

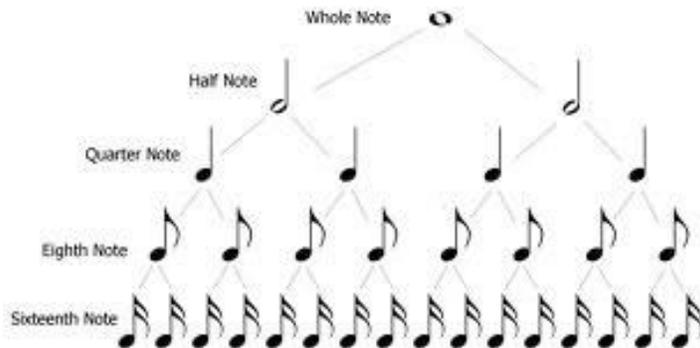
2) Spell each requested chord on the staff using accidentals when necessary. Be careful to observe which note you are given—it will be labeled as the root, 3rd, or 5th of the chord.

Lesson Six: Note and Rest Values

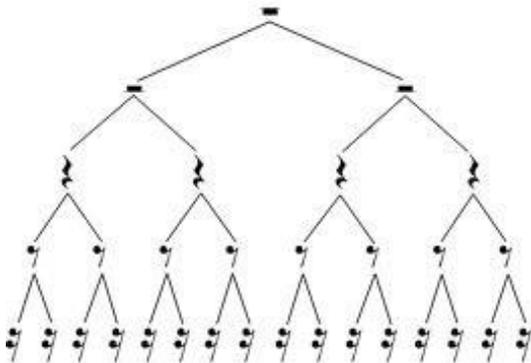
The names of the most common note and rest values are shown in the following chart: Notice the line/space placement of the whole rest and the half rest.

Rest Description	Rest Image	Note Description	Note Image
whole rest		whole note	
half rest		half note	
quarter rest		quarter note	
eighth rest		eighth note	
sixteenth rest		sixteenth note	
thirty-second rest		thirty-second note	

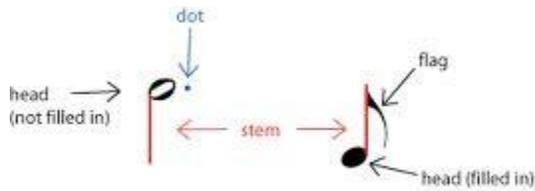
The following chart shows the basic note values and how they compare to each other:



The following chart shows the basic rest values and how they compare to each other:



The following terms are used to describe the different parts of the note:



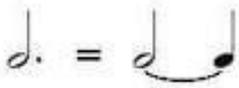
The dot on a note adds half the value of the note or dot that precedes it.

When notated on the staff, a dot is never placed on a staff line. If the notehead lies on a staff line, then the dot should be placed to the right of the note in the space above the note.

If a half note gets 2 beats, then a dotted half note will equal 3 beats (2+1)

If a half note gets 2 beats, then a doubly dotted half note will equal 3 1/2 beats (2+1+1/2)

If a half note gets 2 beats, then a triply dotted half note will equal 3 3/4 beats (2+1+1/2 +1/4)



A double whole note (American) or a breve (international) is a note that is equal to two whole notes, or a rest that is equal to two whole rests.



You should be familiar with the following tempo terms:

Grave (solemn)

Largo (broad)

Lento (slow)

Adagio (slow)

Andante (moderately slow)

Moderato (moderate)

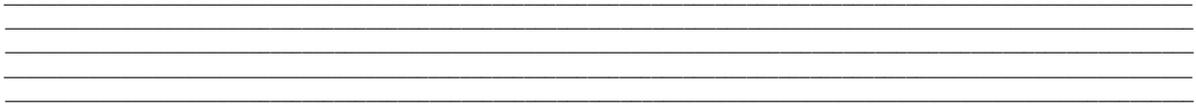
Allegretto (moderately fast)

Allegro (fast)
Vivace (lively)
Presto (very fast)

Lesson Six: Note and Rest Values
Practice Questions

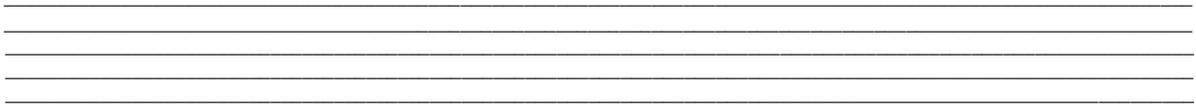
1) Write the following rhythms on the staff below:

breve note, whole note, half note, quarter note, eighth note, 2 eighth notes beamed together, sixteenth note, 2 sixteenth notes beamed together, thirty-second note, 2 thirty-second notes beamed together



2) Write the following rests of the staff below:

breve rest, whole rest, half rest, quarter rest, eighth rest, sixteenth rest, thirty-second rest



3) What a single rhythm in each blank that equals the sum of the given rhythms:

3 quarters + 4 eighths + 3 sixteenths + 2 thirty-seconds = _____

2 thirty-seconds + 1 sixteenth + 2 eighths + 2 dotted eighths = _____

1 dotted quarter + 1 dotted eighth + 4 sixteenths + 6 thirty-seconds = _____

4) Complete each measure with one note that compliments the given pitches in the melody.
(Answers may vary, and feel free to be creative)





Lesson Seven: Rhythm and Meter

Time signature (meter)—two numerical numbers, one above the other, at the beginning of a composition (which can be changed throughout the work) used to designate the number of beats in each grouping (the top number or numerator) and the division of the beat (the bottom number or denominator). The top number is often thought of as representing how many beats are in a measure, and the bottom number is often thought of as representing what note gets the beat.

The time signature always follows the key signature, which always follows the clef. If you ever forget the order, just remember that they are in alphabetical order: clef—key—time (CKT), or clef—key—meter (CKM).

Duple—meters with two beats per measure

Triple—meters with three beats per measure

Quadruple—meters with four beats per measure

Simple meters—meters in which the beat is divisible by two.

Type	Common			Uncommon	
Simple Duple	2	2	2	2	2
	2	4		8	16
Simple Triple	3	3	3	3	
	2	4	8	16	
Simple Quadruple	4	4	4	4	
	2	4	8	16	

Compound meters—meters in which the beat is divisible by three.

Compound Time Signatures

Type	Common		
Compound Duple	6 4	6 8	6 16
Compound Triple	9 4	9 8	9 16
Compound Quadruple	12 4	12 8	12 16

The terms duple, triple, and quadruple in compound meters refer to the fact that these meters often have the dotted pulse as the beat rather than the actual number that appears on the bottom of the meter as the beat. The following example illustrates a measure of 6/8 time. While the top number generally represents how many beats there are in a measure, the top number in compound time is generally a dotted note value that represents the sum of three bottom-number rhythms. Three eighth notes combine to make 1 dotted quarter note beat in 6/8 time, and since there are 2 of those groupings in one measure, this meter is referred to as a duple meter.

Usually counted
in "two." →

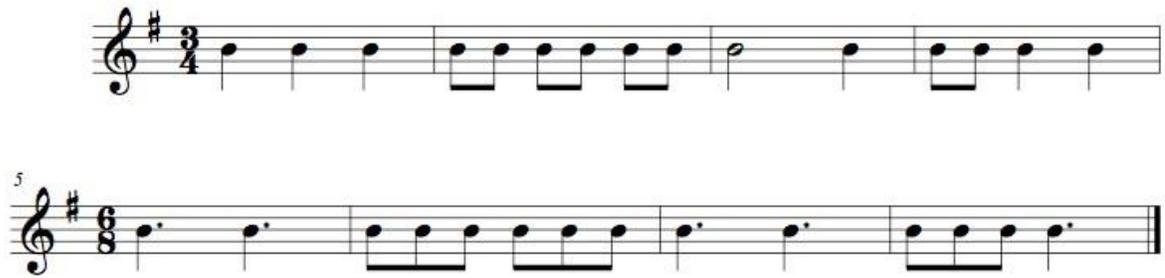
1 2

1 2 3 4 5 6

The decision on what note value gets the “beat” or “pulse” (or conducted) in compound time is determined by the tempo. If the tempo is slow then the bottom note (the eighth note in 6/8 time) would get the beat, and if the tempo is fast then the dotted note (the dotted quarter note in 6/8 time) would get the beat.

Rhythms are often grouped or beamed together to reflect what note value gets the beat. While both 6/8 time and 3/4 time both have a total of 6 eighth notes in each measure, the decision regarding which meter to use depends on how the eighth notes are grouped. For example, if there were three groups of two eighth notes each that are beamed together, then

that would indicate a 3/4 meter, and if there were two groups of three eighth notes each that are beamed together, then that would indicate a 6/8 meter (as shown in mm. 2 and 6).



Lesson Seven: Rhythm and Meter
Practice Questions

1) Write in a meter for each line that best reflects the rhythmic notation.



2) Write in bar lines to reflect the meter of 4/4 time.



3) Write in bar lines to reflect the meter of 6/8 time.



4) Rewrite the last four measures of number 1 above so that it reflects 12/4 time.



Lesson Eight: Aural

EAR TRAINING EXERCISES:

Interval Recognition—this exercise strengthens your ability to identify various intervals both melodically (pitches sounded successively) and harmonically (pitches sounded simultaneously).

It is helpful that you associate one song for each simple interval both ascending and descending. Use the first two pitches from the opening or significant section of a song. The following chart lists familiar songs for every simple interval ascending and descending. You should memorize the song that corresponds with each interval ascending and descending. Feel free to use the songs listed or any song that you know well. There are numerous types of songs might be helpful to you when choosing your song: patriotic, childrens, hymns, holiday, classical themes, Broadway, movie, television, jazz standards, pop, rock, jingles, and video games. After you can easily identify intervals using your song aids, you will quickly become proficient in identifying intervals without the use of your song aids.

<u>Interval:</u>	<u>Ascending:</u> _____	<u>Descending:</u> _____
minor 2nd	Ode to Joy (<i>Symphony No. 9</i> —Beethoven) Theme from Jaws (Williams) _____	Joy to the World (Mason/Handel) Für Elise (Beethoven) _____
Major 2nd	Happy Birthday (Hill)	Mary Had a Little Lamb (Mason)

	<u>Silent Night (Gruber)</u>	<u>Three Blind Mice (trad.)</u>
minor 3rd	Lullaby (Brahms) <u>Greensleeves/What Child is This (trad.)</u>	The Star-Spangled Banner (Smith) <u>Frosty the Snowman (Rollins)</u>
Major 3rd	When the Saints Go Marching In (trad.) <u>U. S. Marine Corps Hymn (Offenbach)</u>	Summertime (<i>Porgy & Bess</i>) <u>My Old Kentucky Home (Foster)</u>
Perfect 4th	Here Comes the Bride (<i>Lohengrin</i> —Wagner) <u>Amazing Grace (folk hymn)</u>	Old MacDonald Had a Farm (folk) <u>Hallelujah Chorus (<i>Messiah</i>)</u>
+4th/o5th	Maria (<i>West Side Story</i> —Bernstein) <u>Theme from <i>The Simpsons</i> (Elfman)</u>	Blue Seven (Sonny Rollins) <u>YYZ (instrumental by Rush)</u>
Perfect 5th	Twinkle Twinkle Little Star (trad.) <u>Theme from <i>Star Wars</i> (Williams)</u>	Theme from <i>Superman</i> (Williams) <u>Theme from <i>The Flintstones</i> (Curtin)</u>
minor 6th	Morning of the Carnival (<i>Black Orpheus</i>) <u>Last Midnight (<i>Into the Woods</i>—Sondheim)</u>	Where Do I Begin (Love Story) <u>Please Don't Talk About Me</u>
Major 6th	NBC Theme Song <u>My Bonnie Lies Over the Ocean (folk song)</u>	Nobody Knows the Trouble <u>Music of the Night (<i>Phantom</i>)</u>
minor 7th	Somewhere (<i>West Side Story</i> —Bernstein) <u>Theme from <i>Star Trek</i> (Courage)</u>	An American in Paris (Gershwin) <u>Something Wonderful (<i>The King & I</i>)</u>
Major 7th	Theme from <i>Fantasy Island</i> (Rosenthal) <u>Bali Hai (<i>South Pacific</i>—Rogers)</u>	I Love You (Porter) <u>Back in Your Own Backyard</u>
Perfect 8^{ve}	Somewhere Over the Rainbow (Arlen) <u>Chestnuts Roasting on an Open Fire (Torme)</u>	There's No Business Like Show B. <u>Willow Weep for Me (Ronell)</u>

HELPFUL HINT: Your goal is to be able to **immediately** (without thinking) identify and sing all simple intervals, both ascending and descending. This is the key to having a positive and successful experience in your college musicianship classes.

Chord Recognition—this exercise strengthens your ability to identify the quality of various chord structures in both arpeggiated (pitches sounded successively) and block chord fashions (pitches sounded simultaneously). You should be able to identify and sing (as arpeggios) the four basic triad types: major, minor, diminished, and augmented.

Melodic Error Detection—this exercise strengthens your ability to detect and correct any discrepancies (both pitches and rhythms) between a melody that is heard and a melody that is written on the staff.

Melodic Dictation—this exercise strengthens your ability to dictate a performed melody (both pitches and rhythms) on a musical staff.

Rhythmic Error Detection—this exercise strengthens your ability to detect and correct any discrepancies between rhythms that are heard and rhythms that are written within a given meter on the staff.

Rhythmic Dictation—this exercise strengthens your ability to dictate a performed series of rhythms within a given meter.

Harmonic Dictation—this exercise strengthens your ability to dictate a performed harmonic progression on a musical staff using Roman numeral notation. You should be able to dictate the soprano and bass lines of the chord progression as well.

SIGHT SINGING:

Solfège (solfeggio) is a singing technique that is used in many college and university programs to teach sight singing. There are two methods of applying solfège: fixed do and moveable do. Moveable do is the more commonly used method in most American colleges and universities. The solfège syllables for a major scale are do, re, me, sol, la, ti, do. The solfège syllables for a natural minor scale are do, re, me, fa, sol, le, te, do.



When beginning to learn solfège, you should start practicing with melodies that are diatonic (in the key) and scalar. You should be proficient with melodies that focus on just a few pitches, particularly the first 3 or 5 notes of the scale, before progressing to melodies that involve skips and leaps.

Lesson One: Rudiments of music
ANSWERS to Practice Questions

1)

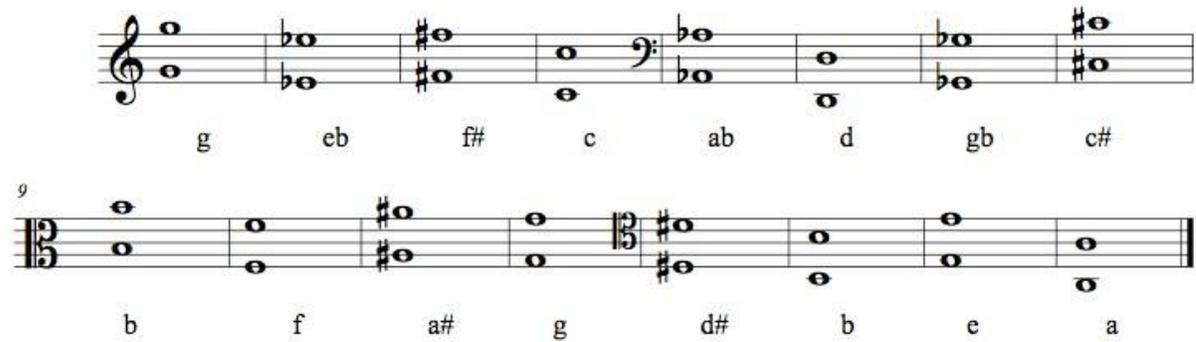


2)



3) Treble clef: d, g, e, c; Bass clef: b e f a; Alto clef: g, b, d, d; Tenor clef: a, g, b, a

4)



Lesson Two: Key Signatures & Scale Degree Names
ANSWERS to Practice Questions

- 1) Bb Eb Ab Db Gb Cb Fb
- 2) F# C# G# D# A# E# B#
- 3) Ab Major
- 4) g# minor
- 5) C# Major
- 6) eb minor
- 7) Cb Major

8) Gb Major

Lesson Two: Key Signatures & Scale Degree Names
ANSWERS to Practice Questions cont.

- 9) 1 sharp: G Major/e minor
1 flat: F Major/d minor
2 sharps: D Major/b minor
3 flats: Eb Major/c minor
4 sharps: E Major/c# minor
4 flats: Ab Major/f minor
2 flats: Bb Major/g minor
3 sharps: A Major/f# minor

10)

The image shows two staves of musical notation. The top staff is in treble clef and contains four measures, each with a key signature symbol: D Major (one sharp), Eb Major (three flats), c# minor (three sharps), and bb minor (four flats). The bottom staff is in bass clef and contains four measures, each with a key signature symbol: F# Major (two sharps), Ab Major (four flats), g minor (two flats), and E Major (one sharp). A small number '5' is written above the first measure of the bass staff.

D Major Eb Major c# minor bb minor

⁵
F# Major Ab Major g minor E Major

11) tonic, supertonic, mediant, subdominant, dominant, submediant, leading tone/subtonic

Lesson Three: Major and Minor Scales
ANSWERS to Practice Questions

1)

1) D Major

2) F natural minor

3) B harmonic minor

4) D# harmonic minor

5) Ab melodic minor

Lesson Three: Major and Minor Scales ANSWERS to Practice Questions cont.

- 2) F# Major: A#, E# Eb harmonic minor: Gb, D
 Ab Major: Db, G
 B melodic minor: C#, G#, A, C#
 G# natural minor: A#, D#

- 3) G#
 4) E
 5) E#
 6) A
 7) F

**Lesson Four: Intervals
 ANSWERS to Practice Questions**

- 1) Treble Clef: P5 m3 m7 +4 M6 P4 M2 o7
 Bass Clef: M3 +5 P5 M7 m6 o5 m2 P8
 Alto Clef: +6 m7 m3 P4 P5 o3 M7 +2
 Tenor Clef: o4 M3 +7 P8 o2 P4 m7 P5
- 2)

Treble Clef (8): m3, P4, M7, P5, +6, o5, +7, M3
 Bass Clef (9): +5, m2, m7, o4, m6, M7, m3, P8
 Alto Clef (17): M3, +4, M6, o7, +5, m2, +8, M7
 Tenor Clef (25): +2, m3, P4, +6, P5, M3, o7, o3

Lesson Five: Chords (Arpeggios)
ANSWERS to Practice Questions

- 1) Treble Clef: M m m + M o
 Bass Clef: M m + o m M
 Alto Clef: o + m M + m
 Tenor Clef: m o o m + M

- 2)

M (root) m (3rd) o (5th) + (root) M (3rd) m (5th)

7

o (root) + (3rd) M (5th) m (root) o (3rd) + (5th)

13

M (root) m (3rd) o (5th) + (root) M (3rd) m (5th)

19

o (root) + (3rd) M (5th) m (root) o (3rd) + (5th)

Lesson Six: Note and Rest Values
ANSWERS to Practice Questions

1)

2)

Lesson Six: Note and Rest Values
ANSWERS to Practice Questions cont.

3) dotted whole note
 dotted half note whole
 note

