



(NAME)

MUSISHARE@YOURSCHOOL

WORKBOOK

MusiShare Inc. was founded by William Fitzpatrick in 1989. Originally formed as a music association in France, Fitzpatrick moved MusiShare to Southern California in 1998, where it has since been based in Irvine, CA. As the founder and CEO of the organization, Fitzpatrick is dedicated to creating learning programs and tools to keep classical music alive and thriving within younger generations. He and his staff have devoted their time and energy into creating new interactive teaching methods that are fresh and up-to-date with the visual technology-based generations of our future.

MusiShare's technology-assisted courses are creating a musically literate community of the future through its educational programs for Kindergarten through the Sixth grade. These music courses have been in use as the music curriculum at the Morasha Jewish Day School in Rancho Santa Margarita, CA since 1999 and have proved to be both educational and enjoyable for the students. An overwhelming 90% of all graduating students from Morasha play a musical instrument, and even those that do not are able to read music and understand its importance on a creative and cultural level.

Achievements are made possible through an online content-delivery system that allows subject exploration by all students in an immersive visual/aural environment. Because of the program's efficiency and ability to use existing technology-resources, MSLC brings to everyone a well-developed, yet cost-effective music education solution for K-3 schools and students alike.

MusiShare programs exemplify seven of the best aspects of the "Coalition of Essential Schools" (which is found at <http://www.essentialschools.org/>)

1. Learning to use one's mind well - For us at MusiShare this means learning through understanding rather than rote memorization.
2. Less is More, depth over coverage (breadth) - For us at MusiShare this means aiming for thorough student mastery and achievement rather than merely covering content (quality over quantity).
3. Goals apply to all students - For us at MusiShare this means having high expectations for everyone involved in its programs as all children are born capable.
4. Personalization - For us at MusiShare this means small classes with databased quizzes (allowing the necessary tracking of a student's performance), gives us the ability to react and adjust to all students' needs on a personal level.
5. Student-as-worker, teacher-as-coach - For us at MusiShare this means having the patience to wait for answers as it is the student that sets the pace rather than the more familiar metaphor of teacher-as-deliverer-of-instructional-services.
6. Demonstration of mastery - For us at MusiShare this means knowing through understanding, testing through application.
7. Resources dedicated to teaching and learning - For us at MusiShare this means making our art relevant and accessible to students in the 21st century.

MusiShare programs are built around non-discriminatory and inclusive policies, practices, and pedagogies. We model democratic practices that involve all who are directly affected by the school. We honor diversity and build on the strength of its communities, deliberately and explicitly challenging all forms of inequity.

To access MSLC supplemental worksheets, please go to <http://www.musishare.net/MSLCplus.html>

STAFF 1.0

Welcome to what we call this **staff**.

Whats that? Well it started with the realization a long time ago that if he had a line and just placed an object above it was higher or if it were under the line it was lower.

So above the line and the notes sounded higher and below they sounded lower.

That's when someone gets an idea and realized that you could be much more precise with more lines. And you know what with fact the staff was born.

What's that... how many lines? Well let's see there are **five lines** to be exact all stacked on top of each other, but not to close because you need room for the notes to fit in.

Oh yes the notes... the round turned out to be a perfect image for note. You can add lines going up or to the right ... so many useful combinations. But you know I talk about that with you later, so i'd better keep on task.

Now we've got five lines and yes **four spaces**, amazing little thing our staff!

But suppose we need to go higher? Suppose we need to go higher than the top line or the lowest? Well if that's the case we put a line through the note and and they are changed.

In fact these Lines have a name ... they're called **ledger lines**. Their purpose is to extend the range of our staff.

As in the other lines of our staff with these ledger lines you may place the note above or even below the ledger line.

So that's it for the old staff, talk to you later ... bye now!

Animation WorkSheet 1.1

Trace the oval ...

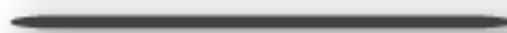


Now draw an oval

Place the oval above the line

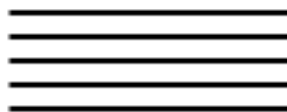


Place an oval below the line

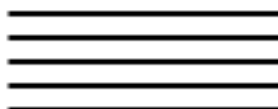


Now draw a staff ...

Draw an oval just above the staff
and then draw a line through it.



Draw an oval just below the staff
and then draw a line through it.



Questions?

How many lines in a staff?

How many spaces in a staff?

An Oval can be placed on a line or in a space? T or F

An oval can be places above or below the staff using a Ledger Line? T or F

An oval on line 1 sounds higher than an oval on line 5. T or F

NOTES 2.0

Hi! Let me welcome you to the world of notes. Here we will learn how notes are made and where they are put on the musical page.

But first lets discover the shapes involved!

In fact there are only two a **line/stem** and a **round/circle** why if you think about it they look like me!!! (Laughing heartily he says this)

Our round can be **empty** in the middle or have a **filling**.

We can attach **a stem either going up or down**.

W can even put up **flags (lines as well)**

Wow, there is an awful lot that you can do with them.

We can even make strings of notes, like 2 of these and two of these and four of these or these, etc

These notes are placed on the musical page onto a place we call the staff.

They can be placed either within the staff, on lines or spaces, or above and below it! But we talk about this later so I'll stop now from boring you!

Our notes do have names, lets see there are

whole notes

half notes

quarter notes

eighth notes

sixteenth notes

thirty-second notes

and even others!

Would you like to see them again?

Well now that you seen them perhaps you'd like to try drawing them yourselves!
Do enjoy yourselves and talk to you later!

We do have to be careful about our round and stretch it a bit so that it will fit between the lines!

Well now you know it all!

See you later, bye, bye

NOTE TREE 2.1

Have I shown you my note tree? No, well let's fix that, I'll show it to you right now and that will be that.

My **tree starts with a whole note**. Let's put it right there.

Next, we put in the half notes. Do you remember how many half notes there are whole note? Yes you are right as there are two.

Now let's move on to the **quarter note**. Do you remember how many quarter notes there in a half note? Right again, there are two.

OK let's move on to an **eighth note**, do you remember how many eighth notes that there are in a quarter? That's right two again.

Could it be possible, I mean could there really be two **16th notes** in an eighth note? And yes, there are!

Well if this keeps up, and if this stays true, there will be two **thirty-second notes** in a 16th note.

Why you know what, this could go on quite a while. But really let's stop there. There are too many possibilities. I can't go any further!

So let's look at everything we've learned today ...

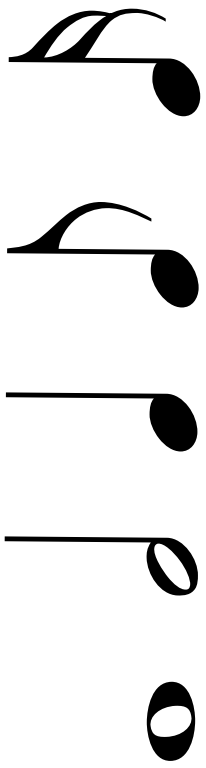
A whole note has two half notes,
a half note has two quarter notes,
a quarter note has two eighth notes,
an eighth note has to sixteenth notes,
and this just keeps going on and on, and on and on, and on and on ...

Well, what's really great things about this story is that now we know that there are **four quarter notes in a whole note** and **four eighth notes in a half note** , and yes, **four 16th notes in a quarter note**. We've got quite a list, and it just keeps growing and growing.

Well, let's stop there for the moment, will talk more later.

Bye, bye.

Animation Worksheet 1.3



Draw the right notes in the right box
to make your note tree ...

RESTS

And well, perhaps now we should start to do something a bit quieter. Let's talk about describing what will we use to describe the absence of sound, let's talk about rests.

Just as we've had whole notes, half notes etc. we can have

whole rests,

half rests,

quarter rests,

eighth rests,

sixteenth rests

and even more.

Would you like to see what they look like? OK let's start.

This is a whole rest and also the half rest, instead of around well above long box. You find it below, the second line from the top.

And as for the half rest, you find it above the the third live from the bottom .

This is the quarter rest. It goes from the right to the left to the right to left , from the bottom to the top .

It does have quite a few wiggly lines .

So why don't we look at the eighth rest, finally a simple shape. One line here, one line there.

And for the sixteenth rest, just add another line here, you see it's just like our flags and the eighth notes.

Well, we could do this for a long time , I mean , we could go on the 64th, 128th notes/rests, I mean just imagine how long this could take...

So instead , I'll say so long! Bye, bye.

Animation Worksheet 1.4

whole rest



half rest



quarter rest



eighth rest



sixteenth rest



Draw the right rests in the right box
to make your note tree ...



MEASURES

Well, let's see now, the first things we have to learn about our called measures.

Do you see this line, this line is called a **bar line**.

If I put **another bar line** a bit further away, we have what we call a measure.

At the end of the piece we even have two bar lines.

These are very thick and dark, we call this a **double bar line**.

So you see that was very simple ...

we have two bar lines,
we have a measure that's between the bar lines
and we have a double bar line at the end of the piece.

Take care!

Bye, bye.

Animation Worksheet 1.5

Make 3 measures



Make 4 measures with 2 half notes in each measure



Make 4 measures with a whole rest in each measure



Questions:

How many Bar lines in a Measure?

How many bar lines in a double bar?

What is the space between the bar lines called?

TIME SIGNATURE / BOTTOM

Well well well here we are again. Let's see, why don't we talk about another kind of way to call are whole notes, half notes, quarter notes, eighth notes sixteenth notes, etc.

You don't understand what I'm talking about? Well, how about this, what if I would tell you that the whole note was represented by the number one when we look at the **time signature**?

Yes that's right, all of our numbers rather of our notes are shown in the time signature by numbers.

Let's make a list :

A **whole note** equals the number **one**.

A **half note** equals the number **two**.

A **quarter note** equals the number **four**.

An **eighth note** equals the number **eight**.

And if I asked you what about of the **16th note** what would you say? That's right it equals the number **sixteen** .

And what about the **number thirty-two**, what Note might this be? Do you have the answer yet ? Why yes the **thirty-second note**!

And so it goes, on, and on, and on ...

Well, I think that does it for the bottom of our time signature. Talk to later ...

Bye-bye

Animation Worksheet 1.6

Draw the note indicated in the left box into the right box

4	
2	
8	
1	
4	
16	

METERS 2

OK now let's see. $4/4$, $3/2$, $5/4$, $2/4$, $3/8$, my oh my what does this mean.

Oh of these numbers what am I going to do with them. My what they need and music, do they mean something that's special?

Let's find out what all of this means.

In fact, we're talking about meters, musical meters, the **time signature**. And in each of these numbers tells us something about the measure. You remember the **measure**, it's between the two lines. The lines that go up and down, the lines that divide our **staff**.

So with them on a measures you can only have so many **beats**. So what's a beat you might ask, well a beat is like snapping your fingers to music, or clapping your hands to the tempo of a march.

Let's look at our little symbols now. Let's see on top there is a four, and on the bottom there is a four. What can that mean? Let's look at the top number first.

The **top number** tells us how many beats that are in a measure. In our $4/4$ example there are four beats in a measure. In our $3/2$ example that are three beats to a measure, and so on and so on.

Now the **bottom number** tells us which note value becomes the beat. For example in $4/4$ the quarter note becomes the beat, or in $3/2$ the half note becomes the , and so on , and so on.

Can you imagine what this all means , why you could have a measure with 64 beats or even a thousand ... but I don't think that would be very helpful to our counting.

Well if he's got a problem with this go back and **review our note tree**. That should be very helpful.

If you're ready to go on, then let's look at these examples.

Animation Worksheet 1.7

How many beats in a measure for the following examples :

3
4

2
4

2
2

5
1

3
8

5
8

4
4

7
4

6
4

3
16

What kind of note gets one beat for the following examples :

3
4

5
4

2
2

5
16

3
8

6
8

4
4

7
4

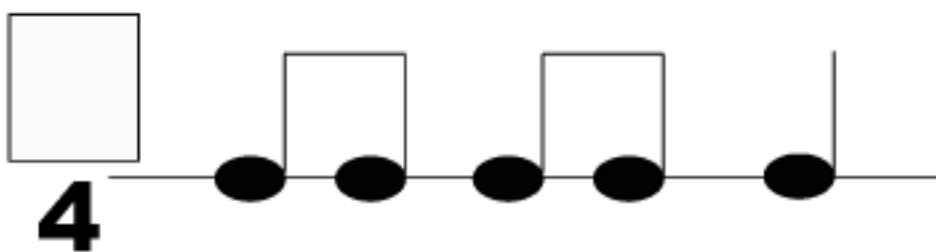
6
4

6
1

Animation Worksheet 1.8

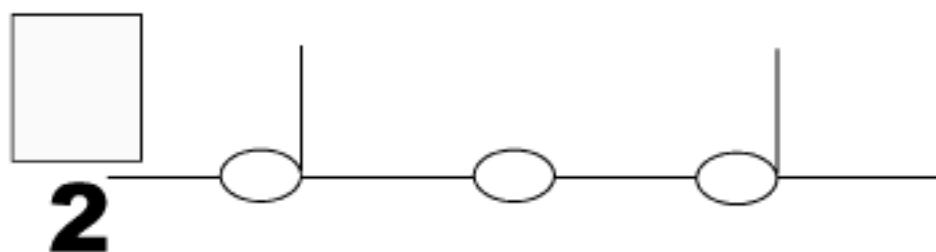
Put the beats in the empty rectangle in the following examples :

4



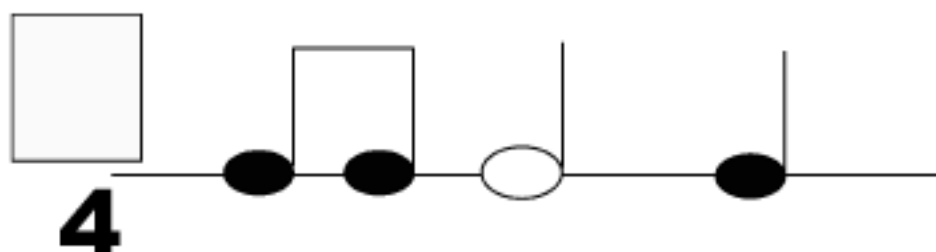
A musical staff with a 4/4 time signature. The first measure is empty. The following four measures each contain a quarter note. The notes are on the second line of the staff.

2



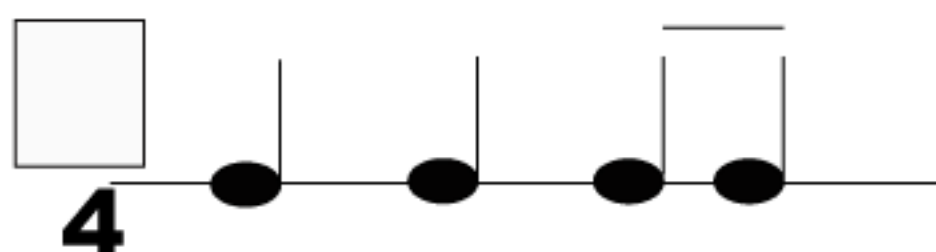
A musical staff with a 2/4 time signature. The first measure is empty. The following three measures each contain a half note. The notes are on the second line of the staff.

4



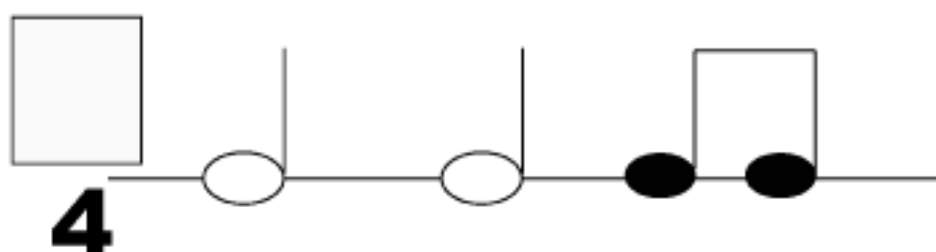
A musical staff with a 4/4 time signature. The first measure is empty. The following four measures contain quarter notes: two black notes, one white note, and one black note.

4



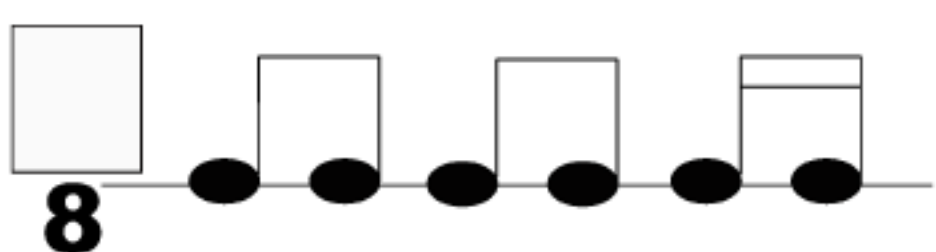
A musical staff with a 4/4 time signature. The first measure is empty. The following four measures each contain a quarter note. The notes are on the second line of the staff.

4



A musical staff with a 4/4 time signature. The first measure is empty. The following four measures contain quarter notes: two white notes, one black note, and one black note.

8



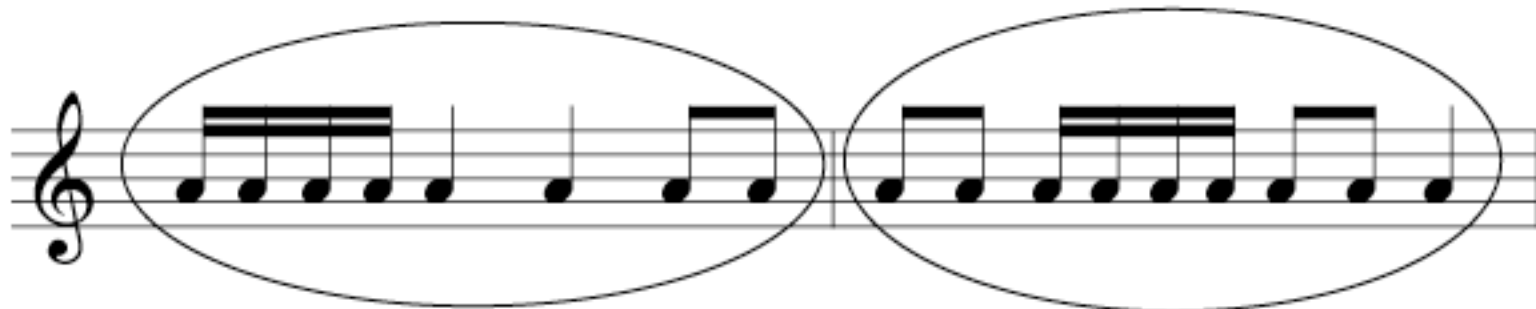
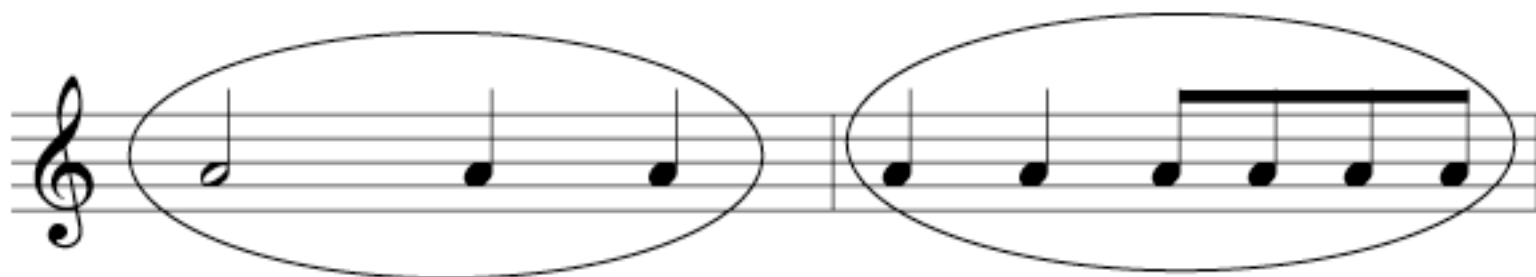
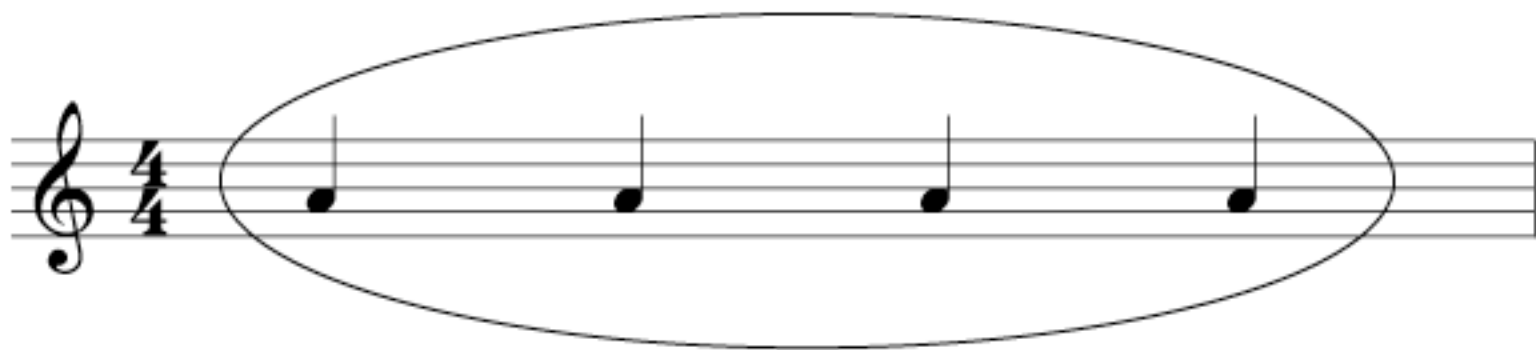
A musical staff with an 8/8 time signature. The first measure is empty. The following four measures each contain two eighth notes. The notes are on the second line of the staff.

Animation Worksheet 1.9

Put in the bar lines in the following examples :

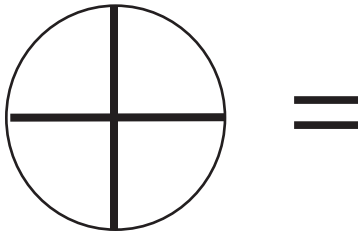
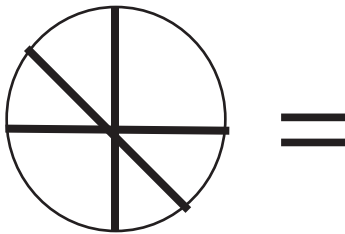
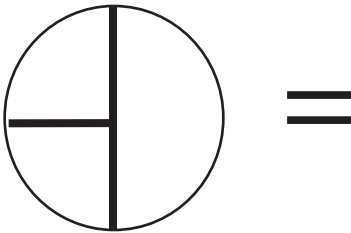
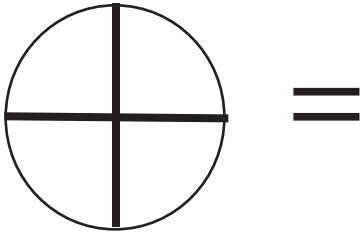
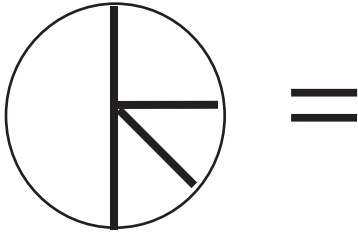
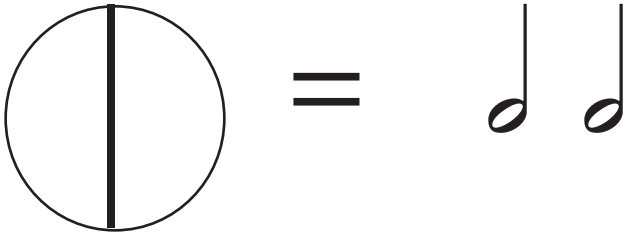
The worksheet contains 10 musical staves, each with a time signature on the left and notes on the staff. The notes are either solid black circles or hollow white circles, each with a vertical stem. Some notes are grouped together with brackets above them.

- Staff 1: Time signature 3/4. Notes: 3 solid black circles, 2 groups of 2 solid black circles with brackets, 1 hollow white circle.
- Staff 2: Time signature 2/2. Notes: 2 hollow white circles, 2 solid black circles, 2 hollow white circles.
- Staff 3: Time signature 3/8. Notes: 3 solid black circles, 2 groups of 2 solid black circles with stems and flags, 2 solid black circles, 1 group of 2 solid black circles with stems and flags.
- Staff 4: Time signature 4/4. Notes: 1 hollow white circle, 2 groups of 2 solid black circles with brackets, 2 solid black circles, 1 hollow white circle.
- Staff 5: Time signature 2/4. Notes: 2 solid black circles, 2 groups of 2 solid black circles with brackets, 1 hollow white circle.
- Staff 6: Time signature 4/2. Notes: 2 hollow white circles, 2 solid black circles, 2 hollow white circles.
- Staff 7: Time signature 6/8. Notes: 3 solid black circles, 2 groups of 2 solid black circles with stems and flags, 2 solid black circles, 1 solid black circle with a stem and a flag.
- Staff 8: Time signature 5/4. Notes: 1 hollow white circle, 2 groups of 2 solid black circles with brackets, 2 solid black circles, 1 hollow white circle.



Animation Worksheet 1.11

draw the notes represented in the pie after the = sign



CLEFS

Well I suppose we should talk a bit about clefs. Clefs determine where we find our notes on the staff and what they sound like.

There are many different clefs in the clef family but today we only going to discuss two of them.

Treble and bass clef are our clefs of the day.

We find these clefs on the great staff, which is used to show the **notes that are played on the piano.**

First perhaps we should look at the different ways in which they are constructed on the page.

The **treble clef** or **G clef** has this swirling line that turns and turns... in fact it seems to turn around one note more than any other.

Do you see the line? Why its showing us the note G and its name is the G Clef, so boy does that really make sense!

But the **Bass Clef** or the **F Clef**, does its work around a note, is it the note she as well. What sort of swirls does it have ... but wait, the dots they show a line in between. Why I bet they're showing the note F.

Of course and that's why it's an F Clef and not a G Clef!

But why all this complicated fuss? Why these clef thingies anyway?

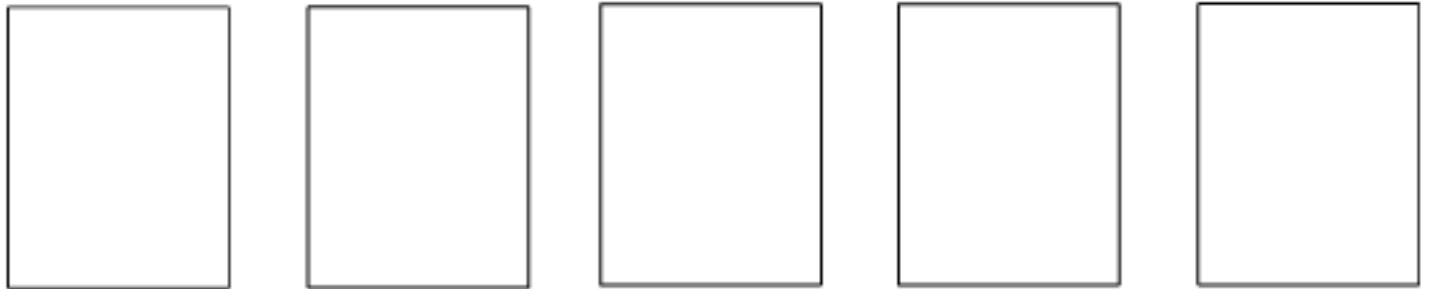
Oh I got it ... we use the **treble clef for the high notes** and the **bass clef for the low notes.** Very clever indeed!

I must admit this does make a wonderful **Great Staff!**

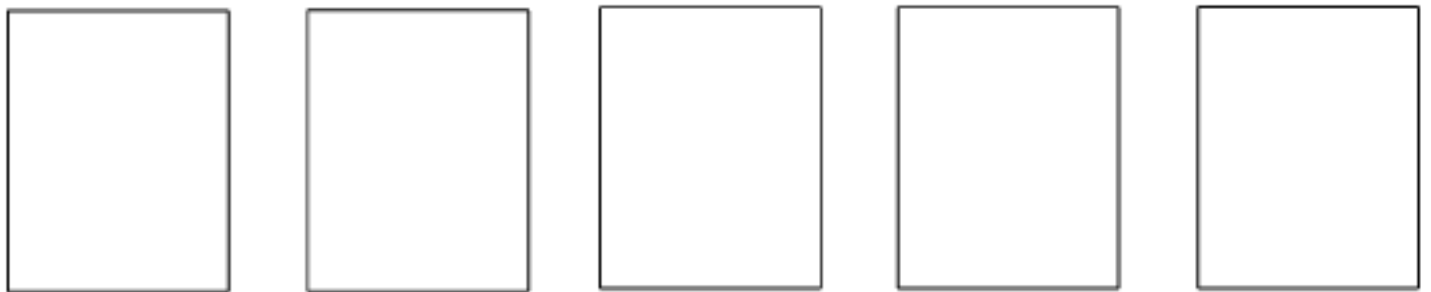
Lucky pianist!

Animation Worksheet 1.10

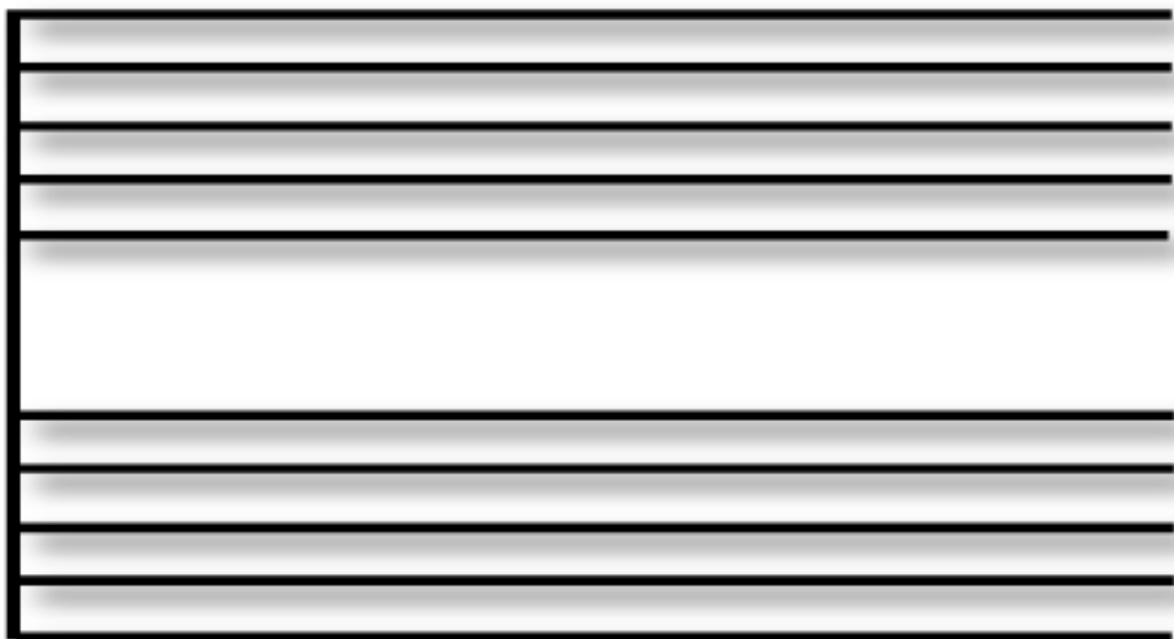
Draw five Treble clefs in the boxes

Five empty rectangular boxes arranged horizontally, intended for drawing five Treble clefs.

Draw five bass clefs in the boxes

Five empty rectangular boxes arranged horizontally, intended for drawing five bass clefs.

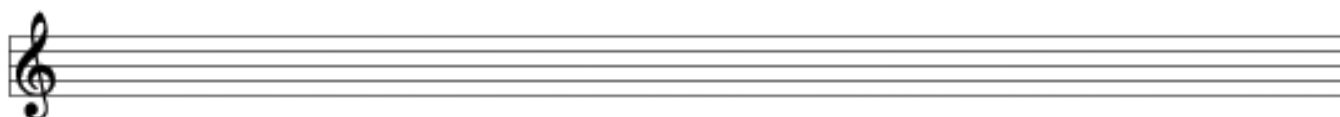
Draw the clefs found on the Great Staff.

A Great Staff consisting of two systems of five-line staves. Each system has five horizontal lines connected by a vertical line on the left. The top system is positioned higher than the bottom system.

Put the following notes in this staff in this order : a-c-f-g-b-d



Put the following notes in this staff in this order : g-c-f-d-e



Put the following notes in this staff in this order : a-c-f-e-d



Put the following notes in this staff in this order : g-c-f-d-a



HALF/ and WHOLE STEPS

So why don't we talk about **half steps** and **whole steps**. Have you ever taken half steps or whole steps? Do you understand what I mean? Have you ever walked with a half step or a whole step. So you think of silly to you?

Well I guess I am a bit silly, I don't really want to talk about walking! What I want to talk to about is how to listen to, no, well how to hear, No, it's really about, maybe you should just listen to it.

And what did he think of that? Do you know what it was? Why, it was a **half step!** How do I know? Why, **it sounded sad**, and that's how I knew.

And how about listening to this one. Was it sad like the other one? I don't think so, to me **it sounded happy!** And guess what, that means that it was a **whole step**.

So lets be clear, **half steps sound sad** and **whole steps sound happy**.

Let's try some...

What do you think of this one? Yes that's right it was a whole step.

And this one? You got it! It was a half step.

Let's try another one. Right again, it was a whole .

Can you get this one? You're so good, yes that was a half step.

Well now that we know all of this, the rest becomes very easy, or at least it's easier.

Let's see, for example, when its sad we said it was a half step. Well not only is it a half step but **we call it as well minor**.

And when its happy and a whole step, **we call it major**.

So, now we understand major and minor.

ACCIDENTALS

So tell me, when was the last time you saw a **sharp** in person? Can't remember? OK, what about a **flat**? Excuse me but I still don't hear an answer? OK, listen, what about the a **double flat** or a **double sharp**?

OK, let me get this straight, you don't know what a sharp looks like, or any of the other things I mentioned? Fine then, I'll try to explain.

First lets look at what a sharp looks like. Let's see we've got four lines... One here, one here, one here and finally one there. It's sort of like a slanted tick tac toe diagram .

Why don't you try drawing one with me! One line here, that's right the second line goes there, and the third and fourth cross like that! Good job, you can now draw a sharp!

And let's see, what about our flat. First we need a line like this, then half of a heart. I bet you'll have fun trying to draw this one! Go ahead , try it , really !

Well now that you can draw them, wouldn't you like to know what they do? Well the **sharp raises the note a half step**. The **flat lowers the note a half step**.

Let's look at our staff and see this in action.

Here is a C, I put a sharp before it and it becomes a C sharp . Listen and you'll hear the difference. Here's the C ... And now the C sharp. Why if you listened really carefully I think you'll hear a half step. How about that!

And here's a b. If I put a flat in front of it, why it becomes a b flat. which sounds a half step lower than b.

But suppose I want to change it in the measure, back to what it was before? Why then we use a sign that called the **natural sign**. How do you draw it? Well first you draw a box and then you put a line down to the right and up on the left. One last thing, we need to tilt it a bit to the left. Perfect!

Well that's that, we've now discovered our symbols, what's that ? oh yes, I almost forget. It's really quite, a **double Sharp raises the note two half steps**, and a **double flat lowers the note two half steps**.

Well lets see that double Sharp. It's an x with dots, here I'll draw one for you. And the double flat looks like this, two small flats in a row.

Will this time I think I really have finished! But if I were you, I'd practice drawing my Sharps and flats, my double Sharps and double flats and let's not forget the natural sign .

See you soon! Bye, bye.

Tetrachords (Major scales)

Welcome.

Well let's see, the first things we have to learn about are called tetrachords.

Do you know what the word tetra means?

Well **tetra means four**, four objects, or in this case **four notes**.

And so that means our scale is divided into **two tetrachords**, because our major scale has eight notes.

What now we know all of this, but wait, what in the world do we do inside these tetrachords?

How in the world are we going to know what kind of notes to use in our scale?

I do think we should get organized here. Why don't we use **Roman numerals** to help us identify the **degrees of the scale**.

I'm sorry, what a degree of the scale?

Well, let's look at a c major scale.

O yes, to understand what I'm going to say, you need to remember what a half step and a whole step are, as well as major and minor.

OK, let's look at the half steps and whole steps in this scale, first on the piano.

Well between C and D, there's a whole step.

How do I know that, well the piano is made up of half steps. So between each key there is a half step.

And between C and D there are 2 half steps and thus a whole step.

And between D and E, there is a whole step as well.

And let's look at E and F, why there is nothing in between half step so it's a half step.

So here we have our **lower tetrachord**. It consists of two whole steps and a half step.

The upper **tetrachord**, let's look at it now .

So between G and A , there's a whole step and between A and B a whole step as well.

Now between B and C guess what, there's a half step.

So let's see, the Lower tetrachord has a whole step, whole step, and half step.

And the upper tetrachord has a whole step, whole step, half step, as well.

Now it appears to me that we've forgotten something, just what is exactly between the two tetrachords!

Let's see, that would be between the notes F and G. what do you see ?

That's right, I see **a whole step between the two tetrachords** too.

OK, let's put our half steps and whole steps under the Roman numerals.

And let's divide our Roman numerals into tetrachords. Like this, we have an organization method for all major scales.

Let's try a scale and see if our system works!

Let's see, what about D major.

First we need a D, that's fairly obvious .

Let's see, is that a whole step between D and E? Why yes it is!

And what about E and F ? Why it's a half step.

But I thought we needed a whole step? What shall we do?

Just what changes the note a half step? Oh yes, it must be a sharp or a flat .

I do remember now ... the sharp raises the note a half step and the flat lowers the note a half step.

Why there is even the double sharp and the double flat. That's right it doubles everything, so a double sharp raises the note two half steps , and a double flat

lowers the note two half steps .

Now where were we ...

That's right we need to change the F to an F sharp, so that we get a whole step.

And now between F sharp and G what do we have?

Why we have a half step, just as we should.

And we'll need a whole step between the G and the A, but we don't have to do anything its already a whole step.

The start our upper tetrachord.

Between A and B, let's see that works its a whole step.

Between B and C, oh no , we have a half step and we need a whole step, so I guess will use that sharp again !

So now we have C. sharp and that works to get us a whole step between B and C.

What's left to do, we need a half step between C sharp and D, and that's what it is !

So let's look at our scale in D major.

Why we have two sharps and this makes the major.

Wonderful!

What, I know it's been a long time...

Bye, Bye!

Minor scales

Hi

Lets take a look at minor scales.

Now we have to remember our tetrachords, both lower and upper.

And with all the steps, you remember whole steps and half steps.

OK here we go .

There are three types of minor scales...

Pure minor, harmonic minor and melodic minor.

As we did with major scales, we're going to set up the tetrachords for minor scales.

Let's start with the **Lower tetrachord**.

Between the **first and second-degrees** we have a whole step.

Between the **second and third degrees** we have a half step.

And between the **third and fourth degrees** we have a whole step.

What's wonderful is that **in all minor scales this is true** .

In all minor scales the Lower tetrachord is whole step, half step, then whole step.

Now the next.

Let's move to the upper tetrachord, oh and by the way, there's a whole step between the two tetrachords just like a major scale.

First let's talk about **pure or natural minor**.

In the upper tetrachord between the **fifth and sixth degrees** there is a half step.

Between the **sixth and seventh degrees** there's a whole step.

And between the **seventh and eighth degrees** as a whole step as well.

Let's listen to our pure minor scale.

OK now let's talk about **harmonic minor**.

And yes we are still in the **upper tetrachord**.

Between the **fifth and sixth degrees** there is a half step.

Between the **sixth and seventh degrees** we have a step and a half, or three half steps.

And between the **seventh and eighth degrees** we have a half step.

Let's listen to with this one too.

Finally in our family of minor scales we have **melodic minor**. Now the first and we have to understand about melodic minor is that when you go up the scale it's different from when you come down the scale.

All of our other scales, including major scales, go up and come down the same way. The melodic minor scale is the only scale that ascends and descends differently.

OK let's start, and don't forget that old minor scales have the same Lower tetrachord.

Going **up between the fifth and sixth degrees** there is a whole step.

Between **the sixth and seventh degrees** there's a whole step as well.

And between the **seventh and eighth degrees** there's a half step.

Why it's just like a major scale when its going up.

Now coming **down between the eighth and seventh degrees** there's a whole step.

Between the **seventh and sixth degrees** there is another whole step.

And between the **sixth and fifth degrees** there is a half step.

And that's that! The Lower tetrachord stays the same. Well that wasn't so bad was it?

We've just learned all we need to know about minor scales.

Take care, ciao, see you later, bye-bye!

RHYTHMS



1 ♩ = 60

Exercise 1 consists of three staves of music in 2/4 time. The first staff contains measures 1-3, the second staff contains measures 4-6, and the third staff contains measures 7-8. The notes are: Staff 1: G4, A4, B4, C5, B4, A4, G4; Staff 2: G4, A4, B4, C5, B4, A4, G4; Staff 3: G4, A4, B4, C5, B4, A4, G4.

2 ♩ = 60

Exercise 2 consists of three staves of music in 4/4 time. The first staff contains measures 1-3, the second staff contains measures 4-6, and the third staff contains measures 7-8. The notes are: Staff 1: G4, A4, B4, C5, B4, A4, G4; Staff 2: G4, A4, B4, C5, B4, A4, G4; Staff 3: G4, A4, B4, C5, B4, A4, G4.

3 ♩ = 74

Exercise 3 consists of two staves of music in 3/4 time. The first staff contains measures 1-3, and the second staff contains measures 4-6. The notes are: Staff 1: G4, A4, B4, C5, B4, A4, G4; Staff 2: G4, A4, B4, C5, B4, A4, G4.

4 ♩ = 80

Exercise 4 consists of two staves of music in 4/4 time. The first staff contains measures 1-3, and the second staff contains measures 4-6. The notes are: Staff 1: G4, A4, B4, C5, B4, A4, G4; Staff 2: G4, A4, B4, C5, B4, A4, G4.

5

Musical notation for exercise 5, consisting of two staves in 4/4 time. The first staff contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

6

Musical notation for exercise 6, consisting of two staves in 3/4 time. The first staff contains a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

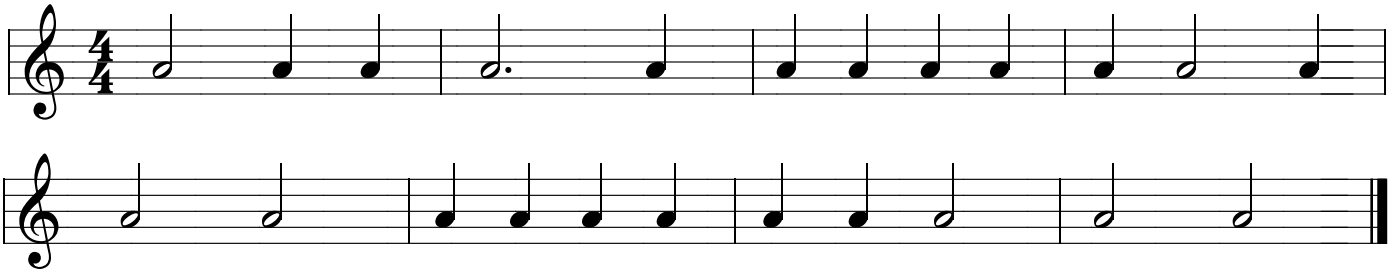
7

Musical notation for exercise 7, consisting of two staves in 3/4 time. The first staff contains a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

8

Musical notation for exercise 8, consisting of two staves in 4/4 time. The first staff contains a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

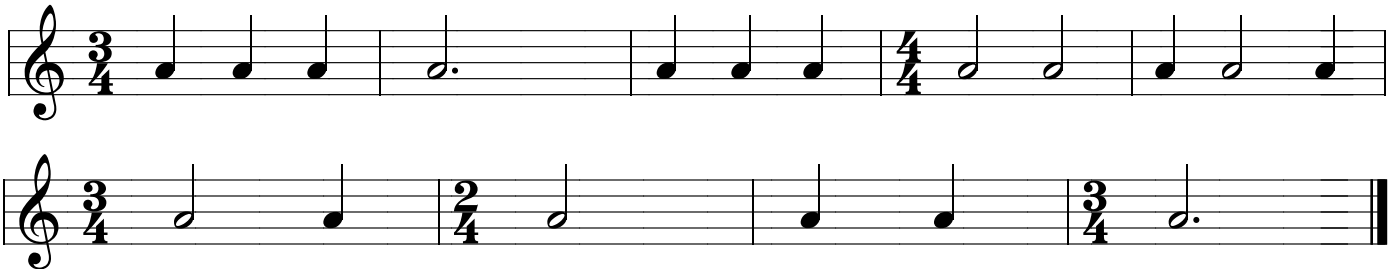
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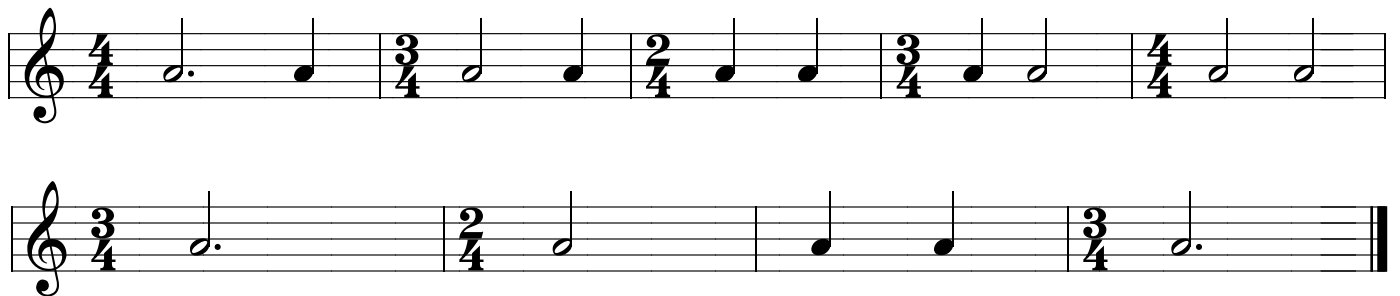
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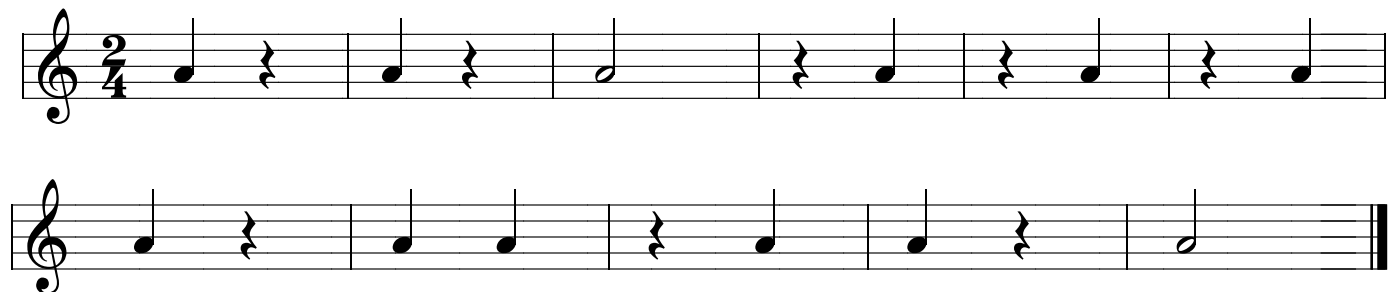
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16



17



Solfeggio 1.1

The image shows six staves of musical notation, each containing a sequence of notes. The notes are placed on the lines and spaces of the staves. Above certain notes, there are symbols: a 'v' for vibrato and a 'φ' for a breath mark. The sequence of notes and symbols across the six staves is as follows:

- Staff 1: G4, A4 (v), B4, C5, B4, A4 (φ), G4, F4, E4, D4, C4.
- Staff 2: C4, D4, E4, F4, G4, A4 (v), B4, C5, B4, A4 (φ), G4, F4, E4, D4, C4.
- Staff 3: C4, D4, E4, F4, G4, A4 (v), B4, C5, B4, A4 (φ), G4, F4, E4, D4, C4.
- Staff 4: C4, D4, E4, F4, G4, A4 (v), B4, C5, B4, A4 (φ), G4, F4, E4, D4, C4.
- Staff 5: C4, D4, E4, F4, G4, A4 (v), B4, C5, B4, A4 (φ), G4, F4, E4, D4, C4.
- Staff 6: C4, D4, E4, F4, G4, A4 (v), B4, C5, B4, A4 (φ), G4, F4, E4, D4, C4.

Circle the notes that have been sung above...

The image shows a single staff of musical notation with a sequence of notes. The notes are placed on the lines and spaces of the staff. The sequence of notes is as follows:

- C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

WorkSheet 2.1

Intervals

I

1- Major / Minor

2- Major / Minor

3- Major / Minor

4- Major / Minor

5- Major / Minor

6- Major / Minor

7- Major / Minor

8- Major / Minor

9- Major / Minor

10-Major / Minor

II

1- Major / Minor

2- Major / Minor

3- Major / Minor

4- Major / Minor

5- Major / Minor

6- Major / Minor

7- Major / Minor

8- Major / Minor

9- Major / Minor

10-Major / Minor

