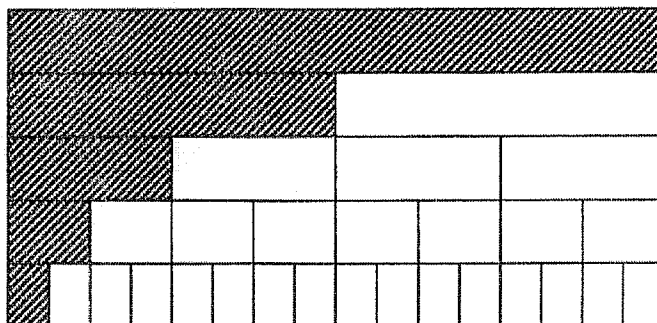
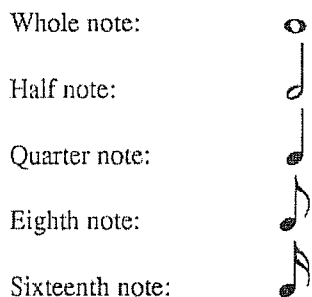







# PART I

## Handout 1

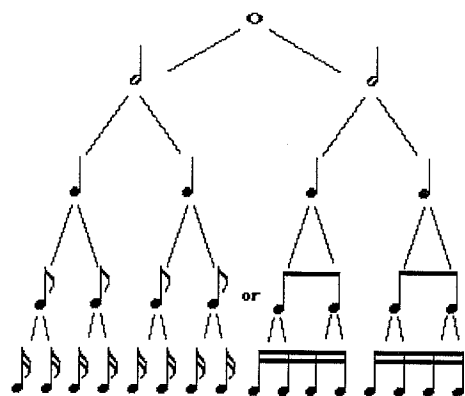
### Duration

TIME VALUE RELATIONSHIPS

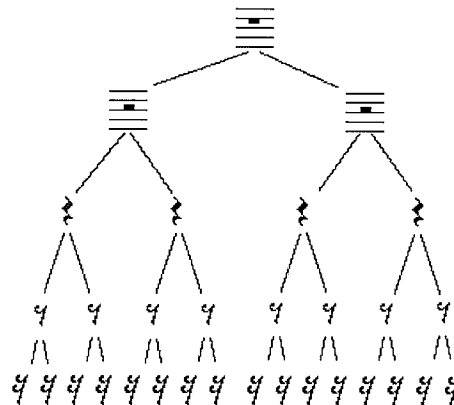


Symbol	Rest Names
	Whole Rest
	Half Rest
	Quarter Rest
	Eighth Rest
	Sixteenth Rest

Note Value Tree



Rest Value Tree



- These note shapes **do not indicate** actual duration of time **until** combined with a **time signature**.
- These note shapes **do indicate relative relationships of duration** as expressed by their names
- Any note or rest value is equal in duration to two notes of the next smaller value.

**Example:** 1 whole note or rest is equal in duration to

- 2 Half Notes or Rests
- 4 Quarter Notes or Rests
- 8 Eighth Notes or Rests
- 16 Sixteenth Notes or Rests
- 32 Thirty-Second Notes or Rests (*three flags*)
- 64 Sixty-Fourth Notes or Rests (*four flags*)

#### Dotted Notes and Rests

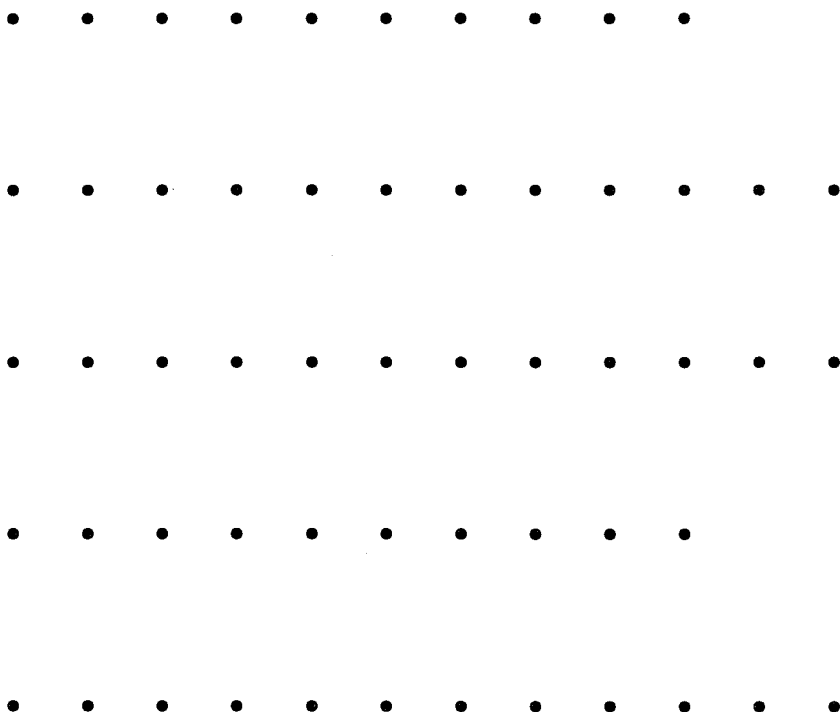
When a dot is placed to the right of any of these notes or rests the dot is worth half of the note or rests value.

## Handout 2

# Meter, Time Signatures, Bar Lines & Measures

The top number means **how many** steady beats each measure will have in it such as **2**

The bottom number means who (which duration pic) gets to be the beat. ♪ = **4** (team captin)



Use this chart as a quick reference for beat values. The number on the far left represents the bottom number of the Time Signature and tells you who gets to be the beat (1).

	♪	♪	♪	♪	♩
<b>4</b>	1/4	1/2	1	2	4
<b>2</b>	1/8	1/4	1/2	1	2
<b>8</b>	1/2	1	2	4	8

# Handout 3

## Simple Dictation in 4's


**Handout 4**  
**Simple Dictation in 2's**

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**Simple Dictation in 3's**

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## Handout 5

### Counting Rhythms: Quarter, Half & Whole Notes & Rests

#### Exercise A

#### Exercise B (discuss #3 esp.)

#### Exercise C Dotted Half Notes

### DOTS

A dot may be added to any note. A dot increases the value (duration) by half of the original value of the note it follows.

Example: In  $\frac{3}{4}$  and  $\frac{4}{4}$  meter, a half note gets 2 beats.  
 By adding a dot it now gets 3 beats.

Practice: Count and clap the following rhythm pattern with dotted half notes:

## Handout 6

# Reading and Performing Rhythmic Patterns

### Exercise D

1. Choose your challenge.
2. Sit in groups and perform patterns together.
3. Write in any counts you personally need or as a group.
4. Your group can use body percussion, chopsticks or another object to perform with.
5. Layer teams for part work practice.
6. Underline pulse together.

### Challenge #1

$\frac{4}{4}$			

### Challenge # 2

$\frac{4}{4}$			

## Handout 7

### Exercise E

1. Choose your challenge.
2. Sit in groups and perform patterns together.
3. Write in any counts you personally need or as a group.
4. Your group can use body percussion, chopsticks or another object to perform with.
5. Layer teams for part work practice.
6. Underline pulse together.

### Challenge #3


### Challenge #4


# Handout 8

## Dictation in Various Meters

### Exercise F

Eight blank musical staves are provided for dictation. Each staff consists of a single horizontal line with a vertical bar on the left and a double vertical bar on the right, indicating the start and end of the staff.

## Handout 9 Ties and Slurs

### Exercise G

1. Underline the pulse.
2. Choose a part to count rhythmically.
3. Discuss TIE – a tie extends the duration of a syllable on the same pitch across a bar line and into the next measure.

Pa - pa, won't you dance with me, please

The image shows a musical score for Exercise G. It consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one flat (B-flat). The melody is written in the treble clef, and the bass line is in the bass clef. A tie is shown between the first and second measures of the melody, extending the syllable 'pa' across the bar line. The lyrics are 'Pa - pa, won't you dance with me, please'.

\*pushed beat

### Exercise H

1. Underline the pulse.
2. Identify up beat.
3. Enter bar lines.
4. Count rhythmic patterns of tenor and lead line separately then layer them.
5. Try it with words.
6. Discuss SLUR- a slur extends the syllable across changing pitch.

It came up - on a mid - night clear, that

The image shows a musical score for Exercise H. It consists of a single treble clef staff. The time signature is 3/4. The key signature has one flat (B-flat). The melody is written in the treble clef. A slur is shown between the first and second measures of the melody, extending the syllable 'on' across the bar line. The lyrics are 'It came up - on a mid - night clear, that'.

## Handout 10

### Deriving the Rhythm from the Text

#### Exercise I

1. Fill in bar lines & rhythms.
2. The lines under the text show where the pulse is in 4/4 meter.

\_\_\_\_\_ Roll out those la - zy, Ha - zy,

cra - zy days of sum + \_\_\_\_\_ - mer + \_\_\_\_\_.

3. Re-write it with crazy as a pushed beat in measure 2

\_\_\_\_\_ Roll out those la - zy, Ha - zy, cra-

a - zy days of sum + \_\_\_\_\_ - mer + \_\_\_\_\_.

4. Fill in bar lines & rhythms.
5. The lines under the text show where the pulse is in 3/4 meter.

East + \_\_\_\_\_ + \_\_\_\_\_ side, + \_\_\_\_\_ + \_\_\_\_\_ West + \_\_\_\_\_ + \_\_\_\_\_ side + \_\_\_\_\_ + \_\_\_\_\_.

All + \_\_\_\_\_ a- round + \_\_\_\_\_ the town + \_\_\_\_\_ + \_\_\_\_\_ + \_\_\_\_\_ + \_\_\_\_\_, The

## PART II

### Handout 11

## Counting Rhythms: Eighth Notes & Sixteenth Notes

4/4 1 & 2 & 3 & 4 & | 1 e & a 2 e & a 3 e & a 4 e & a

### Exercise J

1. Reinforce how the layers of pulse must fit together and be felt even though not commonly written in BBS music.
2. Layer with 3 groups.

4/4 			

### Exercise K (read and Clap)

1. 4/4

2. 3/4

Bonus  
 3. 2/4

## Handout 12

### Reading Combinations of Eighth Notes & Sixteenth Notes



#### Exercise L



#### Exercise M

4 4		

#### Exercise N

Choose your challenge. Sit in teams and perform patterns together. Write in any counts you personally need or as a group. Can use body percussion, chopsticks or another object.

#### Challenge #5


#### Challenge #6


## Handout 13

### Exercise O

#### 1. Fill in bar lines & rhythms. (2/4 meter)

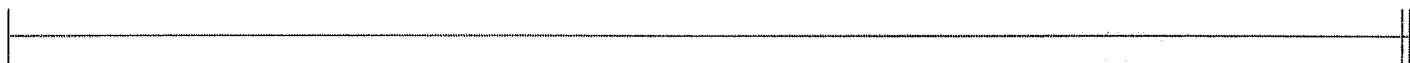


Down    came a    bat,                      down    came    two,



down    came    four of them all    dressed    in    blue.

#### 2. Re-write with a different beat stress. (4/4 meter)



Down    came a    bat, \_\_\_\_\_    down    came    two \_\_\_\_\_,



down    came    four of them all    dressed    in    blue \_\_\_\_\_.

## Handout 14

### Exercise P

#### The Dotted Quarter Note

Example: In  $\frac{2}{4}$ ,  $\frac{3}{4}$  and  $\frac{4}{4}$  meter, a quarter note gets one beat. If we add a dot to a quarter note, the note will now get  $1\frac{1}{2}$  beats.

Practice: Count and clap the following rhythm pattern with dotted quarter notes.

#### Creating Syncopation- off beat stress (layer for part work)

Old man Mos- ie sick in the head.

Called the doc- tor, the doc- tor said,

"Please step for- ward and turn a- round.

Do the Ho- key Po- key and get out of town!"

## Handout 15

### Exercise Q

#### The Dotted Eighth Note + Sixteenth Note

Example: In  $\frac{2}{4}$ ,  $\frac{3}{4}$  and  $\frac{4}{4}$  meter, an eighth note gets  $\frac{1}{2}$  of a beat. If we add a dot to an eighth note, the note will now get  $\frac{3}{4}$  of a beat.

Three musical examples illustrating the duration of eighth notes and dotted eighth notes in different time signatures:

- Example 1: Two eighth notes in 2/4 time. The first note is on beat 1, and the second is on the "&" (half-beat). Below the notes are the numbers "1" and "&".
- Example 2: A dotted eighth note followed by a sixteenth note in 3/4 time. The dotted eighth note starts on beat 1 and ends on the "&" (three-quarters of a beat). The sixteenth note starts on the "&" and ends on beat 2. Below the notes are the letters "l", "e", "&", and "a".
- Example 3: A dotted eighth note followed by a sixteenth note in 4/4 time. The dotted eighth note starts on beat 1 and ends on the "&" (three-quarters of a beat). The sixteenth note starts on the "&" and ends on beat 2. Below the notes are the letters "l", "(e", "&", and "a".

Practice: Count and clap the following rhythm pattern using dotted eighth notes.

A musical staff in 4/4 time showing a rhythm pattern of dotted eighth notes. The pattern is: 1 (e&) a 2 3 (e&) a 4. The notes are grouped into pairs, with the first note of each pair being a dotted eighth note and the second being a sixteenth note. The counts "1 (e&) a 2" and "3 (e&) a 4" are written below the first two pairs.

#### Analyze, Read & Perform (from simple to complex)

Musical notation for the song "Jack & Jill" in 4/4 time. The melody is written on a treble clef staff with a key signature of one flat (Bb). The lyrics are written below the notes. Chords are indicated above the staff: F, C7, and F.

old King Glo-ry of the moun-tain. The  
 moun-tain was so high, it near-ly touched the sky. The  
 first one, the sec-ond one, the third fol-low me.

Teacher Demo of simple to complex with "Jack & Jill"

#### Fill in bar lines & rhythms. 4/4 meter

Two musical staves in 4/4 meter with lyrics and blank lines for rhythm notation. The lyrics are: "Rock-in' in the boat and the tide rolls high." and "see me rock my boat as I rock by'n by." The blank lines are intended for students to write the rhythm for each word or phrase.

## Handout 16








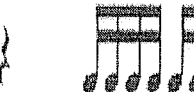




### Exercise R

Choose your challenge. Sit in teams and perform patterns together. Write in any counts you personally need or as a group. Can use body percussion, chopsticks or another object.

#### Challenge #7

#### Challenge #8

## Sources, Resources & Further Study

### *Sources:*

*Elementary Harmony*, Third Edition, Robert W. Ottman, 1983 Prentice-Hall  
*Arrangers Guide*, Sweet Adeline International, 1991  
*MiBAC Music Lessons*- Music Software, Theory References,  
[http://www.mibac.com/Pages/Theory/Main\\_Theory.htm](http://www.mibac.com/Pages/Theory/Main_Theory.htm)

### Resources (Great Charts!):

*Essential Dictionary of Music Theory*, L.C. Harnsberger, Alfred Publishing Co., Inc.

### Further Study:

*Music Theory for Songwriters*, <http://members.aol.com/chordmaps/>

### Other Web Sites:

*Jeff Mallet's Songwriter Sight*, <http://www.lyricist.com/>

## Other Links and Contact info for Charla Esser

[www.myspace.com/musicAngeliX](http://www.myspace.com/musicAngeliX)

Visit this site for a listen!!!!

**AngeliX** is the collaborative force of **Fab Soutus** and **Charla Esser** together creating **Original Music and Lyrics**. Featuring the **voice of Charla Esser** and the instrumental backgrounds of Fab Soutus.

[www.myspace.com/RumorsQuartet](http://www.myspace.com/RumorsQuartet)

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### **Rumors, 1999 SAI Quartet Champions**

Charla Esser, Tenor

Judy Baxter, Lead

Dale Syverson, Baritone

Peggy Gram, Bass

[www.myspace.com/TheArtofCharlaEsser](http://www.myspace.com/TheArtofCharlaEsser)

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