

READING 4

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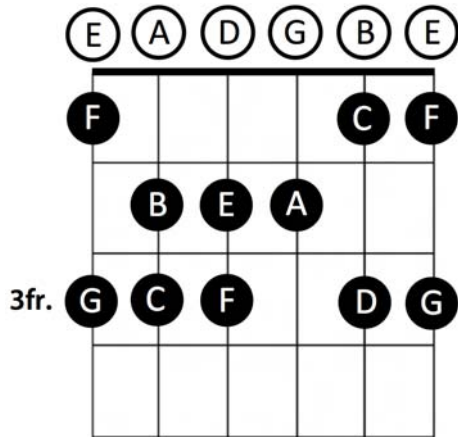
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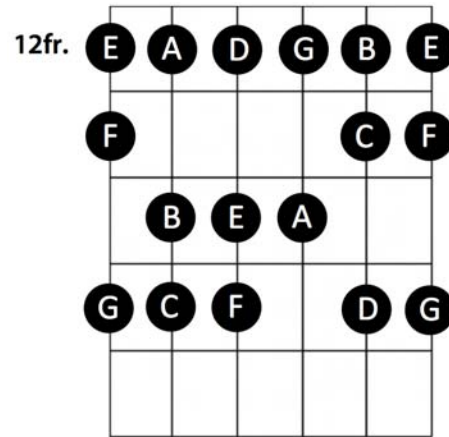
Chapter 1: Exploring Twelfth Position

Reading music in the twelfth position is a challenge due to the number of ledger lines involved, but it is also fairly easy to maneuver in this area of the fretboard, as it has the same layout and location of notes as in the open position. Look at the following diagrams:

Ex. 1.1 The Natural Notes in Open Position



Ex. 1.2 The Natural Notes in 12th Position



Here are all the notes in twelfth position written out using standard notation:

Ex. 1.3

Play through the following examples in the twelfth position:

Ex. 1.4 Ledger Lines with Note Names

XII

Ex. 1.5 Ledger Lines without Note Names

XII

The image shows two staves of music in 4/4 time. The first staff contains four measures of music, each with a single quarter note on a ledger line. The notes are positioned on the first, second, third, and fourth ledger lines from the top of the staff. The second staff contains four measures of music, each with a single quarter note on a ledger line. The notes are positioned on the first, second, third, and fourth ledger lines from the bottom of the staff. The notes are not named.

Ex. 1.6 C Major Scale Ascending and Descending

XII

The image shows a single staff of music in 4/4 time. It contains two measures of music. The first measure is an ascending C major scale starting on middle C (C4) and ending on G4. The second measure is a descending C major scale starting on G4 and ending on middle C (C4). The notes are: C4, D4, E4, F4, G4, A4, B4, C5 in the first measure; and G4, F4, E4, D4, C4, B3, A3, G3 in the second measure.

Ex. 1.7 C Major Scale Ascending and Descending

XII

The image shows a single staff of music in 4/4 time. It contains two measures of music. The first measure is an ascending C major scale starting on middle C (C4) and ending on G4, with a slur over the notes. The second measure is a descending C major scale starting on G4 and ending on middle C (C4), with a slur over the notes. The notes are: C4, D4, E4, F4, G4, A4, B4, C5 in the first measure; and G4, F4, E4, D4, C4, B3, A3, G3 in the second measure.

Ex. 1.8 C Major Scale, Third Leaps

XII

The image shows two staves of music in 4/4 time. The first staff contains four measures of music, each with a single quarter note on a ledger line. The notes are positioned on the first, second, third, and fourth ledger lines from the top of the staff. The second staff contains four measures of music, each with a single quarter note on a ledger line. The notes are positioned on the first, second, third, and fourth ledger lines from the bottom of the staff. The notes are not named.

Ex. 1.9 C Major Scale, Groups of Four

XII

4

7

Ex. 1.10 C Major, Diatonic Triads

XII

4

7

Ex. 1.11 Melody Example

XII

5

Ex. 1.12 Melody Example

XII

The musical notation for Ex. 1.12 Melody Example, XII, is presented in two staves. The first staff begins with a treble clef and a 4/4 time signature. It contains four measures of music: the first measure has a quarter rest followed by a quarter note G4 and an eighth note A4; the second measure has a quarter note G4 and an eighth note A4; the third measure has a quarter note G4 and an eighth note A4; the fourth measure has a quarter note G4 and an eighth note A4. The second staff begins with a measure number '5' and contains four measures: the first measure has a quarter note G4 and an eighth note A4; the second measure has a quarter note G4 and an eighth note A4; the third measure has a quarter note G4 and an eighth note A4; the fourth measure has a quarter note G4 and an eighth note A4. The notation concludes with a double bar line.

Chapter 2: Syncopated Rhythms

Reading Syncopated Rhythms (Straight Feel)

As covered previously, syncopation is a stress of the weak beats, or of unexpected subdivisions within a measure. At first this may seem to interrupt an otherwise steady flow, but in reality, syncopated rhythms bring rhythmic tension and musical “life force” into the music, which can elevate the listening experience to a large degree. Syncopated rhythms are an integral component for styles such as jazz, Latin and much of contemporary pop and rock music.

In the previous book we played syncopated rhythms simply by implementing ties. Here are examples which focus on more obvious and clear syncopated eighth-note rhythms:

Ex. 1.13

Example 1.13 consists of two staves of music in 4/4 time. The first staff contains four measures: Measure 1 has quarter notes G4, A4, B4, and a quarter rest; Measure 2 has a quarter rest, quarter notes G4, A4, and quarter notes B4, A4; Measure 3 has quarter notes G4, A4, B4, and quarter notes C5, B4; Measure 4 has a quarter note G4, quarter notes A4, B4, and quarter notes C5, B4. The second staff starts with a measure rest (marked '5') and contains four measures: Measure 1 has a quarter rest, quarter notes G4, A4, and quarter notes B4, A4; Measure 2 has a quarter rest, quarter notes G4, A4, and quarter notes B4, A4; Measure 3 has a quarter note G4, quarter notes A4, B4, and quarter notes C5, B4; Measure 4 has a quarter note G4, quarter notes A4, B4, and a half rest.

Ex. 1.14

Example 1.14 consists of two staves of music in 4/4 time. The first staff contains four measures: Measure 1 has quarter notes G4, A4, B4, and quarter notes C5, B4; Measure 2 has a quarter rest, quarter notes G4, A4, and quarter notes B4, A4; Measure 3 has a quarter rest, quarter notes G4, A4, and quarter notes B4, A4; Measure 4 has a quarter note G4, quarter notes A4, B4, and quarter notes C5, B4. The second staff starts with a measure rest (marked '5') and contains four measures: Measure 1 has quarter notes G4, A4, B4, and quarter notes C5, B4; Measure 2 has a quarter rest, quarter notes G4, A4, and quarter notes B4, A4; Measure 3 has quarter notes G4, A4, B4, and quarter notes C5, B4; Measure 4 has a quarter rest, quarter notes G4, A4, and quarter notes B4, A4.

Ex. 1.15

Example 1.15 consists of two staves of music in 4/4 time. The first staff contains four measures: Measure 1 has quarter notes G4, A4, B4, and quarter notes C5, B4; Measure 2 has a quarter note G4, quarter notes A4, B4, and quarter notes C5, B4; Measure 3 has quarter notes G4, A4, B4, and quarter notes C5, B4; Measure 4 has a quarter rest, quarter notes G4, A4, and quarter notes B4, A4. The second staff starts with a measure rest (marked '5') and contains four measures: Measure 1 has quarter notes G4, A4, B4, and quarter notes C5, B4; Measure 2 has a quarter rest, quarter notes G4, A4, and quarter notes B4, A4; Measure 3 has a quarter rest, quarter notes G4, A4, and quarter notes B4, A4; Measure 4 has a quarter rest, quarter notes G4, A4, and quarter notes B4, A4.

Ex. 1.20

Musical notation for Ex. 1.20, a 4-measure exercise in 4/4 time with a key signature of one sharp (F#). The first staff contains measures 1-4, and the second staff contains measures 5-8. The rhythm is syncopated, featuring 16th-note patterns and rests.

Reading syncopated 16th-note rhythms can be slightly more challenging, but follows the same basic principle as with eighth notes. Read through the following rhythm examples.

Ex. 1.21

Musical notation for Ex. 1.21, a 4-measure exercise in 4/4 time. The first staff contains measures 1-4, and the second staff contains measures 5-8. The exercise features eighth-note patterns and triplets.

Ex. 1.22

Musical notation for Ex. 1.22, a 4-measure exercise in 4/4 time. The first staff contains measures 1-4, and the second staff contains measures 5-8. The exercise features eighth-note patterns and triplets.

Ex. 1.23

Musical notation for Ex. 1.23, a 4-measure exercise in 4/4 time. The first staff contains measures 1-4, and the second staff contains measures 5-8. The exercise features eighth-note patterns.