



WOLF PACK MUSIC PROGRAM DISTANCE LEARNING



Hello Wolf Pack,

The following instructions for Music Periods 1, 2, 3, 5, and 6 under Mr. Raman.

Please go at your own pace (30 minutes maximum) and contact me for questions concerning assignments.

Office Hours: Monday-Friday 11 AM-1 PM

Email: Jraman@TUSD.net

Google Voice Call: 209-353-1623

Remind 101: Text or use Remind App

Piano

Send a Text: 81010

Text this message: @mrramans

Jazz

Send a Text: 81010

Text this message: @g68e4k

Orchestra

Send a Text: 81010

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Band

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Materials Needed:

- Check box page: Music Theory Chapter 1
- Music Theory Chapter 1 print out (23 pages)
- Pencil

Student Name _____

Teacher Name Mr. Raman

Name of class _____

Period # _____

Assignment # 1.1, 1.2, 1.3, 1.4, 1.5

Extra Credit # 1.6, 1.8, 1.9



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Check Box Page

- Day 1. **Reading and Understanding Notation** Chapter 1 (Pages 3-7)
- ☐ Read Important Concepts
 - ☐ Read Notation of Pitch
 - ☐ Read The Staff: Figures 1.1-1.2
 - ☐ Read The Clefs: Figures 1.3-1.9
 - ☐ Read Octave Identification: Figures 1.9-1.10
 - ☐ **Worksheet Page 21: Assignment 1.1**
- Day 2. **Reading and Understanding Notation** Chapter 1 (Pages 7-9)
- ☐ Read Accidentals: Figure 1.11
 - ☐ Read Interval: Figure 1.12
 - ☐ Read Enharmonic Equivalents: Figure 1.13
 - ☐ Read Half-Step Motion: Figures 1.14-1.15
 - ☐ Read Notation of Duration: Figure 1.16
 - ☐ **Worksheet Page 21: Assignment 1.2**
- Day 3. **Reading and Understanding Notation** Chapter 1 (Pages 9-10)
- ☐ Read The Ties: Figure 1.17
 - ☐ Read The Dot: Figure 1.18-1.19
 - ☐ Read Irregular Division of Notes: Figure 1.20
 - ☐ Read Rhythm
 - ☐ **Worksheet Page 22: Assignment 1.3**
- Day 4. **Reading and Understanding Notation** Chapter 1 (Pages 10-14)
- ☐ Read Meter Signatures: Figures 1.21-1.22
 - ☐ Read Simple Meter: Figures 1.23-1.24
 - ☐ Read Compound Meter: Figure 1.25-1.30
 - ☐ **Worksheet Page 22: Assignment 1.4 and 1.5**
- Day 5. *****Extra Credit: Reading and Understanding Notation** Chapter 1 (Pages 14-20)
- ☐ Read Dynamic Markings
 - ☐ Read History: Figures 1.31-1.33
 - ☐ Read Applications: Figure 1.34-1.48
 - ☐ **Worksheet Page 23, 25, and 26: Assignment 1.6, 1.8, and 1.9**

CHAPTER 1

Notation

TOPICS

Pitch	Sharp	Sixty-Fourth Note and Rest
Staff	Flat	Tie
Letter Names	Natural	Dot
Clefs	Double Sharp	Second Dot
Treble Clef	Double Flat	Irregular Divisions and Subdivisions
Bass Clef	Interval	Rhythm
Grand Staff	Enharmonic Equivalents	Pulse or Beat
Middle C	Half-Step Motion	Meter
Ledger Lines	Duration	Meter Signatures
C Clef	Breve and Rest	Simple Meter
Alto Clef	Whole Note and Rest	Compound Meter
Tenor Clef	Half Note and Rest	Duple, Triple, and Quadruple Meters
Soprano Clef	Quarter Note and Rest	Asymmetrical Meter
Mezzo Soprano Clef	Eighth Note and Rest	Syncopation
Baritone Clef	Sixteenth Note and Rest	Dynamic Markings
Octave Identification	Thirty-Second Note and Rest	
Accidentals	Rest	

IMPORTANT CONCEPTS

Music notation is much more precise and complicated than written language. When we write music, we use symbols that show three of the four properties of sound described in the introduction: pitch and duration are given accurately, and relative intensity is indicated. Furthermore, pitch and duration are shown simultaneously.

Notation of Pitch

The term *pitch* describes the highness or lowness (the frequency) of a tone. In music notation, pitches are represented by symbols positioned on a staff and identified with letter names.

The Staff

The *staff* consists of five equally spaced horizontal lines.

Figure 1.1

Five Lines

Letter Names

The various pitches are referred to by the first seven letters of the alphabet (A B C D E F G), as shown on the piano keyboard in Figure 1.2.

Figure 1.2



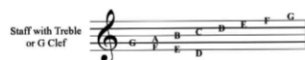
The Clefs

Treble Clef (G)

A *clef* is a symbol placed at the beginning of a line of music that establishes the letter names of the lines and spaces of the staff.

The *treble clef* or *G clef* is an ornate letter G. The curved line terminates at the second line of the staff, thus designating the letter name of a note on that line as G.

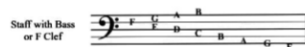
Figure 1.3



Bass Clef (F)

The *bass clef* is called the *F clef* because it was derived from the letter F. The dots are placed above and below the fourth line of the staff, designating that line as F.

Figure 1.4



Grand Staff

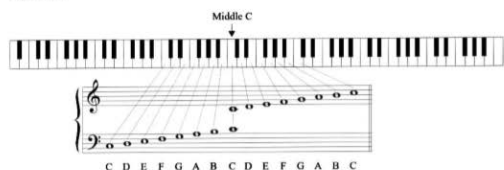
Together, the treble and bass staves make up a *grand staff*. Figure 1.5 shows the point at which both clefs converge. The two Cs are the same pitch: *middle C*.

Figure 1.5



The grand staff is associated most often with keyboard music. Figure 1.6 shows the relationship between the grand staff, the standard 88-key piano keyboard, and middle C.

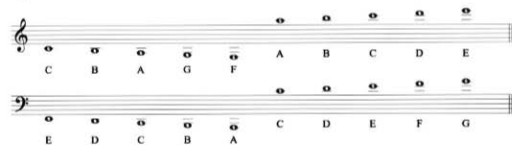
Figure 1.6



Ledger Lines

Pitches that go beyond the limits of the staff are written by adding *ledger lines* above or below the staff. Ledger lines, which parallel the staff, accommodate only one note (see Figure 1.7).

Figure 1.7



C Clef

A *C clef* may be positioned on any line of the staff to designate middle C. This clef is coupled with a set of secondary names that identify each of the possible positions (see Figure 1.8).

Figure 1.8



Alto Clef

The *alto clef* is a C clef that designates the third line of the staff as middle C. It is the standard clef used in music for viola.

Tenor Clef

The *tenor clef* is a C clef that designates the fourth line of the staff as middle C. The tenor clef is occasionally found in music written for cello, bassoon, or trombone.

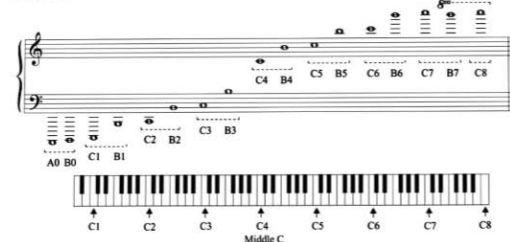
Soprano, Mezzo Soprano, and Baritone Clefs

The *soprano*, *mezzo soprano*, and *baritone* clefs are C clefs used less often than the alto and tenor clefs. In each case the line indicated by the notch of the clef is designated as middle C.

Octave Identification

Since the pitch spectrum is so wide, it is often necessary to identify a specific note by the octave in which it appears. Thus, middle C is distinguished from any other C in the pitch spectrum by the written designation C4 (see Figure 1.9).

Figure 1.9



The *8va* above the right portion of the treble staff in Figure 1.9 means that the pitch sounds an octave above the written note. This symbol is used when a large number of ledger lines make note reading difficult. A related symbol, *8vb*, is used to indicate when a pitch sounds an octave below the written note.

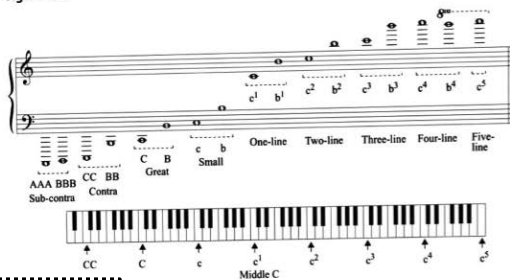
The system of octave identification in Figure 1.9 is recommended by the International Acoustical Society and is used in Braille music notation. Each octave of this system is numbered, beginning with A0 for the lowest note on the piano and extending to C8 for the highest note on the piano. Although the system shown in Figure 1.9 is used throughout this book, your instructor may prefer the system shown in Figure 1.10.



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Figure 1.10



End of Read Day 1
Worksheet Page 21
Assignment 1.1

Accidentals

The octave identification system in Figure 1.10 is often referred to as the Helmholtz system after the German acoustician who made the system popular. This widely used designation method has been prevalent since the nineteenth century.

Accidentals are symbols that are placed to the left of the noteheads to indicate the raising or lowering of a pitch.

Sharp (#)—raises the pitch a half step.

Flat (b)—lowers the pitch a half step.

Natural (♮)—cancels any previous sharp or flat and returns to the natural, or unaltered, pitch.

Double Sharp (x)—raises the pitch two half steps.

Double Flat (bb)—lowers the pitch two half steps.

Figure 1.11



Interval

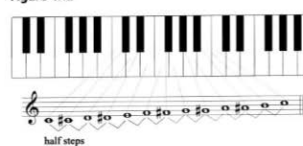
An interval is the relationship between two tones. In Western music, the half step is the smallest interval used. It is the interval between any two adjacent keys—black or white—on the keyboard.

Enharmonic Equivalents

Half-Step Motion

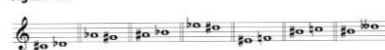
Notation of Duration

Figure 1.12



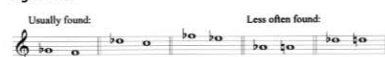
Enharmonic equivalents are tones that have the same pitch but different letter names.

Figure 1.13



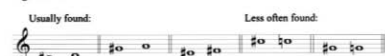
In passages of music involving half-step motion, a flattened note is followed most often by a note with a different letter name a half step lower.

Figure 1.14



A sharpened note is followed most often by a note with a different letter name a half step higher in passages involving half-step motion.

Figure 1.15



The notation of duration is illustrated in the following chart:

Figure 1.16

Name	Note	Rest	Equivalents
Breve (Double Whole Note)			Two Whole Notes
Whole Note			Two Half Notes
Half Note			Two Quarter Notes
Quarter Note			Two Eighth Notes
Eighth Note			Two Sixteenth Notes
Sixteenth Note			Two Thirty-second Notes
Thirty-second Note			Two Sixty-fourth Notes
Sixty-fourth Note			Two One Hundred Twenty-eighth Notes

The Tie

The tie is a curved line that connects two adjacent notes of the same pitch into a single sound with a duration equal to the sum of both note values.

Figure 1.17



The Dot

Placed to the right of a note head, the dot lengthens the value of the note by half again its value. A second dot lengthens the dotted note value by half the length of the first dot.

Figure 1.18



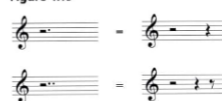
Dots may also be used with rests and affect them in the same way.

Irregular Division of Notes

Rhythm

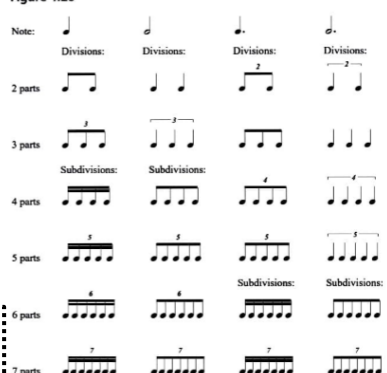
Meter Signatures

Figure 1.19



A note value may be divided or subdivided into any number of equal parts, as shown in the chart in Figure 1.20. These divisions and subdivisions that require added numbers are called *irregular divisions and subdivisions*.

Figure 1.20



Rhythm is a general term used to describe the motion of music in time. The fundamental unit of rhythm is the pulse or beat. Even persons untrained in music generally sense the pulse and may respond by tapping a foot or clapping.

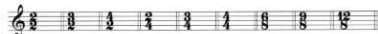
Meter can be defined as a regular, recurring pattern of strong and weak beats. This recurring pattern of durations is identified at the beginning of a composition by a meter signature (time signature).



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Figure 1.21



The upper digit indicates the number of basic note values per measure. It may or may not indicate the number of pulses per measure (as we will see later in compound meters).
The lower digit indicates a basic note value: 2 signifies a half note, 4 refers to a quarter note, 8 to an eighth note, and so forth.

Figure 1.22



Although meter is generally indicated by time signatures, it is important to realize that meter is not simply a matter of notation.

Simple Meter

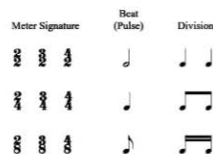
In *simple meter*, each beat is divided in two parts (simple division). The upper numbers in simple meter signatures are usually 2, 3, or 4 indicating two, three, or four basic pulses. Some simple meters showing the division of the beat are shown in Figure 1.23.

Figure 1.23



The basic pulse in simple meter will be some kind of a note value that is not dotted:

Figure 1.24



Compound Meter

In *compound meter*, each pulse is a dotted note, which is divided into groups of three parts (compound division). The upper numbers in compound meter signatures are usually 6, 9, and 12. In compound meter signatures, the lower number refers to the division of the beat, whereas the upper number indicates the number of these divisions per measure.

Figure 1.25



Note that the basic pulse in compound meter will be some kind of dotted note value:

Figure 1.26



In $\frac{6}{8}$ meter there are only two basic pulses, in $\frac{9}{8}$ meter there are three, and in $\frac{12}{8}$ meter there are four.

Figure 1.27



Duple, Triple, and Quadruple Meters

Both simple and compound meters will have two, three, or four recurring pulses. Meters are identified as *duple* if there are two basic pulses, *triple* if there are three, or *quadruple* if there are four. These designations are often combined with the division names to describe a meter. For example, $\frac{3}{4}$ is a "simple duple" meter and $\frac{6}{8}$ is a "compound duple" meter.

Figure 1.28

	Simple Meters	Compound Meters
Duple Meters	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$	$\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$
Triple Meters	$\frac{3}{4}$ $\frac{3}{8}$ $\frac{3}{16}$	$\frac{9}{8}$ $\frac{9}{16}$ $\frac{9}{32}$
Quadruple Meters	$\frac{4}{4}$ $\frac{4}{8}$ $\frac{4}{16}$	$\frac{12}{8}$ $\frac{12}{16}$ $\frac{12}{32}$

Asymmetrical Meters

The term *asymmetrical* means "not symmetrical" and applies to those meter signatures that indicate the pulse cannot be divided into equal groups of 2, 3, or 4 beats. The upper numbers in asymmetrical meters are usually 5 or 7.

Figure 1.29

Asymmetrical Meter Signatures:



Syncopation

If a part of the measure that is usually unstressed is accented, the rhythm is considered to be *syncopated*.

Figure 1.30

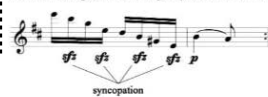
Beethoven: String Quartet in C-sharp Minor, op. 131, IV, mm. 1-4.



Parker: Au Privave, mm. 1-4.



Beethoven: String Quartet in A Major, op. 18, no. 5, III, Variation 1, mm. 7-8.



End of Read Day 4
Worksheet Page 22
Assignment 1.4, 1.5

Extra Credit

Dynamic Markings

Dynamic markings indicate the general volume (amplitude) of sound. Although imprecise, such marks denote approximate levels of intensity. The following words, abbreviations, and signs are common:

Extra Credit

Symbol	Term	Definition
<i>pp</i>	Pianissimo	Very soft
<i>p</i>	Piano	Soft
<i>mp</i>	Mezzo piano	Moderately soft
<i>f</i>	Mezzo forte	Moderately loud
<i>ff</i>	Forte	Loud
<i>sfz</i>	Fortissimo	Very loud
<i>cresc.</i>	Crescendo (cresc.)	Gradually become louder
<i>decresc.</i>	Decrescendo (decresc.)	Gradually become softer
<i>dim.</i>	Diminuendo (dim.)	Gradually become softer
<i>acc.</i>	Accento	Sudden accent on a single note or chord
<i>sfz</i>	Sforzando piano	Sudden accent followed immediately by soft
<i>fp</i>	Forcissimo	Loud followed immediately by soft

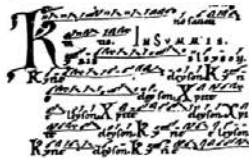
History

Neumatic Notation

The notation of both pitch and duration has evolved over the centuries. It has been a gradual process of transformation that continues yet today.

From about 850 to 1200, music notation consisted of a set of symbols called *neumes* (pronounced "new-mee"). These symbols took their name from the Greek word *anaglyphos*. Written above the Latin text associated with the liturgy of the Christian church, neumes could not convey pitch or duration, but rather served as a memory aid in recalling previously learned melodic lines. Figure 1.31 is an example of neumatic notation from a twelfth-century manuscript.

Figure 1.31



Horizontal lines were gradually added to indicate the location of F and C. In the eleventh century, a four-line staff appeared that included the F line, the C line, and two additional lines. Later, neumes were square or diamond shaped, as shown in Figure 1.32. Combined with the staff, neumes could now indicate specific pitches. The four-line staff is still used to notate Gregorian chant.

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Figure 1.32



Mensural Notation

Mensural (measured) notation, a system that included durational values as well as pitch, developed during the thirteenth century as the single melody and free rhythm of Gregorian chant or plainsong gave way to measured music that included parts, descent, and, later, harmony and counterpoint.

Figure 1.33

Thirteenth Century Mensural Notation



Present Notation

Our present system of notation evolved from thirteenth-century practices. A treatise on mensural notation, *De Musica Mensurali* (Ars Cantus Mensuralis), by Franco of Cologne (active 1250-1280), contains the fundamental rules of modern notation. Our notation system has developed gradually since the thirteenth century, and graphic details such as the shape of notes and clefs have changed. New symbols have been (and continue to be) invented as needed to better communicate the growing complexity of music.

APPLICATIONS

The following series of directions highlight rudimentary elements of modern-day music notation. Whether preparing a score by hand or with the assistance of music notation software, a thorough knowledge of these standardized practices will ensure that the musical music is represented correctly.

Some Directions for Notation

1. Noteheads are oval in shape and positioned on the staff lines and spaces at a slight upward slant. Stems are thin, vertical lines that are directly connected to the head. The stems of single notes within the staff should be about one octave in length.

Figure 1.34



PART A The Fundamentals of Music

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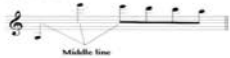
16

Figure 1.35



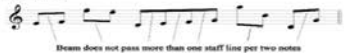
2. When a staff contains only a single melody, stems go down on those notes above the middle line and up on those notes below the middle line. When a note is on the middle line, the stems are usually down, except when the stems of adjacent notes are in the opposite direction.

Figure 1.36



3. When stemmed notes are placed on ledger lines, the stems should extend to the middle line of the staff.

Figure 1.37



4. When connected by beams, stemmed notes should be modified so that the beams are slightly thicker than note stems.

Figure 1.38



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5. When two melodies occupy the same staff, the stems for one melody are up, and the stems for the other melody are down. This makes it possible to distinguish the melodies.

Figure 1.39



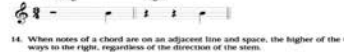
6. Beam groups of eighth notes (and smaller values) according to the beats in the measure.

Figure 1.40



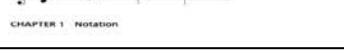
7. In compound meter, it is important to show the basic pulse structure of the measure and the division (if there) as clearly as possible.

Figure 1.41



8. Use flags for eighth or shorter value notes that are not grouped within a beat.

Figure 1.42



9. Connect no more than six notes by beams unless all are part of one beat.

Figure 1.43



10. Flagged and beamed notes are generally not mixed, except when notating vocal music. In vocal music, flagged notes have traditionally been used when the text-music relationship involves one note for each syllable. However, modern practice has moved toward the use of "instrumental" notation for vocal music.

Figure 1.44



11. Irregular divisions of a beat or measure are indicated by showing the number of notes in the resulting group by means of an Arabic numeral. The note values of the irregular group are notated the same way as the regular group, provided the number of notes in the irregular group is less than twice that of the regular. For example, a triplet retains the same note values as a regular group.

Figure 1.45

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

Figure 1.46

13. Use two quarter rests rather than a half rest in 4/4 meter.

Figure 1.47

14. When notes of a chord are on an adjacent line and space, the higher of the two is always to the right, regardless of the direction of the stem.

Figure 1.48

15. When a dotted note is on a line, the dot is usually placed slightly above the line. When two separate voices are placed on a single staff, the dots are below the line on the notes with stems down.

Figure 1.49

16. Dynamic markings should be added above, between, or below staves according to the nature of the music or score.

Figure 1.50

17. The markings in piano scores are placed between the staves if the markings are to apply to both staves. If markings are needed for each staff individually, the markings should go just above or below the staff to which they refer. Markings should not be placed on the staff, although the crescendo and decrescendo will protrude into the staff on occasion.

Figure 1.51

18. The markings in instrumental music are usually placed beneath the staff to which they refer. Sometimes, because of inadequate space, it is necessary to place markings above the staff.

Figure 1.52

19. The markings in vocal music are usually placed above the staff to which they refer. This is done to avoid confusion with the words of the text.

Figure 1.53

20. The markings in piano scores are placed between the staves if the markings are to apply to both staves. If markings are needed for each staff individually, the markings should go just above or below the staff to which they refer. Markings should not be placed on the staff, although the crescendo and decrescendo will protrude into the staff on occasion.

Figure 1.54

21. The markings in instrumental music are usually placed beneath the staff to which they refer. Sometimes, because of inadequate space, it is necessary to place markings above the staff.

Figure 1.55

22. The markings in vocal music are usually placed above the staff to which they refer. This is done to avoid confusion with the words of the text.

Figure 1.56

23. The markings in piano scores are placed between the staves if the markings are to apply to both staves. If markings are needed for each staff individually, the markings should go just above or below the staff to which they refer. Markings should not be placed on the staff, although the crescendo and decrescendo will protrude into the staff on occasion.

Figure 1.57

24. The markings in instrumental music are usually placed beneath the staff to which they refer. Sometimes, because of inadequate space, it is necessary to place markings above the staff.

Figure 1.58

25. The markings in vocal music are usually placed above the staff to which they refer. This is done to avoid confusion with the words of the text.

Figure 1.59

26. The markings in piano scores are placed between the staves if the markings are to apply to both staves. If markings are needed for each staff individually, the markings should go just above or below the staff to which they refer. Markings should not be placed on the staff, although the crescendo and decrescendo will protrude into the staff on occasion.

Figure 1.60

27. The markings in instrumental music are usually placed beneath the staff to which they refer. Sometimes, because of inadequate space, it is necessary to place markings above the staff.

Figure 1.61

28. The markings in vocal music are usually placed above the staff to which they refer. This is done to avoid confusion with the words of the text.

Figure 1.62

29. The markings in piano scores are placed between the staves if the markings are to apply to both staves. If markings are needed for each staff individually, the markings should go just above or below the staff to which they refer. Markings should not be placed on the staff, although the crescendo and decrescendo will protrude into the staff on occasion.

Figure 1.63

30. The markings in instrumental music are usually placed beneath the staff to which they refer. Sometimes, because of inadequate space, it is necessary to place markings above the staff.

Figure 1.64

31. The markings in vocal music are usually placed above the staff to which they refer. This is done to avoid confusion with the words of the text.

Figure 1.65

32. The markings in piano scores are placed between the staves if the markings are to apply to both staves. If markings are needed for each staff individually, the markings should go just above or below the staff to which they refer. Markings should not be placed on the staff, although the crescendo and decrescendo will protrude into the staff on occasion.

Figure 1.66

33. The markings in instrumental music are usually placed beneath the staff to which they refer. Sometimes, because of inadequate space, it is necessary to place markings above the staff.

Figure 1.67

34. The markings in vocal music are usually placed above the staff to which they refer. This is done to avoid confusion with the words of the text.

Figure 1.68

35. The markings in piano scores are placed between the staves if the markings are to apply to both staves. If markings are needed for each staff individually, the markings should go just above or below the staff to which they refer. Markings should not be placed on the staff, although the crescendo and decrescendo will protrude into the staff on occasion.

Figure 1.69

36. The markings in instrumental music are usually placed beneath the staff to which they refer. Sometimes, because of inadequate space, it is necessary to place markings above the staff.

Figure 1.70

37. The markings in vocal music are usually placed above the staff to which they refer. This is done to avoid confusion with the words of the text.

Figure 1.71

38. The markings in piano scores are placed between the staves if the markings are to apply to both staves. If markings are needed for each staff individually, the markings should go just above or below the staff to which they refer. Markings should not be placed on the staff, although the crescendo and decrescendo will protrude into the staff on occasion.

Figure 1.72

39. The markings in instrumental music are usually placed beneath the staff to which they refer. Sometimes, because of inadequate space, it is necessary to place markings above the staff.

Figure 1.73

40. The markings in vocal music are usually placed above the staff to which they refer. This is done to avoid confusion with the words of the text.

Figure 1.74

41. The markings in piano scores are placed between the staves if the markings are to apply to both staves. If markings are needed for each staff individually, the markings should go just above or below the staff to which they refer. Markings should not be placed on the staff, although the crescendo and decrescendo will protrude into the staff on occasion.

Figure 1.75

42. The markings in instrumental music are usually placed beneath the staff to which they refer. Sometimes, because of inadequate space, it is necessary to place markings above the staff.

Figure 1.76

43. The markings in vocal music are usually placed above the staff to which they refer. This is done to avoid confusion with the words of the text.

Figure 1.77

44. The markings in piano scores are placed between the staves if the markings are to apply to both staves. If markings are needed for each staff individually, the markings should go just above or below the staff to which they refer. Markings should not be placed on the staff, although the crescendo and decrescendo will protrude into the staff on occasion.

Figure 1.78

45. The markings in instrumental music are usually placed beneath the staff to which they refer. Sometimes, because of inadequate space, it is necessary to place markings above the staff.

Figure 1.79

46. The markings in vocal music are usually placed above the staff to which they refer. This is done to avoid confusion with the words of the text.

Figure 1.80

47. The markings in piano scores are placed between the staves if the markings are to apply to both staves. If markings are needed for each staff individually, the markings should go just above or below the staff to which they refer. Markings should not be placed on the staff, although the crescendo and decrescendo will protrude into the staff on occasion.

Figure 1.81

48. The markings in instrumental music are usually placed beneath the staff to which they refer. Sometimes, because of inadequate space, it is necessary to place markings above the staff.

Figure 1.82

49. The markings in vocal music are usually placed above the staff to which they refer. This is done to avoid confusion with the words of the text.

Figure 1.83

50. The markings in piano scores are placed between the staves if the markings are to apply to both staves. If markings are needed for each staff individually, the markings should go just above or below the staff to which they refer. Markings should not be placed on the staff, although the crescendo and decrescendo will protrude into the staff on occasion.

Figure 1.84



WOLF PACK MUSIC PROGRAM DISTANCE LEARNING



Assignment 1.1 Write the letter name of each note in the blank below the staff.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16.

17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32.

Assignment 1.2 Write the letter name of each note in the blank below the staff.

1. Bach: Invention no. 13 in A Minor, BWV 784, mm. 11-13.

2. Bach: Sinfonia no. 1 in C Major, BWV 787, mm. 16-18.

3. Bach: "Wir glauben all' an einen Gott" from *Clavier-Übung III*, BWV 680, mm. 4-9.

4. Bach: Prelude in C Major ("Leipzig"), BWV 547, mm. 68-72.

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Assignment 1.3 Write the letter name for each note and indicate the octave identification.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

11. 12. 13. 14. 15. 16. 17. 18. 19. 20.

Assignment 1.4

Below are 10 notes. Among them are five pairs of enharmonic equivalents (tones that have the same pitch but different letter names). Using the numbers below the staff, pair up the enharmonic equivalents.

1 2 3 4 5 6 7 8 9 10

No. ____ and No. ____ No. ____ and No. ____ No. ____ and No. ____
No. ____ and No. ____ No. ____ and No. ____

Assignment 1.5

In the blanks provided, indicate whether the meter signatures are: (1) simple or compound, and (2) duple, triple, or quadruple.

| Simple or Compound? | Duple, Triple, or Quadruple? | Simple or Compound? | Duple, Triple, or Quadruple? |
|---------------------|------------------------------|---------------------|------------------------------|
| 1. | | 2. | |
| 3. | | 4. | |
| 5. | | 6. | |
| 7. | | 8. | |
| 9. | | 10. | |

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PART A The

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Assignment 1.6

Following are five melodies without meter signatures. Indicate the meter signature or, in some cases, the two meter signatures that render the notation correct.

1.

2.

3.

4.

5.

Extra Credit

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Extra Credit

Each of the following rhythms lacks beams. Rewrite each rhythm and add beams to reflect the given meter signature.

1.

2.

3.

4.

5.

6.

Extra Credit

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Assignment 1.8

Below are 18 measures of music. In each case, the notation is either confusing or incorrect. Rewrite each measure on the staff provided and clarify or correct the notation.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

15.

16.

17.

18.

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