

Lesson One

I. RHYTHM

A. Reading: Basic rhythmic elements; duple, triple, and quadruple meter using the quarter-note beat (I)

§1-1. RHYTHM, BEAT, METER, ACCENT. *Rhythm* means measured motion. In music, the term encompasses all the elements of musical time including the *beat*, which is the basic measurement. The beat is perceptible in performance as a regular pulsation that underlies virtually all music. This pulsation often invokes a physical response (conscious or subconscious) from the listener like tapping, clapping, or swaying.

As we listen, our ears tend to organize beats into equal groups. The most common groupings are by two, three, and four beats. The term *meter* refers to such groupings. In a march, for example, the steps (beats) are organized into metrical patterns of two (*ONE* two, *ONE* two) or four (*ONE* two *three* four), in which the first beat of each group is given a natural stress or accent.

§1-2. COUNTING AND CONDUCTING. Each metrical grouping has a specific conducting pattern that visually defines its metrical organization. Example 1-1 below gives the patterns for groupings of two, three, and four beats. These are commonly called *duple*, *triple*, and *quadruple* meter, respectively. Note that these patterns apply to conducting with the right hand. Left-handed conductors reverse the left-to-right orientation of all conducting patterns.

Example 1-1

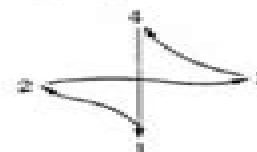
Duple meter



Triple meter



Quadruple meter



Each meter has a definite pattern of stress (cf. §1-1), indicated schematically in Example 1-2 below. > denotes the primary accent, - denotes a secondary stress, and u an unaccented beat. The alternative pattern given for triple meter is usually associated with dances such as the saraband or mazurka; it appears less frequently than the first pattern.

Example 1-2

Duple meter



Triple meter



Quadruple meter



Sight Singing Ear Training And Literature

George Anson Wedge



Sight Singing Ear Training And Literature:

Sight Singing & Ear Training Through Literature Robert D. Levin, 1988 **Sight Singing & Ear Training Through Literature** Robert D. Levin, Louis Martin, 1988 **Fundamentals of Sight Singing and Ear Training** Arnold Fish, Norman Lloyd, 1992-12-17 An essential part of musicianship This realistic first year program of sight singing and ear training presents a broadly based approach to music reading as an essential and integral part of musicianship and exhibits a sharp focus on essential skills The authors developed and tested the materials in their classes at the Juilliard School of Music refining them to enhance accessibility and improve learning Special features include arranges specific concepts and problems in a carefully graded order based upon performance difficulty isolates specific rhythmic and pitch problems and then drills them in a concentrated form but in a variety of music contexts includes copious examples of each problem in actual music stimulates readers creative imagination through the consistent employment of assignments that require original work *Ear Training and Sight Singing* Maurice Lieberman, 1959 **Sight-Singing - Volume 1** Hans Oxmond, 2012-10-12 SIGHT SINGING is a modern ear training system which makes use of self ge undeniably the oldest and most recognized sight reading method By using this system the student can learn to hear and sing a melody line simply by reading the notes The SIGHT SINGING vol 1 3 books consist of more than 700 melodies and exercises As you progress through the exercises the difficulty will increase steadily Very little prior knowledge is required of the student Even if the book is used for independent study with no help from a music teacher the student need only know the names of the notes and how to find them on the piano In this book vol 1 we will focus on the major pentatonic scale In other words we will begin our journey by practicing the syllables do re mi so la It is just five notes but that is still enough to have a lot of fun More information on [http www sightsinging com](http://www.sightsinging.com) *Developing Musicianship through Aural Skills* Kent D. Cleland, Mary Dobrea-Grindahl, 2020-08-16 Developing Musicianship through Aural Skills Third Edition is a comprehensive method for learning to hear sing understand and use the foundations of music as part of an integrated curriculum incorporating both sight singing and ear training in one volume Under the umbrella of musicianship this textbook guides students to hear what they see and see what they hear with a trained discerning ear on both a musical and an aesthetic level Key features of this new edition include Revised selection of musical examples with added new examples including more excerpts from the literature more part music and examples at a wider range of levels from easy to challenging New instructional material on dictation phrase structure hearing cadences and reading lead sheets and Nashville number charts An updated website that now includes a comprehensive Teacher s Guide with sample lesson plans supplemental assignments and test banks instructional videos and enhanced dictation exercises The text reinforces both musicianship and theory in a systematic method and its holistic approach provides students the skills necessary to incorporate professionalism creativity confidence and performance preparation in their music education Over 1 600 musical examples represent a wide range of musical styles and genres including classical jazz musical theatre popular

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Listen and Sing David Damschroder,1995

Ear Training and Sight-singing Allen R. Trubitt,Robert Stephan Hines,1979

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