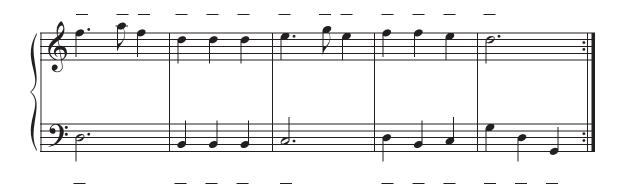


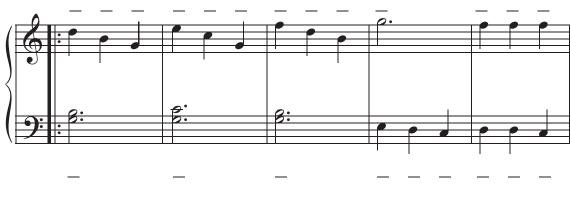
Music Theory Exercise 2.4.7

Identify the letter names for the pitches in Leopold Mozart's *Minuet*. Identify treble clef pitches above the staff and bass clef pitches below the staff.

Minuet Leopold Mozart (1719-1787)









UNIT 2.5 Notating Sharps and Flats on the Staff

Terms and Concepts

Sharp sign, flat sign, key signature, natural sign, accidental, double sharp, double flat, enharmonic spelling, chromatic half step, diatonic half step, letter names

The following signs, called accidentals, are used to change the pitch of a note.

Sharp (#)

SHARP SIGN

A **sharp sign** (#) is the musical symbol that indicates the note has been raised in pitch by a half step. The black key immediately to the right and above the white key is named by adding a sharp to the white key name. Once a sharp is indicated within a measure, it remains in effect for the remainder of the measure.

Notating Sharps on the Staff

Sharps must be placed before the note even though we say F sharp; the sharp sign (\sharp) needs to precede the note to which it refers. It is important to enclose the line or space of the note that is raised. There are two steps in writing sharps:

- 1. Draw two vertical parallel lines before the note.
- 2. Complete the sharp sign by drawing two diagonal lines, making sure that the accidental should be on the same line or space as the note it modifies.

Who's That Tapping at the Window



Flat (b)

FLAT SIGN A flat si

A **flat sign** (b) is the musical symbol that indicated the note has been lowered in pitch by a half step. The black key immediately to the left and below a white key is named by adding a flat to the white key name. Once a flat is indicated within a measure, it remains in effect for the remainder of the measure.

Notating Flats on the Staff

Flats must be placed before the note even though we say B flat; the flat sign (b) needs to precede the note to which it refers. It is important to enclose

the line or space of the note that is lowered. There are two steps in writing flats:

- 1. Draw a vertical line before the note.
- 2. Complete the flat sign as indicated below.

Who's That Tapping at the Window





Key Signature

KEY SIGNATURE

Reading a piece of music becomes much easier when we know what accidentals are to be played throughout the piece of music. The **key signature** tells us what accidentals are to be played throughout the piece. For example, in *Aunt Rhody* the key signature tells us that F sharp is to be played every time we see an F written on the staff. A C sharp is to be played every time we see a C written on the staff. This example does not contain a C sharp. You will learn more about key signatures in Chapter 5.

Aunt Rhody



Natural (1)

NATURAL SIGN

The function of a **natural sign** (\$\sqrt{1}) is to cancel the preceding sharp or flat and remains in effect for the duration of the measure.

Notating a Natural Sign

As with the sharp and flat signs, the natural sign (\mathfrak{p}) must be placed before the note to which it refers.

ACCIDENTAL

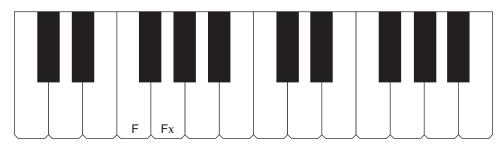
Accidentals Within a Measure of Music

If a note has been altered by an accidental, then the note will remain altered for the duration of the measure. If we do not want the note to be altered for the duration of the measure, then we add in a natural sign to the next appearance of the note.



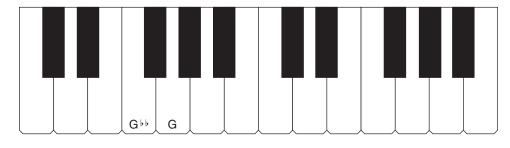
Double Sharp

DOUBLE SHARP A **double sharp** (X) raises the pitch by two half steps.



Double Flat

DOUBLE FLAT A **double flat** (bb) lowers the pitch by two half steps.



Canceling Part of a Double Flat or Double Sharp

If there is a C double sharp and you want to replace it with a C# in the same measure, you must first cancel the double sharp with a natural sign and follow the natural sign with a sharp sign.

Enharmonic Names

ENHARMONIC SPELLING

Notating the same pitch with a different note name is called an **enharmonic spelling**. Black keys and white keys have three possible names. For example, an F# (F sharp) can also be notated as Gb (G flat) and Ex (E double sharp). The note F can also be notated as E sharp (E#).

Types of Half Steps

Chromatic Half Step

CHROMATIC HALF STEP

The distance between G and G# is a half step. G to G# is referred to as a chro**matic half step**. A chromatic half step uses the same letter name.



Diatonic Half Step

DIATONIC HALF STEP

The distance between G and Ab is a half step. G to Ab is referred to as a diatonic half step. A diatonic half step uses two different letter names.

Singing with Letter Names

LETTER NAMES When singing with **letter names**, we use a system used in Germany. Sharps are sung by adding "iss" to the letter name of the note. Flats are sung by adding "ess" to the letter name of the note.

Sharp Note	Singing Syllable	Flat Note	Singing Syllable
C#	ciss	C b	cess
D#	diss	DЬ	dess
Е#	eiss	Е Ь	eess
F#	fiss	FЬ	fess
G#	giss	G b	gess
A #	aiss (ice)	A b	aess (ace)
В#	biss	ВЬ	bess



Listening

Listen to the following version of the folk song sung by traditional singers.

• "Who's That Tapping at the Door" from the album *American Folk Songs for Children* sung by Mike and Peggy Seeger.

UNIT 2.5 Music Theory Exercises

Music Theory Exercise 2.5.1

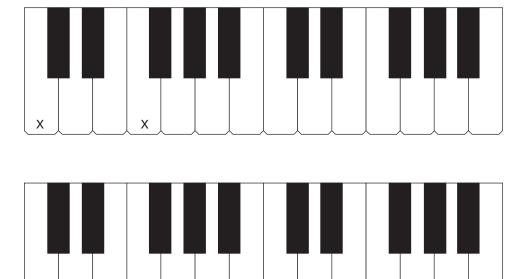
Write enharmonic equivalents for the following notes:





Music Theory Exercise 2.5.2

Name the identified notes and their enharmonic equivalent using sharp and flat signs.



Find and provide the enharmonic spelling of the following notes:

 D sharp or ____ flat
 F sharp or ____ flat

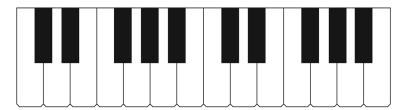
 G flat or ____
 B flat or ____

 E flat or ____
 A flat or ____

Music Theory Exercise 2.5.3

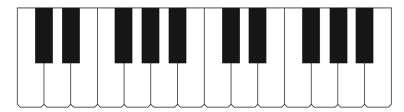
Identify the following notes on the keyboard and write the identified notes on the staff provided. The first note on the keyboard is middle C.

G double sharp; A double flat; B sharp



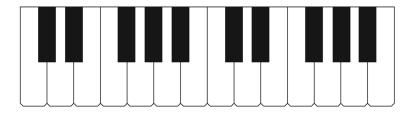


G double flat; A double sharp; C





F double sharp; D; C





D sharp; G flat; E sharp





Notes on the Technology CD

Access Chapter 2 on the technology CD to reinforce some of the important concepts associated with the keyboard and the notation of pitch in this chapter through tutorials and exercises. Please use the arrows on the top right of the page to move from one page to another.

In the Tutorial section, you can review information concerning:

- how to read music notes on the staff
- the correlation between playing notes on the piano and how they are represented on the staff
- how every note on the piano is written on the staff

In the Exercise section, you can practice:

- treble clef reading by matching note names on the staff with their placement on the piano
- bass clef reading by matching note names on the staff with their placement on the piano



CHAPTER

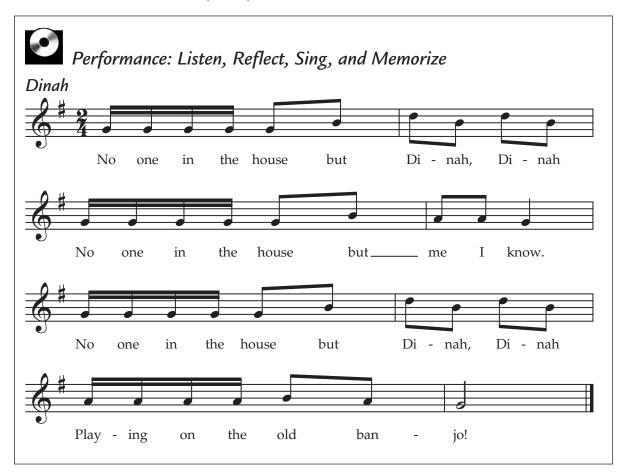
3

Rhythm 2: More Advanced Rhythms in Simple Meter

UNIT 3.1 Four Sounds on a Beat in Simple Meter

Terms and Concepts

Ostinato, rhythm syllables, ta ka di mi, sixteenth notes





Kinesthetic Activities to Enhance Aural and Visual Awareness

- 1. As the instructor or another student performs the song *Dinah*, determine the number of phrases and meter.
- 2. Sing the melody and conduct.

Sing *Dinah* as you point to the visual representation of the text.

1. Sing *Dinah* and clap the rhythm.

Divide the class into two groups. Group A keeps the beat while Group B performs the rhythm; and vice versa.

Sing *Dinah* tapping the beat with your left hand and tap the rhythm with your right hand.



2. Sing *Dinah* while clapping the following ostinato. According to the *Oxford Dictionary of Musical Terms* (p. 133), an **ostinato** is "a fairly short melodic or rhythmic or chordal phrase repeated continuously throughout a piece or section."





Aural Awareness

Describe what you hear. Consider each phrase of *Dinah* separately.

- 1. As you sing *Dinah*, determine the number of phrases.
- 2. Identify the form.
- 3. Identify the meter.
- 4. Conduct *Dinah* while you sing.
- 5. As you sing *Dinah*, determine the number of beats within each phrase.
- 6. In which phrases do you hear a beat that has more than two sounds?
- 7. Which beat of each phrase has more than two sounds?



Visual Awareness

Using the information you acquired in the aural exercises, create a visual representation of *Dinah*.

- 1. Create a beat chart with bar lines.
- 2. As you sing, indicate the number of sounds on each beat.

- 3. As you sing, indicate the number of sounds on each beat using vertical lines.
- 4. As you sing, indicate the length of sounds on each beat using horizontal lines.



Music Theory

Associating Rhythm Syllables with Rhythm Patterns Containing Four Sounds on a Beat in Simple Duple, Triple, and Quadruple Meter



When we hear four sounds on a beat, we can label them with the **rhythm** syllables *ta ka di mi*.

Rhythm Syllables for Dinah

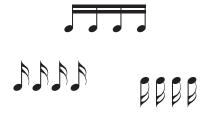
ta ka di mi	ta	di	ta	di	ta	di	
4 - 1 1' 1'		-II:		-1:	4-		
ta ka di mi	ta	di	ta	di	ta		
ta ka di mi	ta	di	ta	di	ta	di	
ta ka di mi	ta	di	ta –				

Associating Conventional Notation to Your Aural and Visual Understanding of a Melody Containing Four Sounds to a Beat

As you have discovered in *Dinah*, four even sounds occur on beat 1 of phrases 1, 2, 3, and 4.

SIXTEENTH NOTES

Four even sounds on a beat, when the beat is a quarter note long, can be represented by using four **sixteenth notes** (semiquavers in England). A sixteenth note is made up of a note head, a stem, and a double flag. When writing sixteenth notes, the note heads should be oval and the double flag is placed on the right side of the stem.



A sixteenth note rest has a double flag.

16th note rest

Beaming Sixteenth Notes

Normally, four sixteenth notes are joined together by the use of a double beam.



Counting Sixteenth Notes Using Numbers

We can use numbers to count sixteenth notes. The numbers for counting four sixteenth notes are determined by the beat you are on. For example, if the sixteenth notes occur on beat three in $\frac{4}{4}$, count "3-e-&-ah." The numbers in the following example refer only to the top line of music.





Listening

Each of the following listening examples includes sixteenth notes. Can you identify the rhythm patterns using rhythm syllables? Can you write the rhythm of the themes of some of these examples?

- "Solfeggetto" for piano by Carl Philipp Emanuel Bach (1714–1788).
- "Solfeggietto" by Carl Philipp Emanuel Bach (1714–1788) sung by The Swingle Singers from the album Anyone for Mozart, Bach, Handel, Vivaldi? Philips recording.
- "Solfeggetto" by Carl Philipp Emanuel Bach (1714–1788) Vernizzi Jazz Quartet and Corrado Giuffredi. Arts Crossing, 2006.
- "Prelude in C Minor" from Book 1 of the Well-tempered Clavier by Johann Sebastian Bach (1685–1750).
- "Andante" (Variation No. 3) from *Symphony No. 94* by Joseph Haydn (1732–1809).
- "Rondo" *Alla Turca* for piano by Wolfgang Amadeus Mozart (1756–1791).
- "The Paw Paw Patch," from *Folksongs and Bluegrass for Children* by Phil Rosenthal. Rounderkids, 2000.

UNIT 3.1 Music Theory Exercises

Music Theory Exercise 3.1.1: Performing with Rhythm Syllables

- 1. Sing *Dinah* with words while tapping the beat.
- 2. Sing *Dinah* with rhythm syllables while tapping the beat.
- 3. Sing *Dinah* with rhythm syllables while conducting the beat.

ta ka di mi	ta	di	ta	di	ta	di	
ta ka di mi	ta	dı	ta	di	<u>ta</u>		
ta ka di mi	ta	di	ta	di	ta	di	
ta ka di mi	ta	di	ta	di	ta	di	
ta ka di mi	ta	di	ta	di	ta	di	
				di	ta	di	
ta ka di mi ta ka di mi		di	ta ta -	di	ta	di	

Music Theory Exercise 3.1.2

We can write the rhythm patterns of *Dinah* using four-beat units. There are three different rhythm patterns in this song; the patterns used in phrases one, two, and four.

Dinah



1. Before singing *Dinah*, indicate the form and notate the three different four-beat patterns in the song.

Rhythm _____ Forms ____

- 2. As you tap the beat, sing Dinah with rhythm syllables.
- 3. As you tap the beat, sing *Dinah* with numbers.
- 4. As you conduct in $\frac{2}{3}$, sing *Dinah* with rhythm syllables.
- 5. As you conduct in $\frac{2}{3}$, sing *Dinah* with numbers.

UNIT 3.2 Time Signatures §, §, and § in Simple Meter

Terms and Concepts

 $\frac{2}{8}$, $\frac{3}{8}$, $\frac{4}{8}$, thirty-second notes

§ is often used as a simple duple time signature and indicates that each beat is given the value of an eighth note, and therefore there are two eighth notes per measure.

Exercise: Write Dinah in § Meter

§ is often used as a simple triple time signature and indicates that each beat is given the value of an eighth note, and therefore there are three eighth notes per measure.

is often used as a simple quadruple time signature and indicates that each beat is given the value of an eighth note, and therefore there are four eighth notes per measure.

Converting Second Division Patterns in $\frac{2}{3}$ into $\frac{2}{3}$ and $\frac{2}{3}$ Meter

The following chart will enable you to convert second division patterns from $\frac{2}{3}$ into $\frac{2}{3}$ and $\frac{2}{3}$ meter. To convert second division patterns from $\frac{2}{3}$ into $\frac{2}{3}$ meter, we must use thirty-second notes.

Thirty-Second Notes

Four even sounds on a beat when the beat is an eighth note long can be represented by **thirty-second notes** (semi-demi quavers in England). A thirty-second note is made up of a note head, a stem, and a triple flag. When writing thirty-second notes, the note heads should be oval and the triple flag is placed on the right side of the stem.

A thirty-second note has a triple flag: A thirty-second note rest has a triple flag:

Four thirty-second notes are joined together by a triple beam:

Linking Rhythm Syllables to 2, 2, and 3 Meter

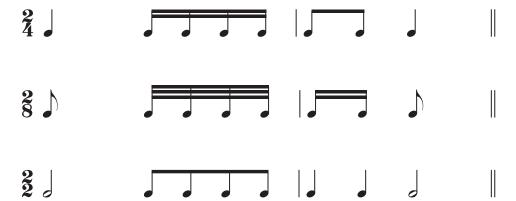
Rhythm Syllable	2 Meter	8 Meter	2 Meter
Та)	0
Ta di	1	A A	
Ta ka di mi	,		

Changing the ratio of note values:

Once you can aurally determine the beat and sing with rhythm syllables, you can change the note value you want to represent the beat. For example, if you want to convert the following rhythm syllables into notation:

ta ta ka di mi ta di ta

it would look like the following in the different simple duple meters we have studied.



Composers sometimes use a time signature that avoids using a lot of smaller note values.

Summary Chart of Traditional Rest Symbols and Corresponding Notes

Whole note; whole rest

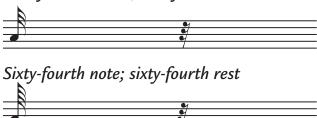
Half note; half rest

Quarter note; quarter rest

Eighth note; eighth rest

Sixteenth note; sixteenth rest

Thirty-second note; thirty-second rest

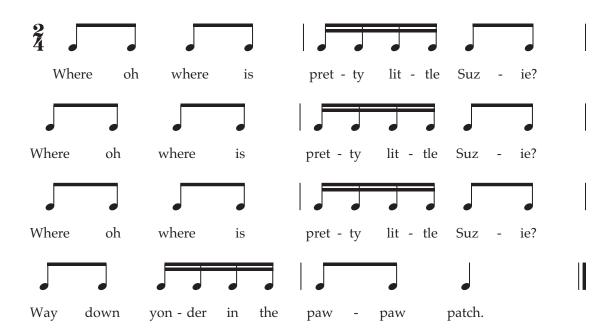


UNIT 3.2 Music Theory Exercises

Music Theory Exercise 3.2.1

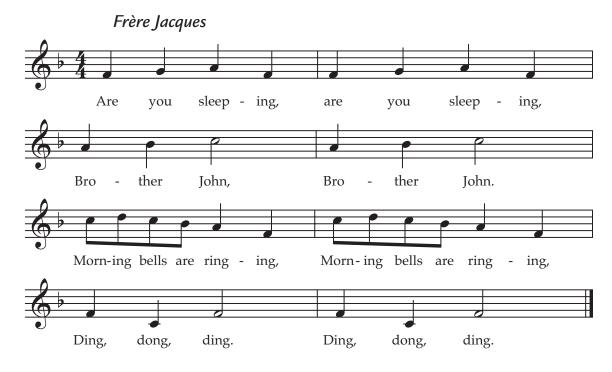
- 1. Clap the rhythm of *Paw Paw Patch* and say the rhythm syllables.
- 2. Say the rhythm of *Paw Paw Patch* and conduct.
- 3. Write Paw Paw Patch in a meter.
- 4. Write Paw Paw Patch in 💈 meter.

Paw Paw Patch



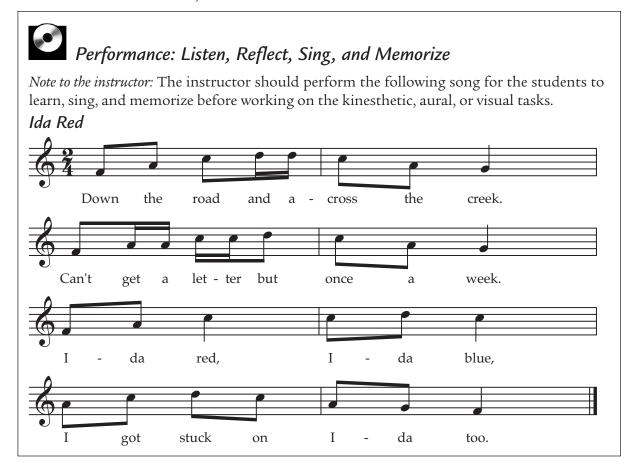
Music Theory Exercise 3.2.2

- 1. As you tap the beat, sing *Frère Jacques* with rhythm syllables.
- 2. Sing Frère Jacques with rhythm syllables and conduct.
- 3. Write Frère Jacques using rhythm syllables.
- 4. Write the rhythm of *Frère Jacques* in **§** meter.
- 5. Write the rhythm of Frère Jacques in 4 meter.



Terms and Concepts

Ta di mi, ta ka di





Kinesthetic Activities to Enhance Aural and Visual Awareness

Meter Focus

- 1. As the instructor or another student performs the song *Ida Red*, determine the number of phrases and meter.
- 2. Sing the melody and conduct.

Rhythm Focus

Sing *Ida Red* while you point to the visual representation (dots).



- Sing *Ida Red* and clap the rhythm.
- Divide the class into two groups. Group A performs the beat while Group B performs the rhythm, and vice versa.
- Sing *Ida Red* tapping the beat with your left hand and tap the rhythm with your right hand.
- Sing *Ida Red* while clapping the following ostinato:





Aural Awareness

Describe what you hear. Consider each phrase.

- 1. As you sing *Ida Red*, determine the number of phrases.
- 2. Identify the form.
- 3. Identify the meter.
- 4. Conduct *Ida Red* while you sing.
- 5. As you sing *Ida Red*, determine the number of beats within each phrase.
- 6. In which phrase do you hear a beat that has more than two sounds?
- 7. How many sounds do you hear and how would you describe these sounds?
- 8. Which beats of each phrase have more than two sounds?



Visual Awareness

Using the information you acquired in the aural exercise, create a visual representation.

- 1. Create a beat chart with bar lines for *Ida Red*.
- 2. As you sing, indicate the length of sounds on each beat, using horizontal lines.



Music Theory

Associating Rhythm Syllables with Your Aural and Visual Understanding of Rhythm Patterns Containing Three Uneven Sounds on a Beat in Simple Meter

When we hear three uneven sounds on a beat (one long sound followed by two short sounds), we use the rhythm syllables ta di mi. When we hear three uneven sounds on a beat (two short sounds followed by one long **TAKA DI** sound), we can use the syllables **taka di**.

The following are the rhythm syllables for *Ida Red*:

ta	di	ta	di mi	ta	di	ta	
ta	di mi	ta k	a di	ta	di	ta	
ta	di	ta		ta	di	ta	
ta	di	ta	di	ta	di	ta	

Associating Traditional Notation to Your Aural and Visual Understanding of a Melody Containing Three Uneven Sounds on a Beat When the Beat Is Equal to a Quarter Note.

The following is the rhythm notation for *Ida Red* in **%** meter.

Ida Red



Counting Uneven Groupings of Sixteenth Notes Using Numbers

One eighth note followed by two sixteenth notes can be counted as 1 & ah. Two sixteenth notes followed by an eighth note can be counted as 1 e &.





Listening

The following listening examples include eighth and sixteenth note rhythm patterns. Can you identify the rhythm patterns using rhythm syllables? Can you write the themes of some of these examples?

- "Badinerie" from *French Suite No. 2 in B Minor* by Johann Sebastian Bach (1685–1750).
- "Badinerie" found in *Suite Dreams: The Music of Johann Sebastian Bach for Flute and Jazz Orchestra*. I-Chee Lee/Union Square Group.
- "Mikrokosmos" No. 77. Vol. 3 by Belá Bartók (1882-1945).
- "Bagpipes" No. 36 in 44 Duets for Two Violins by Belá Bartók (1882–1945).
- "Russian Dance" from the Nutcracker Suite, Op. 71a by Peter Illyich Tchaikovsky (1840–1893).
- "Rosamunde" Ballet Music by Franz Schubert (1797–1828).

UNIT 3.3 Music Theory Exercises

Music Theory Exercise 3.3.1

- 1. Sing *Ida Red* with words while tapping the beat.
- 2. Sing Ida Red with rhythm syllables while tapping the beat.
- 3. Sing *Ida Red* with rhythm syllables while conducting the beat.

<u>ta</u>	di	ta di mi	ta	di	ta	
ta	di mi	ta ka di	ta	di	ta	
ta	di	ta	ta	di	ta	
ta	di	ta	ta	di	ta	
ta	di	ta	ta	di	ta	
ta	di	ta	ta	di	ta	
	di di		ta ta		ta ta	

Music Theory Exercise 3.3.2

- 1. As you tap the beat, sing *Ida Red* with rhythm syllables.
- 2. As you tap the beat, sing *Ida Red* with numbers.
- 3. As you conduct in **%**, sing *Ida Red* with rhythm syllables.
- 4. As you conduct in $\frac{1}{2}$, sing *Ida Red* with numbers.

Music Theory Exercise 3.3.3

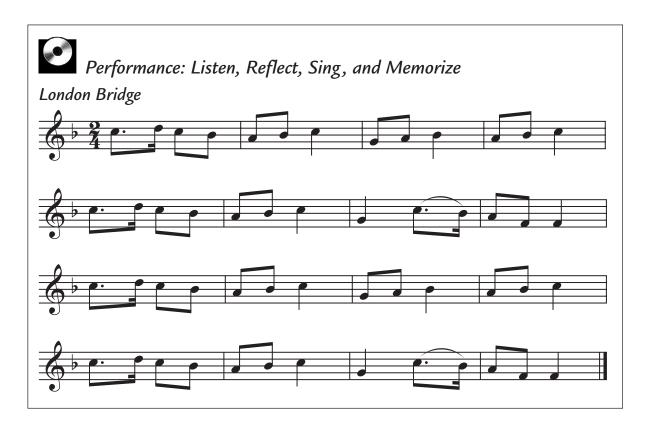
Rewrite the rhythm of *Ida Red* in **3** meter.

Rewrite the rhythm of *Ida Red* in **3** meter.

UNIT 3.4 Dotted Eighth Note and Sixteenth Note Combinations

Terms and Concepts

Ta mi, ta ka, dotted eighth note followed by a sixteenth note, anacrusis





Kinesthetic Activities to Enhance Aural and Visual Awareness

Meter Focus

As the instructor or another student performs the song *London Bridge*:

- Sing the melody and determine the number of phrases and the meter.
- Sing the melody and conduct.

Rhythm Focus

- Divide the class into two groups. Group A performs the beat while Group B performs the rhythm, and vice versa.
- Sing *London Bridge*, tapping the beat with your left hand and the rhythm with your right hand.

• Sing *London Bridge* while clapping the following ostinato:





Aural Awareness

Describe what you hear:

- As you sing *London Bridge*, determine the number of phrases.
- Identify the form.
- Identify the meter.
- Conduct London Bridge while you sing.
- As you sing *London Bridge*, determine the number of beats within each phrase.
- Sing *London Bridge* and clap the rhythm. In which phrase do you hear a beat that has two uneven sounds?
- Which beats of each phrase have two uneven sounds on a beat?



Visual Awareness

Using the information you acquired in the aural activities, create a visual representation of *London Bridge*.

- 1. Sing and create a beat chart with bar lines for London Bridge.
- 2. Indicate the length of sounds on each beat; use horizontal lines to indicate the duration of each sound. Place these lines below each beat on your beat chart. It is important to write as you sing.



Music Theory

Associating Rhythm Syllables and Numbers with Your Aural and Visual Awareness of Rhythm Patterns Containing Two Uneven Sounds on a Beat



When we hear two uneven sounds on a beat, a long sound followed by a short sound, we can call it *Ta mi*. When we hear two uneven sounds on a beat, a short sound followed by a long sound, we can call it *Ta ka*.

The following are the rhythm syllables for *London Bridge*:

ta	mi	ta	di	ta	di	ta	
ta	di	ta		ta	di	ta	
ta	mi	ta	di	ta	di	ta	
ta		ta	mi	ta	di	ta	

Associating Traditional Notation with Your Aural and Visual Understanding of a Melody Containing Two Uneven Sounds on a Beat in Simple Meter



Two uneven sounds on a beat, as on the first beat of phrase one and first beat of phrase three of *London Bridge*, when the beat is a quarter note long, is a **dotted eighth note followed by a sixteenth note**.

When a note is followed by a dot, it receives the value of the note plus half its value. Therefore, a dotted eighth note receives three quarters of a beat.

Counting Sixteenth Notes with Numbers

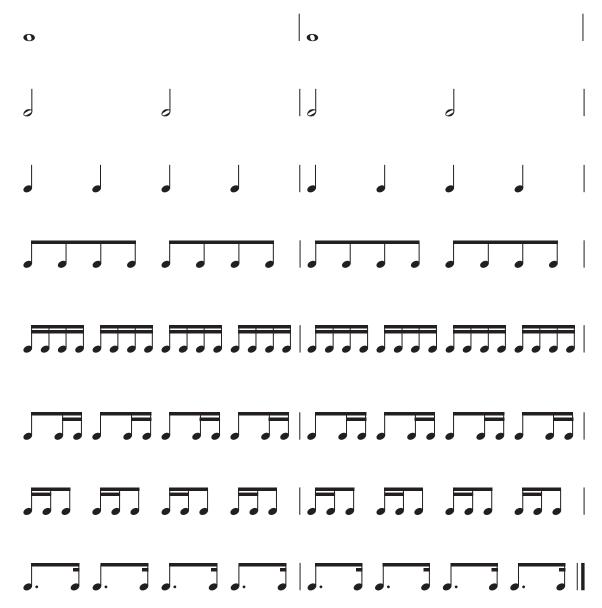
We can use numbers to count sixteenth notes. The numbers for an eighth note followed by one sixteenth note are indicated below. The numbers for counting are determined by the position of the beat. For example, if the eighth note followed by a sixteenth note occur on beat 3 in $\frac{4}{4}$, you will count "3—ah." The numbers refer to the top notes in the following example:



Converting Dotted Eighth and Sixteenth Notes in 2 Meter into 2 and 3 Meter

Rhythm Syllable	2 Meter	2 Meter	2 Meter
Та)	
Ta di			
Ta ka di mi			
Ta di mi			J
Ta ka di	亓	亓	Л
Ta mi	J.]	J	J .)

Summary Groupings of Sixteenth Notes



Anacrusis

ANACRUSIS

According to the *Oxford Dictionary of Musical Terms* (p. 8), an **anacrusis** is "an unstressed note or group of notes at the beginning of a phrase of music forming an upbeat." The "pick-up beat" is borrowed from the last measure of the beat. An anacrusis can be one note or several notes of a melody that occur before the strong beat of a phrase.

The Three Rogues is in $\frac{1}{4}$ time. The word "There" appears before the first bar line; the final word of the song "sing" is held for three beats. The final beat of the last measure is accounted for at the beginning of the piece, the *upbeat*, *pick up*, or *anacrusis*.

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

The Three Rogues (counted with numbers)

Counting an Anacrusis

- 1. Look at the time signature.
- 2. Count a complete measure and start singing or clapping when you reach the rhythm on that beat.



Listening

The following listening examples include dotted eighth notes followed by sixteenth notes. Can you identify the rhythm patterns using rhythm syllables? Can you write the rhythmic themes of some of these examples?

- "London Bridge Is Falling Down," performed by Count Basie in *The Complete Decca Recordings of Count Basie*.
- "London Bridge" in *Most Lost Treasures of Ted Heath* Vol. 1–2.
- "Hommage a Robert Schumann" in *Mikrokosmos* Vol. 3 No. 80 by Belá Bartók (1882–1945).
- "Andante" from *Symphony No. 94* by Joseph Haydn (1732–1809).
- "Feierlich und gemessen" from *Symphony No. 1* by Gustav Mahler (1860–1911).
- "Largo" from *Symphony No. 9* by Antonin Dvorak (1841–1904). "Going Home" sung by Kathleen Battle in her recording *So Many Stars* is based on this theme.

UNIT 3.4 Music Theory Exercise

Music Theory Exercise 3.4.1

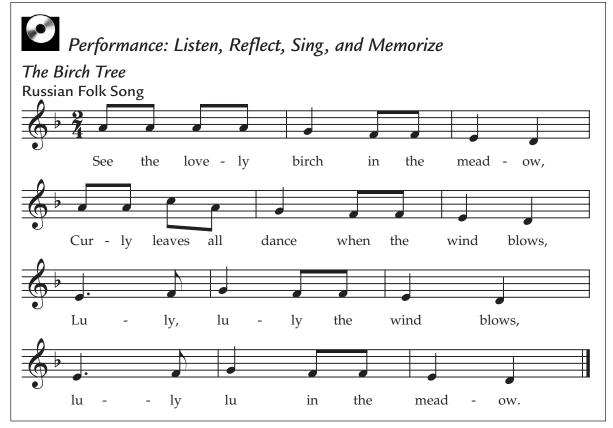
- 1. Sing *London Bridge* with words while tapping the beat.
- 2. Sing London Bridge with rhythm syllables while tapping the beat.
- 3. Sing *London Bridge* with rhythm syllables while conducting the beat.
- 4. As you conduct in $\frac{2}{3}$, sing *London Bridge* with solfège syllables.

ta	mi	ta	di		ta	di	ta	
ta	di	ta			ta	di	ta	
ta	mi	ta	di		ta	di	ta	
ta		ta		mi	ta	di	ta	
1		1			1		1	I

UNIT 3.5 Dotted Notes: A Dotted Quarter Note Followed by an Eighth Note

Terms and Concepts

Ta----di, dotted quarter note followed by an eighth note



(This melody is used in Tchaikovsky's Symphony No. 4 Movement 4.)



Kinesthetic Activities to Enhance Aural and Visual Awareness

Meter Focus

As the instructor or another student performs the song *Birch Tree*:

- Sing the melody and determine the number of phrases and the meter.
- Sing the melody and conduct.
- Sing the *Birch Tree* while you point to the visual representation.

- Divide the class into two groups. Group A performs the beat while Group B performs the rhythm, and vice versa.
- Sing *Birch Tree* tapping the beat with your left hand and the rhythm with your right hand.



Aural Awareness

Describe what you hear:

- Determine the meter, sing the song, and conduct.
- Sing the song and clap the rhythm.
- Pair off in the class. Student one performs the beat while student two performs the rhythm; then switch.
- Is there a place in the song where a sound lasts longer than a beat?
- In which phrase and on what beat does the longer sound begin?
- For how many beats does it last?
- Does the long sound last for the complete second beat?



Visual Awareness

Using the information you acquired in the aural activities, create a visual representation of the rhythm of Birch Tree.



Music Theory

Associating Rhythm Syllables and Numbers with Rhythm Patterns That Include Two Uneven Sounds Extending over Two Beats

When we hear two sounds, one long and one short, that occur over two beats where the first sound is located on the beat and the second sound is located on the second half of the next beat, we can identify them with the **TA----DI** rhythm syllables **ta-----di**. The dotted line between *ta* and *di* indicates that the rhythm takes place over two beats.

See the	love-ly	birch	in the	mea-	dow
ta di	ta di	ta	ta di	ta	ta
Cur- ly	leaves all	dance	when the	wind	blows.
ta di	ta di	ta	ta di	ta	ta
Lu-	ly	lu-	ly the	wind	blows
ta	di	ta	ta di	ta	ta
Lu-	ly	lu-	in the	mea-	dow.
ta	di	ta	ta di	ta	ta

Associating Traditional Notation with Your Aural and Visual Understanding of a Melody Containing Two Uneven Sounds on a Beat in Simple Meter

A Dotted Quarter Note Followed by an Eighth Note

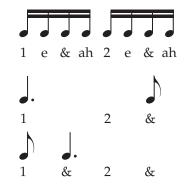


When the beat is a quarter note in duration, two uneven sounds over two beats where the first beat is three times as long as the second beat as in beat one and two of phrase three of *Birch Tree* can be represented with a **dotted quarter note followed by an eighth note**.



Counting the Dotted Quarter and Eighth Note

When counting using numbers, we count the beat on which the first sound occurs and the second half of the next beat. For example:



When counting with numbers in $\frac{4}{3}$, the following pattern is counted: 2 3 2 3 & 4 4 & Converting Rhythmic Patterns in Simple Duple Meter Containing Dotted Quarter and Eighth Notes in Different Meters The following rhythm pattern written in $\frac{2}{3}$ can be written in $\frac{2}{3}$ and $\frac{2}{3}$: When the unit of beat is an eighth note, phrases three and four are written as follows: When the unit of beat is a half note, phrases three and four are written as follows: Rhythm Syllables for Charlotte Town Charlotte Town di di ta ta ta ta di ta di ta mi ta ta di ta ti di mi ta di ta dita di ta -

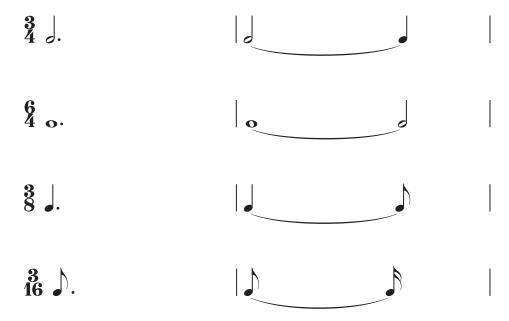
ta

ta

ta

Dot Placed After a Note

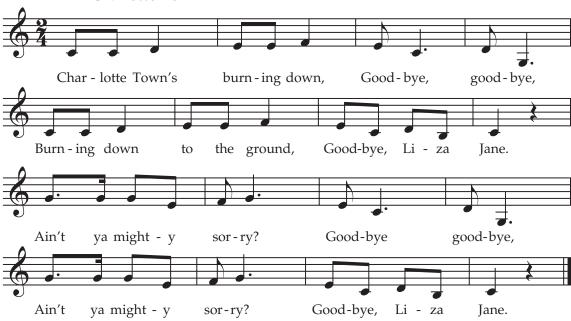
When a note is followed by a dot, it receives the value of the note plus half its value. Therefore, a dotted quarter note receives one and a half beats when the beat is a quarter note in duration. Note the following examples: the notes in the first measure can also be written like the notes in the second measure.





Eighth Note Followed by Dotted Quarter Note Patterns

Charlotte Town





Listening

The following listening examples include dotted quarter notes followed by an eighth note. Can you identify the rhythm patterns using rhythm syllables? Can you write the rhythmic themes of some of these examples?

Dotted Quarter Followed by an Eighth Note

- "Play Song" 44 Duets, No. 9 by Belá Bartók (1882-1945).
- "The Birch Tree" sung by Slavyanka. Grey Smoke records, 1991. This theme is used by Peter Tchaikovsky (1840–1893) in *Symphony No. 4 in F Minor*, Op. 36, Movement 4, *Allegro con fuoco*.
- "Variations on a Shaker Theme" in *Appalachian Spring* Movement VII by Aaron Copland (1900–1990).
- "Finlandia" by Jean Sibelius (1865–1957). The Indigo Girls have a version of the hymn tune on their recording *Rarities*.

Eighth Note Followed by Dotted Quarter

- "An Evening in the Village" from *Hungarian Sketches* Theme No. 2 by Belá Bartók (1882–1945).
- "Mikrokosmos" Vol. 3. No. 95 by Belá Bartók (1882–1945).

UNIT 3.5 Music Theory Exercises

Music Theory Exercise 3.5.1

- 1. As you tap the beat, sing *Birch Tree* with rhythm syllables.
- 2. As you tap the beat, sing Birch Tree with numbers.
- 3. As you conduct in $\frac{2}{4}$, sing Birch Tree with rhythm syllables.
- 4. As you conduct in **2**, sing *Birch Tree* with numbers.

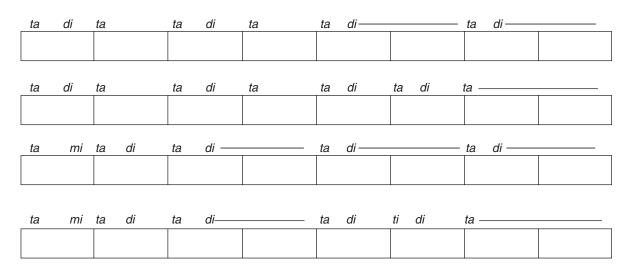
See the	love-ly	birch	in the mea-	dow
ta di	ta di	ta	ta di ta	ta
Cur- ly	leaves all	dance	when the wind	blows
ta di	ta di	ta	ta di ta	ta
Lu-	ly	lu-	ly the wind	blows
ta	di	ta	ta- di ta	ta
Lu-	ly	lu	in the mea-	dow.
ta	di	ta	ta- di ta	ta

Music Theory Exercise 3.5.2

- 1. As you tap the beat, sing *Charlotte Town* with rhythm syllables.
- 2. As you tap the beat, sing Charlotte Town with numbers.

- 3. As you conduct in \$\frac{2}{4}\$, sing *Charlotte Town* with rhythm syllables.
 4. As you conduct in \$\frac{2}{4}\$, sing *Charlotte Town* with numbers.

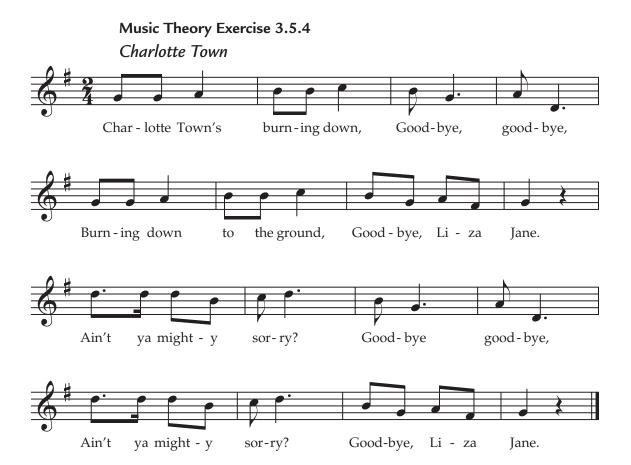
Charlotte Town



Music Theory Exercise 3.5.3

The Birch Tree Russian Folk Song

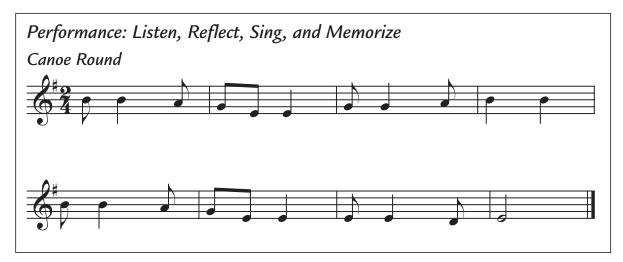




Write the rhythm of the four phrases of *Charlotte Town* in **§** meter.

Write the rhythm of the four phrases of *Charlotte Town* in **3** meter.







Kinesthetic Activities to Enhance Aural and Visual Awareness

Meter Focus

As the instructor or another student performs the song *Canoe Song*:

• Sing the melody and determine the number of phrases and the meter.

- Sing the melody and conduct.
- Sing the *Canoe Song* while you point to the visual representation.

	·

- Divide the class into two groups. Group A performs the beat while Group B performs the rhythm, and vice versa.
- Sing *Canoe Song* tapping the beat with your left hand and tap the rhythm with your right hand.



Aural Awareness

Describe what you hear:

- 1. As you sing Canoe Song, determine the number of phrases.
- 2. Identify the form.
- 3. Identify the meter.
- 4. Conduct Canoe Song while you sing.
- 5. As you sing *Canoe Song*, determine the number of beats within each phrase.
- 6. Sing Canoe Song and clap the rhythm.
- 7. How many sounds are on the first two beats of the *Canoe Round?* Are these sounds evenly or unevenly distributed on the two beats?



Visual Awareness

Using the information you acquired in the aural activities, create a visual representation of *Canoe Song*.

- 1. Sing and create a beat chart with bar lines (meter).
- 2. As you sing, indicate the placement and number of sounds you hear on each beat.
- 3. Indicate the length of sounds on each beat.



Music Theory

Associating Rhythm Syllables with Rhythm Patterns Containing Syncopated Rhythm Patterns



When we hear three sounds unevenly distributed over two beats and the sounds are short, long, short, we can call it *ta di----di*. The pattern of three sounds occurring over two beats spaced with two sounds located on the first beat and a sound located on the second half of the second beat is an

example of a syncopated rhythm syncopation. The following are the rhythm syllables for the *Canoe Round*.

<u> </u>
— di ta ta
— di ta di ta
di ta

Associating Traditional Notation with Your Aural and Visual Understanding of a Melody Containing Two Uneven Sounds on a Beat in Simple Meter

In the *Canoe Round* we have three uneven sounds occurring on two beats: a short sound, followed by a long sound, followed by a short sound when the beat is a quarter note. This can be represented by an eighth note, followed by a quarter note, followed by an eighth note. This rhythm is an example of **syncopation**. According to the *Oxford Dictionary of Musical Terms* (p. 181), syncopation is "the displacement of the normal musical accent from a strong beat to a weak one." Syncopation is used extensively in jazz and rock music.





There are other examples of syncopation that occur in one beat. For example:



Counting with Numbers

When counting using numbers, we count the beat on which the first sound occurs and the second half of the next beat. For example:



Singing a Melody Containing Syncopation Using Rhythm Syllables and Numbers

- 1. As you tap the beat, sing *Canoe Round* with rhythm syllables.
- 2. As you tap the beat, sing Canoe Round with numbers.
- 3. As you conduct in **2** meter, sing the *Canoe Round* with rhythm syllables.
- 4. As you conduct in a meter, sing the *Canoe Round* with numbers.

Canoe Round (E is the tonic note)





Converting Rhythmic Patterns in Simple Duple Meter Containing Syncopation to $\frac{2}{3}$ and $\frac{3}{2}$ Meter

The following pattern may be converted into $\frac{2}{3}$ and $\frac{2}{3}$ meter:



When the unit of beat is an eighth note, phrases three and four are written as follows:



When the unit of beat is a half note, phrases three and four are written as follows:





Listening

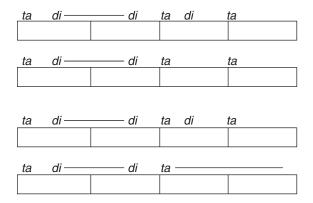
The following listening examples include syncopated rhythmic patterns. Can you identify the rhythm patterns using rhythm syllables? Can you write the rhythm of the themes of some of these examples?

- "Three Rondos" Movement 3 by Belá Bartók (1882–1945).
- "Mikrokosmos" Vol. 5 No. 122 by Belá Bartók (1882-1945).
- "Jamaican Rumba" found on James Galway Dances for Flute.
- "The Red Poppy" Op. 70 from *The Russian Sailors' Dance* by Reinhold Glière (1875–1956).

UNIT 3.6 Music Theory Exercises

Music Theory Exercise 3.6.1

- 1. Sing *Canoe Song* with words while tapping the beat.
- 2. Sing *Canoe Song* with rhythm syllables while tapping the beat.
- 3. Sing *Canoe Song* with rhythm syllables while conducting the beat.



Music Theory Exercise 3.6.2

- 1. Write the rhythm of the Canoe Round in **?** meter.
- 2. Write the rhythm of the Canoe Round in **3** meter.
- 3. Write the rhythm of the Canoe Round in \mathfrak{Z} meter.

Notes on the Technology CD

Access Chapter 3 on the technology CD to reinforce more advanced rhythms in simple meter introduced in this chapter through tutorials and dictations. Please use the arrows on the top right of the page to move from one page to another.

In the Tutorial section, you can review information concerning:

- eighth and sixteenth note values as well as listen to a musical example containing these new rhythms
- the grouping of eighth and sixteenth note values as well as listen to how these note values sound.
- eighth and sixteenth note values and their corresponding rests as well as listen to examples containing these new rhythms
- dotted notes and ties as well as listen to a musical example containing these new rhythms.

In the Dictation section, you will be provided with the opportunity to practice writing simple rhythm patterns that are two measures in length. There are two types of rhythmic dictations:

- Rhythmic dictations including whole, half, quarter, eighth, and sixteenth notes with no rests
- Rhythmic dictations including whole, half, quarter, eighth, and sixteenth notes with rests

Listen to each example several times. Try to clap and say the rhythm syllables before notating each example. You might want to notate your example on staff paper before doing so on the computer.

Supplementary Musicianship Exercises

CHAPTERS 2 AND 3



Sight Singing Melodies and Rhythms

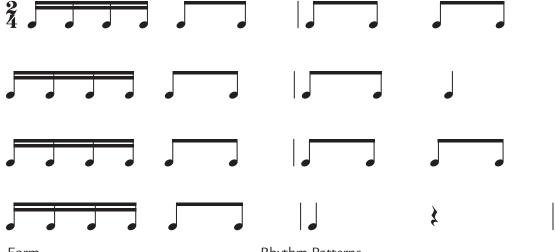
Sight Reading Activities for Rhythm Patterns That Include Subdivisions of the Beat and Rhythm Patterns Derived from American Folk Music

Melodies are written in both stick and staff notation. When reading from stick notation or staff notation, simply read the rhythms. Complete the chart below each example.

- 1. Silently read each example with rhythm syllables while tapping the beat.
- 2. Clap the rhythm and say the rhythm syllables.
- 3. Say the rhythm syllables and conduct the meter.
- 4. Clap the rhythm and count using numbers.
- 5. Determine the form and rhythmic patterns of each musical example.
- 6. Determine a suitable tempo and dynamic for each example.

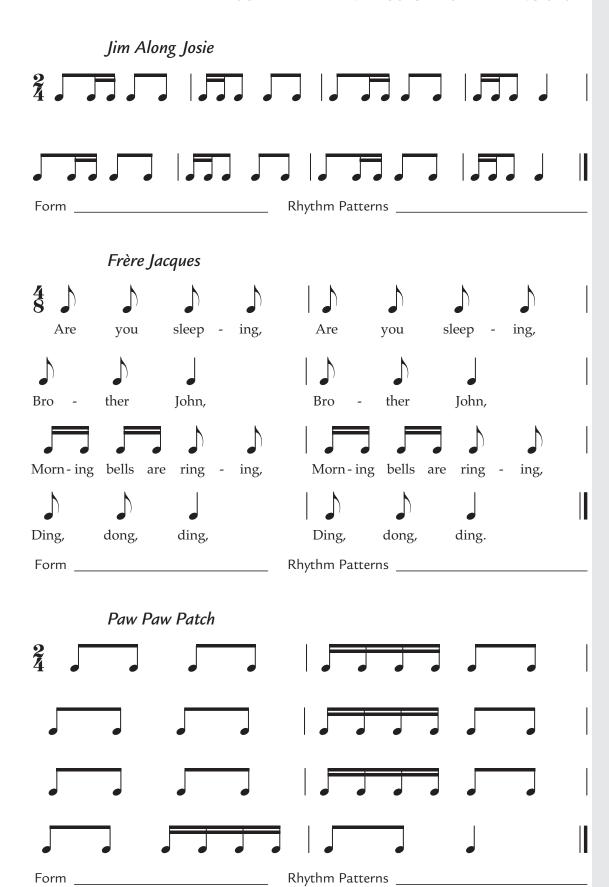
Simple Duple, Triple, and Quadruple Meter

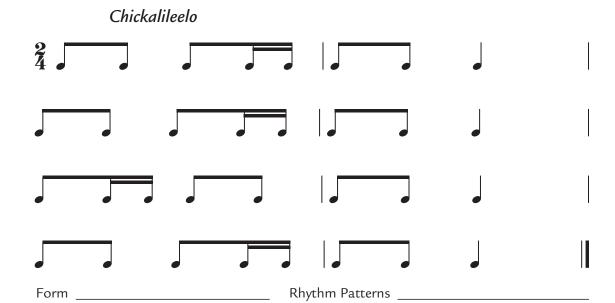
Dinah



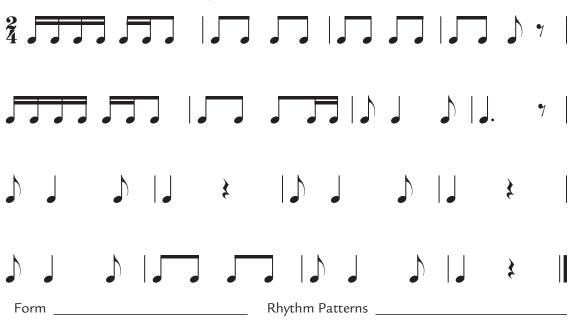
Rhythm Patterns

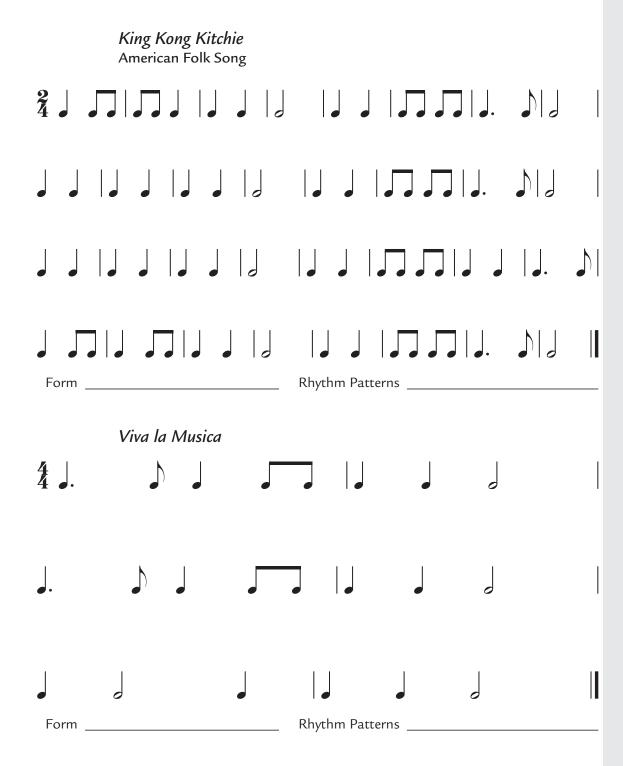
Draw Me a Bucket of Water Form _____ Rhythm Patterns ____ Drunken Sailor _____ Rhythm Patterns _____ Form _ Cumberland Gap ²/₄ J Rhythm Patterns Form __

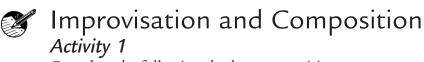




Ridin' in a Buggy American Folk Song







Complete the following rhythm compositions:



Activity 2

Compose a piece of music that contains:

Four phrases and 8 beats per phrase.

Meter = $\frac{4}{4}$

Include sixteenth note combinations in your melodic motives. Provide tempo and dynamic markings for your composition.

Activity 3

Create a sixteen-beat rhythmic composition; use **7** meter; use the form a b c d. Provide an analysis of your composition to demonstrate the structure of your composition.

Activity 4

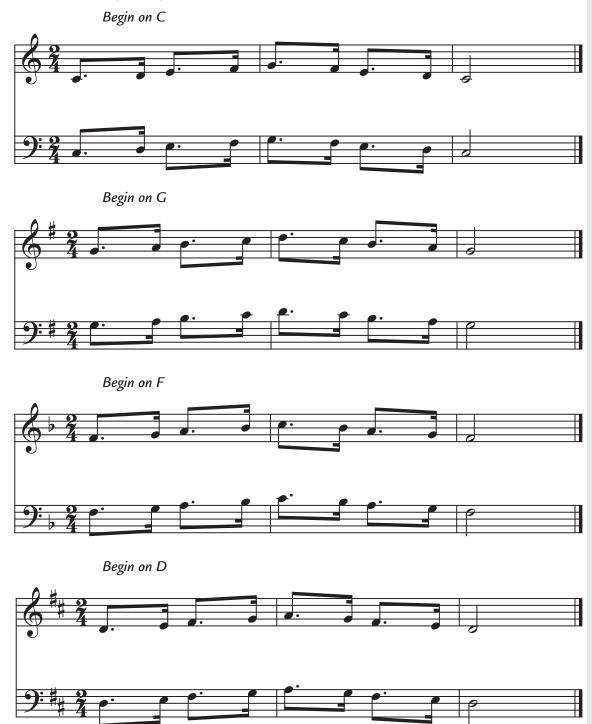
Create a thirty-two-beat rhythmic composition; use 4 meter; use the form a b av c. Provide an analysis of your composition to show the structure of your composition.



Keyboard Performance

Keyboard Exercise 1: Piano Performance Activity for Dotted Eighth Note Followed by Sixteenth Note Rhythm **Patterns**

Play the following exercises while counting with numbers and with rhythm syllables:

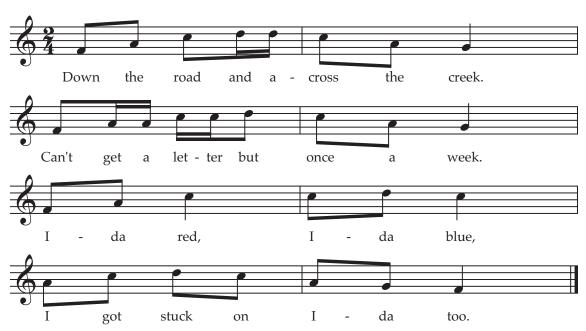




Performance: Ensemble Singing

1. Sing *Ida Red* in canon after two beats.

Ida Red



2. Sing Rocky Mountain in canon after one beat.

Rocky Mountain



For the following songs:

- 1. Say the rhythm of each and clap in canon after one measure.
- 2. Create a two- or four-beat ostinato as you say the rhythm of each of the following examples.

Perform the following rhythm patterns: tap the top part with your right hand and the lower point with your left hand.

Rhythm Exercise 1



Rhythm Exercise 3





4

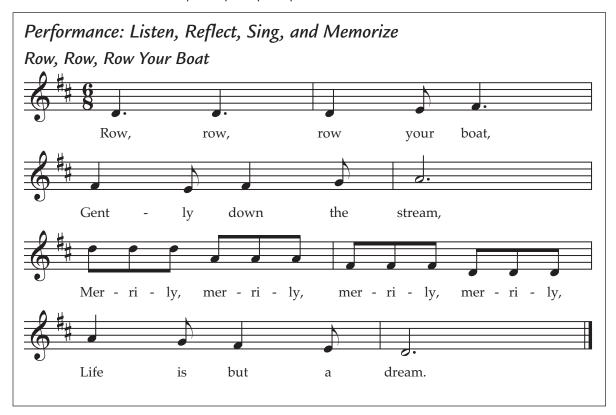
Melody: Orientation to the Major Scale

Major Pentachord, Major Hexachord Scales

UNIT 4.1 Melodic Contour

Terms and Concepts

Pitch, shape, skip, step, leap, contour



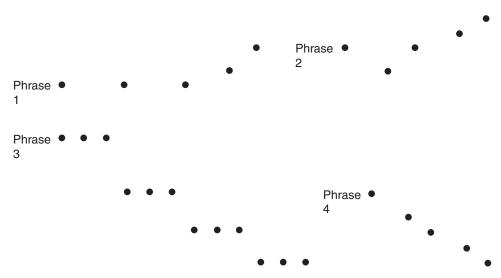


A melody is the succession of notes of variable sounds (**pitches**) and recognized **shape**. Pitches in a melody may move up or down or remain the same. Melodies may move by **skips**, **steps**, or **leaps**. This gives a melody its shape or musical **contour**. Pitch is the frequency (high or low) of the individual notes. Pitch is indicated by the placement of notes on a staff.



Kinesthetic Activities to Enhance Aural and Visual Awareness

Sing and point to a representation of the melodic contour for each phrase of *Row*, *Row*, *Row Your Boat*.





Aural Awareness

Describe what you hear:

The instructor sings phrases of well-known songs without showing the melodic contour. Ask students to sing these phrases with a neutral syllable and pretend to point to the melodic contour in the air.



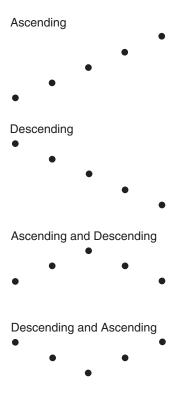
Visual Awareness

Using the information you acquired in the aural awareness stage, create a visual representation of *Row*, *Row*, *Row Your Boat*.



Music Theory

The shape of a melody is referred to as the melodic contour. The contours are made up of musical tones or pitches. There are four types of contours:



Throughout this text we ask you to create a representation of the melodic contour of songs. Analyze the shape of the contour as it will provide you with a model for your own compositions.

UNIT 4.1 Music Theory Exercise

Music Theory Exercise 4.1.1

1. Create a visual representation of the melodic contour of the first two phrases of Twinkle, Twinkle Little Star.

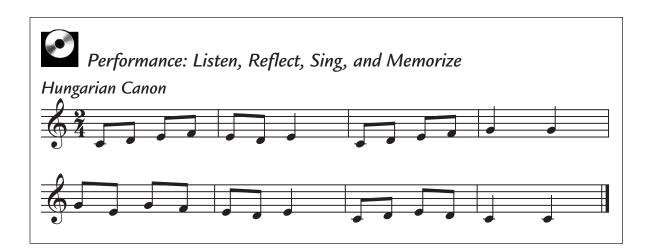
UNIT 4.2 Major Pentachord Scales and Melodies

Terms and Concepts

Piano roll notation, solfège syllables, major pentachord scale, tonic, solfège inventory, solfège patterns

Scale

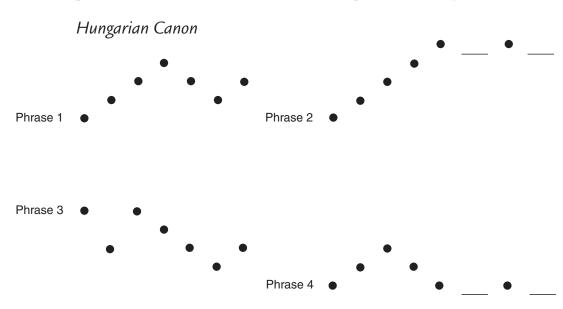
Music is built on a musical scale. According to the Oxford Dictionary of Musical Terms (p. 159) "a scale is a sequence of notes ascending or descending stepwise." Different scales are used in different cultures; here we will be using two scales, the major and minor scales. When music is written using these scales it is called tonal music. In order to better understand these scales we will be studying repertoire built upon smaller scale types: pentachord scales, a five-note section of a diatonic scale, and hexachord scales, a six-note section of a diatonic scale.





Kinesthetic Activities to Enhance Aural and Visual Awareness

As the instructor or another student sings or plays the *Hungarian Canon*, point to the dots that form the melodic shape of the melody.



Once you have memorized the melody, point to the dots as you sing the melody on your own.



Developing Aural Awareness

Describe what you hear:

- 1. As you sing the *Hungarian Canon*, determine the number of phrases.
- 2. Identify the form.
- 3. Identify the meter.
- 4. As you sing the *Hungarian Canon*, determine the number of beats within the phrases.
- 5. Sing the Hungarian Canon with rhythm syllables.

- 6. Pair off in the class. Facing your partner, sing the *Hungarian Canon* and clap the melodic contour. (Imagine that you are pointing to the shape of the melody on the board without looking at it.)
- 7. Sing with rhythm names while clapping and showing the melodic contour.
- 8. Sing the lowest note in the song. In which phrase and on which beat do you hear the lowest note?
- 9. Sing the highest note in the song. In which phrase and on which beat do you hear the highest note?
- 10. Sing the beginning note of the song.
- 11. Sing the final note of the song.
- 12. Sing the notes from the lowest note to the highest note.
- 13. Sing the notes from the highest note to the lowest note.

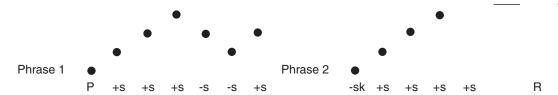


Developing Visual Awareness

Use the information you acquired in the aural activities to create a visual representation of the melodic motion of *Hungarian Canon*. Use horizontal lines to indicate the duration and contour of each note of the melody. This is sometimes referred to as **piano roll notation** (using horizontal lines and/ or dots to indicate the pitch and duration of sounds; see below).

Under each pitch of the melody, indicate whether the next note is a step (s) a skip (sk), or a repetition (R) from the previous note. Use a plus sign (+) to indicate a higher pitch or a minus sign (-) to indicate a lower pitch. Use (P) for pitch for the first note of the melody.

The first two phrases are provided as an example.



After completing the representation:

- 1. Identify known rhythmic elements within each phrase.
- 2. Indicate the placement of each beat on your visual representation.
- 3. Indicate the highest note and the lowest note.
- 4. Circle the half step intervals.



Music Theory: Introducing Solfège Syllables

Associating Solfège Syllables with Our Aural and Visual Understanding of Major Pentachord Scales and Melodies

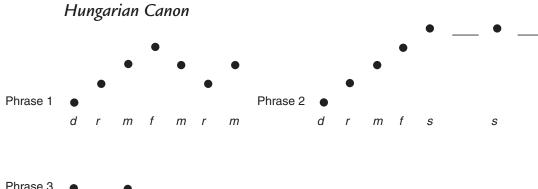
SOLFÈGE SYLLABLES

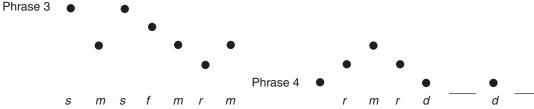
Solfège syllables are a means for figuring out the relationships between the notes we hear. There are many solfège reading systems. We use the moveable *do* system. It is important to remember that solfège syllables identify the pitches we hear as well as help us to read music.



MAJOR PENTACHORD SCALE

A **major pentachord scale** is a series of five adjacent tones with a half step occurring between the third and fourth degree of the pentachord scale.





When we write the pitches of the *Hungarian Canon* in ascending order, we discover that there are five adjacent pitches. We can label these pitches with solfège syllables do - re - mi - fa - sol and numbers 1 - 2 - 3 - 4 - 5, respectively. From this point on, all solfège syllables will be abbreviated. For example, and do - re - mi will become d - r - m.

Major Pentachord Scale

Solfège Syllable	Degree Numbe					
S	5					
f	4					
m	3					
r	2					
d	1					

Since these numbers represent the different pitches of the scale, we can call them scale degree numbers. We refer to this collection of notes as a *do*, or major, pentachord scale. The first degree of the scale is called the **tonic** note or key note. There is a half step between the 3rd and 4th degree of the scale. There is a whole step between all other degrees of the scale (1 and 2, 2 and 3, 4 and 5).

SOLFÈGE INVENTORY

TONIC

The **solfège inventory** is a list of the solfège syllables written in ascending order. We circle or bold the final note of the piece of music. The solfège inventory for the *do* pentachord scale is do - re - mi - fa - sol. We can use an abbreviated form of these written syllables: d - r - m - f - s.

Melodic Movement

When a piece of music moves by the interval of a step we can say that the melodic movement is stepwise; when a piece of music moves by an interval

larger than a second, the melodic movement is by skip. The *Hungarian Canon* moves in steps and skips.



Listening

The following listening examples include subsets of the major pentachord scale. Can you sing the theme using solfège syllables? Can you write the themes of some of these examples using staff notation or stick notation with solfège syllables?

Subsets of the Pentachord Scale: d-m-s

• "Allegro" from *Symphony No. 1* by Wolfgang Amadeus Mozart (1756–1791).

Subsets of the Pentachord Scale: m-r-d

• "Carillon" from L'Arlésienne Suite No. 1 by George Bizet (1838–1875).

Major Pentachord

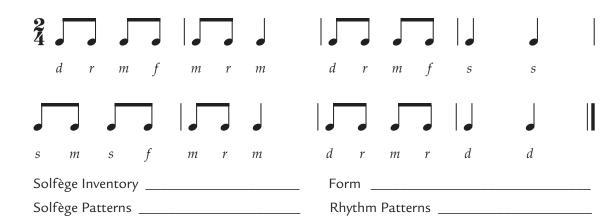
- "Mikrokosmos" Vol. 1 Nos. 1, 2, 6, 17, 26; Vol. 3 No. 74 and Vol. 3 No. 86 by Belá Bartók (1882–1945).
- "March Making Song" from 44 Duets for Two Violins No. 1 by Belá Bartók (1882–1945).
- "Pillow Dance" *For Children* Vol. 1. No. 4 by Belá Bartók (1882–1945) (London, New York and Berlin: Boosey & Hawkes, 2003).
- For Children Vol. 2. No. 1 by Belá Bartók (1882–1945) (London, New York and Berlin: Boosey & Hawkes, 2003).
- "Round Dance I" *For Children* Vol. 2. No. 6 by Belá Bartók (1882–1945) (London, New York and Berlin: Boosey & Hawkes, 2003).
- "The Five Fingers: Eight Very Easy Melodies on Five Notes" by Igor Stravinsky (1882–1971).

UNIT 4.2 Music Theory Exercise

Music Theory Exercise 4.2.1: Singing a *Major* Pentachord Scale with Solfège Syllables

Before singing *Hungarian Canon*, complete the chart below the song.

- 1. Sing *Hungarian Canon* with rhythm names and conduct as you sing.
- 2. Sing *Hungarian Canon* with solfège syllables and conduct as you sing.
- 3. Sing *Hungarian Canon* with numbers and conduct as you sing.



SOLFÈGE INVENTORY Solfège inventory refers to listing solfège syllables from lowest to highest.

SOLFÈGE PATTERNS Solfège patterns refers to listing all significant melodic motifs using solfège syllables.

UNIT 4.3 Determining the Intervals Between Notes of the Pentachord Scale

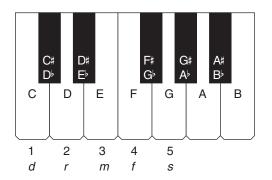
Terms and Concepts

Interval, major seconds (M2), minor seconds (m2)

INTERVAL

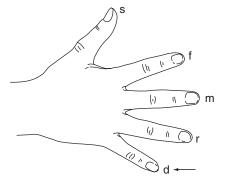
The distance between one pitch and another is called an **interval**. Intervals are identified by their size and quality. The intervals between d-r, r-m, f-sare whole steps. Since all of these intervals span two notes, we can refer to them as intervals of a second; the size of these intervals is a second. The quality or number of half steps contained in these intervals is not the same. There are two half steps between d-r, r-m, and f-s, and m-f is one half step. We can refer to intervals of a second that contain two half steps as major seconds (M2) and intervals of a second that contain one half step as **minor seconds (m2).**





Whole Steps Major 2 (M2)	Half Steps Minor 2 (m2)						
d – r	m-f						
r – m							
f-s							

Use your hand to demonstrate the whole step/half step relationships between the notes.



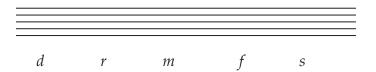
UNIT 4.3 Music Theory Exercise

Music Theory Exercise 4.3.1

- 1. Sing the pentachord scale with solfège syllables.
- 2. Sing the intervals with solfège between the notes of the pentachord and name the intervals.

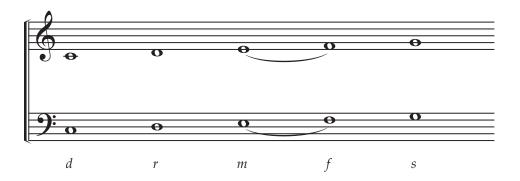
UNIT 4.4 Writing a Major Pentachord Scale and Melody on the Staff Using Accidentals

Write the solfège syllables in ascending order under the staff for the major pentachord melody or pentachord scale.

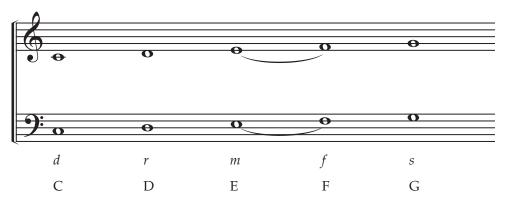


When given the clef and placement of d, place a note on the staff above each solfège syllable. For a major pentachord melody we use five adjacent notes; therefore the pitches should also be adjacent on the staff. This first procedure is to simply put the notes in order. For example, if d = C, write C-D-E-F-G.

For d = C place a note on the staff above each solfège syllable.



Mark the half step between m and f and their corresponding pitches on the staff.

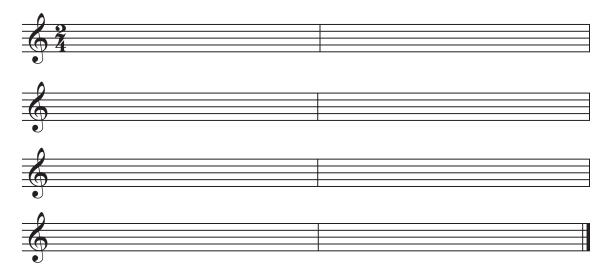


Check the intervallic relationship between the solfège syllables and the pitch names to insure the correct intervallic distance between the notes. If necessary, correct the intervals by using sharps or flats.

UNIT 4.4 Music Theory Exercises

Music Theory Exercise 4.4.1: Writing a Major Pentachord Scale That Includes Using Accidentals

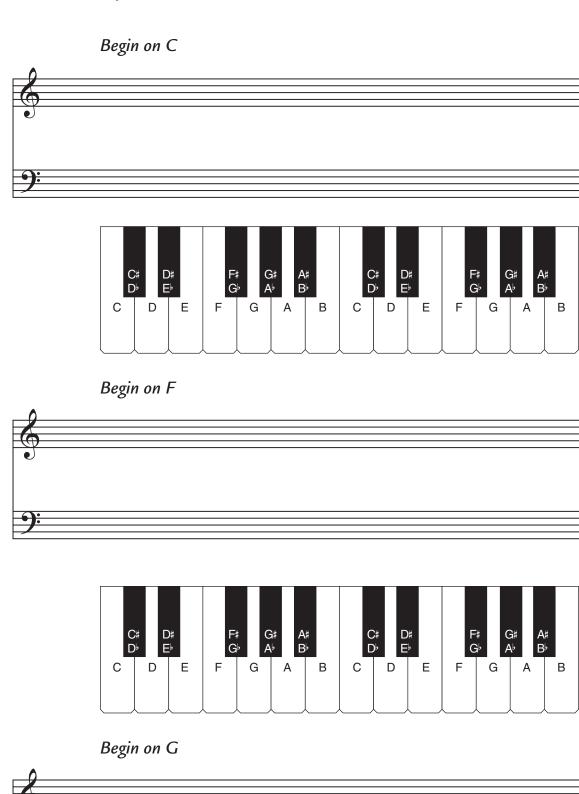
Write *Hungarian Canon* beginning on B flat. Remember to place an accidental in front of any altered tones.

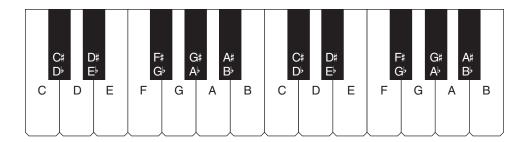


Music Theory Exercise 4.4.2

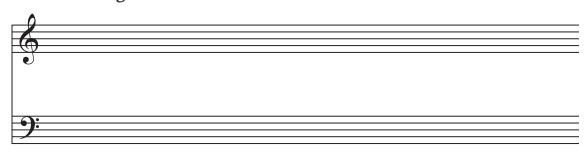
Write the following major pentachord scales.

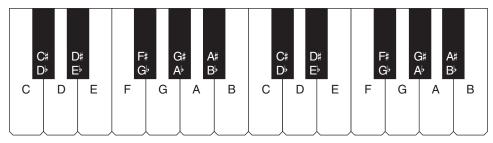
- 1. Write the pitch names under the notes on the staff and solfège syllables and degree numbers on the keyboard.
- 2. Mark the half step intervals on the staff.





Begin on D





Music Theory Exercise 4.4.3

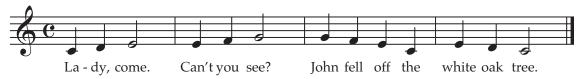
Write the B flat, A, and E flat major pentachord scales using treble and bass clefs.

Music Theory Exercise 4.4.4: Transposition

Write a major pentachord melody on the staff for a given *d* position.

- 1. Determine the scale of the melody.
- 2. Associate the scale degrees of the tone set with absolute pitch names on the staff.
- 3. Remember to place an accidental in front of every altered note on the staff.

Lady Come



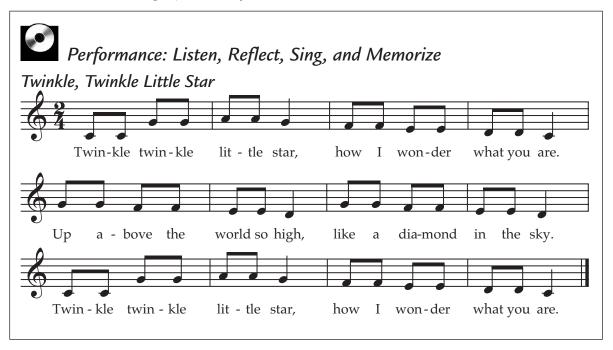
Write Lady Come beginning on the indicated note in both treble and bass.

Begin on C Begin on F

UNIT 4.5 Major Hexachord Scales and Melodies

Terms and Concepts

Solfège syllable, major hexachord scale

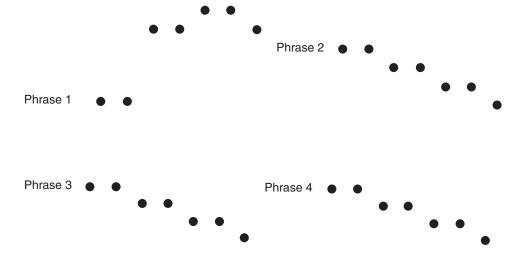


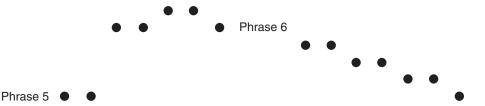


Kinesthetic Activities to Enhance Aural and Visual Awareness

As the instructor or another student sings or plays *Twinkle, Twinkle Little Star*, point to the dots that form the melodic contour of the melody.

Twinkle, Twinkle Little Star





Once you have memorized the melody, point to the stars as you sing the melody on your own.



Aural Awareness

Describe what you hear:

- 1. As you sing *Twinkle, Twinkle Little Star*, determine the number of phrases.
- 2. Identify the form.
- 3. Identify the meter.
- 4. As you sing *Twinkle, Twinkle Little Star*, determine the number of beats within the phrases.
- 5. Sing Twinkle, Twinkle Little Star with rhythm syllables.
- 6. Pair off in the class. Facing your partner, sing *Twinkle, Twinkle Little Star* and clap the melodic contour.
- 7. Sing with rhythm names while clapping and showing the melodic contour.
- 8. Sing the lowest note in the song. In which phrase and on which beat do you hear the lowest note?
- 9. Sing the highest note in the song. In which phrase and on which beat do you hear the highest note?
- 10. Sing the beginning note of the song.
- 11. Sing the final note of the song.
- 12. Sing all of the notes in the song beginning with the lowest note.
- 13. Sing all of the notes in the song beginning with the highest note.



Visual Awareness

Using the information you acquired in the aural activities, create a visual representation of *Twinkle, Twinkle Little Star*, using piano roll notation.

- 1. Identify the known rhythmic elements in your graph.
- 2. Circle the half step intervals.



Music Theory

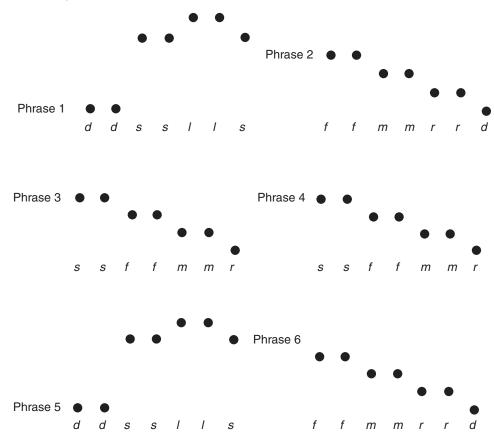
Associating Solfège Syllables with Our Aural and Visual Awareness of Major Hexachord Melodies and Scales



La will be represented by the **solfège syllable** *l*. When we arrange the pitches of *Twinkle, Twinkle Little Star* in ascending order, we discover that there are six adjacent pitches. We can label these pitches with solfège syllables d - r - m - f - s - l and numbers 1 - 2 - 3 - 4 - 5 - 6, respectively. We refer to this collection of notes as a **major hexachord scale**.







Major Hexachord Scale

Solfège Syllable	Degree Number
	6
S	5
f	4
m	3
r	2
d	1



Listening

The following listening examples have themes based on the major hexachord scale. Can you sing the themes using solfège syllables? Can you write the themes of some of these examples using staff notation or stick notation with solfège syllables?

- "Ah! Vous dirai-je maman." Variations on *Twinkle, Twinkle Little Star* K.265 by Wolfgang Amadeus Mozart (1756–1791).
- "Variations on a Nursery Song" Op. 25 by Ernö Dohnányi (1877–1960).

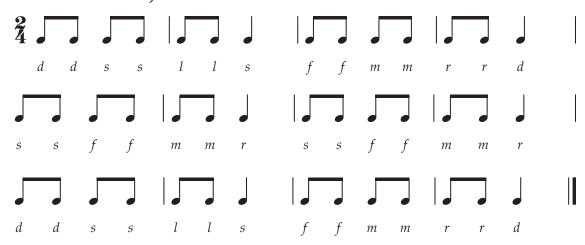
- "Maypole Dance" No. 2 from 44 Duets for Two Violins by Belá Bartók (1882–1945).
- "Children at Play" *For Children* Vol. 1. No. 1 by Belá Bartók (1882–1945) (London, New York, and Berlin: Boosey & Hawkes, 2003).
- "For Children" Vol. 2. Nos. 2 and 3 by Belá Bartók (1882–1945).

UNIT 4.5 Music Theory Exercise

Music Theory Exercise 4.5.1

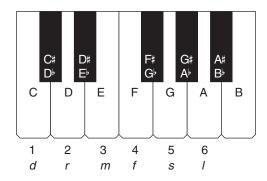
- 1. Sing *Twinkle, Twinkle Little Star* with rhythm names and conduct as you sing.
- 2. Sing *Twinkle*, *Twinkle Little Star* with solfège syllables and conduct as you sing.
- 3. Sing *Twinkle, Twinkle Little Star* with degree numbers and conduct as you sing.

Twinkle, Twinkle Little Star



UNIT 4.6 Determining the Intervals Between Notes of the Major Hexachord Scale

The distance between s - l is two half steps and is labeled a major a second (M2).



Whole Steps Major 2	Half Steps Minor 2					
d-r	m-f					
r-m						
f-s						
s-1						

UNIT 4.6 Music Theory Exercise

Music Theory Exercise 4.6.1

- 1. Sing the hexachord scale with solfège syllables.
- 2. Sing the intervals with solfège between the notes of the hexachord scale and name the intervals.

UNIT 4.7 Song Analysis and Pentatonic Scale

Terms and Concepts

Major pentatonic scale, d pentatonic scale



Sing Liza Jane with Rhythm Syllables and Solfège Syllables

The folk song is written in $\frac{2}{4}$ meter and has sixteen measures. When we arrange the pitches of *Liza Jane* in ascending order, we discover that there are five different pitches. We refer to this collection of notes as a **major pentatonic scale** or *d* **pentatonic scale**.

A macro-analysis of the songs indicates that there are two sections in the melody:



MAJOR PENTATONIC SCALE **D PENTATONIC SCALE



Each section may be perceived as two phrases. Therefore, the song has four phrases: a, av, b, bv.

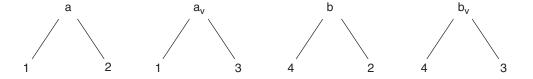


The building blocks of these four phrases may be further broken down (micro-analysis) into motifs. These motifs are two measures long.





In the above example, the motifs are:



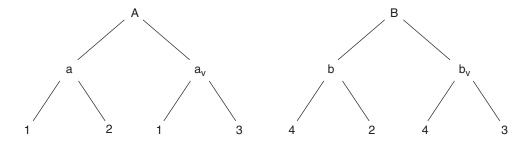
Each motif plays a role in defining the form of the complete folk song.

Note the contrast between the motifs. Motif 1 is the beginning motif for phrase a and av. Motif 4 is the beginning motif for phrase b and bv. Motif 2 turns phrase a into an open structure or a question, while motif 3 provides closure to both phrase av and phrase bv.

Motifs 2 and 3 have the same rhythmic pattern.

The structure of the folk song provides an indication as to how the dynamics of the song should be performed. Motif 2 should be sung as a question, while motif 3 should be sung as an answer. Therefore, when performing this folk song, use suitable dynamics to bring out the structure of the melody.

In the above example, the motifs are:





Listening

The following listening examples have themes that are based on the major pentatonic scale. Can you sing the themes using solfège syllables? Can you write the themes of some of these examples using staff notation or stick notation with solfège syllables?

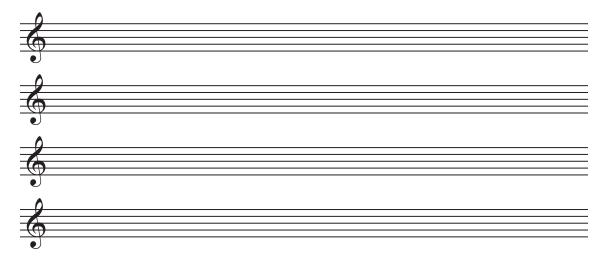
- "Largo" from *Symphony No. 9* by Antonin Dvorak (1841–1904). "Going Home" sung by Kathleen Battle in her recording *So Many Stars* is based on this theme.
- "Mexican Dance" from the Billy the Kid Suite by Aaron Copland (1900–1990) uses the folk tune "Good Bye Old Paint." This is a pentatonic melody.
- "Mikrokosmos" Vol. 3, No. 78 by Belá Bartók (1882–1945).
- "Auld Lang Syne."

UNIT 4.7 Music Theory Exercises

Music Theory Exercise 4.7.1

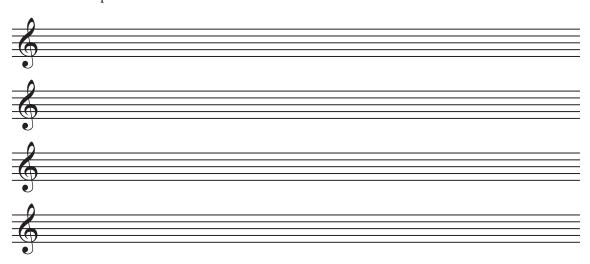
Create a new musical composition by switching the order of the musical motifs in *Liza Jane*.

Is it as successful as the original version of the folk song? Provide a justification for your answer.



Music Theory Exercise 4.7.2

Rewrite the rhythm of *Liza Jane* and create a new motivic ending for each phrase.



Music Theory Exercise 4.7.3

Compose a rhythmic ostinato that is four beats long to accompany *Liza Jane*.



Music Theory Exercise 4.7.4

- 1. Based on the above analysis, determine appropriate tempo and dynamic markings for the performance of *Liza Jane*.
- 2. Sing Liza Jane in solfège syllables.
- 3. Sing Liza Jane using pitch names.
- 4. Based on the above analysis, memorize *Liza Jane*. Perform the song three times. First point to the sections, second, the phrases, and finally, the motifs.

Notes on the Technology CD

Access Chapter 4 on the technology CD to reinforce the notation of major pentachord and hexachord melodies.

You will be provided with the opportunity to practice the notation of pentachord and hexachord melodies that include half, quarter, and eighth notes and their corresponding rests on the staff.

Listen to each example several times. Try to clap, say the rhythm, and sing with solfège syllables before notating each example. If you cannot memorize the complete example, try memorizing four measures. Once you can easily memorize four measures, then try to memorize eight measures. You might want to notate your example on staff paper before doing so on the computer. Try writing the example using rhythmic notation and solfège syllables before writing on the staff. You might also want to sing each example and point to the notes on the staff before attempting to notate it.

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Supplementary Musicianship Exercises

CHAPTER 4



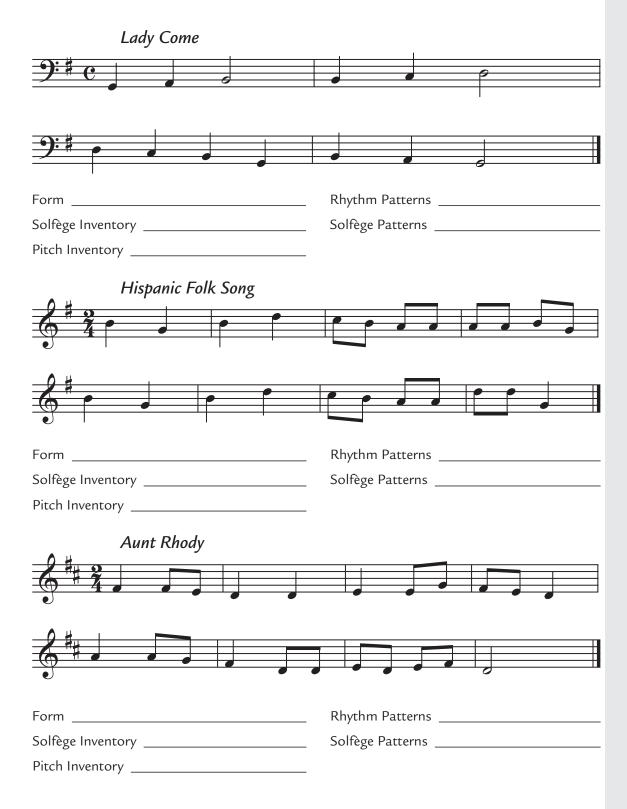
Sight Singing Melodies and Rhythms

- 1. Determine the rhythm patterns of each musical example.
- 2. After writing the rhythm patterns, clap them.
- 3. Silently read each example with rhythm syllables while tapping the
- 4. Silently read each example with rhythm syllables while conducting.
- 5. Clap the rhythm and say the rhythm syllables.
- 6. Clap the rhythm and count using numbers.
- 7. Sing the pitch inventory with solfege and letter names.
- 8. Sing the solfège patterns with solfège and letter names.
- 9. Silently read with solfege syllables.
- 10. Sing the tonic note and the scale the piece of music is built on.
- 11. Determine the form.
- 12. Mark the phrasing.
- 13. Sing each phrase correctly and with solfege syllables.
- 14. Determine a suitable tempo and dynamic for each example.
- 15. Sing the musical example on a neutral syllable.
- 16. Be certain to select an appropriate tempo and dynamics for each example.
- 17. Be certain to check the key signature for accidentals.

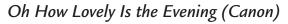
Pitch Inventory _____

Twinkle, Twinkle Little Star





Old Woman							
() # 4 - -							
<u> </u>							
A							
0 ±							
Form	Dhythm Dattowns						
Form	Rhythm Patterns						
Solfège Inventory	Solfège Patterns						
Pitch Inventory							
Slovak Folk Song							
0:2							
1,4							
9:							
_	pl. d. p						
Form	Rhythm Patterns						
Solfège Inventory	Solfège Patterns						
Pitch Inventory							
Ukrainian Folk Song	_						
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<i>y</i> , 4							
_							
Form	Rhythm Patterns						
Solfège Inventory	Solfège Patterns						
Pitch Inventory							







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Form _____ Rhythm Patterns _____ Solfège Inventory _____ Solfège Patterns _____

Pitch Inventory _____

Merrily We Roll Along





Form	Rhythm Patterns
Salfaga Inventory	Solfago Pattorns

Pitch Inventory _____



Developing Musical Memory

- 1. Sing each focus melody with rhythm syllables while conducting.
- 2. Sing each focus melody using solfège syllables from memory.

Memorizing from Staff Notation

- 1. Analyze the rhythmic form.
- 2. Memorize the rhythm of each phrase separately.
- 3. After you memorize the rhythm of each phrase, clap the rhythm from memory.
- 4. Write rhythm of each melody from memory.

Capriol Suite "Mattachins" Peter Warlock (1894–1930)



Little John German Folk Song





Improvisation and Composition *Activity 1*

Create a sixteen-beat composition using a G major pentachord. Provide an analysis of your composition to demonstrate the structure of your composition. Use the following parameters:

Form: a b c d

Rhythms: Use all note values that we have covered in class.

Scale: G major pentachord; begin and end your composition on G.

Meter: 🔏

Measures per phrase: two Beats per phrase: four

Activity 2

Create a thirty-two-beat composition using a B flat major hexachord; provide an analysis of your composition to show the structure of your composition. Use the following parameters:

Form: a b av c

Rhythms: Use all note values that we have covered in class.

Scale: *d* hexachord; begin and end on B flat.

Meter: common time

Measures per phrase: two

Beats per phrase: eight

Activity 3

Complete the following melody by adding four measures. Make certain to end on an F.



Activity 4

Complete the following composition using the range of notes in a D major hexachord. Make certain to end on a D.



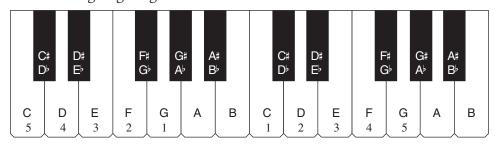
Perform each of the above examples being certain to select an appropriate tempo and dynamics for your improvisation.

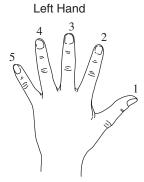


Keyboard Performance

Major Pentachord Patterns and Melodies Keyboard Exercise 1

Play the *Hungarian Canon* beginning on C in the right and left hands using the following fingering.







- 1. Sing the *Hungarian Canon* in solfège as you play.
- 2. Sing the Hungarian Canon with degree numbers and conduct as you sing.
- 3. Sing the *Hungarian Canon* in letter names as you play.
- 4. Now play hands together.





Keyboard Exercise 2

Uр

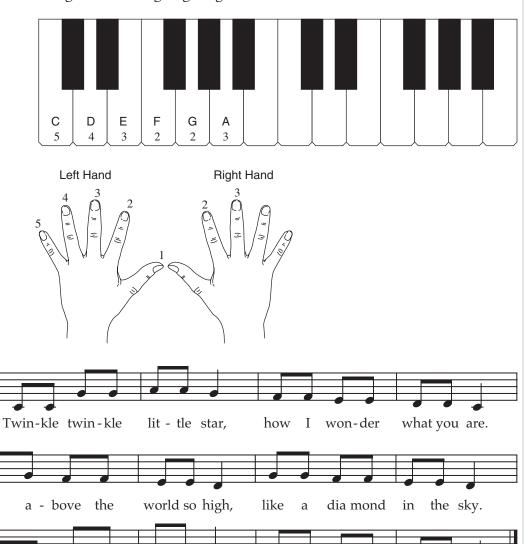
Twin - kle

twin - kle

Play beginning on the following keys: G, F, D, B flat, A, E flat.

Major Hexachord Patterns and Melodies Keyboard Exercise 1

Play *Twinkle, Twinkle Little Star* beginning on C in the right and left hands using the following fingering.



Sing *Twinkle*, *Twinkle Little Star* in solfege as you play.

Sing *Twinkle*, *Twinkle Little Star* with numbers and conduct as you sing.

Sing *Twinkle*, *Twinkle Little Star* in letter names as you play.

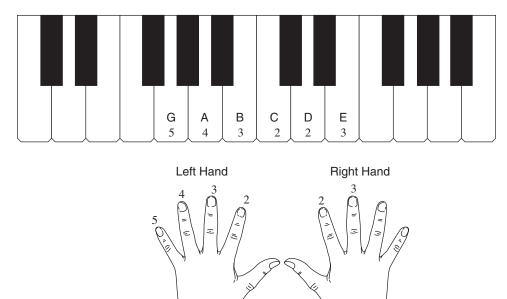
how

I won-der

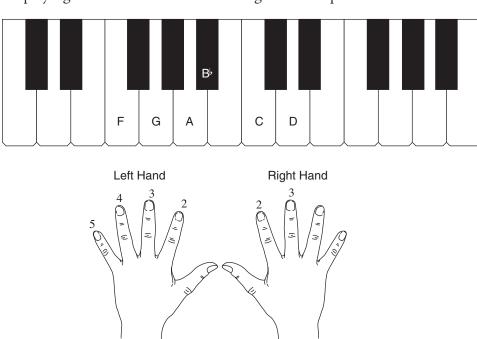
what you are.

lit - tle star,

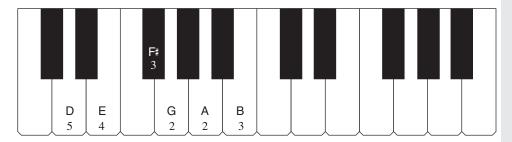
Play the *Hungarian Canon* on the piano beginning on G. The fingering for playing with the left hand and the right hand is provided below.

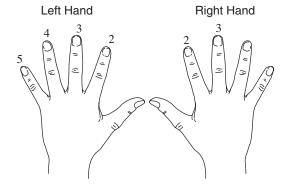


Play *Twinkle, Twinkle Little Star* on the piano beginning on F. The fingering for playing with the left hand and the right hand is provided below.



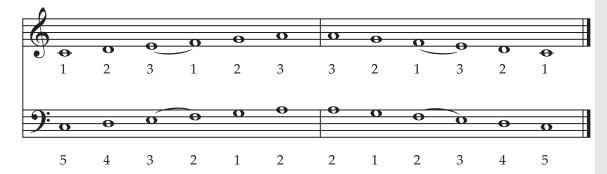
Play Twinkle, Twinkle Little Star on the piano beginning on D.





Keyboard Exercise 2

Play the following hexachord scales and sing with solfège syllables as you play.



Keyboard Exercise 3

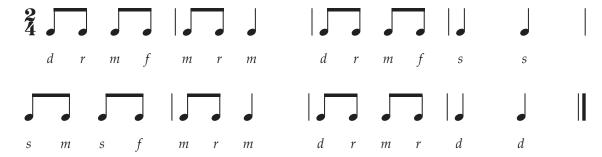
Play beginning on the following keys: G, F, D, B flat, A, E flat.



Performance: Ensemble Singing

Sing as a four-part canon.

Hungarian Canon



Sing the following as a two-part canon; the second part enters when the first part begins the second measure. Can you sing them as three- and four-part canons?

Slovak Folk Song



d r m f Canon (four parts, entrance on each measure)



Hungarian Folk Song



Three-part canon. Canon entrance is at the beginning of each phrase.

Oh How Lovely Is the Evening

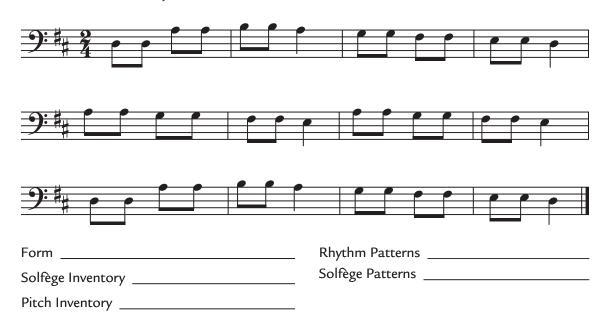


Sing the treble part and play the bass part on the piano.

Allegro Mozart (1756-1791)



Twinkle, Twinkle Little Star



Two-Part Performance





Error Detection

Instructor—Play the following melody. Make a melodic mistake in one or two of the phrases.

Ask students to identify the phrase and the beat where the mistake was made.

Hungarian Canon

