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Aural Training and Sight Singing Supplement for Comprehensive Musicianship: A Practical Resource [2022]

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Authors

Randall Harlow, Heather Peyton, Jonathan Schwabe, and Daniel Swilley

Aural Training and Sight
Singing Supplement for

Comprehensive Musicianship

A Practical Resource

*Randall Harlow, Heather Peyton,
Jonathan Schwabe, and
Daniel Swilley*



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About This Supplement

This supplement was designed to help students build a strong foundation in aural training and sight signing by progressing through the core rhythmic and melodic patterns that are found in music. Through the progression of content, students will build skills in pattern recognition and an understanding of how music functions. Rhythms for each section include single and two-part examples as well as pitched examples for use in aural training. Melodies for each section include single line melodies, canons, duets, and chorales. Melodies were designed to be easily accessible for students with basic keyboard skills, and were written without articulation and dynamic markings to allow students and instructors the flexibility to personalize them.

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Rhythms

Rhythm Section 1: Simple Meter with rhythmic patterns: quarter note, 2 8ths

R 1.1



R 1.2



R 1.3



R 1.4



R 1.5



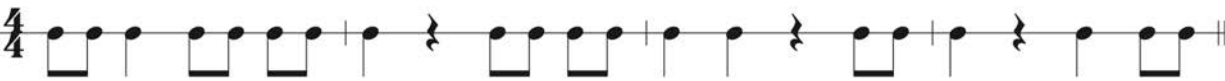
R 1.6



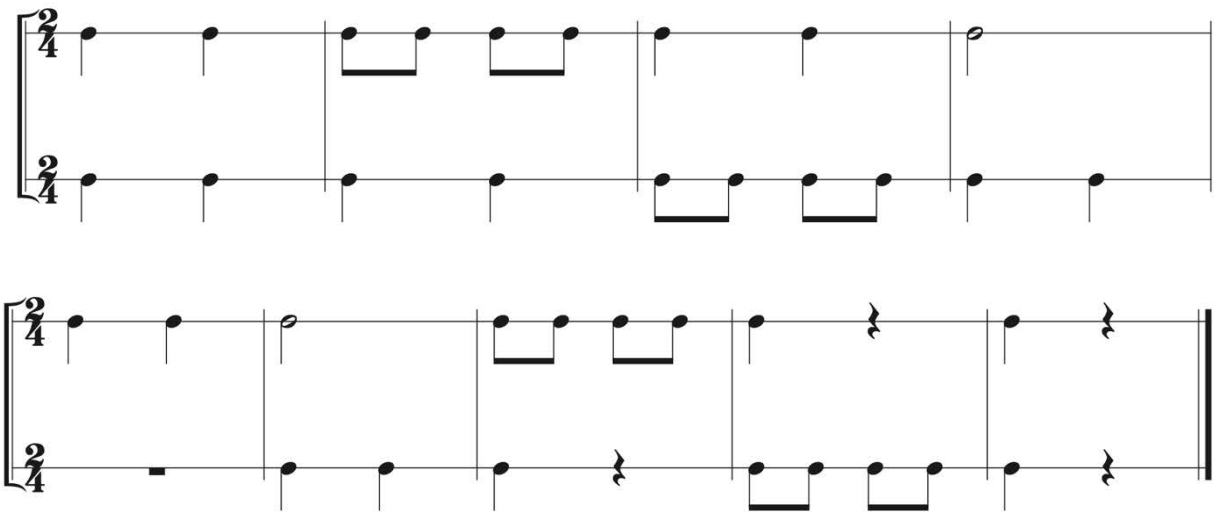
R 1.7



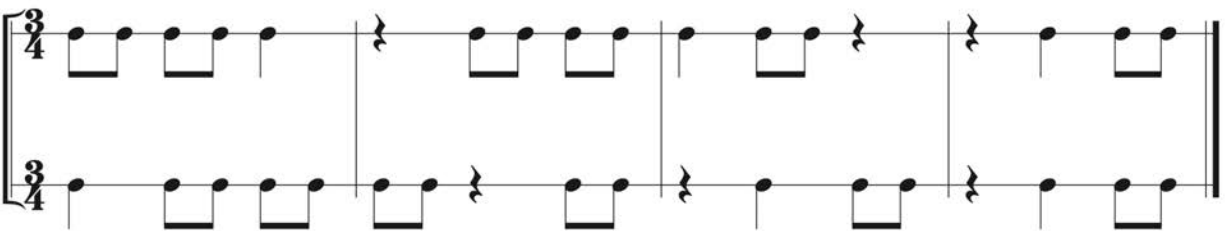
R 1.8



R 1.9



R 1.10



Pitched Examples

R 1.11



R 1.12



R 1.13



R 1.14



Rhythm Section 2: Simple Meter, adding rhythmic pattern: 4 16th notes

R 2.1



R 2.2



R 2.3



R 2.4



R 2.5



R 2.6



R 2.7



R 2.8



R 2.9



R 2.10



Pitched Examples

R 2.11



R 2.12



R 2.13



R 2.14



Rhythm Section 3: Simple Meter, adding rhythmic patterns: half note, dotted half note, and whole note

R 3.1



R 3.2



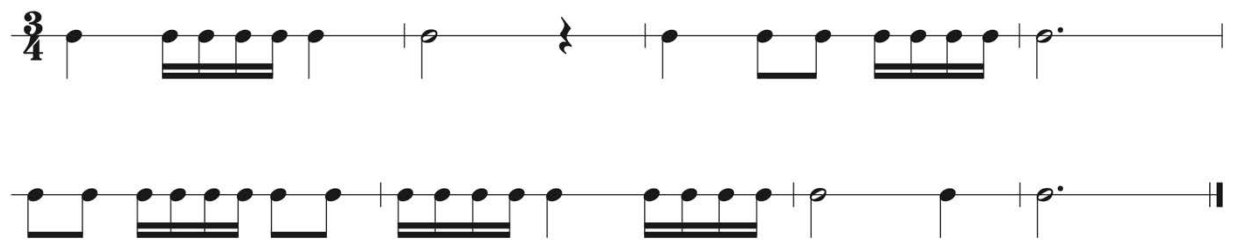
R 3.3



R 3.4



R 3.5



R 3.6



R 3.7



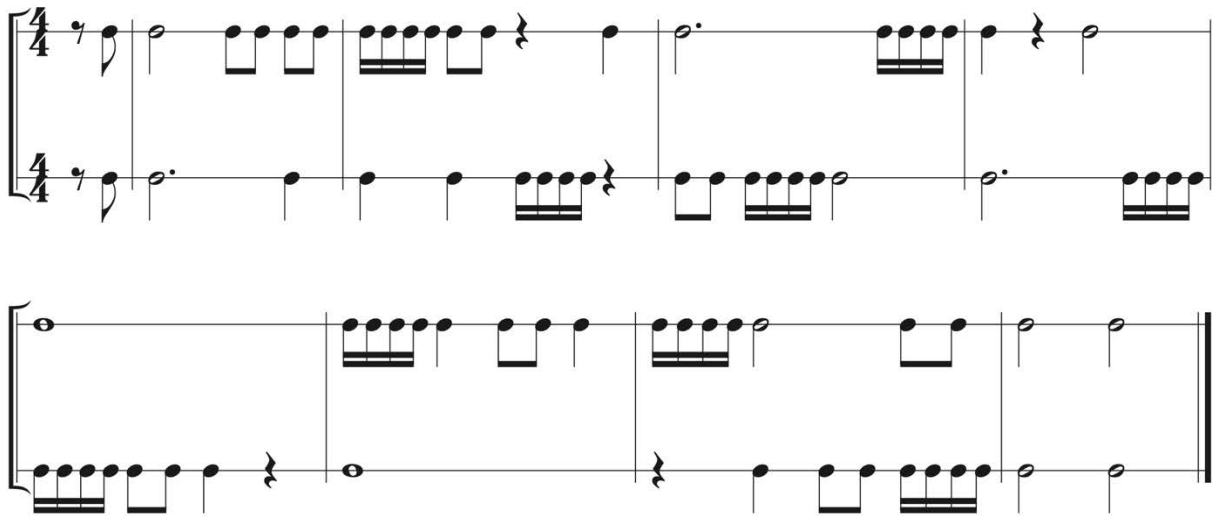
R 3.8



R 3.9



R 3.10



Pitched Examples

R 3.11



R 3.12



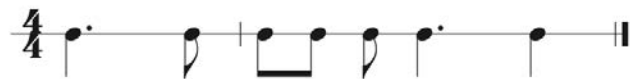
R 3.13



R 3.14



R 4.1

[illegible]

R 4.9



R 4.10



Pitched Examples

R 4.11



R 4.12



R 4.13



R 4.14



Rhythm Section 5: Simple Meter, adding rhythmic patterns: 8th/2 16ths and 2 16ths/8th

R 5.1



R 5.2



R 5.3



R 5.4



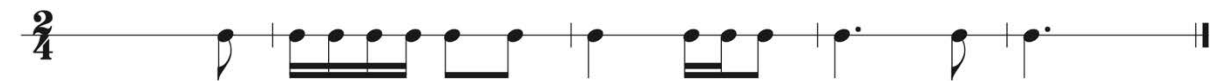
R 5.5



R 5.6



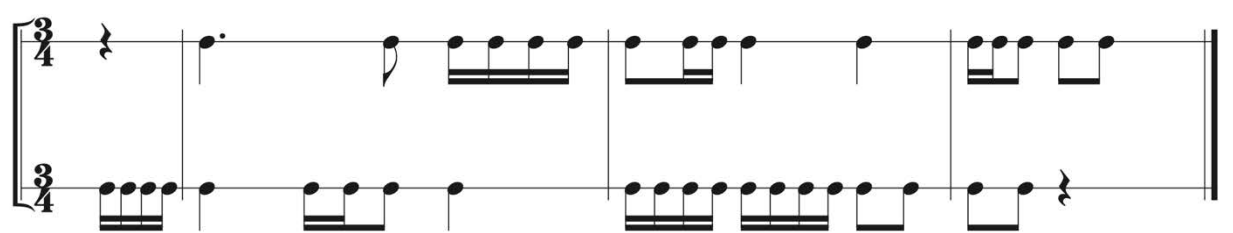
R 5.7



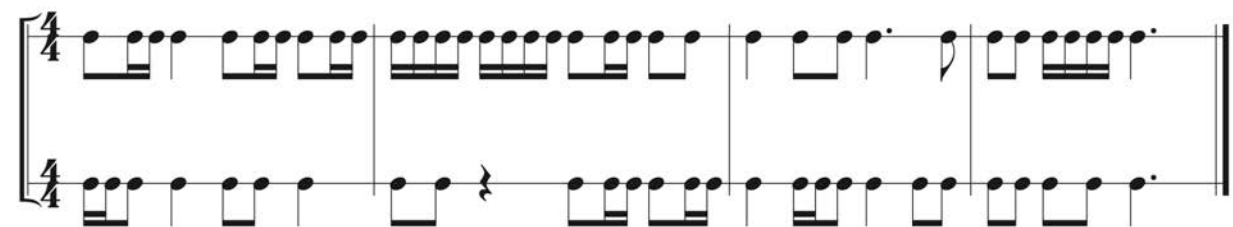
R 5.8



R 5.9



R 5.10



Pitched Examples

R 5.11



R 5.12



R 5.13



R 5.14



Rhythm Section 6: Simple Meter, adding rhythmic patterns: dotted 8th/16th and 16th/dotted 8th

R 6.1



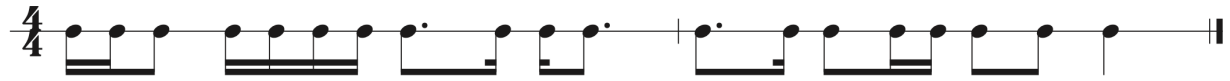
R 6.2



R 6.3



R 6.4



R 6.5



R 6.6



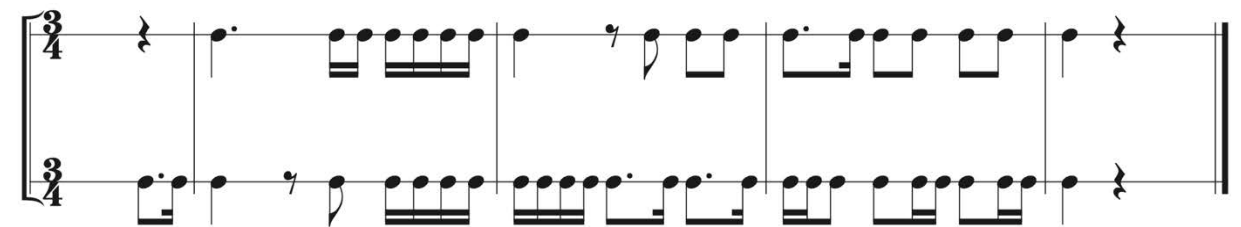
R 6.7



R 6.8



R 6.9



R 6.10



Pitched Examples

R 6.11



R 6.12



R 6.13



R 6.14



Rhythm Section 7: Simple Meter, adding rhythmic pattern: 16th/8th/16th

R 7.1



R 7.2



R 7.3



R 7.4



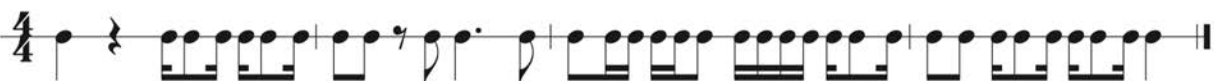
R 7.5



R 7.6



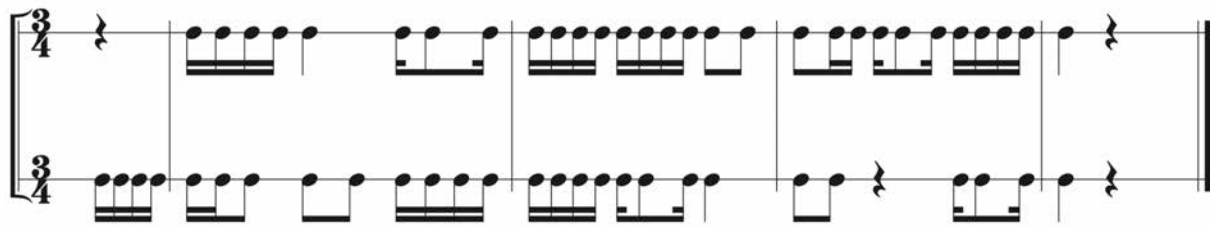
R 7.7



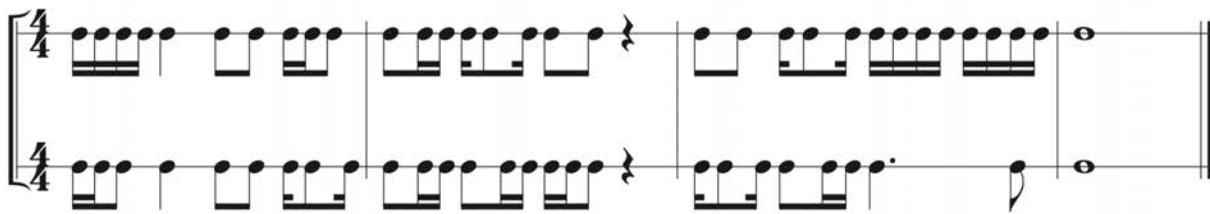
R 7.8



R 7.9



R 7.10



Pitched Examples

R 7.11



R 7.12



R 7.13



R 7.14



Rhythm Section 8: Simple Meter with Beat Levels Other Than the Quarter Note

The following examples sound the same when the duration of their respective beats are the same:

(A) eighth note beat level



(B) quarter note beat level

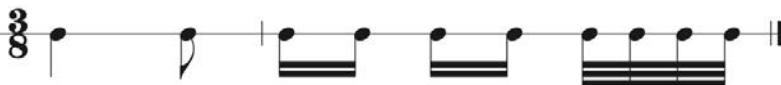


(C) half note beat level



Eight Note Beat Level

R 8.1



R 8.2



R 8.3



R 8.4



R 8.5



R 8.6



R 8.7



R 8.8



R 8.9



R 8.10



Pitched Examples

R 8.11



R 8.12



R 8.13



R 8.14



Half Note Beat Level

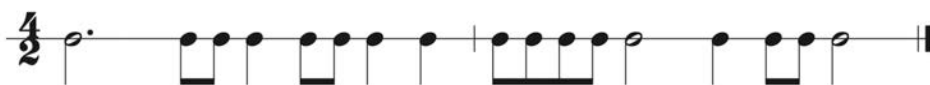
R 8.15



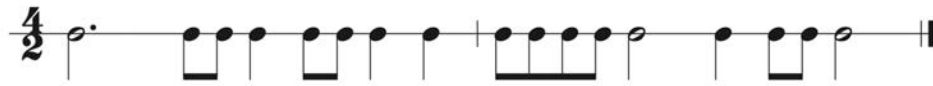
R. 8.16



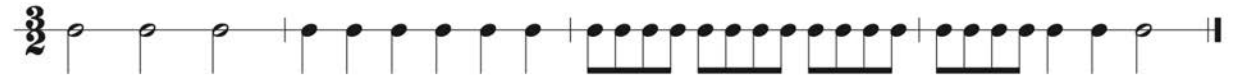
R 8.17



R 8.18



R 8.19



R 8.20



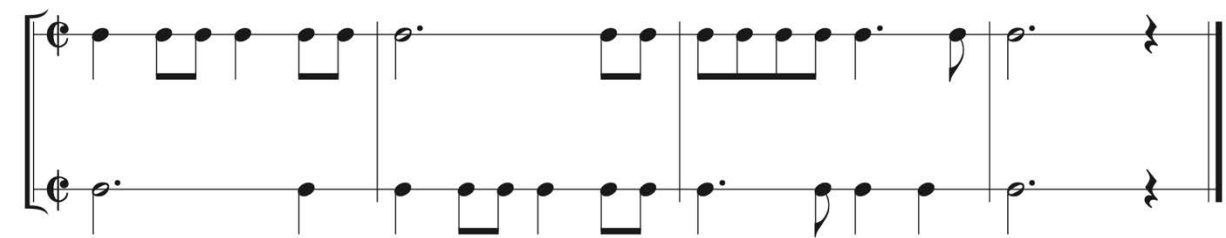
R 8.21



R 8.22



R 8.23



R 8.24



Pitched Examples

R 8.25



R 8.26



R 8.27



R 8.28



Rhythm Section 9: Compound Meter with rhythmic patterns: dotted quarter note and 3 8th notes

R 9.1



R 9.2



R 9.3



R 9.4



[illegible][illegible]

The musical notation shows two staves, each with a 12/8 time signature. The top staff contains a sequence of notes: a dotted quarter, an eighth, a dotted quarter, an eighth, a dotted quarter, an eighth, a dotted quarter, an eighth, a dotted quarter, an eighth, a dotted quarter, and an eighth. The bottom staff contains a sequence of notes: a dotted quarter, an eighth, a dotted quarter, an eighth, a dotted quarter, an eighth, a dotted quarter, an eighth, a dotted quarter, an eighth, a dotted quarter, and an eighth. The notation is presented in a simplified manner, focusing on the rhythmic structure.

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, with a brace on the left. The treble staff contains the melody, and the bass staff contains the accompaniment. The music is written in 4/4 time and features a key signature of one flat (B-flat). The melody is composed of eighth and quarter notes, while the accompaniment uses a mix of eighth, quarter, and half notes. The piece concludes with a double bar line.

R 9.13



R 9.14

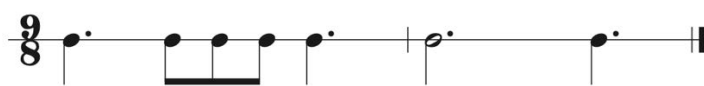


Rhythm Section 10: Compound Meter, adding rhythmic patterns: dotted half note and dotted whole note

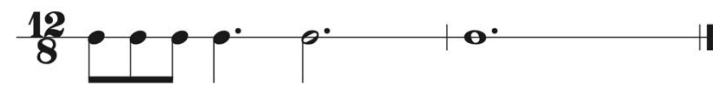
R 10.1



R 10.2



R 10.3



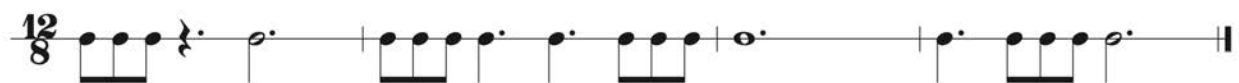
R 10.4



R 10.5



R 10.6



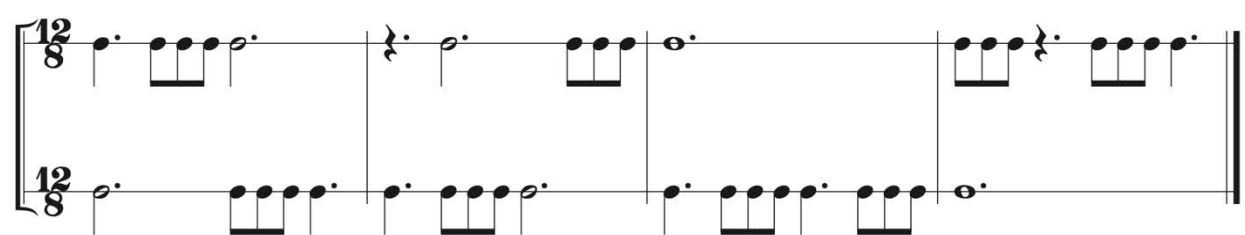
R 10.7



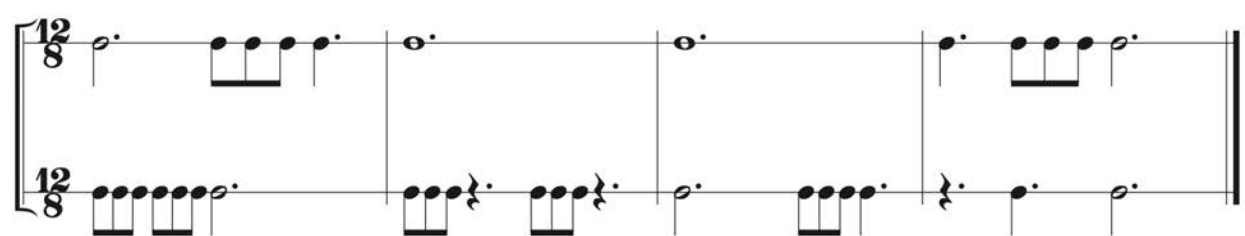
R 10.8



R 10.9



R 10.10



Pitched Examples

R 10.11



R 10.12



R 10.13



R 10.14



Rhythm Section 11: Compound Meter, adding rhythmic patterns: quarter/8th and 8th/quarter

R 11.1



R 11.2



R 11.3



R 11.4



R 11.5



R 11.6



R 11.7



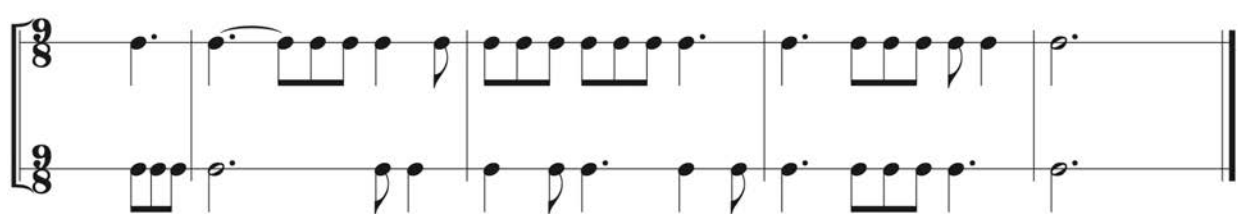
R 11.8



R 11.9



R 11.10



Pitched Examples

R 11.11



R 11.12



R 11.13



R 11.14



Rhythm Section 12: Compound Meter, adding rhythmic pattern: 6 16th notes

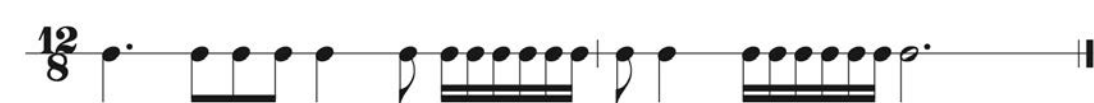
R 12.1



R 12.2



R 12.3



R 12.4



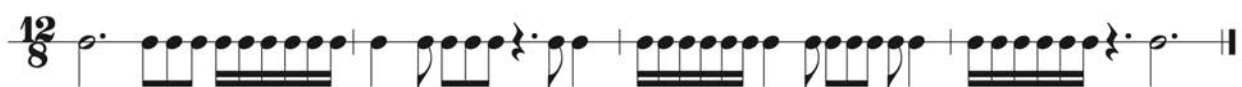
R 12.5



R 12.6



R 12.7



R 12.8



R 12.9



R 12.10



Pitched Examples

R 12.11



R 12.12



R 12.13



R 12.14

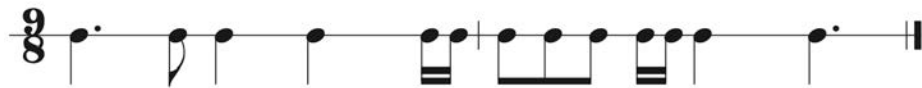


Rhythm Section 13: Compound Meter, adding rhythmic patterns: quarter/2 16ths and 2 16ths/quarter

R13.1



R 13.2



R 13.3



R 13.4



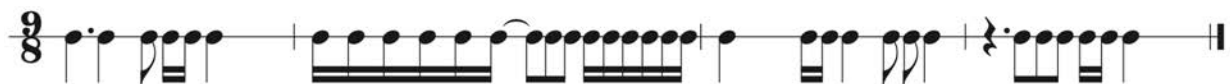
13.5



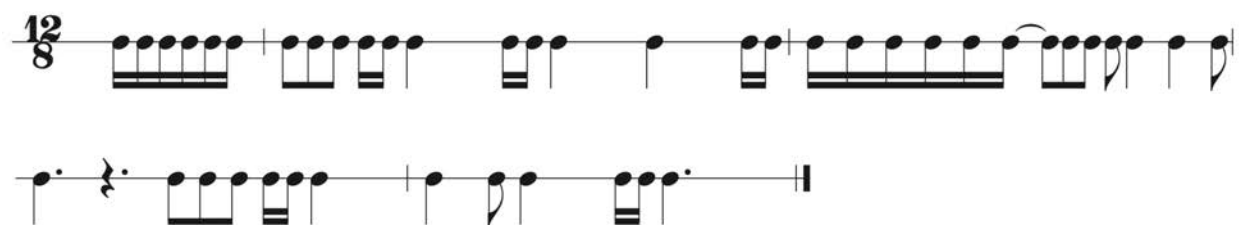
13.6



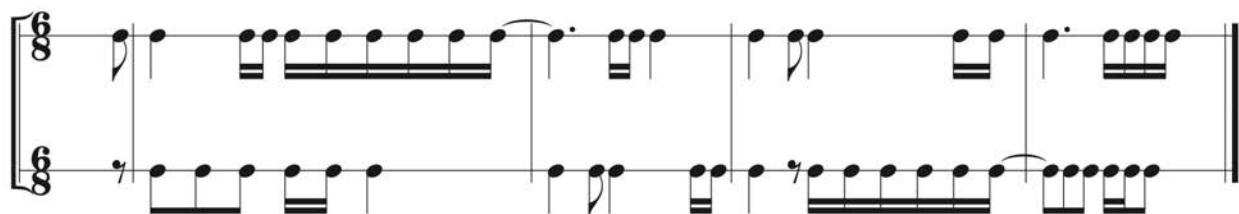
13.7



13.8



13.9



13.10



Pitched Examples

13.11



13.12



13.13



13.14

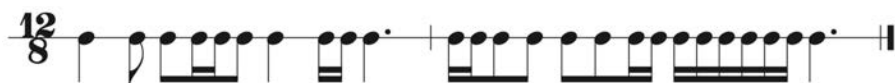


Rhythm Section 14: Compound Meter, adding rhythmic patterns: 2 8ths/2 16ths, 8th/2 16ths/8th and 2 16ths/2 8ths

R 14.1



R 14.2



R 14.3



R 14.4



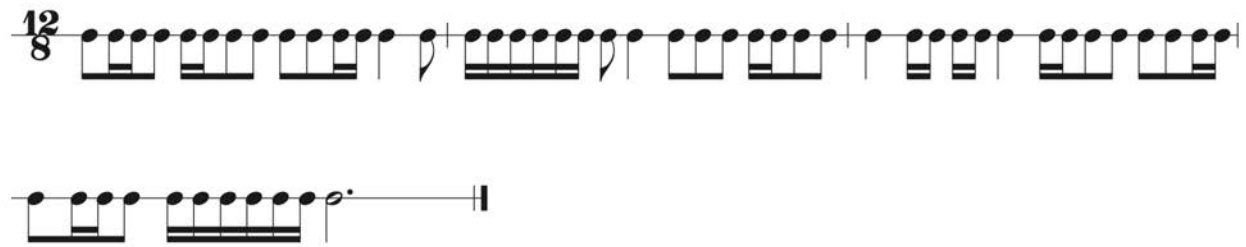
R 14.5



R 14.6



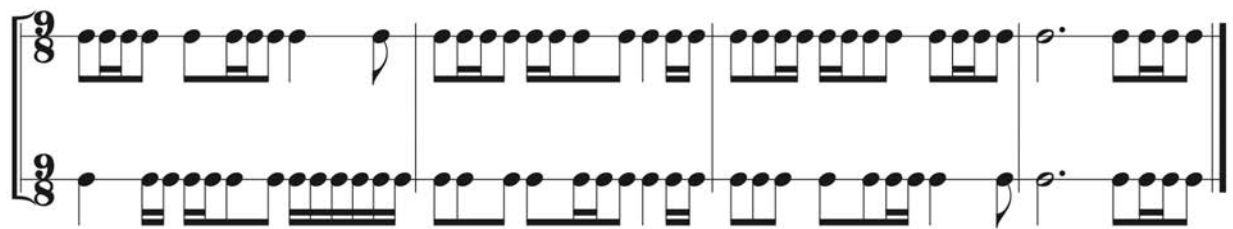
R 14.7



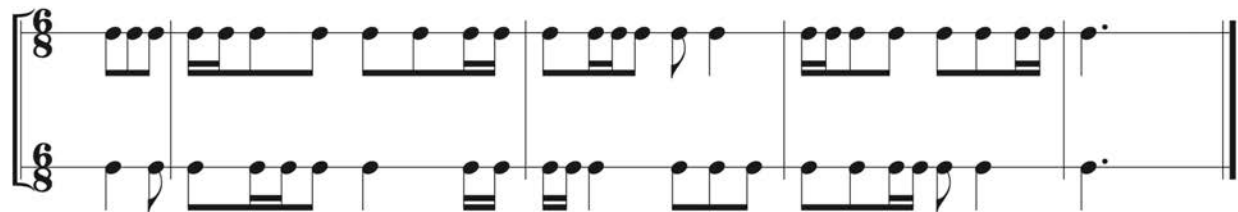
R 14.8



R 14.9



R 14.10



Pitched Examples

R 14.11



R 14.12



R 14.13



R 14.14



Rhythm Section 15: Compound Meter, adding rhythmic patterns: 8th/4 16ths, 2 16ths/8th/2 16ths and 4 16ths/8th

R 15.1



R 15.2



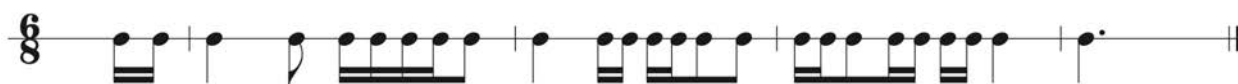
R 15.3



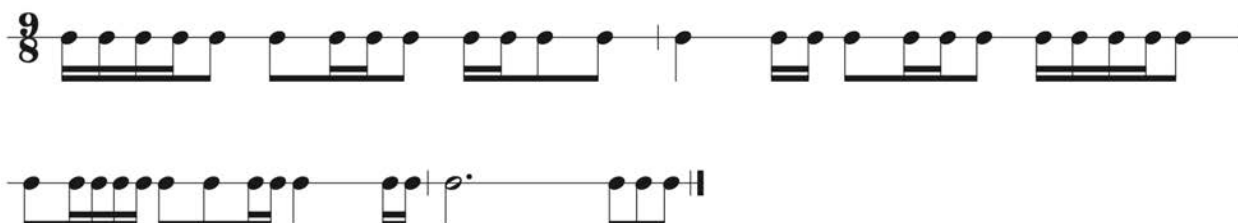
R 15.4



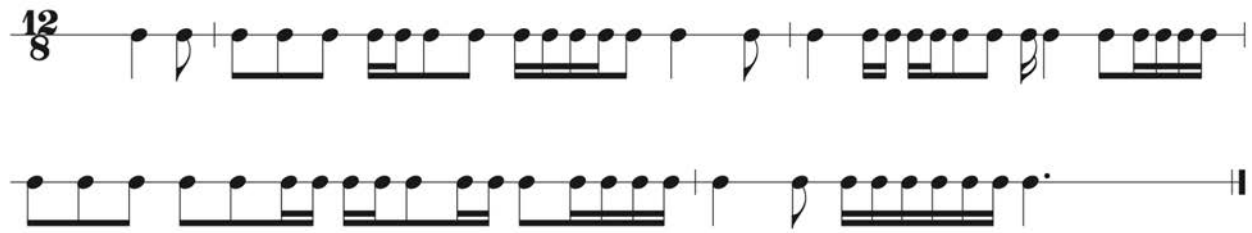
R 15.5



R 15.6



R 15.7



R 15.8



R 15.9



R 15.10



Pitched Examples

R 15.11



R 15.12



R 15.13



R 15.14



Rhythm Section 16: Compound Meter, adding rhythmic patterns and dotted 8th/16th, 8th/dotted 8th/16th, 16th/dotted 8th/8th and 8th/16th/dotted 8th

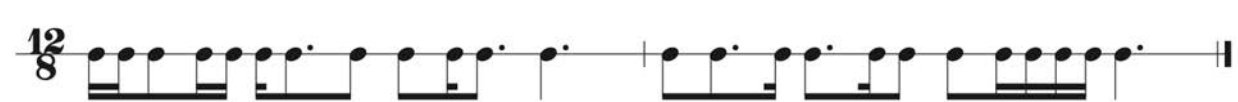
R 16.1



R 16.2



R 16.3



R 16.4



The musical notation for 'The Rose Tree' is presented on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some notes beamed together. The second staff continues the melody, also using eighth and sixteenth notes, and ends with a double bar line.

A musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece is divided into four measures by vertical bar lines. The first measure contains a half note G4 and a half note F4. The second measure contains a half note E4 and a half note D4. The third measure contains a half note C4 and a half note B3. The fourth measure contains a half note A3 and a half note G3. The bass staff provides a simple harmonic accompaniment with notes G3, F3, E3, and D3 in the first measure, and G3, F3, E3, and D3 in the second measure, and so on.

R 16.10



Pitched Examples

R 16.11



R 16.12



R 16.13



R 16.14

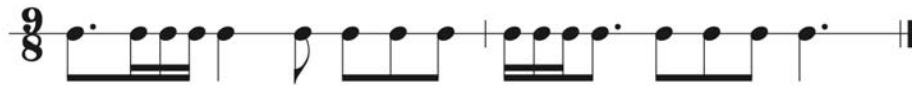


Rhythm Section 17: Compound Meter, adding rhythmic patterns and dotted 8th/3 16ths and 3 16ths/dotted 8th

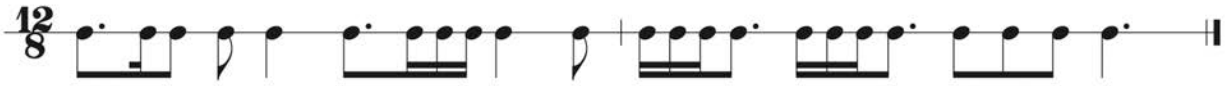
R 17.1



R 17.2



R 17.3



R 17.4



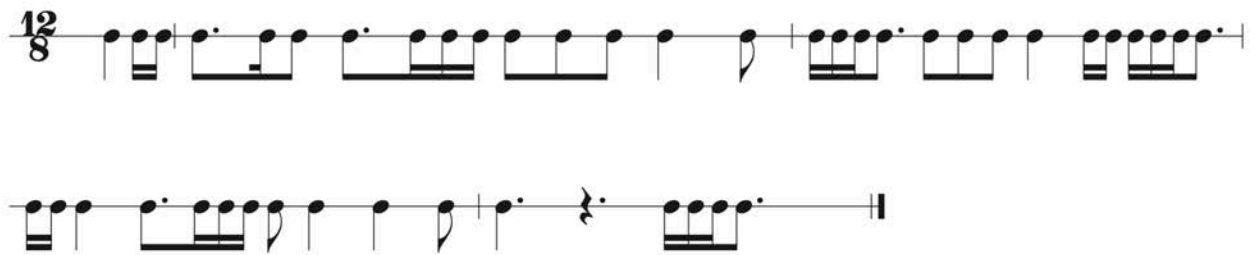
R 17.5



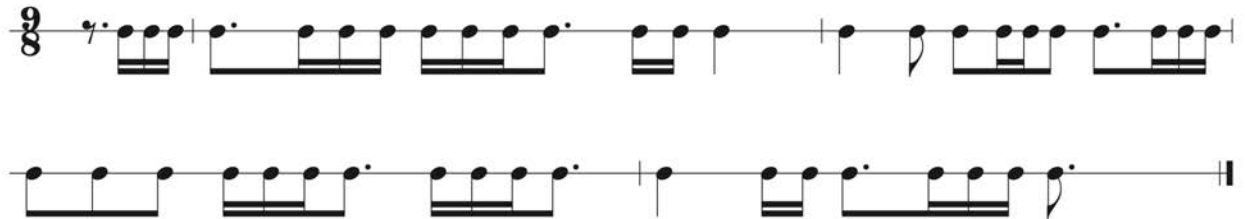
R 17.6



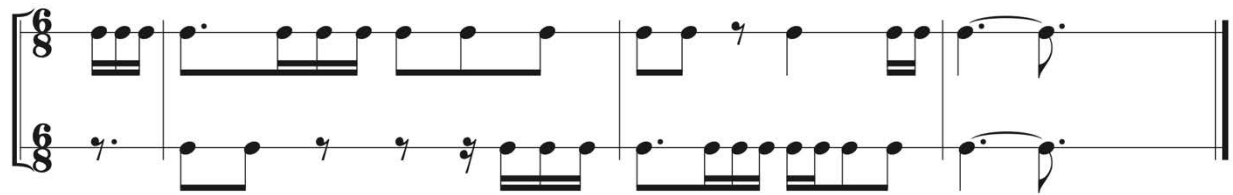
R 17.7



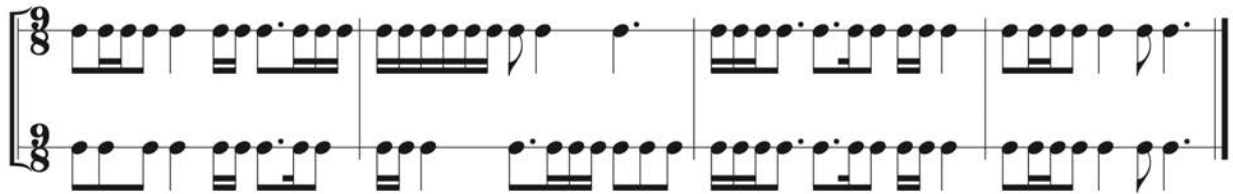
R 17.8



R 17.9



R 17.10



R 17.11



R 17.12



R 17.13



R 17.14

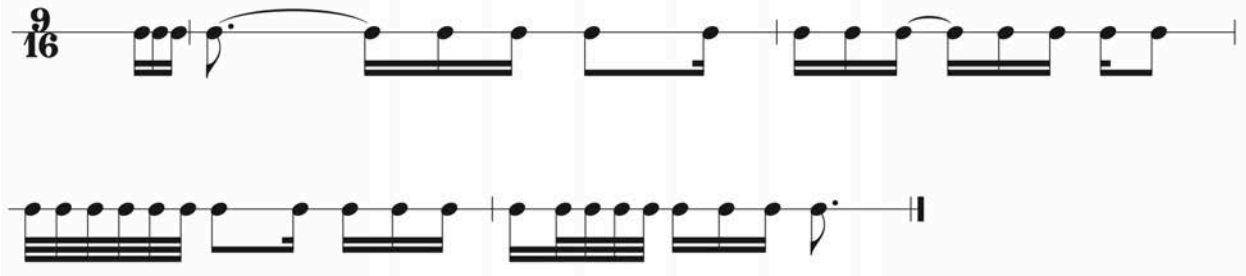


Ⓐ dotted eighth note beat level

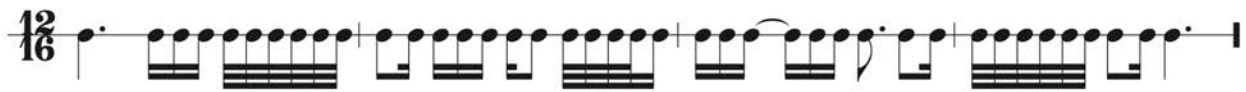
B dotted quarter note beat level

Ⓒ dotted half note beat level

R 18.7



R 18.8



R 18.9



R 18.10



Pitched Examples

R 18.11



R 18.12



R 18.13



R 18.14



Dotted half note beat level

R 18.15



R 18.16



R 18.17



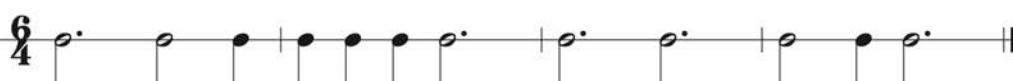
R 18.18



R 18.19



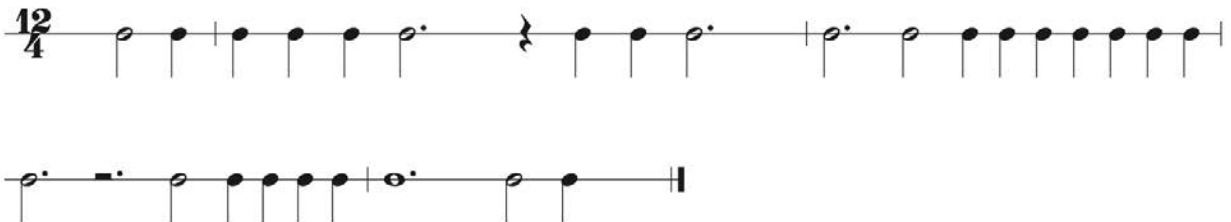
R 18.20



R 18.21



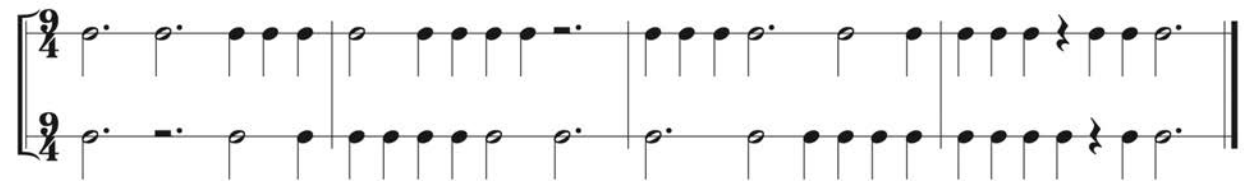
R 18.22



R 18.23



R 18.24



Pitched Examples

R 18.25



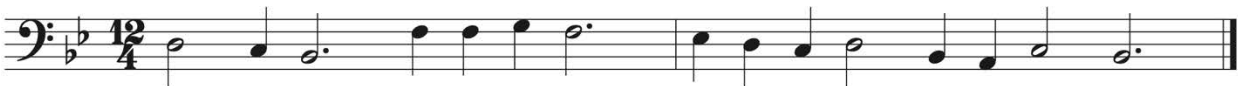
R 18.26



R 18.27



R 18.28



Melodies

Melody Section 1: step-wise motion

- treble and bass clef, up to 2 sharps/flats
- melodies start on scale degree 1
- simple meters: 2/4, 3/4, 4/4
- rhythms: quarter notes, 8th notes, rests

M 1.1



M 1.2



M 1.3



M 1.4



M 1.5



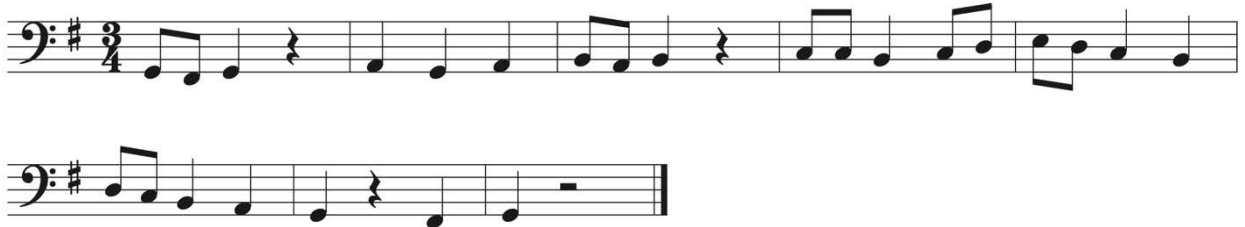
M 1.6



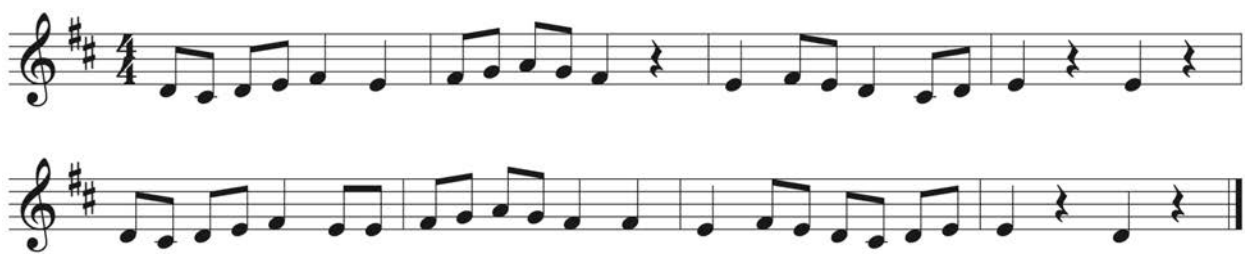
M 1.7



M 1.8



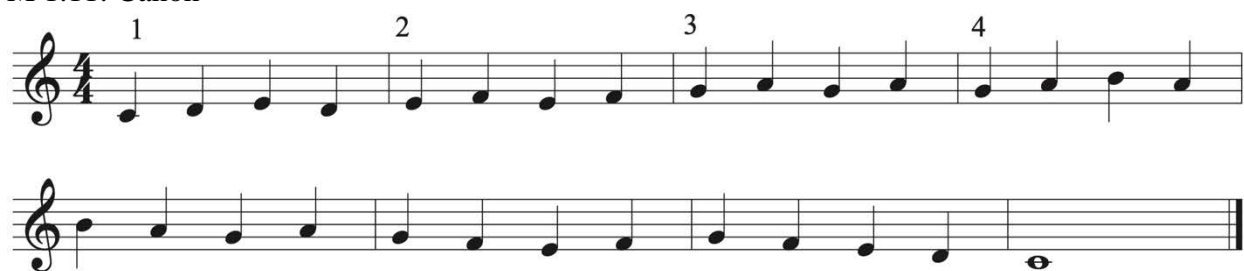
M 1.9



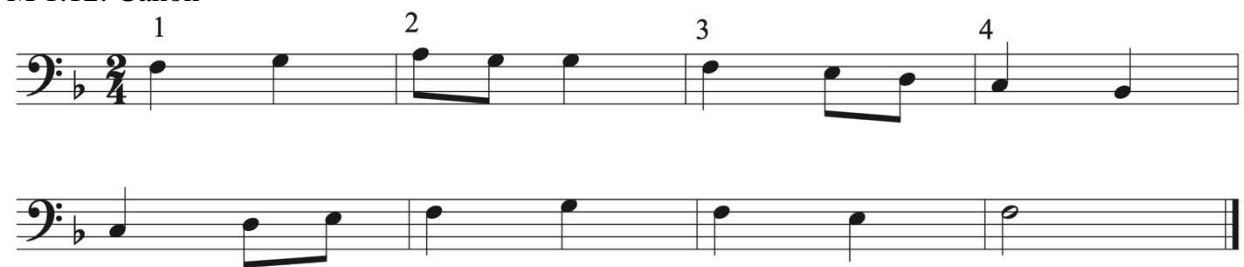
M 1.10



M 1.11: Canon



M 1.12: Canon



M 1.13: Duet



M 1.14: Duet



Melody Section 2: cadential patterns, scale degrees 5-1, 7-1, 7-2-1, 2-7-1

- treble and bass clef, up to 3 sharps/flats
- melodies start on scale degree 1
- simple meters: 2/4, 3/4, 4/4
- rhythms: add half notes, dotted half notes, whole notes

M 2.1



M2.2



M 2.3



M 2.4



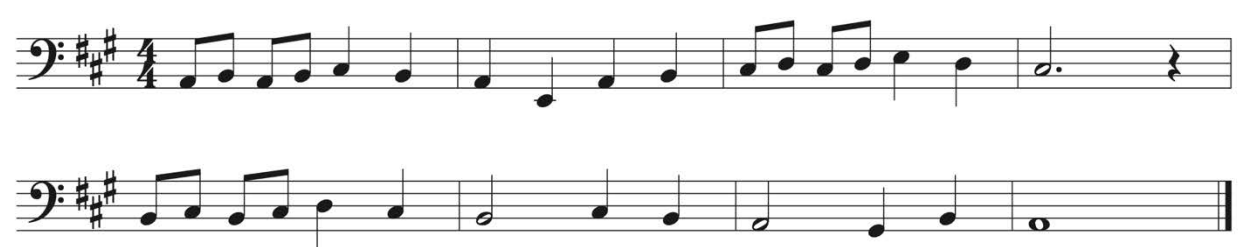
M 2.5



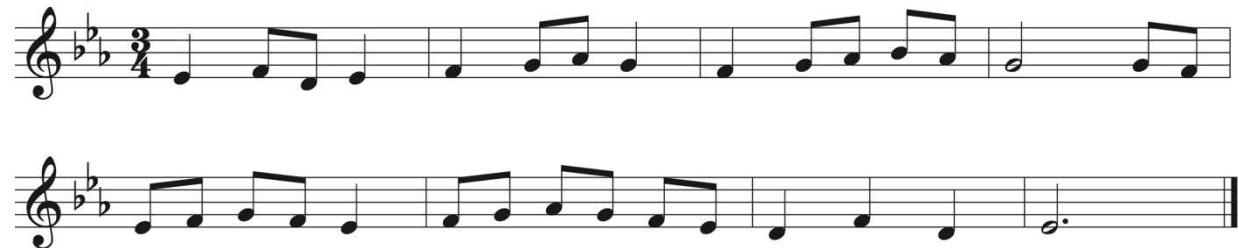
M 2.6



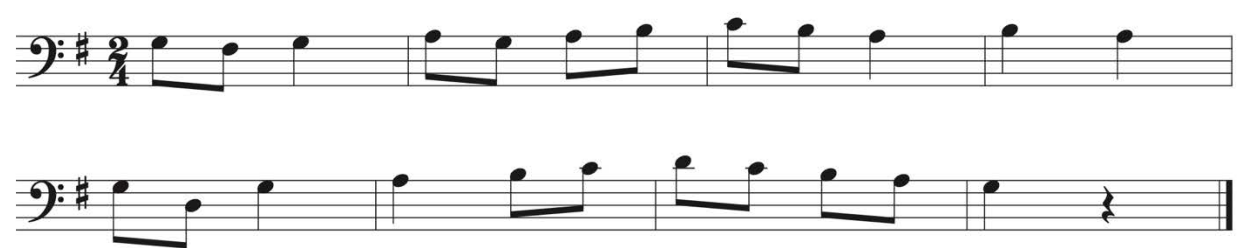
M 2.7



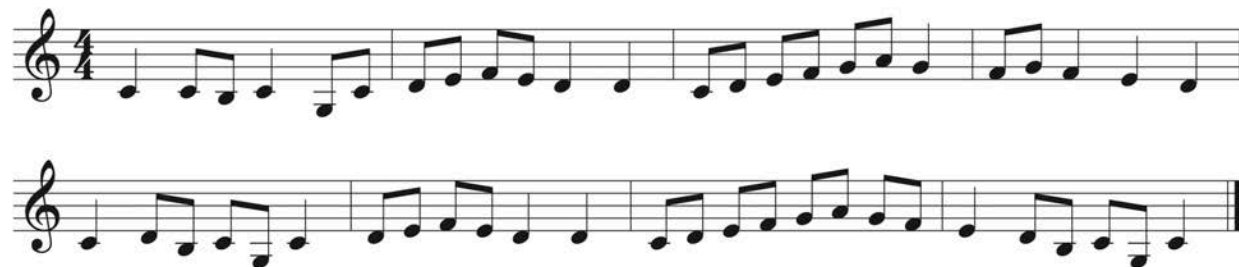
M 2.8



M 2.9



M 2.10



M 2.11: Canon



M 2.12: Canon



M 2.13: Duet



M 2.14: Duet



Melody Section 3: leaps in the tonic triad, scale degrees 1-3, 3-1

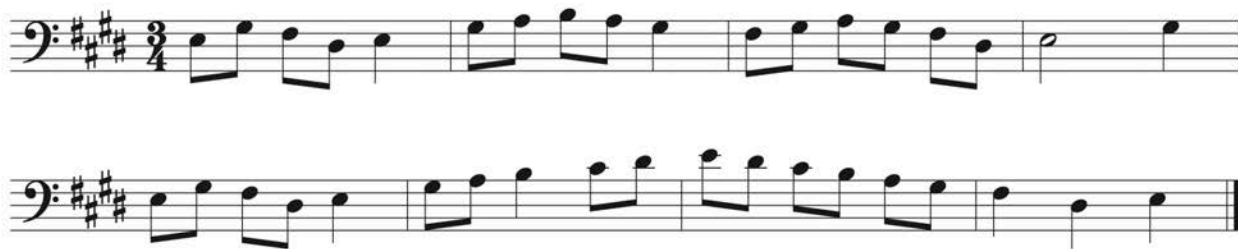
- treble and bass clef, up to 4 sharps/flats
- melodies start on scale degree 1
- simple meters: 2/4, 3/4, 4/4; compound meters: 6/8, 9/8, 12/8
- simple meter rhythms: add dotted quarter/8th, 8th/dotted quarter
- compound meter rhythms: dotted quarter, dotted half, dotted whole, 8ths, quarter/8th, 8th/quarter

Simple Meter

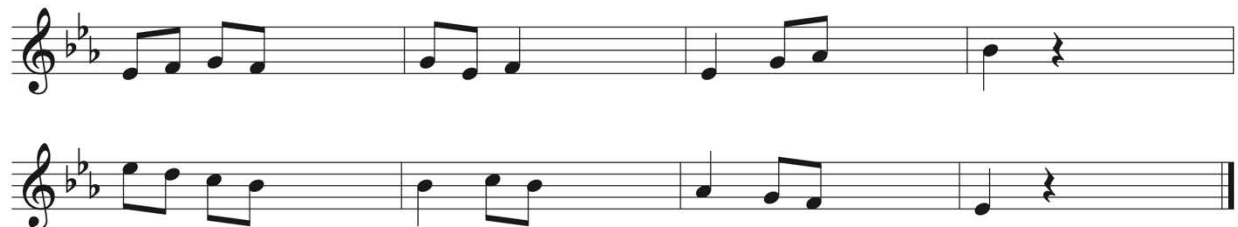
M 3.1



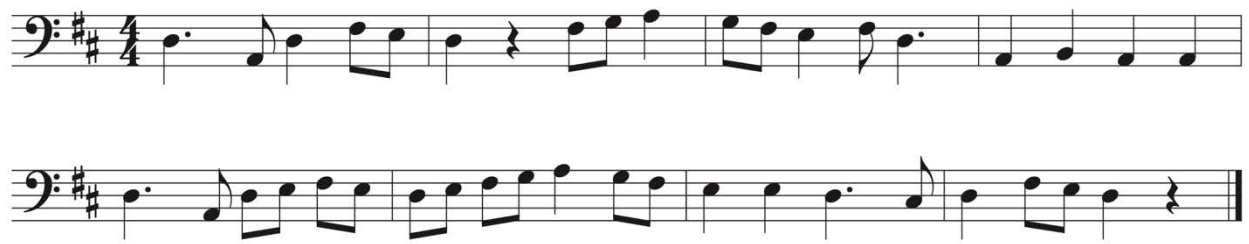
M 3.2



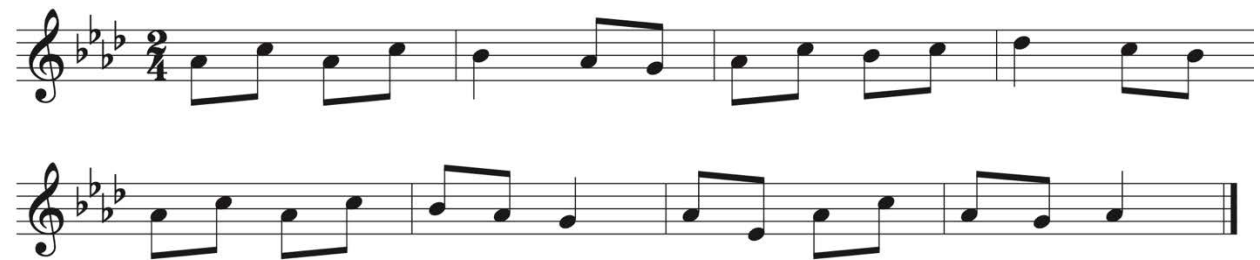
M 3.3



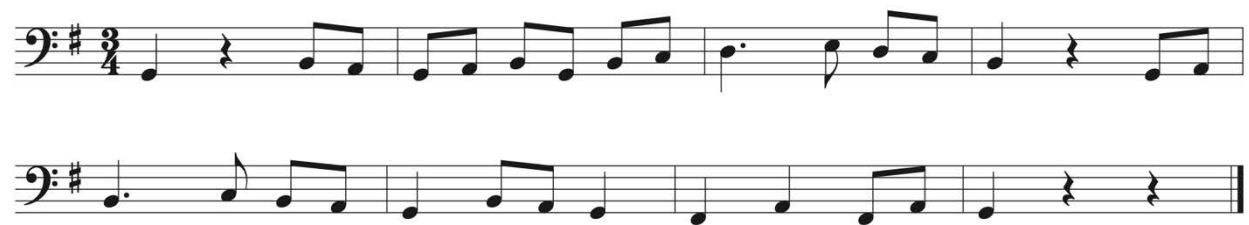
M 3.4



M 3.5



M 3.6



Compound Meter

M 3.7



M 3.8



M 3.9



M 3.10



M 3.11



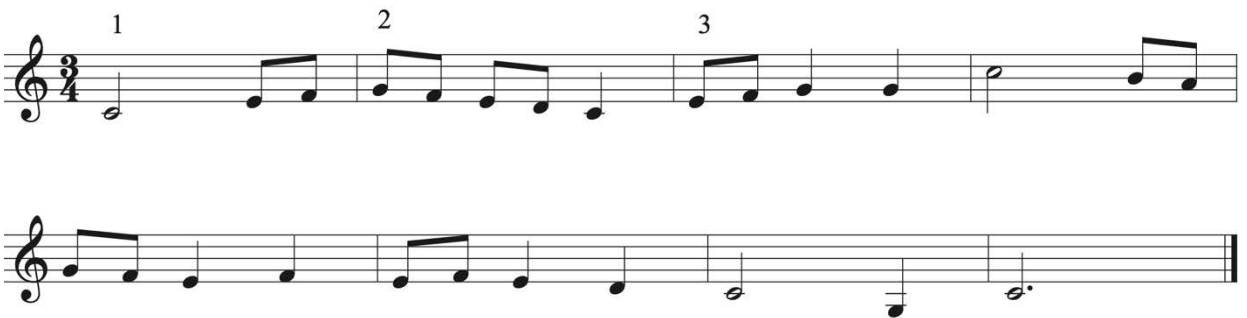
M 3.12



M 3.13: Canon



M 3.14: Canon



M 3.15: Duet



M 3.16: Duet



Melody Section 4: leaps in tonic triad, scale degrees 1-5, 3-5, 5-3

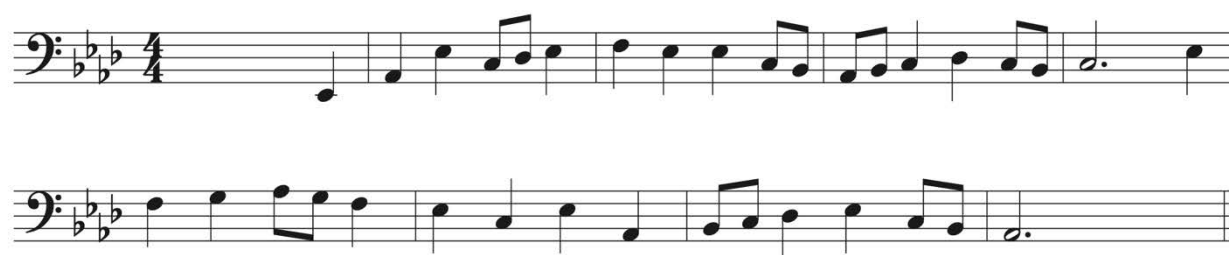
- treble and bass clef, up to 5 sharps/flats
- melodies start on scale degree 1 or 3
- simple meters: 2/4, 3/4, 4/4; compound meters: 6/8, 9/8, 12/8
- simple meter rhythms: add dotted quarter/8th, 8th/dotted quarter
- compound meter rhythms: dotted quarter, dotted half, dotted whole, 8ths, quarter/8th, 8th/quarter

Simple Meter

M 4.1



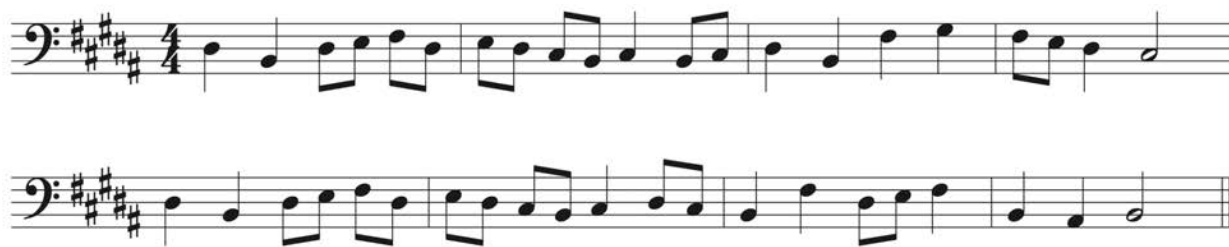
M 4.2



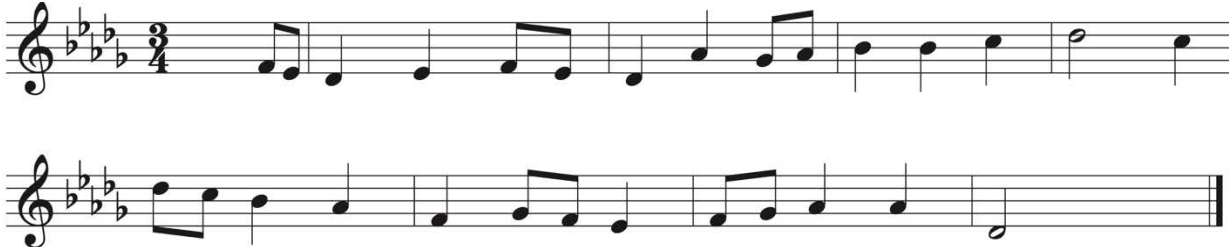
M 4.3



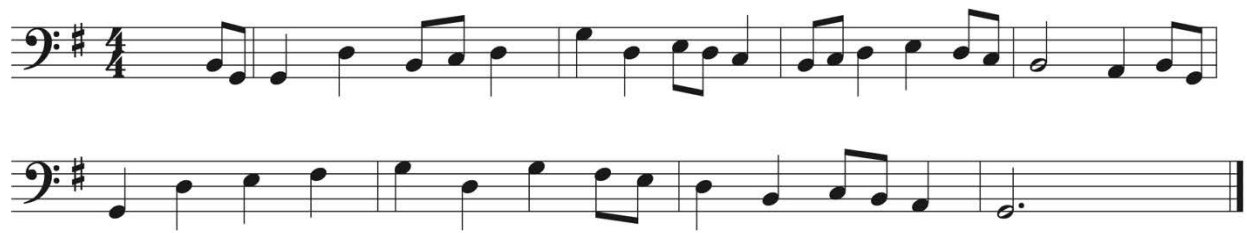
M 4.4



M 4.5



M 4.6



Compound Meter

M 4.7



M 4.8



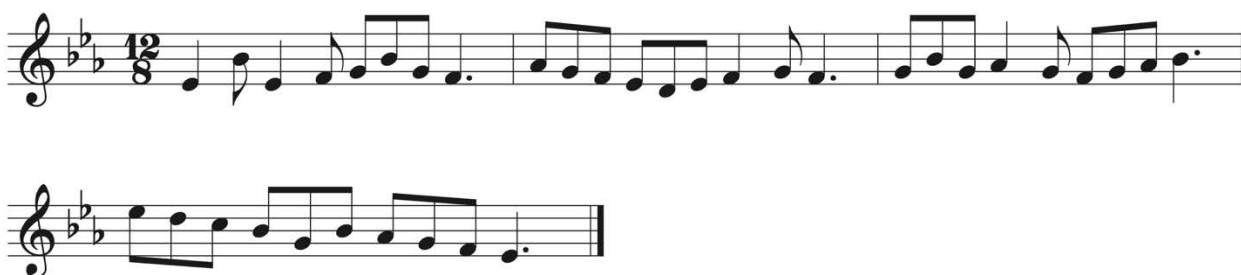
M 4.9



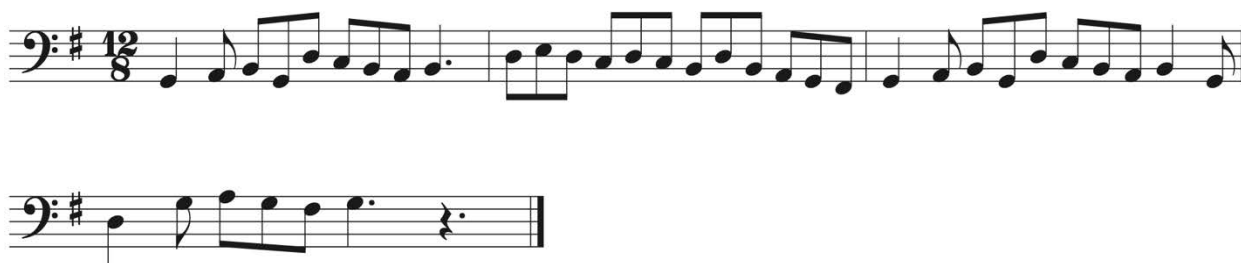
M 4.10



M 4.11



M 4.12



M 4.13: Canon



M 4.14: Canon



M 4.15: Duet



M 4.16: Duet

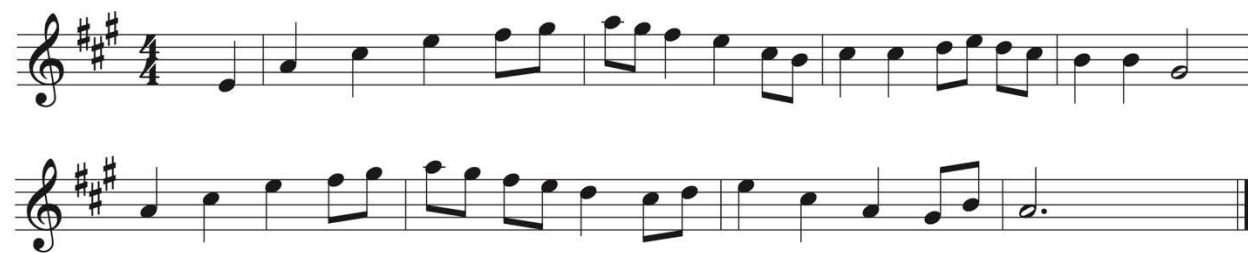


Melody Section 5: tonic arpeggio root position, scale degrees 1-3-5, 5-3-1

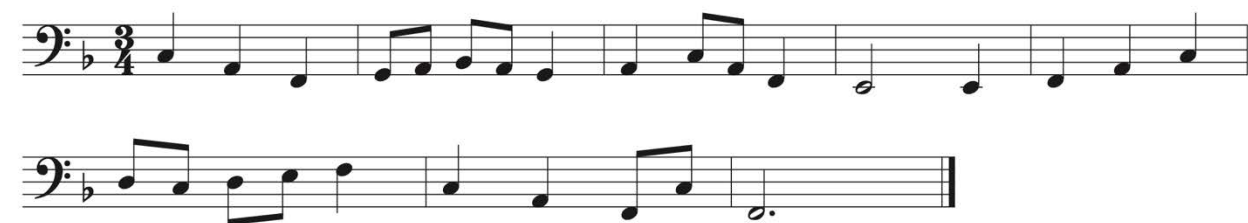
- treble and bass clef, up to 6 sharp/flats
- melodies start on scale degree 1, 3, or 5
- simple meters: 2/4 3/4 4/4; compound meters: 6/8, 9/8, 12/8
- simple meter rhythms: whole, half, dotted half, quarter, eighths, dotted quarter/8th, 8th/dotted quarter
- compound meter rhythms: dotted quarter, dotted half, dotted whole, 8ths, quarter/8th, 8th/quarter

Simple Meter

M 5.1



M5.2



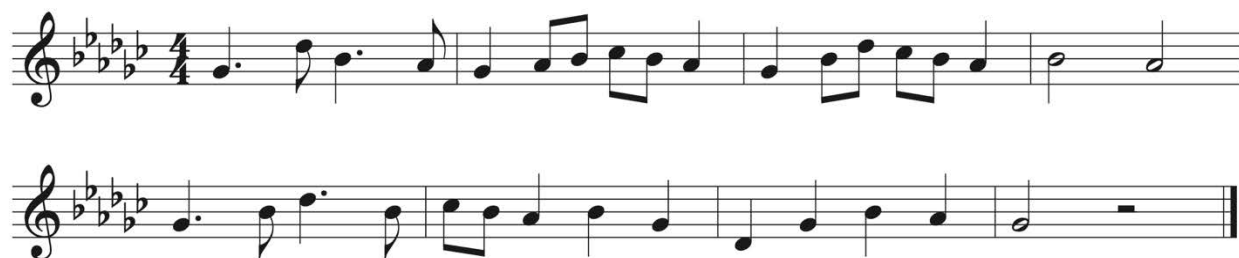
M 5.3



M 5.4



M 5.5



M5.6



Compound Meter

M5.7



M5.8



M5.9



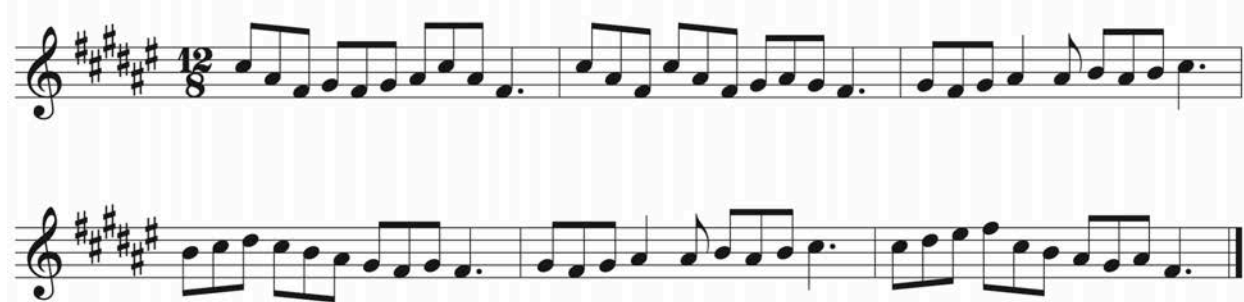
M5.10



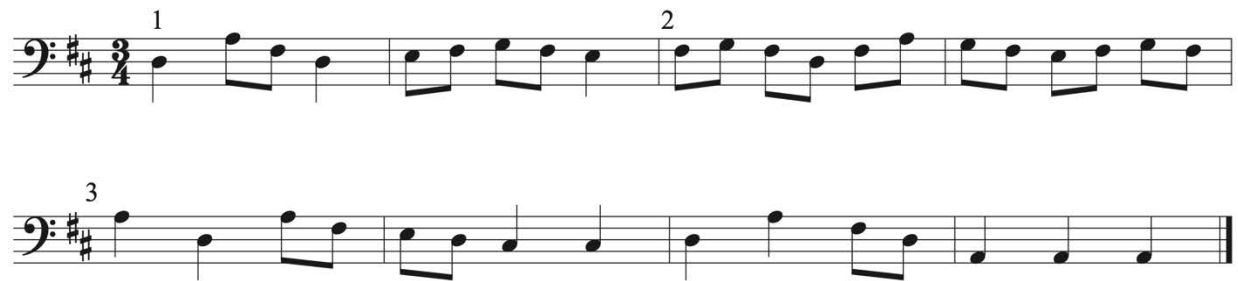
M 5.11



M 5.12



M 5.13: Canon



M 5.14: Canon



M 5.15: Duet



M 5.16: Duet

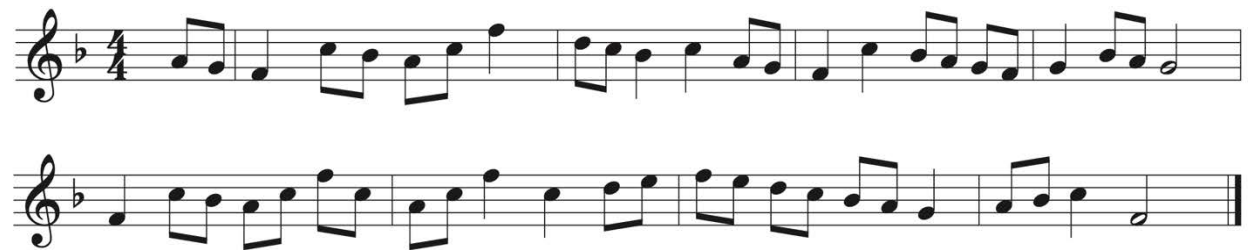


Melody Section 6: tonic arpeggio in 1st inversion, scale degrees 3-5-1, 1-5-3

- treble and bass clef, up to 7 sharps/flats
- melodies start on scale degree 1, 3 or 5
- simple meters: 2/4, 3/4, 4/4; compound meters: 6/8, 9/8, 12/8
- simple meter rhythms: whole, half, dotted half, quarter, eighths, dotted quarter/8th, 8th/dotted quarter
- compound meter rhythms: dotted quarter, dotted half, dotted whole, 8ths, quarter/8th, 8th/quarter

Single Meter

M 6.1



M 6.2



M 6.3



M 6.4



M 6.5



M 6.6

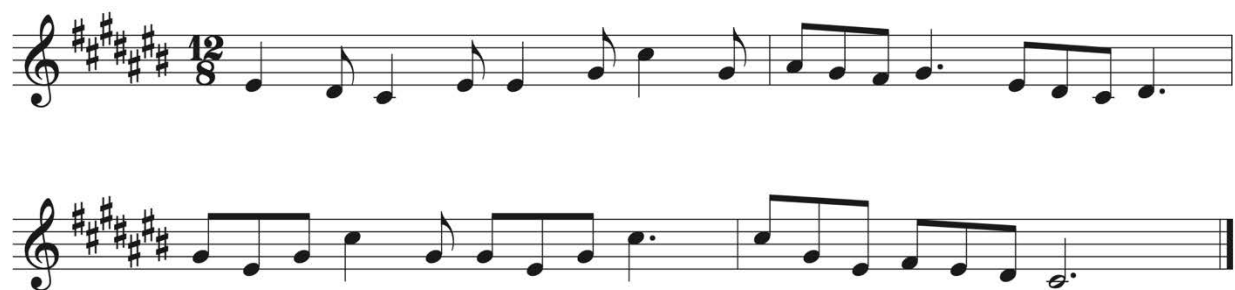


Compound Meter

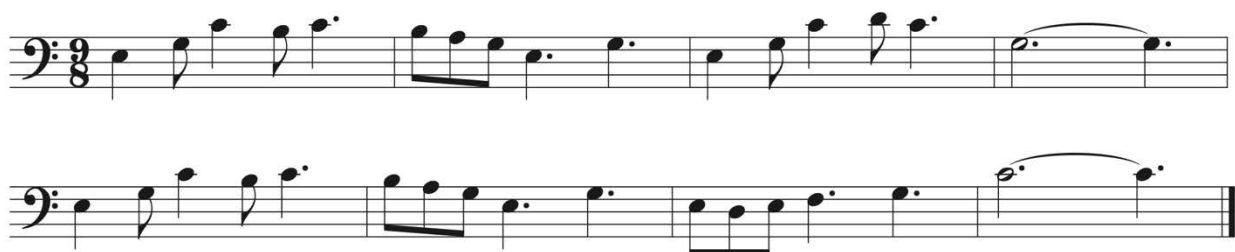
M 6.7



M 6.8



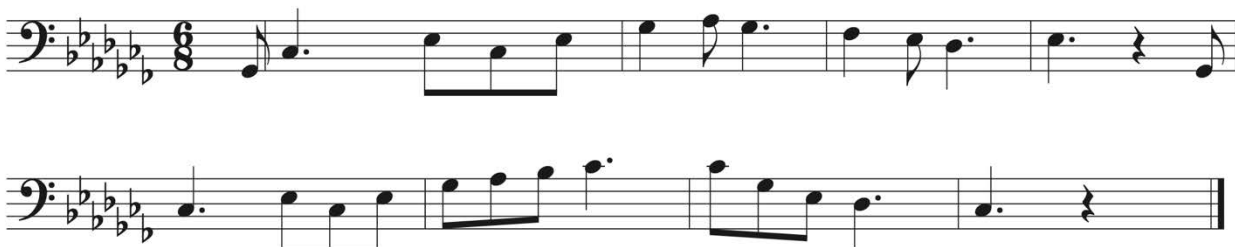
M 6.9



M 6.10



M 6.11



M 6.12



M 6.13: Canon



M 6.14: Canon



M 6.15: Duet



M 6.16: Duet

The musical score for M 6.16: Duet consists of three systems of piano duet notation. Each system has a grand staff with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/8. The first system contains three measures. The second system contains three measures. The third system contains two measures, ending with a double bar line. The notation includes various note values such as quarter, eighth, and dotted eighth notes, as well as rests.

Melodic Section 7: tonic arpeggio in 2nd inversion, scale degrees 5-1-3, 3-1-5

- treble and bass clef, up to 7 sharps/flats
- melodies start on scale degree 1, 3, or 5
- simple meters: 2/4, 3/4, 4/4; compound meters: 6/8, 9/8, 12/8
- simple meter rhythms: whole, half, dotted half, quarter, eighths, dotted quarter/8th, 8th/dotted quarter
- compound meter rhythms: dotted quarter, dotted half, dotted whole, 8ths, quarter/8th, 8th/quarter

Simple Meter

M 7.1

The musical score for M 7.1 is a single melodic line on a bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The melody consists of a sequence of notes: a half note G2, a quarter note A2, a half note B2, a quarter note C3, a half note D3, a quarter note E3, a half note F3, a quarter note G3, a half note A3, a quarter note B3, a half note C4, a quarter note D4, a half note E4, a quarter note F4, a half note G4, a quarter note A4, a half note B4, a quarter note C5, a half note B4, a quarter note A4, a half note G4, a quarter note F4, a half note E4, a quarter note D4, a half note C4, and a final whole note B3. The piece ends with a double bar line.

M 7.2



M 7.3



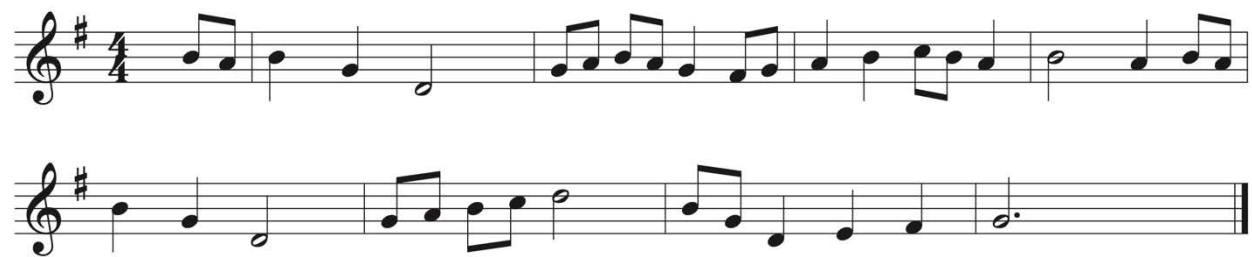
M 7.4



M 7.5



M 7.6



M 7.7



M 7.8



M 7.9



M 7.10



M 7.11



M 7.12



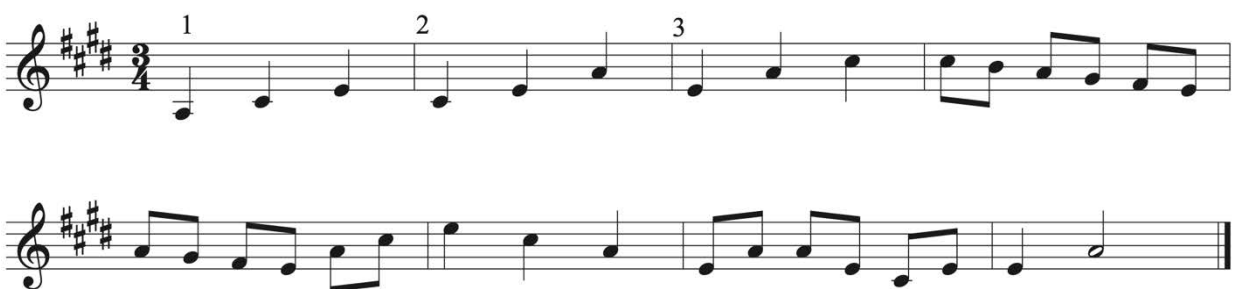
M 7.11



M 7.12



M 7.13: Canon



M 7.14: Canon



M 7.15: Duet



M 7.16: Duet



Melody Section 8: leaps in tonic triad with 8ves and 6ths, scale degrees 5 up to 3, 3 up to 1

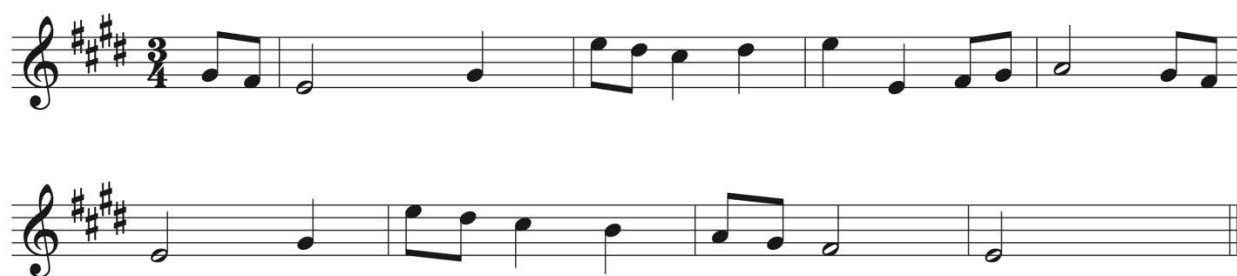
- treble and bass clef, up to 7 sharps/flats
- melodies start on scale degree 1 3 or 5
- simple meters: 2/4, 3/4, 4/4; compound meters: 6/8, 9/8, 12/8
- simple meter rhythms: whole, half, dotted half, quarter, eights, dotted quarter/8th, 8th/dotted quarter
- compound meter rhythms: dotted quarter, dotted half, dotted whole, 8ths, quarter/8th, 8th/quarter

Simple Meter

M 8.1



M 8.2



M 8.3



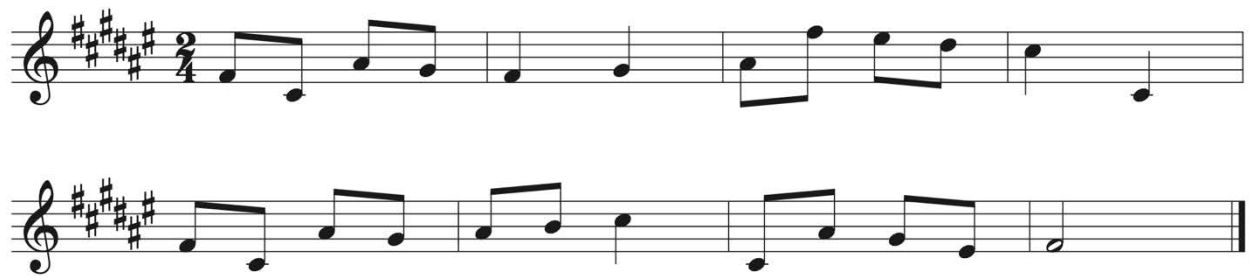
M 8.4



M 8.5



M 8.6

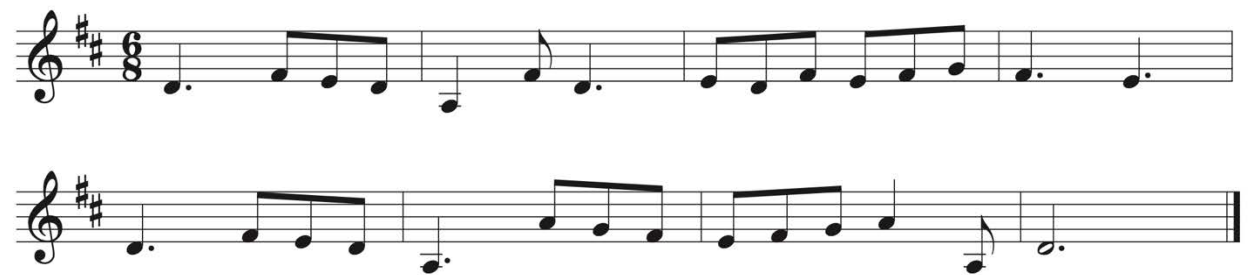


Compound Meter

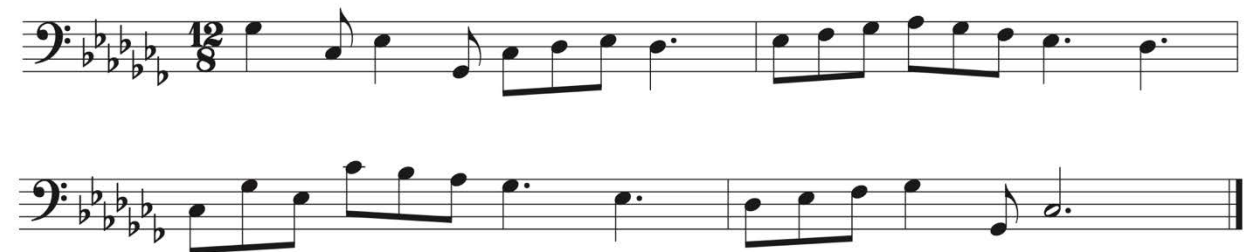
M 8.7



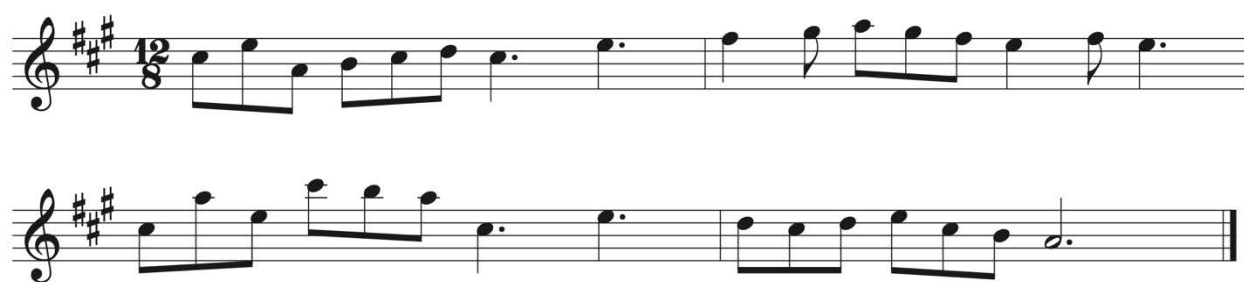
M 8.8



M 8.9



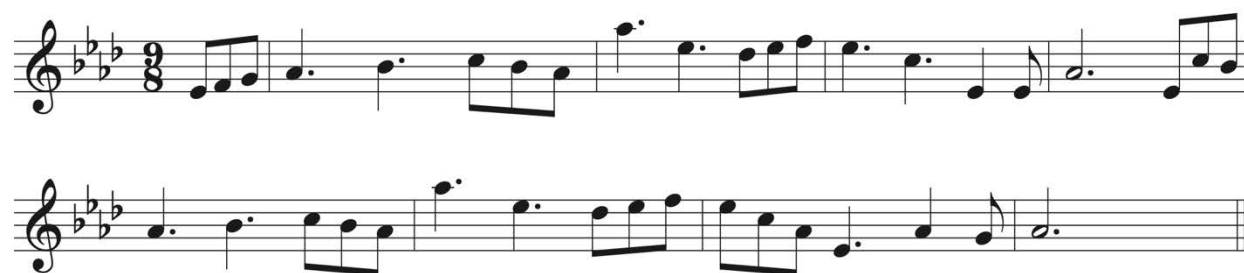
M 8.10



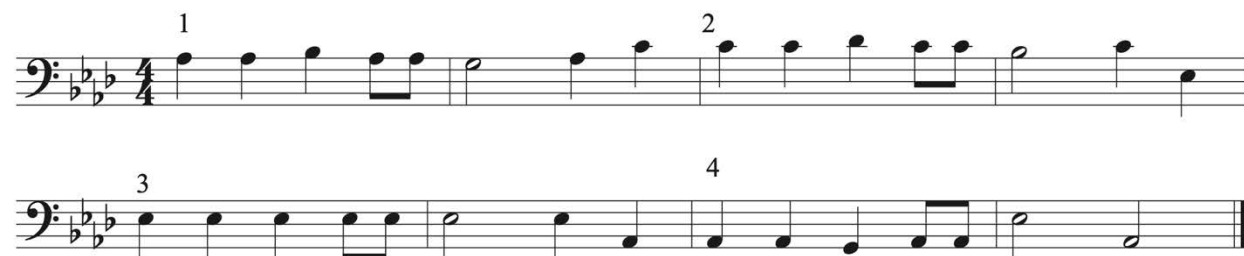
M 8.11



M 8.12



M 8.13: Canon



M 8.14: Canon

1 2 3

M 8.15: Duet

1 2 3 4

M 8.16: Duet

1 2 3 4

Melody Section 9: minor keys without scale degrees 6 and 7

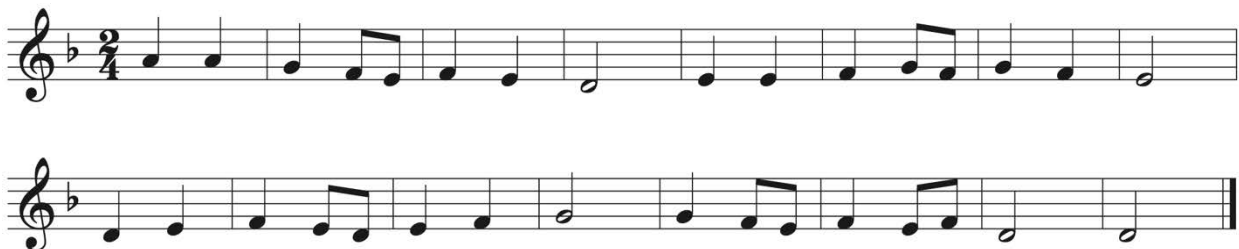
- treble and bass clef, up to 7 sharps/flats
- melodies start on scale degree 1 3 or 5
- simple meters: 2/4, 3/4, 4/4; compound meters: 6/8, 9/8, 12/8
- simple meter rhythms: whole, half, dotted half, quarter, eights, dotted quarter/8th, 8th/dotted quarter
- compound meter rhythms: dotted quarter, dotted half, dotted whole, 8ths, quarter/8th, 8th/quarter

Simple Meter

M 9.1



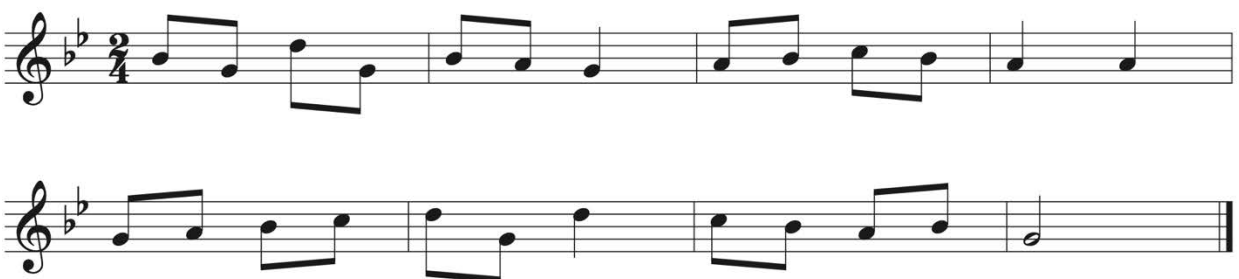
M 9.2



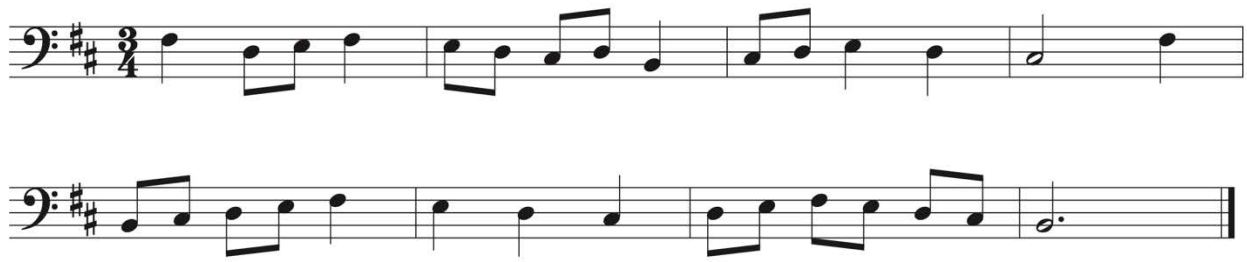
M 9.3



M 9.4



M 9.5



M 9.6



Compound Meter

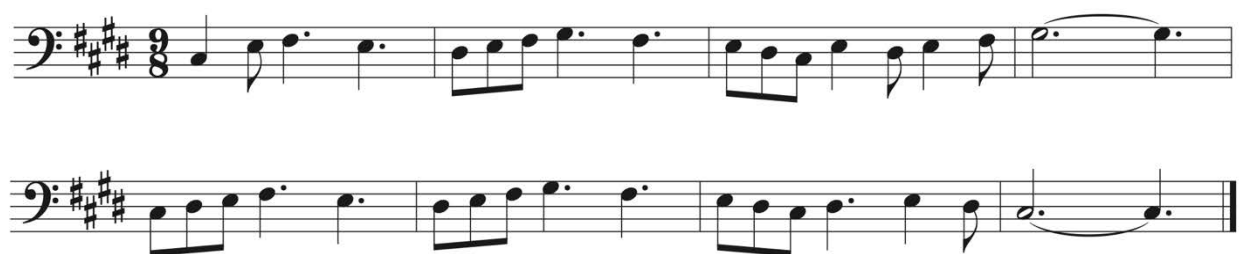
M 9.7



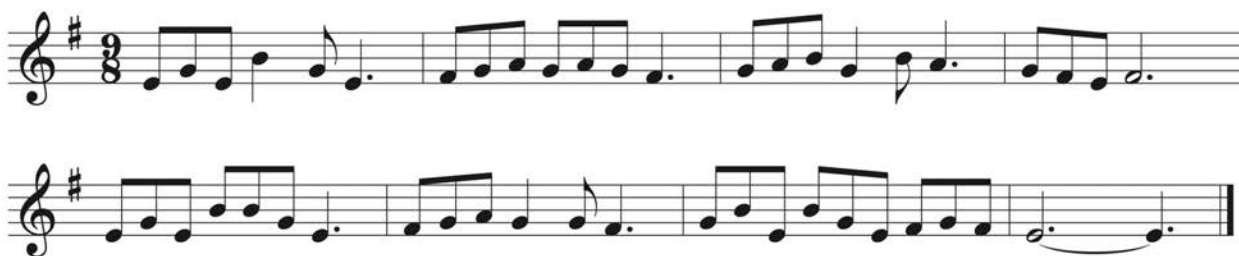
M 9.8



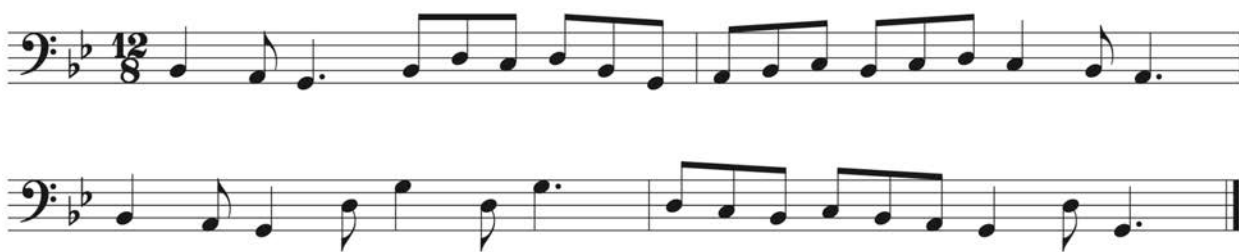
M 9.9



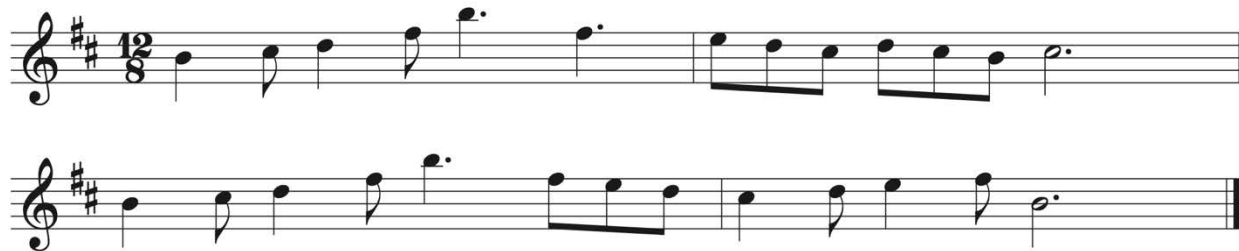
M 9.10



M 9.11



M 9.12



M 9.13: Canon



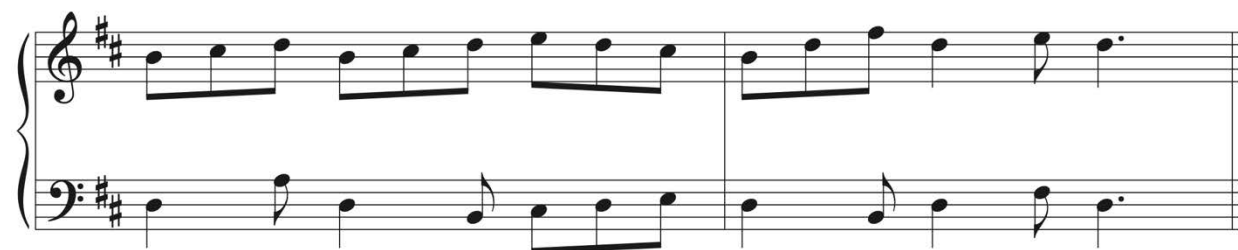
M 9.14: Canon



M 9.15: Duet



M 9.16: Duet

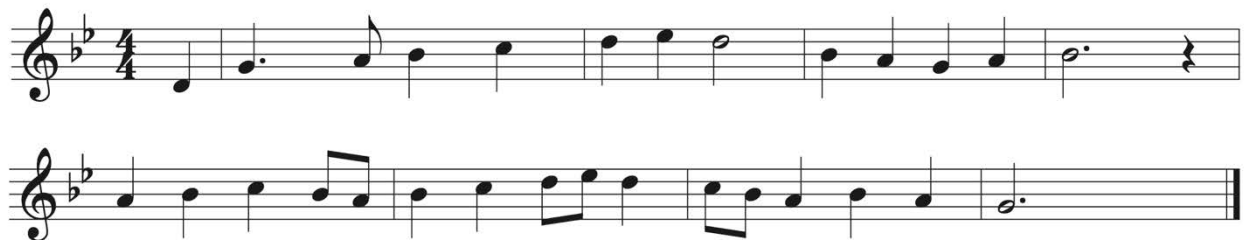


Melody Section 10: minor keys with the natural minor scale (scale degrees 6 and 7 in the key)

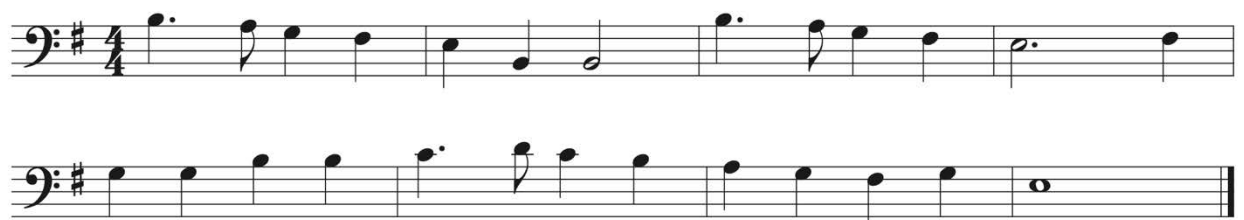
- treble and bass clef, up to 7 sharps/flats
- melodies start on scale degree 1 3 or 5
- simple meters: 2/4, 3/4, 4/4; compound meters: 6/8, 9/8, 12/8
- simple meter rhythms: whole, half, dotted half, quarter, eights, dotted quarter/8th, 8th/dotted quarter
- compound meter rhythms: dotted quarter, dotted half, dotted whole, 8ths, quarter/8th, 8th/quarter

Simple Meter

M 10.1



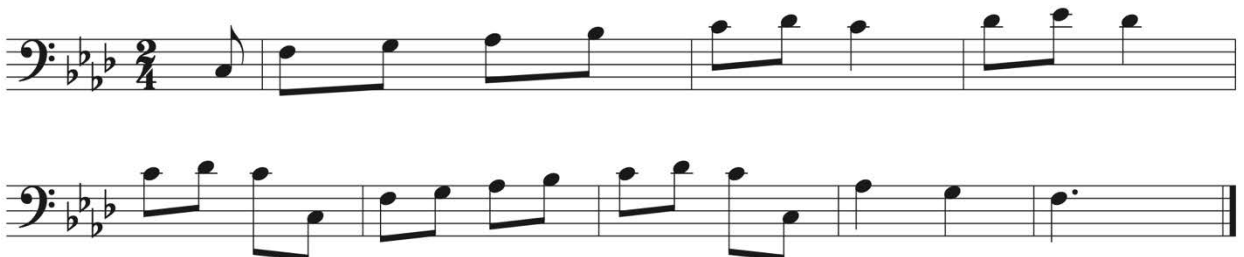
M 10.2



M 10.3



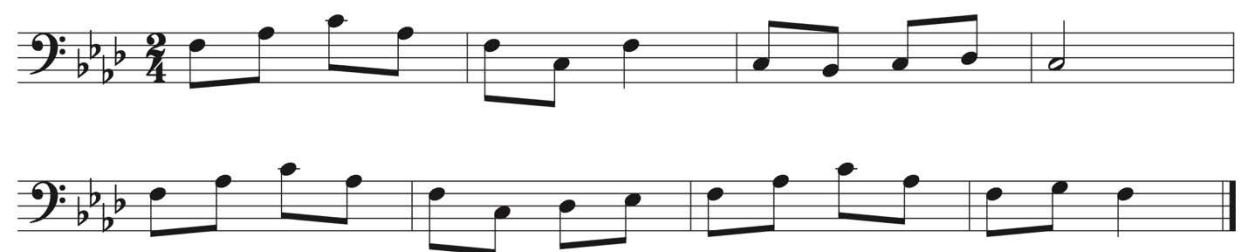
M 10.4



M 10.5



M 10.6



Compound Meter

M 10.7



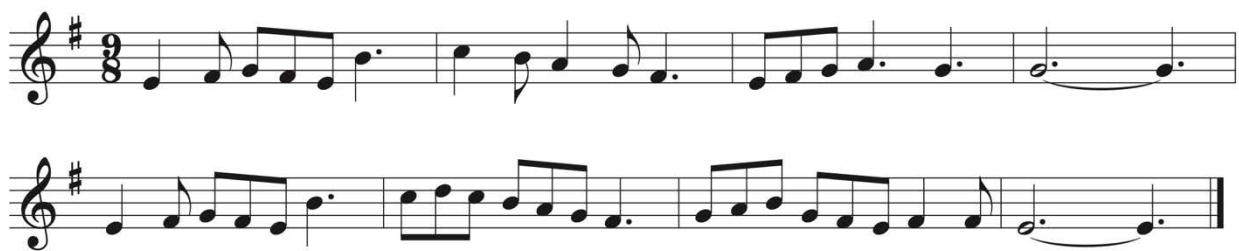
M 10.8



M 10.9



M 10.10



M 10.11



M 10.12



M 10.13: Canon



M 10.14: Canon



M 10.15: Duet

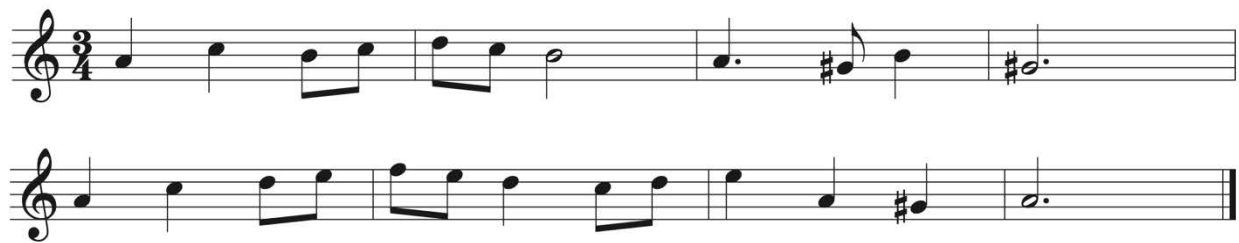


Melody Section 11: minor keys with the harmonic minor scale (raised scale degree 7)

- treble and bass clef, up to 7 sharps/flats
- melodies start on scale degree 1 3 or 5
- simple meters: 2/4, 3/4, 4/4; compound meters: 6/8, 9/8, 12/8
- simple meter rhythms: whole, half, dotted half, quarter, eighths, dotted quarter/8th, 8th/dotted quarter
- compound meter rhythms: dotted quarter, dotted half, dotted whole, 8ths, quarter/8th, 8th/quarter

Simple Meter

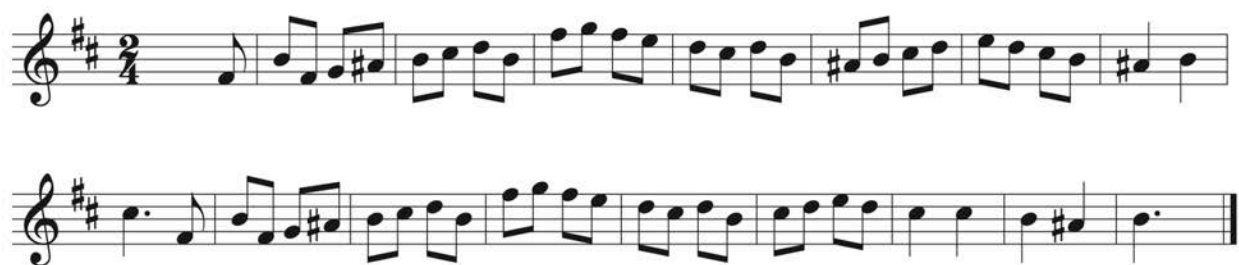
M 11.1



M 11.2



M 11.3



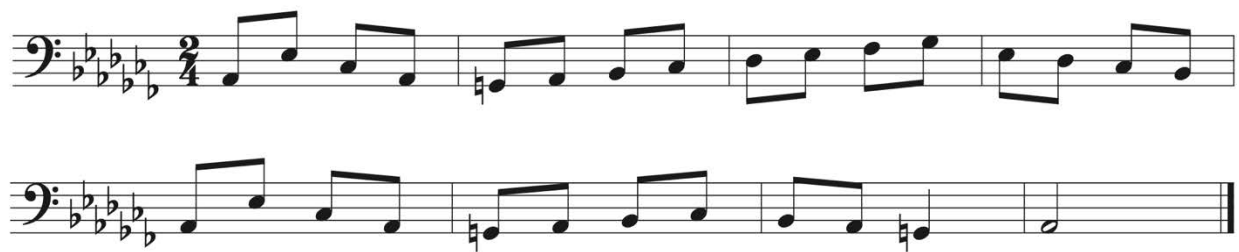
M 11.4



M 11.5



M 11.6



Compound Meter

M 11.7



M 11.8



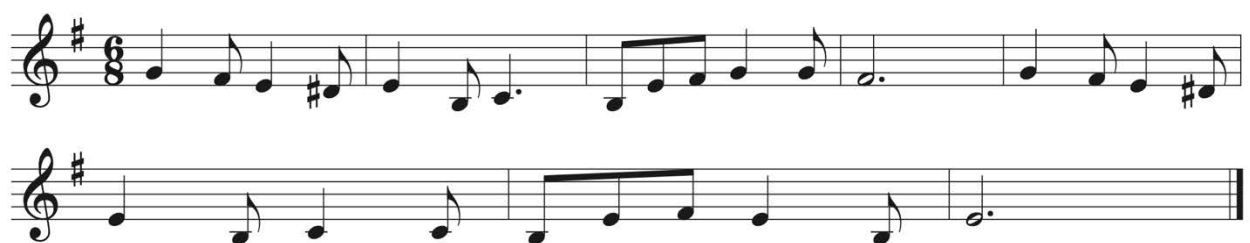
M 11.9



M 11.10



M 11.11



M 11.12



M 11.13: Canon



M 11.14: Canon



M 11.15: Duet



M 11.16: Duet

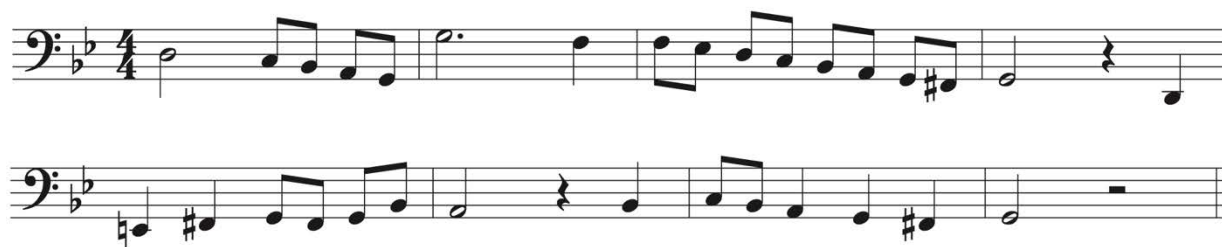


Melody Section 12: minor keys with the melodic minor scale (raised scale degree 6 and 7 ascending, natural minor descending)

- treble and bass clef, up to 7 sharps/flats
- melodies start on scale degree 1 3 or 5
- simple meters: 2/4, 3/4, 4/4; compound meters: 6/8, 9/8, 12/8
- simple meter rhythms: whole, half, dotted half, quarter, eights, dotted quarter/8th, 8th/dotted quarter
- compound meter rhythms: dotted quarter, dotted half, dotted whole, 8ths, quarter/8th, 8th/quarter

Simple Meter

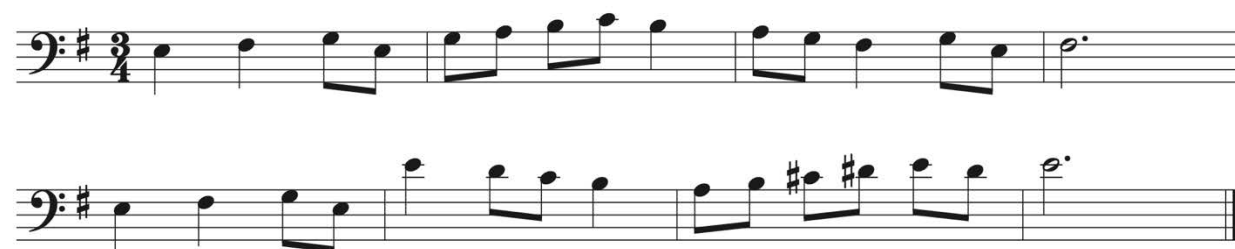
M 12.1



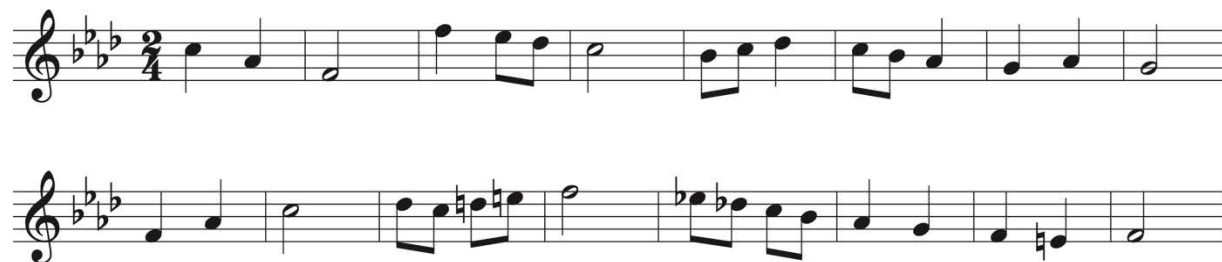
M 12.2



M 12.3



M 12.4



M 12.5



The first system of the musical score is written on a single staff in treble clef. The key signature has two sharps (F# and C#), and the time signature is 3/4. The melody consists of the following notes: quarter note D5, quarter note E5, eighth note F#5, quarter note G5, quarter note A5, quarter note B5, quarter note A5, eighth note G5, quarter note F#5, quarter note E5, quarter note D5.

M 12.7

The musical score for M 12.7 consists of two staves of music in bass clef, 6/8 time, and B-flat major. The first staff contains measures 1-4, and the second staff contains measures 5-8. The melody is composed of eighth and quarter notes, with a key signature of one flat (B-flat) and a time signature of 6/8.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first four measures of the melody, and the second system contains the next four measures. The key signature is one sharp (F#), and the time signature is 3/4. The melody is written on a single staff with a treble clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (half), C3 (half), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (half), C2 (half), B1 (quarter), A1 (quarter), G1 (quarter), F#1 (quarter), E1 (quarter), D1 (half), C1 (half), B0 (quarter), A0 (quarter), G0 (quarter), F#0 (quarter), E0 (quarter), D0 (half), C0 (half), B-1 (quarter), A-1 (quarter), G-1 (quarter), F#-1 (quarter), E-1 (quarter), D-1 (half), C-1 (half), B-2 (quarter), A-2 (quarter), G-2 (quarter), F#-2 (quarter), E-2 (quarter), D-2 (half), C-2 (half), B-3 (quarter), A-3 (quarter), G-3 (quarter), F#-3 (quarter), E-3 (quarter), D-3 (half), C-3 (half), B-4 (quarter), A-4 (quarter), G-4 (quarter), F#-4 (quarter), E-4 (quarter), D-4 (half), C-4 (half), B-5 (quarter), A-5 (quarter), G-5 (quarter), F#-5 (quarter), E-5 (quarter), D-5 (half), C-5 (half), B-6 (quarter), A-6 (quarter), G-6 (quarter), F#-6 (quarter), E-6 (quarter), D-6 (half), C-6 (half), B-7 (quarter), A-7 (quarter), G-7 (quarter), F#-7 (quarter), E-7 (quarter), D-7 (half), C-7 (half), B-8 (quarter), A-8 (quarter), G-8 (quarter), F#-8 (quarter), E-8 (quarter), D-8 (half), C-8 (half), B-9 (quarter), A-9 (quarter), G-9 (quarter), F#-9 (quarter), E-9 (quarter), D-9 (half), C-9 (half), B-10 (quarter), A-10 (quarter), G-10 (quarter), F#-10 (quarter), E-10 (quarter), D-10 (half), C-10 (half), B-11 (quarter), A-11 (quarter), G-11 (quarter), F#-11 (quarter), E-11 (quarter), D-11 (half), C-11 (half), B-12 (quarter), A-12 (quarter), G-12 (quarter), F#-12 (quarter), E-12 (quarter), D-12 (half), C-12 (half), B-13 (quarter), A-13 (quarter), G-13 (quarter), F#-13 (quarter), E-13 (quarter), D-13 (half), C-13 (half), B-14 (quarter), A-14 (quarter), G-14 (quarter), F#-14 (quarter), E-14 (quarter), D-14 (half), C-14 (half), B-15 (quarter), A-15 (quarter), G-15 (quarter), F#-15 (quarter), E-15 (quarter), D-15 (half), C-15 (half), B-16 (quarter), A-16 (quarter), G-16 (quarter), F#-16 (quarter), E-16 (quarter), D-16 (half), C-16 (half), B-17 (quarter), A-17 (quarter), G-17 (quarter), F#-17 (quarter), E-17 (quarter), D-17 (half), C-17 (half), B-18 (quarter), A-18 (quarter), G-18 (quarter), F#-18 (quarter), E-18 (quarter), D-18 (half), C-18 (half), B-19 (quarter), A-19 (quarter), G-19 (quarter), F#-19 (quarter), E-19 (quarter), D-19 (half), C-19 (half), B-20 (quarter), A-20 (quarter), G-20 (quarter), F#-20 (quarter), E-20 (quarter), D-20 (half), C-20 (half), B-21 (quarter), A-21 (quarter), G-21 (quarter), F#-21 (quarter), E-21 (quarter), D-21 (half), C-21 (half), B-22 (quarter), A-22 (quarter), G-22 (quarter), F#-22 (quarter), E-22 (quarter), D-22 (half), C-22 (half), B-23 (quarter), A-23 (quarter), G-23 (quarter), F#-23 (quarter), E-23 (quarter), D-23 (half), C-23 (half), B-24 (quarter), A-24 (quarter), G-24 (quarter), F#-24 (quarter), E-24 (quarter), D-24 (half), C-24 (half), B-25 (quarter), A-25 (quarter), G-25 (quarter), F#-25 (quarter), E-25 (quarter), D-25 (half), C-25 (half), B-26 (quarter), A-26 (quarter), G-26 (quarter), F#-26 (quarter), E-26 (quarter), D-26 (half), C-26 (half), B-27 (quarter), A-27 (quarter), G-27 (quarter), F#-27 (quarter), E-27 (quarter), D-27 (half), C-27 (half), B-28 (quarter), A-28 (quarter), G-28 (quarter), F#-28 (quarter), E-28 (quarter), D-28 (half), C-28 (half), B-29 (quarter), A-29 (quarter), G-29 (quarter), F#-29 (quarter), E-29 (quarter), D-29 (half), C-29 (half), B-30 (quarter), A-30 (quarter), G-30 (quarter), F#-30 (quarter), E-30 (quarter), D-30 (half), C-30 (half), B-31 (quarter), A-31 (quarter), G-31 (quarter), F#-31 (quarter), E-31 (quarter), D-31 (half), C-31 (half), B-32 (quarter), A-32 (quarter), G-32 (quarter), F#-32 (quarter), E-32 (quarter), D-32 (half), C-32 (half), B-33 (quarter), A-33 (quarter), G-33 (quarter), F#-33 (quarter), E-33 (quarter), D-33 (half), C-33 (half), B-34 (quarter), A-34 (quarter), G-34 (quarter), F#-34 (quarter), E-34 (quarter), D-34 (half), C-34 (half), B-35 (quarter), A-35 (quarter), G-35 (quarter), F#-35 (quarter), E-35 (quarter), D-35 (half), C-35 (half), B-36 (quarter), A-36 (quarter), G-36 (quarter), F#-36 (quarter), E-36 (quarter), D-36 (half), C-36 (half), B-37 (quarter), A-37 (quarter), G-37 (quarter), F#-37 (quarter), E-37 (quarter), D-37 (half), C-37 (half), B-38 (quarter), A-38 (quarter), G-38 (quarter), F#-38 (quarter), E-38 (quarter), D-38 (half), C-38 (half), B-39 (quarter), A-39 (quarter), G-39 (quarter), F#-39 (quarter), E-39 (quarter), D-39 (half), C-39 (half), B-40 (quarter), A-40 (quarter), G-40 (quarter), F#-40 (quarter), E-40 (quarter), D-40 (half), C-40 (half), B-41 (quarter), A-41 (quarter), G-41 (quarter), F#-41 (quarter), E-41 (quarter), D-41 (half), C-41 (half), B-42 (quarter), A-42 (quarter), G-42 (quarter), F#-42 (quarter), E-42 (quarter), D-42 (half), C-42 (half), B-43 (quarter), A-43 (quarter), G-43 (quarter), F#-43 (quarter), E-43 (quarter), D-43 (half), C-43 (half), B-44 (quarter), A-44 (quarter), G-44 (quarter), F#-44 (quarter), E-44 (quarter), D-44 (half), C-44 (half), B-45 (quarter), A-45 (quarter), G-45 (quarter), F#-45 (quarter), E-45 (quarter), D-45 (half), C-45 (half), B-46 (quarter), A-46 (quarter), G-46 (quarter), F#-46 (quarter), E-46 (quarter), D-46 (half), C-46 (half), B-47 (quarter), A-47 (quarter), G-47 (quarter), F#-47 (quarter), E-47 (quarter), D-47 (half), C-47 (half), B-48 (quarter), A-48 (quarter), G-48 (quarter), F#-48 (quarter), E-48 (quarter), D-48 (half), C-48 (half), B-49 (quarter), A-49 (quarter), G-49 (quarter), F#-49 (quarter), E-49 (quarter), D-49 (half), C-49 (half), B-50 (quarter), A-50 (quarter), G-50 (quarter), F#-50 (quarter), E-50 (quarter), D-50 (half), C-50 (half), B-51 (quarter), A-51 (quarter), G-51 (quarter), F#-51 (quarter), E-51 (quarter), D-51 (half), C-51 (half), B-52 (quarter), A-52 (quarter), G-52 (quarter), F#-52 (quarter), E-52 (quarter), D-52 (half), C-52 (half), B-53 (quarter), A-53 (quarter), G-53 (quarter), F#-53 (quarter), E-53 (quarter), D-53 (half), C-53 (half), B-54 (quarter), A-54 (quarter), G-54 (quarter), F#-54 (quarter), E-54 (quarter), D-54 (half), C-54 (half), B-55 (quarter), A-55 (quarter), G-55 (quarter), F#-55 (quarter), E-55 (quarter), D-55 (half), C-55 (half), B-56 (quarter), A-56 (quarter), G-56 (quarter), F#-56 (quarter), E-56 (quarter), D-56 (half), C-56 (half), B-57 (quarter), A-57 (quarter), G-57 (quarter), F#-57 (quarter), E-57 (quarter), D-57 (half), C-57 (half), B-58 (quarter), A-58 (quarter), G-58 (quarter), F#-58 (quarter), E-58 (quarter), D-58 (half), C-58 (half), B-59 (quarter), A-59 (quarter), G-59 (quarter), F#-59 (quarter), E-59 (quarter), D-59 (half), C-59 (half), B-60 (quarter), A-60 (quarter), G-60 (quarter), F#-60 (quarter), E-60 (quarter), D-60 (half), C-60 (half), B-61 (quarter), A-61 (quarter), G-61 (quarter), F#-61 (quarter), E-61 (quarter), D-61 (half), C-61 (half), B-62 (quarter), A-62 (quarter), G-62 (quarter), F#-62 (quarter), E-62 (quarter), D-62 (half), C-62 (half), B-63 (quarter), A-63 (quarter), G-63 (quarter), F#-63 (quarter), E-63 (quarter), D-63 (half), C-63 (half), B-64 (quarter), A-64 (quarter), G-64 (quarter), F#-64 (quarter), E-64 (quarter), D-64 (half), C-64 (half), B-65 (quarter), A-65 (quarter), G-65 (quarter), F#-65 (quarter), E-65 (quarter), D-65 (half), C-65 (half), B-66 (quarter), A-66 (quarter), G-66 (quarter), F#-66 (quarter), E-66 (quarter), D-66 (half), C-66 (half), B-67 (quarter), A-67 (quarter), G-67 (quarter), F#-67 (quarter), E-67 (quarter), D-67 (half), C-67 (half), B-68 (quarter), A-68 (quarter), G-68 (quarter), F#-68 (quarter), E-68 (quarter), D-68 (half), C-68 (half), B-69 (quarter), A-69 (quarter), G-69 (quarter), F#-69 (quarter), E-69 (quarter), D-69 (half), C-69 (half), B-70 (quarter), A-70 (quarter), G-70 (quarter), F#-70 (quarter), E-70 (quarter), D-70 (half), C-70 (half), B-71 (quarter), A-71 (quarter), G-71 (quarter), F#-71 (quarter), E-71 (quarter), D-71 (half), C-71 (half), B-72 (quarter), A-72 (quarter), G-72 (quarter), F#-72 (quarter), E-72 (quarter), D-72 (half), C-72 (half), B-73 (quarter), A-73 (quarter), G-73 (quarter), F#-73 (quarter), E-73 (quarter), D-73 (half), C-73 (half), B-74 (quarter), A-74 (quarter), G-74 (quarter), F#-74 (quarter), E-74 (quarter), D-74 (half), C-74 (half), B-75 (quarter), A-75 (quarter), G-75 (quarter), F#-75 (quarter), E-75 (quarter), D-75 (half), C-75 (half), B-76 (quarter), A-76 (quarter), G-76 (quarter), F#-76 (quarter), E-76 (quarter), D-76 (half), C-76 (half), B-77 (quarter), A-77 (quarter), G-77 (quarter), F#-77 (quarter), E-77 (quarter), D-77 (half), C-77 (half), B-78 (quarter), A-78 (quarter), G-78 (quarter), F#-78 (quarter

The image shows the bass line of the song 'The Rose Tree'. The music is written in 12/8 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody line is written on a single staff with a treble clef. The bass line is written on a single staff with a bass clef. The melody line starts with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note G4. The bass line starts with a quarter note G3, followed by a quarter note A3, a quarter note B-flat3, and a quarter note G3. The melody line continues with a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. The bass line continues with a quarter note F3, a quarter note E3, a quarter note D3, and a quarter note C3. The melody line ends with a quarter note B-flat4, a quarter note A4, a quarter note G4, and a quarter note F4. The bass line ends with a quarter note B-flat3, a quarter note A3, a quarter note G3, and a quarter note F3.

M 12.10



M 12.11



M 12.12



M 12.13: Canon



M 12.14: Canon



M 12.15: Duet



M 12.16: Duet

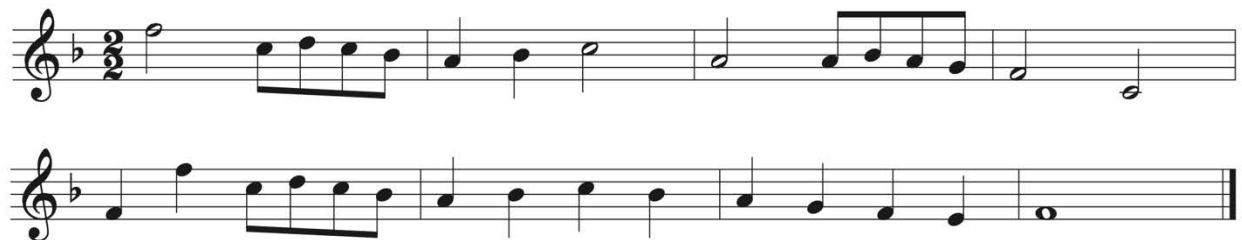


Melody Section 13: tonic triad leaps with beat levels other than quarter and dotted quarter notes

- treble and bass clef, up to 7 sharps/flats in Major and minor keys
- melodies start on scale degree 1 3 or 5
- simple meters: 2/4, 3/4, 4/4; compound meters: 6/8, 9/8, 12/8
- simple meter rhythms: whole, half, dotted half, quarter, eighths, dotted quarter/8th, 8th/dotted quarter
- compound meter rhythms: dotted quarter, dotted half, dotted whole, 8ths, quarter/8th, 8th/quarter

Simple Meter: Half Note Beat Level

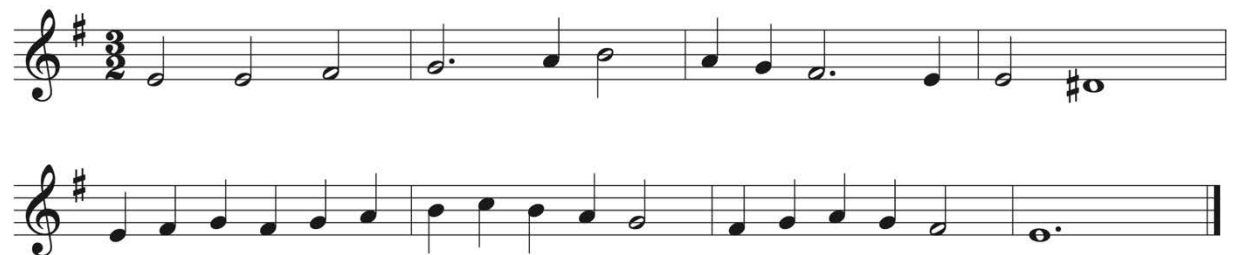
M 13.1



M 13.2



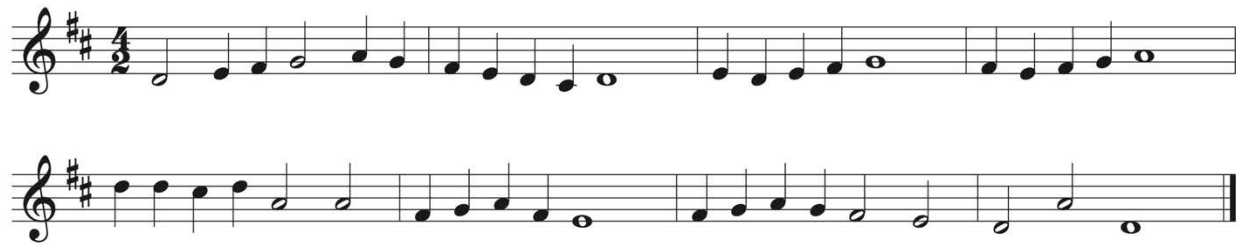
M 13.3



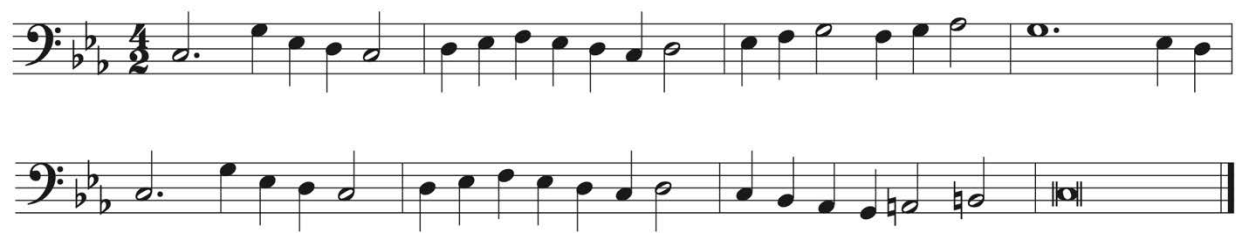
M 13.4



M 13.5



M 13.6



M 13.7: Canon



M 13.8: Duet



M 13.10

The musical notation for the bass line of 'The Rose Tree' is shown in two staves. The first staff begins with a bass clef, a key signature of one flat (B-flat), and a time signature of 2/8. The melody starts on a quarter note G2, followed by a dotted quarter note A2, a quarter note B-flat2, and a quarter note C3. The second staff continues the melody with a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3. The piece concludes with a double bar line.

[illegible][illegible]

The second system of the musical score for 'The Bird Song' consists of two staves. The top staff continues the melody from the first system, starting with a dotted quarter note G4, followed by eighth notes A4, B4, and C5, then a dotted quarter note B4, and ending with eighth notes A4 and G4. The bottom staff continues the accompaniment, starting with a dotted quarter note G3, followed by eighth notes A3, B3, and C4, then a dotted quarter note B3, and ending with eighth notes A3 and G3. The piece concludes with a double bar line.

M 13.15



M 13.16: Canon

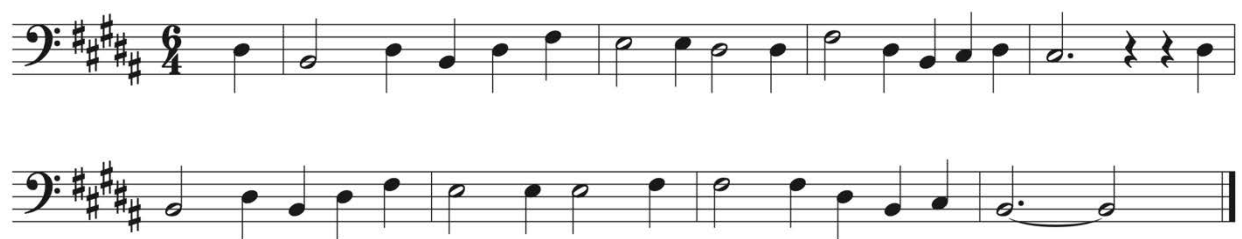


M 13.17: Duet



Compound Meter: Dotted Half Note Beat Level

M 13.19



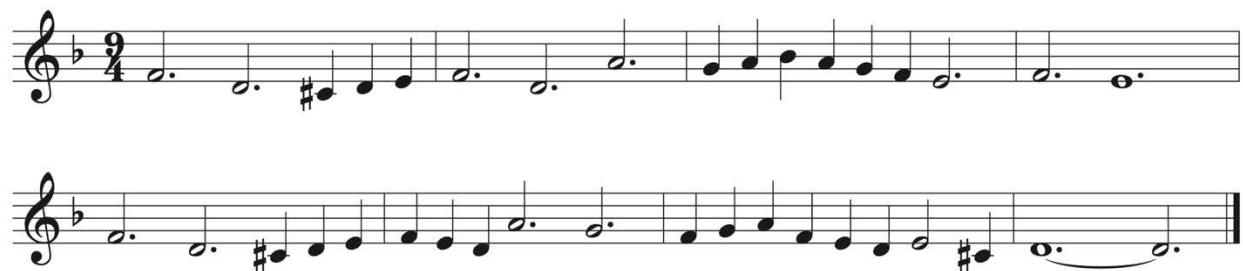
M 13.20



M 13.21



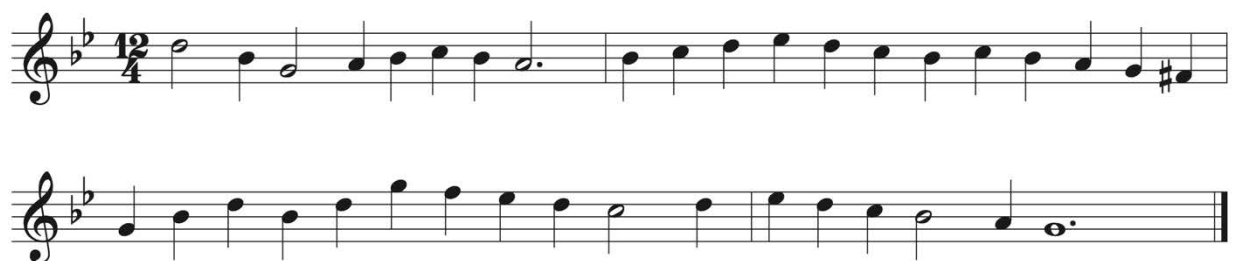
M 13.22



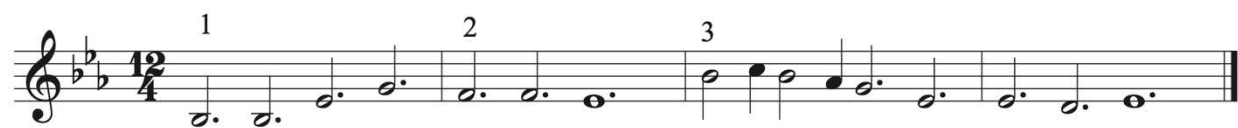
M 13.23



M 13.24



M 13.25: Canon



M 13.26: Duet

Two systems of musical notation for a duet. The first system consists of a grand staff with a treble and bass clef, key signature of two sharps (F# and C#), and a 12/4 time signature. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of eighth notes. The second system continues the melody and accompaniment, ending with a double bar line.

Compound Meter: Dotted Eighth Note Beat Level

M 13.28

Two systems of musical notation in compound meter. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 6/16. The melody is written in the bass clef and features a series of eighth and sixteenth notes, with a dotted eighth note at the beginning of the second measure. The piece concludes with a double bar line.

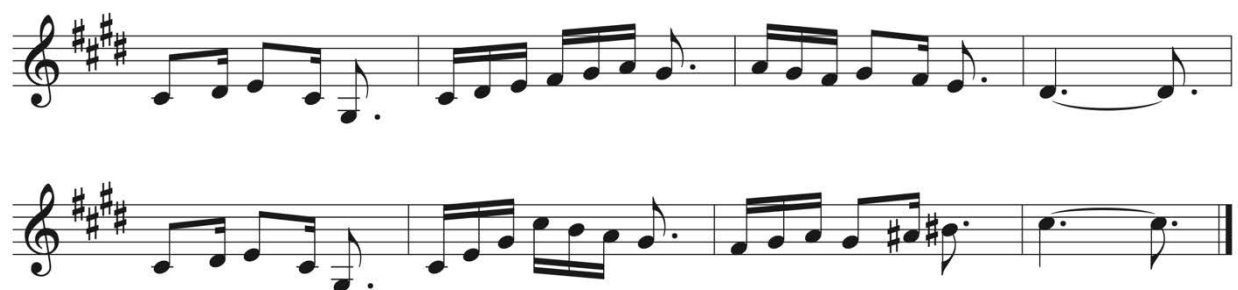
M 13.29

Two systems of musical notation in compound meter. The key signature has four flats (Bb, Eb, Ab, Db) and the time signature is 6/16. The melody is written in the treble clef and consists of eighth and sixteenth notes. The piece ends with a double bar line.

M 13.30

Two systems of musical notation in compound meter. The key signature has no sharps or flats, and the time signature is 9/16. The melody is written in the bass clef and features a complex rhythmic pattern with many sixteenth notes and some eighth notes. The piece concludes with a double bar line.

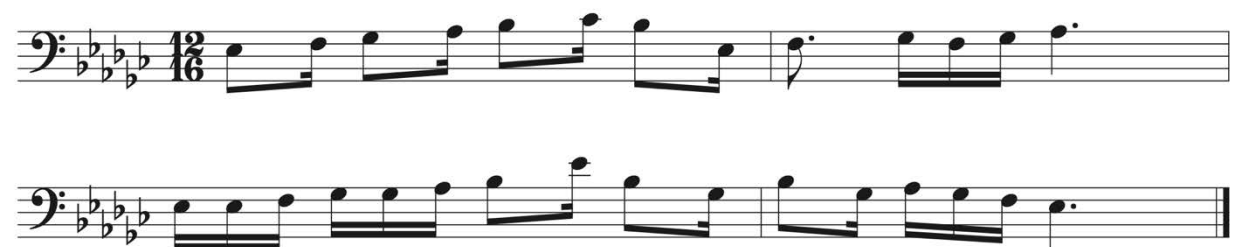
M 13.31



M 13.32



M 13.33



M 13.34: Canon



M 13.35: Duet



Melody Section 14: Leaps in the Dominant Triad

- root position triad (scale degrees 5-7-2, 2-7-5)
- 3rds (7-2, 2-7; 5-7, 7-5)
- treble and bass clef, up to 7 sharps/flats in Major and minor keys
- melodies start on scale degree 1 3 or 5
- simple meters: 2/4, 3/4, 4/4; compound meters: 6/8, 9/8, 12/8
- simple meter rhythms: whole, half, dotted half, quarter, eighths, dotted quarter/8th, 8th/dotted quarter
- compound meter rhythms: dotted quarter, dotted half, dotted whole, 8ths, quarter/8th, 8th/quarter

Simple Meter

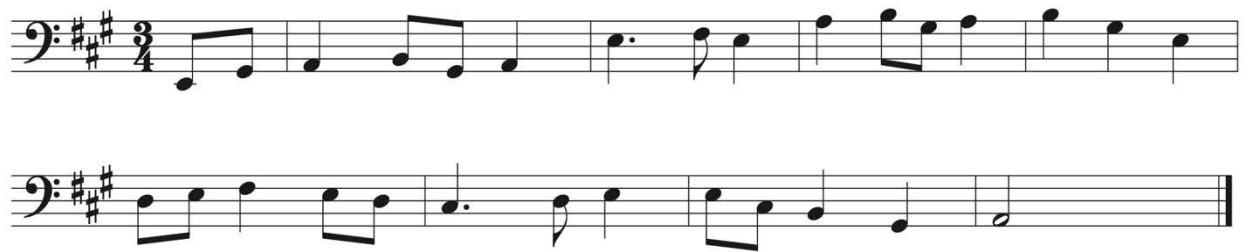
M 14.1



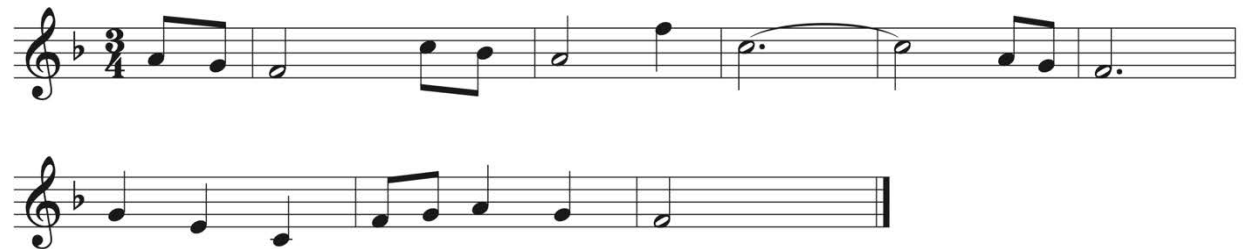
M 14.2



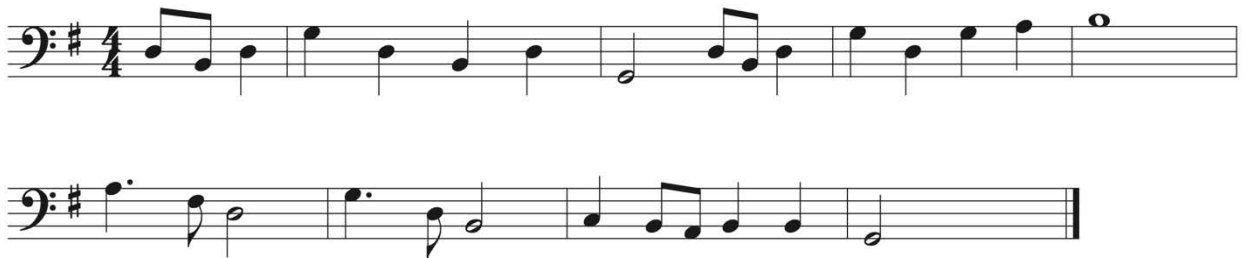
M 14.3



M 14.4



M 14.5



M 14.6



M 14.7

The image shows a musical score for the song "The Rose Tree". The music is written in bass clef, 6/8 time, and the key signature has three sharps (F#, C#, G#), indicating the key of D major. The melody is presented on two staves. The first staff contains the first six measures of the melody, and the second staff contains the last three measures, ending with a double bar line. The melody consists of eighth and sixteenth notes, with some measures containing beamed eighth notes.

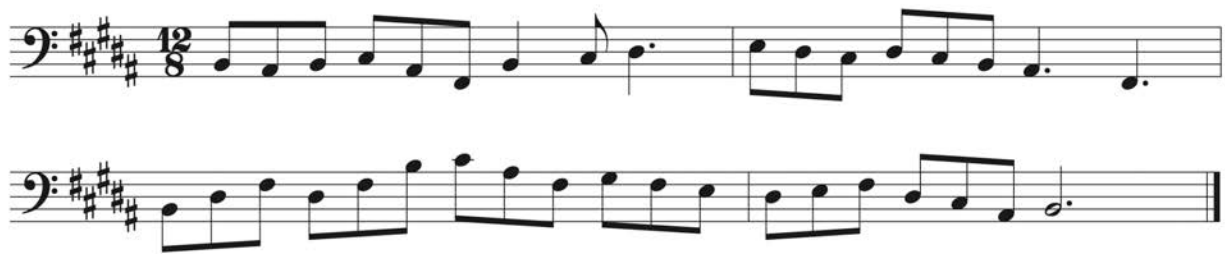
The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of the melody, and the second system contains the second line. The key signature is B-flat major (two flats), and the time signature is 6/8. The melody is written in a single staff with a treble clef. The notes are as follows:

System 1: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (half).

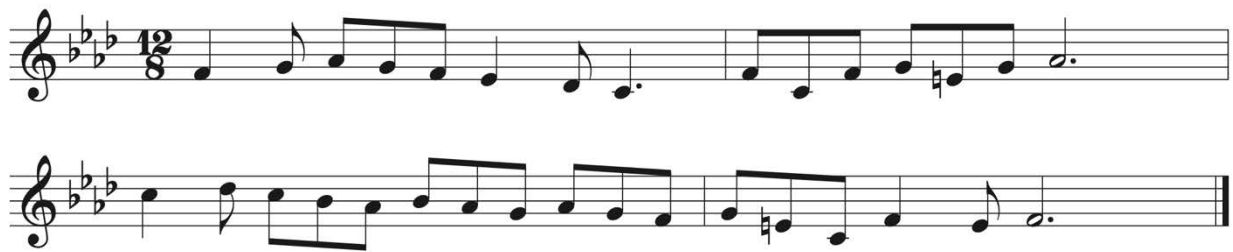
System 2: C4 (quarter), B3 (quarter), A3 (quarter), G3 (half), F3 (quarter), E3 (quarter), D3 (half).

[illegible][illegible]

M 14.11



M 14.12



M 14.13: Canon



M 14.14: Canon



M 14.15: Duet



M 14.16: Duet



Melody Section 15: Leaps in the Dominant Triad

- triads in 1st and 2nd inversion (scale degrees 7-2-5, 5-2-7, 2-5-7, 7-5-2)
- P4/P5 (scale degrees 2 up to 5, 5 down to 2)
- treble and bass clef, up to 7 sharps/flats in Major and minor keys
- melodies start on scale degree 1 3 or 5
- simple meters: 2/4, 3/4, 4/4; compound meters: 6/8, 9/8, 12/8
- simple meter rhythms: whole, half, dotted half, quarter, eighths, dotted quarter/8th, 8th/dotted quarter
- compound meter rhythms: dotted quarter, dotted half, dotted whole, 8ths, quarter/8th, 8th/quarter

Simple Meter

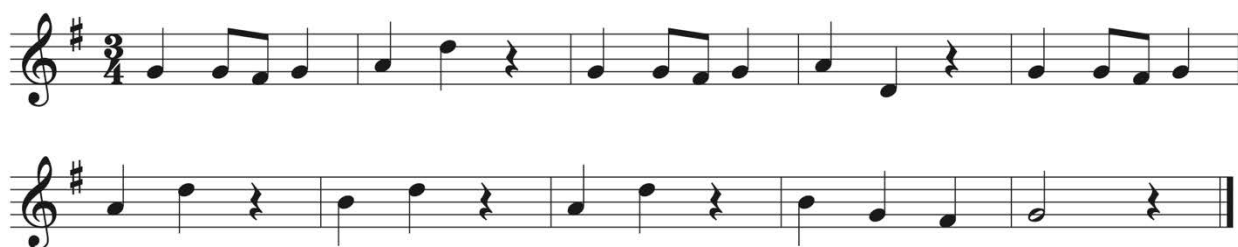
M 15.1



M 15.2



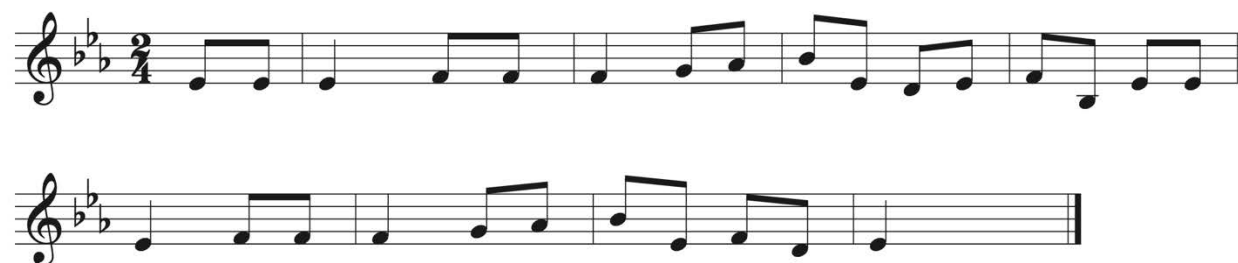
M 15.3



M 15.4



M 15.5



M 15.6

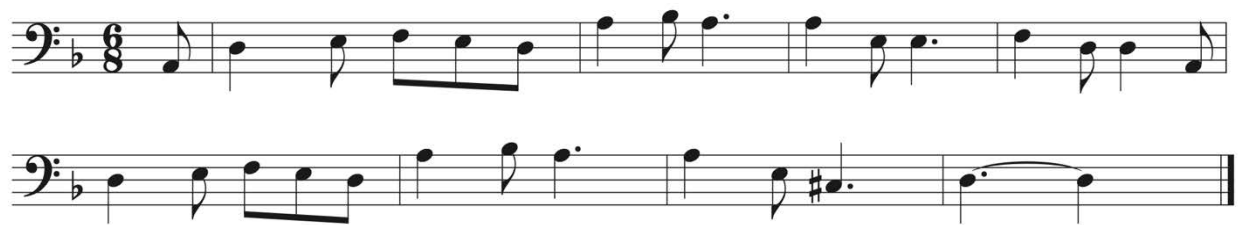


Compound Meter

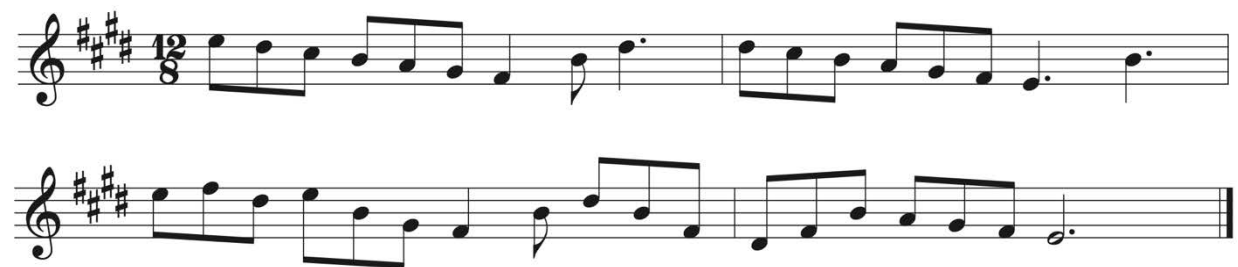
M 15.7



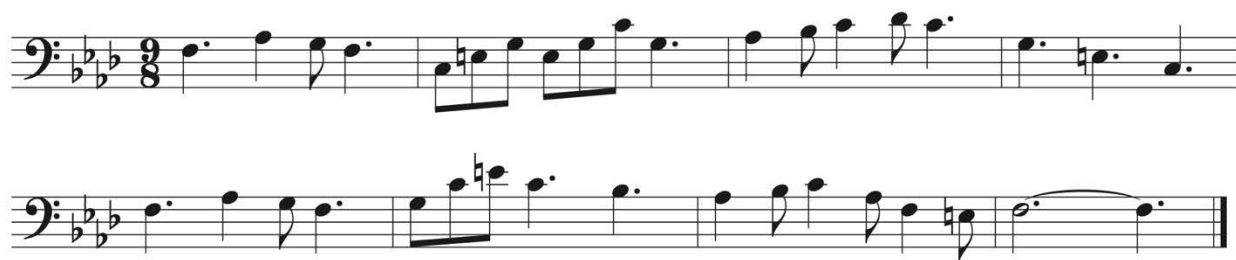
M 15.8



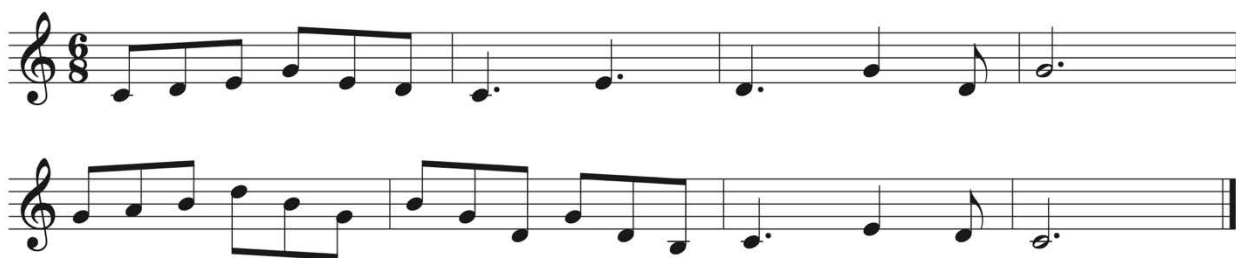
M 15.9



M 15.10



M 15.11



M 15.12



M 15.13: Canon



M 15.14: Canon



M 15.15: Duet



M 15.16: Duet



Melody Section 16: Leaps in the dominant triad

- 6ths: scale degrees 5 down to 7, 7 up to 5
- treble and bass clef, up to 7 sharps/flats in Major and minor keys
- melodies start on scale degree 1 3 or 5
- simple meters: 2/4, 3/4, 4/4; compound meters: 6/8, 9/8, 12/8
- simple meter rhythms: whole, half, dotted half, quarter, eighths, dotted quarter/8th, 8th/dotted quarter
- compound meter rhythms: dotted quarter, dotted half, dotted whole, 8ths, quarter/8th, 8th/quarter

Simple Meter

M 16.1



M 16.2



M 16.3

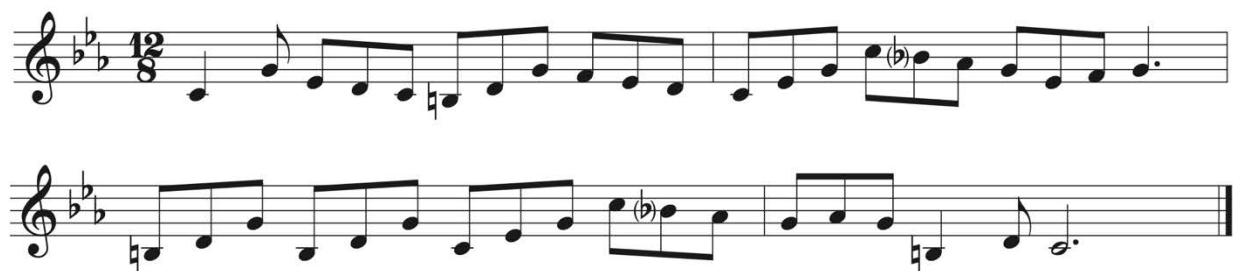


M 16.4



The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first five measures of the melody, and the second system contains the final five measures, ending with a double bar line. The notation is in bass clef, 2/4 time, and B-flat major. The melody is written on a single staff with a key signature of two flats and a time signature of 2/4. The notes are: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, A60, Bb60, C61, D61, E61, F61, G61, A61, Bb61, C62, D62, E62, F62, G62, A62, Bb62, C63, D63, E63, F63, G63, A63, Bb63, C64, D64, E64, F64, G64, A64, Bb64, C65, D65, E65, F65, G65, A65, Bb65, C66, D66, E66, F66, G66, A66, Bb66, C67, D67, E67, F67, G67, A67, Bb67, C68, D68, E68, F68, G68, A68, Bb68, C69, D69, E69, F69, G69, A69, Bb69, C70, D70, E70, F70, G70, A70, Bb70, C71, D71, E71, F71, G71, A71, Bb71, C72, D72, E72, F72, G72, A72, Bb72, C73, D73, E73, F73, G73, A73, Bb73, C74, D74, E74, F74, G74, A74, Bb74, C75, D75, E75, F75, G75, A75, Bb75, C76, D76, E76, F76, G76, A76, Bb76, C77, D77, E77, F77, G77, A77, Bb77, C78, D78, E78, F78, G78, A78, Bb78, C79, D79, E79, F79, G79, A79, Bb79, C80, D80, E80, F80, G80, A80, Bb80, C81, D81, E81, F81, G81, A81, Bb81, C82, D82, E82, F82, G82, A82, Bb82, C83, D83, E83, F83, G83, A83, Bb83, C84, D84, E84, F84, G84, A84, Bb84, C85, D85, E85, F85, G85, A85, Bb85, C86, D86, E86, F86, G86, A86, Bb86, C87, D87, E87, F87, G87, A87, Bb87, C88, D88, E88, F88, G88, A88, Bb88, C89, D89, E89, F89, G89, A89, Bb89, C90, D90, E90, F90, G90, A90, Bb90, C91, D91, E91, F91, G91, A91, Bb91, C92, D92, E92, F92, G92, A92, Bb92, C93, D93, E93, F93, G93, A93, Bb93, C94, D94, E94, F94, G94, A94, Bb94, C95, D95, E95, F95, G95, A95, Bb95, C96, D96, E96, F96, G96, A96, Bb96, C97, D97, E97, F97, G97, A97, Bb97, C98, D98, E98, F98, G98, A98, Bb98, C99, D99, E99, F99, G99, A99, Bb99, C100, D100, E100, F100, G100, A100, Bb100, C101, D101, E101, F101, G101, A101, Bb101, C102, D102, E102, F102, G102, A102, Bb102, C103, D103, E103, F103, G103, A103, Bb103, C104, D104, E104, F104, G104, A104, Bb104, C105, D105, E105, F105, G105, A105, Bb105, C106, D106, E106, F106, G106, A106, Bb106, C107, D107, E107, F107, G107, A107, Bb107, C108, D108, E108, F108, G108, A108, Bb108, C109, D109, E109, F109, G109, A109, Bb109, C110, D110, E110, F110, G110, A110, Bb110, C111, D111, E111, F111, G111, A111, Bb111, C112, D112, E112, F112, G112, A112, Bb112, C113, D113, E113, F113, G113, A113, Bb113, C114, D114, E114, F114, G114, A114, Bb114, C115, D115, E115, F115, G115, A115, Bb115, C116, D116, E116, F116, G116, A116, Bb116, C117, D117, E117, F117, G117, A117, Bb117, C118, D118, E118, F118, G118, A118, Bb118, C119, D119, E119, F119, G119, A119, Bb119, C120, D120, E120, F120, G120, A120, Bb120, C121, D121, E121, F121, G121, A121, Bb121, C122, D122, E122, F122, G122, A122, Bb122, C123, D123, E123, F123, G123, A123, Bb123, C124, D124, E124, F124, G124, A124, Bb124, C125, D125, E125, F125, G125, A125, Bb125, C126, D126, E126, F126, G126, A126, Bb126, C127, D127, E127, F127, G127, A127, Bb127, C128, D128, E128, F128, G128, A128, Bb128, C129, D129, E129, F129, G129, A129, Bb129, C130, D130, E130, F130, G130, A130, Bb130, C131, D131, E131, F131, G131, A131, Bb131, C132, D132, E132, F132, G132, A132, Bb132, C133, D133, E133, F133, G133, A1

M 16.9



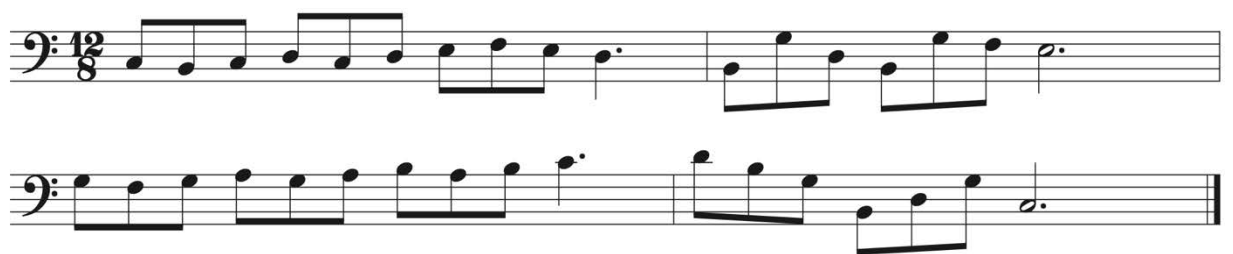
M 16.10



M 16.11



M 16.12



M 16.13: Canon



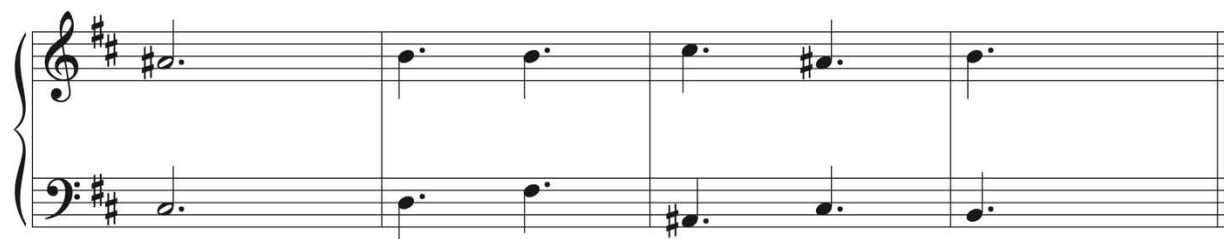
M 16.14: Canon



M 16.15: Duet



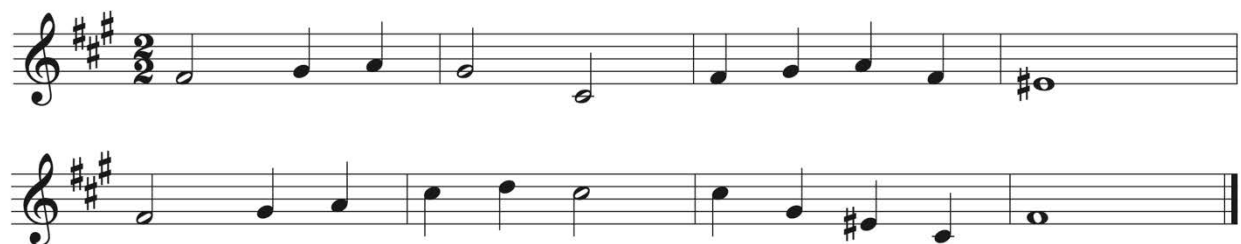
M 16.16: Duet



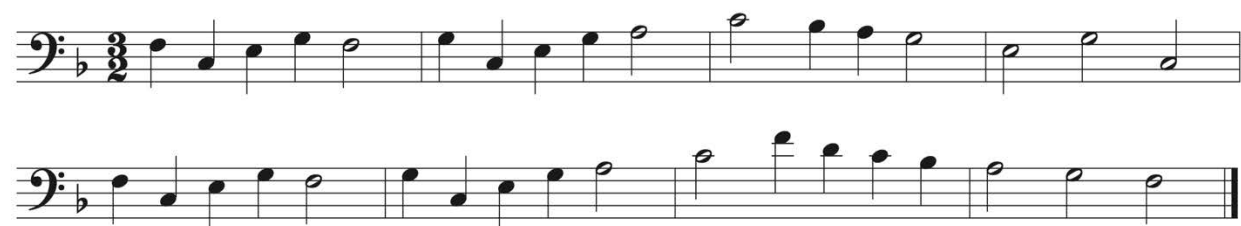
Melody Section 17: dominant triad leaps in Major and minor keys with beat levels other than quarter and dotted quarter notes

Simple Meter: Half Note Beat Level

17.1



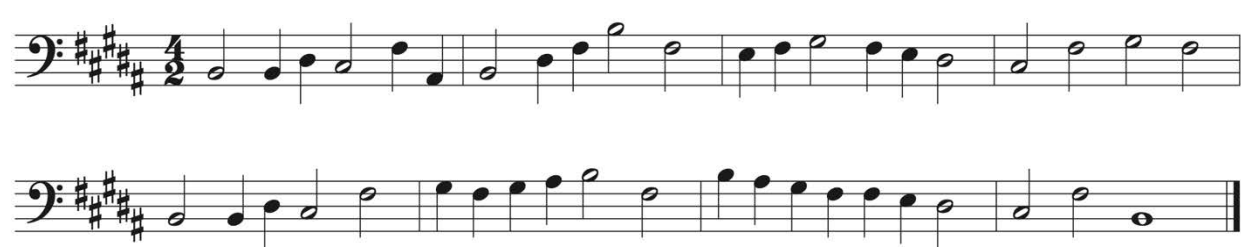
M 17.2



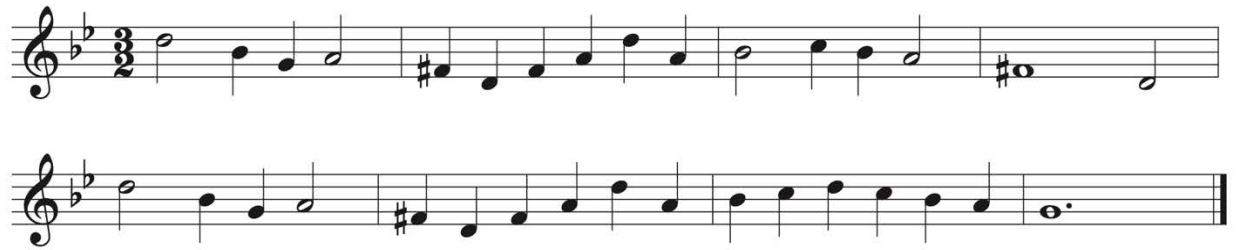
M 17.3



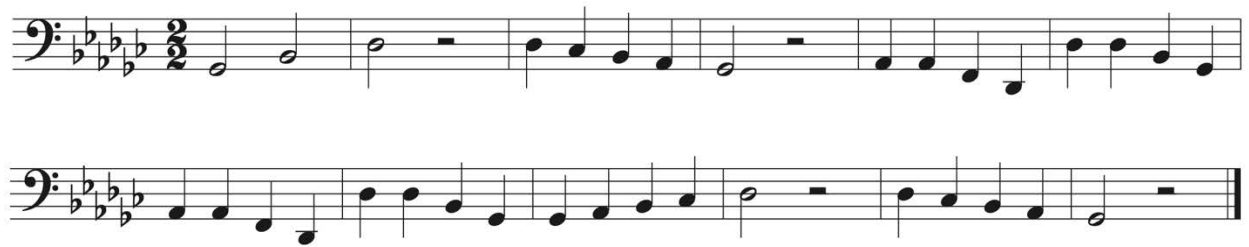
M 17.4



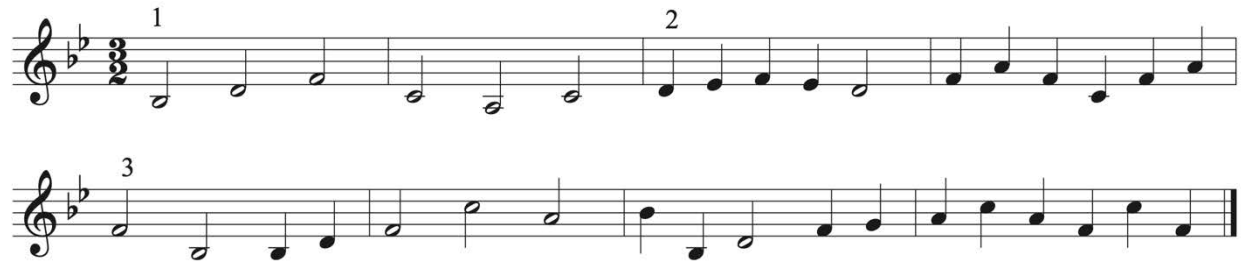
M 17.5



M 17.6



M 17.7: Canon

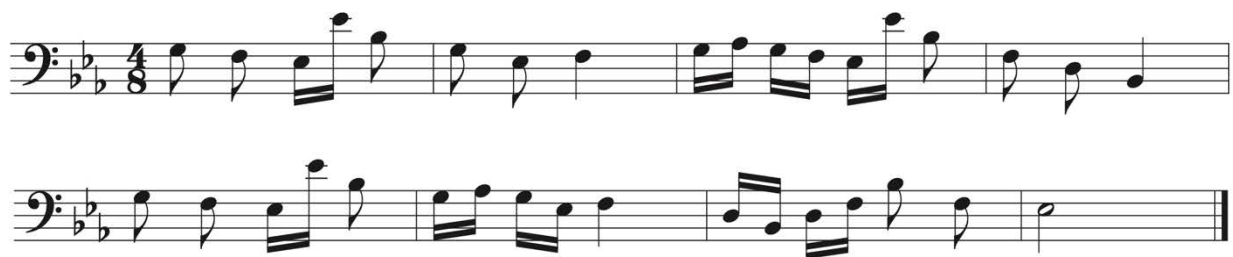


M 17.8: Duet



Simple Meter: Eighth Note Beat Level

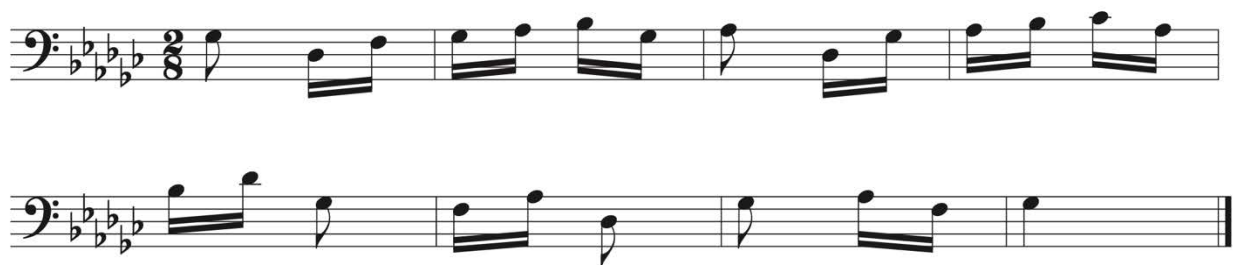
17.10



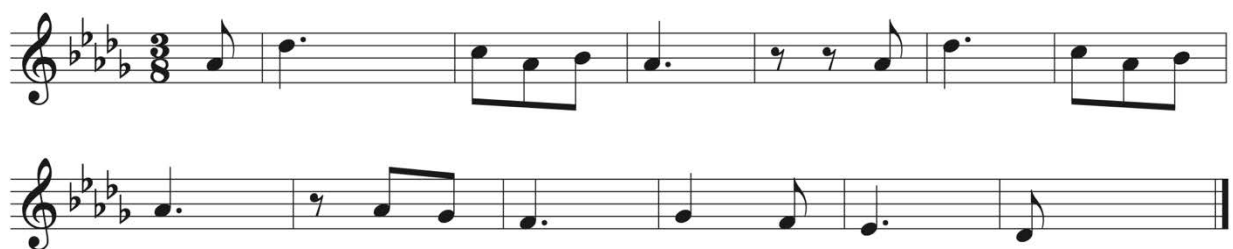
M 17.11



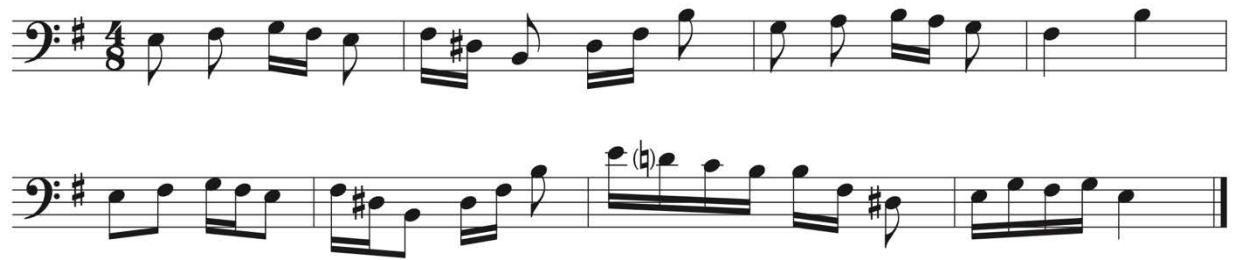
M 17.12



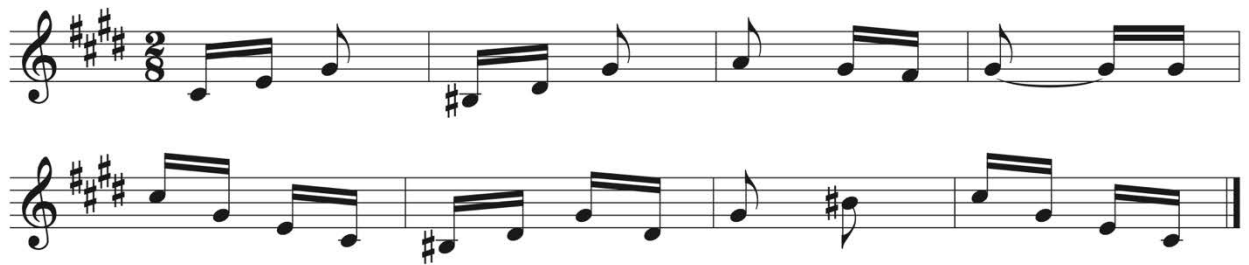
M 17.13



M 17.14



M 17.15



M 17.16: Canon



M 17.17: Duet



Compound Meter: Dotted Half Note Beat Level

M 17.19



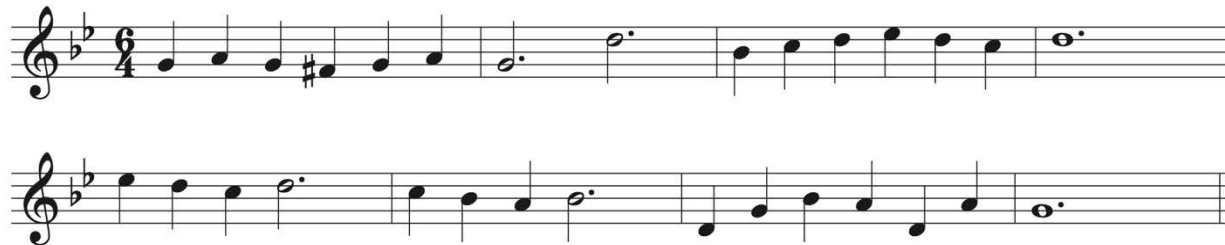
M 17.20



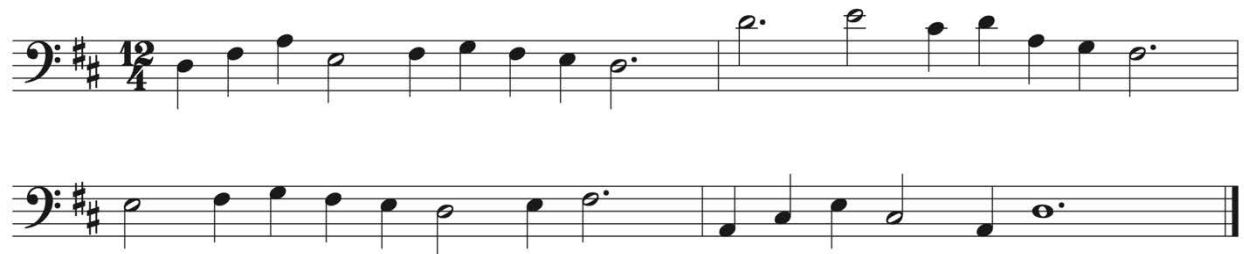
M 17.21



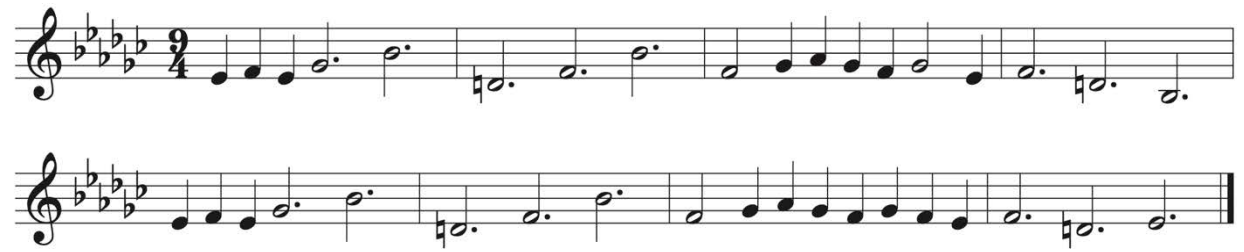
M 17.22



M 17.23



M 17.24



M 17.25: Canon

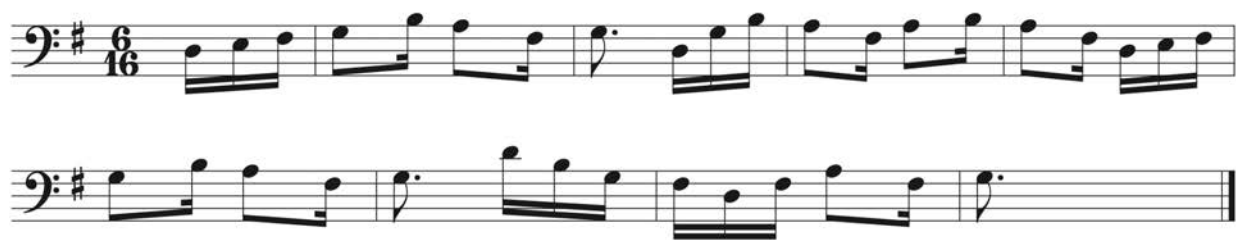


M 17.26: Duet

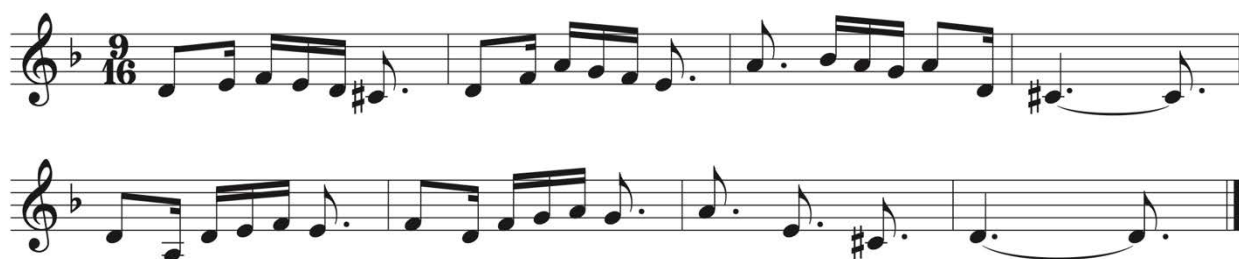


Compound Meter: Dotted Eighth Note Beat Level

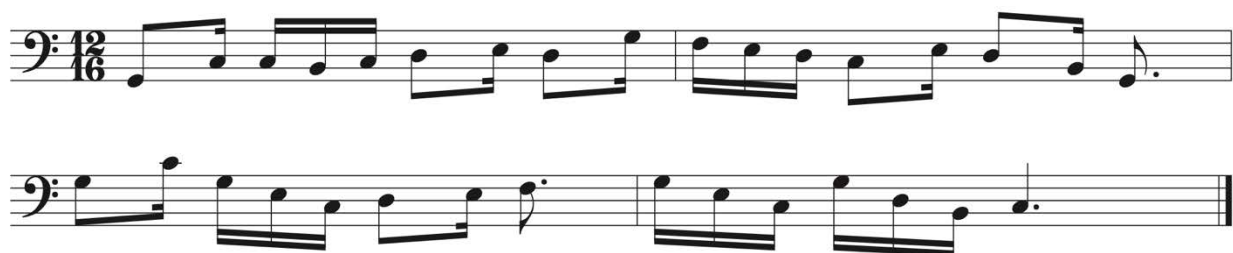
M 17.28



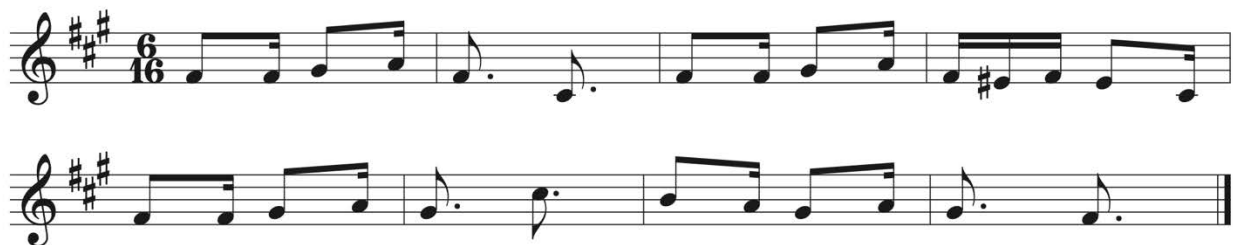
M 17.29



M 17.30



M 17.31



M 17.32



M 17.33



M 17.34: Canon



M 17.35: Duet



Melody Section 18: Chorales

Section 1 Chorale: step-wise motion

M 18.1

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The melody is characterized by step-wise motion. The first staff begins with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, 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C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, 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B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360,

Section 2 Chorale: add cadential patterns, scale degrees 5-1, 7-1, 7-2-1, 2-7-1

M 18.2

The musical score consists of two systems, each with four staves. The top two staves of each system are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various note values (quarter, eighth, and half notes), rests, and phrasing slurs. The first system concludes with a double bar line, and the second system also concludes with a double bar line.

Section 3 Chorale: add leaps in the tonic triad, scale degrees 1-3, 3-1

M 18.3

The musical score consists of two systems, each with four staves (two treble and two bass). The key signature is one flat (B-flat major), and the time signature is 3/4. The first system contains 8 measures of music. The second system contains 4 measures, ending with a double bar line. The notation includes various note values (quarter, eighth, and half notes) and rests, with some measures featuring beams connecting eighth notes.

Section 4 Chorale: add leaps in tonic triad, scale degrees 1-5, 3-5, 5-3

M 18.4

The musical score consists of two systems, each with four staves. The first system contains measures 1 through 8, and the second system contains measures 9 through 12. The key signature is one flat (B-flat major), and the time signature is 4/4. The notation includes various note values (quarter, eighth, and half notes) and rests, with some measures featuring leaps in the tonic triad (1-5, 3-5, 5-3) as specified in the title.

Section 5 Chorale: add tonic arpeggio in root position, scale degrees 1-3-5, 5-3-1

M 18.5

The musical score is written for four staves in G major (three sharps) and 3/4 time. It consists of two systems, each with four staves (two treble and two bass). The first system contains 8 measures, and the second system contains 8 measures, ending with a double bar line. The music features a tonic arpeggio in root position (1-3-5, 5-3-1) in the first measure of each system.

Section 6 Chorale: add tonic arpeggio in 1st inversion, scale degrees 3-5-1, 1- 5-3

M 18.6

The musical score is written for four staves, organized into two systems of two staves each. The key signature consists of two flats (B-flat and E-flat), and the time signature is 12/8. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. The first system contains four measures of music, and the second system contains four measures, ending with double bar lines. The score illustrates the addition of a tonic arpeggio in the first inversion, following the scale degrees 3-5-1 and 1-5-3.

Section 7 Chorale: add tonic arpeggio in 2nd inversion, scale degrees 5-1-3, 3-1-5

M 18.7

The musical score is written for four staves, two treble and two bass clefs, in 12/8 time. The key signature is one flat (B-flat). The score is divided into two systems, each containing four staves. The first system consists of four measures. The second system also consists of four measures, ending with a double bar line. The notation includes various note values (half notes, quarter notes, eighth notes) and rests, with some notes beamed together. The tonic arpeggio in 2nd inversion is clearly visible in the first measure of the first system, showing the scale degrees 5-1-3, 3-1-5.

M 18.8

The image displays a musical score for the song "The Rose Tree" in 4/4 time. The score is written on four staves, with the first two staves using treble clefs and the last two using bass clefs. The melody is primarily composed of quarter and eighth notes, with some rests. The lyrics "The Rose Tree" are written below the first staff, and "The Rose Tree" is written below the second staff. The score is divided into two systems, each containing two staves. The first system covers the first four measures, and the second system covers the next four measures. The key signature is one flat (B-flat), and the time signature is 4/4.

Section 11 Chorale: minor keys with the harmonic minor scale (raised scale degree 7)

M 18.9

The musical score is written for four staves in a 12/8 time signature. The key signature consists of three flats (B-flat, E-flat, A-flat). The melody is primarily in the first treble staff, with accompaniment in the other three staves. The piece concludes with a double bar line.

Section 12 Chorale: minor keys with the melodic minor scale (raised scale degree 6 and 7 ascending and natural minor descending)

M 18.10

The musical score is for a chorale in D minor, 4/4 time, consisting of two systems of four staves each. The key signature has one sharp (F#) and the time signature is 4/4. The notation includes treble and bass clefs, a key signature of one sharp, and a 4/4 time signature. The melody is primarily in the treble clef, while the accompaniment is in the bass clef. The score features a melodic minor scale ascending (D, E, F#, G, A, B, C#, D) and a natural minor scale descending (D, C, B, A, G, F, E, D). The first system contains 16 measures, and the second system contains 16 measures, ending with a double bar line.

Section 13 Chorales: tonic triad leaps with beat levels other than quarter and dotted quarter notes

M 18.11: Simple Meter, Half Note Beat Level

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is three sharps (F#, C#, G#), and the time signature is 2/4. The music is written in a simple, diatonic style, featuring a tonic triad (F#, C#, G#) in the first measure of each staff. The notes are half notes, and the melody is simple and unadorned.

The second system of the musical score consists of four staves, continuing the piece from the first system. The notation is consistent with the first system, featuring a tonic triad in the first measure of each staff. The music is written in a simple, diatonic style, featuring a tonic triad (F#, C#, G#) in the first measure of each staff. The notes are half notes, and the melody is simple and unadorned.

M 18.12: Simple Meter, Eighth Note Beat Level

The musical score is divided into two systems, each containing four staves. The first system is a grand staff with two treble and two bass staves. The second system is a grand staff with two treble and two bass staves. The music is in 3/8 time, key of B-flat major, and features eighth notes and eighth rests.

System 1:

- Staff 1 (Treble):** Bb, A, G | F, E, D | C, B, A | G, F, E |
- Staff 2 (Treble):** Bb, A, G | F, E, D | C, B, A | G, F, E |
- Staff 3 (Bass):** Bb, A, G | F, E, D | C, B, A | G, F, E |
- Staff 4 (Bass):** Bb, A, G | F, E, D | C, B, A | G, F, E |

System 2:

- Staff 1 (Treble):** Bb, A, G | F, E, D | C, B, A | G, F, E |
- Staff 2 (Treble):** Bb, A, G | F, E, D | C, B, A | G, F, E |
- Staff 3 (Bass):** Bb, A, G | F, E, D | C, B, A | G, F, E |
- Staff 4 (Bass):** Bb, A, G | F, E, D | C, B, A | G, F, E |

M 18.13: Compound Meter, Dotted Half Note Beat Level

The musical score is written for four staves, organized into two systems of two staves each. The top two staves use treble clefs, and the bottom two staves use bass clefs. The key signature consists of two sharps (F# and C#), and the time signature is 3/4. The notation is written at a dotted half note beat level, meaning each measure contains three dotted half notes. The first system consists of four measures, and the second system also consists of four measures. The melody in the top staves moves in a stepwise fashion, while the bass staves provide a harmonic accompaniment with a similar stepwise motion. The piece concludes with a double bar line at the end of the fourth measure in the second system.

M 18.14: Compound Meter, Dotted Eighth Note Beat Level

The image displays a musical score for a piece in 12/8 compound meter, featuring two systems of four staves each. The key signature is three sharps (F#, C#, G#). The notation is as follows:

- System 1:**
 - Staff 1 (Treble):** Contains a melody with eighth and sixteenth notes, including a triplet of eighth notes in the second measure.
 - Staff 2 (Treble):** Features a rhythmic accompaniment with eighth and sixteenth notes.
 - Staff 3 (Bass):** Provides a bass line with eighth and sixteenth notes.
 - Staff 4 (Bass):** Provides a bass line with eighth and sixteenth notes.
- System 2:**
 - Staff 1 (Treble):** Continues the melody from the first system.
 - Staff 2 (Treble):** Continues the rhythmic accompaniment.
 - Staff 3 (Bass):** Continues the bass line.
 - Staff 4 (Bass):** Continues the bass line.

The score concludes with a double bar line at the end of the fourth staff in the second system.

Section 14 Chorale: Leaps in the Dominant Triad

- Root Position (scale degrees 5-7-2, 2-7-5)
- 3rds (scale degrees 7-2, 2-7; 5-7, 7-5)

M 18.15



Section 15 Chorale: Leaps in the Dominant Triad

- first and second inversions (scale degrees 7-2-5, 5-2-7, 2-5-7, 7-5-2)
- P4/P5 (scale degrees 2 up to 5, 5 down to 2)

M 18.16

The image displays two systems of musical notation for a chorale, measures 18.16 and 18.17. Each system consists of four staves: two treble clefs (Soprano and Alto) and two bass clefs (Tenor and Bass). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 8/8. The notation includes various note values (half notes, quarter notes, eighth notes) and rests, with some notes marked with accidentals (sharps and naturals) to indicate chromatic alterations. The first system (measures 18.16-18.17) shows a complex interplay of voices, with the Soprano and Alto parts featuring more active melodic lines and the Tenor and Bass parts providing harmonic support. The second system (measures 18.18-18.19) continues the musical development, with the Soprano and Alto parts showing more frequent leaps and the Tenor and Bass parts maintaining a steady harmonic foundation.

Section 16 Chorale: Leaps in the Dominant Triad

- 6ths: scale degrees 5 down to 7, 7 up to 5

M 18.17

The musical score is written for four staves in two systems. The key signature is G major (one sharp) and the time signature is 4/4. The first system contains 16 measures, and the second system contains 16 measures. The music is a chorale exercise focusing on leaps in the dominant triad and sixths. The first two staves of each system are in treble clef, and the last two are in bass clef. The music features a series of leaps in the dominant triad (B-D-F#) and sixths (5 down to 7, 7 up to 5).

Section 17 Chorales: Leaps in the Dominant Triad with Beat Levels Other Than Quarter and Dotted Quarter Notes

M 18.18: Half Note Beat Level

The musical score for M 18.18 is presented in two systems, each containing four staves. The key signature is D major (two sharps: F# and C#), and the time signature is 4/4. The notation is as follows:

- System 1:**
 - Staff 1 (Treble):** D4 (half), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (half), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).
 - Staff 2 (Treble):** D4 (half), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (half), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).
 - Staff 3 (Bass):** D3 (half), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (half), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (half).
 - Staff 4 (Bass):** D3 (half), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (half), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (half).
- System 2:**
 - Staff 1 (Treble):** D4 (half), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (half), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).
 - Staff 2 (Treble):** D4 (half), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (half), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half).
 - Staff 3 (Bass):** D3 (half), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (half), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (half).
 - Staff 4 (Bass):** D3 (half), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (half), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (half).

M 18.19: Eighth Note Beat Level



M 18.20: Dotted Half Note Beat Level



M 18.21: Dotted Eighth Note Beat Level

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 6/16. The music is written in a rhythmic pattern where the first half of each measure contains a dotted eighth note, and the second half contains a sixteenth note. The notes are: G4 (treble), E4 (treble), D4 (bass), and B3 (bass) in the first measure; F#4 (treble), D4 (treble), C4 (bass), and B3 (bass) in the second measure; E4 (treble), C4 (treble), B3 (bass), and A3 (bass) in the third measure; and D4 (treble), B3 (treble), A3 (bass), and G3 (bass) in the fourth measure.

The second system of the musical score consists of four staves, continuing the same notation as the first system. The notes are: G4 (treble), E4 (treble), D4 (bass), and B3 (bass) in the first measure; F#4 (treble), D4 (treble), C4 (bass), and B3 (bass) in the second measure; E4 (treble), C4 (treble), B3 (bass), and A3 (bass) in the third measure; and D4 (treble), B3 (treble), A3 (bass), and G3 (bass) in the fourth measure. The system concludes with a double bar line.