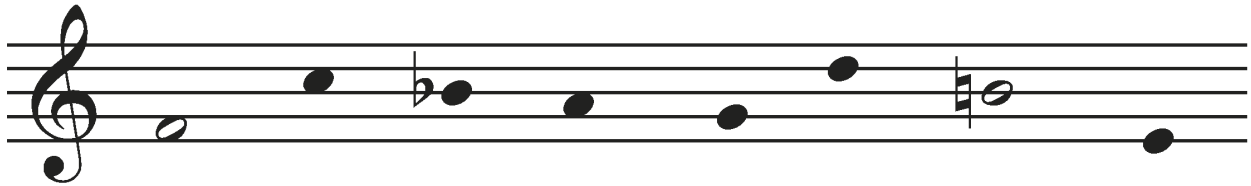


Assignments and Drills

Assignment 2.01

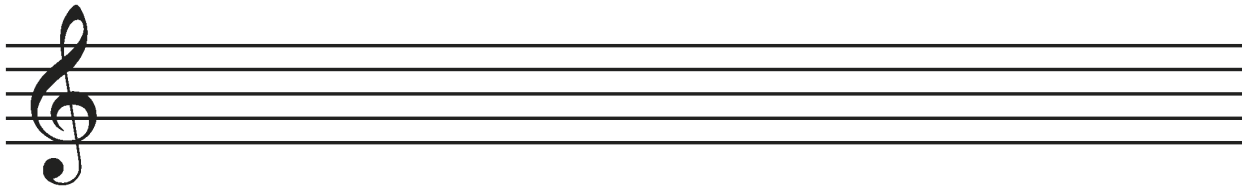
The objective of this assignment is legible and efficient note and rest writing.

- Convert the note durations below as instructed by adding stems (and flags if necessary). Be careful to put the stems on the correct side of the note head, going the correct direction. REFER BACK TO EXAMPLES 1.18, 1.19, 2.01, AND 2.06 IF NECESSARY.



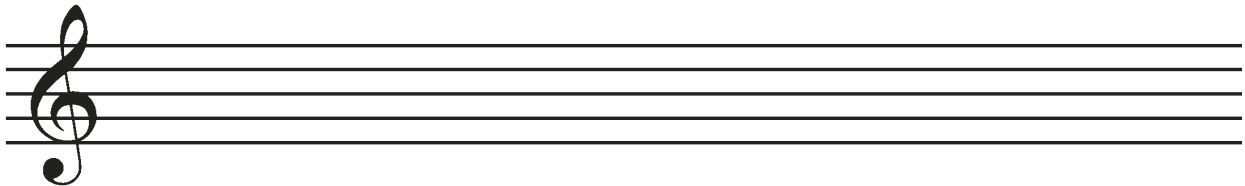
half note sixteenth note quarter note eighth note thirty-second note eighth note dotted half note thirty-second note

- Write three whole rests, three half rests, three quarter rests, three eighth rests, and three sixteenth rests on the staff below. Be sure the rests appear on the proper spaces of the staff. REFER BACK TO EXAMPLE 2.02 IF NECESSARY.




- Using *un-beamed dotted eighth notes* only, write the following notes on the staff in order:
C₄ G_{#4} E_{b5} F₄ F_{bb5} B_{x3} A₅ D_{#5} D₄ A_{b4}

REFER BACK TO EXAMPLE 2.06 IF NECESSARY.



- Copy the notes (and dots) from problem number 3 above to the staff below, but this time, beam the notes together in groups of two. REFER BACK TO EXAMPLE 2.08 IF NECESSARY.



Assignment 2.02

The objective of this assignment is to accurately notate rhythms in simple meter.

1. The chart below gives the rhythms for the first four measures of the song *My Country, 'Tis of Thee*.⁸ Convert the rhythms to actual note values on space two of the staff below. The first measure is done for you. REFER BACK TO EXAMPLES 2.16 AND 2.23 IF NECESSARY.

My coun- try, 'tis of thee, sweet land of lib- er- ty,

▼ U U | ▼ U U | ▼ U U | ▼ U U

1 + 2 + 3 + 1 + 2 + 3 + 1 + 2 + 3 + 1 + 2 + 3 +

My coun - try 'tis of thee, sweet land of lib - er-ty,

2. The meter in problem number one above is classified as triple-simple. Convert it from $\frac{3}{4}$ to $\frac{3}{2}$ on the staff below. REFER BACK TO EXAMPLE 2.20 IF NECESSARY.

My coun - try 'tis of thee, sweet land of lib - er-ty,

3. Convert the example again to $\frac{3}{8}$ on the staff below. Do not use beams. REFER BACK TO EXAMPLE 2.20 IF NECESSARY.

My coun - try 'tis of thee, sweet land of lib - er-ty,

⁸ My Country, 'Tis of Thee: Lyrics by Samuel Francis Smith, 1832. Music by anonymous, 1744. Public Domain. Tune name: America.

Assignment 2.03

The objective of this assignment is to accurately notate rhythms in simple meter.

1. The chart below gives the rhythms for the first four measures (plus anacrusis) of the song *Polly Wolly Doodle*.⁹ Convert the rhythms to actual note values on space two of the staff below. Beam notes according to their beats. The anacrusis and final measure are done for YOU. REFER BACK TO EXAMPLES 2.18 AND 2.27 IF NECESSARY.

Oh, I went down south for to see my Sal, sing-in' Pol- ly wol- ly doo- dle all the day

+ a 1 e + a 2 e + a 1 e + a 2 e + a 1 e + a 2 e

▼ U ▼ U ▼ U

1 2

Oh, I went down south for to see my Sal, sing-in'

3 4

Pol - ly wol - ly doo - dle all the day

2. The meter in problem number one above is classified as duple-simple. Convert it from $\frac{2}{4}$ to $\frac{2}{2}$ on the staff below. REFER BACK TO EXAMPLE 2.20 IF NECESSARY.

1 2

Oh, I went down south for to see my Sal, sing-in'

3 4

Pol - ly wol - ly doo - dle all the day

⁹ Polly Wolly Doodle: Traditional American Folk Song, circa 1880. Public Domain.

The objective of this assignment is to accurately notate rhythms in compound meter.

1. The chart below gives the rhythms for the first four measures (plus anacrusis) of the song *We're off to See the Wizard*¹⁰ from the musical *The Wizard of Oz*. Convert the rhythms to actual note values on space two of the staff below. Beam notes according to their beats. The anacrusis and final measure are done for you. A tie is necessary to extend the duration of a note across the beat in measure two. REFER BACK TO EXAMPLES 2.17 AND 2.25 IF NECESSARY.

We're off to see the wiz- ard, _____ the won- der- ful Wiz- ard of Oz! _____

a 1 + a 2 + a 1 + a 2 + a 1 + a 2 + a 1 + a 2 +

1 2

We're off to see the wiz - ard, _____ the

3 4

won - der - ful Wiz - ard of Oz! _____

2. The meter in problem number one above is classified as duple-compound. Convert it from $\frac{6}{8}$ to $\frac{6}{16}$ on the staff below. REFER BACK TO EXAMPLE 2.21 IF NECESSARY.

1 2

We're off to see the wiz - ard, _____ the

3 4

won - der - ful Wiz - ard of Oz! _____

¹⁰We're off to See the Wizard: Lyrics by E. Y. Harburg; Music by Harold Arlen. © 1938, 1939 (Renewed 1966, 1967) Metro-Goldwyn-Mayer, Inc. Administered by EMI. Worldwide print rights controlled by Warner Bros. Publications, Inc.

The objective of this assignment is to accurately notate rhythms in compound meter.

- The chart below gives the rhythms for the first four measures (plus anacrusis) of the hymn *Blessed Assurance, Jesus Is Mine*.¹¹ Convert the rhythms to actual note values on space two of the staff below. Beam notes according to their beats. The pick-up notes are done for you. REFER BACK TO EXAMPLES 2.17 AND 2.25 IF NECESSARY.

Bless-ed as- sur- ance, Je- sus is mine! Oh, what a
 U ▼ U U ▼ U U |
 3 + a 1 + a 2 + a 3 + a 1 + a 2 + a 3 + a

fore- taste- of glo- ry di- vine!
 ▼ U U ▼ U |
 1 + a 2 + a 3 + a 1 + a 2 + a

Bless-ed as - sur - ance, Je - sus is mine! Oh, what a

fore - taste of glo - ry di - vine!

- The meter in problem number one above is classified as triple-compound. Convert it from $\frac{9}{8}$ to $\frac{9}{4}$ on the staff below. REFER BACK TO EXAMPLE 2.21 IF NECESSARY.

Bless-ed as - sur - ance, Je - sus is mine! Oh, what a


fore - taste of glo - ry di - vine!


¹¹Blessed Assurance, Jesus Is Mine: Lyrics by Fanny Crosby, 1873; Music by Phoebe Knapp, Public Domain. Tune name: Assurance.

The objective of this assignment is to interpret the meter and accurately identify missing time signatures in both simple and compound time.


Directions: The measures below are in a variety of time signatures. Insert the correct time signature for each. If you have trouble, remember that notes that are beamed together constitute the duration of a unit. REFER BACK TO EXAMPLES 2.20 AND 2.21 IF NECESSARY.

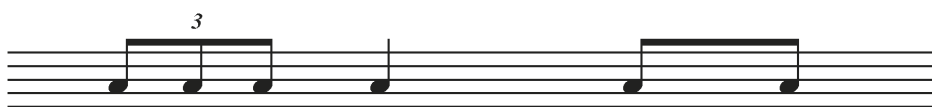
1. 

2. 

3. 

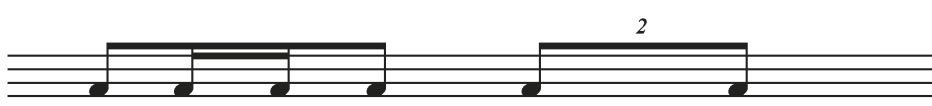
4. 

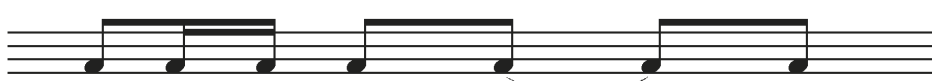
5. 

6. 

7. 

8. 

9. 

10. 

Assignment 2.07

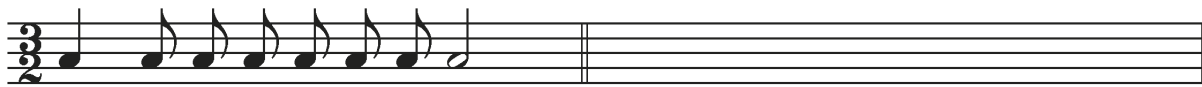
The objective of this assignment is to effectively beam eighth notes and sixteenth notes according to the beat.

Directions: Re-notate the examples using beams to clarify the meter. REFER BACK TO EXAMPLES 2.25 AND 2.26 IF NECESSARY (EXAMPLE 2.25 SHOWS CORRECT BEAMING, EXAMPLE 2.26 SHOWS INCORRECT BEAMING).

1. 

2. 

3. 

4. 

5. 

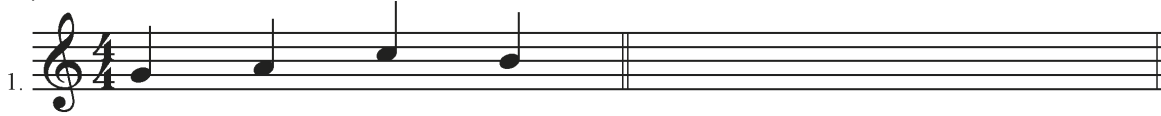
6. 

7. 

8. 

The objective of this assignment is to identify and correct errors in pitch and rhythm notation.


Directions: Each measure below contains an error in notation. Write the correct notation in the space provided next to each measure. REFER BACK TO EXAMPLES 1.10, 1.18, 2.06, 2.08, 2.22, 2.25, 2.26, 2.31, AND 2.36 IF NECESSARY.

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

9. 

10. 

Questions for Review

1. How many thirty-second notes would it take to equal the duration of one quarter note?
2. What does a double dot do to the duration of a note?
3. Define the following terms: beat, meter, rhythm, syncopation.
4. Explain the difference between simple and compound meter.
5. How can a person deduce from the time signature whether the meter is simple or compound?
6. In simple time, what do the upper and lower digits of the time signature indicate?
7. In compound time, what do the upper and lower digits of the time signature indicate?
8. What is meant by the term *unit*?
9. Why must the unit always be a dotted note in compound meter?
10. What is meant by the term *borrowed division* and why is it named as such?
11. On a separate sheet of paper, illustrate the division, borrowed division, subdivision, irregular divisions, and further subdivision of a quarter note.
12. On a separate sheet of paper, illustrate the borrowed division, natural division, irregular divisions, and subdivision of a dotted half note.
13. What is the purpose of beaming notes that require flags?
14. What is meant by the term *anacrusis*?
15. In a composition, how is it determined which measure is considered *measure one*?