SPECIAL PUBLICATION

February 1986

Ear Training Manual For Musicians

NAVEDTRA 10243

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PREFACE

Special Publications (SPs) are manuals or catalogs that provide information of general benefit and career development. SPs have **no** associated assignments or tests.

The *Ear Training Manual for Musicians* provides a basic reference on rhythm, pitch, and melody. This SP is available ONLY in electronic Portable Document Format from the following web site: http://www.advancement.cnet.navy.mil

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Sailor's Creed

"I am a United States Sailor.

I will support and defend the Constitution of the United States of America and I will obey the orders of those appointed over me.

I represent the fighting spirit of the Navy and those who have gone before me to defend freedom and democracy around the world.

I proudly serve my country's Navy combat team with honor, courage and commitment.

I am committed to excellence and the fair treatment of all."

EAR TRAINING

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CHAPTER ONE

Section I

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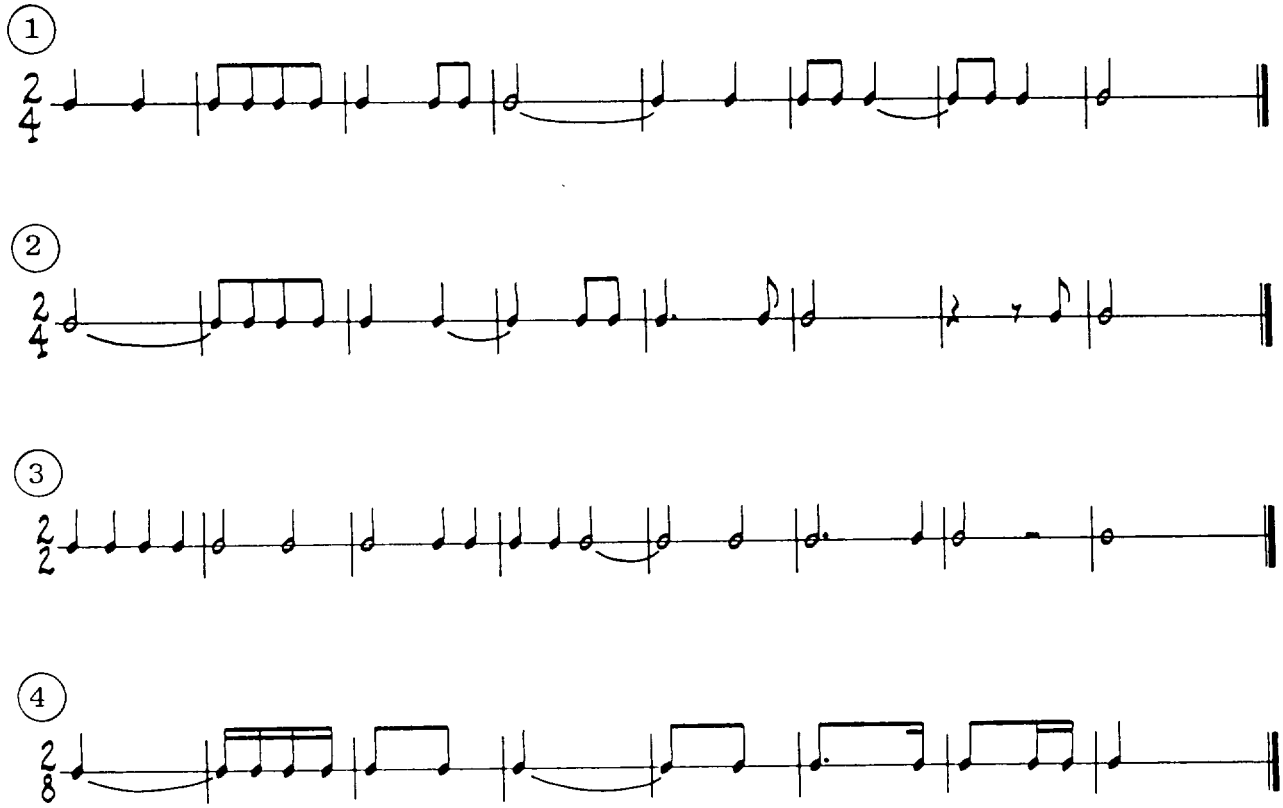

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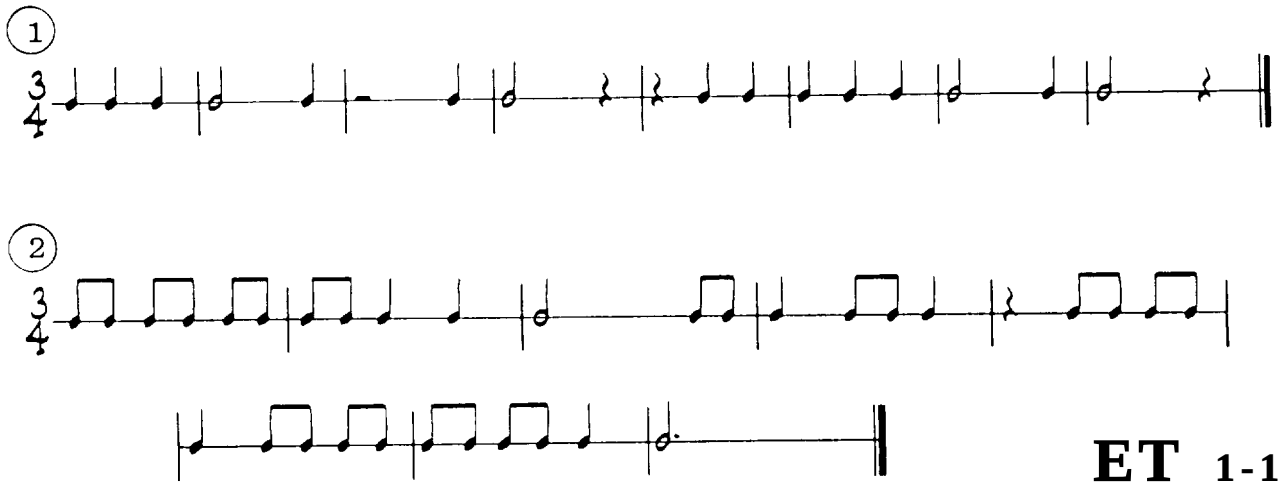

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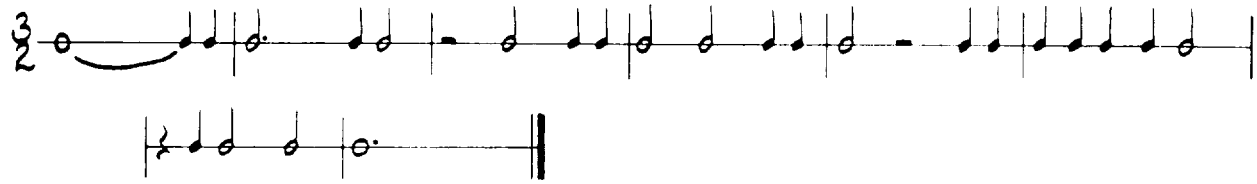

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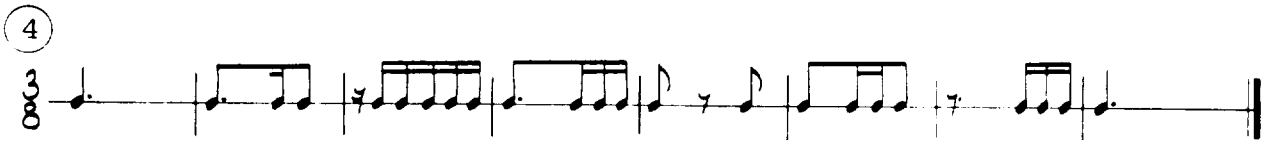

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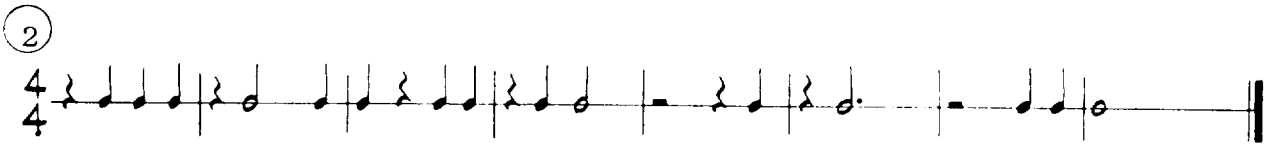

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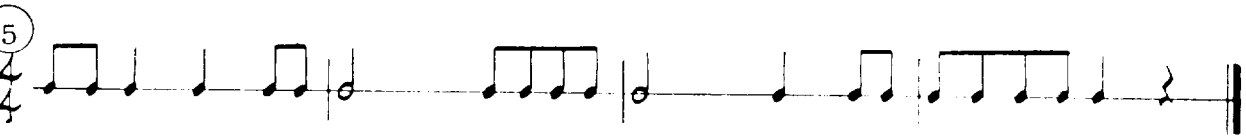

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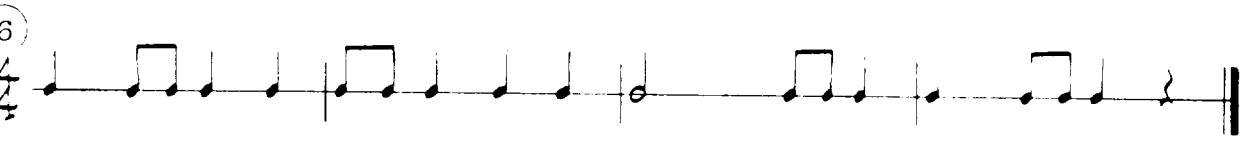

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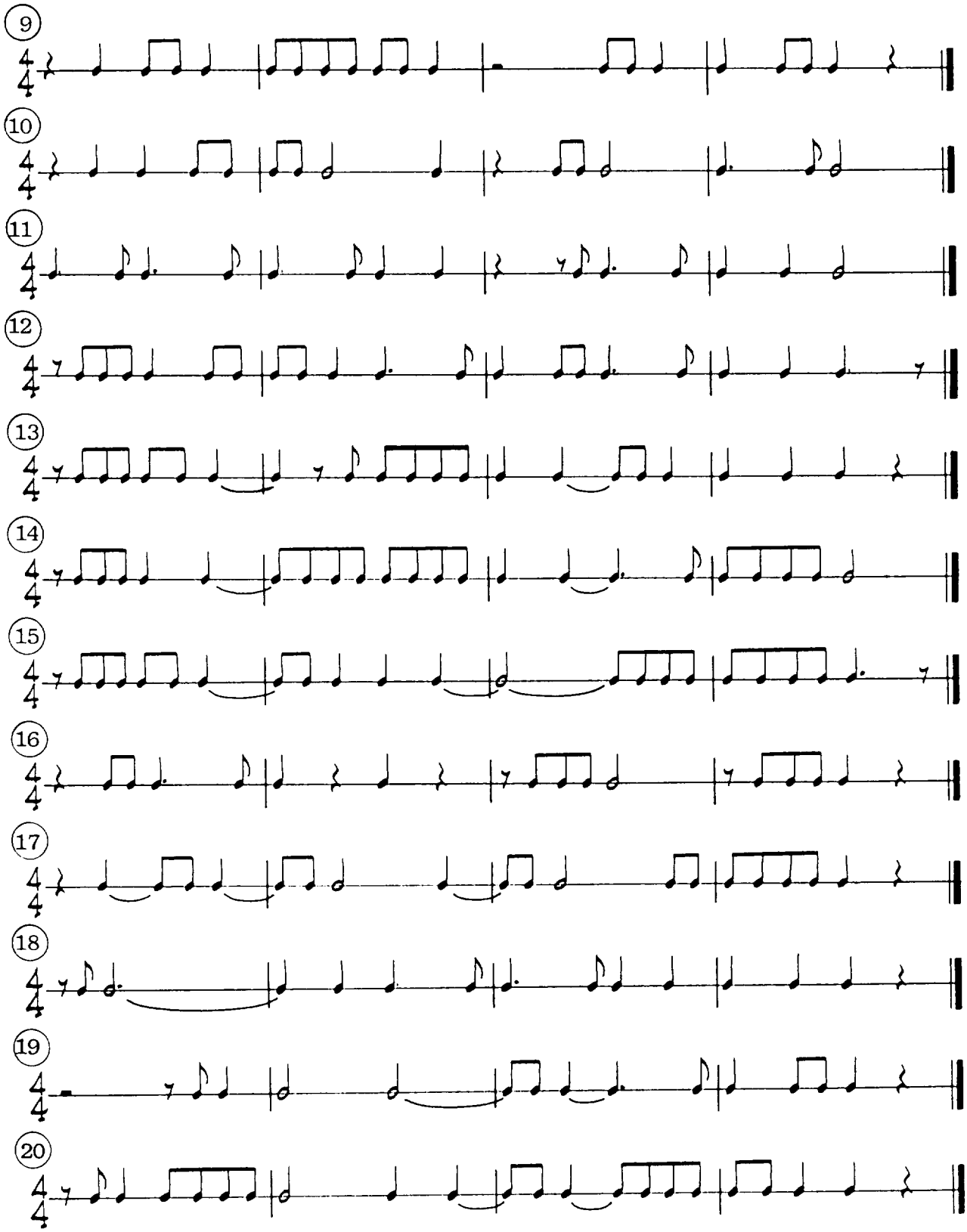
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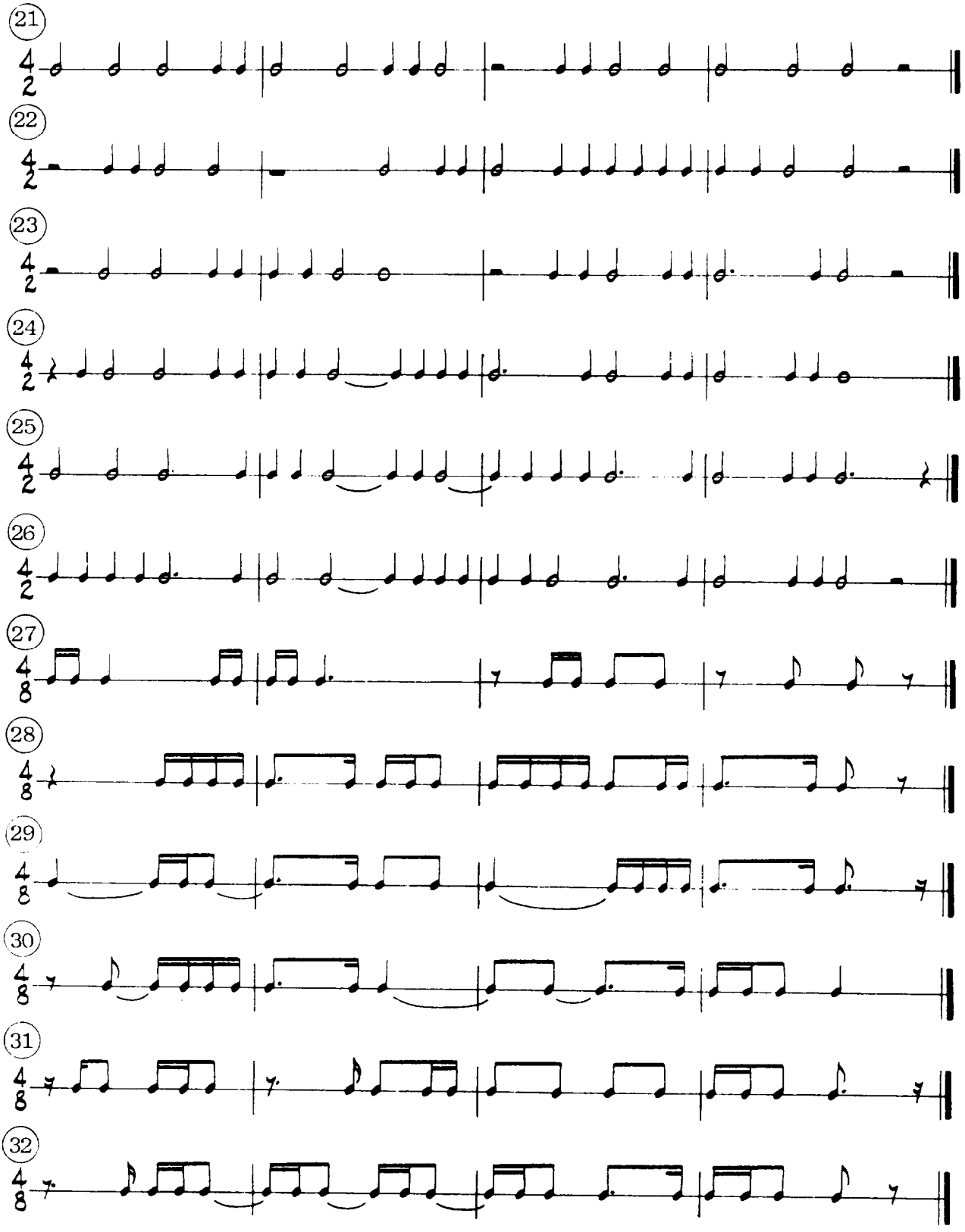

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CHAPTER TWO

Section I

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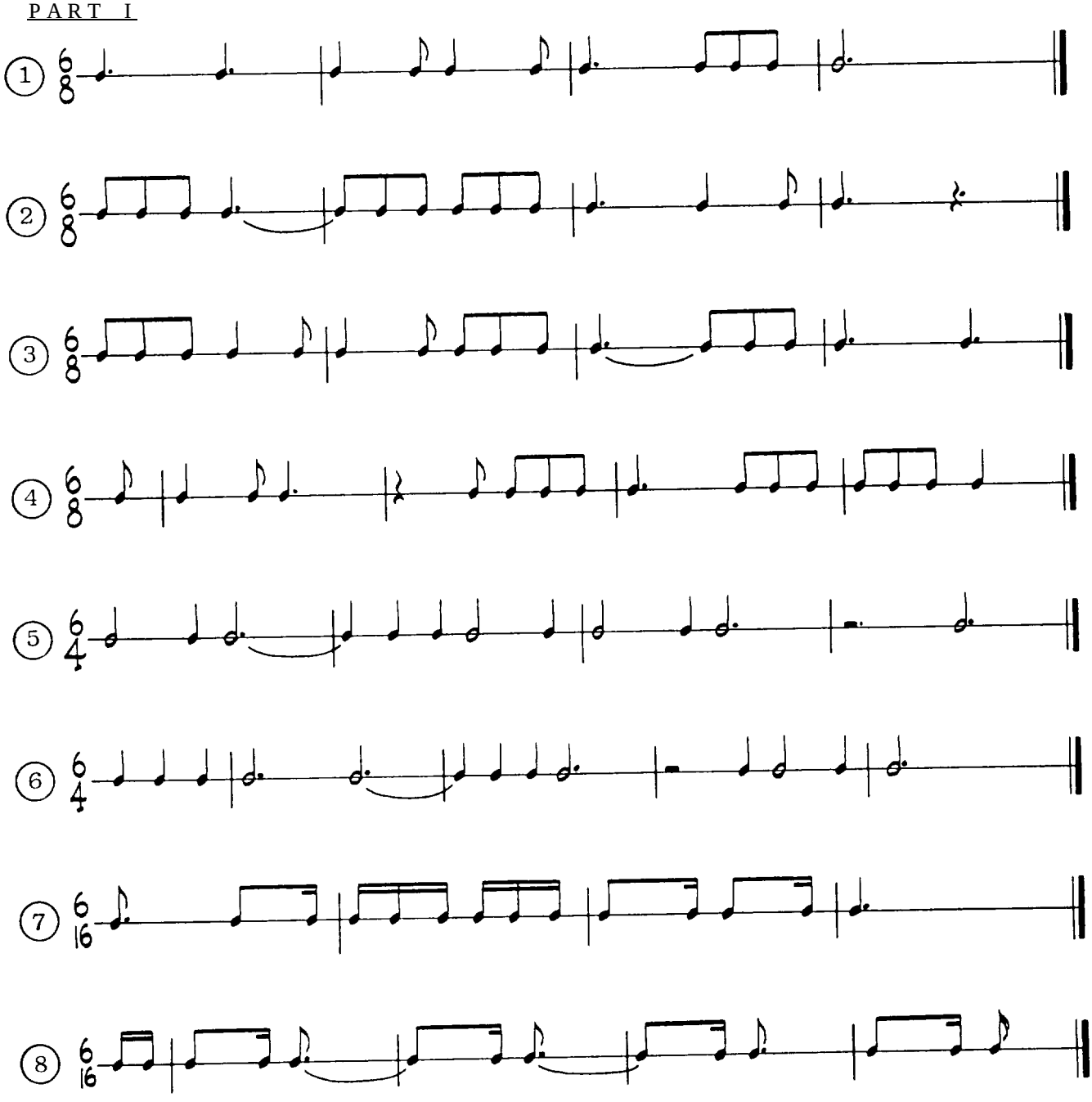

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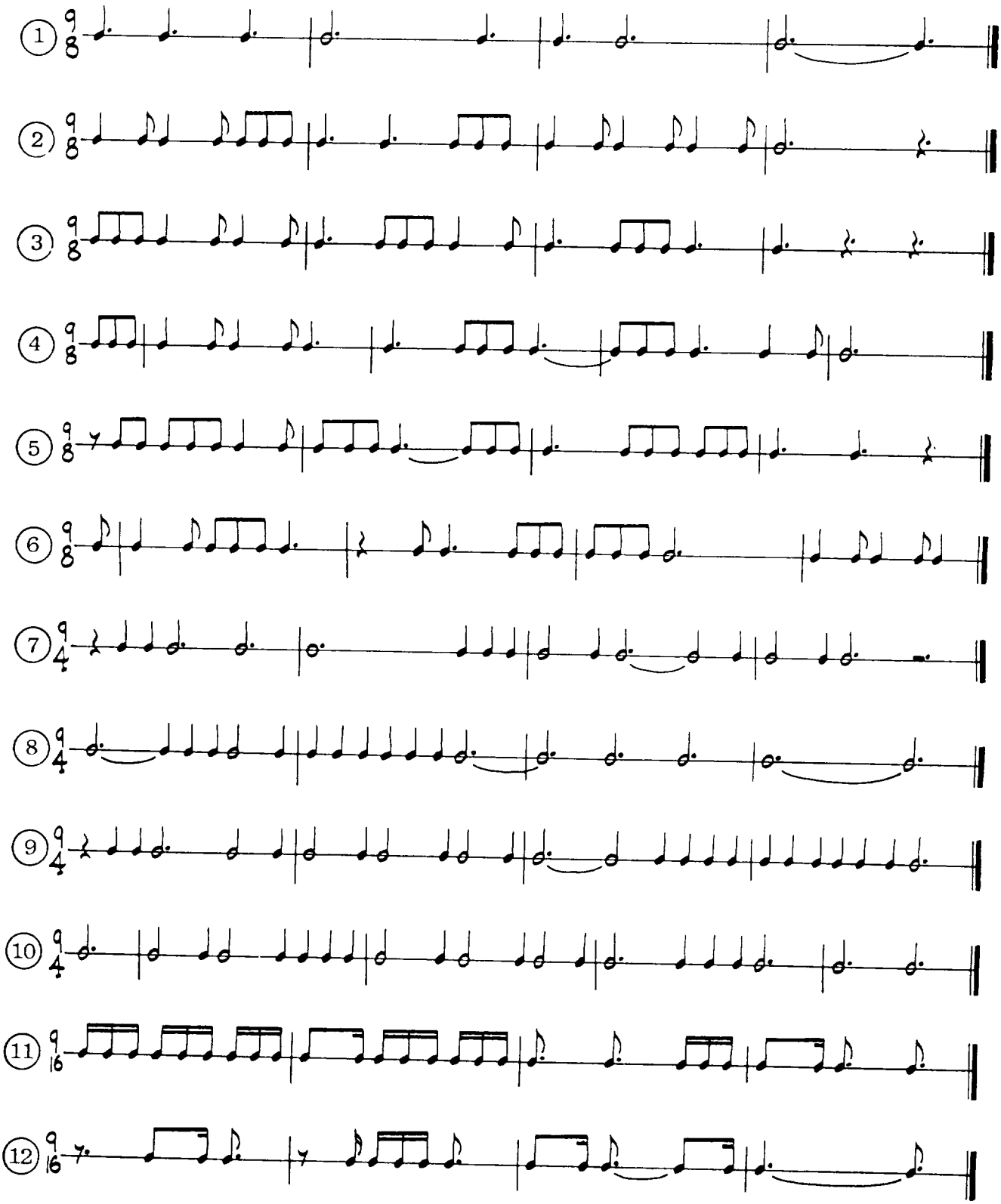

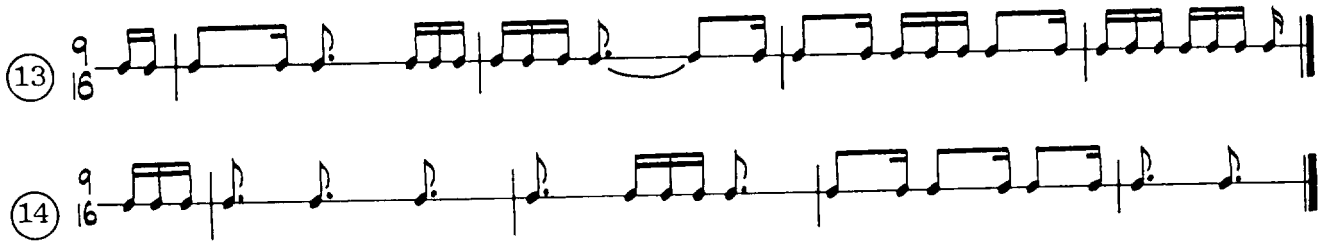

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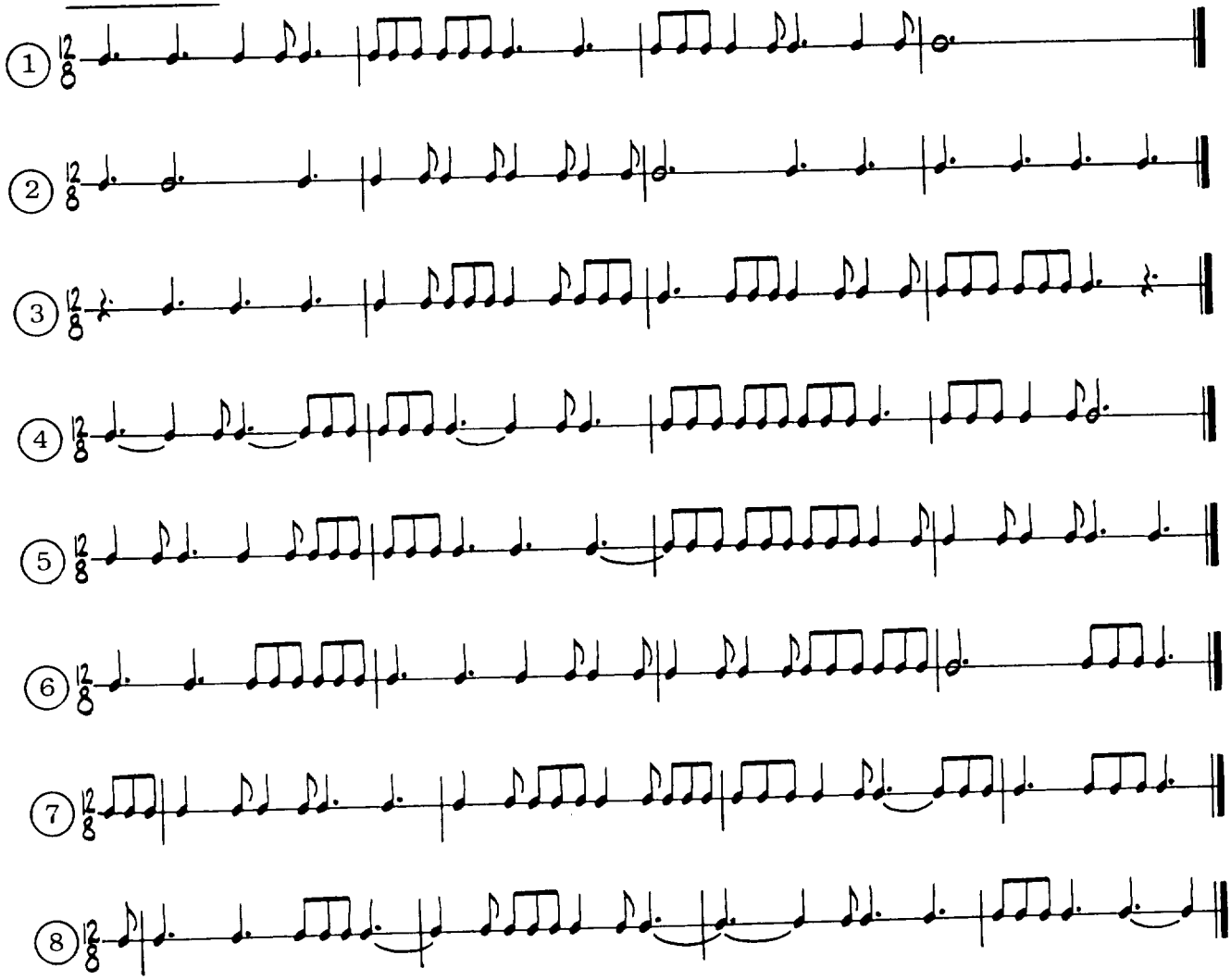

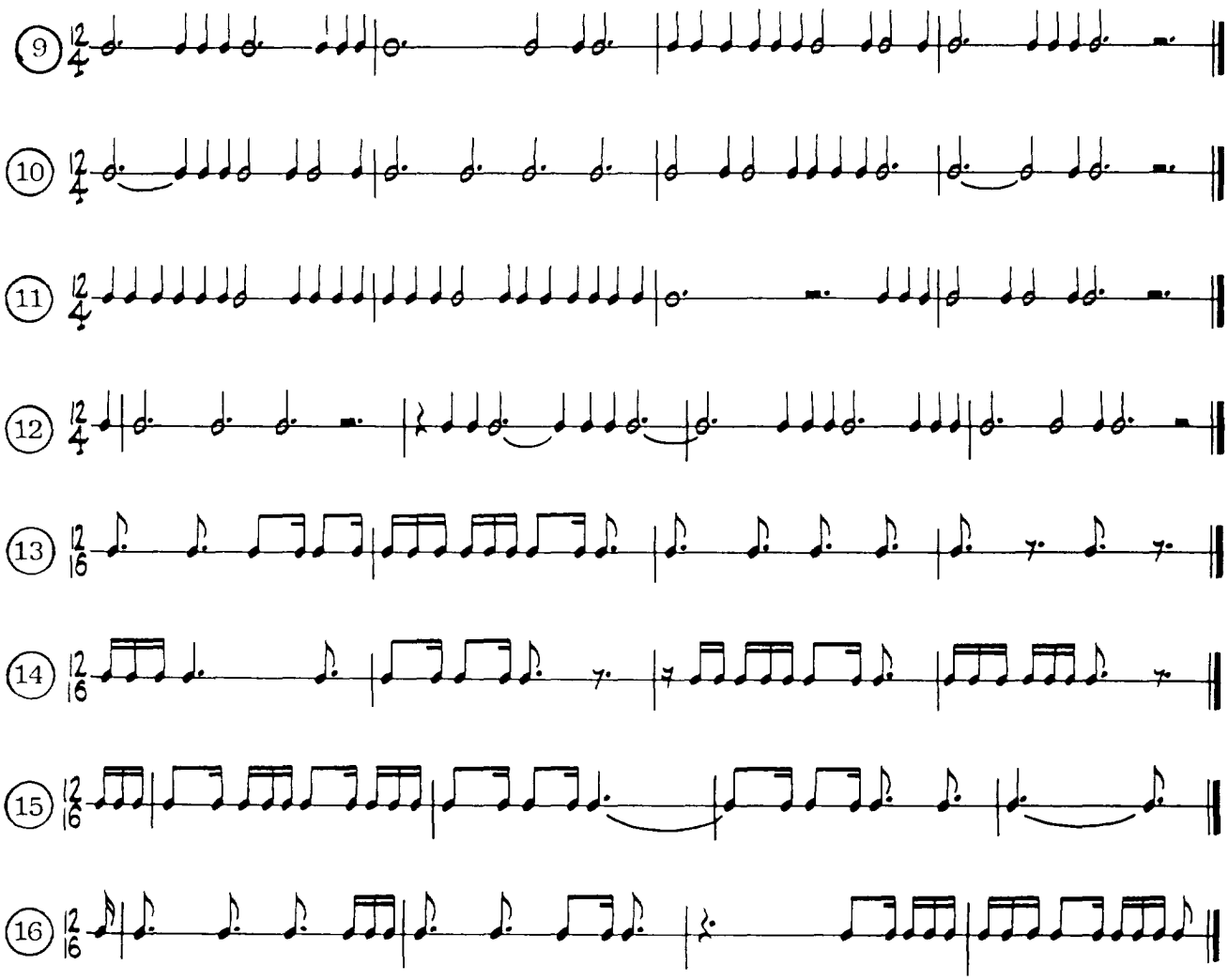

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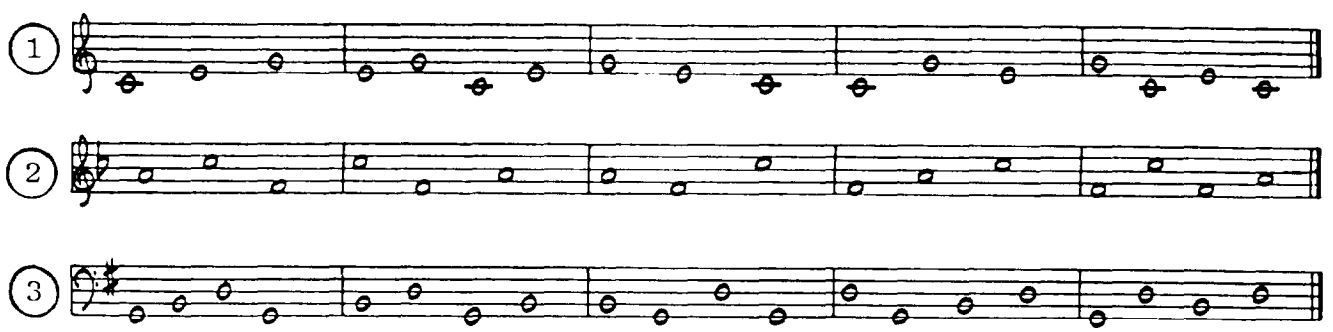

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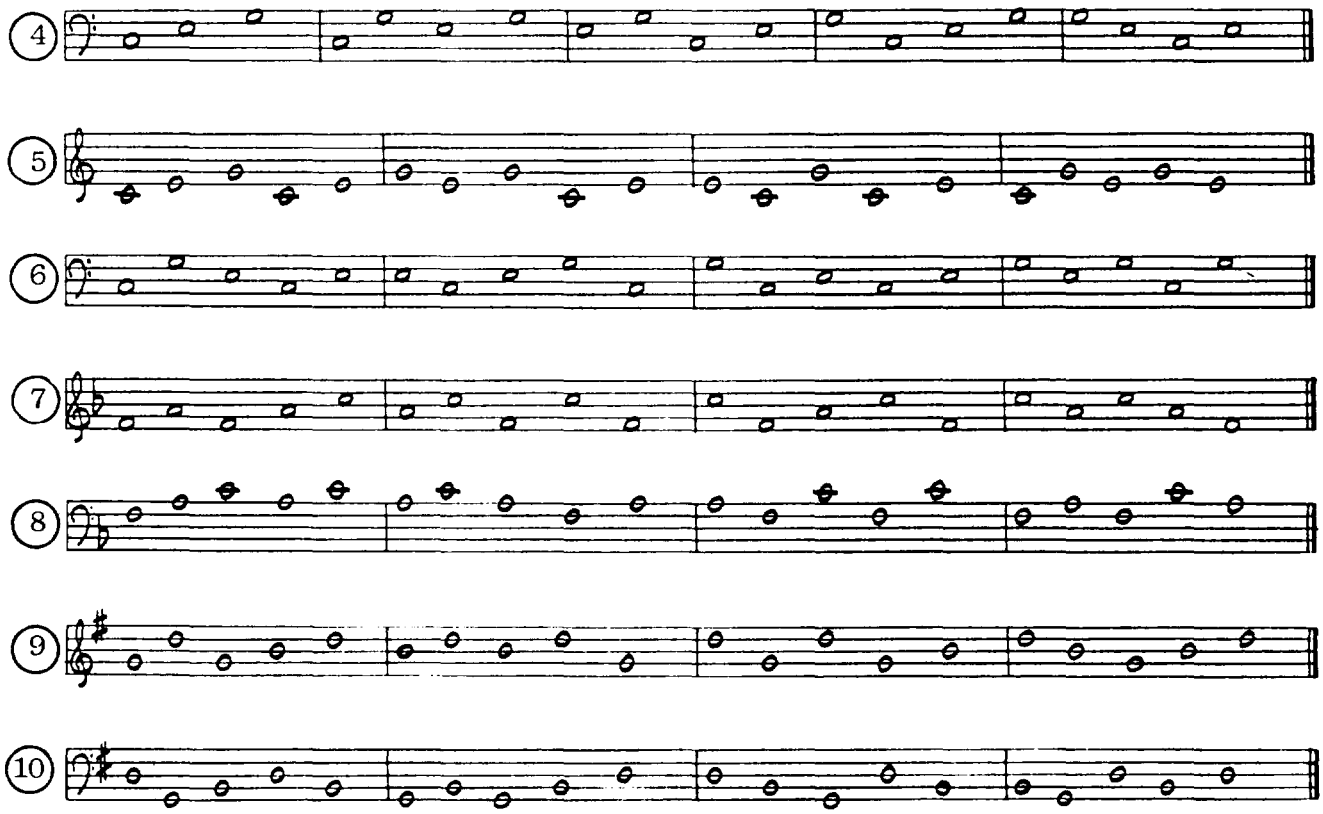

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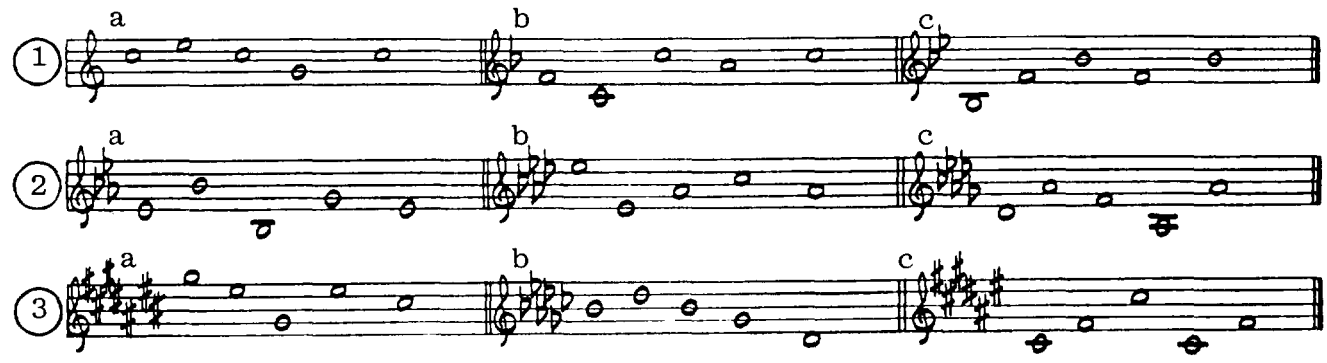
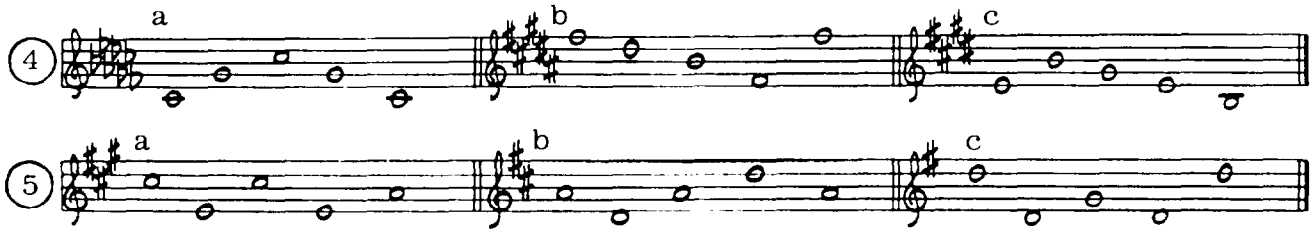
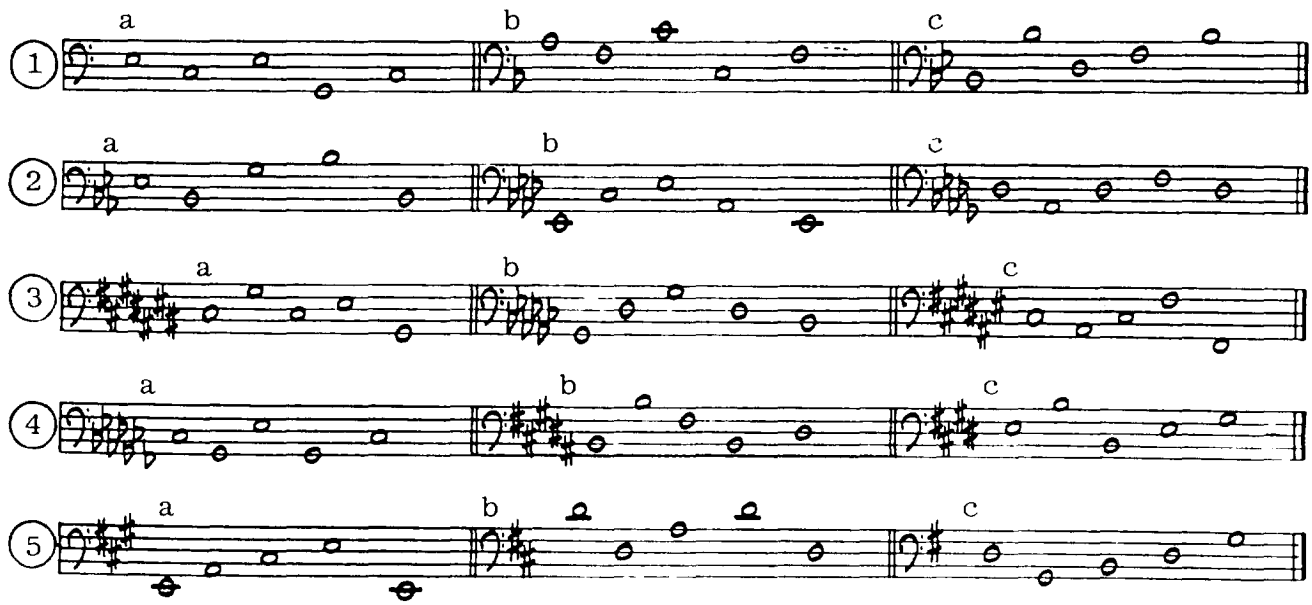




PART III



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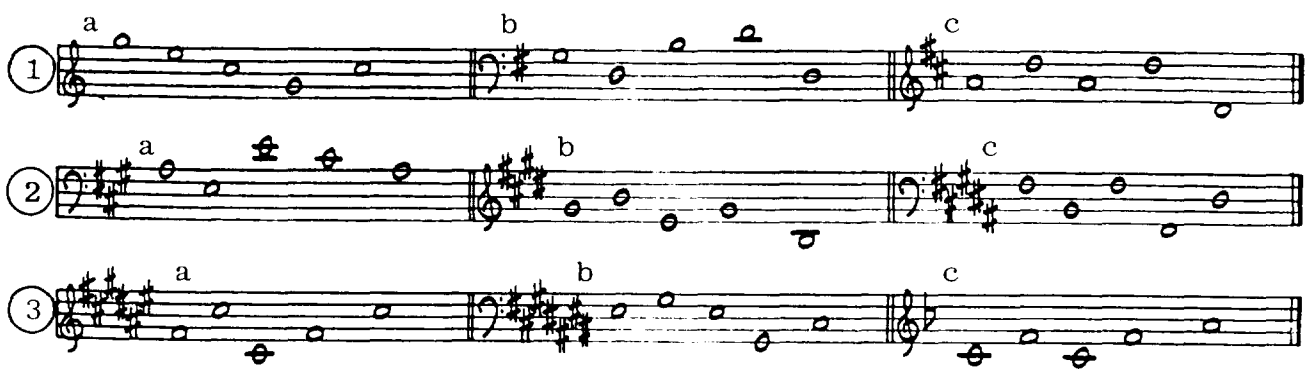

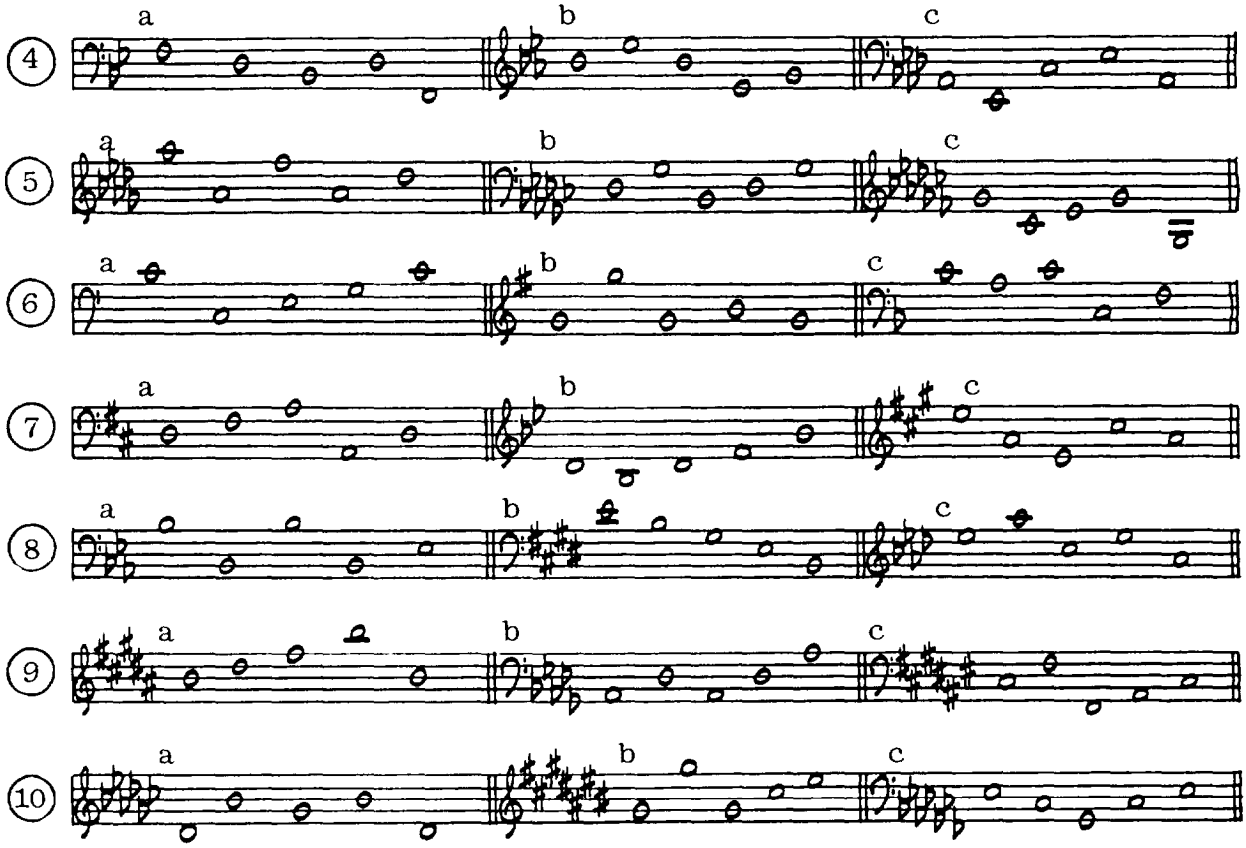

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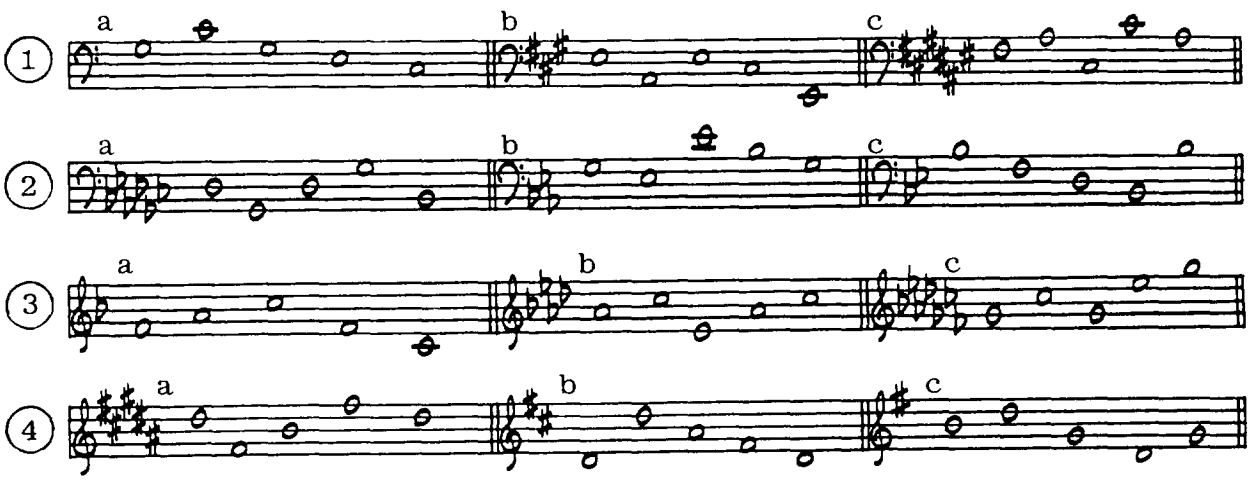

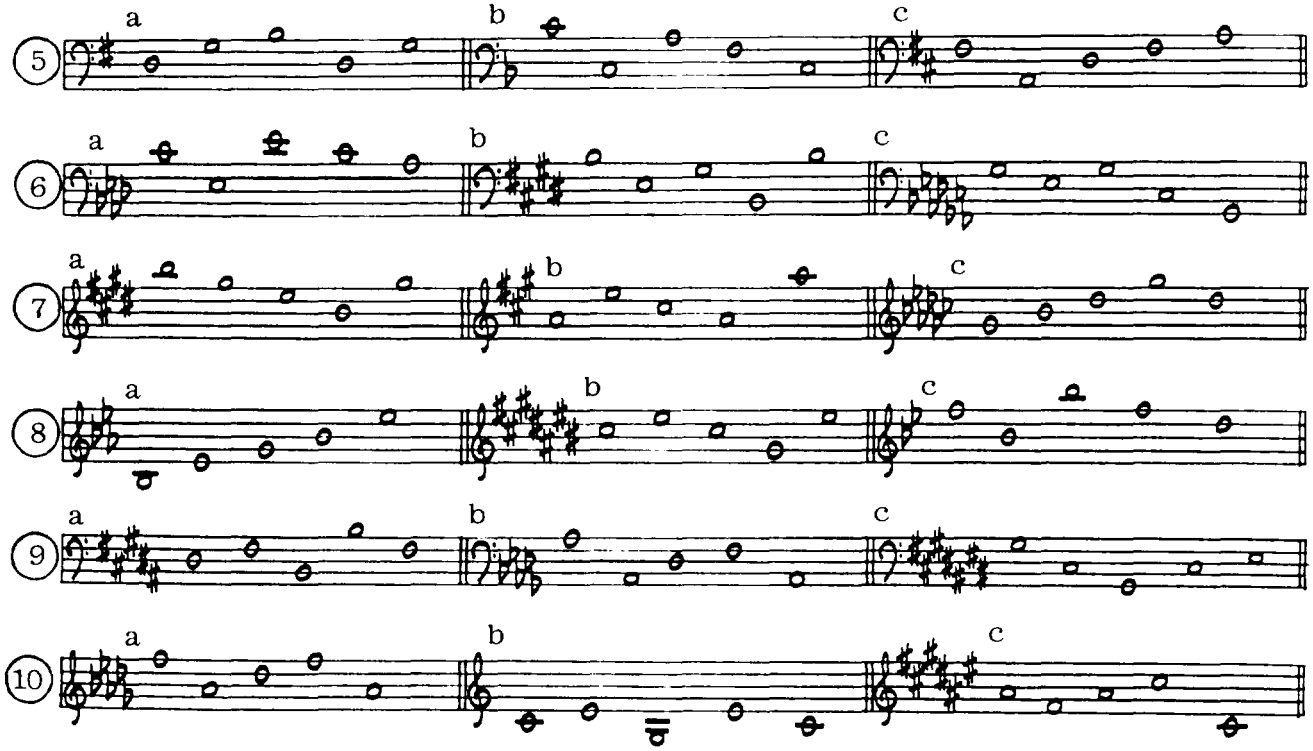
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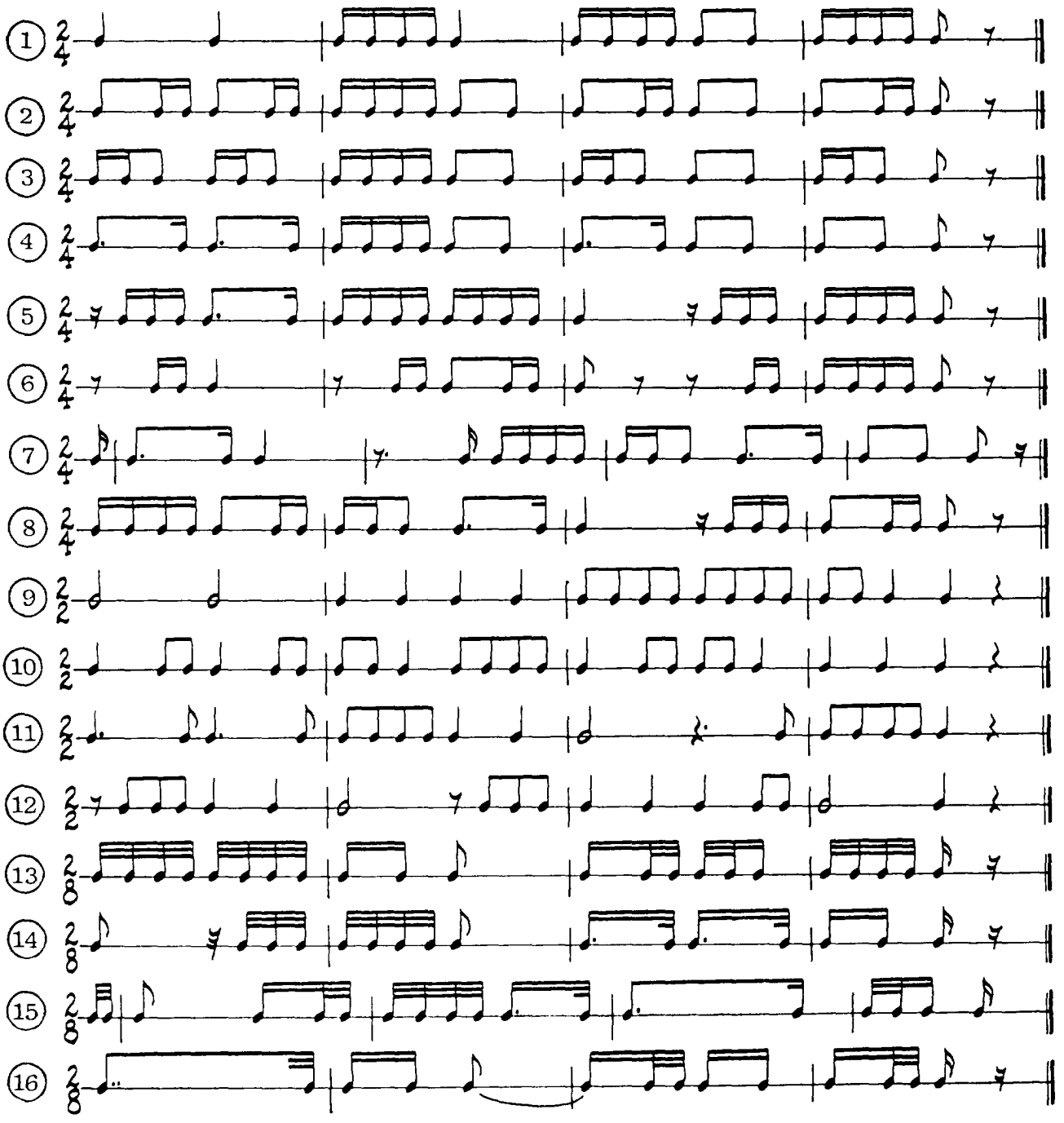
10
a
b
c

CHAPTER THREE

Section I

PART I



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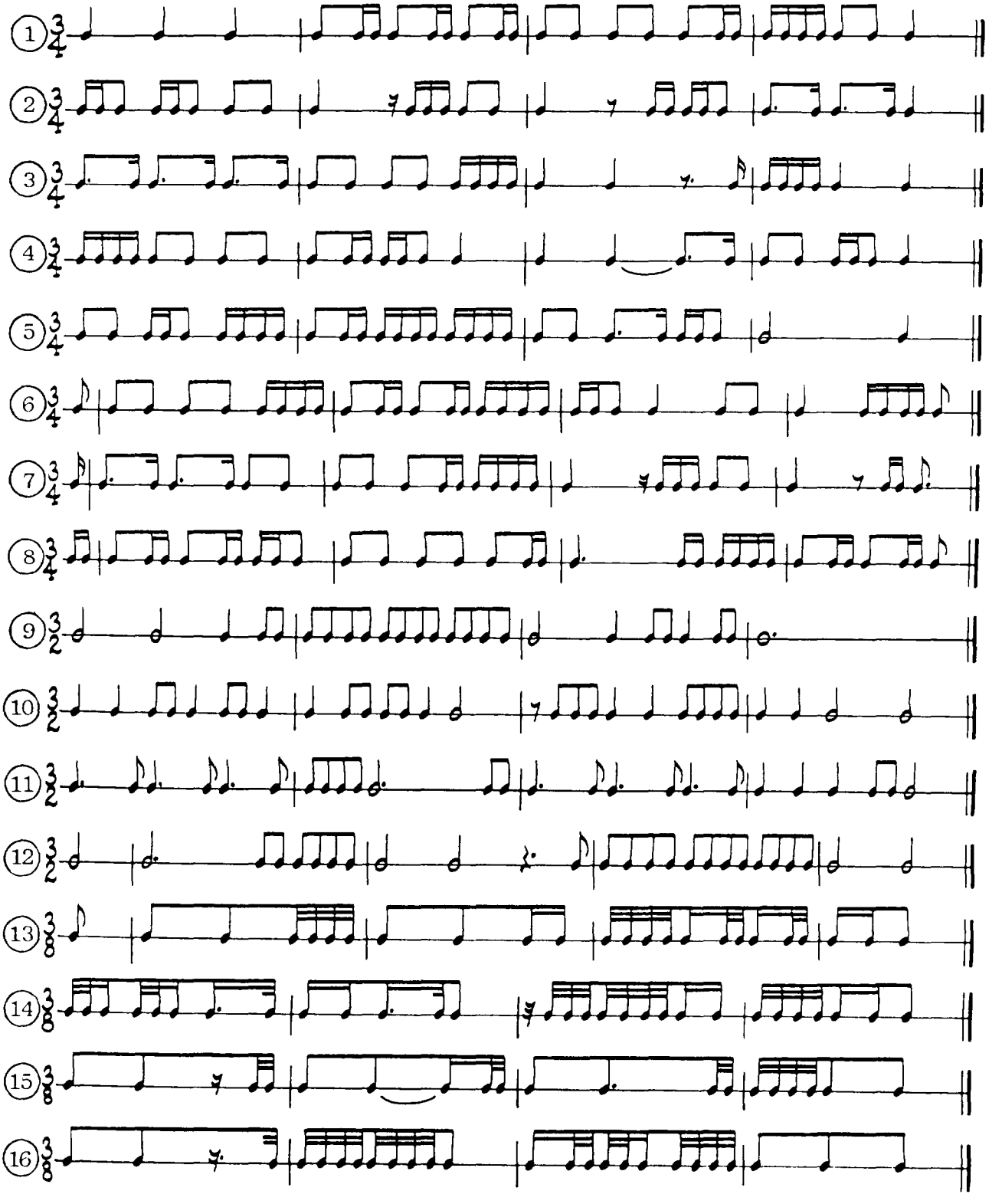

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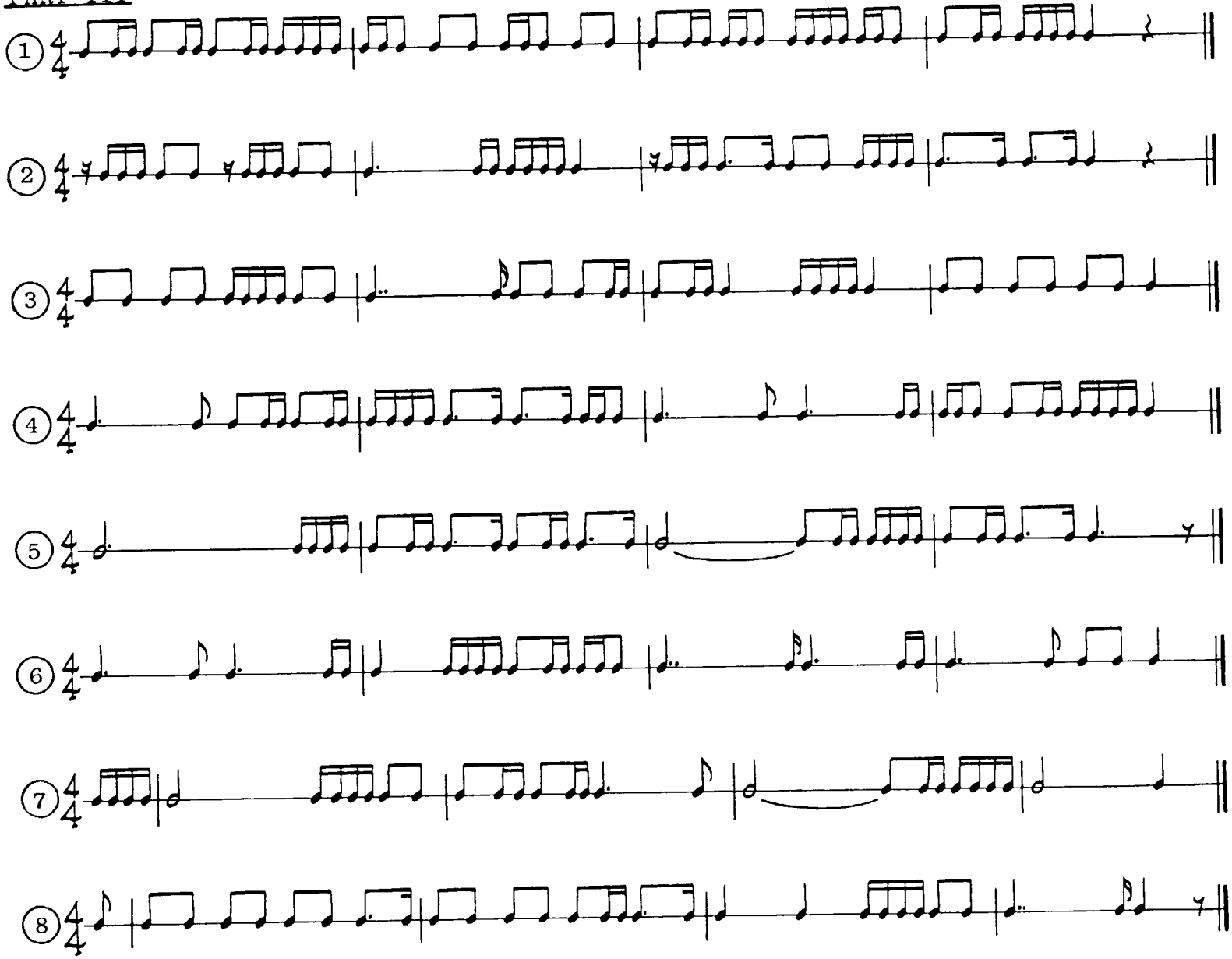

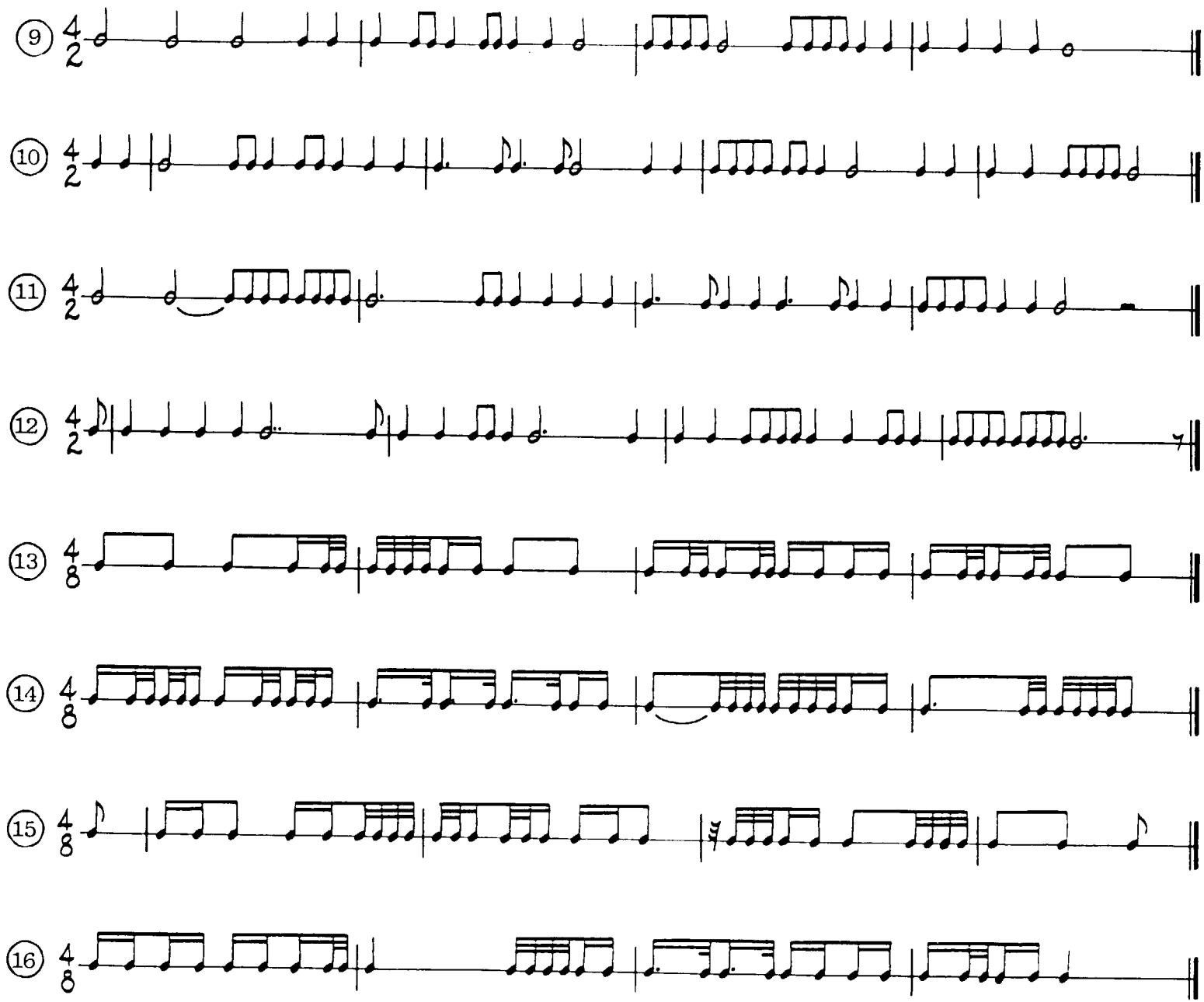
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16
4/8

Section II

LIST I

① 1 ♭3 5
1 ♭3 1
1 5 1
1 5 ♭3
1 ♭3 $\overline{5}$

② 1 $\overline{5}$ ♭3
8 5 ♭3
8 1 ♭3
$\overline{5}$ ♭3 1
$\overline{5}$ 5 ♭3

③ ♭3 5 1
♭3 1 5
♭3 1 ♭3
♭3 1 $\overline{5}$
♭3 5 ♭3

④ ♭3 5 $\overline{5}$
♭3 $\overline{5}$ 5
♭3 5 8
♭3 $\overline{5}$ 1
♭3 5 ♭3

⑤ 5 ♭3 1
5 1 ♭3
5 ♭3 $\overline{5}$
5 ♭3 5
5 $\overline{5}$ ♭3

LIST II

① 1 ♭3 5 8
1 ♭3 5 1
1 ♭3 $\overline{5}$ 1
1 $\overline{5}$ ♭3 1
1 5 ♭3 1

② 8 5 ♭3 1
8 1 ♭3 5
8 1 ♭3 1
$\overline{5}$ ♭3 1 ♭3
$\overline{5}$ 5 ♭3 1

③ 5 $\overline{5}$ ♭3 1
5 ♭3 1 $\overline{5}$
5 ♭3 5 $\overline{5}$
5 ♭3 $\overline{5}$ 1
5 1 ♭3 5

④ 1 ♭3 1 5
1 ♭3 5 3
1 5 1 ♭3
1 5 ♭3 5
1 $\overline{5}$ 5 ♭3

⑤ ♭3 1 ♭3 5
♭3 5 ♭3 1
♭3 5 $\overline{5}$ 1
♭3 $\overline{5}$ 1 ♭3
♭3 1 $\overline{5}$ ♭3

LIST III

①	1	♭3	5	♭3	1
	♭3	5̄	5	♭3	1
	1	♭3	1	♭3	5
	1	♭3	1	5	♭3
	1	♭3	1	5	1

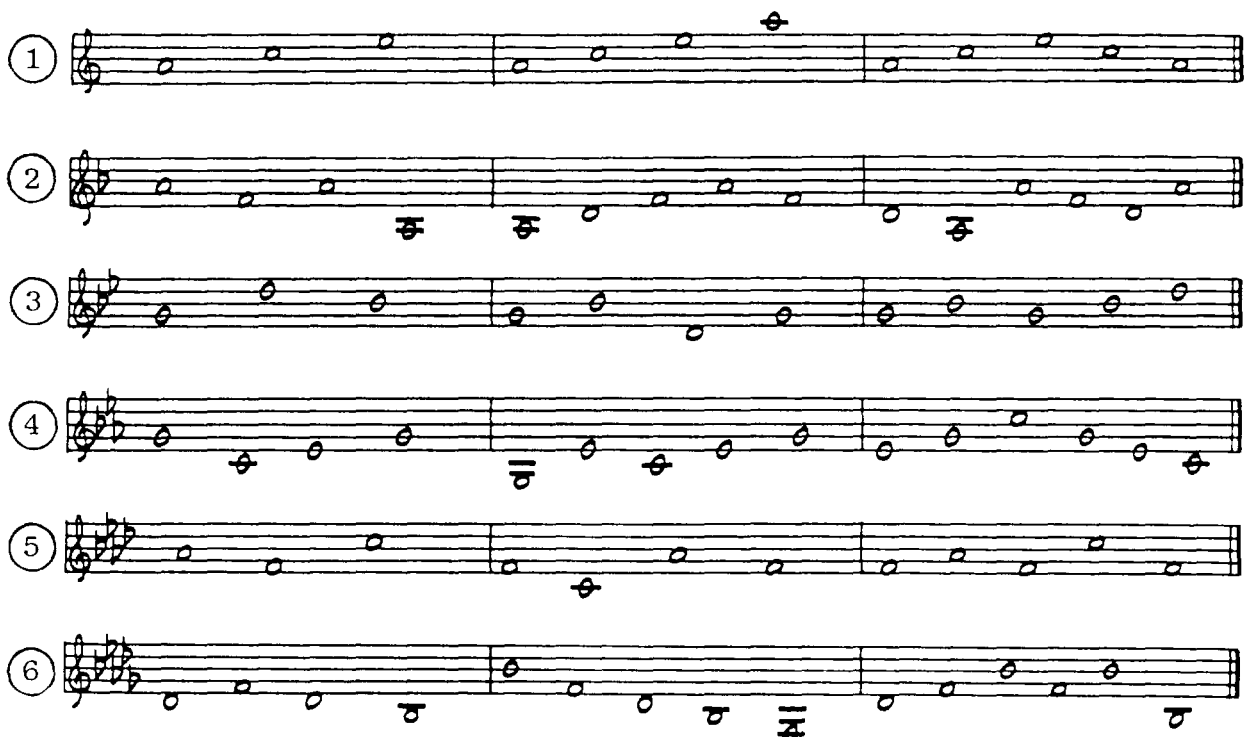
②	♭3	5	5̄	♭3	1
	1	♭3	1	♭3	5
	♭3	1	♭3	5	1
	♭3	1	5	♭3	1
	♭3	1	5̄	5	♭3

③	5	♭3	1	5̄	1
	5	5̄	♭3	1	5
	5	5̄	♭3	1	♭3
	5	1	♭3	5	1
	5	♭3	1	♭3	5

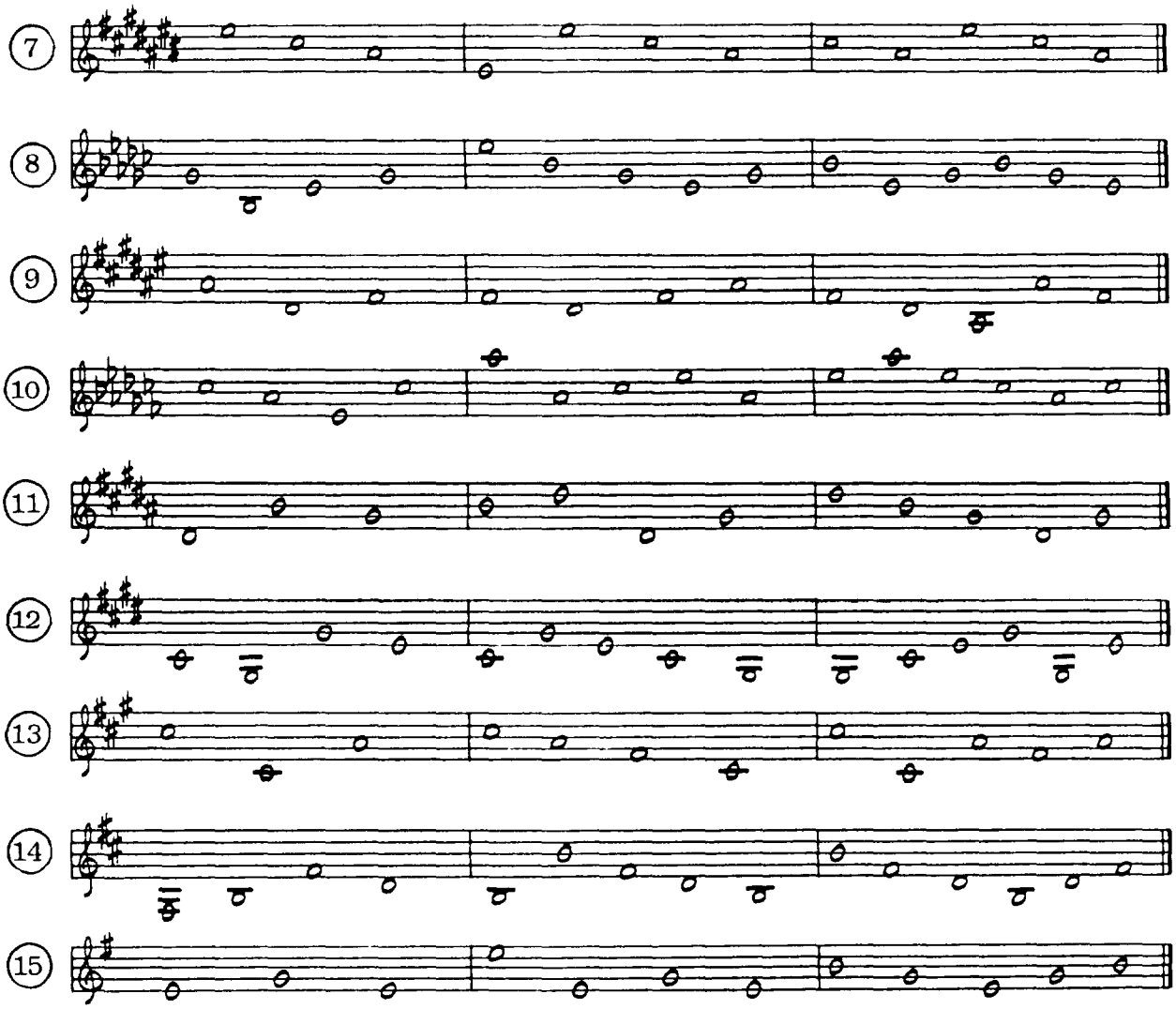
④	5̄	5	♭3	1	♭3
	5̄	1	♭3	5	1
	5̄	1	♭3	5	♭3
	5̄	♭3	1	♭3	5
	5̄	♭3	1	5	♭3

⑤	8	5	♭3	1	5̄
	8	5	♭3	1	♭3
	8	1	♭3	5	1
	8	1	5	♭3	1
	8	5	8	5	♭3

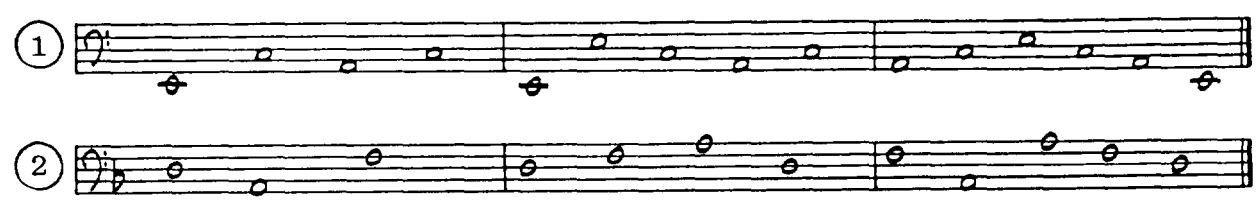
PART I

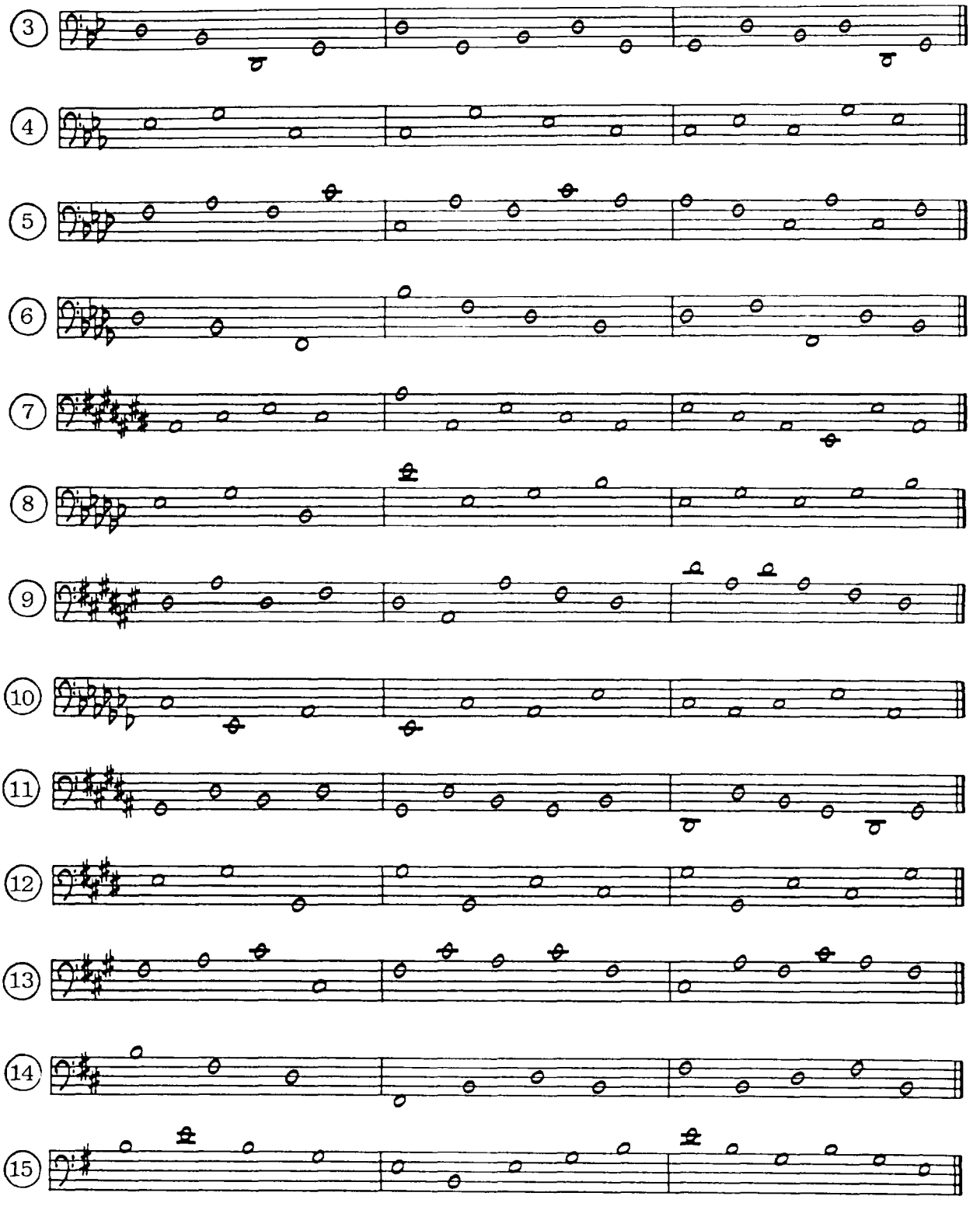


ET 3-6



PART II



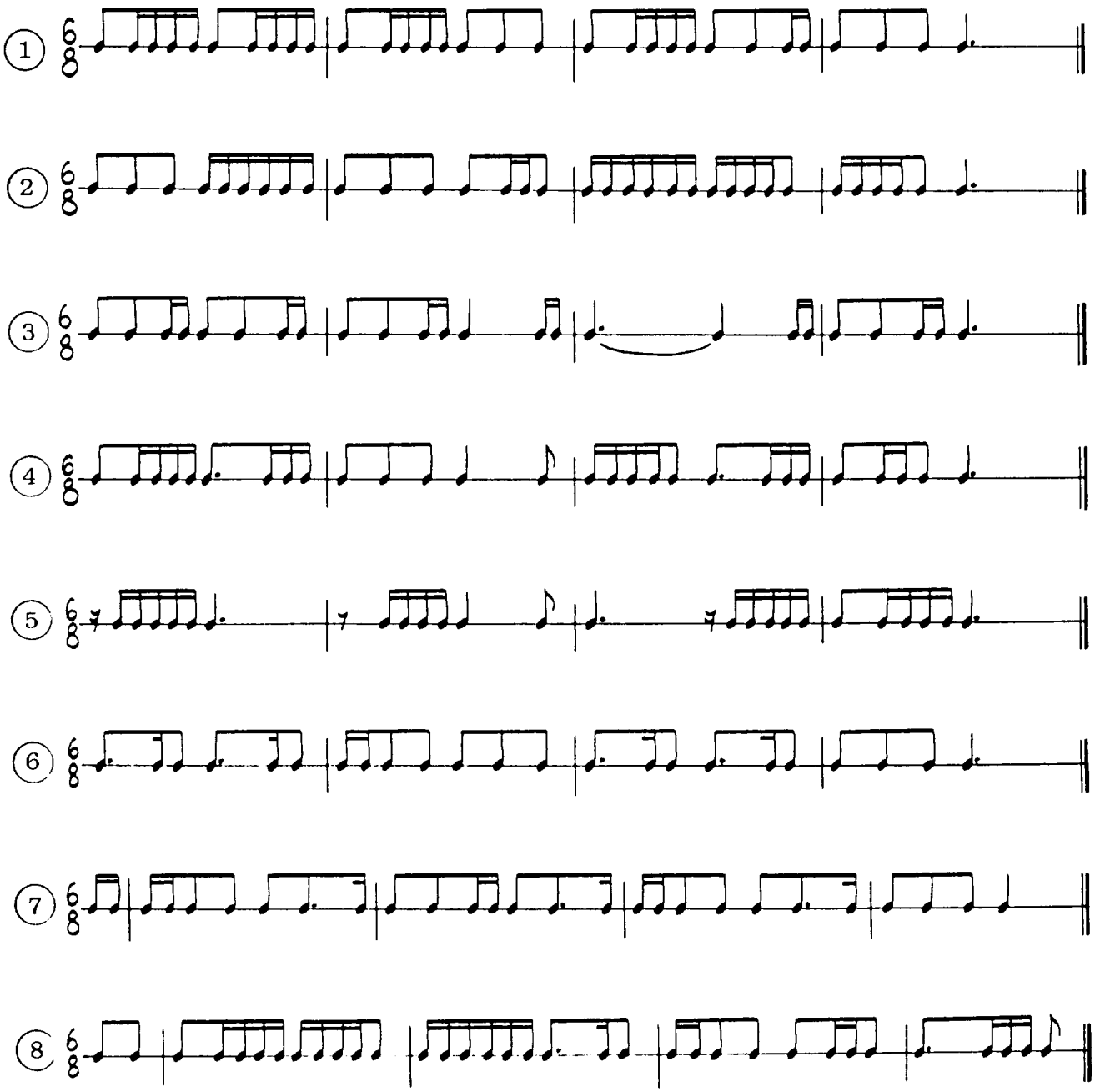


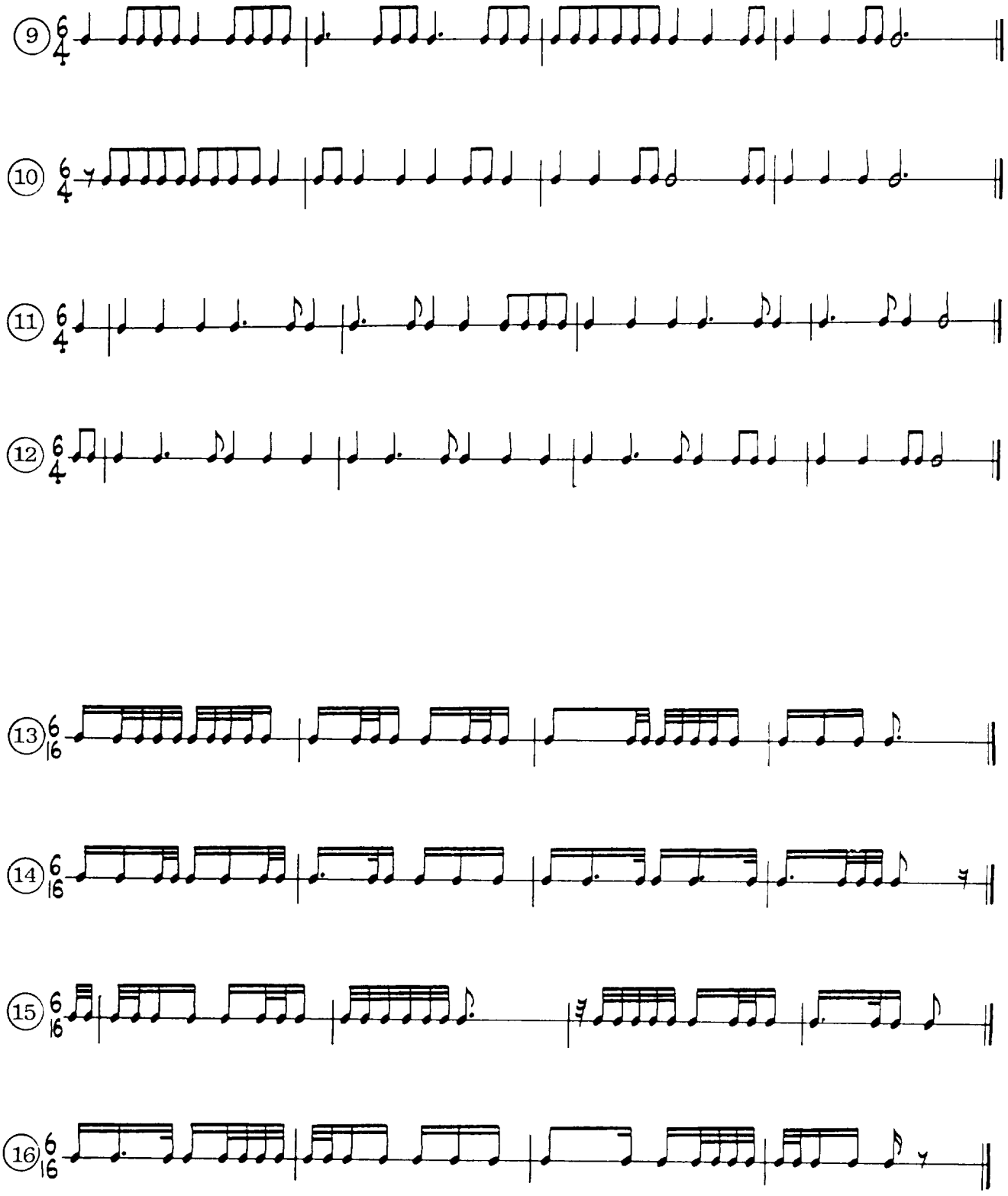
ET 3-8

CHAPTER FOUR

Section I

PART I

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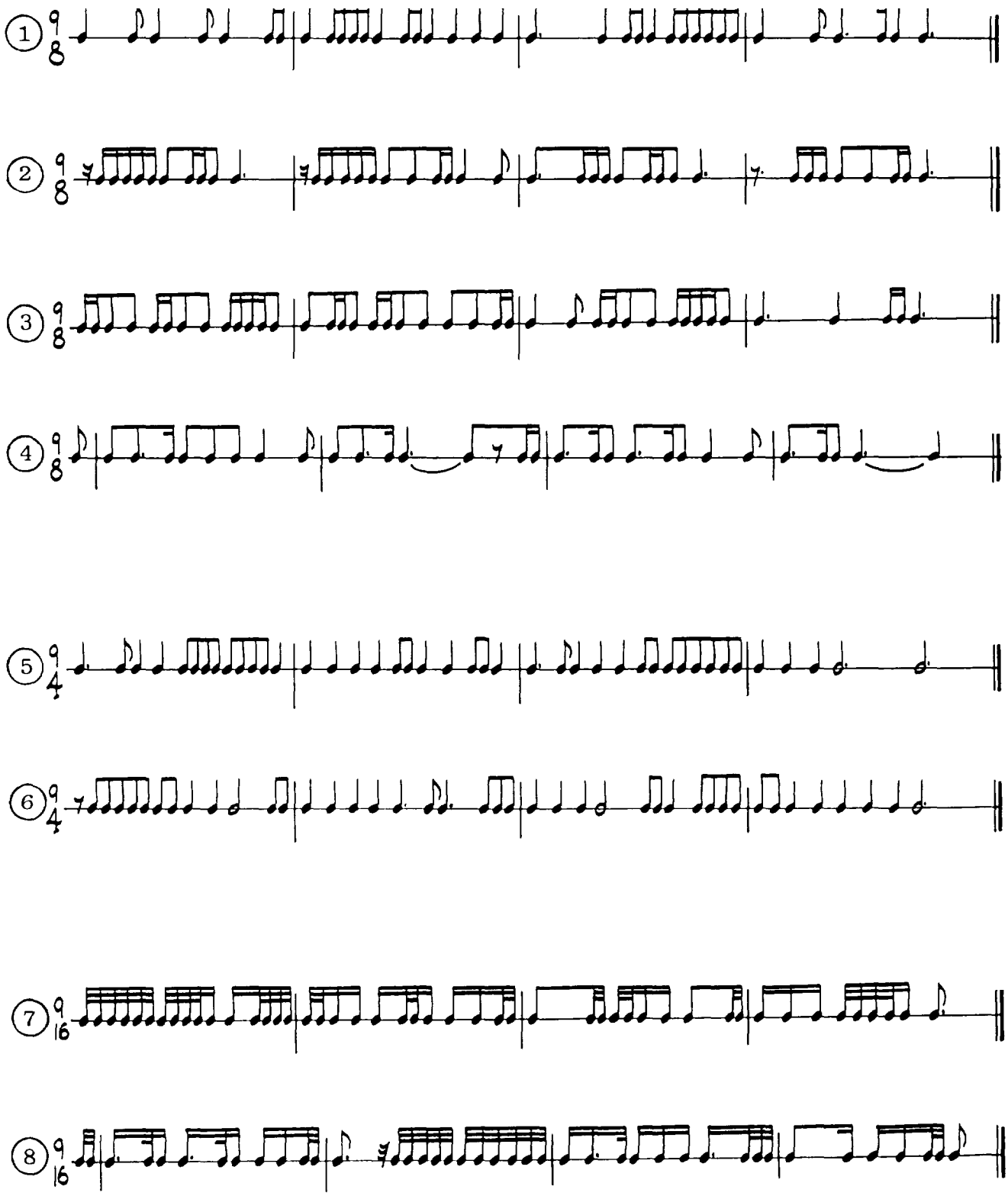
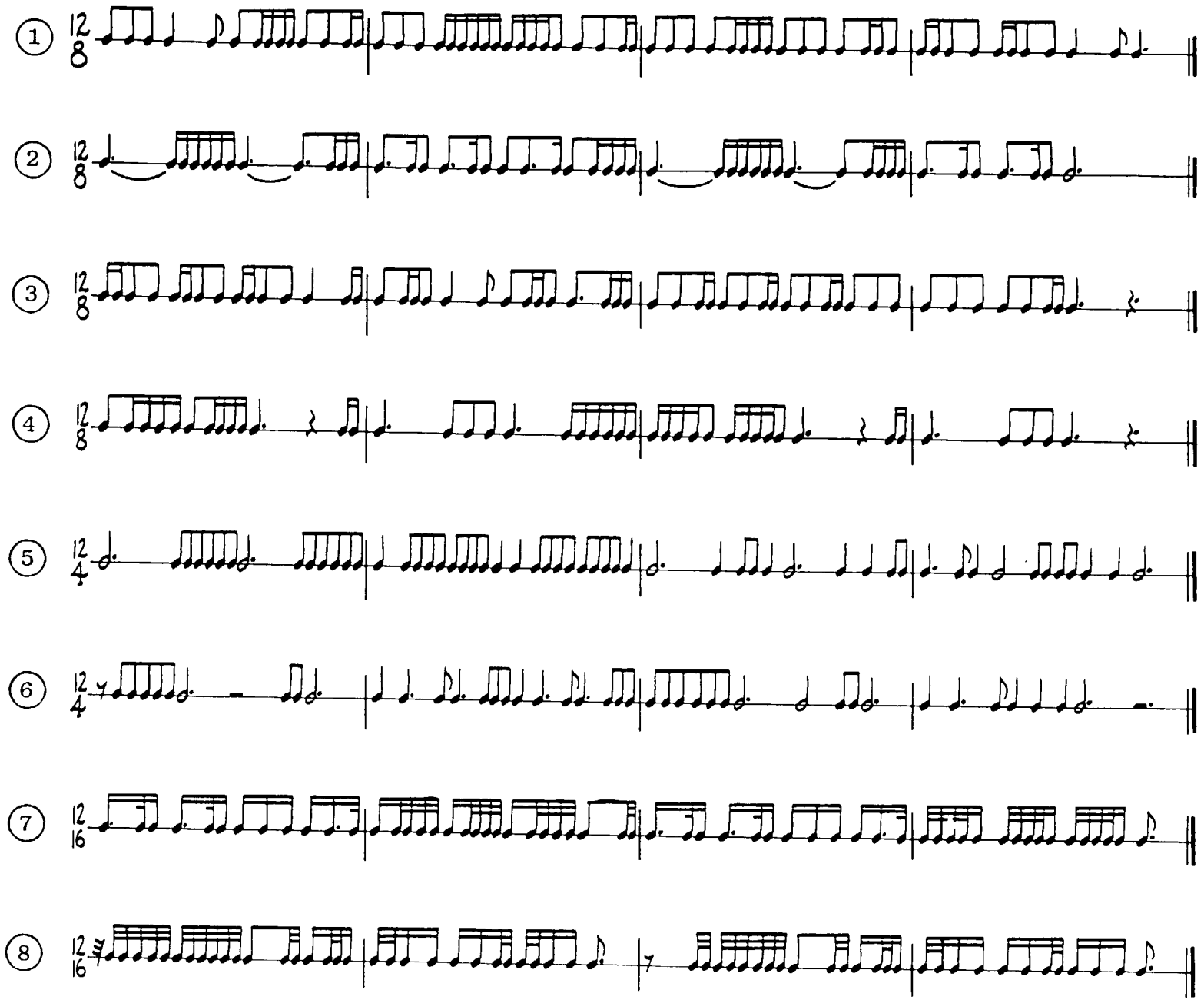
PART II



ET 4-4

PART III



Section II

PENTACHORDS

1	2	3	4	5	4	3	2	1	Maj
1	2	♭3	4	5	4	♭3	2	1	min

TETRACHORDS

1	2	3	4	3	2	1	Maj
1	2	♭3	4	♭3	2	1	min
1	♭2	♭3	4	♭3	♭2	1	nat
1	♭2	3	4	3	♭2	1	Har

SCALES

1	2	3	4	5	6	7	8	7	6	5	4	3	2	1	MAJOR
1	2	♭3	4	5	♭6	♭7	8	♭7	♭6	5	4	♭3	2	1	NATURAL MINOR
1	2	♭3	4	5	♭6	7	8	7	♭6	5	4	♭3	2	1	HARMONIC MINOR
1	2	♭3	4	5	6	7	8	♭7	♭6	5	4	♭3	2	1	MELODIC MINOR

A. Major

LIST I

①	②	③	④
1 2 3	3 4 3	8 7 8	1 $\overline{6}$ $\overline{5}$
1 2 1	5 4 5	$\overline{5}$ $\overline{6}$ $\overline{5}$	1 2 5
3 2 3	5 4 3	8 6 5	1 3 2
3 2 1	1 $\overline{7}$ 1	3 4 1	3 5 4
3 4 5	5 6 5	1 4 5	3 1 2

LIST II

① 1 3 2 1
1 3 4 5
5 6 7 8
8 7 6 5
1 4 5 1

② 3 4 5 1
1 2 3 5
5 3 4 5
1 2 5 1
$\overline{5}$ $\overline{6}$ $\overline{7}$ 1

③ 8 6 7 8
1 2 3 1
1 $\overline{6}$ $\overline{7}$ 1
5 3 4 5
3 1 2 3

④ $\overline{5}$ 3 4 5
3 1 $\overline{7}$ 1
3 1 2 1
8 5 7 8
1 $\overline{5}$ $\overline{7}$ 1

⑤ 1 2 4 5
3 4 2 1
5 4 2 1
1 3 5 6
6 5 3 1

LIST III

3 2 1 2 3
3 4 5 4 3
5 4 3 4 5
5 8 7 6 5

5 6 7 8 5
5 1 $\overline{7}$ $\overline{6}$ $\overline{5}$
5 6 7 6 5
1 2 1 $\overline{7}$ 1

1 $\overline{5}$ $\overline{6}$ $\overline{7}$ 1
3 4 3 2 3
3 2 3 4 3
5 6 5 4 5

1 2 3 4 5
1 $\overline{7}$ $\overline{6}$ $\overline{7}$ 1
5 4 5 6 5
1 3 5 $\overline{7}$ 1

⑤ 5 4 3 2 1
1 2 3 1 3
1 2 3 5 3
1 2 3 5 1
3 4 5 3 1

⑥ 1 4 5 $\overline{5}$ 1
$\overline{5}$ 1 2 3 1
$\overline{5}$ 5 4 3 1
1 4 5 $\overline{7}$ 1
1 2 $\overline{5}$ $\overline{7}$ 1

⑦ 1 $\overline{5}$ $\overline{6}$ $\overline{5}$ 1
8 7 8 5 8
1 $\overline{5}$ $\overline{7}$ 2 1
8 5 6 5 8
1 $\overline{7}$ 1 $\overline{5}$ 1

⑧ 5 4 2 $\overline{7}$ 1
5 6 5 2 1
1 2 5 $\overline{7}$ 1
1 $\overline{6}$ 2 $\overline{5}$ 1
5 6 5 $\overline{7}$ 1

LIST IV

①	②	③	④
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3 4 5 1 2 3	1 2 3 1 $\overline{7}$ 1	1 4 5 1 $\overline{7}$ 1	$\overline{5}$ 1 2 3 $\overline{7}$ 1
1 3 2 1 3 5	5 4 2 $\overline{7}$ 2 1	8 7 6 5 3 1	$\overline{5}$ 5 4 3 2 1
1 2 4 5 $\overline{7}$ 1	1 $\overline{6}$ $\overline{5}$ 3 2 1	5 6 5 1 $\overline{7}$ 1	5 4 3 $\overline{5}$ $\overline{7}$ 1
3 4 5 4 3 5 1	5 4 3 2 $\overline{7}$ 1	1 $\overline{6}$ $\overline{7}$ 1 2 1	8 6 7 8 7 8

LIST V

①	②	③	④
5 4 3 2 1 $\overline{7}$ 1	1 $\overline{7}$ 1 2 3 5 1	1 $\overline{7}$ $\overline{6}$ $\overline{5}$ $\overline{6}$ $\overline{7}$ 1	1 2 3 4 5 $\overline{7}$ 1
1 2 3 5 3 2 1	1 $\overline{6}$ $\overline{7}$ 1 3 2 1	1 2 3 4 5 3 1	1 4 5 $\overline{5}$ $\overline{7}$ 2 1
5 4 3 2 $\overline{7}$ $\overline{5}$ 1	8 7 6 5 6 7 8	3 4 5 $\overline{5}$ $\overline{7}$ 2 1	$\overline{5}$ 1 2 3 4 5 1
1 3 2 3 4 5 1	3 2 1 3 5 4 3	1 2 3 4 5 $\overline{5}$ 1	5 $\overline{5}$ $\overline{6}$ $\overline{7}$ 1 2 1
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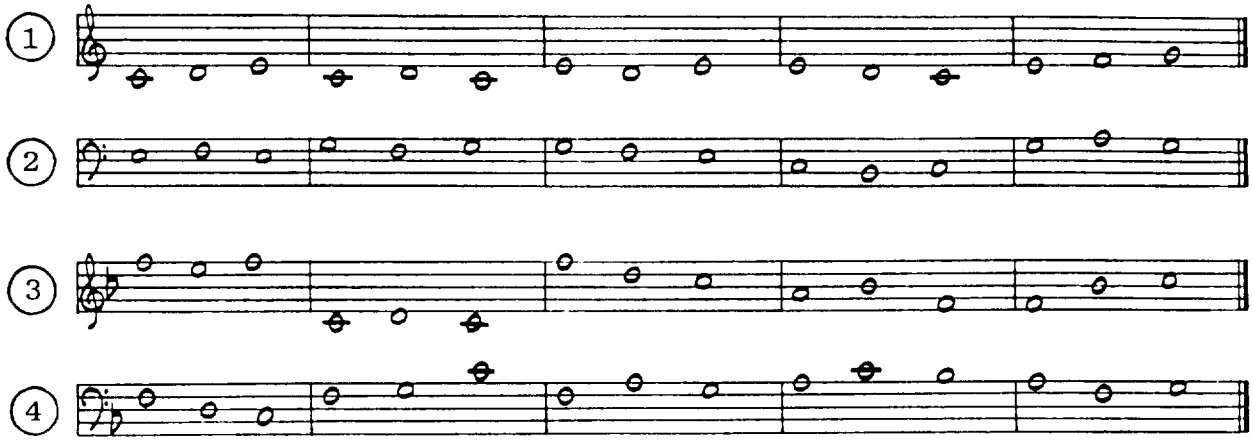
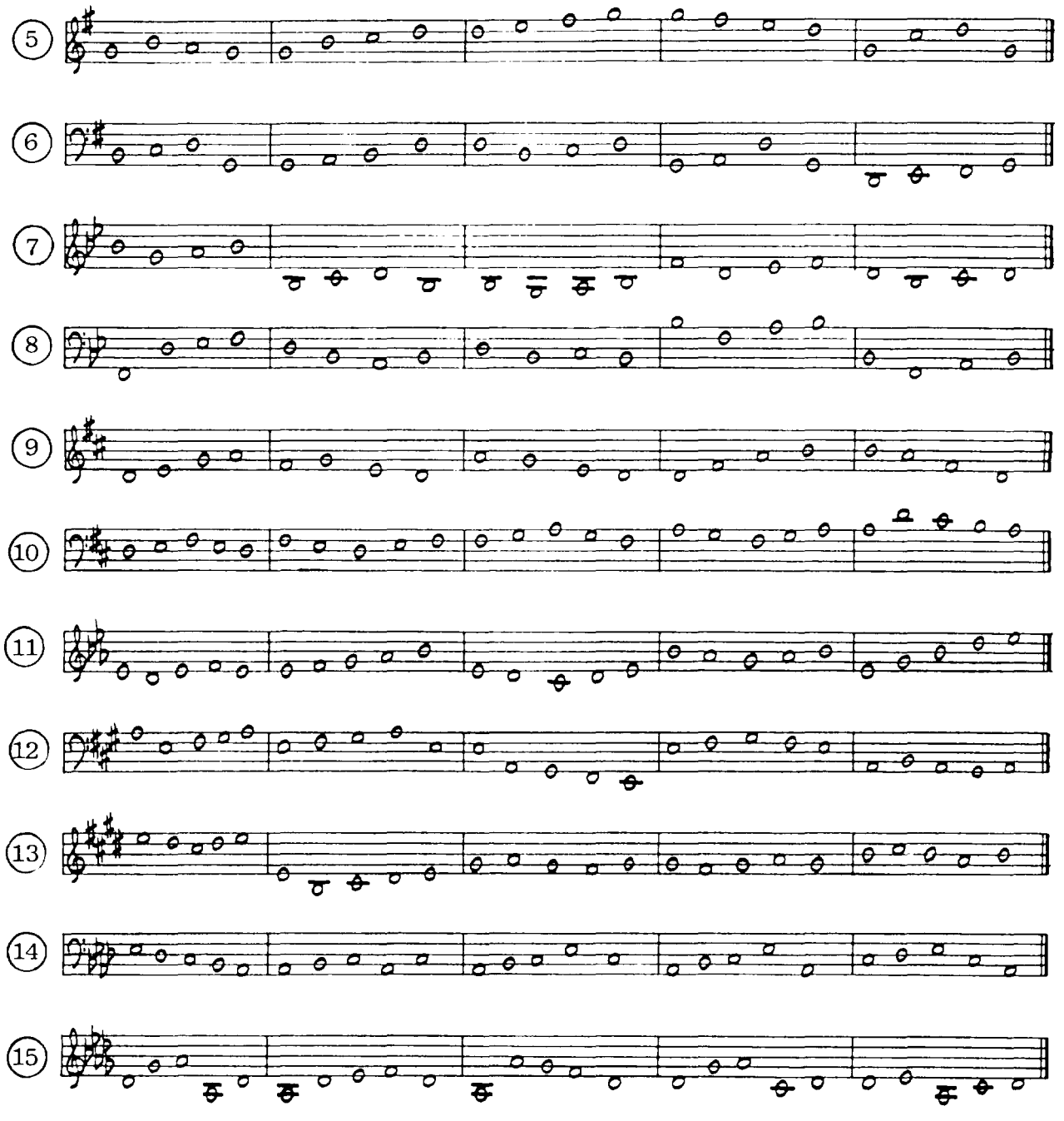
PART I

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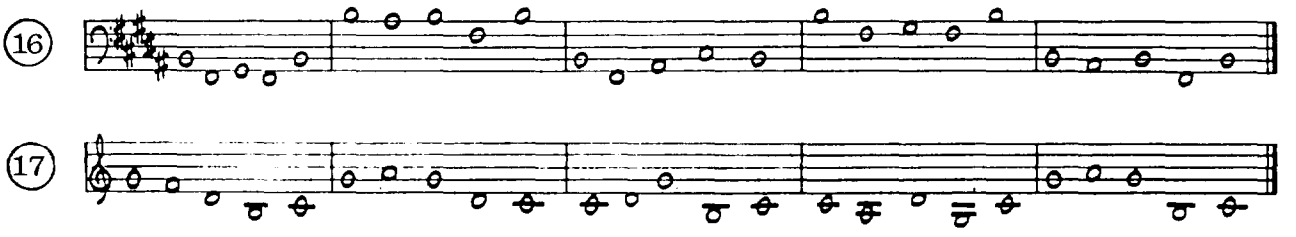

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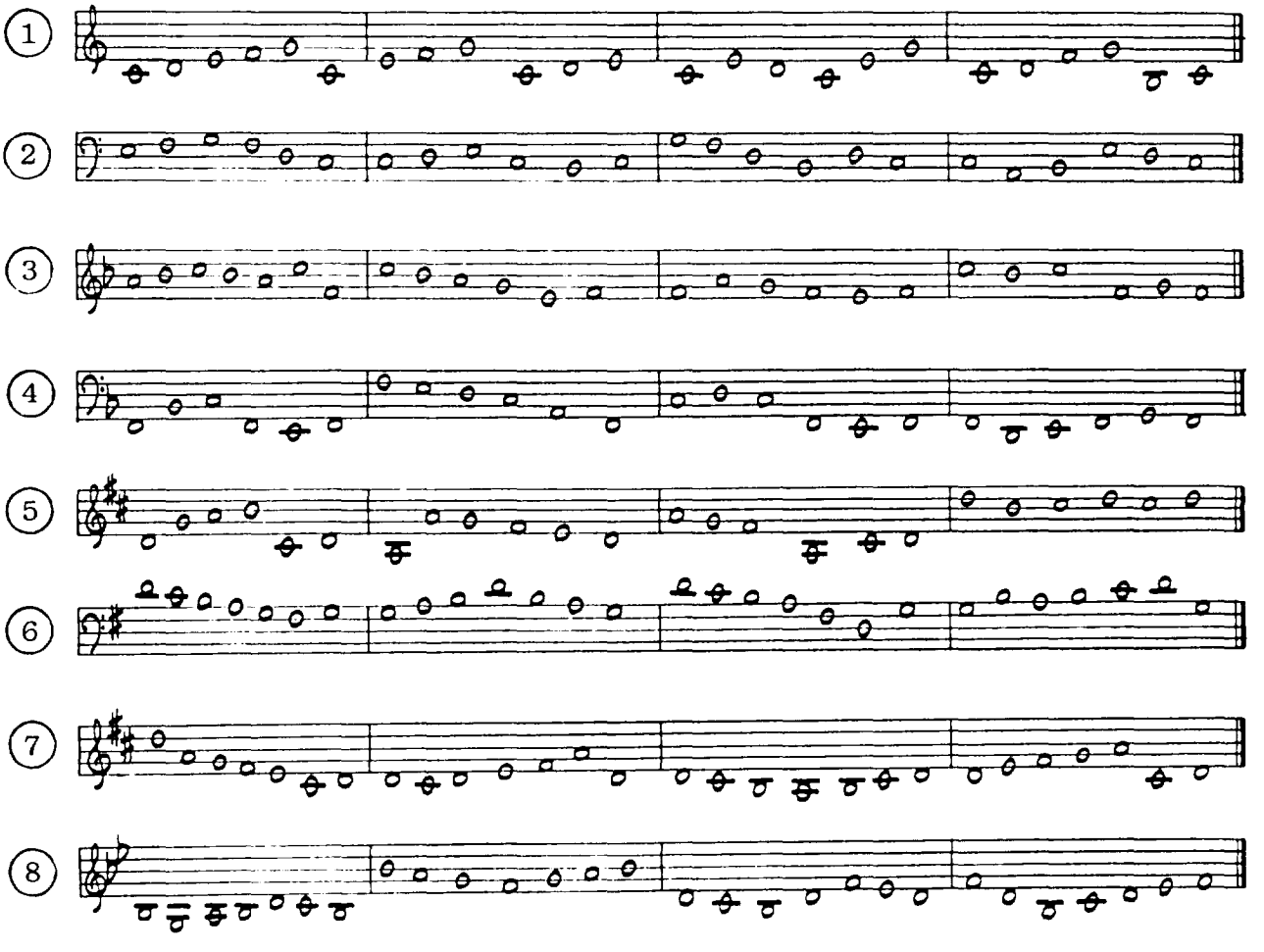

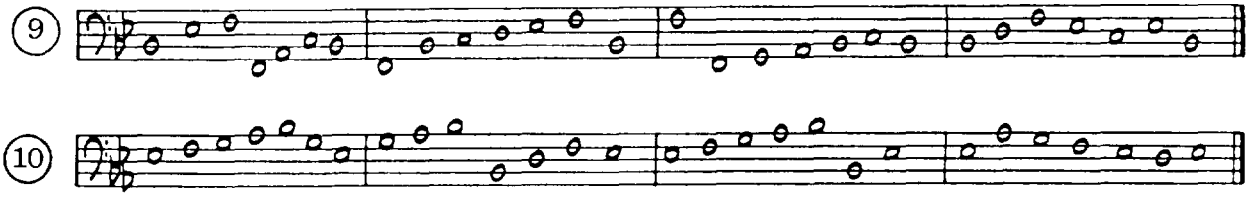

B. Minor

LIST I

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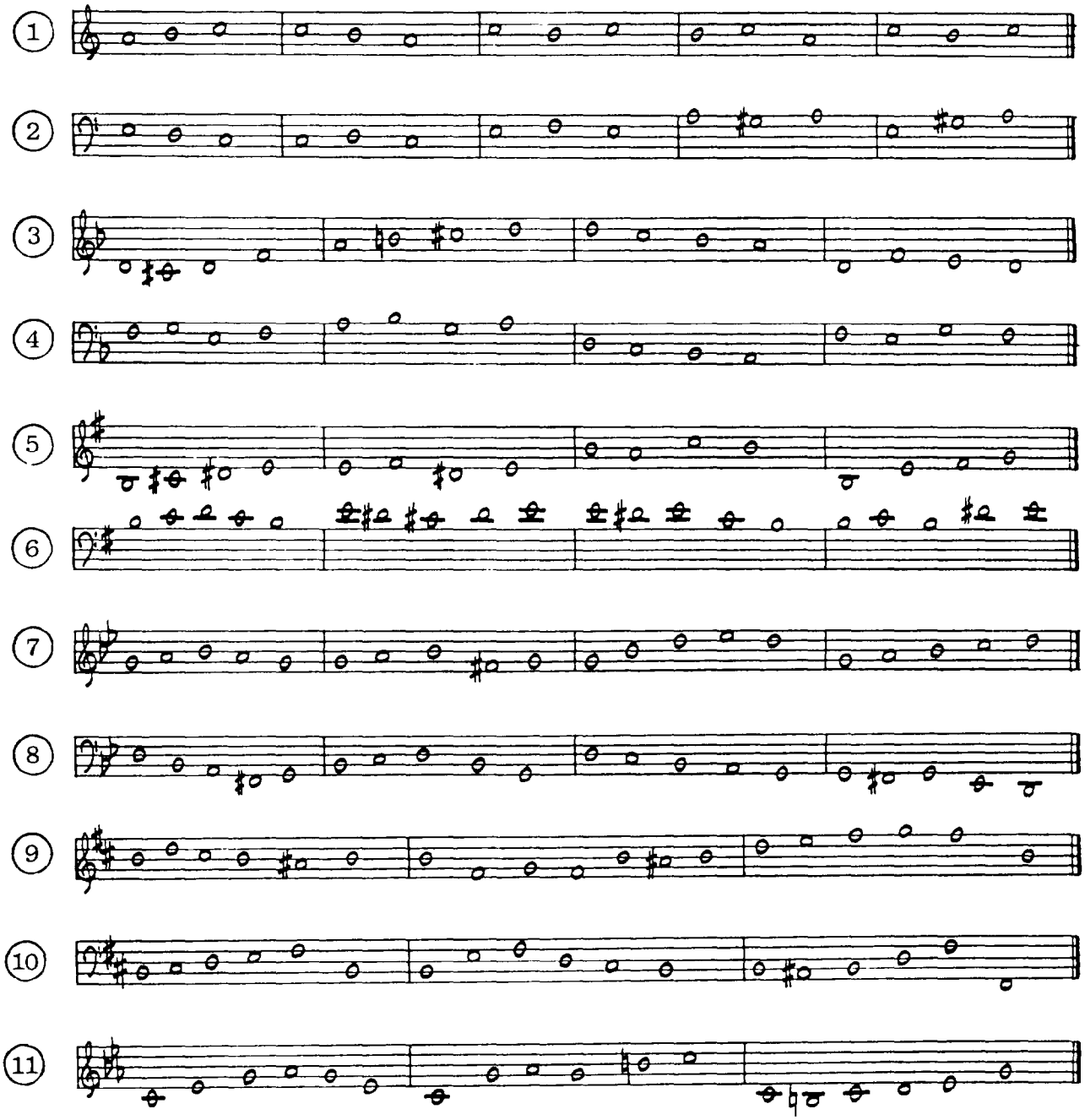
	♭3	2	1			5	4	♭3			1	♭3	2	1		$\overline{5}$	$\overline{6}$	$\overline{7}$	1
	♭3	2	♭3			♭3	4	♭3			♭3	4	2	♭3		1	2	$\overline{7}$	1
	2	♭3	1			5	♭6	5			5	♭6	4	5		5	4	♭6	5
	1	$\overline{7}$	1	♭3		5	6	7	8		1	♭$\overline{7}$	♭$\overline{6}$	$\overline{5}$		$\overline{5}$	1	2	♭3

LIST II

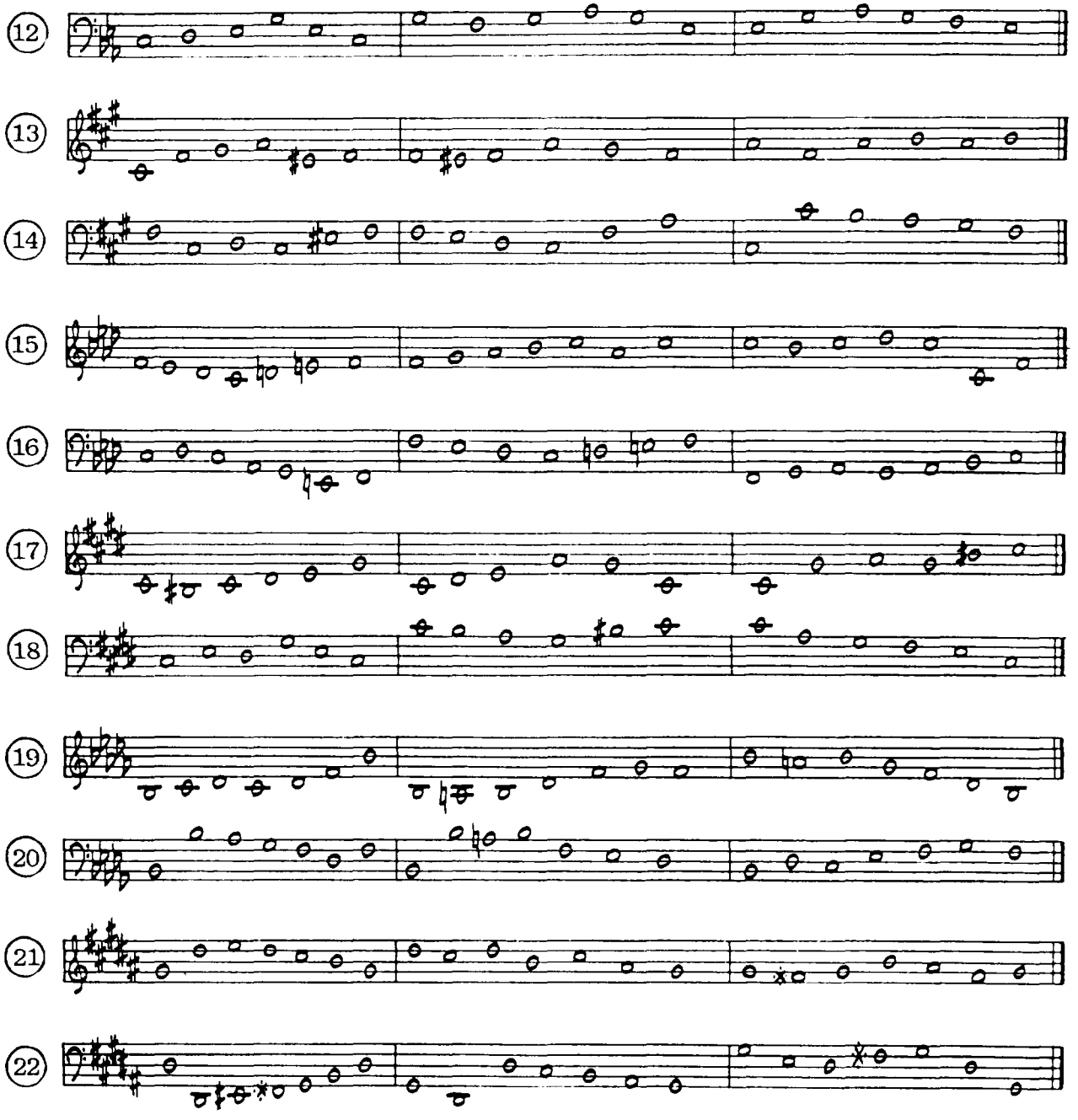
①						②						③					
	5	♭6	♭7	♭6	5		1	2	♭3	$\overline{7}$	1		5	4	♭3	2	1
	8	7	6	7	8		1	♭3	5	♭6	5		1	$\overline{7}$	1	♭$\overline{6}$	$\overline{5}$
	8	7	8	♭6	5		1	2	♭3	4	5		♭3	2	1	$\overline{7}$	1
	5	♭6	5	7	8		5	♭3	2	$\overline{7}$	1		$\overline{5}$	♭$\overline{6}$	$\overline{5}$	$\overline{7}$	1
	1	2	♭3	2	1		♭3	4	5	♭3	1		♭3	4	5	♭6	5

LIST III

①						②						③						④					
	2	♭3	4	5	1		1	$\overline{7}$	1	2	♭3	5		1	$\overline{7}$	1	♭3	2	1		1	♭$\overline{7}$	♭$\overline{6}$	$\overline{5}$	$\overline{6}$	$\overline{7}$	1
	4	5	♭3	2	1		1	2	♭3	5	♭3	1		♭3	1	♭3	4	♭3	5		1	2	♭3	4	5	♭3	5
	$\overline{7}$	1	♭3	5	$\overline{5}$		5	4	5	♭6	5	♭3		1	$\overline{5}$	♭$\overline{6}$	$\overline{5}$	$\overline{7}$	1		5	4	5	♭6	5	$\overline{5}$	1
	♭3	5	♭6	5	♭3		♭3	5	♭6	5	4	♭3		1	♭$\overline{7}$	♭$\overline{6}$	$\overline{5}$	1	♭3		5	♭6	5	♭3	2	$\overline{7}$	1



ET 4-11

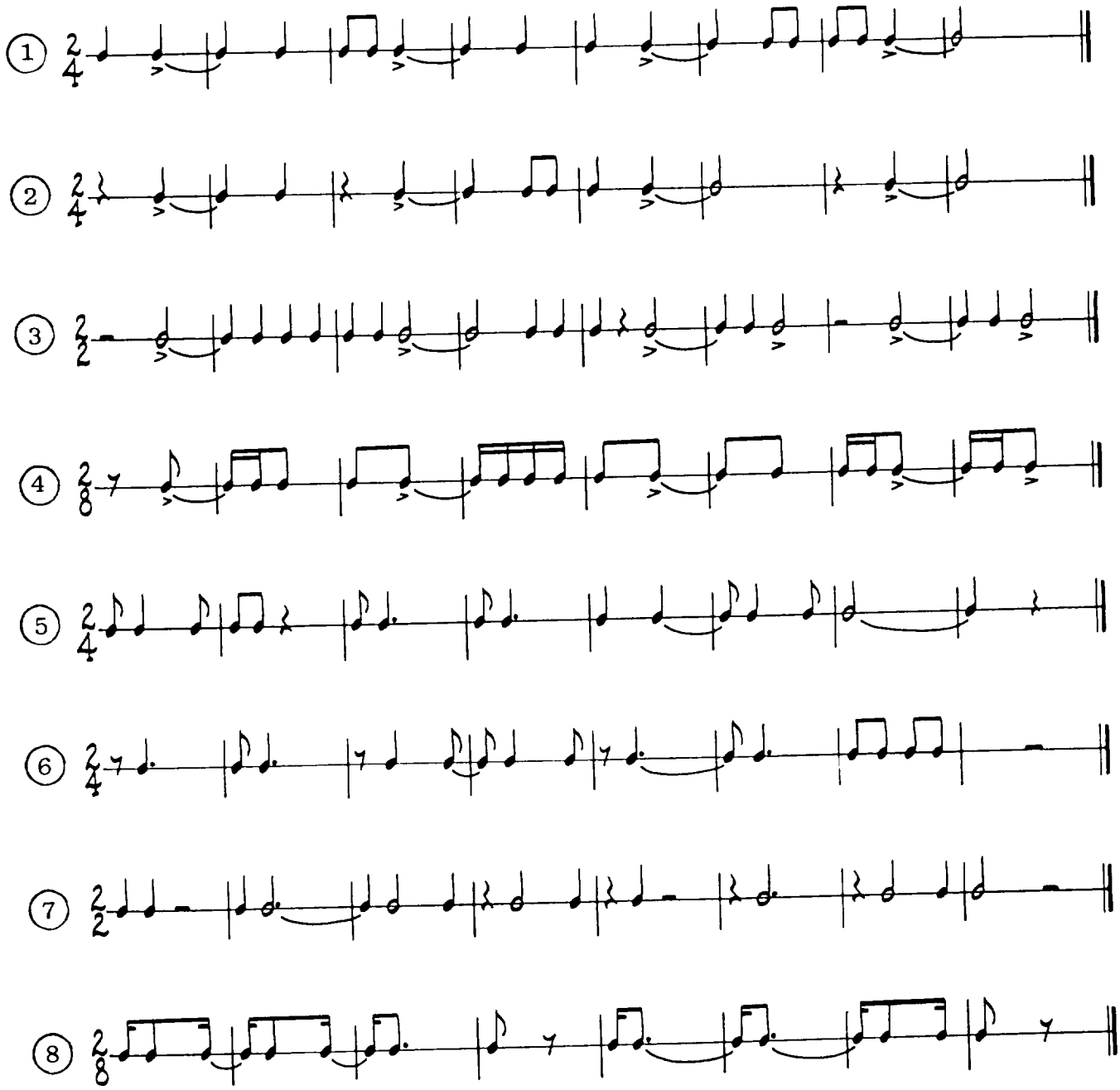


ET 4-12

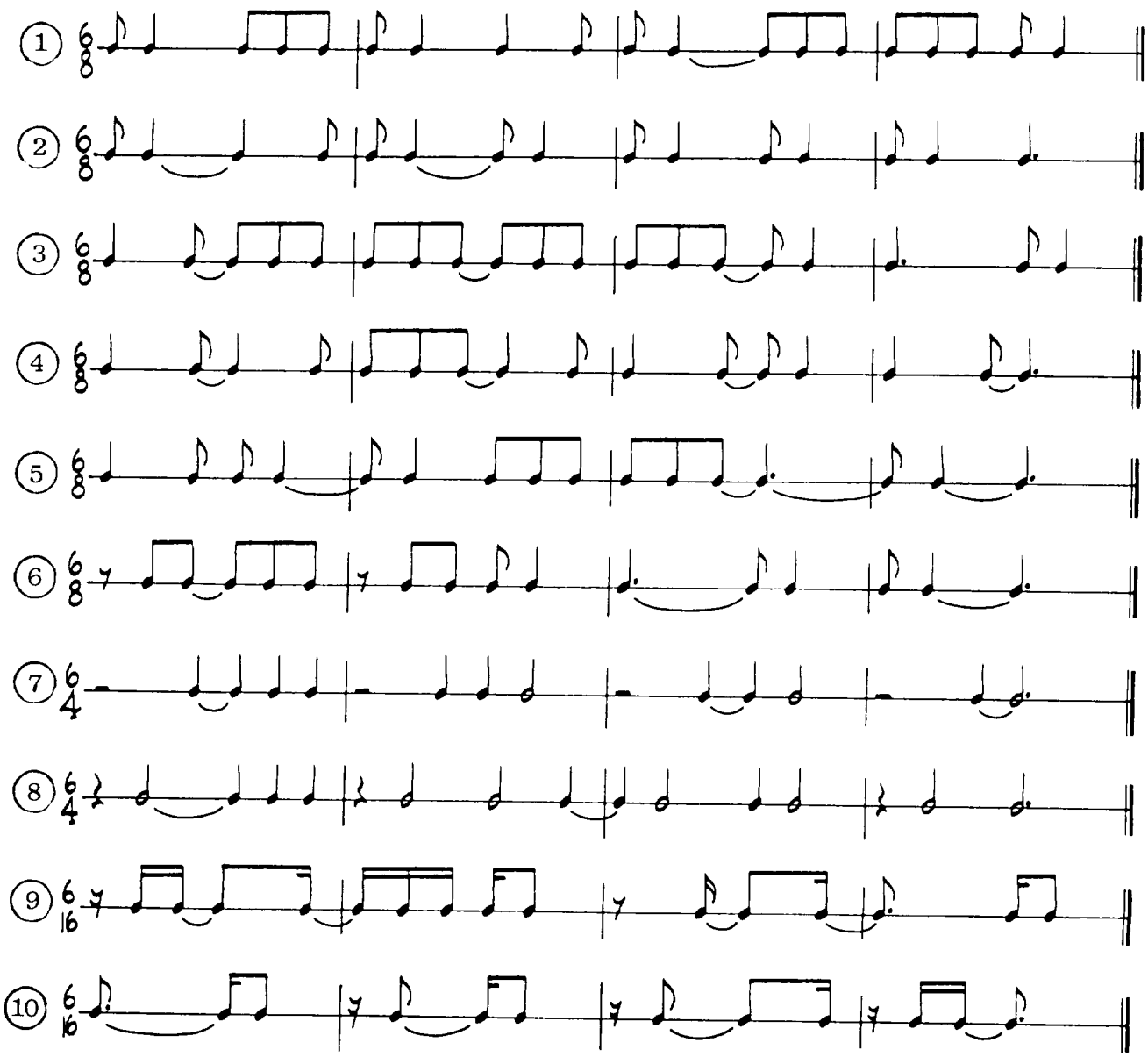
CHAPTER FIVE

Section I

PART IA



PART IB



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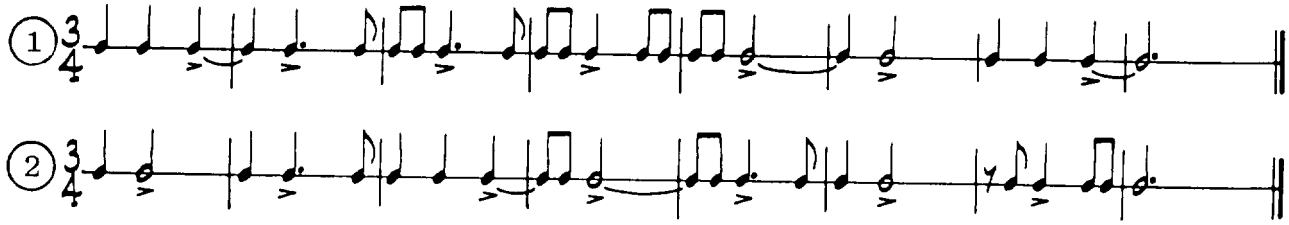

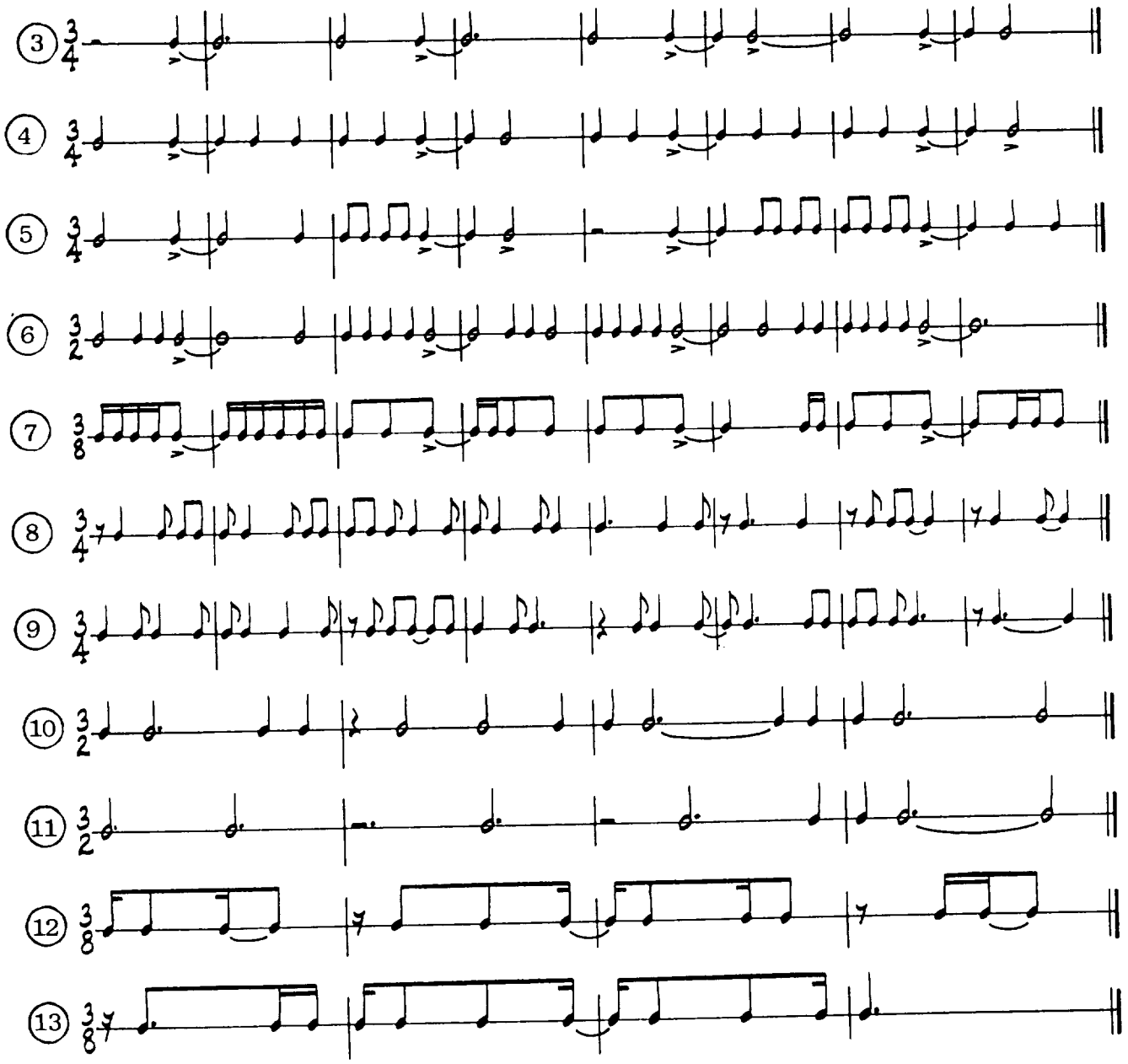

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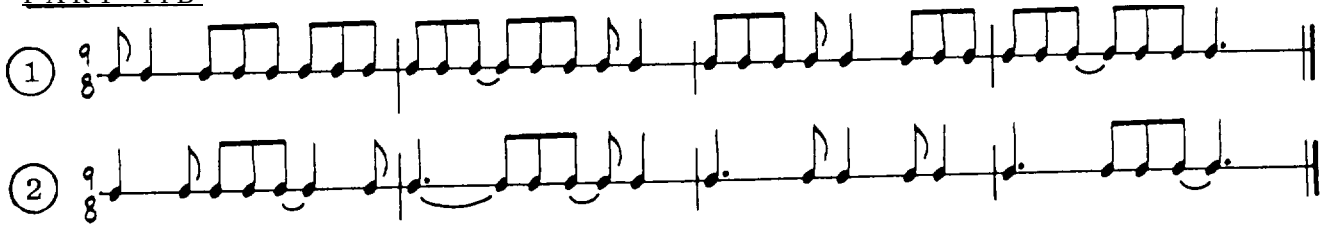
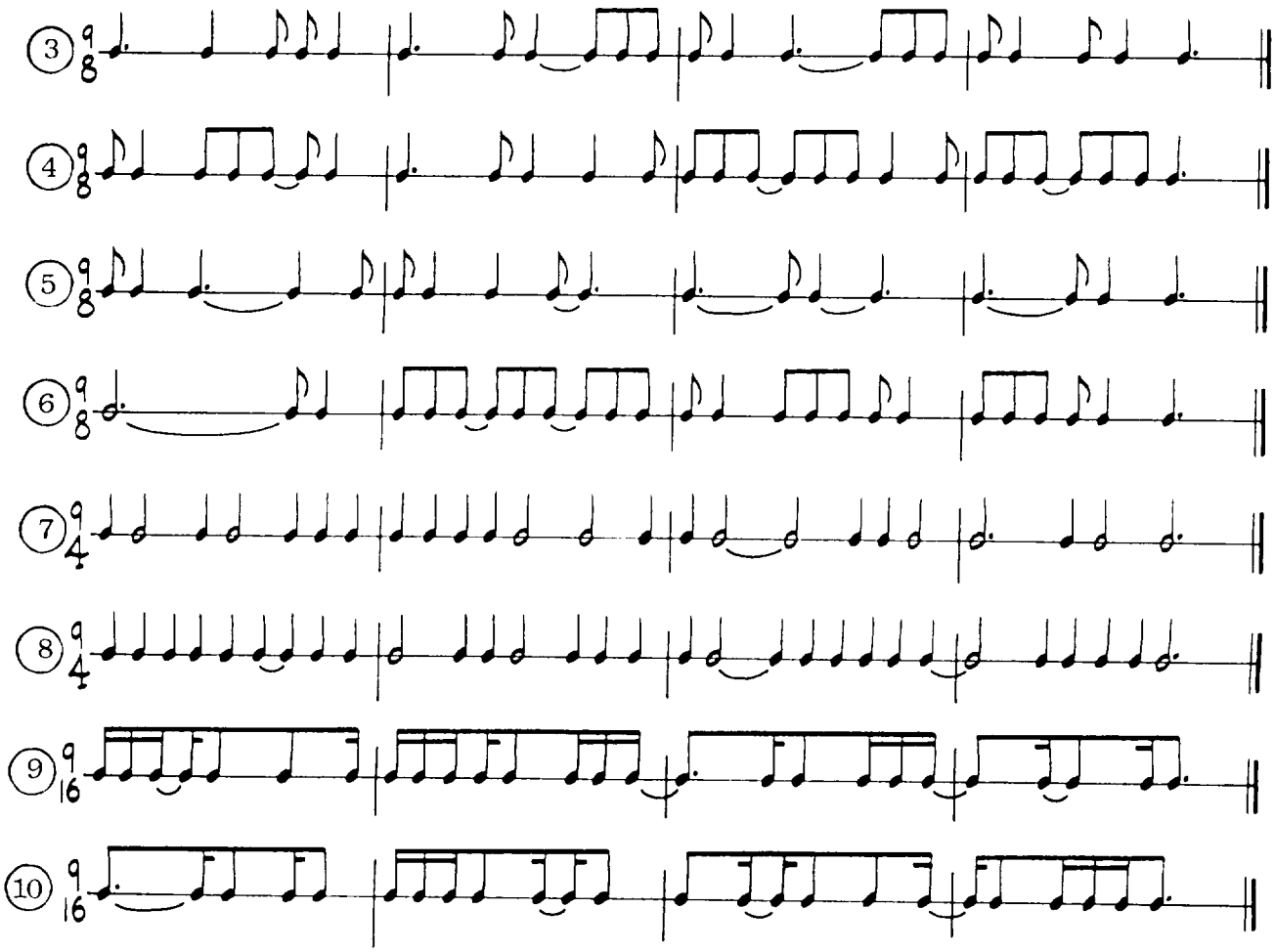
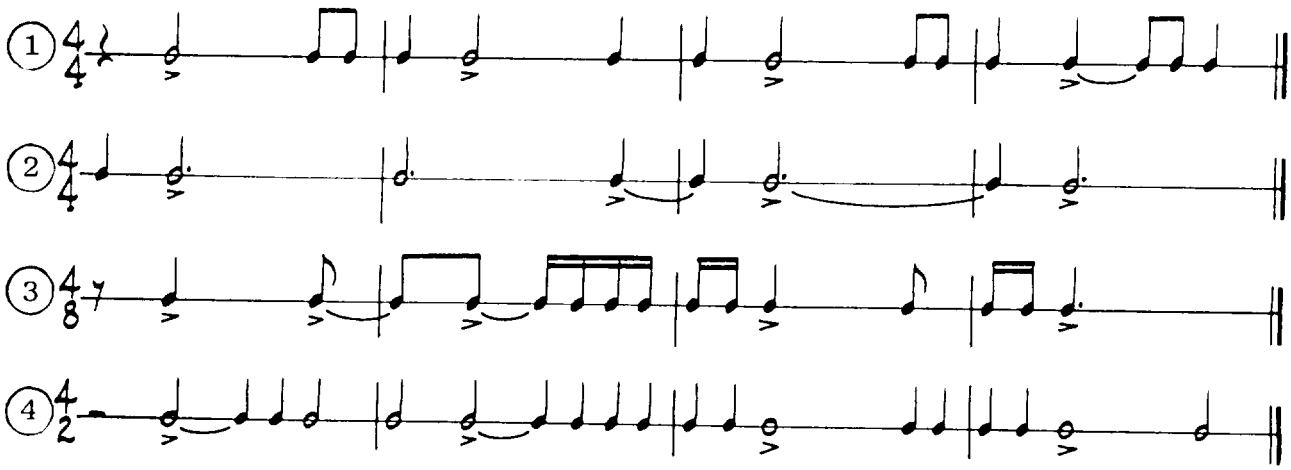
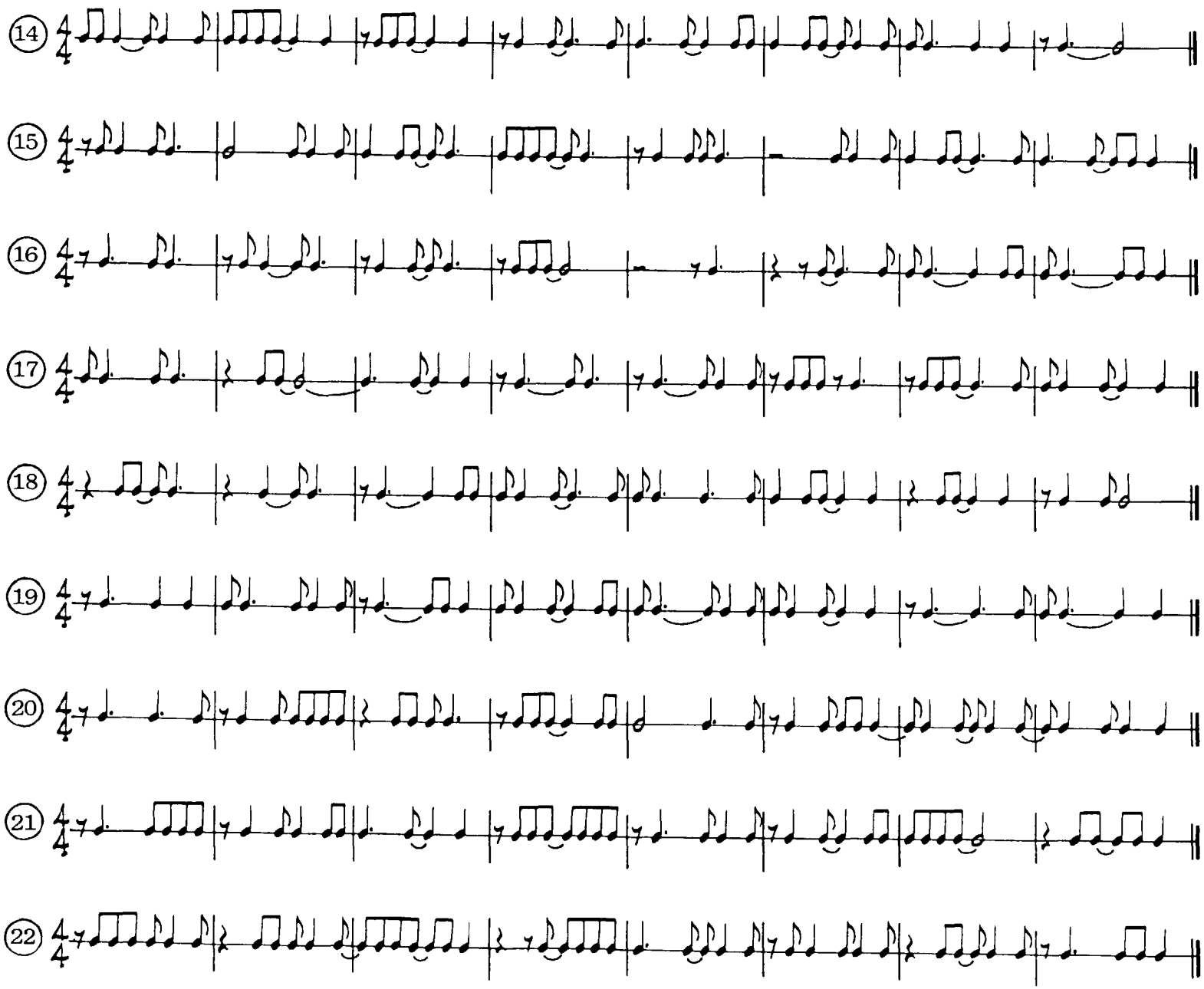




PART IIIA



⑤
⑥
⑦
⑧
⑨
⑩
⑪
⑫
⑬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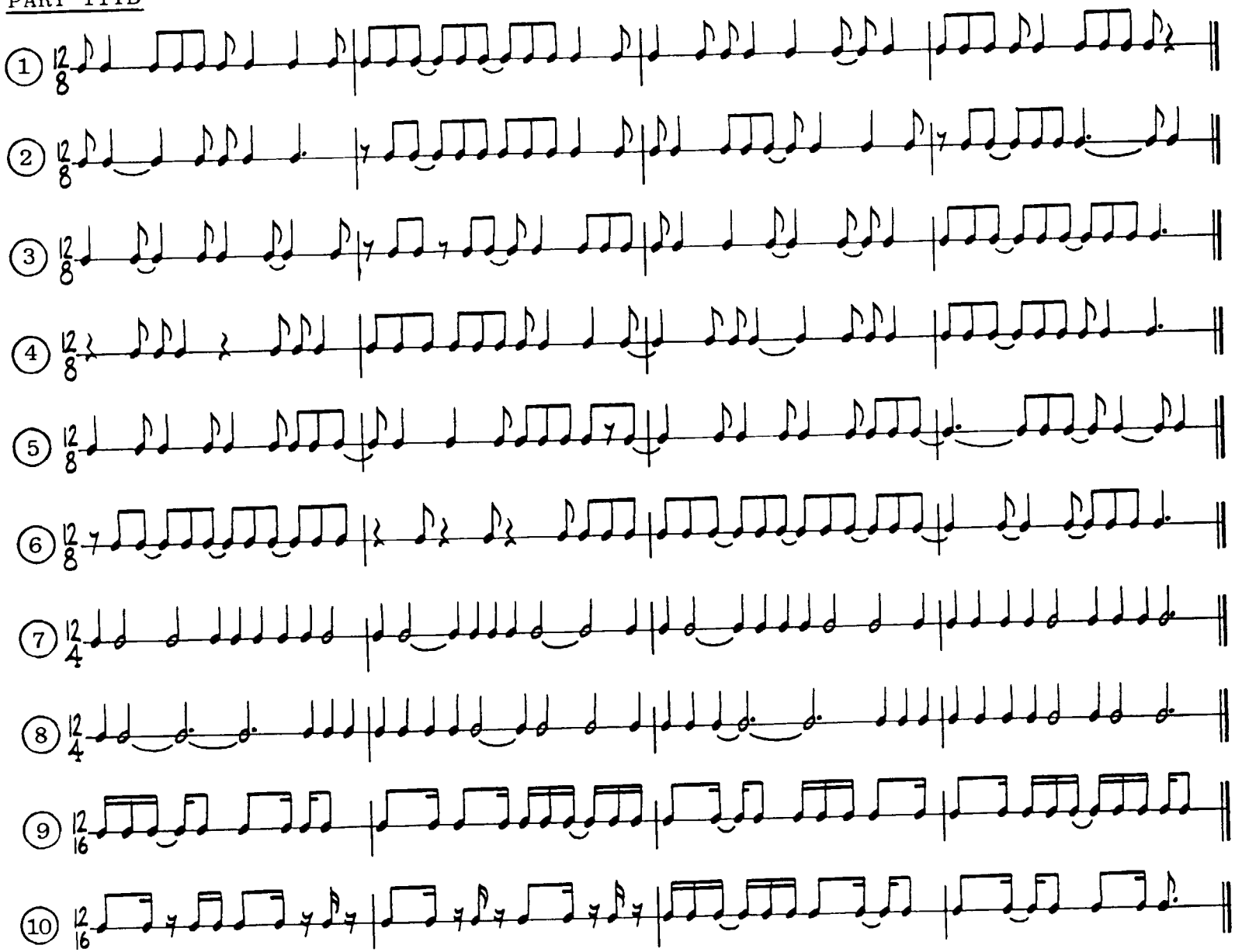
15
16
17
18
19
20
21
22

PART IIIB



Section II

SING AND RECOGNIZE SIMPLE INTERVALS INCLUDING:

PERFECT INTERVALS

P4 P5 P8

MAJOR INTERVALS

Maj2 Maj3 Maj6 Maj7

MINOR INTERVALS

min2 min3 min6 min7

TRITONE (Aug 4 or dim 5)

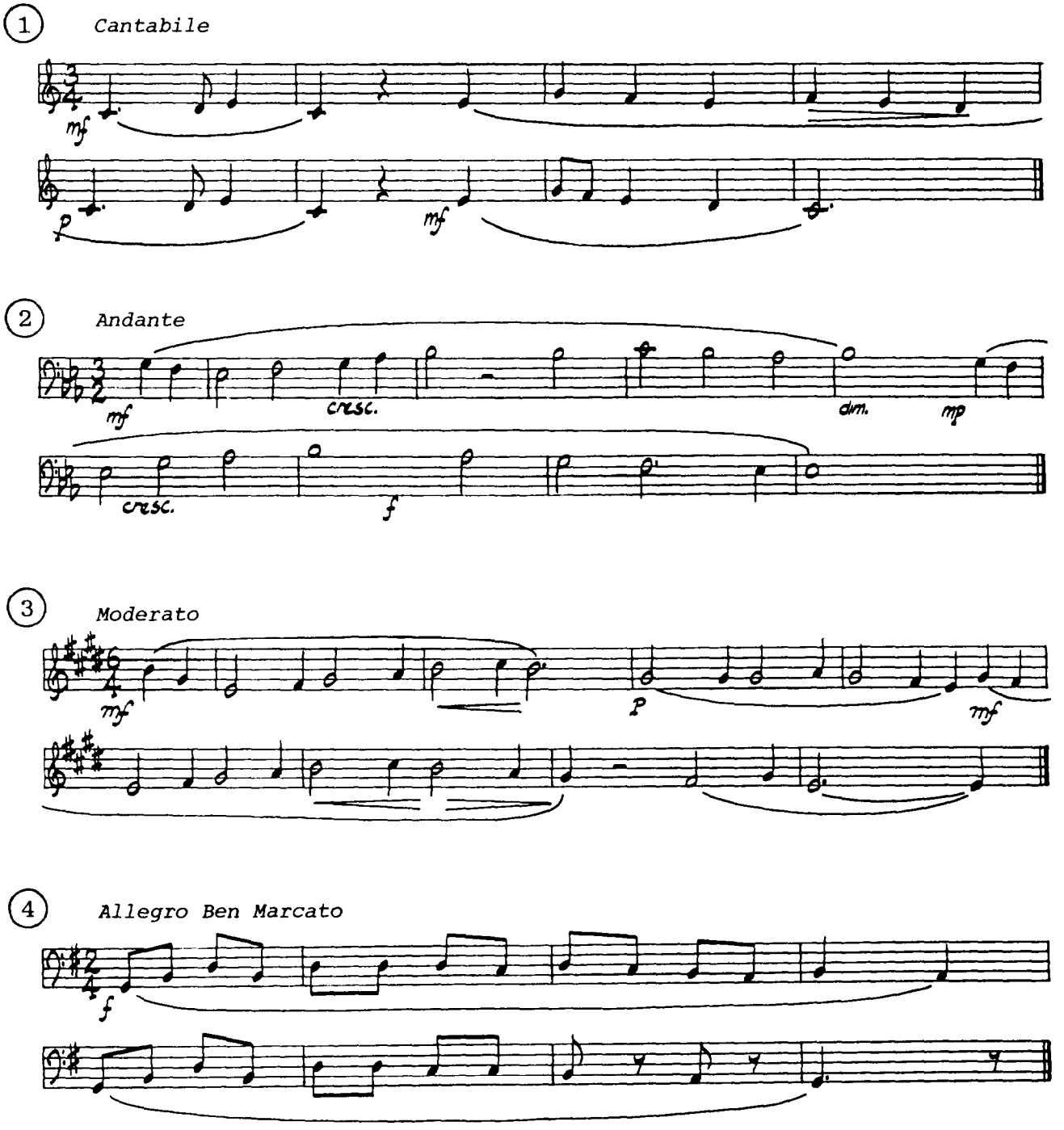
TT

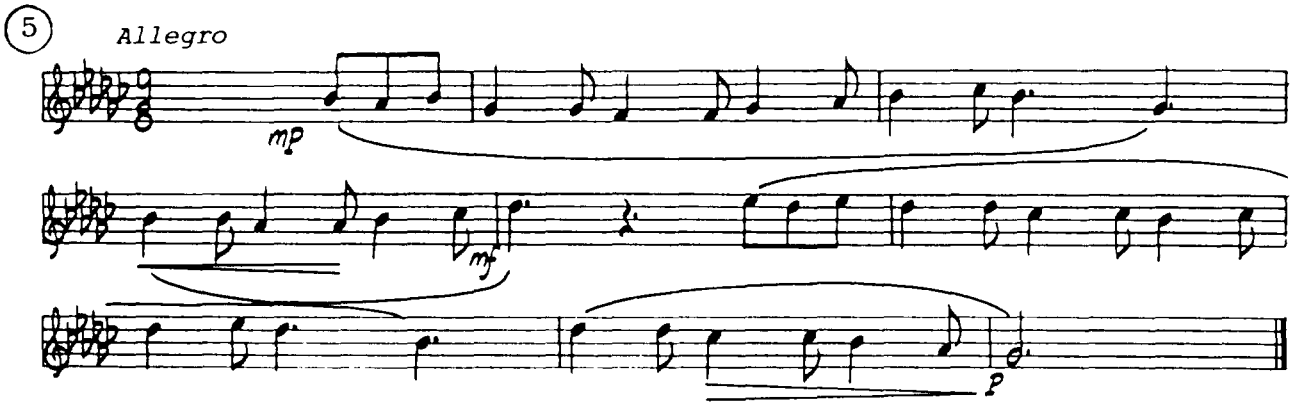
SING AND RECOGNIZE ROOT POSITION TRIADS INCLUDING:

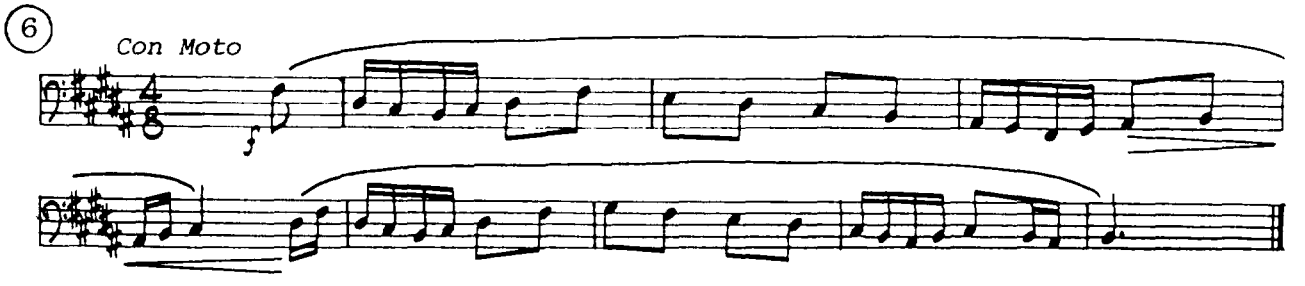
1	3	5	3	1	Maj
1	3	♯5	3	1	Aug
1	3	5	3	1	Maj
1	♭3	5	♭3	1	min
1	♭3	♭5	♭3	1	dim
1	♭3	5	♭3	1	min
1	3	5	3	1	Maj

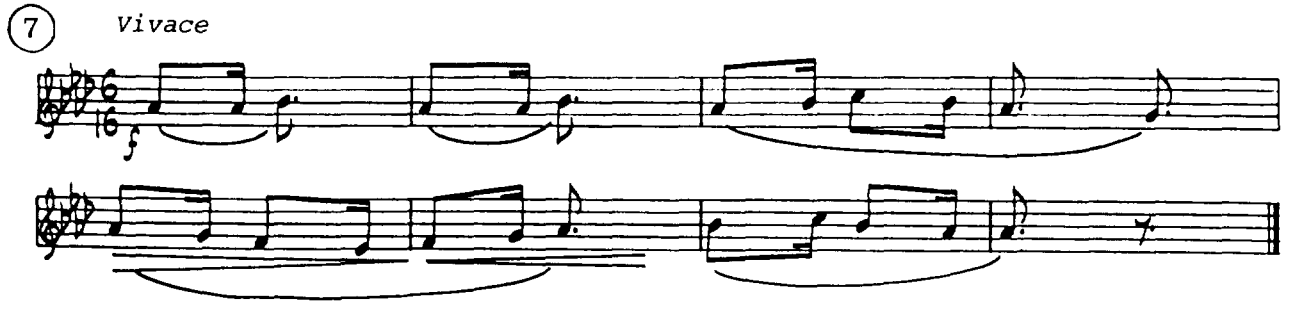
ET 5-8

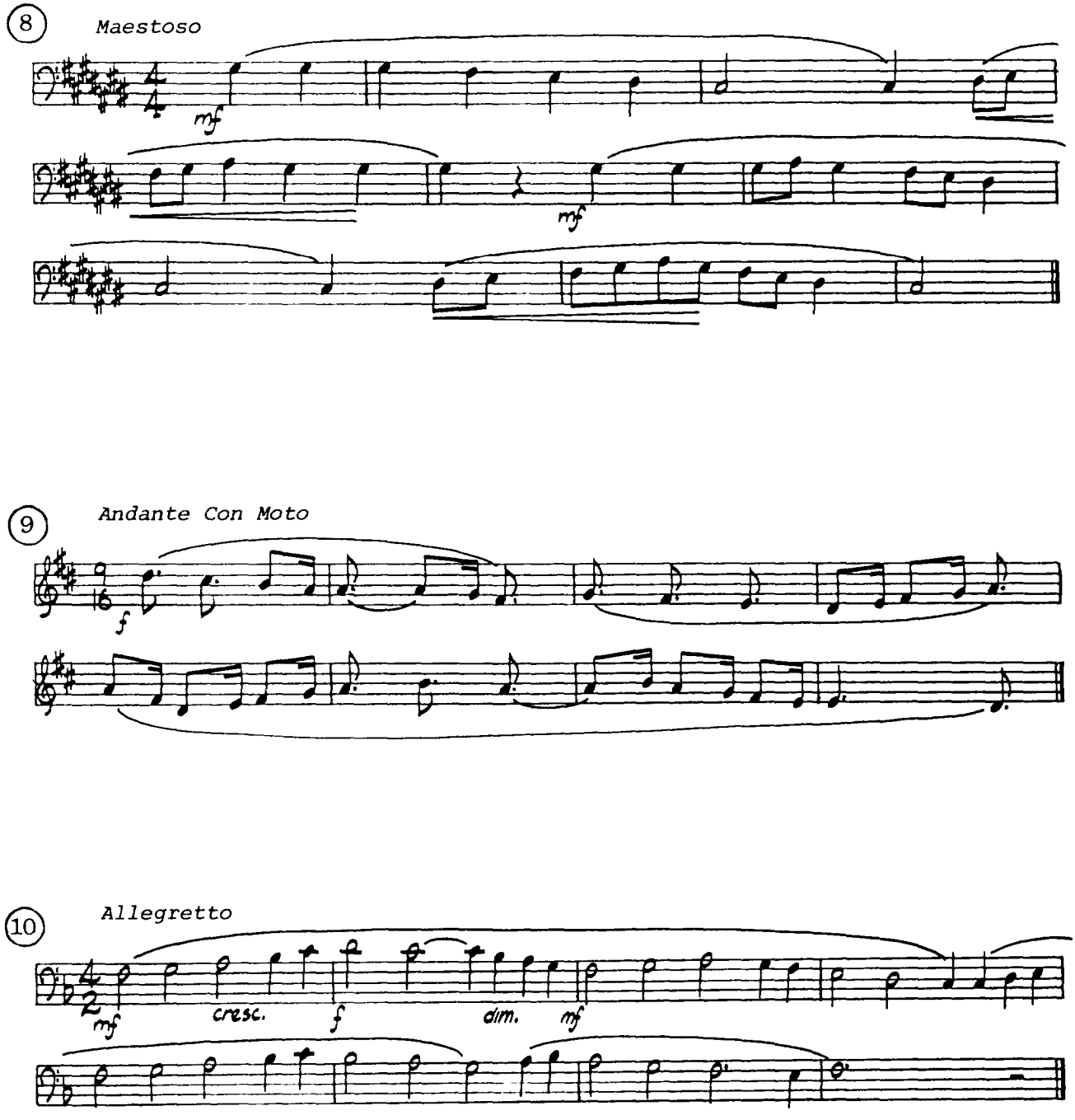
CHAPTER SIX


1
Cantabile
mf
p
mf
2
Andante
mf
cresc.
dim.
mp
cresc.
f
3
Moderato
mf
p
mf
4
Allegro Ben Marcato
f

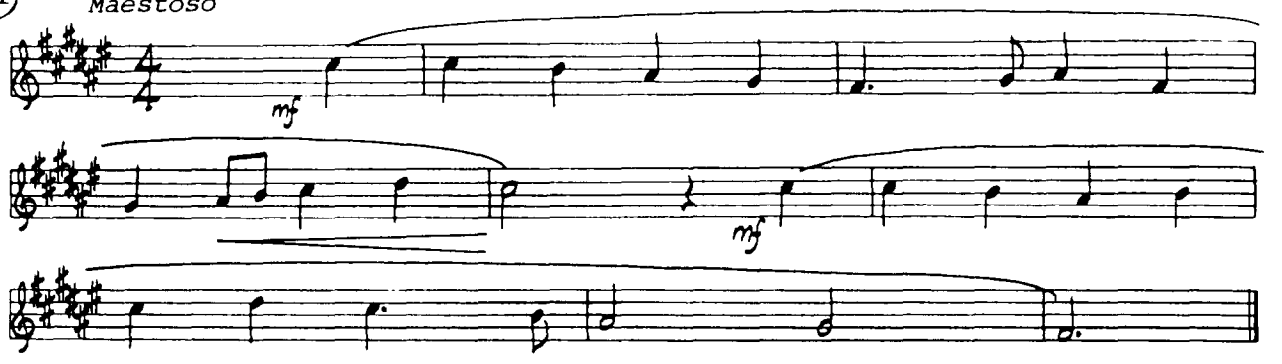

5
Allegro
mp
mf
p


6
Con Moto
f

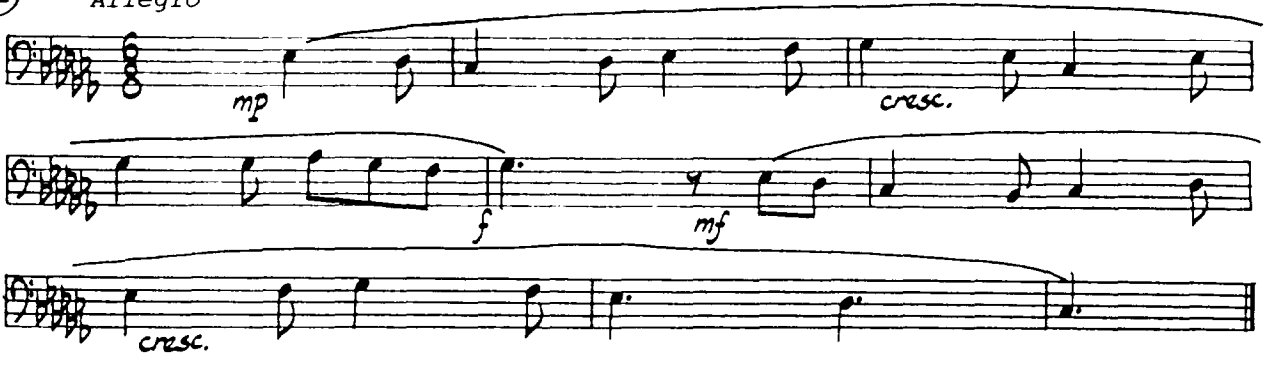

7
Vivace
f


8
Maestoso
mf
mf
9
Andante Con Moto
f
10
Allegretto
mf
cresc.
f
dim.
mf

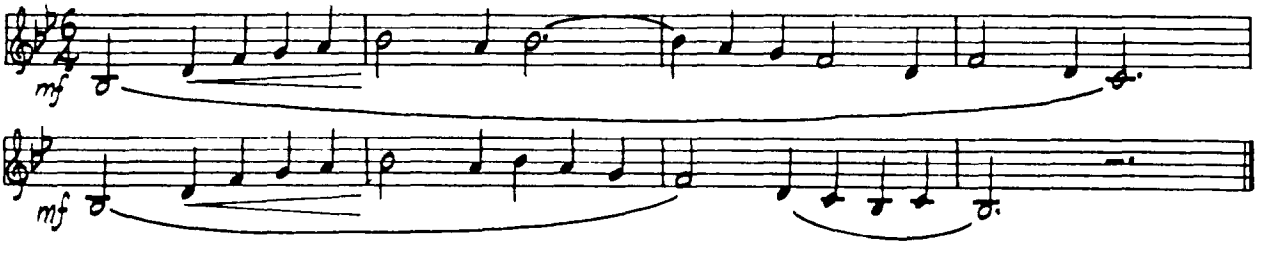
(11) *Maestoso*

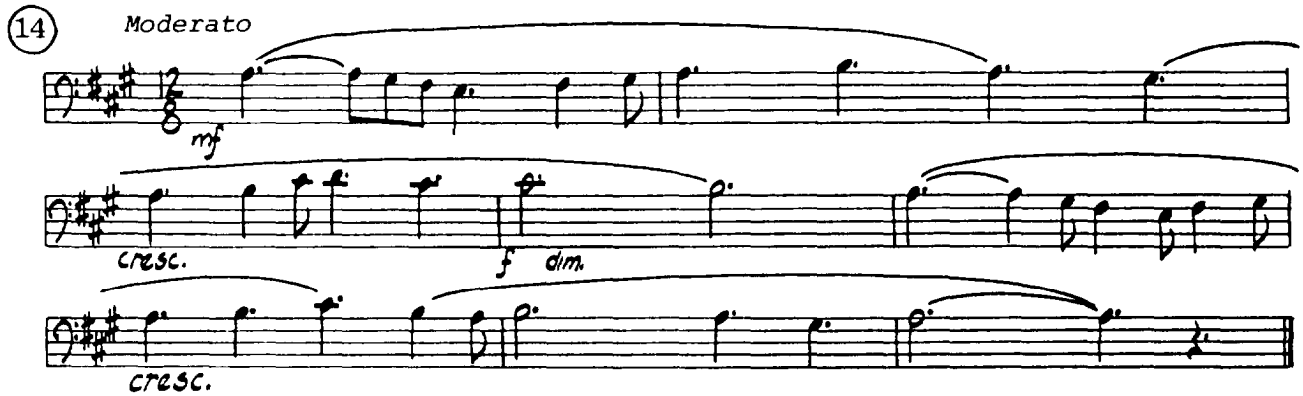


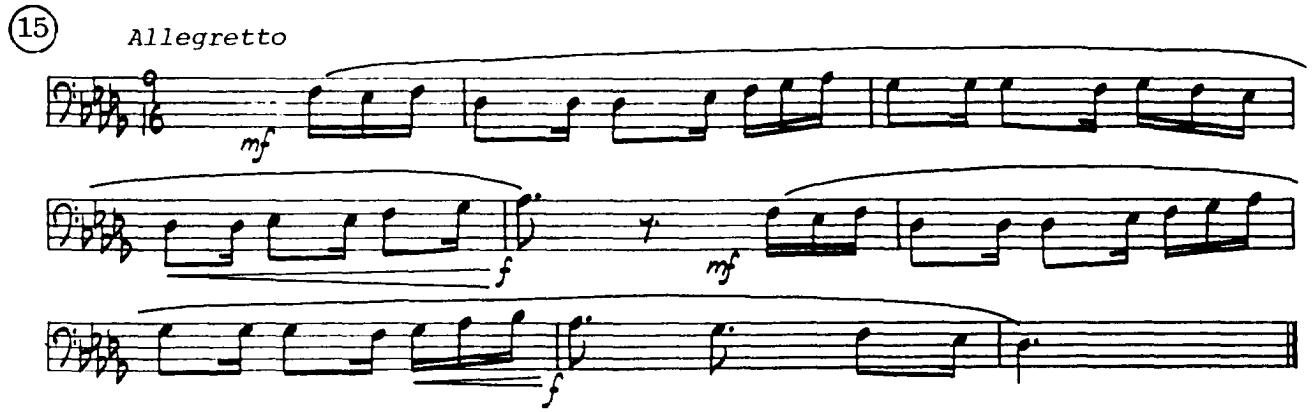
(12) *Allegro*

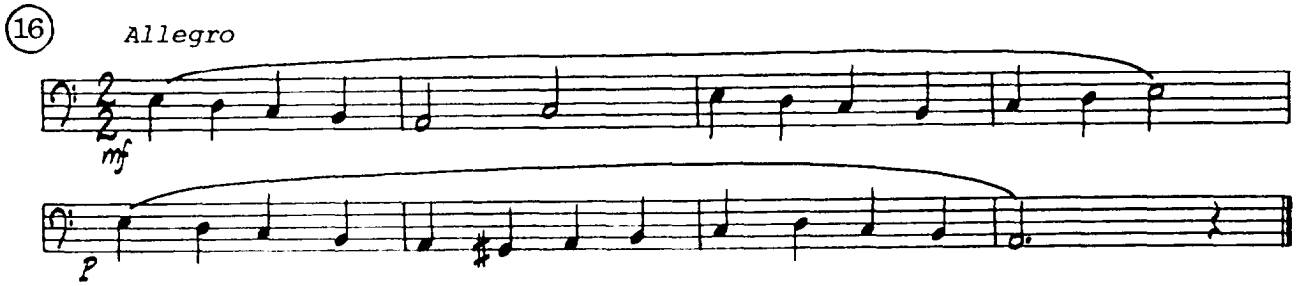


(13) *Allegro*

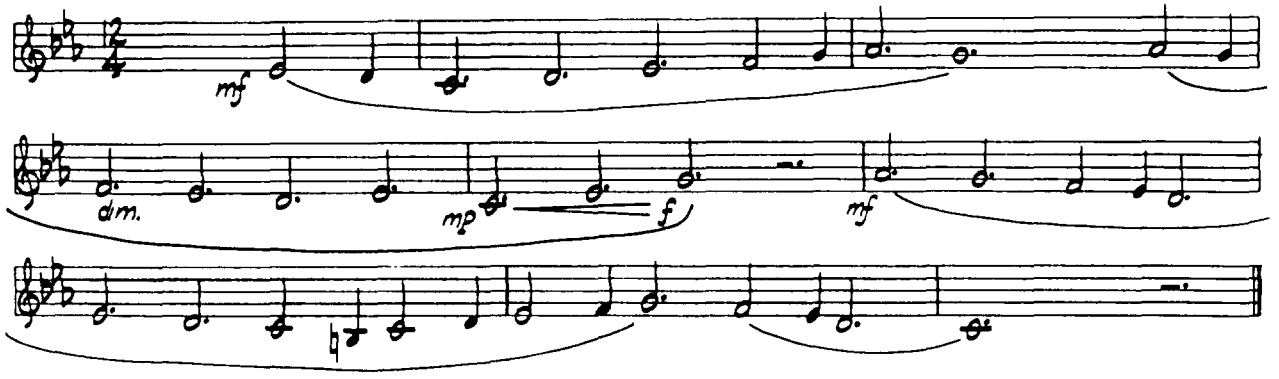



14
Moderato
mf
cresc.
f
dim.
cresc.

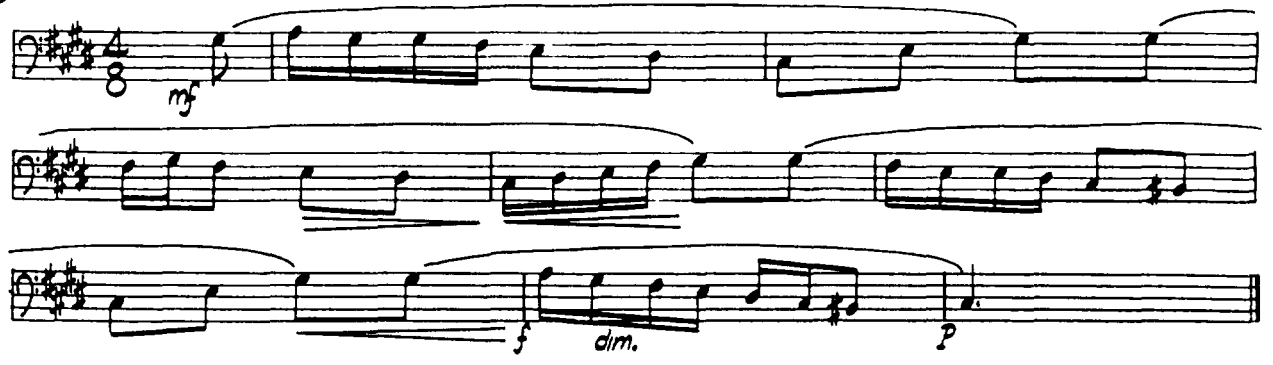

15
Allegretto
mf
f
mf
f


16
Allegro
mf
p

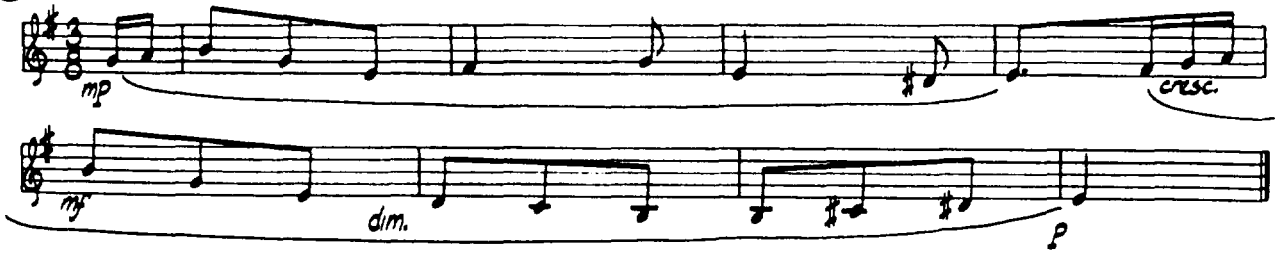
17 *Moderato*

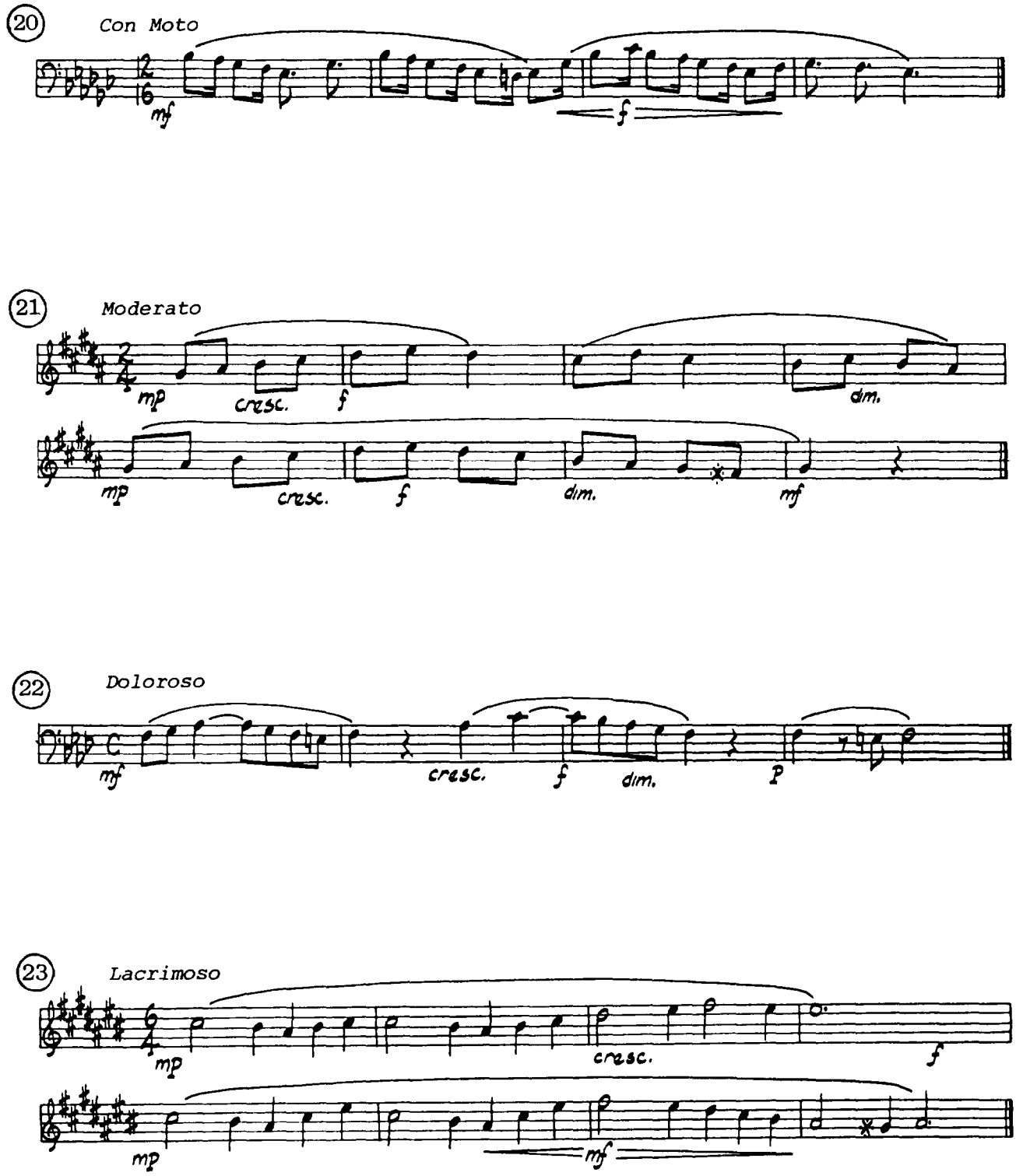


18 *Espressivo*

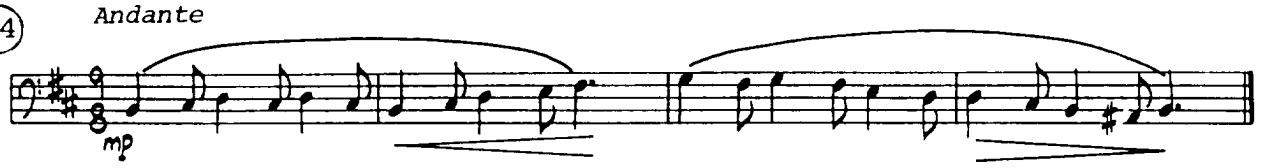


19 *Adagio*



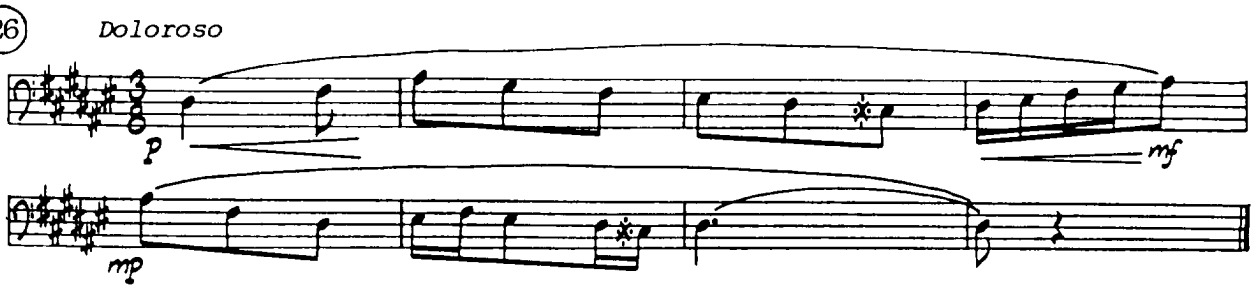

20
Con Moto
mf
f
21
Moderato
mp
cresc.
f
dim.
mp
cresc.
f
dim.
mf
22
Doloroso
mf
cresc.
f
dim.
p
23
Lacrimoso
mp
cresc.
f
mp
mf

(24) *Andante*

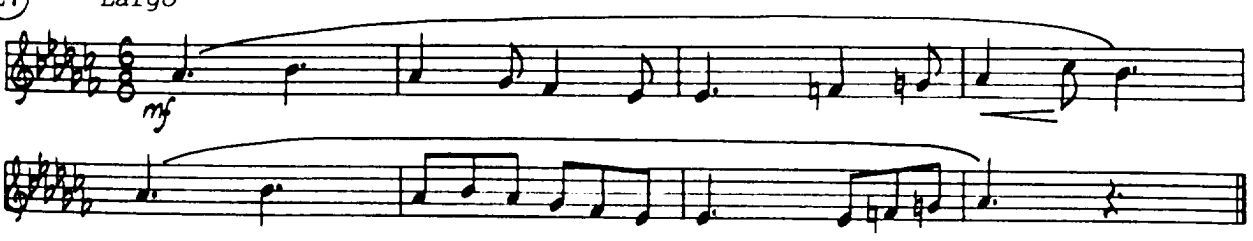


(25) *Adagio*

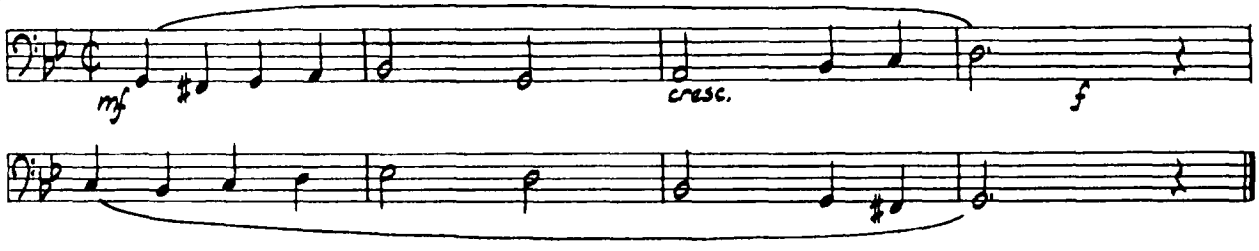
(26) *Doloroso*



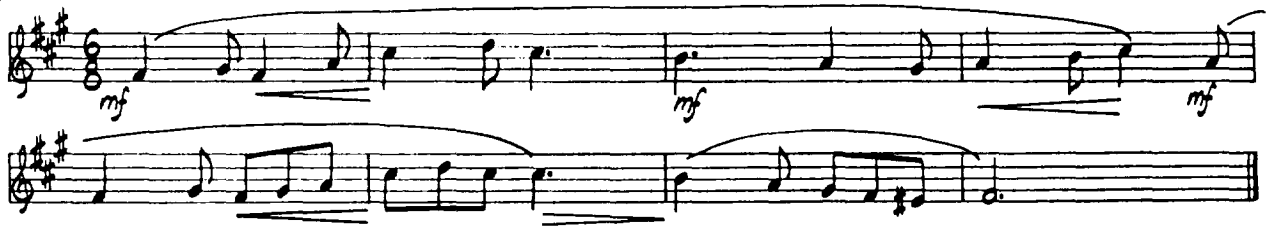
(27) *Largo*



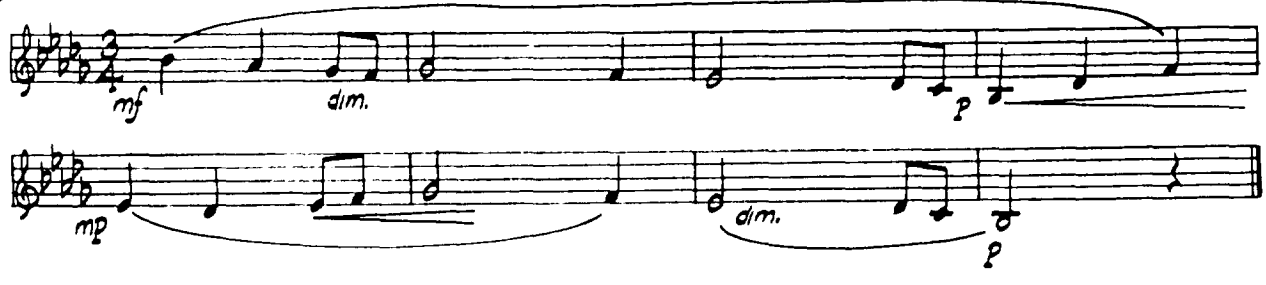
(28) *Vivace*



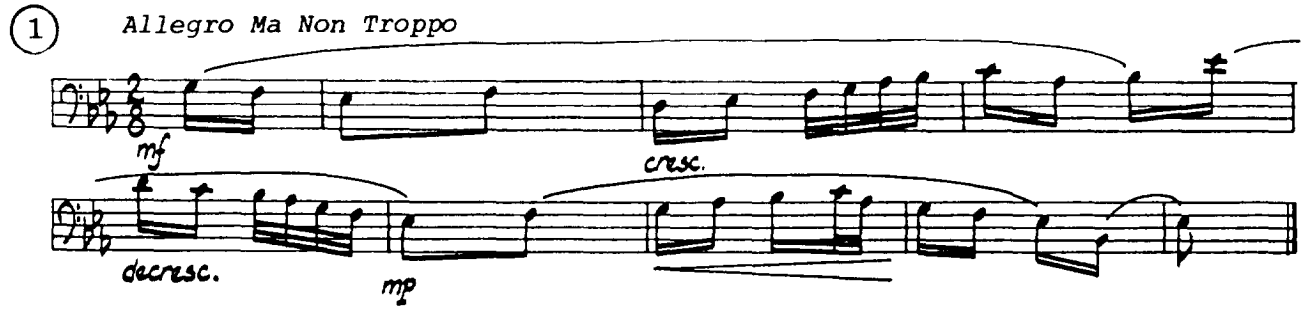
(29) *Moderato*

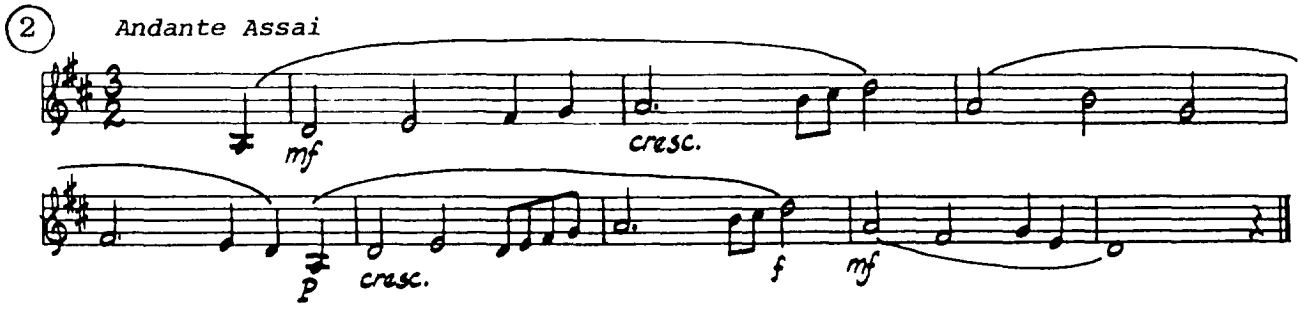


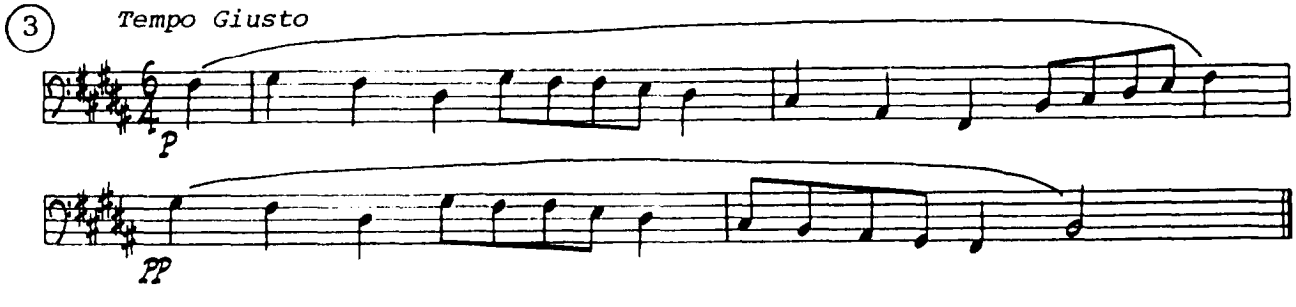
(30) *Lento*

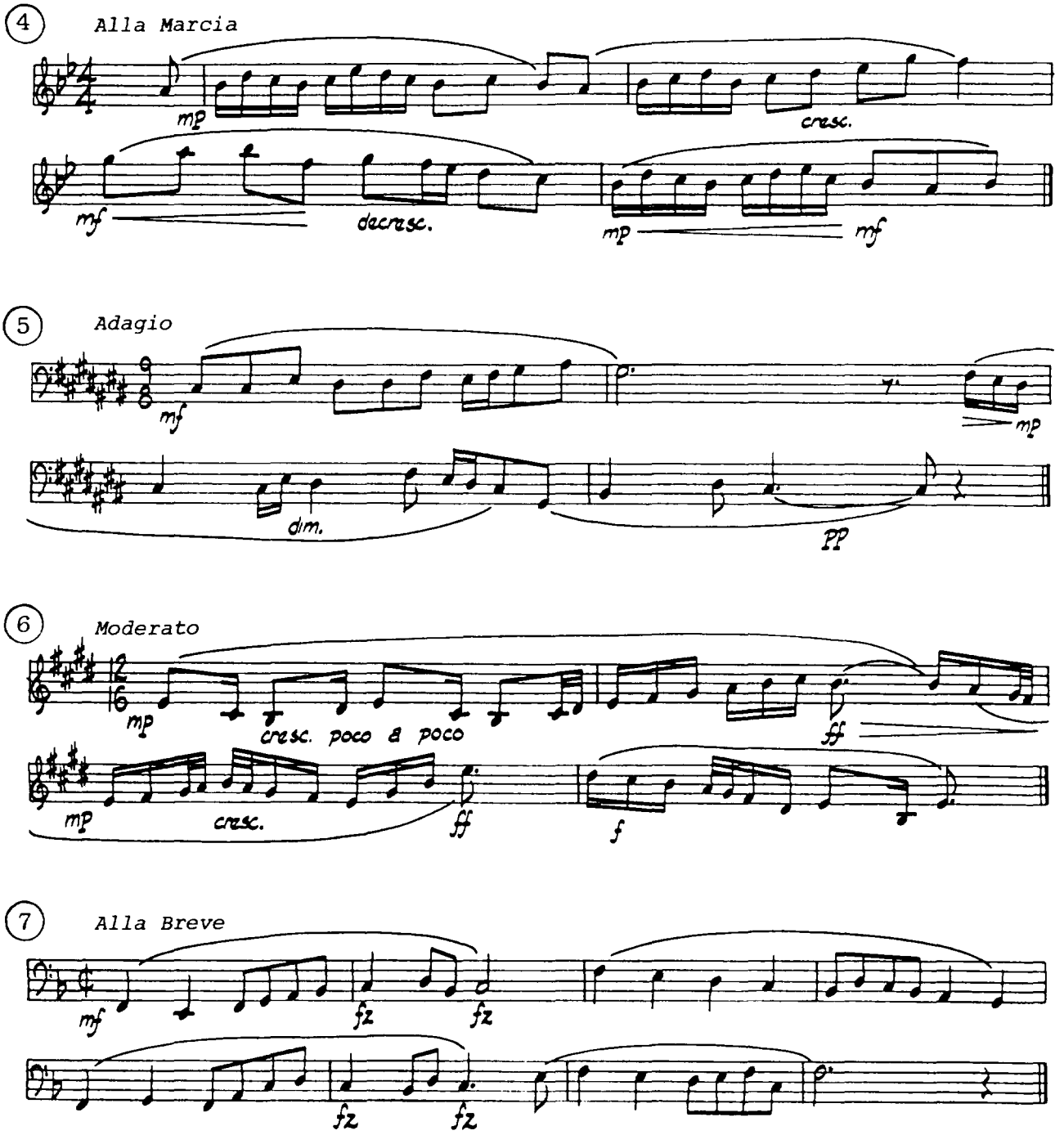


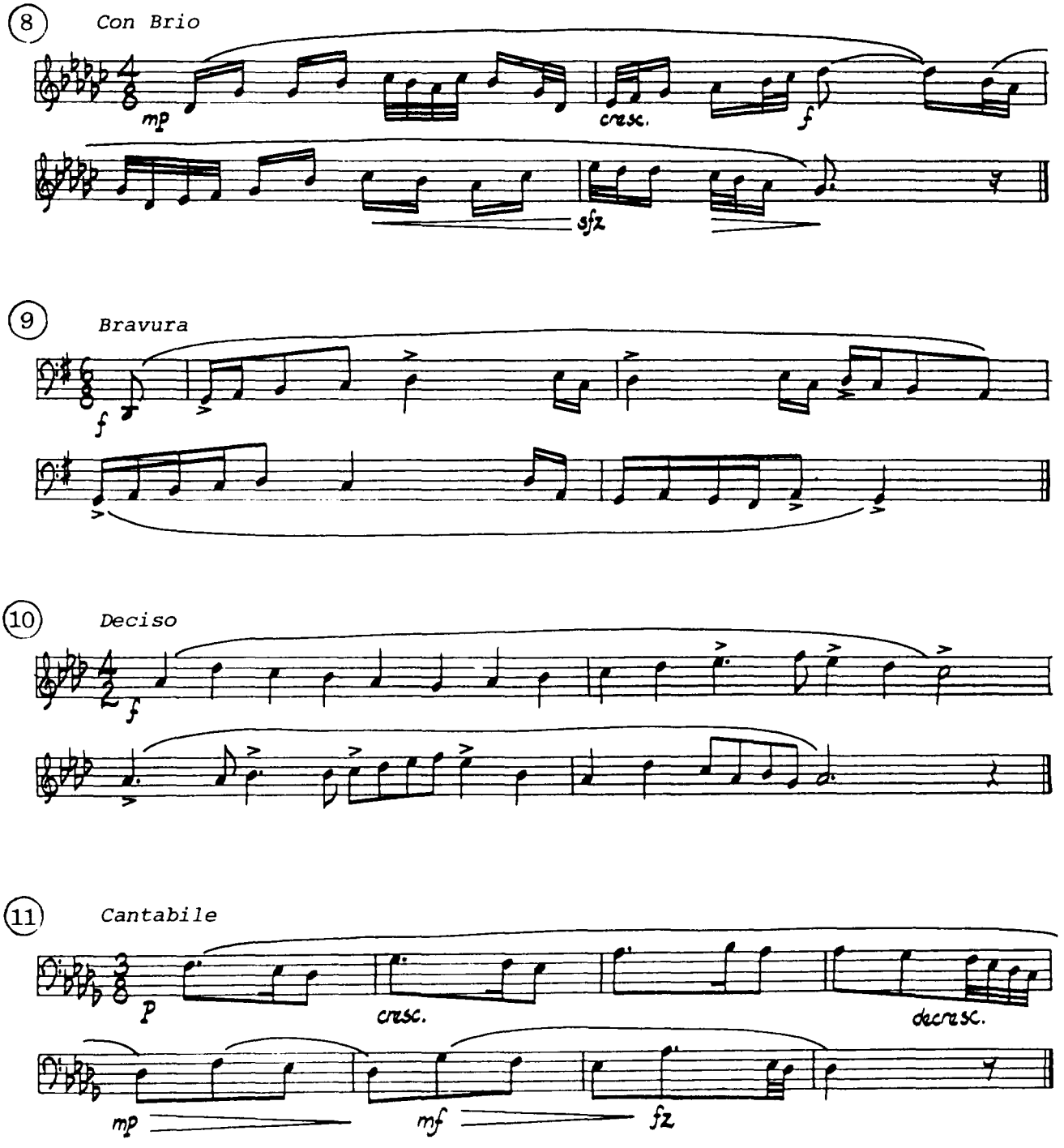
CHAPTER SEVEN



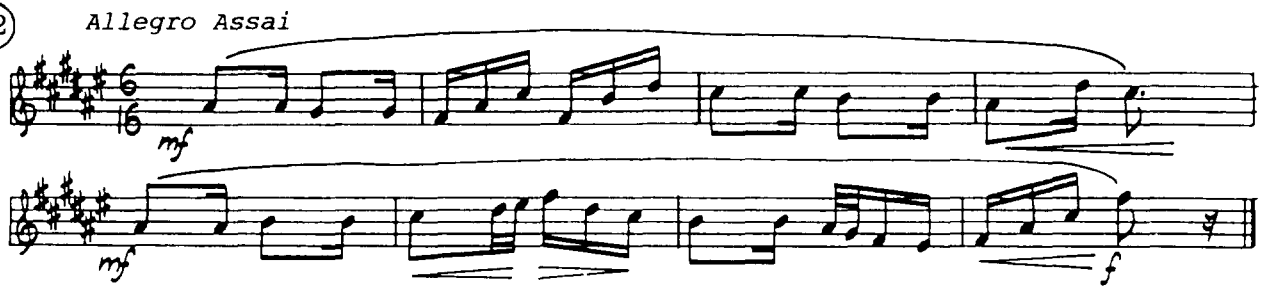




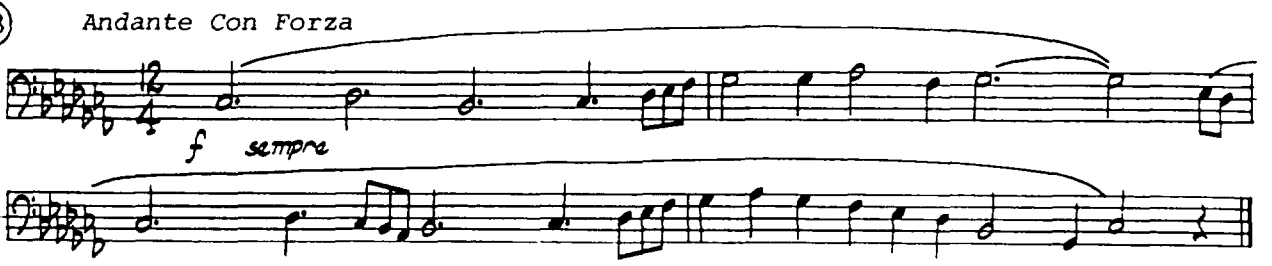

4
Alla Marcia
mp
cresc.
mf
decresc.
mp
mf
5
Adagio
mf
mp
dim.
pp
6
Moderato
mp
cresc. poco a poco
ff
mp
cresc.
ff
f
7
Alla Breve
mf
fz
fz
fz
fz


8
Con Brio
mp
cresc.
f
sfz
9
Bravura
f
10
Deciso
f
11
Cantabile
p
cresc.
decresc.
mp
mf
fz

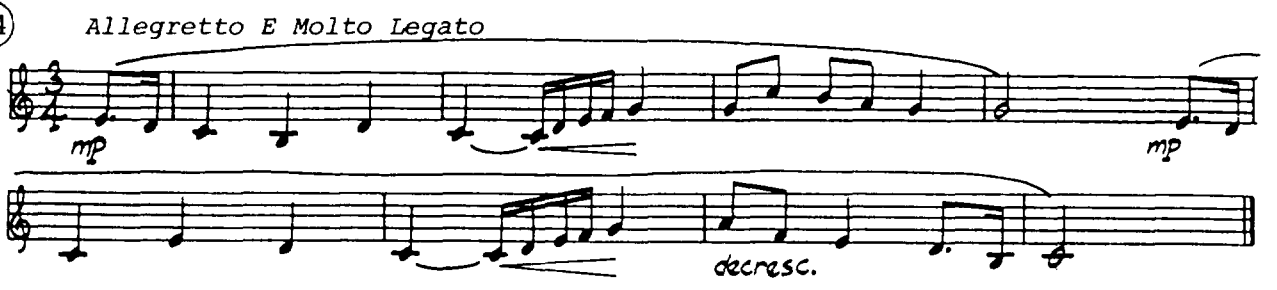
(12) *Allegro Assai*



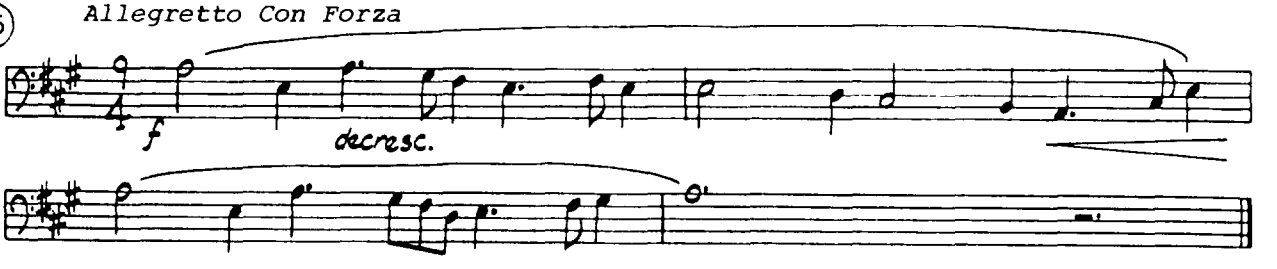
(13) *Andante Con Forza*

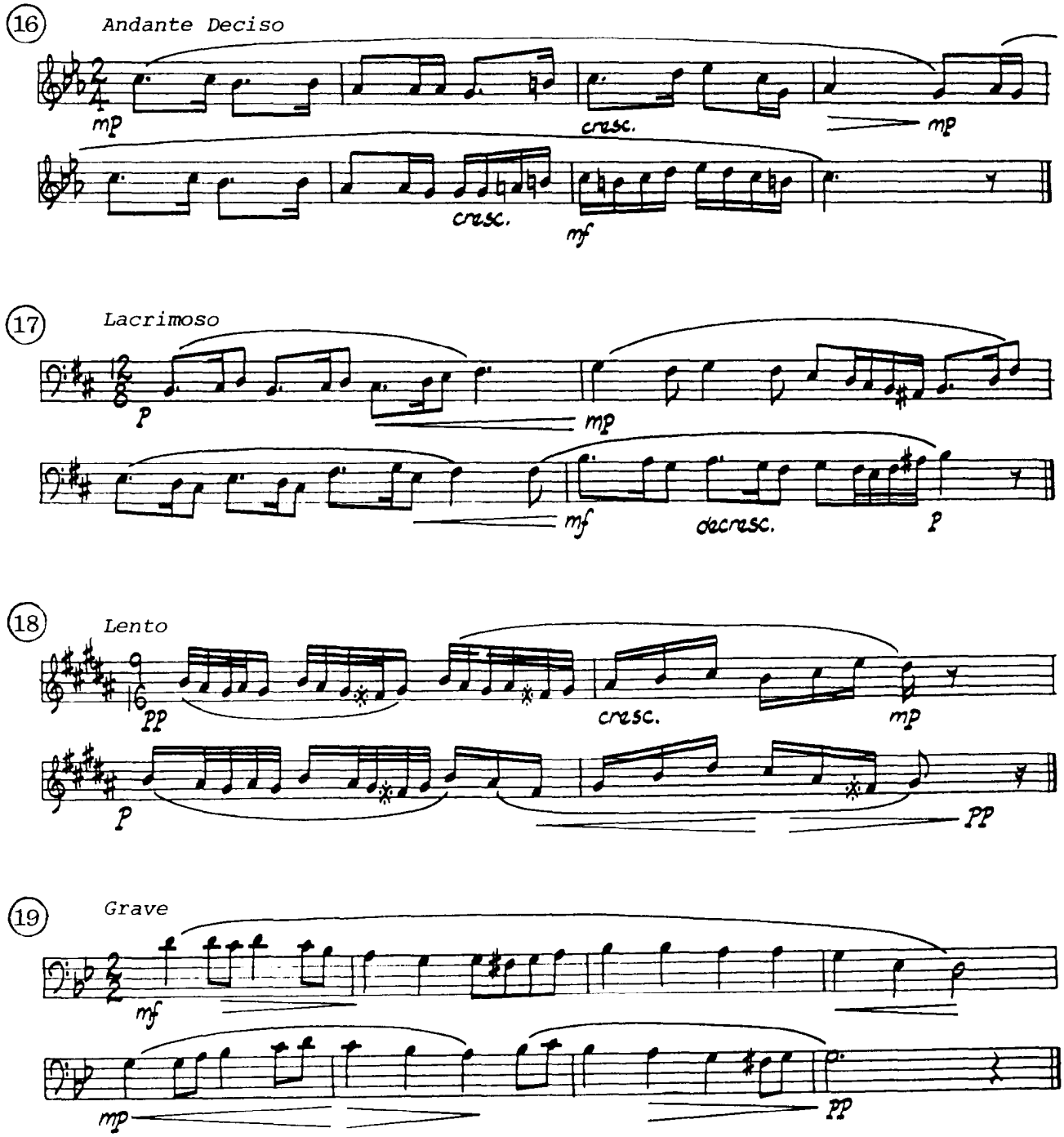


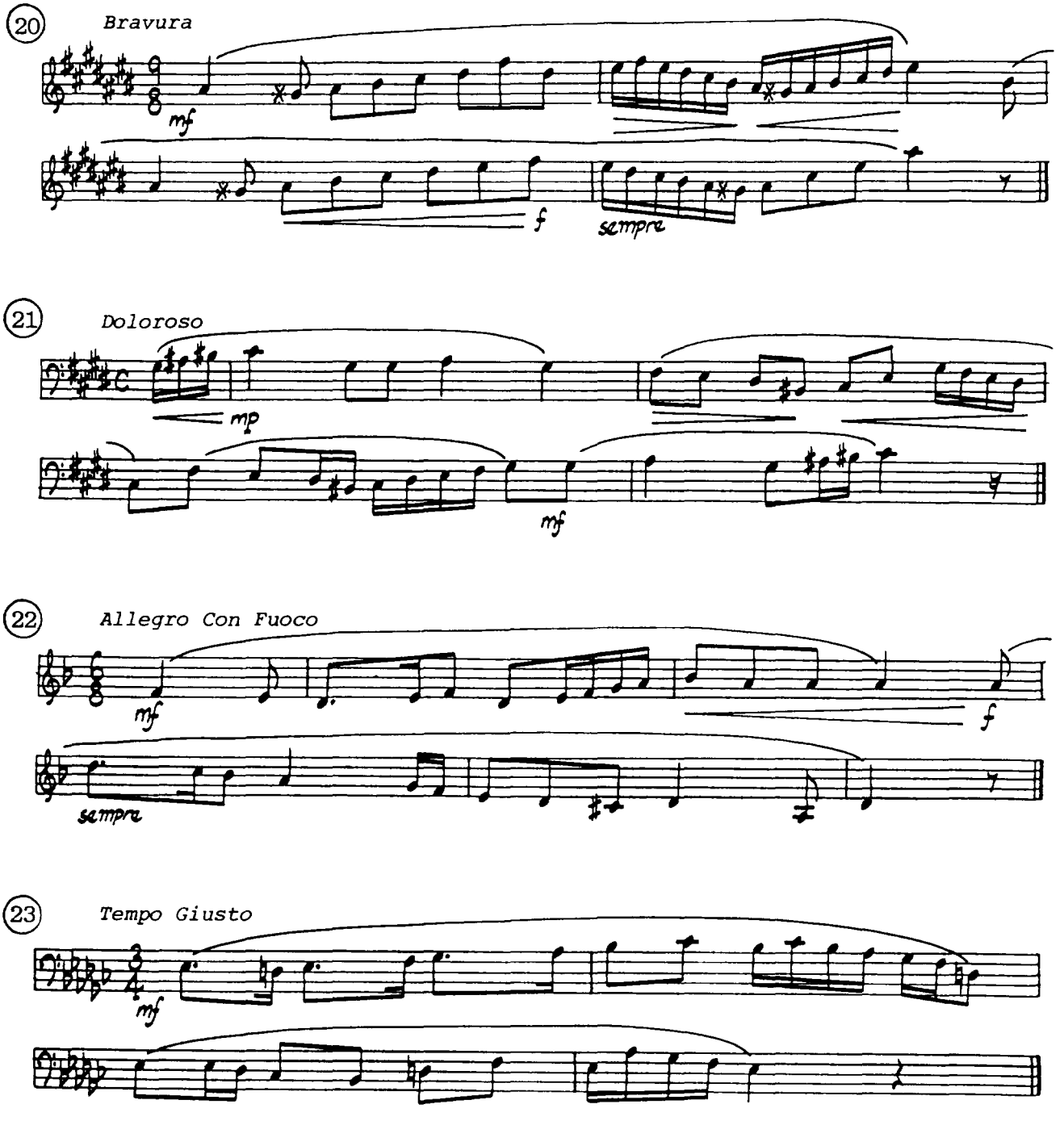
(14) *Allegretto E Molto Legato*



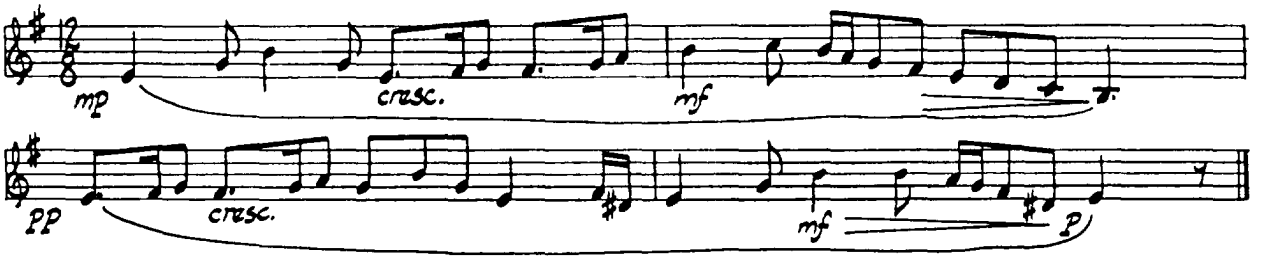
(15) *Allegretto Con Forza*



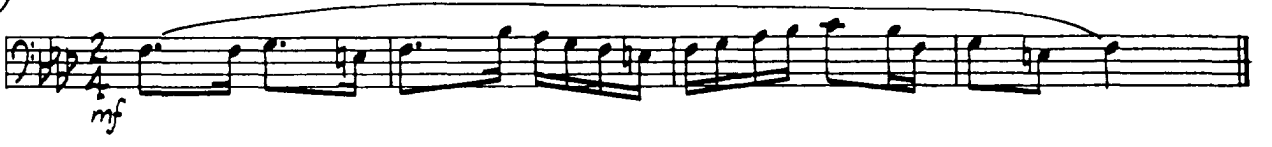

16
Andante Deciso
mp
cresc.
mp
cresc.
mf
17
Lacrimoso
p
mp
mf
decresc.
p
18
Lento
pp
cresc.
mp
p
pp
19
Grave
mf
mp
pp


20
Bravura
mf
f
sempre
21
Doloroso
mp
mf
22
Allegro Con Fuoco
mf
f
sempre
23
Tempo Giusto
mf

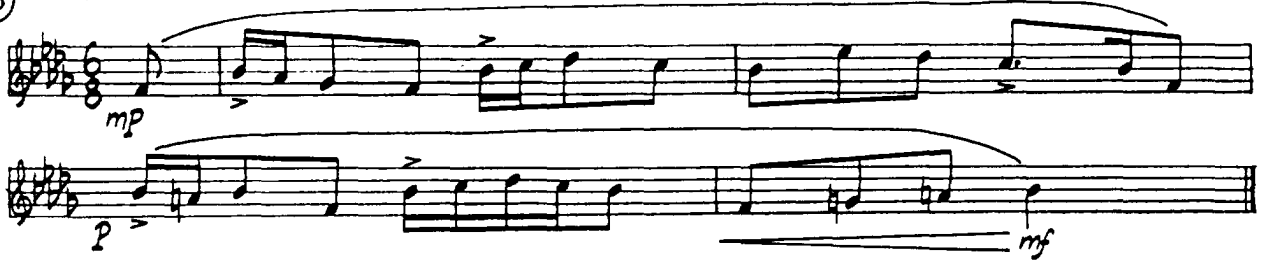
(24) *Andante Con Moto*



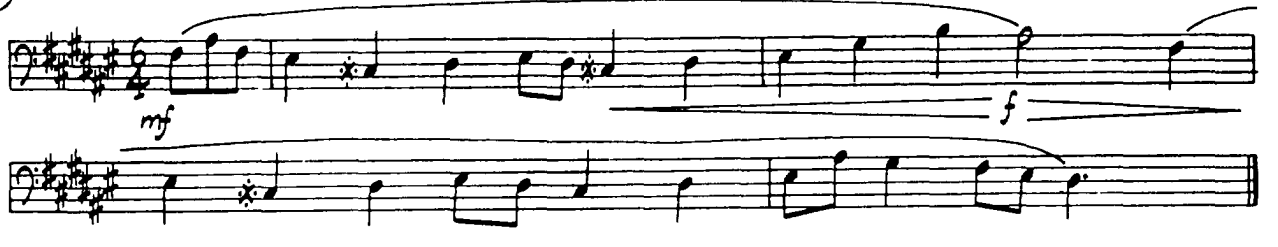
(25) *Presto Ma Non Troppo*

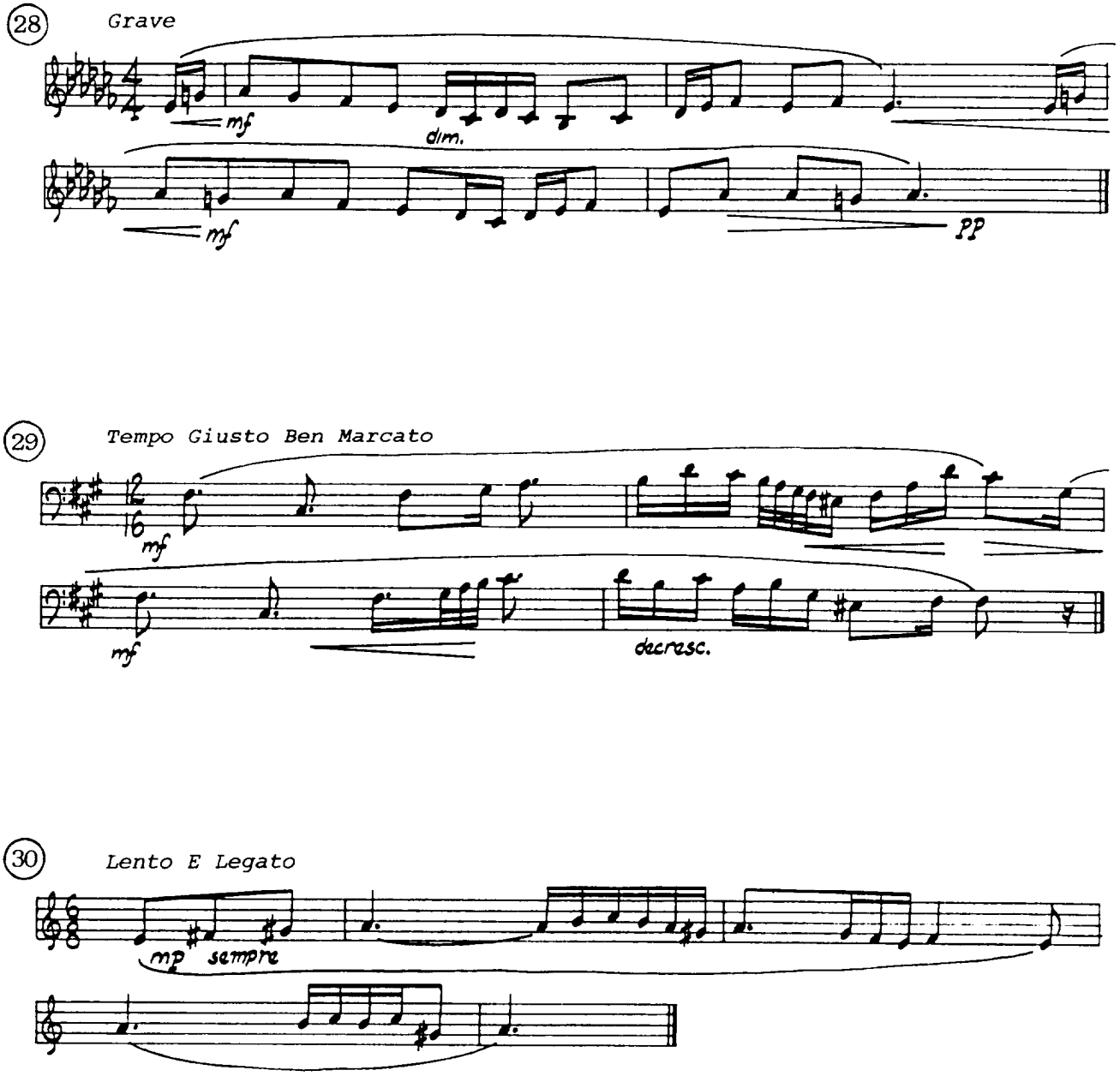


(26) *Andante Deciso*

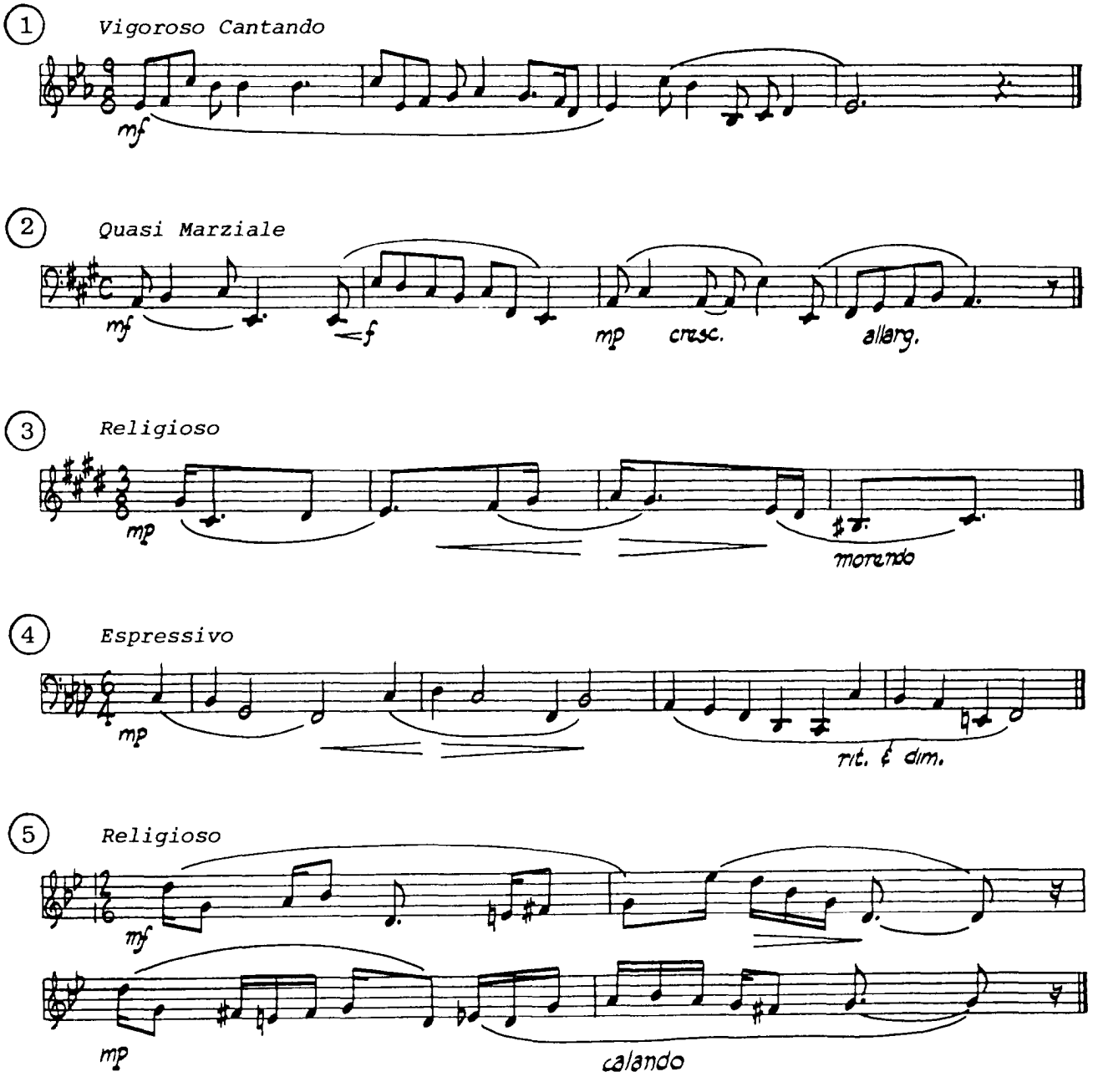


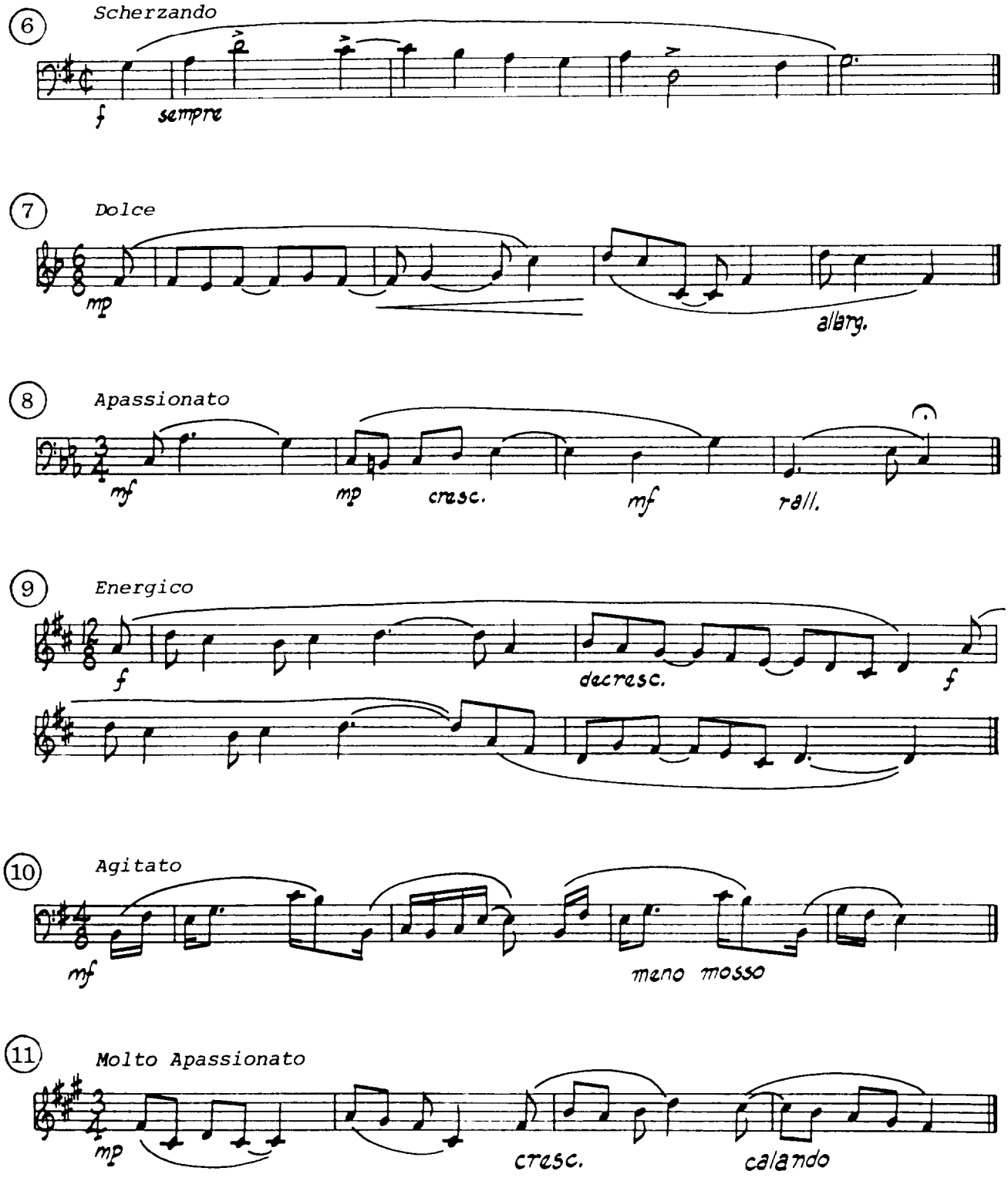
(27) *Larghetto E Espressivo*

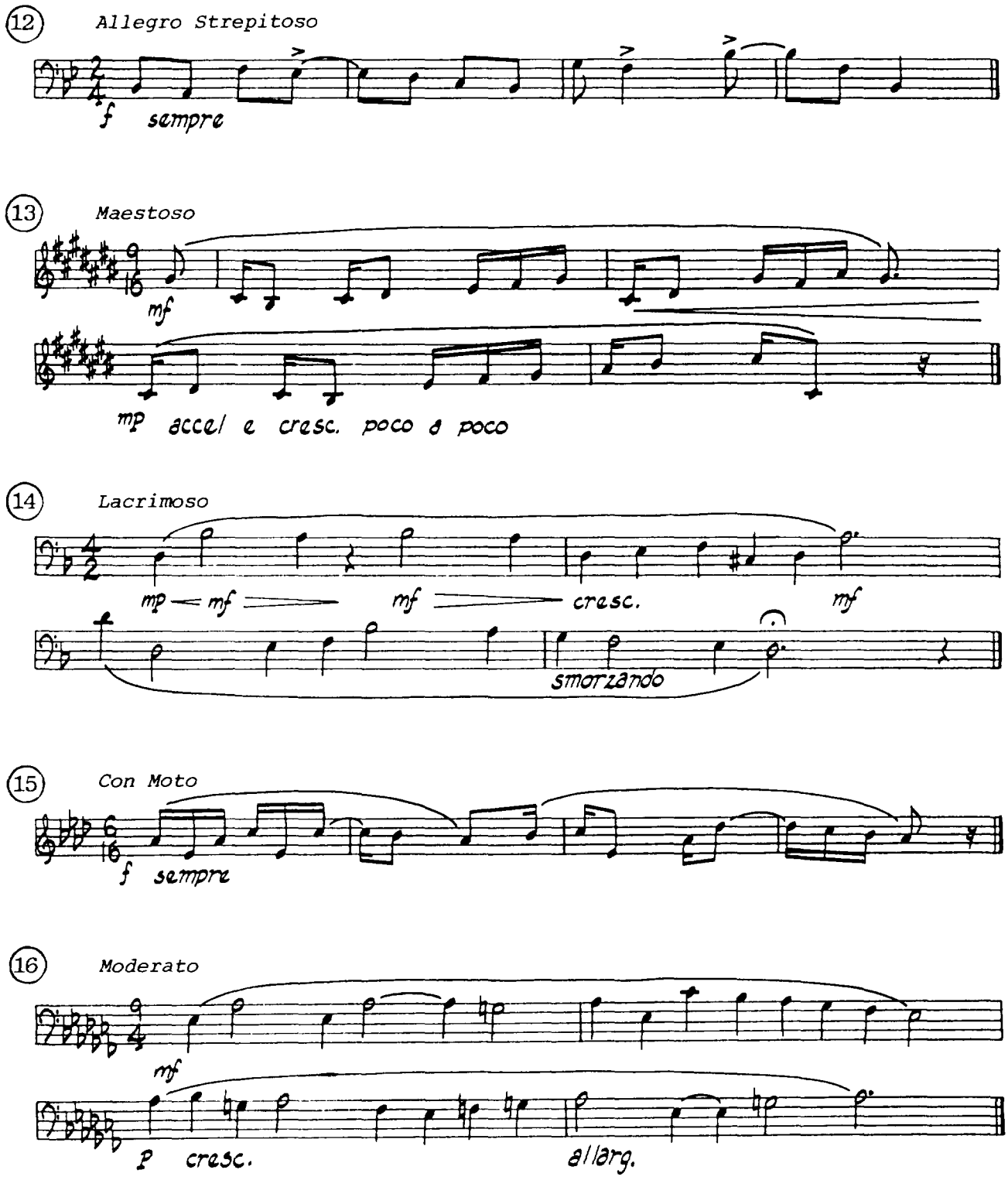


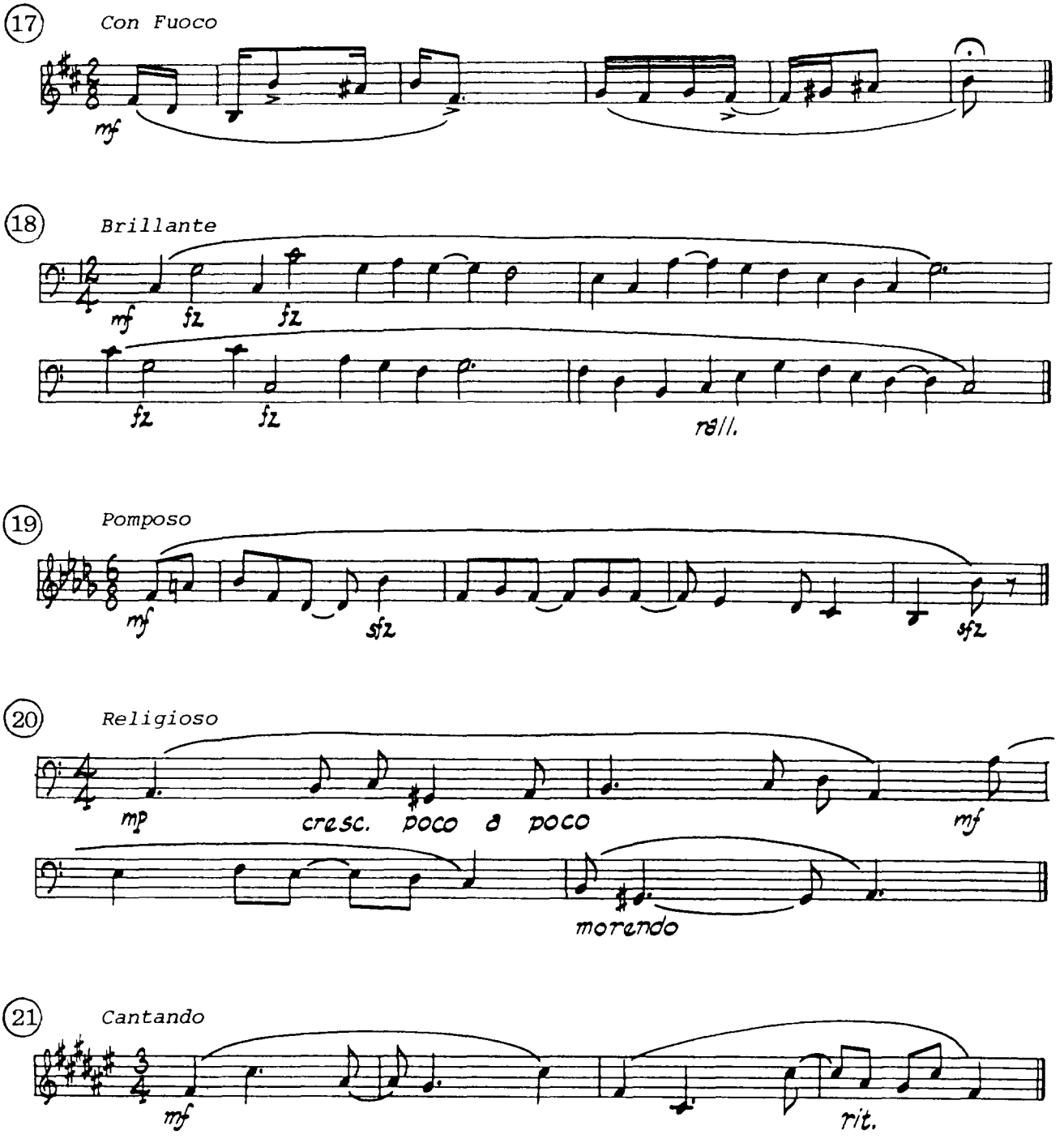

28
Grave
mf
dim.
mf
pp
29
Tempo Giusto Ben Marcato
mf
mf
decresc.
30
Lento E Legato
mp sempre

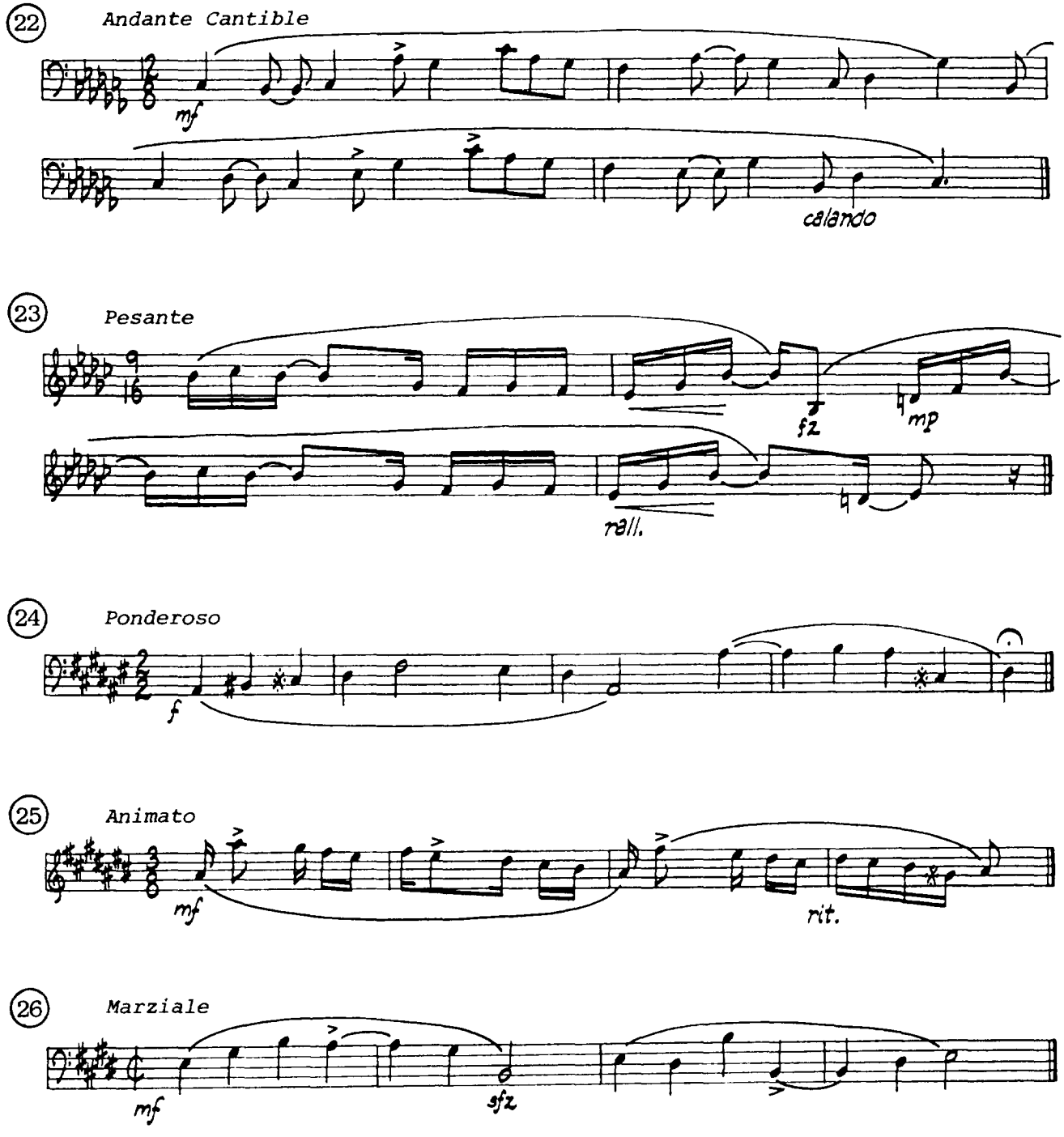
CHAPTER EIGHT

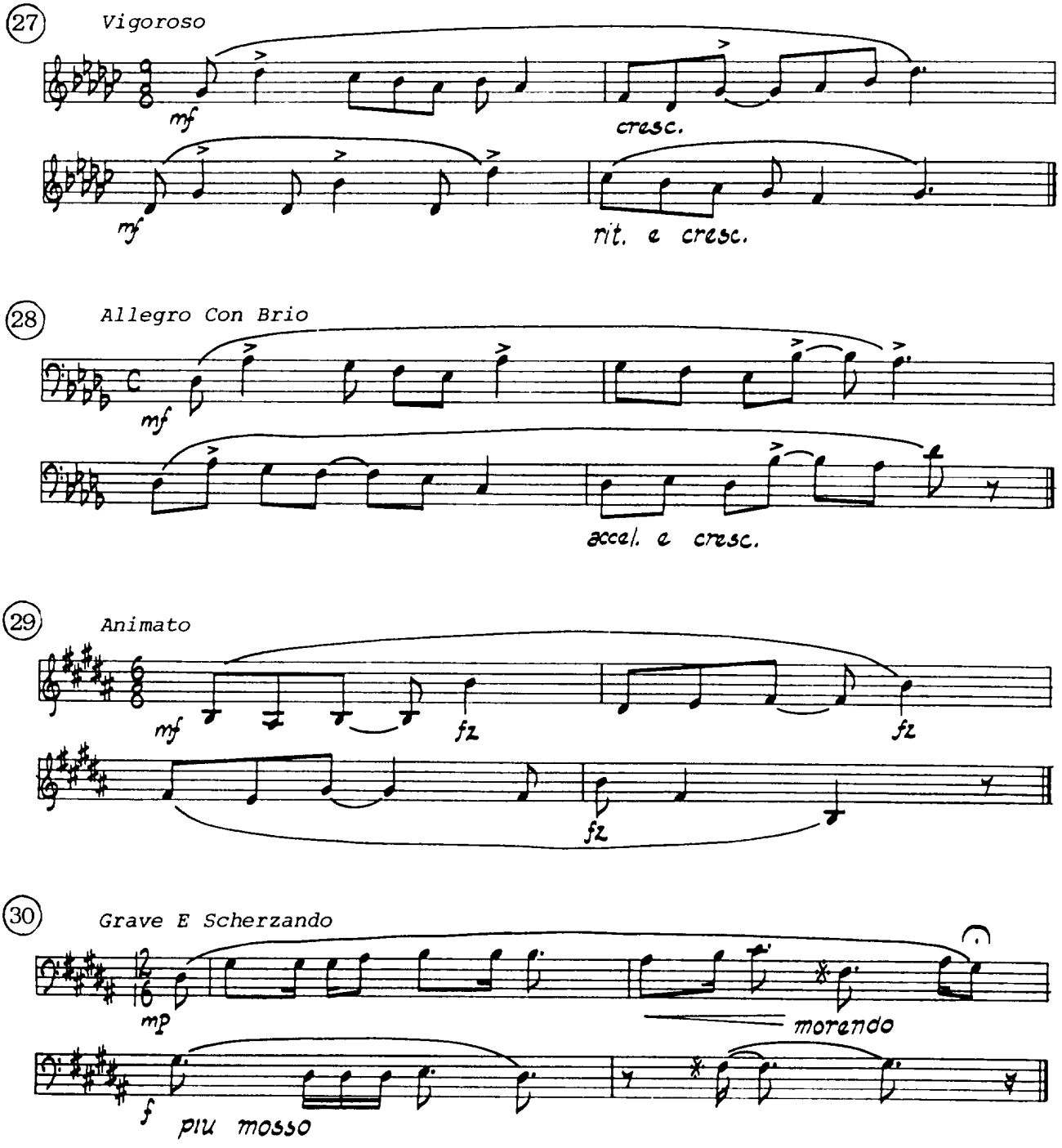



6
Scherzando
f
sempre
7
Dolce
mp
allarg.
8
Apassionato
mf
mp
cresc.
mf
rall.
9
Energico
f
decresc.
f
10
Agitato
mf
meno mosso
11
Molto Apassionato
mp
cresc.
calando

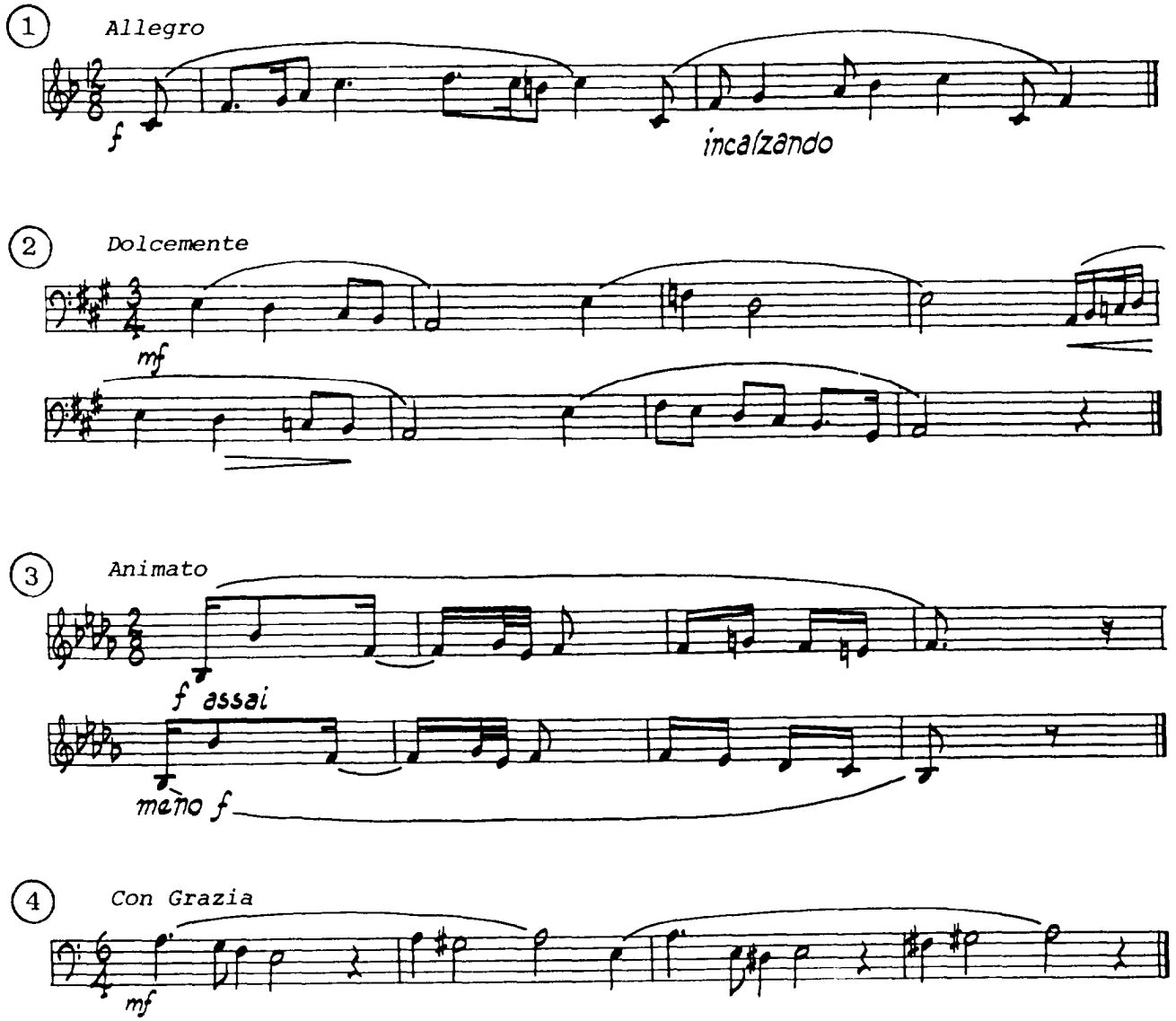

12
Allegro Strepitoso
f sempre
13
Maestoso
mf
mp acce/ e cresc. poco a poco
14
Lacrimoso
mp mf mf cresc. mf
smorzando
15
Con Moto
f sempre
16
Moderato
mf
p cresc.
allarg.

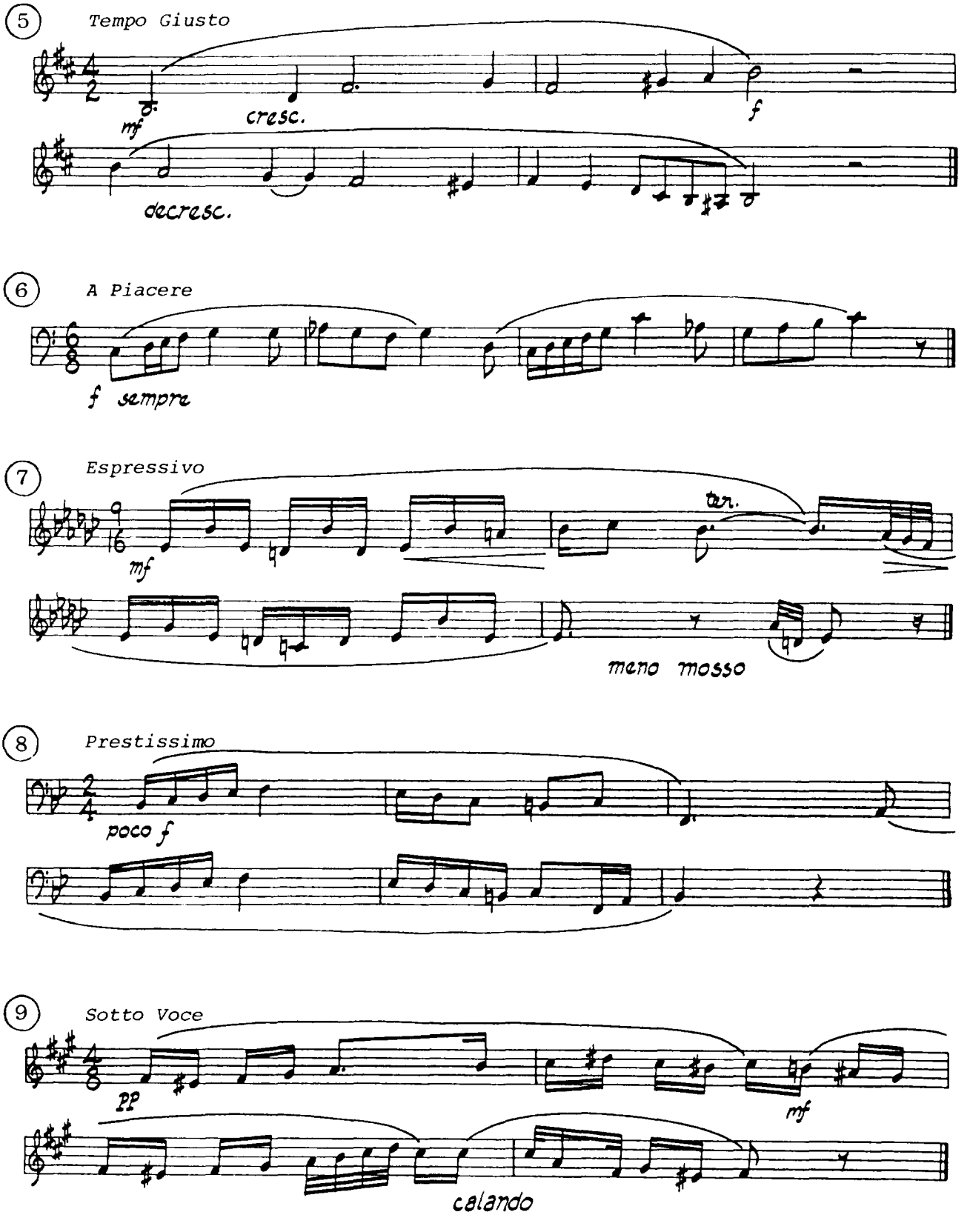

17
Con Fuoco
mf
18
Brillante
mf
fz
fz
fz
fz
rall.
19
Pomposo
mf
sfz
sfz
20
Religioso
mp
cresc. poco a poco
mf
morendo
21
Cantando
mf
rit.


22
Andante Cantible
mf
calando
23
Pesante
fz
mp
rall.
24
Ponderoso
f
25
Animato
mf
rit.
26
Marziale
mf
sfz

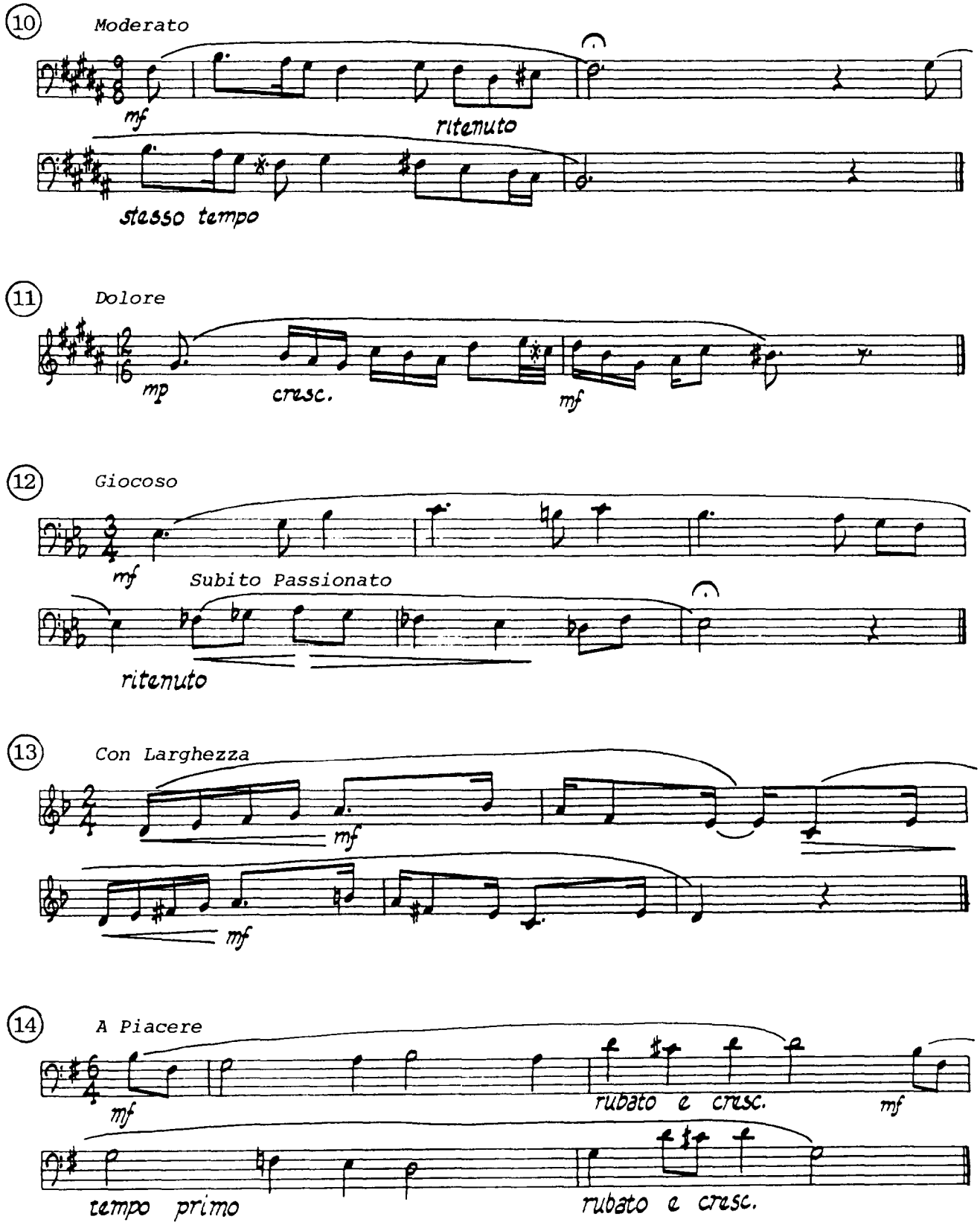

27
Vigoroso
mf
cresc.
mf
rit. e cresc.
28
Allegro Con Brio
mf
accel. e cresc.
29
Animato
mf
fz
fz
fz
30
Grave E Scherzando
mp
morendo
f
piu mosso

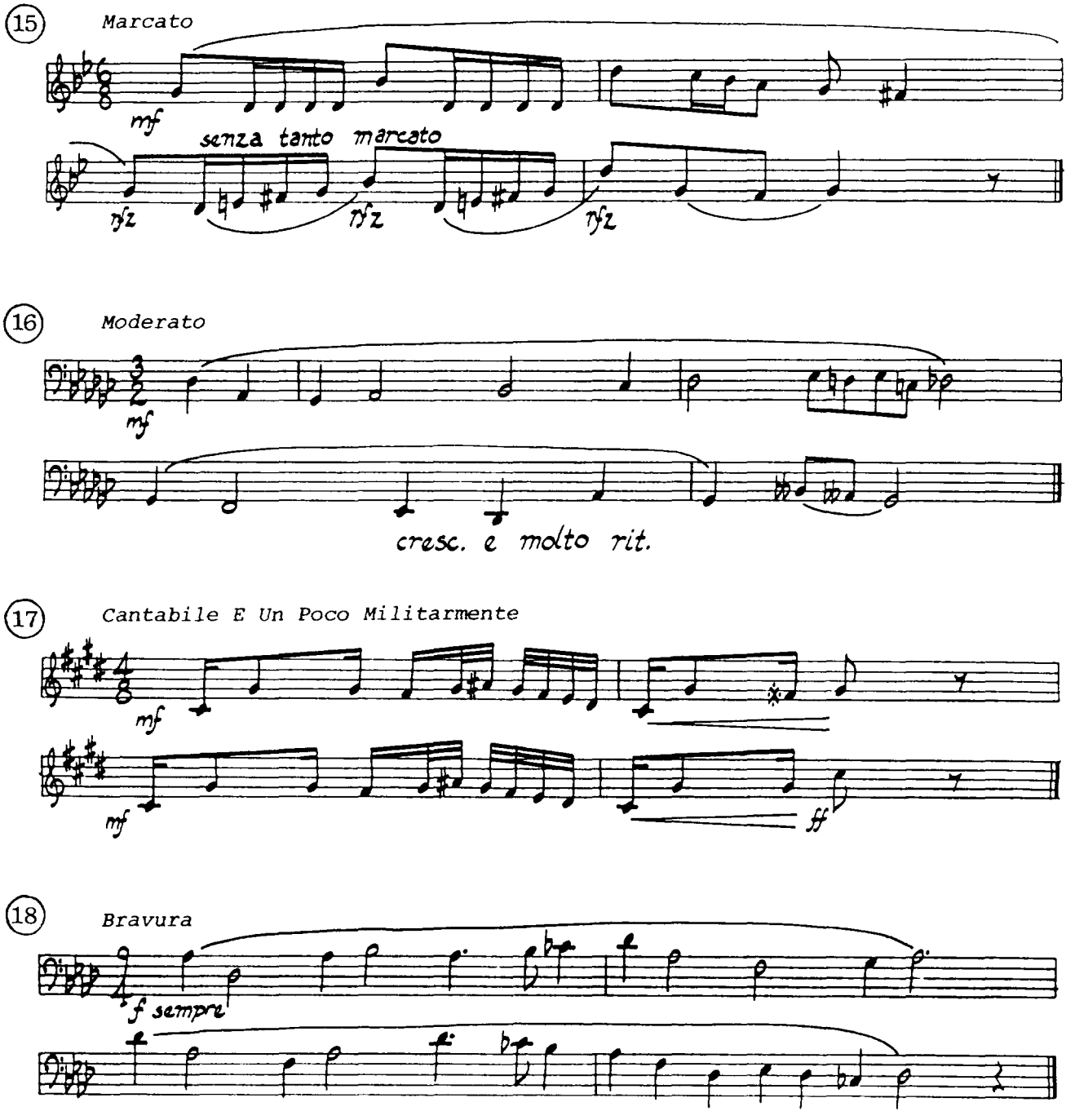
CHAPTER NINE

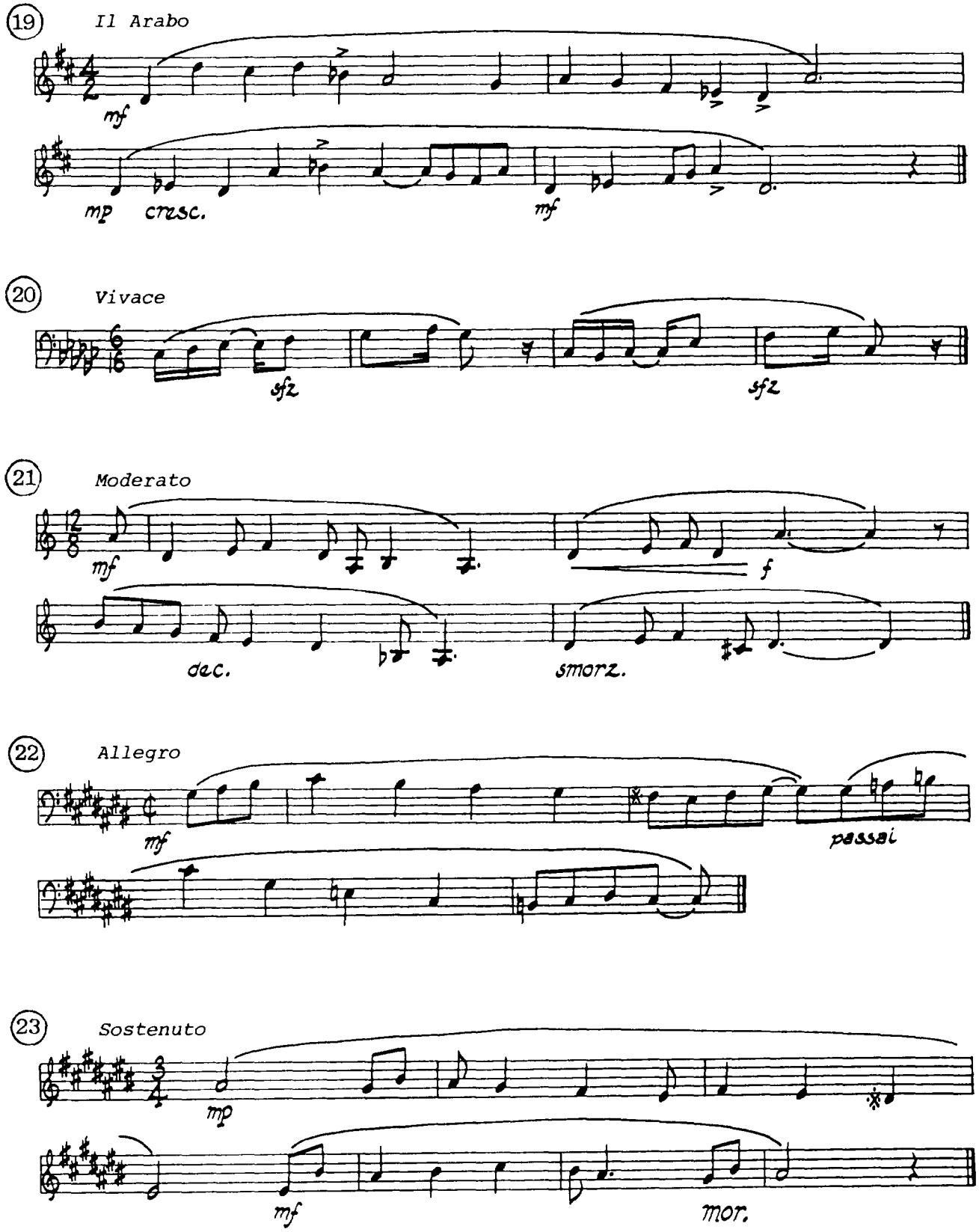



5
Tempo Giusto
mf
cresc.
f
decresc.
6
A Piacere
f sempre
7
Espressivo
mf
ten.
meno mosso
8
Prestissimo
poco f
9
Sotto Voce
pp
mf
calando

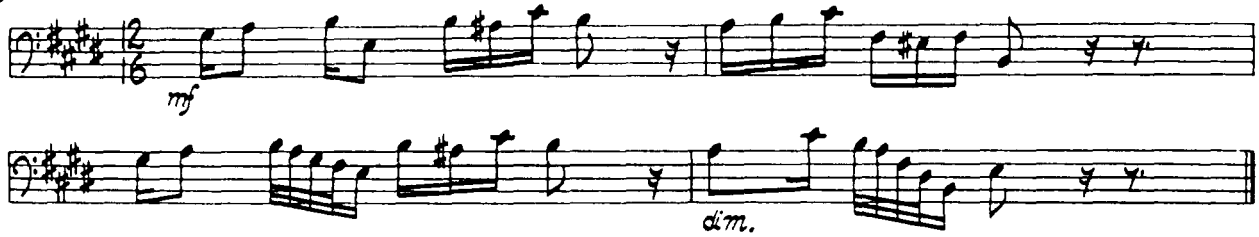
ET 9-2


10
Moderato
mf
ritenuto
stesso tempo
11
Dolore
mp
cresc.
mf
12
Giocoso
mf
Subito Passionato
ritenuto
13
Con Larghezza
mf
mf
14
A Piacere
mf
rubato e cresc.
mf
tempo primo
rubato e cresc.

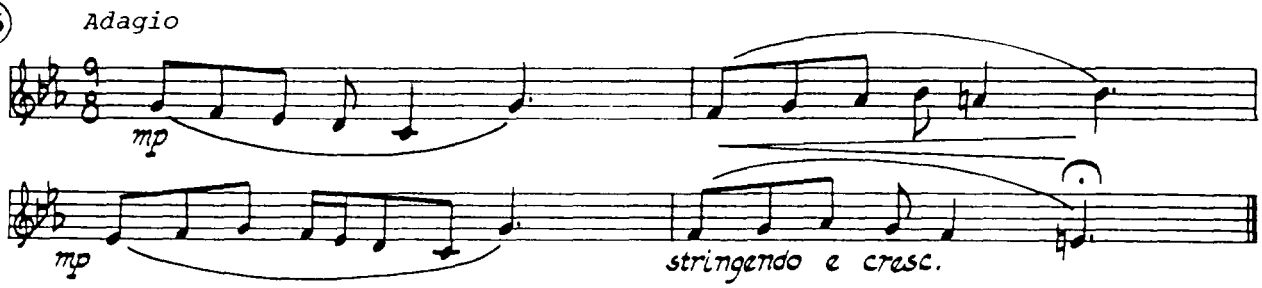

15
Marcato
mf
senza tanto marcato
fz
fz
fz
16
Moderato
mf
cresc. e molto rit.
17
Cantabile E Un Poco Militarmente
mf
mf
ff
18
Bravura
f sempre


19
Il Arabo
mf
mp
cresc.
mf
20
Vivace
sfz
sfz
21
Moderato
mf
f
dec.
smorz.
22
Allegro
mf
passai
23
Sostenuto
mp
mf
mor.

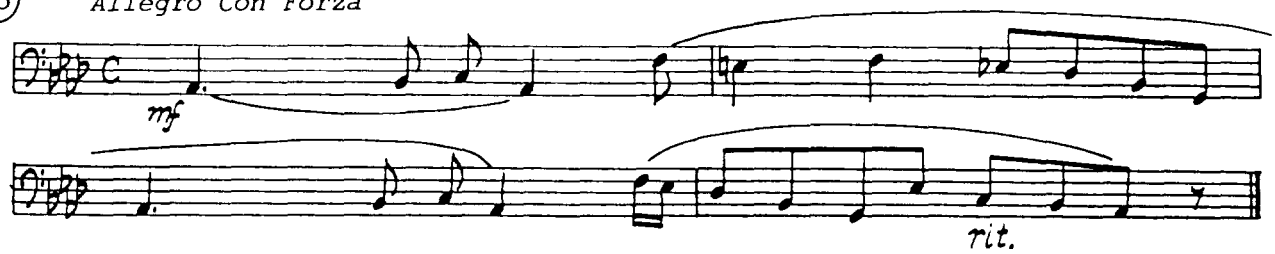
(24) *Andante*



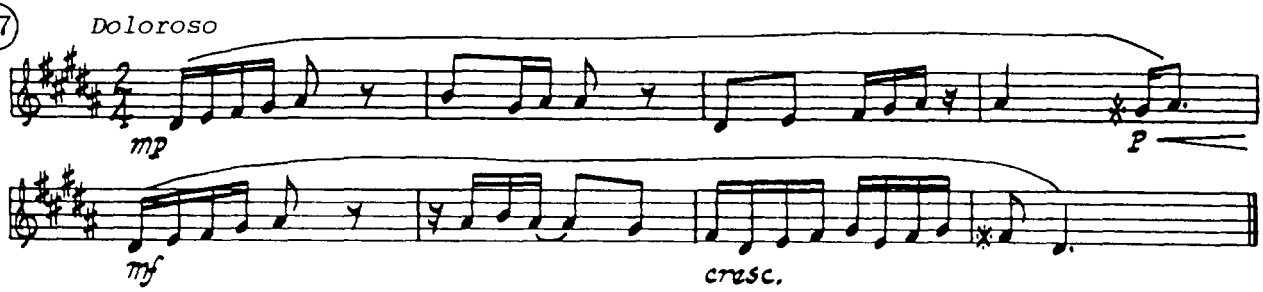
(25) *Adagio*

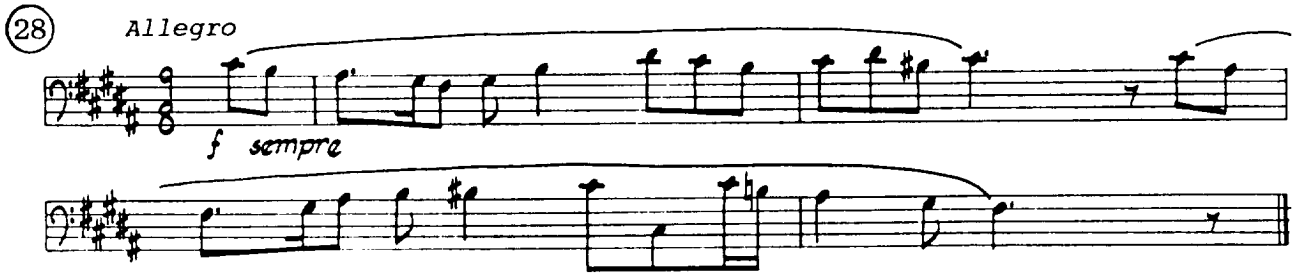


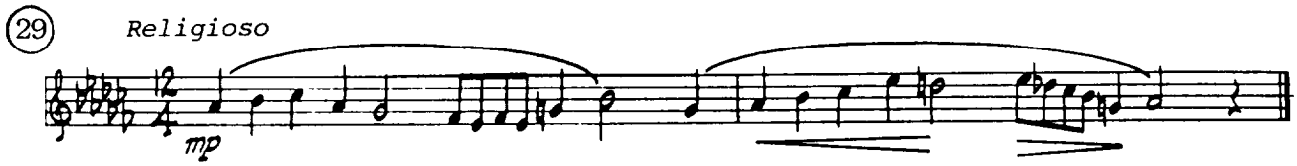
(26) *Allegro Con Forza*

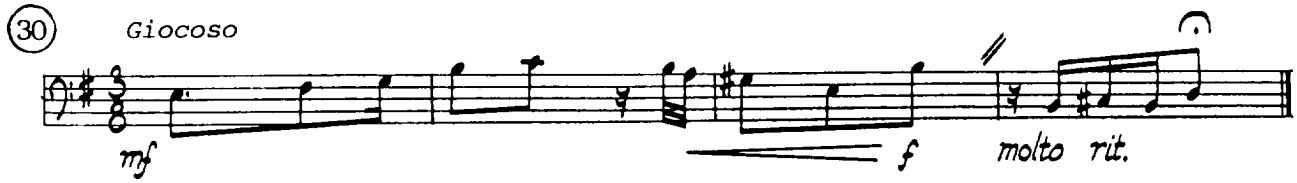


(27) *Doloroso*




28
Allegro
f sempre


29
Religioso
mp

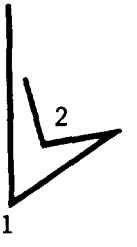

30
Giocoso
mf
f
molto rit.

APPENDIX A

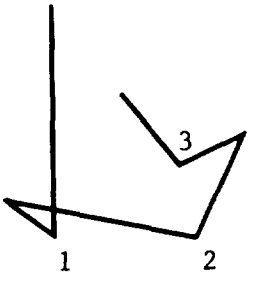
TIME BEATING PATTERNS

The following time beating patterns are used in conjunction with ear training. The following patterns are for the performer's right hand.

DUPLE



TRIPLE



QUADRUPLE

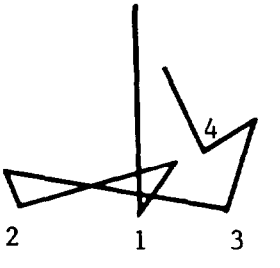


Figure A.1: Beat patterns

Sub-division may be utilized in slow tempi to clarify and control the performance of music. To sub-divide, the conductor adds to each PRINCIPAL beat, smaller beats moving in the same direction as the main gesture.

APPENDIX B

COUNTING SYSTEM

SIMPLE TIME

Always say a number for the beat whether or not it requires an attack.

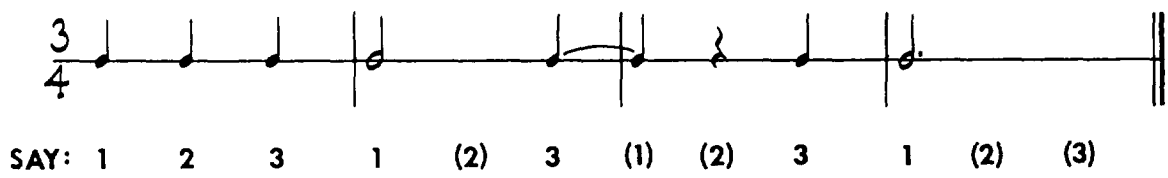


Figure B.1: The Beat in Simple Time.

Say "&" (and) on the second half of any beat that has been divided.

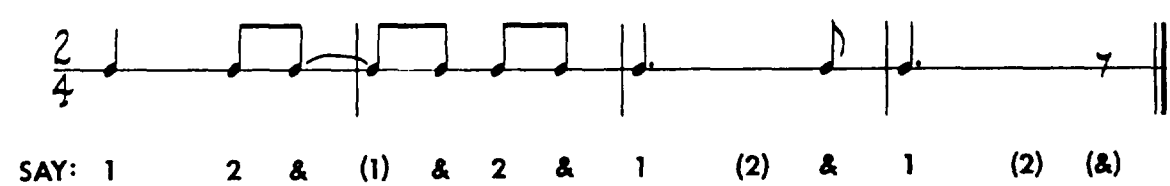


Figure B.2: The Divided Beat in Simple Time.

Say “Ta" on any portion of the subdivided beat that is not the beat (number) or divided beat (and).

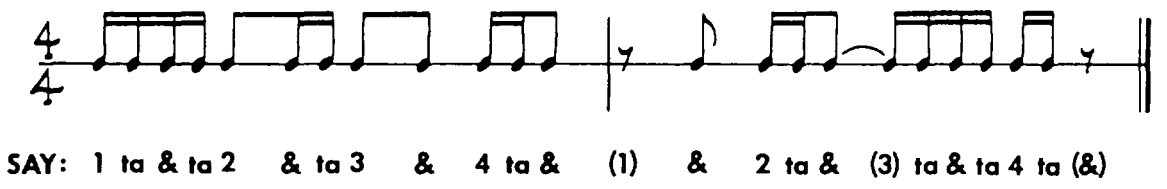


Figure B.3: The Subdivided Beat in Simple Time.

COMPOUND TIME

Always say a number for the beat whether or not it requires an attack.

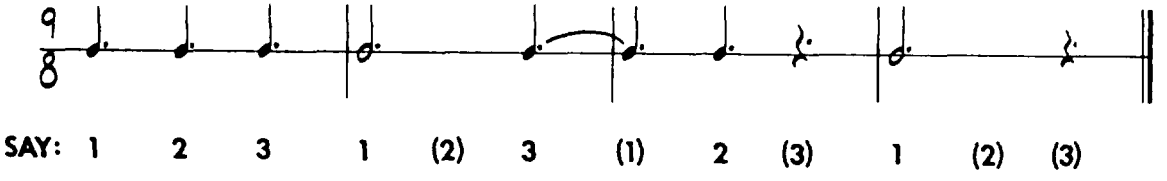


Figure B.4: The Beat in Compound Time

Say “&” (and) on the second third of the beat when that division is present and “a” (uh) on the last third of the beat when that division is present.

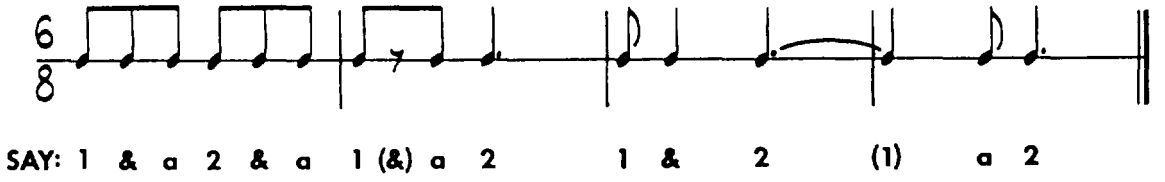


Figure B.5: The Divided Beat in Compound Time

Say "Ta” on any portion of the subdivided beat that is not the beat (number) or divided beat (and or a).

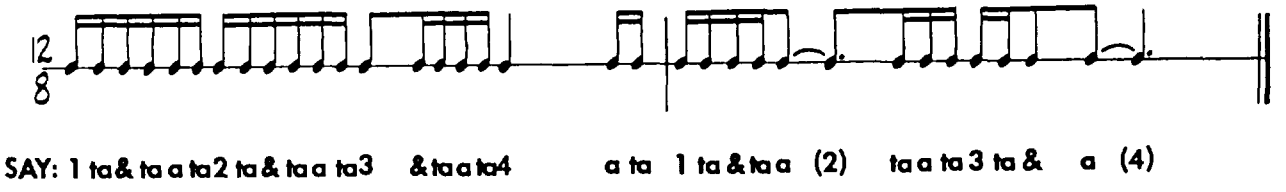


Figure B.6: The Subdivided Beat in Compound Time.

APPENDIX C

PERFORMANCE PROCEDURES

RHYTHM PERFORMANCE

Count/Clap

Identify the metrical stress and unit of beat. Using the counting system (App. B), perform the exercise indicating attacks by clapping. Counting syllables (numbers, &, a, or ta) must be audible.

Conduct/Intone

Identify the metrical stress and unit of beat. Using the appropriate time beating pattern (App. A), perform the exercise by intoning the rhythm on a neutral syllable (ta). The time beating pattern must continue throughout the exercise.

PITCH PERFORMANCE

Number Lists

Establish the tonic triad in D Major or minor, as applicable. Perform the list horizontally in D Major or D minor with one count per number and a count of silence at the end of each line. The tempo must remain constant throughout the list. Scale degree numbers must be used as syllables for singing.

Notation

Identify the clef and key. Establish the tonic triad in the key of D Major or minor, as applicable. Sing in D Major or D minor, regardless of the notated key. Perform the exercise with one count per note and a count of silence at the bar line. The tempo must remain constant throughout the exercise. Scale degree numbers must be used as syllables for singing.

Scales

Using D as a tonic, perform scales with one count per number and a count of silence at the end of each scale. The tempo must remain constant throughout the scales. Scale degree numbers must be used as syllables for singing.

Intervals	Sing the given pitch. Sing the pitch a given interval above or below as specified.
Triads	Using D as the root, perform triads with one count per number and a count of silence at the end of each triad. The tempo must remain constant throughout the triads. Scale degree numbers must be used as syllables for singing.
Triads in Inversion	Sing the given pitch. Sing major and minor triads with the given pitch as the root, third, and fifth of the triad. The tempo must remain constant while singing the triad, but a pause may occur between triads. Scale degree numbers must be used as syllables for singing. Any pitch order may be used in the triads as long as syllables and pitches are correct.
4-note Chords	Using D as the root, perform Maj6, Maj7, Dom7, min7, and dim7 chords in order, with one count per number and a count of silence at the end of each chord. The tempo must remain constant throughout the chords. Scale degree numbers must be used as syllables for singing.

MELODY PERFORMANCE

Identify the metrical stress and unit of beat. Select the time beating pattern. Identify the clef and key. Given the pitch A 440, sing the interval necessary to find the tonic in the notated key. Using the appropriate time beating pattern (App. A), perform the melody in the notated key. The time beating pattern must continue throughout the exercise. Scale degree numbers must be used as syllables for singing. Follow all performance directions, i.e. tempo, character, dynamics, and expression markings.

APPENDIX D

PERFORMANCE GUIDELINES

I. Rhythm
- A. Metrical Stress
  1. Identify
  2. Select beat pattern
- B. Unit of beat
  1. Divided Beat
  2. Subdivided beat
  3. Syncopation
  4. Borrowed divisions
- C. Perform Rhythm
  1. Count/Clap
  2. Conduct/Intone

II. Pitch
- A. Clef (identify)
- B. Key (identify)
- C. Sing tonic and establish key
  1. Sing triad
  2. Sing pentachord
  3. Sing tetrachords
  4. Sing scale
- D. Identify starting pitch
- E. Identify musical elements
  1. Triads
  2. Pentachords
  3. Tetrachords
  4. Scales
  5. Other structures
  6. Difficult intervals
- F. Perform Pitch

III. Performance Directions
- A. Character/Tempo (metronome marks)/ tempo changes
- B. Dynamics/dynamic changes
- C. Other
  1. Accents and articulations
  2. Expression marks
  3. Repeat symbols
  4. Fermatas
  5. Ornaments

IV. Perform
- A. Rhythm
- B. Pitch
- C. Rhythm and Pitch
- D. Rhythm, Pitch and all performance directions

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