







# Workbook

## ASSIGNMENT 6.1

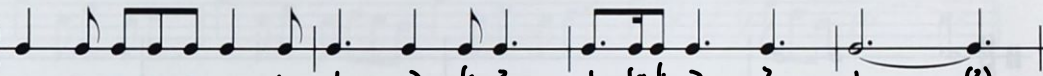
### A. Simple and compound meters

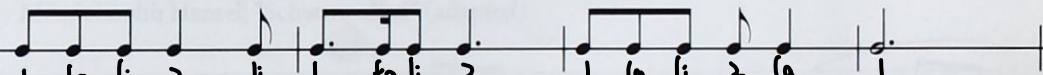
For each meter in the following chart, provide the meter type (e.g., simple triple), the beat unit, and the number of beats per measure.

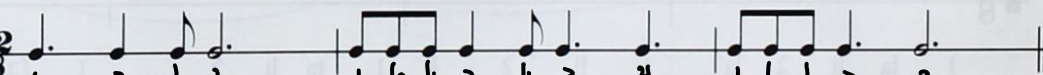
Meter	Meter type	Beat unit	Beats per measure
$\frac{3}{8}$	compound triple		3
$\mathcal{C}$	simple quadruple		4
$\frac{12}{8}$	compound quadruple		4
$\frac{3}{4}$	simple triple		3
$\frac{2}{4}$	simple duple		2
$\frac{6}{8}$	compound duple		2

### B. Understanding beats and divisions


For each rhythm or melody provided, write the counts below the staff.

(1)  $\frac{9}{8}$    
 1 li 2 la li 3 li 1 2 li 3 1 fa li 2 3 1 (3)

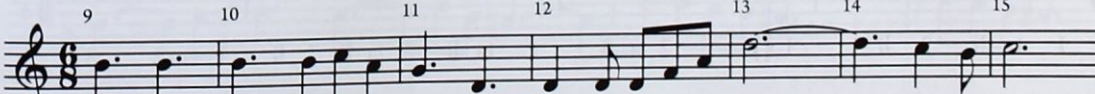
(2)  $\frac{6}{8}$    
 1 la li 2 li 1 fa li 2 1 la li 2 la 1

(3)  $\frac{12}{8}$    
 1 2 li 3 1 la li 2 li 3 4 1 la li 2 3

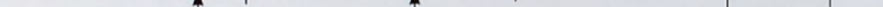
(4) Leigh Harline and Ned Washington, "Hi-Diddle-Dee-Dee," from *Pinocchio*, mm. 17–20

  
 17 18 19 20  
 Hi - did - dle - dee - dee \_\_\_\_\_ An act - or's life for me \_\_\_\_\_

(5) Jerry Herman, "Before the Parade Passes By," from *Hello, Dolly!*, mm. 9–15

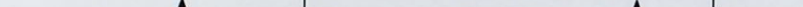
  
 9 10 11 12 13 14 15  
 Go and taste Sat-ur-day's high life; \_\_\_\_\_ Be-fore the pa - rade \_\_\_\_\_ pas - ses by,

At each position marked by an arrow, add one note value to complete the measure in the meter indicated.


(6) 

(7)

(8)

(9) 


Notate the rhythm for each set of counts. Perform each rhythm after you've notated it.

(10) 

(11)

(12)  $\frac{12}{8}$  ————— | ————— |

1 la li 2 ta li 3 4 li 1 li 2 li 3 (4) 1 la 2 li 3 (4)


(13) ~~9~~ ~~8~~ 




## ASSIGNMENT 6.2

### A. Divisions and subdivisions in compound meter

Write the counts beneath the staff, then perform each rhythm.

(1) 

(2) 

(3)

For each melody, provide the missing bar lines that correspond with the meter signature given.

(4) Traditional, “The Butterfly”

(5) Fanny Mendelssohn Hensel, "Schwanenlied" (adapted)

(6) Ludwig van Beethoven, String Quartet in F Major, Op. 18, No. 1, second movement (cello part, adapted)

[illegible]

B. Understanding rests

Write the counts for the following melodies in the meter given. If the beginning of a beat coincides with a rest, write the count in parentheses.

(1) Wolfgang Amadeus Mozart, "Sull'aria," from *The Marriage of Figaro*, mm. 2–6

Musical notation for measures 2–6 of "Sull'aria" in 6/8 time. The melody is written on a treble clef staff. The lyrics are: Sull' a - ria Che so - a - ve ze - fi - re to, la |

Counts: (1) 2) li 1 la (li) 2) 1 2 1 la li 2 la li 1 la li 2 la |

Translation: On the breeze, what a gentle zephyr [will whisper].

(2) Handel, "Rejoice Greatly," from *Messiah* (alternate version), mm. 9–14

Musical notation for measures 9–14 of "Rejoice Greatly" in 12/8 time. The melody is written on a treble clef staff. The lyrics are: Re-joyce, re - joyce, re - joyce great - ly, O daugh - ter of Zi - on,

Counts: (1) (2) 1 3 (4) 1 1 (2) 1 3 4 1 2 (3 4) 1 1 2 3 4 1 1 2 3 4

At each position marked with an arrow, add one rest to complete the measure in the meter indicated. Then add counts beneath the rhythms, and practice counting aloud. If a beat begins with a rest, write the count in parentheses.

Musical notation for exercise (3) in 6/8 time. The melody is written on a treble clef staff. The lyrics are: li ta la ta li 1 la ta li 2 1 la to li fa 2 fa la (li) 1 ta li 2

Counts: (1) 1 2 ta la ta li 1 la ta li 2 1 la to li fa 2 fa la (li) 1 ta li 2

Musical notation for exercise (4) in 9/8 time. The melody is written on a treble clef staff. The lyrics are: 1 2 3 1 la li 2 li 3 1 la li 2 la ta li 3 li 1 (2) 3

Counts: 1 2 3 1 la li 2 li 3 1 la li 2 la ta li 3 li 1 (2) 3

Musical notation for exercise (5) in 12/8 time. The melody is written on a treble clef staff. The lyrics are: 1 1 2 ta li 3 4 1 to la to li to 2 ta la 3 li ta 4 1 (2) 3 (4)

Counts: 1 1 2 ta li 3 4 1 to la to li to 2 ta la 3 li ta 4 1 (2) 3 (4)

Musical notation for exercise (6) in 6/8 time. The melody is written on a treble clef staff. The lyrics are: 1 la li 2 ta li ta 1 li 2 li 1 1 ta 3 ta la li 1 ta li 2

Counts: 1 la li 2 ta li ta 1 li 2 li 1 1 ta 3 ta la li 1 ta li 2



# Workbook

## ASSIGNMENT 6.3

### A Syncopation in compound meters

Indicate each syncopated rhythm with an arrow.

- (1) Marc Shaiman and Scott Wittman, "It Takes Two," from *Hairspray*, mm. 6–7

They say it's a man's world. Well, that can - not be de - nied.

- (2) Andrew Lloyd Webber, "Memory," from *Cats*, mm. 17–20

Some - one mut - ters and a street lamp gut - ters and soon it will be morn - ing.

- (3) Elton John, Bernie Taupin, and Davey Johnstone, "I Guess That's Why They Call It the Blues," mm. 12–15

And while I'm a - way, dust out the de - mons in - side

### B Writing syncopations

Compose a syncopated compound-meter rhythmic round for performance with classmates. Begin by performing the following three-part round as an example. Divide into three groups; each new group begins when the previous group reaches (2). In your composition:

- Make the three lines distinctive, including rhythms that emphasize different beats or offbeats for contrast.
- Add a text and contrasting dynamics and accents in each line to create an interesting and musical effect in performance.
- Circle each beat in which syncopation occurs.

① *mp*

Com - pound me - ters, la li

②

Can I read as well as you?

③ *mf*

Syn - co - pate, spice things up a bit if you dare!

①



②



③



Rewrite the following rhythms with correct beaming to reflect the beat. Practice the rhythms on “ta” or counting syllables, and be prepared to perform them in class.

(1) Musical notation for exercise 1: A single staff in G major (one sharp) and 9/8 time. The melody consists of eighth notes and quarter notes across three measures.

[illegible]

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody consists of eighth and sixteenth notes, with some notes beamed together. The piece concludes with a double bar line.

(3)  $\sharp 12$   
8

12 

How beau - ti - ful are the feet \_\_\_ of them that

preach the gos - pel of peace,

## How



## ASSIGNMENT 6.4

### A. Reading rhythms with ♩ and ♪ beat units

Each rhythm has a  $\text{♩}$  beat unit. Rewrite the rhythm on the blank staff with a  $\text{♩}$  beat unit (for example, convert  $\frac{6}{4}$  to  $\frac{8}{8}$ ).

(1)  $\sharp \frac{12}{4}$

[illegible]

Handwritten musical notation on a five-line staff. The notation begins with a treble clef and a key signature of one sharp (F#). The melody consists of several measures, including a half note, a quarter note, and a full measure of rest, followed by a series of eighth and sixteenth notes, and ends with a double bar line.

(3)

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#). The notation consists of a series of eighth and sixteenth notes, with some notes beamed together. The piece is titled "Handwritten Musical Notation" and is dated "2023-10-27".

Jacquet de la Guerre, Gigue, from Suite No. 3 in A Minor, mm. 22–25

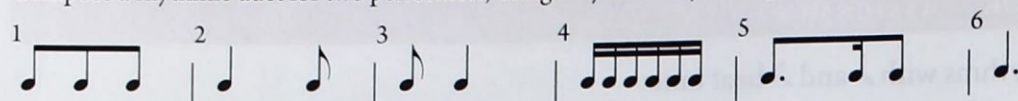
(4)

Handwritten musical notation for the first staff of 'The Rose Tree'. The key signature is one flat (B-flat), and the time signature is 6/8. The melody consists of the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The staff ends with a double bar line.

The following rhythm has a  $\text{♩}$  beat unit. Rewrite it with a  $\text{♩}$  beat unit.

## ✎ Writing a rhythmic duet

Compose a rhythmic duet for two performers, using only these rhythmic patterns.



- Write eight measures in  $\frac{6}{8}$  meter.
- Don't include ties. Use eighth, quarter, and dotted-quarter rests only.
- Vary the complexity: Both voices should sound together at times. At other times, when one voice is rhythmically active, the other voice may have rests or longer notes.
- Include dynamic markings to add musical interest.
- If you would like, write a text to be recited with your rhythm, or use "yes" and "no" as in Chapter 3.
- Be prepared to perform your composition with a partner.

