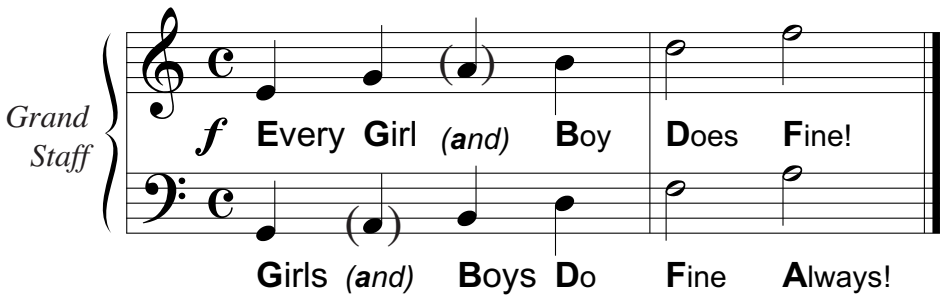
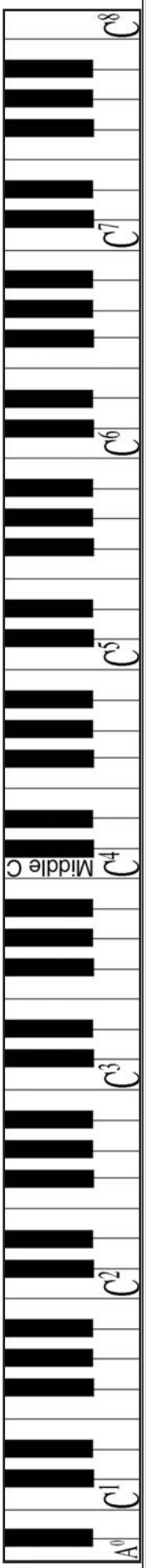
*This syllabus belongs to:*_____

Introduction to MUSIC THEORY

2nd revised edition — 2005





ACME & SONS

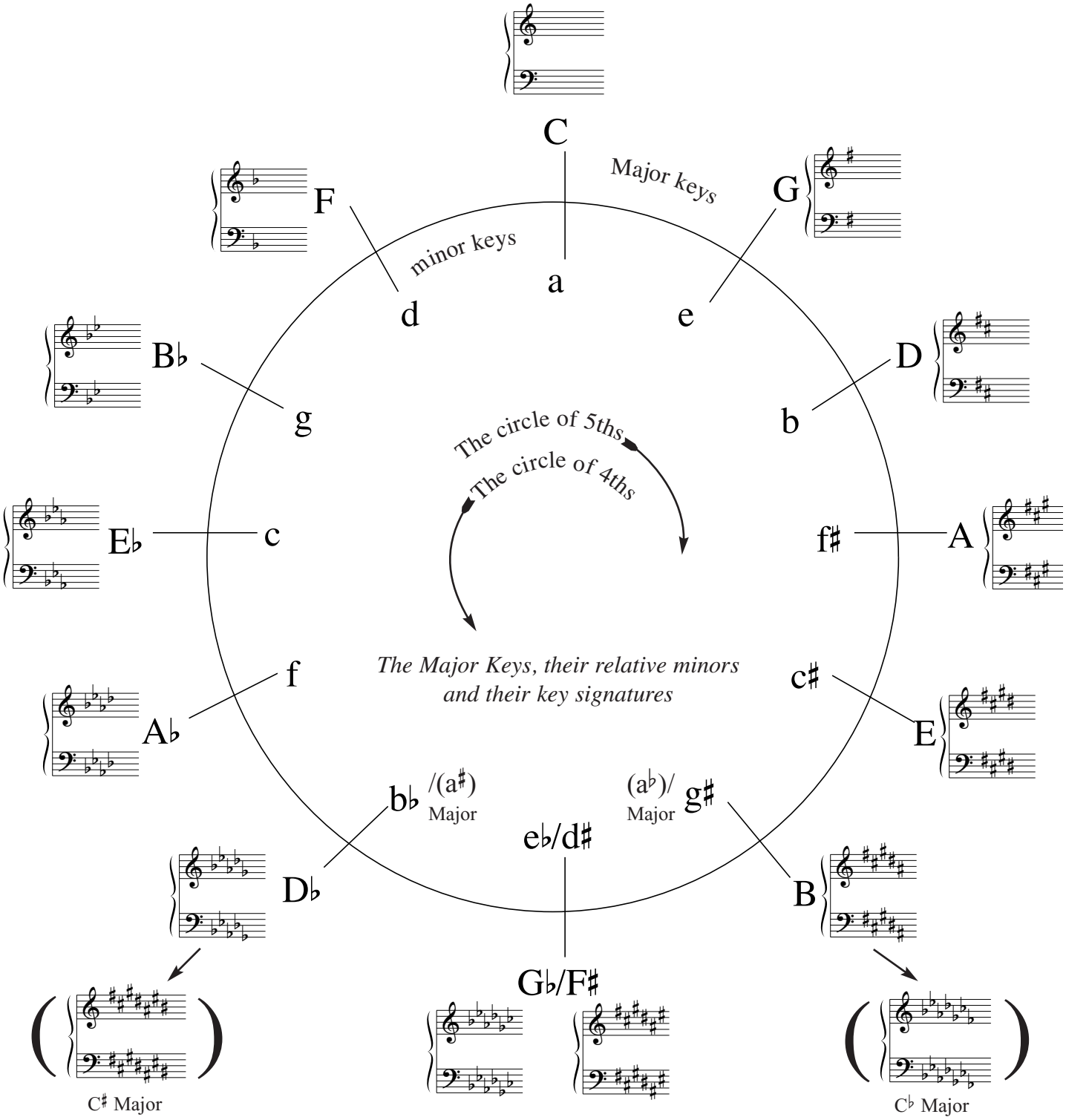
Course Materials
by

Sebastian Huydts

Written for

Music Department

Columbia College Chicago



C♯ Major is enharmonically equivalent to D♭ Major.
C♭ Major is enharmonically equivalent to B Major.
Both these keys are rather impractical, use the enharmonically equivalent keys instead.

Introduction to MUSIC THEORY

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Sebastian Huydts

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Dear students,

We are pleased to present you with the latest, revised version of the Introduction to Music Theory syllabus. The materials in this compilation offer you essential theoretical information mixed in with to-the-point examples, as well as written and performance exercises to train the material. The book is easy to use: It offers a clearly indicated lesson-to-lesson schedule followed by an appendix that can be used for "in depth study" or as a point of reference later on in your studies.

If you have never studied music theory before (or feel very rusty) and you plan on studying at Columbia College's Music Department, this book is for you: It has been tailored to prepare you for the general music skills curriculum. You will find many exercises that are meant to develop a good approach to rhythm, melody, harmony, good listening, good ensemble playing, and facility in (sight-)reading. You may notice that many of these exercises are based on folk and popular music; why not have a bit of fun while you're at it!

Do not worry if you find the amount or nature of the information a bit overwhelming. Your instructor will highlight the most important aspects of the class, and will indicate which items you should study. However, please let your instructors know what works for you and what doesn't. With your and your instructor's help we keep making this book better!

Again, keep the book after you have passed this class: It was written with subsequent methods in mind so that it may help you as an extra point of reference in future classes in theory and musicianship.

We wish you inspiration and success in your studies to become a musician.

Sebastian Huydts, Fall 2005.

Acknowledgements:

Typesetting and layout: Sebastian Huydts.
Original texts, original music, arrangements and adaptations: Sebastian Huydts.
Research and planning: Sebastian Huydts.and Philip Seward
Proof reading and corrections: Bobbi Wilsyn, Gary Yerkins, Beth Bradfish of Bridgewell Partners.
Resources and printing provided by the Music Department of Columbia College Chicago, Richard Dunscomb—Chairperson

During the production of this syllabus the following were used:
QuarkXPress™ 6.5 for layout and typesetting.
GraphicConverter™ 4.8 for the creation and editing of graphics.
Finale 2005b™ for music processing.
Adobe Acrobat 6.02™ for the creation of PDF files.
Microsoft Excel and Microsoft Word for the creation of tables and charts.
This project was done entirely on an Apple PowerBook G4 computer.

I wish to thank H.E. Baccus, executive director of the Music Department at Columbia College Chicago, Beth Bradfish of Bridgewell Partners, Gustavo Leone, Gary Yerkins, Ilya Levinson, Tiffany Sevilla, Philip Seward, Bobbi Wilsyn, Noé Cantú, Jim MacDonald, Joe Cerqua and Bette Coulson for their generous support and advice.

For questions or general remarks please contact the author via *sebastian@huydts.com*.

Index of rhythms

Grand Staff paper template for photo copying

1. **Introduction to the syllabus and the organization and policies of the class.**
   Important notice: This book is not meant for self-study. Your instructor will give you crucial background information and examples. Therefore, attendance at all classes is crucial to understand this book.

2. **Introduction to Music Theory:**
   Music Theory is the study of music that people listen to, read and play. It's goal is to investigate and define how music is organized. In doing so, Music Theory identifies and classify all vocabulary and notational aspects that are currently in use in the practice of music performance and production.

3. **The elements of sound.**
   What is music? To keep things neutral and avoid discussion of style and taste (which are not topics of this class) we will simply define music as organized sound.

   Sound has the following three basic characteristics: Pitch, duration and dynamic.[1)]

   * **Pitch** tells you how high or low a sound is.[2)]
   * **Duration** tells you how short or long a sound is.
   * **Dynamic**, or volume, tells you how loud the sound is.

   A musician needs to be able to match pitch using his or her voice or instrument. In addition, a musician needs to develop an acute sense of duration. Dynamics make the music more expressive.

4. **Vocabulary, symbols and notation.**

   There is a name for almost everything that happens in a piece of music. This is what we call vocabulary. Likewise, specific musical symbols exist. Where symbols would be more confusing than helpful we use text. Every session will have a listing of the boxed vocabulary at the end of the text for that session. Only here have we put the vocabulary on this page as Example 1.0. By the next class period you are expected to have memorized the vocabulary and the symbols from the previous session .

Example 1.0: The way vocabulary is indicated in this textbook

Bar / Measure (identical)	**Meter**; *duple–, triple– or*	**Rhythm**
Barline: *final–, left–*	*quadruple–.*	**Staff**; *percussion–*
Beam	**Notehead**	**Stem**
Beat(s); *strong–, weak–*	**Notes**; *whole–, half-, quar-*	**Tempo**
Duration	*ter-, 8th–, 16th–*	**Tone**
Dynamic	**Pitch**	
Flag	**Pulse(s)**	

*1) There actually is a fourth characteristic, **timbre**. Timbre, sometimes called "sound color", makes it possible to distinguish between instruments, e.g. a violin and a saxophone, playing at the same pitch. This subject is for another class.*
*2) Pitch is sometimes incorrectly called tone. Actually, a **tone** is a combination of pitch, duration and dynamic. In British English it also means "whole step" (see p.26)*

In music, the passage of time is defined by two crucial concepts: Meter and Rhythm.

Meter:

1. In most music we hear a regular pattern of **beats** (or **pulses**) similar to a ticking clock or a beating heart. More sounds can be heard, but the beats stand out because of their regularity. We make a distinction between emphasized (louder/strong) and weaker beats. A regular pattern or grouping of strong and weak beats is called **Meter**.

2. Meter forms the foundation on top of which all sounds and silences are placed. For now, we will limit ourselves to three types of meter: There can be a strong pulse every other beat, this is called **Duple Meter**. There can be a strong pulse once every three beats, this is called **Triple Meter**. There can be a strong pulse once every four beats, this is called **Quadruple Meter**. Example 1.1 is a visual representation of these types of meter: The fat notes are accented, the small ones are weak beats.

Example 1.1: Duple, Triple and Quadruple Meter

Duple Meter

Triple Meter:

Quadruple Meter

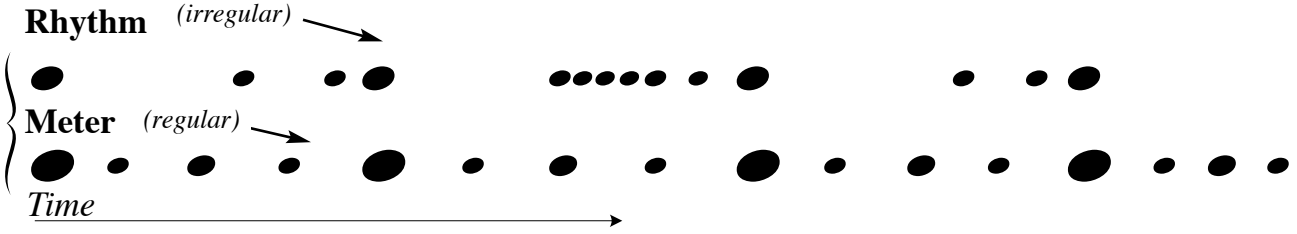
3. Important: Meter does not specify the **tempo** of the music. To know how fast or slow a piece of music is (the tempo of the music), you need a separate indication at which speed to perform the beats. Tempo is therefore the pace at which music is performed determined by the speed of its beats.

4. The proper perception and execution of meter is extremely important: Musicians and dancers depend on meter to identify the tempo of the piece and where they are in a piece of music at any given moment in time.

Rhythm:

1. The combination of *all* sounds and silences, as placed within (on top of) the meter, is what we call **Rhythm**. Rhythm is more flexible, and therefore often more irregular than meter. A professional musician must possess an impeccable command of rhythm: The professional music world does not tolerate musicians with a poorly developed sense of rhythm. Example 1.2 visualizes the difference between meter and rhythm*.

Example 1.2: The difference between Rhythm and Meter



2. How the length of sound is notated.

The duration (time-value) of a sound is notated using a relative system and fractions: Using this system we say that the duration (time-value) of:

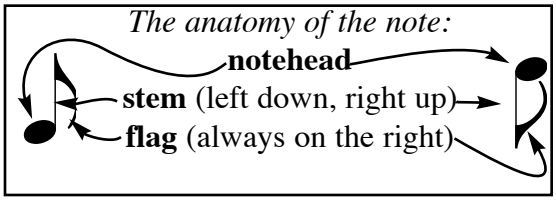
𝅝 = 1 **whole** note* equals 2 **half** notes or 4 **quarter** notes or 8 **eighth** notes or 16 **sixteenth** notes.**

𝅗𝅥 = 1 **half** note (*fraction:* 1/2) equals 2 **quarter** notes or 4 **eighth** notes or 8 **sixteenth** notes.**

♩ = 1 **quarter** note (1/4) equals 2 **eighth** notes or 4 **sixteenth** notes.**

♪ = 1 **eighth** note (1/8) equals 2 **sixteenth** notes.**

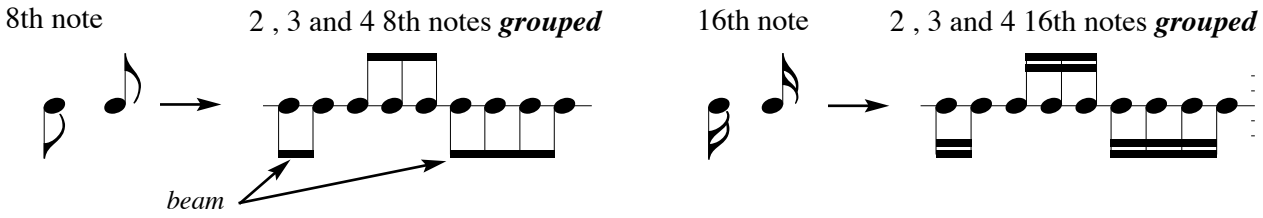
𝅘𝅥𝅯 = 1 **sixteenth** note (1/16).**



3. Grouping of 8th and 16th notes:

When there are more than one note values of an 8th or smaller, they are notated grouped together to make things easier on the eye. Example 1.3 shows what every value looks like by itself (stem up and down) and combined. Basically, the flags of single notes are combined in one fat line called a **beam**. How to group will be explained in lesson ??.

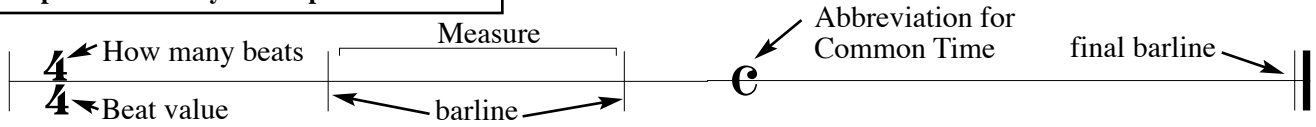
Example 1.3: Grouping of 8th and 16th notes



4. How to notate the meter.

A symbol called **time signature** indicates the meter: It tells you how many beats are grouped and what type of note value serves as the beat. The symbol itself looks like a fraction: The top number (the numerator) tells you the amount of beats to the bar, the bottom number (the denominator) tells you the note value that the beat gets. The notes themselves are written on a horizontal line called a staff. The one line staff is known as a **percussion staff** or **rhythm staff**. A vertical line, the barline, closes off each complete group of notevalues. Such a group is called **measure** or **bar.** In Example 1.4 we introduce **common time**, quadruple meter. In common time, the largest note value that can be contained in one measure is the whole note while the quarter note functions as the beat.

Example 1.4: The rhythm or percussion staff



**A double whole note exists as well, but is not used very often.*

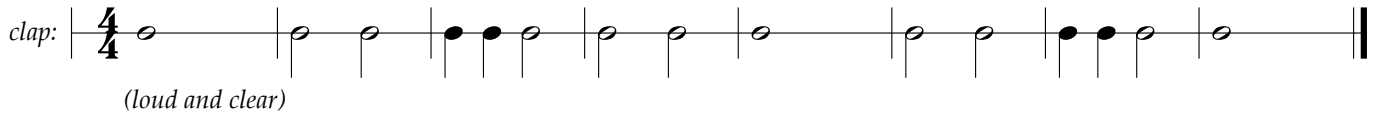
*** There are more subdivisions. The 32nd, 64th and 128th note values are also used, albeit not as frequently as the ones mentioned above. Until we need the smaller values, this class concentrates on values up to sixteenth notes.*

Making music

We are going to put into practice what we just learned: Together with your instructor, perform the following pieces. Follow the instructions on the page! Count off one measure before you start so you know at what tempo to perform the piece.

Rhythm 1

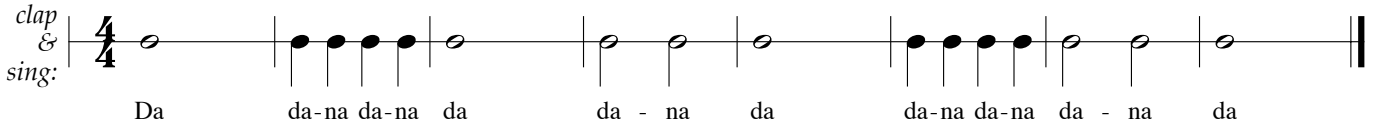
Moderate tempo



(loud and clear)

Rhythm 2 *Instructor: Tune 2 groups to G3 and D4*

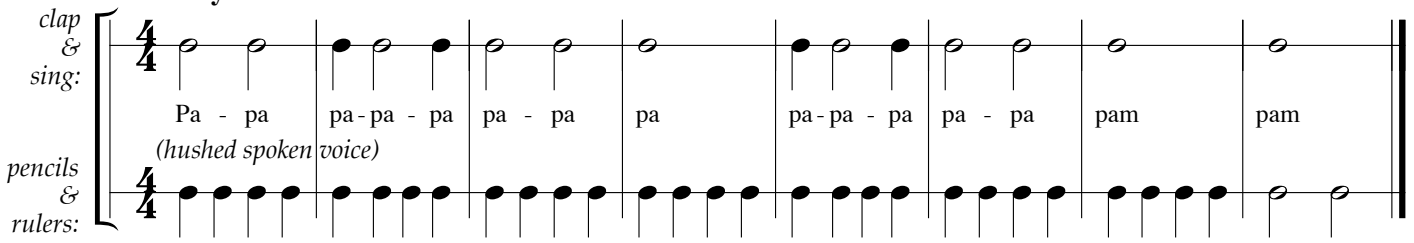
Fairly slow



(Full sound, very smooth)

Rhythm 3 *Perform with 2 groups: Repeat the song twice, switch parts.*

Very fast



Assignments: **(Due Wk._____ at the beginning of class)**

1. . . . .**Practice** on this page**:** *Rhythms 1, 2 and 3*.
2. . . . .**Learn** p.4: Vocabulary.
3. . . . .**Learn** p.5-p.6: Concepts of *Meter and rhythm*.
4. . . . .**Read and prepare** p.8-p.9
5. . . . .**Review** p.1-p.3 *(course outline/regulations)*

Alternative/Additional assignments:

Rhythm:

1. **Review** p.5-p.6: *Meter and rhythm*.

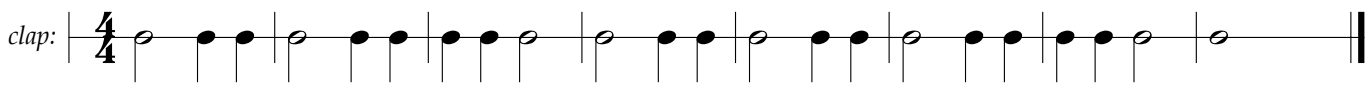
2. **Perform** p.???: Rhythms 1, 2 and 3.

3. **Important beats and how you make them heard.**
   The first beat of a measure is known as the **downbeat**. The downbeat is very important: It is distinguishable from the other beats because it gets a certain amount of **emphasis** (it sounds louder.) Properly performed downbeats give meter its "feel." In common time (which is the same as a 4/4 time signature) there is a second important beat, the third beat, which also gets emphasis, but not as much as the downbeat.

4. **Introduce** p.8: Rhythms 4, 5 and 6. ***Always count at least one complete measure in the proper tempo before starting.***

Rhythm 4

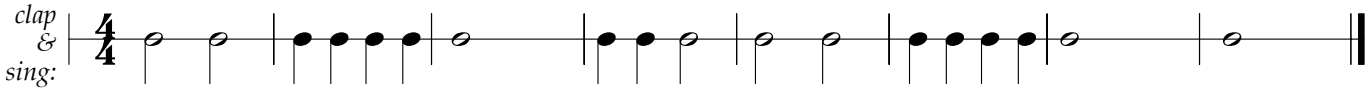
Fast



Loud accents on the downbeat. Soft in between downbeats.

Rhythm 5 *Chant-like*

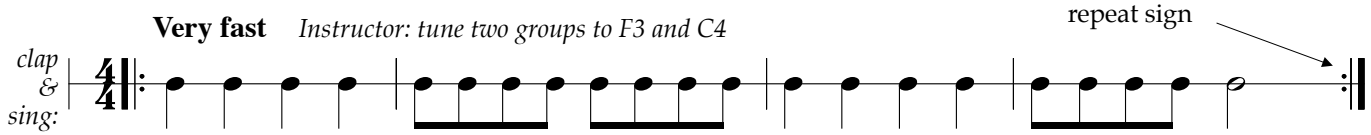
Fairly slow *Instructor: Tune 3 groups to G3 and B3 and D4*



Um - la um-la um-la um - la - la um. Lu - la um-la um-la la - um.

(Full sound, very smooth)

Very fast *Instructor: tune two groups to F3 and C4*



Tra - la tra - la tra - la - la - la tra - la - la - la tra - la tra - la tra - la - la - la BOM!

(First time loud and agressive, second time whispered)

About the tonal system, tonality

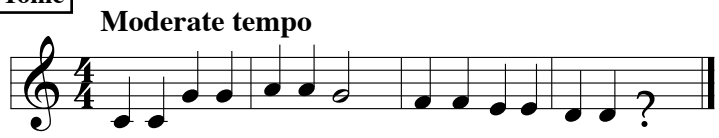
1. Sing with the teacher as the lead: *Do Re Mi Fa So(l)* La Ti Do*, back and forth. You have probably heard or learned this before. This collection of pitches is called the **major scale**. **Although it is officially "Sol", singing "So" makes for easier pronunciation.*

In the day to day discussion of music, we often only speak of rhythm. Of the two concepts, rhythm is the more complex one, the one that you will need to learn about most. There simply is less to know about meter. In addition, meter is always part of rhythm. So, for the sake of ease, we start the classes with Rhythm, which, as you now know, contains meter as well.

2. Most music we listen to is based on **scales** (sometimes called ***modes***.) A scale is a systematic collection of different pitches, organized from low to high. In Western practice, most music has been composed (and is still being composed) using the pitches of just a few 7 tone scales. The first scale we introduce is the major scale. We started singing this scale using **solfège**, a very old and proven system to drill the scales, sing melodies and train intonation (singing the pitches in tune.) The particular system of solfège we will use is more commonly known as "movable Do."

3. Not all pitches in a scale are of equal importance, nor are they always sung in order. But even when we sing the pitches out of order, the first pitch of the scale seems to have a particular "pull." It seems that all melodies have to end there to sound conclusive. In example 1.5 listen the last pitch is left out; can you sing it? Do not worry about the notation yet (it is just for the teacher here.)
Without the ending pitch, the melody does not sound very convincing. The missing pitch in example 1.5 happens to be the first pitch of the scale you just sang using solfège. It is called the **tonic** or **do**. The melody of *Twinkle Twinkle Little Star* uses some, not all, of the the pitches you just sang as a scale. When music is based on a scale, we speak of **tonal music**. The other way around, we define **tonality** as music based on scales.

Example 1.5: The (missing) Tonic



4. When you sing the scale using solfège you can't just stop at the 7th syllable. As our experiment in example 1.5 showed, the scale sounds incomplete without the 8th step. Although it is called "Do" again, there is something different about this "Do" and the one we started with. It sounds the same and higher at the same time*. These two particular "Do"-s are an **octave** apart. Octaves occur naturally when men and women are singing together: The women cannot sing as low as the men, the men cannot sing as high as the women, yet it sounds as if they are singing the same melodies. They usually sing one octave apart, sometimes two octaves.

Making music:

1. Sing the scale up and down, using solfège. Follow the lead of the instructor.
2. Using the last tonic sung as your starting pitch, sing the following melody. Use equal length note values except for syllables followed by --; make those twice as long.
"Do Do So So La La So-- Fa Fa Mi Mi Re Re Do--
3. Follow the lead of the instructor in "*Simon Says* ", musical style.

Do	**Octave**	**Staff (staves)**; percussion-,
Downbeat	**Scale(s)**: The Major Scale	rhythm-
Emphasis	**Solfège**	**Tonality**
Mode		**Tonic**

**There is a simple physical explanation for this phenomenon. Pitch is caused by vibration at a specific rate or frequency (expressed in Hertz or Hz.) The frequency of a pitch that is an octave higher is exactly twice that of the original. They have a vibration ration of 1:2, which has the effect of mutual duplication and reinforcement.*

Explanation of assignment instructions:

- **Practice** means: *Rehearse so that you will be able to perform without hesitation by your self by the next class.*
- **Learn** means: *Know concepts and theory from memory, be able to reproduce definitions, vocabulary and its meaning.*

- **Written assignments** *need to be made on:*
  a) regular paper for definitions and essay questions
  b) staff paper for all musical assignments.
  c) time.
  All written musical assignments have to be done in pencil (using pencil you can easily correct mistakes with an eraser.) Always write neatly; your instructor will not accept sloppily written assignments and/or assignments that are written in pen. A refused assignment will usually receive a failing grade.

Practice and learning assignments: **(Due Wk._____ at the beginning of class)**

1. . . . .**Practice Rhythms** *1 thru 6.*
2. . . . .**Practice** singing the major scale using solfège syllables. Memorize the syllables.
3. . . . .**Learn** all vocabulary and theory from lesson 1A and B (expect a quiz.)

Written assignments: **(Due Wk._____ at the beginning of class)**

1. . . . .Give the definition and/or examples of the following vocabulary:

Downbeat
Emphasis
Octave
Solfège
Staff, staves
Bar / Measure
Barline: final–, left–
Beam
Clef; percussion–
Duration
Dynamic
Notehead
Flag
Stem
Meter; *duple–, triple– or quadruple–.*
Notes; *whole–, half-, quarter-, 8th–, 16th–*
Pitch
Pulse(s)
Rhythm
Staff; *percussion–, rhythm-*
Tempo
Time signature
Tone
Tonic
Do

2. . . . .Draw a percussion staff and copy p.8: *Rhythm 4* . Use pencil only.
3. . . . .Draw a rhythm staff and write an 8 measure rhythm. Use common time, whole, half and quarter notes. Make sure all notational elements are present!

Alternative/Additional assignments:

Rhythm:

1. **Review** pp.5-6/8: Theoretical concepts. **Perform** pp.7-8: *Rhythms 1-6.*

2. **How the length of silence is notated.**
   The opposite of sound is silence. Silence plays an important role in music, and needs to be counted out just as actively as sound! Not entirely appropriately, we call silences in music "rests. " The duration (time-value) of rests is notated using the same relative system and fractions that sound uses. However, the symbols are different.

   = 1 **whole** rest equals 2 **half** rests or 4 **quarter** rests or 8 **eighth** rests or 16 **sixteenth** rests.

   = 1 **half** rest equals 2 **quarter** rests or 4 **eighth** rests or 8 **sixteenth** rests.

   = 1 **quarter** rest equals 2 **eighth** rests or 4 **sixteenth** rests.

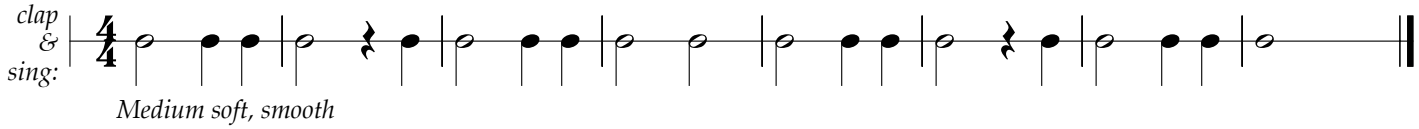
   = 1 **eighth** rest equals 2 **sixteenth** rests.

   = 1 **sixteenth** rest. *(Smaller values exist. These will be introduced in the SMET classes)*

3. **Introduce** pp.11/12: *Rhythms 7-8.* Always count off one measure in the proper tempo before starting. Identify what types of note and rest values are used in the piece.

Rhythm 7

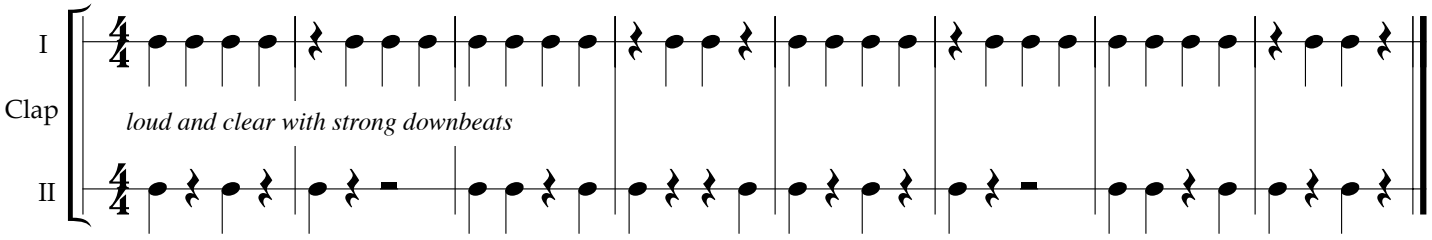
Fairly slow



Medium soft, smooth

Rhythm 8 - *Duet*

Moderate tempo

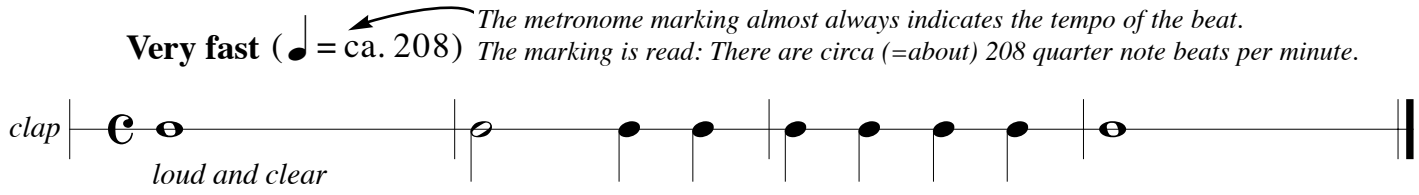


loud and clear with strong downbeats

4. **How to decide on tempo with a metronome.**
   Up until the early 19th century, the tempo of a piece was simply indicated with a descriptive Italian word (Italian was the international language for music of the time.) This method, still in existence today, is imprecise because people's interpretations of tempo vary wildly. In 1816 the Viennese clock-maker Maelzel created the **Metronome**, a spring driven device with adjustable pendulum which creates a loud mechanical clicking sound. The pendulum can be varied from clicking 40 to 208 times per minute. The metronome allows for precisely specifying the tempo of a piece: One simply selects a speed and lines up the beats of a piece with the clicks of the metronome. Battery operated ones have

replaced the mechanical ones and are inexpensive and readily available. The metronome is indispensable for practice and to get a feel for tempo. In example 2.1 you see the proper way to indicate a metronome marking next to the tempo indication. When writing music, always give a metronome marking if precision in tempo is needed.

Example 2.1: Metronome Marking

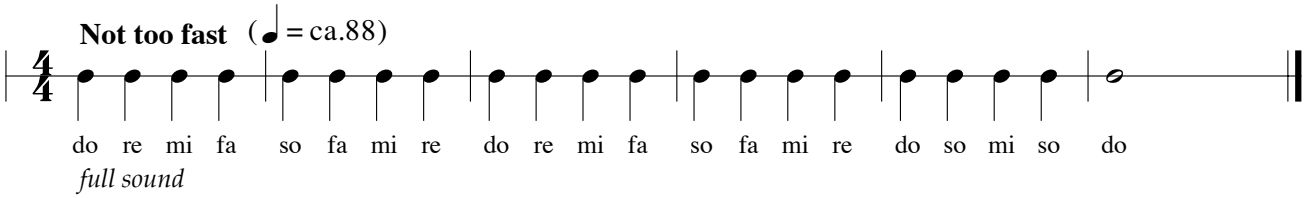


Melody:

1. **Review** p.9: Theory of tonality and solfège.

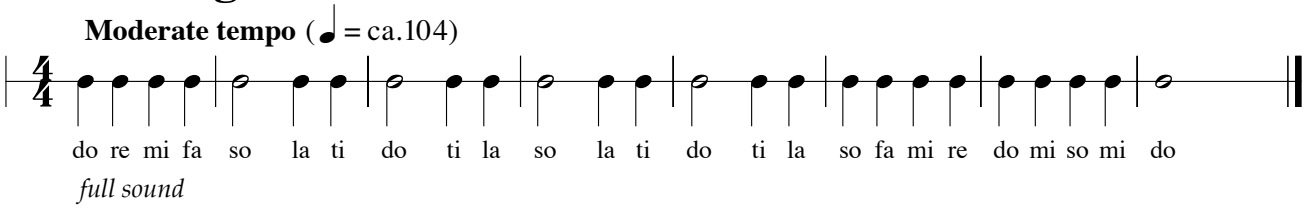
2. On p.9 we did not discuss how to write down pitch other than using syllables. Before we introduce notation of pitch, we will first simply combine our rhythmic notation and add solfège syllables—lyrics style. Perform the *Pentachord Song #1* below. This song uses only the first five pitches of the major scale. The first 5 pitches of the major scale are known as the major **pentachord**.

Pentachord Song #1



3. Using the same technique, perform the *Scale Song* which is based on the entire scale. The tonic does not necessarily have to be the same pitch all the time. We adjust the pitch up or down to match our voices without changing the feel or the syllables of the scale.
What you just did is called **transposition**. Transposition means performing a song (or part of it) at a higher or lower pitch than originally written. The song itself remains melodically the same, it just sounds higher or lower. Transposition is a very important technique in music: Vocalists need transposition to make a song better fit the range of their voice, instrumentalists need it to accompany vocalists. Using movable-do solfège, transposition is easy. The syllables always remain the same within the scale. Of every tonal song, there are theoretically 12 transpositions available (although not all may be practical!)

Scale Song *(Instructor: Start on B♭, move up to D♭)*



4. How to notate dynamics.

Music becomes more expressive when you use different dynamics or volumes within a piece. Up to now, we have used words to describe the volume at which to perform the music. Music uses several signs which are abbreviations for the Italian words describing loudness. These abbreviations are always written *below* the staff for single staff instruments, *in between* the staves for instruments using multiple staves. The chart below shows symbols (and their meaning) of the most commonly used dynamics.

Overview of dynamics

pp - pianissimo (very soft)
p - piano (soft)
mp - mezzo piano (half soft)
mf - mezzo forte (half loud)
f - forte (loud)
ff - fortissimo (very loud)

For situations which require more diversity, two more dynamics can be added:

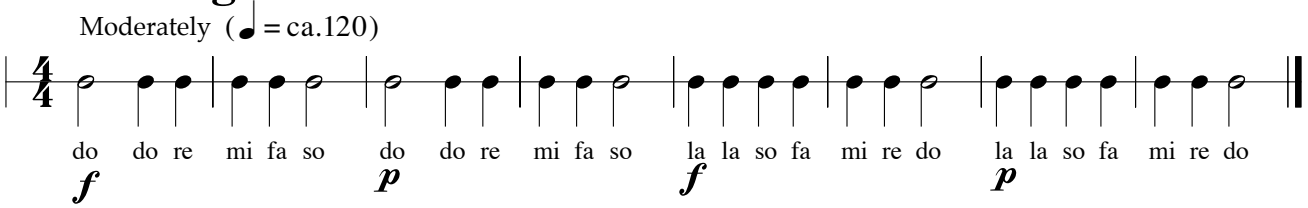
ppp - pianissisimo (extremely soft, almost inaudible, "triple piano")
fff - fortissisimo (extremely loud, almost too loud, "triple forte")

Some composers have used (and others still use) even 4 or more pianos/fortes. The practicality of such extreme indications may be considered questionable.

It is important to realize that dynamics in music are relative to one another. They do not express an absolute, measurable amount of sound, like the decibell. As a musician, you need to learn to play with and get a feel for the different levels. To keep things manageable, we will start using just the main volumes: Loud and soft. Perform example 2.2, make great difference between the dynamics indicated.

Example 2.2: Forte and Piano

Echo Song



Making music: Sight-reading

1. About sight-reading.

When you see a piece of written music for the first time and you don't know its melody, you have to read or perform it to get a sense of what the piece sounds like. When you read and perform a piece of music without ever having seen it, we call that "reading at first sight" or **sight-reading** for short. Sight-reading is an indispensable skill for any musician, and should become as natural as reading text. Training to become proficient to read music at sight is simple: You do it as often as possible and with great concentration. In this class we will sing at sight, and therefore we may also call it **sight-singing**.

In 1709 the Paduan instrument maker Bartolomeo Cristofori developed an instrument that he named "Gravicembalo col piano e forte", freely translated, a "Harpsichord that can play soft and loud." The instrument became better known as the Pianoforte (also called Fortepiano) and, over the course of the next 150 years, was developed into our modern day concert grand. In older printed music the name "fortepiano" is still used, but nowadays that name has been largely replaced by its abbreviation "piano."

2. How to sight-read.

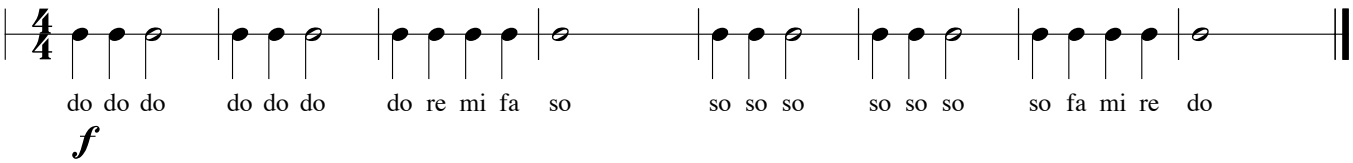
Here are a few things to do before you actually sing or perform (we will expand this list as we progress in the course):

- Reading from left to right, spot all performance indications in the first measure of the piece.
- Decide the tempo at which you are going to perform by searching for the smallest note value in the entire piece and fitting that into the beat as indicated by the meter.
- Decide on the character of the piece as indicated by things such as tempo indications and dynamics.
- Perform the piece at the tempo you have chosen (which should be close to the tempo asked for), do not stop for mistakes, keep the pace, leave notes out rather than stopping.

Music always needs rests and space for breathing. In the examples below, try to find places where you can take these bits of time in a musically acceptable way, that is, a way that does not interrupt the flow of the music.

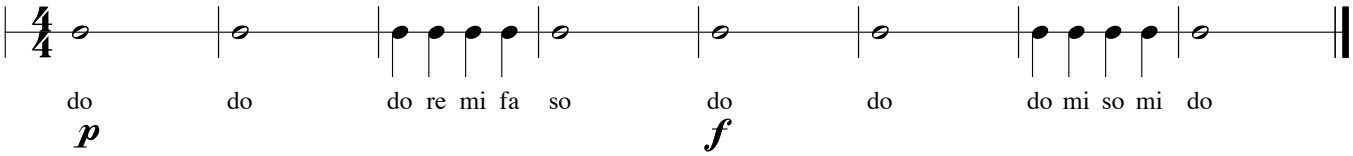
Sightreading 1

Fairly slow (♩ = ca.88)



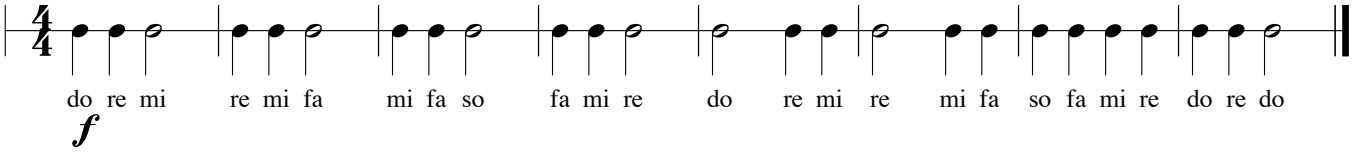
Sightreading 2

Very fast (♩ = ca.208)



Sightreading 3

Moderate tempo (♩ = ca.104)



Dynamics; *notation*	**Rest(s);** *whole–, half-,*	**Sight-singing**
Metronome Mark(ing)	*quarter-, 8th–, 16th–*	**Transposition**
Pentachord	**Sight-reading**	

Practice and learning assignments: **(Due Wk._____ at the beginning of class)**

1. . . . .**Practice** *Rhythms 1 thru 8.*
2. . . . .**Practice** singing the major scale using solfège syllables. Memorize the syllables.
3. . . . .**Learn** all vocabulary and theory from lesson 2A, memorize dynamics symbols and their meaning.
4 . . . . .**Practice** p.13: *Echo song*.

Written assignment: **(Due Wk._____ at the beginning of class)**

Use regular paper to write out the following assignment:

Create a rhythm staff (use a ruler) and write a melody, varying in length from 8 to 16 measures, using a combination of rhythmic notation and solfège syllables below the rhythm. Follow and imitate the examples used in class, e.g. the sight-reading examples on p.14. Use all of the following elements: common time, whole, half and quarter notes and quarter and half note rests, solfège syllables. Make sure all notational elements are present (including tempo and dynamics)! Practice your composition and make sure you can perform it in class.
If you get inspired, feel free to compose more than one song.

Alternative/Additional assignments:

_____

Notes:

Rhythm:

1. **Review** p.11/12: *How the length of silence is notated* and *How to decide on tempo with a metronome*.

2. **Perform** p.11: *Rhythms 7 thru 8.*

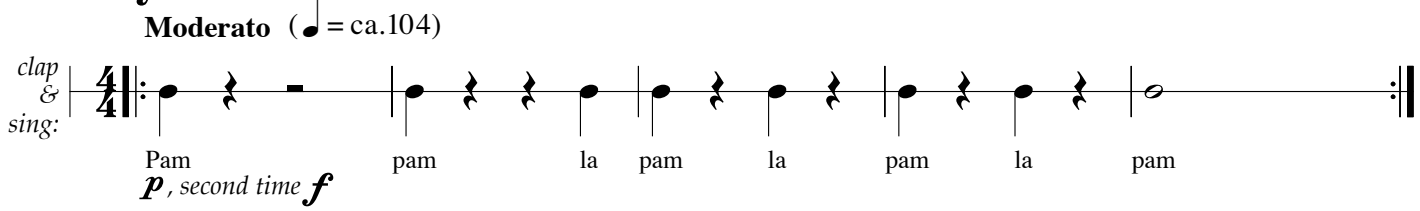
3. **How to decide on tempo without a metronome.**
   There are many pieces, especially older ones, that do not have a metronome marking but only a descriptive word. It is OK to use this method, e.g. for solo pieces when tempo precision is less important than in ensemble playing. As mentioned before, tempo indications used to be given and are often still given in Italian. English indications (as done in the pieces up to now) are also acceptable in English speaking countries. Below follow the most important Italian tempos with translation and their approximate range of speed expressed as metronome markings. Memorize these indications:

Overview of tempo indications

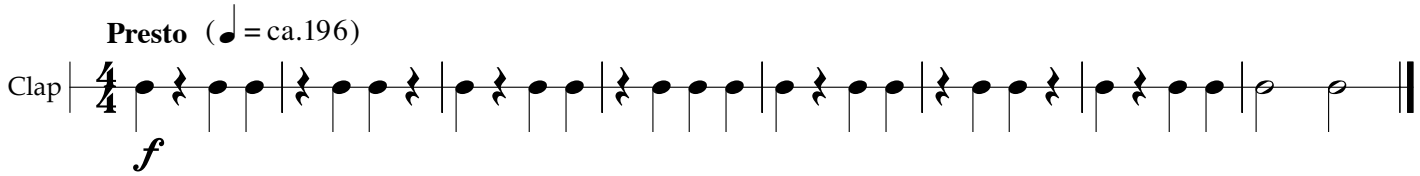
Largo (Broad, very slow): 40-60 beats per minute
Larghetto (Broad, a bit faster than **largo**): 60-66 beats per minute
Adagio (at ease, slow): 66-76 beats per minute
Andante (going, gently moving, slow walking tempo): 76-108 beats per minute
Moderato (moderate tempo): 108-120 beats per minute
Allegretto (moderately quick, a bit faster than **moderato**): 116-126 beats per minute
Allegro (lively and quick, brisk, fast): 120-168 beats per minute
Presto (very fast): 168-200 beats per minute
Prestissimo (fastest speed possible): 200 and more beats per minute

4. **Introduce** p.16: *Rhythms 9 and 10. (Instructor's use only: Tune 3 groups to a major triad.)*

Rhythm 9



Rhythm 10

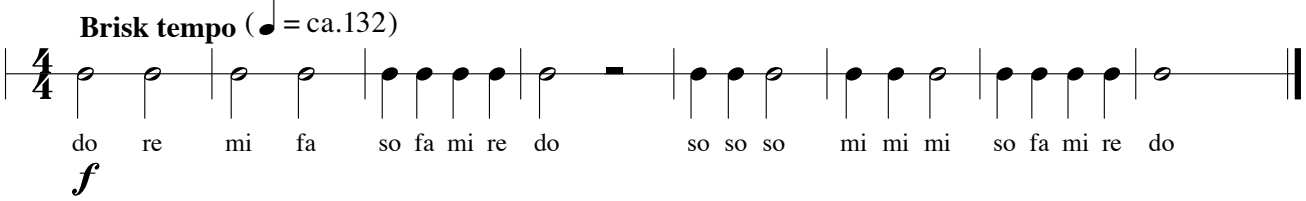


Melody: Notation of pitch

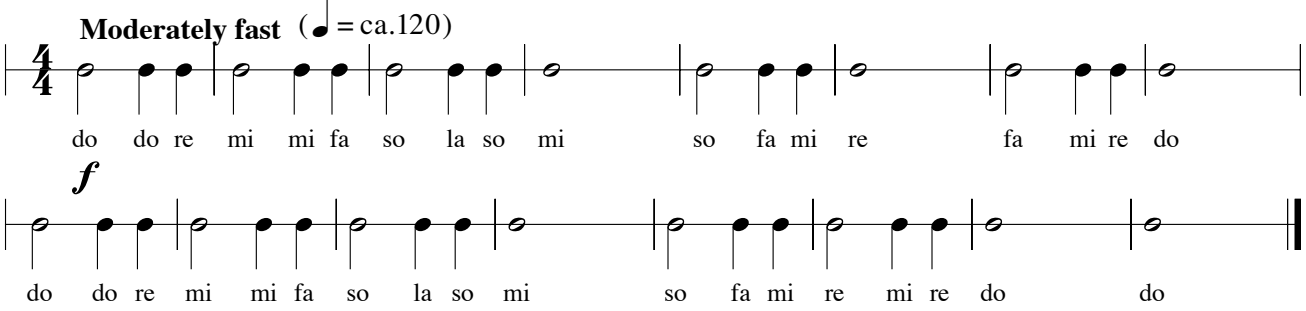
1. **Review** p.9: Theory of tonality and solfège. **Perform** p.12: *Pentachord Song#1* and *Scale Song*.

2. **Introduce** p.17: P*entachord Song #2* and *Old French Song*.

Pentachord Song #2



Old French Song

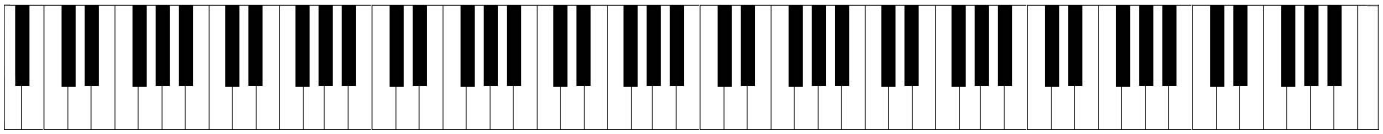


3. Introduction to how pitch is notated; introducing the keyboard.

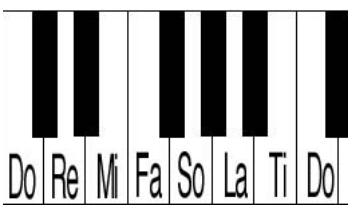
Separating rhythm and pitch as we have been doing is fine, as long as we do not go beyond one octave. Given the fact that our hearing range is about 8 octaves (from the very bottom to the very top) and we have instruments that can reach these extremes, we need a more precise way to notate pitch.

By way of introduction, to help you understand pitch notation, we will first teach you the layout of the keyboard. Although using the keyboard is not essential in learning music, it is very handy because the pitches are laid out in a visually attractive way: All its available 88 pitches are there all the time, neatly organized using white and black keys. The black keys are come in groups of 2 and 3, the white keys are grouped around them. Example 2.3 shows a full range keyboard; notice how the pattern repeats:

Example 2.3: The 88 key, full size keyboard

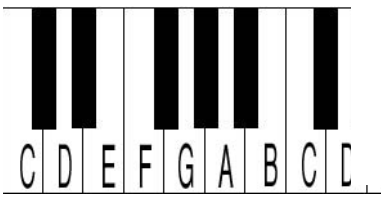


Example 2.4: The white note major scale



Example 2.4 zooms in and shows how we can play the major scale (see p.9) using just white keys: Start at the white key directly to the left of two black keys, then play from left to right and sing along. In the examplethe keys are named with the syllables. However, naming these notes by their syllables will only work in this particular major scale (which we therefore name **the white note major scale**.)

Example 2.5: Pitch names



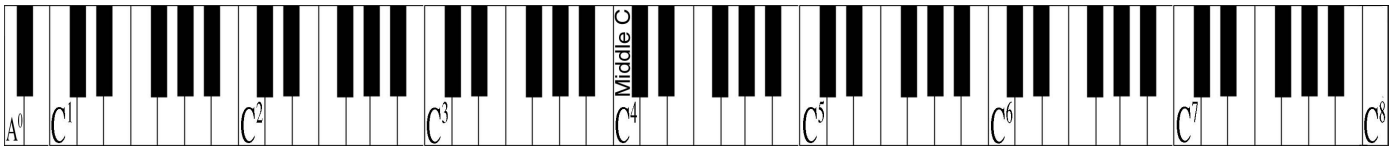
When you transpose (starting on a different key would do that), the pitch will change, but the syllables keep the same name in relation to the starting note. In other words, every key of that scale will will have changed name. What we need are names for the keys whereby every pitch or key *always* keeps its name or, in other words, has a fixed name.

The solution is shown in example 2.5. Every white key gets an alphabetical letter name. Since the keyboard pattern repeats every 7 white keys (just like the scale itself) it suffices to use just 7 letters from A to G. Once you reach G, you start over on A on the next key. That begs the question: Why isn't our starting note for the white key major scale named A? We will simply blame historical development, and, consequently, we will need to assume an attitude of acceptance.

4. The division of the audible pitch range (or *tessitura*) into registers.

We cannot just talk about the pitch C. Since there are so many C's, we need to know which particular C we are talking about. Pitches are therefore further classified by register: A **register** is a particular region in our hearing range. We will use the American system in our theory curriculum. Example 2.6 shows the full keyboard again. All the C-s are indicated with a number behind the letter. The lowest C is C^1, and the keyboard . To the right of C^1 are D^1, E^1 etc., To the right of C^2 are D^2, E^2 etc., going up as high as C^8. The lowest A is A^0. For obvious reasons, **C^4** is called **Middle C**.

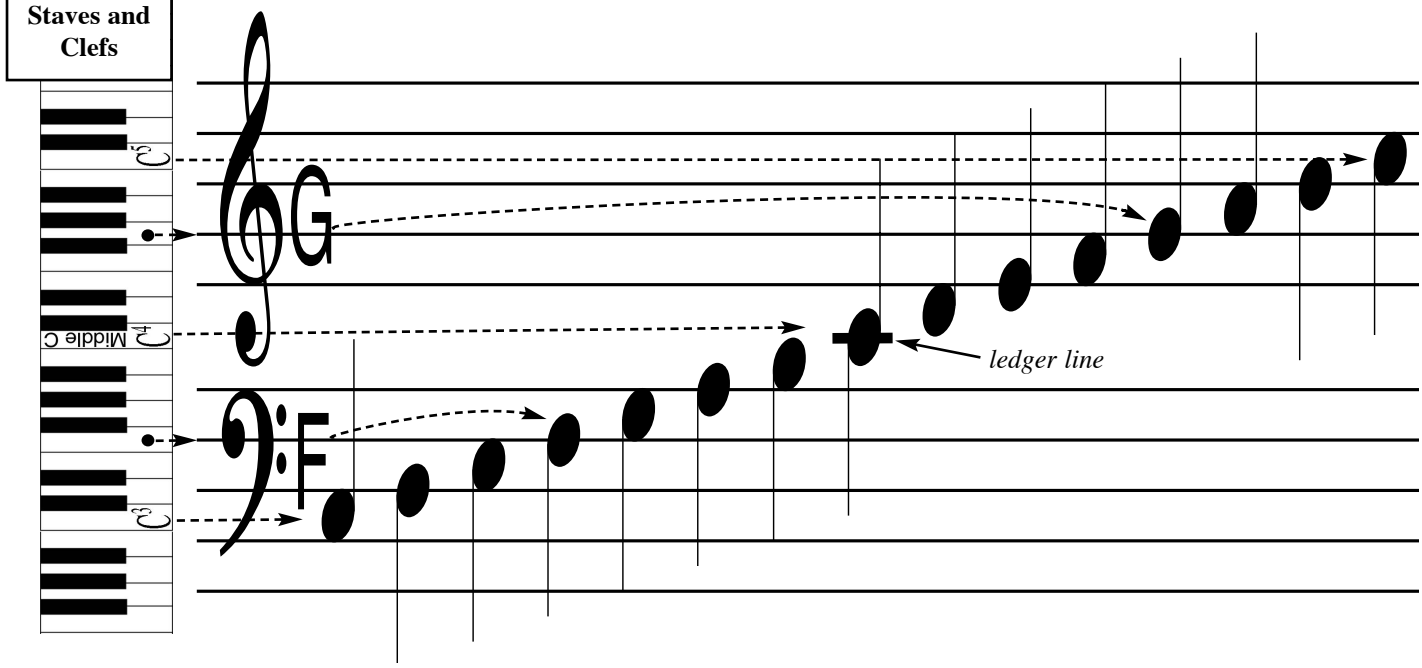
Example 2.6: The register names *Register indicates the placement of a pitch on the keyboard or staff*



5. Standard notation of pitch; the staves, the treble and the bass clef.

Writing/reading from left to right, we already notate/read duration. The remaining option is for pitch to be notated/read up and down. To specify absolute pitch, we use a set of 5 lines that allow us to notate the precise location of any pitch. This set of five lines is called a **five line staff** (plural ***staves***.) At the beginning of every staff there is a symbol called a clef indicating the location of a fixed pitch on that staff. Example 2.7 shows the two most common staves: The staff with the bass clef (used for low pitched instruments and male voices) and staff with the treble clef (used for higher pitched instruments and female voices.) Pitches are represented by the noteheads which can be written on a line or in between two lines. No line exists for Middle C, so we create a little helper line called a **ledger line**.

Example 2.7: Staves and Clefs



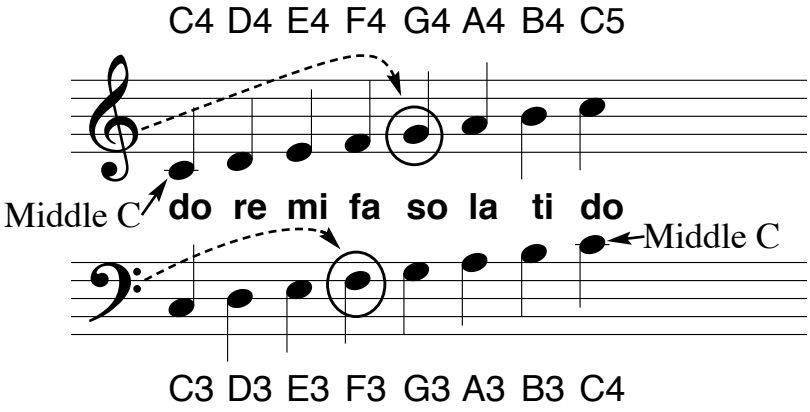
6. A little bit more about the treble clef, the bass clef and Middle C (C^4.)

The **treble clef** is also known as the **G-clef**: It actually developed out of the letter G. Counting up from the bottom, a note written on top of the second line of a staff with the treble clef indicates G^4.

The **bass clef** is also known as the **F-clef**: It actually developed out of the letter F. Counting down from the top, a note written on top of the second line of a staff with the bass clef indicates F^3.

Because of its ledger line, Middle C (C^4) has a distinctive look in both treble and bass clef. It is therefore one of the easier notes to spot. Memorize its look, and where to find it on the keyboard. Tip: Middle C is the C below the brand name of a full size acoustic piano. Middle C is the pitch that is at the high end of the male voice range, and at the low end of the female voice range.

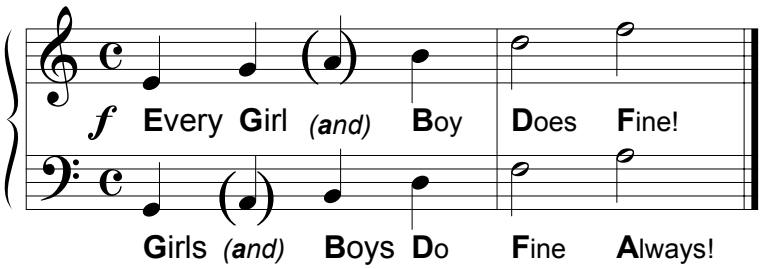
Example 2.8: Overview of standard notation



6. Learning the letter names and their position on the staves.

Example 2.9 shows a cute way to memorize the names of the lines in both clefs.

Example 2.9: Names of the lines (and the space of A) in both clefs

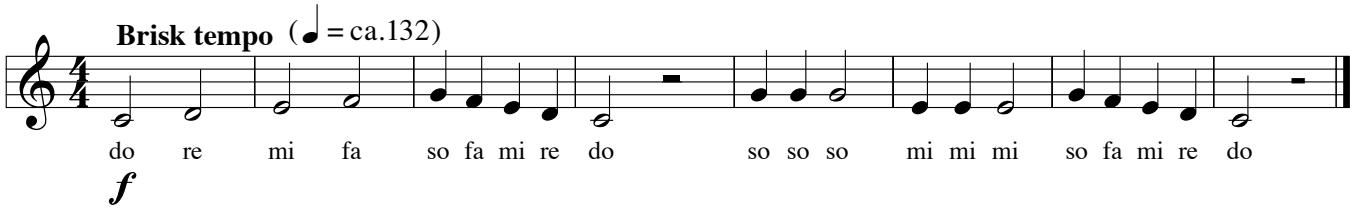


*For visual ease, we combined the treble and bass clef: Combining two staves with a brace and barlines drawn through is called a **Grand Staff**.*

Making Music:

Below you find the *Pentachord Song #2* from p.17 notated using the treble clef.

Pentachord Song #2 *(Women start as notated at C^4, men start an octave lower at C^3.)*



Bass Clef / F-clef	**Register**	**Tessitura**
Grand Staff	**Staff (staves);** *the 5-line staff*	**Italian**
Keyboard	**Standard notation**	**Treble Clef / G-clef**
Ledger line	**Tempo indications in**	
Middle C / C4		

Practice and learning assignments: **(Due Wk.____ at the beginning of class)**

1. . . . .**Practice** *Rhythms 1 thru 10.*
2. . . . .**Practice** singing the major scale using solfège syllables. Memorize the syllables.
3. . . . .**Learn** all vocabulary and theory from lesson 2A and 2B; memorize dynamics symbols and their meaning; memorize tempo indications; memorize keyboard layout, register and pitch names.
4 . . . . .**Practice** p.12: *Pentachord Song #1 and Scale Song* using Solfège.
5 . . . . .**Practice** pp.17/19: *Pentachord Song #2 and Old French Song* using Solfège.

Written assignments: **(Due Wk.____ at the beginning of class)**

1. . . . . Give the definition or description and examples of the following vocabulary:

Metronome Mark(ing)	**C^4**
Pentachord	**F-clef**
Rest(s); *whole–, half-, quarter-, 8th–, 16th–*	**G-clef**
	Grand Staff
Sight-reading	**Keyboard**
Sight-singing	**Ledger line**
Staff (staves); *The 5-line staff*	**Middle C**
Transposition	**Register**
Bass Clef	**Treble Clef**

2. . . . .Rewrite p.14: *Sight-reading #1, 2 and 3* using a staff with treble clef. Below the pitches write both the note names and the solfège syllables. Assign each note to the proper line or space. Your starting note is C4.
3. . . . .Transpose p.19: Pentachord Song #2 one octave down (so that it starts on C3). Use a staff with bass clef. Make sure to copy all elements for performance, including title.

Alternative/Additional assignments:

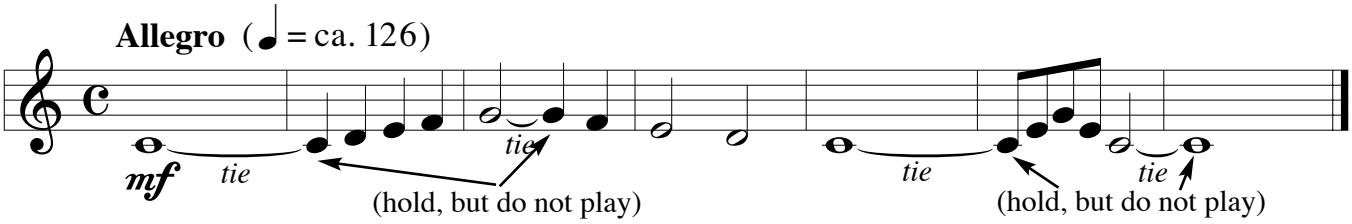
Notes:

Rhythm:

1. **Review** pp.11-12/16: Tempo indications. **Perform** pp.11/16: *Rhythms 7-10.*

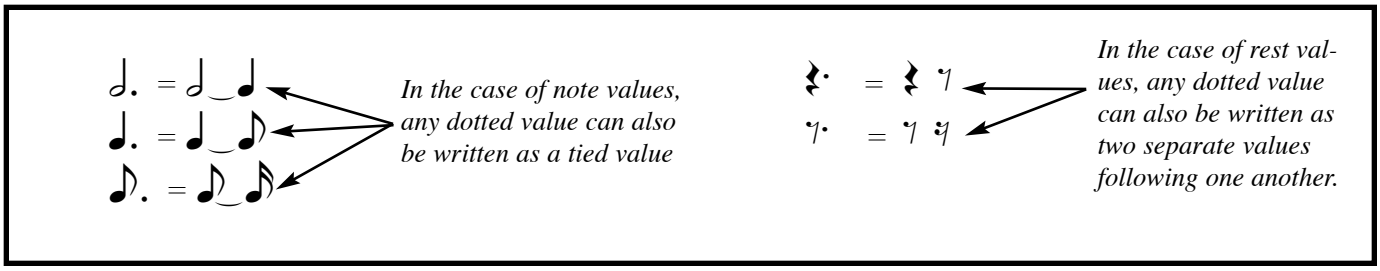
2. **How to combine the values of two notes.**
   A tie in between two notes (irrespective of their lenght) functions as a plus sign and combines both values. The tie is most commonly used to extend the duration of a note across a barline or a beat . We call these values **tied note values**. Ties are not used for rests. Example 3.2 shows you some instances.

Example 3.1: Tied note values



3. **How to increase the length of a note or rest by just half its value.**
   A dot behind a note (or rest) elongates the note (or rest) by half its value. We call these values **dotted note values**. A second dot adds half the value of the first dot. Notes (or rests) with two dots are called **double dotted note values**. Example 3.2 shows you some commonly seen dotted note and rest values.

Example 3.2: Common dotted note and rest values



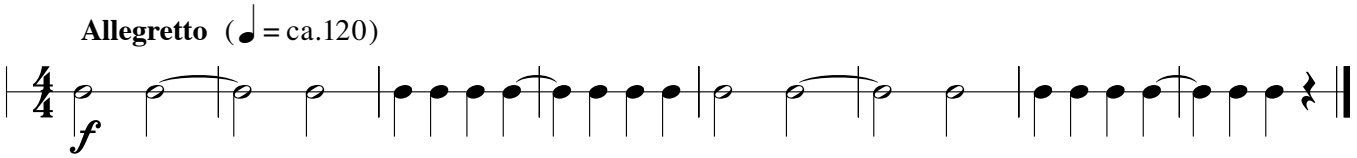
4. **Sometimes 2 separate rest values are better than one dotted value.**
   It is better not to use certain dotted rest values because they can too easily be misread and lead to rhythmic mistakes in performance. Example 3.3 shows these rests and gives the accepted alternatives.

Example 3.3: Dotted rest values that should be avoided

5. **Introduce** p.21: *Rhythms 11-12.* Always count off one measure in the proper tempo before starting. Identify what types of note and rest values are used in the piece, analyze the ties and dots.

Decide how to perform Rhythms 11 and 12 (Chanting, clapping, pitch etc.)

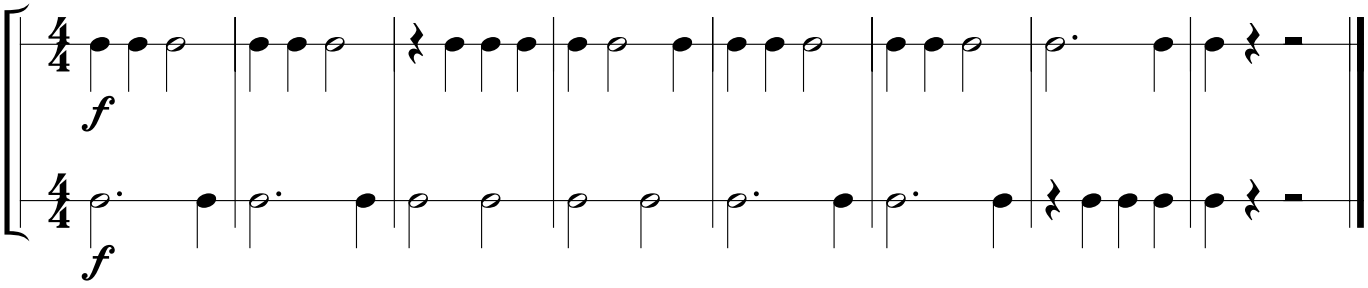
Rhythm 11 - *ties*



Rhythm 12 - *Duet*

The metronome marking almost always indicates the tempo of the beat.
The marking is read: There are circa (=about) 208 quarter note beats per minute.

Allegro molto (♩ = ca.152)

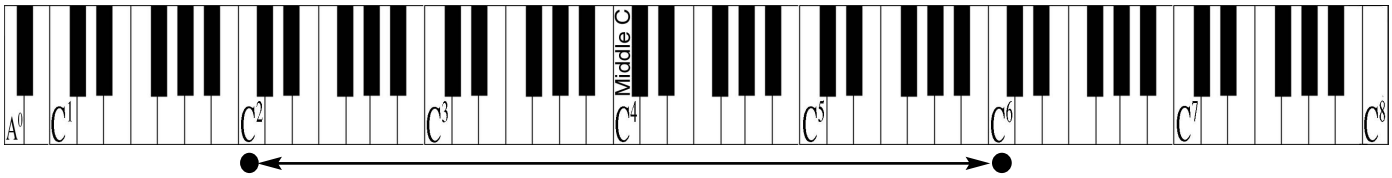


Melody:

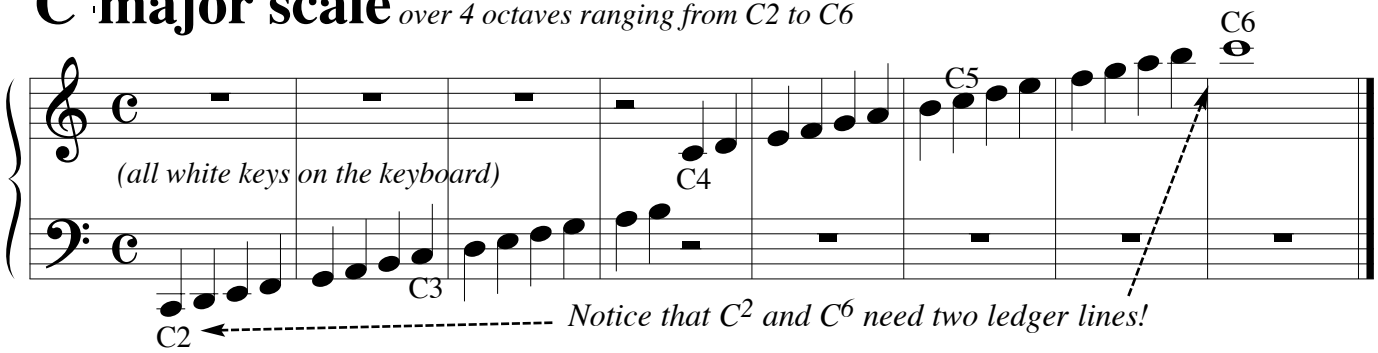
1. **Review** pp.17-19: Notation of Pitch. **Perform** p.12: *Pentachord Song #1* and *Scale Song* and p.17: *Pentachord Song #2* and *Old French Song*.

2. **The C major scale.**
   The scale we have been singing is the major scale. If we perform this scale starting on C (any C) we call this scale the **scale of C major**. We also say: The scale of C major is in the **key of C major.** Example 3.4 shows where this scale is on the keyboard and what the notated version looks like.

Example 3.4: The C major scale over 4 octaves starting at C^2 on the keyboard and written



C major scale *over 4 octaves ranging from C2 to C6*



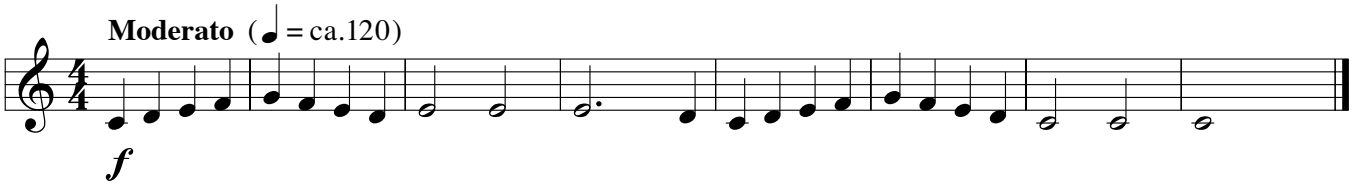
3. **Moving in stepwise motion.** When we move from a line to the next space above or below, we speak of **stepwise motion**. In C major on the keyboard this means that you do not skip keys.

4. The C major scale uses just 7 pitches within the octave. As you can see on the keyboard there are an additional 5 pitches (in C major represented by the black keys) which are left out. In order to make a passage or even a piece sound purely in the key of C major, a composer will limit him- or herself to just the pitches C-D-E-F-G-A-B, which are proper to the key of C major. We call these pitches the **diatonic** pitches of the key of C major. We will discuss the left over pitches when we get to their names in Lesson 6a on p.49.

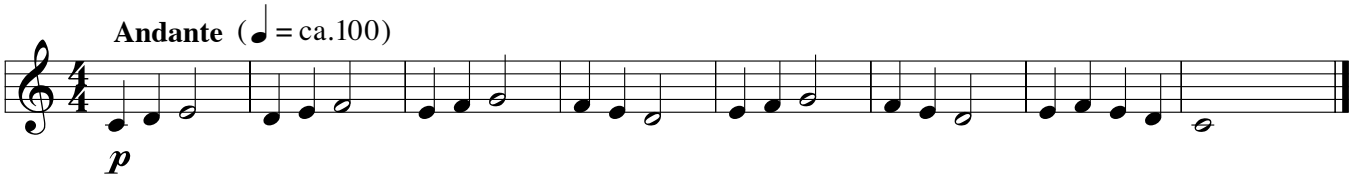
Making music: Sight-reading stepwise diatonic melodies

1. Review p.14: *About sight-reading* and *How to sightread*. Then sing using solfège:

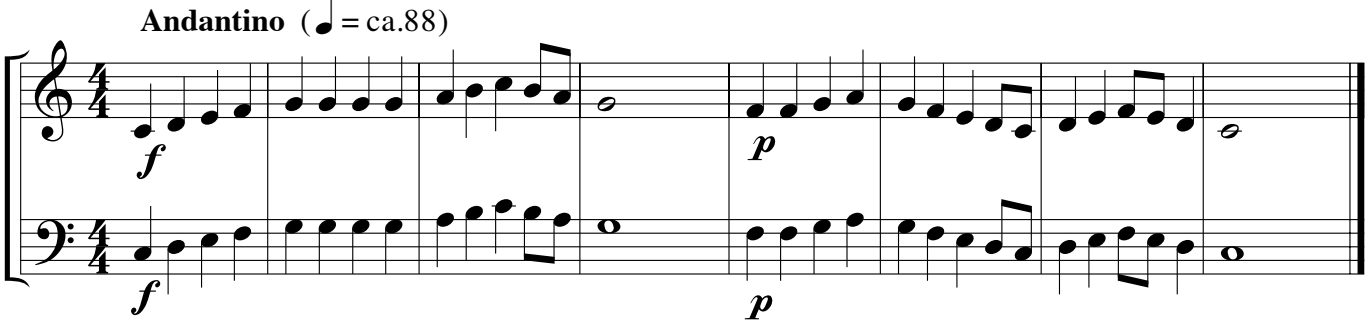
Sightreading 4



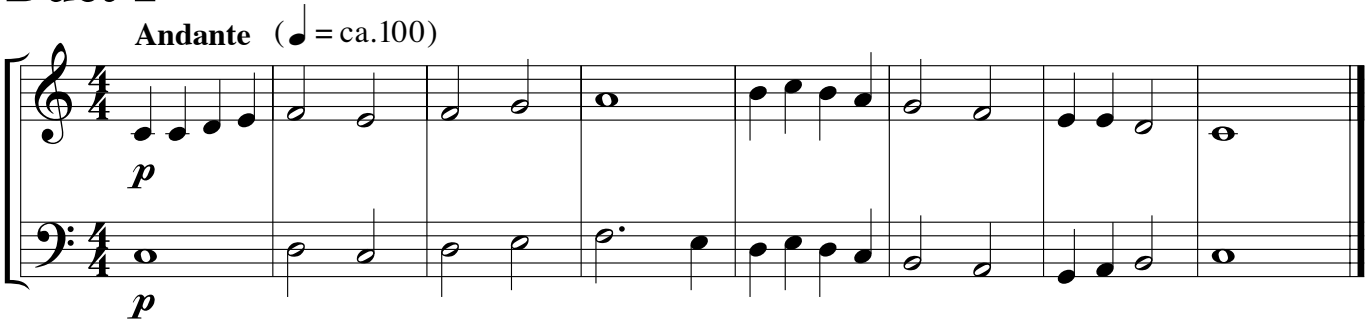
Sightreading 5



Sightreading 6 - *In octaves*



Duet 1



Diatonic	**Double dotted note values**	**Stepwise Motion**
Dotted note values	**Key of C major**	**Tie(s)**

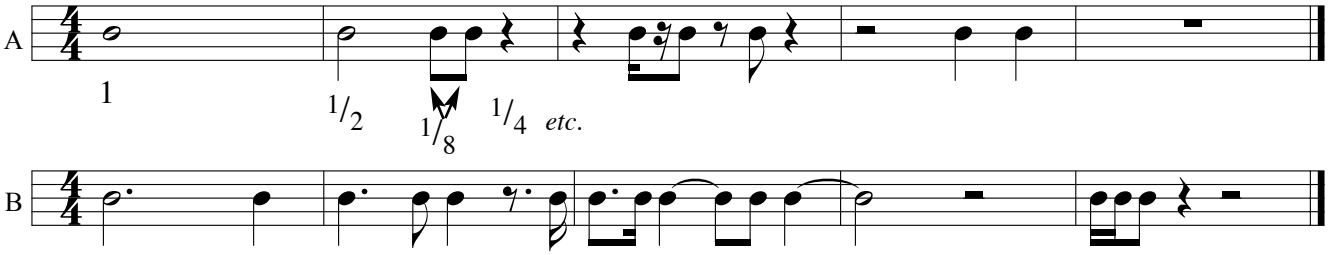
Practice and learning assignments: **(Due Wk._____ at the beginning of class)**

1. . . . .**Practice** *Rhythms 1 thru 12*.
2. . . . .**Practice** singing the major scale using solfège syllables. Memorize the syllables.
3. . . . .**Learn and memorize** all vocabulary and theory from lesson 3A
4 . . . . .**Practice** p.23: *Duet 1,* both parts.

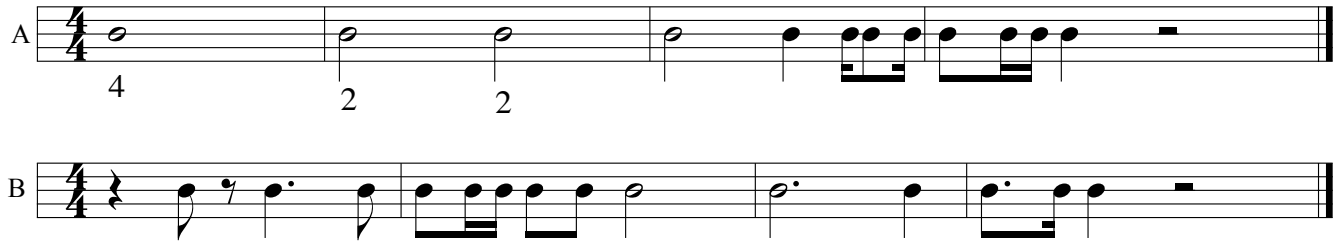
Written assignments: **(Due Wk._____ at the beginning of class)**

Carefully copy the music below on staff paper; copy all elements.
Then follow the instructions for each piece.

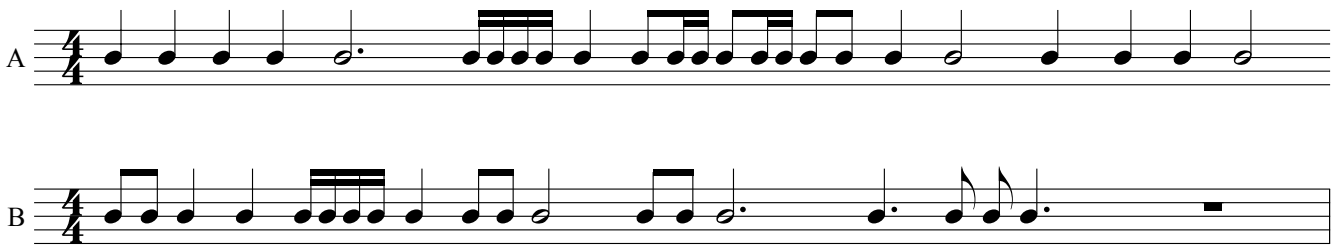
1. . . . .**Note values:** On your copy, below the staff, express the value of each note or rest using the right numbers and fractions. *(The first two mm. of 1a have been done as an example.)*



2. . . . .**Number of beats:** On your copy, below the staff, write the number of beats each note or rest is worth. Use fractions if needed. *(The first two mm. of 2a have been done as an example.)*



3. . . . . On your copy, draw the barlines in and give the piece a tempo and metronome mark. All values in a measure have to add up to a whole note. If you need help, don't hesitate to ask your teacher or TA!



Rhythm:

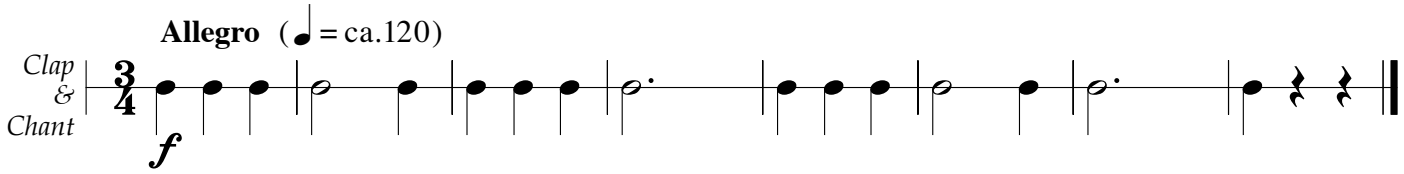
1. **Review** p.21: *Ties and dots.*

2. **Perform** p.11-21: *Rhythms 7 thru 12.*

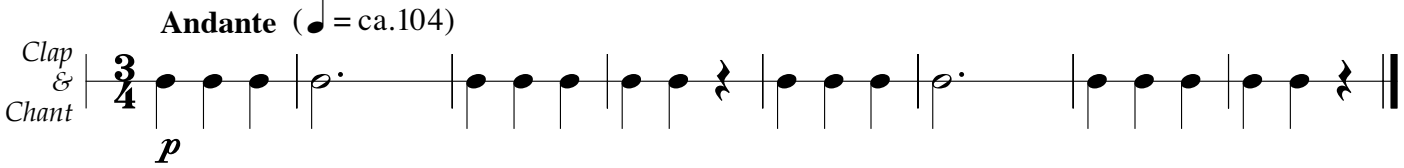
3. **Rhythms in 3/4 time, simple triple meter.**
   In 3/4 time there are 3 beats to the bar, and each beat is a quarter note. For notes that take up an entire measure one simply uses a dotted half note. **Important**: If there is an entire measure rest, we write the same whole rest as we did in 4/4. This may seem illogical, but in practice it is actually very handy. This is standard practice in any time signature, regardless of the amount of notes that fit into the measure.

4. **Introduce** p.25: *Rhythms 13 thru 15.*

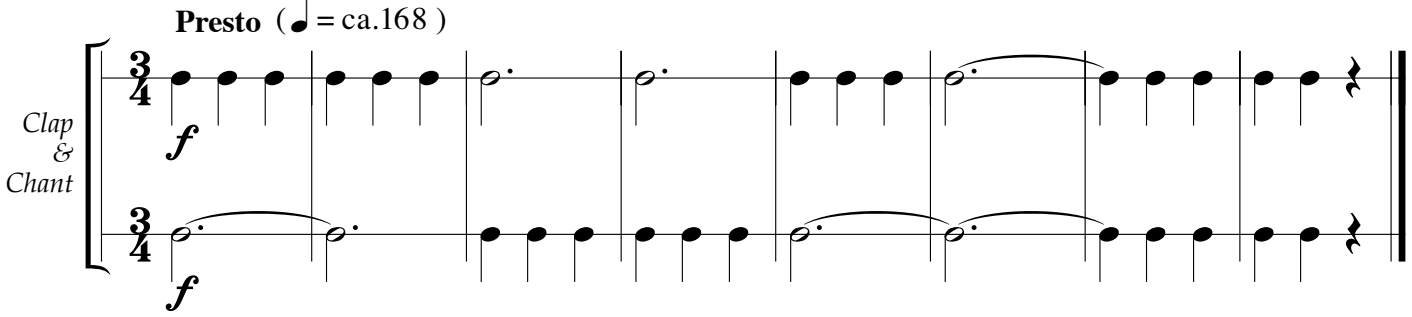
Rhythm 13 *In 3/4 time it is more clear to use two consecutive quarter note rests than one half note rest.*



Rhythm 14 *Chant to the word "Pam" on C4 (men and women.)*



Rhythm 15 - *Duet with dots and ties* *Tune to C4 and F4*



Melody: Whole and half steps

1. **Review** pp.22/23: The C major scale and diatonic stepwise motion. **Perform** p.27: *Melody 1.*

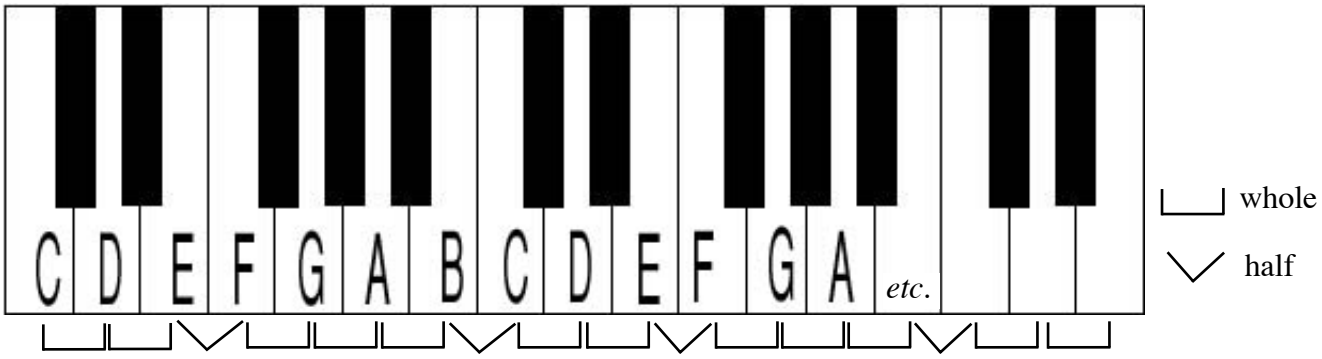
2. Whole steps and half steps in stepwise motion.
When you play the C major scale at the keyboard, you will notice that at two spots, between B and C and between E and F there is no black key in between. When you go from one key to the nearest key without any keys in between (to the right or to the left) we call this a **half step**. The distances B-C and E-F are white note half steps. All remaining steps have one black key in between. We call them **whole steps**. A whole step consists of two half steps. Thus, the distance from C to the black note to the right is a half step, from that key to the D is also a half step (the names of the black keys are irrelevant here.)

3. The major scale pattern expressed in whole and half steps.
By looking at the keyboard, using C major, we can express the pattern of the major scale as follows:

Whole-Whole-Half-Whole-Whole-Whole-Half or **1-1-$\frac{1}{2}$-1-1-1-$\frac{1}{2}$**

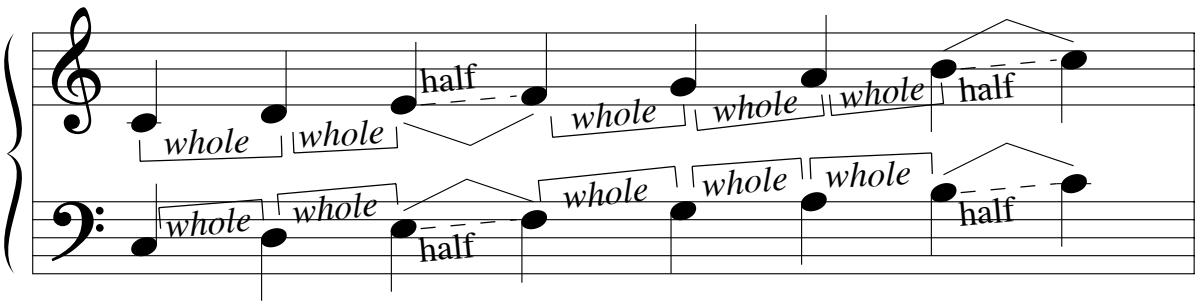
Memorize this pattern. Example 3.5 shows the letternames and the steps.

Example 3.5: Whole steps and half steps



4. Whole and half steps in the treble and the bass clef.
The keyboard just showed us something that the staff does not reveal: Not all distances between lines and spaces are whole steps, some of them are half steps. You have to learn in each clef where on the staff the half steps are located between lines and spaces. Later on this becomes a crucial aspect of reading. To help you getting used to this, compare the keyboard to the written staves. Example 3.6 shows you the half and whole steps in C major.

Example 3.6: Whole steps and half steps



Making Music / Sight-reading:

m. is the standard abbreviaton for "measure"
mm. is the standard abbreviaton for "measures"

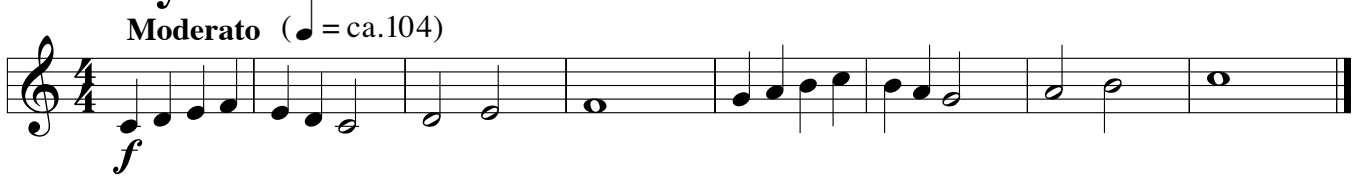
1. **Perform** p.23: *Duet 1.*

2. The complete notated version of a piece of music or song is called the **score**. A more formal word for a song is **composition**.

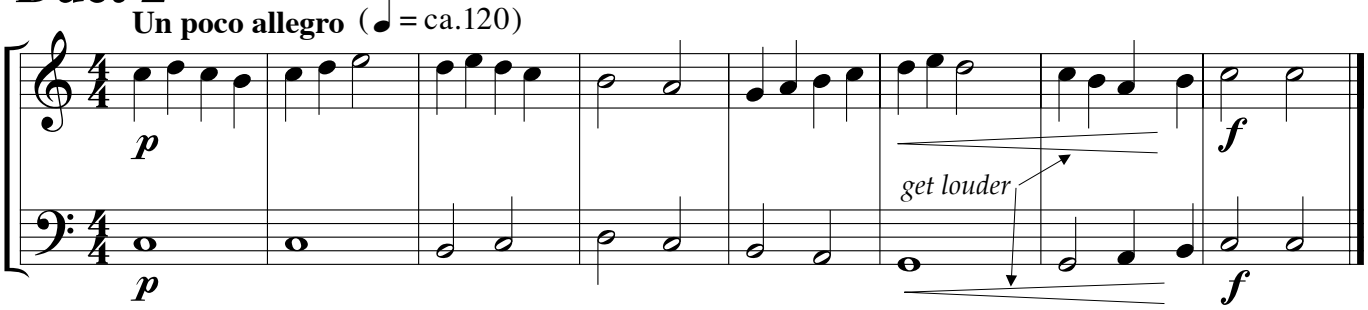
   To make music more expressive, two new signs, also known as **shape expressions**, are added: The sign for getting louder in mm.6-7 of Duet 2 is used to grow from one level of dynamic to a higher level of dynamic. Its Italian name is **crescendo** (*cresc.* for short).
   The sign for getting softer in **mm.**5-7 of Duet 3 is used to go down from one level of dynamic to a lower level of dynamic. Its Italian name is **diminuendo** (*dim.* for short). Both names or their abbreviations may also be used instead of the signs, but the signs are much easier to read for performers.

   Now perform the following 3 pieces using solfège. Before performing, mention what you see in the score, reading from left to right. Pay special attention to the time signature, the tempo, the dynamcs, the register and repeating notes. Make sure to count off one measure before starting (in the correct tempo of the piece.) Observe all other markings and signs.

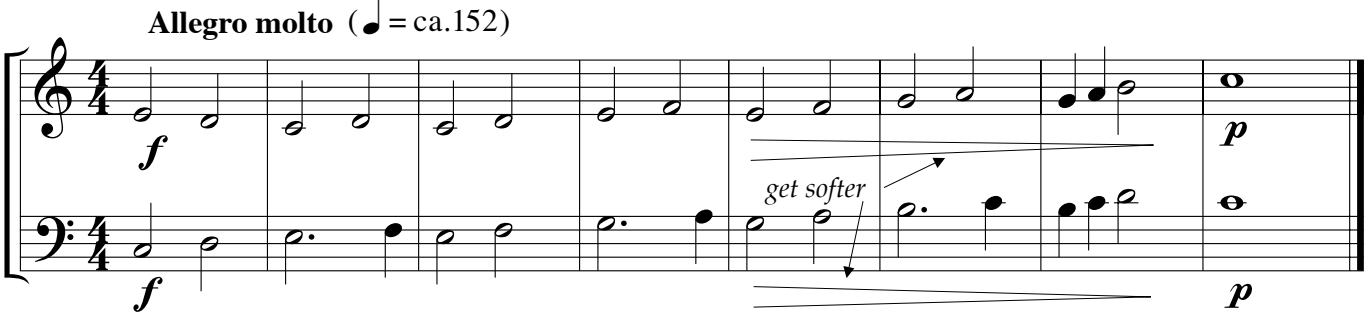
Melody 1



Duet 2



Duet 3



Composition	**Half step(s)**	**Shape expressions**
Crescendo	**Pattern of the major scale**	**Whole step(s)**
Diminuendo	**Score**	***mm.* =** *measures (abbreviated)*

Practice and learning assignments: **(Due Wk._____ at the beginning of class)**

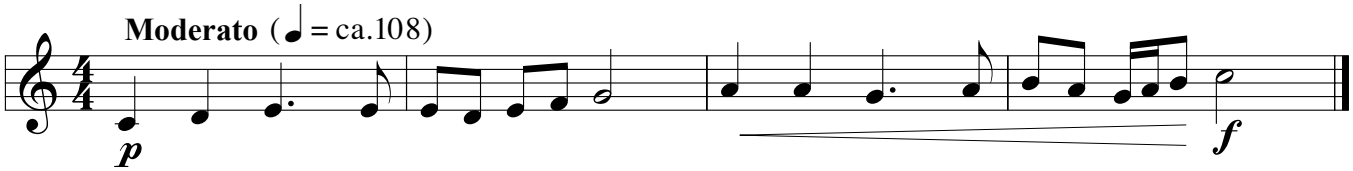
1. . . . .**Practice** *Rhythms 1 thru 15.*
2. . . . .**Practice** singing the major scale using solfège syllables. Have syllables memorized!
3. . . . .**Learn** all vocabulary and theory from lesson 3A and 3B; memorize dynamics symbols and their meaning; memorize tempo indications; memorize keyboard layout, register and pitch names.
4 . . . . .**Practice** p.27: *Melody 1 and Duet 2 and 3 (both parts)* using Solfège.

Written assignments: **(Due Wk._____ at the beginning of class)**

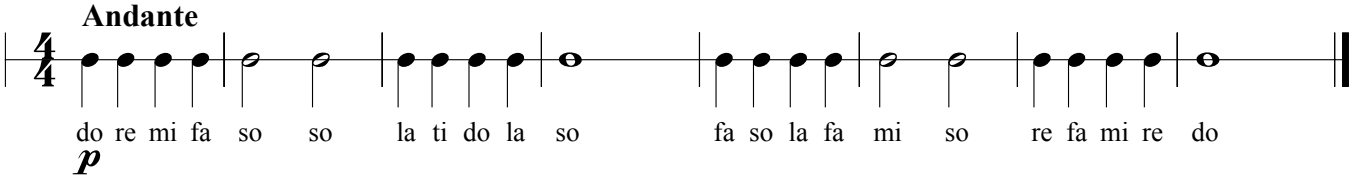
1. . . . . Give the definition or description and/or examples of the following vocabulary:

Diatonic
Dotted note values and Double dotted note values
Key of C major
Stepwise Motion
Tie(s)
Composition
Crescendo
Diminuendo
Half step(s) and Whole step(s)

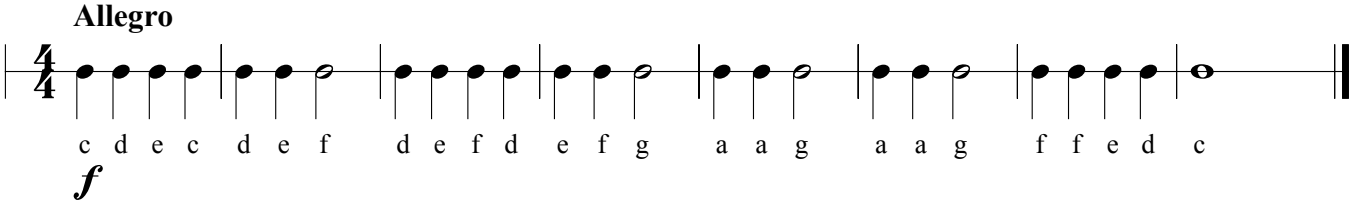
2. . . . .Copy the music below. Then, on 3 separate staves below, transpose this music once up one octave, once down one octave and once down two octaves. Use the appropriate clef. Below the staff, write both the note names and the solfège syllables.



3. . . . .On a new staff, transcribe the syllables of the the following melody to standard notation (see p.18.) The piece is in C major, starting on C4. Follow the rhythm on the percussion staff. Write the letternames of the notes below the melody. Hint: There are no large leaps (more than two steps.)



4. . . . .On a new staff, transcribe the note names of the the following melody to standard notation. The piece is in C major, starting on C4. Follow the rhythm on the percussion staff. Write the solfège syllables of the notes below the melody. Hint: There are no large leaps (more than two steps.)



From week 4 until the midterm you will, in an informal way, be introduced to ear-training by doing small dication and listening exercises. As of week 9, eartraining will become a formal part of this class.

Rhythm:

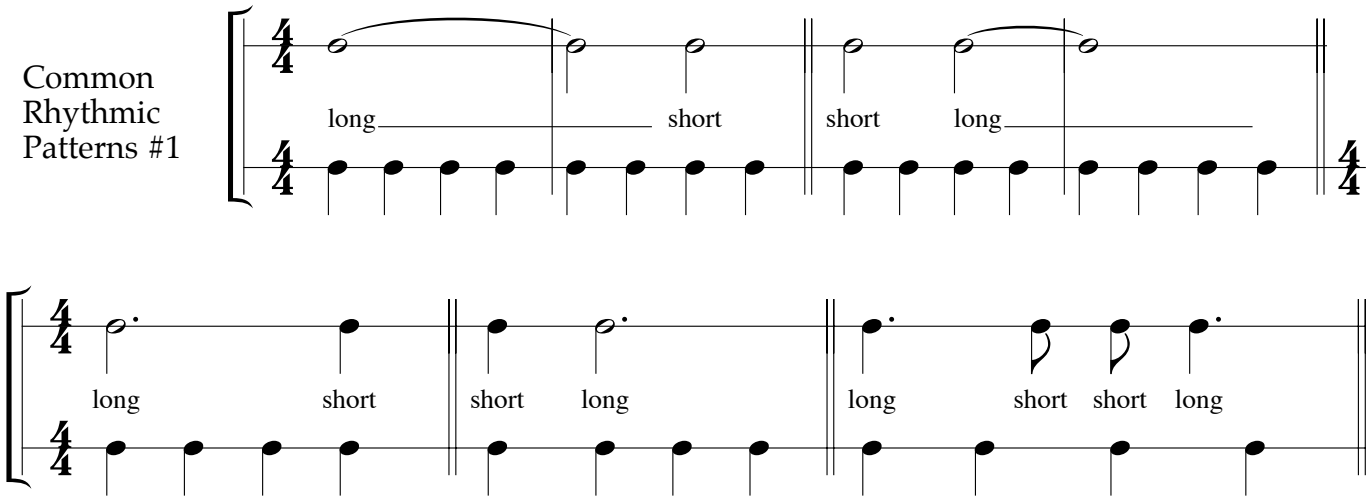
1. **Review** pp.21-22/26: Dots and ties. **Perform** pp.21/25: *Rhythms 11-15*

2. **Introduction to Common rhythmic patterns.**
   Any combination of note values can be used in music. However, certain combinations stand out because they sound or feel particularly good. Rather than looking at separate notes and adding up values, learn to see groups of notes that form recognizable patterns. This way of reading music resembles looking at text; one does not just see letters on the page; letters form words, words form sentences. A trained reader does not even think about separate letters but immediately grasp the words. One needs the same skill to read music; several notes combined form standard patterns. Every class from now on will introduce common rhythmic patterns. Learn what they look like so you can instantly perform them in other pieces. One might call these patterns "rhythmic words."

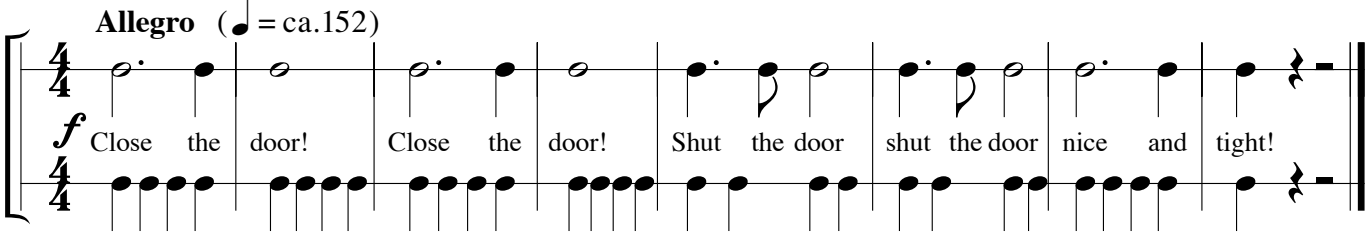
3. **Common rhythmic patterns #1: Punctuated rhythms in common time (1).**
   When a dotted note value is followed by half the original note value (or the other way around), we get a so-called punctuated rhythm. The effect is the combination of two sounds, one of which is three times as long as the other. Example 4.1 shows the two possibilities long-short and short-long as it frequently occurs in common time, using whole, half, quarter and eight note values. If there is a barline, we cannot write the whole note with a dot; instead we have to use a tie.

Example 4.1: Punctuated rhythms

(variable tempo)



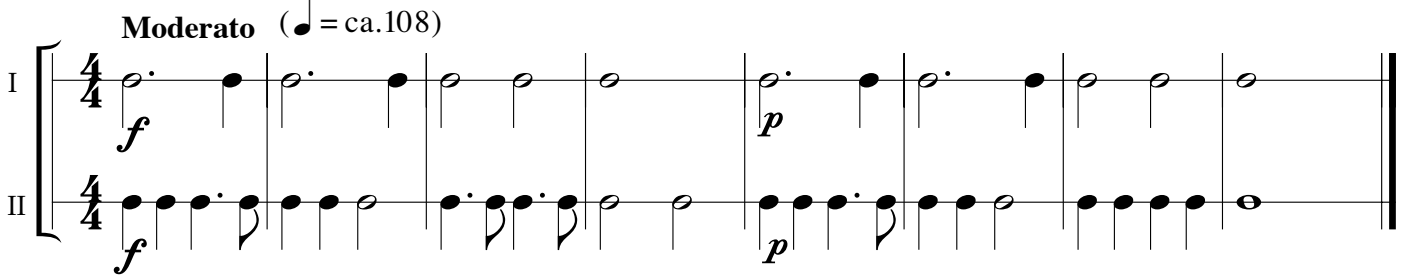
Rhythm 16 *Chant and clap, words are optional*



4. **Introduce** pp.30/31: *Rhythms 16-18*. Count off one measure in the proper tempo before starting! Identify what types of note and rest values are used in the piece, analyze the ties and dots.

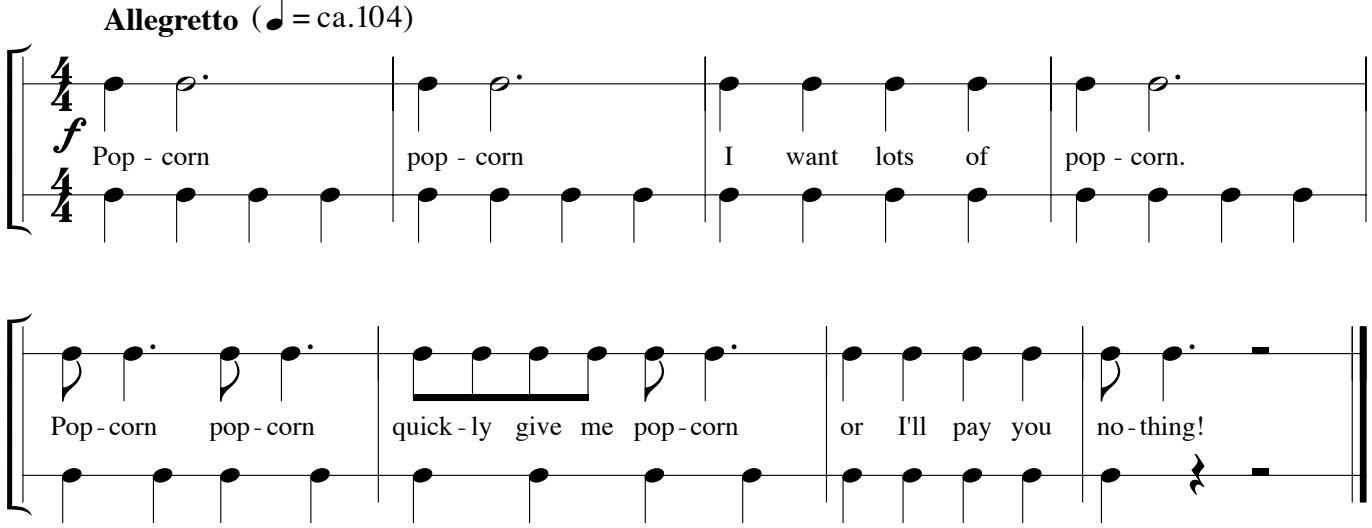
Rhythm 17 - *Duet*

Clap or chant, or combine.



Rhythm 18

Chant and clap, words are optional



Melody: Intervals (1)

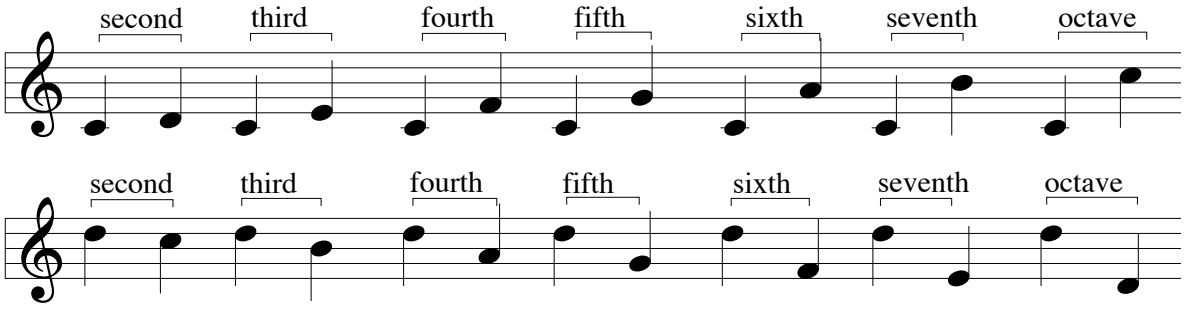
1. **Review** pp.17-19: Notation of Pitch, pp.22/26: C-major scale, whole steps and half steps. **Perform** p.27: *Melody 1 and Duet 1 and 2 (both parts)* using Solfège.

2. **Intervals.**
   So far we have performed our scale based pieces in **ascending** (going up) or **descending** (going down) stepwise motion. However, melodies do not always go stepwise. Leaps in a melody can make the music more expressive or exciting. We call the leaps **intervals**. An **interval** is the distance encompassed by two pitches, counted in half steps. You can compare the names of intervals to our numbering system: Instead of 1+1 we say 2, instead of 1+1+1+1+1+1+1+1+1+1+1 we say 11 which is shorter and takes no effort to grasp. Intervals are the building blocks of melody (and harmony, which we will discuss later.) One interval, the octave, you already know. In this class we will primarily focus on **diatonic intervals**, that is, intervals as they occur in the scale.

3. **The basic names of the intervals.**
   Example4.2 shows you the basic names of the intervals. Written, you count lines and spaces, it doesn't

matter whether you start with the higher or the lower note. The starting note is always called *one*, the next space or line up or down is *two* (which creates the interval of a second), then *three* (which creates the interval of a third), then *four* (which creates the interval of a fourth) and so forth. On the keyboard it is similar; for now, always count white keys. The starting key again is *one*, then a step up or down is *two* (which creates the interval of a second), then *three* etc.
We will limit ourselves in this class to intervals up to one octave.

Example 4.2: Basic names of the intervals

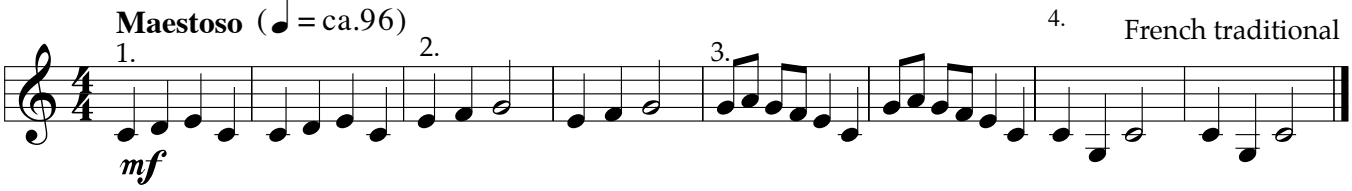


Making music: Melodies with 2nds, thirds and fourths

1. **Review** p.14: *About sight-reading* and *How to sightread*.

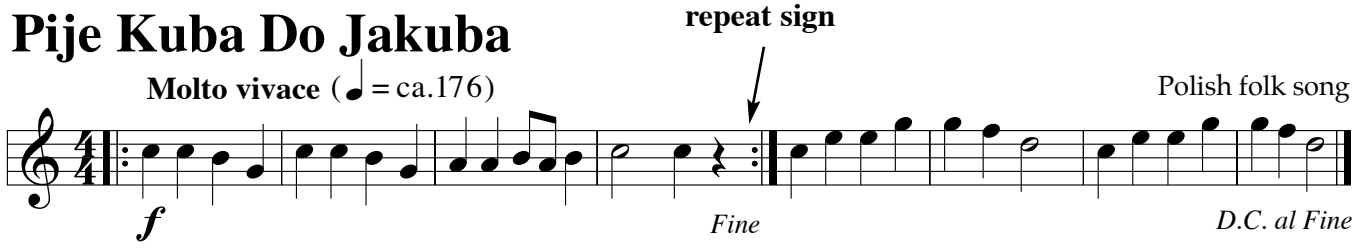
2. *Frère Jacques* can be sung as a canon. A **canon**, also known as a **round**, is a song that uses **imitation**. In class you will be demonstrated how to sing a canon. Sing using solfège:

Frère Jacques - *Canon*



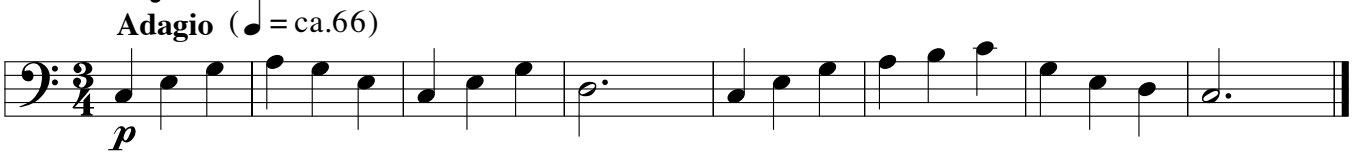
3. The Polish song *Pije Kuba Do Jakuba* on p.31 uses a few common shortcuts. Measures 1 and 4 have double barlines with 2 dots next to them. They tell you to repeat the section between those lines and are called **repeat signs**. Under the last bar it says *D.C.al fine* which is Italian and stands for *Da capo al fine*. It literally means: *From the head* (=beginning of the piece) *to* [where it says] *end*. In measure 4, below the bar you see the word *fine*, which means *end*.

Pije Kuba Do Jakuba



Note for instructor: Change key/octavate above song to facilitate singing.

Melody 2



Ascending motion	**D.C. (Da capo) al fine**	**Interval(s)**
Canon	**Descending motion**	**Repeat signs**
Common rhythmic patterns	**Diatonic Intervals**	**Round**
	Fine	**Repeat signs**

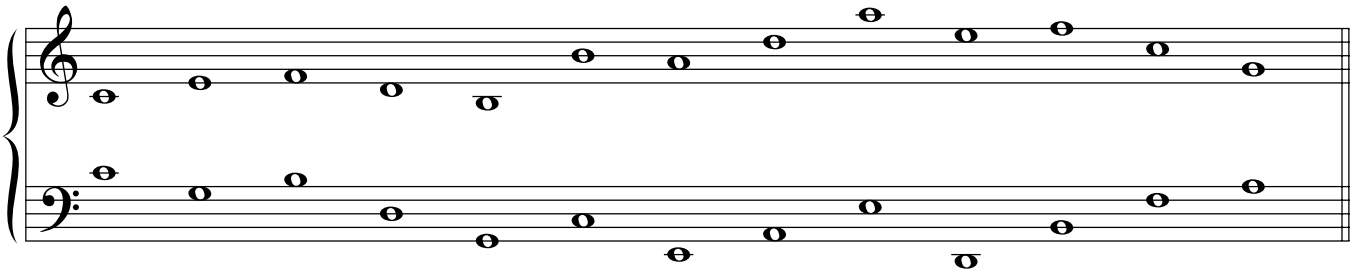
Practice and learning assignments: **(Due Wk._____ at the beginning of class)**

1. . . . .**Practice** p.21,/25/30: *Rhythms 11 thru 18.*
2. . . . .**Learn and memorize** all vocabulary and theory from lesson 4A.
3. . . . .**Practice** p.31: *Frère Jacques* and *Pije Kuba Do Jakuba,* p.32: *Melody 2* using solfège.
4. . . . .**Attend** one tutoring session this week.

Written assignments: **(Due Wk._____ at the beginning of class)**

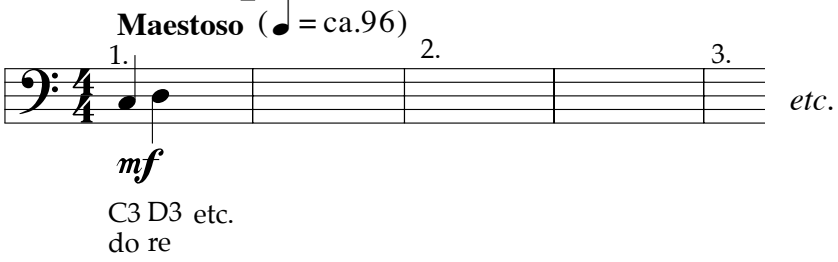
Carefully copy the music below on staff paper; copy all elements.
Then follow the instructions for each piece.

1. . . . .On your copy, below the staff, name the notes including the register (Middle C is C^4.)



2. . . . .On staff paper, copy and transpose the songs on p.31: *Frère Jacques* one octave lower and *Pije Kuba Do Jakuba* two octaves lower. Write both pitch names (including octave designation) and solfège syllables below the staff. Follow the example below:

Frère Jacques - *Canon*



etc.

Rhythm:

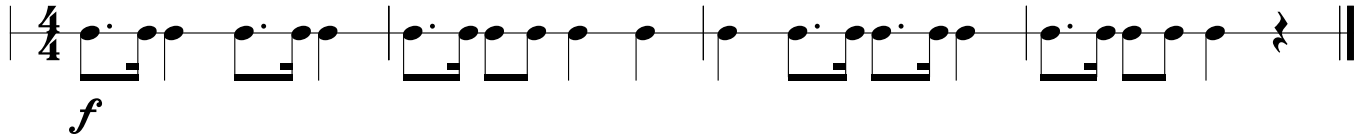
1. **Review** p.21: *Ties and dots,* p.29: *Common rhythmic patterns*. **Perform** p.21,/25/30: *Rhythms 11-18*.

2. **Common rhythmic patterns #1: Punctuated rhythms in common time (2) and 3/4 time.**
   A very often used rhythm is that of the dotted eighth followed by a sixteenth note. The other way around—16th-dotted 8th—is less common. Yet, the latter is used in Native American music, Celtic folk music and Hungarian music.

3. **Introduce** p.33: *Rhythms 19 thru 22*.

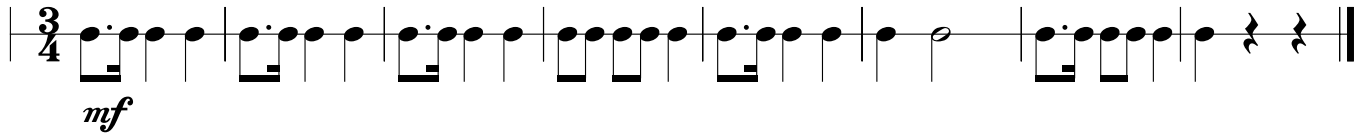
Rhythm 19

Vivo (♩ = ca.116)



Rhythm 20 *Give more than regular emphasis on the downbeats*

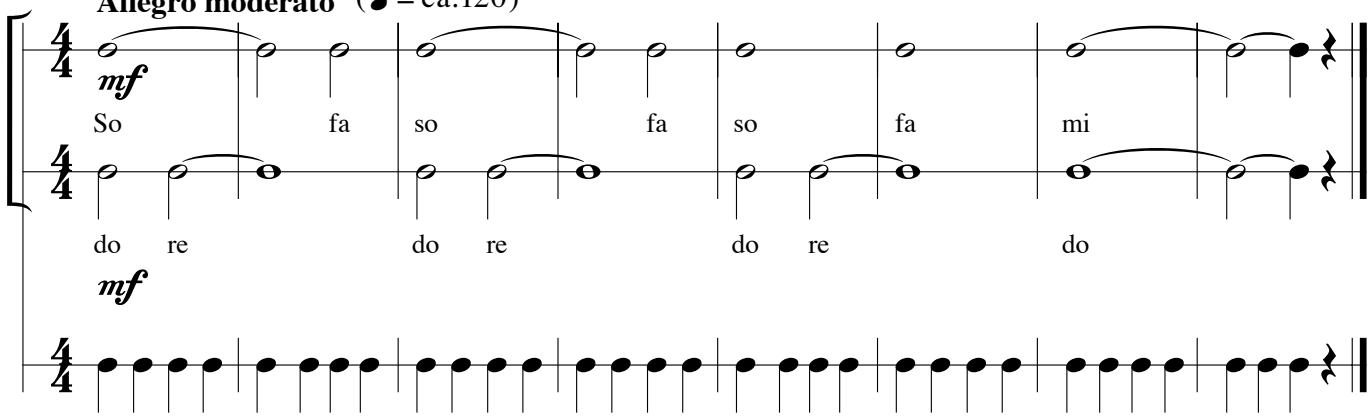
Maestoso (♩ = ca.88)



Rhythm 21 - *Duet*

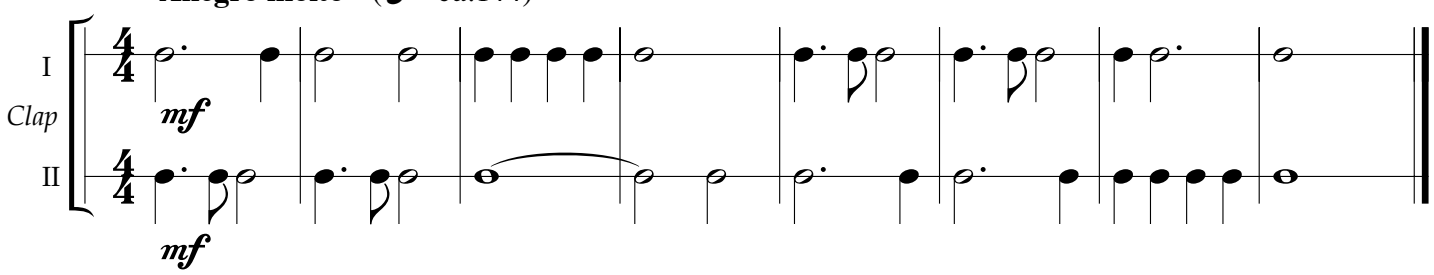
Tune Do to B3; Group 1 and 2 both clap the quarter notes.

Allegro moderato (♩ = ca.120)



Rhythm 22 - *Duet*

Allegro molto (♩ = ca.144)

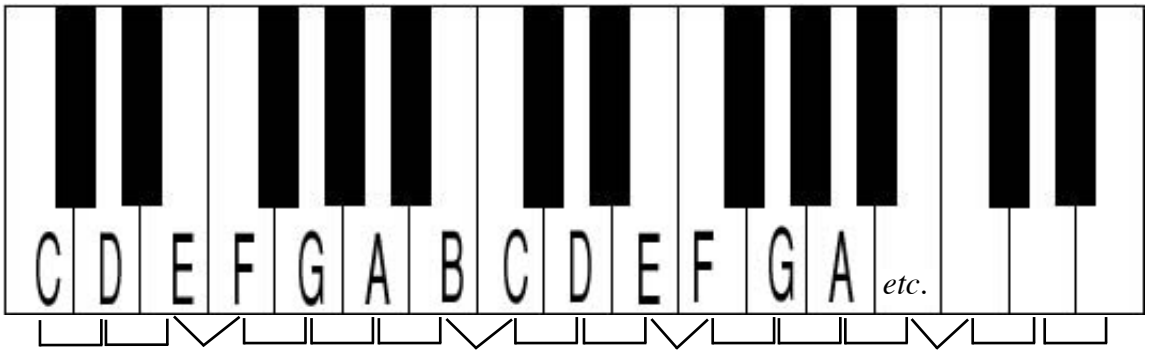


Melody: Intervals (2)

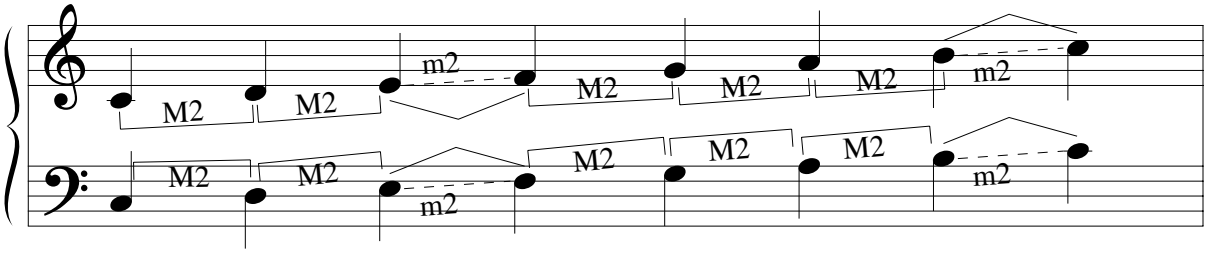
1. **Review** pp.30-32: *Intervals (1).*
   Perform p.31: *Frère Jacques* and *Pije Kuba Do Jakuba,* p.32: *Melody 2* using solfège.

2. **The quality of the intervals of seconds.**
   In lesson 4a we named the interval of a step—whole or half—a second. Obviously that is not precise: In addition to the name, we need a qualifier as well. We call a half step a minor second, a whole step a major second. Examples 4.3 and 4.4 are similar to the examples on p.26, except the interval names have substituted the steps.

Example 4.3: Major and minor seconds major second minor second



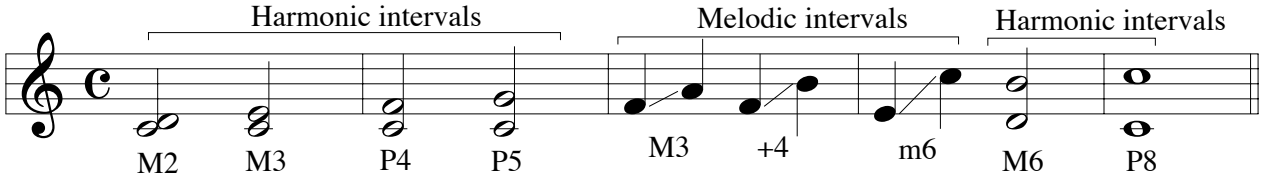
Example 4.4: Major and minor seconds on the staff



3. **Overview of the name and the quality of the intervals up to an octave.**
   What is true for the seconds, is also true for the thirds, fourths, fifths, sixths and sevenths. A complete system of names exists. Some of these names may not appear logical at first sight; studies later on in your carreer will make things clear. For now, you just have to learn the following facts:

4. **Harmonic intervals and melodic intervals.**
   • When two pitches sound together, we speak of a **harmonic interval**. Only instruments capable of producing more than one pitch at a time (multiphonic instruments) can produce harmonic intervals. Examples of such instruments are the piano, the guitar, the violin family of instruments and others.
   • When two pitches are played one after the other, we speak of a **melodic interval**. The voice and instruments that can not produce more than one pitch at a time (monophonic instruments) produce melodic intervals. They are therefore sometimes called "melody instruments." Examples of such instruments are the flute and the clarinet among others. If you want a harmonic interval out of these instruments, you simply need two of them. Example 4.5 show you what both of these types of intervals look like in writing.

Example 4.5: Harmonic and melodic intervals



5. Consonance and dissonance, consonant and dissonant intervals.

• Combinations of sound can either be dissonant or consonant. Consonance suggests repose, dissonance suggests stress. These two classifications offer important contrast in music.

• Perfect prime, thirds, perfect fourth, perfect fifth, sixths and the perfect octave are considered more or less consonant.

• Seconds, augmented fourth, diminished fifth, and the sevenths are considered dissonant.

N.B.: The chart below gives you more information than you may need at present. The overview is given for sake of completeness. You will refer to it later in the semester. Your instructor will tell you what to study at this point.

Overview of Intervals, their symbols and their qualities

PP = Perfect prime (no steps) *consonant*

m2 = minor second ($\frac{1}{2}$ step) ***dissonant***
M2 = major second (1 step) ***dissonant***
+2 = augmented second ($1\frac{1}{2}$ steps)

m3 = minor third ($1\frac{1}{2}$ steps) *consonant*
M3 = major third (2 steps) *consonant*

P4 = perfect fourth ($2\frac{1}{2}$ steps) *dissonant/consonant**
+4 = augmented fourth (3 steps) ***dissonant***

°5 = diminished fifth (3 steps) ***dissonant***
P5 = perfect fifth ($3\frac{1}{2}$ steps) *consonant*

m6 = minor sixth (4 steps) *consonant*
M6 = major sixth ($4\frac{1}{2}$ steps) *consonant*
+6 = augmented sixth (5 steps) ***dissonant***

m7 = minor seventh (5 steps) ***dissonant***
M7 = major seventh ($5\frac{1}{2}$ steps) ***dissonant***

P8 = perfect octave (6 steps) *consonant*

Note: Theoretically, additional intervals within the octave exist, but these are of limited practical use and are therefore left out.

General observations regarding intervals

The intervals of:
Prime, fourth, fifth and octave
can have the qualities of:
diminished, perfect, augmented

• The intervals of:
second, third, sixth and seventh
can have the qualities of:
diminished, minor, major, augmented

• The following sets of intervals sound exactly alike on the piano, but look different when written on staff paper:

+2 = augmented second ($1\frac{1}{2}$ steps)
m3 = minor third ($1\frac{1}{2}$ steps)

+4 = augmented fourth (3 steps)
°5 = diminished fifth (3 steps)

+6 = augmented sixth (5 steps)
m7 = minor seventh (5 steps)

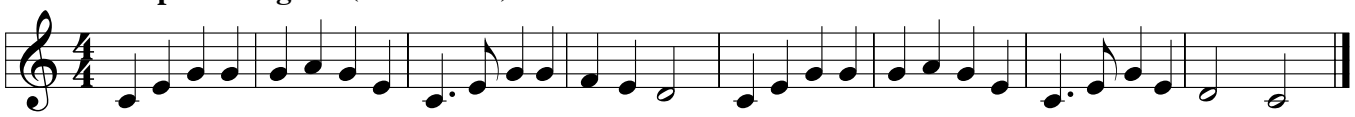
• The augmented second and sixth do not occur naturally in the major scale.
* The perfect fourth is considered consonant by some, dissonant by others.

Making Music / Sight-reading:

1. **Introduce** pp.36/37: *Anita's Song, Alle Menschen..., Reaching for DO* and *Duets 4a and 4b (both parts)* using Solfège. Sightread first. If time left, practice.

Anita's Song

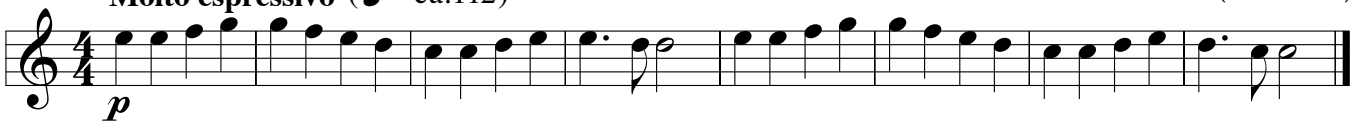
Un poco allegro (♩ = ca.132)



Alle Menschen werden Brüder

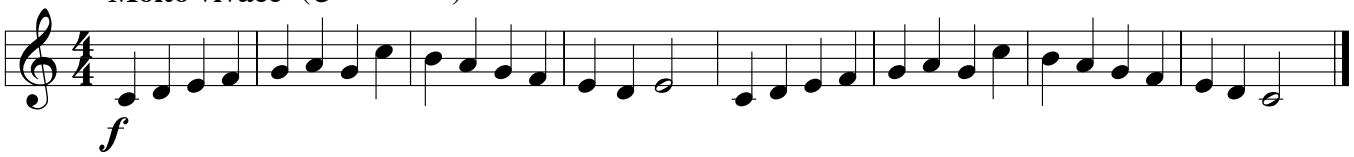
L. van Beethoven
(1770-1827)

Molto espressivo (♩ = ca.112)



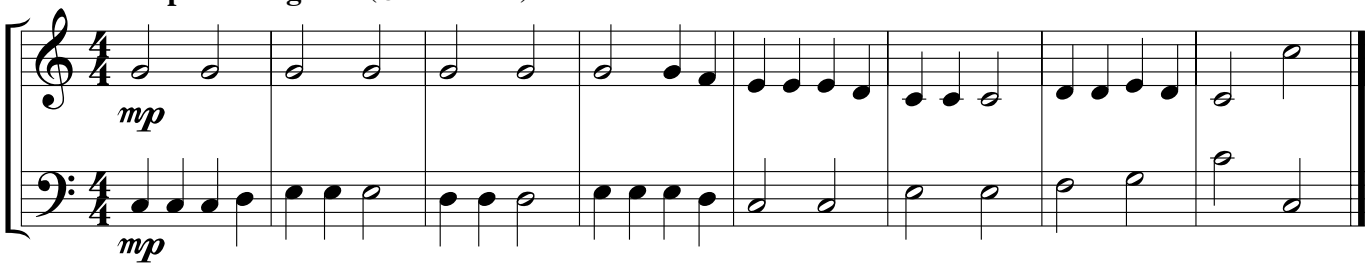
Reaching for Do

Molto vivace (♩ = ca.152)



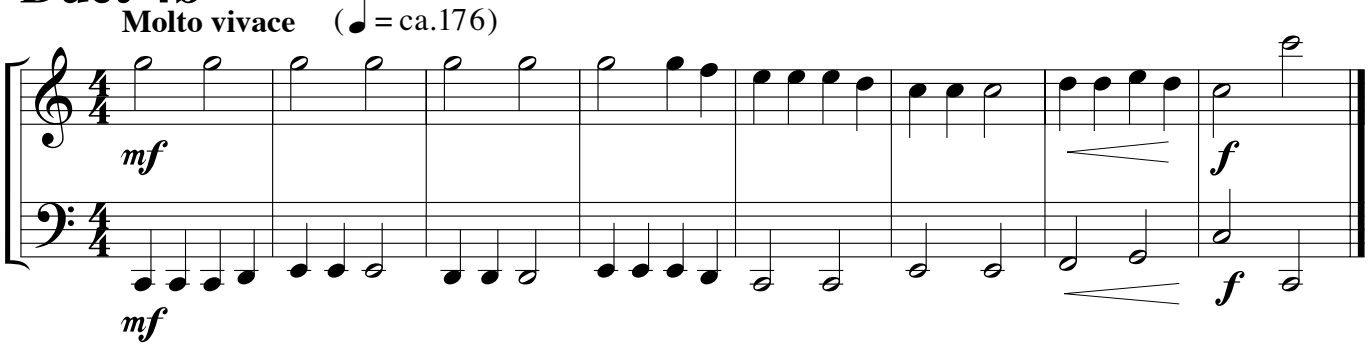
Duet 4a

Un poco allegro (♩ = ca.120)



Duet 4b

Molto vivace (♩ = ca.176)



Consonant	**Harmonic interval**
Dissonant	**Melodic interval**

Practice and learning assignments: **(Due Wk._____ at the beginning of class)**

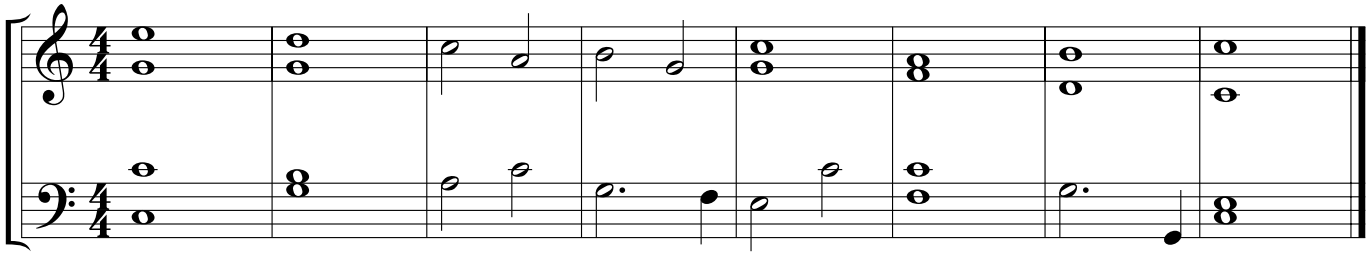
1. . . . .**Practice** *Rhythms 16 thru 22*.
2. . . . .**Practice** major and minor seconds, thirds, perfect fourths anywhere in the scale.
3. . . . .**Learn** all vocabulary and theory from lesson 4A and 4B; memorize intervals and all related facts.
4 . . . . .**Practice** p.36: *Anita's Song, Alle Menschen..., Reaching for DO* and *Duets 4a and 4b (both parts)* using Solfège.

Written assignments: **(Due Wk._____ at the beginning of class)**

1. . . . .Give the definition or description and/or examples of the following vocabulary:

Ascending motion
Canon
Common rhythmic patterns
Da capo al fine / D.C. al fine
Descending motion
Diatonic Intervals
Fine
Interval(s)
Repeat signs
Round
Repeat signs
Consonant
Dissonant
Harmonic interval
Melodic interval

2. . . . .Copy the music below. In your copy, below the staff of each clef, for each measure, write both the name and quality of the interval, the solfège names, and indicate whether the interval is harmonic or melodic. Play the intervals at a piano to get familiar with the sound.



Assignments 3 and 4 follow on the next page

3. . . . .Create a grand staff with treble and bass clefs. Then create 8 measures in common time. When finished, construct the following intervals, one interval per measure in either clef. When harmonic, both notes of the interval get a whole note value; when melodic, both notes of the interval get a half note value. Use a keyboard, calculate intervals carefully!

Treble Clef:
Measure 1: Start on E4, m6 up, harmonic
Measure 2: Start on B4, M3 down, harmonic
Measure 3: Start on G4, m7 up, melodic
Measure 4: Start on E5, P5 down, harmonic
Measure 5: Start on B4, m6 up, harmonic
Measure 6: Start on E5, M3 down, harmonic
Measure 7: Start on D5, P5 down, melodic
Measure 8: Start on C5, P8 up, harmonic

Bass Clef:
Measure 1: Start on C3, P5 up, harmonic
Measure 2: Start on G3, P4 down, melodic
Measure 3: Start on B3, m3 up, harmonic
Measure 4: Start on C4, m3 down, harmonic
Measure 5: Start on G3, P5 up, harmonic
Measure 6: Start on C4, P8 down, melodic
Measure 7: Start on G2, m7 up, melodic
Measure 8: Start on C3, M3 up, harmonic

4. . . . .Review all theory from lesson 1 thru 4 and prepare precise questions for any concepts or vocabulary that is not clear to you at this point. With "prepare" we mean: Write down the item you have difficulty with, write down the page number where it is, and write down the description as given in class or in the book. Hand this in together with the rest of the homework assignments. Your teacher will address these issues in lesson 5b with you personally, or in class. If you have no questions, simply write "N/A". This assignment carries no credit.

Alternative/Additional assignments:

Notes:

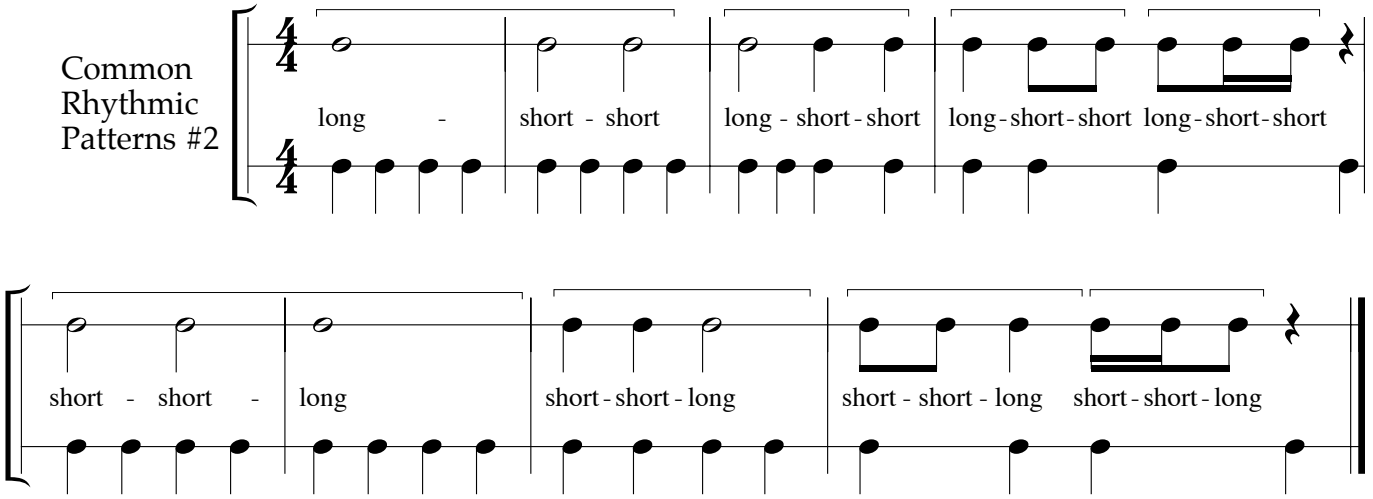
Rhythm:

1. **Review** pp.21-22/26/29: *Dots and ties, common rhythmic patterns*. **Perform** pp.29-33: *Rhythms 16 thru 22*.

2. **Common rhythmic patterns #2: Typical combinations of short and long (1).**
We will pay special attention to two often used patterns: "Long-short-short" and "Short-short-long" where the long value is twice the short value and the short value is exactly half the long value. The difference in execution (and perception) of the patterns is how they are emphasized. Your instructor will show you where the emphasis falls. Both patterns appear in a variety of note values, as shown in example 5.1.

Example 5.1: Typical combinations of short and long (1)

(Variable tempo)

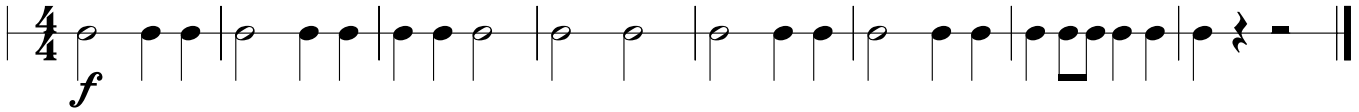


3. **Introduce** pp.39/40: *Rhythms 22-25*. Always count off one measure in the proper tempo before starting. Identify what types of note and rest values are used in the piece, analyze the rhythmic patterns.

Rhythm 23

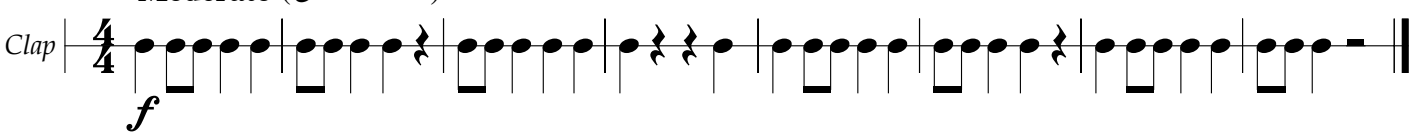
Chant; alternate between *do* and *re*. Start and end on *do.*

Allegro (♩ = ca.126)

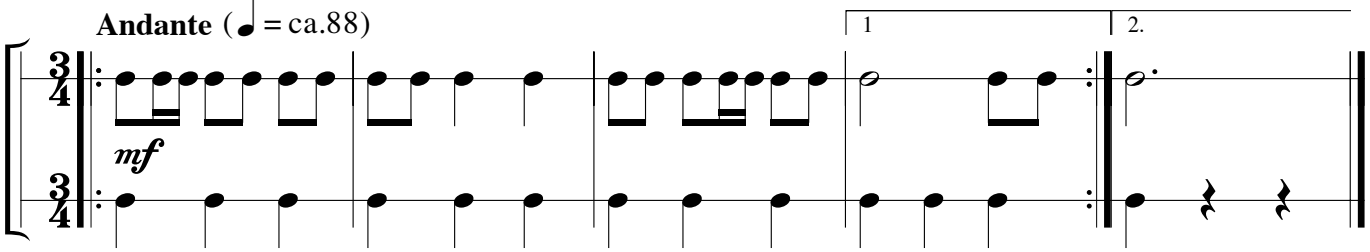


Rhythm 24

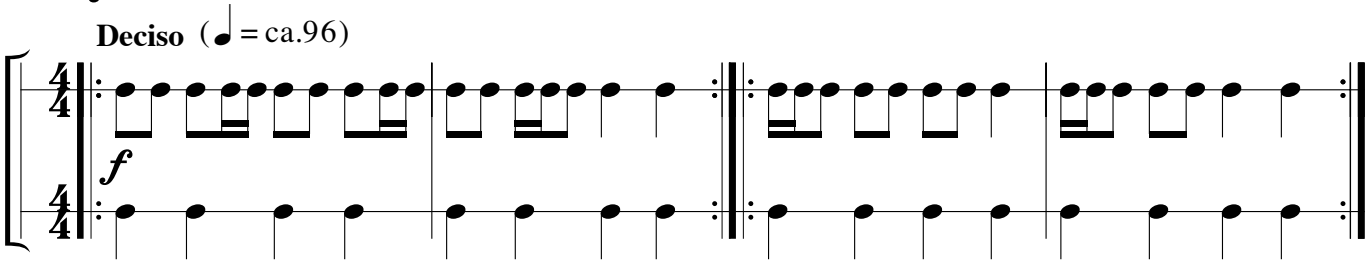
Moderato (♩ = ca.112)



Rhythm 25



Rhythm 26 *Clap top part, tap bottom part with foot.*

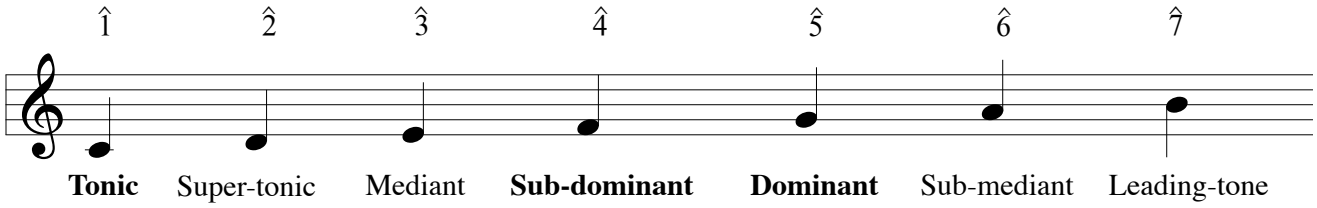


Melody: Scale degrees and their names

1. **Review** pp.30-35: Intervals. **Perform** p.36/37: *Anita's Song, Alle Menschen..., Reaching for DO* and *Duets 5A and 5B (both parts)* using Solfège.

2. **The scale degrees and their names.**
   To identify the pitches of the scale in theoretical discussion, the pitches have been given both a number and a name. One name you know already, the first **scale degree** or the **Tonic**. Both ways of identifying pitches mean the same; it does not matter whether you call the first pitch of the scale the tonic or the first scale degree. In practice, you will find that musicians, when rehearsing, generally refer to the pitches by name, wheras music theorists, in theoretical discussion, also use numbers (in writing with a so-called caret on top.) Example 5.2 shows all the names and numbers. Memorize them.

Example 5.2: Scale degrees and their names



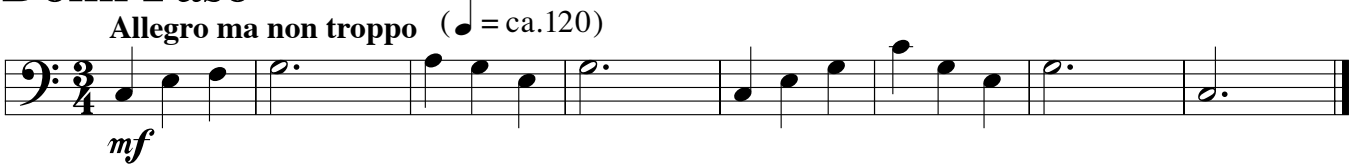
3. **Conjunct motion and disjunct motion.**
   There is a fancier way to indicate whether a melodic line progresses stepwise or in leaps. A stepwise melody is said to be in **conjunct motion**. A melody that has leaps is said to be in **disjunct motion**.

Making music / Sight-reading

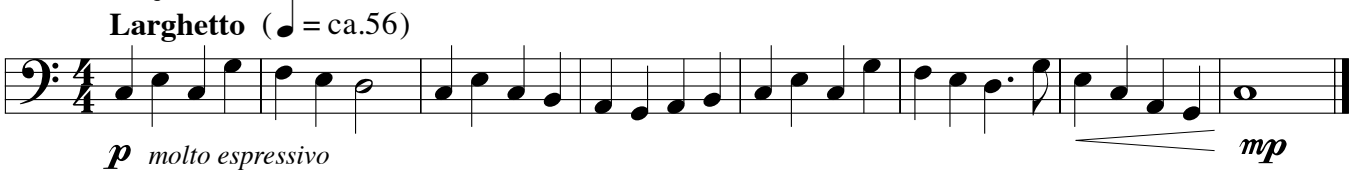
1. **Review** p.14: *About sight-reading* and *How to sight-read*.

2. The following songs primarily center around three pitches: Do, mi and so. These three pitches are particularly effective to **affirm** the scale that you are using. Since we are (still) using the key of C major, we can say that all of these songs affirm the key of C. NBC TV and The Hunters also include leaps of a perfect fifth and a major sixth.

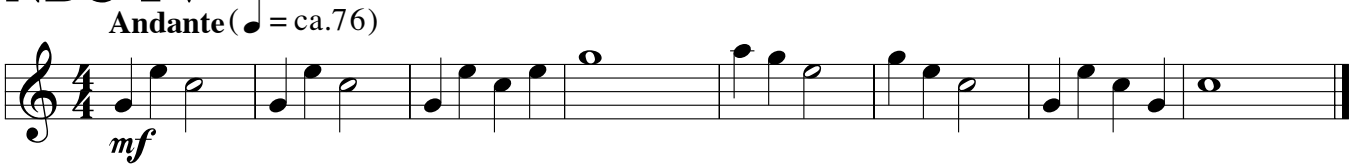
Domi Faso



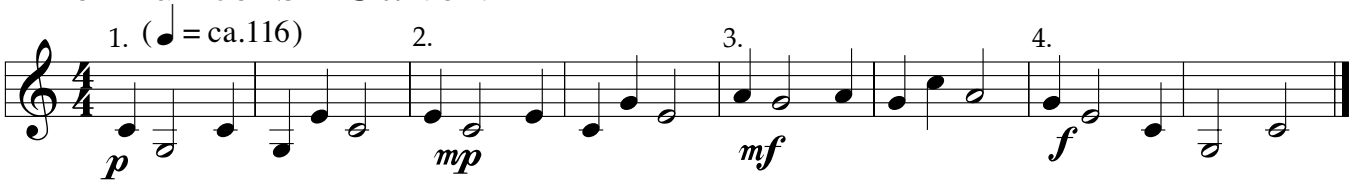
Melody 3



NBC TV



The Hunters - *Canon*



Affirm(ation) of a key	**Dominant**	**Scale degree**
Conjunct motion	**Leading-tone**	**Sub-dominant**
Disjunct motion	**Mediant**	**Sub-mediant**

Practice and learning assignments: **(Due Wk._____ at the beginning of class)**

1. . . . .**Practice** pp.33,/34/39/40: *Rhythms 19 thru 26.*
2. . . . .**Learn and memorize** all vocabulary and theory from lesson 5A.
3. . . . .**Practice** p.41: *Domi Faso, Melody 3, NBC TV* and *The Hunters* using solfège.
4. . . . .**Practice** all intervals mentioned on p.35

Written assignments: **(Due Wk._____ at the beginning of class)**

Carefully copy the music mentioned on staff paper as indicated; copy <u>all</u> elements. Then follow the instructions for each piece.

1. . . . .Transpose p.41: *NBC TV* two octaves down (remember to change clef!) Write only the transposition, not the original. On your copy, below the staff, name all notes (including the register, e.g. Middle C is C^4.) Then, going from left to right, identify all intervals (including quality and direction) in the piece, use the abbreviations that you learned on p.35. Finish by circling the tonic, mediant and dominant wherever they appear in the piece.

2. . . . .Transpose p.41: *The Hunters* one octave up. Write only the transposition, not the original. On your copy, below the staff, name all notes (including the register, e.g. Middle C is C^4.) Then, going from left to right, identify all intervals (including quality and direction) in the piece, use the abbreviations that you learned on p.35. Finish by circling the tonic, mediant and dominant wherever they appear in the piece.

3. . . . .Write out the major scale in the key of C (=the same as the C-major scale) over two octaves, starting at C^3, identify every pitch by:

   - Scale degree (=number with carret on top) above the note.
   - Solfège Syllable below the note.
   - Letter-name of the note (including register) below the syllable.
   - Name of the scale degree below the letter-name.

Alternative/Additional assignments:

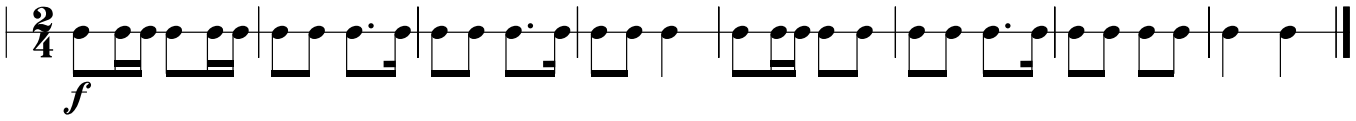
Rhythm:

1. **Review** pp.29/33/39: *Common rhythmic patterns #1 and #2.*
   Perform pp.33,/34/39/40: *Rhythms 19 thru 26.*

2. **More time signatures: 2/4 time and 2/2 time (cut time).**
   Although a lot of music can be written using just 4/4 and 3/4 time, sometimes a composer needs shorter bars, for instance, if he or she wants to write music with more frequent downbeats. Sometimes a much faster tempo is needed than can practically be written in 4/4. For those occasions the 2/4 time signature is used. In 2/4, the beat is still the quarter note. Rhythm 27a shows a rhythm in 2/4.

Rhythm 27a

Molto vivace (♩ = ca.116)

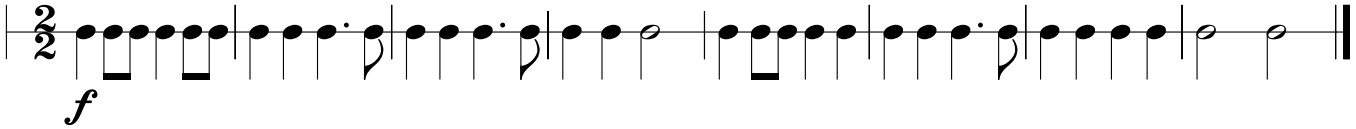


The amount of beams and smaller note values associated with 2/4 tends to strike fear in the hearts of many aspiring musicians. Although the speed of the beat, no matter its value, is the decisive factor in the tempo of a piece, many music students mistakenly think that smaller note values mean faster music. Luckily, there is an alternative way to write fast music, without getting an absurdly fast beat: For fast music, especially popular dance music, there is another time signature which will lead to the exact same result from the standpoint of the listener. We can give all notes double their value, including the beats; the resulting time signature is 2/2, better known as **cut time**, and most commonly recognized by the symbol 𝄵. Perform rhythm 27b and compare to 27a. As you see, the result is the same, but the notation is different. Notice the different beat value in the metronome marking.

Rhythm 27b

note: 2/2 = 𝄵

Molto vivace (𝅗𝅥 = ca.116)



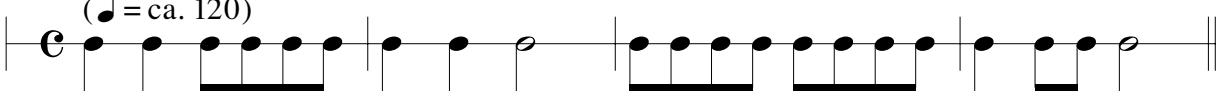
4. **Counting off when beats are subdivided in two or four.**
   For most music it suffices to count off one measure counting out loud the numbers of the beats. However, when some or all of the beats are subdivided in two or four, it is very practical to indicate the speed of the smaller note values as well. This is done as follows: If the beat is divided in two, you count by putting the word "and" in between the beats. If the beat is divided in four, you count by saying "e-and-uh" in between beats. You may write a "+" sign instead of "and." Example 5.3 shows several examples. Study these carefully. From now on you will be expected to learn to count off properly, according to what the piece requires.

Example 5.3: Count-off in sub-divided beats

Subdivision in two

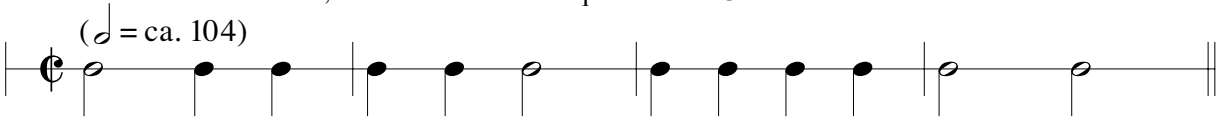
Ex.1: Beat is quarter note, smallest note value is eighth note: Count off *1-and 2-and 3-and 4-and*

(♩ = ca. 120)



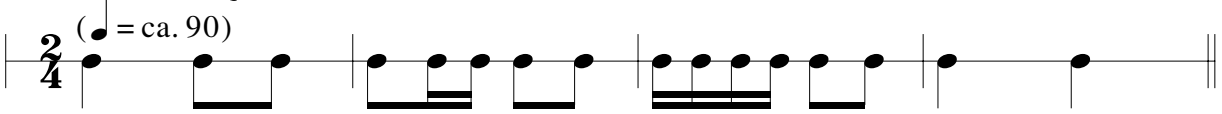
Example 5.3 (continued): Count-off in sub-divided beats

Ex.2: Beat is half note, smallest note value is quarter note: Count off *1-and 2-and*

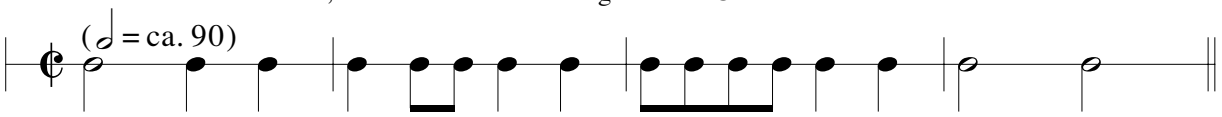


Subdivision in four

Ex.3: Beat is quarter note, smallest note value is sixteenth note: Count off *1-e-and-a 2-e-and-a*



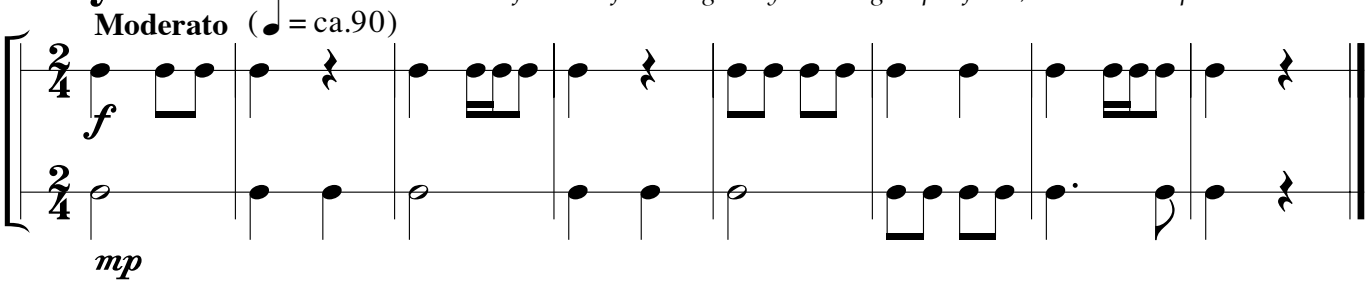
Ex.4: Beat is half note, smallest note value is eighth note: Count off *1-e-and-a 2-e-and-a*



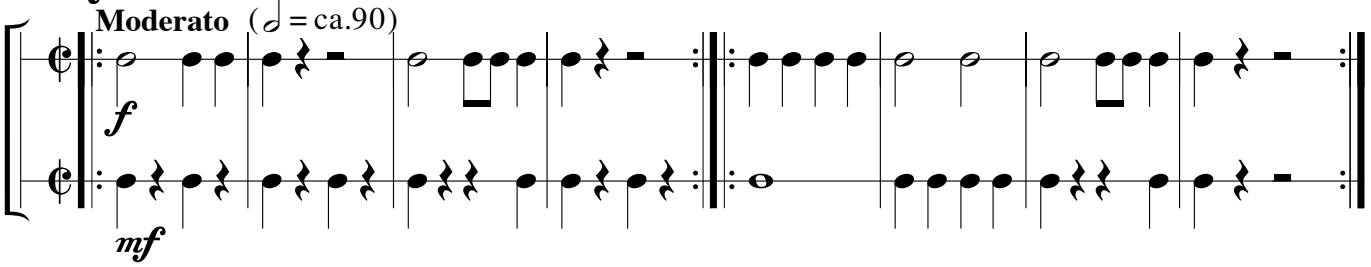
5. Introduce p.44/45: *Rhythms 27-30.*

Rhythm 28 - *Duet*

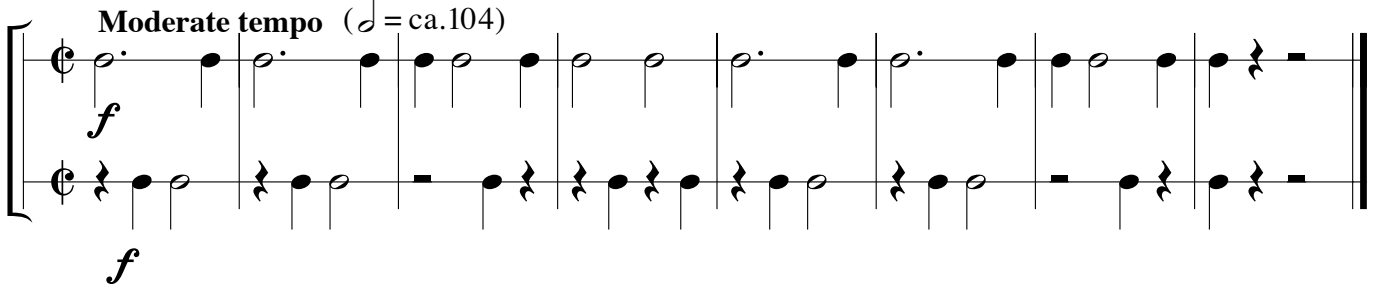
Perform the following 3 rhythms in groups of two, chant and clap.



Rhythm 29 - *Duet*



Rhythm 30 - *Duet*



Harmony: (tri-)chords and triads

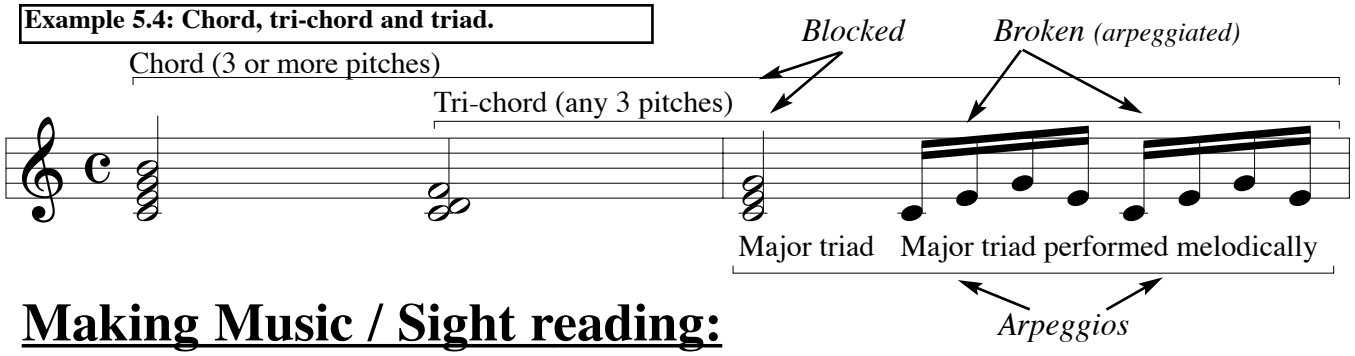
1. **Review** pp.30-32: *Intervals (1)* and pp.34-35: *Intervals (2)* and p.40: *Scale degrees and their names*. **Perform** p.41: *Domi Faso, Melody 3, NBC TV* and *The Hunters* using solfège.

2. **Harmony, chords, trichords and triads.**
When two or more pitches sound together, we speak of **harmony*** (see also p.34.) When three or more pitches are played together we speak of a **chord**. A combination of just three different pitches is called a **trichord**. The pitches can have any interval in between them. A special type of trichord that is favored in Western music is the **triad**: Triads also have just three pitches, but the intervals are a combination of two thirds (M3+M3, m3+m3, M3+m3, m3+M3) or of a third and a fourth (many combinations possible.) The best way to identify what type of chord you are dealing with is looking at the intervals: Any combination of two thirds or one third and one fourth creates a triad. When the triad consists of two thirds (any combination), its lowest note is called the **root**, the middle note the **third**, and the top note the **fifth**.

3. **The major triad, the tonic triad in major.**
Many commonly used chords and triads exist. The first triad we will introduce is one that we have been performing all along. The pitches do-mi-so, when sung together form a so-called **major triad**. Starting on the lowest note, the major triad consists of a major third up, then a minor third up. The interval between the lowest pitch and the highest pitch is a perfect fifth. The major triad built on the tonic of the major scale is also called the **tonic triad**, its root is the tonic.

4. **How melody instruments can still "play" chords by outlining them.**
One would think that chords—three or more pitches played together—can only be played by keyboard instruments, guitars, or multiplemelody instruments playing together. However, it is possible for a melody instrument (which under normal circumstances plays only one pitch at the time) to suggest chords. Simply by repeating a chordal pattern, the specific chord can be outlined. The listener will notice that the pitches are not played together, but will still be able to make out the nature of the chord. Chords in which the notes are played together at the same time are called **block-chords** or **blocked chords**. Chords that are played melodically are called **broken chords**. Another word for a broken chord is an **arpeggio** or **arpeggiated** chord. Example 5.4 illustrates the items listed above.

Example 5.4: Chord, tri-chord and triad.



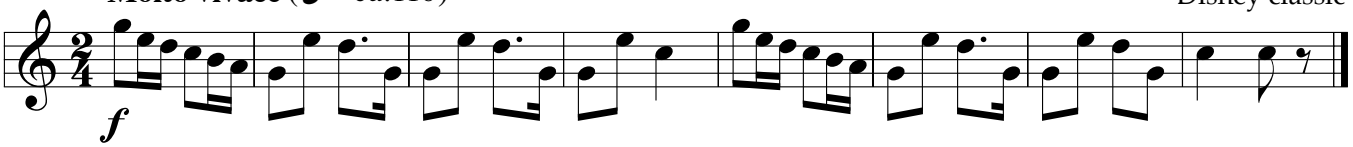
Making Music / Sight reading:

Introduce p.46: *Who is afraid, Tira Lira Lira, One-Two-Three-Four, Ho faracan an cló* and *Arreborrequito*. Sightread first, try to use solfège right away. Then study using solfège.

** There is much more to say about harmony, but for the sake of clarity we take this rather narrow approach for now. As of lesson 7A we will gradually explain harmony in a more varied, and complete context. Subsequent semesters will teach harmony in even greater detail.*

Who is afraid? *(...of a big, bad jump?)*

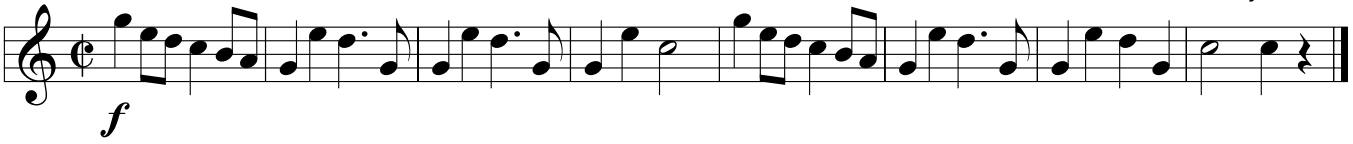
Molto vivace (♩ = ca.116) Disney classic



Who is afraid?

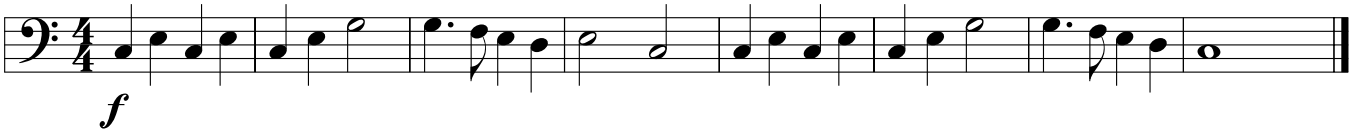
The above song sounds the same, but maybe easier read as written below.

Molto vivace (𝅗𝅥 = ca.116) Disney classic



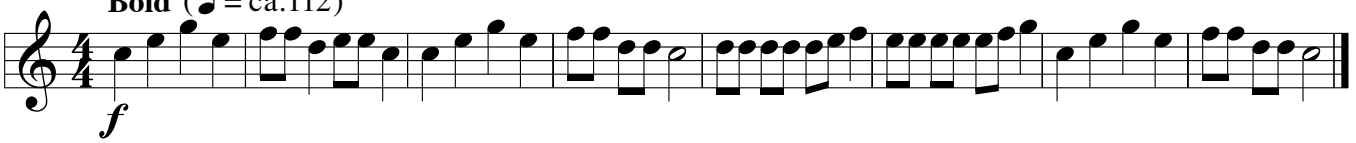
Tira Lira Lira

Vivo (♩ = ca.168) Dutch



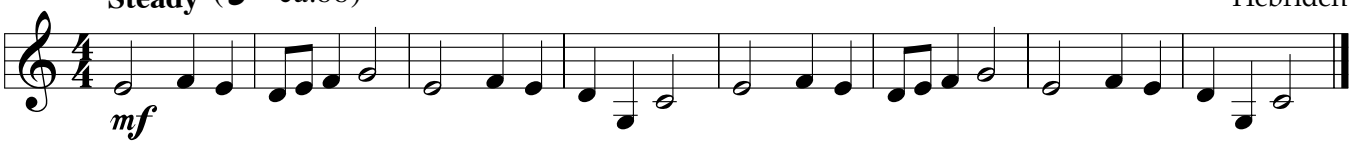
One-Two-Three-Four

Bold (♩ = ca.112) Dutch



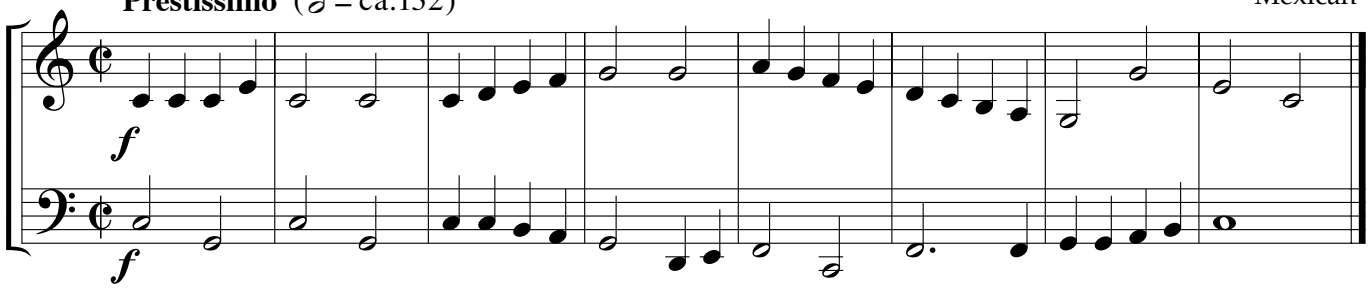
Ho faracan an cló

Steady (♩ = ca.88) Hebriden



Arreborrequito

Prestissimo (𝅗𝅥 = ca.132) Mexican



Block(ed)-chords	**Harmony**	**Third**
Broken chords	**Major triad**	**Tonic Triad**
Cut time (2/2)	**Root (of a triad)**	**Triad**
Fifth	**Sub-divided beats**	**Trichord**

Practice and learning assignments: **(Due Wk._____ at the beginning of class)**

1. . . . .**Practice** pp.39-40/43-44: *Rhythms 23 thru 30.*
2. . . . .**Practice** major and minor sixths, sevenths, perfect fifths anywhere in the scale.
3. . . . .**Learn** all vocabulary and theory from lesson 4A thru 5B; memorize intervals and all related facts, scale degrees, names, chords, tric-chords and triads.
4 . . . . .**Practice** p.46: *Who is afraid, Tira Lira Lira, One-Two-Three-Four, Ho faracan an cló* and *Arreborrequito*. Always study using solfège.

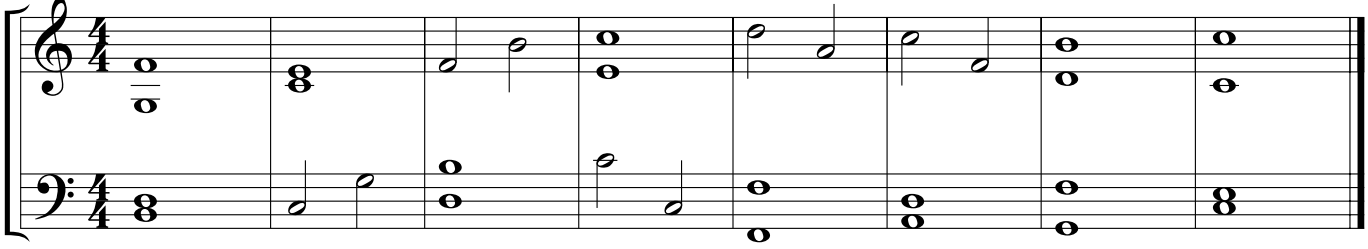
Written assignments: **(Due Wk._____ at the beginning of class)**

1. . . . .Give the definition or description and/or examples of the following vocabulary:

Affirm(ation) of a key
Conjunct motion
Disjunct motion
Dominant
Leading-tone
Mediant
Scale degree
Sub-dominant
Sub-mediant
Super-tonic
Tonic
Cut time (2/2)
Major triad
Sub-divided beats
Tonic Triad
Triad
Trichord

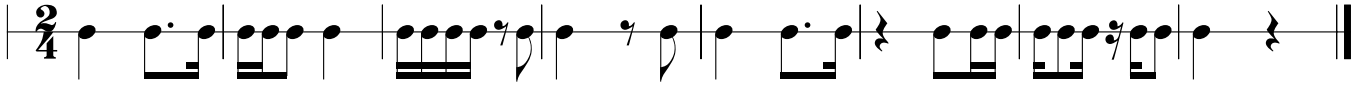
2. . . . .Copy the music below. In your copy, below the staff of each clef, for each measure, write both the name and quality of the interval, the solfège names, and indicate whether the interval is harmonic or melodic. Play the intervals at a piano to get familiar with the sound.

Andante



3. . . . .Transcribe (rewrite) the following rhythm from 2/4 to cut time. Make sure all note values add up. Make sure the metronome marking is correct.

(♩ = ca.108)



4. . . . .Review all theory from lesson 4 and 5 and prepare precise questions for any concepts or vocabulary that is not clear to you at this point. See p.38, assignment #4 to see what we mean by "prepare." Hand this in together with the rest of the homework assignments. Your teacher will address these issues in lesson 6b with you personally, or in class. If you have no questions, simply write "N/A". This assignment carries no credit.

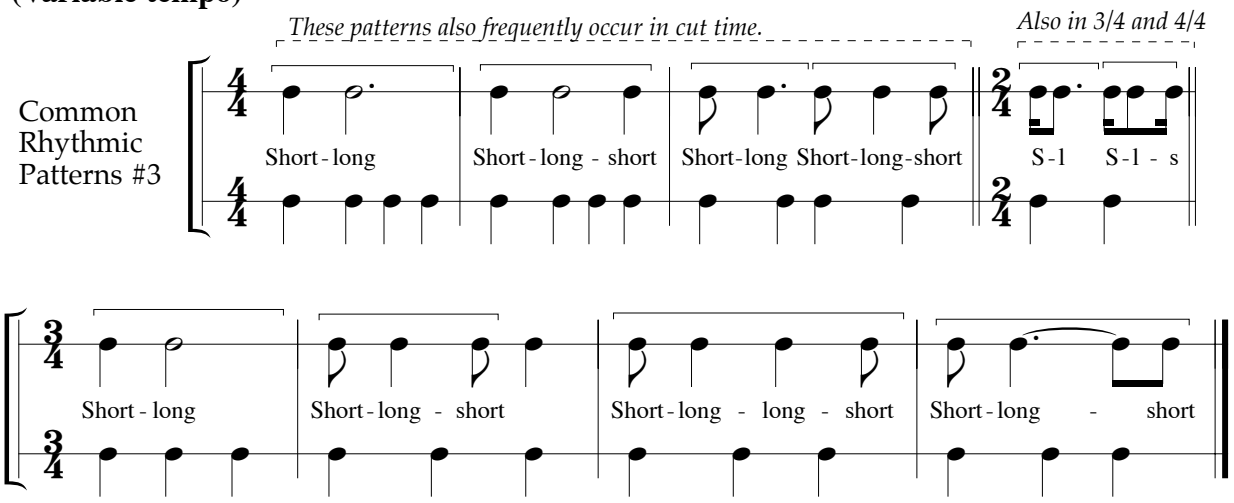
Rhythm:

1. **Review** pp.39/43-44: *Common rhythmic patterns #2, Subdivisions of the beat.*
   Perform pp.39-40/43-45: *Rhythms 23 thru 30.*

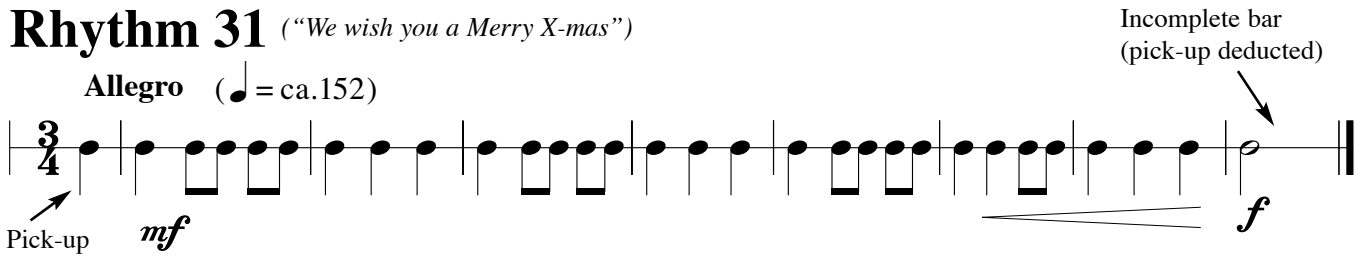
2. **Common rhythmic patterns #3: Syncopation (1).**
   Syncopated rhythms are rhythms that seem to ignore the beat, that go against the beat. This is caused by notes that, because of their placement, get more emphasis than they should at that point in the measure. This creates an often exciting effect. Popular music or jazz cannot live without it. Example 6.1 shows a popular syncopated pattern: short-long-short with emphasis on the first two parts.

Example 6.1: Syncopated rhythms using short-long-short and combinations thereof

(Variable tempo)

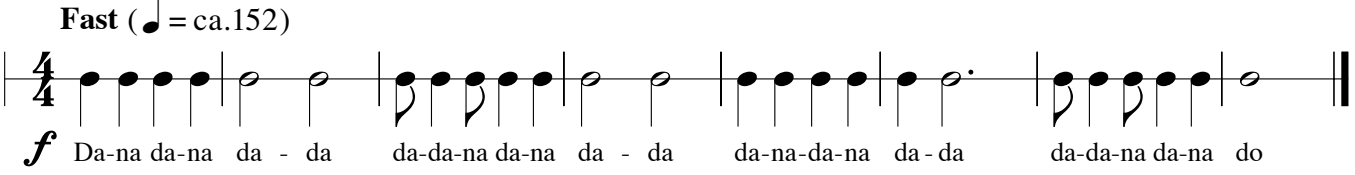


3. **Starting with an upbeat or so-called pick-up measure.**
   Many pieces do not start on the downbeat. Especially vocal pieces in English tend to start with a so-called upbeat or pick-up or pick-up measure. The melody starts on a weak beat, or in between beats, just before the downbeat. For example, in the well-known song "We **wish** you a merry X-mas" the word "I" comes just before the downbeat and is not emphasized. The rhythm of that song is given in Rhythm 31. Notice that the final bar is incomplete: The value of the pick-up has been deducted.

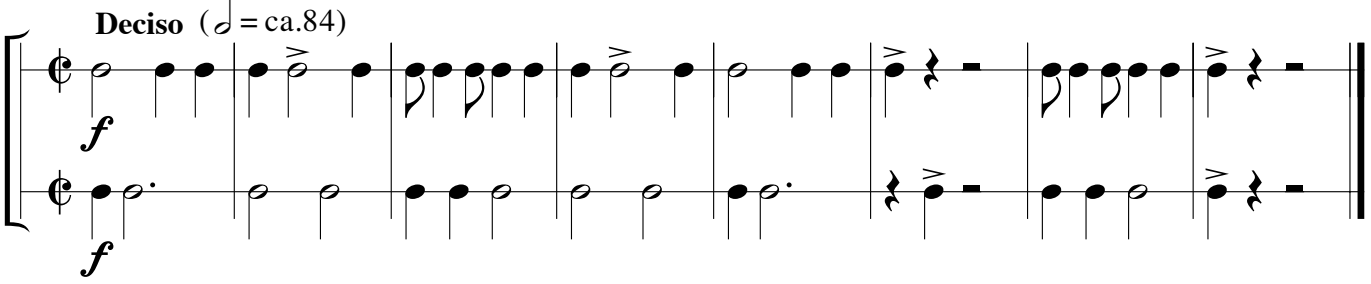


4. **Introduce** pp.49: *Rhythms 32-35.* Always count off one measure in the proper tempo before starting. Identify what types syncopations are used in the piece, it may help to group the patterns (use pencil!) with a bracket as done in example 6.1.

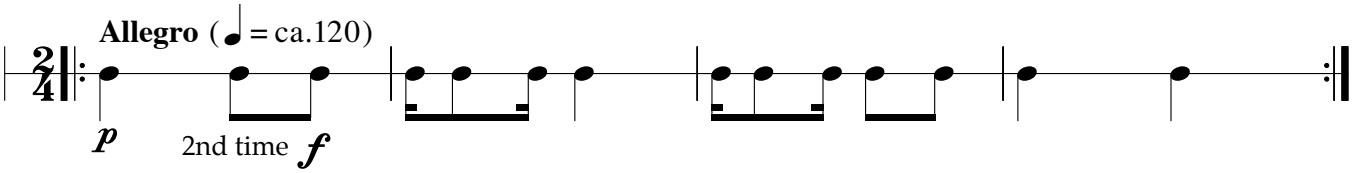
Rhythm 32 *Chant, pick **do, mi** and **so** as you feel, words as indicated. Clap the beats.*



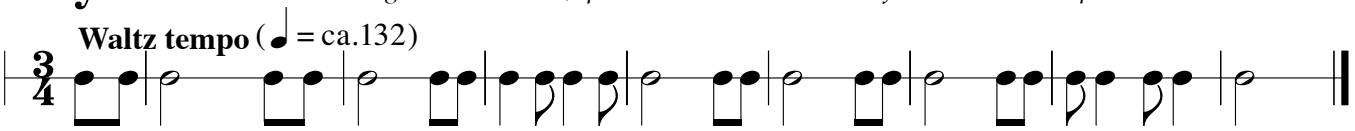
Rhythm 33 - *Duet* *Chant: I on **so**, II on **do**. Clap the beats.*



Rhythm 34 *Clap*



Rhythm 35 *Chant: Eighth notes on **so**, quarter notes on **mi** and half notes on **do**. Clap the beats.*



Melody: Accidentals and key signatures

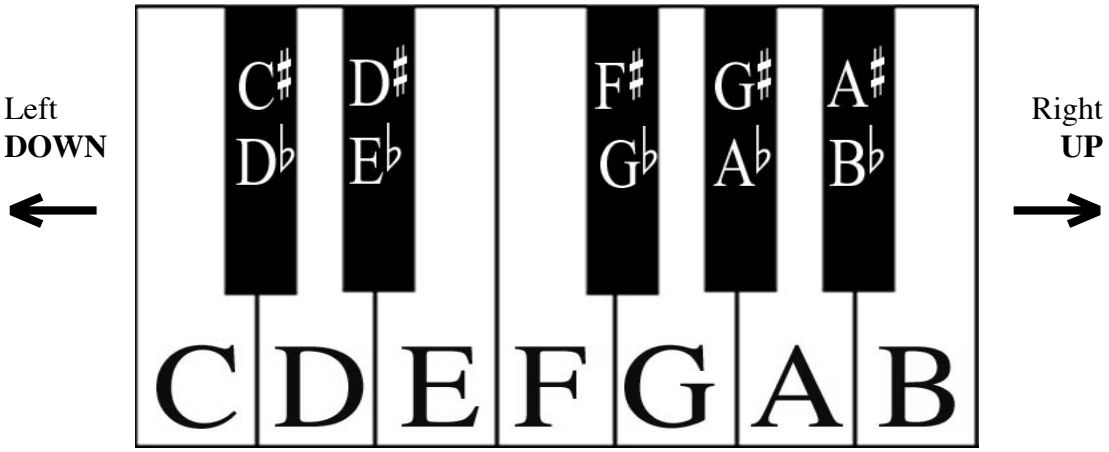
1. **Review** pp.40/45: *Scale degrees and their names* and *Chords, tri-chords and triads*. **Perform** p.46: *Who is afraid, Tira Lira Lira, One-Two-Three-Four, Ho faracan an cló* and *Arreborrequito* using Solfège.

2. **Accidentals, Chromatic pitches, chromatic alterations of the scale.**
   To this point we have immersed you in the key of C major. By now, you should be completely comfortable, maybe even fed up, with its seven pitches. Those 5 remaining pitches we have not used yet, are called the chromatic pitches. They do not belong in the scale, but can be used every now and then to "flavor" the scale. The word "*chroma*" comes from ancient Greek and means "*color*." A good example is the song "I am dreaming of a white X-mas", where the word "of" falls on a pitch in between re and mi (which is therefor called ri.) We call pitches that do not belong to the scale but every now and then pop up **accidentals** or **chromatic alterations**. Music that is completely free of accidentals is called purely diatonic.

3. **Names of the black keys.**
   Although we will continue to use the major scale in a purely diatonic fashion for a little while longer, we need to know what to call the other pitches so we can start transposing the scale. Using your ears, it

is easy to start the scale at a different pitch and, relatively spoken, keep all intervals intact. However, at the keyboard, you need to use at least one, if not more, black keys if you want to start the major scale on any other pitch than C. The names of the black keys are derived from the names of the surrounding white keys. The name depends on which direction you go: If you go a half step up (to the right), you call the key "-sharp", e.g. C-sharp, if you go a half step down (to the left), you call the key "-flat", e.g. D-flat. In the lessons ahead you will find out gradually which name is used when. Example 6.2 shows the names of the black keys.

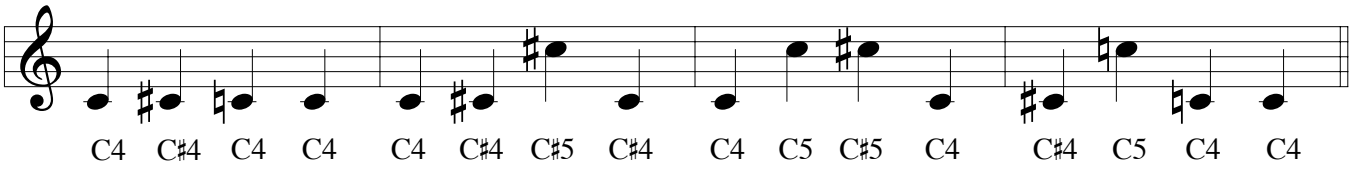
Example 6.2: The names of the black keys



4. Notation of the black key notes, rules for notation.

• The symbol in writing for a half step up is ♯, called the sharp-sign or **sharp** for short.
• The symbol in writing for a half step down is ♭, called the flat-sign or **flat** for short.
• Under certain (rather exceptional) circumstances, you may need to go two steps down or up. For those situations we use the **double sharp** (𝄪) and **double flat** (𝄫).
• Notes that repeat within the same bar automatically get the same accidental without having to write it again. Octave equivalent notes (one,two, three etc. octave higher or lower) are not included and need their own accidental.
• To cancel an accidental, you need to use a **natural** sign (♮).
• The barline cancels any previously mentioned accidental. Example: If a note is a $C^{\sharp 4}$ in any given measure, any C^4 (but not a C^5 or C^3) following in that measure is a $C^{\sharp 4}$. However, in the next measure it becomes an ordinary C^4 again. Example 6.2 shows the above mentioned.

Example 6.3: Rules for notation of accidentals



5. Enharmonic equivalence.

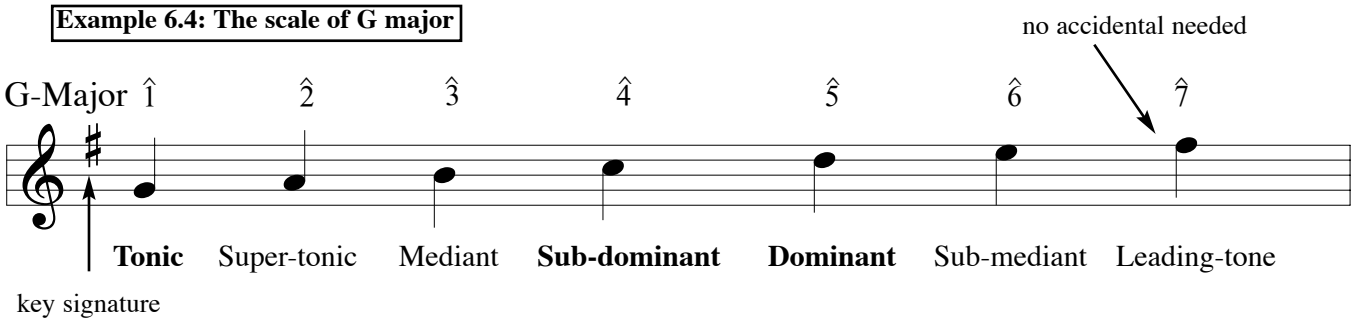
Notes that sound the same but which are written differently are said to be enharmonically equivalent. For example, the note C♯ is enharmonically equivalent to D♭, C♭ is enharmonically equivalent to B, E𝄫 is enharmonically equivalent to D.

6. Key signature(s), the key of G major.

When we transpose the C major scale up chromatically by the interval of a perfect fifth, every original note will be moved up a perfect fifth higher. Thus, C becomes G, D becomes A, E becomes B, F becomes C, G becomes D, A becomes E and B becomes... well, not F. Play F and you will find out that that is not the right pitch. Instead, you need the black key in between F and G, which, in this case, will be named F♯. Although it sounds the same, we cannot name it G♭, because the 7th scale degree or leading-tone needs to be spelled (written) distinctly different than the tonic. That means, the leading-tone has to be on the space or line preceding the tonic's line or space. Furthermore, when you count the half steps, you will find that the distance F♯-G is exactly the minor 2nd you were looking for. Then, in comparison to the key of C, you need an alteration. An **altered pitch** is a pitch that has an accidental in front of it. **Alteration** involves lowering or raising the pitch by the value of the accidental.

In diatonic melodies which use the G major scale's pitches, it would seem silly to constantly have to reiterate the F♯. Instead, the necessary accidental(s) for that key is/are only written once, at the beginning of every new staff as long as you are in that key. The (group of) accidental(s) that is/are written at the beginning of the staff and that is/are part of the diatonic pitch collection of the scale of the key that you are in is called the **key signature**. The key signature automatically indicates that you have to sharpen or flatten certain notes whenever they appear in the score. Example 6.4 shows the scale of G major with its key signature.

Example 6.4: The scale of G major

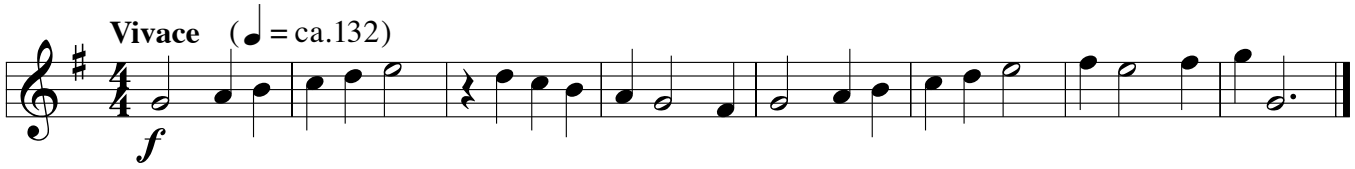


Making music / Sight-reading

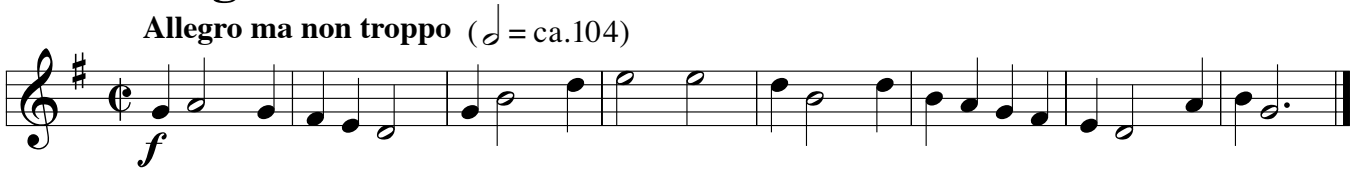
1. Review p.14: *About sight-reading* and *How to sight-read*.

2. The following songs are written in the key of G major. Before singing go through your normal sight-reading routine. Pay special attention to the starting note of each song (it is not always the tonic) and the leaps and jumps.

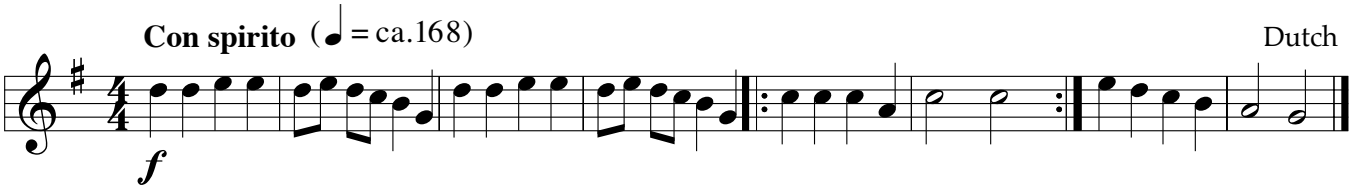
Song of Joy



Bird Song



Santa Santa Bonne Bonne Bonne



Accidentals	**Enharmonic equivalence**	**Pick-up measure**
Alteration / altered pitches	**Flat**	**Sharp**
Chromatic pitches	**Key signature**	**Syncopation**
Double sharp / Double flat	**Natural**	**Syncopated rhythm**

Practice and learning assignments: (Due Wk._____ at the beginning of class)

1. . . . .**Practice** pp.48/49: *Rhythms 31thru 35*.
2. . . . .**Learn and memorize** all vocabulary and theory from lesson 6A.
3. . . . .**Practice** pp.50/52: *Song of Joy, Bird Song* and *Santa Santa* using solfège.
4. . . . .**Practice** all intervals mentioned on p.35.

Written assignments: (Due Wk._____ at the beginning of class)

Carefully copy the music mentioned on staff paper as indicated; copy <u>all</u> elements. Then follow the instructions for each piece.

1. . . . .Transpose p.41: *NBC TV* down to the key of G major (you will start on *so* in G just below the *so* in C.) Write only the transposition, not the original. On your copy, below the staff, name all the notes (including the register, e.g. Middle C is C^4.) Finish by circling the tonic, mediant and dominant wherever they appear in the piece.

2. . . . .Transpose p.41: *The Hunters* chromatically down by a perfect fourth. Write only the transposition, not the original. On your copy, below the staff, name all notes. Finish by circling the tonic, mediant and dominant wherever they appear in the piece. Use the most appropriate clef and key signature.

3. . . . .Write out the major scale in the key of G (=the same as the G-major scale) over four octaves, starting at G^2, identify every pitch by: Scale degree (=number with caret on top) above the note, solfège syllable below the note, letter-name of the note (including register) below the syllable, abbreviated name of the scale degree below the letter-name.

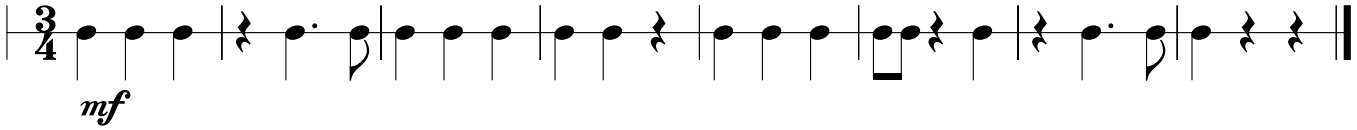
Rhythm:

1. **Review** pp.43-44: *Subdivisions of the beat,* p.48 *Common rhythmic patterns #3 and Pick-up*.
   Perform pp.48/49: *Rhythms 31thru 35*.

2. **Common rhythmic patterns #3: Syncopation (2).**
   A second way to create syncopation is to mix rests and sounds in such a way that important beats get a rest and less important beats get sound. So many combinations are possible that it is pointless to give an overview. However, rhythms 36 thru 39 will give you an idea of the effect.

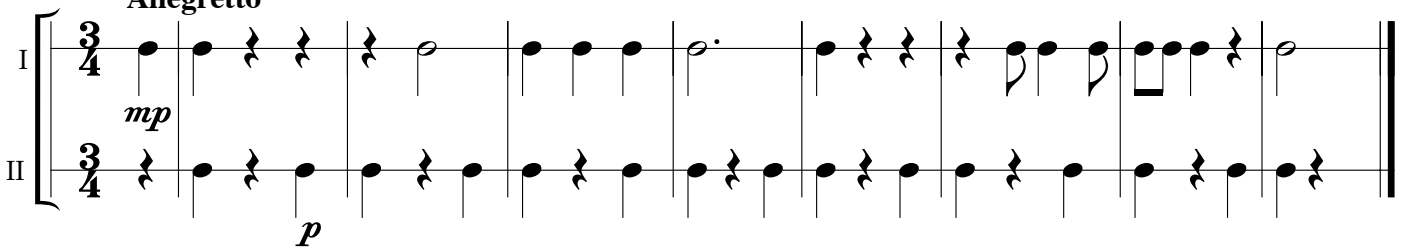
Rhythm 36 *Clap rhythm, tap beat with foot; tap once in one and once in three*

Waltz tempo (♩ = ca.168 - 𝅗𝅥. = ca.56)



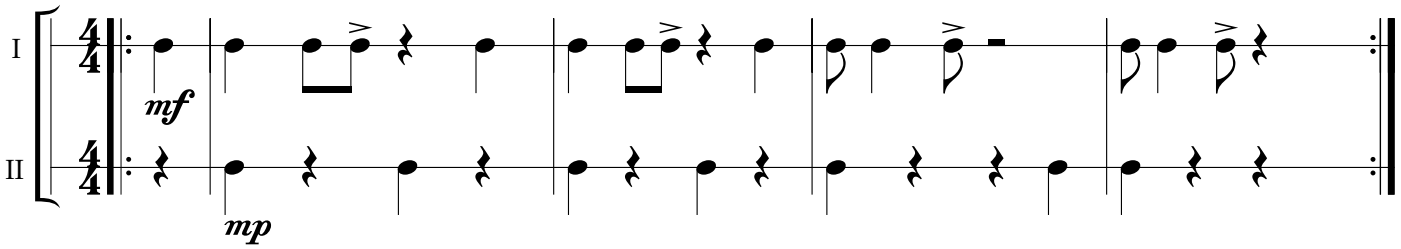
Rhythm 37 - *Duet* *Chant part I: Downbeats on "ta", choose pitch. Use a soft "da" for all other beats*
Clap part II: Have other group perform or do it yourself.

Allegretto



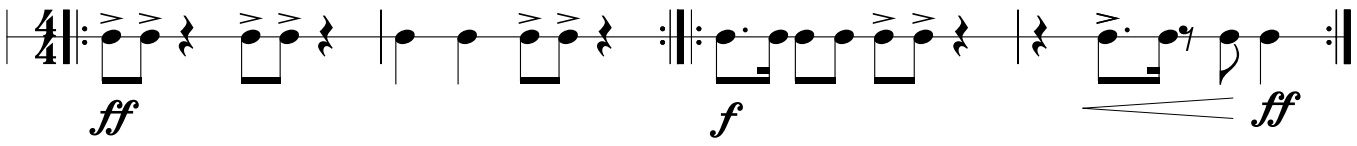
Rhythm 38 - *Duet* *As in rhythm 37*

Moderato



Rhythm 39 *Stamp the beat, clap the rhythm*

Alla marcia



Melody: Diatonic intervals in keys other than C, accidentals

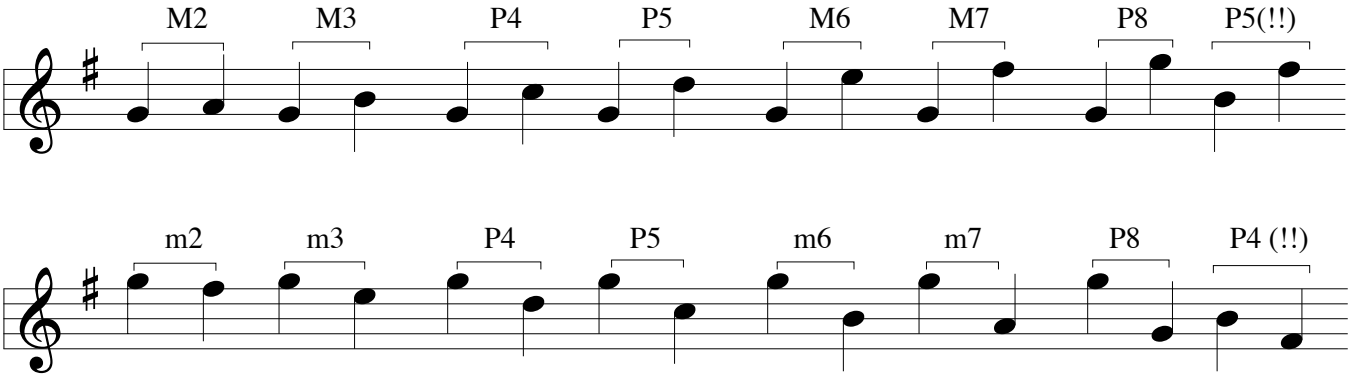
1. **Review** pp.49-51: *Accidentals and key signatures,* pp.30-31/34-35: *Intervals (1) and (2)*
   Perform pp.50/52: *Song of Joy, Bird Song* and *Santa Santa* using solfège.

2. Diatonic Intervals in other keys, how to read intervals with accidentals.

Diatonic intervals are the intervals that are constructed using any two pitches that are proper (=belong) to the scale. Since keys other than C major use accidentals, the reading on the staff becomes different. There are two approaches to this problem:

• Know where in the scale the specific intervals (size and quality) occur. Example 6.5 shows the diatonic intervals for G major, including, at the end of each staff, the tricky P4 and P5 intervals.

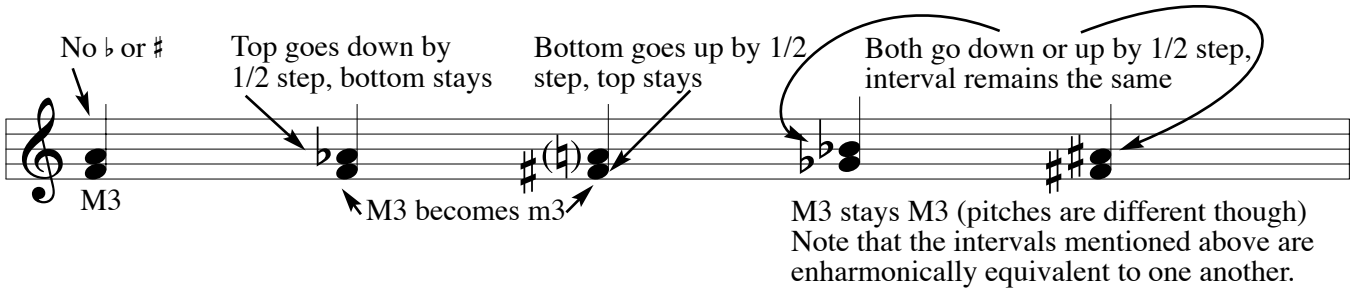
Example 6.5: Diatonic intervals in G



• Read the intervals as if they were in C (no accidentals exist). Decide on size and quality in C. Then realize the effect of the accidental: A sharp raises (by half a step) any pitch that follows, a flat lowers (by half a step) any pitch that follows. Example 6.6 shows how that works.

Tip: Use both hands, one above the other, to simulate both pitches of the interval. Raise/lower the appropriate hand (bottom or top) to simulate the effect of the accidental. If the distance between your hands becomes larger, go one word to the right in the order of qualities (see example 6.7); if the distance becomes smaller, go one word to the left in the order of qualities.

Example 6.6: Identifying intervals with accidentals



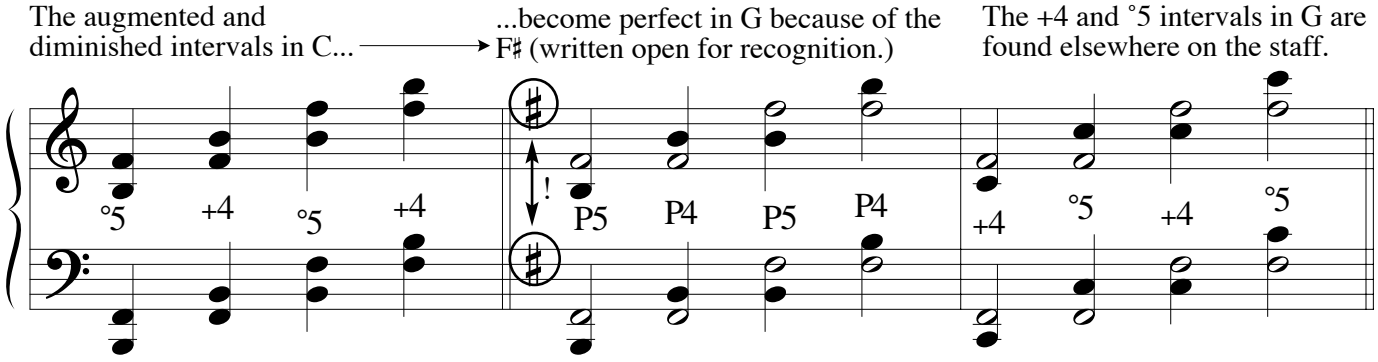
Example 6.7: The order of qualities

diminished - minor* - perfect** - major* - augmented
(* = 2nd, 3rd, 6th, 7th only) (** = 4th, 5th only)

3. The diminished 5th and augmented 4th: Intervals to watch out for.

The most common reading and writing mistakes for the beginning student involve the diminished 5th and the augmented 4th. Both intervals, which sound the same and are also known as the **tritone** or **diabolus in musica** (*"the devil in music"*) can be found between F and B in the key of C. Once you move to a different key, these tritones move position. Get to know where on the staff they lurk in every new key that you will learn from now on. Example 6.8 shows how this is done for the key of G in comparison with the key of C.

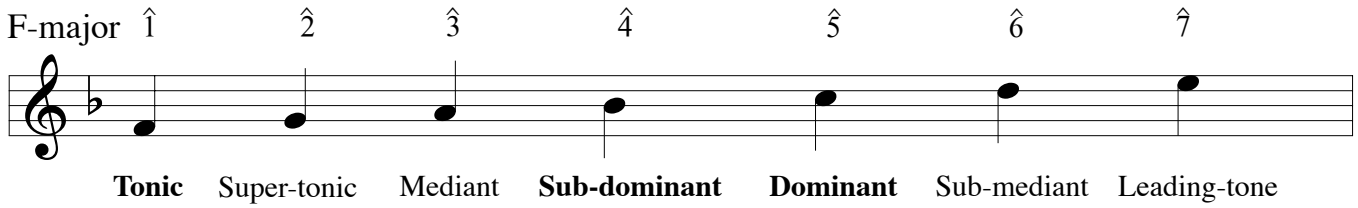
Example 6.8: The tritone intervals in G



4. The key of F major.

When we start the major scale on the pitch F, we need a different alteration than in the scale of G. Compared to C, in F every pitch is raised by a perfect 4th. The $\hat{4}$ (*pronounced*: "the 4th scale degree") is written on the B position. From the previous paragraph you know that the unaltered distance between F and B is an augmented 4th. You also know that, in the major scale, the distance between the tonic and the sub-dominant has to be a perfect 4th. Since an augmented 4th is larger than a perfect fourth, we need to make the interval smaller. The F cannot be changed, so the only option is to flat the B to a B♭. Example 6.9 shows you the result and the key signature for F.

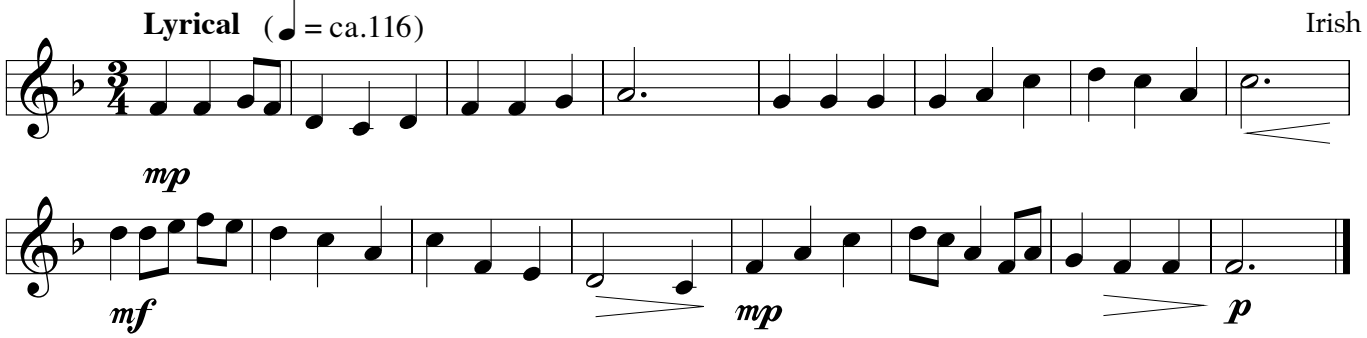
Example 6.9: The scale and key signature of F major



Making Music / Sight reading:

Introduce pp.55/56: *Come on..., Be thou...* and *Hunter's Horns*. Sightread first, try to use solfège right away. Then study using solfège.

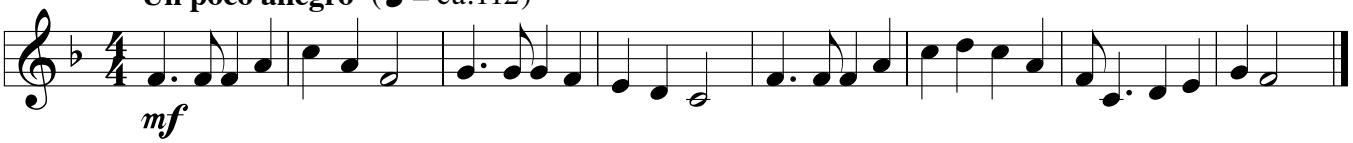
Be thou my vision



Come On, Let's be Merry

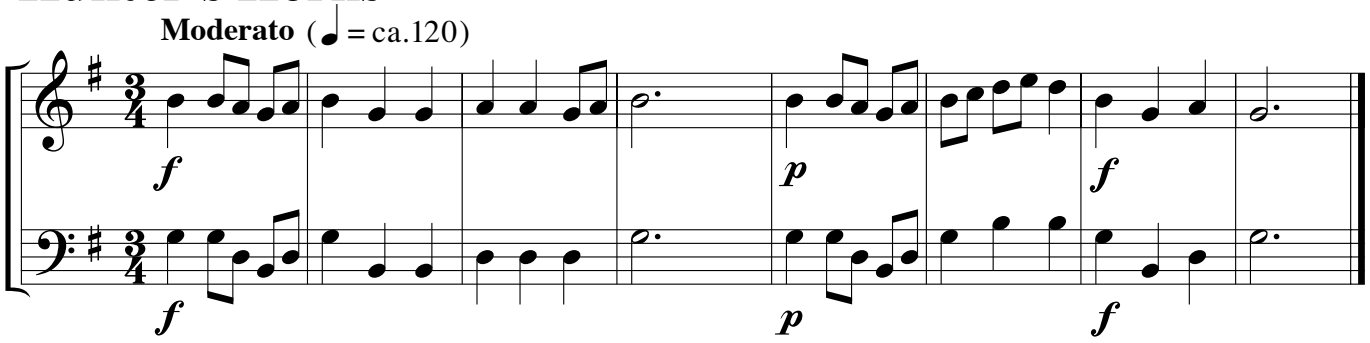
Scottish

Un poco allegro (♩ = ca.112)



Hunter's Horns

Moderato (♩ = ca.120)



Diabolus in musica	**The key of F Major**	**Tritone**

Practice and learning assignments: (Due Wk._____ at the beginning of class)

1. . . . .**Practice** pp.48/49/53: *Rhythms 31 thru 39.*
2. . . . .**Practice** all diatonic intervals in the keys of C, G and F.
3. . . . .**Learn** all vocabulary and theory from lesson 5A thru 6B; memorize intervals and all related facts, scale degrees, names, chords, tri-chords and triads, key signatures
4 . . . . .**Practice** pp.55/56: *Come on..., Be thou...* and *Hunter's Horns*. Always study using solfège.

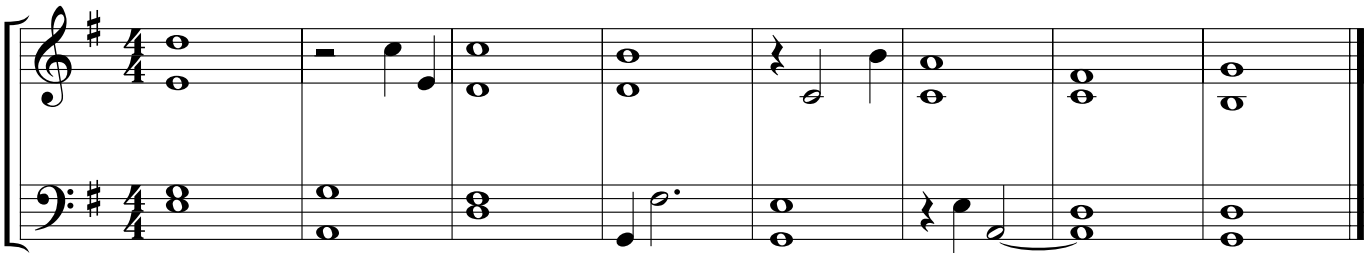
Written assignments: (Due Wk._____ at the beginning of class)

1. . . . .Give the definition or description and/or examples of the following vocabulary:

Accidentals
Alteration / altered pitches
Chromatic pitches
Double sharp / Double flat
Enharmonic equivalence
Flat
Key signature
Natural
Pick-up measure
Sharp
Syncopation
Syncopated rhythm
The key of G Major
Diabolus in musica
The key of F Major
Tritone

2. . . . .Copy the music below. In your copy, below the staff of each clef, for each measure, write both the name and quality of the interval, the solfège names, and indicate whether the interval is harmonic or melodic (add *up* or *down* if melodic.) Play the intervals at a piano to get familiar with the sound.

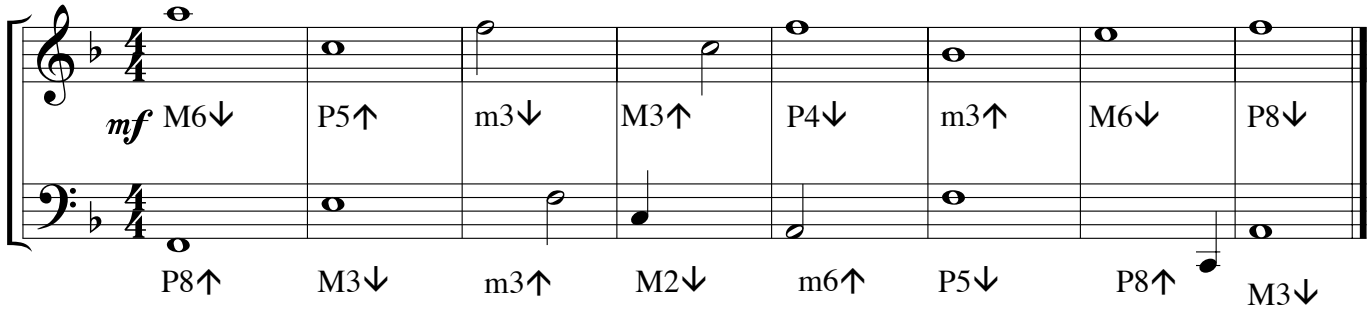
Andante



3. . . . .Transpose exercise #2 (above) to the key of F major. In addition, transcribe (rewrite) the meter to 2/4 time. Make sure all note values add up.

4. . . . .Copy the music below. In your copy, for each measure, write the missing note according to the instructions below each staff. For instance, m.1 (treble clef) reads: Construct a harmonic major 6th down starting at A^5. Your resulting note should thus be C^5. From the note value given in m.3 (treble clef) you can see that you have to write a melodic interval. Make sure the values add up! Below the staff of each clef the name and quality of the interval add the solfège names. Play the intervals at a piano to get familiar with the sound; the entire exercise forms a logical and playable song.

Andante



5. . . . .Review all theory from lesson 5 and 6 and prepare precise questions for any concepts or vocabulary that is not clear to you at this point. See p.38, assignment #4 to see what we mean by "prepare." Hand this in together with the rest of the homework assignments. Your teacher will address these issues in lesson 6b with you personally, or in class. If you have no questions, simply write "N/A". This assignment carries no credit.

Alternative/Additional assignments:

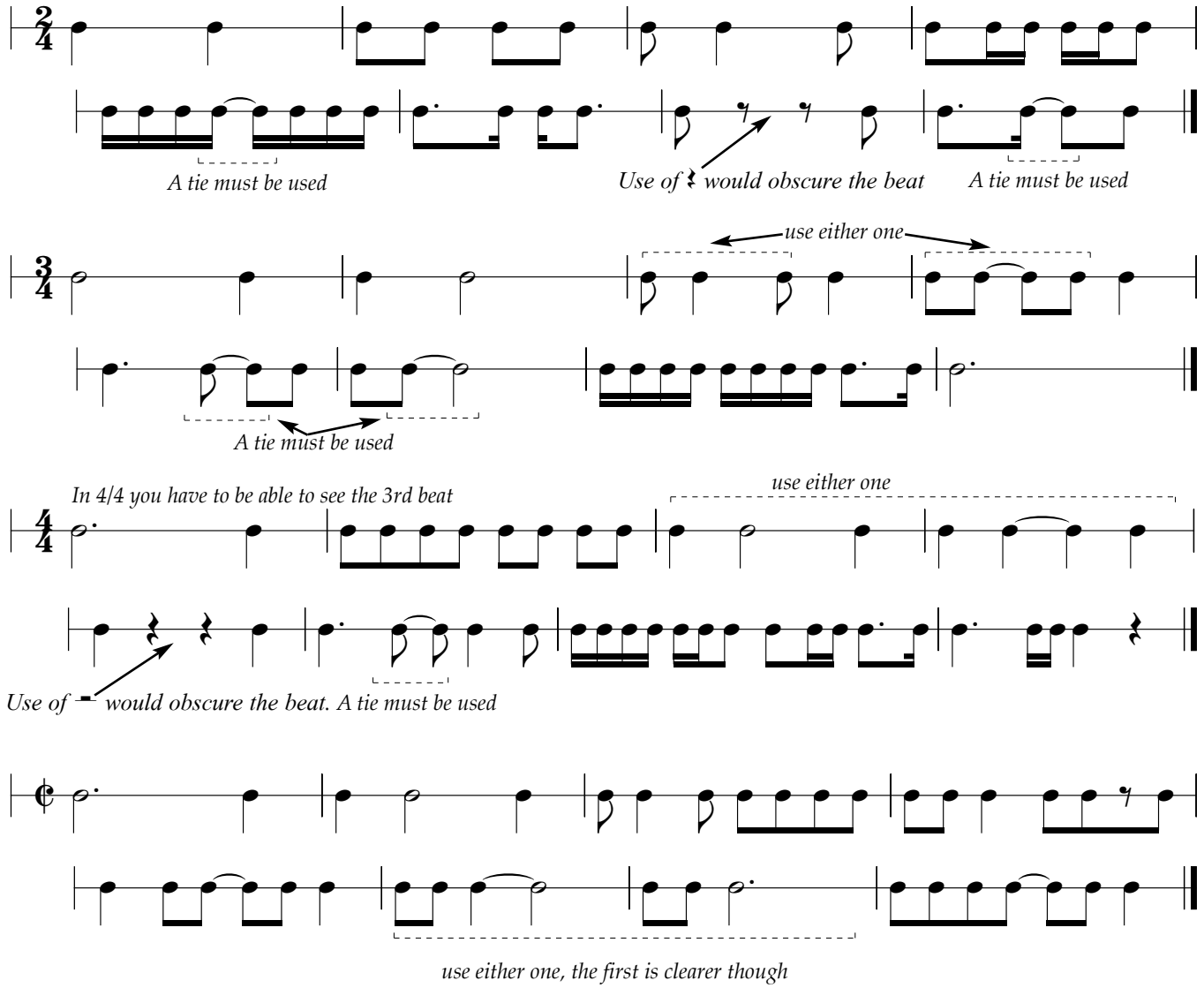
Announce Mid-term: Written Wk.8A, Oral Wk.8B. Requirements on pp.66/67.

Rhythm:

1. **Review** pp.39/43-44: *Common rhythmic patterns #2, Subdivisions of the beat.*
   Perform pp.39-40/43-44: *Rhythms 23 thru 30.*

2. **Grouping of rhythmic patterns in 2/4, 3/4, 4/4 and cut time.**
   To ensure that music can be read properly, a simple rule for the notation of combined rhythmic values exists: One should always be able to "see" the beat. Sloppily notated rhythms lead quickly to mistakes and considerable loss of rehearsal time, which, in the commercial world, is unforgivable. Aside from giving you various examples in Example 7.1, all the music in this book adheres to this rule. If ever you should be unsure as to how to notate a rhythmic pattern, consult this page or any other reputable printed scores to find an answer.

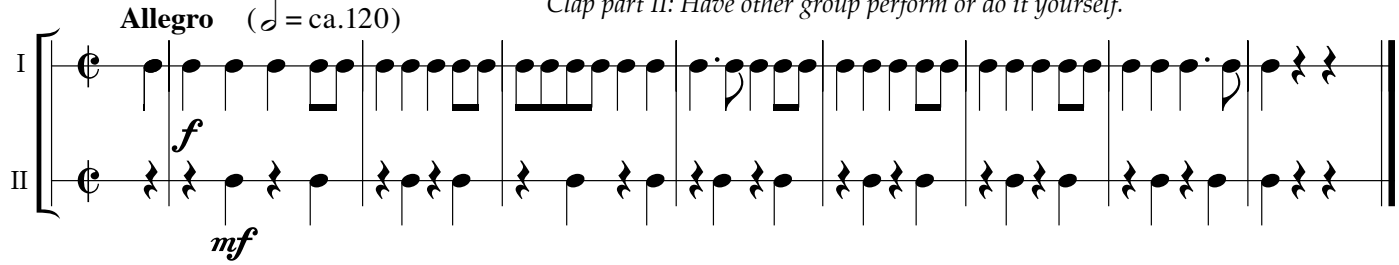
Example 7.1: Proper rhythmic notation in 2/4, 3/4, 4/4 and cut time



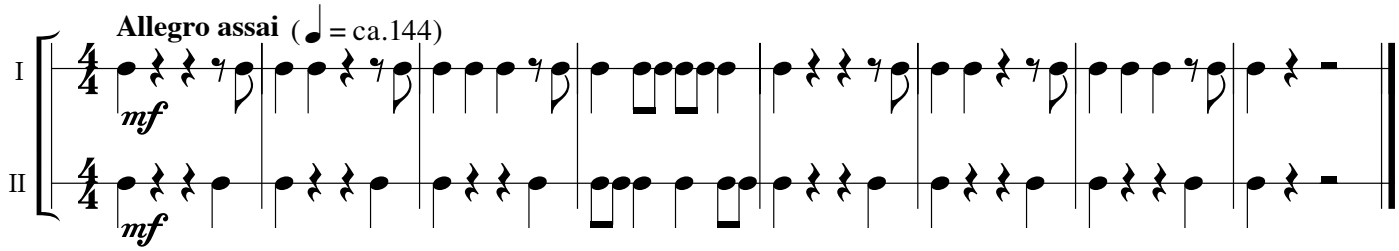
3. **Introduce** pp.59: *Rhythms 40-42*. Always count off one measure in the proper tempo before starting. Identify the beat, smallest note values, what types syncopations are used in the piece; it may help to group the patterns (use pencil!) with a bracket as done in Example 6.1 on p.48.

Rhythm 40 - *Duet*

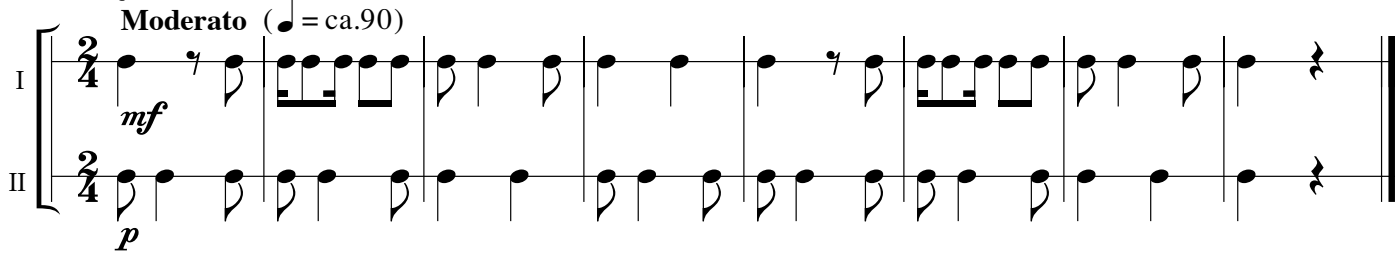
Chant part I on "ta", choose pitch.
Clap part II: Have other group perform or do it yourself.



Rhythm 41 - *Duet*



Rhythm 42 - *Duet*



Harmony: Diatonic triads and their identification

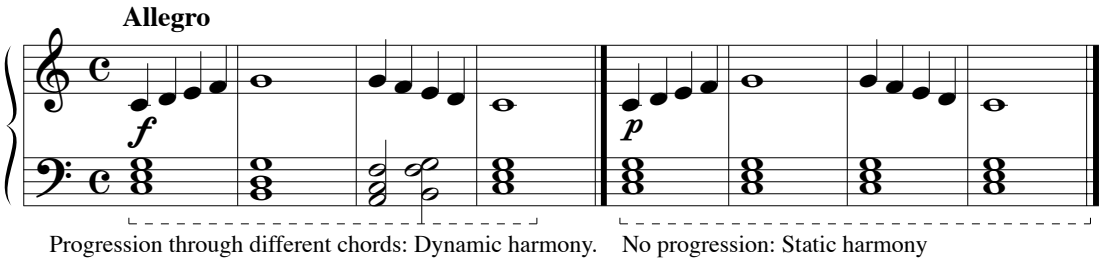
1. **Review** p.45: *Triads* and pp.49-51/54-55: *Scale degrees and their names* and *Chords, tri-chords and triads*. **Perform** pp.55/56: *Come on..., Be thou...* and *Hunter's Horns* using Solfège.

2. **Harmony** describes chords, either formed as a result of multiple melodies played together, or the various chords supporting a melody. No matter how it appears, harmony is a musical phenomenon specific to Western Music. Over centuries a system has developed that is strongly based on **tertian harmony;** harmony based on triads with chords that are built on thirds. In the tonal system, *harmony* refers to the structure, functions and relationships of chords. The motion from one chord to the other chord is called a **harmonic progression**. Progressions are very important: they give a piece a sense of motion and structure. This version of harmony is therefore also referred to as **dynamic harmony**. Its opposite, static harmony, is rare in Western tonal music. In the next sessions we will talk more about how chords behave in the tonal system and how this sense of motion is created. Example 7.2 on p.60 features a simple melody with in the bottom staff supporting harmonies in a pattern we call **block-chord accompaniment**.

3. **The diatonic triads in the major key: Major, minor and diminished triads.**
   If we start with the tonic triad (see p.45) and let all the pitches move up stepwise in the scale, we immediately discover that the subsequent chords do not all sound the same and that, besides the major triad, two more triads exist:

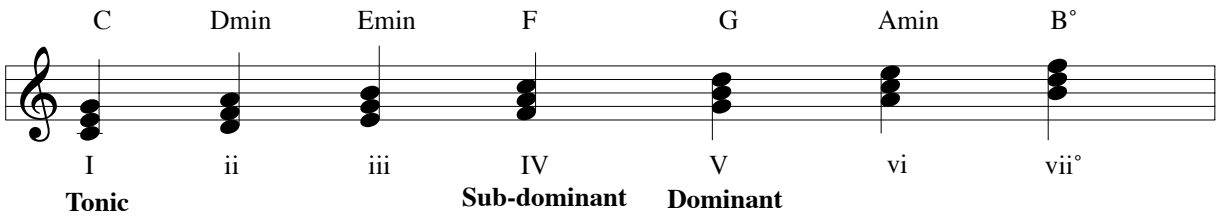
Example 7.2: Melody and harmony

The supporting blocked chords (see p.45) are placed below the melody. This type of accompaniment is know as block-chord accompaniment.



• The triad built on $\hat{2}$ (*pronounced*: "the 2nd scale degree") sounds distinctly different than the tonic triad (= major triad.) This is caused by its intervallic structure: The minor third is in the bottom, and the major third is on top. We call this chord the **minor triad**.
• The triad built on $\hat{7}$ (*pronounced*: "the 7th scale degree") sounds distinctly different than the major or minor triad. Again, this is caused by its intervallic structure: The triad consists of two minor third is on top of each other. We call this chord the **diminished triad**.
The triads built on the pitches of the scale are known as the **diatonic triads**. Example 7.3 shows all possible diatonic triads in the key of C major.

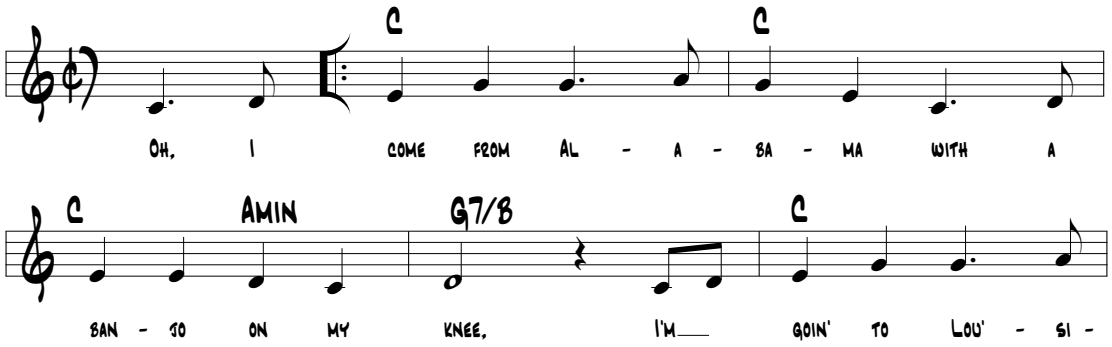
Example 7.3: Diatonic triads in the key of C major



4. Identification of diatonic triads in analysis: Roman numerals and alphabetical chord symbols.
In Example 7.3 two ways are show to identify the triads.
• **Roman numerals** are used in analysis and are always written **below** the staff. They identify the scale degree upon which the triad is built (that scale degree is also the root of the triad.) In addition, the Roman numerals reveal the identity of the triad: Upper case is used for Major triads, lower case is used for minor triads, and lower case with the symbol ^{0} identifies diminished triads.
• **Alphabetical chord symbols**, also known as standard chord symbols, are always written **above** the staff. They identify the root of the chord by pitch name with an addition to identify the quality. More versatile than Roman numerals, their function is both analytical and practical. Since these symbols identify all the pitches of a chord, it actually eliminates the need to write out the triad. In popular music this feature has been systematically embraced: In popular scores usually only the melody is given with chord symbols on top. This saves paper, page turning, and leaves the performer room for interpretation. Example 7.4 on p.61 shows you part of the score of a well known American song. A score featuring just the melody and chord symbols is called a **lead-sheet**.

5. The tonic, sub-dominant and dominant, an illustrious threesome.
In your study of music, you will discover that a set of just three specific triads suffices to give music the sense of motion and tonality, namely: The tonic, sub-dominant and dominant triad. In the set of diatonic triads, these are by far the most important ones. For that reason they were highlighted in Example 7.3 on p.60. In C, the triads of C, F and G prominently affirm the key, in much the same way that the *do*, *mi* and *so* did as illustrated in the songs on p.41.

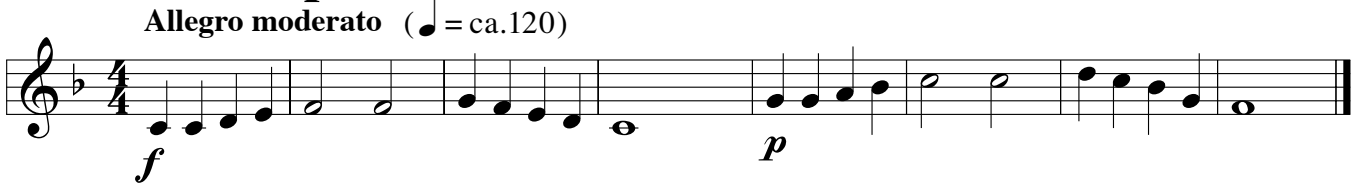
Example 7.4: The lead-sheet



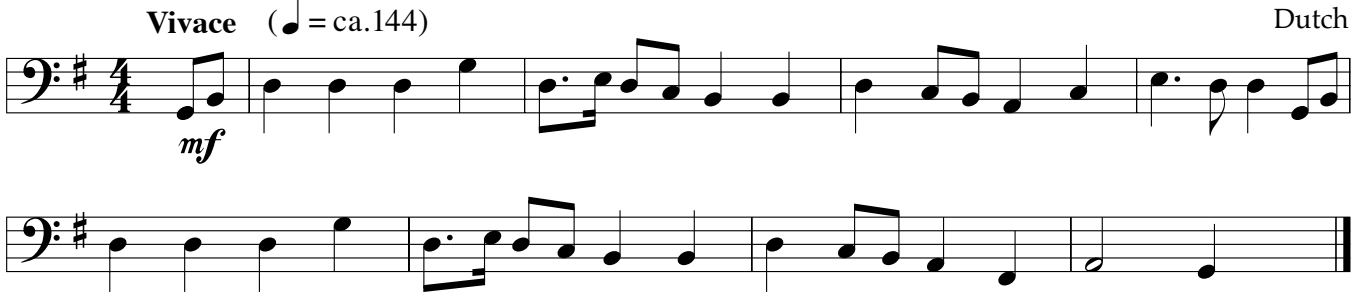
Making music / Sight-reading

Introduce p.61: *Call and response*, *Song of Two Hares* and *Duet 5*. Before singing go through your normal sight-reading routine. Pay special attention to the starting note of each song (it may not always be the tonic) and the leaps and jumps. Before starting each song, lightly circle the tonic with pencil.

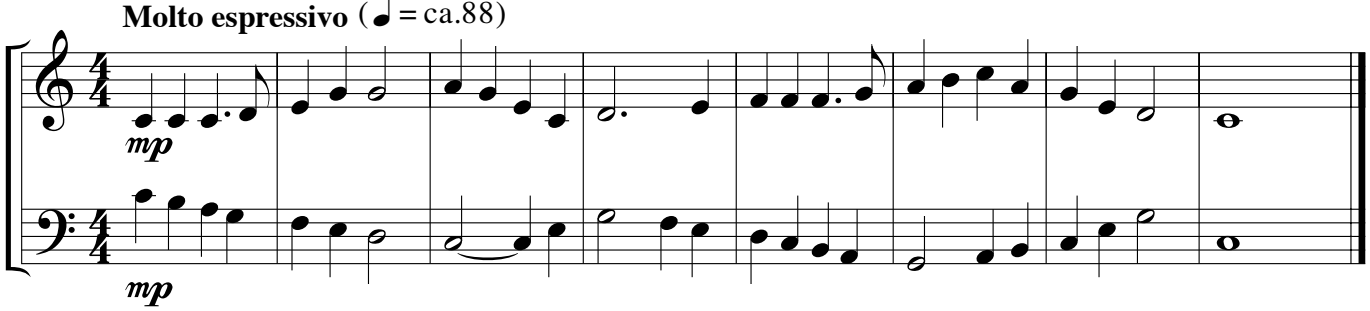
Call and Response



Song of the Two Hares



Duet 5



Alphabetical chord symbols	**Diminished triad**	**Minor triad**
Block-chord accompaniment	**Harmonic progression**	**Roman numerals**
	Harmony	**Tertian harmony**
Diatonic triads	**Lead-sheet**	

Practice and learning assignments: **(Due Wk.____ at the beginning of class)**

1. . . . .**Practice** p.58: *Rhythms 40 thru 42*.
2. . . . .**Learn and memorize** all vocabulary and theory from lesson 7A.
3. . . . .**Practice** p.61: *Call and response, Song of Two Hares* and *Duet 5* using solfège.
4. . . . .**Practice** all intervals mentioned on p.35.

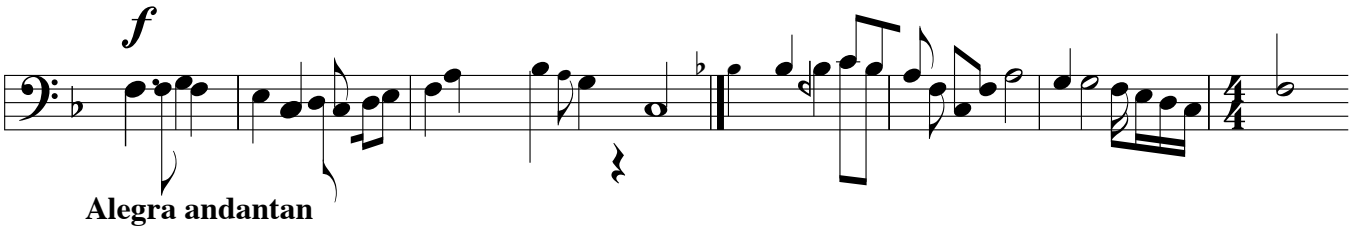
Written assignments: **(Due Wk.____ at the beginning of class)**

Carefully follow the instructions for each assignment.

1. . . . .Write out the major scale in the key of F (=the same as the F-major scale) over four octaves, starting at F^2, identify every pitch by:
   - Scale degree (=number with caret on top) above the note.
   - Solfège Syllable below the note.
   - Letter-name of the note (including register) below the syllable.
   - Abbreviated name of the scale degree below the letter-name.

2. . . . .Write out the diatonic triads for the keys of G and F, using the treble clef. Follow Example 7.3 on p.60. Above the staff, write alphabetical chord symbols, below the staff write Roman numerals. In addition, identify the Tonic, Sub-dominant and Dominant triads.

3. . . . .The following excerpt has quite a few mistakes. Write out a correct version.



4. . . . .Review all theory from lessons 1 thru 7 and prepare precise questions for any concepts or vocabulary that is not clear to you at this point. See p.38, assignment #4 to see what we mean by "prepare." During the time allotted for class questions, your teacher will address these issues in lesson 7B. This assignment carries no credit.

Vocabulary: Review

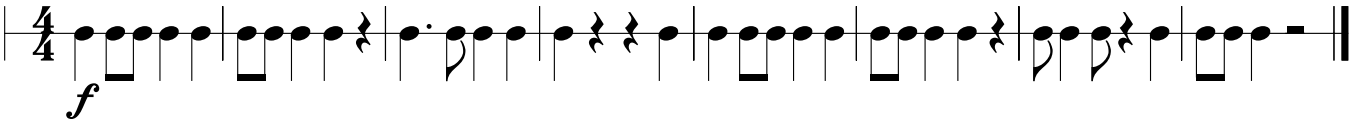
Review of vocabulary from lesson 1 to lesson 7A.

Rhythm: Review

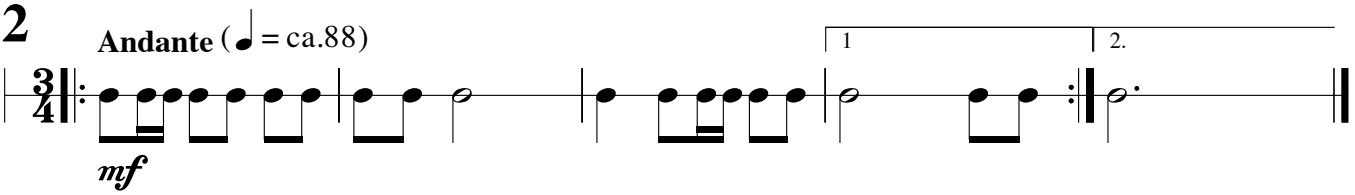
1. **Review** wk 1-7: Notation, concepts.
2. **Practice rhythms for the mid-term:**

To be performed as instructed by the teacher

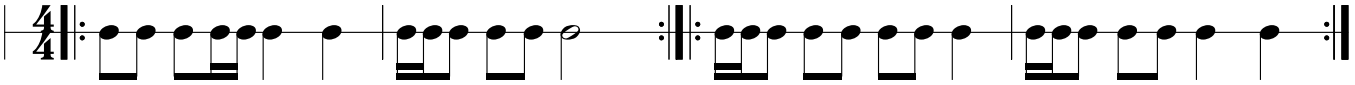
1 **Moderato** (♩ = ca.112)



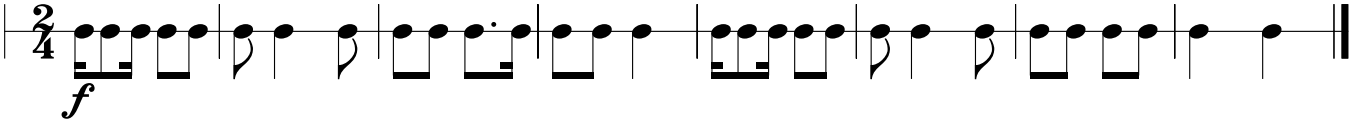
2 **Andante** (♩ = ca.88)



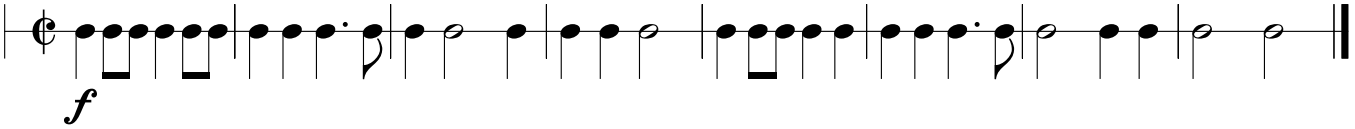
3 **Deciso** (♩ = ca.96)



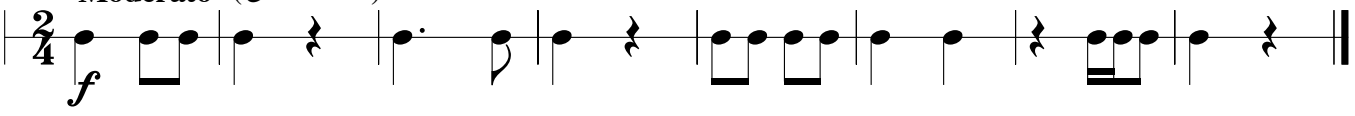
4 **Molto vivace** (♩ = ca.116)



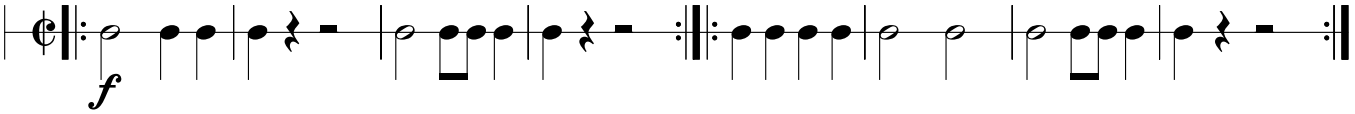
5 **Molto vivace** (𝅗𝅥 = ca.116)



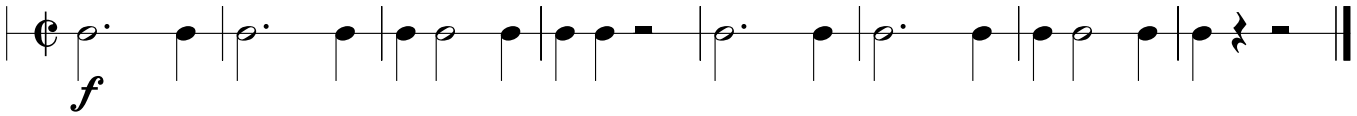
6 **Moderato** (♩ = ca.90)



7 **Moderato** (𝅗𝅥 = ca.90)



8 **Moderate tempo** (𝅗𝅥 = ca.104)



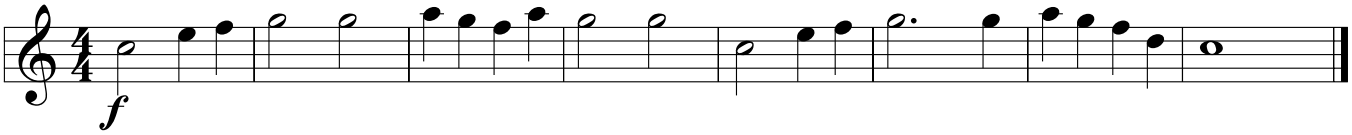
Melody: Review

1. **Review** wk.1-7: Notation and concepts.
2. **Review melodies** wk.1-7.

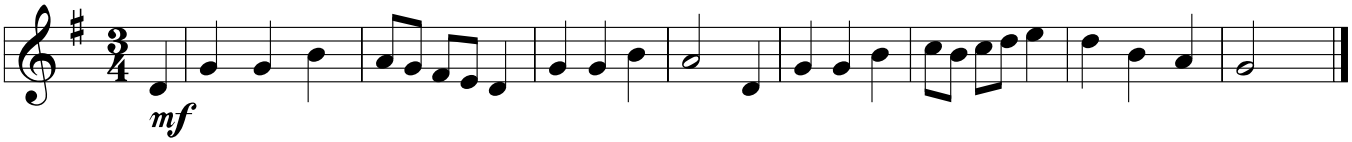
Making Music / Sight-reading:

Review sight-reading concepts. **Perform** Sight-singing exercises for the Midterm.

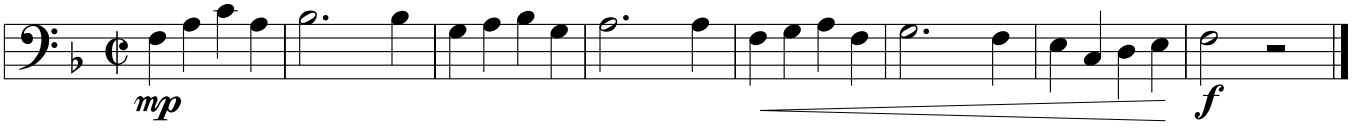
1 **Allegretto** (♩ = ca.120)



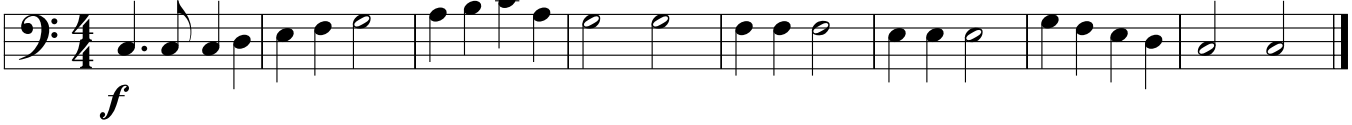
2 **Slow waltz tempo** (♩ = ca.108)



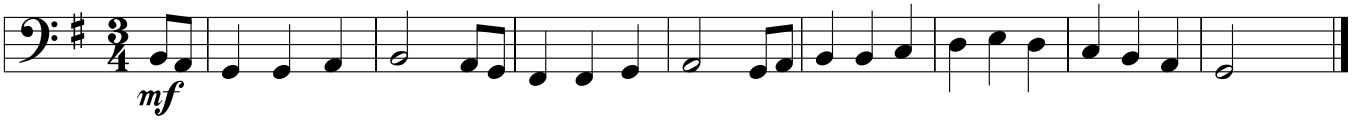
3 **Flowing** (𝅗𝅥 = ca.69)



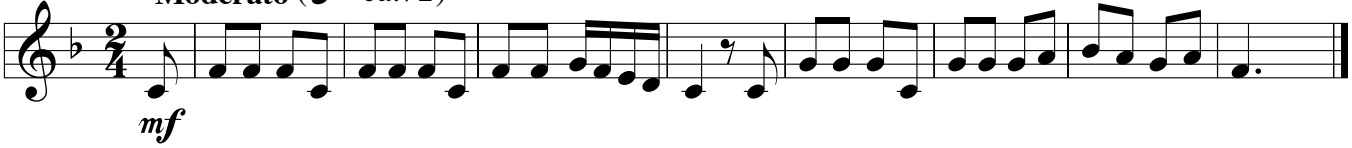
4 **Allegro** (♩ = ca.144)



5 **Andante** (♩ = ca.76)



6 **Moderato** (♩ = ca.72)

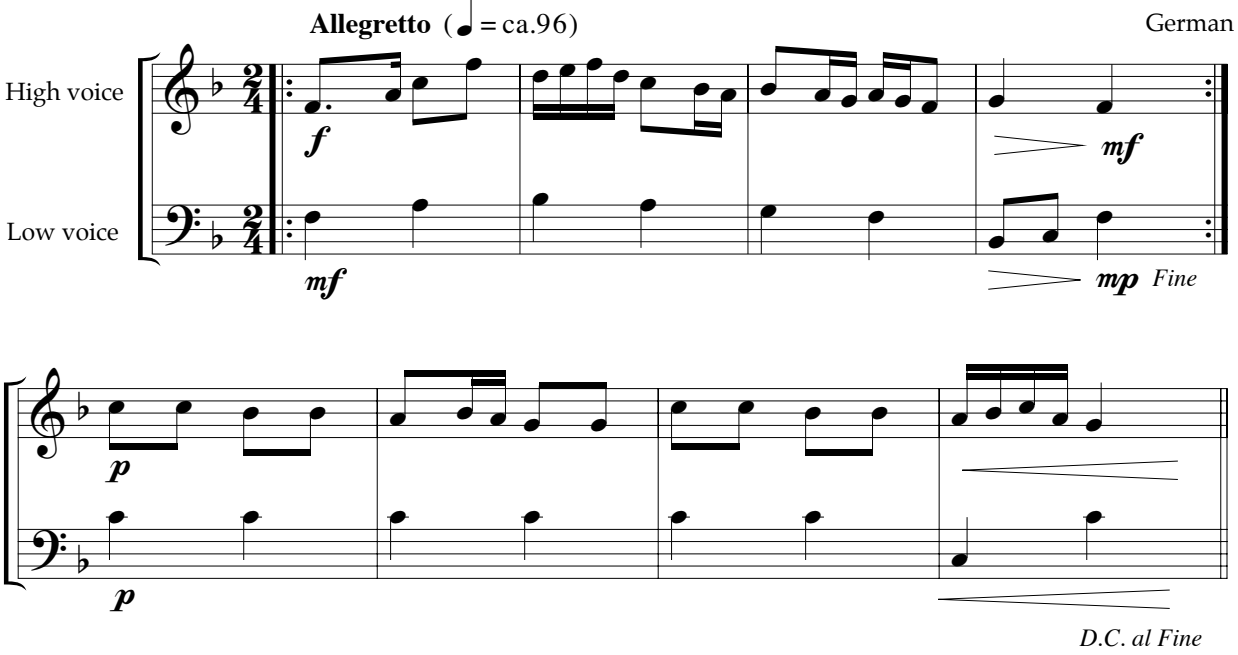


Notation: What a score should look like...

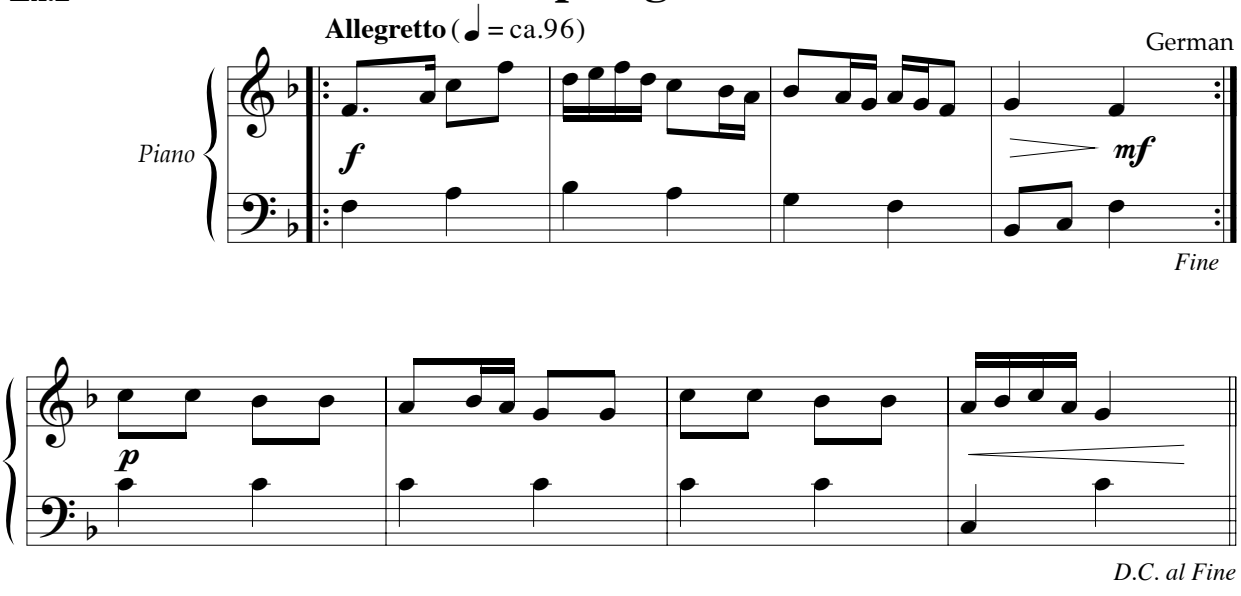
Use these examples as guidelines for notation. General observations:

- . . . . .Single stemmed notes; 3rd and above the 3rd line—stems go up, below 3rd line—stems go down. Single flags always on the right (pointing up or down.)
- . . . . .From left to right: Bracket/Brace, line, clef, key signature (ALWAYS), time signature (ONCE at beginning of piece), final barline to finish except when "*D.C. al Fine*."
- . . . . .Always indicate tempo using descriptive words and a metronome marking.
- . . . . .Dynamics go below the staff, articulations as close to the noteheads as possible.
- . . . . .For grand staff (ex.2) Dynamics once in between the staves, tempo above top staff.

Ex.1 **Soon it will be spring**



Ex.2 **Soon it will be spring**



Vocabulary:

You are expected to be able to give definitions and examples of all vocabulary from lesson 1 up to lesson 7a.

Theoretical concepts:

Carefully read instructions on the written part of the exam: Most mistakes and confusion can be avoided by proper and careful reading.

1. . . . .**Rhythm**: Know note and rest values, meter and rhythm, time signatures, grouping and general rhythmic notation standards.
2. . . . .**Melody/Harmony**: Know scales of C, G and F, (diatonic) intervals & triads and how they should be notated.
3. . . . .**General:** Be able to identify pitch and register in treble and bass clefs, proper notation of all symbols for sound and silence, neat and legible writing.

You may expect:

- Between 10 and 20 terms to define and illustrate.
- A short piece of music on which to identify all signs and symbols by their proper name.
- A short piece of music on which to identify pitch and register.
- A short piece of music on which to analyze meter and rhythm.
- A short piece of music containing notation and grouping mistakes that you have to correct.
- A short piece of music on which to identify key, meter, intervals and triads.
- A brief assignment to construct intervals in the key of C, G or F.
- A brief listening test focusing on rhythmic, interval and melodic dictation.

Write neatly—illegible answers (text and/or music) get no credit.

Be on time: You will be given exactly the 80 minute time allotted for the exam, **the exam will start and end on time.** If you fail to show up for **either** part of the exam, you will automatically fail the **entire** midterm. Make-up exams are given only under extreme circumstances; excuses need to be validated and accompanied by an official letter from the academic advisors for the department, Mrs. Judy Dyke or Mrs. Kurlinsky-Walters.

Be well prepared to reproduce the materials learned in the previous lessons.
The exam consists of 4 pages of fairly dense material, you will not be allowed additional time.

Rhythm:

Be able to perform all rhythmic concepts taught in lessons 1-7.

Melody:

Be able to perform all melodic concepts taught in lessons 1-7.

Make sure to start every piece with a one measure count off in the tempo of the piece.

You will be:

- Given a pitch recognition and pitch matching test.
- Given a short piece of rhythm to clap or chant (as done in class.)
- Asked to sing the major scale on solfège (as done in class.)
- Given a short piece of music to sing on solfège (as done in class.)

If either of the above is not satisfactory, your examiner may ask for a prepared piece:

Rhythm: p.____:_____

Melody: p.____:_____

You sign up for a specific time slot. Make sure to be ready **at least** 15 minutes before call time. The exam may last no more than approximately 2 minutes. If you fail to show up for **either** part of the exam, you will automatically fail the **entire** midterm. Make-up exams are given only under extreme circumstances; excuses need to be validated and accompanied by an official letter from the academic advisors for the department, Mrs. Judy Dyke or Mrs. Kurlinsky-Walters.

Be well prepared to perform fast and accurately. Given the volume of students that the examiners have to listen to, there simply is no time for "uhhs....." and "ahhhhs....." The exam is not the ideal place to find out that you have to study/should have studied more or that you really should have used the tutors available.

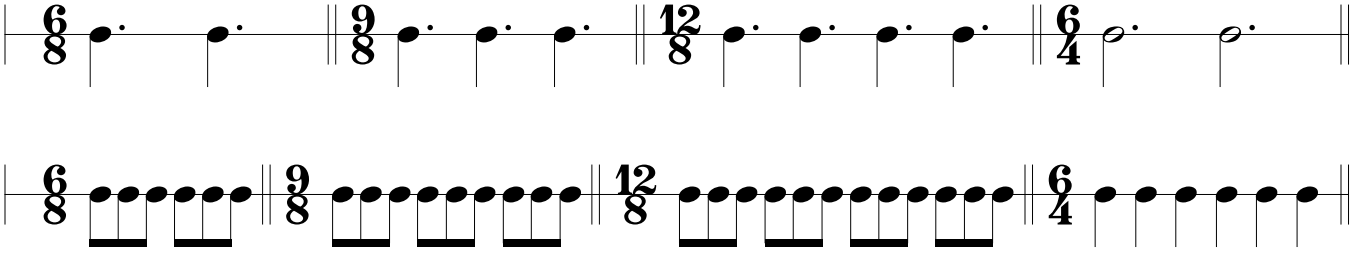
Rhythm:

1. Compound meter.

In the types of meter used so far, the beat has always been sub-divided in two. However, a lot of music exists where the beat needs to be sub-divided in three. Writing in fast 3/4 would not be practical—the barlines would just race by. Moreover, every group of three would have a similarly accented downbeat, which may not be desirable. The solution is to make the beat a dotted note value. Because we cannot express dotted beat value as a single numerator, we need to express it as the sum of multiple smaller fractions. For example, if you need to write down the value of a dotted quarter note as one fraction in the smallest possible way, you end up with 3/8. Thus, if you have 2 dotted quarter note values in one measure, the total value becomes 6/8. We call meter where every beat is divided in three **compound meter**. Example 9.1 introduces the most common time signatures of compound meter.

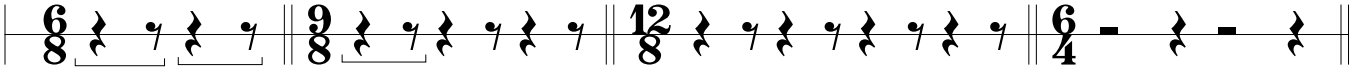
Example 9.1: Compound meter

The beats of the most common compound meters. 6/8 is by far the most common, followed by 9/8 and 12/8. 6/4 is less common.



Rests in compound meter are written with either dots (staff below) or completely written out (2nd staff below)

In general, written out rests are often considered significantly more clear than dotted rests.



Notice the order of the rests; the larger value comes first

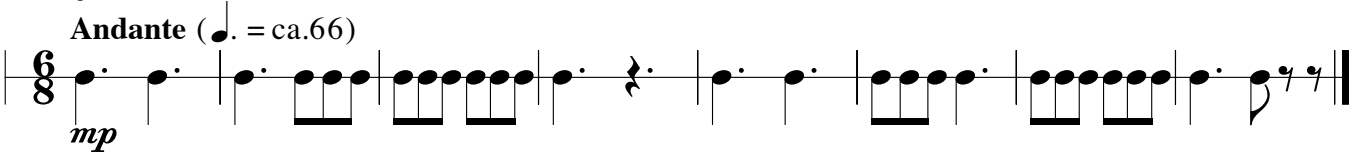
2. Why 6/8 does not equal 3/4.

In mathematical terms, 6/8 should be written as 3/4, as one tries to write fractions with the smallest possible denominator. However, 3/4 contains 3 (stressed) groups of 2, 6/8 contains 2 groups of 3.

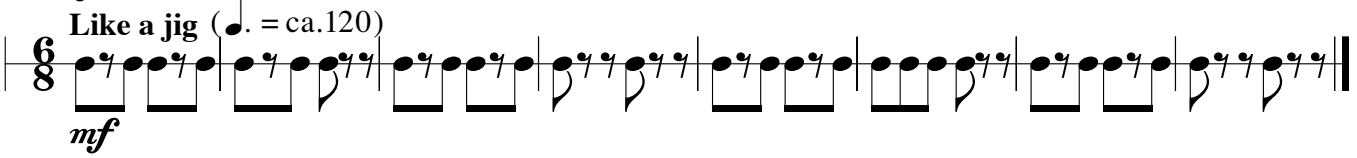
3. Introduce pp.69: *Rhythms 43-46*. Always start the piece by counting a measure in its proper tempo. Counting in compound meter maybe done in two different ways:

- If the tempo is slow, all eighth notes are mentioned.
  Example: 6/8 would be counted **1**-2-3-**4**-5-6 with an emphasis on the first and the fourth eighth notes (which coincide with the first and second beat.)
- If the tempo is fast(er), you count the beats and "and-a" in between.
  Example: 6/8 would be counted **1**-and-a-**2**-and-a (this way you know the beats.)

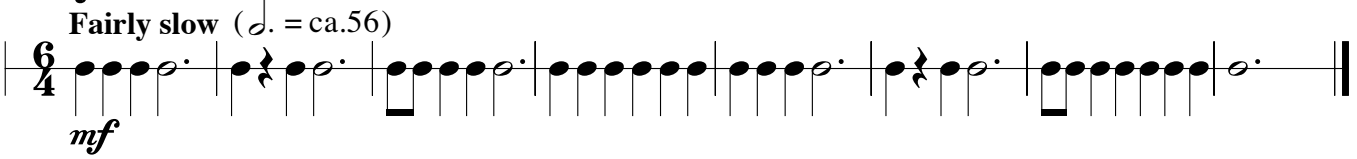
Rhythm 43 *Clap the beat, chant the rhythm, choose your pitch*



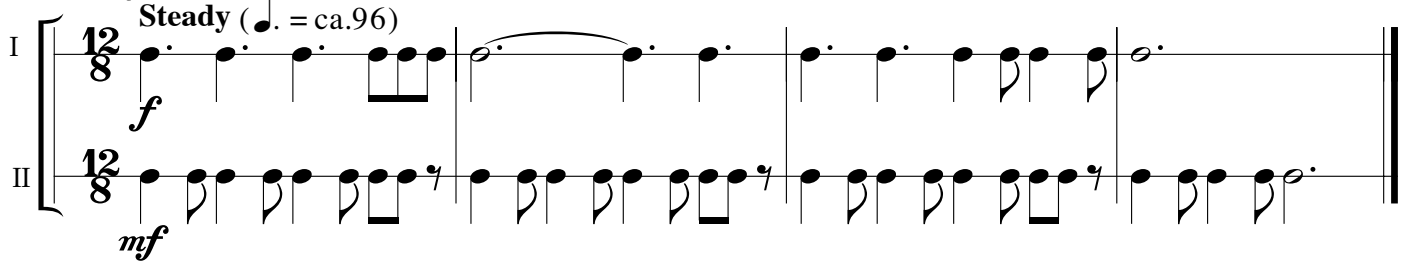
Rhythm 44 *Clap the rhythm, stamp the beat*



Rhythm 45 *Chant using "Da" for strong beats and "na" for in between beats.*



Rhythm 46 *I: Chant on do, re and mi. II: Clap*

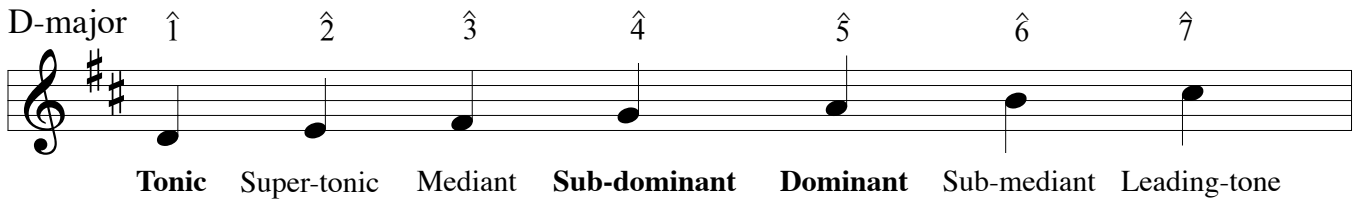


Melody: D and B♭ major, Inverting intervals

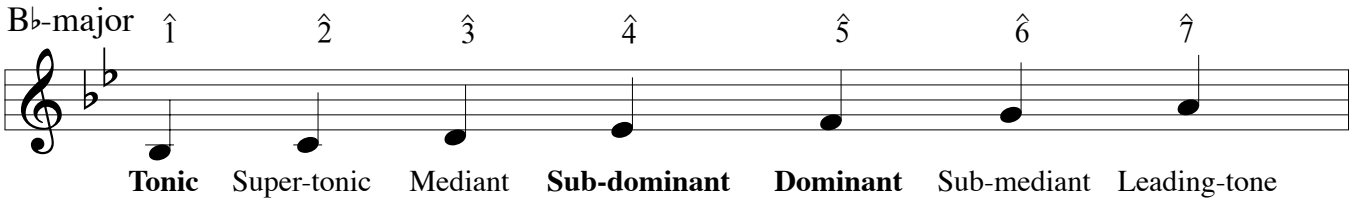
1. The keys of D and B♭ major.

When we start the major scale on the pitches D or B♭, we need a different alteration than in the scale of G or F. Compared to C, in D every pitch is raised by a major 2nd. The $\hat{3}$ (*pronounced*: "the 3rd scale degree") is written on the F position. From the previous lessons you know that the unaltered distance between D and F is a minor 3rd. You also know that, in the major scale, the distance between the tonic and the mediant has to be a major 3rd. Since a minor 3rd is smaller than a major 3rd, we need to make the interval bigger. The D cannot be changed, so the only option is to sharpen the F to a F♯. We can do the same calculations for the $\hat{7}$ in D, the $\hat{1}$ and the $\hat{4}$ in B♭. Example 9.4 shows you the result and the key signatures for D and B♭.

Example 9.2: The key of D major



Example 9.2 continued: The key of B♭ major

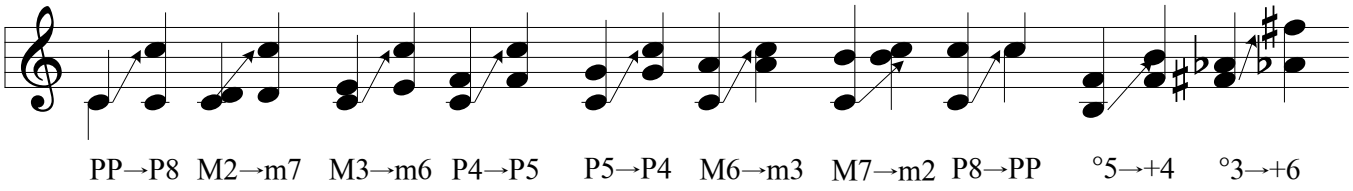


2. Inversions of intervals.

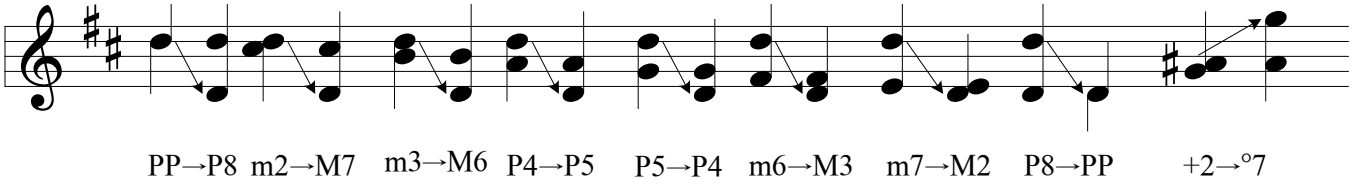
When you take any interval, and you move one of its pitches up or down an octave, flipping it over the other pitch, you end up with what we call the **inversion**. This way, a prime becomes an octave, a 2nd becomes a 7th, a 3rd a 6th, a 4th a 5th, a 5th a 4th, a 6th a 3rd, a 7th a 2nd, and an octave a prime. The qualities convert also: Major becomes minor (and vice versa) and augmented becomes diminished (and vice versa.) A simple trick when you are inverting names and qualities: The sum of the interval and its inversion should equal 9, major becomes minor (and vice versa), augmented becomes diminished (and vice versa) and perfect remains perfect. It doesn't matter whether you move the bottom pitch over the top or the other way around; either way you end up with the same interval. Notice the location of the °3 and the +6; peculiar as these intervals may seem, you will actually encounter them frequently in a lot of written music (as you will learn later.) Example 9.2 shows you what the inversions look like on the staff.

Example 9.3: Diatonic intervals and their inversions in the keys of C and D major

Inversions (ascending) of diatonic intervals in C.
The numbers always add up to 9. Qualities: P<=>P, M<=>m, dim<=>Aug



Inversions (descending) of diatonic intervals in D.
This shows that direction of inversion does not affect the outcome.



3. The diatonic chords in D and B♭ major.

Using the pitches in Example 9.2, we can write out the diatonic triads, similar to Example 7.3 on page 60. Just like the scale itself, the diatonic triads remain the same as far as order and qualities (and therefore the same Roman numerals) are concerned. The pitches and the alphabetical chord symbols, of course, are different for each scale. For example, the tonic chords in D and B♭ are still major triads. Therefore, the D triad has an F♯ as its third, the B♭ triad has a B♭ as its root. Both these accidentals are mentioned in the key signature, but not in front of the triad itself.

Ear training

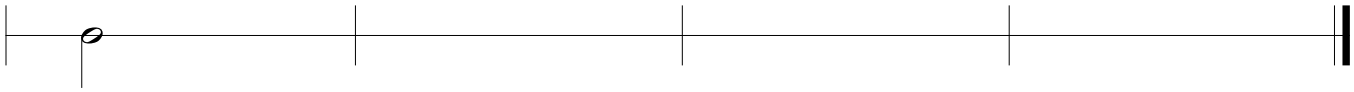
Making music professionally requires **active listening**. This means that you should not just perceive music; you have to aurally and instantly understand scales, melodies, chords, rhythms etc. You have to be able to spot mistakes aurally and, without loosing your wits, be able to adjust and react in **real time**. (Real time is a fairly recent term in music. It refers to music as it is performed live, without any pre-recorded or preset sound, the music is created by musicians on the spot.) In order to be able to listen actively, you need to train your ears and sharpen your musical perception. This is done by several exercises, which all fall under **ear training**, sometimes referred to as aural skills. Some of these exercises we have been doing already. From now on, we will do things a bit more formally. In the lessons ahead we will introduce you to various components of ear training. Expect:

- Dictation: Rhythmic, melodic (melodies and intervals), harmonic (chords and progressions)
- Recognition and performance of meter, intervals, chords and progressions.
- Error recognition in performance of rhythms, melodies and chords.
- Sightsinging

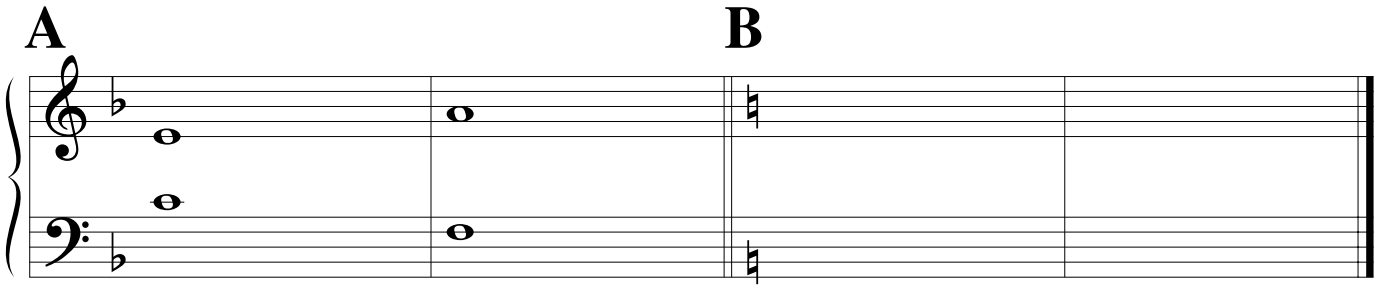
In addition, you will need to make ear training part of your daily routine. The best way to do this is to form small groups with fellow students, preferably in a room with a piano. In these groups you train with each other by playing for one another, singing melodies, and clapping rhythms. If you positively cannot find a study partner, you may also train by yourself in the Music Training and Technology Lab (Rm.405) during posted lab hours. The computers have specialized ear training software called Practica Musica.

The following exercises will give you a bit of an idea. Copy the staves on your own staff paper.

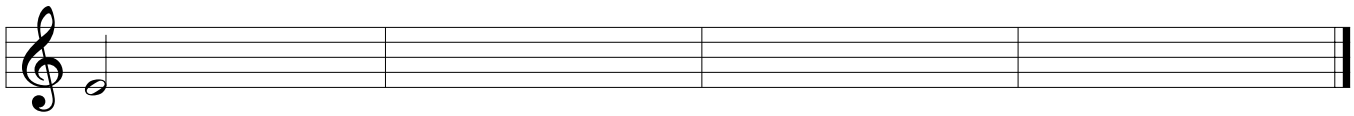
1) Rhythmic dictation: The beginning note is given. Complete the rhythm and indicate the meter.



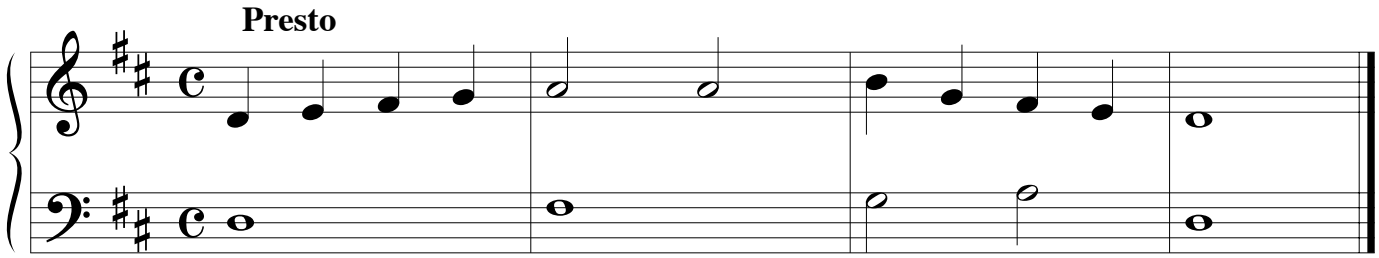
2) Interval dictation: A–One note is given, fill in the other. B–The scale is played so you can orient yourself, then the intervals are played; related the pitches to the tonic and notate the interval.



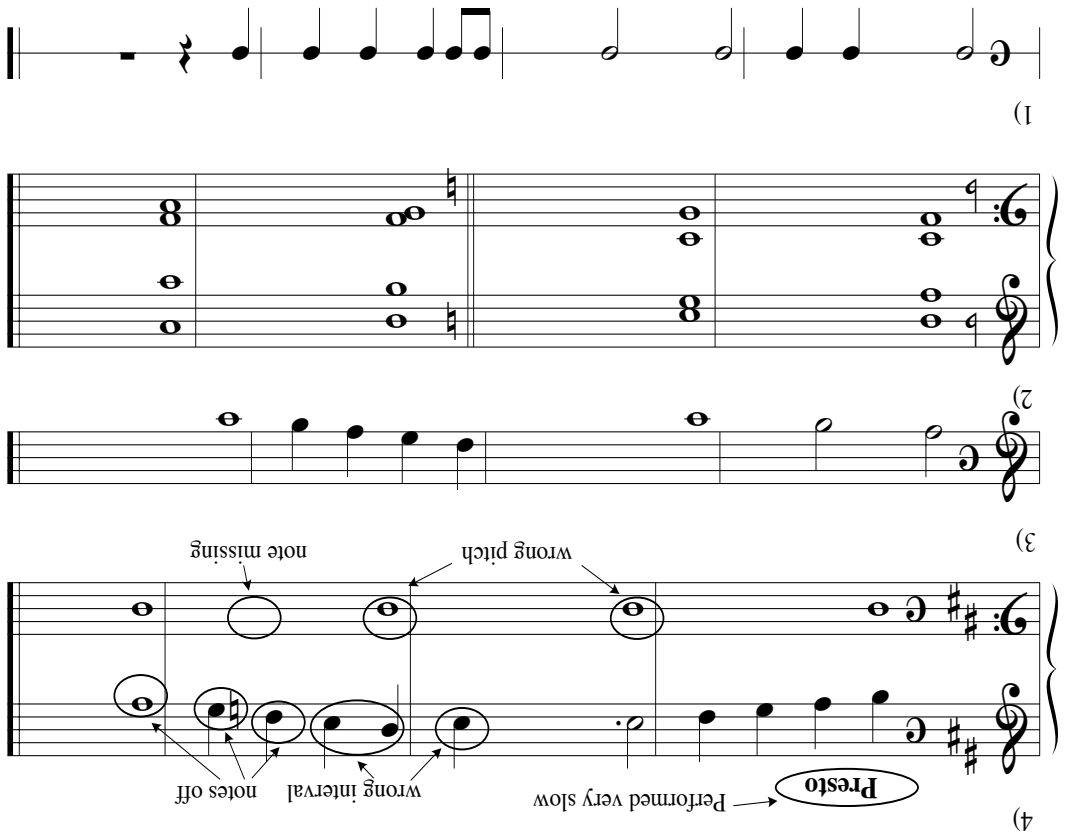
3) Melodic dictation: Only the beginning note will be given. Complete the melody, indicate both meter and key. You will hear the melody three times. The first time listen for meter and starting note. After the second time write down the melody. After the third time check all notes.



4) Error recognition: The performer does not play what is written. Circle and ID the mistakes.



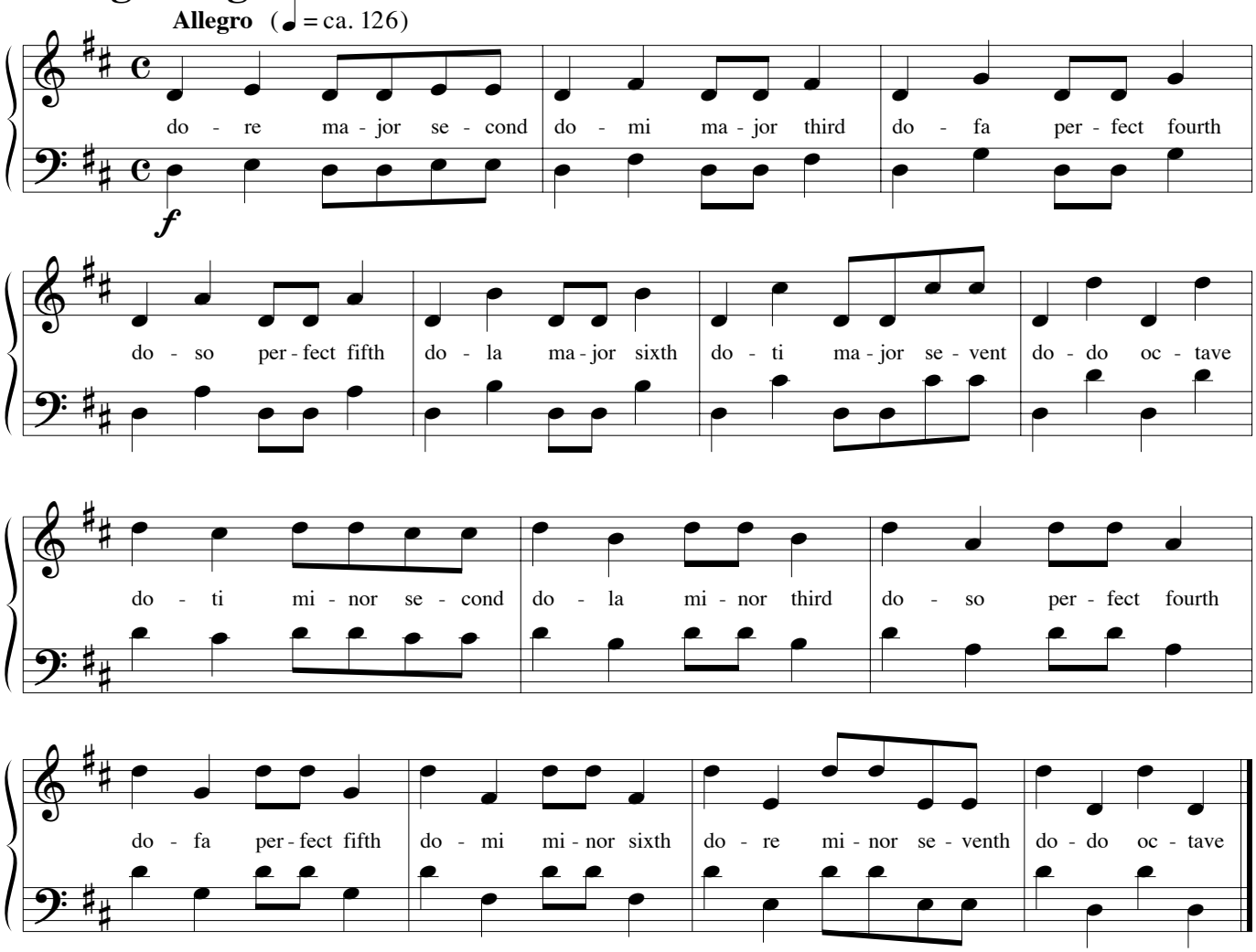
Answers (upside down): Check your answers, and ask the instructor to repeat what you missed.



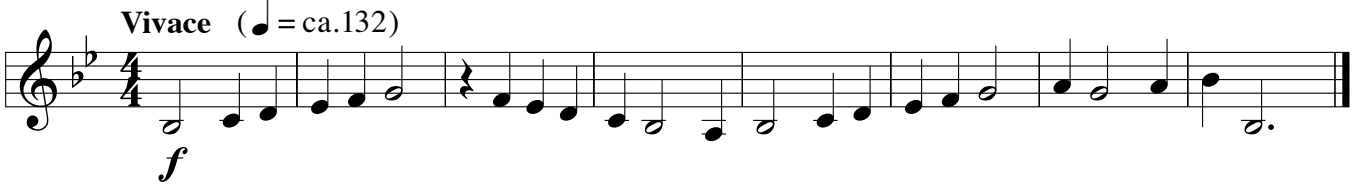
Making music / Sight reading

Introduce p.73: *Solfège Song, song of Joy and Arpeggiato*. Before singing go through your normal sight-reading routine. Pay special attention to the starting note of each song (check the key signature) and the leaps and jumps. Before starting each song, lightly circle the tonic with pencil, and sing the scale of the key of the song once up and down.

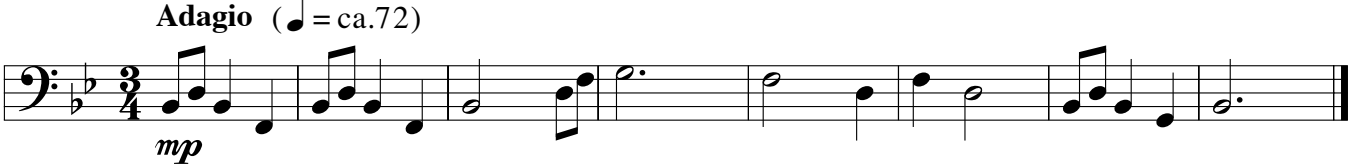
Solfège song



Song of Joy



Arpeggiato



Active listening	**Compound triple meter**	**Inversion**
Compound duple meter	**Compound quadruple meter**	**Real time**

Practice and learning assignments: **(Due Wk._____ at the beginning of class)**

1. . . . .**Practice** p.69: *Rhythms 43 thru 46*.
2. . . . .**Learn and memorize** all vocabulary and theory from lesson 9A.
3. . . . .**Practice** p.73: *Solfège Song, song of Joy and Arpeggiato* using solfège.
4. . . . .Find partner in class to practice ear training. Practice intervals and rhythm together.

Written assignments: **(Due Wk._____ at the beginning of class)**

Carefully follow the instructions for each assignment.

1. . . . .Write out the diatonic chords for the keys of D and B flat, using the treble clef. Follow Example 7.3 on p.60. Above the staff, write alphabetical chord symbols, below the staff write Roman numerals, below the Roman numerals the qualities. In addition, identify the Tonic, Sub-dominant and Dominant chords by circling and naming them.

2. . . . .Transpose p.73: *Solfège Song* to the key of B♭ major, both clefs. Write in all syllables, use abbreviations for the intervals.

3. . . . .In D major, write out the intervals listed below. Put the left column in treble clef, the right column in bass clef. Use 4/4 time, a half note per interval. Write all intervals harmonically. Then write out the inversions of the intervals as the remaining half note, still in the key of D. Note that for certain intervals there are multiple pitches at which you can start. Choose just one. Carefully identify what you have written by writing the quality of the original and its inversion.

M7	**m7**
M3	**M6**
m2	**m6**
P4	**m3**
+4	**P8**
˚5	**P5**

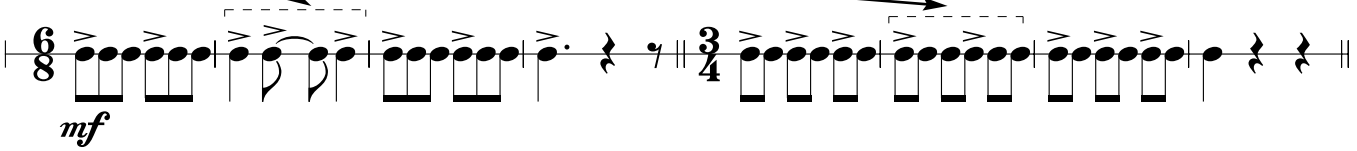
Alternative/Additional assignments:

Rhythm:

1. **Review** p.68: *Compound meter.*
   Perform p.69: *Rhythms 43 thru 46.*

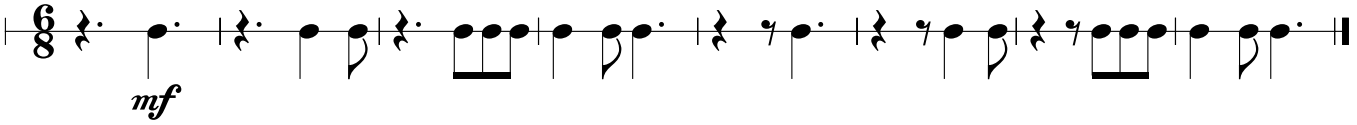
2. **How rests and ties are notated in compound meter.**
   Rhythm 47 has one beat rest in mm.1-3 and mm.5-7. Notice that the rest can be notated two ways: As a dotted quarter rest, or as a quarter rest followed by an eighth rest. Although both are valid, use one way of notating or the other; using both in the same piece may be confusing. Rhythm 48 introduces a type of syncopation that creates a very exciting rhythmic effect: By putting the accent once every two eighth notes (without changing the tempo or pace of the eighth notes), we get 3 instead of 2 accents in the bar. This goes against beat in a very regular fashion. The grouping in 3 groups of 2 in 6/8, or 2 groups of 3 in 3/4 is called **hemiola**. The popular song "I'd like to be in America" from "West-side story" by Leonard Bernstein uses hemiola. Example 9.4 shows you hemiola in both 6/8 and 3/4 time signatures.

Example 9.4: Hemiola in 6/8 and 3/4



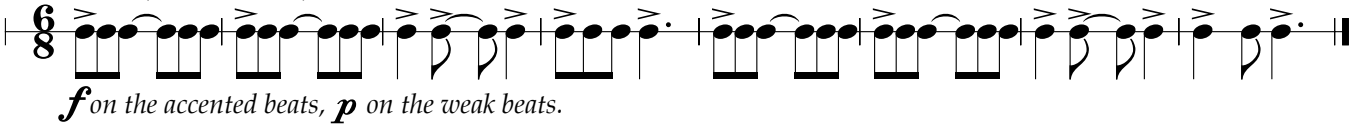
Rhythm 47 *Clap the rhythm, stamp the beat*

Moderato (♩. = ca.84)



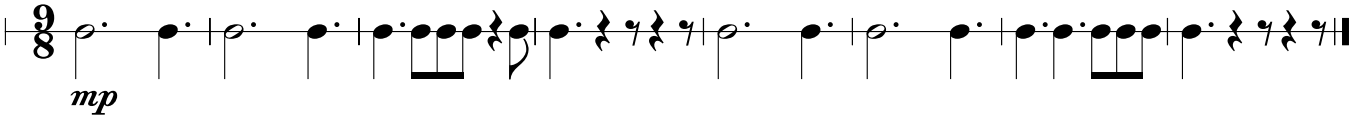
Rhythm 48 *Chant the rhythm; **re** for the tied notes, **do** for all others, stamp the beat.*

Vivo (♩. = ca.120)



Rhythm 49 *Chant the rhythm; choose your pitches, start and end on do, stamp the beat.*

Allegretto (♩. = ca.104



Melody: Melodic motion

1. **Review** pp.69-70: *Inverting intervals.*
   Perform p.73: *Solfège Song, song of Joy and Arpeggiato* using solfège.

2. Types of melodic motion in two voices.

We already know how to describe motion in a single voice (*see* p.30.) When we have two voices , we describe the combined motion as follows:

• When the voices move in opposite direction, we speak of **contrary motion**.

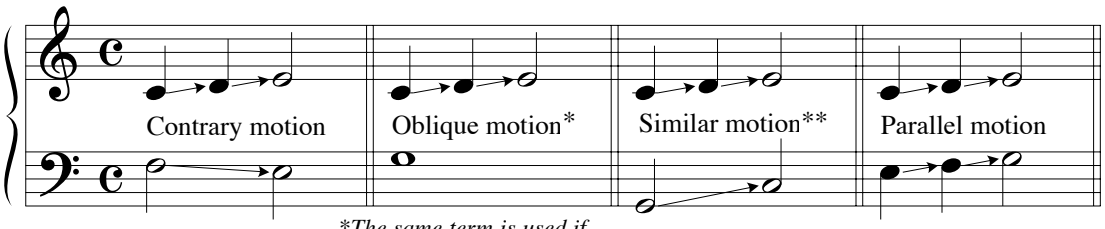
• When one of the voices stays the same (e.g., when a single pitch is held or repeated), and the other voice moves either up or down, we speak of **oblique motion**.

• When the voices move in the same direction (up or down), we speak of **similar motion**.

• When the voices move in the same direction and by the same interval, we speak of **parallel motion**.

Example 9.4 demonstrates these concepts in a musical setting.

Example 9.5: Contrary–, oblique– and parallel motion



**The same term is used if the melody moves down.*

***The same term is used if both lines move down.*

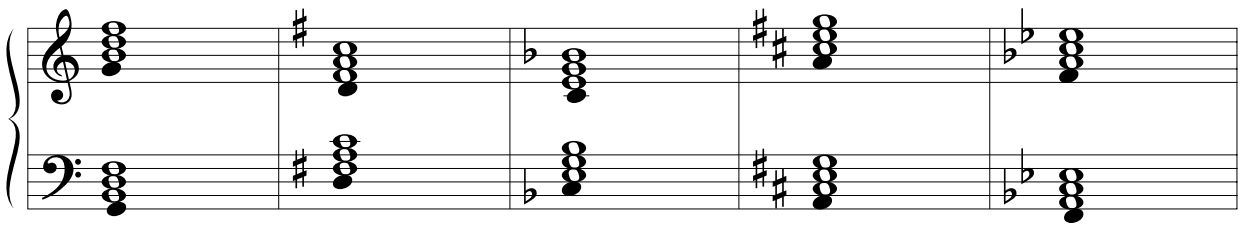
Harmony: the dominant 7th chord

1. The dominant 7th chord.

Any chord that consists of 4 different pitches is called a **tetrachord**. The most common tetrachords in Western music are the so-called 7th chords. 7th chords distinguish themselves from other tetrachords by the fact that they are constructed by stacking another third on top of a triad. In other words, they are an extension of tertian harmony (see p.59.) The name 7th chord is derived from the fact that the interval between the root and the top note in close position is exactly a 7th. Many different sounding (and written) 7th chords exist. However, one stands out because of its frequent use, even in relatively simple music. It is the 7th chord that is built on the dominant of the scale and therefore got the name **dominant 7th chord**. Because the sound is more complex, you will easily recognize the difference between a triad and a 7th chord, the dominant 7th chord in particular. Example 9.6 illustrates the chord in various keys.

Example 9.6: The dominant 7th chord

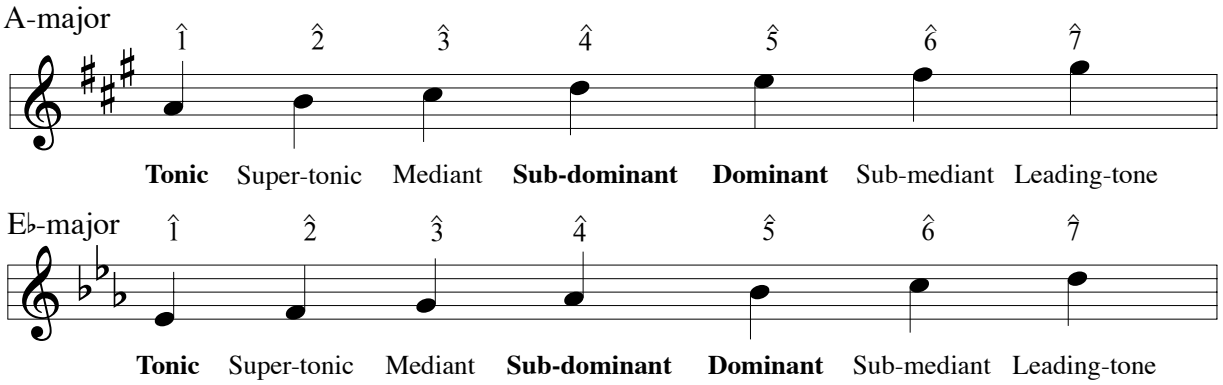
The dominant 7th chortd in the keys of C, G, F, D and B♭. The dominant is identified by a black note.



2. The keys of A and E♭ major and their diatonic triads.

Following the logic of p.69 #1 (the keys of D and B♭) we construct the keys of A and E♭. Similarly, the diatonic triads for both keys can be constructed. Example 9.7 on p. 77 shows the scales and their key signatures.

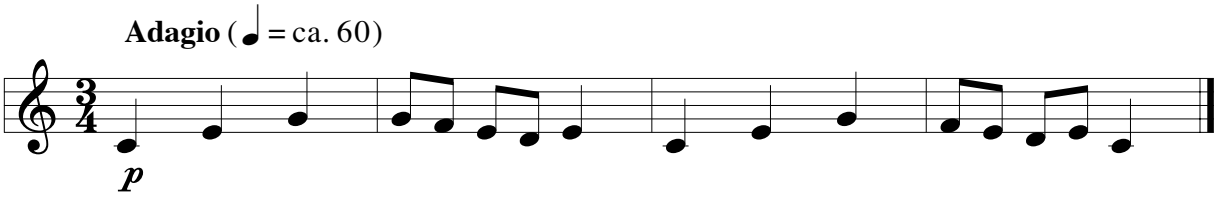
Example 9.7: The keys of A and E♭ major



Ear training

you need your own staff paper for this exercise.

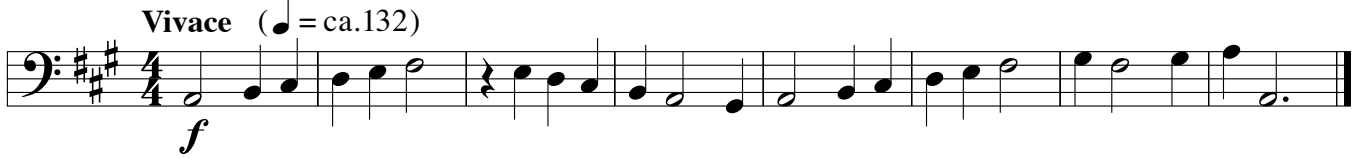
1) Rhythmic dictation: The beginning note will be given. Complete the rhythm and indicate the meter.
2) Interval dictation: A–One note will be given, fill in the other. B–The scale is played so you can orient yourself, then the intervals are played; relate the pitches to the tonic and notate the interval.
3) Melodic dictation: The beginning note will be given. Complete the melody, indicate meter and key.
4) Error recognition: The performance of the tune below may contain more mistakes than a dog has fleas. Circle and ID the miscakes.



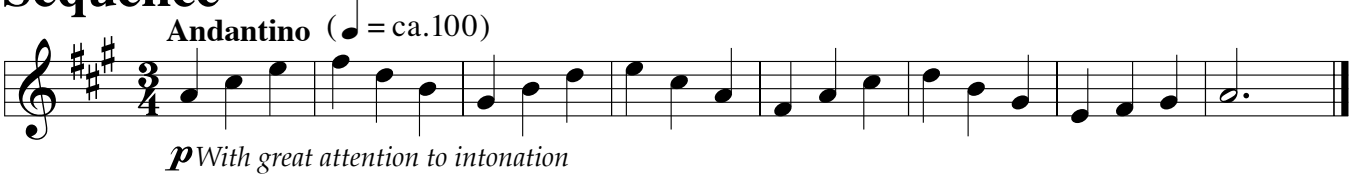
Making Music / Sight-reading:

Introduce pp.77/78: *Song of Joy, The Ash Grove, Gelobet sei Gott, Dio te salve* and *Sequence in A.*. Before sight-reading, prepare the piece by circling the tonic and the dominant wherever they appear. Read all instructions (from left to right.) Then sightread, use solfège right away. Then study using solfège.

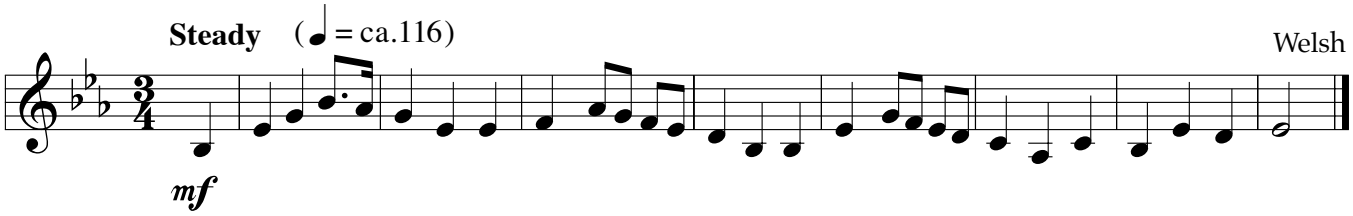
Song of Joy



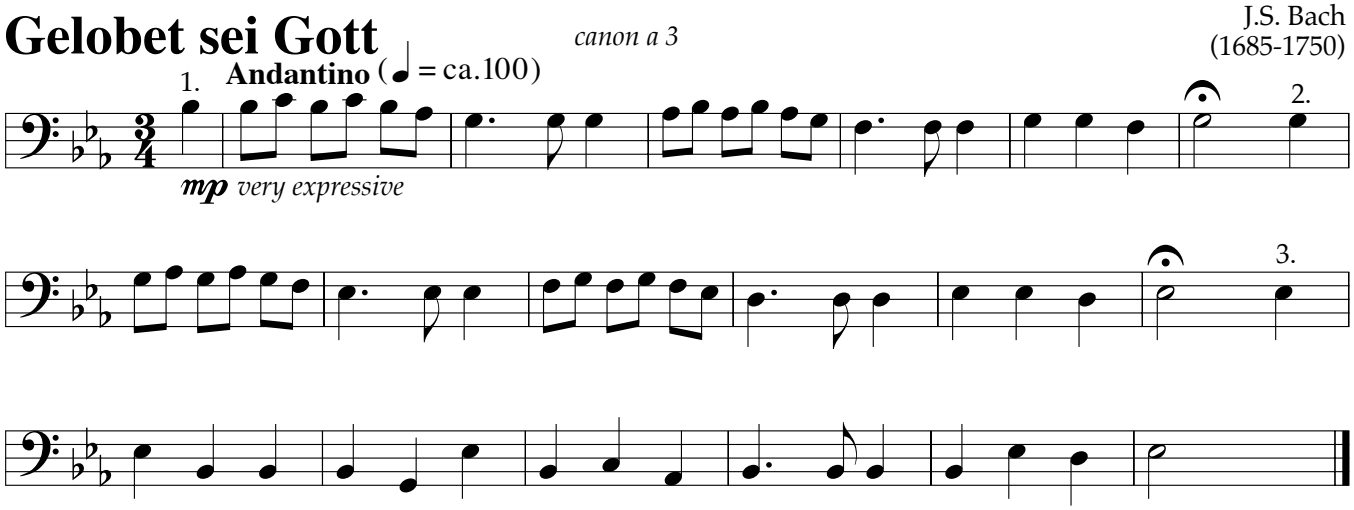
Sequence



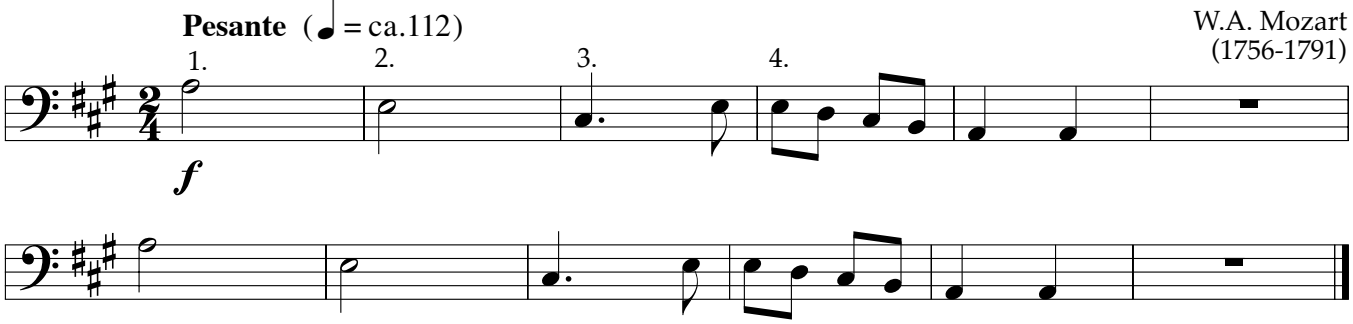
The Ash Grove



Gelobet sei Gott



Dio te salve



Contrary motion	**Oblique motion**	**Similar Motion**
Hemiola	**Parallel motion**	**Tetrachord**
Dominant 7th chord	**Seventh chord, 7th chord**	

Practice and learning assignments: (Due Wk._____ at the beginning of class)

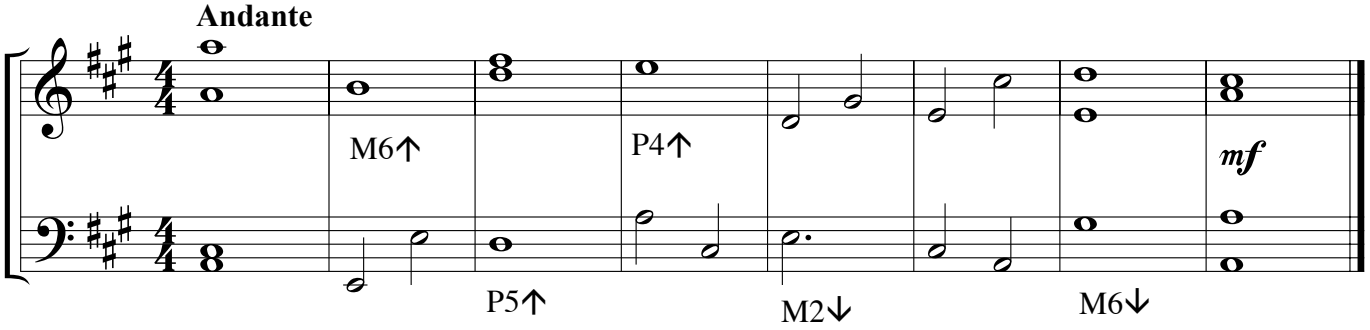
1. . . . .**Practice** pp.69/75: *Rhythms 43 thru 49.*
2. . . . .**Practice** all diatonic intervals in the all keys up to four flats or sharps.
3. . . . .**Learn** all vocabulary and theory from lesson 9A thru 9B; memorize how to invert intervals and all related facts
4 . . . . .**Practice** pp.77/78: *Song of Joy, The Ash Grove, Gelobet sei Gott, Dio te salve* and *Sequence in A.* Always study using solfège.

Written assignments: **(Due Wk._____ at the beginning of class)**

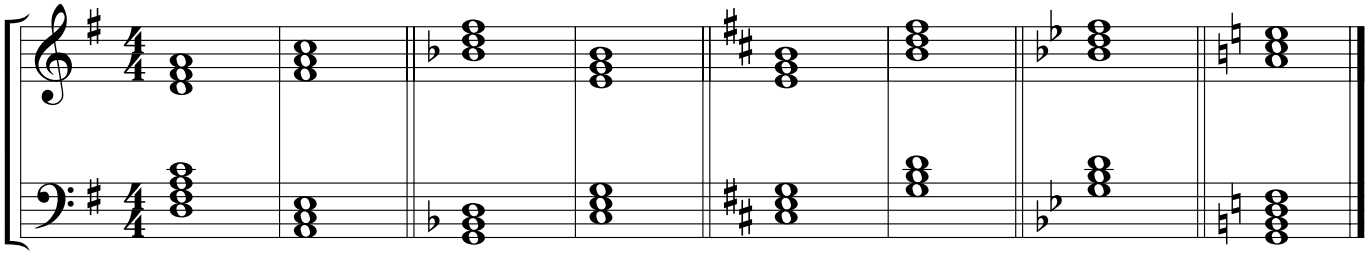
1. . . . .Give the definition or description and/or examples of the following vocabulary:

Active listening
Compound duple meter
Compound triple meter
Compound quadruple meter
Inversion
Real time
Contrary motion
Hemiola
Dominant 7th chord
Oblique motion
Parallel motion
Seventh chord, 7th chord
Similar Motion
Tetrachord

2. . . . .Copy the music below. In your copy, below the staff of each clef, for each measure, write both the name and quality of the interval, the solfège names, and indicate whether the interval is harmonic or melodic. Play the intervals at a piano to get familiar with the sound.

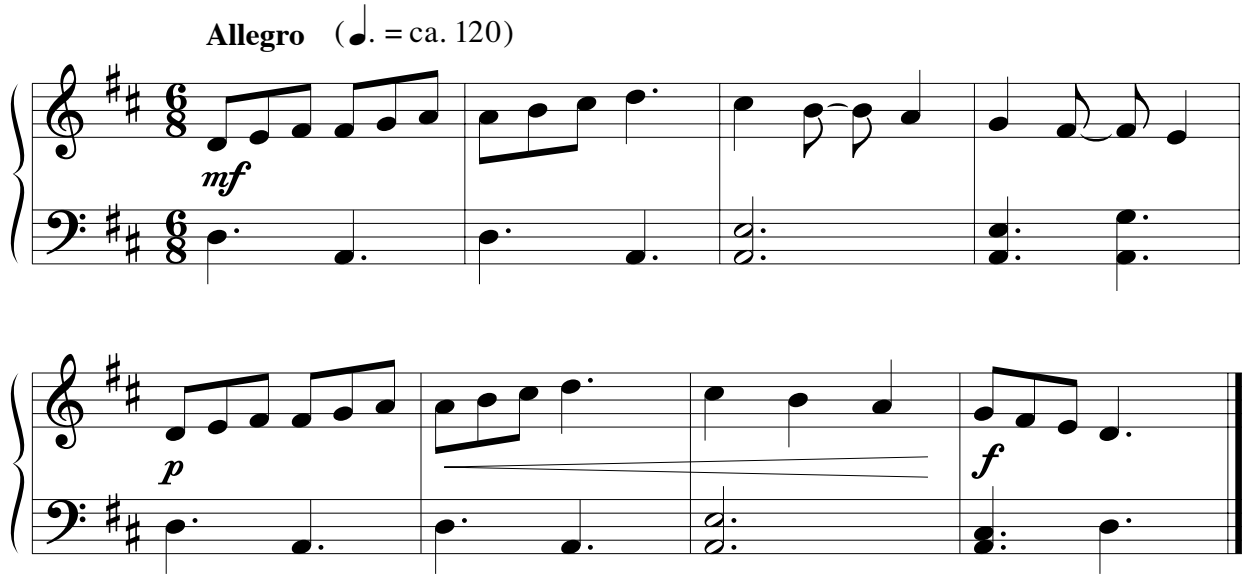


3. . . . .Copy and identify the following chords by alphabetical chord symbol, Roman numeral, quality and the name of the root. Indicate all keys.



4. . . . .Analysis: Study the score on p.82. Then answer the questions below.

a) In what meter is this this piece, what is the value of the beat?
b) In which key is this piece? How do you know that for sure?Which two pitches are altered because of the key signature?
c) What dynamical signs are in the piece, in which measure(s)?
d) What is the rhythmic figure in mm.3 and 4 called?
e) Where else in the piece do you find this figure?
f) Why is the rhythmic notation in m.7 incorrect?
g) What are the alphabetical and the scale degree names of the two notes played most often in the bass?



h) What is the tempo of the piece? How many beats per which time unit?
i) What type(s) of motion do you recognize in the top voice?
j) What type of motion is there between the top and the bottom voice in m.2?

5. . . . .Review all theory from lesson 9 and prepare precise questions for any concepts or vocabulary that is not clear to you at this point. See p.38, assignment #4 to see what we mean by "prepare." Hand this in together with the rest of the homework assignments. Your teacher will address these issues in lesson 10B with you personally, or in class. If you have no questions, simply write "N/A". This assignment carries no credit.

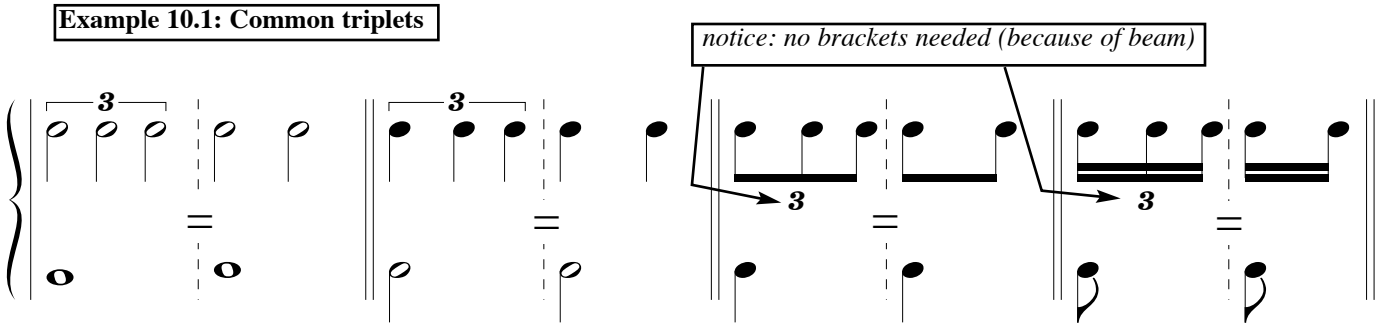
Alternative/Additional assignments:

Rhythm:

1. **Review** pp.68/75: *Compound meter.* **Perform** pp.69/75: *Rhythms 43 thru 49.*

2. **Tuplets: The triplet and the quintuplet.**
   Normally, note values can only be divided by two (or multiples thereof), leaving two notes that each have half (or a quarter, or an eighth etc.) the duration of the original. The exception, of course, are dotted note values which can be divided in three, but then the total value is $1\frac{1}{2}$ times the duration of the original, non-dotted value. What we are after here is an occasional division other than 2 of the original durational value of the note where the sum of the divisions equals the original time value. This is done using **tuplets**. Tuplets are divisions of note values in more or fewer parts than the note value normally allows for. One of the most commonly used tuplets is the **triplet**–three in the time of two. Example 10.1 shows the types of triplets you may encounter.

Example 10.1: Common triplets

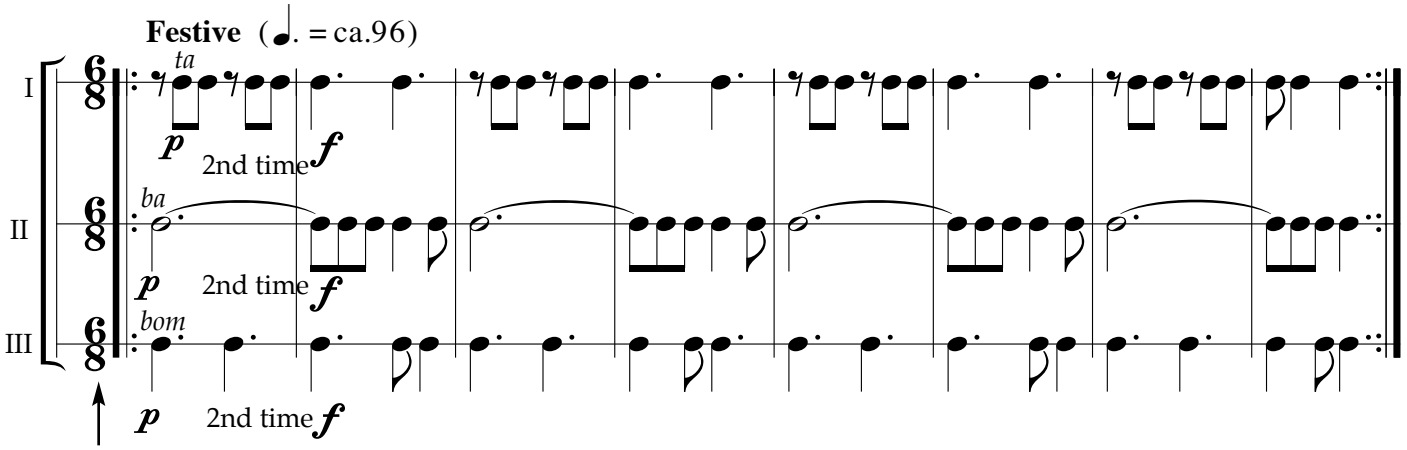


3. **Counting triplets.**
   You have to develop a feeling for triplets. When performing triplets, make sure that all parts of the triplet get an equal amount of time and cannot be confused with other rhythms. A common used practice is to say—inside yourself, inaudible—the word "Tri-ple-it." Some people advise you to think of the temporal equivalent of chewing gum or molasses when counting triplets.

4. **Notation of triplets.**
   • For unbeamed triplet values—whole, half and quarter notes—a bracket and number is used. The number and bracket are traditionally on the notehead side.
   • For triplets containing rests—regardless of length or location—a bracket and number is used. The number and bracket are traditionally on the notehead side.
   • For beamed triplet values—8^{th} note value and smaller—just a number is used, the bracket is optional. The number (and optional bracket) are traditionally on the beam side.
   Example 10.1 is consistent with these observations.

5. **Introduce** pp.82/83: *Rhythms 50-54*. Always count off one measure in the proper tempo before starting. Identify the beat, smallest note values, what types of triplets are used in the piece; it may help to group patterns (use pencil!) with a bracket as done in Example 6.1 on p.48.

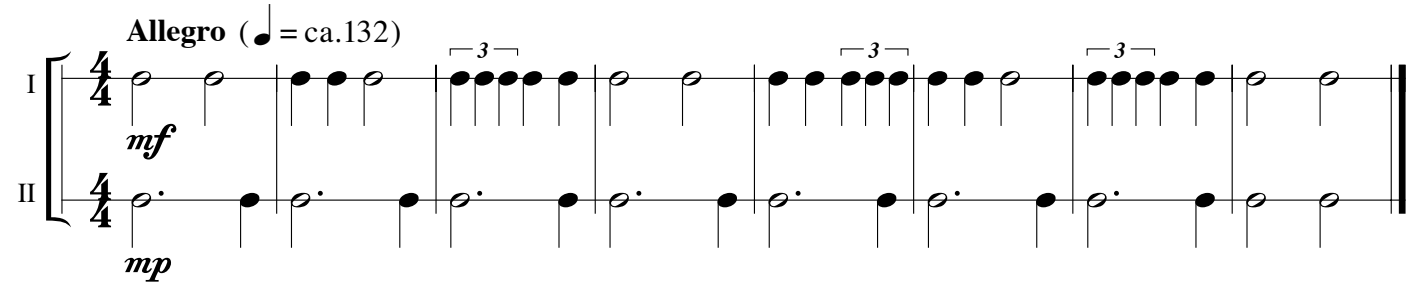
Rhythm 50 *Celebrating the fact that you have reached your 50th rhythm. Chant in 3 groups please.*



Why is 6/8 used here? Why not use 2/4 and triplets? Is the latter actually possible?

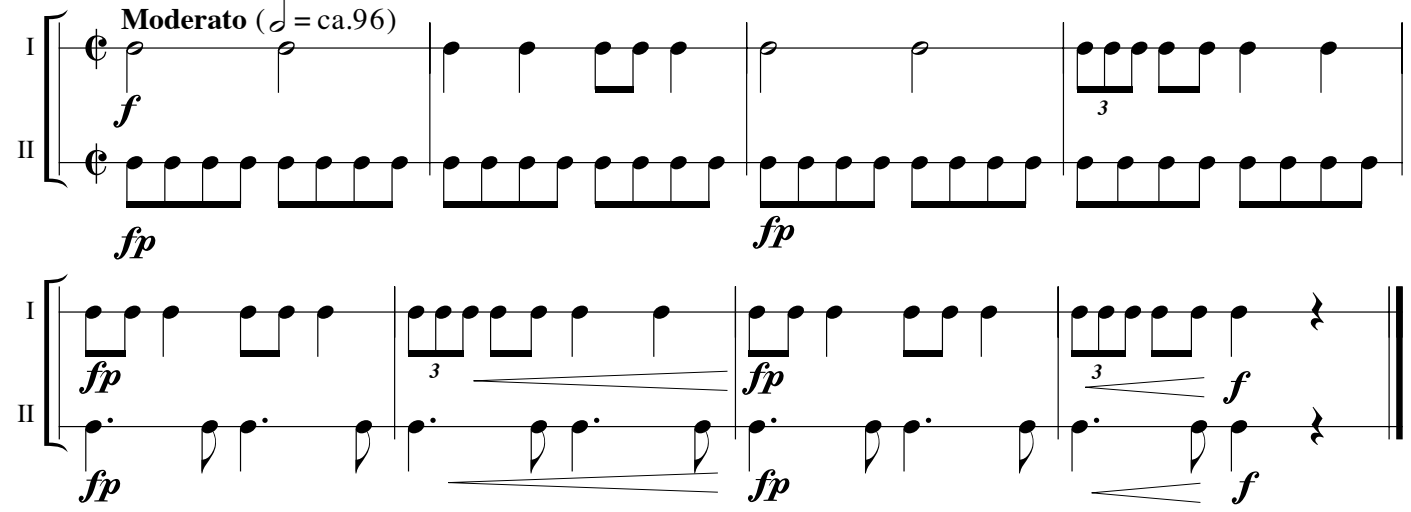
Rhythm 51- *Duet*

Chant or clap

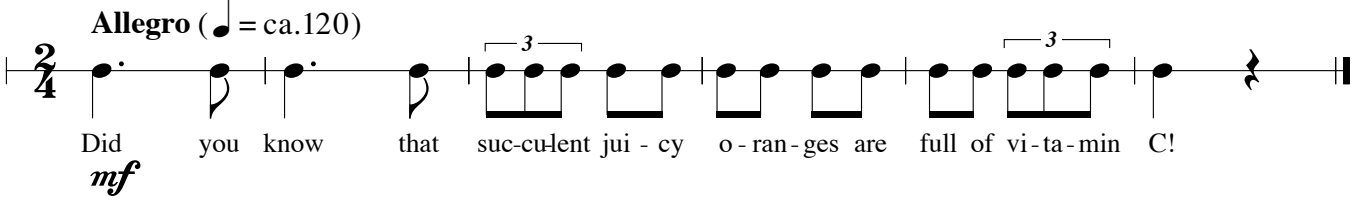


Rhythm 52 - *Duet*

Chant or clap

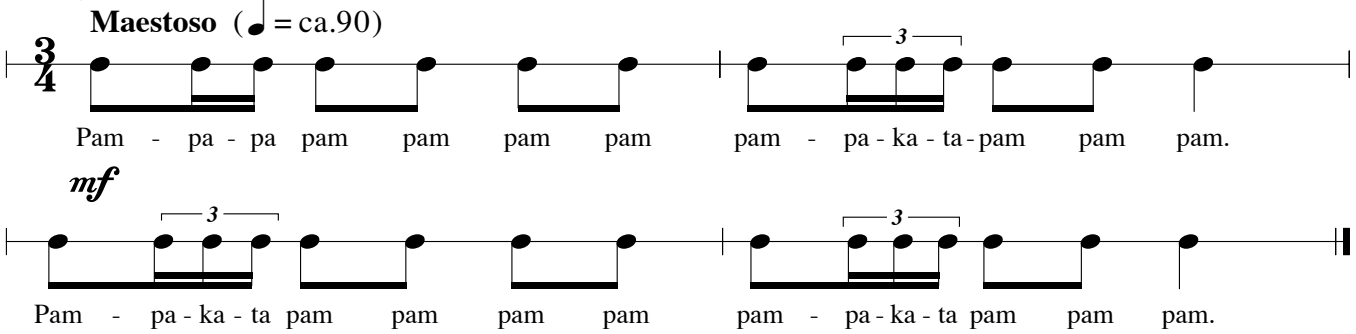


Rhythm 53



Rhythm 54

Chant the words (choose pitch), clap the beat

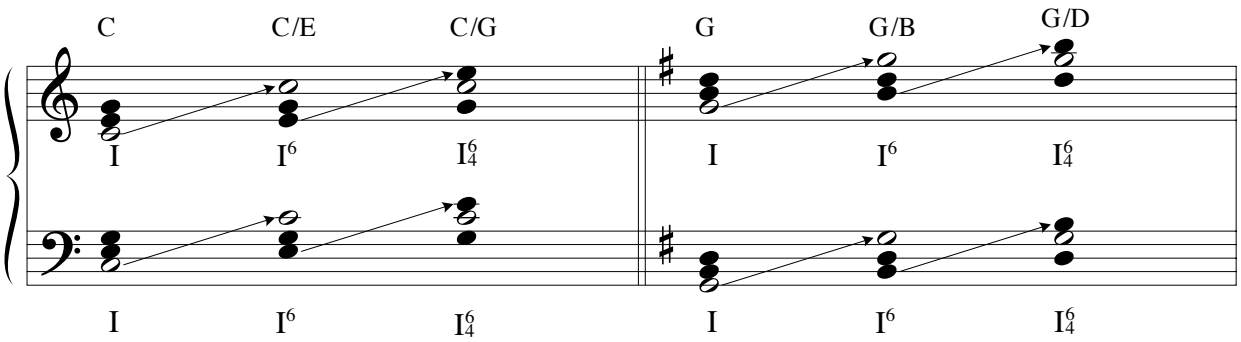


Harmony: Triads and their inversions

1. **Review** p.45: *Triads* and pp.69-70/76: *Inversions of intervals, melodic motion* and *the dominant 7th chords*. **Perform** pp.77/78: *Song of Joy, The Ash Grove, Gelobet sei Gott, Dio te salve* and *Sequence in A* using Solfège.

2. **Inversion of triads.**
   Similarly to how we constructed inversions of intervals (see p.69-70) we can create inversions of triads. Since triads contain three pitches, two possible inversions can be created. The original triad is called the **root position**, **the first inversion** is called just that, the **second inversion** also goes by the name **6-4 position**. The Roman numerals get a little 6 or $\frac{6}{4}$ next to it to identify the inversion. The chord symbol indicates the inversion by putting a slash after the root note of the pitch followed by the actual bass note—that is, the lowest note of the chord. Whereas inverted intervals seem a mere theoretical possibility, inverted triads play a practical role in harmony by allowing for a smooth connection from one chord to the next. Example 10.2 shows triad inversions, with the root identified by a half note.

Example 10.2: Inversions of triads; the tonic major triad in C and G. Tonics shown as whole notes



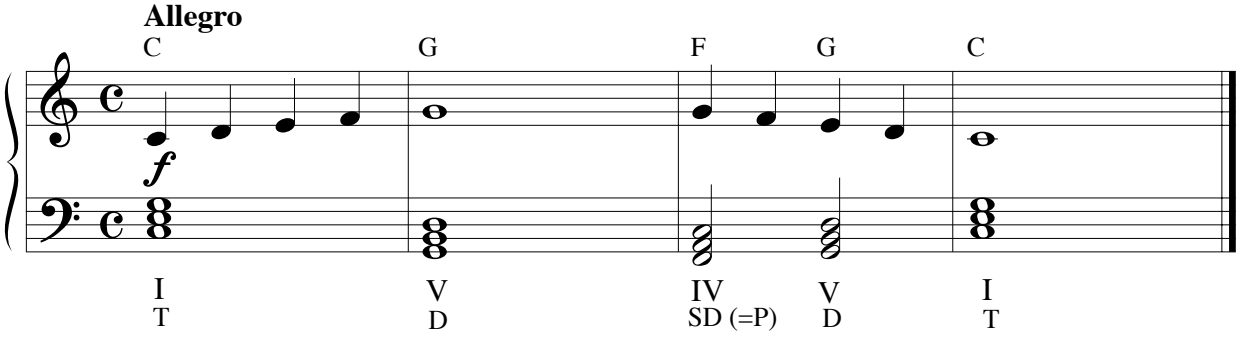
3. Harmonic function and standard harmonic progression. The perfect authentic cadence (PAC.)
In lesson 7a, pp.60/61, we briefly talked about harmonic progression and pointed out the importance of the tonic, dominant and sub-dominant chords. In this chapter we will add more information so that the reasons for their importance will become more clear.

Harmony traditionally supports melody. That is to say; pitches in melody are reflected in, or complemented by pitches in the accompanying harmony. Thus, to a certain extent, melody dictates harmony. In addition, progressions seem to follow certain formulas. For example, at the end of "Twinkle, twinkle" you want to hear a tonic chord supporting the last note of the melody. Although other chords are possible, they are less successful in providing the same sense of closure that the tonic chord gives.

Preceding the closing chord you probably expect the triad built on the dominant. Here too other chords are possible, but these may not work as effectively as the dominant triad. Apparently the relationship dominant-tonic is crucial to the "proper" conclusion of the piece or passage; it seems the proper "formula." Whether this formulaic ending owes its effect to perceptual (and perpetual!) conditioning or acoustical principles will in this book be ignored*.

In about three centuries, beginning in the 16th century, a formulaic system of harmonic progressions evolved that arranges the diatonic chords in three different functional groups, namely **tonic (T)**, **dominant (D)** and **sub-** or **pre-dominant (SD)** (sometimes identified as **P**.) These chords all have certain tendencies. For instance, the dominant function has a strong tendency to progress or resolve to the tonic function. The pre-dominant is most happy when followed by a dominant. The tonic tends to start and end the melody. The general term for the interplay of chords is called **functional harmony**. The succession of chords is called the **harmonic progression**. Example 10.3 shows the tonic, dominant and sub-dominant chords in a typical progression, harmonizing a simple melody. Using Roman numerals we identify this as a I-V-IV-V-I progression. Notice that this harmonic analysis is given below the bass staff. The type of accompaniment that these chords provide is called **block-chord accompaniment.**

Example 10.3: Tonic, dominant and pre-dominant progression



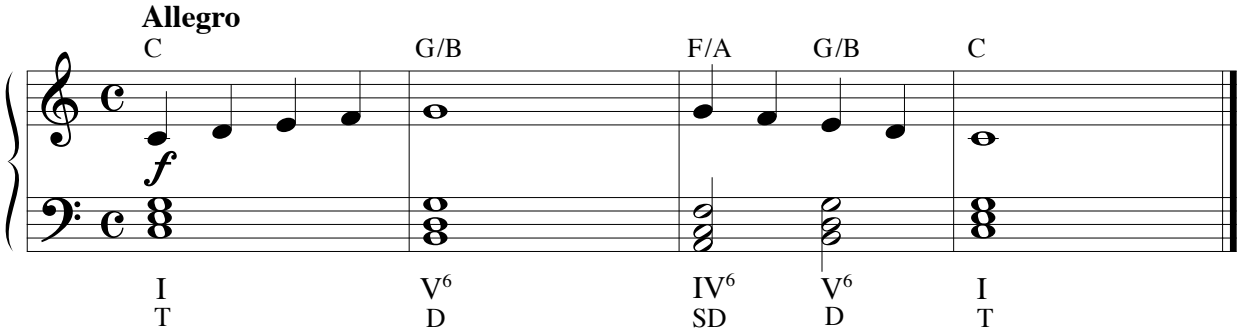
The concluding progression (meaning: The last two chords) of a passage or piece is called a **cadence**. Various cadences exist, some of which will be discussed in Lesson 12b and in future semesters. The most prevalent cadence, a **perfect authentic cadence** (PAC) is a cadence in which the tonic occurs in both melody and lowest note in the concluding chord. It provides for a very strong sense of closure of a passage or piece. Example 10.3. uses a PAC.

**As noted before, many of you may, to some extent, be familiar with harmony and remember that there is much more to say and know than we have told you here. But we need to limit the information and first make some generalizations in order for you to start understanding how harmony works. We will fine-tune the observations in the lessons and semesters ahead, so eventually you will get a more complete, if not the full picture.*

4. Inversions in progressions.

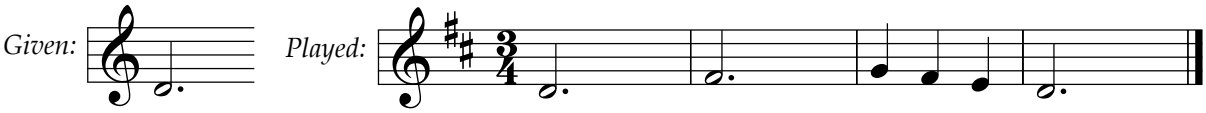
The harmonization in Example 10.3 has one potentially objectionable quality: The chords jump around, which sounds clunky, and grabs the attention away from the melody. Using inversions of the very same triads, the harmony can be changed to find chord positions that are closer to one another. The result will be a progression that sounds smoother. Example 10.4 on the next page shows you a possible version.

Example 10.4: Tonic, dominant and pre-dominant progression in inversions

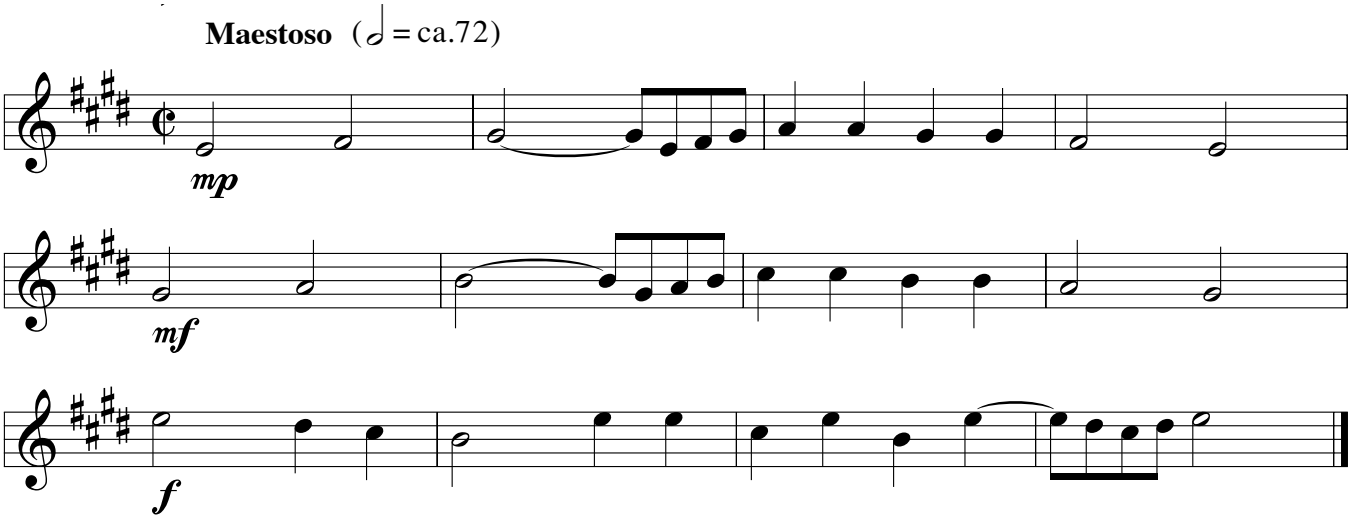


Ear training

1) Rhythmic dictation: The beginning note will be given. Complete the rhythm and indicate the meter.
2) Interval dictation: A–One note will be given, fill in the other. B–The scale is played so you can orient yourself, then the intervals are played; related the pitches to the tonic and notate the interval.
3) Melodic dictation: Only the beginning note will be given. Complete the melody, indicate both meter and key. You will hear the melody three times. The first time listen for meter and starting note. After the second time write down the melody. After the third time check all notes. Look at the example



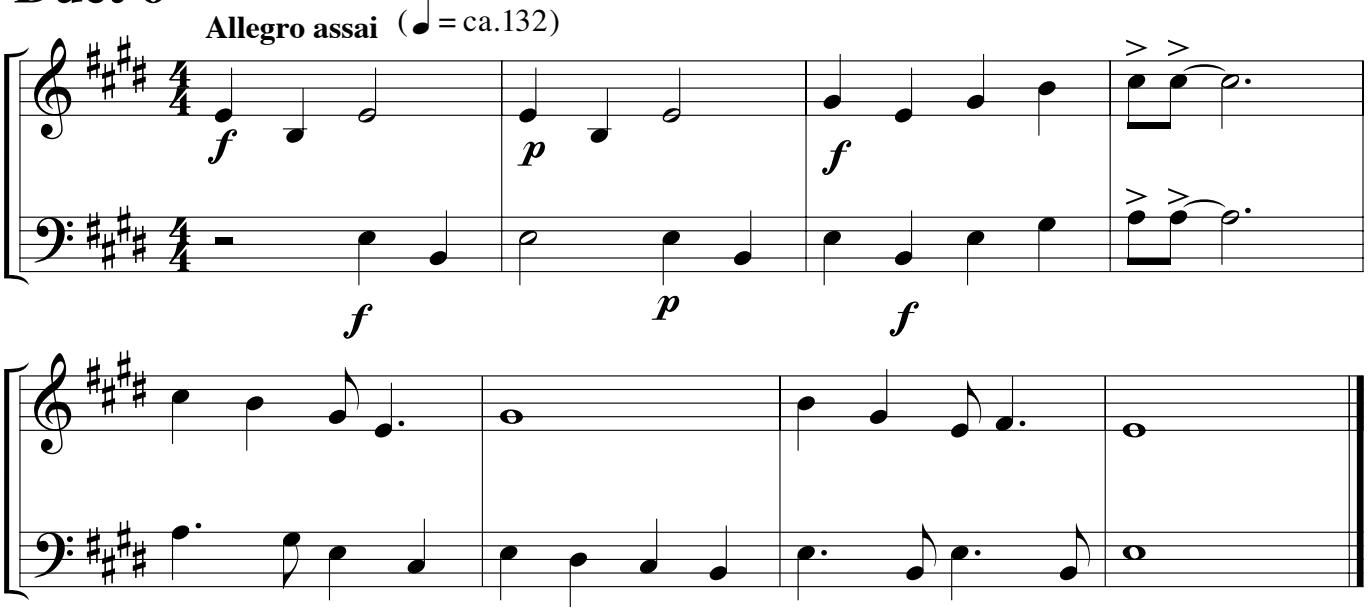
below to see what you may expect.
4) Error recognition: Listen carefully: Today's performance of the melody may contain as many mistakes as corn has kernels. Circle and ID the mstakes.



Making music / Sight-reading

Introduce p. 88: *Duet 6* and *Megfagtam egy.* Before singing go through your normal sight-reading routine. Pay special attention to the starting note of each song (check if it is the tonic) and the leaps and jumps. Before starting each song, lightly circle the tonic wherever it appears with pencil.

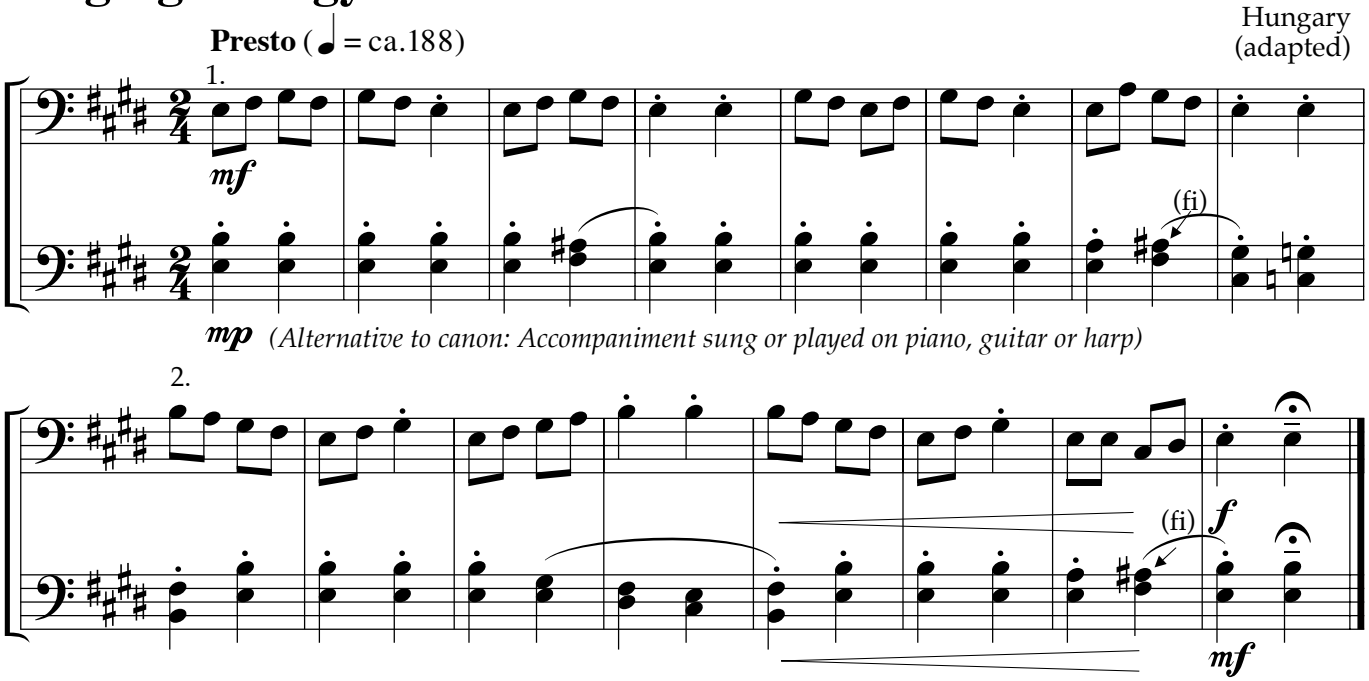
Duet 6



Megfagtam egy...

Canon a 2

Hungary
(adapted)



Block chord accompaniment	**Functional harmony**	**Perfect authentic cadence**
Cadence	**Harmonic function**	**Triplet**
	Inversions of triads	**Tuplet**

Practice and learning assignments: **(Due Wk._____ at the beginning of class)**

1. . . . .**Practice** p.82/83: *Rhythms 50 (Yes!!) thru 53*.
2. . . . .**Learn and memorize** all vocabulary and theory from lesson 10A.
3. . . . .**Practice** p.86: *Duet 6* and *Megfagtam egy* using solfège.
4. . . . .**Practice** all inversions mentioned on p.85.

Written assignments: **(Due Wk._____ at the beginning of class)**

Carefully follow the instructions for each assignment.

1. . . . .Write out the Tonic, Dominant and Subdominant chords and their inversions in the keys of D and F, both times using the grand staff. Follow Example 10.2 on p.83. Above the staff, write alphabetical chord symbols, below the staff write Roman numerals. In addition, identify the Tonic, Sub-dominant and Dominant chords by writing T, SD or D below the chord.

2. . . . .Transpose p.85: *Example 10.4* to the keys of G and F, identify every harmony by:

   • Alphabetical letter-name of the chord **above** the top staff.
   • A Roman Numeral **below** the staff (Remember: The Roman numerals needs either *nothing* **or** a little ^{6} **or** $^{6}_{4}$ next to it to identify *root position* or one of the two possible inversions.)
   • T, SD or D below the Roman numeral (which is below the chord.)
   • With an arrow identify the root in each chord.

3. . . . .Review all theory from lessons 1 thru 7 and prepare precise questions for any concepts or vocabulary that is not clear to you at this point. See p.38, assignment #4 to see what we mean by "prepare." During the time allotted for class questions, your teacher will address these issues in lesson 7B. This assignment carries no credit.

Alternative/Additional assignments:

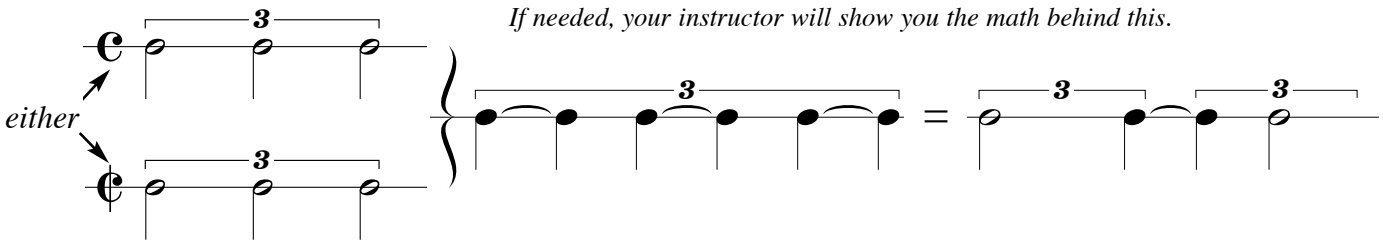
REMINDER: *Attend at least 5 Music Department concerts.*

Rhythm:

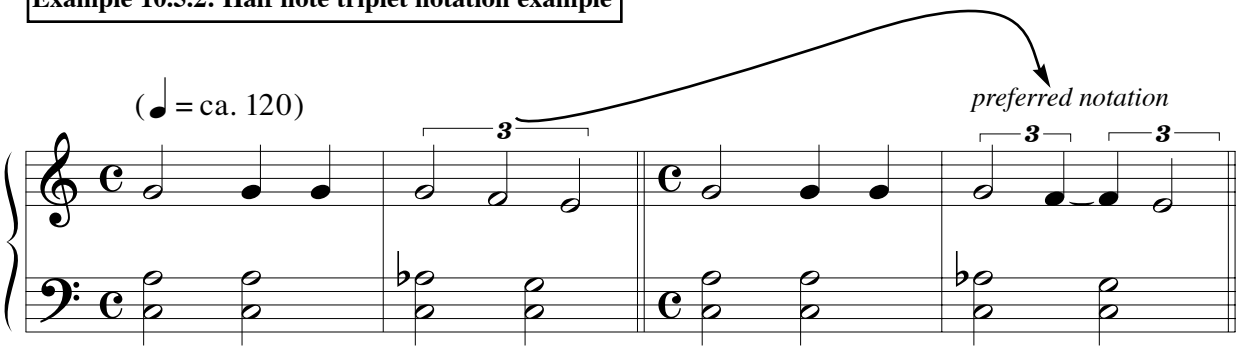
1. **Review** pp.83: *Tuplets and Triplets*.
   Perform pp.82/83: *Rhythms 50 thru 54*.

2. **An alternative notation for half note triplets.**
   Half note triplets can be tricky to count out, especially in music that has a moderate tempo. The notes simply go too slow to get a "feel." In addition to the performance difficulty, there is a difficulty in reading as well; half note triplets are usually found in common and cut time. In each of those time signatures, musician like to see the beats, especially beats one and three. In order to do that with half note triplets, we are going to rewrite the triplet so that the second half note becomes two quarter notes tied together. Although there is no difference in sound, it is much easier to read in relation to the time signature of the piece. Example 10.5 shows you step by step how this works. N.B.—this way of "showing the beat" is possible for smaller note value-triplets too, but is less often used.

Example 10.5.1: Half note triplet notation



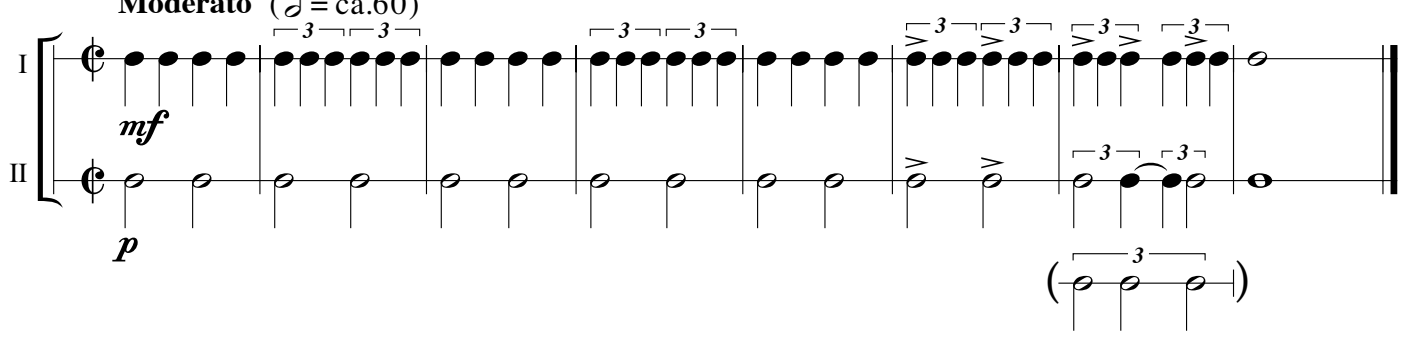
Example 10.5.2: Half note triplet notation example



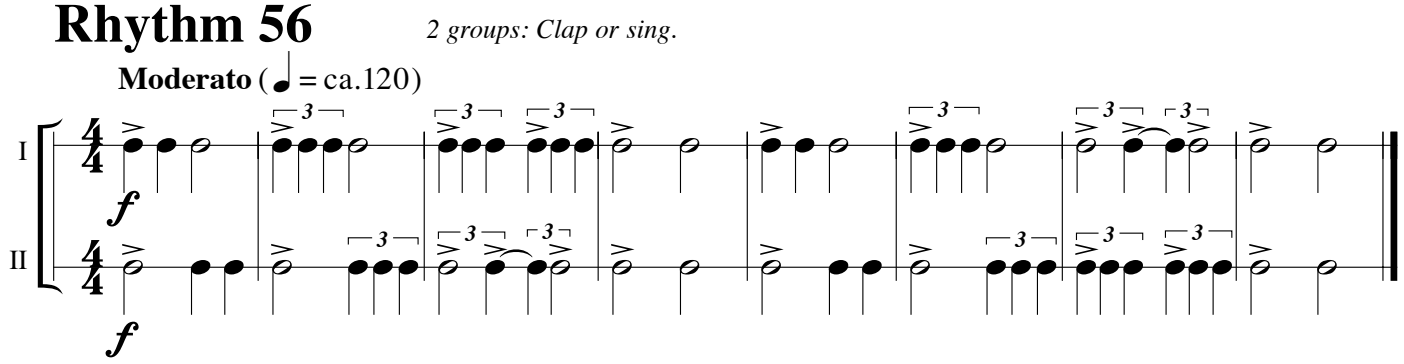
Rhythm 55

2 groups: Clap or sing.

Moderato (𝅗𝅥 = ca.60)



3. **Introduce** pp.88/89: *Rhythms 55-56*. Always count off one measure in the proper tempo before starting. Identify the beat, smallest note values, what types of triplets are used in the piece; it may help to group patterns (use pencil!) with a bracket as done in Example 6.1 on p.48.



Melody: Diatonic intervals in keys other than C, accidentals

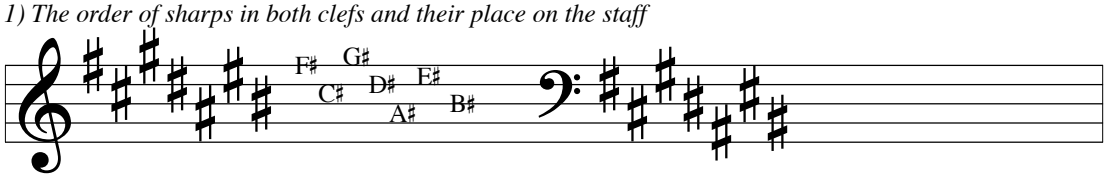
1. **Review** pp.85-86: *Triads and their inversions*.
   Perform p.88: *Duet 6* and *Megfagtam egy* using solfège.

2. **The remaining key signatures, the circle of fifths (fourths).**
   In the previous lessons we have learned four other keys besides C major. A total of twelve keys (C included) are possible. Every time we start the major scale on a pitch other than C, G, D, F or B♭, we can go through the same process as mentioned on pp.50/54/70/71 and figure out the key signature of the key you want to play or sing. Luckily, there is a system to all of this. It is called the circle of fifths. If you travel clockwise in the circle of fifths, every tonic is a perfect fifth away from the tone you were coming from. If you travel counter-clockwise, each tonic is a fourth up, and we can call it the circle of fourths. Either way, you will systematically go through all twelve possible keys. Example 10.7 on p. 90 shows the circle of fifths, which is also shown on the inside front cover of the book. Memorize the circle of fifths, you will need it for the rest of your musical career.

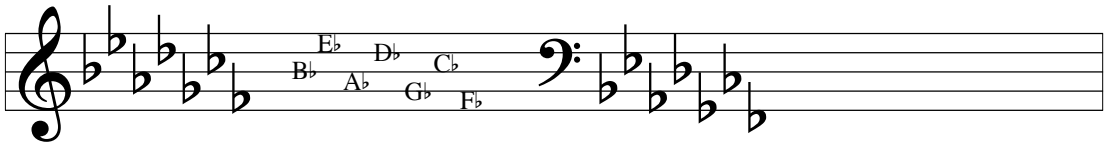
3. **The order of the sharps and flats.**
   Just as the keys themselves are systematically organized, the key signatures are organized too. Keys can have up to 7 sharps or flats, although the latter is rarely used (see #4 below)
   - The order of the sharps is: F♯, C♯, G♯, D♯, A♯, E♯, (B♯)
   - The order of the flats is: B♭, E♭, A♭, D♭, G♭, C♭, (F♭)
   Example 10.6 shows you what this looks like on the staff. Train and memorize these positions!

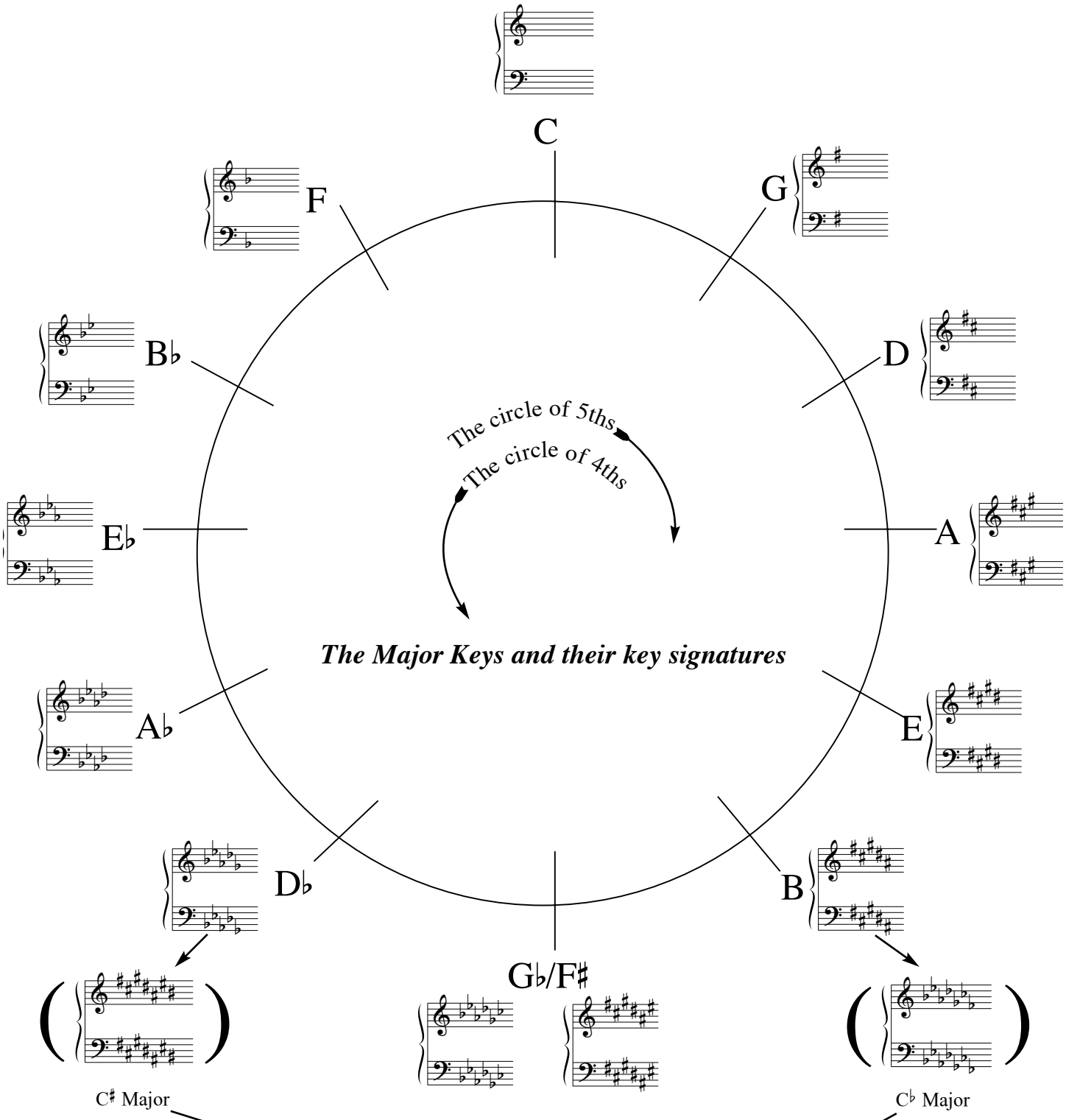
Example 10.6: The order of the sharps and flats

1) The order of sharps in both clefs and their place on the staff



2) The order of flats in both clefs and their place on the staff





C♯ Major is enharmonically equivalent to D♭ Major.
C♭ Major is enharmonically equivalent to B Major.
Both these keys are seldom used and therefore impractical; since they sound the same, use the enharmonically equivalent keys instead.

4. When 5=7 and 6=6.

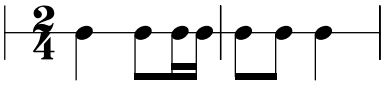
In our present tuning system C♯ and C♭ Major are impractical keys. Their enharmonically equivalent keys D♭ and B Major lead to the same sonic results. Therefore, we can say that a key of 7 flats equals one of 5 sharps, and a key of 7 sharps equals one of 5 flats. In short, 7 equals 5!

The key of G♭ can be rewritten as F♯. Both keys have either 6 flats or sharps. They too sound the same, the reading difficulty does not change. For a variety of reasons, composers will favor and pick one of the two. Thus, 6 equals 6!

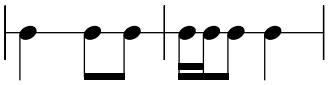
Ear training

1a) Rhythmic recognition: After one measure count off, your instructor will perform one of the three rhythms below. All are in the same time signature. Indicate which rhythm is performed.

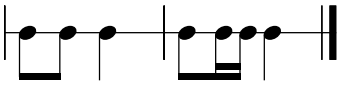
A



B



C

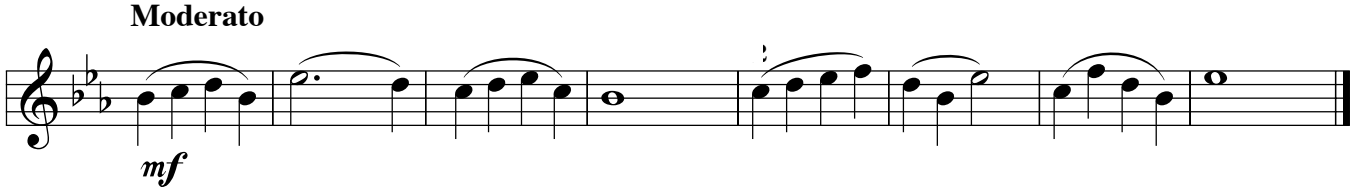


1b) Rhythmic dictation: The first note(s) is/are given. Complete the next 3 measures.

2) Interval dictation: A–One note will be given, fill in the other. B–The scale is played so you can orient yourself, then the intervals are played; relate both pitches to the tonic and notate the interval. Intervals may be played harmonically or melodically.

3) Melodic dictation: Only the beginning note will be given. Complete the melody, indicate both meter and key. You will hear the melody three times. The first time listen for meter and starting note. After the second time write down the melody. After the third time check all notes.

4) Error recognition: Not unlike Swiss cheese, expect some holes in today's performance. You circle and ID the mistakes.



Making Music / Sight reading:

Perform p. 86: *Duet 6* and *Megfagtam egy.*

6-4 position	**First inversion**	**Root position**
Accidentals	**Functional harmony**	**Second inversion**
Block-chord accompaniment	**Harmonic progression**	**Sub- or pre-dominant (SD or P)**
Circle of fifths (fourths)	**Inversion of triads in progressions**	**Tonic (T)**
Dominant (D) 85	**Order of the sharps and flats**	
Enharmonically equivalent keys	**Perfect authentic cadence**	

Practice and learning assignments: **(Due Wk._____ at the beginning of class)**

1. . . . .**Practice** pp.82/83/88/89: *Rhythms 51 thru 56*.
2. . . . .**Practice** all diatonic intervals in the keys of C, G and F.
3. . . . .**Learn** all vocabulary and theory from lesson 9A thru 10B; memorize the harmonic functions, the order of the flats and sharps and all major key signatures.
4 . . . . .**Practice** p.86: *Duet 6* and *Megfagtam egy* using solfège.

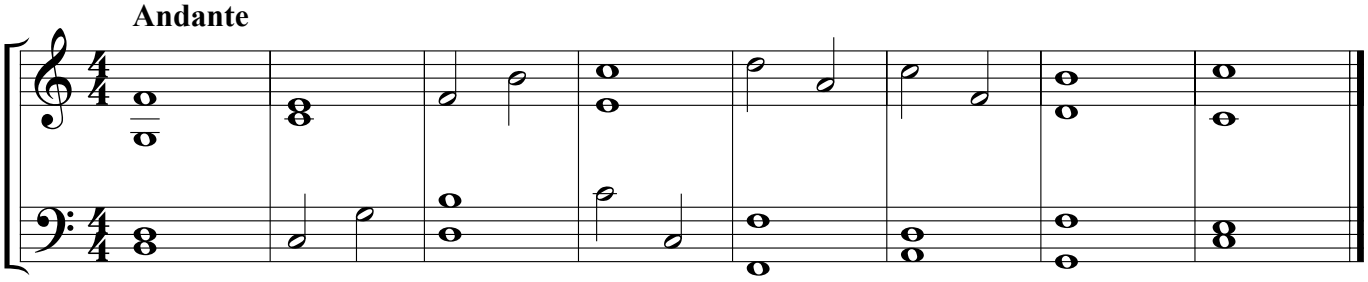
Written assignments: **(Due Wk._____ at the beginning of class)**

1. . . . .Give the definition or description and/or examples of the following vocabulary:

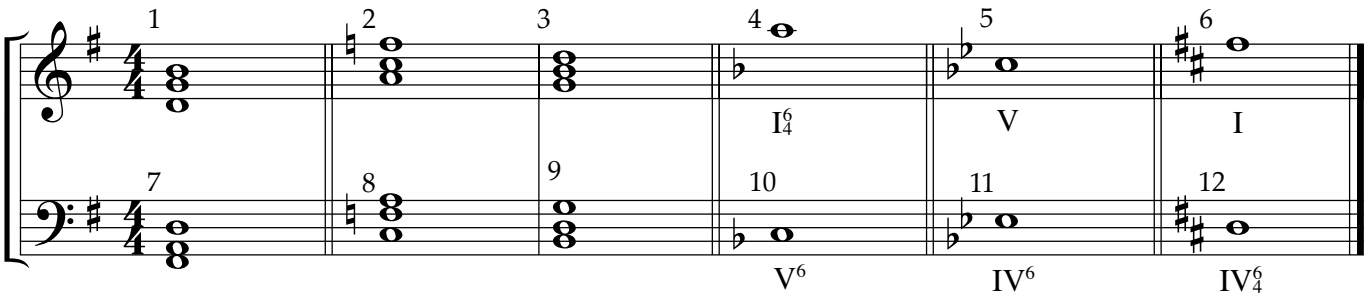
Accidentals
Block-chord accompaniment
Circle of fifths (fourths)
Dominant (D) 85
Enharmonically equivalent keys
First inversion
Functional harmony
Harmonic progression
Order of the sharps and flats
Root position
Second inversion or 6-4 position
Sub- or pre-dominant (SD or P)
Tonic (T)

2. . . . .Intervals: Copy the music below. In your copy, below the staff of each clef, for each measure, write both the name and quality of the interval, the solfège names, and indicate whether the interval is harmonic or melodic. Play the intervals at a piano to get familiar with the sound.

Andante

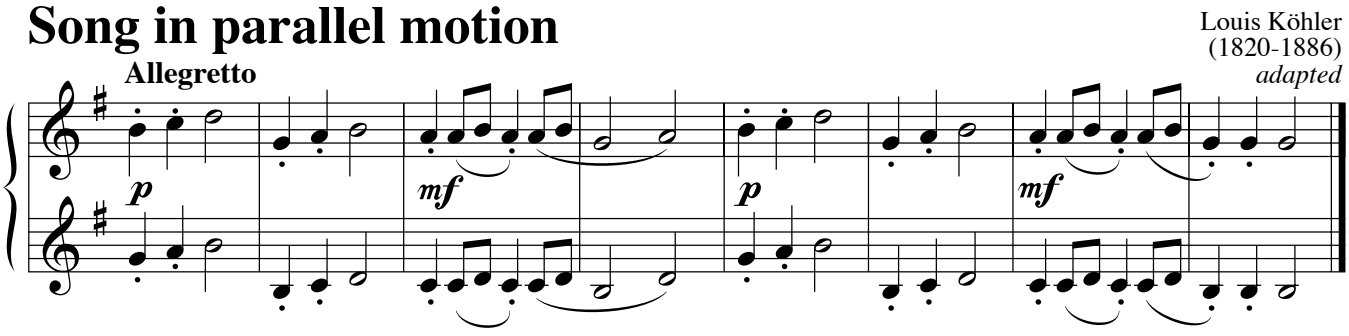


3. . . . .Chords: Copy, identify and/or complete the following chords as follows (ID key!!):
   • Alphabetical letter-name of the chord **above** the top staff.
   • A Roman Numeral **below** the staff (Remember: The Roman numerals needs either *nothing* **or** a little ^{6} **or** $^{6}_{4}$ next to it to identify *root position* or one of the two possible inversions.)
   • T, SD or D below the Roman numeral (which is below the chord.)
   • With an arrow identify the root in each chord.



Written assignments continue on the next page.

4. Analysis: Study the following score. Then answer the questions:



a) What important information is missing from m.1?Based on the tempo indication, what is the most likely meter? Can you know for sure?
b) In which key is this piece? How do you know this for sure?Which pitch is altered because of the key signature?
c) Which dynamic signs are in the piece, in which measure(s), what is their meaning?
d) Between the top and bottom staff, there are three types of intervals in the piece, two of which can be either minor or major. Name all three and indicate where in the piece they occur.
e) Explain the title of the piece.
f) Which pitches of the scale are never used? Use scale degrees or solfège names.
g) Who composed this piece, is the composer still living?

5. . . . .Review all theory from lesson 10 and prepare precise questions for any concepts or vocabulary that is not clear to you at this point. See p.38, assignment #4 to see what we mean by "prepare." Hand this in together with the rest of the homework assignments. Your teacher will address these issues in lesson 11B with you personally, or in class. If you have no questions, simply leave out or write "N/A". This assignment carries no credit.

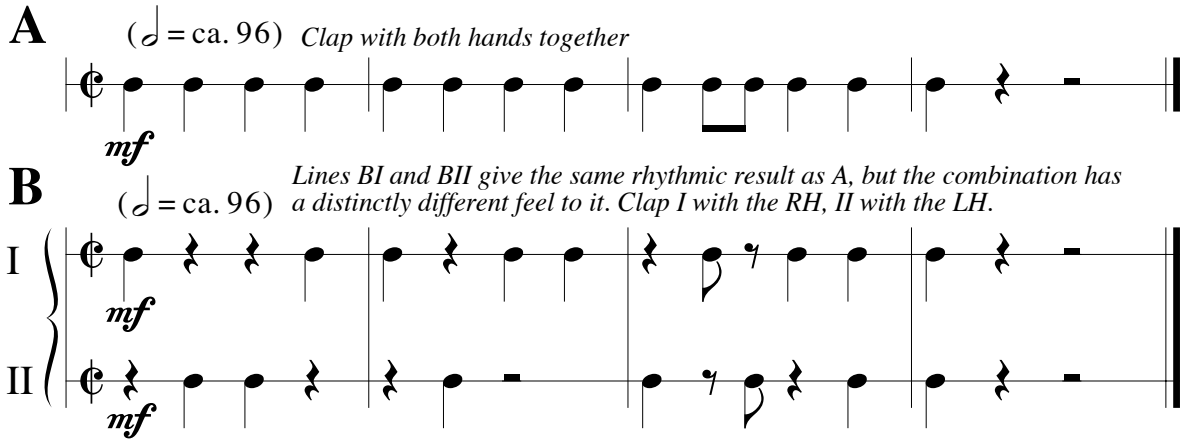
Alternative/Additional assignments:

Rhythm:

1. **Review** pp.81/88: *Triplets*. **Perform** pp.82/83/88/89: *Rhythms 51 thru 56*.

2. **Complementary rhythm.**
When one part fills in the rests of another part, so that the rhythm appears to be continuous, we speak of complementary rhythm. This rhythmic effect is not limited to two parts; multiple parts may complement one another in this fashion. A musical style in which complementary rhythm is very important is Flamenco music from southern Spain, in which various groups clap and stamp rhythms in fast tempo, complementing one another. Complementary rhythm provides a unique effect which can easily be demonstrated using the left and the right hand as is done in example 11.1.

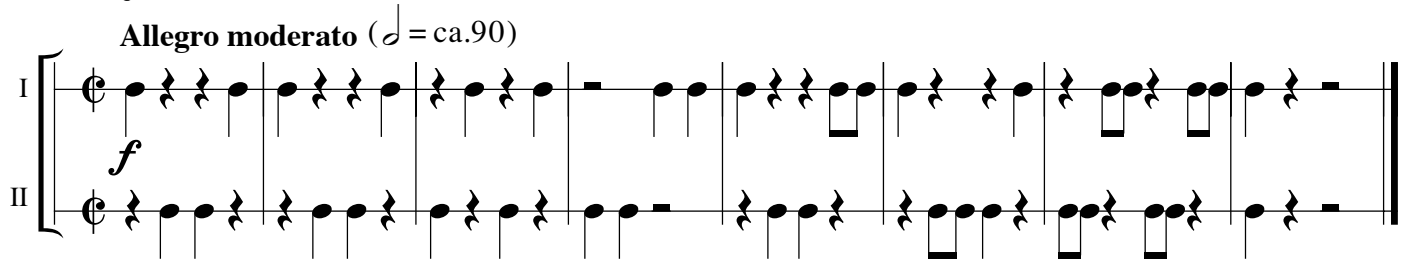
Example 11.1: Complementary Rhythm



As you can see, the combination of the rhythms of lines B1 and B2 are the same as rhythm A. When listening to and comparing A and B, you will hear that A sounds rhythmically less interesting than B, in which the rhythm is divided over the two parts.

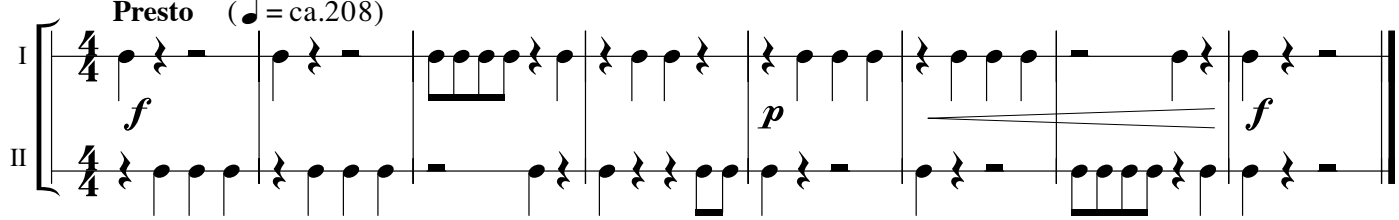
Rhythm 57

2 Groups: Clap rhythm, both tap beat with foot; tap once on 1st, once on 3rd beat.



Rhythm 58

Chant: Group 1: Quarter notes on "Pom", eighth notes on "Pa."
Group 2: Quarter notes on "Tom", eighth notes on "Ta."



3. **Introduce** p.94: *Rhythms 57/58*. Always count off one measure in the proper tempo before starting. Identify the beat, smallest note values, how complementary rhythm is used in the piece; it may help to group patterns (use pencil!) with a bracket as done in Example 6.1 on p.48.

Melody: The 3 minor scales

1. **Review** p.40: *Scale degrees and their names* and all vocabulary and theory from Lessons 9A thru 10B; **Focus on** p.89: *The order of the flats and sharps* and p.90: *The major key signatures*. **Perform** p.86: *Duet 6* and *Megfagtam egy* using solfège.

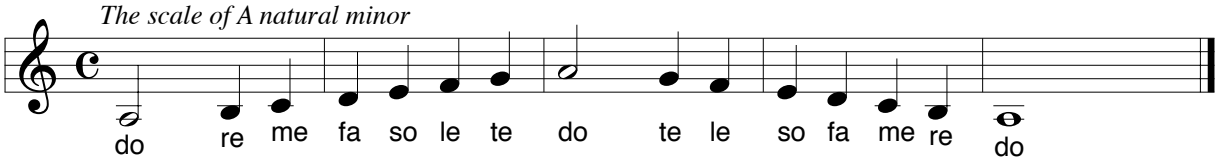
2. **The minor scales: The minor third in the pentachord, "me" in solfège.**
In addition to the major scale, theory recognizes a set of 3 scales known as the minor scales. Since the 17th century these scales, together with the major scale, have dominated Western music. All three scales use the same pentachord (=the first five notes of a scale, see p.12) and have, with the exception of $\hat{7}$, the same scale degree names. In comparison to the pentachord of the major scale, the third scale degree of the minor pentachord is lowered by a half step. Therefore the distance between tonic and $\hat{3}$ is a *minor* third instead of a *major* third as in the major scale. This minor third gives its name to all three scales. Minor scales are easily recognized; they have a different "feel" to it, which some people describe as "serious", "intense" or "sad." In solfège, we name flat $\hat{3}$ "me" (*pronounced* "may") instead of "mi." After all, it is a different note, it has a different feel, so it should have its own name.

Example 11.2: The pentachord of the minor scales, in two (out of twelve possible) keys

3. **The three versions of the minor scales: Natural, harmonic, melodic; the details are in the tail.**
The differences between the scales is expressed in their names. Although the pentachord is the same for all three scales, that is to say, all three lower $\hat{3}$, the last three notes of the scale are different in each version. We will briefly discuss all three versions below:

- **The natural minor scale** lowers $\hat{6}$ and $\hat{7}$. The $\hat{7}$ thereby looses its pull towards the tonic, and is therefore no longer called leading-tone but **sub-tonic**. All other scale degrees have the same names as in major. The natural minor scale can easily be found by singing the major scale starting and ending on $\hat{6}$. In solfège, we name flat $\hat{6}$ "le" (*pronounced* "lay") instead of "la" and we name flat $\hat{7}$ "te" (*pronounced* "tay") instead of "ti." Example 11.3 shows the natural minor scale.

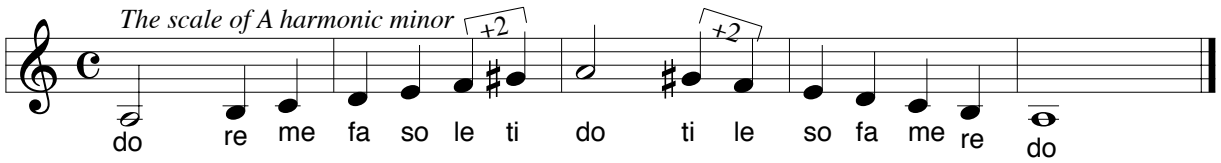
Example 11.3: The natural minor scale



- **The harmonic minor scale** lowers $\hat{6}$ but not $\hat{7}$. The $\hat{7}$ maintains its pull towards the tonic, and is therefore considered a normal leading-tone. The harmonic minor scale is easily recognized because of its characteristic leap between $\hat{6}$ and $\hat{7}$. Although it sounds like a minor third, this leap is written as an aug-

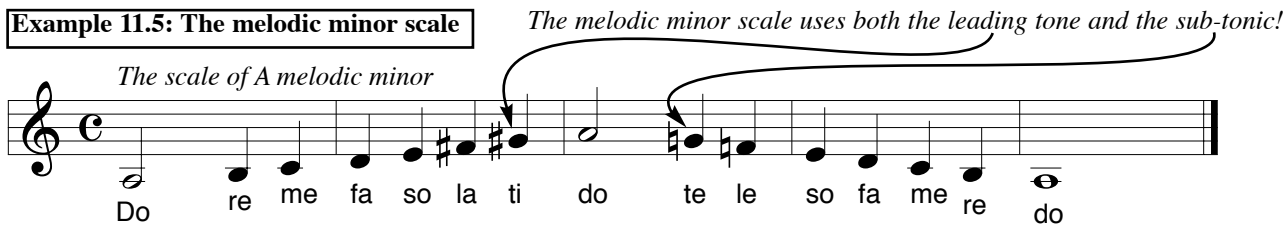
mented second! In solfège, we name flat $\hat{6}$ again "le" (*pronounced* "lay") instead of "la", but $\hat{7}$ remains "ti." Example 11.4 shows the harmonic minor scale. All scale degrees have the same names as in major.

Example 11.4: The natural minor scale



- **The melodic minor scale** is actually two scales in one: It ascends like the major scale (except the flat $\hat{3}$ of course) and it descends exactly like the natural minor scale. Example 11.5 shows the melodic minor scale, with different solfège names for $\hat{6}$ and $\hat{7}$ ascending than for descending (they sound different!) Notice that the third measure uses courtesy ("thank-you"- or "reminder") accidentals to emphasize the flattened $\hat{6}$ and $\hat{7}$ because the previous measure elevated these notes. Courtesy accidentals are theoretically spoken unnecessary, but are very desirable in instances such as these.

Example 11.5: The melodic minor scale

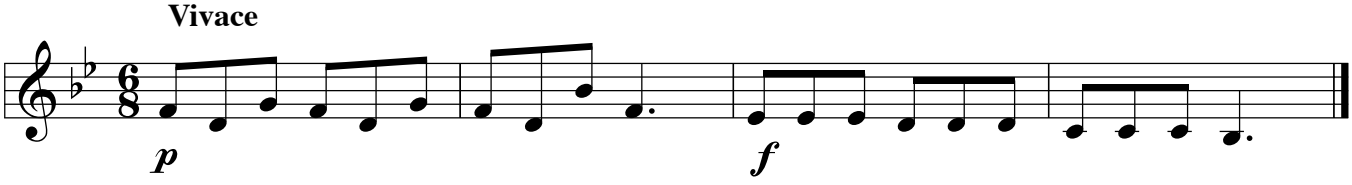


4. Use of the different scales in practice.
It is important to always realize that theory follows practice. For reasons that will become obvious in your future musical studies, music *theory* distinctly recognizes these three different scales, whereas music *practice* often freely mixes and matches the three, depending on musical context. Our advice is that you carefully learn and practice the three scales separately, and apply your knowledge to recognize the different versions in the songs you perform. Especially for those of you who are singers or those of you who do not play a fixed instrument it is very important to become fluent with the differences between these scales for purpose of proper intonation.

Ear training

you need your own staff paper for this exercise.

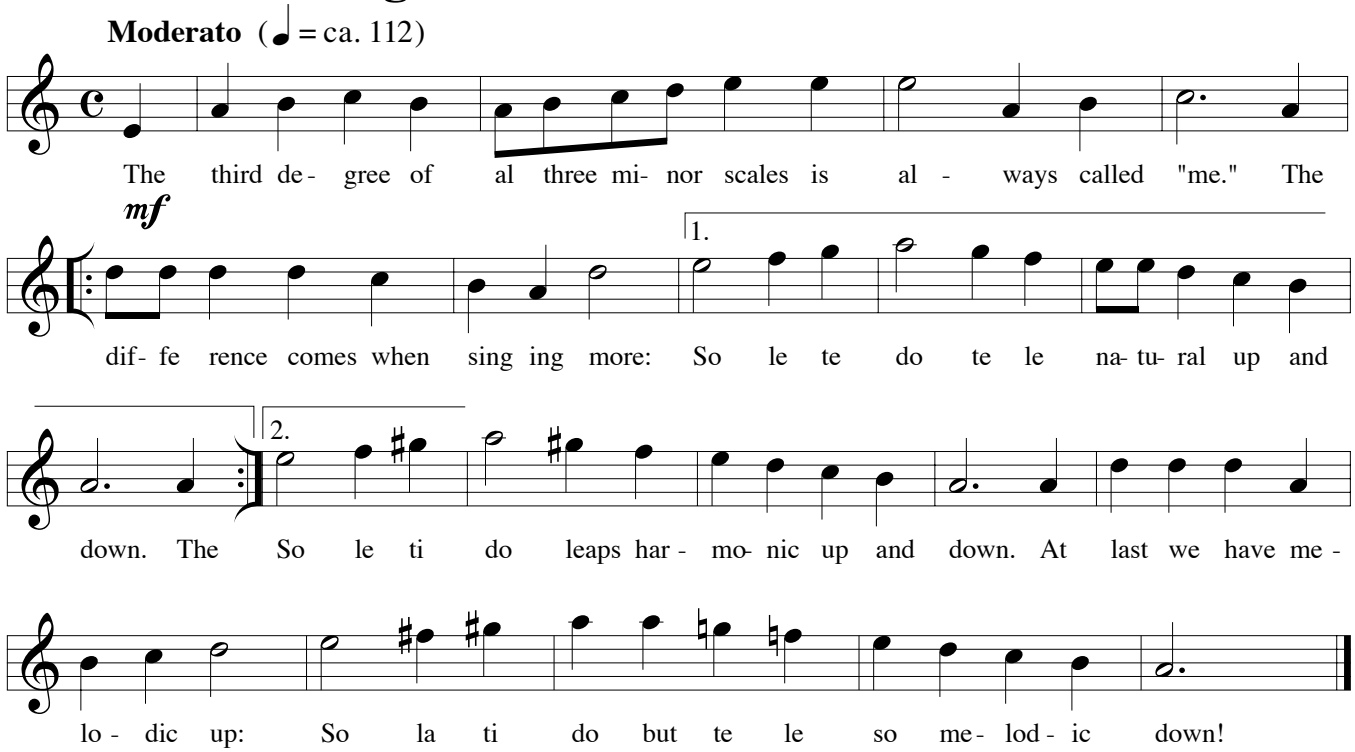
1) Rhythmic dictation: The beginning note will be given. Complete the rhythm and indicate the meter.
2) Interval dictation: A–One note will be given, fill in the other. B–The scale is played so you can orient yourself, then the intervals are played; related the pitches to the tonic and notate the interval.
3) Melodic dictation: Only the beginning note will be given. Complete the melody, indicate both meter and key. You will hear the melody three times. The first time listen for meter and starting note. After the second time write down the melody. After the third time check all notes.
4) Error recognition. Quod erat expectandum (Latin for *"which was to be expected"*): Today's performance is slightly sloppy. Circle and ID them misstakes.



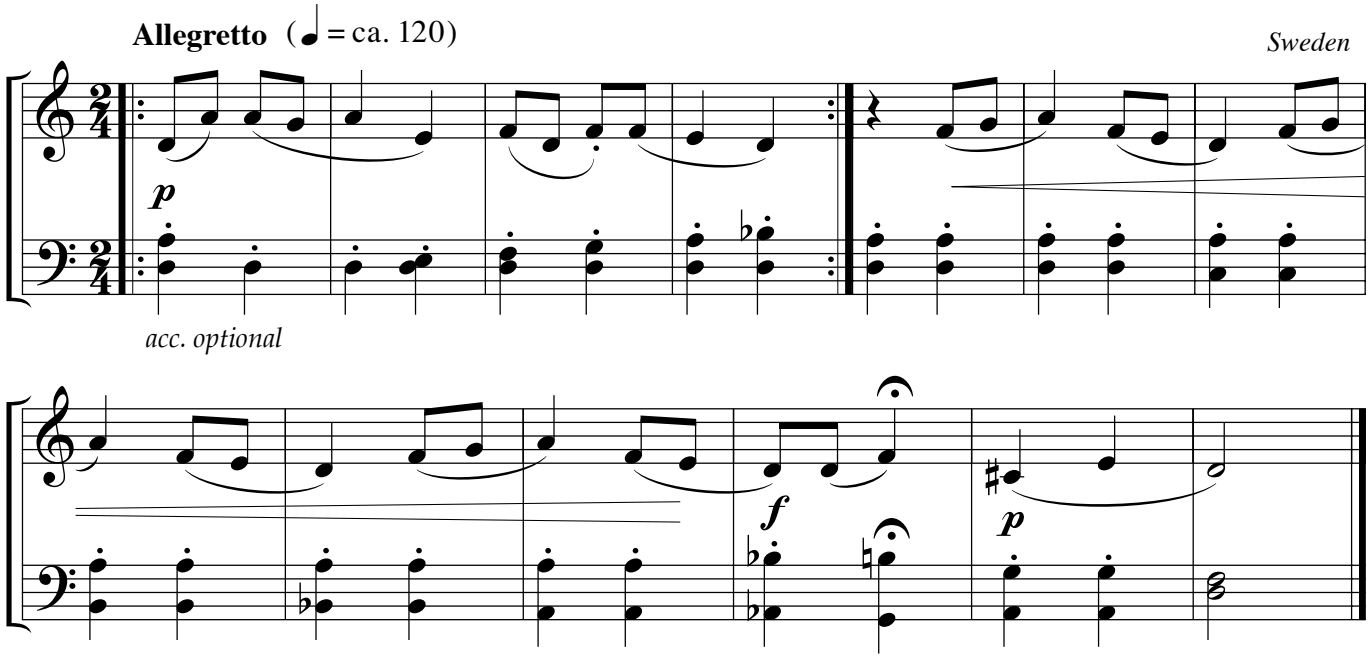
Making music / Sight-reading

1. **Review and sing** pp.95/96: The three minor scales.
2. **Introduce** p.97: *Minor Scale Song* and *Limu Limu*.

Minor Scale Song



Limu Limu



Complementary rhythm	*also* **Reminder accidentals**	**Minor scale**
Courtesy accidentals	**Harmonic minor scale**	**Natural minor scale**
also **"Thank-you" accidentals**	**melodic minor scale**	**Sub-tonic**

Practice and learning assignments: **(Due Wk._____ at the beginning of class)**

1. . . . .**Practice** p.94: *Rhythms 57 and 58*.
2. . . . .**Learn and memorize** all vocabulary and theory from Lesson 11A.
3. . . . .**Practice** p.97: *Minor Scale Song* and *Limu Limu* using solfège.
4. . . . .**Practice** all scales mentioned on pp.95/96.
5 . . . . .**Review** the harmonic functions, the order of the flats and sharps and all major key signatures in the circle of fifths.

Written assignments: **(Due Wk._____ at the beginning of class)**

Carefully follow the instructions for each assignment.

1. . . . .Copy all three minor scales as shown on pp.95/96. Then, below each scale, indicate all the whole and half steps as done in Example 3.6 on p.26 with the major scale. Then, express the scale patterns for each version of minor in whole and half steps as done on p.26.3.

2. . . . .Again, copy all three minor scales as shown on pp.95/96. Then, below each scale, indicate all the major, minor and augmented seconds as done in Example 4.4 on p.34 with the major scale. Write below the staff the scale degree names. Remember the alternative name for flat $\hat{7}$!

3. . . . .(optional) Extra credit assignment: Using your formulas from #1, construct all three scales with the tonic D^4. What key signature would you use? Hint: A minor uses the same key signature as C major. *N.B.—Key signatures never mix flats and sharps.*

4. . . . .Review all theory from Lessons 9 thru 11a and prepare precise questions for any concepts or vocabulary that is not clear to you at this point. See p.38, assignment #4 to see what we mean by "prepare." During the time allotted for class questions, your teacher will address these issues in Lesson 7B. This assignment carries no credit.

Rhythm:

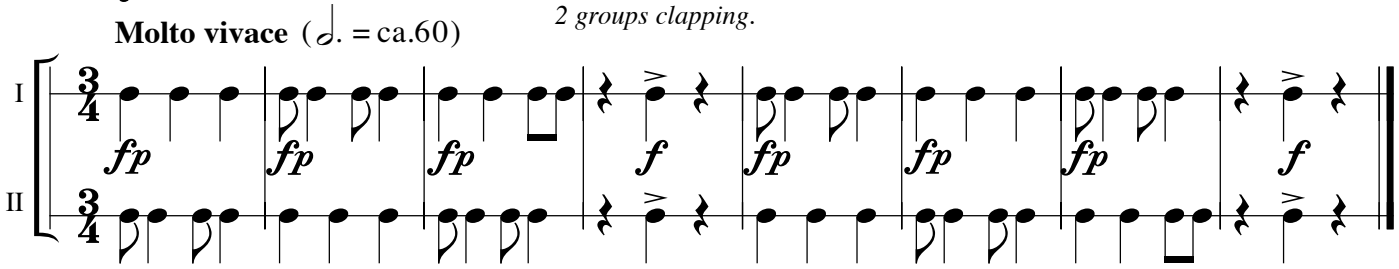
1. **Review** pp.94: *Complementary rhythm.* **Perform** p.94: *Rhythms 57 and 58.*

2. **Meter counted in one.**
   Sometimes a composer wants such a fast tempo that it is not practical to express the metronome number using the actual beat. In that case the entire measure becomes the beat. We call this "counting the meter in one." This may occur both in 2/4 and 3/4 time. The composer should indicate this by either doubling the beat value in the metronome expression, or by simply saying "in one." In rehearsal, a conductor may decide to beat a passage "in one."

3. **Introduce** p.99: *Rhythms 59/60.* Always count off one measure in the proper tempo before starting. Identify the beat, smallest note values, how complementary rhythm is used in these pieces; it may help to group patterns (use pencil!) with a bracket as done in Example 6.1 on p.48.

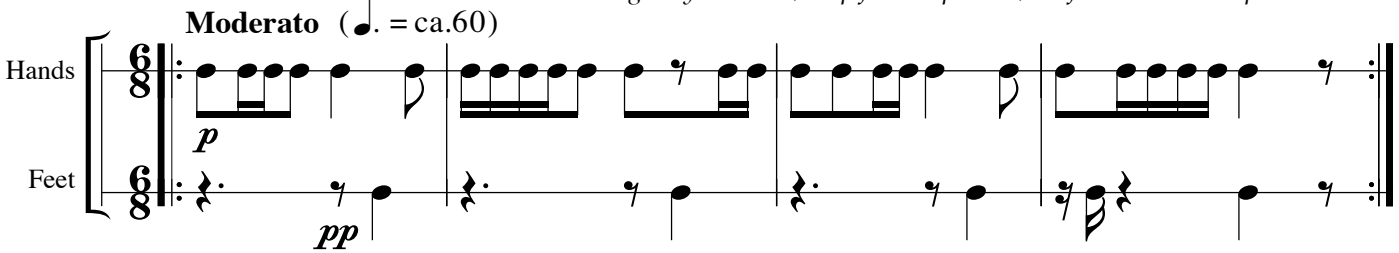
Rhythm 59

(3/4 time counted in dotted half notes a.k.a. "in one.")
2 groups clapping.



Rhythm 60

Hands: Lightly tap rhythm with hands (on flat surface) or use small drum.
Feet: Sitting on your chair, keep feet suspended, hit floor with toe-taps.



Melody: Key signatures in minor

1. **Review** all scales mentioned on pp.95/96. **Perform** p.97: *Minor Scale Song* and *Limu Limu.*

2. **The key signatures for the minor scales.**
   Like the major scales, there are 12 possible minor scales. In Lesson 11a we hinted at a connection between major and minor scales by saying that the natural minor scale can be found by starting and ending at $\hat{6}$ in major (see p.95) without altering any pitches. Then it goes without saying that A natural minor shares its key signature with C major. Since the harmonic and melodic minor scales can be considered alterations of the natural minor scale, it follows that these scales too share the same key signature. As such there is no need for special key signatures for the minor keys. They use the same key signatures as the major keys, except the tonic of the minor key is different than the major key.

3. **The relation between major and minor, relative major/minor, the circle of fifths (fourths.)**
Major and a minor keys that share the same key signature, are called relative keys. For instance, C major is relative to A minor, and vice versa; G major is relative to E minor and vice versa; and so on. Each pair of keys relate in such a way that $\hat{6}$ in major is the tonic of minor, $\hat{3}$ in minor is the tonic of major. When all 12 keys are put in order, and paired with their relative keys, we get the complete circle of fifths as is shown on the inner side of the cover page of this book. Acoustically the term "relative" makes sense too: Many songs freely **modulate** (=moving to a different key) between a given key and its relative, yet it never sounds like it has strayed too far away from the original key, and modulating back to the original key is easy. Important: Relative keys are still considered separate, thus different keys, just like you and your sister/brother may be family but are different beings.

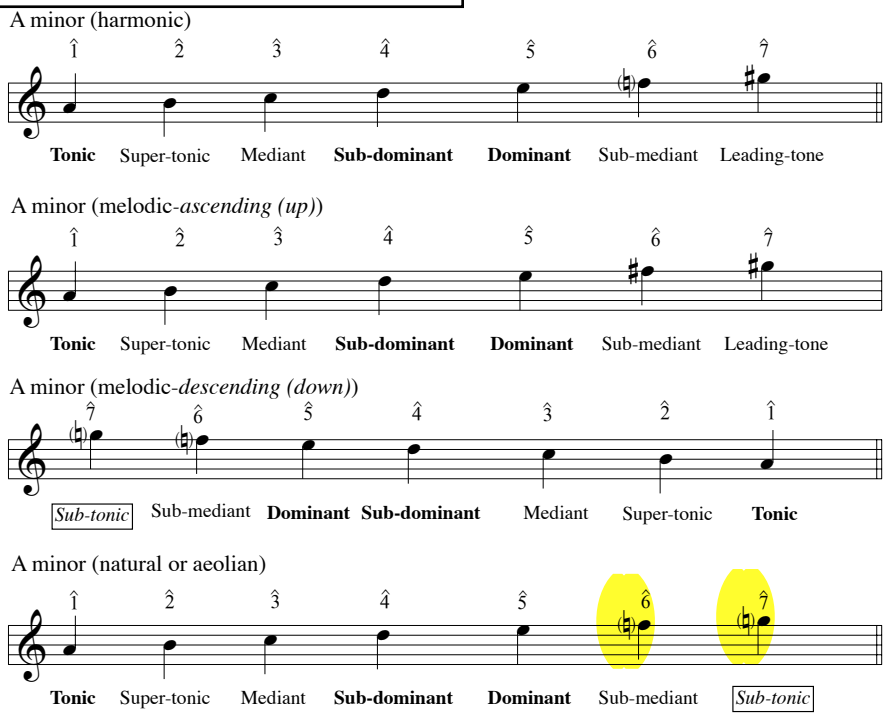
4. **Parallel minor.**
Major and a minor keys that share the same tonic they are called parallel keys. For instance, C major is the parallel key of C minor and vice versa. These keys do not share the same key signature. Use the circle of fifths to determine the key signature for any parallel key.

5. **Notation of alterations in harmonic and melodic minor. The scale degree names.**
The key signature in minor does not provide for the raised $\hat{6}$ (used in melodic minor ascending) or the leading tone (used in melodic minor ascending and harmonic minor in both directions.) In the minor scales, these notes are considered **alterations**. An alteration is a pitch that is different than would normally occur in the scale given the key signature. Tradition has it that alterations are not included in the key signature, no matter how regularly they occur. You will have to write the appropriate accidental each and every time, in every octave, in every measure.
Since the key signature automatically flattens both the $\hat{6}$ and $\hat{7}$, you will have to raise the $\hat{6}$ and $\hat{7}$ by:

- Placing a natural sign in front of the $\hat{6}$ and/or $\hat{7}$ if the key signature lowered these pitches;
- Placing a sharp sign in front of the $\hat{6}$ and/or $\hat{7}$ if the key signature did not affect these pitches;

On p.144 you find an overview of all the scales with proper spelling for the harmonic and melodic scales in all keys. Example 11.6 shows the scale degree names in all three types of minor keys.

Example 11.6: Names of the scales degrees in minor



Harmony: Diatonic triads in harmonic minor

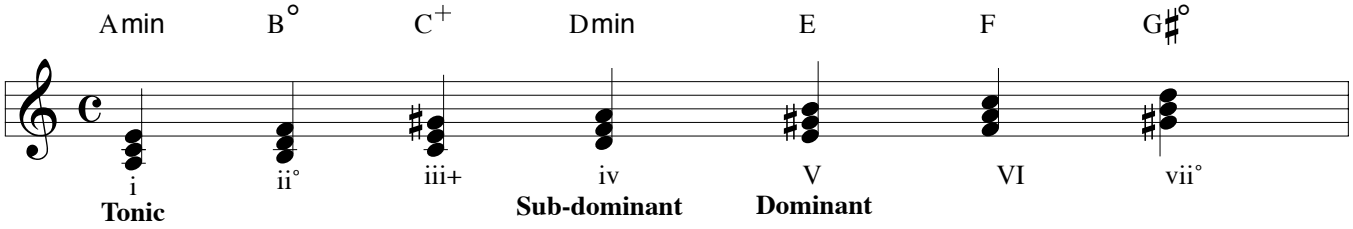
1. **Review** pp.59-60: *Diatonic triads and their identification*.

2. **The diatonic triads in harmonic minor.**
The principles regarding the construction of the diatonic chords is exactly the same as in the major scale. In the case of minor we limit ourselves to the use of the harmonic minor scale. In doing so, we create one triad we have not encountered nor discussed yet:
• The triad built on $\hat{3}$ sounds distinctly different than any of the other triads we have used so far. This is caused by its intervallic structure: It consists of two major thirds stacked on top of each other, which makes for a very unstable sound quality. We call this chord the **augmented triad**. In inversion, the augmented triad contains a diminished fourth and a major third. Since the diminished fourth sound like a major third, and therefore the entire chord sounds the same as in root position, you cannot hear the difference between the inversions. Example 11.7 shows the construction of all diatonic triads and their names in A and C minor.

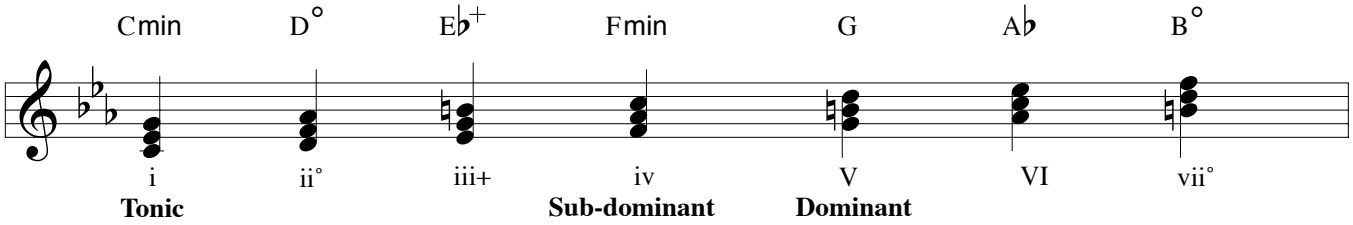
Note: Due to it's dissonant sound quality the augmented chord is often substituted for a major triad by not raising the $\hat{7}$ the way the harmonic scale prescribes.

Example 11.7: Diatonic chords in A harmonic minor

Diatonic chords in A minor

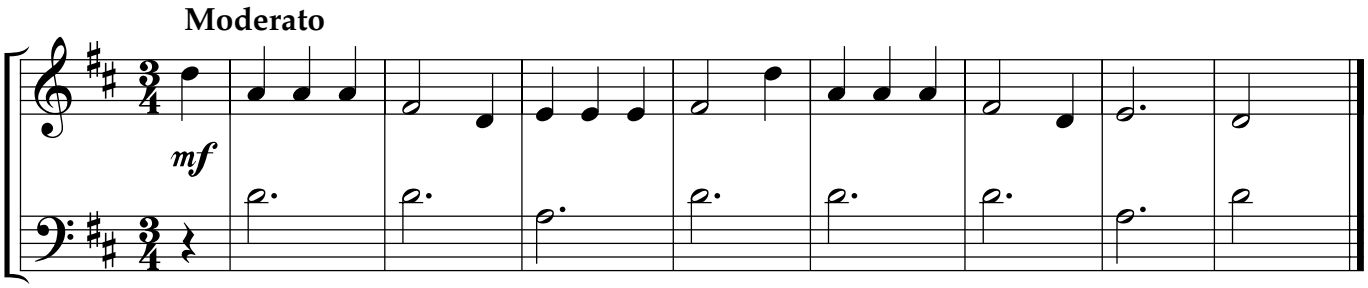


Diatonic chords in C minor



Ear training

1) Rhythmic dictation: The beginning note will be given. Complete the rhythm and indicate the meter.
2) Interval dictation: A–One note will be given, fill in the other. B–The scale is played so you can orient yourself, then the intervals are played; related the pitches to the tonic and notate the interval.
3) Melodic dictation: The beginning note will be given. Complete the melody, indicate meter and key.
4) Error recognition: Yuck; Today's performance stinks. Circle and ID the mistekes.



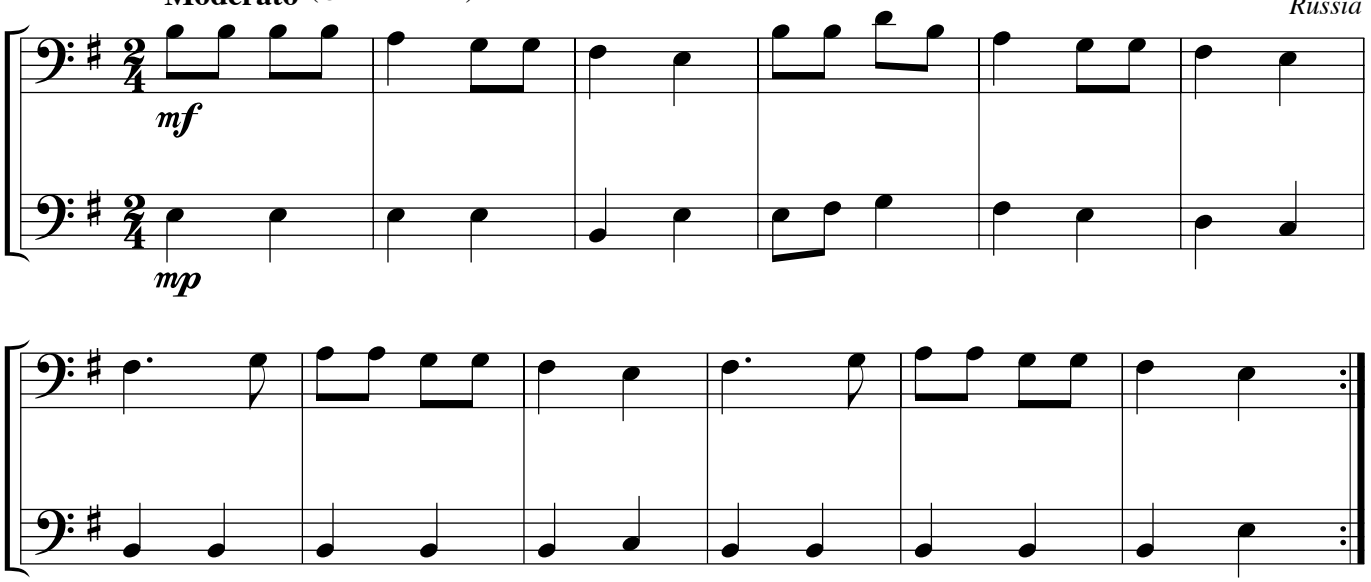
Making music / Sight-reading

Introduce p.102: *Balalaika* and *Alte Zeit, Gute Zeit....* Both songs are in minor. Before singing go through your normal sight-reading routine. Pay special attention to the starting note of each song, the type of minor scale and look for tricky leaps and jumps. Before starting each song, lightly circle the tonic wherever it appears with pencil. Write the solfège syllables in if needed.

Балалаика *(Balalaika)* **Duet**

Moderato (♩ = ca. 112)

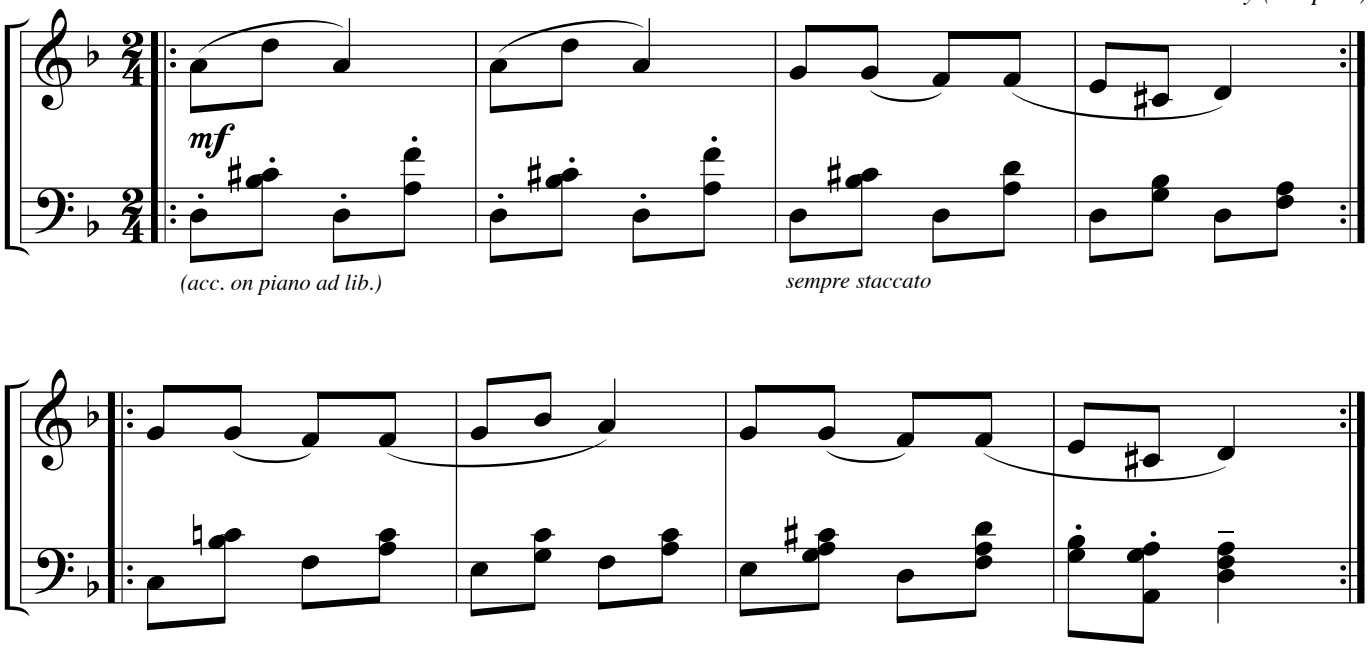
Russia



Alte Zeit, Gute Zeit... *(Good old times...)*

Tempo giusto (♩ = ca. 90)

Germany (adapted)



Alteration	**Modulate**	**Relative keys**
Circle of fifths in minor	**Parallel keys**	**Relative major/minor**
Counting the meter in one	**Parallel major/minor**	

Practice and learning assignments: **(Due Wk._____ at the beginning of class)**

1. . . . .**Practice** p.94: *Rhythms 57/58,* p.99: *Rhythms 59/60.*
2. . . . .**Learn and memorize** all vocabulary and theory from Lesson 11A and B.
3. . . . .**Practice** p.97: *Minor Scale Song* and *Limu Limu,* p.102: *Balalaika* and *Alte Zeit, Gute Zeit...* using solfège.
4. . . . .**Practice** all scales mentioned on pp.95/96.
5 . . . . .**Memorize/Review** p.89: *The order of the flats and sharps,* p.60/101: *The diatonic triads,* pp.84-85: *The harmonic functions*, memorize all major and minor key signatures in the circle of fifths (*see* inside front cover page.)

Written assignments: **(Due Wk._____ at the beginning of class)**

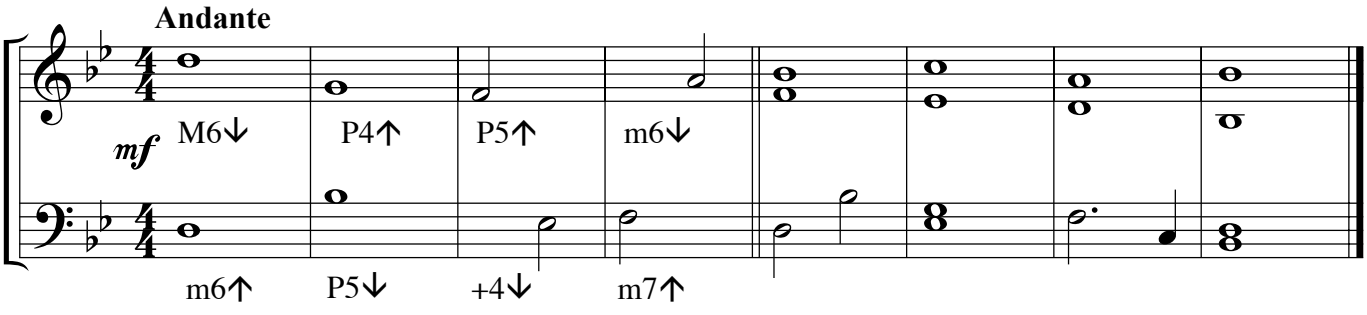
Carefully follow the instructions for each assignment.

1. . . . .Give the definition or description and/or examples of the following vocabulary:

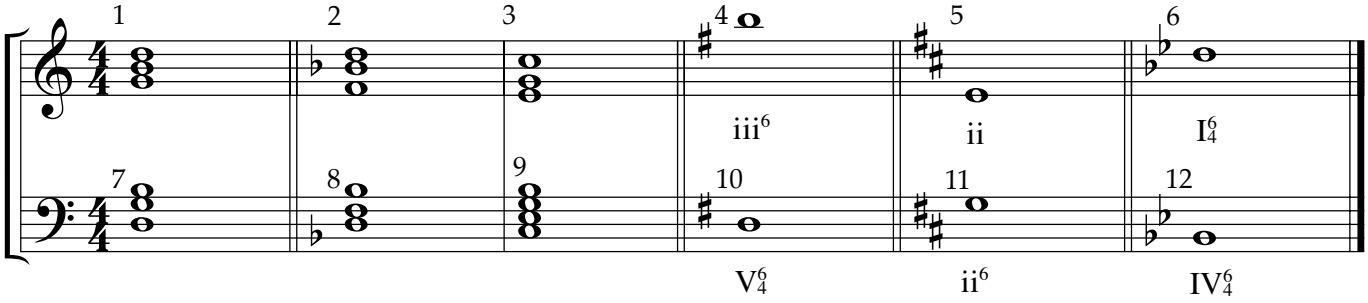
Alteration	**Complementary rhythm**
Counting the meter in one	**Courtesy accidentals**
Modulate	**Minor scales**
Parallel keys	**Sub-tonic**
Relative keys	

2. . . . .Transpose p.101: *Example 11.7* to the key of D minor (which one of the 3?), provide:
   - The alphabetical letter-name of the chord above the top staff.
   - A Roman Numeral below the staff.
   - The solfège names below the Roman Numeral.
   - The names of the scale degrees below the solfège names.

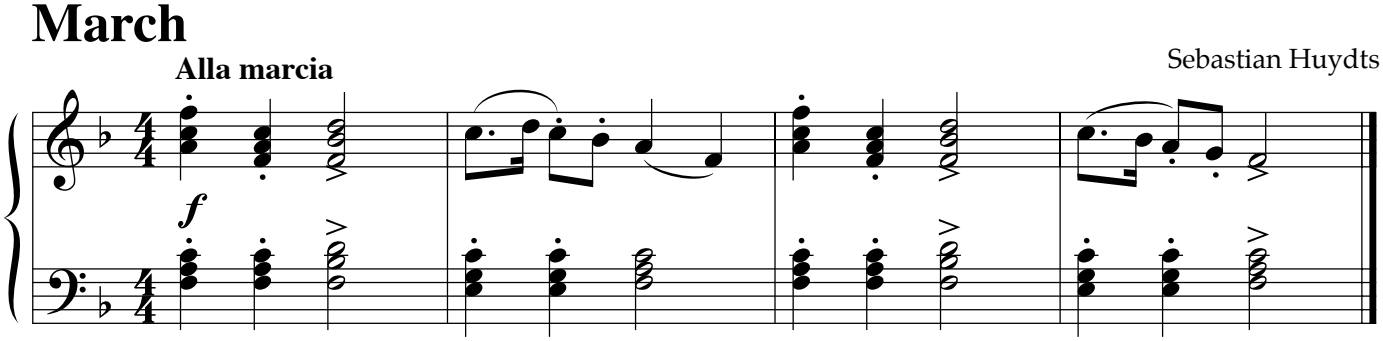
3. . . . .Intervals: Copy the music below. In your copy, below the staff of each clef, for each measure, write both the name and quality of the interval, the solfège names, and indicate whether the interval is harmonic or melodic. Play the intervals at a piano to get familiar with the sound.



4. . . . .Chords: Copy, identify and/or complete the following chords as follows (ID key!!):
   • Alphabetical letter-name of the chord **above** the top staff.
   • A Roman Numeral **below** the staff (Remember: The Roman numerals needs either *nothing* **or** a little ^{6} **or** $^{6}_{4}$ next to it to identify *root position* or one of the two possible inversions.)
   • T, SD or D below the Roman numeral (which is below the chord.)
   • With an arrow identify the root in each chord.
   For this exercise, consider all keys to be major.



5. Analysis: Study the following score. Then answer the questions:



a) In which key is this piece? How do you know this for sure?Which pitch is altered because of the key signature?
for the following question review pp.83/84.
b) Provide a Roman Numeral analysis for the entire piece. Identify the harmonies as follows:
• Alphabetical letter-name of the chord **above** the top staff.
• A Roman Numeral **below** the bottom staff (Remember: Roman numerals need either *nothing* **or** a little ^{6} **or** $^{6}_{4}$ next to it to identify *root position* or one of the two possible inversions.)
• T, SD or D below the Roman numeral (which is below the chord.)
• With an arrow identify the root in each chord.
c) Which types of articulations are in the piece, in which measure(s), what is their meaning?
d) What dynamic is maintained throughout the piece?
e) Explain the title of the piece.
f) Extra credit (you will not be downgraded if you do not do this exercise): Transpose the entire song to its relative minor. Make use of the leading tone in the relative minor.

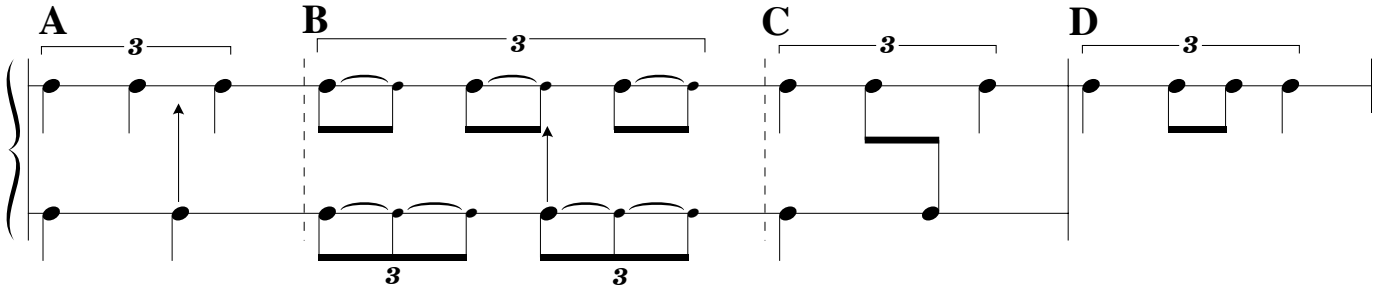
6. . . . .Review all theory from Lesson 11 and prepare precise questions for any concepts or vocabulary that is not clear to you at this point. See p.38, assignment #4 to see what we mean by "prepare." Hand this in together with the rest of the homework assignments. Your teacher will address these issues in lesson 12B with you personally, or in class. If you have no questions, simply leave out or write "N/A". This assignment carries no credit.

Rhythm:

1. **Review** pp.94: *Complementary rhythm*. **Perform** p.94: *Rhythms 57/58,* p.99: *Rhythms 59/60.*

2. **Two against three.**
When one part performs two notes, equal in duration, while another part, in the exact same amount of time plays three notes, equal in duration, an interesting rhythmic interplay occurs that we call "two against three." It is easy to learn to do this exciting rhythmic pattern by yourself, using your own two hands. Example 12.1 shows a way to combine the two rhythms into one rhythm that is easy to perform:

Example 12.1: Two against three

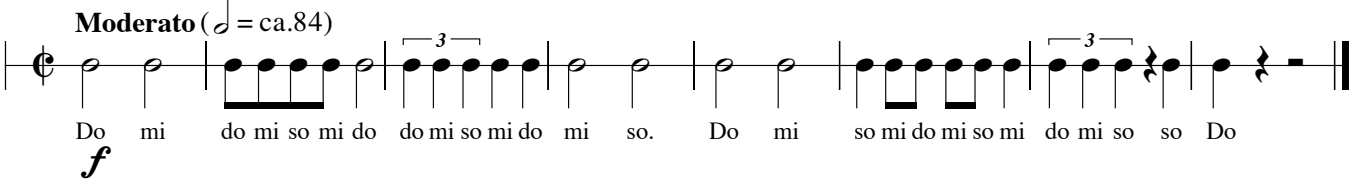


A) The combination of two rhythms; one quarter note triplet played against two quarter notes.
B) The rhythms are rewritten by expressing all values as tied over eight notes/triplet eight notes so the values of each staff line up (actual sounding notes are printed bigger.) This procedure shows that the 2nd quarter note in the lower staff lines up exactly with the 2nd eighth note of the 2nd triplet quarter note in the top staff.
C) The ties are again removed; both rhythms are rewritten as one rhythm divided over two hands.
D) The 1st beat is combined in just the top staff, the second quarter is fitted as an eighth note in the top staff rhythm between the second and the third quarter notes of the triplet.
Learn what the combined rhythm in D sounds like, and keep that rhythm in mind when practicing two against three.

3. **Introduce** p.105: *Rhythms 61/62*. First practice as written, then add the accompanying notes as indicated.

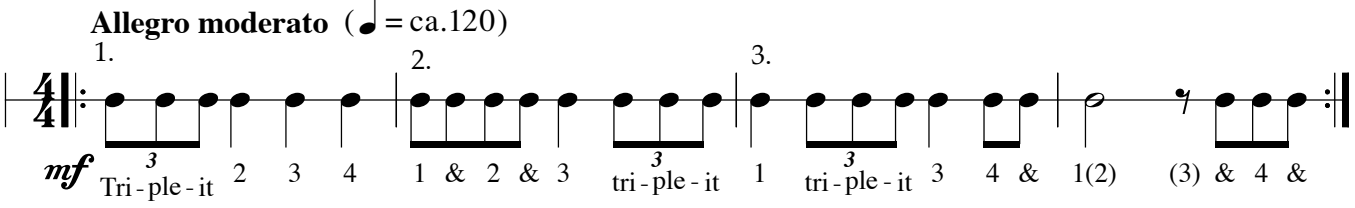
Rhythm 61

Chant on Do-Mi-So. Add regular half note foot tap to rhythm.



Rhythm 62

Rhythmic canon: Speak-sing on pitch given by instructor. Do not pronounce counts in parentheses. Accompany with eighth note handclaps

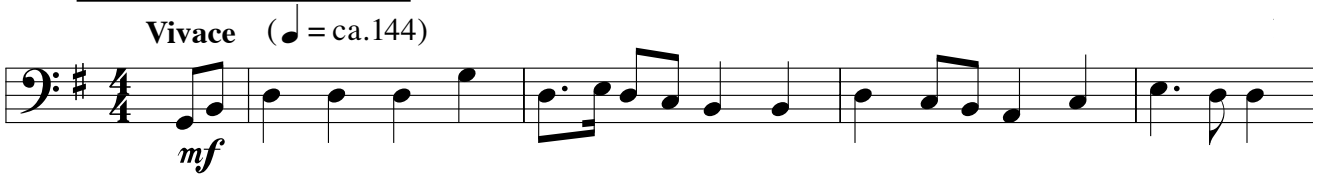


Melody: Phrase structure

1. **Review** all scales mentioned on pp.95/96. **Review** solfège names in minor. **Perform** p.97: *Minor Scale Song* and *Limu Limu,* p.102: *Balalaika* and *Alte Zeit, Gute Zeit...* using solfège.

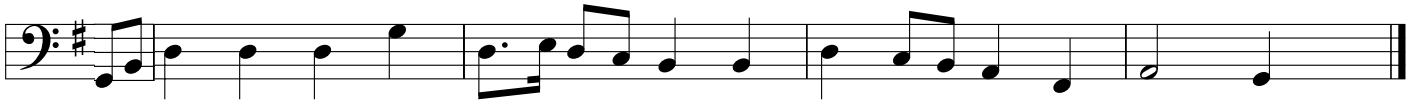
2. **Phrase structure in music: Antecedent and consequent.**
   A melody or tune is a specific succession of notes in a distinct rhythm. A typical melody often has a distinct structure. In it, an opening passage (often consisting of just four measures), which is followed by a closing passage (often consisting of four, eight or more measures.) These two parts need each other for the complete melody to make sense. The opening part of the melody is called **antecedent**, the concluding part is called the **consequent**. Examples 12.2a and 12.2b show how this works.

Example 12.2a: Antecedent



Example 12.2a shows an antecedent of four measures (in which the attentive student will undoubtedly recognize a previously studied work.) It builds up expectation and increases tension. Were the music to really stop where it does in example 12.2a, you would feel that something is missing.

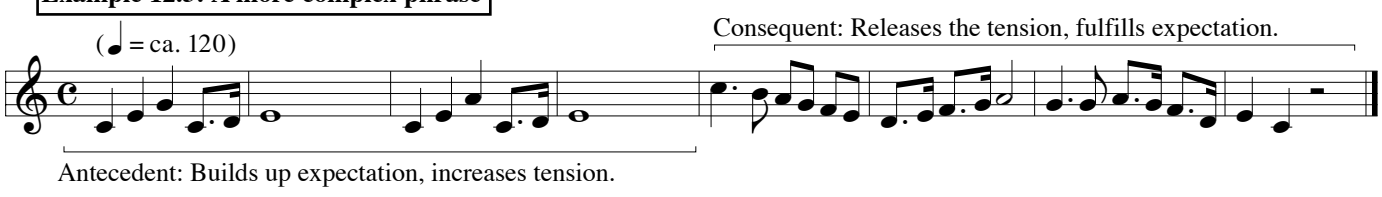
Example 12.2b: Consequent



Example 12.2b shows how the consequent of the next four measures releases the tension and fulfills the expectation created previously. The conclusion thus created provides for a balanced phrase. Again, 12.2b wold sound somewhat strange, and certainly too short, if played by itself.

3. **The importance of phrases in music.**
   The information of an essay or a story can only be understood if it's text is properly divided up in those period deliminated chunks that we call *phrases*. A narator will only be effective if she or he interprets these phrases correctly. Although music does not possess the same quantifiable and definitive informative quality that words do, "*phrases*" and "*phrasing*" in music are just as essential. Musicians need to learn to recognize and create phrases in music. That way the music can be performed with as much conviction as a narrated story. To become familiar with musical phrasing, two approaches are necessary. First, you need to study a lot of music to create a solid frame of references. It is a good idea to look at vocal music first, because there music and words are combined. Second, write your own music in order to get more of a sense of the inner workings of the musical logic behind melody.
   Example 12.3 illustrates the aforementioned. To get a sense of how this particular musical phrase works, copy it , add below the following words and sing: *"What a fun way to learn, what a great way to learn, what a joyous way to learn about my art: 't is a shame it has to end here."*

Example 12.3: A more complex phrase

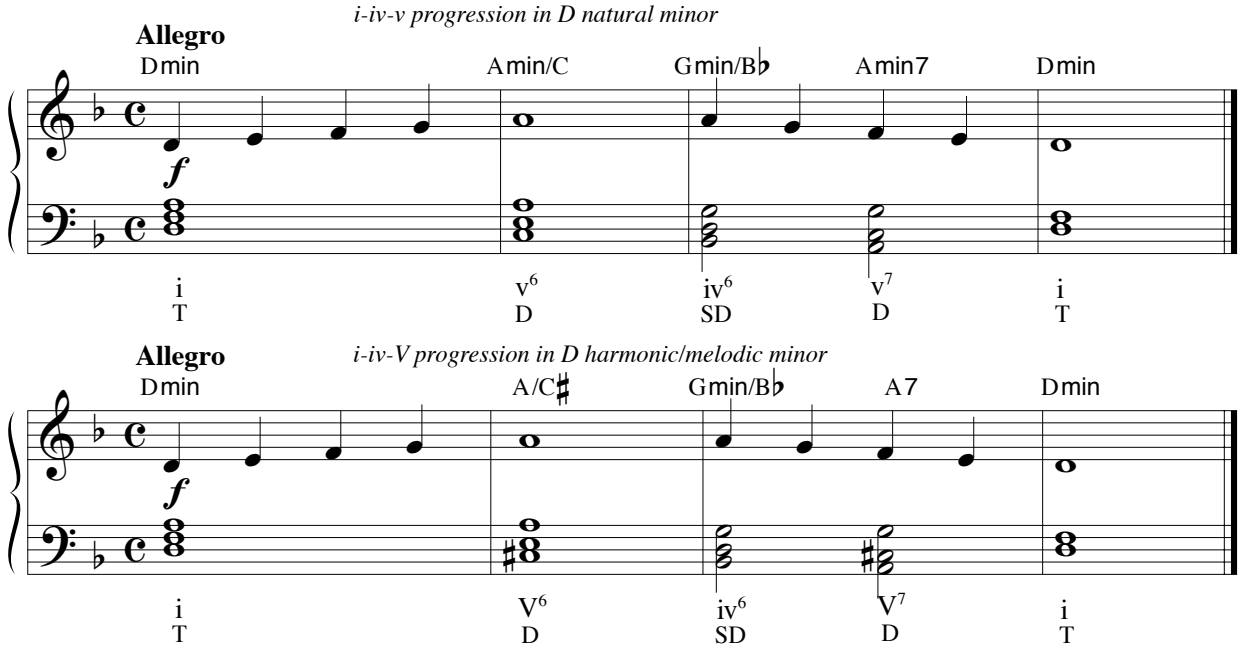


Harmony: Progressions in minor

1. **Review** pp.59-60/84-85: *Diatonic triads and their identification* and *Harmonic progressions*.

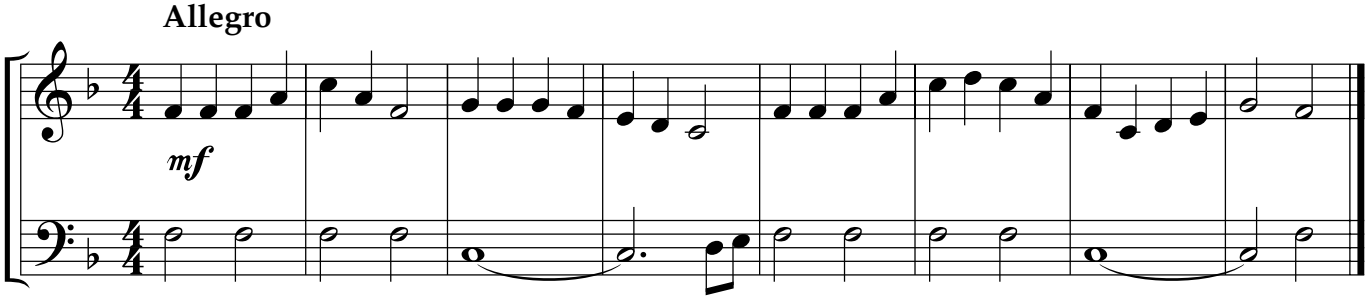
2. **Progressions in minor.**
   All issues discussed previously regarding harmony and harmonic progressions remain true for the minor keys. However, since we have three choices in minor, the question may arise what to do about the Dominant; should the dominant be a minor chord or a major chord? In general, composers favor the latter, in effect using harmonic or melodic (ascending) minor. In the end, it is a matter of taste and style, for many songs, especially popular ones, exists in which the dominant is a minor chord. In that case it is analyzed by a lower case "v." Example 12.4 shows two possible cadences in minor, both theoretically correct. You decide which one you prefer.

Example 12.4: Progressions in minor



Ear training

1) Rhythmic dictation: The beginning note will be given. Complete the rhythm and indicate the meter.
2) Interval dictation: A–One note will be given, fill in the other. B–The scale is played so you can orient yourself, then the intervals are played; related the pitches to the tonic and notate the interval.
3) Melodic dictation: The beginning note will be given. Complete the melody, indicate meter and key.
4) Error recognition: Oy! Booboo Central! Circle and ID the miztakes.

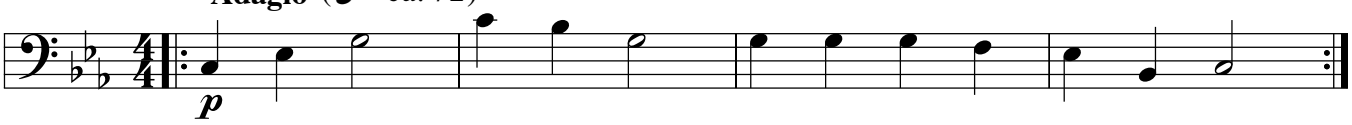


Making music / Sight-reading

Introduce p.108: *The Rooster Sings at Night, Három mintha!* and *Ein Jüngling liebt ein Mädchen*. Before singing go through your normal sight-reading routine. Pay special attention to the starting note of each song, the type of minor scale (if applicable), look for tricky leaps and jumps. Before starting each song, lightly circle the tonic wherever it appears with pencil. Write the solfège syllables in if needed.

The Rooster Sings at Night

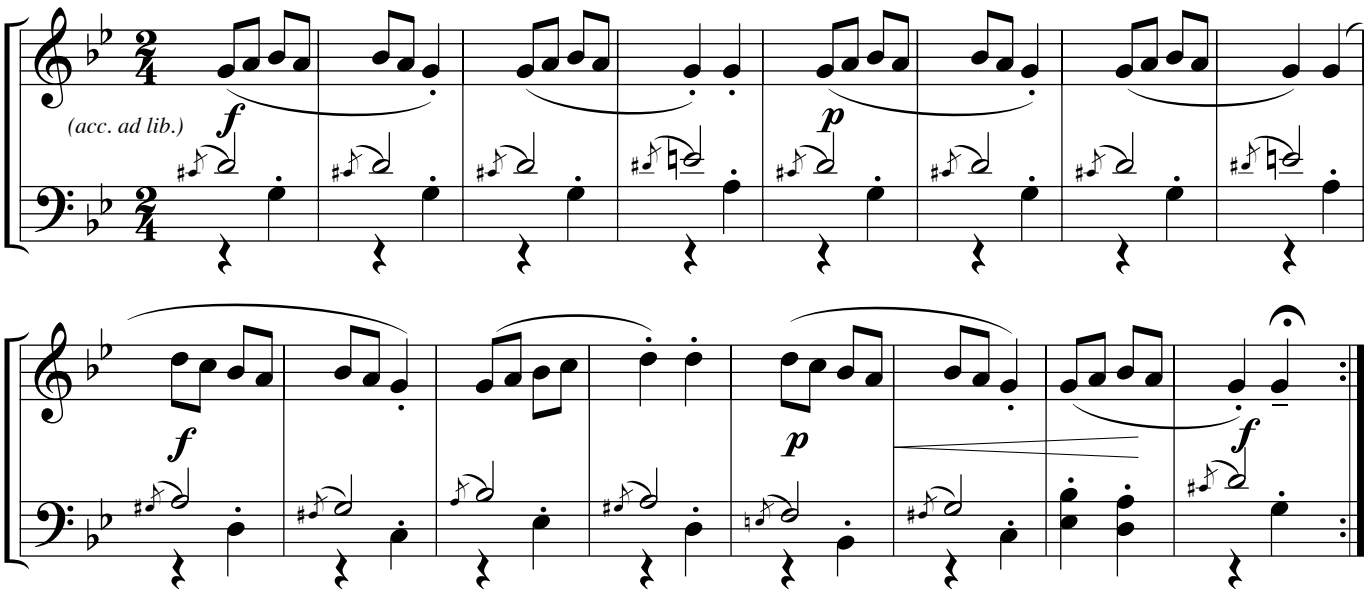
Adagio (♩ = ca. 72) *Origin Unknown*



Három mintha! *(I lost three quid!)*

Compare to p.86: *Megfagtam egy.*

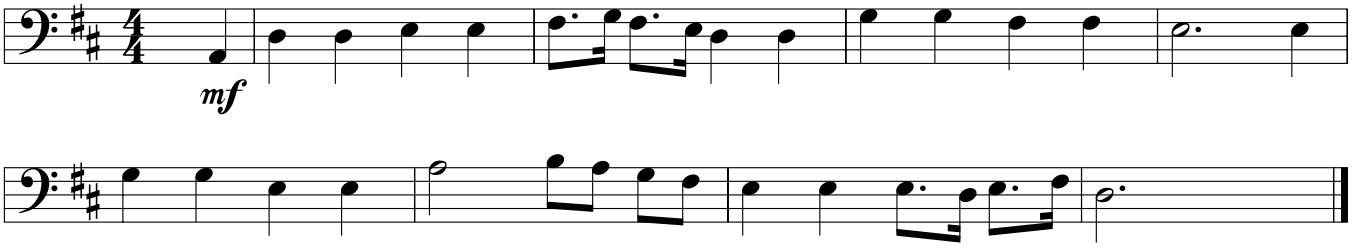
Allegro (𝅗𝅥 = ca. 104) *Hungary*



Ein Jüngling liebt ein Mädchen

W.A.Mozart
(1756-1791)

Con spirito (♩ = ca.120)



Antecedent	**Melody**	**Two against three**
Consequent	**Phrase structure**	

Practice and learning assignments: **(Due Wk.____ at the beginning of class)**

1. . . . .**Practice** p.105: *Rhythms 61/62*.
2. . . . .**Learn and memorize** all vocabulary and theory from lesson 12A.
3. . . . .**Practice** p.97: *Minor Scale Song,* p.108: *The Rooster Sings at Night, Három mintha!* and *Ein Jüngling liebt ein Mädchen*.
4. . . . .**Practice** all scales mentioned on pp.95/96.
5 . . . . .**Review** the harmonic functions, the order of the flats and sharps and all major and minor key signatures in the circle of fifths (*see* inside front cover page.)

Written assignments: **(Due Wk.____ at the beginning of class)**

Carefully follow the instructions for each assignment.

1. . . . .Write out the Tonic, Dominant and Subdominant chords and their inversions for the keys of G and E harmonic minor, in both staves using the grand staff. Follow Example 7.3 on p.60. Above the staff, write alphabetical chord symbols, below the staff write Roman numerals. In addition, identify the Tonic, Sub-dominant and Dominant chords by writing T, SD or D below the chord.

2. . . . .Transpose p.107: *Example 12.4* to the key of C harmonic minor, identify every harmony by:

   • Alphabetical letter-name of the harmony above the top staff.
   • A Roman Numeral (with applicable inversion)
   • T, SD or D below the chord.

3. . . . .Review all theory from Lessons 9 thru 12a and prepare precise questions for any concepts or vocabulary that is not clear to you at this point. See p.38, assignment #4 to see what we mean by "prepare." During the time alloted for class questions, your teacher will address these issues in Lesson 13A. This assignment carries no credit.

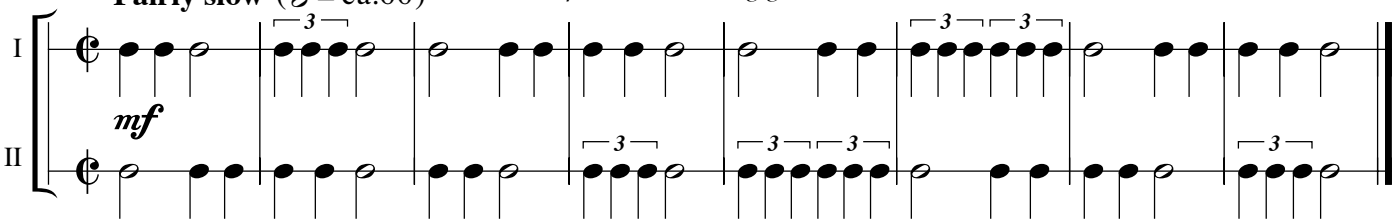
Rhythm:

1. **Review** p.105: *Two against three*. **Perform** p.105: *Rhythms 61/62* .

2. **Introduce** p.110: *Rhythms 63/64*. More two against three. Find the connection between rhythm 63 and 64. Also try these rhythms solo!

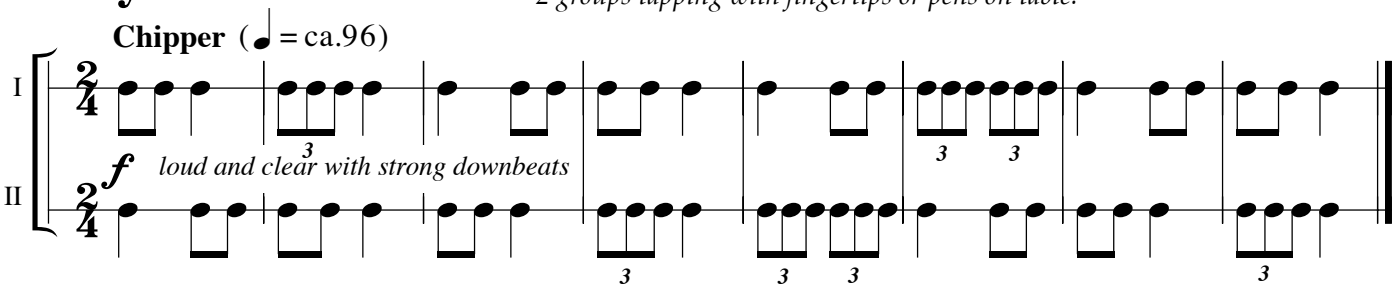
Rhythm 63

2 groups chant, pitches "do" and "so."
Triplets like chewing gum!



Rhythm 64

2 groups tapping with fingertips or pens on table.



Melody:

1. **Review** p.106: *Phrase structure*. **Perform** p.97: *Minor Scale Song,* p.102: *Balalaika* and *Alte Zeit, Gute Zeit...* using solfège.

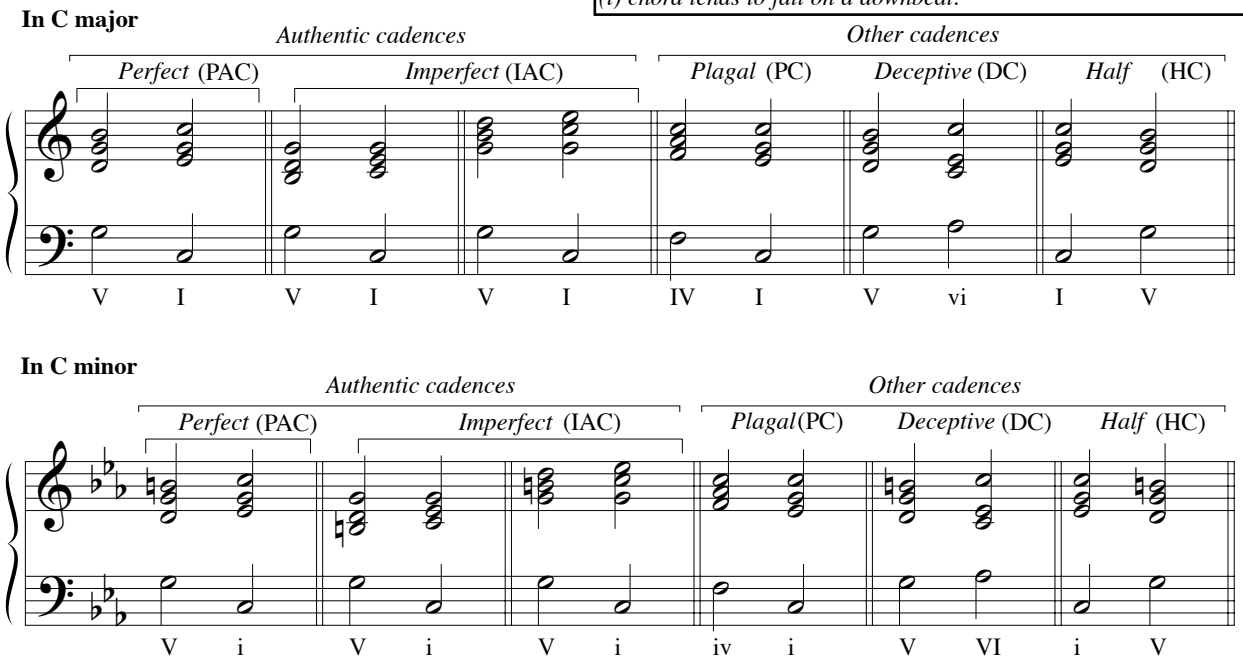
Harmony: More cadences

1. **Review** p.84: *The perfect authentic cadence (PAC.)*

2. **Additional cadences.**
In order to properly end a piece, a formulaic two–chord progression known as a cadence is used. Although the PAC, discussed on p.84, is probably more often used, the **imperfect authentic cadence** also serves successfully to conclude a piece. It is, like the PAC, a Dominant–Tonic or V–I progression. However, the tonic in the IAC is only found in the foundation of the harmony, the bass pitch, while the highest pitch is $\hat{3}$ or $\hat{5}$.
The **plagal cadence** is unofficially known as the "Amen" cadence, because of its strong association with and frequent use in liturgical work. It is a Sub-dominant–Tonic or IV–I progression
The **deceptive cadence** is an effective V-vi progression that surprises a listener who thought that the end—of the phrase of course—was near only to find out that the composer decided to prolong the fun.
The **half cadence** shown here (others exist) is a reverse of the perfect cadence. It is a Tonic–Dominant or I–V progression which clearly signals that the piece is not over yet and that more will follow.
Example 12.5 shows examples of these most common types of cadences. Cadences in minor are identical, except a leading tone is needed for the Dominant.

Example 12.5: Cadences in major and minor

Note: The examples are not written in a time signature: The resolution I (i) chord tends to fall on a downbeat.



Composition

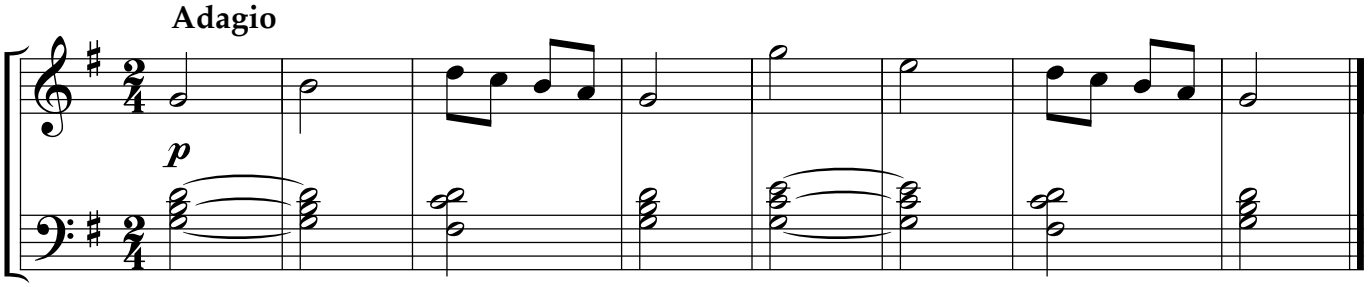
1. **Definition.** The New International Dictionary of Music defines composition as "the act or process of creating a work of music." That means any type of musical expression; ranging in style from Chant to Zappa. Without composition, there would be no music. Composition is essential to the survival and continuous development of our musical culture. Although ours is not a course in composition per se, composing music will give you valuable insights into the mechanics of music theory, and will greatly expand your understanding of how music is written in general.

2. **(L)imitation.** In the weeks ahead you will do a few small composition assignments that put concepts of this book to use. Limit yourself, don't try to write too much at first. We do not expect the next great album or your first grand symphony; we do, however, expect that you will give your best efforts to write a nice song or two. We recommend that you imitate those songs you particularly like, and take your writing skills from there.

3. **Notation.** We expect neat writing with all necessary signs and symbols (such as clefs, key and time signatures etc.) as pointed out on p.10. In addition, we require that every piece, however small, has a tempo indication and a metronome marking, has an indication of the instrument and, if possible, a descriptive title.

Ear training

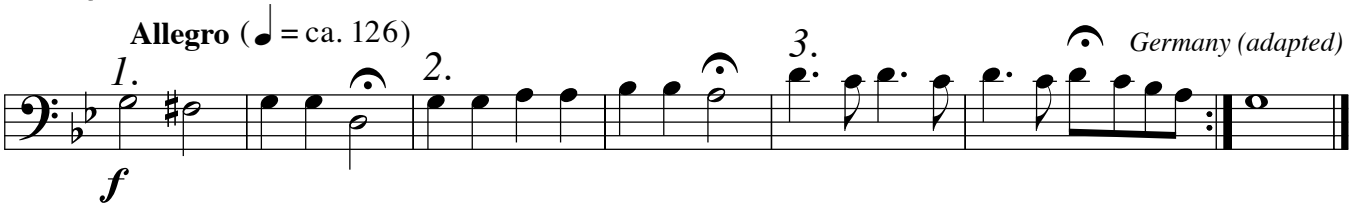
1) Rhythmic dictation: The beginning note will be given. Complete the rhythm and indicate the meter.
2) Interval dictation: A–One note will be given, fill in the other. B–The scale is played so you can orient yourself, then the intervals are played; related the pitches to the tonic and notate the interval.
3) Melodic dictation: The beginning note will be given. Complete the melody, indicate meter and key.
4) Error recognition: Today's mice-steak day. Catch 'em, Circle 'm and... ID 'm!



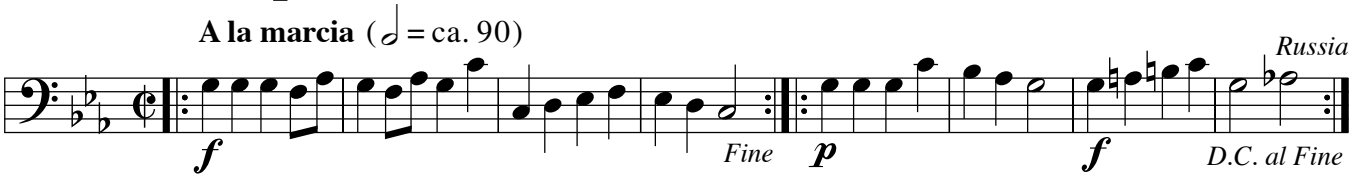
Making music / Sight-reading

Introduce p.112: *Hey, ho* and *The Cossacs Are Coming!* Both songs are in minor. Before singing go through your normal sight-reading routine. Pay special attention to the starting note of each song, the type of minor scale and look for tricky leaps and jumps. Before starting each song, lightly circle the tonic wherever it appears with pencil. Write the solfège syllables in if needed.

Hey, ho *Canon a 3.*



Казаки прибывают! *(The Cossacs Are Coming!)*



Composition	**Imperfect authentic cadence**	**Plagal cadence**
Deceptive cadence		
Half cadence	**Phrase structure**	

Practice and learning assignments: **(Due Wk._____ at the beginning of class)**

1. . . . .**Practice** p.105: *Rhythms 61/62,* p.110: *Rhythms 63/64*.
2. . . . .**Learn and memorize** all vocabulary and theory from Lesson 12A.
3. . . . .**Practice** p.97: *Minor Scale Song,* p.112: *Hey, ho* and *The Cossacs Are Coming!* using solfège.
4. . . . .**Practice** all scales mentioned on pp.95/96.
5 . . . . .**Memorize/Review** p.89: *The order of the flats and sharps,* p.60/101: *The diatonic triads,* pp.84-85/107: *The harmonic functions*, memorize all major and minor key signatures in the circle of fifths (*see* inside front cover page.)

Written assignments: **(Due Wk._____ at the beginning of class)**

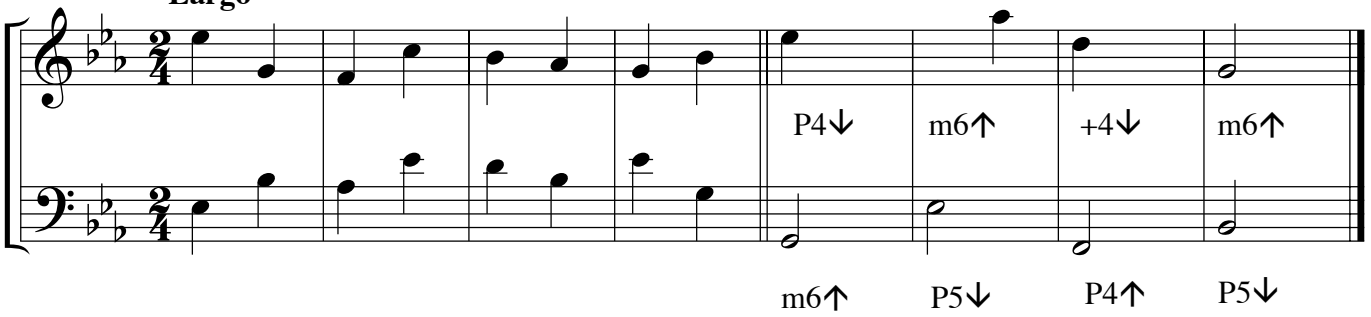
Carefully follow the instructions for each assignment.

1. . . . .Give the definition or description and/or examples of the following vocabulary:

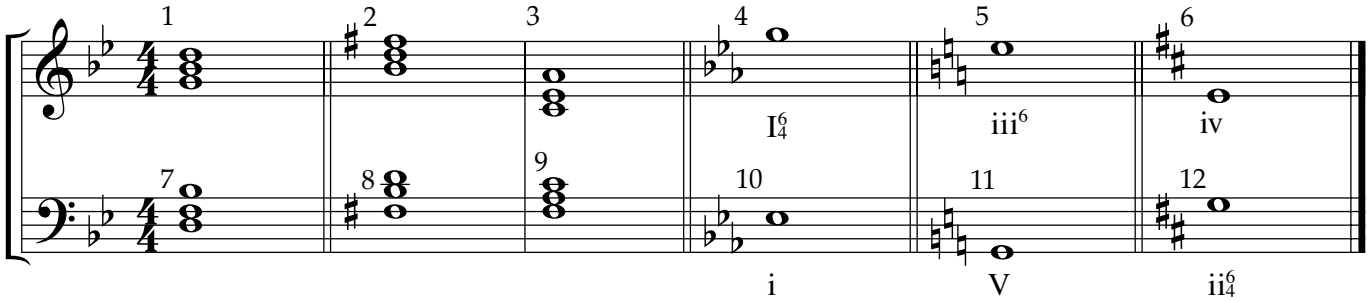
Antecedent
Consequent
Melody
Phrase structure
Two against three
Composition
Deceptive cadence
Half cadence
Imperfect authentic cadence
Phrase structure
Plagal cadence

2. . . . .Intervals: Copy the music below. In your copy, below the staff of each clef, for each measure, write both the name and quality of the interval, the solfège names, and indicate whether the interval is harmonic or melodic. Play the intervals at a piano to get familiar with the sound.

Largo

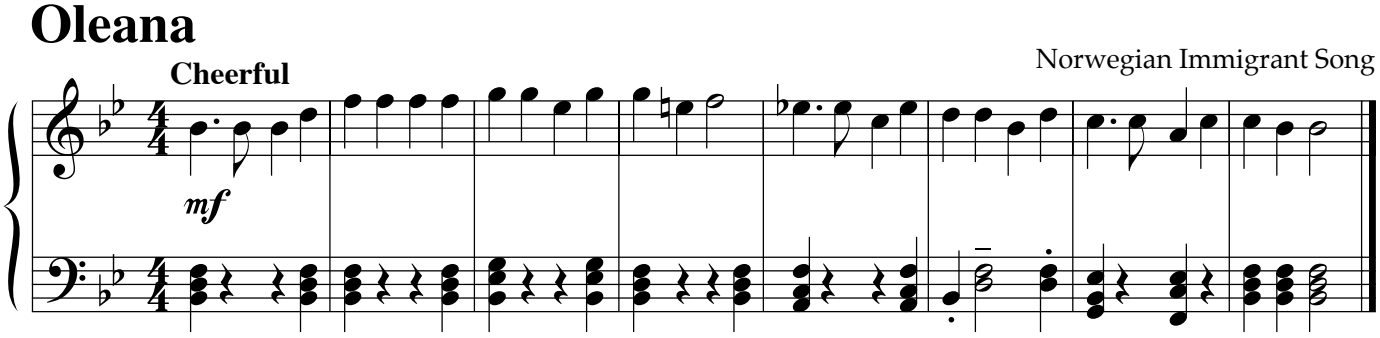


3. . . . .Chords: Copy, identify and/or complete the following chords as follows (ID key!!):
   • Alphabetical letter-name of the chord **above** the top staff.
   • A Roman Numeral **below** the staff (Remember: The Roman numerals needs either *nothing* **or** a little ^{6} **or** $^{6}_{4}$ next to it to identify *root position* or one of the two possible inversions.)
   • T, SD or D below the Roman numeral (which is below the chord.)
   • With an arrow identify the root in each chord.
   #s 1,2,3,7,8 and 9 are in a major key. All others may be major or minor key.



4. . . . .Composition: Create a grand staff. On the top staff compose a melody of eight measures in the key of G major. Use common time, note and rest values ranging from eighth to half notes. On the bottom staff write accompanying harmonies as chords. Use Dominant and Tonic chords, Pre-dominant is optional, no more than two chords per measure. Make sure your piece has tempo and dynamic indications. Articulations are optional.

5. . . . .Analysis: Study the score below. Then answer the questions below the score.



a) "Cheerful" is an inexact tempo indication; what would be a better indication and what would the metronome marking be?
b) In which key is this piece? How do you know that for sure?Which two pitches are altered because of the key signature?
c) What type of articulation in both melody and accompaniment would make the piece most cheerful, staccato or legato? Explain your answer.
d) What is the rhythmic figure in m.6 in the accompaniment called?
e) Which note in m.4 is altered, how is it altered?
f) What is name and the function of the flat in m.5 in the top staff?
for the following question review pp.83/84.
g) Provide a Roman Numeral analysis for the entire piece. Identify the harmonies as follows:
• Alphabetical letter-name of the chord **above** the top staff.
• A Roman Numeral **below** the bottom staff (Remember: Roman numerals need either *nothing* **or** a little ^{6} **or** $^{6}_{4}$ next to it to identify *root position* or one of the two possible inversions.)
• T, SD or D below the Roman numeral (which is below the chord.)
• With an arrow identify the root in each chord.
N.B.: Consider the notes in the base of m.6 one and the same chord.

6. . . . .Review all theory from Lessons 10-12 and prepare precise questions for any concepts or vocabulary that is not clear to you at this point. See p.38, assignment #4 to see what we mean by "prepare." Hand this in together with the rest of the homework assignments. Your teacher will address these issues in Lesson 13B with you personally, or in class. If you have no questions, simply write "N/A". This assignment carries no credit.

Alternative/Additional assignments:

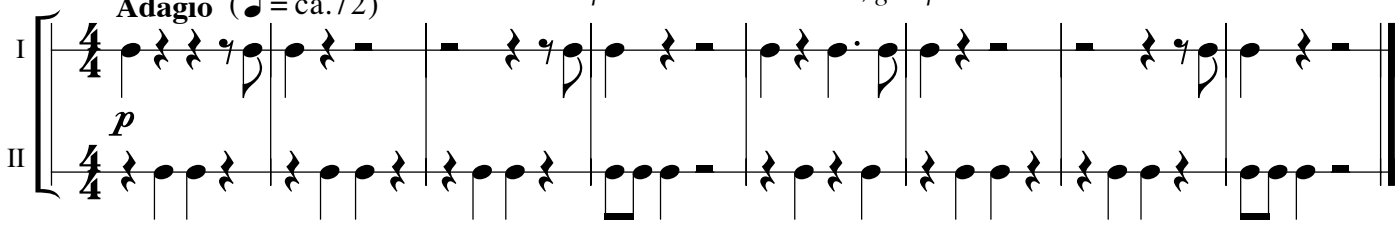
Rhythm:

1. **Review** p.105: *Two against three*. **Perform** p.105: *Rhythms 61/62*, p.110: *Rhythms 63/64*.

2. **Introduce** p.115: *Rhythms 65/66*. When you perform in combos, bands or orchestras, you may encounter situations where you only play every now and then. That means you have to carefully count out your rests, and keep with the beat. After all, you want to make sure your notes are in the right spot, and so do your band mates. These rhythms contain challenging rests and tied over notes. You may want to lightly tap your foot to keep track of where in the measure and piece you are.

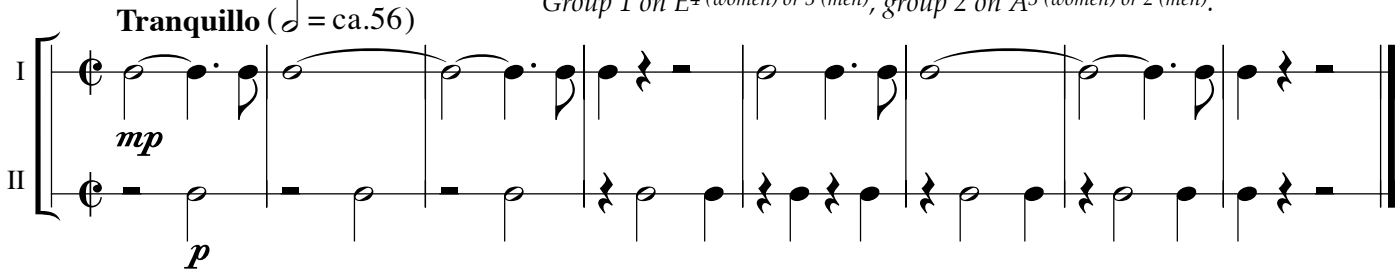
Rhythm 65 *a la pizzicato*

2 groups imitate plucked strings, soft and gentle on "poom."
Group 1 on E^4 (women) or 3 (men), group 2 on A^3 (women) or 2 (men).



Rhythm 66

2 groups imitate an organ, soft and gentle on "na."
Group 1 on E^4 (women) or 3 (men), group 2 on A^3 (women) or 2 (men).



Melody:

1. **Review** p.89: *The order of the flats and sharps,* all major and minor key signatures in the circle of fifths (*see* inside front cover page), p.106: *Phrase structure*.

2. **Perform** p.97: *Minor Scale Song,* p.112: *Hey, ho* and *The Cossacs Are Coming!* using solfège.

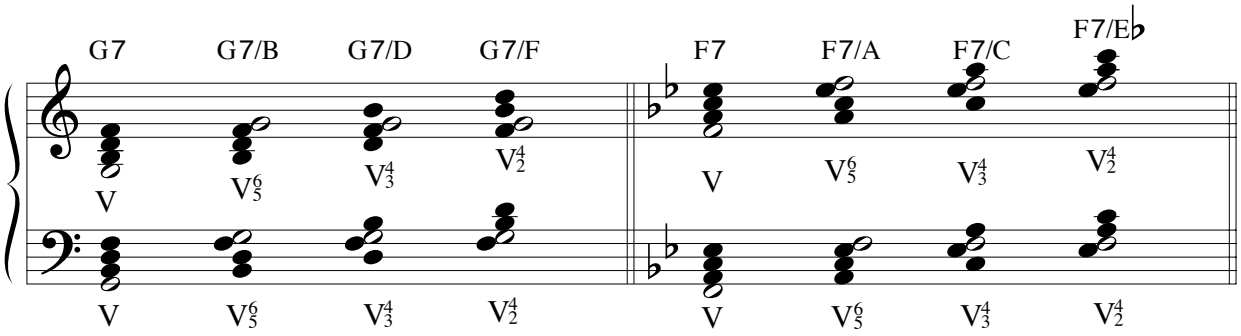
Harmony: The inversions of the dominant 7th chord

1. **Review** pp.84-85/107: *The harmonic functions,* p.76: *The dominant 7th chord,* p.111: *The cadences*.

2. **The inversions of the dominant 7th chord.**
   The technique of the inversions is the same as with intervals or triads (see p.70/83.) However, since the dominant 7th contains one more pitch than triads, there is an additional inversion.
   • The 1st inversion has the third (of the complete chord in root position) as its lowest note and is also known as 6-5 position. Its symbol $\frac{6}{5}$ is written just to the right of the Roman numeral.
   • The 2nd inversion has the fifth (of the complete chord in root position) as its lowest note and is also known as 4-3 position. Its symbol $\frac{4}{3}$ is written just to the right of the Roman numeral.
   • The 3rd inversion has the seventh (of the complete chord in root position) as its lowest note and is also known as the 4-2 position. Its symbol $\frac{4}{2}$ is also written just to the right of the Roman numeral.

Example 13.1 shows the inversions with their proper identification (Roman numerals and alphabetical chord symbols.) The tonic is identified with an open notehead.

Example 13.1: Inversions of the dominant 7th chord *(in the keys of C and B♭)*



2. Styles of notation of harmonic progressions.

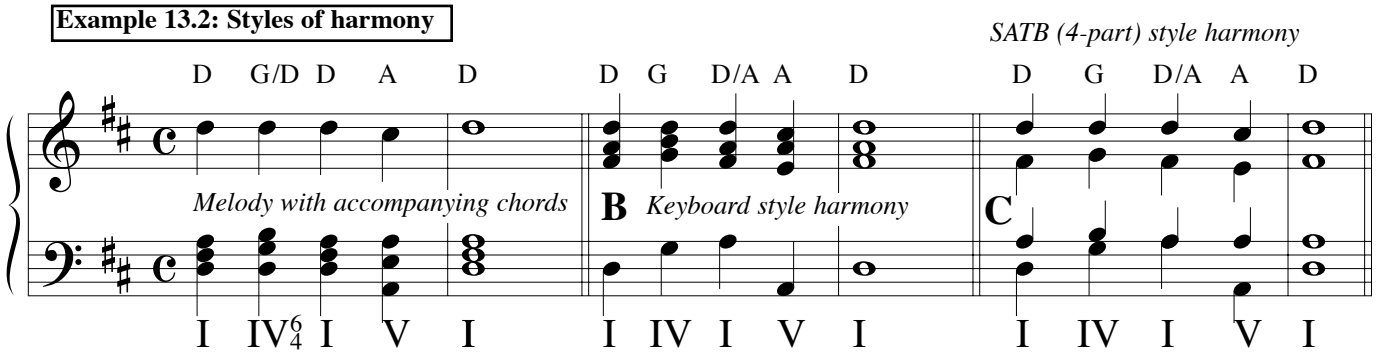
You may have noticed that in our discussion of the cadences on pp.110/111 we spread the chords in such a way that most of the notes were in the top staff, and only the bass note remained in the bottom staff. Harmonic progressions can be shown in three distinct ways as is done in Example 13.2:

• A) A **melody with block-chord accompaniment** (see pp.45/60.) This style is often used by keyboardist playing a melody in their right hand (which performs the top staff) with the accompanying chords in their left hand. Chords should not be placed too low lest they'll sound murky.

• B) So-called **keyboard style harmony**: This style is used to show progressions at the keyboard. It is, from a pianist's point of view, the easiest way to play progressions.

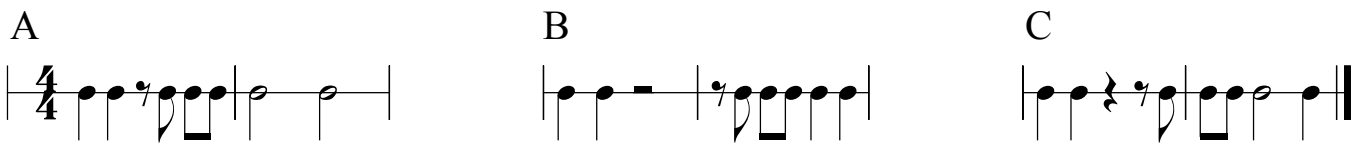
• C) So-called **SATB style**: This style is the official **4-part harmonization** style. It is based on the distribution of the chord notes over 4 separate parts (as is done in vocal choirs): Soprano (the highest voice), Alto (the higher middle voice), Tenor (the lower middle voice) and Bass (the lowest voice.)

Example 13.2: Styles of harmony

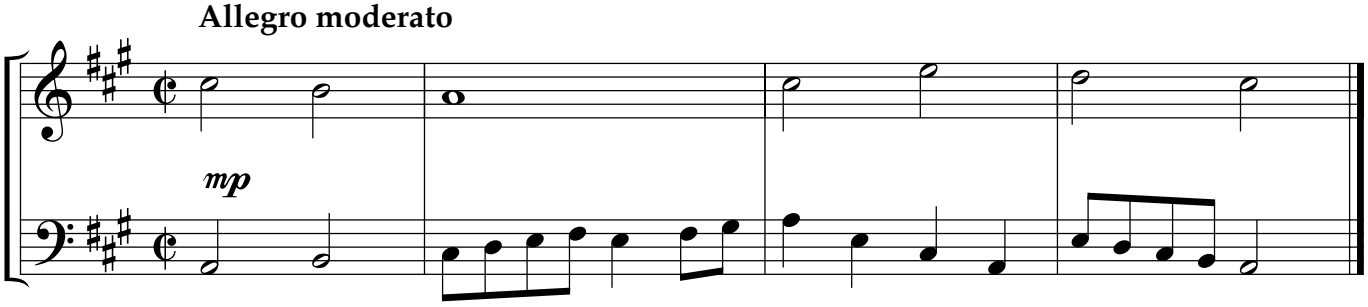


Ear training

1) 1a) Rhythmic recognition: After one measure count off, your instructor will perform one of the three rhythms below. All are in the same time signature. Indicate which rhythm is performed.



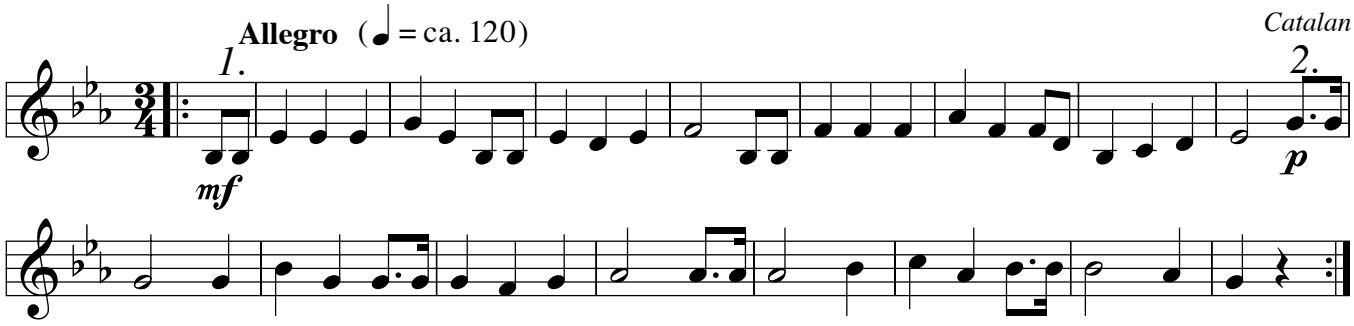
1b) Rhythmic dictation: The first note(s) is/are given. Complete the next 3 measures.
2) Interval dictation: A–One note will be given, fill in the other. B–The scale is played so you can orient yourself, then the intervals are played; related the pitches to the tonic and notate the interval.
3) Melodic dictation: The beginning note will be given. Complete the melody, indicate meter and key.
4) Error recognition: Today it is the feeble faulty finger fanfare: Circle and ID the miskates.



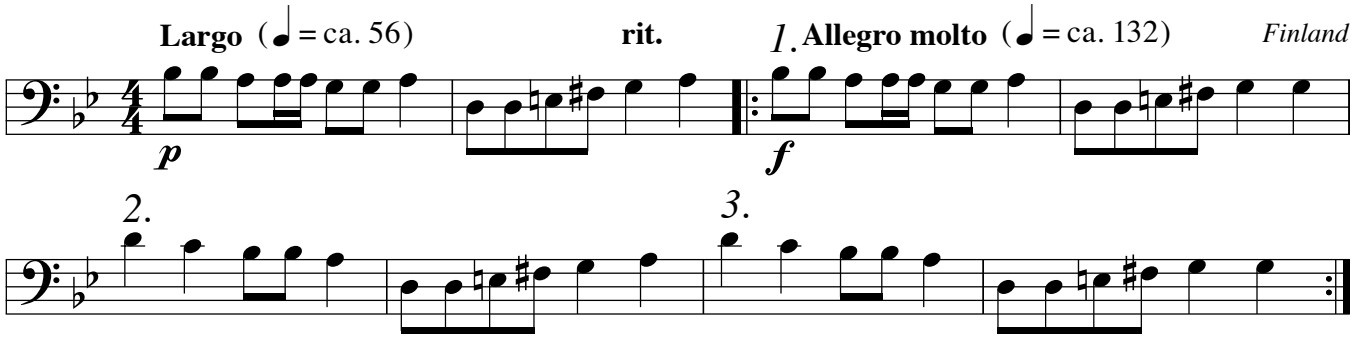
Making music / Sight-reading

Introduce pp.117/118: *Dins La Fosca, Tim Tam Patatam* and *Minun Kuntali*. Before singing go through your normal sightreading routine. Identify the key first!

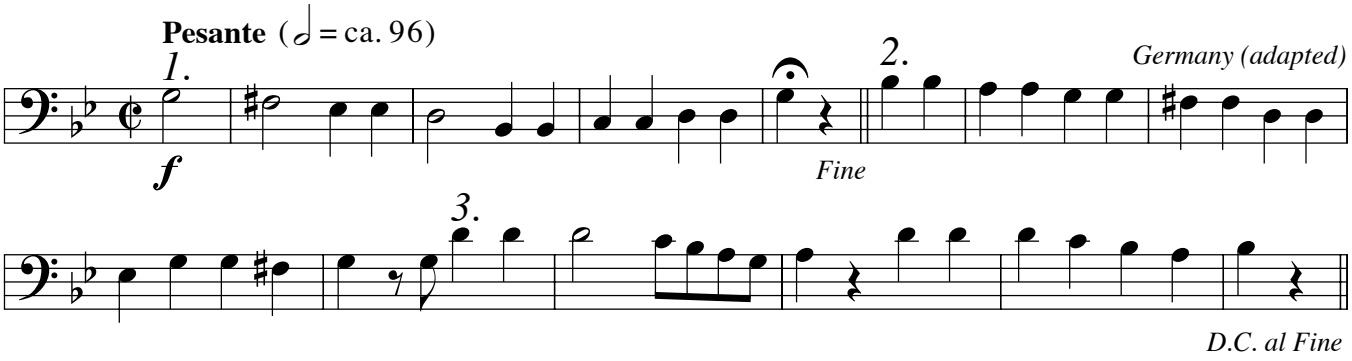
Dins La Fosca *(In the dark...) Canon a 2.*



Minun Kuntali *(My town) Canon a 3.*



Tim Tam Patatam *Canon a 3.*



Inversions of the dominant 7th chord:	*Styles of harmony:*
- 6-5 position or $\frac{6}{5}$	**- Keyboard style harmony**
- 4-3 position or $\frac{4}{3}$	**- SATB style harmony or 4-part harmonization**
- 4-2 position or $\frac{4}{2}$	

Practice and learning assignments: (Due Wk.____ at the beginning of class)

1. . . . .**Practice** p.115: *Rhythms 65/66.*
2. . . . .**Learn and memorize** all vocabulary and theory from lesson 13A.
3. . . . .**Practice** p.97: *Minor Scale Song,* p.117/118: *Dins La Fosca, Tim Tam Patatam* and *Minun Kuntali.*
4. . . . .**Practice** the major and the minor scales.
5 . . . . .**Memorize/Review** p.89: *The order of the flats and sharps,* p.60/101: *The diatonic triads,* pp.84-85/107: *The harmonic functions*, memorize all major and minor key signatures in the circle of fifths (*see* inside front cover page.)

Written assignments: (Due Wk.____ at the beginning of class)

Carefully follow the instructions for each assignment.

1. . . . .Write out the dominant 7th chord and its inversions for the keys of G major, F major, D minor and C minor, in both staves using the grand staff. Follow Example 13.1 on p.116. Above the staff, write alphabetical chord symbols, below the staff write Roman numerals. In addition, identify the tonic in every chord by using an open notehead.

2. . . . ..Review all theory from Lessons 9 thru 13a and prepare precise questions for any concepts or vocabulary that is not clear to you at this point. See p.38, assignment #4 to see what we mean by "prepare." During the time alloted for class questions, your teacher will address these issues in Lesson 14a. This assignment carries no credit.

Alternative/Additional assignments:

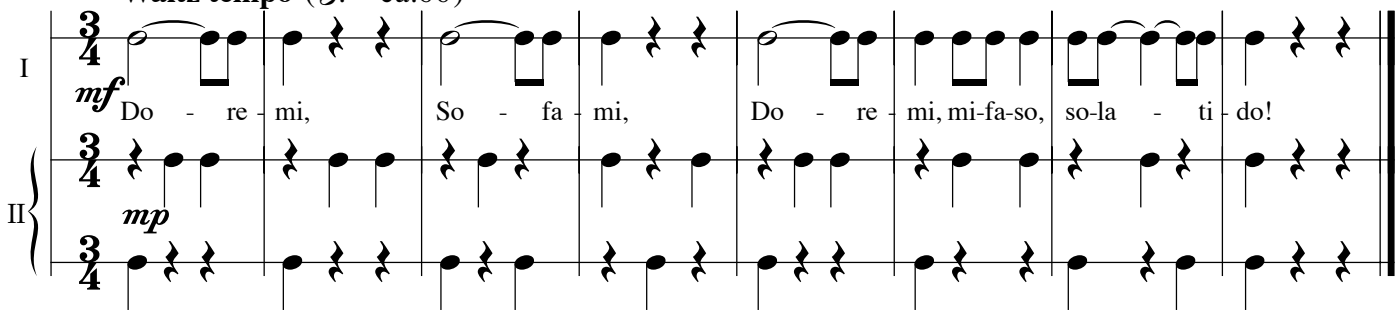
Rhythm:

1. **Perform** p.115: *Rhythms 65/66*.

2. **Introduce** p.119: *Rhythms 67/68*. In rhythm 67, what is the rhythmic figure in mm.3-4 in part II called?

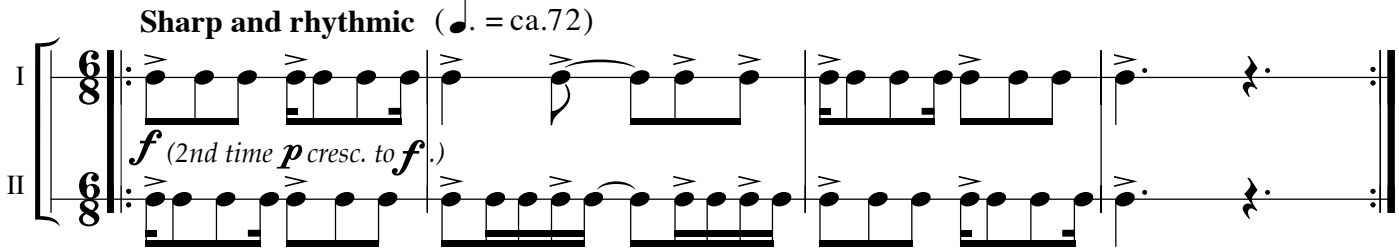
Rhythm 67 *(3/4 in one)*

2 groups: - Group 1 chants or solfège, start on B3.
- Group 2 drums on table, LH accented, RH light taps.



Rhythm 68 *a la Flamenco*

2 groups clapping with dry, sharp claps. Accents exaggerated.



Melody: The modes, chromatics

1. **Review** p.7: *Tonality* and *Scales*, p.95/96: *The minor scales*. **Perform** p.97: *Minor Scale Song,* p.117: *Dins La Fosca, Tim Tam Patatam* and *Minun Kuntali*.

2. **The modes.**
   On p.7 under #2 we casually mentioned that scales are also known as modes. Originally stemming from liturgical practices, the term **mode** nowadays refers to scales outside of the major/minor tonal system. The major and natural minor scales actually belong to a set of six main modes that have become the "standard" scales for most music. We will discuss some of these here because of their importance in jazz, modern classical, folk music, popular and **World-Music** (which is, as the name implies, music from other cultures around the world.)

3. **How the modes are constructed and used.**
   Example 13.3 on p.120 shows an overview of the six main modes.
   • The major scale can also be called the **ionian** mode. However, this name is for theoretical knowledge only and is not intended for practical use.
   • If you play the major scale from $\hat{2}$ to $\hat{2}$, you get the **dorian** mode. It is a minor sounding scale that has a raised $\hat{6}$ and a sub-tonic in comparison to natural minor. This mode is very popular in Irish and English folk music.
   • If you play the major scale from $\hat{3}$ to $\hat{3}$, you get the **phrygian** mode. It too is a minor sounding scale

that has a characteristic lowered $\hat{2}$, in solfège called "ra", plus a lowered $\hat{6}$ and a sub-tonic like natural minor. This mode is very popular in folk music from the Iberian peninsula.

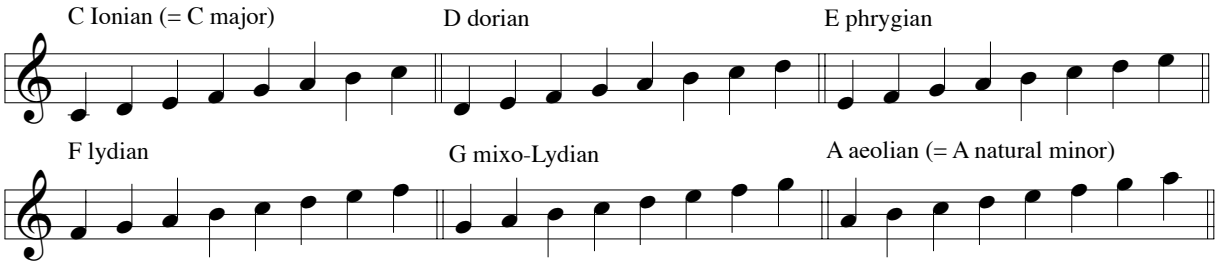
• If you play the major scale from $\hat{4}$ to $\hat{4}$, you get the **lydian** mode. It is a major sounding scale that has a characteristic raised $\hat{4}$, in solfège called "fi", after which it continues like the major scale. This mode is can be found in folk music from the Balkan countries.

• If you play the major scale from $\hat{5}$ to $\hat{5}$, you get the **mixolydian** mode. It too sounds like the major scale tbut has a sub-tonic like natural minor. This mode is found in folk music from the Balkan countries and Russia.

• The natural minor scale (major played from $\hat{6}$ to $\hat{6}$) can also be called the **aeolian** mode. Again, this name is not for practical use.

• It is also possible to play the major scale from $\hat{7}$ to $\hat{7}$, which gets you the **locrian** mode. This mode has remained a mere theoretical possibility and has not (yet?) gained much popularity. It has been left out of Example 13.3.

Example 13.3: The modes

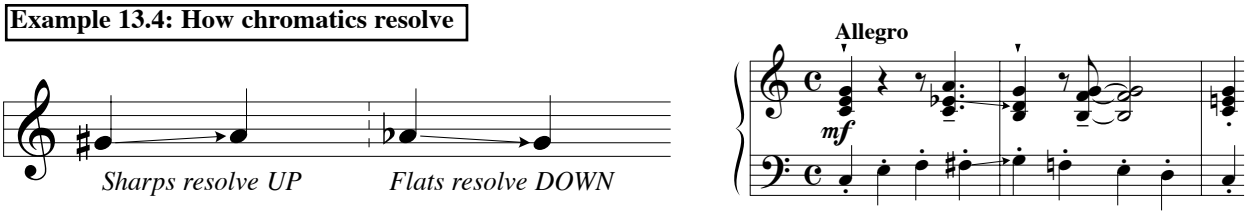


There remains much to be said about modes: You will be trained in their use in the semesters ahead.

4. Chromatics, altered pitches and their resolution.

When the five remaining pitches outside the scale are used we speak of **altered pitches** or **alterations**, or, most often used, **chromatics**. All three words refer to a specific scale degree being lowered or raised, often simply for embellishment. The word chromatic stems from the old Greek word for color, "Chroma", which aptly describes the effect of these alterations. The technique of using chromatics is called **chromaticism.** Because chromaticism uses pitches outside the key, tension is increased which requires a release. This release of tension achieved by the motion to the closest pitch proper to the scale, either up or down we call **resolution**. The general rule for spelling chromatics is that they should always use a line or space *lower* than the pitch that follows. That way raised pitches resolve up, lowered or flattened pitches resolve down. Example 13.4 shows how this works in C major.

Example 13.4: How chromatics resolve



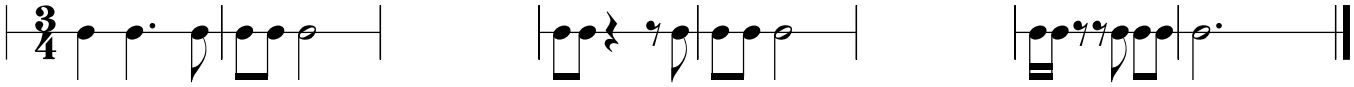
In music theory, Chromaticism is an entire field of study. Therefore consider the aforementioned as a small introduction.

This last topic concludes the presentation of basic concepts and topics of Introduction to Music Theory, necessary to commence music studies at College level.

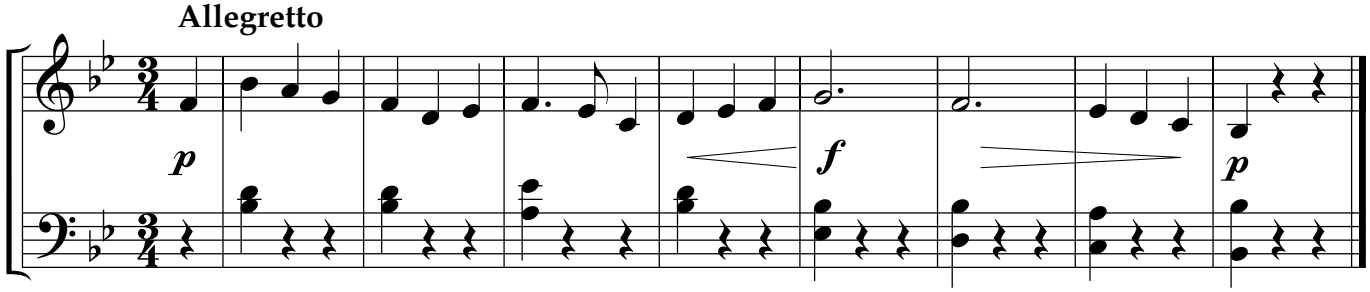
Ear training

1a) Rhythmic recognition: After one measure count off, your instructor will perform one of the three rhythms below. All are in the same time signature. Indicate which rhythm is performed.

A B C



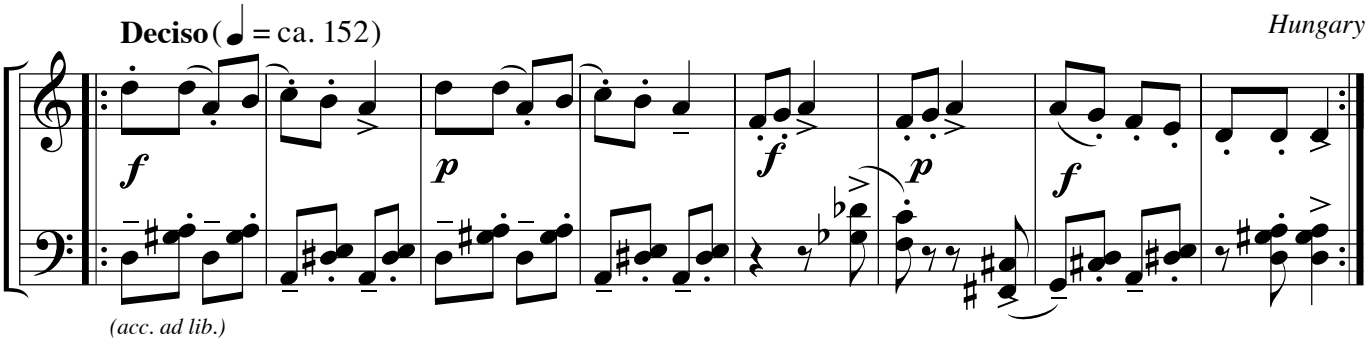
1b) Rhythmic dictation: The first note(s) is/are given. Complete the next 3 measures.
2) Interval dictation: A–One note will be given, fill in the other. B–The scale is played so you can orient yourself, then the intervals are played; related the pitches to the tonic and notate the interval.
3) Melodic dictation: The beginning note will be given. Complete the melody, indicate meter and key.
4) Error recognition: Rats nibbled at the poor performer's music. Fortunately, you have the correct score. Circle and ID the mistakles.



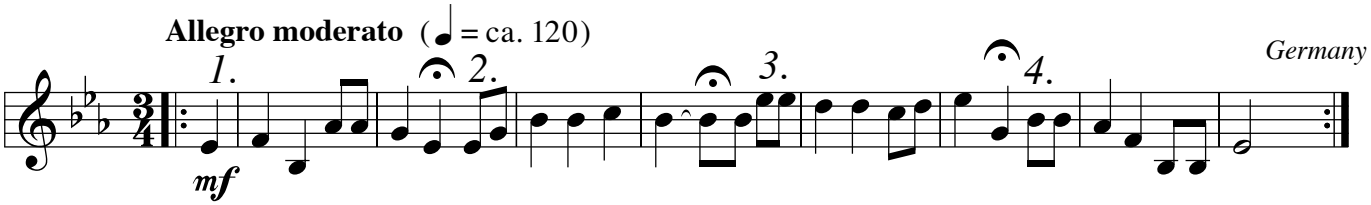
Making music / Sight-reading

Introduce p.121: *Komaroma Kisleany*, *Die Herden* and p.122: *Örökzöld Levelek*. Before singing go through your normal sight-reading routine. Pay special attention to the starting note of each song, the type of scale or mode and look for tricky leaps and jumps. Before starting each song, lightly circle the tonic wherever it appears with pencil. Write the solfège syllables in if needed.

Komaromi Kisleany *Which mode is used in this song?*

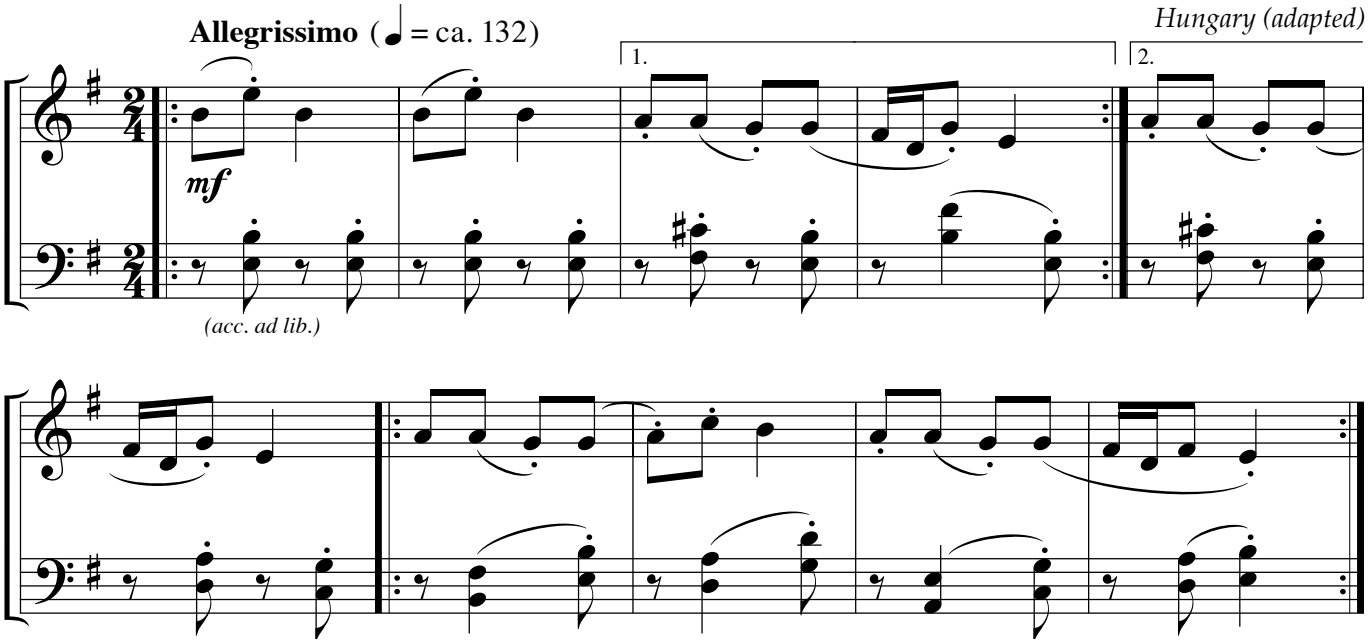


Die Herden *(The herds) Canon a 4.*



European folk music can often be found in several countries. Below is a different version (which mode or scale??) of "Alte Zeit, Gute Zeit" (studued in Lesson 12 on p.102), as it is sung in Hungary.

Örökzöld Levelek *(Persistent Leaves)*



Aeolian	**Chromaticism**	**Lydian**
Alterations	**Chromatics**	**Mixolydian**
Altered pitches	**Dorian**	**Modes**
Chromatic resolution	**Ionian**	**Phrygian**

Practice and learning assignments: **(Due Wk._____ at the beginning of class)**

1. . . . .**Practice** p.115: *Rhythms 65/66,* p.119: *Rhythms 67/68.*
2. . . . .**Learn and memorize** all vocabulary and theory from lesson 13A and B.
3. . . . .**Practice** p.97: *Minor Scale Song,* p.117/118: *Dins La Fosca, Tim Tam Patatam* and *Minun Kuntali*, p.121: *Die Herden* and *Örökzöld Levelek.*
4. . . . .**Practice** the major and the minor scales.
5 . . . . .**Memorize/Review** p.89: *The order of the flats and sharps,* p.60/101: *The diatonic triads,* pp.84-85/107: *The harmonic functions*, memorize all major and minor key signatures in the circle of fifths (*see* inside front cover page.)

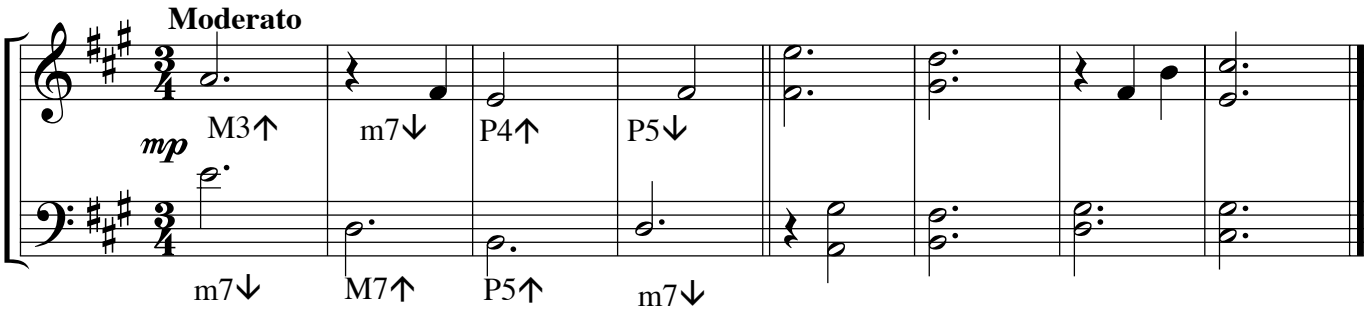
Written assignments: **(Due Wk._____ at the beginning of class)**

Carefully follow the instructions for each assignment.

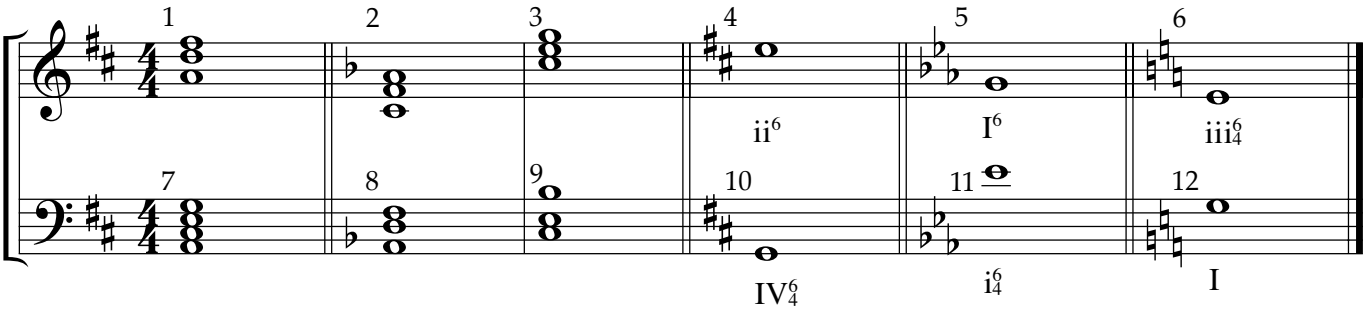
1. . . . .Give the definition or description and/or examples of the following vocabulary:

Aeolian	**Ionian**	**Modes**
Alterations	**Lydian**	**Phrygian**
Dorian	**Mixolydian**	**Styles of harmony**

2. . . . .Copy the music below. In your copy, below the staff of each clef, for each measure, write both the name and quality of the interval, the solfège names, and indicate whether the interval is harmonic or melodic. Play the intervals at a piano to get familiar with the sound.

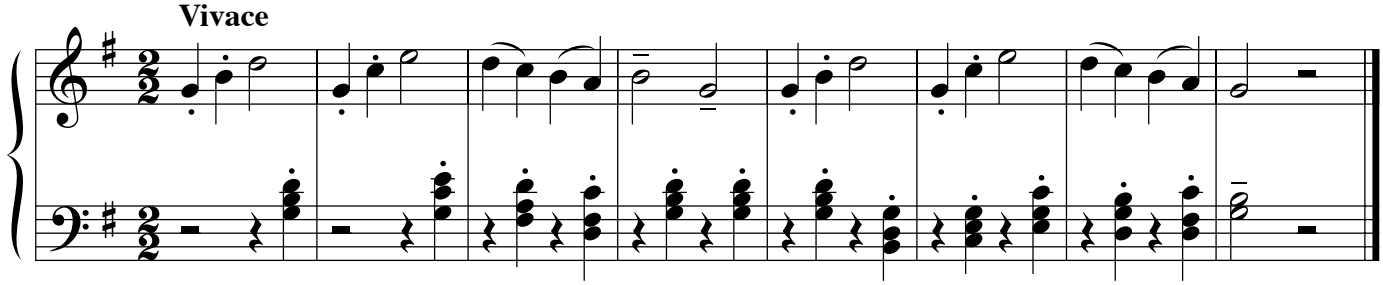


3. . . . .Chords: Copy, identify and/or complete the following chords as follows (ID key!!):
   • Alphabetical letter-name of the chord **above** the top staff.
   • A Roman Numeral **below** the staff (Remember: The Roman numerals needs either *nothing* **or** a little ^{6} **or** $^{6}_{4}$ next to it to identify *root position* or one of the two possible inversions.)
   • T, SD or D below the Roman numeral (which is below the chord.)
   • With an arrow identify the root in each chord.
   #s 1,2,3,7,8 and 9 are in a major key. All others may be major or minor key.



4. . . . .Analysis: Study the score below. Then answer the following questions:

Afterbeats



a) In what meter is this this piece, what is the value of the beat, what abbreviation is normally used for this type of meter?
b) In which key is this piece? How do you know that for sure?Which pitch is altered because of the key signature?

c) What is missing in this piece?
d) How many phrases does this piece have, and how are they structured?
e) How does the title realte to the piece?
f) What would an acceptable metronome marking be for this piece?
for the following question review pp.83/84.
g) Provide a Roman Numeral analysis for the entire piece. Identify the harmonies as follows:
• Alphabetical letter-name of the chord **above** the top staff.
• A Roman Numeral **below** the bottom staff (Remember: Roman numerals need either *nothing* **or** a little ^{6} **or** $^{6}_{4}$ next to it to identify *root position* or one of the two possible inversions.)
• T, SD or D below the Roman numeral (which is below the chord.)
• With an arrow identify the root in each chord.
N.B.: Do not consider the note on the 2nd beat in the melody of m.7 in your harmonic analysis.

5. . . . .**Finale composition**: Create a grand staff. Use common time or 3/4 time, note and rest values ranging from eighth to half notes. On the top staff compose a melody phrase of eight to twelve measures in the key of F major or D minor. Give the melody a clearly defined antecedent and consequent. Use block chord or broken chord accompaniment. Use Pre-dominant, Dominant and Tonic chords in inversions, but no more than two chords per measure. The phrase has to have an authentic or plagal cadence as its ending. Make sure your piece has tempo and dynamic indications. Articulations are optional.

6. . . . .Review all theory from lesson 9 and prepare precise questions for any concepts or vocabulary that is not clear to you at this point. See p.38, assignment #4 to see what we mean by "prepare." Hand this in together with the rest of the homework assignments. Your teacher will address these issues in lesson 10B with you personally, or in class. If you have no questions, simply write "N/A". This assignment carries no credit.

Alternative/Additional assignments:

Announce Final: Written Wk.15A, Oral Wk.15B. Requirements on pp.130/131.

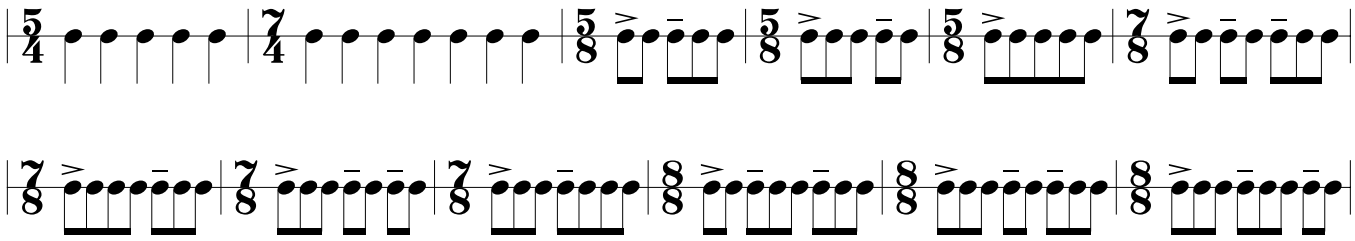
Rhythm:

1. **Review** Lessons 1-7: *Note and rest values, meter and rhythm, time signatures, grouping and general rhythmic notation standards.* **Perform** p.115: *Rhythms 65/66,* p.119: *Rhythms 67/68.*

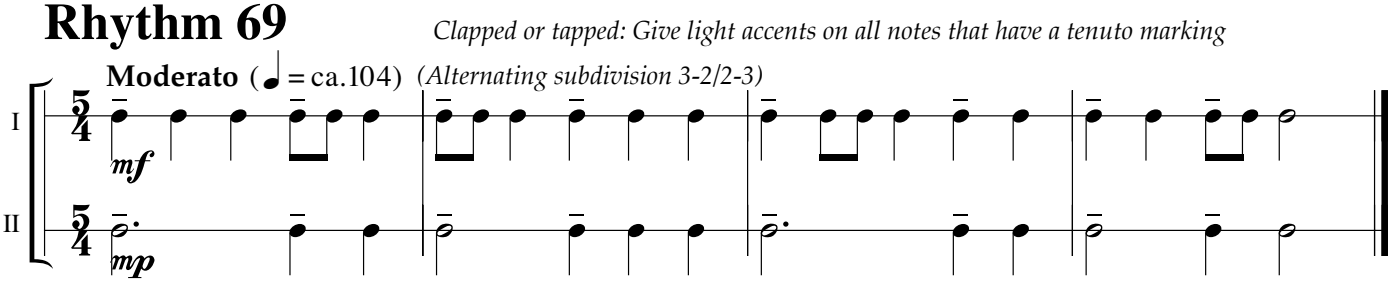
2. **Irregular meter.**
The time signatures we have discussed so far are considered **regular meter**. That means that all beats of the time signature have the same length within the measure. In addition, there are no more than 4 beats per measure. Thus, regular meter provides for a regular, symmetrical pattern.

In contrast, much popular music exists that divides meter in beats of unequal length. For instance, some Brazilian dance music divides a measure of 8/16 or 8/8* in two groups of 3 and one group of 2 (8/8 is different than 4/4 which also contains 8 eight notes but divides them in four groups of 2.) The Brazilian rhythm effectively creates an accented "three" feeling that sort of limps. Much popular music from the Balkans also uses rhythm that consists of one or two groups of 2 and one group of 3 per measure, also creating that irregular "three" feeling. Dave Brubeck's delightful and popular "*Take Five*" is written in irregular meter, namely 5/4 time (subdivided in groups of three and two.)
Meter in which the beats in the measure are unequal in length, and/or in which there are more than 4 beats, thereby rendering the measure asymmetrical, is called **irregular meter**.
- But wouldn't that include 6/8, 6/4, 9/8, 12/8 and other types of compound meter?
Use the definition carefully here: 6/8, 9/8 or 6/4 or the like are **not** considered irregular: These are examples of *compound meter (see p.68.*) Actually, 6/8 and 6/4 only have two beats, 9/8 has three beats, and all beats are equal in lenght, thereby staying within the definition of regular meter. Example 14.1 shows examples of some common time signatures of irregular meter (more exotic ones exist, but are not treated here.) The subdivision in 5/8, 7/8 and 8/8 can be deduced from the beaming pattern, the accents provided are helpful, but technically not necessary.

Example 14.1: Irregular meter



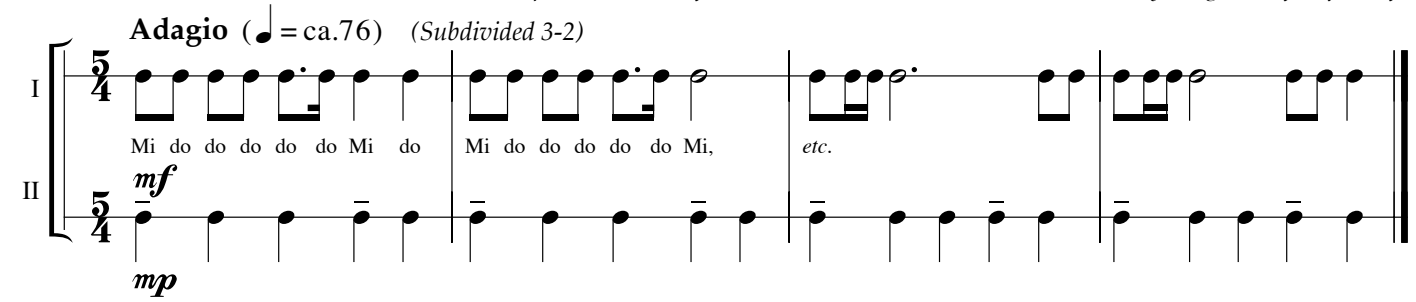
3. **Introduce** pp.125/126: *Rhythms 69-72.*



** Many of the rhythms that should be written in 8/16 or 8/8 are notated in time signatures of 2/4 or 4/4 or even 2/2. However, their subdivisions are accented in groups of two and three, which makes them **in practice** irregular. Rhythms 71 and 72 on the next page are an example of this practice.*

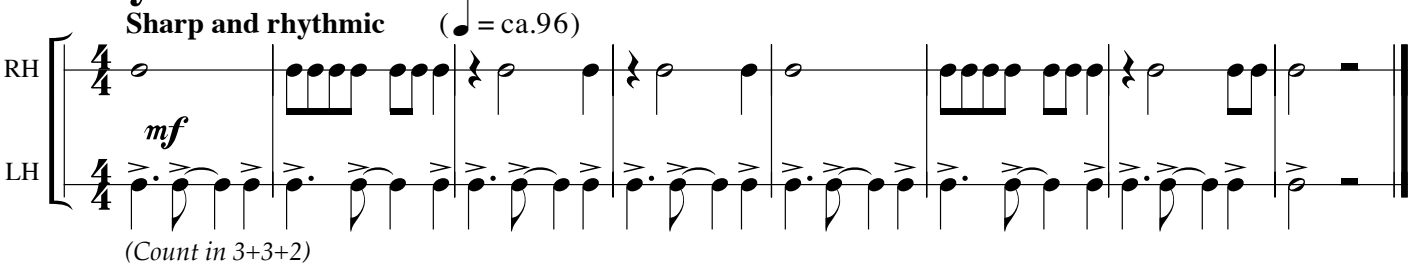
Rhythm 70

2 groups: - Group 1 chants, use Mi on beat 1 and 4, everything thereafter on Do.
- Group 2 drums with fists on table, beat 1 and 4 RH and LH, everything thereafter just left.



Rhythm 71

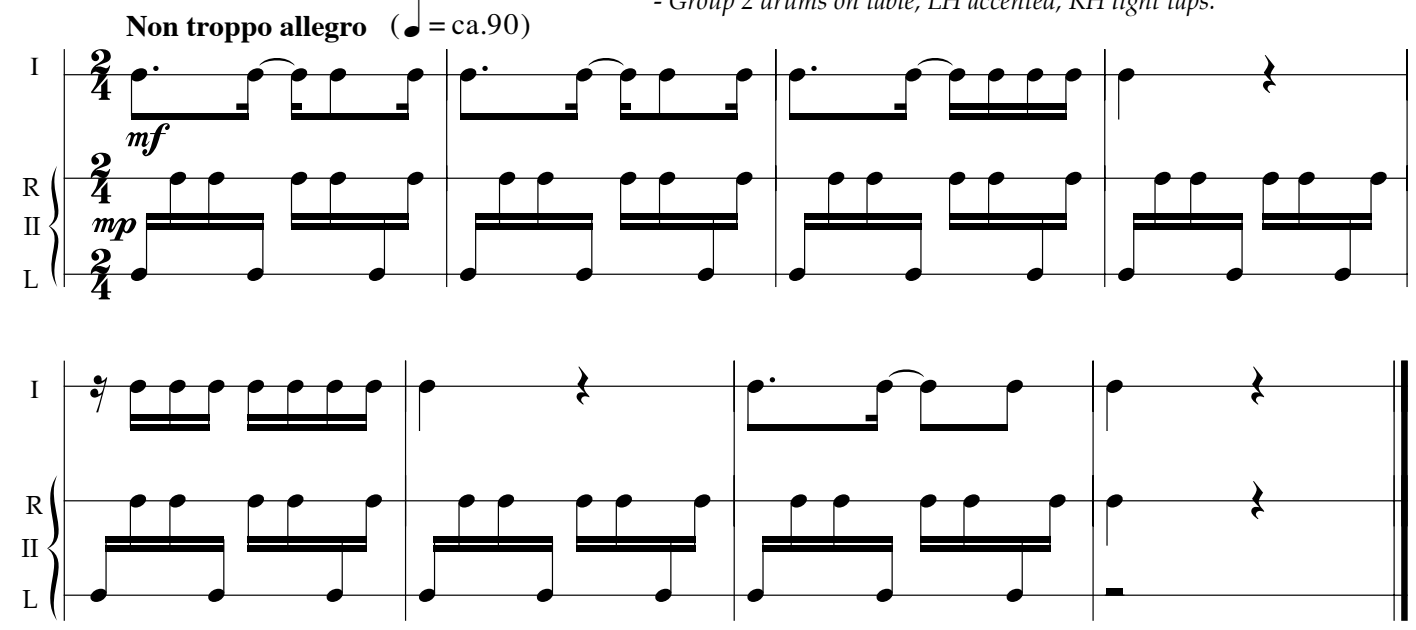
Chant top staff by itself or (more challenging) drum on table with LH and RH



Rhythm 72

a la Brasileiro

2 groups: - Group 1 chants, use syllables that bring out the rhythm.
- Group 2 drums on table, LH accented, RH light taps.



Melody: Review

Review Lessons 1-7: *Scales, key signatures, names of the scale degrees, solfège names.* **Perform** p.97: *Minor Scale Song*, p.117/118: *Dins La Fosca, Tim Tam Patatam* and *Minun Kuntali*, p.121: *Die Herden* and *Örökzöld Levelek.*

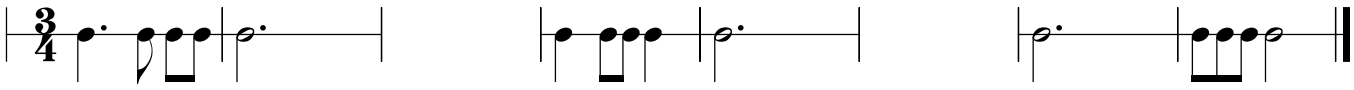
Harmony: Review

Review the sections on Harmony from Lessons 5B, 7A, 9B, 10A.

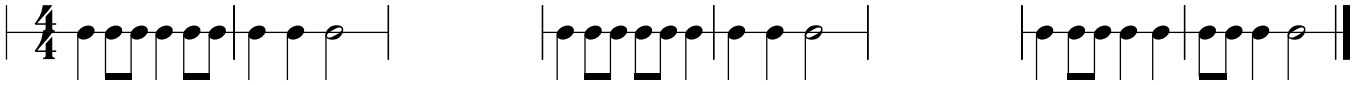
Ear training

1a) Rhythmic recognition: After one measure count off, your instructor will perform one of the three rhythms below. All are in the same time signature. Indicate which rhythm is performed.

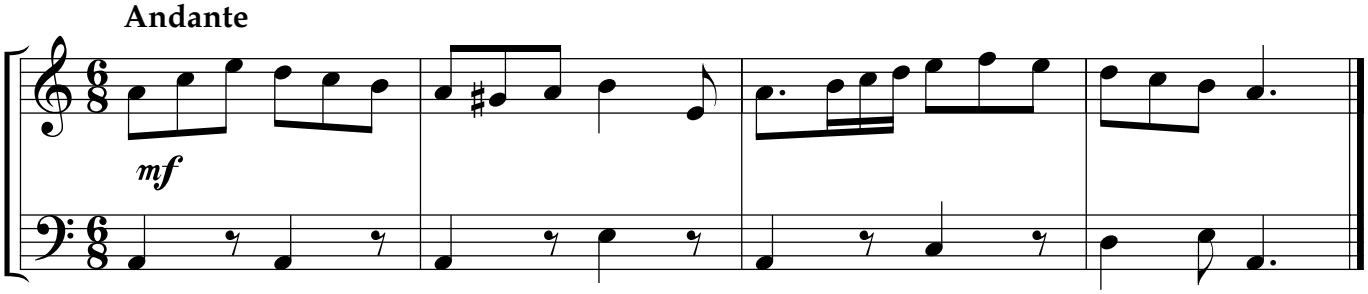
1: A B C



2: A B C



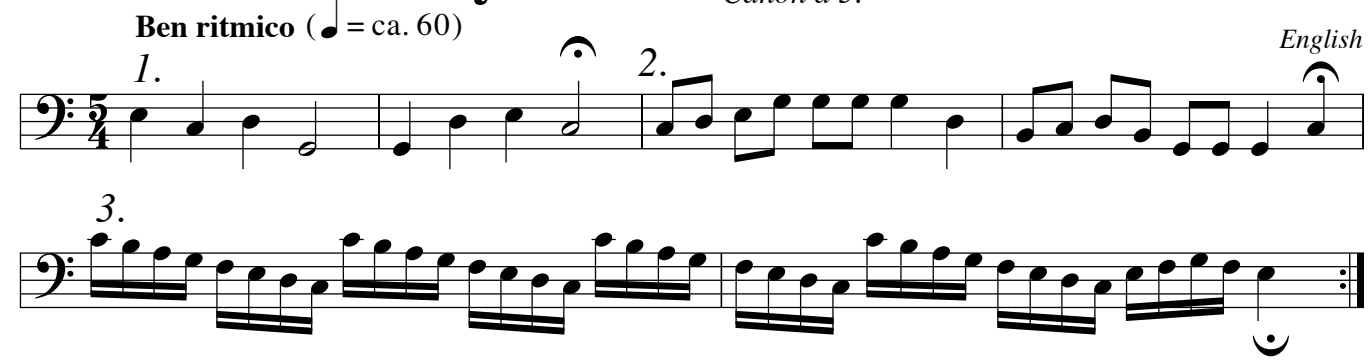
1b) Rhythmic dictation: The first note(s) is/are given. Complete the next 3 measures.
2) Interval dictation: A–One note will be given, fill in the other. B–The scale is played so you can orient yourself, then the intervals are played; related the pitches to the tonic and notate the interval.
3) Melodic dictation: The beginning note will be given. Complete the melody, indicate meter and key.
4) Error recognition: The world ain't perfect. Neither is today's performance. Circle and ID the miststakes.



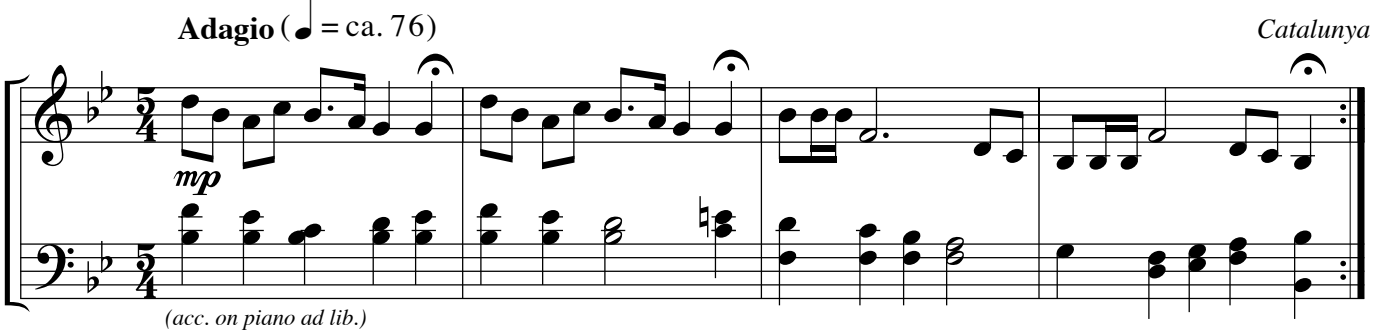
Making music / Sight-reading

Introduce p.128: *Great Saint Mary's Bells* and *Dalt Del Cel Veig Una Estrella* and *Tin,Ton....* Before singing go through your normal sightreading routine. Check the time signature! Before starting each song, lightly circle the tonic whereever it appears with pencil.

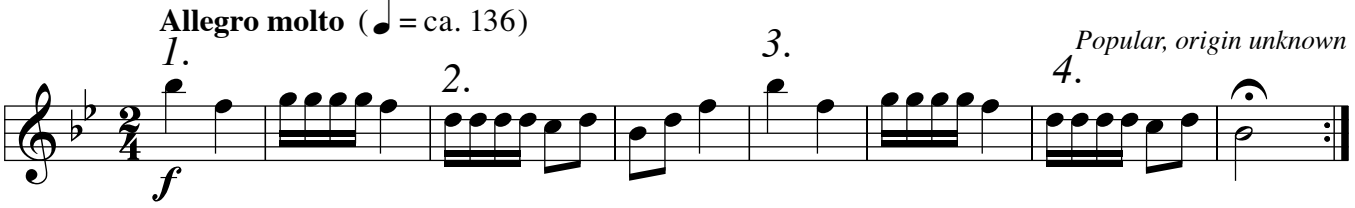
Great Saint Mary's Bells *Canon a 3.*



Dalt Del Cel Veig Una Estrella *(High in the sky I see a star)*



Tin, ton, ti-ki-ti-ki-ton! *Canon a 4.*



Irregular meter	Regular meter

Practice and learning assignments: **(Due Wk._____ at the beginning of class)**

1. . . . .**Practice** p.125: *Rhythms 69/70.*
2. . . . .**Review** all vocabulary and theory from lessons 1-7 and 9-13.
3. . . . .**Practice** p.128: *Great Saint Mary's Bells* and *Dalt Del Cel Veig Una Estrella* and *Tin,Ton....* using solfège.
4. . . . .**Practice** intervals, triads and their inversions; major and minor scales (using solfège.)

Written assignments: **(Due Wk._____ at the beginning of class)**

1. . . . .Composition: Continue work on your final composition: Add a second phrase.

Rhythm:

Review all Rhythm sections of Lessons 9-14A. **Perform** pp.125/126: *Rhythms 69-72*.

Melody: Review

Review all Melody sections from Lessons 9-14A. **Perform** p.97: *Minor Scale Song,* p.128: *Great Saint Mary's Bells* and *Dalt Del Cel Veig Una Estrella* and *Tin,Ton....* using solfège.

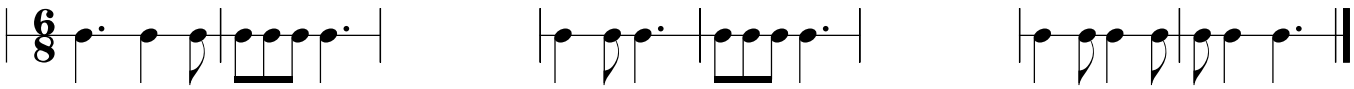
Harmony: Review

Review the sections on Harmony from Lessons 10B-13B.

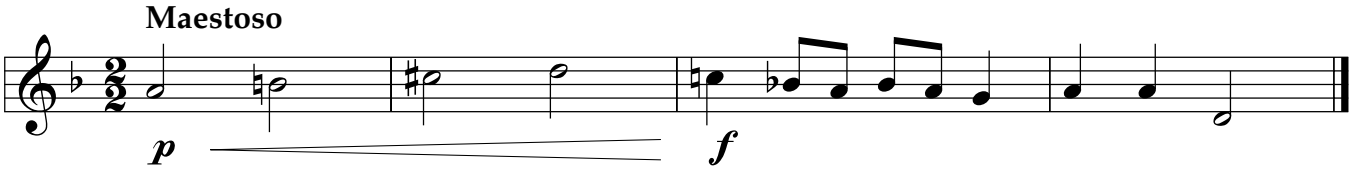
Ear training

1a) Rhythmic recognition: After one measure count off, your instructor will perform one of the three rhythms below. All are in the same time signature. Indicate which rhythm is performed.

A B C



1b) Rhythmic dictation: The first note(s) is/are given. Complete the next 3 measures.
2) Interval dictation: A–One note will be given, fill in the other. B–The scale is played so you can orient yourself, then the intervals are played; related the pitches to the tonic and notate the interval.
3) Melodic dictation: The beginning note will be given. Complete the melody, indicate meter and key.
4) Error recognition: Once more you'll be exposed to some regrettable examples of "oops." Circle and ID these nistakes.



Making music / Sight-reading

In preparation for the final exam, select from the extra repertoire section starting on p.132.

Assignments:

1. . . . .**Prepare** for final exam—see details on pp.130/131.
2. . . . .**Finish** composition assignment. **(Due** (day/date)_____**at the beginning of class)**

Vocabulary:

You are expected to be able to give definitions and examples of all vocabulary from lesson 1 up to lesson 14a.

Theoretical concepts:

Carefully read instructions on the written part of the exam: Most mistakes and confusion can easily be avoided by proper and careful reading.

1. . . . .**Rhythm**: Know note and rest values, meter and rhythm, time signatures, grouping and general rhythmic notation standards.
2. . . . .**Melody**:

• . . . . .Know all key signatures and their notation on the staff (in treble and bass clef)
• . . . . .Be able to visually recognize and construct all intervals and their inversions in any key.
• . . . . .Be able to visually recognize and construct major scales.
• . . . . .Be able to visually recognize the minor scales.

3. . . . .**Harmony:**

• . . . . .Be able to visually recognize and construct all triads and their inversions in any key.
• . . . . .Also be able to construct and provide Roman Numerals and Alphabetical Chord Symbols for diatonic triads in any given key.

4. . . . .**Ear-training:** Be able to aurally recognize intervals, triads, take a small melodic and a small rhythmic dictation.
5. . . . .**General:** Be able to identify pitch and register in treble and bass clefs. Know proper notation of all symbols for sound and silence. Provide neat and legible writing. Know the circle of fifths.

You may expect:

• Between 10 and 20 terms to define and illustrate.
• A short piece of music on which to identify all signs and symbols by their proper name.
• A short piece of music on which to identify pitch and register.
• A short piece of music on which to analyze meter and rhythm.
• Assignments for interval and chord identification and construction.
• A short piece of music to analyze.
• Rhythmic, melodic, diatonic interval and triad dictation.

Write neatly—illegible answers (text and/or music) get no credit.

Be on time: You will be given exactly the 80 minute time allotted for the exam, **the exam will start and end on time.** If you fail to show up for **either** part of the exam, you will automatically fail the **entire** midterm. Make-up exams are given only under extreme circumstances; excuses need to be validated and accompanied by an official letter from the academic advisors for the department, Mrs. Judy Dyke or Mrs. Kurlinsky-Walters.

Be well prepared to reproduce the materials learned in the previous lessons.
The exam consists of 4 pages of fairly dense material, you will not be allowed additional time.

Rhythm:

Be able to perform all rhythmic concepts taught in lessons 1-14A.

Melody:

Be able to perform all melodic concepts taught in lessons 1-14A.

Make sure to start every piece with a one measure count off in the tempo of the piece.

You will be:

- Given a pitch recognition and pitch matching test.
- Given a short piece of rhythm to clap or chant (as done in class.)
- Asked to sing the major and minor scales on solfège (as done in class.)
- Given a short piece of music to sing on solfège (as done in class.)

If either of the above is not satisfactory, your examiner may ask for a prepared piece:

Rhythm(s): p.____:_____

p.____:_____

Melody(s): p.____:_____

p.____:_____

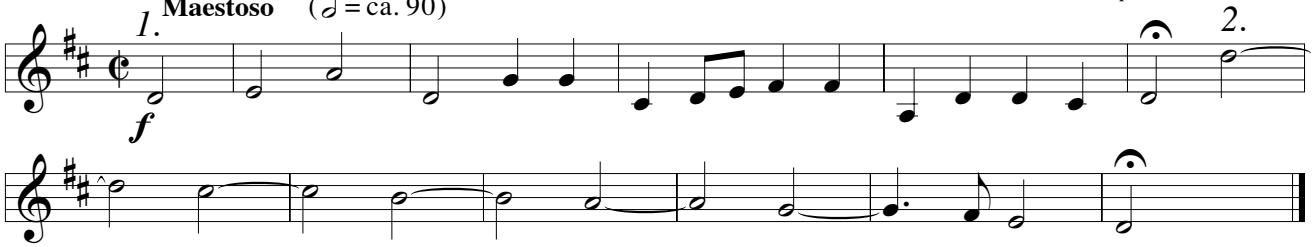
You sign up for a specific time slot. Make sure to be ready **at least** 15 minutes before call time. The exam may last no more than approximately 2 minutes. If you fail to show up for **either** part of the exam, you will automatically fail the **entire** midterm. Make-up exams are given only under extreme circumstances; excuses need to be validated and accompanied by an official letter from the academic advisors for the department, Mrs. Judy Dyke or Mrs. Kurlinsky-Walters.

Be well prepared to perform fast and accurately. Given the volume of students that the examiners have to listen to, there simply is no time for "uhhs....." and "ahhhhs....." The final exam is not a good place to find out that you have to study/should have studied more or that you really should have used the tutors available. Failing the Final exam means that you have to take the course over again.

A belle voix *Canon a 2.*

Francois Couperin (1668 - 1733)

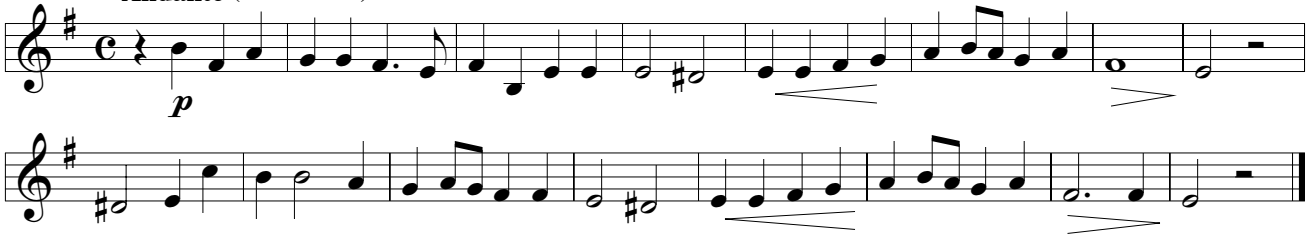
Maestoso (𝅗𝅥 = ca. 90)



Laudate Eum

Andante (♩ = ca. 96)

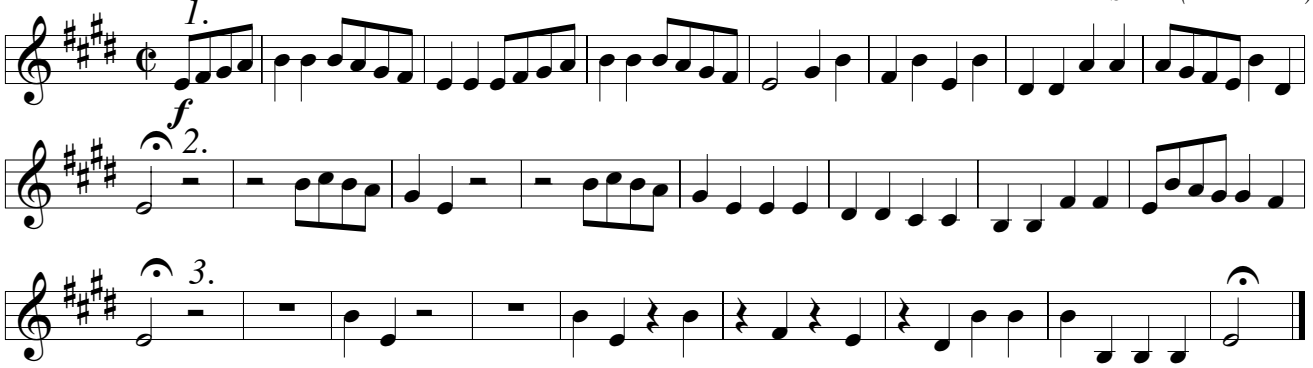
Henry Purcell (1658 - 1695)



Vivat, Vivat! *Canon a 3.*

Allegretto (𝅗𝅥 = ca. 88)

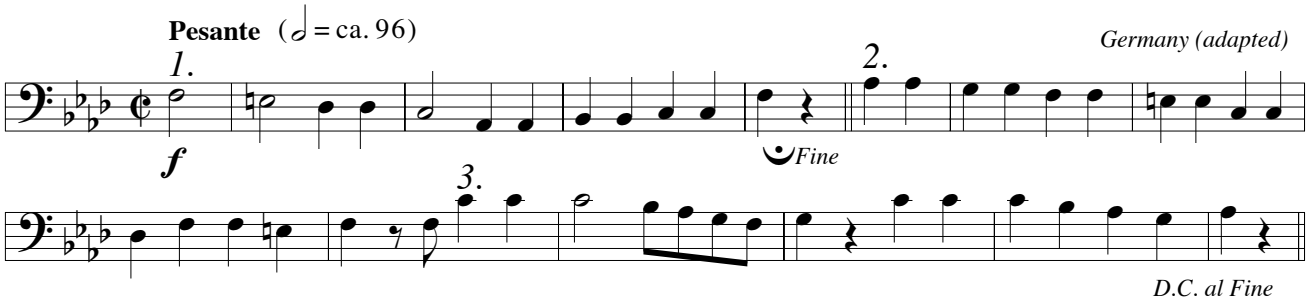
Antonio Salieri (1750 - 1825)



Tim Tam Patatam *Canon a 3.*

Pesante (𝅗𝅥 = ca. 96)

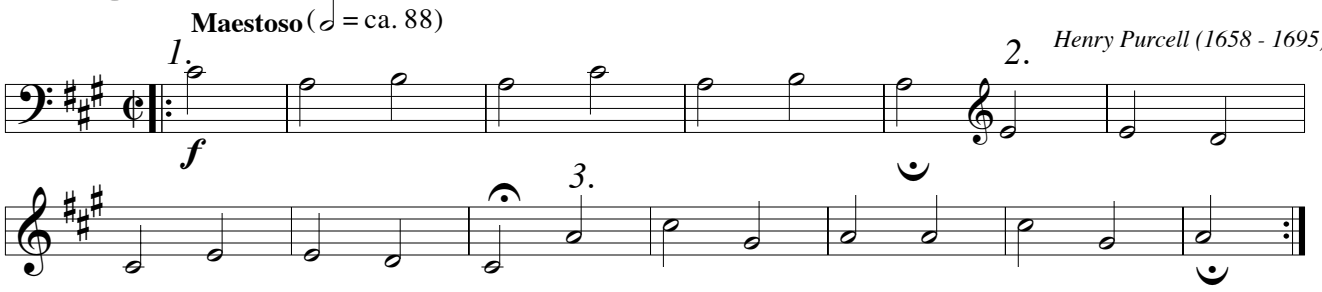
Germany (adapted)



Gregoire est mort... *Canon a 3.*

Maestoso (𝅗𝅥 = ca. 88)

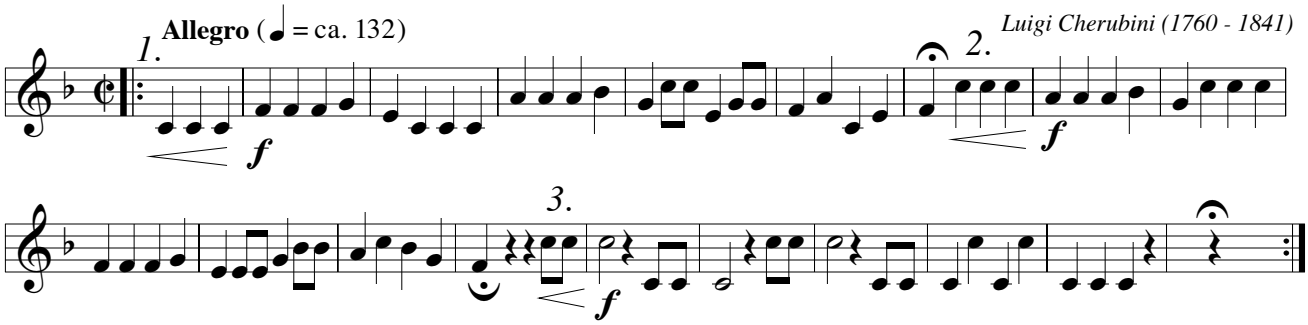
Henry Purcell (1658 - 1695)



Sonnez la dianne *Canon a 3.*

Allegro (♩ = ca. 132)

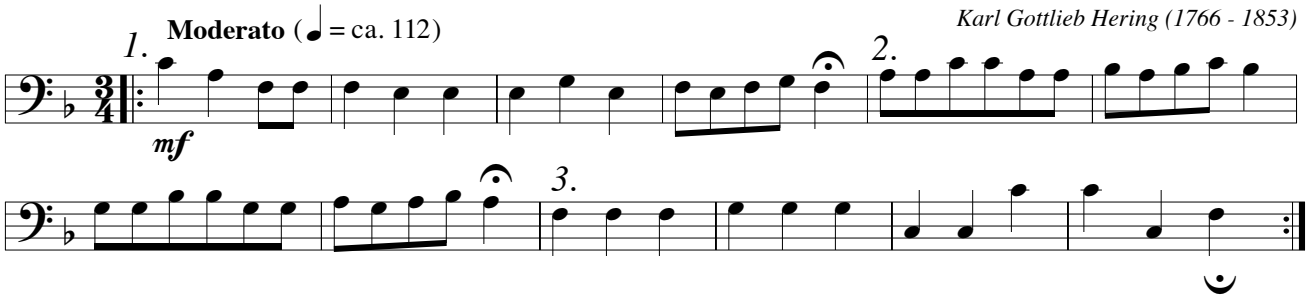
Luigi Cherubini (1760 - 1841)



C -a - f - e *Canon a 3.*

Moderato (♩ = ca. 112)

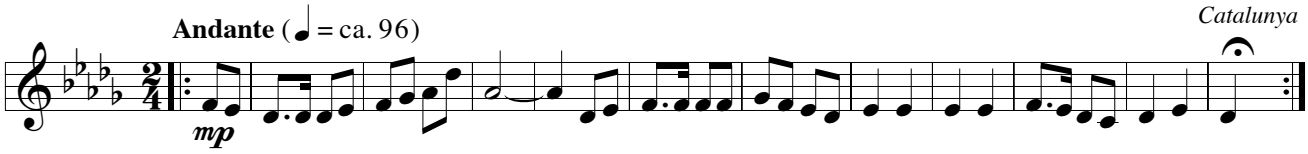
Karl Gottlieb Hering (1766 - 1853)



El Rossinyol

Andante (♩ = ca. 96)

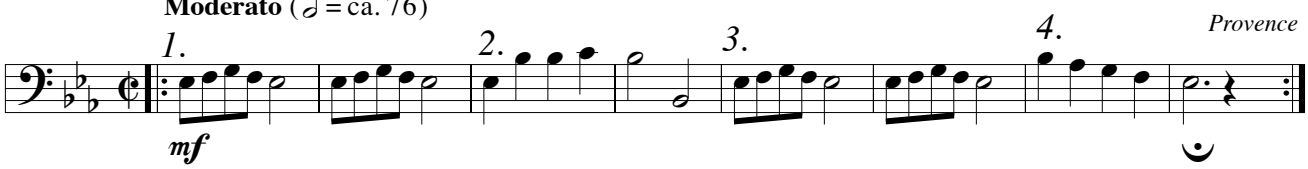
Catalunya



Te Voli Douna *Canon a 4.*

Moderato (𝅗𝅥 = ca. 76)

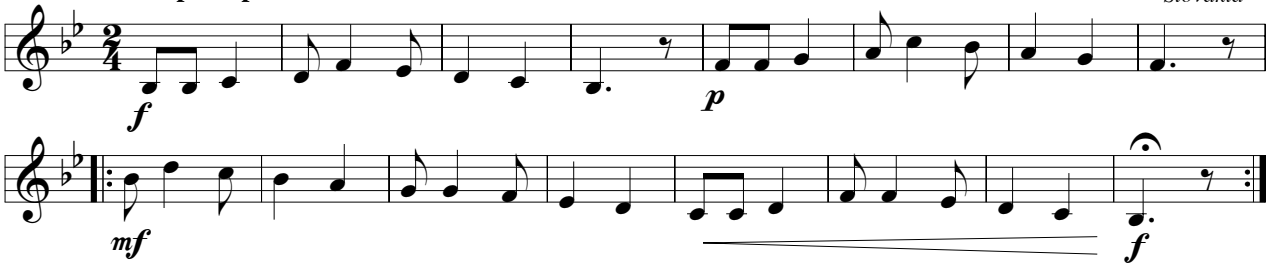
Provence



Pridi

Tempo di polka (♩ = ca. 132)

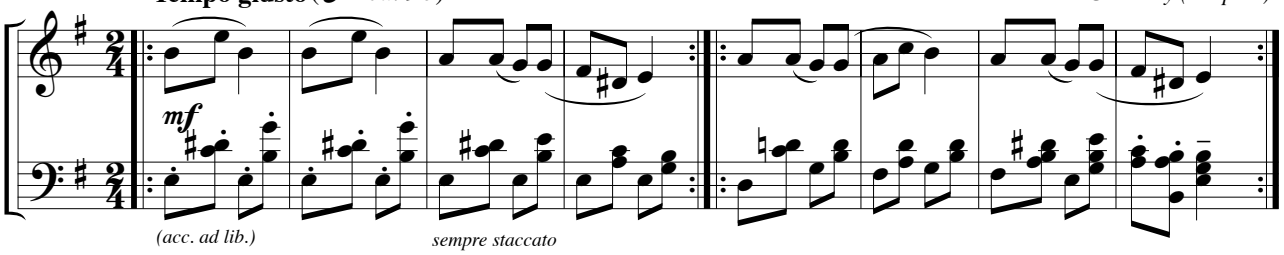
Slovakia



Alte Zeit, Gute Zeit... *(Good old times)*

Tempo giusto (♩ = ca. 90)

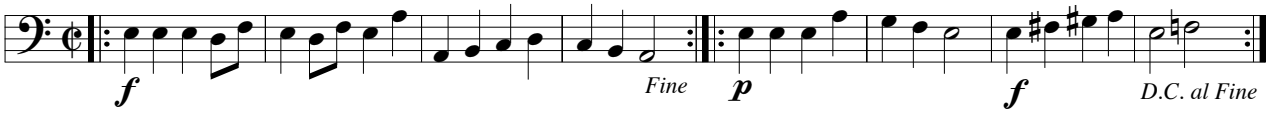
Germany (adapted)



Казаки прибывают! *(The Cossacs Are Coming!)*

A la marcia (𝅗𝅥 = ca. 90)

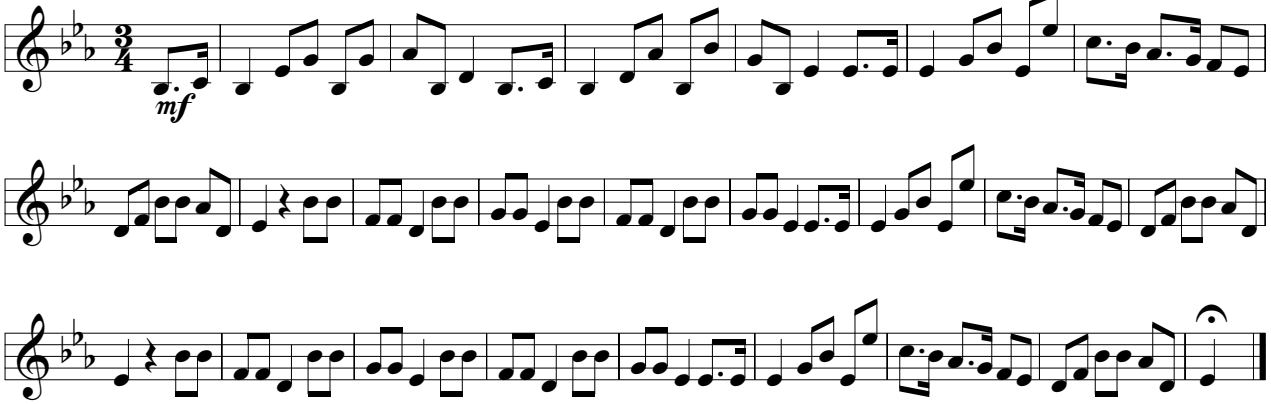
Russia



Magyar Jódlizás... *(Hungarian Yodeling...)*

Moderato (♩ = ca. 108)

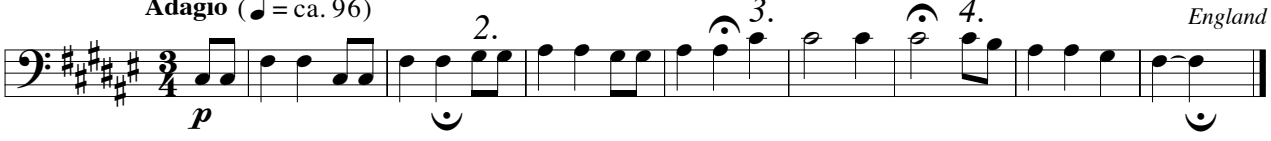
Hungary (adapted)



London's Burning *Canon a 4.*

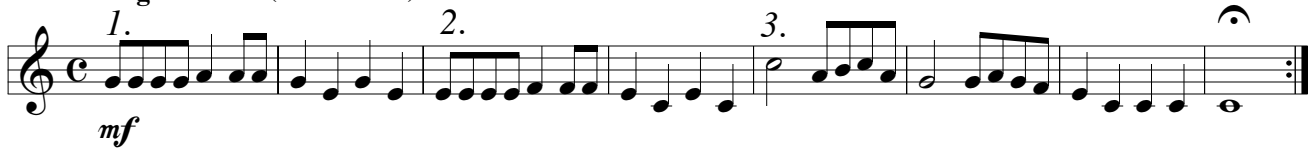
Adagio (♩ = ca. 96)

England



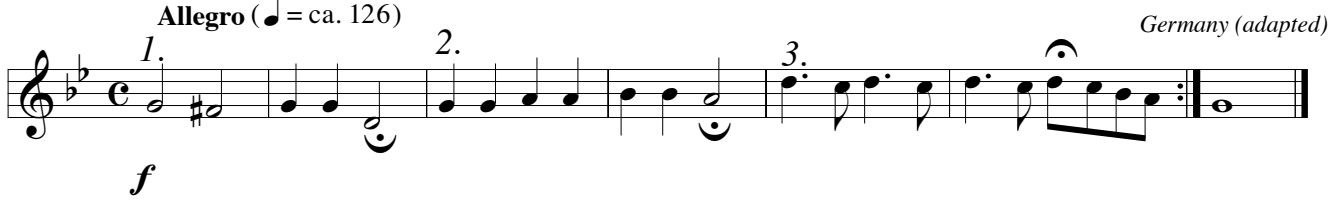
Kookaburra *Canon a 3.*

Allegro molto (♩ = ca. 148) *Australia*



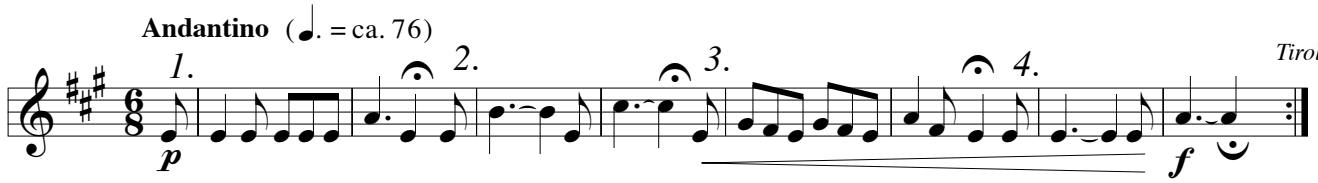
Hey, ho *Canon a 3.*

Allegro (♩ = ca. 126) *Germany (adapted)*



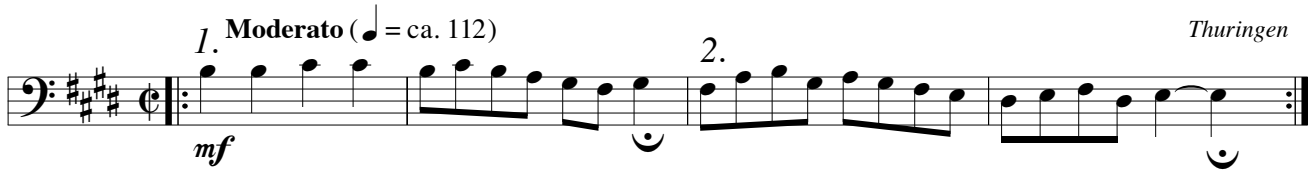
Traura! *Canon a 4.*

Andantino (♩. = ca. 76) *Tirol*



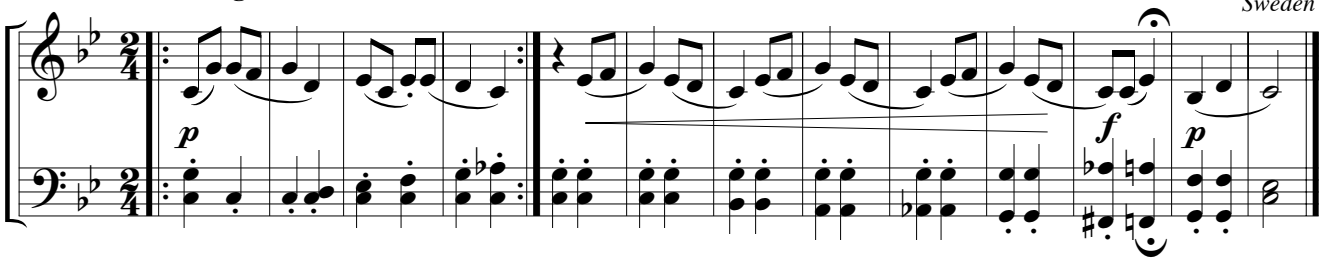
Kraut und Ruben *Canon a 2.*

Moderato (♩ = ca. 112) *Thuringen*



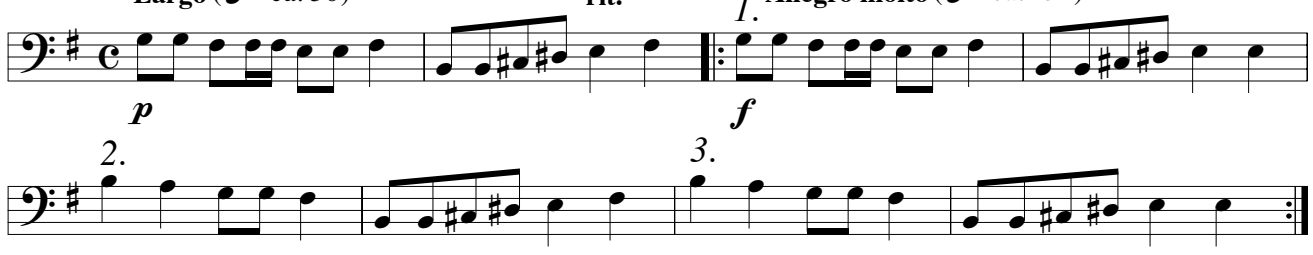
Limu Limu

Allegretto (♩ = ca. 120) *Sweden*



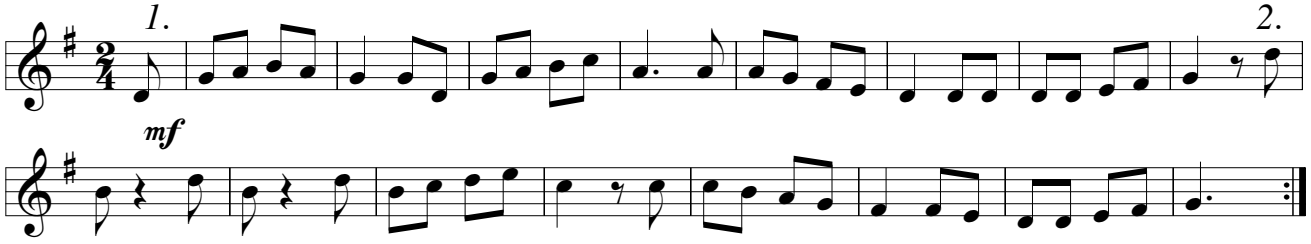
Minun Kuntali *(My town)* *Canon a 3.*

Largo (♩ = ca. 56) **rit.** **Allegro molto** (♩ = ca. 132) *Finland*



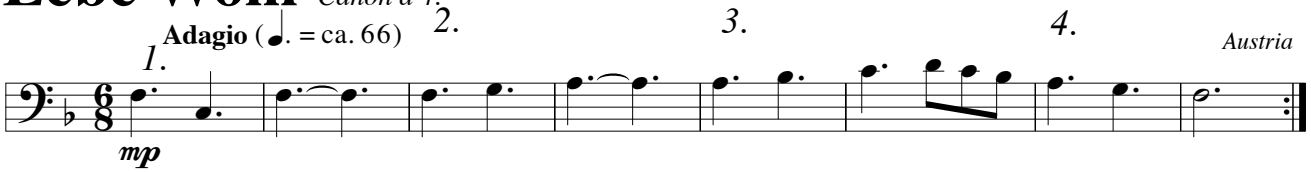
L'inverno l'e passato *Canon a 2.*

Allegro(= ca. 126) *Italy*



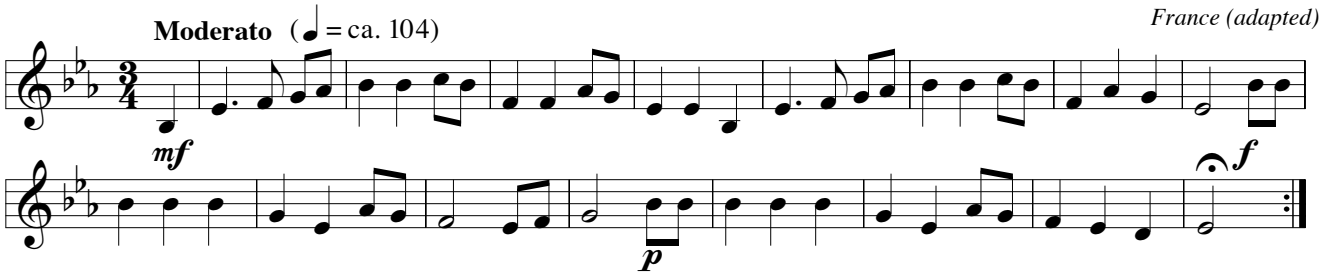
Lebe Wohl *Canon a 4.*

Adagio (= ca. 66) *Austria*



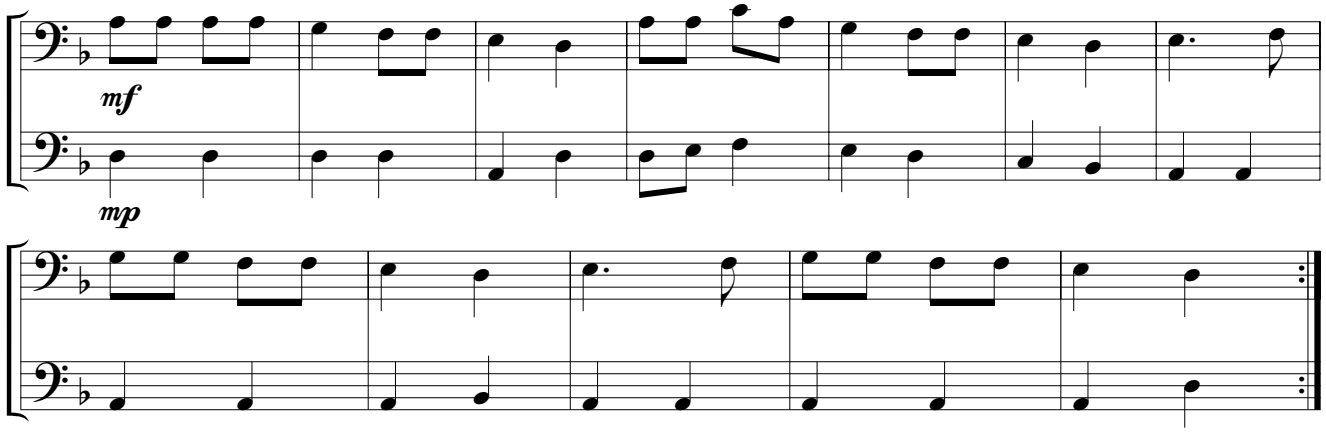
Enfant de la Montagne

Moderato (= ca. 104) *France (adapted)*



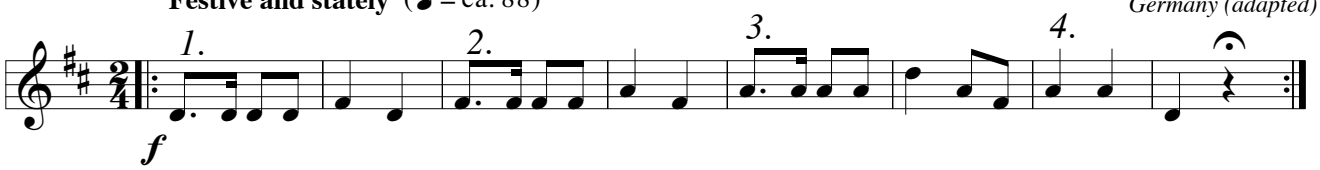
Балалаика *(Balalaika)*

Moderato (= ca. 112) *Russia*



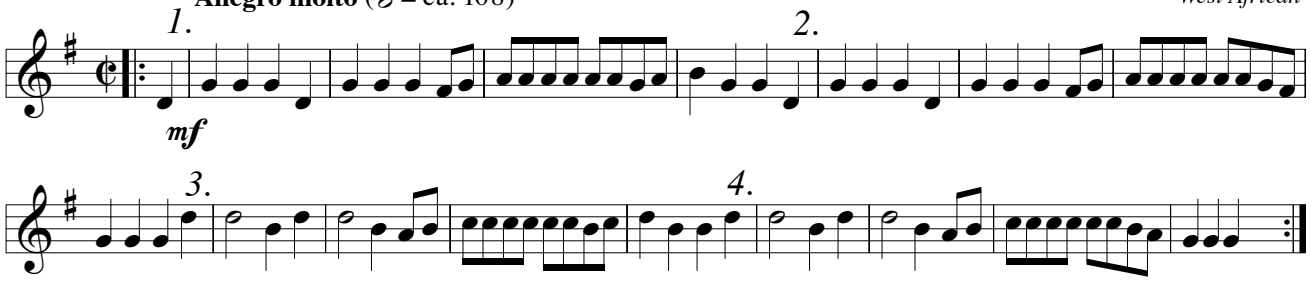
Heute ist Geburtstag! *Canon a 4.*

Festive and stately (= ca. 88) *Germany (adapted)*



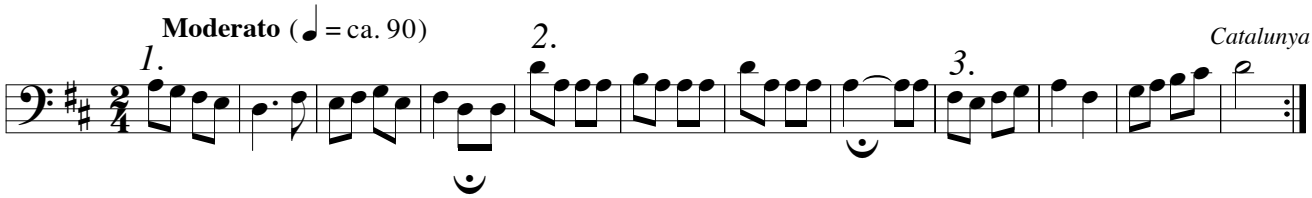
Eram Sam Sam *Canon a 4.*

Allegro molto (𝅗𝅥 = ca. 108) *West African*



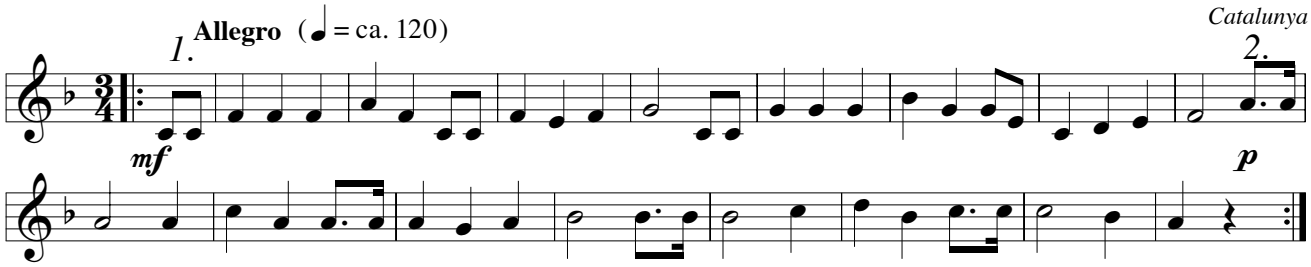
Si Voleu Venir *Canon a 3.*

Moderato (♩ = ca. 90) *Catalunya*



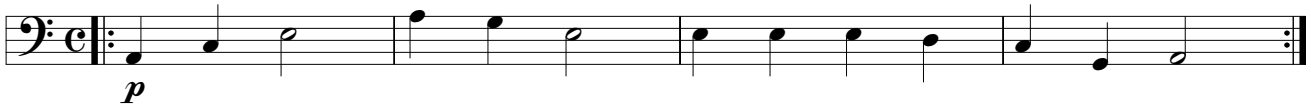
Dins La Fosca *(In the dark...) Canon a 2.*

Allegro (♩ = ca. 120) *Catalunya*



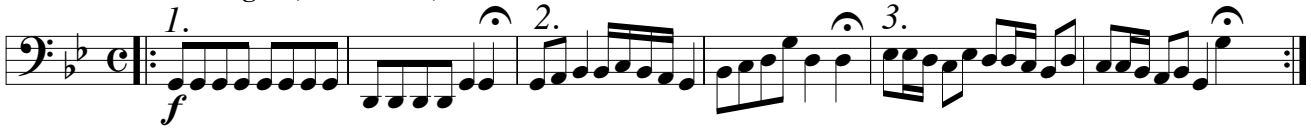
The Rooster Sings at Night

Adagio (♩ = ca. 72) *Origin Unknown*



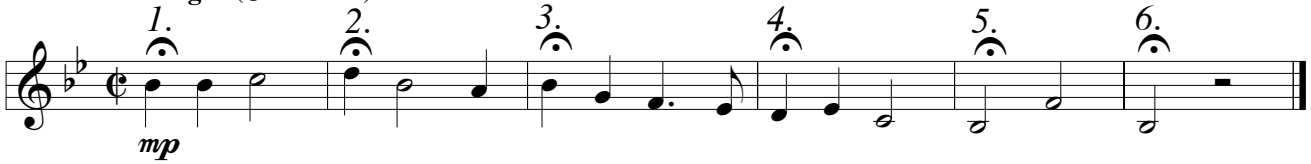
Tumbai *Canon a 3.*

Allegro (♩ = ca. 126) *Origin Unknown*



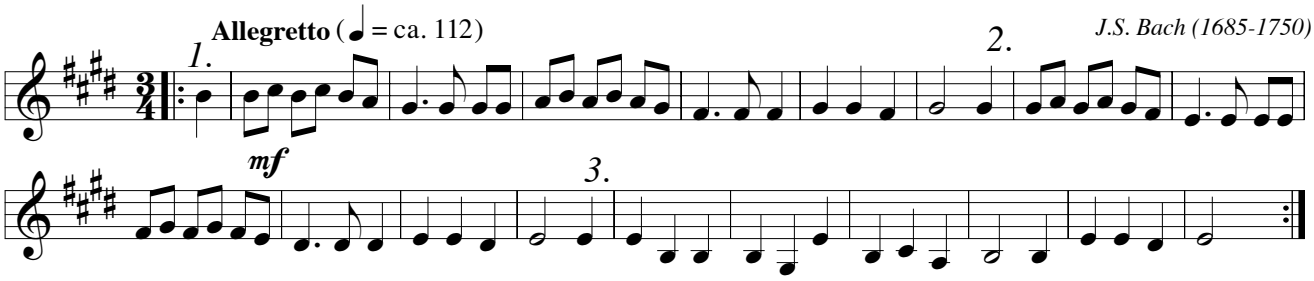
Jubilate Deo *Canon a 6.*

Adagio (♩ = ca. 72) *M. Praetorius (1571-1621)*



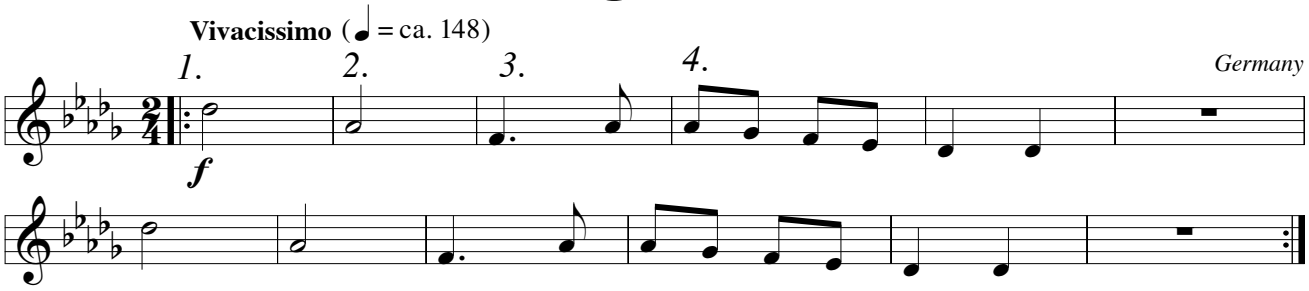
Gelobet *Canon a 3.*

Allegretto (♩ = ca. 112) *J.S. Bach (1685-1750)*



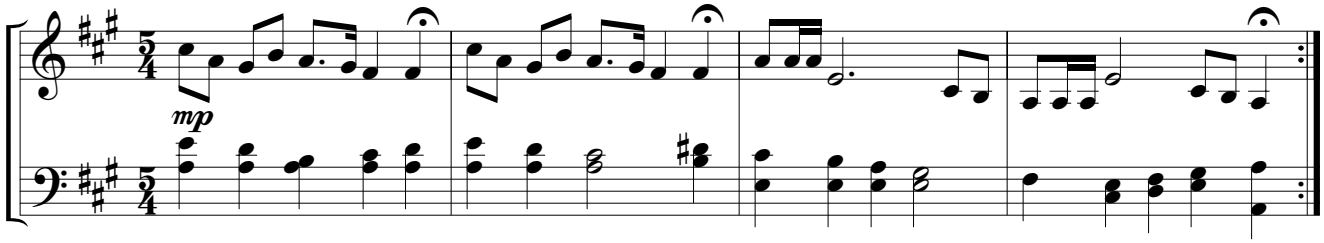
Fröhlich Sei das Mittag Essen *(May lunch be merry) Canon a 4.*

Vivacissimo (♩ = ca. 148) *Germany*



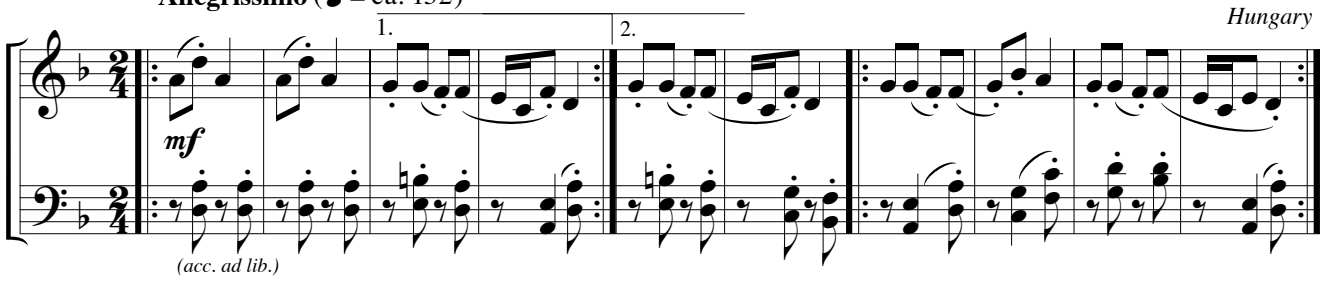
Dalt Del Cel Veig Una Estrella *(From Heaven a Star descended)*

Adagio (♩ = ca. 76) *Catalunya*



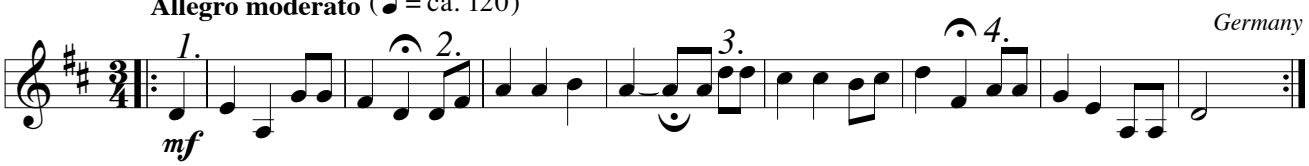
Örökzöld Levelek *(Persistent Leaves)*

Allegrissimo (♩ = ca. 132) *Hungary*



The Herds *Canon a 4.*

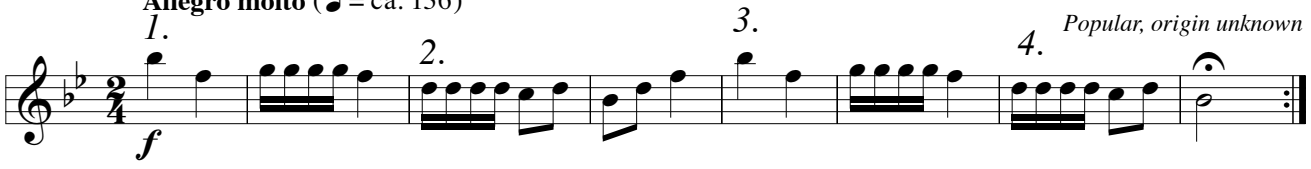
Allegro moderato (♩ = ca. 120) *Germany*



Tin, Ton! *Canon a 4.*

Allegro molto (♩ = ca. 136)

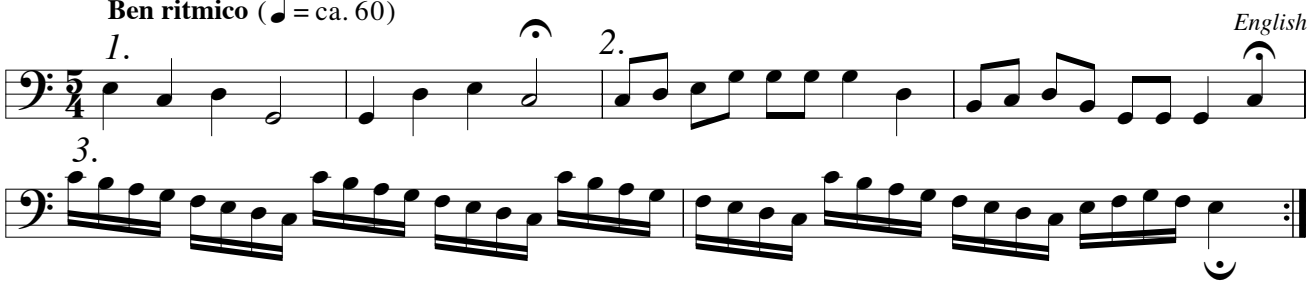
Popular, origin unknown



Great Saint Mary's Bells *Canon a 3.*

Ben ritmico (♩ = ca. 60)

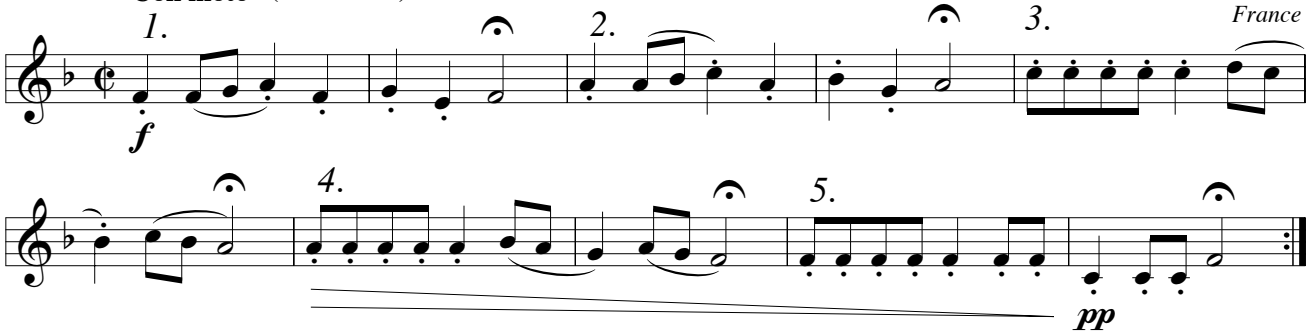
English



Bon jour Pierrot! *Canon a 5.*

Con moto (𝅗𝅥 = ca. 96)

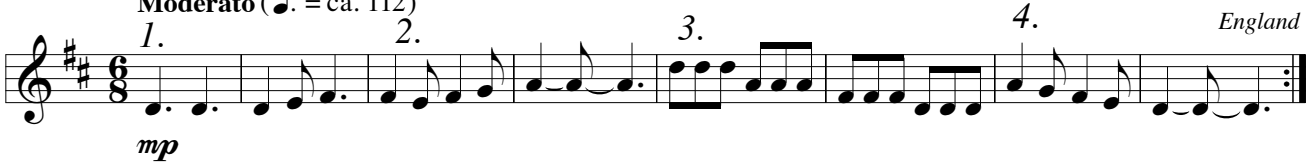
France



Row Your Boat *Canon a 4.*

Moderato (♩. = ca. 112)

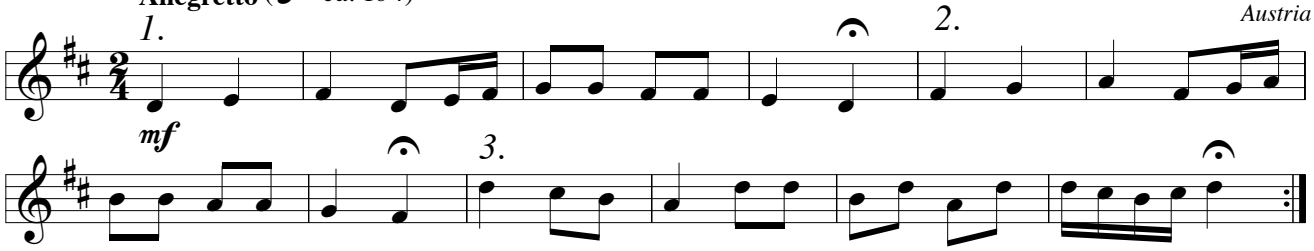
England



Einmal, Zweimal! *Canon a 3.*

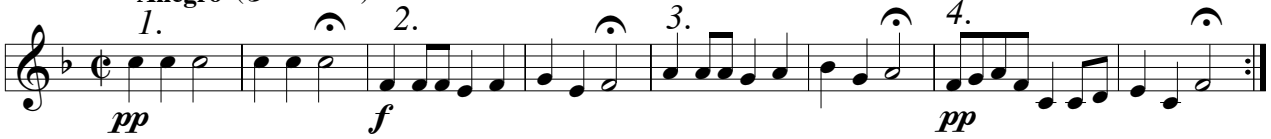
Allegretto (♩ = ca. 104)

Austria



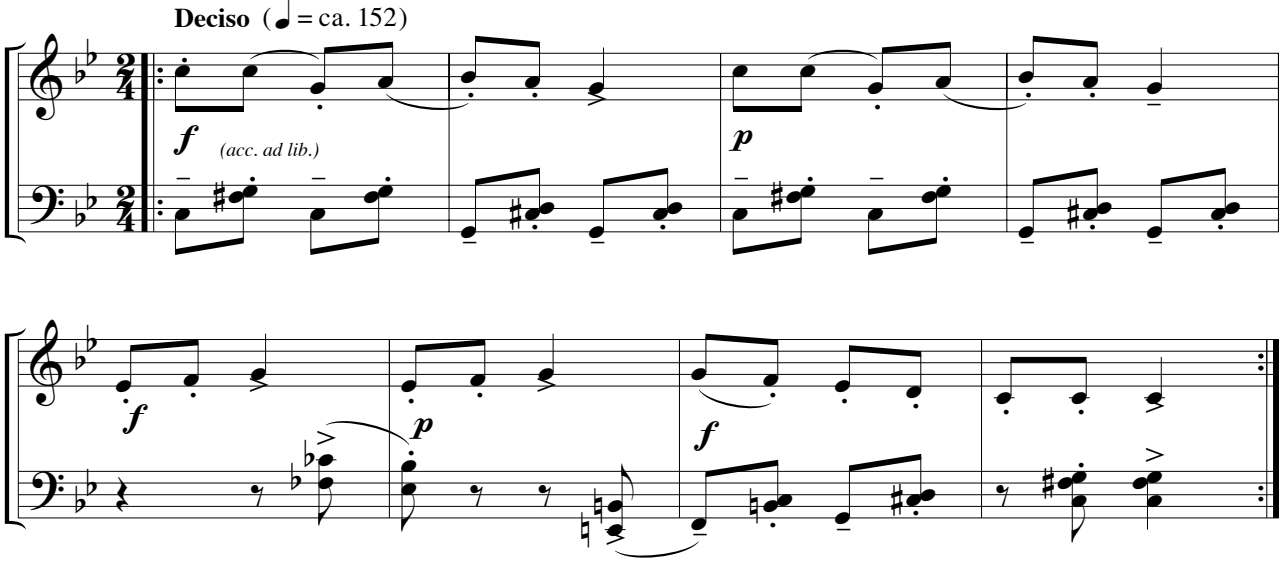
Le Roi Boit *Canon a 4.*

Allegro (𝅗𝅥 = ca. 96) *France*



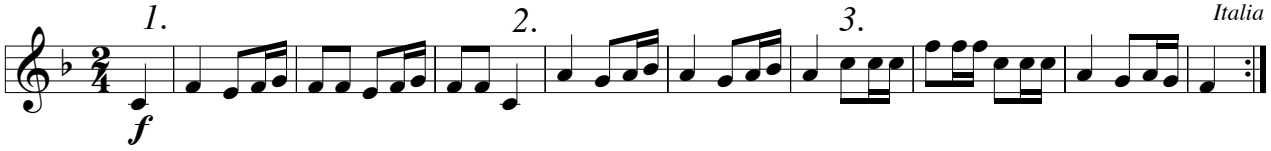
Komaromi Kisleany

Deciso (♩ = ca. 152)



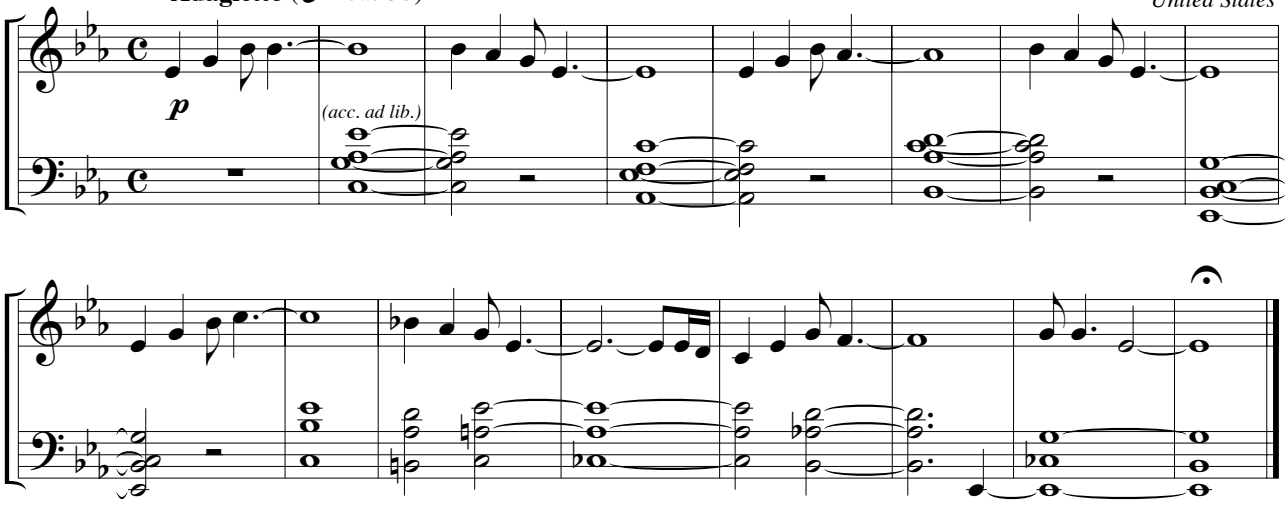
La Gallina ha fatto un uovo *(The chicken has laid an egg) Canon a 3.*

Pesante (♩ = ca. 90) *Italia*



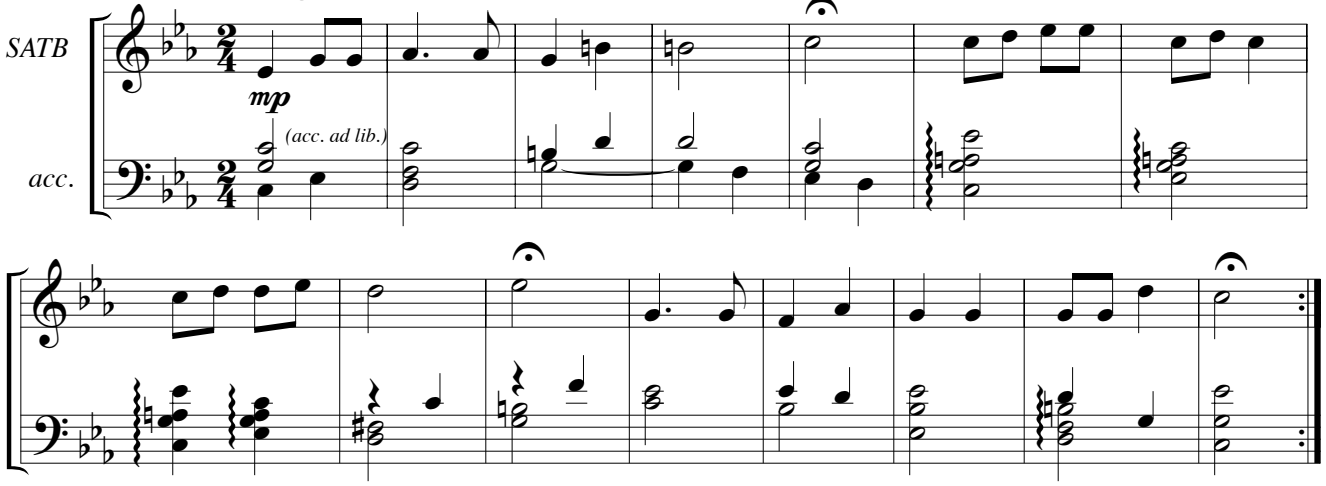
Ole' John Henry

Adagietto (♩ = ca. 86) *United States*



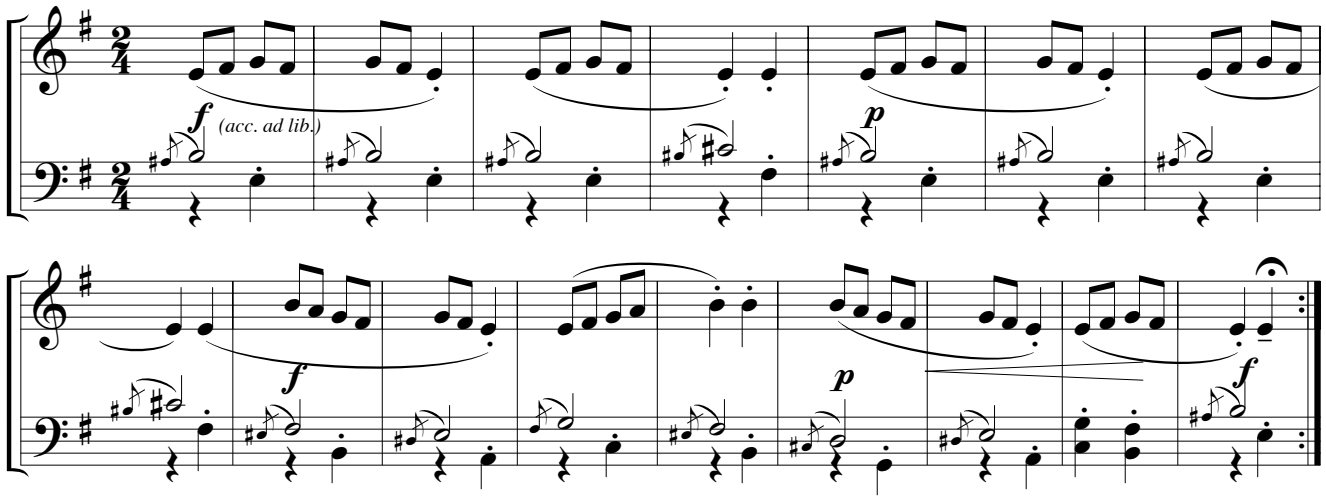
Грустные степи России *(The Sad Steppes of Russia)*

Adagio (♩ = ca. 72) *Russia*



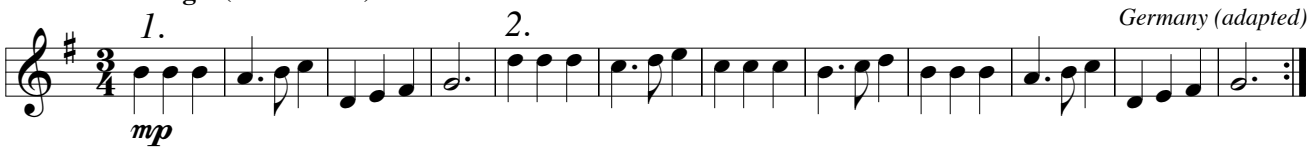
Három mintha! *(I lost three bucks!)*

Allegro (𝅗𝅥 = ca. 104)



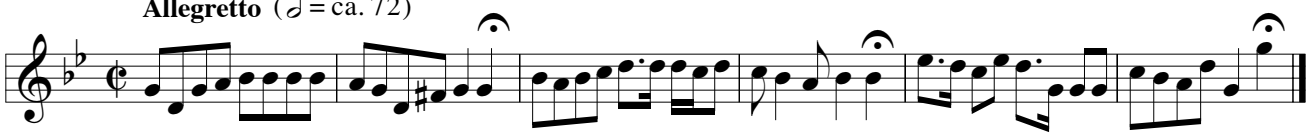
Himmel und Erde *(Heaven and Earth) Canon a 2.*

Adagio (♩ = ca. 100) *Germany (adapted)*



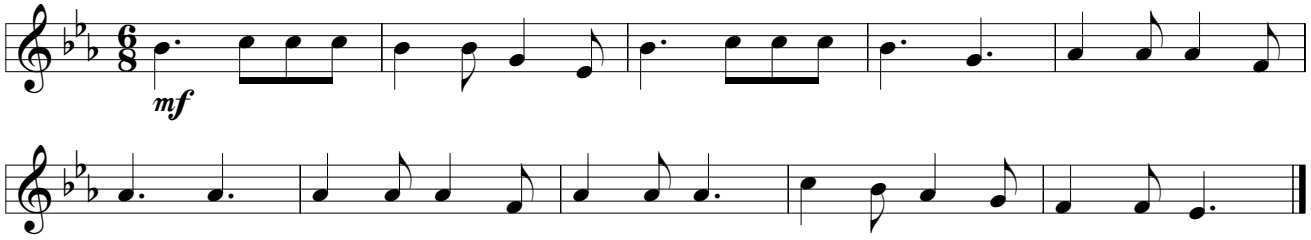
Tumbai

Allegretto (𝅗𝅥 = ca. 72)



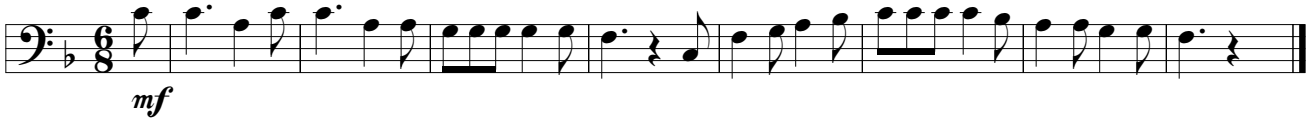
Twee emmertjes water halen *(Getting two buckets of water)*

Allegro (♩ = ca. 112) *Netherlands*



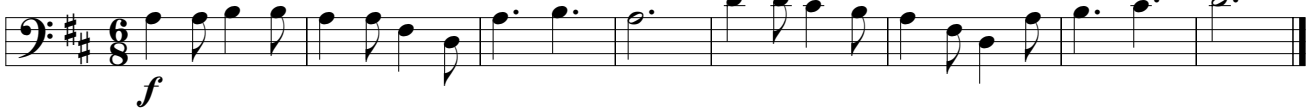
Het regent *(It rains)*

Allegro (♩ = ca. 112) *Netherlands*



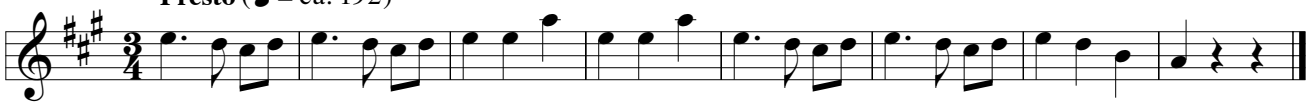
Schipper mag ik overvaren? *(Skipper, may I cross?)*

Allegretto (♩. = ca. 100) *Netherlands*



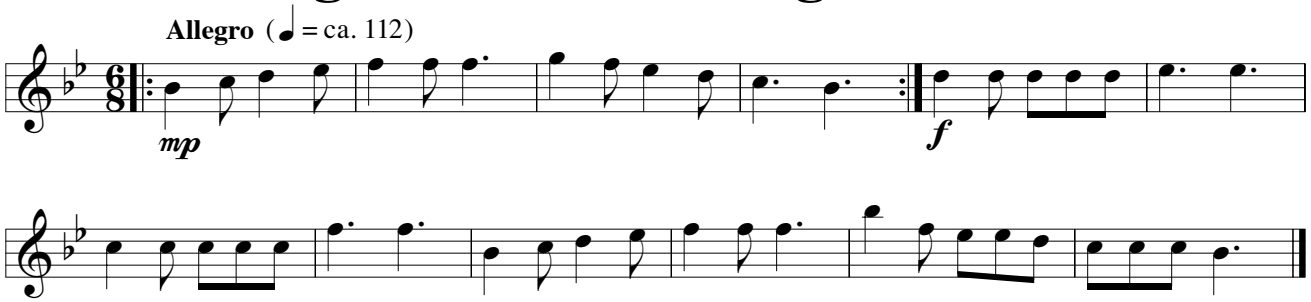
Ozewiezewoze... *(Oh-zer-wee-zer-woa-zer)*

Presto (♩ = ca. 192) *Netherlands*



In Den Haag daar woont een graaf *(In The Hague lives a count)*

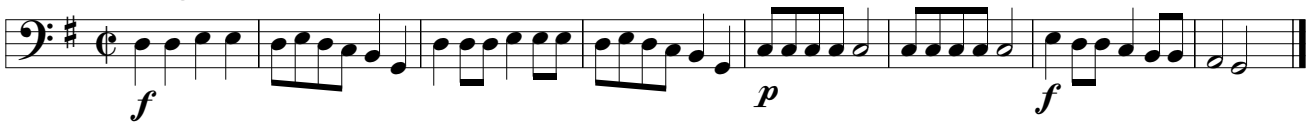
Allegro (♩ = ca. 112)



Zagen, zagen, wiedewiede wagen

(Zakhen, zakhen, wee-da wee-da wakhen)

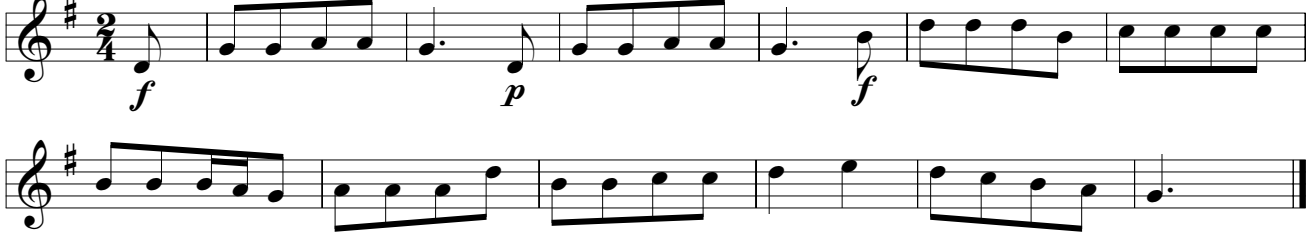
Allegretto (𝅗𝅥 = ca. 88) *Netherlands*



In Holland staat een huis... *(In Holland there's a house0*

Andante (♩ = ca. 86)

Netherlands

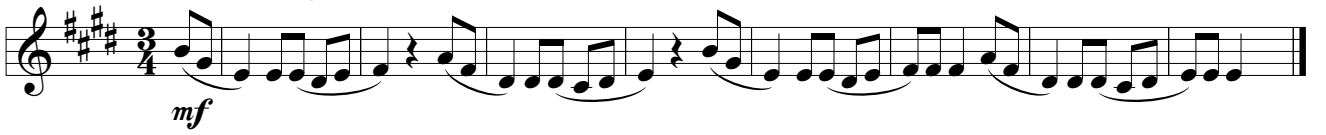


Moriaantje *(The little Moor)*

A Moor is a member of any of the groups of North African Arabs and Berbers who ruled parts of the Iberian Peninsula from the 8th century to 1492.

Molto allegro (♩ = ca. 112)

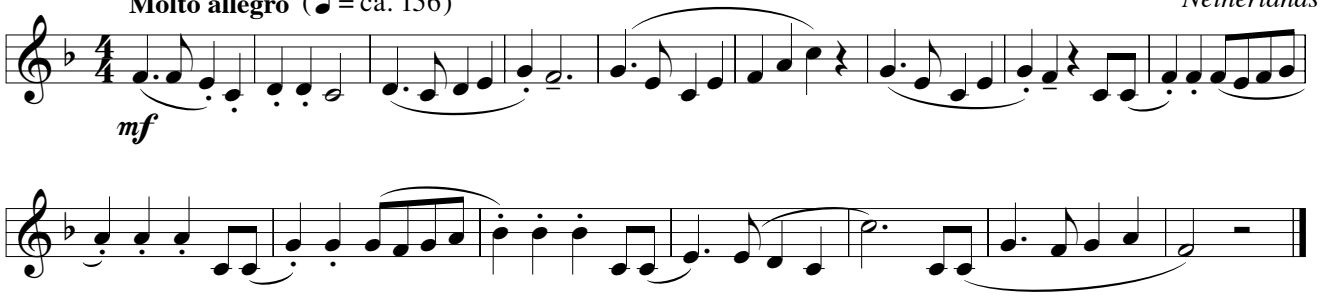
Netherlands

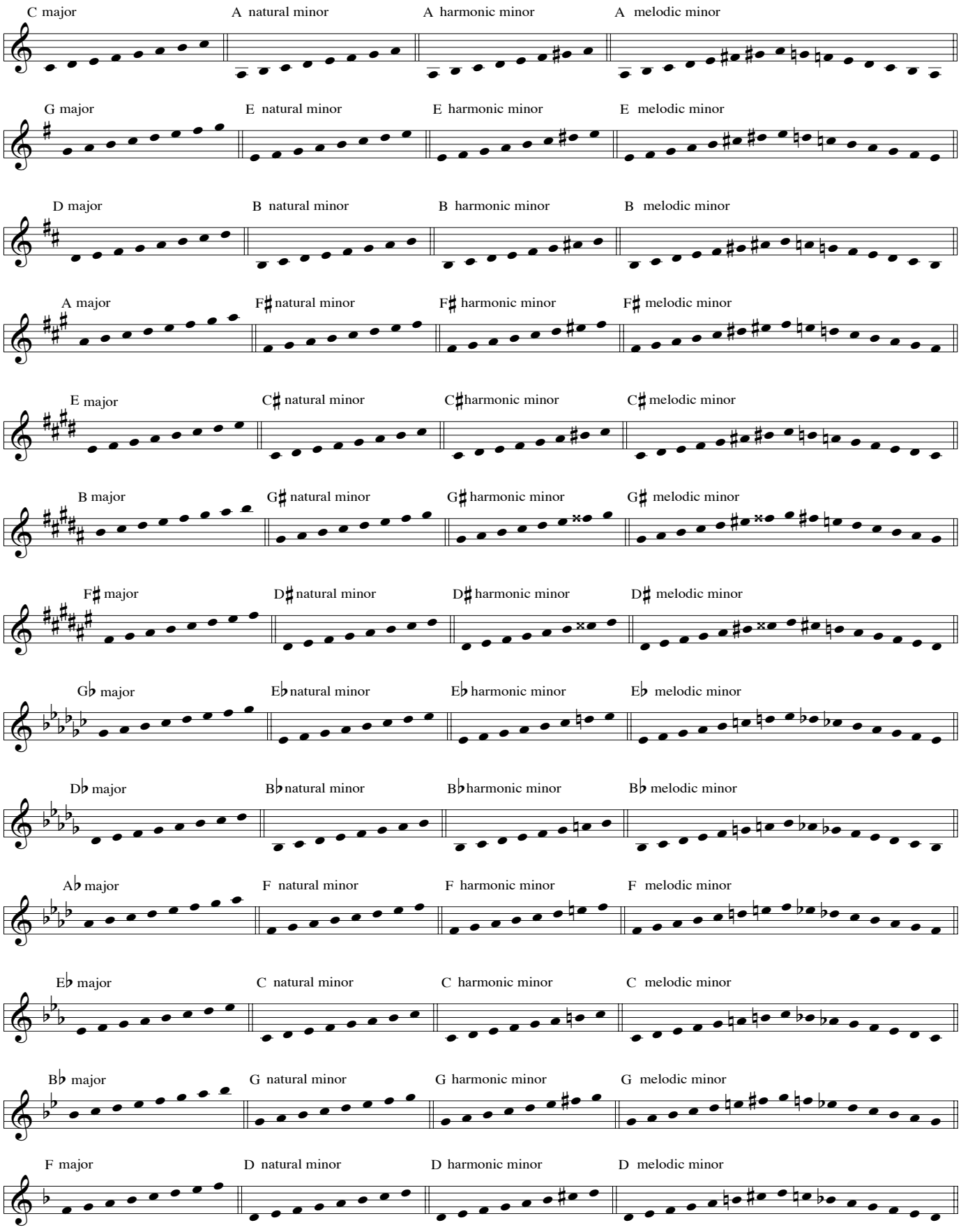


Onder moeder's paraplu *(Under mother's umbrella)*

Molto allegro (♩ = ca. 156)

Netherlands




C major
A natural minor
A harmonic minor
A melodic minor
G major
E natural minor
E harmonic minor
E melodic minor
D major
B natural minor
B harmonic minor
B melodic minor
A major
F♯ natural minor
F♯ harmonic minor
F♯ melodic minor
E major
C♯ natural minor
C♯harmonic minor
C♯ melodic minor
B major
G♯ natural minor
G♯ harmonic minor
G♯ melodic minor
F♯ major
D♯ natural minor
D♯ harmonic minor
D♯ melodic minor
G♭ major
E♭ natural minor
E♭ harmonic minor
E♭ melodic minor
D♭ major
B♭ natural minor
B♭harmonic minor
B♭ melodic minor
A♭ major
F natural minor
F harmonic minor
F melodic minor
E♭ major
C natural minor
C harmonic minor
C melodic minor
B♭ major
G natural minor
G harmonic minor
G melodic minor
F major
D natural minor
D harmonic minor
D melodic minor

Standardized Chord Symbol Notation (Brandt/Roemer)

CHORD SYMBOLS	DO NOT USE THESE OR VARIANTS OF THEM. EDIT WHEN THEY OCCUR ON SCORES. .				
G	GMA	GMAJ	Gma	Gmaj	Gmj
G6	G6TH	G(ADD E)	G(E)	GMA6	G6
G7	G7TH	G(ADD F♮)	G(F)	G7♮	G(+7)
GMI	G-	GM	Gm	Gmi	Gmin
GMI7	G-7	GM7	Gm7	Gmi7	Gmin7
GMA7	G7	GM7	Gmj7	G7♮ | G△	G7# | G7+
GMA9	GMA7(9)	GMA7(ADD A)	G7(9)	G9(7)	G9 | G$\frac{9}{7}$
G+7	G+7	G AUG 7	G7+	G7(#5)	G7+5
G+9	G9+	G7+(9)	G9(#5)	G+7(9)	G9(5+)
G13	G9(13)	G7(13)	G9(ADD E)	G9(+E)	G9(+6)
G°	G DIM	G°7	G-	G7°	G dim
G6/9	G6(ADD 9)	G6(ADD A)	G$\frac{2}{6}$	G13(NO 7)	G69
G7(♭5)	G7-5	G7(5♭)	G7(5-)	G7(#4)	G$\frac{7}{-5}$
GMI7(♭5)	G△	G∅7	GMI7-5	GMI7 5♭	GMI7 5♭
G7(♭9)	G7(-9)	G7(ADD A♭)	G9♭	G ♭9	G9-
GMI(MA7)	GMI(ADD F#)	GMI7	Gmimj7	G-7	GM7
G7(#9)	G7(+9)	G(+9)	G +9	G7(♭3)	G9+
G7SUS	G7(SUS 4)	G7(ADD C)	G7(ALT 4TH)	G7(+4)	G7(#3)
G9(#11)	G+11	G11+	G11#	G9+11	G9(♭12)

Notes:

1) Never use lower case letters: They can easily be misread.

2) Never use [—] to indicate minor (as in G-). GMI is the only acceptable indication of g-minor.

3) Never use MA by itself: Use it always in combination with 7 or 9 as in MA7 or MA9.

For instance: G by itself indicates G-major clearly and without doubt.

4) Only use 7 to indicate seven. The Germanic 7 is not used.

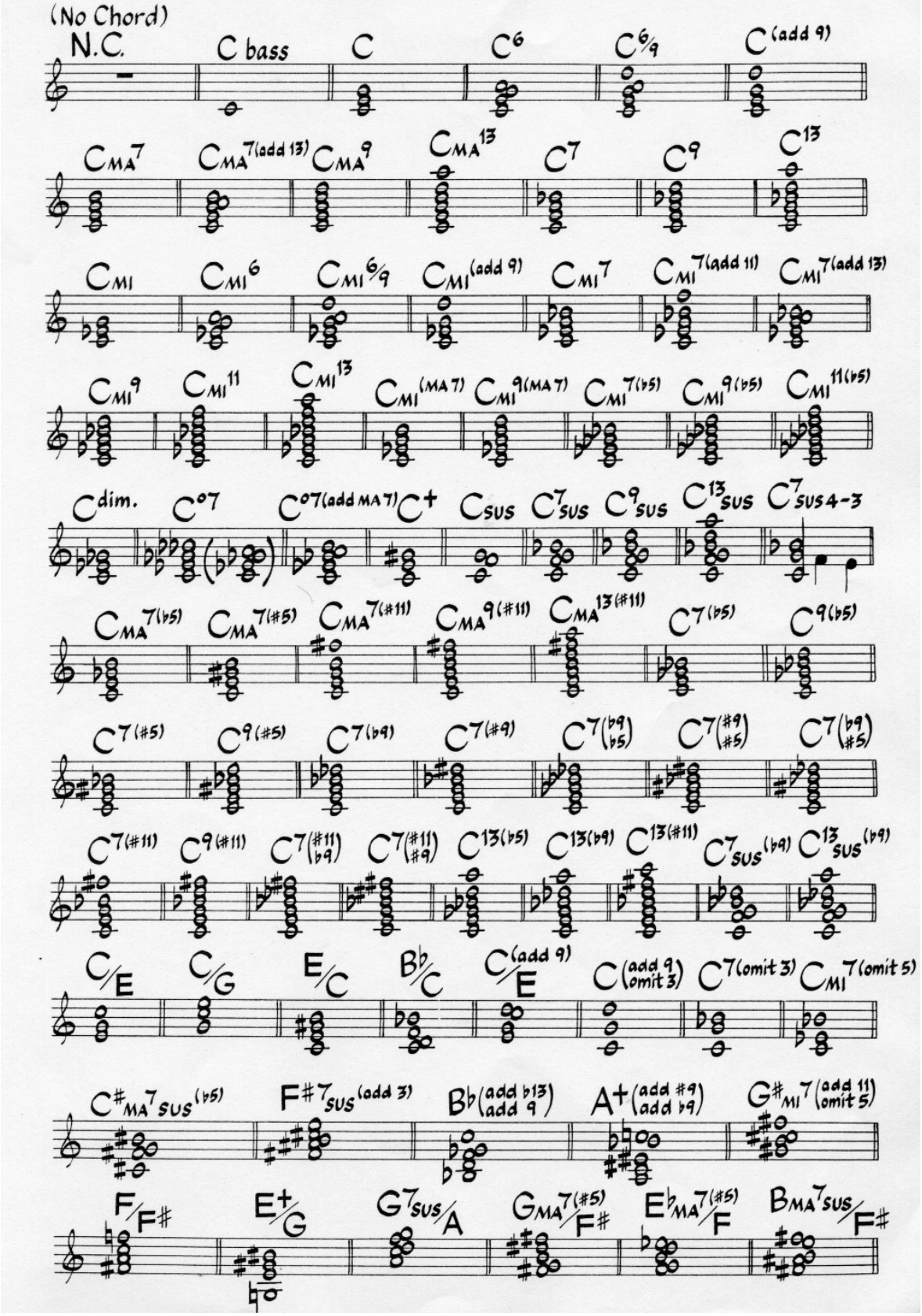
CHORD SYMBOLS

The chord symbols used in this book follow (with some exceptions) the system outlined in "Standard Chord Symbol Notation" by Carl Brandt and Clinton Roemer. It is hoped you will find them clear, complete and unambiguous.

Below are two groups of chord spellings:

1) The full range of chords normally encountered, given with a C root, and

2) Some more unusual chords, all of which appear in tunes in this book. (Note: some groups of notes below could be given different names, depending on context. See previous page for a definition of 'altered' chords).

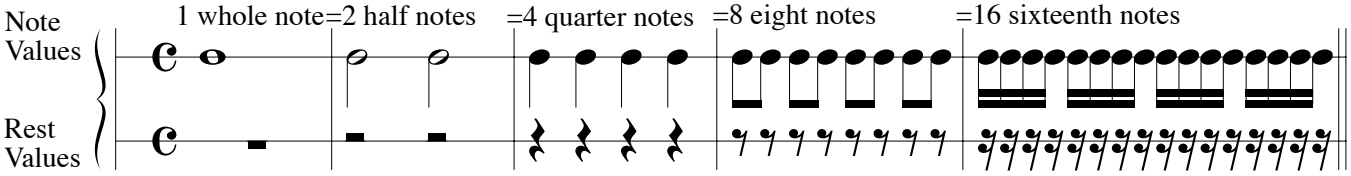


accidental . . . . . .sharp, flat, or natural signs. When at the beginning of a piece called a key signature.
Alberti bass . . . . . .(It.) named for Domenico Alberti (?1710-1740) bass accompaniment chords used broken rather than blocked.
Alla breve . . . . . .(It.) indicates quick duple time, 2/2.
alla marcia . . . . . .(It.) in the style of a march.
allegretto . . . . . .(It.) moderately fast: a tempo between andantino and allegro.
allegro ma non troppo . . . . . .(It.) lively but not too much.
allegrissimo . . . . . .(It.) lively, brisk.
allegro . . . . . .(It.) brisk, lively or fast.
andante . . . . . .(It.) walking.
andantino . . . . . .(It.) an ambiguous term indicating either as somewhat slower or (more often) somewhat faster than andante.
arpeggio . . . . . .(It.) notes of a chord played in succession and often continued through more than one octave.
bar line . . . . . .a vertical line through the staff to indicate measures.
barcarole also, barcarolle . . .(It.) Venetian gondolier boat song in 6/8 or 12/8.
bouree . . . . . .(Fr.) old French dance.
cadence . . . . . .the concluding part of a phrase often the last chordal structures.
canon . . . . . .imitation of a melody in another voice, started after the melody has begun but before it has ended.
cantabile . . . . . .(It.) in a singing or flowing manner.
capriccioso . . . . . .(It.) fancifully.
caprice . . . . . .(It.) lively, fanciful instrumental composition.
clef . . . . . .a sign placed on a staff to indicate a precise pitch.
comodo also, commodo . . . . .(It.) comfortable.
con moto . . . . . .(It.) with motion
contrary motion . . . . . .the simultaneous movement of two parts in opposite directions.
da capo . . . . . .(It.) from the head, a direction used to repeat the work, movement, etc. from the beginning.
dominant . . . . . .the fifth degree of the scale.
drone . . . . . .low sustained tones.
enharmonic . . . . . .the same note notated another way.
etude . . . . . .(Fr.) study
fine . . . . . .(It.) a term indicating the end of a composition or movement, esp. when this does not come at the end of the printed music, but earlier in the work after a partial repeat.
forte . . . . . .(It.) loud; abbr. ***f***
grace note . . . . . .see ornament.
grazioso . . . . . .(It.) graceful.
harmonic minor scale . . . . . .one of three minor scales. The pattern is W-H-W-W-H-WH-H.
impromptu . . . . . .(Fr.) extemporaneous sounding piece.
Istesso tempo, l' . . . . . .(It.) in the same tempo
key signature . . . . . .set of sharps or flats placed at the beginning of a composition. The signature affects all pitches of the same name unless overridden by an accidental.
keys . . . . . .in our studies, the organization of tones into either Major or minor.
L'istesso . . . . . .see *istesso tempo, l'*.
legato . . . . . .(It.) smooth, connected.
maestoso . . . . . .(It.) majestic.
major scale . . . . . .A scale in which the pattern is W-W-H-W-W-W-H.

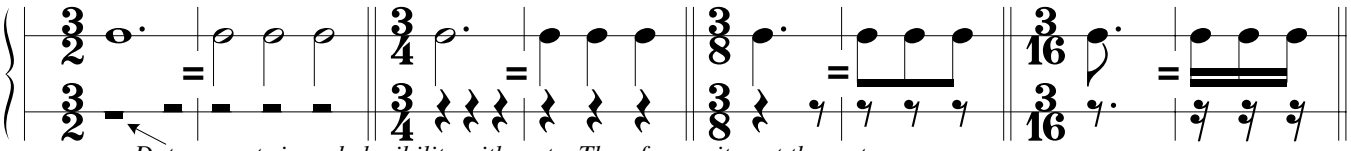
mezzo . . . . . .(It.) moderately
minor scale . . . . . .see harmonic minor.
minuet . . . . . .(Fr.) old French court dance.
moderato . . . . . .(It.) moderate, restrained.
octave . . . . . .1.an interval comprising 8 diatonic degrees, 2.a note an octave above or below another note.
ottava sign . . . . . .Sign that indicates octave transposition. The dotted line behind it idicates length of the passage to be transposed. 8^{va} means *ottava alta*: Transpose up. 8^{vb} means *ottava bassa*: Transpose down.
opus . . . . . .abbr.op. a term most commonly used in the numbering of a composer's compositions.
ornament . . . . . .added notes (often non-essential) to expand a melody.
ossia . . . . . .(It.) another way.
parallel motion . . . . . .two lines moving in the same direction keeping the same interval apart.
phrygian . . . . . .the authentic mode on E, the third of the church modes.
piano . . . . . .(It.) softly; abbr. ***p***
pizzicato . . . . . .the sound of a plucked string; abbr. *pizz*.
rhythm . . . . . .for our purposes, a division or extension of a pulse (an arbitrary length of time consistently used).
scale . . . . . .a sequence of pitches identified by the arrangement of whole and half steps.
scherzando . . . . . .(It.) playful.
sequential . . . . . .same idea using different notes.
seventh chord . . . . . .a four note chord, usually based on tertian harmony.
simile . . . . . .(It.) continue in the same manner.
slur . . . . . .a curved line over two or more notes indicating that they should be played legato.
staccato . . . . . .(It.) detached.
sub-dominant . . . . . .the fourth degree of the scale.
time signature . . . . . .an indication of meter placed at the beginning of a measure and retained until changed
tonic . . . . . .the first note of a scale
tranquillo . . . . . .(It.) calm.
transposition . . . . . .the notation or performance of music at a different pitch level than originally written.
triad . . . . . .a three note chord.
unison . . . . . .the simultaneous performance of the same part or at the octave.
virtuosity . . . . . .great skill or technique.
vivace . . . . . .(It.) lively.
vivo . . . . . .(It.) lively.
whole step . . . . . .from one key to another on the piano with one key between (a major second).

NOTES:

Common note and rest values:

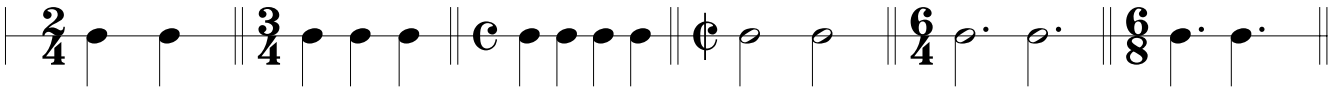


Dotted note and rest values

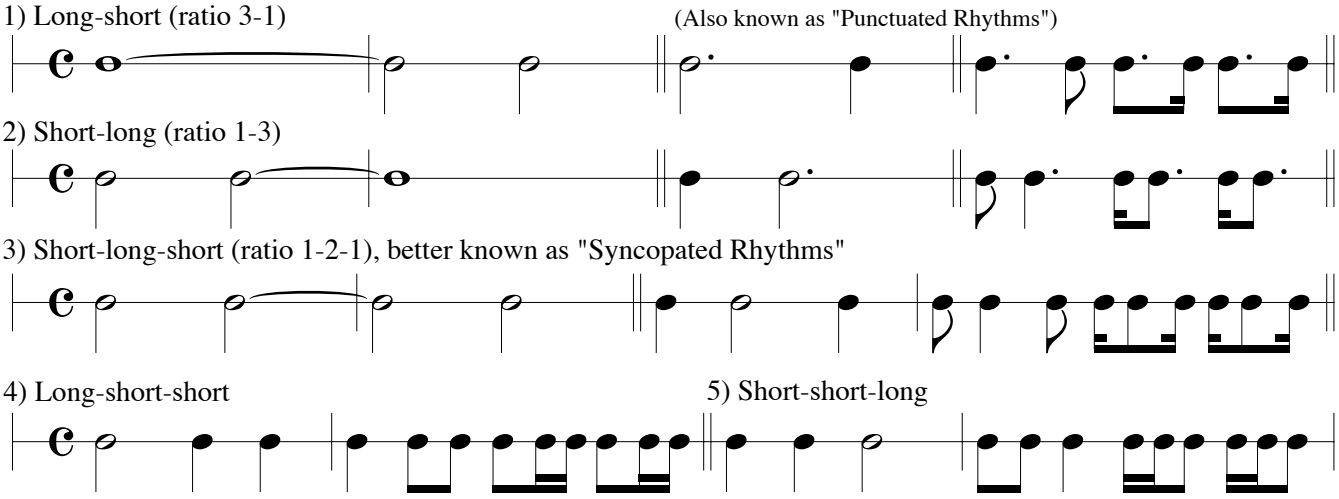


Dots on rests impede legibility with rests: Therefore,write out the rest values as indicated. Eight rests and smaller form the exception.

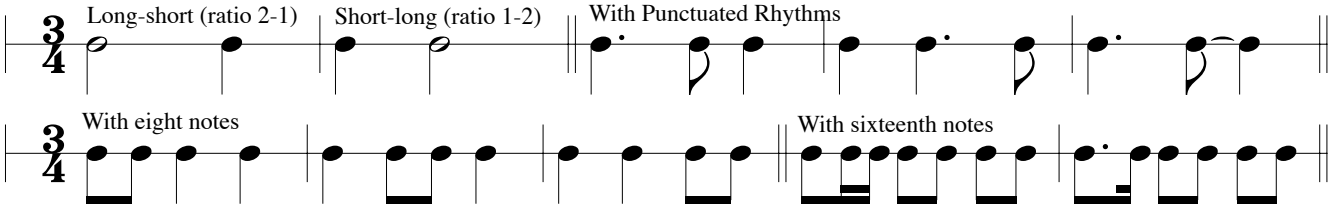
Common time signatures and their beat values



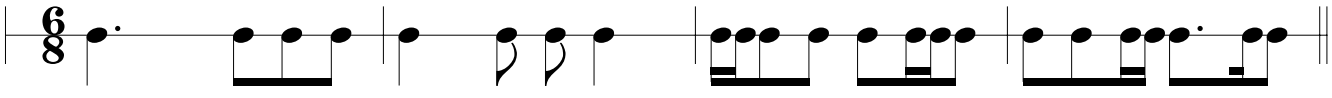
Common rhythmic patterns in simple duple and quadruple meter (common time shown)



Common rhythmic patterns in simple triple meter

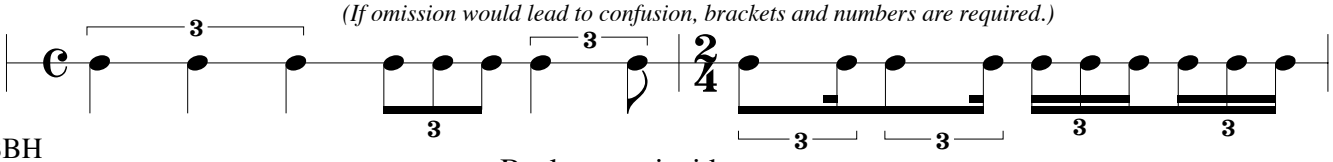


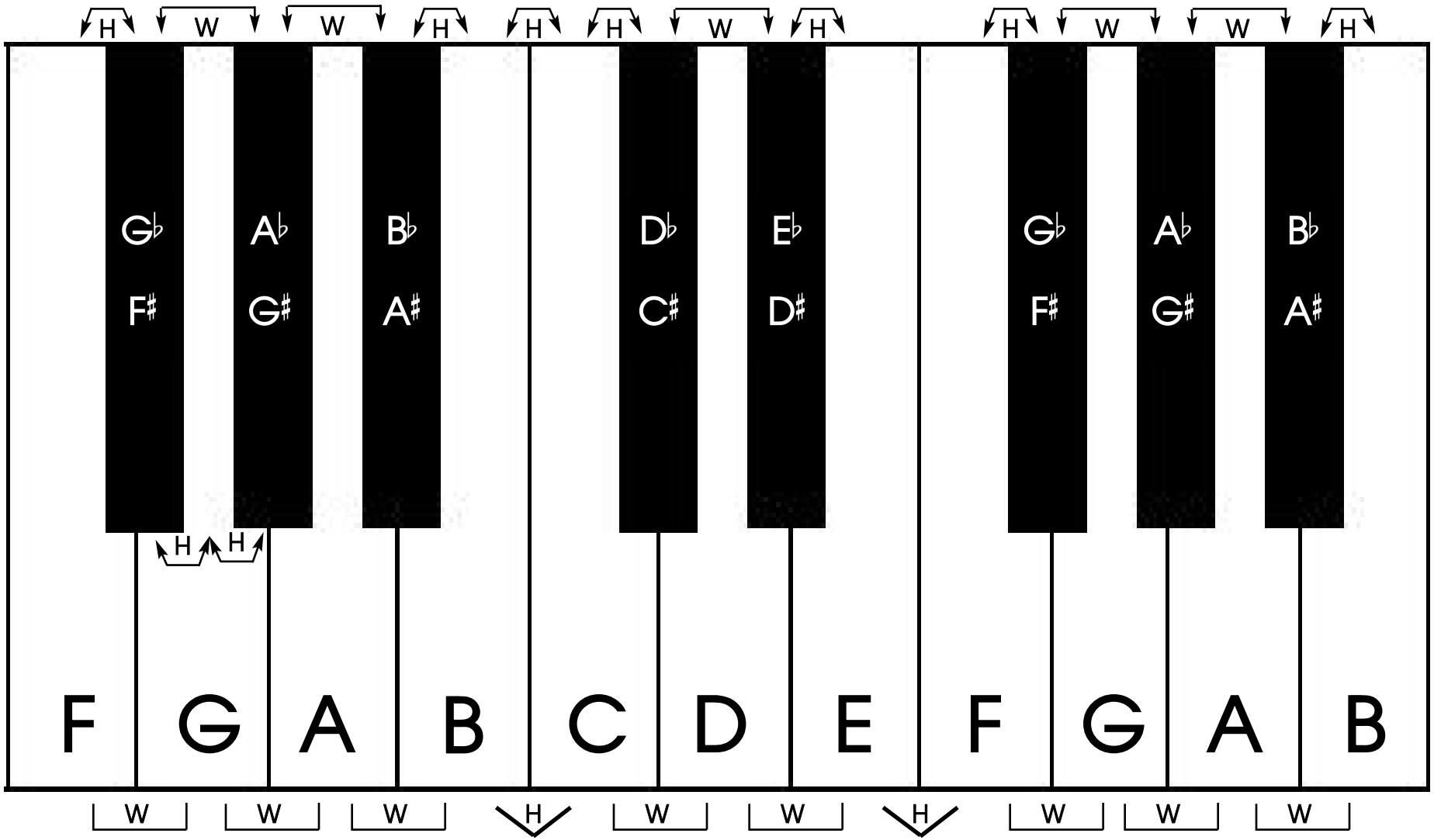
Common rhythmic patterns in compound duple meter



Common rhythmic patterns using triplets

(If omission would lead to confusion, brackets and numbers are required.)





Names of the keys, whole steps and half steps

Full 88 Keys