

Time Signatures Preliminary Exercises

1. Time Signatures

1. Add time signatures to the following extracts.

1.1



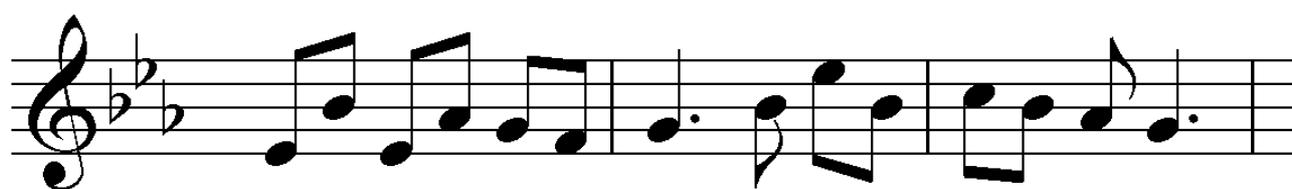
1.2



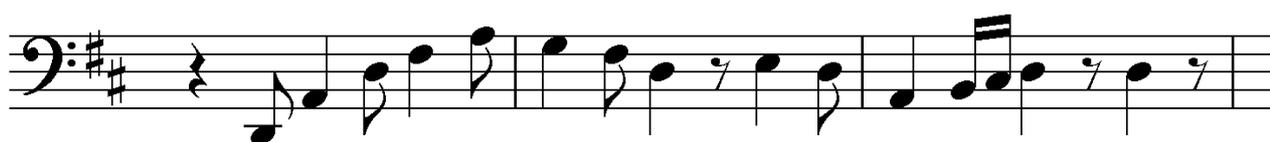
1.3



1.4



1.5

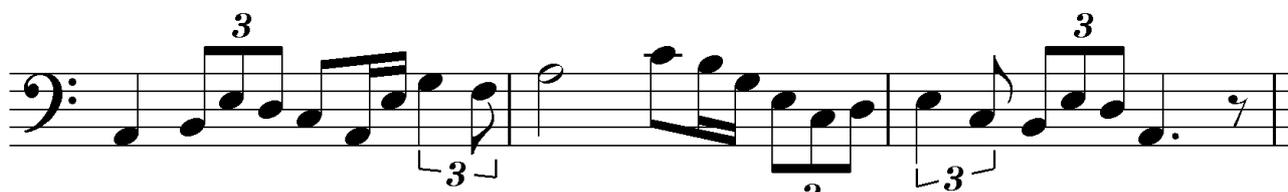


1.6



Time Signatures Preliminary Exercises

1.7



1.8



1.9



1.10



1.11



1.12

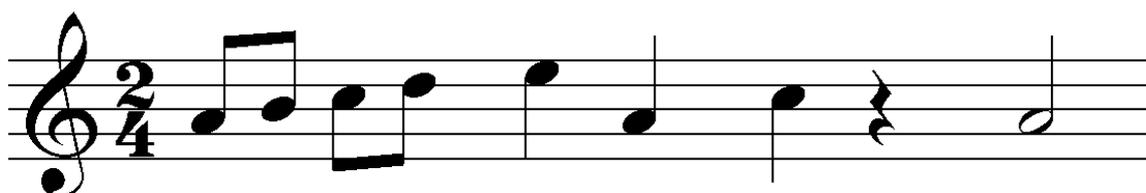


Time Signatures Preliminary Exercises

2. Bar lines

2. Add bar-lines to the following extracts. They all begin on the first beat of the bar.

2.1



2.2



2.3



2.4



2.5



2.6



Time Signatures Preliminary Exercises

3. Rests

Add rests where needed to complete each bar in each of the following extracts

In most cases it should be obvious where the rests need to be inserted. Arrows are used when it's not so obvious, and whenever there is a rest on the first beat of a bar.

3.1



3.2



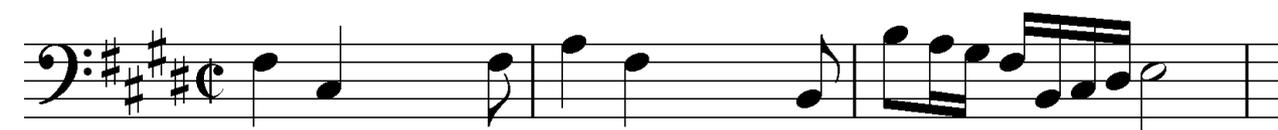
3.3



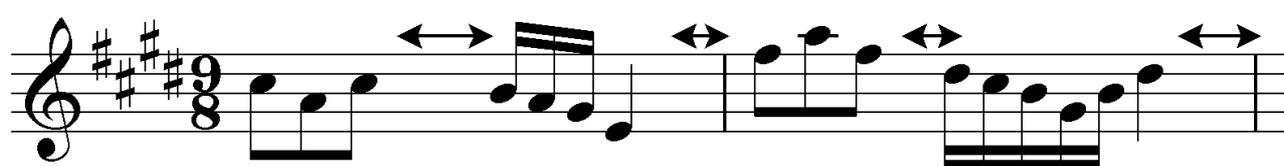
3.4



3.5

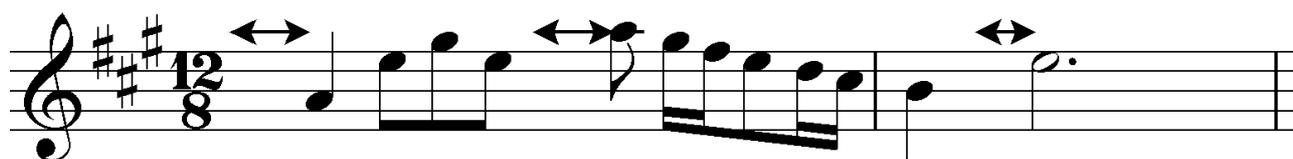


3.6



Time Signatures Preliminary Exercises

3.7



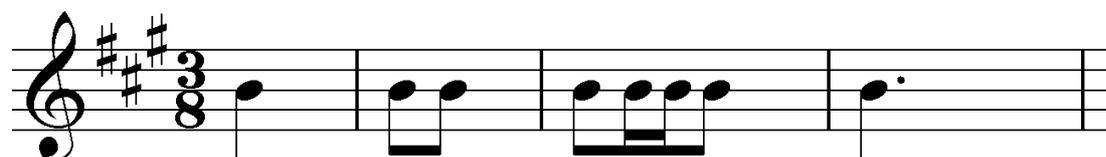
3.8



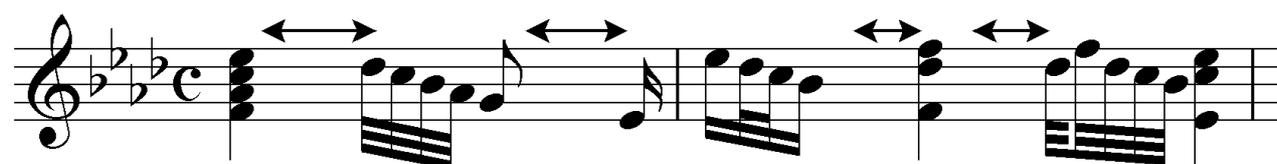
3.9



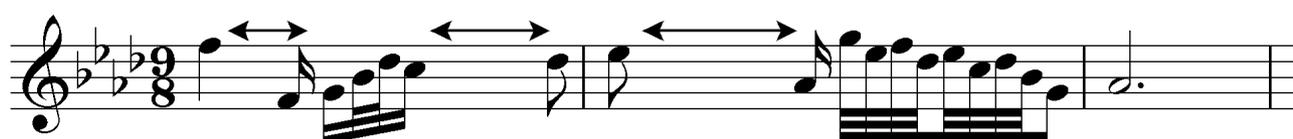
3.10



3.11



3.12

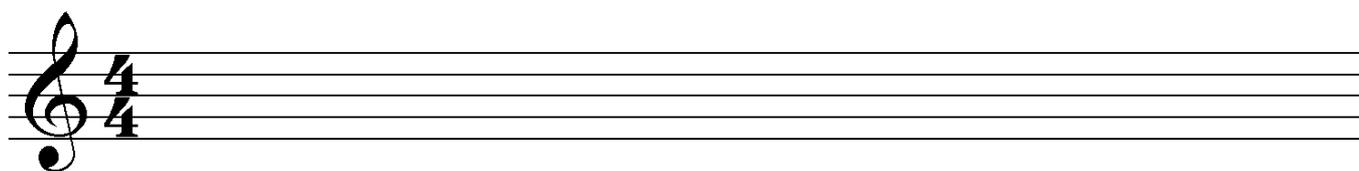
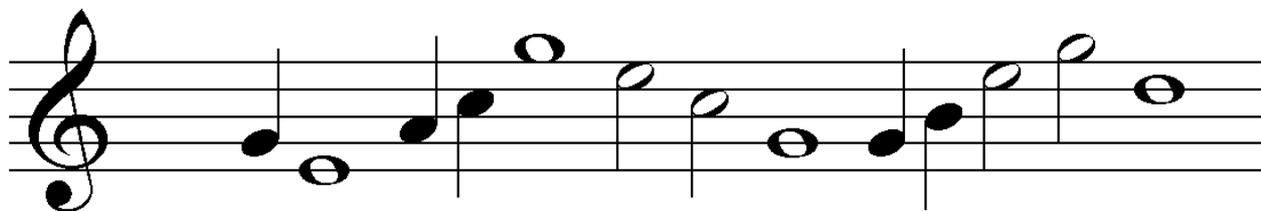


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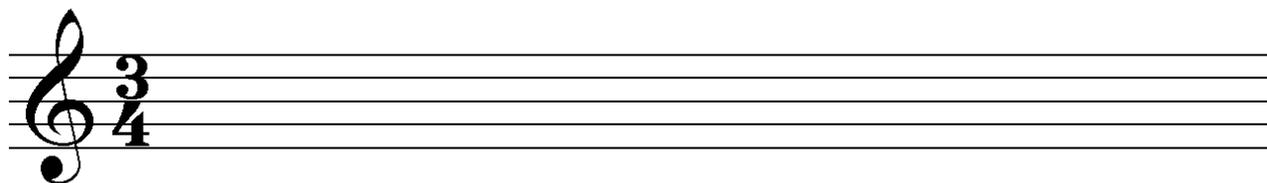
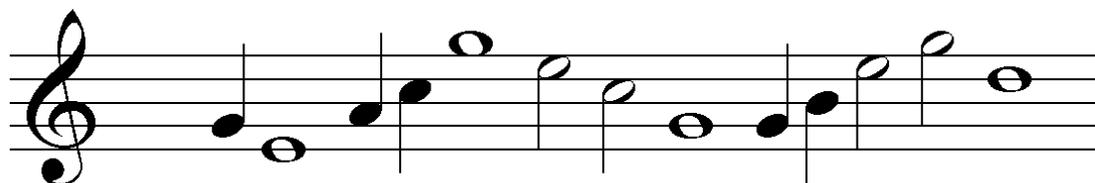
4. Tie lines

Add bar and tie lines to the following extracts and complete the final bar with rests if needed.
Rearrange other rests and beaming if necessary

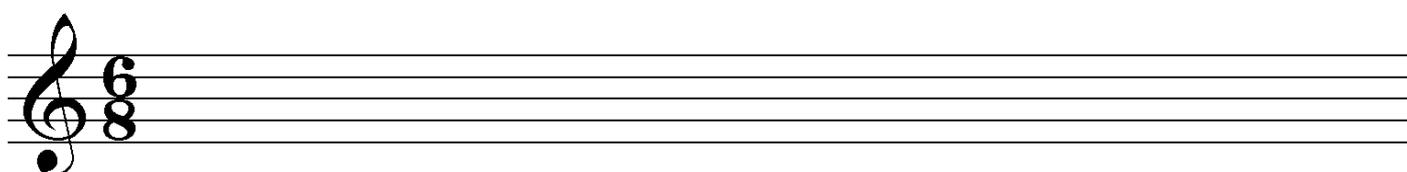
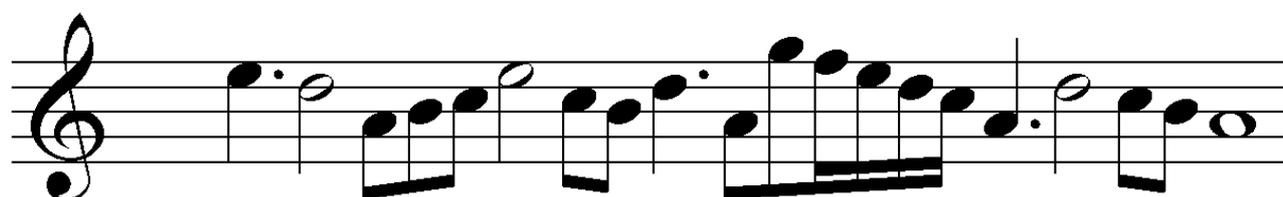
4.1



4.2



4.3



Time Signatures Preliminary Exercises

5. Compound ← → Simple Time

In the first 2 examples you can see how to rewrite a piece from simple into compound time (example 1) and from compound time into simple time (example 2) without changing the rhythm.

Example 1

Example 1 shows a musical exercise in two staves. The top staff is in 2/4 time, and the bottom staff is in 6/8 time. The melody is identical in both, demonstrating how the same rhythmic pattern is represented by different note values in different time signatures. The melody consists of a quarter note, followed by a triplet of eighth notes, a quarter note, and a quarter note.

Example 2

Example 2 shows a musical exercise in two staves. The top staff is in 12/8 time, and the bottom staff is in 4/4 time. The melody is identical in both, demonstrating how the same rhythmic pattern is represented by different note values in different time signatures. The melody consists of a quarter note, and a quarter note.

5.1

Exercise 5.1 shows a musical exercise in two staves. The top staff is in 2/4 time, and the bottom staff is in 6/8 time. The melody is identical in both, demonstrating how the same rhythmic pattern is represented by different note values in different time signatures. The melody consists of a quarter note, and a quarter note.

Time Signatures Preliminary Exercises

5.2

Musical notation for exercise 5.2. The first staff is a treble clef with a 6/8 time signature, containing a melodic line with a dotted quarter note, a half note, and a quarter note. The second staff is a treble clef with a 2/4 time signature, which is currently empty.

5.3

Musical notation for exercise 5.3. The first staff is a bass clef with a 3/4 time signature, containing a melodic line with several triplet markings. The second staff is a bass clef with a key signature of three sharps (F#, C#, G#), which is currently empty.

5.4

Musical notation for exercise 5.4. The first staff is a bass clef with a 9/8 time signature, containing a melodic line with a dotted quarter note, a half note, and a quarter note. The second staff is a bass clef with a key signature of two flats (Bb, Eb), which is currently empty.

5.5

Musical notation for exercise 5.5. The first staff is a treble clef with a 12/8 time signature, containing a melodic line with a dotted quarter note, a half note, and a quarter note. The second staff is a treble clef with a key signature of three sharps (F#, C#, G#), which is currently empty.

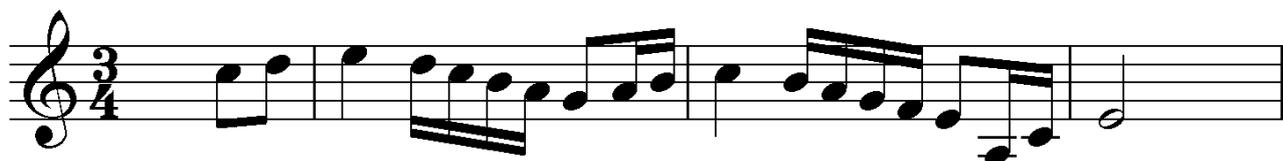
Time Signatures Preliminary Exercises : Answers

1. Add time signatures to the following extracts

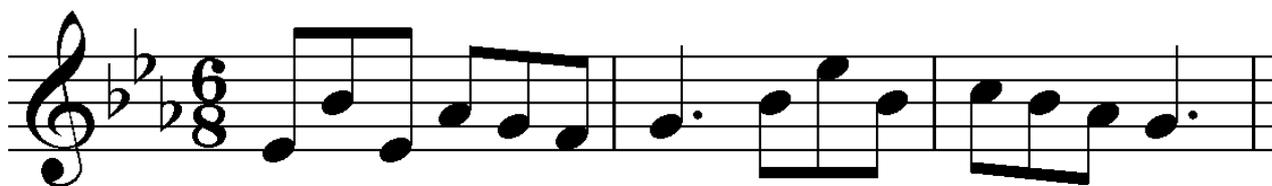
1.1



1.2



1.3



1.4



1.5



1.6

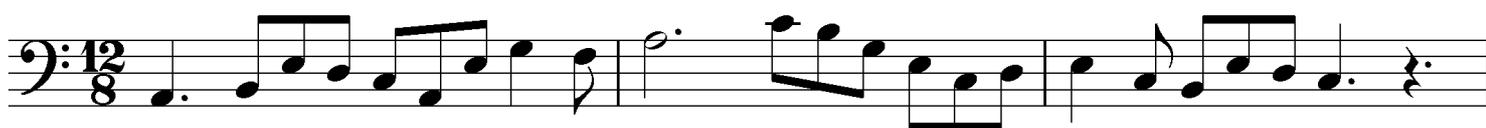


Time Signatures Preliminary Exercises : Answers

1.7



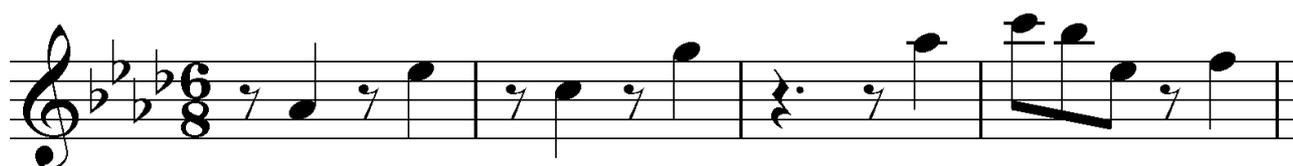
1.8



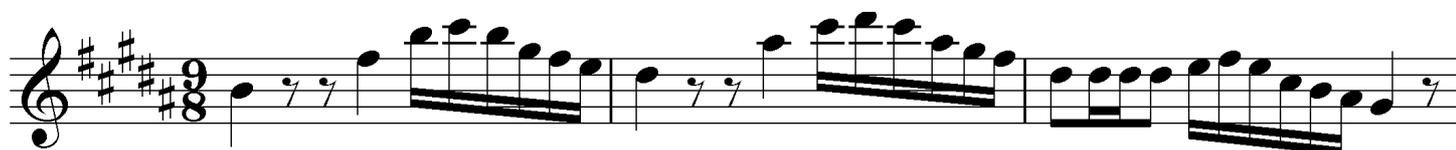
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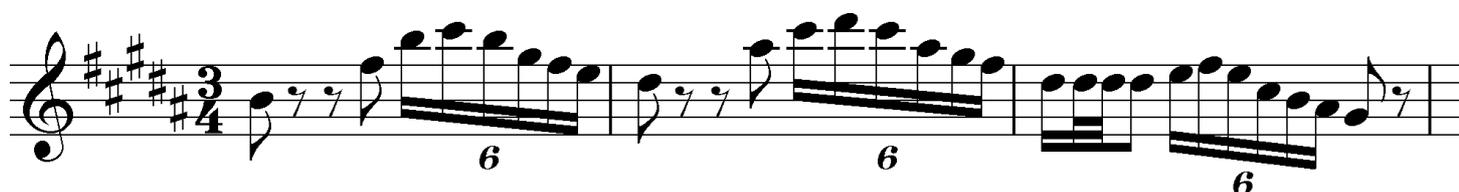
1.10



1.11

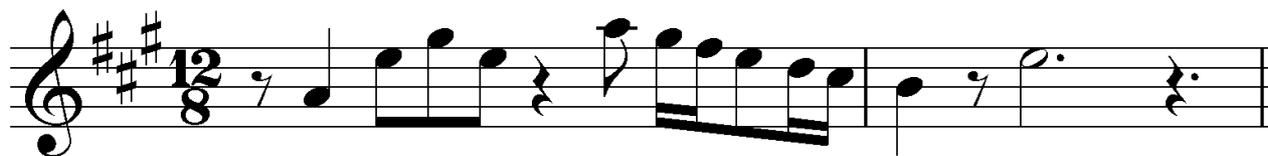


1.12

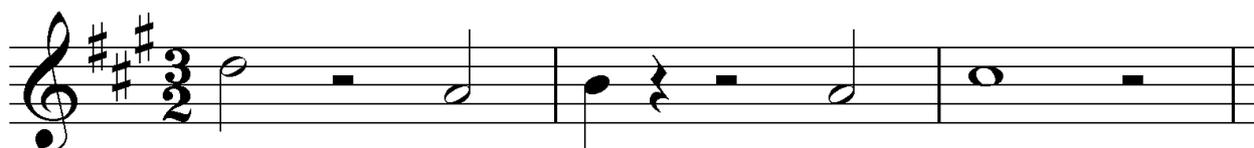


Time Signatures Preliminary Exercises : Answers

3.7



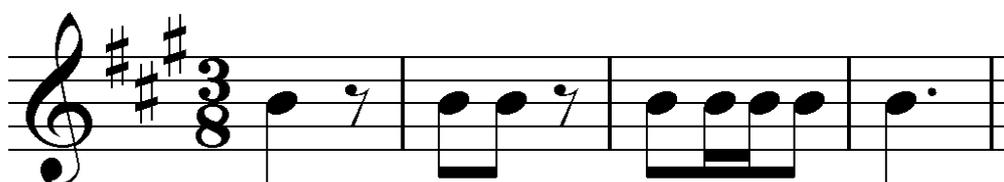
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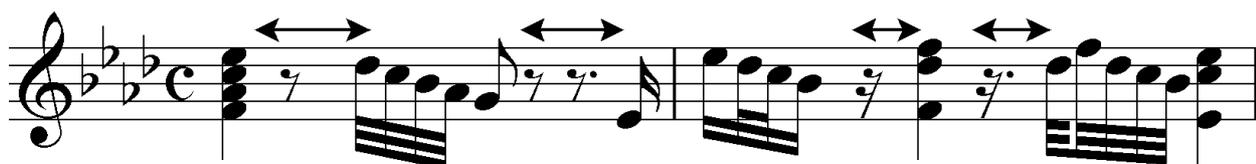
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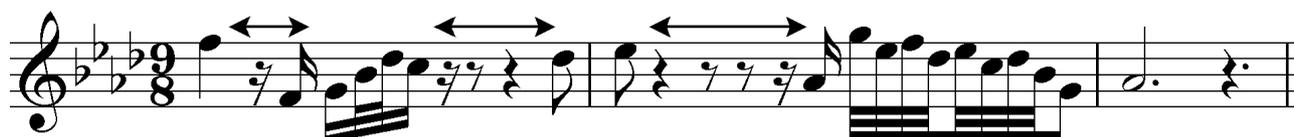
3.10



3.11



3.12



Time Signatures Preliminary Exercises : Answers

5. Compound $\leftarrow \rightarrow$ Simple Time

5.1

Exercise 5.1 consists of two staves of music. The top staff is in 2/4 time, and the bottom staff is in 6/8 time. Both staves share a key signature of one flat (B-flat). The melody is identical in both staves. It begins with a half note B-flat, followed by a quarter note G, a quarter note F, and a quarter note E. This is followed by a quarter rest, then a quarter note D, a quarter note C, and a quarter note B-flat. The next measure contains a quarter note A, a quarter note G, and a quarter note F. The final measure contains a quarter note E, a quarter note D, and a quarter note C. There are triplets of eighth notes over the first two measures of the second half of the piece.

5.2

Exercise 5.2 consists of two staves of music. The top staff is in 6/8 time, and the bottom staff is in 2/4 time. Both staves share a key signature of one flat (B-flat). The melody is identical in both staves. It begins with a half note B-flat, followed by a quarter note G, a quarter note F, and a quarter note E. This is followed by a quarter rest, then a quarter note D, a quarter note C, and a quarter note B-flat. The next measure contains a quarter note A, a quarter note G, and a quarter note F. The final measure contains a quarter note E, a quarter note D, and a quarter note C. There are triplets of eighth notes over the last four measures of the piece.

5.3

Exercise 5.3 consists of two staves of music. The top staff is in 3/4 time, and the bottom staff is in 9/8 time. Both staves share a key signature of three sharps (F#, C#, G#). The melody is identical in both staves. It begins with a half note F#, followed by a quarter note G#, a quarter note A, and a quarter note B. This is followed by a quarter rest, then a quarter note C, a quarter note D, and a quarter note E. The next measure contains a quarter note F#, a quarter note G#, and a quarter note A. The final measure contains a quarter note B, a quarter note C, and a quarter note D. There are triplets of eighth notes over the first two measures of the second half of the piece.

