# Music Fundamentals Course Book

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# Some thoughts on preparing for your freshman year music classes at Adams State University

#### Please feel free to contact me with any questions at mschildt@adams.edu

Studying music at the college level can be profoundly rewarding and exciting, though students can sometimes be unprepared and surprised by the rigor of music theory courses. Students all enter college with strengths and weaknesses – some have very developed ears and have been playing in bands, learning songs, etc...., though have little or no experience reading music. Other students have read music for many years, though maybe haven't developed as many listening skills and have little experience with music beyond the written page. Both of these are common and lack of experience in one area does not make you less suited for studying music (after all, that is what college is for!), though working and focusing on these areas before and during college is extremely important. While music theory study at the college level does start with the basic building blocks of music, coverage often goes quickly and there are some things you can do to make the transition into your college music classes easier. Below is some information that can help you prepare for studying music at the college level.

1) Purchase the Music Fundamentals course book written by Dr. Schildt (the one you're holding right now!)

- 2) Learn rhythmic values of all notes and rests.
- 3) Learn the notes in both treble and bass clefs.
- 4) Become familiar with major and minor scales and key signatures (particularly major).
- 5) Take some lessons on your primary instrument.

6) Learn the notes on the piano and begin getting some piano experience. Piano lessons, if possible, would be a great way to develop some piano skills.

7) Practice reading rhythms in simple meter (4/4, 3/4, etc...) and compound meter (6/8, 9/8, etc...). While you may use books such as beginner piano books to begin practice, there are numerous rhythm examples at the end of this book and lots of examples online.

8) Practice matching pitches played on piano with your voice. There are also many websites that provide pitch matching using your computer's internal microphone. One is: trainer.thetamusic.com

9) Listen to short melodic fragments and be able to sing them back. There are many websites for this as well, such as SoncFit (see links below).

10) Familiarize yourself with moveable do solfege – this is where the tonic of a given key is sang as 'do' with the syllables in a major key being do, re, mi, fa, sol, la, ti, do.

11) Listen to lots of music, in lots of different styles.

12) Attend concerts and recitals – see what concerts are in your area and explore some music that you may be unfamiliar with. Universities often have many free recitals (there are many, many free concerts at Adams State).

#### Below is a list of websites that are excellent resources.

1. Musictheory.net

An excellent site that gives lessons and exercises on topics. This is a great site for exercises on note identification and key signatures as well as lessons on rhythm, scales, keys, etc...

2. Teoria (<u>www.teoria.com</u>) This is another excellent site with lessons and exercises

3. Speed note reading tutor (vicfirth.com/speed-note-reading-tutor/)

4. Sonicfit (sonicfit.com) A great site for ear training with lessons and exercises. I particularly like the scale degree ET exercise

5. Theta Music trainer (a good site for pitch matching) trainer.thetamusic.com

6. Open music theory http://openmusictheory.com

# **Music Fundamentals – The Elements of Music**

All types of music utilize the same basic elements, whether the music is Bach or Beyonce. Much of our study these first few semesters will focus on harmony, rhythm, and melody, though we will see and discuss the other elements in much of the music we cover. While all of these elements are usually present, there are pieces of music that do not feature every element, and we will hear pieces in class that do not utilize harmony or melody, for instance. The six elements of music are:

<u>Melody:</u> a succession of musical notes producing a distinct musical phrase or idea. Melody can be considered the horizontal aspect of music.

<u>Harmony</u>: the combination of different musical notes played or sung simultaneously. Some definitions often say that harmonies *"have a pleasing effect,"* though this is subjective, and one what finds pleasing, another may not! Harmony can be considered the horizontal aspect of music.

<u>Rhythm</u>: The element of time in music, or the placement of sounds in time. Rhythm is the feeling of movement in music (engine that moves music forward). *Unlike a painting or sculpture, music is an art dependent on time*.

<u>Texture</u>: Texture is the way the above (melodic, rhythmic, and harmonic materials) interact in a composition. The term texture can refer to the number of voices or parts (such as thin vs. thick texture) and also the relationship between these voices (contrapuntal vs. homophonic, which will be covered later).

<u>Form</u>: The overall structure or organization of a piece of music. Form can be considered the layout or blueprint of a composition (rondo form, binary form, through-composed, etc..)

<u>Timbre</u>: The sound, tone color of an instrument or voice.

Our starting point for the semester will be discussing pitch.

- Sound occurs when a vibration (a sax read, the pounding on a desk, the pluck a string, a shout) <u>causes a movement of air molecules that travels through the air and reaches the ear</u>.
- This movement of air molecules is a sound wave and the <u>frequency</u> of this wave is the number of times a wave repeats itself per second. <u>Faster frequencies = higher</u> <u>pitch, slower frequencies = lower pitch.</u> The standard tuning note for an orchestra is *A* 440hz, which means 440 cycles per second. The frequency doubles each octave higher: so the next A would have a frequency of 880 hz.

Musical pitch is represented by the letters A-G and an <u>octave</u> is the <u>distance between</u> <u>two nearest notes of the same letter name.</u>

In music, pitches are notated with noteheads on a staff (5 lines and 4 spaces) in a clef such as treble, bass, alto, or tenor. Pitches get higher as you go up the staff and ledger

lines (short lines that extend the pitch range of the staff) are used when pitches are above or below the staff.

Treble and bass clef are the most commonly used, though we will cover the four primary clefs.

Treble clef (or G clef)



Treble clef is used for higher pitched instruments and the lines of the staff are EGBDF (*Every* <u>Good</u> <u>Boy</u> <u>Does</u> <u>Fine</u>, <u>Every</u> <u>Girl</u> <u>Band</u> <u>Deserves</u> <u>Funding</u>, <u>Elvis'</u> <u>Guitar</u> <u>Broke</u> <u>Down</u> <u>Friday</u>). The spaces of the treble clef are FACE.

Bass clef (or F clef)



Bass clef is used for lower pitch instruments and the lines of the staff are GBDFA (<u>G</u>ood <u>Boys Deserve Fudge Always</u>, <u>Go Buy Donuts For Alice</u>, <u>Go Broncos Don't Fumble Again</u>, <u>Grizzly Bears Don't Fly Airplanes</u>). The spaces of the bass clef are ACEG (<u>All Cows</u> <u>Eat Grass</u>, <u>All Cars Eat G</u>as).

**Grand staff** is used by piano and consists of a treble clef and bass clef, with the right hand typically playing the treble clef and the left hand playing the bass clef. The C below the treble clef and above the bass clef is the same pitch, middle C.



Alto clef is used primarily by viola and the middle line is middle C. The lines of the alto clef are <u>Frogs</u> <u>And</u> <u>Cats</u> <u>Eat</u> <u>Goats</u> and the spaces are <u>Goats</u> <u>Bring</u> <u>Dogs</u> <u>F</u>edoras)



**Tenor clef** looks similar to alto clef, though the indentation on the clef, which corresponds to middle C, is one line higher. Composers only tend to use tenor clef when writing in the upper registers for bassoon, euphonium, cello, trombone, and double bass.



#### The Piano keyboard and half steps and whole steps

It is essential for all musicians to know their way around a piano keyboard and as you can see, there are groupings of two and 3 black keys. The white key before the grouping of two black keys is C and the one before the grouping of three black keys is F.



A half-step is the distance between 2 adjacent pitches and this can be a white key or a black key. A half step above E, for instance would be F and a half step above F would be F# or Gb, which is covered below. A whole step is 2 half-steps.

• When you go a ½ step higher from a pitch, you *sharp* a note. A sharp looks like a number sign or hashtag. You will always place the sharp or flat on the exact line or space.



• When you go a <sup>1</sup>/<sub>2</sub> step lower from a pitch, you *flat* a note. A flat looks like a stylized lower case B.



- C-sharp/D-flat are the same pitch with different names. This is called an *enharmonic spelling*: Knowing when to use a sharp or a flat will depend on the musical context. We'll see later that each pitch needs represented in a scale (a C Major scale is C,D,E,F,G,A,B,C), so you would not call the 4<sup>th</sup> note of a C Major scale a E#, but rather an F. Enharmonic spelling may also be determined by the harmony that includes the pitch.
- A double sharp raises a pitch **two half-steps** and a double flat lowers a pitch **two half-steps**. A double flat is shown as two flat signs, where a double sharp looks like an x.



#### Which way do my stems go?

- Below the center line = stems go up
- On or above the center line = stems go down
- If two notes are beamed, the stem direction is determined by the note farthest from the center line.

# **Music Fundamentals – Rhythm and Simple Meter**

The pulse or beat is the heartbeat of music, the sense of regularity. Most music has a steady pulse/beat, though there are many pieces where a pulse is not discernable or is irregular. Any note value can represent the beat and while we can make educated guesses as to this note value through listening, we won't know what note value receives the beat without seeing the music.

**Tempo** in music is the speed of the pulse and tempo can be shown with a metronome marking or tempo indication. The tempo indications below are the most common, though obviously interpretations of these may differ. If a composer wants to be more specific, which is common, a metronome marking will be given showing how many beats per minute for the note value receiving the beat.

Presto – Very fast Allegro – Fast Moderato – moderate Andante – Walking tempo Adagio – slow Largo – very slow A metronome marking looks like this, and if the half not received a beat, this would be the note included in the marking.

**Meter** is the grouping of musical pulses/beats into a recurring pattern of strong and weak beats. Duple, triple, and quadruple meters (2,3,4) are the most common. Typically, beat one is the strongest beat, though this very much depends on the style of music. In rock music the emphasis is very often on beats 2 and 4.

Listening examples: - Bach Brandenburg 3, mvt. 1

- Dvorak Serenade for Strings
- Mozart Clarinet Concerto, mvt. 1
- Revolution by the Beatles
- Bach Brandenburg 6, mvt. 3

#### **Note Values**

Reading music requires knowledge of pitch notation *and* rhythm notation. Below are both note and rest pyramids, showing how each note value divides. From top to bottom are whole notes, half notes, quarter notes, 8th notes, and 16<sup>th</sup> notes.





Simple Meter vs. Compound Meter

In **simple meter**, the beat is divided into **2** equal divisions. In **compound meter**, the beat is divided into **3** equal divisions. Listen and compare the two examples below and notice how the first example has a beat divided into **2** and the second has a beat divided into **3**.

#### Bach: Minuet in G



Bach: Well-Tempered Clavier Book 1 Fugue 18



In simple meter, the top # will show how many beats are in a measure and this will be 2, 3, or 4 for duple, triple, or quadruple meter. The bottom # is the note that receives the beat, so 3/4 meter would have 3 beats in a measure with the quarter note getting the beat, 4/2 meter would have 4 beats per measure with the half note getting the beat. We would refer to this as **three four** and 3/4 would be considered simple triple meter. 4/4 would be considered simple quadruple meter, as would the meters 4/2 or 4/8. 4/4 is

the most common time signature and is thus referred to as **common time** with the symbol below. The meter 2/2 is often called cut time and this abbreviation is also below.



When counting simple meter, we will say the beat followed by the syllable "and" for 8<sup>th</sup> note and "e and a" for 16<sup>th</sup> notes.

Counting in simple meter



I advise trying to feel the subdivision (how the beat is divided) as much as possible, especially when first trying to establish rhythmic skills. Internally, you might feel the rhythm as:



The rhythm below would be counted as shown and below that is how you might internally feel the 16<sup>th</sup> note pulse.



A dotted notes has  $\frac{1}{2}$  of the note's value added to the note. So, in  $\frac{4}{4}$ , a dotted quarter note would be a beat and a half, or the equivalent of three  $8^{th}$  notes. A second dot, which is somewhat uncommon, adds another half value to the note.



Below is how you could count a rhythm that includes dotted values – notice that the incomplete beams point inward. The second example is how you might internally feel the 16<sup>th</sup> note pulse.

1.





#### **Beaming**

When we beam rhythms, we want to *visually make clear how many beats are in a measure and how the beat is divided.* We want to make beats easy to see, <u>specifically</u> <u>strong beats 1 and 3 in the meter 4/4</u>. Notation should never obscure the meter and should instead make the meter clear to see, and rhythms easier to perform. Be careful not to overlook things like beaming in your music – you may have trouble getting a wonderful piece of music performed if it is difficult to read and contains beaming error. Just like you wouldn't submit a novel or a cover letter with spelling and grammar errors, you do not want to submit music with notation errors!

In the example below, the 8<sup>th</sup> notes need beams. We want to make sure we show beat 3 in a 4/4 measure and to make sure we do this, it is helpful to draw a dotted line down the middle of the measure. It is very important to not beam across beat 3! In the beamed example shown next, we can see each half of the measure and it is clear that we are in simple meter with the beat divided by 2. It is also much easier to read!



In the example below, to make sure beat 3 is shown, the dotted quarter note needs to be broken up and tied so that we can see beat 3. FYI that though the 8<sup>th</sup> notes in beats 3 and 4 are technically correct, beaming them together would be more common.

**Incorrect** 



This excerpt from Bach's fugue in C minor, from the Well-Tempered Clavier Book 1, is in 4/4. Notice how much easier the 2<sup>nd</sup> example is to read and the first example looks like gibberish!



In-class listening (not all of which are compound meter)

- Death Cab for Cutie: What Sarah Said
- Phish: My Friend
- Great Big Sea: Barque in the Harbor
- The Impressions: Fool For You
- The Impressions: It's Alright
- The Impressions: I'm Loving Nothing
- Beyonce: Daddy Lessons
- Vaughan-Williams: Greensleeves
- Rush: The Way the Wind Blows
- Aretha Franklin: I'll Never Be Free
- -

# Can you identify the simple meters in the scores below?

Ask yourself:

1) How many beats are shown?

2) We can visually see each beat in these examples, what note value (combine the values that are beamed) receives the beat?

3) Does the division seem to be simple (the beat divided evenly n two) or compound (the beat divided evenly in three)?

#### 1. Bach Polonaise





## 2. Bach: Mass in B minor



3. Mozart Piano Sonata K. 284



## Music Fundamentals - Some tips for melodic dictation

Melodic dictation, the process of notating a melody you hear, is an important skill for musicians and develops the ability to 1) notate rhythms 2) hear scale degree function 3) hear and identify patterns 4) match what you hear with the correct notation. You will likely be working on melodic dictation in class by this point and there are many websites that have melodies to use for practice. It is also beneficial to pair up with someone and for each to write their own melodies. Gaining skills in melodic dictation, which will in turn enhance many other skills, takes time, and below are some suggestions I have found helpful.

1. Do not write too much down on the first hearing and instead, listen intently and try to get to know the melody. Listen for aspects of the melody and make some general observations such as: key/scale, high/low points, outlining of patterns/triads, contour, stepwise vs. leaps, etc.. Try to sing back the melody internally, or with the class, shortly after the first hearing.

**2.** I have found that listening and notating the rhythm first is most beneficial. Try to notate the rhythm by shorthand on the 2nd hearing. To do this (and you may have your own method – whatever works!), consider the following.

- Put slashes/marks for each beat in each measure: / / / /
- If there is one sound per beat, so a quarter note in 4/4, simply cross each slash: x = x = x
- If you hear two even divisions of a beat (two  $8^{th}$  notes in 4/4), cross each slash and add a dot: x. x. x. x.
- If a note receives two beats, cross the slash and draw a line through the next beat.  $x\not \to$

The above are pretty straightforward and you can experiment with what works for you for the following. You may just want to identify where more complex rhythms are happening and address those with notation.

- -For dotted quarter/eighth rhythms (if in 4/4, 3/4, etc...) you might consider doing the above and putting a dot above the slash.
- For further subdivisions you might consider two dots stacked above each other.
- 3. Do not feel that you need to always work from left to right. You may try
  - $\underline{1}$  writing the end/cadences down first.
  - $\underline{2}$  IDing the pitches that fall on the downbeats.
  - <u>3)</u> listening for notes you hear as most important/pillars.

**4.** With your rhythm down, you might now add solfege syllables to the rhythm. Where does the tonic occur (what feels like home base)? Listen for this and write down your 'do's'. One of the goals of dictation is to get a sense of the sound/pulls/tendencies of the various pitches in a scale. Think in terms of solfege: do you hear mi? re? ti? Does the pitch seem to have a tendency (is it a "frustration note")? Does it want to resolve up to tonic, down to tonic? If stuck on a pitch, use "do" as a reference point and sing (internally or externally) from a given note up or down to the tonic. Approaching melodies this way is much more musical and useful than just listening for successive intervals.

**5.** Use your theory knowledge to help you listen and to make intelligent guesses. This is especially useful in harmonic dictation, but also in melodic dictation.

6. Practice! Acquiring listening skills is not a "cramming" activity. Setting aside 15 minutes a day is much more advantageous than a 2-hour cram session every two weeks. How can you practice outside of class you ask? Do some Sonicfit, Teoria, or musictheory.net a little bit each day, find a buddy to play things back and forth during a break from practicing, and try to sing something everyday. And ask yourself questions and assess yourself – where did I go wrong? What pitch did I write instead of the correct pitch? Sing your melody in addition to the correct melody. If you're not completely correct, or even are completely incorrect when practicing, don't consider this a failure. If you're improving, learning, and building on your skills for next time, you are moving in the right direction!

## <u>Music Fundamentals – Major Scales and key</u> <u>signatures</u>

A scale is a group of pitches that in Western music are 1) patterns of whole steps and half steps 2) that span an octave and 3) form the basic pitch material of a composition. A scale is the essential "building block" of music and provides the melodic and harmonic material for a piece. There are many types of scales, though major and minor comprise most of the tonal music you are familiar, from Beethoven to Ariana Grande. Both major and minor scales are built on patterns of whole steps and half steps and this pattern imbues all major scales with the same "sound", with the same being said for minor scales and modes. The reason some music of other culture sounds so different is often due to the use of less familiar scales, some with intervals smaller than a half step (called microtonal music).

Major scales have the following interval pattern (w – whole step, h = half step).

C Major scale



H

W

W

W

The 1<sup>st</sup> note of a scale or key is called the **tonic** and is the home base of a key, the pitch which feels resolved and where other notes pull towards. The 5<sup>th</sup> note is called **dominant**, named for its importance in melody and harmony, and is next in importance to the tonic. The chord built on the dominant has a strong pull to the tonic.

Η

The **Leading Tone** is the next scale degree we will discuss and is called such because it has a tendency to *lean/pull* to the tonic. This is the 7<sup>th</sup> note of a major scale and is a  $\frac{1}{2}$  step below tonic.

#### Solfege

Solfege is a technique for sight-singing in which each note of a key is sung to a special syllable, called a **solfège syllable**. The seven syllables normally used for this practice are: **do**, **re**, **mi**, **fa**, **sol**, **la**, and **ti**. <u>We will use the movable 'do' system</u> which uses the syllable 'do' for the tonic of the given key. So, in G Major, G is 'do', A is 're', etc...Using moveable do solfege can strongly develop your ability to hear the functions of scale degrees, a skill that is invaluable to musicians.



There are two ½ steps in a major scale which create tendency tones. These are notes that tend, or pull to another note. These are 'ti' (the leading tone), which has a pull to 'do', and 'fa' which has a pull to 'mi'.

There are many books with sight melodies for practice and also many free resources. The resource *Eyes and Ears* by Benjamin Crowell is one I recommend.

#### Scale degree names, how to figure out the key/scale without a key signature

We have discussed the names of some notes of the scale (called scale degrees), though below is a complete list.



There are three ways to refer to scale degrees and all are important to know as a musician. We can use the scale degree #, the name, and the solfege.

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1 = tonic = do
2 =supertonic = re
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If you were unable to hear the example below, how could you determine what scale/key is used?

- Look for the use of dominant and tonic these pitches are the pillars of a scale and are often emphasized.
- There are 3 sharps, what major scale would have 3 sharps?
- If we listened to this, how can we tell the key? There is a pull to tonic (notice the leading tone to tonic motion) and a feeling of rest/conclusion at the end. The tonic will sound all nice and resolved, so ask yourself, what note sounds and feels like home base?



#### <u>Major key signatures</u>

A key signature is a grouping, at the beginning of the staff, of all accidentals found in the major or natural minor scale on which the piece is based. A few points:

- \* Sharps/flats in a key signature hold true for all octaves.
- \* When we say the *key of A Major*, we mean that A is the tonal center (tonic) and that the piece (or section) uses the pitches of the A Major scale.
- \* Each major and minor key has a signature. In addition to de-cluttering a music score (see below), it enables quick recognition of a piece's key. Seeing a key signature of 3 sharps would allow you to know quickly that we are either in A Major or F# minor (there are mode possibilities too, though we'll get to that later).

#### Bach: Prelude in F# Major from Well-Tempered Clavier Book 1



with accidentals

with key signature



The circle of 5ths – If major keys are arranged in the order of increasing sharps, <u>they</u> progress one to the next by the interval of ascending perfect 5th. Likewise, if flat major keys are arranged in order of increasing flats, <u>they progress one to the next by the</u> interval of descending perfect 5th. You'll see this circle of 5ths below and it is on the wall of just about every music classroom! The interval of a perfect 5th is important in understanding the relationship between key signatures and you can think of a perfect 5th (or P5) as the distance between the tonic and dominant (5th note) of any major scale. For instance, a perfect 5th above C is G, above B is F#, above F is C. A perfect 5th contains 7 half steps and though counting ½ steps can determine an interval. I find it much quicker and more useful to use a major scale as a reference.

The order of sharps can be remembered by a simple saying:

Fat Cats Go Down And Eat Bananas (or Father Charles Goes Down And Ends Battle, or Freaky Chickens Get Down At Every Barbeque)

With flat keys, the process is reversed – we will go down a P5th \*\*A trick is to look at the last flat of the key signature to know what the next key signature will be. Ex., the last flat of the key of Eb is Ab, which is the key a P5th down and next on the circle of  $5^{ths}$ .

The order of sharps can be remembered by a simple saying:

### Before Eating A Donut Get Coffee First

The placement of sahrps and flates in a key signature is VERY important! With sharps, observe the key of C# Major below with a group of two sharps followed by a group of three and two. After the C#, the G# is placed above! With flats, you will group in twos until the last flat.

#### Shortcuts!!!

- A <sup>1</sup>/<sub>2</sub> step up from the last sharp of a key signature is the key!
- The 2<sup>nd</sup> to last flat in a flat key signature is the key!

B/C-flat major, F#/G-flat major, and C#/Db major are considered enharmonic keys, meaning they sound the same but are notated differently.



# <u>Music Fundamentals – Compound Meter</u>

Listen to the meter of the Impressions *It's Alright* and Bach's Brandenburg Concert No 6, movement 3.. What meter do they have in common? Both of these are in compound meter and have a beat divided into three equal divisions. Whereas simple meter has the number of beats in the measure as the top # of a time signature, this is not the case (most of the time) in compound meter. In compound meter, **dividing the top # by three will give us the number of beats**. Therefore:

6/8 = 2 beats per measure 9/8 = 3 beats per measure 12/8 = 4 beats per measure

There are times when the tempo may be slow enough to actually feel 6 beats in a meter with 6 as the top #, though almost always a meter such as 6/8 (or 6/4, or 6/16) will be felt as 2 beats.

If a beat is divided into 3, then the note that receives the beat will have to be dotted. To figure out the note that receives the beat, **add three of the bottom number of a time signature together.** So, in 6/8, adding three 8<sup>th</sup> notes together gives us a dotted quarter note, which is the note that receives the beat.

#### <u>To summarize:</u>

- The primary pulse in compound meter is a dotted note. The top # will 6, 9, or 12 if in duple, triple, or quadruple.
- Divide the top number by 3 for the # of beats in a measure. Combine 3 of the bottom number/note value for the note that receives the beat.
- The terminology we can use, in addition to stating the meter is compound duple, compound triple, etc...
- The meter of 12/16 would be compound quadruple, would have 4 beats in measure, and the dotted  $8^{th}$  note would receive the beat.

#### Beaming in compound meter

6/8

As with simple meter, we will beam in compound meter so that we can clearly see the beats and the beat division. Below are examples of how the same note values would be beamed differently in 6/8 and 3/4.



3/4



Compound meter tends to use the same patterns a great deal. Four patterns commonly used are below.



We will count our compound rhythms by saying the suddivision! So, we would count the rhythm above as: 1-2-3, 4-5&6, 7-8-9, 10-11-12

If one beat is felt per measure of 3 (often in 3/8, though sometimes 3/4), this is known as **compound single meter** as there is the feeling of one beat per measure. This is usually felt as a hypermeter (four measures feeling as one as each downbeat of a measure gets the beat, for instance).

**Listening:** Listen to the first phrase of the melody of Greensleeves (if listening to the beautiful Vaughan Williams *Fantasia on Greensleeves*, this is after the intro). Notate the rhythm below, matching the patterns above to the beats you hear them in each measure. The excerpt begins with a pickup.



## What is the meter of the Radiohead tune?

Radiohead is a band that formed in Abingdon, England in 1985. As they are a band known for interesting meters and rhythmic relationships, below are some song excerpts. Can you determine the meter?

Helpful hints

- Is it compound or simple? (look at the beaming)
- What note looks like it receives the beat?
- Bracket the number of beats if 2 then 6 is the top #, etc....
- Looking at the top #, ask: there are 6 of what in each measure <u>or</u> 3 of what combine to form each beat?
- Clap each rhythm

## The Tourist (from OK Computer, 1997)



Exit Music (for a film) (from OK Computer, 1997)



## Electioneering (from OK Computer, 1997)



Wolf at the Door (from Hail to the Thief, 2003)



# Music Fundamentals – Minor scales and keys

Listen to Haydn's Piano Sonata no. 14, mvt. 3. This piece is a ternary form (three parts, A B A). Where do you hear a move to the B section and how does it contrast? You're right, the key changes from major to minor, in this case C Major to C minor. This relationship is known as the **parallel minor**, which is when the tonic remains the same and the pitches/scale change (A Major to A minor, etc..). **Relative keys** are when the key signatures are the same, though the tonic is different (C major and A minor). This is discussed more below.

Though we will hear a lot about three different minor scales, we can look at minor keys as having a flexible 6<sup>th</sup> and 7<sup>th</sup> note. We are going to start with the natural minor scale as this is a good point of reference. The natural minor scale can be thought about in three ways:

- 1. Natural minor has a lowered (by ½ step) 3, 6, and 7 from the major scale. So, if C Major has no sharps or flats, C natural minor would have a lowered 3, 6, and 7 and would be C, D, Eb, F, G, Ab, Bb, C
- 2. The natural minor scale has the following interval pattern: W H W W H W W



3. Minor key signatures contain the pitches of the natural minor scale. The key signature for A minor has no sharps or flats, so the A natural minor scale would not have any accidentals. The key signature for C minor is 3 flats, so the C natural minor scale would have Bb, Eb, and Ab.

**Relative keys**: As seen above, C Major and A minor have the same key signature, making them relative keys. To find the relative minor of a major key, go down three ½ steps, making sure the interval is a 3<sup>rd</sup> (spans three notes). You can also think of the 6<sup>th</sup> scale degree of a major scale to find the relative minor. So, the relative minor of A major is F# minor (F# is down three ½ steps from A and is the interval of a 3<sup>rd</sup>, as opposed to Gb which is the interval of a 2<sup>nd</sup>). Obviously, F# is also the 6<sup>th</sup> note of an A major scale.

Complete the circle of 5ths below by finding the relative minor keys of each major key.



When a composer composes in minor, it is not specifically in natural minor, harmonic minor, or melodic minor, but just *in minor* with some varied use of scale degrees 6 and 7. The reason there are 3 minor scales is because one form of the scale tends to be used for harmonic purposes (harmonic) and the other follows the tendencies of melodic motion (melodic).

**Harmonic minor** is like natural minor, except that it has a leading tone. Leading tones are important in minor harmonies as it creates a push towards the tonic chord. To build a harmonic minor scale, build the natural minor scale and add the leading tone.

<u>A natural minor</u>



<u>A harmonic minor</u>



In melodies, raised pitches tend to lead upwards and lowered pitches tend to lead downwards. With scale degrees 6 and 7 in minor, the raised form of these two pitches often lead up to the tonic, while the lowered form of these two pitches tend to lead downwards to sol. The 3<sup>rd</sup> always remains lowered in minor. So, to build a melodic minor scale, when ascending, the 6<sup>th</sup> and 7<sup>th</sup> scale degrees are raised a ½ step from natural minor. So if A natural minor has no sharps or flats, you would raise the 6<sup>th</sup> and 7<sup>th</sup> notes to F# and G#. Notice that this is then like a major scale with a lowered 3<sup>rd</sup>. When descending, the melodic minor scale is exactly the same as natural minor, with the 6<sup>th</sup> and 7<sup>th</sup> brought back down. *This is the only minor scale that is different ascending and descending*. It is rather uncommon to see the harmonic minor scale used melodically, and the augmented 2<sup>nd</sup> interval (F to G# above) is one that composers often avoided.

<u>A melodic minor</u>



Steps to building a melodic minor scale:

- 1. Build a natural minor scale ascending and descending
- 2. Raise the  $6^{\text{th}}$  and  $7^{\text{th}}$  scale degrees by  $\frac{1}{2}$  step on the way up
- 3. Leave the natural minor just as is on the way down (though I would add courtesy accidentals)

#### **Minor Solfege**

Below is the solfege for the natural minor scale. The system we are using is called **'do' based minor** which means that the tonic is always sung as 'do. The 3<sup>rd</sup>, 6<sup>th</sup>, and 7<sup>th</sup> are sung as 'me', 'le', and 'te'.



In melodic minor, the syllables 'la' and 'ti' will be used ascending,



#### Musical examples in minor

Look closely at the following excerpts from literature. Are they in major or minor? How can you tell? As was discussed, composers don't set off to write a piece in harmonic minor or melodic minor, they compose in minor and vary the 6<sup>th</sup> and 7<sup>th</sup> notes of the scale depending on the musical situation, desired sound, etc... You'll notice that most vertical harmonies have a leading tone (hence the name harmonic minor) and in melodies, raised 6 and 7 often lead up to tomic, with the lowered 6<sup>th</sup> and 7<sup>th</sup> leading down to the dominant. Observe the use of scale degrees 6 and 7 for each example in minor.

## Handel: Sarabande

Notice the flexible use of the 7<sup>th</sup> scale degree!



**Bach: Minuet in D minor** 







#### Bach: Gavotte en Rondeau



## Beethoven: Concerto for Mandolin









Henry Wilan – Sonata for violin #2

**Greensleeves:** Traditional




#### Mozart: Piano Sonata K. 332

Listen closely, where do you hear a switch from the major scale to minor? Do you hear this foreshadowed anywhere earlier?



### Music Fundamentals Compound Meter, Minor Scale/Key Review

Write the following scales



Write the following key signatures



Beam the following rhythms according to the time signature.



### **Music Fundamentals – Intervals**

Intervals are the fundamental reason that music sounds the way it does. Major scales sound different than minor scales *because of the pattern of intervals*. An interval is simply the distance between 2 pitches. Some intervals are considered **consonant**, meaning that the intervals have a sound that can be considered at rest and stable. Other intervals are considered **dissonant**, meaning that the intervals have a sound that can be considered at rest and stable. Other intervals are considered **dissonant**, meaning that the intervals have a sound that can be considered unstable, with a degree of tension.

**Only major and perfect intervals occur between the first note of a major scale and the other pitches of a major scale**. For instance, G to B is a Major 3rd since B is the third note of the G Major scale. G to B-flat would therefore be a minor 3rd since this pitch is a half-step lower than the note of the scale. <u>Only 4ths, 5ths, unisons, and octaves are considered perfect intervals</u>. Also, remember that interval names are inclusive of the first and last note! A perfect 5th above C is G, counting C as one and G as five. To reach G from C you must move through 7 half-steps, the first being between C and C-sharp/D-flat. Therefore, half-steps are not inclusive of the starting note.

**Every interval can be augmented (made larger) by adding one half-step to the interval's largest form** (perfect for 4ths, 5ths, unisons, octaves, and major for 2nds, 3rds, 6ths, and 7ths). An augmented 4th above C is F-sharp, since a perfect 4th above C is F, and F-sharp is one half-step higher. An augmented 3rd above C would be E-sharp, a half-step larger than the Major third of E.

**Every interval can be made diminished by subtracting one half-step from its smallest form** (perfect for 4ths, 5ths, unisons, octaves and minor for 2nds, 3rds, 6ths, and 7ths). A diminished 5th above C would be G-flat, since C to G is a perfect 5th, and G-flat is 1 half-step lower.

When writing any interval, always write the notehead first (above or below) and then worry about the interval quality. If writing a Major 6th above A, make sure you have your notehead on F. Then you should consider the interval quality, in this case an F-sharp. You could have figured this by thinking that F-sharp is in the A Major scale, or that F-sharp is 9 half-steps above A.

When figuring out larger intervals, you may find it easier to work from a Perfect 5th as a reference. A minor 6th is a half-step above a Perfect 5th, a Major 6th is 2 half-steps away. You may also find it easier to work backwards from the octave when thinking of 7ths. A Major 7th is one half-step below the octave, a minor 7th is two half-steps below the octave. For instance, a Major 7th above E would be one half-step below the octave, which is D-sharp.

When dealing with sharp or flat pitches, you might find it helpful to "block out" the sharp or flat and add it later. For instance, if you were to find a perfect 5th above D-sharp, you might find it easiest to find a perfect 5th above D (which is A) and then to sharp it (A-sharp). Another example would be a Major 3rd above E-double flat. A Major 3rd above E-flat is G, therefore a Major 3rd above E-double flat is G-flat.

<u>Interval inversion</u>: If you "flip" and interval, this is called the interval inversion. So the inversion of D up to G would be G up to D. The magic number for inversions is 9, so the inversion of a 7th is a 2nd, the inversion of a 3rd is a 6th. The inversion of a major interval is minor and vice versa. The inversion of a Perfect interval is still Perfect. The inversion of a diminished interval is augmented and vice versa. The inversion of a dim 5th is therefore an augmented 4th.

Below is a chart showing the number of half steps for each interval. While counting half steps will get you the answer (though careful of enharmonic spelling), it is rather laborious and slow. I advise thinking of the major scale, as discussed above, as it is intuitive, much quicker, and will develop quick music theory skills. If asked for the interval between F and Eb, you can quickly deduce that F to E is a major 7<sup>th</sup> (E is in F major), therefore F to Eb is a minor 7<sup>th</sup>. Much quicker thank counting half steps!

Interval Name	minor	Major	Perfect
2nd	1 hs	2 hs	
3 <sup>rd</sup>	3 hs	4 hs	
4 <sup>th</sup>			5  hs
$5^{\mathrm{th}}$			7 hs
6 <sup>th</sup>	8 hs	9 hs	
$7^{ m th}$	10 hs	11 hs	
8ve			1 <i>2</i> hs

\* If a space is blank, that interval does not exist. There is no such thing as a perfect 2<sup>nd</sup>, minor 5<sup>th</sup>, Major octave, etc...

### **Music Fundamentals – Interval song examples**

As you begin listening to intervals, you may find it helpful to think of intervals within the context of a key, like thinking of a P5 as Do to Sol, a M6 as Sol to Mi, etc.. Our ears will naturally make these associations, since Do to Sol is one of the primary contexts in which we're so used to hearing P5ths, etc.. These common uses are shown below. One way to begin hearing intervals is to learn examples of each interval in the context of a well-known song. When listening, try singing between the pitches by step. Here are a few examples for each interval:

### Minor Second: Often seen/heard as ti-do

Jaws theme I'm Dreaming of a White Christmas Fur Elise (descending)

### Major second: Often seen/heard as do-re and start of a scale

Happy Birthday Silent Night Yesterday (descending)

### Minor Third: Often seen/heard as do-me, the first and 3rd notes of a minor scale,

or misol What Child Is This? Brahms Lullaby (Go to sleep) Georgia On My Mind (mi-sol) Katniss and Rue's whistle in the Hunger Games Poker Face – Lady Gaga (Can't read my, can't read my poker face) Hey Jude (descending)

### Major Third: Often seen/heard as do-mi, the first and 3rd notes of a major scale

Kumbaya When The Saints Go Marching In Morning Has Broken Summertime (descending)

# <u>Perfect Fourth:</u> Often seen/heard as sol-do, with the higher note sounding like the tonic

Here Comes The Bride Amazing Grace Auld Lang Sine Harry Potter theme O' Christmas Tree O' Come all ye faithful (Descending)

#### Tritone: Often seen/heard as ti-fa, listen for the strong desire to resolve

The Simpsons theme Maria (West side story) YYZ (Rush instrumental)

## <u>Perfect Fifth:</u> Often seen/heard as do-sol, the first and 5th notes of a major or minor scale (the bottom note sounds like tonic)

Twinkle, Twinkle Little Star Star Wars theme (and many other John Williams themes) Scarborough Fair My Favorite Things Blackbird (I can't help) Falling in Love With You (*Wise men say*) Flinstones (descending)

### Minor Sixth: Often seen/heard as mi-sol, sol-me, or do-le

In My Life (Beatles) The Entertainer We Are Young – Fun (so lets set the world on *fire*)

### Major 6<sup>th</sup>: Often seen/heard as sol-mi or do-la

My Bonnie Lies Over The Ocean NBC theme For He's a Jolly Good Fellow Call Me Maybe – Carly Rae Jepsen (*Hey I just met you, and this is cra*zy) Nobody Knows The Trouble I've Seen (descending) Man In The Mirror (descending)

### <u>Minor Seventh</u>: Often seen/heard as sol-fa. A minor 7<sup>th</sup> is the outer interval of a dominant 7<sup>th</sup> chord and the upper note has a <u>strong</u> tendency to resolve down Somewhere (There's a place for us) - from West Side Story "Have you driven a Ford" commercial Star Trek original theme

## <u>Major Seventh:</u> Often seen/heard as do-ti with a strong tendency to resolve up the $\frac{1}{2}$ step to the octave

Take On Me (A-ha) Superman theme Don't Know Why – Norah Jones (*I wait*ed 'til I saw the sun) Pure Imagination from Willy Wonka (Come with me and you'll be in *a world* of pure *imagination*)

### Octaves:

Somewhere Over The Rainbow Let It Snow

It can be helpful, when starting to listen to intervals, to use some process of elimination. I might first ask, is the interval consonant or dissonant?

- Consonance intervals: sounds that suggest lack of tension, are harmonious, stable, more suitable for conclusion. **Perfect consonances are P4, P5, and P8. Imperfect consonances are 3rds and 6ths.**
- Dissonance: sounds that suggest tension, unrest, are active, and less suitable for conclusion. These include 2nds, the TT, and 7ths.
- The 5<sup>th</sup> is the most stable interval (other than the octave) and has a harmonious sound.

### **Music Fundamentals – Triads**

Harmony is the result of pitches sounding together and can be considered the vertical aspect of music (with melody being the horizontal aspect of music). A chord is typically defined as being three or more notes played simultaneously (two notes would be an interval, though there can be two note harmonies) and we will begin our study of harmony with the most common type, known as a **tertian harmony**. A tertian harmony is a chord <u>built in 3rds</u> and most of the music we know and love, from Bach to Beyonce to the Beach Boys, utilize tertian harmonies. In later chapters we will discuss chords built in fourths or seconds, though we will spend a considerable amount of time on tertian harmony since it is far and away the most prevalent. We will start with our primary tertian chord which is a 3-note chord called a **triad**. Triads are the basic building block of tonal harmony.

If a tertian triad is built in stacked 3rds, the root of a triad will be the bottom note of this stack. The note a  $3^{rd}$  above the root is called the **third** of the triad and the note a  $5^{th}$  above the root is called the **fifth** of the triad. We will identify our triad types by looking at the intervals formed between the root/ $3^{rd}$  and root/ $5^{th}$  of a triad. The interval content of our four triad types are below.



When the root of the chord is the bass note (the lowest note), the chord is in **root position**. If there is a bass note other than the root, the chord will be in inversion; in 1<sup>st</sup> **inversion** the 3<sup>rd</sup> is in the bass, in 2<sup>nd</sup> **inversion**, the 5<sup>th</sup> is in the bass. The topic of chord inversions will be covered in detail this semester. The shorthand way to show first **inversion is to use a 6.** For 2<sup>nd</sup> **inversion chords, the shorthand is 6/4.** The Roman Numeral I below designates a triad on the tonic scale degree and Roman Numerals are covered a few chapters down the line.



Jazz and pop musicians often read from a lead sheet that shows melody and lyrics together with a harmony. Lead sheets are a framework and performers add their own touch, style, personality, and even harmonic differences. It is likely that twenty jazz musicians playing from a lead sheet would play something twenty different ways. It is also common that musicians will add to chords (change inversion, add 7ths, etc...). There are numerous ways of indicating chords in jazz and pop music; for instance a minor chord might be written as f m, f min, or f -. Here are some that are more common:



<u>Major</u>: just the root <u>Minor</u>: m (lowercase), min (c m), or – (c-) <u>Diminished</u>: dim or circle <u>Augmented</u>: + or Aug

What is the root, quality, and inversion of each of the chords below?



#### Root Position Triad listening

Major and minor triads can be tonic chords and out of context, often sound stable and resolved. They are sung as <u>do-mi-sol</u> and <u>do-me-sol</u>. Both have a P5 above the root and we want to listen for whether we have a M3 or m3. The diminished triad often occurs on the leading tone and is sung as <u>ti-re-fa</u>. The diminished triad will sound like it wants to resolve inward, with the leading tone (the bass) resolving up and the 5<sup>th</sup> resolving down. In augmented chords, the +5 tends to resolve out and you should hear the chord want to resolve outward (the top note resolving up). While isolated triad inversion listening is common and can be useful, it is my preference to work at hearing triad inversions in context.





### The following taken from Eyes and Ears by Benjamin Crowell

#### II-2 Melodies Containing Only Steps

In each example, start by identifying which line or space on the staff represents 'do,' the tonic. If you have an instrument at hand, play the tonic, and then sing enough notes from the tonic chord to bracket the range of the melody, e.g., 'do mi so do' for the octave spanned by the first example. If an instrument is not available, pick a note for 'do' that will put the melody in the most comfortable part of your vocal range. Locate the notes of the tonic chord on the staff to use as reference points.



The following example is in a new key: its 'do' is the former 'so.' If you have trouble convincing your brain to switch keys, try singing 'do re mi fa so' in the old key, then repeating the last note as 'do,' and finally singing 'do ti do' — with authority!





Note that the following two examples both have the tonic on the line at the center of the staff, so the one with five sharps actually isn't any more difficult to read.



We now begin moving around the circle of fifths in the opposite direction. 'Ti' in the previous key is flattened, and becomes 'fa' of the new key. If you're singing the new, flattened version of the note correctly, you should be able to hear its strong tendency to resolve down to 'mi.'





The following two melodies both have the tonic at the same place on the staff.



Canon for two voices:



Canon for two voices:





Canon for two voices:















II-3 Leaps to 'Do'





II-4 Leaps Back to Remembered Notes







The next tune is easier than it appears, because you only need to return to the same note after each low G.



#### II-5 Easy Leaps Within the Tonic Triad

This section introduces leaps of a third, a fourth, and an octave within the tonic triad.



















 <sup>&</sup>lt;sup>65</sup> Giovanni Battista Pergolesi, aria 'Sancta Mater' from Stabat Mater
 <sup>66</sup> A.S. Sullivan
 <sup>67</sup> anonymous, A Recouvrance
 (France)
 <sup>68</sup> Froebel, Pat-a-Cake
 <sup>69</sup> anonymous, Carmela (Mexico)
 <sup>70</sup> anonymous, My Father, How Long? (Florida) <sup>71</sup> J.S. Bach, Chorale, 'Es ist gewisslich an der Zeit'











 <sup>&</sup>lt;sup>72</sup> anonymous, Annie Laurie
 <sup>73</sup> H.S. Cutler, The Son of God Goes Forth to War
 <sup>74</sup> Martin Luther, We Come Unto Our Father's God
 <sup>75</sup> anonymous, Lawlan' Jenny (Scotland)
 <sup>76</sup> Stephen Foster, Hard Times Come Again No More





The following example includes a leap of a sixth, but it's an easy leap back to 'do.'



This four-part canon includes a leap of a sixth to 'do.'



II-6 The Leap of a Fifth Within the Tonic Triad











<sup>&</sup>lt;sup>82</sup> Alessandro Scarlatti, Su, Venite a Consiglio <sup>83</sup> J.J. Rousseau, Hush, My Babe <sup>84</sup> anonymous, Dans la Forêt Lointaine (France)

















<sup>91</sup> Franz Wohlfahrt
 <sup>92</sup> anonymous, As-Tu Vu la Casquette? (France)
 <sup>93</sup> anonymous, Praise, Member (South Carolina)
 <sup>94</sup> Froebel, Beckoning the Chickens
 <sup>95</sup> folk song



The next example includes both leaps within the tonic triad and leaps to 'do.' Because of its wide range, it is given in two keys; make sure to choose a key in which you can actually reach all the notes!



Another example that includes leaps to 'do.'



<sup>96</sup> anonymous, Poor Rosy (South Carolina) <sup>97</sup> anonymous, Poor Rosy (South Carolina) <sup>98</sup> W.T. Wrighton, The Dearest Spot on Earth <sup>99</sup> anonymous, Absent Davie (Scotland)



Canon for two voices:



#### II-8 Leaps Within the Dominant

This section introduces leaps of a third within the dominant. Fourths, fifths, and sixths are included in section II-9, and leaps of a seventh within the dominant chord are deferred until section IV-5.



 <sup>103</sup> W.A. Mozart, Duet No. 2, Menuet, from 12 Duets, K.V. 487
 <sup>104</sup> folk song
 <sup>105</sup> anonymous, Derrièr' Chez Nous il y a Trois Fleurs (France)
 <sup>106</sup> John Parry, Villikins and His Dinah
 <sup>107</sup> anonymous, Ännchen von Tharau (Germany)











 <sup>&</sup>lt;sup>108</sup> anonymous, Ah! Mon Beau Château! (France) <sup>109</sup> anonymous, Ainsi Font, Font, Font (France) <sup>110</sup> John Husband, Revive Us Again <sup>111</sup> anonymous, Lightly Row (Spain) <sup>112</sup> anonymous, God Speed the Right (Germany) <sup>113</sup> W.A. Mozart, aria (Papageno) from 'The Magic Flute'

#### III-2 Steps

The purpose of the first exercise is to get used to the solfeggio syllables used in minor.



This melody introduces the use of the ascending and descending forms of the melodic minor scale. The rhythmic figure is the same as in the preceding tune.





 $^{174}\,$  L.R. Lewis  $^{175}\,$  L.R. Lewis  $^{176}\,$  L.R. Lewis









<sup>177</sup> L.R. Lewis <sup>178</sup> L.R. Lewis <sup>179</sup> L.R. Lewis <sup>180</sup> J.S. Bach, gavotte in G minor <sup>181</sup> L.R. Lewis

III-3 Leaps Within the Tonic Triad



<sup>&</sup>lt;sup>184</sup> G.A. Wedge <sup>185</sup> Who Got Dirt on the Carpet Again? <sup>188</sup> G.A. Wedge <sup>189</sup> G.A. Wedge <sup>190</sup> G.A. Wedge











Round:

<sup>192</sup> J.S. Bach, Chorale, 'Herr, nun lass in Friede' <sup>193</sup> anonymous, Every Hour in the Day (Georgia) <sup>194</sup> anonymous, Forget na', dear Lassie (Scotland) <sup>195</sup> J.S. Bach, Chorale, 'Es steh'n vor Gottes Throne'

III-4 Leaps Within the Dominant











 $<sup>^{198}\,</sup>$  G.A. Wedge $^{-199}\,$  G.A. Wedge $^{-202}\,$  G.A. Wedge $^{-203}\,$  G.A. Wedge















 <sup>&</sup>lt;sup>204</sup> G.A. Wedge
 <sup>205</sup> J.S. Bach, melody from the notebook for Anna Magdalena
 <sup>206</sup> anonymous, lullabye (Russia)
 <sup>207</sup> anonymous, Las Tristes Horas
 <sup>208</sup> G.A. Wedge
 <sup>209</sup> Freebel, The Wolf
 <sup>210</sup> anonymous, Guten Abend

### Rhythm

The rhythms in this chapter all come from well-known tunes. After reading them, you may want to look at the titles, which are given in the table of contents. If you're working with a teacher, you may wish to clap the rhythm twice, with the teacher counting beats the first time, and singing the tune the second time.

I-1 Whole, Half, and Quarter Notes



<sup>1</sup>, rhythm of Twinkle Twinkle, Little Star <sup>2</sup>, rhythm of Little Brown Jug <sup>3</sup>, rhythm of Bingo <sup>4</sup>, rhythm of Rain, Rain, Go Away <sup>5</sup>, rhythm of O Come, All Ye Faithful




<sup>&</sup>lt;sup>6</sup>, rhythm of We Three Kings <sup>7</sup>, rhythm of Take Me Out to the Ball Game <sup>8</sup>, rhythm of O Little Town of Bethlehem <sup>9</sup>, rhythm of We Wish You a Merry Christmas <sup>10</sup>, rhythm of This Old Man <sup>11</sup>, rhythm of Hush Little Baby <sup>12</sup>, rhythm of Jingle Bells



I-5 Sixteenth Notes



I-6 Dotted Eighth Notes



<sup>&</sup>lt;sup>13</sup>, rhythm of Jimmy Crack Corn<sup>14</sup>, rhythm of Away in a Manger<sup>15</sup>, rhythm of Rockabye Baby<sup>16</sup>, rhythm of Home On the Range<sup>17</sup> P.I. Tchaikovsky, rhythm of trepak from The Nutcracker<sup>18</sup>, rhythm of Alouette<sup>19</sup> P.I. Tchaikovsky, rhythm of waltz of the flowers from The Nutcracker<sup>18</sup>



I-7 Compound Time



I-8 Syncopation



## Easy Rhythms for In-Class Practice **Rhythms from Dave Smey**

A. Mostly quarter notes and eighth notes



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(pickups and upbeats) 8. ┼╸┍┍┍╎┍┍┍┍┍┍┍┍╎╴╸╢ 9. ──┍─┍─┍──<sup>─</sup>┍┍┍<sup>─</sup>┍<sup>─</sup>┍<sup>─</sup>┍<sup>─</sup>┍<sup>─</sup> 10. ∃≹ (dotted figures) 11. 12. 

7.



- 3 -





C. Using 16th notes

Once again these passages are all built of a few simple rhythmic cells. I'll even assign them silly "word cues" for easy reference.













34.



(introducing the dotted-eighth-note figure)







D. Return to 6/8 - adding a very graceful dotted figure



- 7 -

## Rhythms from Learning To Listen (from Kent State University)







**Compound Meter** 











#12











































**Triplet divisions** 















Duets

#9































**Triplets and Cross-Rhythms** 











## From Ottman: Music for Sight Singing

































Section 6. Two-part drills, compound meters.



