Day 2 – Notes on the Staves

Vocabulary Unit 1B

14. Octave Identification
15. Alto Clef
16. Tenor Clef
17. Accidental
18. Enharmonic Equivalent

Figure 1.1

Five lines:

Figure 1.2

Try It - One

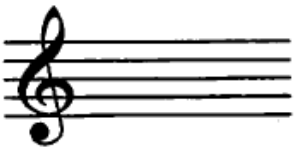
Count in thirds above the pitch given. Write one letter name in each blank.

(1) G: **B** - **D** - ____ - ____ (2) D: ____ - ____ - ____ - ____

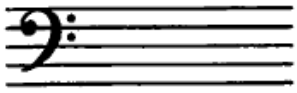
(3) A: ____ - ____ - ____ - ____ (4) B: ____ - ____ - ____ - ____

(5) C: ____ - ____ - ____ - ____

TREBLE CLEF →



BASS CLEF →



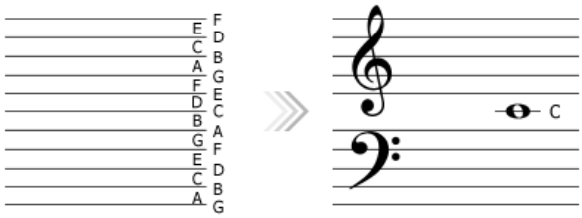
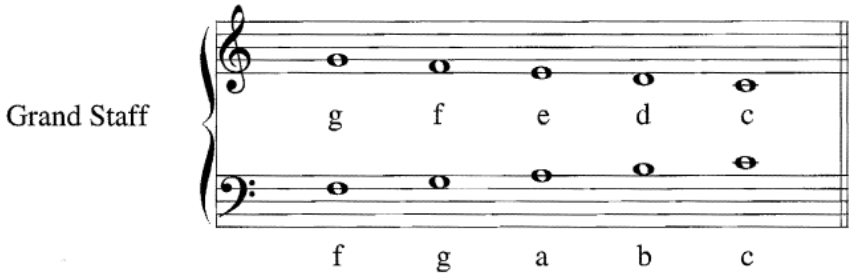
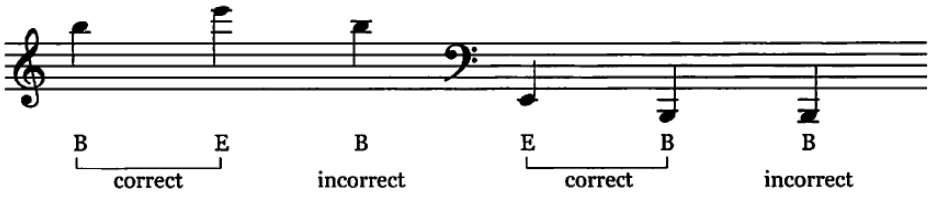


Fig.5 The Grand Staff & Relationship between Treble & Bass Clef

Figure 1.5



EXAMPLE 1.10: Correct and incorrect ledger lines



EXAMPLE 1.12: Ledger lines between staves on the grand staff

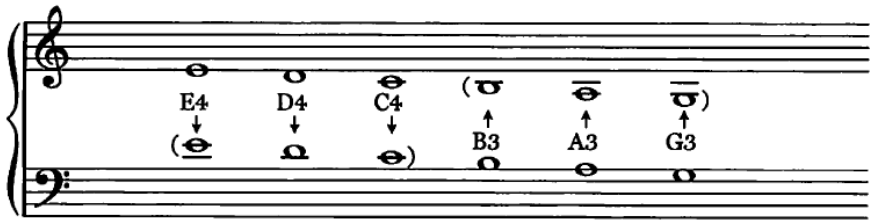
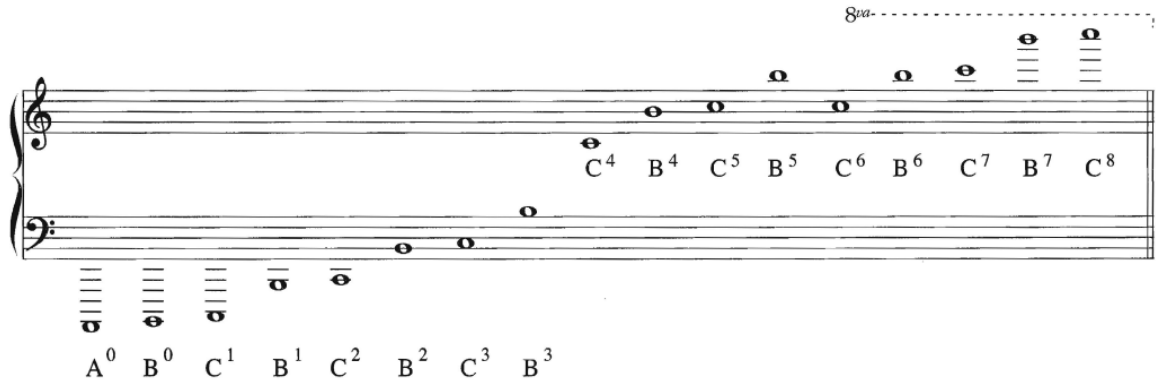
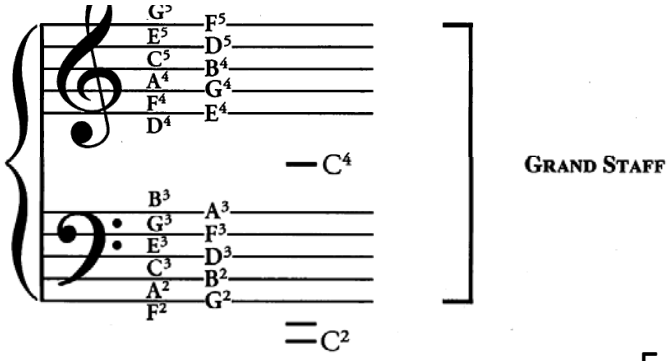
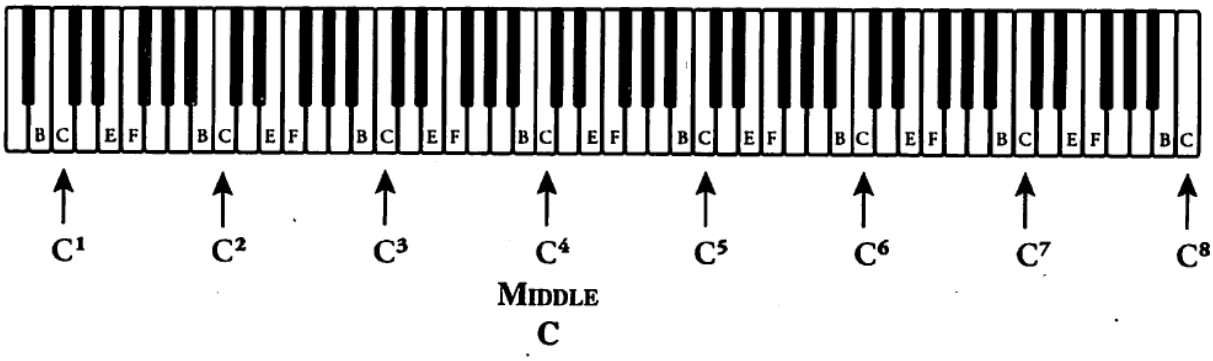


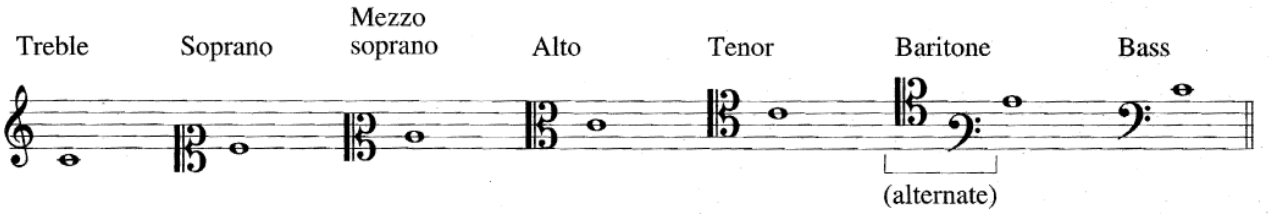
Figure 1.9



14. Octave Identification

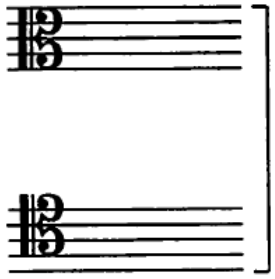


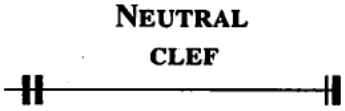


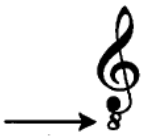


15. Alto Clef

16. Tenor Clef

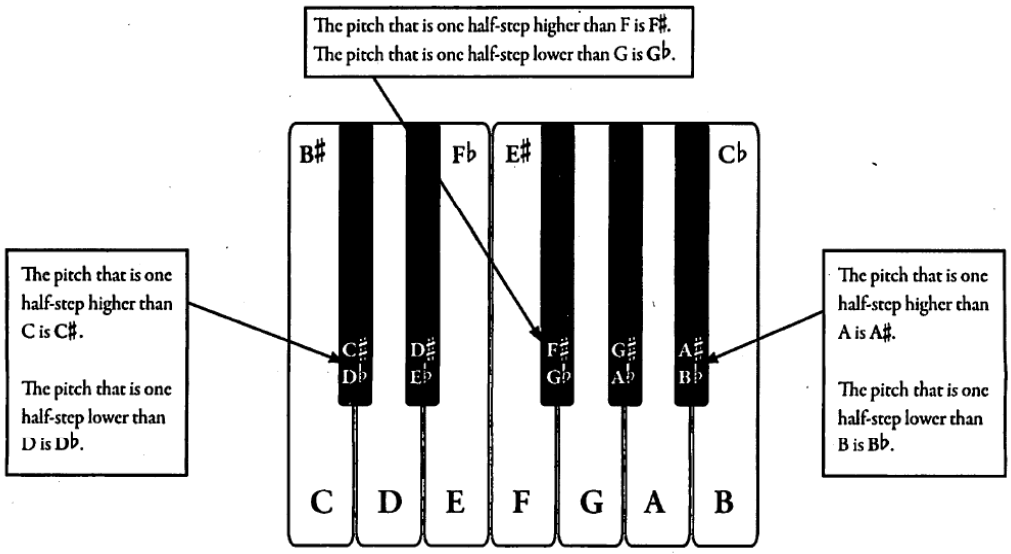




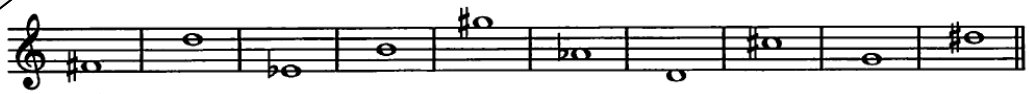


17. Accidental

Sharp (♯)—raises the pitch a half step.
Flat (♭)—lowers the pitch a half step.
Natural (♮)—cancels any previous sharp or flat and returns to the natural, or unaltered, pitch.
Double Sharp (𝄪)—raises the pitch two half steps.
Double Flat (𝄫)—lowers the pitch two half steps.



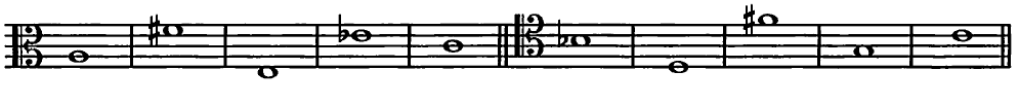
Try It - Two Write the letter names in the blanks below.



(1) F♯ (2)___ (3)___ (4)___ (5)___ (6)___ (7)___ (8)___ (9)___ (10)___

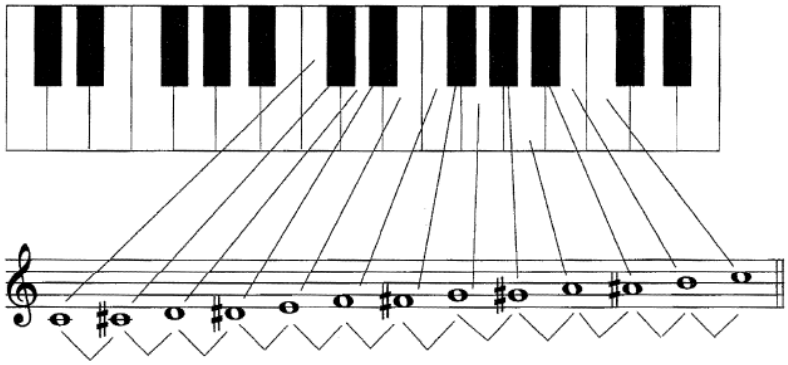
Try It - Three Identify the clef, then write each letter name in the blank below.

Clef:_____ Clef:_____



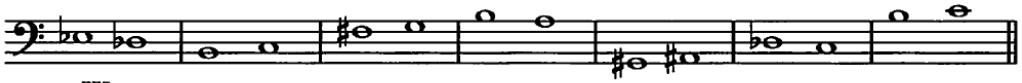
(1) A (2)___ (3)___ (4)___ (5)___ (6)___ (7)___ (8)___ (9)___ (10)___

Figure 1.11



Try It - Four

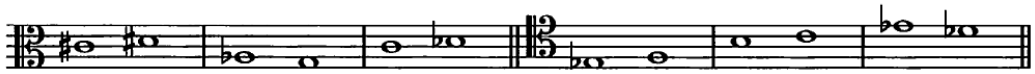
Identify whether each pair of pitches below spans a whole step (W), half step (H), or neither (N).



(1) W (2) ___ (3) ___ (4) ___ (5) ___ (6) ___ (7) ___

Try It - Five

Identify whether each pair of pitches below spans a whole step (W), half step (H), or neither (N).



(1) W (2) ___ (3) ___ (4) ___ (5) ___ (6) ___

18. Enharmonic Equivalent

Figure 1.12

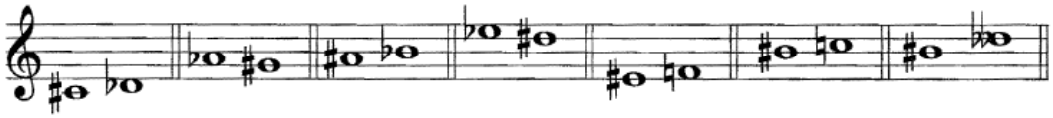
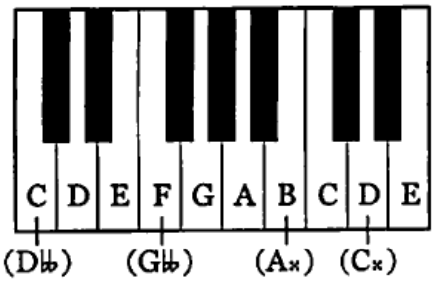


FIGURE 1.5: Enharmonic pitches on the keyboard



Try It - Six

Name the pitch a half step above or below the given pitch, and give an enharmonic equivalent where possible.

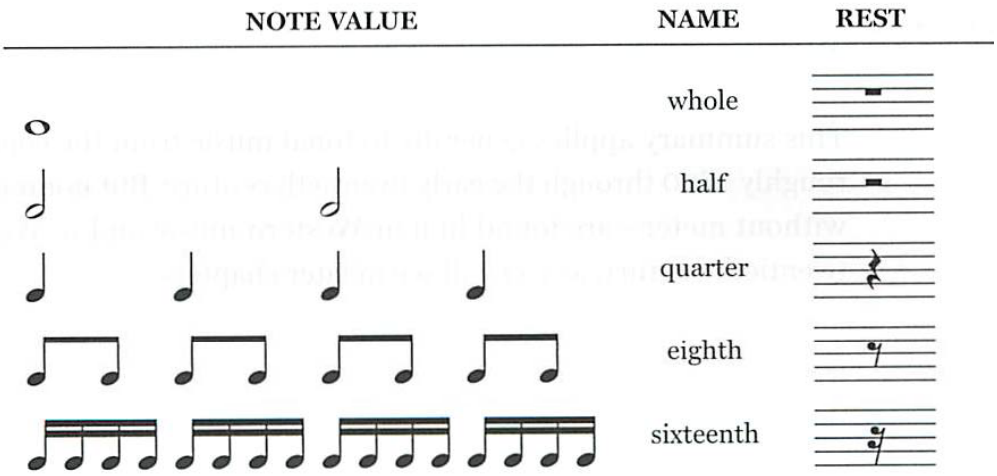
(1) Above G: G♯ or A♭
(2) Below C♯: ____ or ____
(3) Above E: ____ or ____
(4) Below B♭: ____ or ____
(5) Above D: ____ or ____
(6) Below F: ____ or ____
(7) Below G♯: ____ or ____
(8) Below A♭: ____ or ____

Day 3 – Duration and Meter

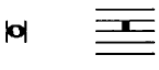
Vocabulary Unit 1C

19. Simple Meter
20. Compound Meter
21. Metrical Accent
22. Changing Meter (multimeter)
23. Anacrusis
24. Grave
25. Largo
26. Adagio
27. Lento
28. Andante
29. Andantino
30. Moderato
31. Allegro
32. Vivace
33. Presto
34. Accelerando
35. Ritardando
36. Ritenuto
37. Rubato

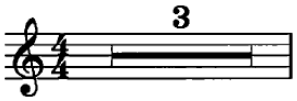
FIGURE 2.3: Rhythmic values in simple meters

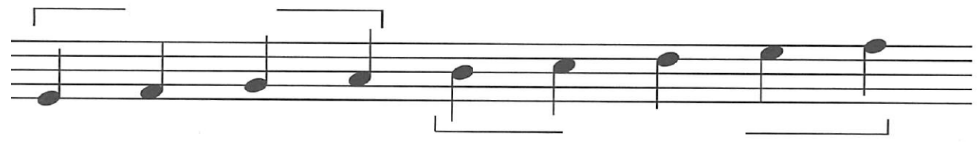


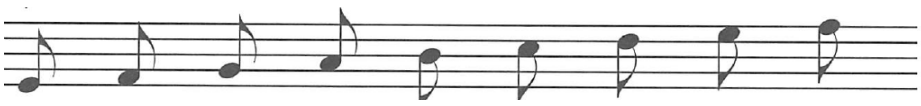
(a) Breve



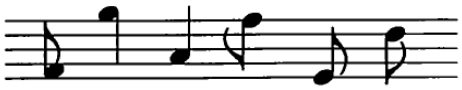
(b) Multibar rest







Circle the incorrectly notated stems and flags.



Notate them correctly here.

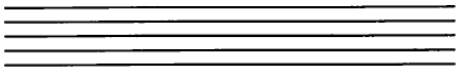
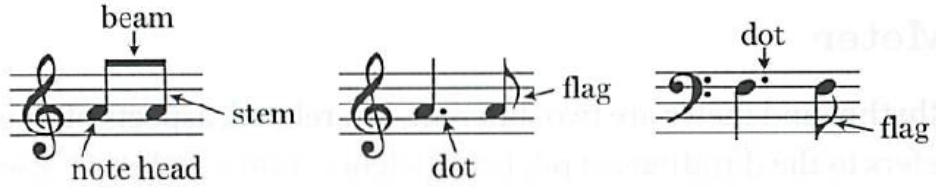


FIGURE 2.2: Parts of a note



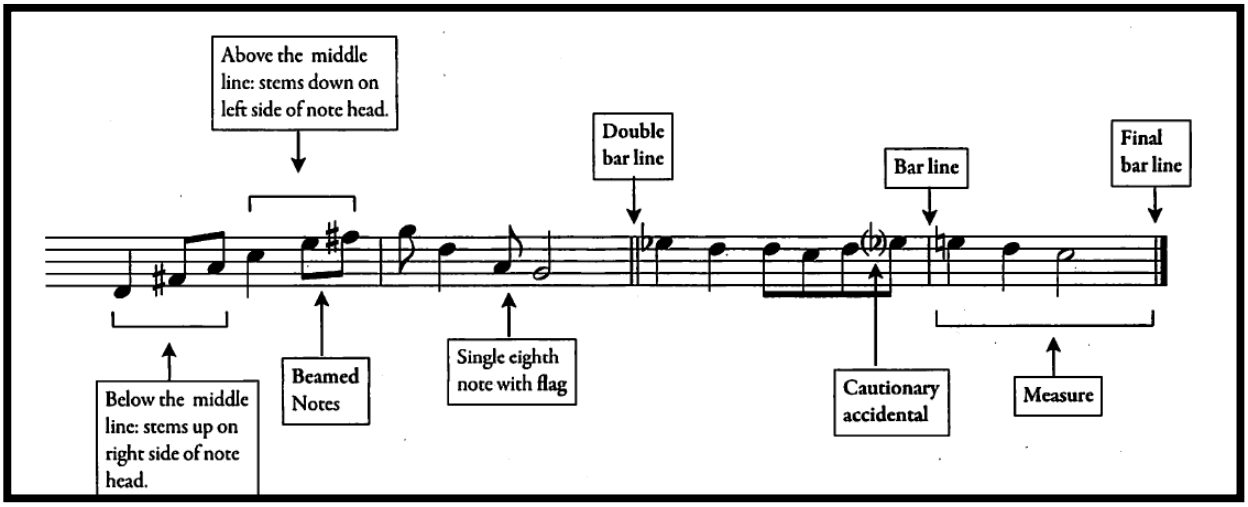


Figure 1.16

EXAMPLE 2.6: Handel, "Rejoice greatly" (vocal part), mm. 92–96a

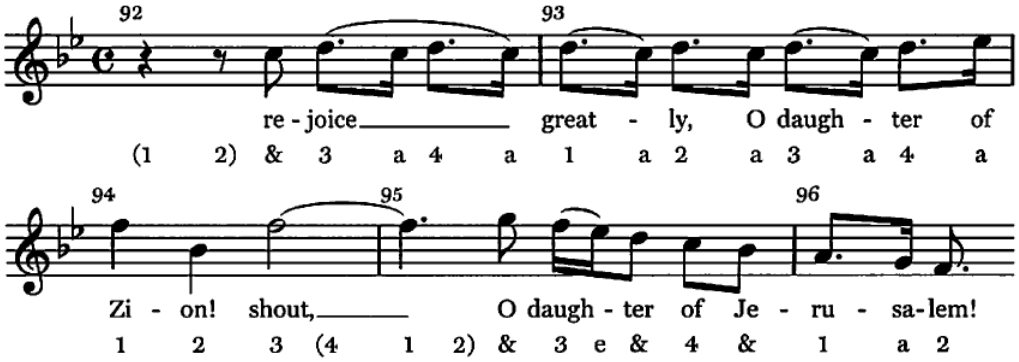
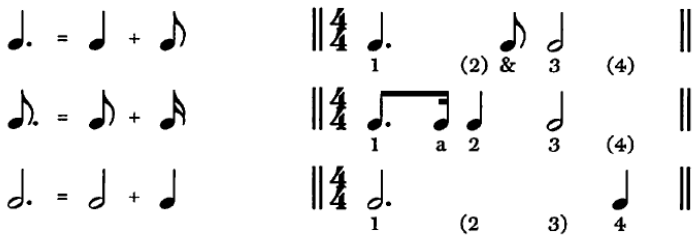


FIGURE 2.7: Use of dots

(a) Single dots



(b) Double dots

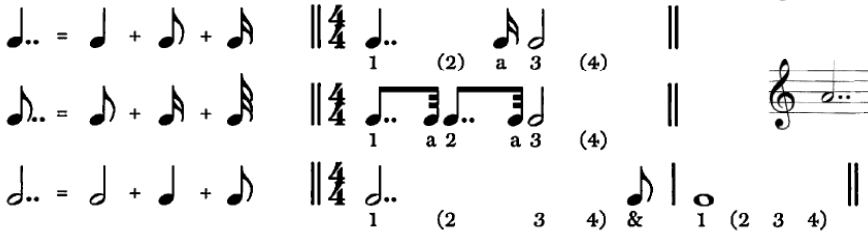


Figure 1.17

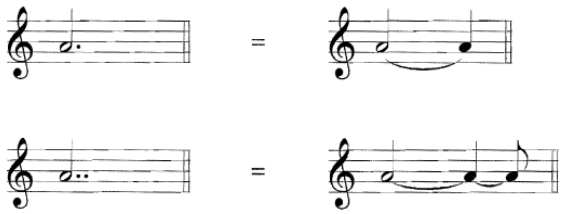
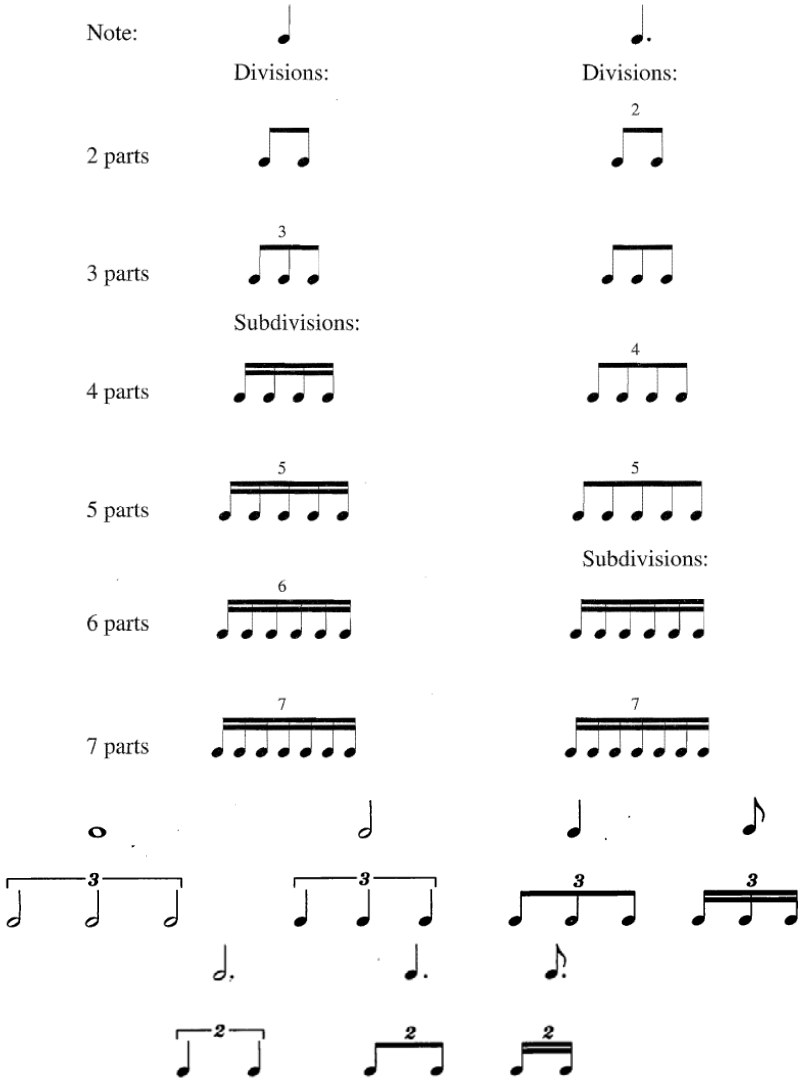


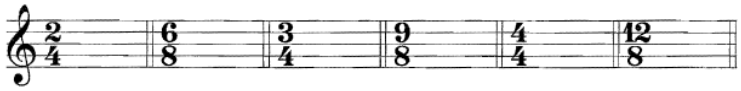
Figure 1.19



METER

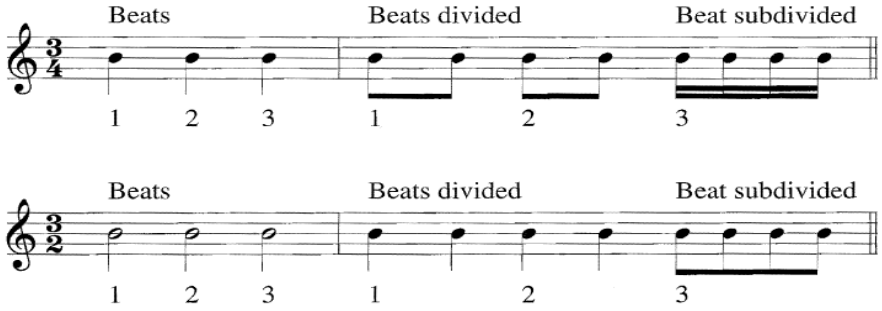
Meter may be defined as a regular, recurring pattern of strong and weak beats. This recurring pattern of durations is identified at the beginning of a composition by a *meter signature* (time signature).

Figure 1.20



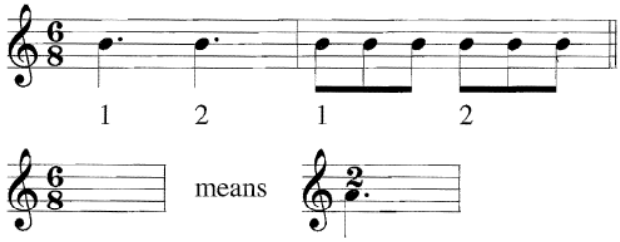
19. Simple Meter

Figure 1.22



20. Compound Meter

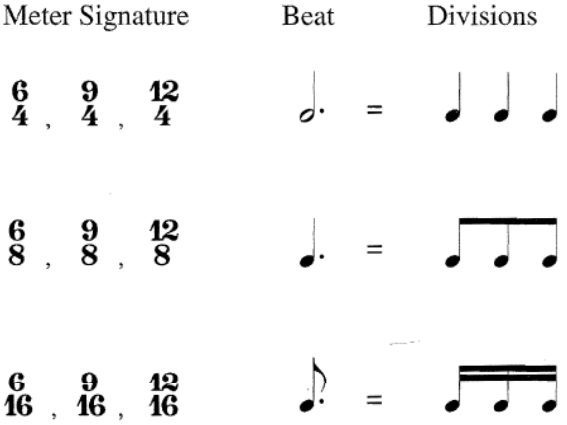
Figure 1.23



Top Meter Chart

	Duple	Triple	Quadruple
Simple			
Compound			

Figure 1.25

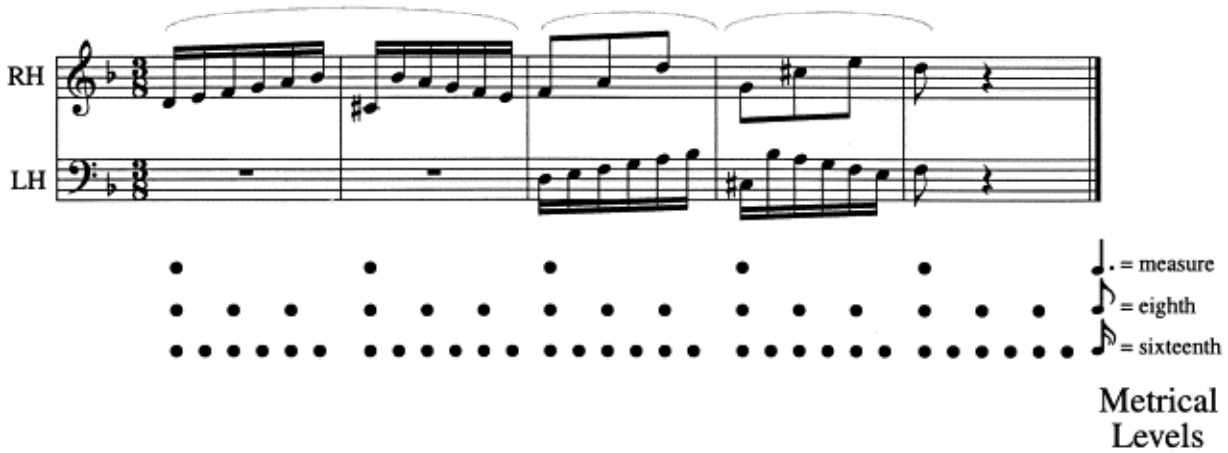


Listen to each piece below to determine the beat and its division. If the beat divides in twos, circle "simple"; if it divides in threes, circle "compound."

(a) Joplin, "Solace"	simple	compound
(b) Gilmore, "When Johnny Comes Marching Home"	simple	compound
(c) Mozart, *Variations on "Ah, vous dirai-je Maman"*	simple	compound
(d) Schumann, "Wilder Reiter"	simple	compound

21. Metrical Accent

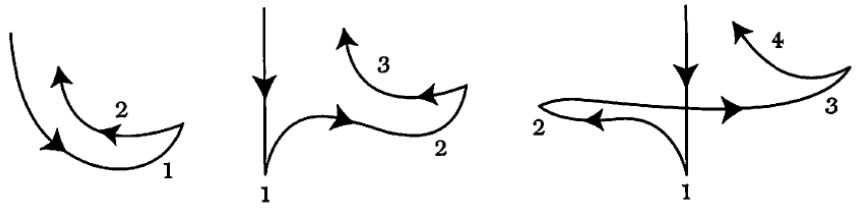
duple (two beats per measure)	*or*	**strong**	weak		
triple (three beats per measure)	*or*	**strong**	weak	weak	
quadruple (four beats per measure)	*or*	**strong**	weak	**less** strong	weak



Name the meter type (e.g., simple quadruple) and beat unit for each meter signature given below.

	METER TYPE	BEAT UNIT
(a) $\frac{2}{2}$		
(b) $\frac{3}{16}$		
(c) $\frac{3}{8}$		
(d) $\frac{4}{2}$		

FIGURE 2.1: Conducting patterns



duple meter triple meter quadruple meter

Did You Know?

Baroque musicians sometimes used motion of the hand down and up to conduct performances, but their patterns were somewhat different from those seen today. German composer and theorist Johann Mattheson (1681–1764), a contemporary of J. S. Bach, describes in one treatise the motions associated with duple and triple meters: both meters are based on a downward and upward motion of the hand, but in triple meters the up-stroke lasts twice as long as the down-stroke. Because the hand motion in triple meters was uneven, they were called "uneven" meters; duple meters were referred to as "even."

During this time, ensemble music was led by one of the players, usually the harpsichordist or organist, who signaled the first downbeat, then played with the ensemble. Sometimes opera or large-ensemble conductors indicated the downbeat by banging a large baton or staff on the floor. This proved hazardous in at least one case: Jean-Baptiste Lully, a ballet and opera composer and conductor at the French court of Louis XIV until 1687, died from an infection in his foot after energetically striking it with the conducting baton during a performance.

Listen to the beginning of each of these simple-meter compositions. Listen for the grouping and metrical accent, then circle either "duple or quadruple" or "triple."

(a) Bach, "O Haupt voll Blut und Wunden" duple or quadruple triple

(b) Mozart, Minuet in F Major, K. 2 duple or quadruple triple

(c) Mozart, Piano Sonata in C Major, K. 545, first movement duple or quadruple triple

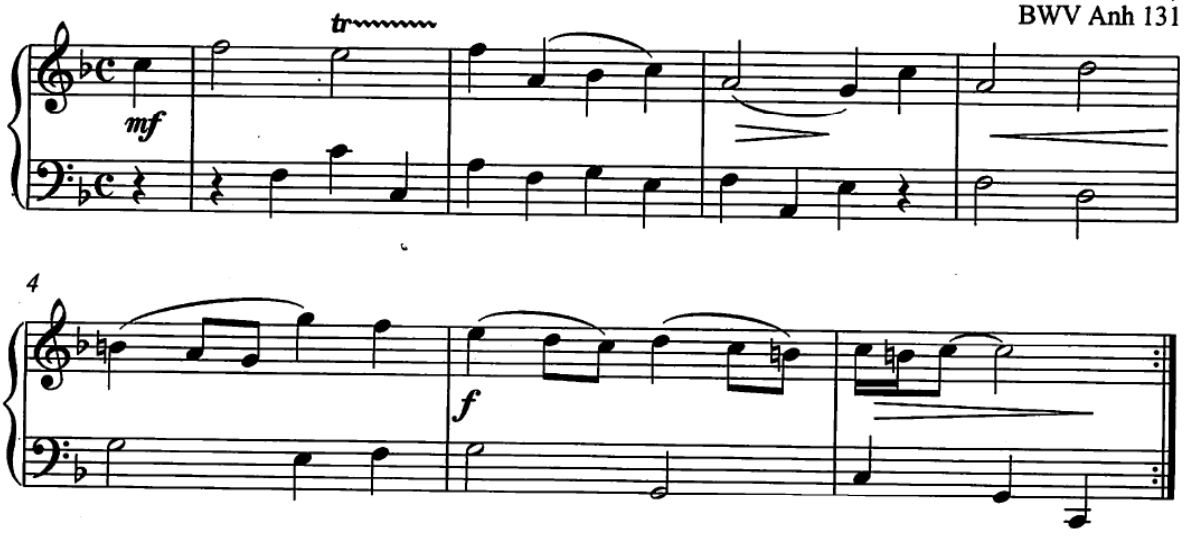
(d) Bach, *Passacaglia in C Minor* for organ duple or quadruple triple

22. Changing Meter (multimeter)

Air in F Major

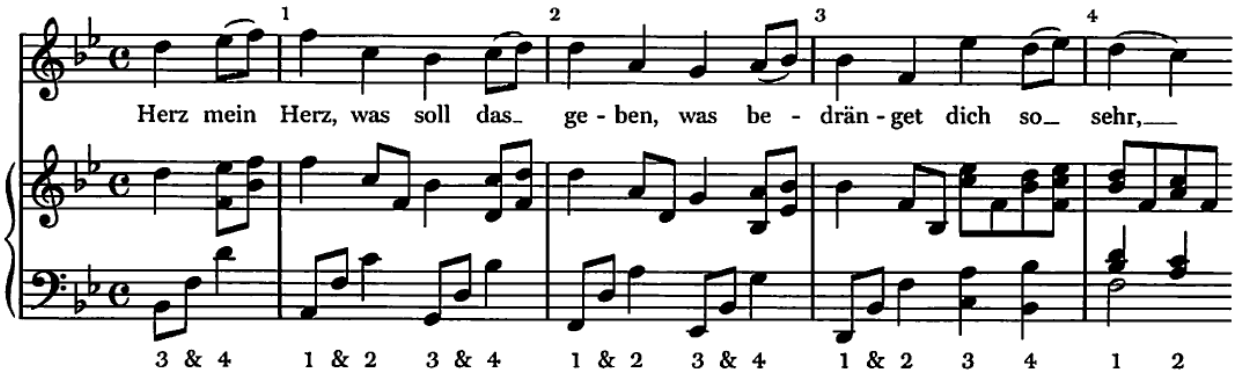
Notebook for Anna Magdalena Bach, 1725

Johann Sebastian Bach
(1685-1750)
BWV Anh 131



EXAMPLE 2.12: Hensel, "Neue Liebe, neues Leben"

(a) Mm. 1–4a



Translation: Heart, my heart, what does this mean? What is besieging you so?

(b) Mm. 73–77 (piano postlude) (anthology)

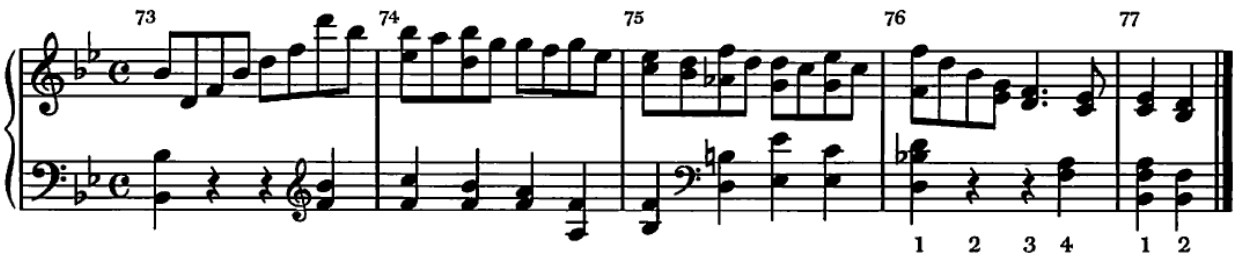


Figure 1.31

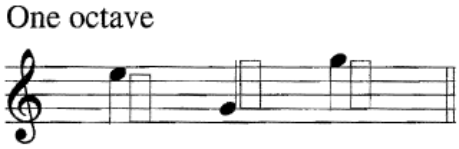


Figure 1.33

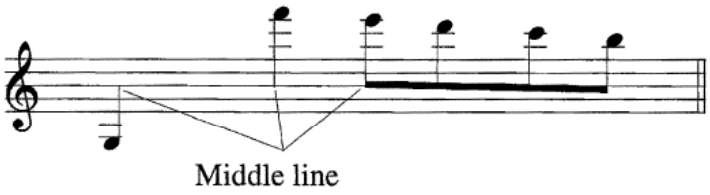


Figure 1.34

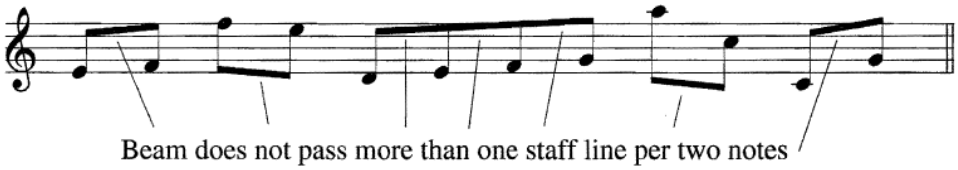


Figure 1.35

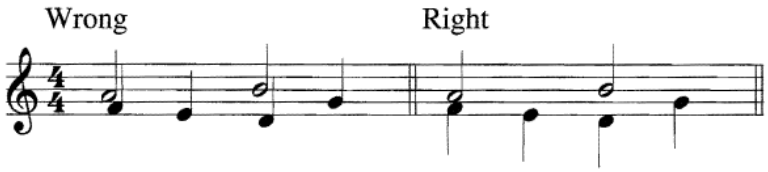


Figure 1.36

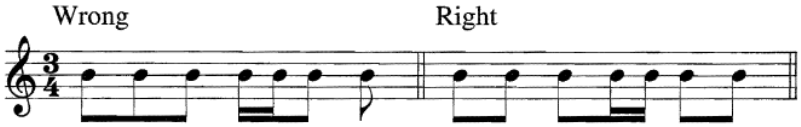


Figure 1.38

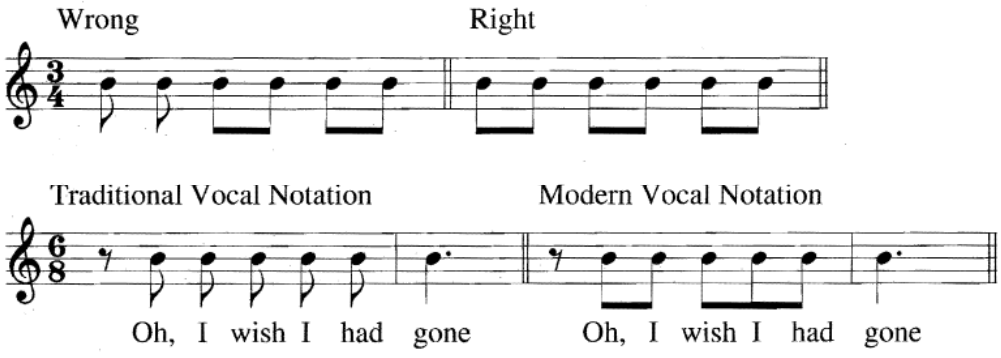
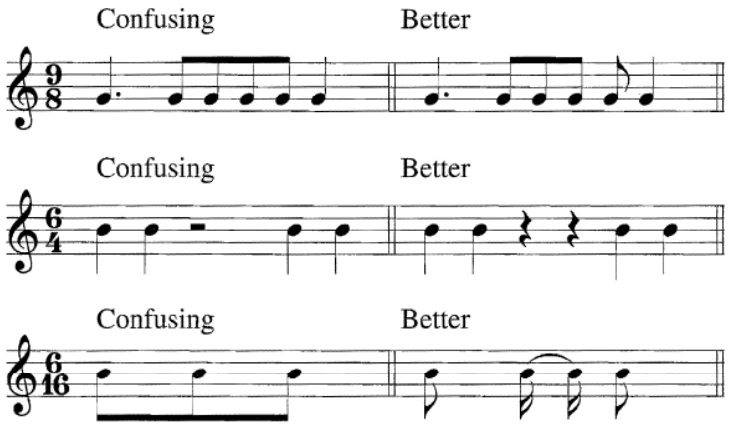


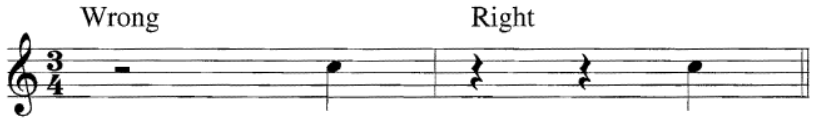
Figure 1.41



12. The whole rest can be used to indicate a full measure of rest in any meter.

13. Use two quarter rests rather than a half rest in $\frac{3}{4}$ meter.

Figure 1.42



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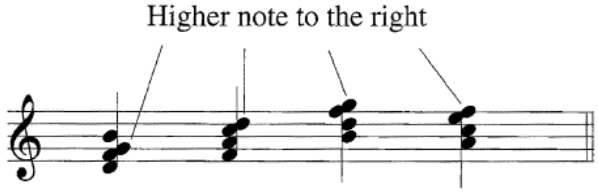


Figure 1.44

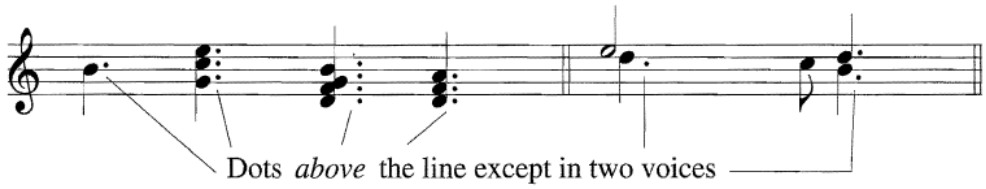
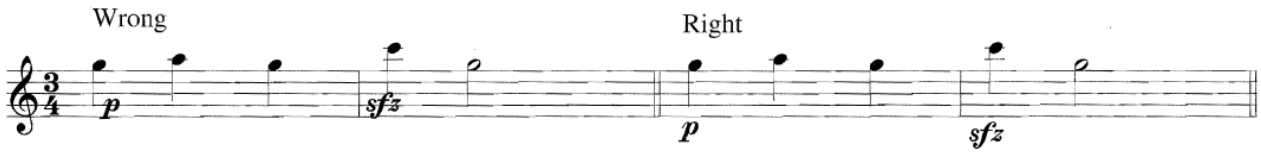


Figure 1.45



TEMPO

24. Grave

25. Largo

26. Adagio

27. Lento

28. Andante

29. Andantino

30. Moderato

31. Allegro

32. Vivace

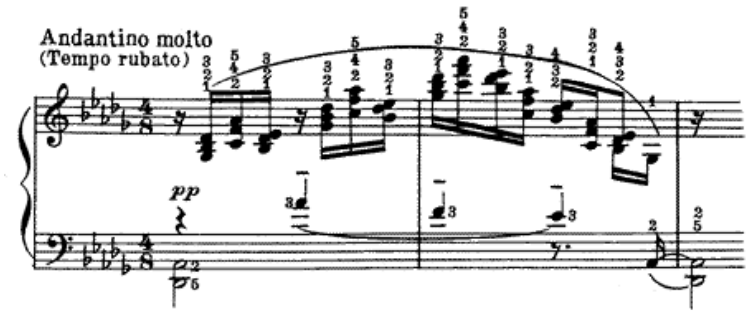
33. Presto

34. Accelerando

35. Ritardando

36. Ritenuto

37. Rubato

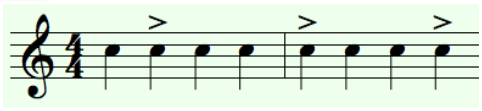


Day 4 – Complex Rhythm and Meter

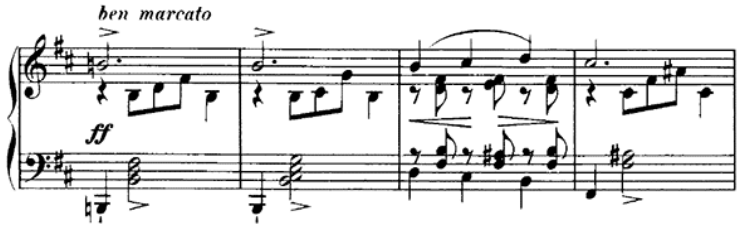
Vocabulary Unit 1D

38. Dynamic Accent
39. Agogic Accent
40. Swing Rhythm
41. Syncopation
42. Hemiola
43. Cross Rhythm
44. Polyrhythm
45. Asymmetrical Meter
46. Irregular Meter

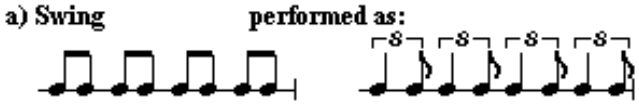
38. Dynamic Accent



39. Agogic Accent

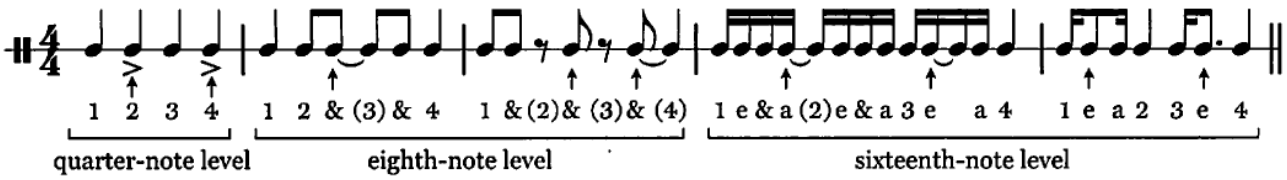


40. Swing Rhythm

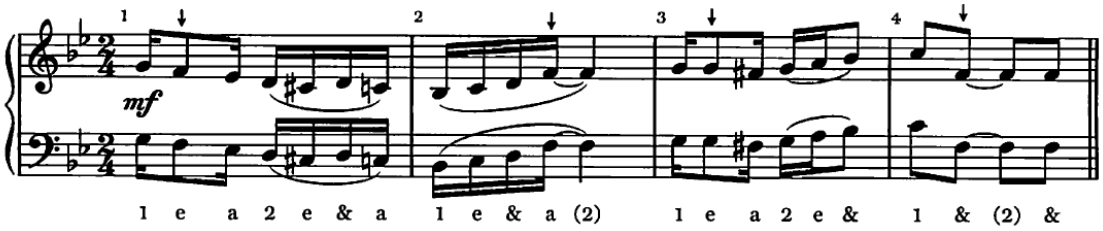


41. Syncopation

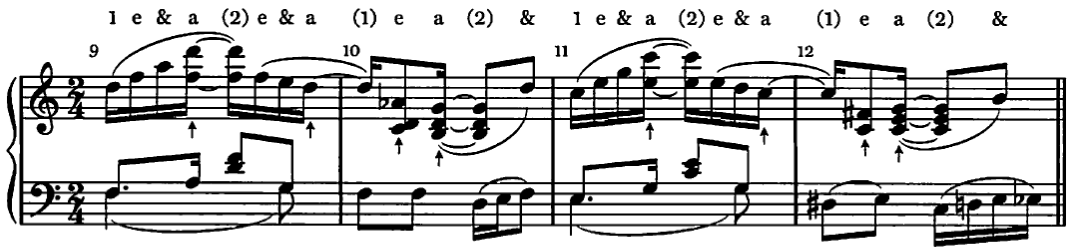
EXAMPLE 2.7: Syncopated rhythms



EXAMPLE 2.8: Joplin, "Pine Apple Rag," mm. 1–4

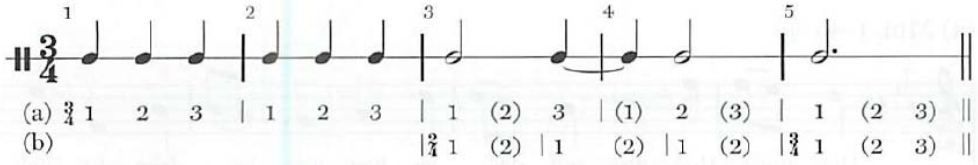


EXAMPLE 2.9: Joplin, "Solace," mm. 9–12

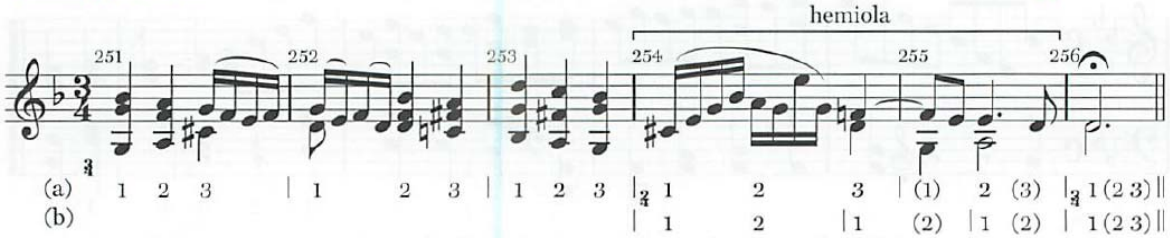


42. Hemiola

EXAMPLE 2.10: Hemiola pattern in triple meter



EXAMPLE 2.11: Bach, Chaconne, from Violin Partita No. 2 in D Minor, mm. 251–256



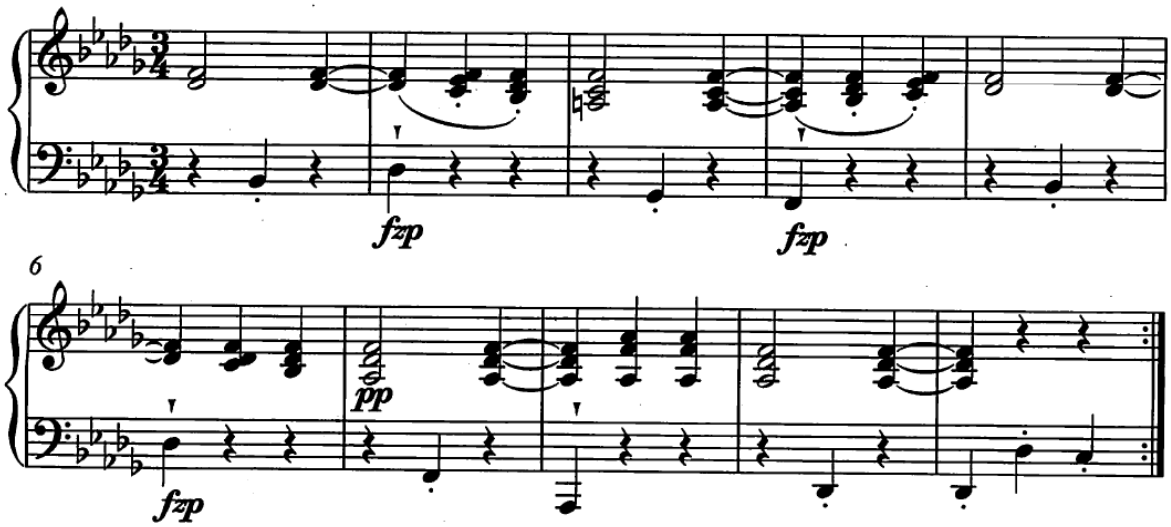
Piano Sonata in B♭ Major

excerpt from Third Movement

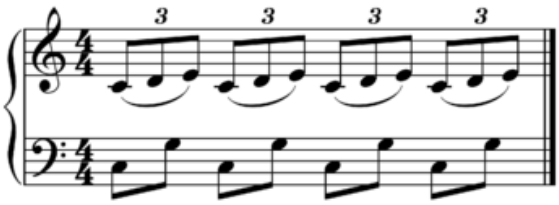
(Allegro vivace con delicatezza.)

Trio.

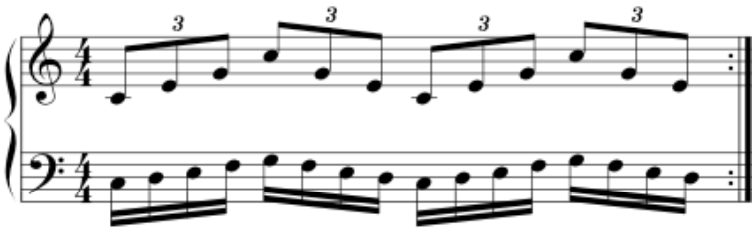
Franz Schubert
(1797-1828)
D. 960

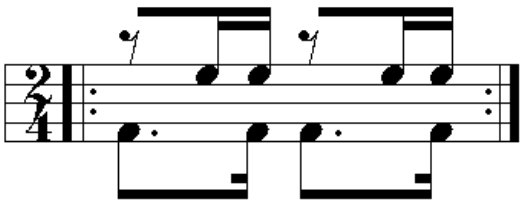


43. Cross rhythm



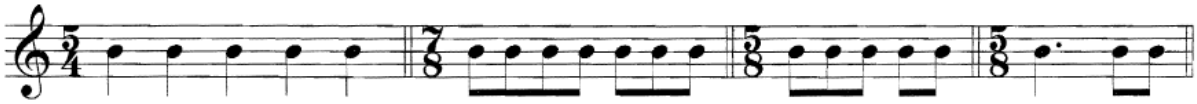
44. Polyrhythm



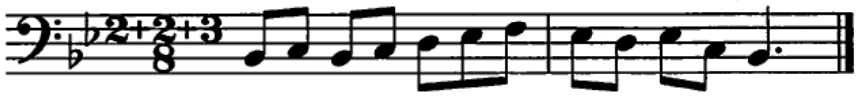


45. Asymmetrical Meter

Figure 1.26



Asymmetrical Meter Signatures:



46. Irregular Meter