

Instructor's Manual

For

Fundamentals of Music

Rudiments, Musicianship, and Composition

Seventh Edition

Earl Henry, *Webster University*

Jennifer Snodgrass, *Appalachian State University*

Susan Piagentini, *Northwestern University*



Pearson



This work is protected by United States copyright laws and is provided solely for the use of instructors in teaching their courses and assessing student learning. Dissemination or sale of any part of this work (including on the World Wide Web) will destroy the integrity of the work and is not permitted. The work and materials from it should never be made available to students except by instructors using the accompanying text in their classes. All recipients of this work are expected to abide by these restrictions and to honor the intended pedagogical purposes and the needs of other instructors who rely on these materials.

Copyright © 2019, 2013, 2009 by Pearson Education, Inc. or its affiliates. All Rights Reserved. Printed in the United States of America. This publication is protected by copyright, and permission should be obtained from the publisher prior to any prohibited reproduction, storage in a retrieval system, or transmission in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise. For information regarding permissions, request forms and the appropriate contacts within the Pearson Education Global Rights & Permissions Department, please visit www.pearsoned.com/permissions/.

ISBN-10: 0-13-449142-4
ISBN-13: 978-0-13-449142-4



Instructor's Manual Contents

About the Seventh Edition	4
What's New in the Seventh Edition	
Analysis in Context	
Emphasis on Listening, Composition, and Performance	
Aural Skills Materials and Methods	
Using the Instructor's Manual	6
The Streamed Audio	
Organization of the Text	6
Review Sets	
Calligraphy	
A Step Further	
Tricks of the Trade	
Building Skills Exercises	
Creative Projects	
Analysis in Context	
Musicianship Exercises	
Other Notes on the Seventh Edition	7
Musical Examples	
Chapter Quizzes	
Course Planning	
Learning Objectives	
Chapter Guides	
Chapter 1	11
Chapter 2	14
Chapter 3	18
Chapter 4	23
Chapter 5	27
Chapter 6	31
Chapter 7	35
Chapter 8	41
Chapter 9	45
Chapter 10	49
Chapter 11	53
Chapter 12	57
Chapter 13	61
Chapter Quizzes	64

WHAT'S NEW IN THE SEVENTH EDITION

The seventh edition of *Fundamentals of Music* has been thoroughly revised and expanded, yet maintains the intent of its original author Earl Henry. Virtually, all topics from previous editions were retained with slight reorganization of the overall format of the text. This edition includes a broader range of musical examples and styles. Some of the new, highlighted features of the seventh edition include:

Analysis in Context. Our belief in the application of skills in context using complete scores continues in this edition. Each chapter ends with a complete score representing one of a variety of styles of music, including folk, classical, jazz, and rock. Some chapters include a second bonus score that provides an opportunity for study in a contrasting genre to the first score.

Every score is followed by accompanying study questions that encourage students to apply the concepts from each chapter in the context of a piece of music. After students work through the study questions, we encourage class discussion and synthesis of their experiences with each score. The goal is that students see concepts in each chapter not as isolated labels, but ones that combine to inform performance and ultimately shape the listener's experience. For chapters that do not include two Analysis in Context examples, we have included titles of songs from popular literature and a set of study questions in this manual.

Chapter	Analysis in Context Title	Composer	Page
1	Amazing Grace	Unknown (Lyrics by John Newton)	25
	Run to You	Pentatonix	27
2	Stars and Stripes	John Philip Sousa	51
3	The Flight of the Bumblebee	N. A. Rimsky-Korsakov	79
4	“Horn Pipe” from Water Music Suite I, HWV 348 No. 9	G. F. Handel	109
5	Sonatina in C Major	Muzio Clementi	137
	“Hey There Delilah”	Plain White T’s	141
6	“Nun will die Sonn' so hell aufgeh'n!” from <i>Kindertotenlieder</i>	Gustav Mahler	177
7	Second Suite in F for Military Band, IV.	Gustav Holst	209
8	Flow My Tears	John Dowland	245
9	Lascia ch'io pianga from <i>Rinaldo</i>	G. F. Handel	277
10	Ach lieber Herre Jesu Christ	Johannes Brahms	309
11	Jenny Jenkins	Traditional American Folk Song	339
12	Prelude in C Major	J. S. Bach	369
13	Caro Mio Ben	Tommaso Giordani	405

Emphasis on Listening, Composition, and Performance. The seventh edition maintains Earl Henry’s goal of encouraging creative composition as a means to demonstrating understanding of concepts. While it is not a manual for composers, one or more original songs or harmonizations can be the ultimate goal if all thirteen chapters are covered. Each chapter includes Creative Projects that ask students to create music and share it with the class. This can be accomplished by bringing performers to class, having their peers perform, or the instructor playing the example.

Alongside, this emphasis on composition is a more thorough coverage of chord symbols. By the end of the text, students compose text and music (or music to a given text) through a lead sheet. The point in these studies, after all, is to help students have fun with music; the excitement that comes from creating a successful project and sharing it with the class is perhaps as important as the final written examination.

Chapter	Page	Composition-Related Activity
1	23	A. Completion of a clapping duet using similar note values in both parts. B. Completion of two rhythmic solos by filling in empty measures. C. Compose two original eight-measure rhythmic solos.
2	49	Compose (2) solos for flute based on the ordering of eight melodic and rhythmic segments.
3	77	A. Composition of (nontraditional) melodies that progress stepwise from a given pitch toward a goal. B. Transpose a given melody by whole step (ascending and descending).
4	107	A. Transcribe given excerpts from one meter into an equivalent meter. B. Create rhythmic settings for a text in both duple and triple meter.
5	135	Compose four-measure phrases using given parameters of rhythm and pitch.
6	175	Compose two, eight-measure melodies in given keys with an emphasis on specific interval types.
7	205	A. Rebeam a given rhythmic line. Compose the second voice to create a rhythmic duet (compound meter). B. Rewrite a given blues melody, transferring to a new beat value. C. Compose two sixteen-measure rhythmic solos (one in simple, the other in a compound meter).
8	243	A. Complete eight-measure melodies with given key and meter. B. Compose eight-measure rhythmic solo for given text, then set as a melody.
9	273	Set verses of two different poems as a sixteen-measure double period. Suggested approach is in four related phrases.
10	305	A. Derive the implied harmony based on given melodic excerpts. B. Complete four different eight-measure melodic phrases using functional chords specified.

11	337	A. Reduction of SATB voicing to closed position triads. B. Compose two different eight-measure melodic phrases using functional chords specified or supplied. One example uses lead sheet symbols, while the other includes Roman numerals.
12	367	A. Compose a melody which focuses on triad outlines when given lead sheet symbols. B. Continue/Compose eight-measure periods or phrase groups both with and without supplied chords.
13	403–404	Two different melodies are given for harmonization.

Aural Skills Materials and Methods. The aural skills examples include an introduction to movable DO solfege, scale degree numbers, and Takadimi and numeric rhythm syllables. The flexible format allows for a variety of teaching approaches and methods.

Lead Sheet Symbols. The introduction to lead sheet symbols has been expanded and updated to reflect the variety of systems used by today’s popular and studio musicians. Exercises in lead sheet notation are found both in Building Skills and Creative Projects.

USING THE INSTRUCTOR’S MANUAL

In addition to the chapter quizzes, instructors will find ideas for approaching concepts in each chapter, possible supplementary areas, teaching suggestions, and a list of additional pieces for further study.

The Streamed Audio. The teaching suggestions in this manual assume that students will have access to the textbook website/Spotify for use at home. Encourage students to include listening to examples as a habit when working through the text. Model the importance of making a connection between visual score and audio file by playing examples in class, or even performing examples as a class.

Many of the musical examples were rerecorded, while many of the new excerpts can be found on the Spotify playlist.

Instructors are encouraged to use the online audio for class discussion and drill. Consider assigning focused listening as a follow-up to class exercises, as well as using it to supplement written homework assignments. All Musicianship drills and dictation materials are available as audio files on the text website.

ORGANIZATION OF THE TEXT

Each chapter of the text is divided into several parts culminating with skill building exercises, composition projects, and analysis in context of a complete score.

Review Sets. Students need immediate and consistent reinforcement as they study the materials of music. This type of exercise, called *Review Set*, is intended to furnish this needed feedback. Each chapter has three or four Review Sets at more or less equal intervals. Present the material in class, then use the Review Set to let students work problems individually or collectively. There are usually two lines of problems for each item covered. Consider working the first line of problems as a class, then letting students do others on their own (in class or at home). Check the answers before moving on to the next text material. Where there are more Review Set problems than time allows to be completed, they can be assigned as homework. Most Review Sets begin with one sample problem solved. At the end of many Review Sets, students are directed to one of the Building Skills Exercise Pages (see below).

Calligraphy. A wide range of music notation software is available today. We have retained instruction in hand calligraphy, however, because all professional musicians should have some basic instruction in this art. Several sections about note size and shape, stems and flags, and beaming, appear throughout the early chapters of the seventh edition.

A Step Further. Sections labeled, “A Step Further” highlight expand on more advanced topics for discussion that build a broader understanding. Some of these can be omitted if desired or assigned for home study.

Tricks of the Trade. While we emphasize memorization and thorough learning throughout the text, several sections identified as “Tricks of the Trade” offer alternate methodology, shortcuts, and other learning tools.

Building Skills Exercises. Like the text itself, the tear-out exercises have been edited and enlarged in scope. These pages can be removed from the text without loss of instructional content.

Creative Projects. Each chapter is accompanied by one or more Creative Projects that center on analysis, comparison, composition, or arrangement. Some in the series are designed for the eventual goal of original composition. If this is a course aim, consider assigning all of the projects.

Analysis in Context. As discussed above, the Analysis in Context section offers students the opportunity to practice newly learned terms and concepts in the context of complete compositions. Recordings of these pieces are found on the website, but the class may also wish to perform from these scores.

Musicianship Exercises. The Musicianship exercises represent a sampling of skills needed for music study at the college level. The accompanying sound files for these exercises are found on the textbook site.

OTHER NOTES ON THE SEVENTH EDITION

Musical Examples. We maintained most musical examples from previous editions, which represented Western folk tunes and traditional “classical” literature. In addition, we’ve expanded musical examples to include music representing women composers and updated popular genres. As you move forward in the text, we encourage you to review examples that appear in earlier chapters to supplement class activities. This scaffolding of concepts builds a deep ownership of a piece as you use it to study related concepts throughout a course. For example, we can first view a score to practice note reading in bass and treble clefs, later return to focus on melodic line and cadence, and eventually cadence types and form. After multiple views of that score, the student moves from a surface level view point as a mere exercise of note reading, to a more formal representation of the structure by the end of the term.

Chapter Quizzes. There are two quizzes in this manual for each chapter. Instructors are at liberty to duplicate quizzes and other pages in the Instructor’s Manual as they see fit. Two quizzes are provided so that instructors may offer makeups or test twice on the same material. In most cases, test problems are quite similar.

Course Planning. Because students choose basic music courses for many different reasons, *Fundamentals of Music* is designed to accommodate a variety of course plans. Whether your fundamentals course is designed as a preparatory course for music majors, or an introductory course for nonmajors, materials can be strategically selected (or omitted) for your purposes, and not lessen the effectiveness of the text.

Fundamentals of Music is designed to fit a single sixteen-week semester. Some of the thirteen chapters will take more class time than others. Chapters 1 and 2 might be completed in a total of four hours (assuming more advanced students). The later chapters (11, 12, and 13), however, may require four hours each. Actual course plans will vary from one institution to another and depend upon whether the Musicianship exercises are included and how much emphasis is placed on performance of student compositions. In general, we suggest this plan for a complete coverage of the text. The plan includes 44, rather than 48 hours assuming a final exam week.

CHAPTER	CLASS HOURS
Chapter 1: Notating Rhythm	2
Chapter 2: Notating Pitch	2
Chapter 3: The Keyboard	3
Chapter 4: Simple Meters	3
Chapter 5: Major Scales and Keys	3
Chapter 6: Intervals	4
Chapter 7: Compound Meters	3
Chapter 8: Minor Scales and Keys	4
Chapter 9: Introduction to Form	4
Chapter 10: Triads	4
Chapter 11: Chords and Symbols	4
Chapter 12: Tonality	4
Chapter 13: Harmonization	4

Learning Objectives

Chapter 1 – Notating Rhythm

- Identify note/rest values and time signatures
- Notate a musical passage with appropriate bar lines and beaming
- Understand rhythmic values within the context of a musical passage
- Complete musical passages with various rhythmic values

Key Concepts: tempo, rhythm, measure, notation, bar line, time signature

Chapter 2 – Notating Pitch

- Identify and/or notate pitches and clefs on the appropriate staff
- Identify and/or notate pitches based on octave designation
- Aurally identify variance in pitch
- Notate pitches correctly on staff using appropriate stem and flag direction
- Notate musical examples in various octaves

Key Concepts: staff, pitch, ledger lines, octave, octave designation, clefs, register

Chapter 3 – The Keyboard

- Locate various pitches on the keyboard
- Identify intervals in terms of half step and whole step, both notated and aural
- Notate accidentals on staff
- Identify and/or notate enharmonic pitches

Key Concepts: keyboard layout, whole step, half step, enharmonic pitches, accidentals, flat, sharp, and natural

Chapter 4 – Simple Meters

- Describe various metric accents, including simple meter and compound meter
- Describe the basic metric patterns of simple meter in terms of duple, triple, and quadruple meter
- Perform rhythmic passages written in simple meter
- Identify simple meter when given musical passage or time signature
- Identify subdivisions of beats for various simple meters
- Understand and perform examples of syncopation
- Perform rhythmic passages using counting syllables
- Transcribe rhythmic passages to other simple meters using other units of beats

Key Concepts: meter, beat division, beat subdivision, duple meter, triple meter, quadruple meter, pickup (anacrusis), syncopation, accent

Chapter 5 – Major Scales and Keys

- Notate a major scale when given various tonics
- Identify scale degrees
- Recognize major scales when played
- Perform major scales at the keyboard
- Identify and/or notate major key signatures
- Construct the Circle of Fifths
- Sight sing scale and stepwise patterns using solfege and/or numbers

Key Concepts: scale, scale degree, major mode, key signature, circle of fifths, transposition, solfege

Chapter 6 – Intervals

- Identify and/or notate intervals on the staff (both size and quality)
- Play intervals on the keyboard
- Recognize intervals when played
- Notate intervals when given inversion
- Identify intervals within a musical context

Key Concepts: interval, interval quality, interval size, interval inversion, compound and simple intervals

Chapter 7 – Compound Meters

- Describe basic metric patterns of compound meter—duple and quadruple meter
- Determine note values in compound meter
- Perform rhythmic passages written in compound meter
- Identify compound meter when given musical passage (written or aural)
- Identify subdivisions of beats for various compound meters
- Perform rhythmic passages using counting syllables
- Notate in compound meter with appropriate bar lines and beaming
- Describe borrowed division and identify uses in various meters

Key Concepts: compound meter, borrowed division, triplet, duplet

Chapter 8 – Minor Scales and Keys

- Notate a minor scale when given various tonics
- Identify and notate scale degrees within a minor scale
- Identify all three types of minor scales
- Recognize minor scales when played
- Perform minor scales at the keyboard
- Identify and/or notate minor key signatures
- Describe the Circle of Fifths in terms of minor keys
- Describe the relationship between parallel and relative minor keys
- Sight sing scale and stepwise patterns using solfege and/or numbers

Key Concepts: harmonic minor, natural minor, melodic minor, relative relationships, parallel relationships

Chapter 9 – Introduction to Form

- Describe phrases and cadences in terms of terminal and progressive
- Describe motivic development in terms of repetition, variation, contrast, and sequence
- Continue transcribing a given motive in sequence
- Describe and identify periods and phrase groups
- Compose a piece in double period form
- Describe the following forms: Da Capo, Verse, and Refrain

Key Concepts: form, phrase, period, cadence, terminal cadence, progressive cadence, and motive

Chapter 10 – Triads

- Identify and/or notate major, minor, augmented, and diminished triads on the staff
- Describe arpeggiation
- Recognize triad quality when played
- Describe and notate inversions of triads
- Notate and identify both closed and open position of triads in both inversions
- Sight singing major and minor triads
- Perform major and minor triads at the keyboard
- Identify uses of triads within a musical context

Key Concepts: triad, arpeggiation, triad qualities, open vs. closed position, root and root position, inversions

Chapter 11 – Chords and Symbols

- Identify chords within a musical context
- Recognize chord quality when played
- Identify and/or notate chords with varied spacing and doubling
- Notate chords when given popular chord (lead sheet) symbols
- Analyze chords using popular chord (lead sheet) symbols
- Notate chords when given Roman numeral
- Analyze chords using Roman numerals
- Notate chords using figure bass symbols for inversion
- Analyze chords using figured bass symbols

Key Concepts: chords, spacing, voicing, doubling, popular chord symbols, lead sheet, Roman numerals, figured bass

Chapter 12 – Tonality

- Describe texture in a musical composition
- Identify active and stable pitches within a musical context
- Sight sing short passages focusing on tendency tones
- Describe tonic, predominant, and dominant functions
- Identify function, chord symbols, and Roman numerals of chords within a musical example
- Notate triads and seventh chords given Roman numerals or lead sheet symbol
- Analyze seventh chords with Roman numerals and lead sheet symbols
- Identify triads and seventh chords when played

Key Concepts: texture, active pitch, stable pitch, consonance, dissonance, function, seventh chord

Chapter 13-Harmonization

- Notate authentic, deceptive, plagal, and half cadences
- Identify cadences within a musical excerpt
- Describe harmonic rhythm, and how it is used in a musical composition
- Identify nonchord tones (neighbor and passing tones)
- Harmonize a given melody with phrase structure, harmonic rhythm, cadences, and chord function

Key Concepts: authentic cadence, deceptive cadence, plagal cadence, half cadence, harmonic rhythm, nonchord tones

Chapter 1

Notating Rhythm

As notated in the opening paragraphs, the text seeks to discuss musical elements used in all genres of Western music, including classical, jazz, pop, and folk. Although the text includes many examples of music literature from the Common Practice, we encourage the instructor to bring in musical examples that are currently being played or listened to by your students. Consider a crowdsourcing approach, designing assignments that ask students to seek out examples from their applied lessons, ensembles, or outside listening.

One of the best ways to master notating rhythm is to perform rhythm. We highly encourage performance of all of the examples presented in this chapter.

Note Values (Page 2) The note value “tree” is one of the best tools used for students to understand the relationship of each note value. Before the discussion regarding beats, it is imperative to spend class time talking about the relationship among values. In this edition, we’ve added a tree for rests.

Ritardando (Page 3) Take the time to introduce musical examples of ritardando and accelerando. If your classroom is equipped with a computer, YouTube provides the opportunity for students to see and hear a performance. This encourages great conversation.

Ritardando	Accelerando
Bach, Jesu, Joy of Man's Desiring	Tchaikovsky, 1812 Overture
Debussy, Rêverie	Marcello, Quella Fiamma
Puccini, O mio babbino caro	Dexy's Midnight Runners, Come On Eileen
Menken, Beauty and the Beast	Offenbach, "Can-Can" from Orpheus in the Underworld

Performance (Page 7) Many students will be familiar with time signatures using the quarter note as the main unit of beat. In order to understand other note values as beat units, spend more time performing the exercises using the half note and eighth note. Consider expanding these activities by using selections from your students’ repertoire.

Completion of Measures (Page 9) A type of exercise common through the chapters on rhythm and meter asks students to study four-measure phrases and to determine whether or not individual measures are complete. If not complete, they should add *one* note or rest as directed. This often requires the students to compute dot values. In later studies, this can take the form of targeted listening/dictation exercises. A form of prediction, students are presented with examples with incomplete measures. The “complete” example is played for them, and they are asked to fill in the missing rhythm.

Beams and Flags (Pages 15–16) A brief discussion of beams and flags as used in vocal and instrumental music is now included in the text. For vocalists who are used to seeing unbeamed notes the principles of correct beaming may need additional explanation. Plan to spend extra time on this concept in this chapter and subsequent chapters. Have students work in groups to compose a short musical example using incorrect beaming and ATTEMPT to perform the examples as a class. Typically, this fun exercise demonstrates the essential need for correct beaming!

Building Skills (Pages 19–22) *Building Skills 1-1* includes exercises with quarter note and half note values, although there is no discussion of beat division or subdivision. Approach these lines as exercises in counting beats and fractions of beats. Discussion of counting methods is introduced in chapter 4.

Building Skills 1-2 is largely an exercise in calligraphy, encouraging students to rewrite entire measures to indicate proper beaming or complete measures. Be sure to explain vertical alignment to students with numerous in-class examples. Write a poorly aligned 4-bar rhythmic duet on the board and ask the students to perform. This exercise will produce great discussion on the importance of proper alignment.

Creative Projects (Page 23) In this project, the importance of repetition and variation is emphasized. If time permits, choose a few of these solos and copy or scan for the class. Students will quickly see the advantages of both simplicity and accurate calligraphy.

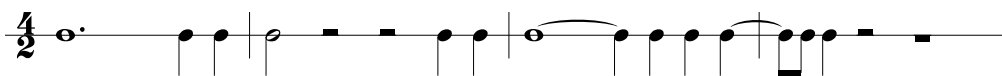
Analysis in Context (Page 25) A complete performance of both examples is available on the textbook website as part of the text’s Spotify playlist. Before beginning the assignment, remind students to listen to the performance several times.

Answers to Analysis in Context #1, Chapter 1: Amazing Grace (Spotify)

1. How many measures are in the song? **16 measures**
2. What is the time signature? **3/4**
3. What does the 4 in the time signature indicate? **Quarter note equals one beat**
4. Circle all the half notes in the score. On which beat are most half notes placed? **Beat 1 (See score below.)**
5. Write check marks above all the quarter notes in the score. On which beat are most quarter notes placed? **Beat 3 (See score below.)**
6. In what measures do you find dotted quarter notes? Study the text in those measures. Why do you think the composer waits to use them until that point in the text? **Measures 9 and 11. Answers vary.**
7. Study how the composer uses eighth notes. Is the placement in the measure similar to another note value in the previous questions? **Like the quarter note placement, eighth notes are found on beat 3.**
8. What rhythm patterns do you find that are repeated in the song? **$\text{♩} \text{♪} \text{♪}$ and $\text{♩} \text{♪} \text{♪} \text{♪}$**
9. How many times did you use eighth-note beaming to connect two eighth notes in the song? **Five times in the soprano voice; two times in the bass voice; three times in the tenor voice**
10. What is the name of the marking that connects the final two notes of the song? What other measure includes the same marking? **The marking is a tie. The tie also appears in mm. 7–8.**

Answers to Analysis in Context #2, Chapter 1: Run to You (Spotify)

1. What is the time signature of this song? **4/4 Common time**
2. Based on the performance, how would you label the tempo of this song? Adagio, Andante, or Allegro?
Adagio
3. The tie over the bar line in measures 16 and 17 indicates that the pitch is held for three beats.
4. There is a time signature change in this song. Give the measure number where the time signature change occurs. How long does the time signature change last? **The change occurs in measure eight and lasts one measure.**
5. Using the vocal line only, how many ties are used in this song excerpt? **There are (7) ties.**
6. Would it be possible to beam all of the pitches together in measure 12? Rewrite the rhythms in measure 12 to show an alternate way of beaming. **No it is not possible because the first is a dotted half note. The eighth notes can be split because of the syllabic text setting.** ♩ ♪
7. Rewrite the rhythms of measures 1–4 using the half note as the main unit of beat.



8. How many beats does the dotted note receive in measure 13? In measure 14? In measure 16?
measure 13—3/4 of a beat; measure 14—3/4 of a beat; measure 16—1 1/2 beats
9. How many beats of rests are used in measure 4? **3 beats**
10. What kind of rest is used at the conclusion of this excerpt? **half rest**

Chapter 2

Notating Pitch

Many important, fundamental concepts are included in this chapter: pitch notation, treble and bass clefs, stem placement, the octave, and introduction to ear training.

Pitch Placement (Page 32) Have students hum along with “Simple Gifts” on page 33. By singing along with the movement, students will have a better understanding on how pitches change based on placement on the staff.

Many students will need to memorize the names of the lines and spaces for both the treble and bass clef. Take the time in class to recite the patterns together. (EGBDF, FACE, GBDFA, and ACEG). Many websites and smart phone applications are available to help students quickly master the naming of pitches on the staff. Some of the most popular include teoria.com, musictheory.net. Consider including timed note naming “quizzes” into your syllabus at this point in the course. Include opportunities to read note names in rhythm as they listen to a recording. String quartets are vital resources for this type of activity.

The Octave (Pages 37) Divide the class into two groups to sing harmonic as well as melodic octaves. Stress the feeling of stability; compare the octave with less stable intervals played on an instrument. After playing the example at the top of page 38, consider playing the example without the octave sign in order for students to hear the difference.

Musicianship 2-1 (Page 41) This introduction to ear training is essential for musicians of all levels. If the student is having difficulty in determining which pitch is higher or lower, encourage them to sing back the pitches played.

The notation for the audio of Musicianship 2-1 is shown below. Students can and should use the audio files on the website for additional practice outside of class. Answers to all musicianship exercises are included in Appendix D.

Musicianship 2-1, Ear Training: Pitch Discrimination

Listen to a series of 3–5 pitches and indicate whether the last pitch is the same, higher, or lower than the first pitch.

Three Pitches

The image displays three staves of musical notation, each containing four measures of music. The notes are quarter notes, and the staves are separated by double bar lines. The first staff contains the following notes: G4, Bb4, G4, E4; F4, G4, A4, B4; C#4, B#4, A4, G4; F#4, G4, A4, B4. The second staff contains: G4, Bb4, Bb4, G4; F4, G4, Bb4, A4; Bb4, G4, F4, E4; D4, C4, B3, A3. The third staff contains: G4, A4, B4, C5; B4, A4, G4, F4; E4, D4, C4, B3; A3, G3, F3, E3.

Four Pitches

Three staves of musical notation in treble clef. Each staff contains four measures of music, with a double bar line after the second measure. The notes are: Staff 1: G4, A4, B4, C#5; Staff 2: C#5, D#5, E5, F#5; Staff 3: F#5, G5, A5, B5.

Five Pitches

Three staves of musical notation in bass clef. Each staff contains four measures of music, with a double bar line after the second measure. The notes are: Staff 1: G2, A2, B2, C3, D3; Staff 2: E3, F3, G3, A3, B3; Staff 3: C4, D4, E4, F4, G4.

Varied examples (Three to five pitches)

Four staves of musical notation. The first staff is in bass clef and contains four measures of music. The remaining three staves are in treble clef and each contains four measures of music. The notes are: Staff 1: C2, D2, E2, F2, G2; Staff 2: A2, B2, C3, D3, E3; Staff 3: F3, G3, A3, B3, C4; Staff 4: D4, E4, F4, G4, A4.