

LESSON
6

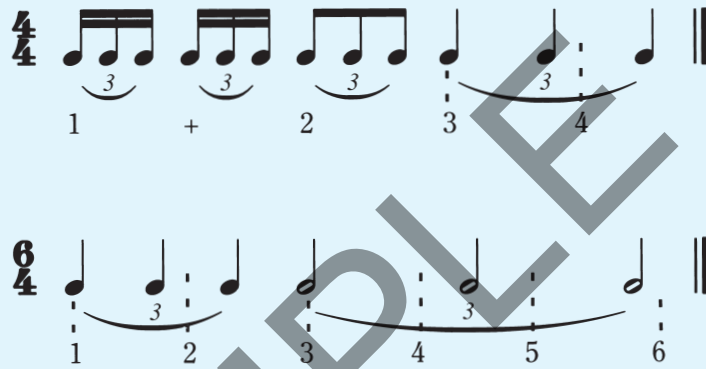
TRIPLETS

A **TRIPLET** is a group of three notes that are played in place of two notes of the same kind, indicated by an italic 3 and a slur (or bracket). Analyze the following different types of triplets and their equal note values:

Triplet: 



Equals: 

The measures below show how these triplets fit into rhythms you have learned.




In your own words, define a **triplet**: _____



1. Clapping rhythms using different types of triplets can be a challenge! Clap the following rhythms with the **EXPLORATIONS** tape. Listen carefully to  and  to fit them carefully within two and four beats. Listen again to the **EXPLORATIONS** tape to check your work.

A. 
 1 2 + 3 4 1 2 3 4 1 2 + 3 + 4

B. 
 1 2 3 4 5 + 6 1 2 3 4 5 6 1 2 3 4 5 6



2. Fill in these measures using **only the triplets** from above. Write the counts.

A. 

B. 

C. 

PRACTICE PAGE



1. Write the counts after you have carefully looked for rhythm patterns that may indicate $\frac{3}{8}$ $\frac{3}{4}$ $\frac{3}{2}$ ($\underline{\underline{\underline{\text{♪♪♪}}$, $\underline{\underline{\underline{\text{♪♪}}$, $\underline{\underline{\underline{\text{♪}}$, $\underline{\underline{\underline{\text{♪}}}}$). Write the time signatures (meters) in the boxes.

A.

B.

B.

2. Look carefully at each time signature below. Write the counts, and add bar lines and double bars to match the meters.

A. $\frac{9}{8}$

B. $\frac{7}{4}$

C. $\frac{3}{8}$

3. Complete each measure below and write the counts. Use only these triplets or dotted rhythms:



A. $\frac{3}{4}$

B. $\frac{4}{4}$

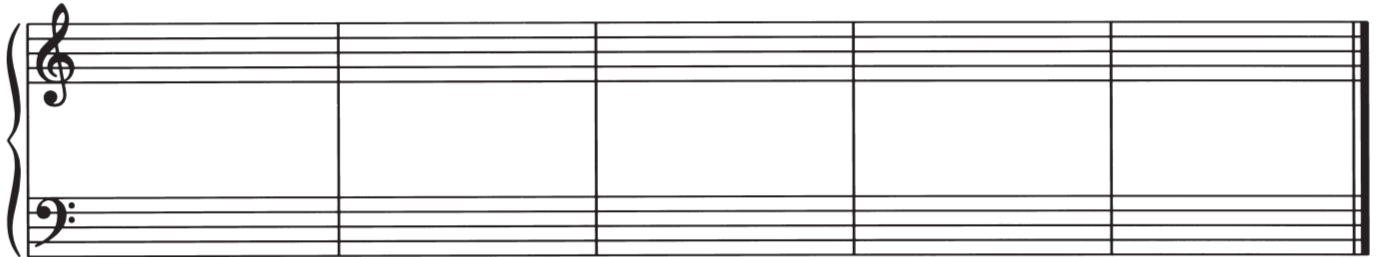
UNIT 1
TEST

TEST YOUR SKILLS



1. Draw **all** of the notes that match the letter given, including those on ledger lines above and below the grand staff (up to four ledger lines).

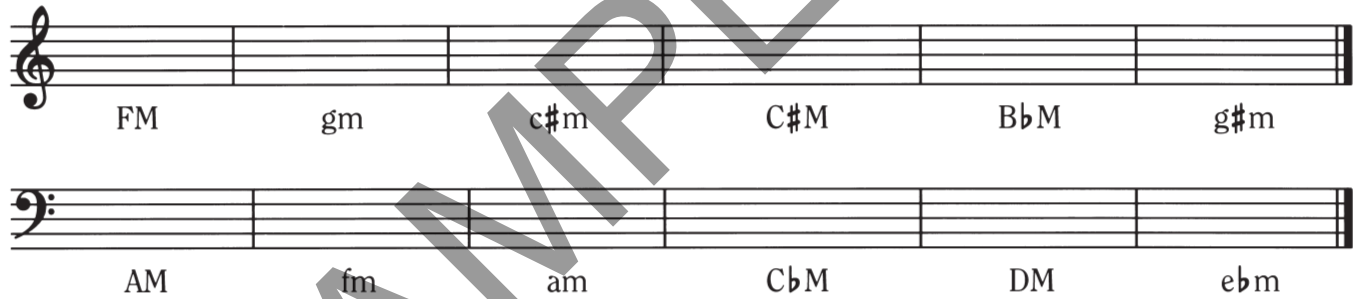
_____ of 20 points



A B F E D

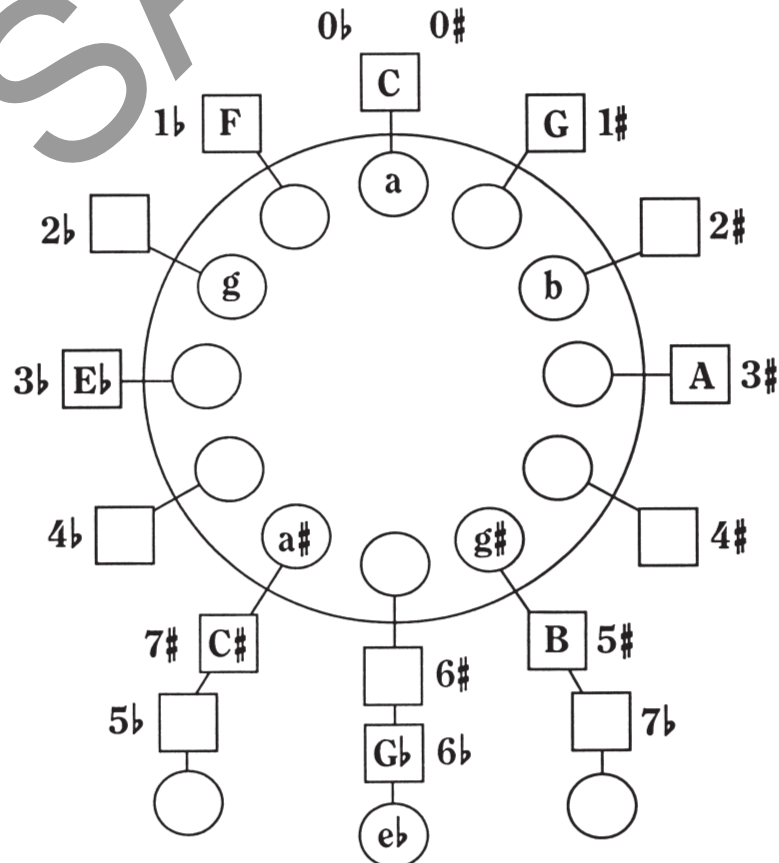
2. Write the following **Major and minor** key signatures.

_____ of 12 points



3. Fill in the missing **Major and minor** key signatures on the circle of fifths.

_____ of 16 points



EXPLORE



Now it is time to analyze music for different types of triads in inversions, in blocked and broken form, as accompaniment and as melody.

1. The **EXPLORATIONS** tape plays the opening and closing measures of *Toccatina* by Dmitri Kabalevsky. Watch and listen for triads in inversions, and musical clues that might indicate the key of the piece for an “eye and ear” analysis. Then fill in the analysis questions below.

Toccatina, op. 27 no. 7 by Dmitri Kabalevsky

Opening measures:

Allegretto

Closing measures:

Be careful
Bass clef

2. The key signature of this piece indicates that the piece can be in ____ Major or ____ minor.
3. The triads written in the treble clef are all written in the ____ inversion and are the (circle) **melody** (or) **accompaniment** of the composition. Figured bass notation of the triads:
4. Identify the circled triads in the score by letter name, quality, and inversion:
Example: $a\frac{6}{4}$ = a minor in 2nd inversion B+ = B augmented in root position
1. ____ 2. ____ 3. ____ 4. ____ 5. ____ 6. ____
5. Identify the closing triad with letter name, quality, and inversion: ____ The last note in the bass clef is ____.
6. By your investigation of the beginning and end of the piece, you can conclude that the composition is in the key of ____.

LESSON
17

LISTEN, AND CREATE FROM TRIADS



The **EXPLORATIONS** tape demonstrates the sounds of each type of triad you have learned. Each triad will be played as a melody (broken) and as a harmony or chord (blocked). Major and minor triads will be played in inversions. Diminished and augmented triads will be played in root position. Compare the different sounds of these triads with your “inner ear.”

- MAJOR M
- MINOR m
- AUGMENTED +
- DIMINISHED °

1. The tape plays M, m, +, or ° triads as melodies (broken). Major and minor triads may be played in inversions. Augmented and diminished will be in root position. Circle what you hear.

- A. M m + ° D. M m + °
- B. M m + ° E. M m + °
- C. M m + ° F. M m + °

2. The tape plays M, m, +, or ° triads as chords (blocked). Major and minor triads may be played in inversions. Augmented and diminished will be in root position. Circle what you hear.

- A. M m + ° D. M m + °
- B. M m + ° E. M m + °
- C. M m + ° F. M m + °



EXPLORE The tape plays melodies that are based on the different types of triads you have learned. The melodies will be using these triads in root position and in inversions. Listen for the overall quality of **major, minor, augmented, or diminished** in the melodies and identify below with M, m, +, or °. Listen carefully!

1. _____ 2. _____ 3. _____ 4. _____

EXPLORE BONUS Rewind the tape and identify the inversion of the triads you hear with figured bass notation (root, $\frac{6}{3}$, $\frac{6}{4}$). Listen for the large skip. It's quite a listening challenge!

1. _____ 2. _____ 3. _____ 4. _____

