

NOTATION REVIEW



Analyze the following musical examples carefully for errors in notation. **Each example has three errors** in any of the following areas:

- A. Incorrect placement of **noteheads** on the staff.
- B. Incorrect **stems**.
- C. Incorrect placement of **music symbols** (sharps, flats, clefs, bar lines, time signatures)
- D. Inaccurate rhythm for **time signatures**.

1. Circle the errors in each example. Write the **letter name** indicating the type of error (from the list above) near the circle. See Example A below.



A.

B.

C.

D.

E.



EXPLORE Write Example D correctly below, **one octave higher** than written above. Adjust rhythms in the second measure to match the time signature.

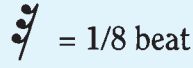
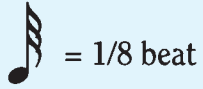


LESSON
5

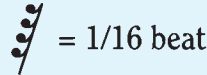
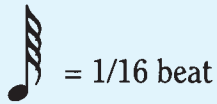
THIRTY-SECOND & SIXTY-FOURTH NOTES & RESTS

In 2 3 4 5

THIRTY-SECONDS:



SIXTY-FOURTHS:



Look carefully at the division of each beat in the measures below to understand how thirty-second and sixty-fourth notes fit with the rhythms you have already learned.



1. Draw **rests** that equal the value of the notes written.

2. Draw **one note** that equals the **total value** of the notes written ($\text{group of four thirty-second notes} = \text{quarter note}$, $\text{group of four sixteenth notes} = \text{quarter note}$).





What is your first reaction to the sounds of these modes in music? Give your general description of the music, moods you hear, differences from music based on Major and minor, etc. (No right or wrong answers here—rewind to listen again for ideas.)



MODAL IMPROVISATION

1. Play the DORIAN MODE on your instrument in a comfortable octave range in the following ways to get started improvising in modes. Play the mode up and back three times with the following dynamics:

A. *p* ————— *mf* ————— *p*

B. *mf* ————— *ff* ————— *mf*

C. *f* ————— *pp* ————— *f*

2. Seesaw from the first note (D) to each note going up creating intervals in the mode (D to E, D to F, D to G, etc.).
 - A. Experiment with different dotted rhythms, syncopations for each interval.
 - B. Repeat interesting sounding intervals with different dynamics.
 - C. Add some rests for effect.
 - E. Reverse the intervals, from top note seesawing down.
3. Create short melody shapes, blocked intervals or triads (if possible on your instrument) to discover interesting modal “sound bites.”
4. When you feel you have found sounds you like, determine a mood, picture, or title that fits those sounds to develop your improvisation further.
Dorian mood/title to develop: _____
5. Jot down ideas you like on the workspace below as you continue your improvisation.



EXPLORE Follow the same improvisation suggestions with the Aeolian and Mixolydian modes. What different moods or pictures do these modes suggest?

Aeolian mood: _____

Mixolydian mood: _____

Use page 40 to jot down compositional ideas to develop from these moods.

LESSON
16

LISTENING TO INTERVALS & TRIADS



1. The **EXPLORATIONS** tape will play examples of intervals that are Major, Perfect, minor, or a tritone (augmented 4th/diminished 5th). Identify the intervals you hear by number and quality Example: P4 m3 M6 TT (tritone)

A. _____ E. _____
 B. _____ F. _____
 C. _____ G. _____
 D. _____ H. _____

2. Listen to the **EXPLORATIONS** tape for a review of the sounds of these different triads:

- Major
- Minor
- Augmented
- Diminished

Circle the triads you hear. They will be played in blocked form.

- A. MAJOR MINOR AUGMENTED DIMINISHED
 B. MAJOR MINOR AUGMENTED DIMINISHED
 C. MAJOR MINOR AUGMENTED DIMINISHED
 D. MAJOR MINOR AUGMENTED DIMINISHED

3. The **EXPLORATIONS** tape will play melodies that begin with either a Major 3rd or a tritone. Listen carefully and circle the starting interval you hear. Rewind for extra listening if needed.

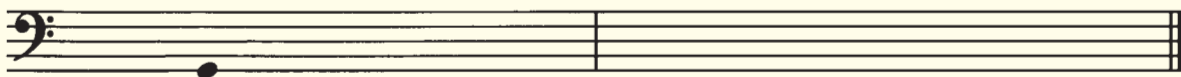
A. M3 TT B. M3 TT

4. The tape will play melodies that begin with either a **Perfect 4th** or a **Perfect 5th**. These intervals are very similar, so this is a real listening challenge! Rewind for extra listening and circle your answers.

A. P4 P5 B. P4 P5



EXPLORE Melodic dictation: The tape will play a melody in the key of G minor in simple quadruple meter, with ♩ = 1 beat. Write key and time signatures. Notate what you hear.



The opening interval of the melody is a _____ .

EXTEND YOUR LISTENING



Enjoy the following listening challenges that are on the **EXPLORATIONS** tape. Rewind the tape as often as you like for extra listening.

A. Write the melodies you hear. The first and last noteheads are given.

1. upbeat 2 beats

2.

3.

B. The tape will play a melody with triad accompaniment. First notate the melody you hear. Rewind as often as you need to also notate the accompaniment, listening for cadences you learned.

1.

2.



EXPLORE Finish the familiar melodies from above on the next page.

C. You will hear note and rhythmic errors in the following melodies. Circle the errors you hear in the music. Label note errors with N and rhythmic errors with R.

1.

2.