

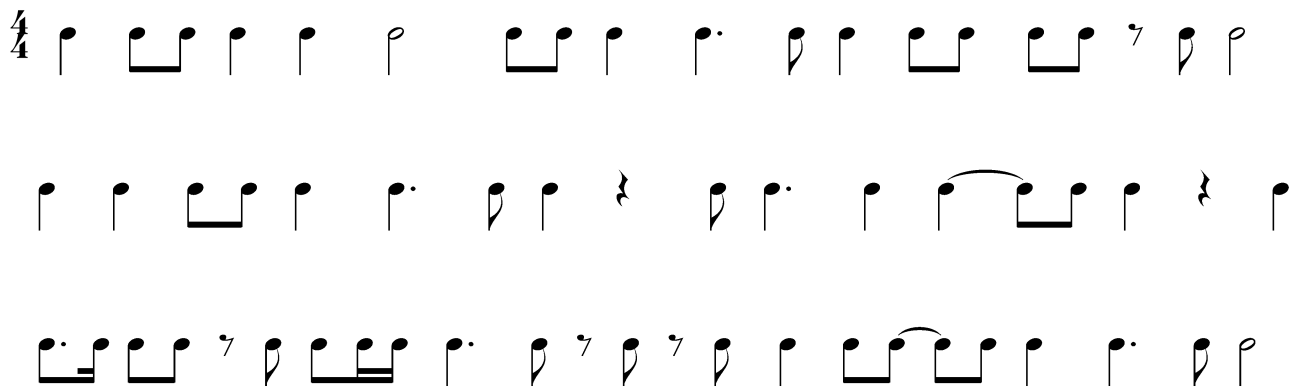
Re-write the rhythm of the exercise just above in the space below, converting it to 2/2 meter. Do not change the relative values.

Write the rhythm of “London Bridge” in 2/4, from memory, using the lines as guides. Include the time signature and draw bar lines. Write rhythm syllables (in both systems) below the notes.

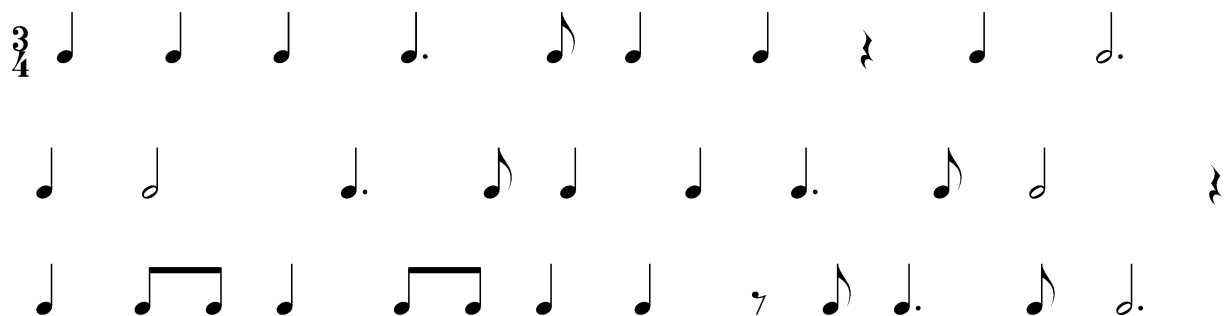
t	m						
1	a						

Do the exact same as above (“London Bridge”) but in 2/2 meter.

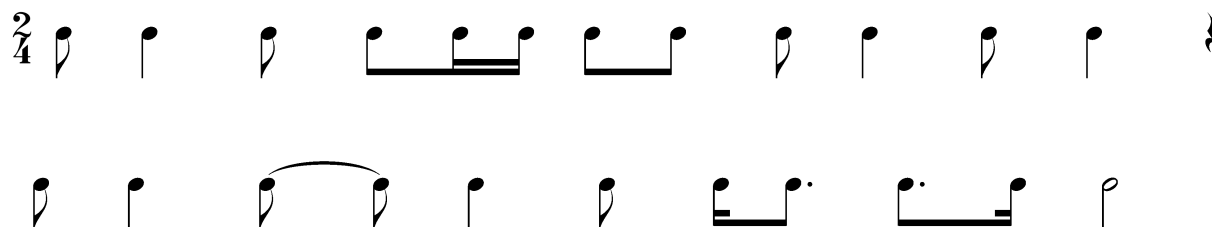
Add bar lines to the following rhythm. Use a final double bar line at the end.



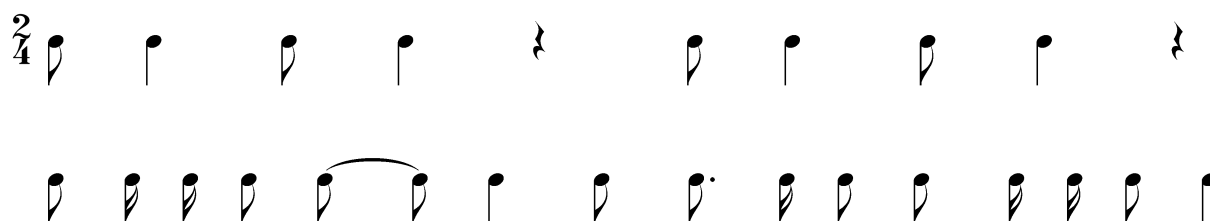
Add bar lines to the following rhythm. Use a final double bar line at the end.



Add bar lines to the following rhythm.



Add bar lines to the following rhythm. Then rewrite the rhythm below, using the beatlines as guides. In your re-write, beam the notes appropriately and include the time signature and bar lines. Add rhythm syllables below.



Write the rhythm of the Canoe Song in 2/4 meter, below, using the beat lines as a guide (only 2 bars per line). Include the time signature and write **takadimi** rhythm syllables below the notes.

Write the rhythm of the Canoe Song in **2/2** meter, below, using the beat lines as a guide (2 bars per line). Include the time signature and write **takadimi** rhythm syllables below the notes

_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

Write the rhythm of the Canoe Song in **2/8** meter, below, using the beat lines as a guide (2 bars per line). Include the time signature and write **1 e & a** rhythm syllables below the notes.

_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

Part II: The major-scale hexachord

“Translate” the following from solfège syllables to scale-degree numbers. Always write the little hat above every scale-degree number!

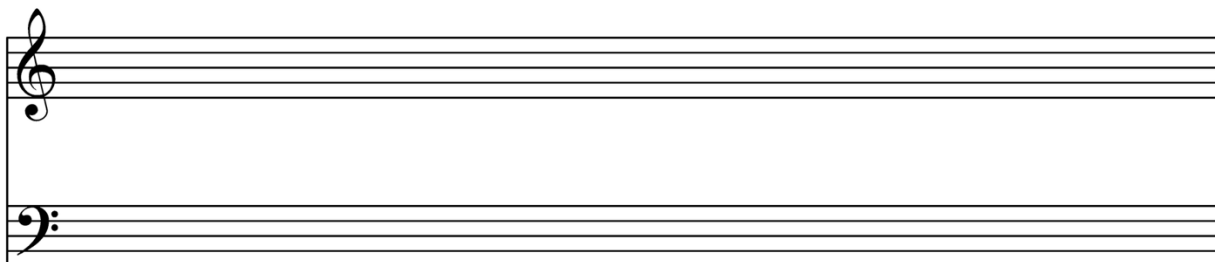
d r m f s l s	_____	d r m r m f s	_____
s l s f m r m	_____	d m s m s l s	_____

Translate from scale-degree numbers to solfège.

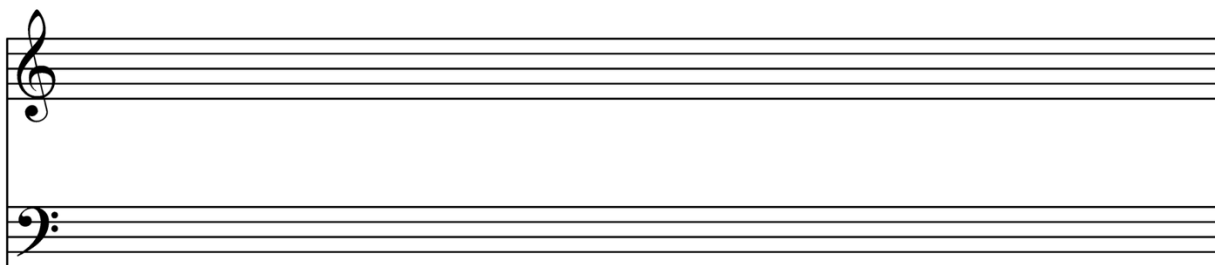
$\hat{1} \hat{2} \hat{3} \hat{4} \hat{5} \hat{4} \hat{3}$	_____	$\hat{1} \hat{3} \hat{5} \hat{6} \hat{5} \hat{3} \hat{2}$	_____
$\hat{5} \hat{4} \hat{3} \hat{2} \hat{1} \hat{3} \hat{1}$	_____	$\hat{3} \hat{2} \hat{1} \hat{3} \hat{5} \hat{6} \hat{5}$	_____

Write out the following major hexachords, in **both treble and bass clef**, **ascending and descending**. Include the **solfège syllables** and **scale-degree numbers**. **Mark the half-steps** and determine the appropriate accidentals. Remember to write the accidentals neatly and the appropriate size: spanning a little under 3 lines or 3 spaces vertically. Pay attention to the **duration value** asked for, to get practice writing different values. Mind the **stem direction** as well: stem down for notes above the middle line, stem up for notes on the middle line and below.

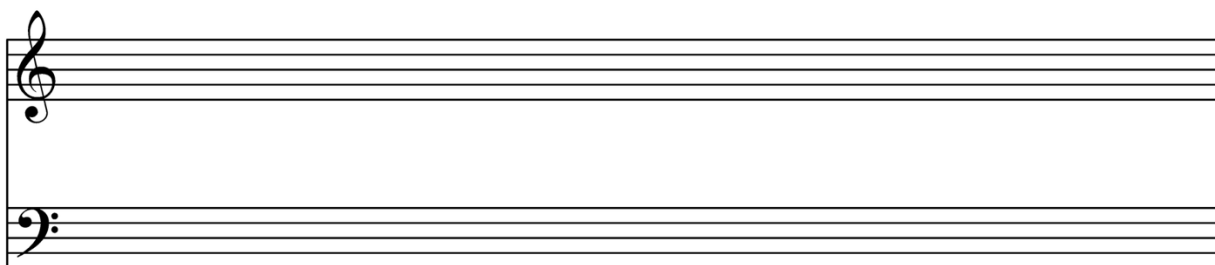
G major, in half notes



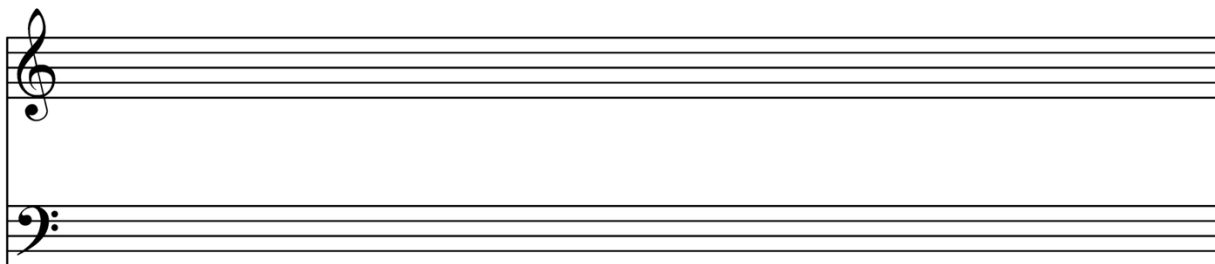
D major, in quarter notes



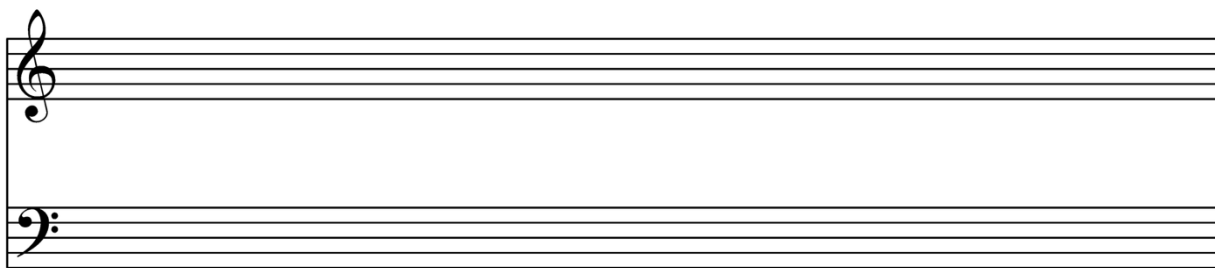
A major, in eighth notes (individual notes, using flags, not beams)



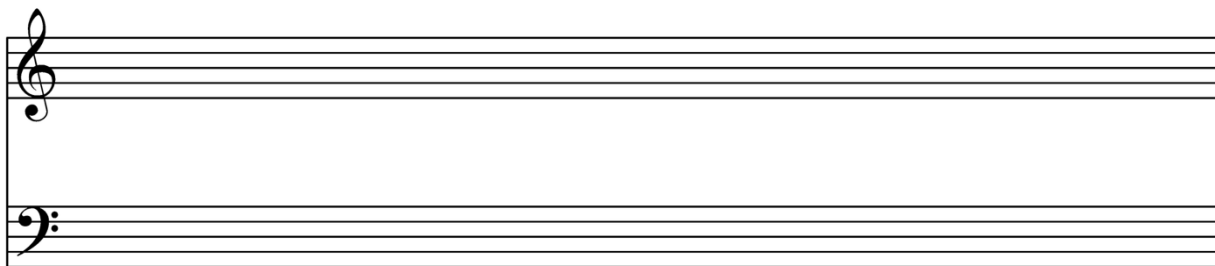
E major, in sixteenth notes (individual notes, using flags, not beams)



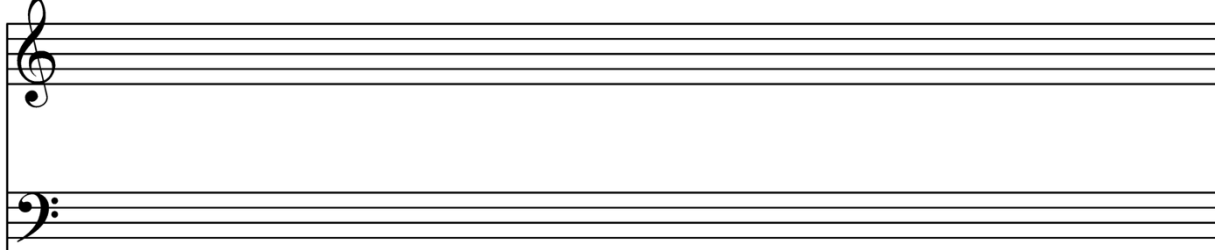
B major, in whole notes



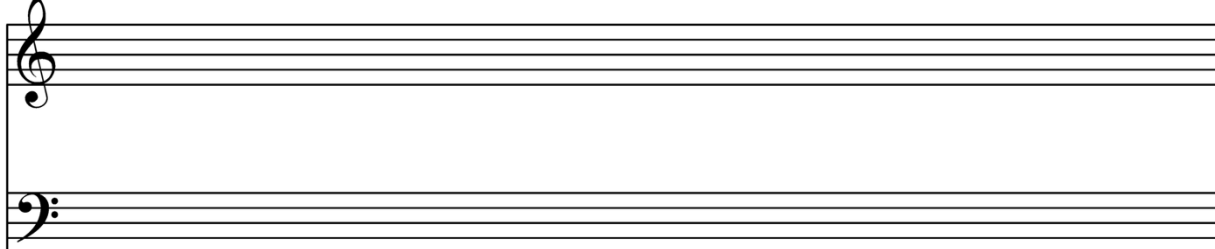
F# major, in half notes



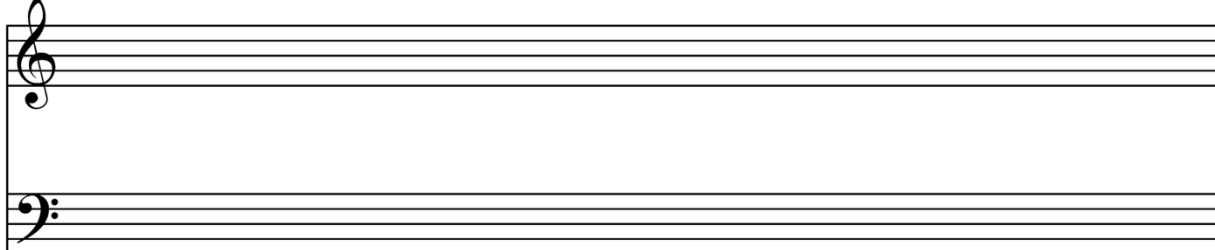
F major, in quarter notes



Bb major, in eighth notes



Eb major, in sixteenth notes



Here is the melody to “Twinkle Twinkle” in the key of C.

1

d d s s l l s f f m m r r d s s f f m m r

7

s s f f m m r d s s l l s f f m m r r d

First, write out the major hexachord (ascending) for **F major**.
Write the solfège syllables beneath the notes.

Then write out “Twinkle Twinkle” below in F major. Write the solfège syllables first, then the appropriate notes. Include a treble clef and time signature at the beginning. Use individual accidentals as needed (no key signatures yet). Notate neatly and pay attention to stem direction.

Now write out the major hexachord (ascending) for **E major**.
Write the solfège syllables beneath the notes.

Then write out “Twinkle Twinkle” below in E major. Write the solfège syllables first, then the appropriate notes. Include a treble clef and time signature at the beginning. Use individual accidentals as needed.

Here is the famous “Ode to Joy” theme from Beethoven’s Ninth Symphony, in the key of **C**, in **bass clef**. Note that it begins on **3̂** (mi).

1

m m f s s f m r d d r m m r r

5

m m f s s f m r d d r m r d d

Rewrite it in the key of **E♭ major**. (You may want to write out the E♭ major hexachord separately on a piece of scrap paper.) Write the solfège syllables out first. (What note will the tune start on?) Remember to include the opening bass clef and time signature, and mind the stem directions.

Now rewrite the “Ode to Joy” in the key of **D major** and in **treble clef**. (Write the solfège syllables out first. (What note will the tune start on?) Remember to include the opening bass clef and time signature, and mind the accidentals and stem directions.

Here is “The Saints” in C major (also in **bass clef**). The tune begins with an anacrusis (upbeat measure) that is almost but not quite complete. By convention, the measure numbering begins after the upbeat measure, with the first complete measure.

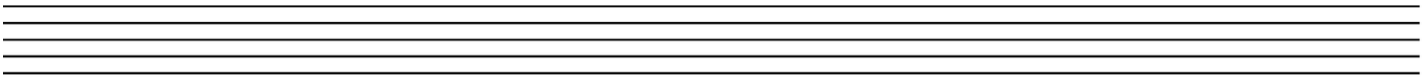
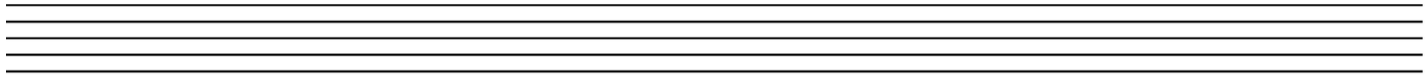
1

d m f s d m f s d m f s m d m r

8

m m r d d m s s s f m f s m d r d

Rewrite “The Saints” in the key of **B♭ major** in bass clef, using the same procedure as for the preceding tunes.



Rewrite “The Saints” in the key of **A major** in treble clef, using the same procedure. This time, re-notate it in **2/4 meter**. (It will have the same number of bars as before, but now the beat value is a quarter note, and all the values scale down accordingly.)

