

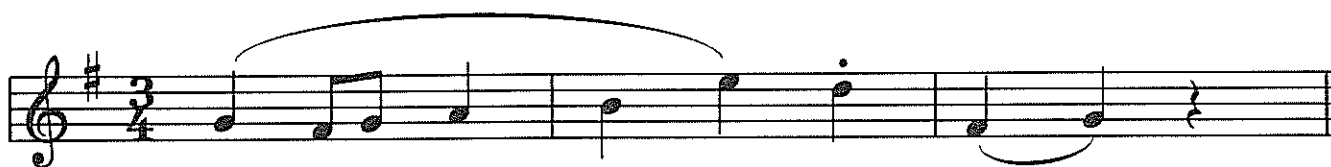
Lesson Seven

TRANSPOSITION

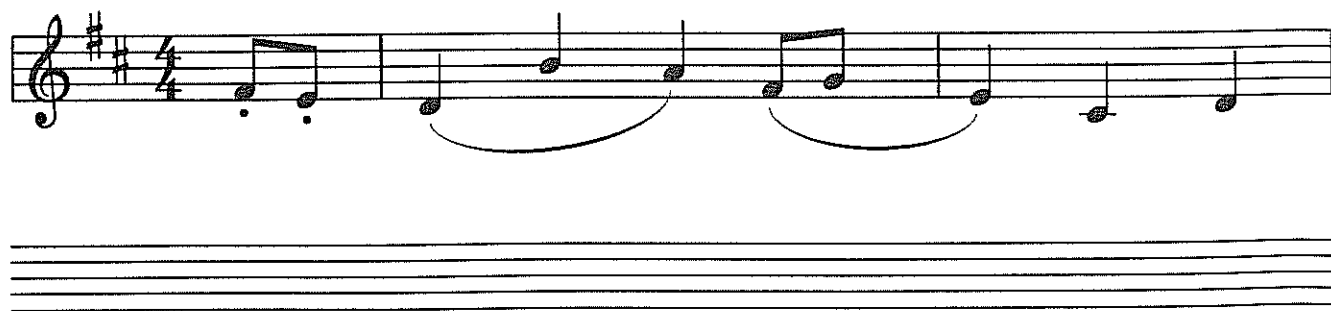
Scale degree numbers are useful when transposing from one key to another. A knowledge of intervals is also helpful. If the new keynote is, for instance, a third above the old one, check that every note in the newly written tune is a third above the corresponding note in the given tune.

EXERCISES

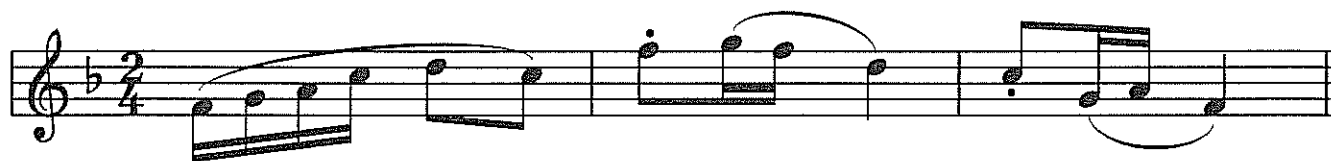
1. Transpose the following melody, which is in G major, up into A major (a tone higher). Write the clef, the new key signature and the time signature on the staff before beginning the melody. The phrasing is part of the tune, so add phrase markings to the newly-written tune.



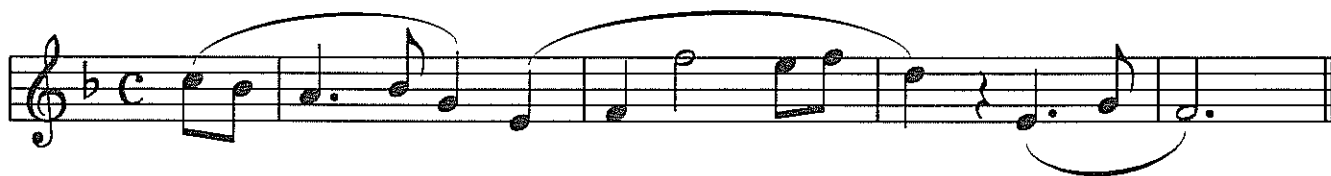
2. Transpose the following melody down into C major. Include phrasing and notice on which degree of the scale the melody begins. C is a tone below D so every note will be a tone lower.



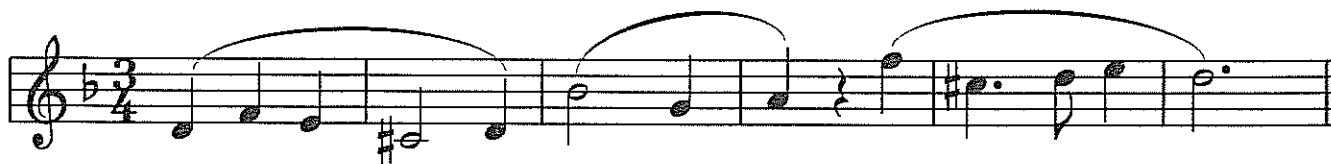
3. Here is a tune in F major. Transpose it up into A major. Put in the correct key signature and add phrase marks. The interval from F to A is a major third, so how much higher will every note be?



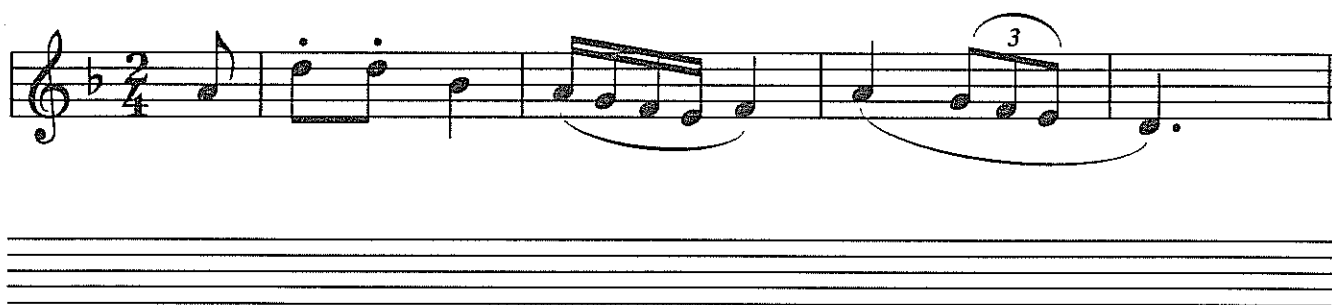
4. Transpose this tune down into D major. Remember the new key signature and include phrasing.



5. The following melody is in D **minor**. Transpose it up into E minor, using the proper key signature. Don't forget the accidental for the seventh degree, which is not part of the key signature. Include phrasing.



6. Transpose this tune down into A minor.



7. In the tune just written, which bar contains a triplet?
8. What is a triplet?
9. In the tune just written, notice that there is a quaver before the first complete bar like a short introduction; this is called an up-beat or ANACRUSIS. The value of the anacrusis is subtracted from the final bar.
- How many beats are there in each bar except the last one?
- Why is the last bar a quaver short?
10. Describe the time signature used in the tune above as simple duple, triple or quadruple.
.....
11. Add bar lines to the following melody according to the time signature. Notice the anacrusis.



12. Add bar lines to make four bars of simple quadruple time. Write the time signature on the stave in its correct position.



13. Add the proper time signatures to each of the following bars, and describe each as simple duple, triple or quadruple.

(a)	(b)	(c)	(d)

(a)

(c)

(b)

(d)

21. What is the distance between the sixth and seventh degrees of a minor scale?

Lesson Eight

COMPOUND TIME $\frac{6}{8}$

In SIMPLE time every beat is a plain undotted note, such as a minim or a crotchet or a quaver which can be divided into two equal parts.

In $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time, the beat is a crotchet, which can be divided into two quavers.

So the time signatures $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ or **C** all stand for types of SIMPLE time. $\frac{2}{4}$ is called SIMPLE DUPE time because it has two crotchet beats, each of which can be divided into two quavers.

EXERCISES

- $\frac{3}{4}$ is called SIMPLE TRIPLE time. Why?
- $\frac{4}{4}$ is called SIMPLE QUADRUPLE TIME. How many beats has it in a bar?

What is the value of each beat?

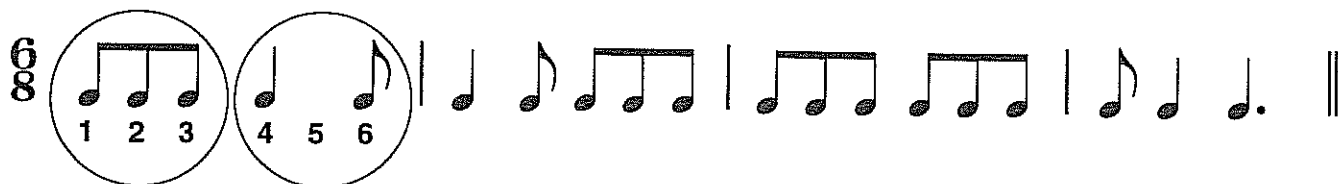
- What kind of time is represented by **C**?
- A crotchet equals two quavers. How many quavers in a dotted crotchet?

In COMPOUND time every beat is a dotted note which can be divided into three equal parts.

The most usual kind of compound time is $\frac{6}{8}$. This is compound dupe time because it has two dotted crotchet beats in the bar. Each dotted crotchet can be divided into three quavers. Two dotted crotchets are worth six quavers. So the number 6 on top of the time signature $\frac{6}{8}$ represents six quavers or eighth notes in the bar. Although there are six quaver pulses, there are two main beats in the bar, each one equal to a dotted crotchet, so it is compound dupe time.

In $\frac{6}{8}$, notes and rests are grouped to show where the beats come.

- In the following rhythm, number the quaver pulses in each bar. Then put a circle around each dotted crotchet beat (equal in value to three quavers).
The first bar shows how to do it.



- How many dotted crotchet beats are there in each bar above?
- Notice how the quavers are grouped in threes in the compound dupe rhythm above.

Why is this?

8. How are quavers usually grouped in simple time?

9. In $\frac{6}{8}$ there are two accents in the bar – a strong one on the first and a medium on the fourth quaver pulse.

Mark them $>$ for strong and $-$ for medium in the following rhythm.



- 10.** Complete these bars with quavers correctly grouped to show compound duple time.



- 11.** Add bar lines to make four bars of $\frac{6}{8}$ time.



- 12.** Add bar lines to this rhythm which begins with an anacrusis.




- 13.** Notice the kinds of rhythmic patterns (that is, the way the notes are grouped) which are found over and over again in $\frac{6}{8}$ time.


Write four bars of notes, each bar different, showing correct grouping in $\frac{6}{8}$ time.




14. At the beginning of each of these bars of quavers write the proper time signature. Then describe the kind of time as simple duple, triple or quadruple or compound duple.

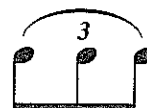
(i) 

(ii) 

(iii) 

(iv) 

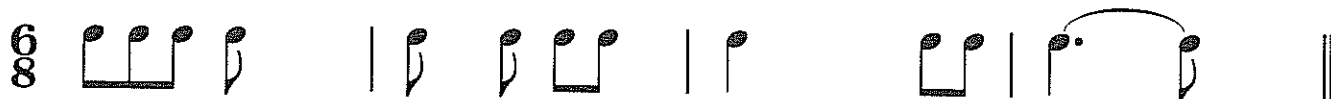
15. Under the following groups of notes write a single note, dotted or not, equal in value to each group.



16. Why is the last group different in value from the second last group?

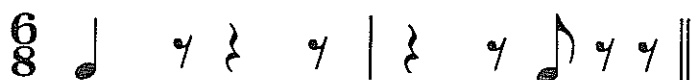
.....

17. Quaver rests are very useful in $\frac{6}{8}$ time. Complete these bars with quaver rests.



18. Crotchet rests are used in a special way in $\frac{6}{8}$ time. They can be used to cover the first and second or fourth and fifth quavers, but nowhere else in the bar.

These two bars show crotchet rests correctly used.



Why would it be wrong to write those bars this way?



.....

19. Where would one expect to find a semibreve or whole bar rest in $\frac{6}{8}$ time?

20. Complete these bars with one or more rests.
(Remember where crotchet rests may or may not be used).



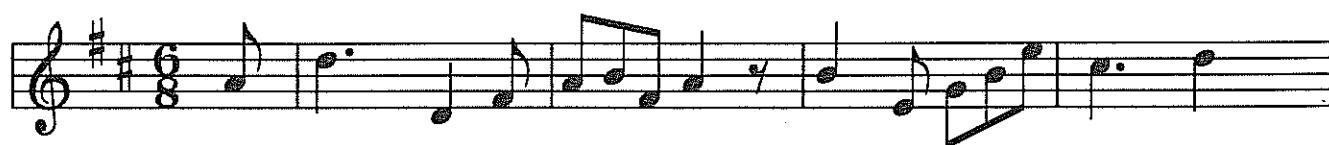
21. Add bar lines to make four bars of Compound duple time.



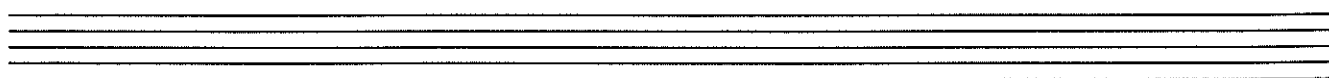
22. At the beginning of each of the following bars write its proper time signature.



23. Here is a melody in $\frac{6}{8}$ time. What key is it in?



24. Transpose it up into G major.



25. What minor scale has the same key signature as the tune just written?

26. Write in minims one octave descending and ascending in the bass of this minor scale.
Mark the semitones.



Lesson Nine

BINARY AND TERNARY FORM

Form in music means the way it is planned.

Music in BINARY form is in two sections of fairly equal length, one balancing the other.
B for Binary, **B** for Balance

The first section usually ends on a note **not** the tonic.

The second section usually ends **on** the tonic.

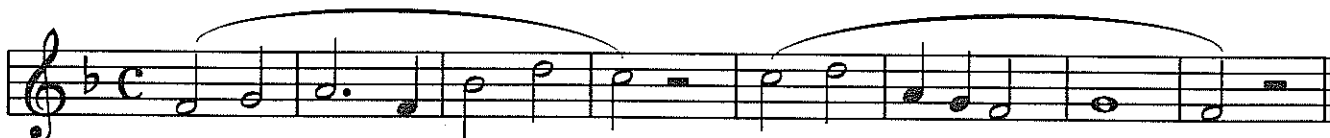
We can call the first section **A** and the second one **B**.

So Binary form is often called **A B** form.

It is a good idea to count the bars in a tune and then see if the phrasing will allow it to divide into two balancing sections of equal or nearly equal length.

EXERCISES

1. Here is a simple little tune:



- (i) How many bars long is it?
- (ii) Does it divide easily into two sections which balance each other?
- (iii) How many bars are there in each section?
- (iv) Write the letter **A** over the **first** note of the first section, and **B** over the **first** note of the second section.
- (v) What form is this melody in?

Four-bar phrases are very much used in music. So when we have a tune eight bars long, it will generally divide neatly into two halves and so be in binary form.

2. (i) How many bars are there in the following tune?



- (ii) Does it divide up into two sections easily?
- (iii) Notice that the first section begins with an anacrusis, so its balancing section may also begin with an anacrusis. Keep this in mind when marking the first section A, writing it as before over the first note of the section, and the second section B in the same way.
- (iv) What form is the tune in?

3. Not all tunes in binary form are as short as the two above. They may be any length. The important thing is that they divide into two balancing sections, sometimes with a double bar and repeat marks at the end of each section. Write down the name of a piece of music in binary form you may have sung or played or heard.

.....

Music in TERNARY form is in three sections of fairly equal length.

The third section is the same or almost the same as the first.

T for Ternary, **T** for Three sections.

The first and third sections usually end on the tonic.

The second section will end on a note not the tonic.

The second section usually contrasts with the first and last sections. It is often called an EPISODE.

We can call the first and third sections both **A** (as they are alike) and the middle section or episode **B**. So ternary form is also called **A B A** form.

Notice whether a tune ends with the same phrase which began it. Then count the bars and see if the phrasing allows the tune to be divided into three sections of fairly equal length.

4. Here is a well-known tune.



- (i) Look at the opening phrase.
Does it come again (even though slightly altered) towards the end?
- (ii) How many bars are there altogether in the tune?
- (iii) Can the tune be divided easily into three equal sections of which the last is much the same as the first?
.....
- (iv) Mark the first and third sections A and the middle one B, putting the letters over the first note of the phrase as before.
- (v) What is then the form of the tune?
- (vi) The same total number of bars **could** be divided into two to make a binary tune, but why do we know that this is not a binary tune?
.....

A twelve-bar melody often divides very easily into three four-bar sections. Make sure that the last section is practically the same as the first.

A section may have several small phrases inside it. These just tell us something about how the music is to be played or sung and do not affect the general shape.

Sometimes, too, a section may be more or less than four bars long.

5. The following is a Czech carol. Think of what you have just read before you analyse it.



- (i) How many bars long is it?
- (ii) Is the opening idea used again towards the end?
- (iii) Decide on the best place for the letters **A** and **B** and write them in.
- (iv) What is the form of the melody?

6. Write down the name of a piece of music in ternary form that you have sung or played or heard.



- (i) What is the form of this tune?
- (ii) Mark the sections with the letters **A** and **B**.



(i) What is the form of this tune?

(ii) Mark the sections with the letters **A** and **B**.

9. (i) What is the time signature of the tune above?

(ii) Why is this kind of time called Compound Duple?

.....

10. What is the difference between Simple and Compound time?

.....

.....

.....

11. How are quavers usually grouped (i) in Simple time?

(ii) In Compound time?

12. Write three bars of notes in simple duple time. Include some quavers.



13. Write three bars of notes in compound duple time. Include some quavers.



14. Complete each of these bars with rests.



- 15.** Write the proper time signature at the beginning of each of the following bars:



- 16.** Add bar lines to make four bars of simple duple time.

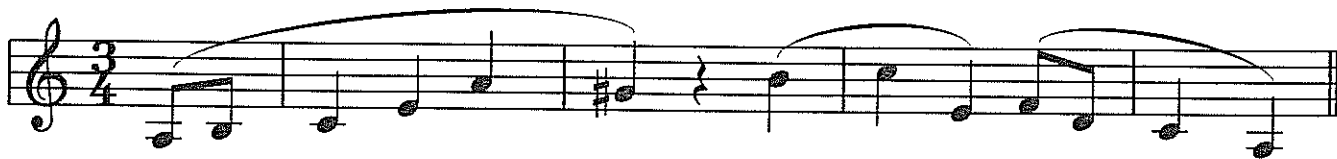


17. Which two keys have the signature of one flat?

- 18.** Write **two** octaves ascending in the treble of the minor scale with one flat as its signature. Use minims and mark all semitones.



- 19.** Transpose the following melody up into E minor. Use the correct key and time signatures and include the phrasing.



- 20.** Write these intervals.



minor 3rd major 6th perfect 8ve perfect 4th major 2nd major 7th

- 21.** Name the key to which each of these tonic triads belongs.



.....

Lesson Ten

ACCENTS IN VERSE

In verse, words are arranged in rhythm. Just as in music there are accented notes and unaccented notes, so in verse there are accented words and unaccented words. When we read verse aloud we find that some words are stronger than others and need to be accented or stressed. Small words like 'and' and 'the' are usually unaccented or unstressed. When words are made up of two or more syllables, one syllable will generally be more accented than the rest.

EXERCISES

1. Read aloud, rather slowly, the following couplet (two lines of verse) and notice how some words need more stress than others. Try to feel the rhythm of the words as you read them.

All the ships are slowly moving
Down along the harbour side.

2. There are several two-syllable words.
 - (i) Which syllable is the stronger in the word 'slowly'?
 - (ii) Which syllable is the stronger in the word 'moving'?
 - (iii) Where does the accent come in the word 'along'?
 - (iv) What happens in the word 'harbour'?
 - (v) In the couplet above, use a hyphen or dot to divide those four words into their syllables. For example 'slow-ly'.

3. Read out the couplet again as rhythmically as you can, and while reading it mark each accented syllable with a stress mark on top, thus:

All the ships etc.

4. Put a bar line in front of every accented syllable, thus:

| All the | ships etc.

5. Notice how the bar lines divide the couplet up into bars of mostly equal length, with the main accent on the first syllable in the bar.
How many syllables are there in most bars in the couplet above?

6. (i) Read the following couplet aloud.

A field of poppies, red and white,
In summer makes a lovely sight.

- (ii) This couplet begins with an unaccented word (like an anacrusis in music) so where will the first accent come?
- (iii) Divide any word of more than one syllable with a hyphen or dot
- (iv) Read the couplet again stressing the rhythm of the words, marking the accented words or syllables as you read.
- (v) Put a bar line in front of every accent.

7. The couplets we have looked at so far have fallen into accented and unaccented syllables alternately. But there may be more than one unaccented syllable between one accent and the next.

(i) Read the following aloud:

See this beautiful picture book;
Open it up and have a look.

(ii) Divide the syllables, mark the accents and put in the bar lines.

(iii) How many syllables are there in the bar?
.....

8. Not all couplets have lines of the same length.

(i) Look at the following couplet:

The cockatoo will stretch his wings
And vanish out of sight.

(ii) Divide the syllables where necessary, mark the accents, and put in the bar lines.

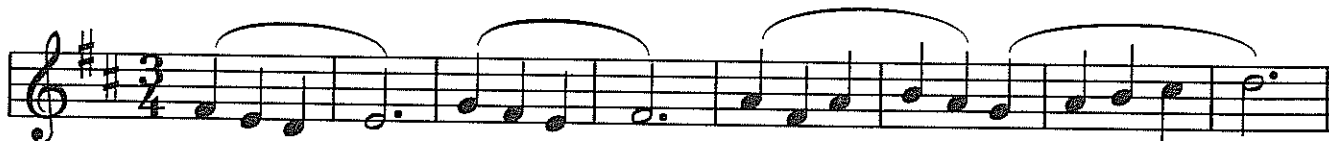
9. Mark the accents and put an upright bar line in front of each in the following couplet:

When the sunset paints the sky
See the magpies flying by.

10. Put a bar line in front of each accented syllable in the following couplet:

One at at time, two at a time,
Noah will count them as upward they climb.

11. Here is a tune which could fit the words above quite well.



(i) It is in binary form. How can we tell?
.....
.....

(ii) Mark the main sections with the letters A and B to show the form.

12. In what way is a tune in ternary form different from one in binary form?
.....
.....
.....

13. What is meant by form in music?
.....
.....
.....

14. Study the following tune and then answer the questions below.



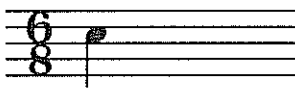

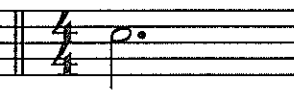
- (i) Mark the main sections of the tune with the letters **A** and **B** showing the form.
- (ii) What is this form called?
- (iii) Write the time signature on the staff in its proper position.
- (iv) Why is the last bar one beat short?
- (v) Mark each tie with a T.
- (vi) How many slurs are there?
- (vii) In what key is the melody?
- (viii) On the staff below write in the treble the tonic triad of this key and also the tonic triad of its relative minor.



- (ix) Write two octaves descending in the bass of the minor scale with the same key signature as the tune above. Use minims and mark any interval larger than a tone.



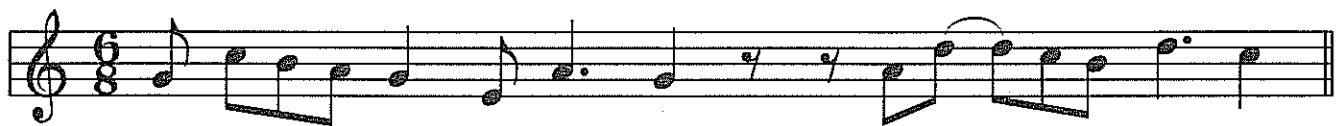
15. Complete the following bars as indicated, showing correct grouping.

(i)	(ii)	(iii)	(iv)
			
three notes	one note and one rest	four notes	one rest.

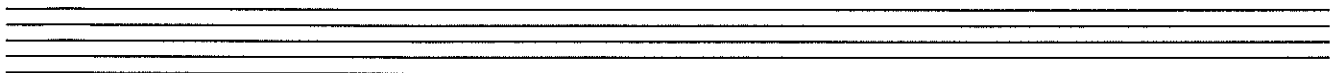
16. Describe each of the time signatures above as simple or compound, duple, triple or quadruple.

- (i)
- (ii)
- (iii)
- (iv)

17. Complete the barring of this tune according to the time signature.



18. Transpose this tune into the key of A major. Be sure that the key and time signatures are correctly written and include phrase marks.



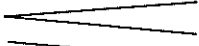
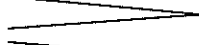
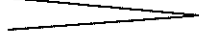
Lesson Eleven

SIGNS AND TERMS (volume and speed)

Printed music is full of signs and terms which help us to perform it in the way the composer intended. They show the amount of tone, the speed, the kind of touch needed and the general feeling of the music.

(Some of the signs and terms below have already been learnt in the first grade, but it is good to revise them).

Volume of sound

<i>forte</i>	abbreviation <i>f</i>	meaning loud
<i>piano</i>	abbreviation <i>p</i>	meaning soft
<i>mezzo forte</i>	abbreviation <i>mf</i>	meaning moderately loud
<i>mezzo piano</i>	abbreviation <i>mp</i>	meaning moderately soft
<i>fortissimo</i>	abbreviation <i>ff</i>	meaning very loud
<i>pianissimo</i>	abbreviation <i>pp</i>	meaning very soft
<i>crescendo</i>	abbreviation <i>cresc.</i> or 	gradually becoming louder
<i>decrescendo</i>	abbreviation <i>decresc.</i> or 	gradually becoming softer
<i>diminuendo</i>	abbreviation <i>dim.</i> or 	gradually becoming softer

Speed

<i>adagio</i>	meaning slowly
<i>lento</i>	meaning slowly
<i>largo</i>	meaning broadly
<i>andante</i>	meaning at an easy walking pace
<i>moderato</i>	meaning at a moderate speed
<i>allegretto</i>	meaning moderately fast
<i>allegro</i>	meaning lively and fast
<i>vivace</i>	meaning lively
<i>vivo</i>	meaning lively
<i>presto</i>	meaning very fast

Modification or changes of speed

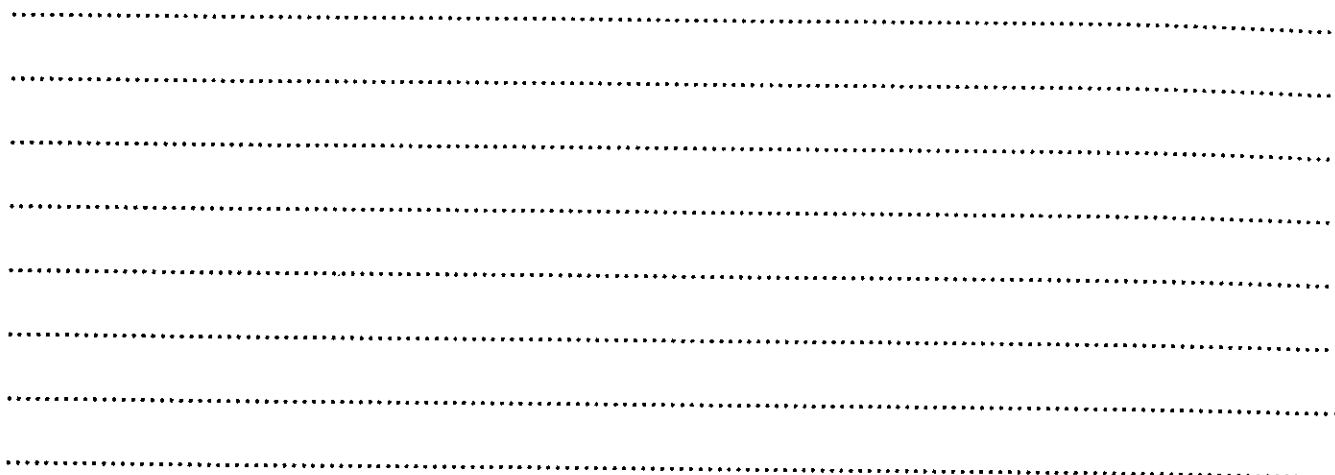
<i>accelerando</i>	abbreviation <i>accel.</i>	meaning gradually becoming faster
<i>rallentando</i>	abbreviation <i>rall.</i>	meaning gradually becoming slower
<i>ritardando</i>	abbreviation <i>ritard.</i>	meaning gradually becoming slower
<i>ritenuto</i>	abbreviation <i>riten.</i> or <i>rit.</i>	meaning immediately slower or held back
<i>allargando</i>	meaning becoming broader	
<i>piu mosso</i>	meaning quicker	
<i>meno mosso</i>	meaning slower	
<i>a tempo</i>	meaning return to former speed	

EXERCISES

- 1. Learn the words in the first group concerned with volume of sound with their abbreviations and meanings.
- 2. What does 'issimo' on the end of a word mean?
- 3. Write the following in their order of loudness, beginning with the softest:
f, mf, mp, pp, ff, p
- 4. Look through four or five pieces of music.
Which of the signs indicating volume of sound do you find most of?
- 5. Learn the words concerned with speed (the second group).
- 6. Notice that there are two words meaning lively. Name them
- 7. What is the word meaning lively **and** fast?
- 8. There are two words meaning slowly. Name them
- 9. Name the three words that mean the music is not to be really fast or really slow.
.....
- 10. Which Italian word means broadly?
- 11. Learn the words concerned with modification of speed with their abbreviations and meanings.
- 12. In the terms piu mosso (quicker) and meno mosso (slower), the word 'mosso' means movement.
What would 'piu' mean?.....And 'meno'
- 13. Explain the meaning of (i) piu forte
- (ii) meno allegro
- 14. When is the term 'a tempo' needed in music?
- 15. Name a word or abbreviation that you might expect to find one or more bars before 'a tempo'.
.....
- 16. Explain the meaning of all the Italian terms or abbreviations used in the following melody.

Allegretto

The image shows a musical score for a melody in 6/8 time, marked 'Allegretto'. The melody is written on two staves. The first staff contains the first six measures, and the second staff contains the remaining six measures. The melody is marked with several dynamic and tempo terms: *pp* (pianissimo) at the beginning, *meno mosso* (less motion) in the second measure, *mf* (mezzo-forte) in the fourth measure, *cresc.* (crescendo) at the start of the second staff, *ff* (fortissimo) in the second measure of the second staff, and *dim.* (diminuendo) in the fourth measure of the second staff. The melody consists of eighth and sixteenth notes, with some measures containing rests.

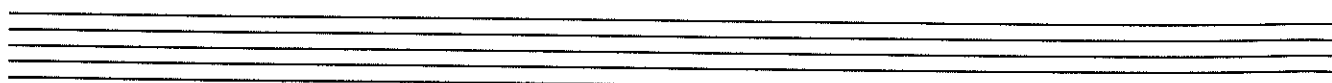


17. What is the form of the melody in exercise 16?
Mark the main sections with the letters **A** and **B**.



To this tune add signs or words to show that it is to be played in the following way:

- (i) The whole tune is to be played broadly.
 - (ii) It should begin softly.
 - (iii) It should become gradually louder in bars four and five.
 - (iv) Bar six is to be loud.
 - (v) The speed is to be held back in bar seven.
 - (vi) After that the speed is to return to normal.
 - (vii) The last two bars are to be moderately loud.
19. Transpose the first five bars of the tune above down into D major.



20. Put an upright line in front of every accented syllable in the following couplet:

The fishes are swimming back and forth;
They never seem to sleep.

Lesson Twelve

MORE SIGNS AND TERMS

Touch and Style

<i>legato</i>	meaning smoothly, well connected – shown by a slur.
<i>staccato</i>	meaning detached, short – shown by dots above or below the notes.
<i>mezzo staccato</i>	meaning moderately short and detached – shown by dots covered with a slur.
<i>cantabile</i>	meaning in a singing style
<i>maestoso</i>	meaning majestic
<i>sostenuto</i>	meaning sustained
<i>leggiero</i>	meaning lightly



Four useful words

<i>sempre</i>	meaning always
<i>poco</i>	meaning a little
<i>molto</i>	meaning very
<i>senza</i>	meaning without

Three repeat signs



Two pairs of dots placed on the staff as shown, meaning that the music between the dots is to be played again.

dal segno or *dal*  (from the sign ) written under the last bar of a piece or section, meaning that the music is to be repeated from where the sign occurs earlier in the piece, then carrying on to the end.


da capo al fine or *D.C. al fine* (from the beginning to the word 'fine') written under the last bar of a piece or section, meaning that the music is to be repeated right from the beginning until it reaches the word 'fine' (the end).

Signs showing different ways of playing a note

$>$ or \wedge , accent signs placed above or below the note meaning that it is to be played with more force than other notes in the same passage.

$-$, a less strong accent placed above or below the note meaning that it is to be stressed but not as strongly as when marked as above.

Notice how these accent signs are used in Lesson 8 on Compound Time.

, *pause*, written above or below a note or rest, meaning that it is to be a little longer than usual.

EXERCISES

1. Learn the seven words relating to touch and style.
2. To what language do these words belong?
3. Add markings to the following to show that the first phrase is to be played legato, the second staccato, and the third mezzo staccato.



4. Learn the four short useful words.

5. These words, like *piu* and *meno* from the last lesson, are used with other words as follows:


- (i) *sempre allegro*
- (ii) *poco vivace*.....
- (iii) *molto sostenuto*
- (iv) *senza rallentando*
- (v) *meno presto*
- (vi) *piu cantabile*

Beside each write its meaning.

6. Look carefully at the various kinds of repeat signs.

When a repeat is shown by a pair of dots, where exactly on the staff are these dots placed?

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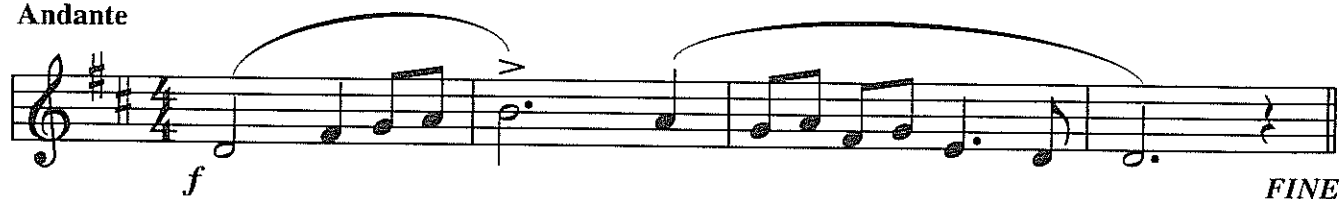
7. What is the difference between *dal*  and *da capo*?

.....

.....

8. Explain all the words and signs in the following melody:

Andante



.....

.....

.....

.....

.....

.....

.....

.....



.....

.....

9. (i) If the tune in exercise 8 is played as marked, how many four-bar sections will be played?
 (ii) What is the form of the tune?
 (iii) Mark the main sections with the letters **A** and **B**.
10. (i) If a melody is to be played in a singing style, what word would be written over the opening bars?
 (ii) What word may be used to show that a piece is to be played lightly?
 (iii) If a very majestic sound was needed, what words would indicate this?
11. Mark the main sections of the following tune with the letters **A** and **B**.
 What is its form?



12. To the tune above, add the following signs or words where you feel they would be most effective.

a tempo, p, f, mf, lento, accel. , , *molto rall.*

13. Write two octaves ascending in the bass of the scale in which the melody above is built. Write in semibreves, do not use a key signature, and mark the tones in the first octave.



14. Write the letter names of these intervals, with their accidentals where needed.

- (i) a major third above D
 (ii) a minor sixth above A
 (iii) a perfect fourth above F
 (iv) a major seventh above G
 (v) a major third above D
 (vi) a minor third above A

15. Put an upright line in front of every accented syllable in the following couplet:

Yellow with grasses and green with moss
 The narrow path leads on.

Lesson Thirteen

REVISION

EXERCISES

1. Write in semibreves in the treble, two octaves descending of the major scale with the signature of three sharps. Mark the semitones with slurs.



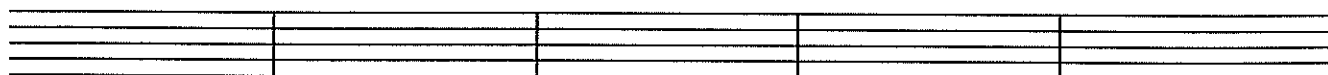
2. In the bass write one octave ascending and descending of the scale of A minor using minims.



3. Give the letter-names of the two notes following one another in the scale just written which are three semitones apart.

.....

4. On the bass stave, write the key signatures of the scales named.



F major

D major

E minor

D minor

G major

5. Beside each key signature above write the appropriate tonic triad.

6. Name these intervals, giving number and quality.



.....

7. Write the following intervals above D on the bass stave.



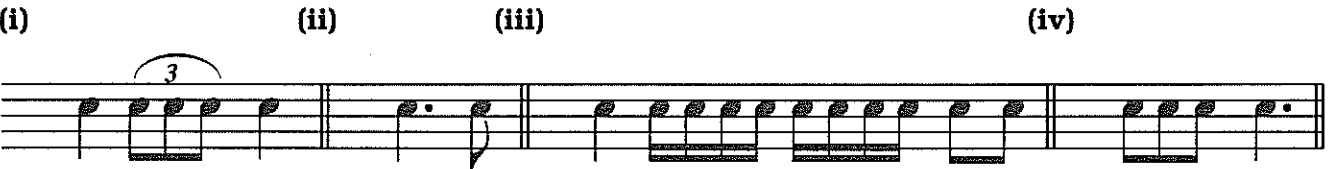
perfect 8ve, minor 3rd, perfect 5th, major 2nd, minor 6th, major 7th.

8. How many quavers are there in a dotted minim?
How many semiquavers are there in a dotted crotchet?
How many crotchets are there in a semibreve?

9. Beside each of the following notes, write its corresponding rest.



10. Write the proper time signature at the beginning of each of the following bars.

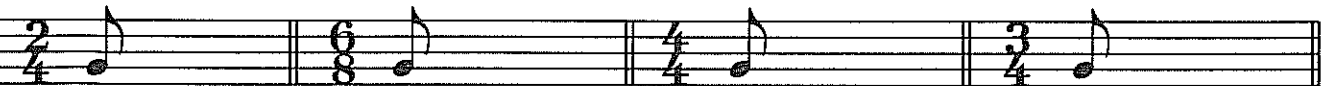


1. Describe fully each time signature above.

- (i)
(ii)
(iii)
(iv)

2. What is the name given to the group of three notes grouped together in the first bar above?
.....

3. Complete the following bars with rests.



14. Add bar lines to the following according to the time signature.



15. How many notes make up the anacrusis in the tune above?

16. Transpose the following **down** into A minor. Include phrase marks.



17. Give the Italian word for each of the following:

- (i) at an easy walking pace
- (ii) broadly.....
- (iii) lively and fast.....
- (iv) lightly.....
- (v) in a singing style

18. What is the meaning of 'da capo al fine'?

19. Put an upright line in front of every accented syllable in the following couplet:

Down come the raindrops on a summer day,
Wetting the windows, washing dust away.

20. Study this melody and then answer the questions below.

Allegretto

mp

molto cresc. *f* *riten.*

a tempo *ff* *senza rall.*

- (i) What is the form of the tune?
- (ii) Mark the main sections using the letters A and B.
- (iii) What is the key?
- (iv) At what speed should the music move?
- (v) What happens to the speed at bar seven?
- (vi) And at bar nine?
- (vii) What do the two words at the end mean?
- (viii) How much tone is needed at the beginning of the tune?
- (ix) What happens to the tone in bars five and six?
- (x) For what Italian word does the sign *ff* stand and what does it mean?
.....
- (xi) With what sort of touch should the opening quavers be played?
- (xii) What is the purpose of the dots under the quavers in bars five and six?
.....
- (xiii) How many ties are there in the melody?