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Teachnig Musicianship in High School Band within the Four-Period Day Format

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TEACHING MUSICIANSHIP IN HIGH SCHOOL BAND

WITHIN THE FOUR-PERIOD DAY FORMAT

A Study

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by

Rebecca Kay McCoy

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New innovations in scheduling at the secondary level in many high schools have resulted in "block scheduling", whereby, students meet in classes for a longer time period than the norm (50-55 minutes). In the area of performing arts, this expanded schedule presents new opportunities for the inclusion of musicianship skills.

This study will provide guidelines and resources for strengthening the musicianship of students currently participating in block scheduling within their performance classes. The exercises and lessons included will reflect the guidelines of the National Standards for the Arts.

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CHAPTER 1

Introduction

New innovations in scheduling at the secondary level in many high schools have resulted in "block scheduling", whereby students meet in classes for a longer time period than the norm (50-55 minutes). Music directors are facing many new challenges with the changes that are taking place in scheduling and must rethink their approach to their performing arts classes. In the past, time constraints and heavy performance schedules often led to a primary focus on upcoming music events and a secondary focus on the enhancement of specific musicianship skills. As a result, music students were trained to perform well, but their actual knowledge of music concepts and their reading skills were far behind that of their performance skills. This is still true in many programs today.

The National Standards for Arts Education clearly states that "every course in music, including performance courses, should provide instruction in creating, performing, listening to, and analyzing music, in addition to focusing on its specific subject matter" (NSAE, 1994, p.59). For programs that have moved to a block scheduling format, the lengthened time periods are presenting a means for the inclusion of the standards as part of the daily performance curriculum.

Purpose of the Study

The purpose of the study was twofold: 1) to describe the block scheduling format within the context of its effect on performing art classes, and 2) to provide guidelines and resources for strengthening the musicianship of students currently participating in block scheduling within their performance classes.

Rationale

The need for the present study was influenced by the following considerations:

1. Stated concerns regarding block scheduling by Music Educators' National Conference (MENC) and its various state affiliates;

2. The concerns and statements of professional peers regarding negative impacts following the move to a block schedule format;

3. The recent move of the teacher/researcher's district to a four-period day block schedule at the high school;

4. The need to provide instruction based on the guidelines outlined in the National Standards for Arts Education as part of the daily curriculum;

5.   The need to develop meaningful materials for

presentation within a performance class where non-

performance classes do not exist;

6.   The need to build musicianship skills to the same height

as performance skills.

Limitations

The guidelines and resources included in Chapter Three of this study

were limited to an instrumental music performing arts class.   The

teacher/researcher included materials appropriate for students in a single

A high school setting that is using the block schedule format of the four-

period day [90-minute periods].

Definition of Terms

Significant terms used in the context of this project have been

defined as follows:

1. Block Schedule. A schedule that provides larger amounts of

time to study a single subject. Variations include the four-

period day [90-minute classes], the block-8 schedule [four

classes one day, four the next], the block-6 schedule [100-

minute classes], and the modified four-period day [3 full

blocks and 2 half blocks, for example (Hoffman, 1995, p. 42).

2. <u>Performing Arts Classes.</u> Those classes in the arts which utilize performance as a medium: instrumental music, choral music, drama, and dance (Consortium of National Arts Education Associations, 1994, p.1).

3. <u>National Standards for Arts Education.</u> An approved document articulating the standards in the arts for students K-12.

4. <u>Musicianship.</u> The conscious understanding of the organization of music.

Organization of Chapters

This study will be presented in four chapters. The first will serve as an introduction to block scheduling and the inclusion of musicianship skills within a performing arts class setting. The second chapter will include related literature about block scheduling and its impact on performing arts classes, the <u>National Standards for Arts Education</u> and their place within the music curriculum, and the need for a balance of musicianship skills and performance skills within a performing arts class.

The third chapter will be a compilation of exercises, lessons, and

resources for use within the classroom. All of the materials included will

be based on guidelines stated in the <u>National Standards for Arts Education</u>.

The final chapter will summarize the study and offer recommendations.

CHAPTER 2

Review of Related Literature

The Block Schedule

The block schedule has become the leading trend in the restructuring of the traditional school day. The block schedule was a notion brought forth by Joseph M. Carroll, former superintendent in Masconomet, Massachusetts. Carroll said that the traditional assumptions about the organization of our secondary schools need to be challenged (Carroll, 1990, p.358). Thus, he conceptualized a new plan which he named the Copernican Plan. The name was derived from Copernicus who brought about great change by challenging traditional assumptions with his announcement that the sun, not the earth, was the center of the universe.

The Copernican Plan proposes many changes: interest/issues seminars; evaluation based on a mastery credit system; individual learning plans; multiple diplomas; and the dejuvenilization of our high schools. But the achievement of these changes depends on a fundamental change in the use of time. Classes can be taught in much longer periods--90 minutes--which meet for only part of the school year--30 days, 45 days, or 90 days (Carroll, 1994, p.27).

The following are common justifications for block scheduling:

1. Longer class periods allow for labs, research, group work, and innovative teaching and learning practices.

2. Fewer passing periods are needed; and, therefore, instructional time is preserved.

3. Students may be better able to do in-depth work with fewer classes per day.

4. Stress for students and teachers is reduced.

5. Block scheduling allows students to take more classes while at the same time preventing a hurried, "shopping mall high school" atmosphere.

6. The seminar period (which is a feature of many 8-block schedules) allows for individual tutoring, make-up work, and research (Miller, 1995, p. 4).

Performing Arts Conflicts with the Block Schedule

The block schedule offered many attractive features to meet the needs of modern secondary education, but did not easily accommodate performing arts classes in many school districts, primarily because of scheduling conflicts (Baldock, 1995, p. 15).

The music education community has always been engaged in a vigorous struggle to obtain sufficient time for music in the elementary and secondary curriculum. In some situations, this battle has been successful. . . . In more unfortunate situations, the lack of sufficient time for music instruction reduces the possibility of a discipline-based content as the center of music study (Hope, 1985, p. 8).

Although the block schedule was beneficial to many other disciplines, it tends to have a severe side effect for many performing arts classes. Formal and informal surveys have been recorded across the country regarding the impact of the block schedule on performing arts classes. According to Lunn's survey, the following comments have been made consistently:

* In a small school, classes are only offered one time each year. For instance, algebra is offered against band. It encourages students to drop, and once a student drops they assume they're too far behind to rejoin band again.

* Big turnover at semester.

* We have seen a dramatic reduction in the number of students in our performance groups.

* Now jazz band, concert band, concert choir all meet at the same zero hour before school. My student athletes are in school from 7:00 a.m. until 6:30 p.m. If things stay like they are, the music department will all but disappear.

* I love the extra time to do more ambitious projects and do a bit more professional staging.

* Changed instrumentation every 9 weeks. Music, vo-ag, and other long range programs devastated (Lunn, 1994).

Hoffman recorded similar findings and added the following:

* It is difficult to keep students in the program for four years when a full credit is given for a semester's work. Students (and parents) may understandably feel that taking eight credits in music is too much. Yet if students participate only four or fewer semesters, what happens to your program when the strongest players drop out?

* Another issue is the drop in students' skill level. If students take a performance class only one semester a year, they cannot play at the same level of difficulty as if they had studied both semesters.

* The adoption of the four-period day has forced some schools to drop music classes--jazz band, for example. At other schools, students must choose between music programs; they can be in either choir or band, but not both (Hoffman, 1995, p. 43).

The arts are receiving, through the block schedule, longer periods of time in which to build a quality program. Unfortunately, for many arts directors, that same block schedule is tore a large hole in their programs due to scheduling conflicts and a severe loss of members. In a summary of observations following a visit to Wasson High School in Colorado, Bruce Caldwell, an Edmonds School District music administrator, made the following comments:

* In three years the choir enrollment has gone from 135 to 45, the band enrollment has gone from 140 to 32, and the orchestra enrollment has gone from 22 to 5.

* There has been significant personnel (student) change each term.

* Staff turnover has been significant; five choral directors, two band directors and two orchestra directors in three years.

* Most students do not return once they have left the program.

* Most students do not want to tie up 25% of their school day with music every term, even i f their schedule allows it.

* Specialty performing groups (small ensembles, jazz groups, etc.) are virtually nonexistent any more.

* Non-performing classes are nonexistent (guitar, theory, etc.) (Caldwell, 1993).

The Arts as Core Curriculum

Advocates of the arts have fought long and hard to have their disciplines viewed as "basic" to the core curiculum. The <u>National Standards for Arts Education</u> (1994) stated,

The arts have been part of us from the very beginning. Since nomadic peoples first sang and danced for their ancestors, since hunters first painted their quarry on the walls of caves, since parents first acted out the stories of heroes for their children, the arts have described, defined, and deepened human experience (p. 5).

That i s why, in any civilization--ours included--the arts are inseparable from the very meaning of the term 'education.' We know from past experience that no one can claim to be truly educated who lacks basic knowledge and skill in the arts" (NSAE, 1994, p. 5).

Advocates have had an uphill battle in their fight for the arts. All too often, the arts have been looked upon as a frill and have been placed in the position of extracurricular.

If the arts are regarded as non-intellectual or as essentially emotive in character, they will be considered merely a kind of diversion from the hard subject, and having only the potential for cultivating avocational interest. The realization that the arts represent one of the ways through which humans construct and convey meaning, and that the creation of art forms requires the use of judgement, perceptivity, ingenuity and purpose--in a word, intelligence--seems to have escaped most of those who have commented upon the state of education (Eisner, 1982, p. 74).

Advocates for the arts must bring high standards and high-quality content to the foreground, leaving behind superficial content. "If arts educators are really teaching their students a wide variety of useful knowledge and lifelong skills, they must take every opportunity to convey that fact to their school administrators and community" (Shuler, 1990, p. 8). As Wright (1994) stated, "An education in the performing arts provides students with a rich environment within which to create and grow. The performing arts facilitate learning by requiring students to

think, not just to memorize" (p. 41).

In his theory of multiple intelligence, Gardner stated a strong case for music, indeed all the arts, as an essential component of the curriculum (Gardner, 1983). He states that "intelligence is the ability to solve problems, or to create products, that are valued within one or more cultural settings" (p. x).

The art disciplines: dance, music, theater, and visual arts represent different kinds of learning components in Gardner's seven areas of intelligences. By working with these components together, pupils can adequately explore each of the specific arts disciplines and finally use them as stepping stones from the arts to other subject areas (Bliss, 1994, p. 9).

The National Standards for Arts Education (1994) stated,

If our young people are to be fully educated, they need instructional programs in the arts that accurately reflect and faithfully transmit the pluralistic purposes, skills and experiences that are unique to the arts--a heritage that also deeply enriches general education" (p. 16).

With the passing of the Goals 2000: Educate America Act, the art disciplines: dance, theater, music, and visual arts have been established

as a necessary and essential part of the United States education system. The arts join English, mathematics, science, social studies, and foreign language as a fundamental, core subject. This recognition of curricular status makes it imperative for arts educators and supporters to continue educating those around them as to the relevancy of the arts curriculum.

CHAPTER 3

Background of the Study

Chapter three is a compilation of guidelines and resources for use within performing arts classes currently participating in block scheduling. The materials pertain to the teacher/researcher's specific single A high school setting (29 instrumental music students in grades 9-12). Its purpose is to provide curricular materials, based on the guidelines established in the National Standards for Arts Education, in order to strengthen musicianship skills within the performance setting.

The teacher/researcher's district has recently moved to the block schedule format of the four-period day [90-minute periods]. The lengthening of the period presents not only an opportunity to focus more on performance skills inherent with instrumental music, but also to focus on the enhancement of specific musicianship skills. The compilation of the guidelines and resources within this study were intended to replace the limited materials currently in use.

For the purpose of this study, the teacher/researcher chose to focus on four of the nine standards for music for high school grades 9-12. The resources are non-sequential. The reader and/or teacher may pick and choose exercises from the catalog of teaching materials according to

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his/her needs. The four standards being focused upon are as follows:

Content Standard 2) Performing on instruments, alone and with

others, a varied repertoire of music;

Content Standard 3) Improvising melodies, variations, and

accompaniments;

Content Standard 4) Composing and arranging music within specific

guidelines; and

Content Standard 5) Reading and notating music.

The students within the instrumental program of the

teacher/researcher have had little exposure to general music concepts in

the lower grades. The K-5 music program under the direction of a

specialist has only been in existence a short time. The standards that

have been focused upon will strengthen initial music concepts and then

lend themselves well to the introduction of the other standards as the

year progresses.

Following a background of the study, the materials are organized in

four sections, one for each of the four standards that have been focused

upon. Each section begins with a cover sheet listing the National Standard

and its components. The section is then completed with guidelines and

materials that will strengthen the concepts within the standard.

Content Standard 2: Performing on instruments, alone and with others, a varied repertoire of music

Achievement Standard, Proficient:

Students

    a. perform with expression and technical accuracy a large and varied repertoire of instrumental literature with a level of difficulty of 4, on a scale of 1 to 6

    b. perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills

    c. perform in small ensembles with one student on a part

Achievement Standard, Advanced:

Students

    d. perform with expression and technical accuracy a large and varied repertoire of instrumental literature with a level of difficulty of 5, on a scale of 1 to 6 (NSAE, 1994, p. 59-60)

SOLO PERFORMANCE

Select a solo from the music library. Prepare the piece for an in-class performance.

NAME: _____ INSTRUMENT: _____

- -

TITLE:

COMPOSER/ARRANGER:

KEY(S):

ACCOMPANIMENT:

GRADE LEVEL:

COMMENTS:

ENSEMBLE PERFORMANCE

Select an ensemble from the music library. Prepare the piece for an in-class performance.

NAME: _____ INSTRUMENT: _____

NAME: _____ INSTRUMENT: _____

NAME: _____ INSTRUMENT: _____

NAME: _____ INSTRUMENT: _____

- -

TITLE:

COMPOSER/ARRANGER:

KEY(S):

PART DISTRIBUTION:

PT. 1   PT. 3

PT. 2   PT. 4

GRADE LEVEL:

COMMENTS:
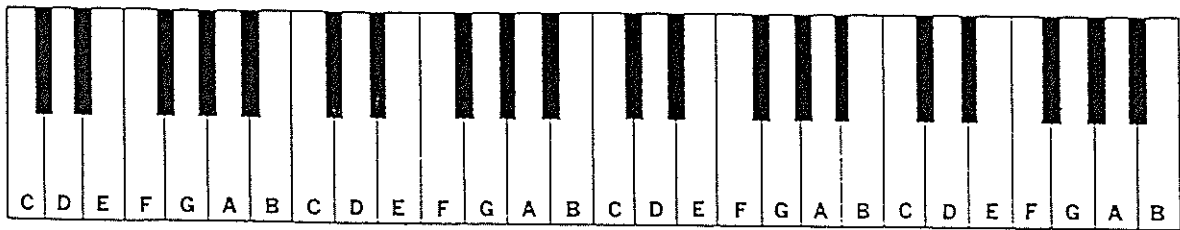
The keyboard is made up of a series of white and black keys. Looking at the diagram above, you will notice that the arrangement of the black keys follows a pattern of set of two, set of three.

NAMING THE WHITE KEYS

The first white key to the left of the set of two is always a C. The musical alphabet then continues, in order, to the right. The diagram below shows the relationship of the keyboard to the treble and bass clef staffs.

Middle C
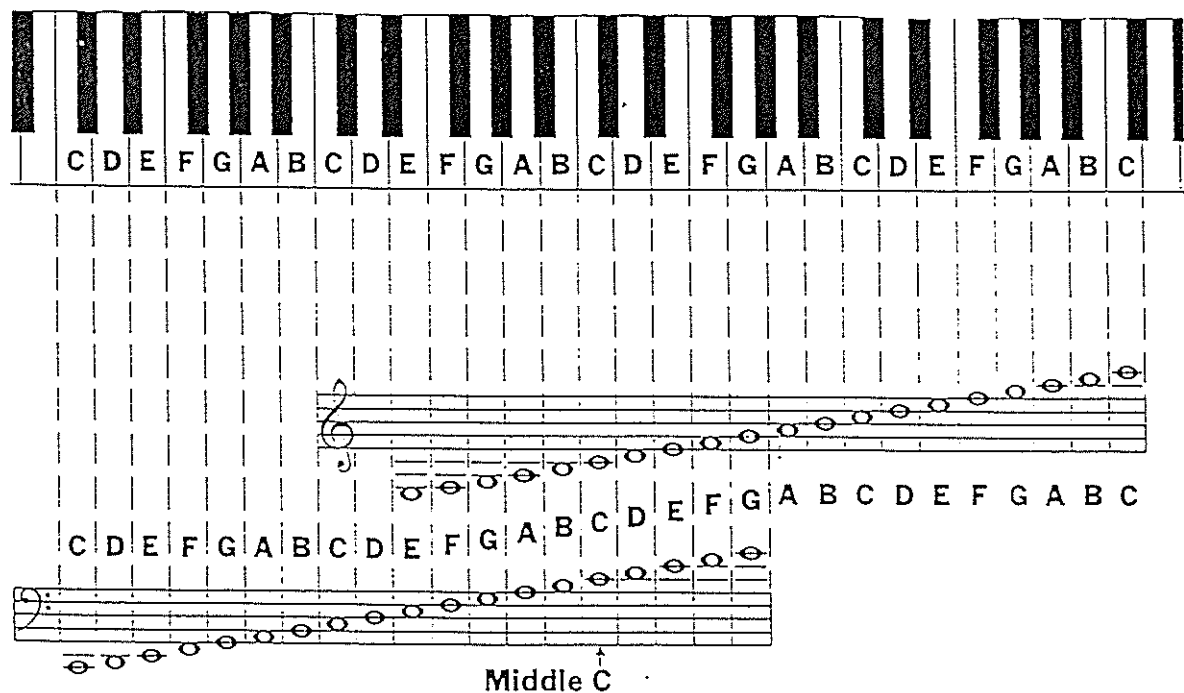
HALF STEPS

The keyboard is composed of half steps. The interval from any note to its nearest neighbor, whether black or white, is called a half step.

SHARPS, FLATS, AND NATURALS

Sharp -- when the symbol # is placed before the letter name of a note, it raises the pitch by one half step.

Flat -- when the symbol b is placed before the letter name of a note, it lowers the pitch by one half step.

Natural -- when the symbol   is placed before the letter name of a note, it can raise or lower the pitch by one half step.

NAMING THE BLACK KEYS

Each black key of the keyboard pattern has two letter names. To find the first, refer to the white note a half step below. That letter name with the addition of a sharp sign will create the correct symbol for naming the black key. To find the second name, refer to the white note a half step above. That letter name with the addition of a flat sign will create the correct symbol for naming the black key.
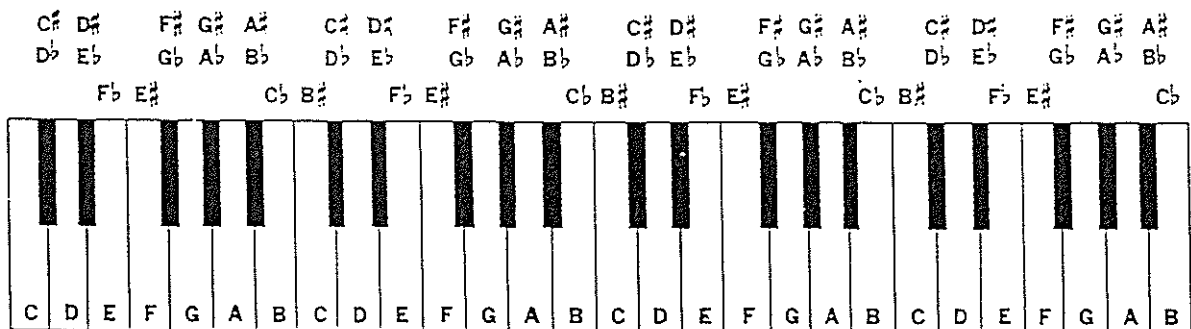
ENHARMONICS

Enharmonics are notes that are written differently, but sound the same.

A♯ B♭   C♯ D♭   D♯ E♭   B♯ C♮   B♮ C♭   E♮ F♭   E♯ F♮

CHROMATICS

A series of twelve consecutive semitones (half-steps) with no tonal center. This series can be used as a chromatic scale in which the beginning and ending pitches are the key tones.

The ascending chromatic scale makes use of sharps:

C	C♯	D	D♯	E	F	F♯	G	G♯	A	A♯	B	C
do	di	re	ri	mi	fa	fi	so	si	la	li	ti	do

The descending chromatic scale makes use of flats:

C	B	B♭	A	A♭	G	G♭	F	E	E♭	D	D♭	C
do	ti	te	la	le	so	se	fa	mi	me	re	rah	do

SCALEWISE ASCENDING AND DESCENDING DRILLS

1. Play the major scales in all locations on the keyboard. Use one hand at a time with the following fingerings:

C, G, D, A, E:	L. hand, 5 4 3 2 1 3 2 1; R. hand, 1 2 3 1 2 3 4 5
B:	L. hand, 4 3 2 1 4 3 2 1; R. hand, 1 2 3 1 2 3 4 5
F:	L. hand, 5 4 3 2 1 3 2 1; R. hand, 1 2 3 4 1 2 3 4
Db/C#:	L. hand, 3 2 1 4 3 2 1 2; R. hand, 2 3 1 2 3 4 1 2
Eb/D#:	L. hand, 3 2 1 4 3 2 1 2; R. hand, 2 1 2 3 4 1 2 3
Gb/F#:	L. hand, 4 3 2 1 3 2 1 2; R. hand, 2 3 4 1 2 3 1 2
Ab/G#:	L. hand, 3 2 1 4 3 2 1 2; R. hand, 2 3 1 2 3 1 2 3
Bb/A#:	L. hand, 3 2 1 4 3 2 1 2; R. hand, 2 1 2 3 1 2 3 4

As skills increase, begin to use both hands simultaneously.

2. Practice the following patterns. Use each hand separately, then use both hands with the following fingerings:

SET A

R. hand	1 2 1	1 2 3 2 1	1 2 3 1 3 2 1
L. hand	5 4 5	5 4 3 4 5	5 4 3 2 3 4 5
C:	C D C	C D E D C	C D E F E D C
G:	G A G	G A B A G	G A B C B A G
D:	D E D	D E F# E D	D E F# G F# E D
A:	A B A	A B C# B A	A B C# D C# B A
E:	E F# E	E F# G# F# E	E F# G# A G# F# E

R. hand	1 2 1	1 2 3 2 1	1 2 3 4 3 2 1
L. hand	4 3 4	4 3 2 3 4	4 3 2 1 2 3 4
B:	B C# B	B C# D C# B	B C# D#E D# C# B

R. hand	1 2 1	1 2 3 2 1	1 2 3 4 3 2 1
L. hand	5 4 5	5 4 3 4 5	5 4 3 2 3 4 5
F:	F G F	F G A G F	F G A Bb A G F

R. hand	2 3 2	2 3 1 3 2	2 3 1 2 1 3 2
L. hand	3 2 3	3 2 1 2 3	3 2 1 4 1 2 3
Db:	Db Eb Db	Db Eb F Eb Db	Db Eb F Gb F Eb Db
C#:	C#D#C#	C#D#E#D#C#	C#D#E#F#E#D#C#

R. hand	2 1 2	2 1 2 1 2	2 1 2 3 2 1 2
L. hand	3 2 3	3 2 1 2 3	3 2 1 4 1 2 3
Eb:	Eb F Eb	Eb F G F Eb	Eb F G Ab G F Eb
D#:	D#E#D#	D#E# Fx E# D#	D#E# Fx G#Fx E#D#

R. hand	2 3 2	2 3 4 3 2	2 3 4 1 4 3 2
L. hand	4 3 4	4 3 2 3 4	4 3 2 1 2 3 4
Gb:	Gb Ab Gb	Gb Ab Bb Ab Gb	Gb Ab Bb Cb Bb Ab Gb
F#:	F#G# F#	F# G# A#G# F#	F#G#A# B A#G#F#

R. hand	2 3 2	2 3 1 3 2	2 3 1 2 1 3 2
L. hand	3 2 3	3 2 1 2 3	3 2 1 4 1 2 3
Ab:	Ab Bb Ab	Ab Bb C Bb Ab	Ab Bb C D C Bb Ab
G#:	G#A#G#	G#A#B#A#G#	G# A#B#C#B#A#G#

R. hand 2 1 2   2 1 2 1 2   2 1 2 3 2 1 2

L. hand 3 2 3   3 2 1 2 3   3 2 1 4 1 2 3

Bb: Bb C Bb   Bb C D C Bb   Bb C D Eb D C Bb

A#: A#B#A#   A#B#Cx B#A#   A#B#Cx D#Cx B#A#

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SET B

R. hand 1 2 3 1 2 1 3 2 1   1 2 3 1 2 3 2 1 3 2 1

L. hand 5 4 3 2 1 2 3 4 5   5 4 3 2 1 3 1 2 3 4 5

C: C D E F G F E D C   C D E F G A G F E D C

G: G A B C D C B A G   G A B C D E D C B A G

D: D E F# G A G F# E D   D E F# G A B A G F# E D

A: A B C# D E D C# B A   A B C# D E F# E D C# B A

E: E F# G# A B A G# F# E   E F# G# A B C# B A G# F# E

R. hand 1 2 3 1 2 1 3 2 1   1 2 3 1 2 3 2 1 3 2 1

L. hand 4 3 2 1 4 1 2 3 4   4 3 2 1 4 3 4 1 2 3 4

B: B C# D#E F# E D# C# B   B C# D#E F# G#F# E D# C# B

R. hand 1 2 3 4 1 4 3 2 1   1 2 3 4 1 2 1 4 3 2 1

L. hand 5 4 3 2 1 2 3 4 5   5 4 3 2 1 3 1 2 3 4 5

F: F G A BbC BbA G F   F G A BbC D C BbA G F

R. hand 2 3 1 2 3 2 1 3 2   2 3 1 2 3 4 3 2 1 3 2

L. hand 3 2 1 4 3 4 1 2 3   3 2 1 4 3 2 3 4 1 2 3

Db: Db Eb F Gb Ab Gb F Eb Db   Db Eb F Gb Ab Bb Ab Gb F Eb Db

C#: C#D#E# F# G# F#E#D#C#   C#D#E#F#G# A#G# F#E# D#C#

R. hand	2 1 2 3 4 3 2 1 2	2 1 2 3 4 1 4 3 2 1 2
L. hand	3 2 1 4 3 4 1 2 3	3 2 1 4 3 2 3 4 1 2 3
Eb:	Eb F G Ab Bb Ab G F Eb	Eb F G Ab Bb C Bb Ab G F Eb
D#:	D#E#Fx G# A# G#FxE# D#	D#E# Fx G#A#B#A#G# FxE# D#

R. hand	2 3 4 1 2 1 4 3 2	2 3 4 1 2 3 2 1 4 3 2
L. hand	4 3 2 1 2 1 2 3 4	4 3 2 1 3 2 3 1 2 3 4
Gb:	GbAb BbCb Db CbBb Ab Gb	GbAb BbCb Db Eb DbCb Bb Ab Gb
F#:	F#G#A# B C# B A#G#F#	F#G#A# B C#D# C# B A#G#F#

R. hand	2 3 1 2 3 2 1 3 2	2 3 1 2 3 1 3 2 1 3 2
L. hand	3 2 1 4 3 4 1 2 3	3 2 1 4 3 2 3 4 1 2 3
Ab:	Ab Bb C D Eb D C Bb Ab	Ab Bb C D Eb F Eb D C Bb Ab
G#:	G#A# B#C#D#C# B#A#G#	G#A# B#C#D#E# D#C#B#A#G#

R. hand	2 1 2 3 1 3 2 1 2	2 1 2 3 1 2 1 3 2 1 2
L. hand	3 2 1 4 3 4 1 2 3	3 2 1 4 3 2 3 4 1 2 3
Bb:	Bb C D Eb F Eb D C Bb	Bb C D Eb F G F Eb D C Bb
A#:	A#B#Cx D#E# D#Cx B#A#	A#B#Cx D#E# Fx E#D#Cx B#A#

SET C

R. hand	1 2 3 1 2 3 4 3 2 1 3 2 1
L. hand	5 4 3 2 1 3 2 3 1 2 3 4 5
C:	C D E F G A B A G F E D C
G:	G A B C D E F# E D C B A G
D:	D E F# G A B C# B A G F# E D
A:	A B C# D E F# G# F# E D C# B A
E:	E F# G# A B C# D# C# B A G# F# E

R. hand	1 2 3 1 2 3 4 3 2 1 3 2 1
L. hand	4 3 2 1 4 3 2 3 4 1 2 3 4
B:	B C# D# E F# G# A# G# F# E D# C# B

R. hand	1 2 3 1 2 3 4 3 2 1 3 2 1
L. hand	5 4 3 2 1 3 2 3 1 2 3 4 5
F:	F G A Bb C D E D C Bb A G F

R. hand	2 3 1 2 3 4 1 4 3 2 1 3 2
L. hand	3 2 1 4 3 2 1 2 3 4 1 2 3
Db:	Db Eb F Gb Ab Bb C Bb Ab Gb F Eb Db
C#:	C# D# E# F# G# A# B# A# G# F# E# D# C#

R. hand	2 1 2 3 4 1 2 1 4 3 2 1 2
L. hand	3 2 1 4 3 2 1 2 3 4 1 2 3
Eb:	Eb F G Ab Bb C D C Bb Ab G F Eb
D#:	D# E# Fx G# A# B# Cx B# A# G# Fx E# D#

R. hand 2 3 4 1 2 3 1 3 2 1 4 3 2

L. hand 4 3 2 1 3 2 1 2 3 1 2 3 4

Gb: GbAb BbCb Db Eb F Eb Db Cb BbAb Gb

F#: F#G#A# B C# D#E#D#C# B A#G#F#
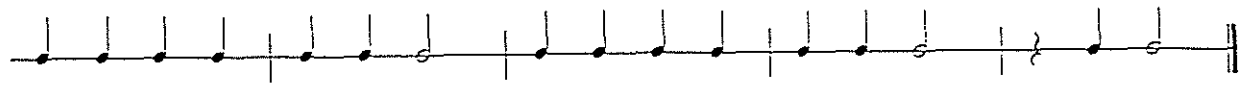
R. hand 2 3 1 2 3 1 2 1 3 2 1 3 2

L. hand 3 2 1 4 3 2 1 2 3 4 1 2 3

Ab: Ab Bb C Db Eb F G F Eb Db C Bb Ab

G#: G#A# B#C#D#E#Fx E# D#C# B#A#G#
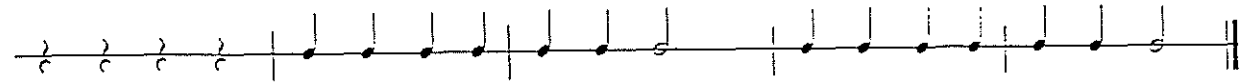
R. hand 2 1 2 3 1 2 3 2 1 3 2 1 2

L. hand 3 2 1 4 3 2 1 2 3 4 1 2 3

Bb: BbC D EbF G A G F EbD C Bb

A#: A#B#Cx D#E# Fx GxFx E# D#Cx B#A#

SET D

Play ascending and descending scales for each major key.

C, G, D, A, E:	L. hand, 5 4 3 2 1 3 2 1; R. hand, 1 2 3 1 2 3 4 5
B:	L. hand, 4 3 2 1 4 3 2 1; R. hand, 1 2 3 1 2 3 4 5
F:	L. hand, 5 4 3 2 1 3 2 1; R. hand, 1 2 3 4 1 2 3 4
Db/C#:	L. hand, 3 2 1 4 3 2 1 2; R. hand, 2 3 1 2 3 4 1 2
Eb/D#:	L. hand, 3 2 1 4 3 2 1 2; R. hand, 2 1 2 3 4 1 2 3
Gb/F#:	L. hand, 4 3 2 1 3 2 1 2; R. hand, 2 3 4 1 2 3 1·2
Ab/G#:	L. hand, 3 2 1 4 3 2 1 2; R. hand, 2 3 1 2 3 1 2 3
Bb/A#:	L. hand, 3 2 1 4 3 2 1 2; R. hand, 2 1 2 3 1 2 3 4

1.

2.
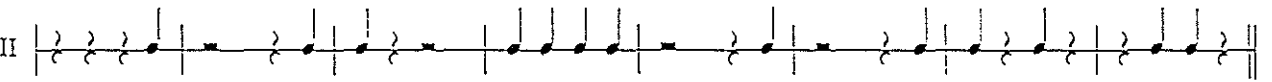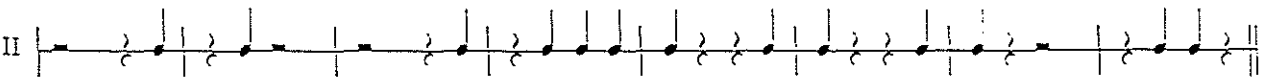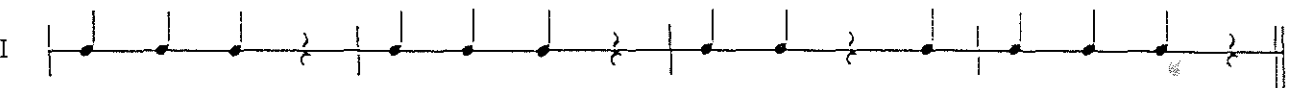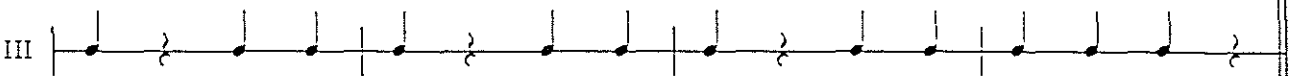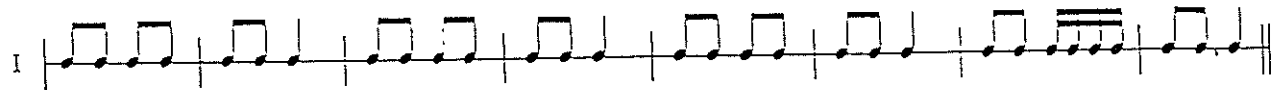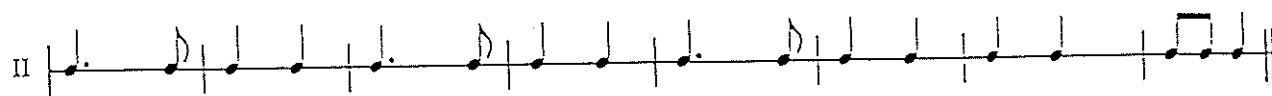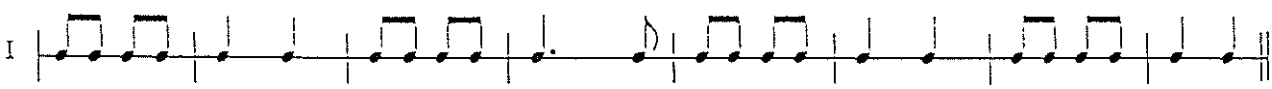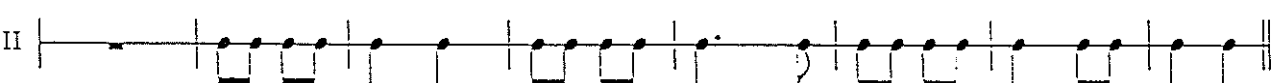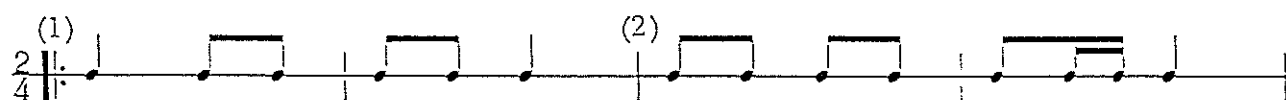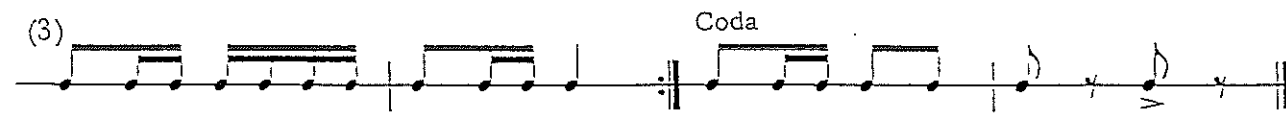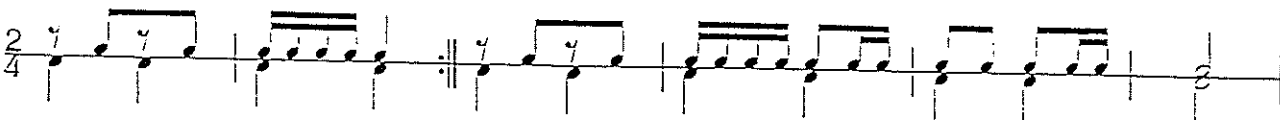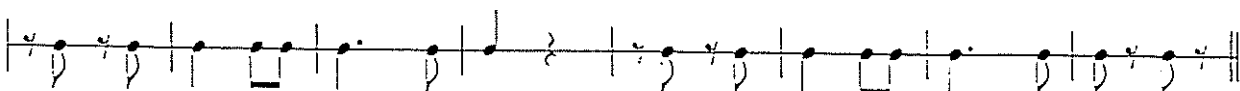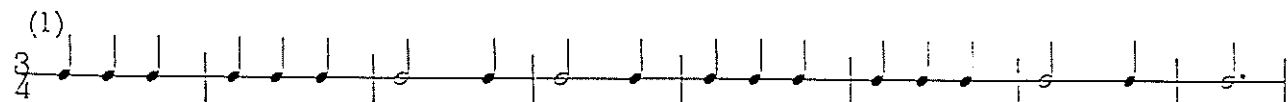
3.

Coda

Tutti (all play here).

4.

1.

Tambourine $\frac{4}{4}$ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ |

Drum $\frac{4}{4}$ ♩ 𝄾 ♩ 𝄾 | ♩ 𝄾 ♩ 𝄾 |

Rhythm Sticks $\frac{4}{4}$ ♩ ♩ ♩ ♫ | ♫ ♩ 𝅗𝅥 |

2.

I Phrase 1
Small drum, or tap floor with toes.

♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ |
Are you sleep - ing, are you sleep - ing?

II Phrase 2
Wood blocks, or tap desk with palm of hand.

♩ ♩ 𝅗𝅥 | ♩ ♩ 𝅗𝅥 |
Broth - er John, Broth - er John?

III Phrase 3
Sticks, or tap pencil on desk.

♫ ♫ ♩ ♩ | ♫ ♫ ♩ ♩ |
Morn-ing bells are ring -ing, morn-ing bells are ring - ing,

IV Phrase 4
Finger cymbals, or clap hands together.

♩ ♩ 𝅗𝅥 | ♩ ♩ 𝅗𝅥 ‖
Ding, ding dong, ding, ding, dong.

1.

Triangle

Wood Tone Block

Maracas

2.

I   Drum
(or pound)

II   Tambourine
(or tap)

III   Sticks and claves
(or clap)

IV   Maracas and shakers
(or rub palms of each
hand back and forth)

1. I   Drum
(or pound palm of hand
lightly on table)

II   Tambourine
(or tap feet lightly)

III   Sticks and Clavés
(or clap hands)

IV   Maracas and Shakers
(or rub palms of hands
back and forth)

V   Guiro or Knotched Sticks
(or scrape pencil across
teeth of a comb)
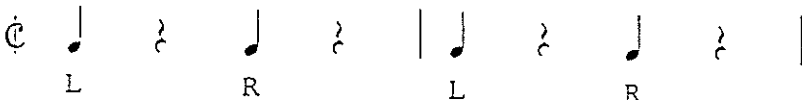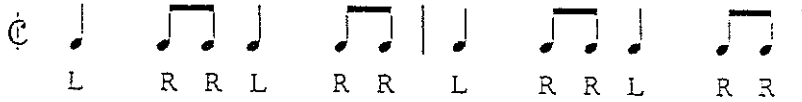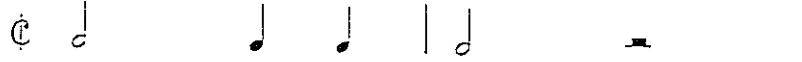
Content Standard 3: Improvising melodies, variations, and

accompaniments

Achievement Standard, Proficient:

Students

    a. improvise stylistically appropriate harmonizing parts

    b. improvise rhythmic and melodic variations on given

        pentatonic melodies and melodies in major and minor keys

    c. improvise original melodies over given chord progressions,

        each in a consistent style, meter, and tonality

Achievement Standard, Advanced:

Students

    d. improvise stylistically appropriate harmonizing parts in a

        variety of styles

    e. improvise original melodies in a variety of styles, over given

        chord progressions, each in a consistent style, meter, and

        tonality (NSAE, 1994, p. 60)

IMPROVISATION

Fill out a chord progression worksheet for the following progression. Plot a course and then improvise a melody over the progression.

So What

Fade Out On E-

TUNE:_____

JAZZ   IMPROVISATION
Chord   Progression   Worksheet

CHORD NAME	MODES		PENTATONIC SCALES				BLUES SCALES	
	1	2	1	2	3	4	1	2

IMPROVISATION

Fill out a chord progression worksheet for the following progression. Plot a course and then improvise a melody over the progression.

Little Sunflower

Fades out on E–

TUNE:_____

JAZZ   IMPROVISATION

Chord   Progression   Worksheet

CHORD NAME	MODES		PENTATONIC SCALES				BLUES SCALES	
	1	2	1	2	3	4	1	2

IMPROVISATION

Fill out a chord progression worksheet for the following progression. Plot a course and then improvise a melody over the progression.

Freddie Freeloader

TUNE:_____

JAZZ   IMPROVISATION

Chord   Progression   Worksheet

CHORD NAME	MODES 1 2	PENTATONIC SCALES 1 2 3 4	BLUES SCALES 1 2

IMPROVISATION

Fill out a chord progression worksheet for the following progression. Plot a course and then improvise a melody over the progression.

Blue Bossa

TUNE:_____

JAZZ   IMPROVISATION

Chord Progression Worksheet

CHORD NAME	MODES		PENTATONIC SCALES				BLUES SCALES	
	1	2	1	2	3	4	1	2

IMPROVISATION

Improvise melodic variations on the following melodies using the relative minor, parallel minor, and the root pentatonic.

Ode to Joy

1.

Aura Lee

2.

Molly Malone

3.

We Wish You a Merry Christmas

4.

Content Standard 4: Composing and arranging music within specific guidelines

Achievement Standard, Proficient:

Students

a. compose music in several distinct styles, demonstrating creativity in using the elements of music for expressive effect

b. arrange pieces for voices or instruments other than those for which the pieces were written in ways that preserve or enhance the expressive effect of the music

c. compose and arrange music for voices and various accoustic and electronic instruments, demonstrating knowledge of the ranges and traditional usages of the sound sources

Achievement Standard, Advanced:

Students

d. compose music, demonstrating imagination and technical skill in applying the principles of composition (NSAE, 1994, p. 60)

SCALE

The alphabetical sequence of pitches that are used to produce a melody.

INTERVAL

The distance between two tones. The size of the intervals between scale steps determines the sound characteristics of a scale.

MAJOR SCALE

A major scale is an octave (eight note) scale arranged in whole-step and half-step intervals with the half steps falling between scale steps 3 and 4, and 7 and 8.

Major Scales - W W H W W W H

1 2 3 4 5 6 7 8

MINOR SCALE

A minor scale is an octave (eight note) scale arranged in whole-step and half-step intervals with the half steps falling between scale steps 2 and 3, and 5 and 6.

Minor scales - W H W W H W W

1 2 3 4 5 6 7 8

KEY SIGNATURE

A key signature is a grouping of the sharps or flats used by the key. A key signature serves two purposes: 1) it shows the pitches used in a composition, and 2) it is a time-saving device for the composer, eliminating the necessity of notating all the sharps and flats of a particular key every time they are used.

Order of flats: B E A D G C F

Order of sharps: F C G D A E B

PARALLEL KEYS

Major and minor keys that have the same KEY TONE are called parallel keys. Parallel keys always have the same key tone but never the same key signature because of the different position of the half steps in their scales.
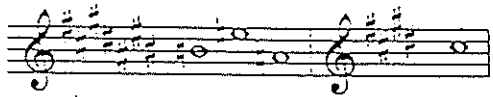
RELATIVE KEYS

Major and minor keys that have the same KEY SIGNATURE are called relative keys. Relative keys always have the same key signature but never the same key tone.

CHROMATIC SCALE

A series of twelve consecutive semitones (half-steps) with no tonal center. This series can be used as a chromatic scale in which the beginning and ending pitches are the key tones.

C♯ major ♮7 ♮3 ♮6   c♯ minor   C major ♭7 ♭3 ♭6   c minor

F♯ major ♮7 ♮3 ♮6   f♯ minor   F major ♭7 ♭3 ♭6   f minor
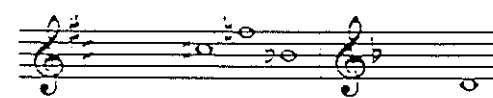
B major ♮7 ♮3 ♮6   b minor   B♭ major ♭7 ♭3 ♭6   b♭ minor
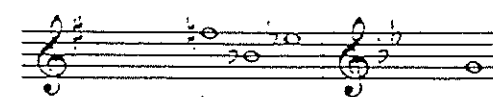
E major ♮7 ♮3 ♮6   e minor   E♭ major ♭7 ♭3 ♭6   e♭ minor

A major ♮7 ♮3 ♮6   a minor   A♭ major ♭7 ♭3 ♭6   a♭ minor

D major ♮7 ♮3 ♭6   d minor   (enharmonic of e♭ minor) = d♯ minor

G major ♮7 ♭3 ♭6   g minor   (enharmonic of a♭ minor) = g♯ minor

c♯ minor   E major

c minor   E♭ major

f♯ minor   A major

f minor   A♭ major

b minor   D major

b♭ minor   D♭ major

e minor   G major

e♭ minor   G♭ major

a minor   C major

a♭ minor   C♭ major

d minor   F major

d♯ minor   F♯ major

g minor   B♭ major

g♯ minor   B major

PENTATONIC SCALE

A five-toned scale using steps 1, 2, 3, 5, and 6. Its sound characteristic results from the two intervals of a minor third.

. . . .

MODES

The organization of tones and their relationship to a key center, the key note, relates to tonality and modes. The early Greeks used several scales in their music, one based on each of the different tones within the octave. Each mode consisted of eight tones and corresponded to those sounded on the white keys of the piano.

The modes were classified as follows:

IONIAN: Based on the first scale degree with half steps between 4 and 5, and 7 and 8.

DORIAN: Based on the second scale degree with half steps between 2 and 3, and 6 and 7.

PHRYGIAN: Based on the third scale degree with half steps between 1 and 2, and 5 and 6.

LYDIAN: Based on the fourth scale degree with half steps between 4 and 5, and 7 and 8.

MIXOLYDIAN: Based on the fifth scale degree with half steps between 3 and 4, and 6 and 7.

AEOLIAN: Based on the sixth scale degree with half steps between 2 and 3, and 5 and 6.

LOCRIAN: Based on the seventh scale degree with half steps between 1 and 2, and 4 and 5.

SCALES AND MODES
AS DERIVED FROM MAJOR SCALE

Scale/Mode								
MAJOR (IONIAN)	1	2	3	4	5	6	7	8
NATURAL MINOR (AAEOLIAN)	1	2	b3	4	5	b6	b7	8
HARMONIC MINOR	1	2	b3	4	5	b6	7	8
MELODIC MINOR (a)	1	2	b3	4	5	6	7	8
MELODIC MINOR (d)	1	2	b3	4	5	b6	b7	8
DORIAN MODE	1	2	b3	4	5	6	b7	8
PHRYGIAN MODE	1	b2	b3	4	5	b6	b7	8
LYDIAN MODE	1	2	3	#4	5	6	7	8
MIXOLYDIAN MODE	1	2	3	4	5	6	b7	8
LOCRIAN MODE	1	b2	b3	4	b5	b6	b7	8
LIXIAN SCALE	1	2	3	#4	5	6	b7	8
PENTATONIC SCALE	1	2	3		5	6		
WHOLE-TONE SCALE	1	2	3	#4	#5	#6		8
BLUES SCALE	1		b3	4	b5	5	b7	8
DIM. WHOLE-TONE SCALE	1	b2	b3	3	#4	#5	b7	8
DIMINISHED (WHW)	1	2	b3	4	b5	b6	6	7 8
DIMINISHED (HWH)	1	b2	b3	3	b5	5	6	b7 8

KEY SIGNATURES / RELATIVE KEYS

Major Key Signatures
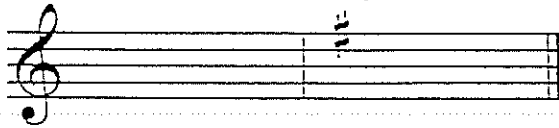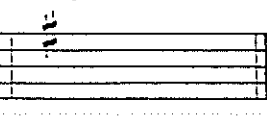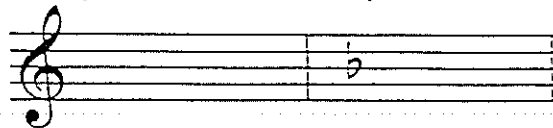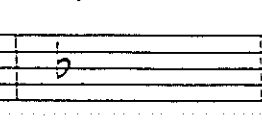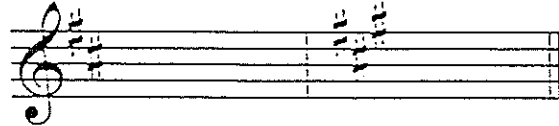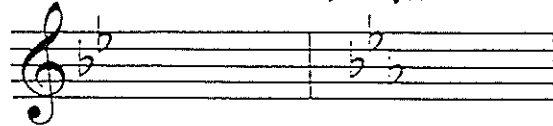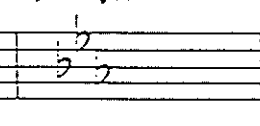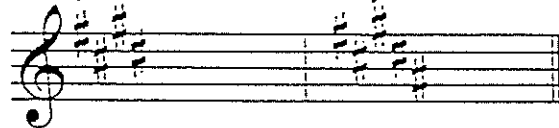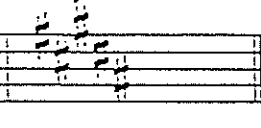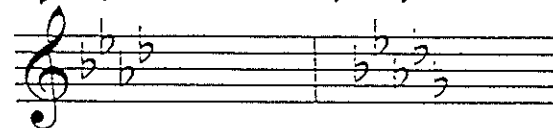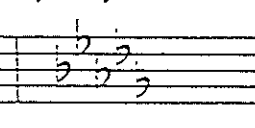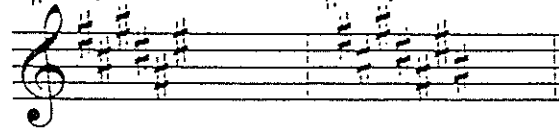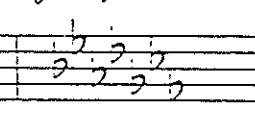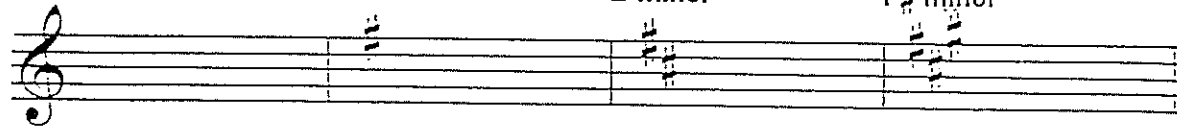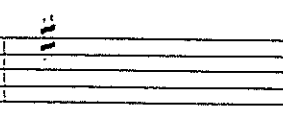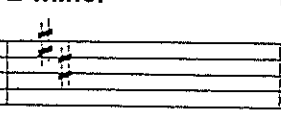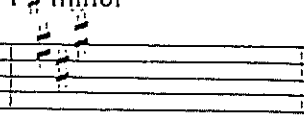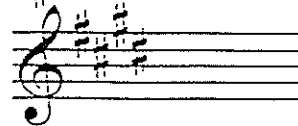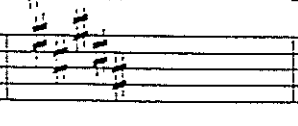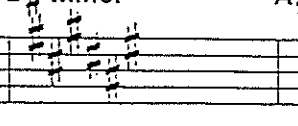
Minor Key Signatures
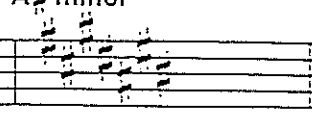
KEY SIGNATURES / RELATIVE KEYS
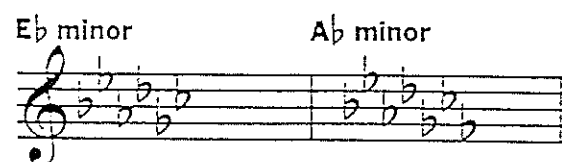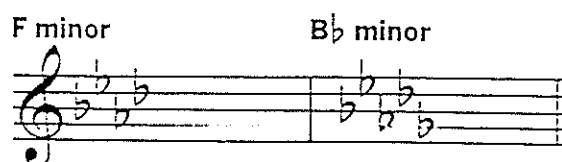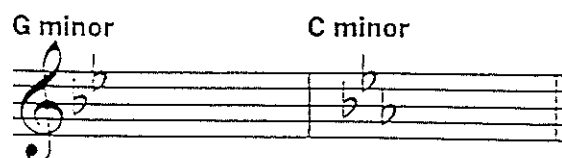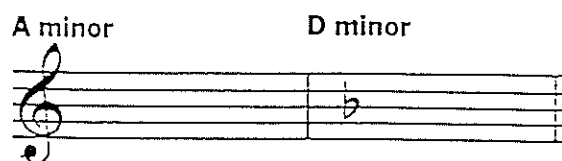
SHARPS

C	major	-	a	minor
G	major	-	e	minor
D	major	-	b	minor
A	major	-	f#	minor
E	major	-	c#	minor
B	major	-	g#	minor
F#	major	-	d#	minor
C#	major	-	a#	minor

FLATS

C	major	-	a	minor
F	major	-	d	minor
Bb	major	-	g	minor
Eb	major	-	c	minor
Ab	major	-	f	minor
Db	major	-	bb	minor
Gb	major	-	eb	minor
Cb	major	-	ab	minor

SCALE TONES

CHORD TONES

Chord tones are used when analyzing the structure of a composition.
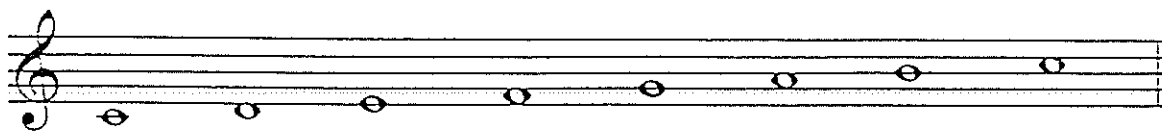
Tonic	Supertonic	Mediant	Sub-dominant	Dominant	Sub-mediant	Leading note	Tonic
I	II	III	IV	V	VI	VII	I

I	Tonic	This is the key note. It gives the scale its name.
II	Supertonic	This is the note immediately above the tonic.
III	Mediant	This note lies halfway between the tonic and the dominant.
IV	Sub-dominant	This is the note immediately below the dominant.
V	Dominant	This note is second in importance only to the tonic.
VI	Sub-mediant	This note lies halfway between the (upper) tonic and the sub-dominant.
VII	Leading note	This note leads up to the (upper) tonic.

INTERVAL

The distance between two tones. The following are the intervals that can be found within the twelve half steps of an octave.

Minor 2nd (1 half step) Major 2nd (2 half steps) Augmented 2nd (3 half steps)

Minor 3rd (3 half steps) Major 3rd (4 half steps) Perfect 4th (5 half steps)

Augmented 4th (6 half steps) Diminished 5th (6 half steps) Perfect 5th (7 half steps)

Augmented 5th (8 half steps) Minor 6th (8 half steps) Minor 6th (9 half steps)

Augmented 6th
(10 half steps)

Minor 7th
(10 half steps)

Major 7th
(11 half steps)

Octave
(12 half steps)

Intervals of the major scale.

Unison

Major 2nd
(2 half steps)

Major 3rd
(4 half steps)

Perfect 4th
(5 half steps)

Perfect 5th
(7 half steps)

Major 6th
(9 half steps)

Major 7th
(11 half steps)

Octave
(12 half steps)

Intervals of the minor scale.

Natural Minor

Unison   Major 2nd (2 half steps)   Minor 3rd (3 half steps)

Perfect 4th (5 half steps)   Perfect 5th (7 half steps)   Minor 6th (8 half steps)

Minor 7th (10 half steps)   Octave (12 half steps)

Harmonic Minor

Unison   Major 2nd (2 half steps)   Minor 3rd (3 half steps)

Perfect 4th
(5 half steps)

Perfect 5th
(7 half steps)

Minor 6th
(8 half steps)

Major 7th
(11 half steps)

Octave
(12 half steps)

Melodic Minor Ascending

Unison

Major 2nd
(2 half steps)

Minor 3rd
(3 half steps)

Perfect 4th
(5 half steps)

Perfect 5th
(7 half steps)

Major 6th
(9 half steps)

Major 7th
(11 half steps)

Octave
(12 half steps)

Melodic Minor Descending

RHYTHM

Rhythm in music is the division of time. In music, the pulse or beat provides the basic structure around which the rhythm of the music is built. Rhythm values fall into two catagories -- simple and compound.

SIMPLE

All simple time signatures with two beats in a bar (measure) are called **simple duple.**

All simple time signatures with three beats in a bar (measure) are called **simple triple.**
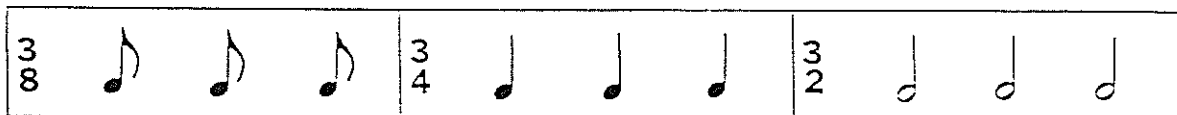
All simple time signatures with four beats in a bar (measure) are called **simple quadruple.**
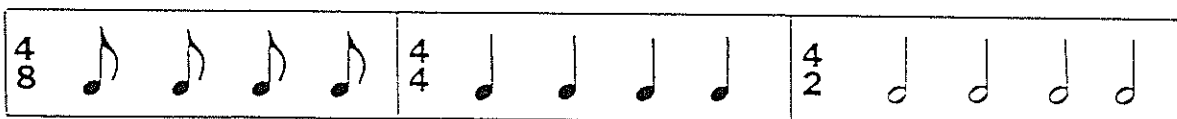
COMPOUND

All compound time signatures with two compound beats in a bar (measure) are called **compound duple.**
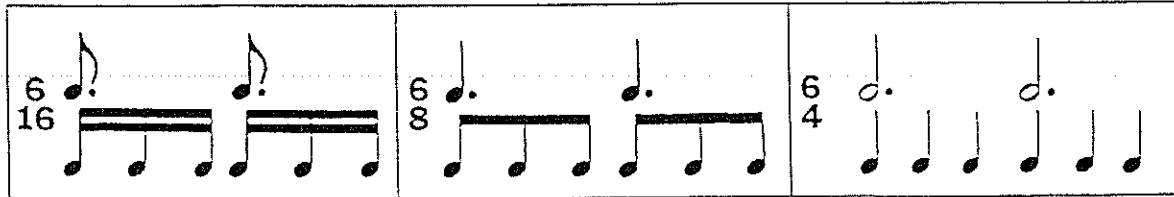
All compound time signatures with three compound beats in a bar (measure) are called **compound triple.**
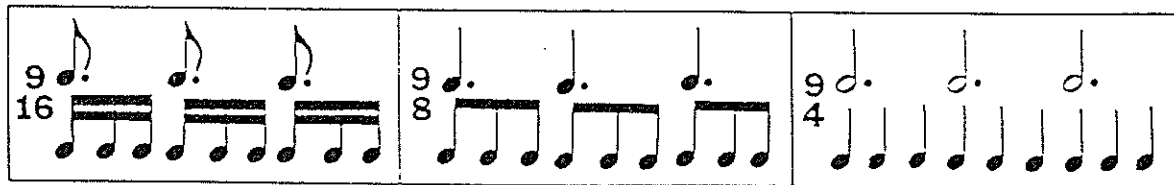
All compound time signatures with four compound beats in a bar (measure) are called **compound quadruple.**
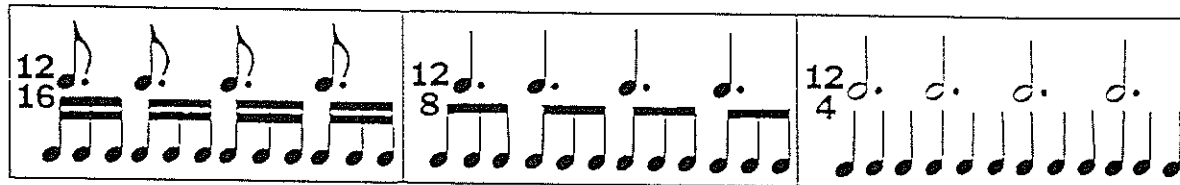
METER - LISTENING SELECTIONS

SIMPLE DUPLE

Tchaikovsky, Nutcracker Suite, "Overture Miniature," "Dance of the Sugar Plum Fairy," "Russian Dance (Trepak)," "Dance of the Flutes."

Schubert, "March Militaire."

Brahms, "Hungarian Dance, No. 6."

Mozart, The Marriage of Figaro, "Voi che sapete."

Sousa, "Stars and Stripes Forever."

Mozart, Symphony No. 40, 1st and 4th mvts.

SIMPLE TRIPLE

Tchaikovsky, Nutcracker Suite, "Arabian Dance," "Waltz of the Flowers."

Schubert, Unfinished Symphony, 1st and 2nd mvts.

Paderewski, "Minuet in G."

Beethoven, "Minuet in G."

Mozart, Eine kleine nachtmusic, 3rd mvt.

Verdi, Rigoletto, "La donna e mobile."

Beethoven, Symphony No. 1, 2nd mvt.

COMPOUND DUPLE

Mendelssohn, Allegro Vivace: Symphony No. 4 (Italian), 1st mvt.

Mozart, Andante: Symphony No. 40, 2nd mvt.

Mozart, Andante grazioso: A Major Piano Sonata, No. 11, 1st mvt. (A set of six variations of a theme; variation VI is written in 4/4 at an allegro tempo. Try to distinguish here between simple quadruple and compound duple meter.)

Rimsky-Korsakoff, Andantino: Scheherezade Suite, "The Young Prince and the Princess."

Beethoven, Allegro: Symphony No. 6 (Pastoral), 5th mvt, "The Shepherd's Song."

COMPOUND TRIPLE

Bizet, Andante: Carmen, Micaela's aria (Je dis que rien ne m'epouvante).

Tchaikovsky, Andante: Symphony No. 4, 1st mvt (after an introduction in simple triple).

Mendelssohn, Adagio: Songs Without Words, No. 22.

Bach, Presto: Two Part Inventions, No. X.

Bach, Allegro moderato: Three Part Inventions, Nos. VI and XV.

Bach, Andante: Jesu, Joy of Man's Desiring. (The accompaniment is heard in compound triple against a melody written in the simple triple time of 3/4.)

SCALE CONSTRUCTION

Using the keyboard, construct and write the major scales of C, G, and Eb using whole notes. Notate the scales with the proper sharps or flats, and write the key signatures.

KEY   SIGNATURE

KEY SIGNATURE

KEY SIGNATURE

SCALE CONSTRUCTION

Using the keyboard, construct and write the major scales of D, Ab, and F using whole notes. Notate the scales with the proper sharps or flats, and write the key signatures.

KEY SIGNATURE

KEY SIGNATURE

KEY SIGNATURE

SCALE CONSTRUCTION

Using the keyboard, construct and write the major scales of E, F#, and Db using whole notes. Notate the scales with the proper sharps or flats, and write the key signatures.

KEY SIGNATURE

KEY SIGNATURE

KEY SIGNATURE

SCALE CONSTRUCTION

Using the keyboard, construct and write the major scales of A, Bb, and Cb using whole notes. Notate the scales with the proper sharps or flats, and write the key signatures.

KEY SIGNATURE

KEY SIGNATURE

KEY SIGNATURE

SCALE CONSTRUCTION

Using the keyboard, construct and write the major scales of B, Gb, and C# using whole notes. Notate the scales with the proper sharps or flats, and write the key signatures.

KEY SIGNATURE

KEY SIGNATURE

KEY SIGNATURE

SCALE CONSTRUCTION

Using the keyboard, construct and write the major scales of C, G, and Eb using whole notes. Notate the scales with the proper sharps or flats, and write the key signatures.

KEY SIGNATURE

KEY SIGNATURE

KEY SIGNATURE

SCALE CONSTRUCTION

Using the keyboard, construct and write the major scales of D, Ab, and F using whole notes. Notate the scales with the proper sharps or flats, and write the key signatures.

KEY SIGNATURE

KEY SIGNATURE

KEY SIGNATURE

SCALE CONSTRUCTION

Using the keyboard, construct and write the major scales of E, F#, and Db using whole notes. Notate the scales with the proper sharps or flats, and write the key signatures.

KEY SIGNATURE

KEY SIGNATURE

KEY SIGNATURE

SCALE CONSTRUCTION

Using the keyboard, construct and write the major scales of A, Bb, and Cb using whole notes. Notate the scales with the proper sharps or flats, and write the key signatures.

KEY   SIGNATURE

KEY SIGNATURE

KEY SIGNATURE

SCALE CONSTRUCTION

Using the keyboard, construct and write the major scales of B, Gb, and C#
using whole notes. Notate the scales with the proper sharps or flats, and
write the key signatures.

KEY SIGNATURE

KEY SIGNATURE

KEY SIGNATURE

SCALE CONSTRUCTION

Using the keyboard, construct and write the minor scales of d, a, and e using whole notes. Notate the scales with the proper sharps or flats, and write the key signatures.

KEY   SIGNATURE

KEY SIGNATURE

KEY SIGNATURE

SCALE CONSTRUCTION

Using the keyboard, construct and write the minor scales of b, g, and f#
using whole notes. Notate the scales with the proper sharps or flats, and
write the key signatures.

KEY   SIGNATURE

KEY SIGNATURE

KEY SIGNATURE

SCALE CONSTRUCTION

Using the keyboard, construct and write the minor scales of c, f, and c# using whole notes. Notate the scales with the proper sharps or flats, and write the key signatures.

KEY SIGNATURE

KEY SIGNATURE

KEY SIGNATURE

SCALE CONSTRUCTION

Using the keyboard, construct and write the minor scales of bb, g#, and eb using whole notes. Notate the scales with the proper sharps or flats, and write the key signatures.

KEY SIGNATURE

KEY SIGNATURE

KEY SIGNATURE

SCALE CONSTRUCTION

Using the keyboard, construct and write the minor scales of d#, and ab using whole notes. Notate the scales with the proper sharps or flats, and write the key signatures.

KEY SIGNATURE

KEY SIGNATURE

SCALE CONSTRUCTION

Using the keyboard, construct and write the minor scales of d, a, and e using whole notes. Notate the scales with the proper sharps or flats, and write the key signatures.

KEY   SIGNATURE

KEY SIGNATURE

KEY SIGNATURE

SCALE CONSTRUCTION

Using the keyboard, construct and write the minor scales of b, g, and f# using whole notes. Notate the scales with the proper sharps or flats, and write the key signatures.

KEY SIGNATURE

KEY SIGNATURE

KEY SIGNATURE

SCALE CONSTRUCTION

Using the keyboard, construct and write the minor scales of c, f, and c#
using whole notes. Notate the scales with the proper sharps or flats, and
write the key signatures.

KEY SIGNATURE

KEY SIGNATURE

KEY SIGNATURE

SCALE CONSTRUCTION

Using the keyboard, construct and write the minor scales of bb, g#, and eb using whole notes. Notate the scales with the proper sharps or flats, and write the key signatures.

KEY SIGNATURE

KEY SIGNATURE

KEY SIGNATURE

SCALE CONSTRUCTION

Using the keyboard, construct and write the minor scales of d#, and ab
using whole notes. Notate the scales with the proper sharps or flats, and
write the key signatures.

KEY SIGNATURE

KEY SIGNATURE

INTERVALS

Construct major and perfect intervals from the following roots.

M2   M7   P 4   M3   M6   P 5

M6   M3   P 5   M2   P 4   M2

M6   P 4   M3   P 5   M2   M7

P 4   M3   P 5   M7   M2   M7

INTERVALS

Construct minor intervals from the following roots.

INTERVALS

Find and identify the major and perfect intervals in the following examples.

INTERVALS

Find and identify the minor and perfect intervals in the following examples.
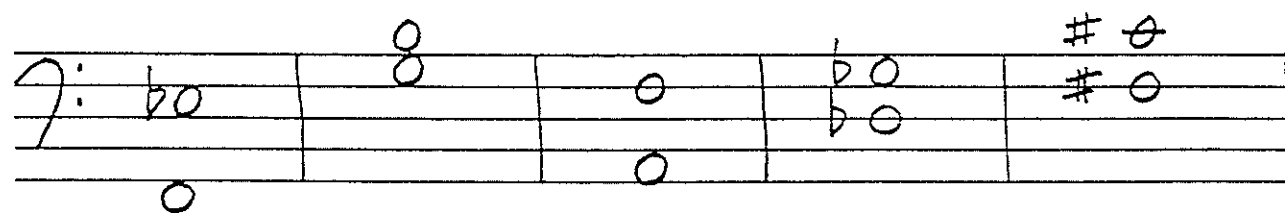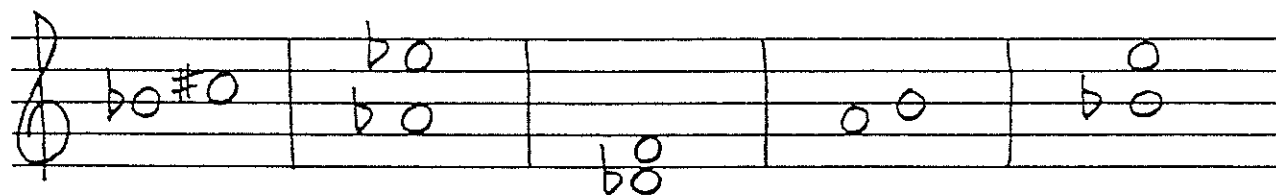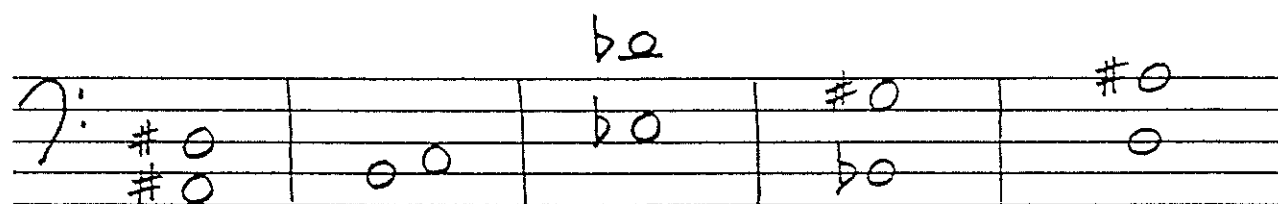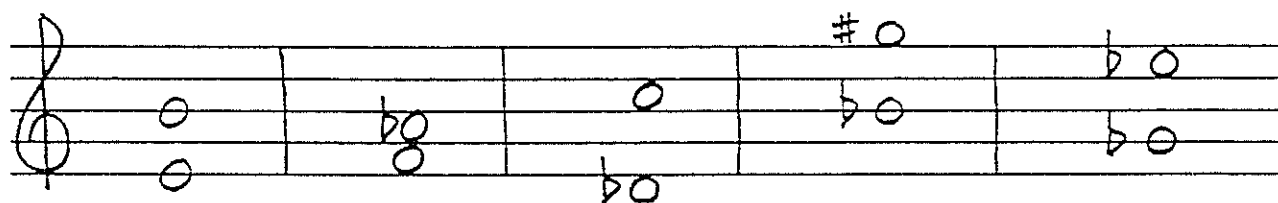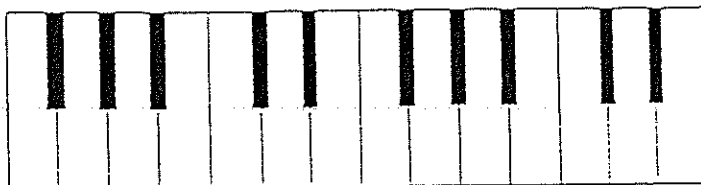
INTERVALS / TRIADS

Construct major triads from the following roots.
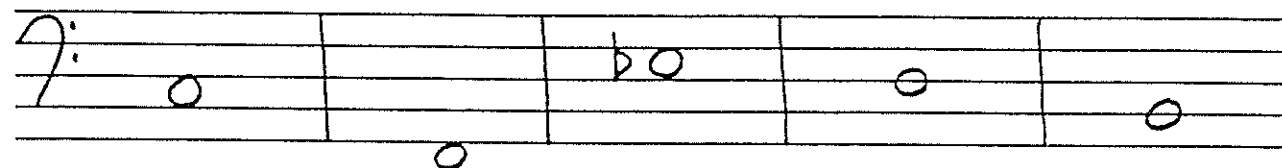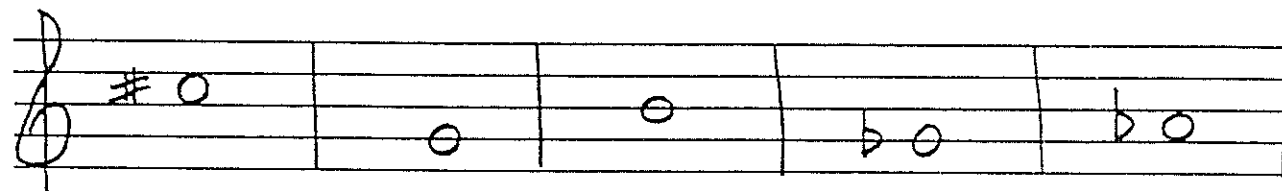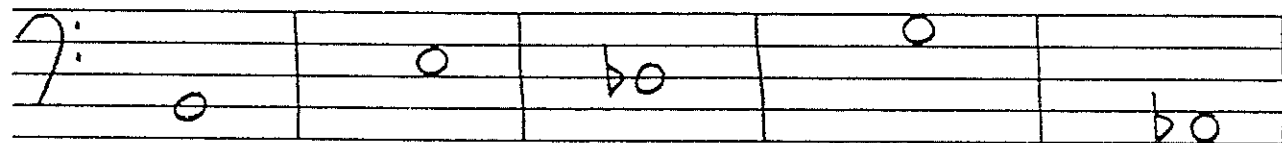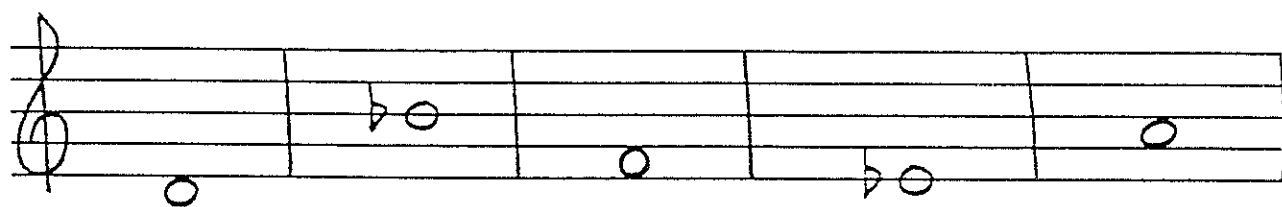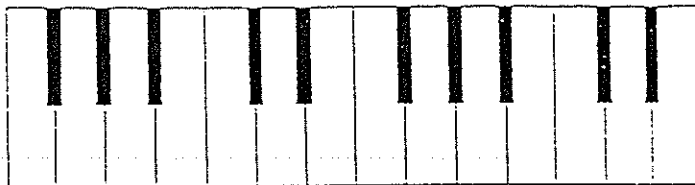
INTERVALS / TRIADS

Construct minor triads from the following roots.
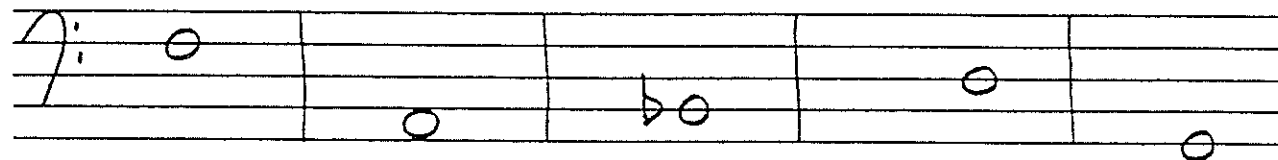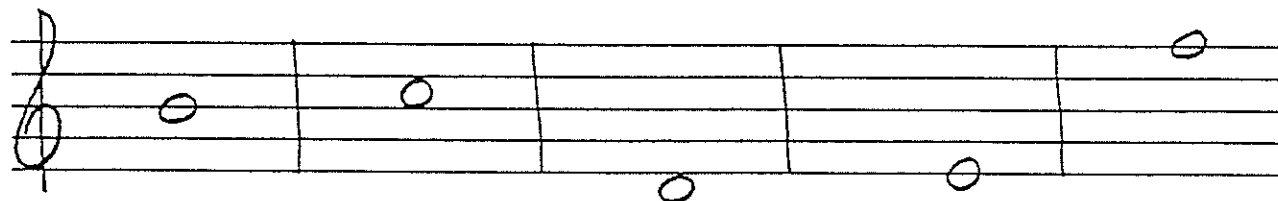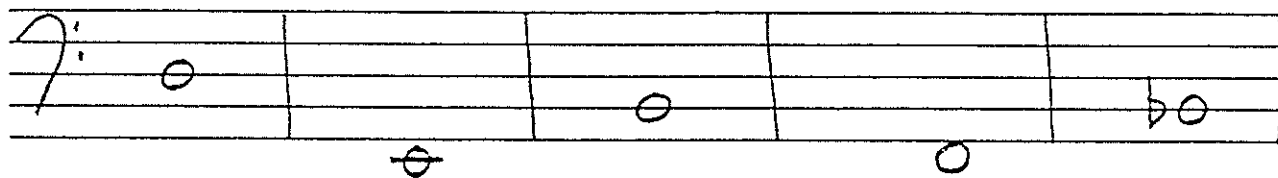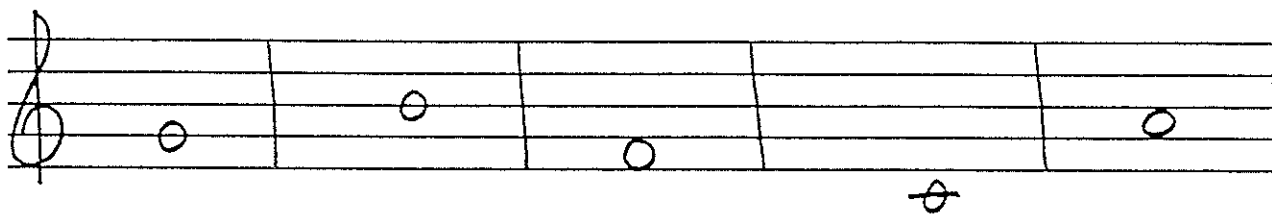
INTERVALS / TRIADS

Write the key signature and the I, IV, and V triads in the major keys given.
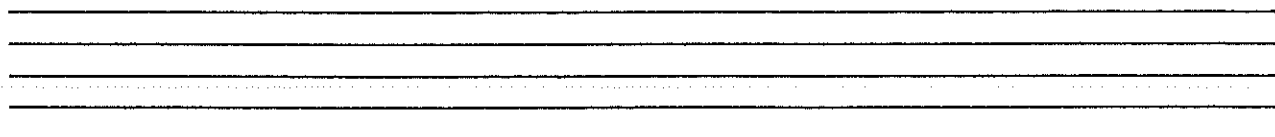
C: I   IV   V   Eb: I   IV   V

G: I   IV   V   Bb: I   IV   V

D: I   IV   V   Ab: I   IV   V

A: I   IV   V   F: I   IV   V

B: I   IV   V   Db: I   IV   V

INTERVALS / TRIADS

Write the key signature and the I, IV, and V triads in the minor keys given.

c: I   IV V   e: I   IV V

g: I   IV V   bb: I   IV V

d: I   IV V   f#: I   IV V

a: I   IV V   f: I   IV V

b: I   IV V   c#: I   IV V

INTERVALS

Write, and label by scale-step numbers, all the major intervals that may be located in the key of F major. Use your clef.
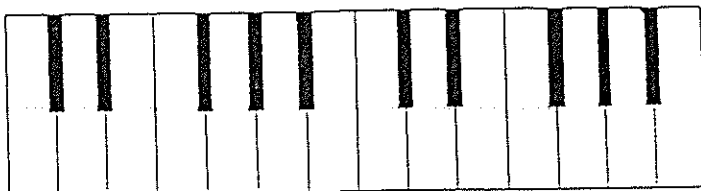
SECONDS   THIRDS
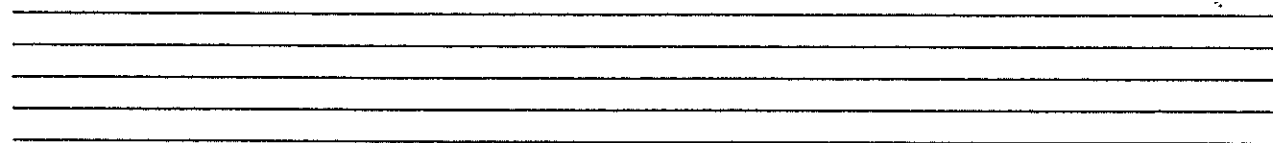
SIXTHS   SEVENTHS

Write, and label by scale-step numbers, all the perfect fourths and fifths that may be located in the key of E major.

FOURTHS   FIFTHS

SCALES / ENHARMONICS

With the help of the keyboard, construct and write the major scales of C#
and Db, noting that they use the same keys on the piano but are spelled
differently.   Use your clef.
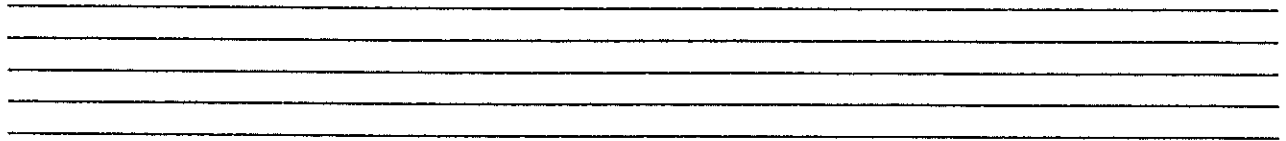
C#   KEY SIGNATURE

Db   KEY SIGNATURE

SCALES / ENHARMONICS

With the help of the keyboard, construct and write the major scales of F#
and Gb, noting that they use the same keys on the piano but are spelled
differently. Use your clef.
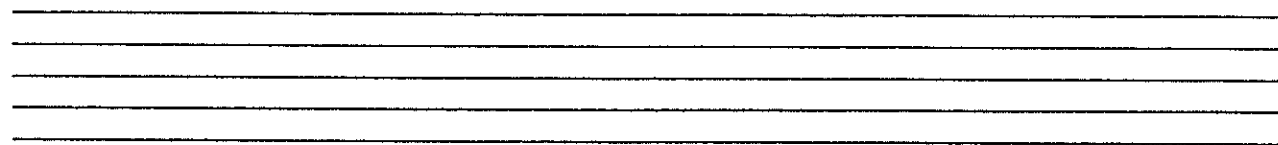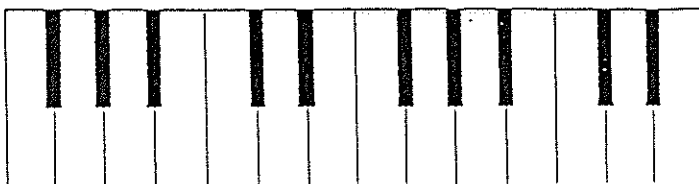
F#   KEY SIGNATURE
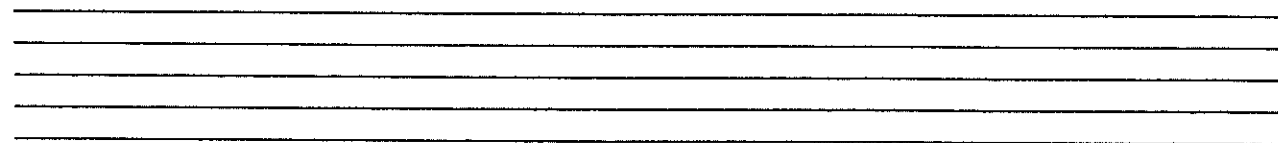
Gb   KEY SIGNATURE

MINOR / PARALLEL / RELATIVE

Write the minor-key signature and the chords indicated in (a). Write its parallel major-key signature and the chords indicated in (b). Write its relative major-key signature and the chords indicated in (c). Identify the quality of all chords below the Roman numeral.

(a)   (b)

e minor   I   IV   V   parallel I   IV   V
                                      key

(c)

relative I   IV   V
key

MINOR / PARALLEL / RELATIVE

Write the minor-key signature and the chords indicated in (a). Write its
parallel major-key signature and the chords indicated in (b). Write its
relative major-key signature and the chords indicated in (c). Identify the
quality of all chords below the Roman numeral.

(a)   (b)

d minor I   I V   V   parallel I   I V   V
                               key

(c)

relative I   I V   V
key

MINOR / PARALLEL / RELATIVE

Write the minor-key signature and the chords indicated in (a). Write its

parallel major-key signature and the chords indicated in (b). Write its

relative major-key signature and the chords indicated in (c). Identify the

quality of all chords below the Roman numeral.

(a)   (b)

a minor   I   IV   V   parallel I   IV   V
                                 key

(c)

relative I   IV   V
key

MINOR / PARALLEL / RELATIVE

Write the minor-key signature and the chords indicated in (a). Write its

parallel major-key signature and the chords indicated in (b). Write its

relative major-key signature and the chords indicated in (c). Identify the

quality of all chords below the Roman numeral.

(a)   (b)

_____

_____

_____

_____

_____

f minor I   IV   V   parallel I   IV   V
                             key

(c)

_____

_____

_____

_____

_____

relative I   IV   V
key

MINOR / PARALLEL / RELATIVE

Write the minor-key signature and the chords indicated in (a). Write its
parallel major-key signature and the chords indicated in (b). Write its
relative major-key signature and the chords indicated in (c). Identify the
quality of all chords below the Roman numeral.

(a)   **(b)**

c minor   I   I V   V   parallel I   I V   V
                                      key

(c)
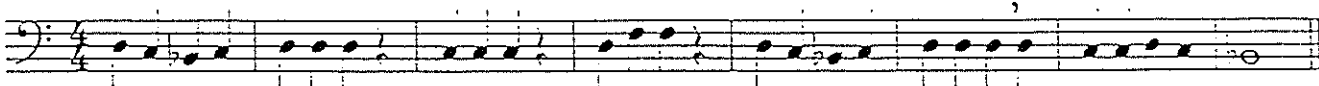
relative I   I V   V

key

CHORD PROGRESSIONS

Write a chord progression using **I**, **IV**, and **V** for each of the following melodies.

Mary Had a Little Lamb

1.

Baa Baa Black Sheep

2. *Andante*

Lightly Row

3.

Up On the Housetop

4. *Allegro*

DUPLE METER / TRIPLE METER

List three simple melodies that use duple meter.

_____

_____

_____

List three simple melodies that use triple meter.

_____

_____

_____

Listen to the following musical selections and determine whether the meter is duple or triple. Circle the meter for each selection.

1.	Duple	Triple	6.	Duple	Triple
2.	Duple	Triple	7.	Duple	Triple
3.	Duple	Triple	8.	Duple	Triple
4.	Duple	Triple	9.	Duple	Triple
5.	Duple	Triple	10.	Duple	Triple

METER

Compose a four measure melody for each meter indicated. Include a clef, key signature, and the appropriate meter (time) signature.

SIMPLE DUPLE
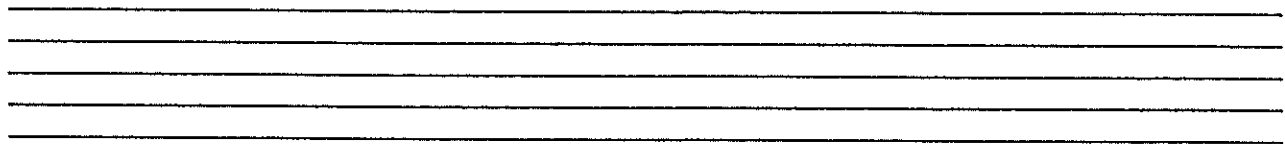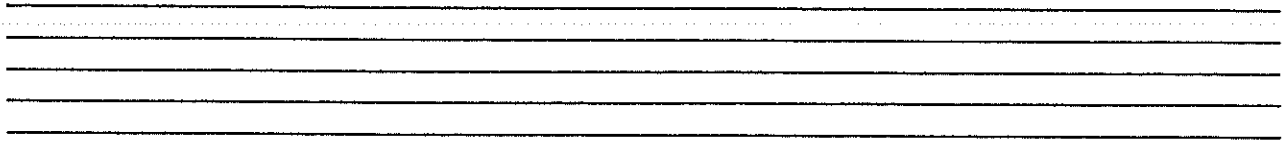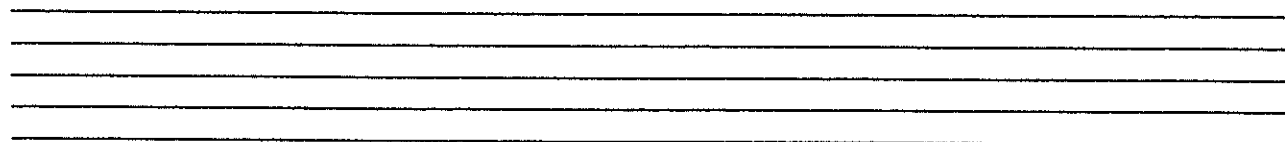
SIMPLE TRIPLE

METER

Compose a four measure melody for each meter indicated. Include a clef, key signature, and the appropriate meter (time) signature.

SIMPLE QUADRUPLE
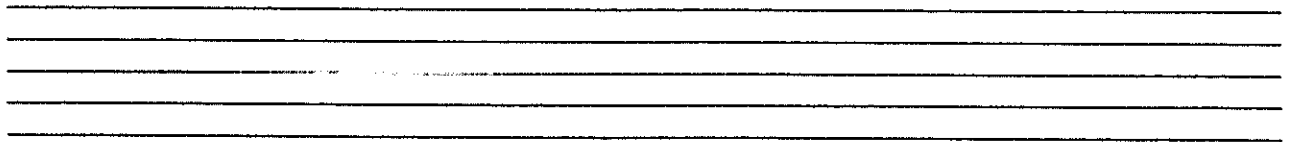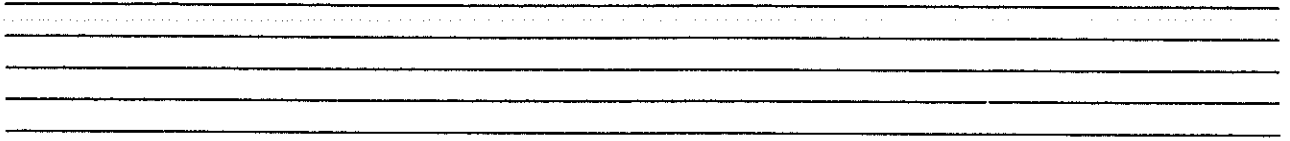
SIMPLE TRIPLE
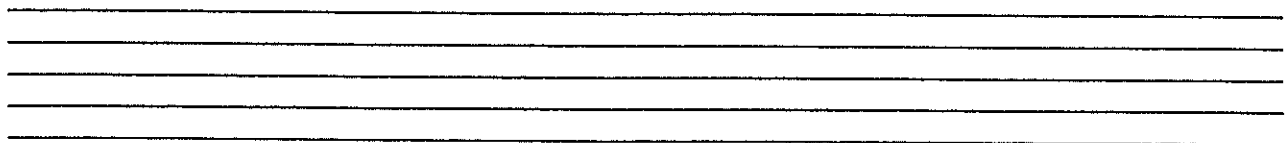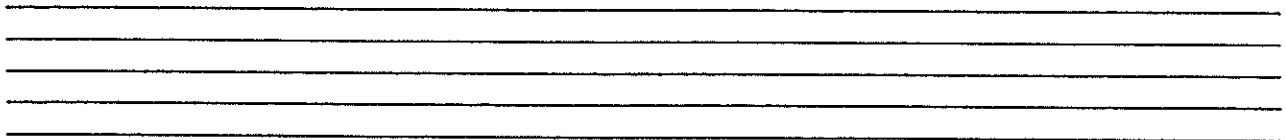
METER

Compose a four measure melody for each meter indicated. Include a clef, key signature, and the appropriate meter (time) signature.

COMPOUND DUPLE

COMPOUND TRIPLE

METER

Compose a four measure melody for each meter indicated. Include a clef, key signature, and the appropriate meter (time) signature.

COMPOUND QUADRUPLE

COMPOUND TRIPLE

METER

Compose a four measure melody for each meter indicated. Include a clef, key signature, and the appropriate meter (time) signature.

SIMPLE DUPLE

COMPOUND QUADRUPLE

METER

Compose a four measure melody for each meter indicated. Include a clef, key signature, and the appropriate meter (time) signature.
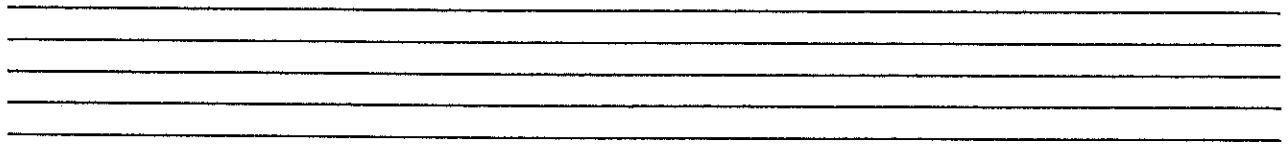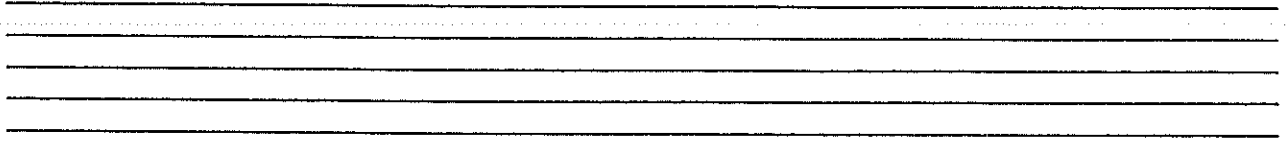
COMPOUND DUPLE
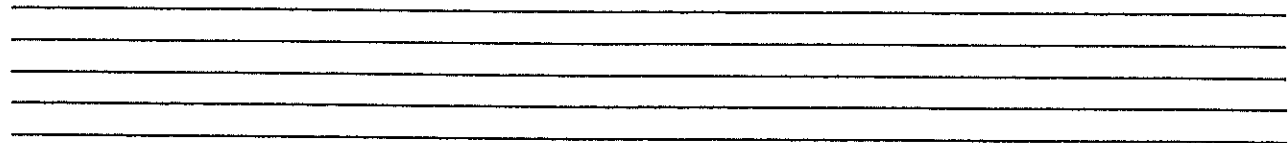
SIMPLE TRIPLE

METER

Compose a four measure melody for each meter indicated. Include a clef, key signature, and the appropriate meter (time) signature.

COMPOUND TRIPLE
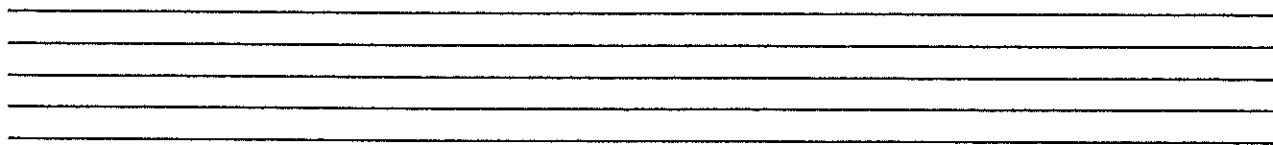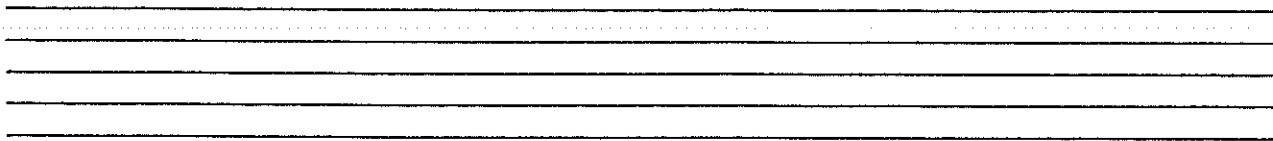
SIMPLE QUADRUPLE
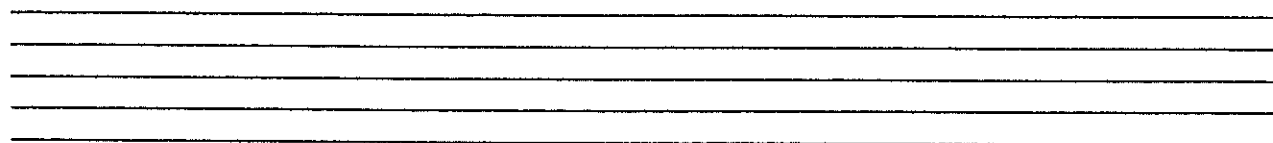
VARIATIONS

Write a rhythmic variation on the following melody. Include the clef sign, key signature and the appropriate meter (time) signature.

Baa Baa Black Sheep

VARIATIONS

Write a rhythmic variation on the following melody. Include the clef sign,
key signature and the appropriate meter (time) signature.

Camptown Races

VARIATIONS

Write a rhythmic variation on the following melody. Include the clef sign, key signature and the appropriate meter (time) signature.

Lightly Row

VARIATIONS

Write a rhythmic variation on the following melody. Include the clef sign, key signature and the appropriate meter (time) signature.

The Flying Trapeze

VARIATIONS

Write a rhythmic variation on the following melody. Include the clef sign, key signature and the appropriate meter (time) signature.

Yankee Doodle

VARIATIONS

Write a rhythmic variation on the following melody. Include the clef sign, key signature and the appropriate meter (time) signature.

This Old Man

VARIATIONS

Write a melodic variation on the following melody. Include the clef sign, the appropriate key signature and the appropriate meter (time) signature.

This Old Man
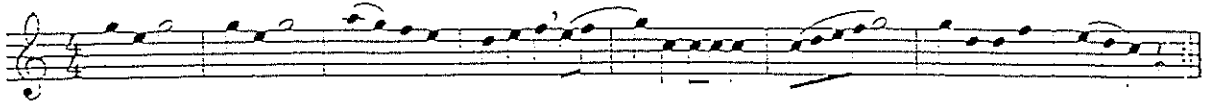
VARIATIONS

Write a melodic variation on the following melody. Include the clef sign, the appropriate key signature and the appropriate meter (time) signature.

Mary Had a Little Lamb
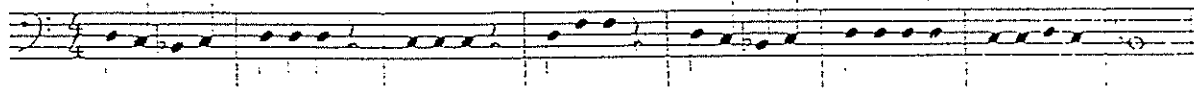
Write a melodic variation on the following melody. Include the clef sign, the appropriate key signature and the appropriate meter (time) signature.

Baa Baa Black Sheep
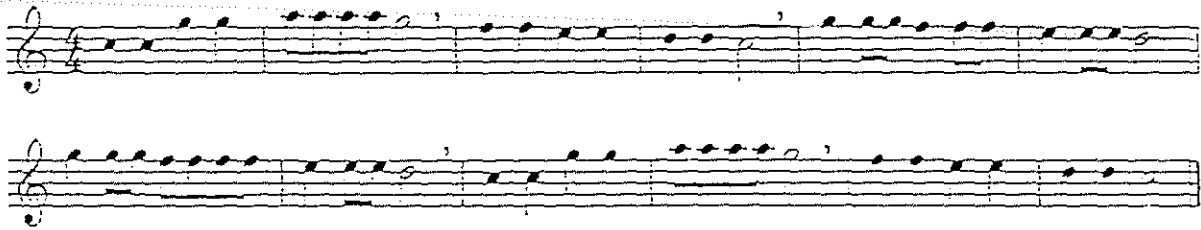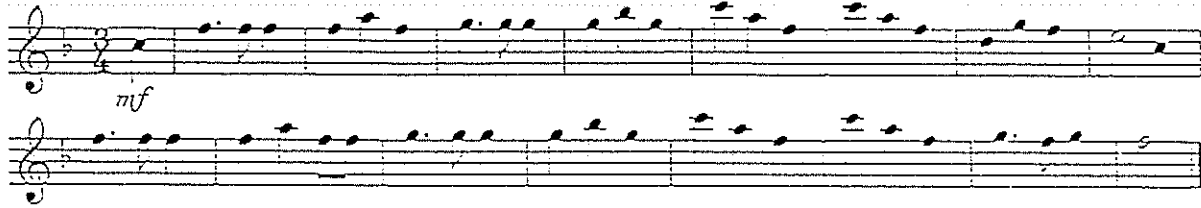
VARIATIONS

Write a melodic variation on the following melody. Include the clef sign, the appropriate key signature and the appropriate meter (time) signature.

Molly Malone

VARIATIONS

Write a melodic variation on the following melody. Include the clef sign, the appropriate key signature and the appropriate meter (time) signature.

Ode to Joy

VARIATIONS

Write a melodic variation on the following melody. Include the clef sign, the appropriate key signature and the appropriate meter (time) signature.

Billie Boy
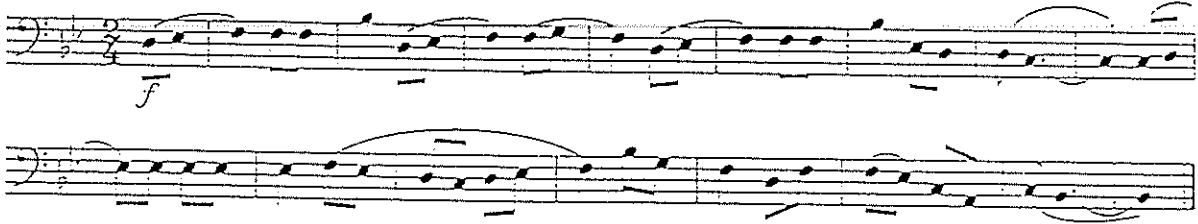
SCALE CONSTRUCTION

Using the keyboard, construct and write major, dorian, and mixolydian scales using whole notes. Use the tonic of Concert Bb for all three. Use your clef.
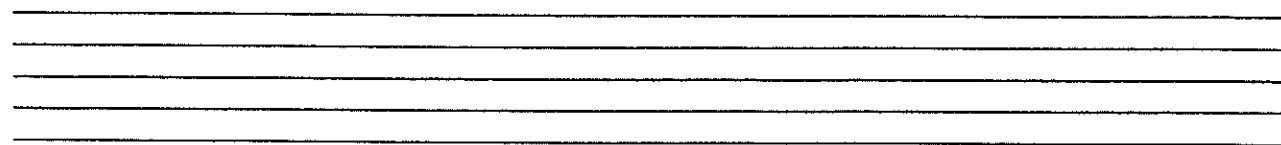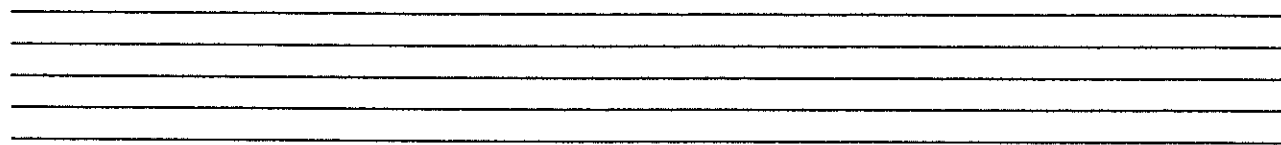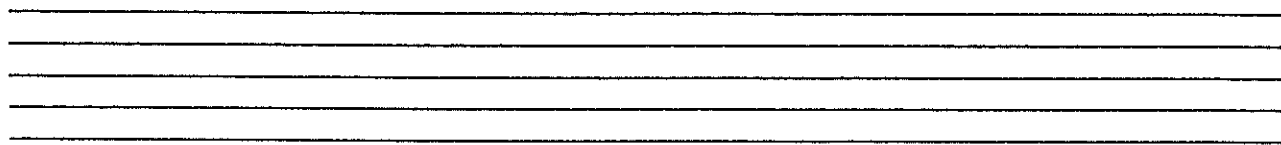
SCALE CONSTRUCTION

Using the keyboard, construct and write major, dorian, and mixolydian scales using whole notes. Use the tonic of Concert F for all three. Use your clef.
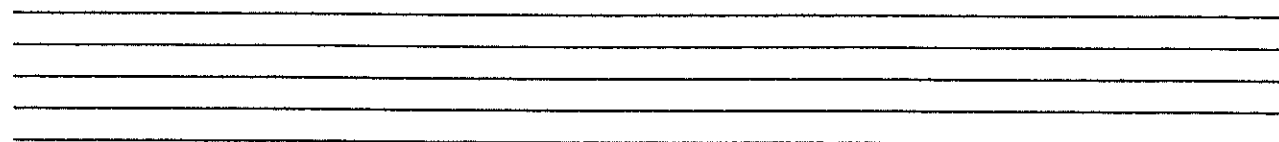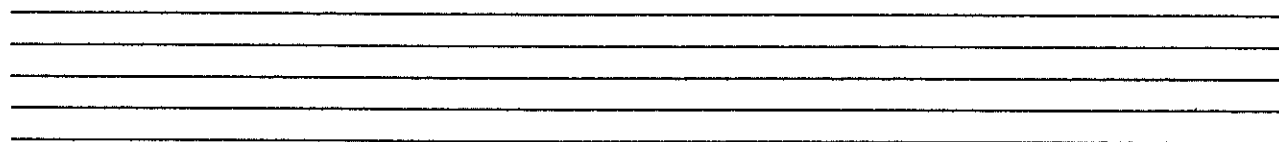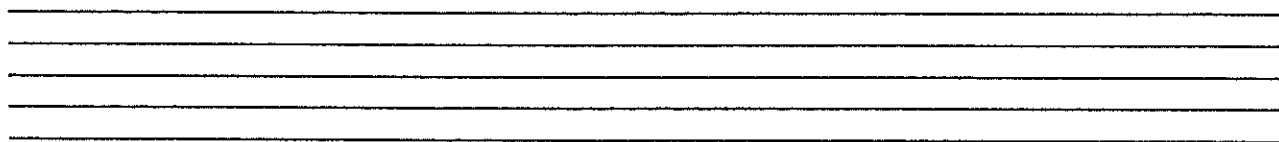
SCALE CONSTRUCTION

Using the keyboard, construct and write major, dorian, and mixolydian scales using whole notes. Use the tonic of Concert Eb for all three. Use your clef.
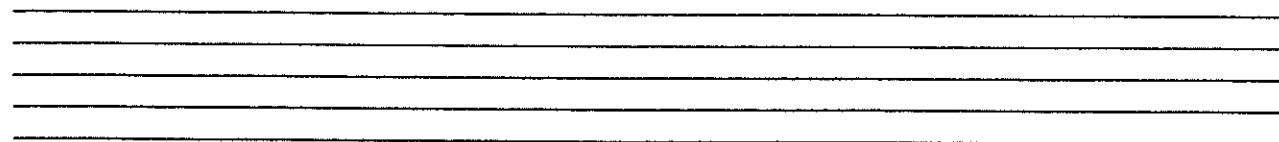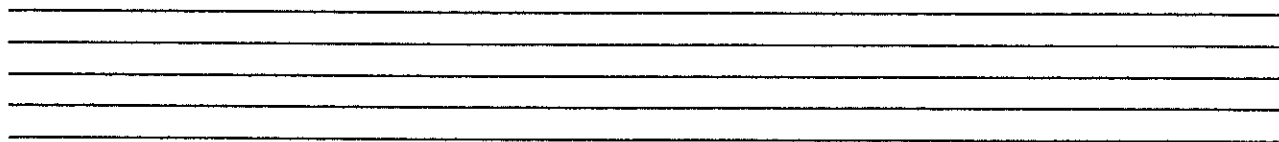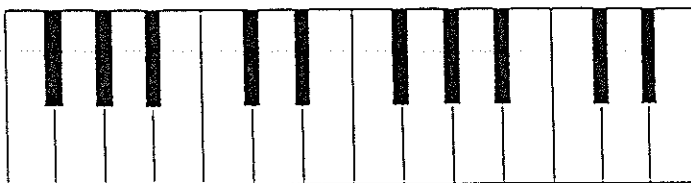
SCALE CONSTRUCTION

Using the keyboard, construct and write major, dorian, and mixolydian scales using whole notes. Use the tonic of Concert C for all three. Use your clef.
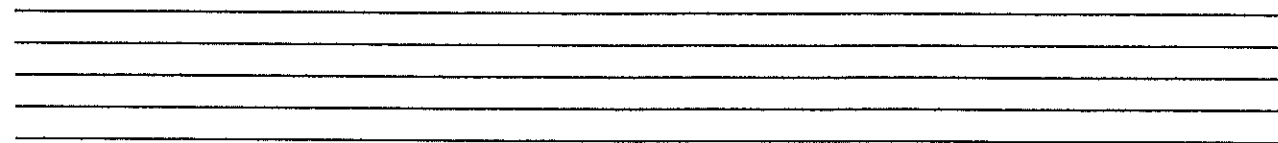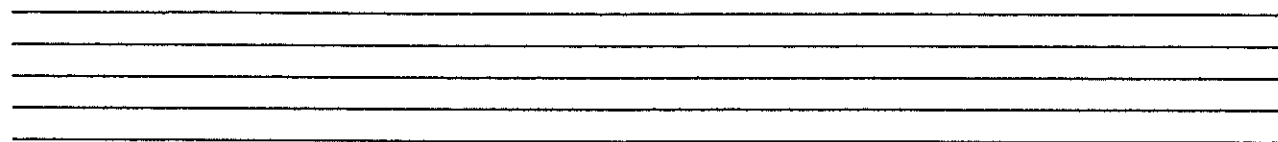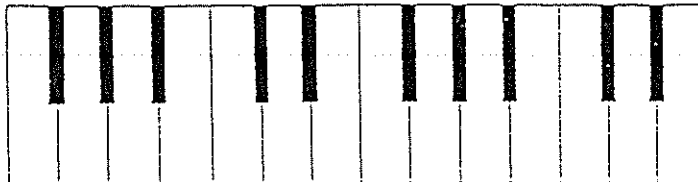
SCALE CONSTRUCTION

Construct a blues scale based on the tonic indicated. Use your clef.

Concert Bb

Concert F

Concert Eb

Concert C

TWELVE BAR BLUES

Compose a twelve bar blues in the key of Concert Bb.

TWELVE BAR BLUES

Compose a twelve bar blues in the key of Concert F.

AB FORM

Compose a melody using AB form.

ABA FORM

Compose a melody using ABA form.

AABA FORM

Compose a melody using AABA form.
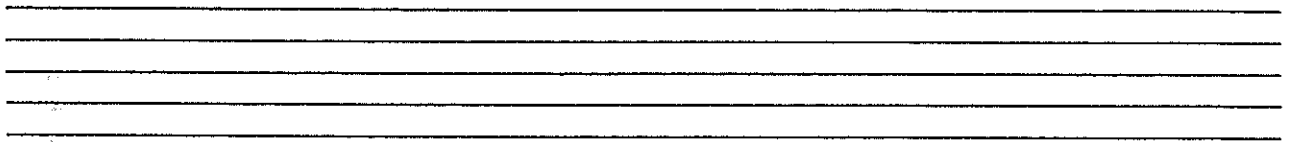
TRANSPOSITION

Transpose the following melody to the keys indicated.

This Old Man

G MAJOR

Ab MAJOR

TRANSPOSITION

Transpose the following melody to the keys indicated.

Go Tell Aunt Rhodie

F MAJOR

Gb MAJOR

Transpose the following melody to the key indicated.

Molly Malone

Andante—Legato

C MAJOR

TRANSPOSITION

Transpose the following melody to the keys indicated.

Aura Lee
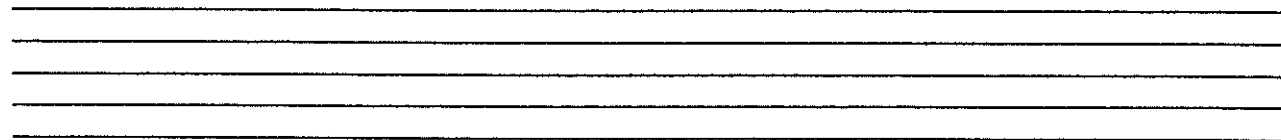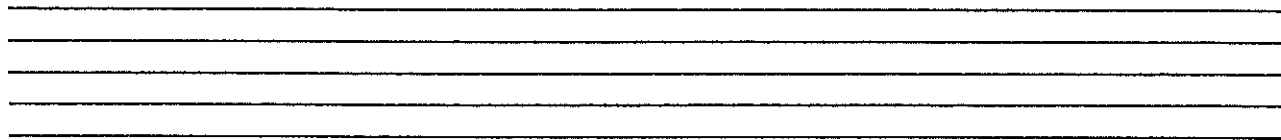
Bb MAJOR

Transpose the following for flute and clarinet.

Transpose the following for tenor sax and bari sax.

TRANSPOSITION

Transpose the following for flute and trumpet.

Transpose the following for alto sax and baritone (TC).

TRANSPOSITION

Transpose the following for clarinet and alto clarinet.

Transpose the following for trumpet and baritone (TC).

TRANSPOSITION

Transpose the following for bass clarinet and trombone.

Transpose the following for clarinet and alto sax.

TRANSPOSITION

Transpose the following for baritone (BC) and tuba.

Transpose the following for trombone and bari sax.

TRANSPOSITION

Transpose the following for bassoon and baritone (BC).

Transpose the following for trumpet and trombone.

TRANSPOSITION

Transpose the following for trombone and tuba.

Transpose the following for two trombones.

Content Standard 5: Reading and notating music

Achievement Standard, Proficient:

Students

a. demonstrate the ability to read an instrumental or vocal score of up to four staves by describing how the elements of music are used

Students who participate in a choral or instrumental ensemble or class

b. sightread, accurately and expressively, music with a level of difficulty of 3, on a scale of 1 to 6

Achievement Standard, Advanced:

Students

c. demonstrate the ability to read a full instrumental or vocal score by describing how the elements of music are used and explaining all transpositions and clefs

d. interpret nonstandard notation symbols used by some 20th-century composers

Students who participate in a choral or instrumental ensemble or class

e. sightread, accurately and expressively, music with a level of difficulty of 4, on a scale of 1 to 6 (NSAE, 1994, p. 61)
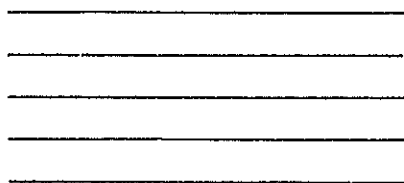
TONE -- the tones of music are defined by four characteristics:

1) definite pitch

2) specific duration

3) intensity and/or dynamics

4) timbre

I.   PITCH

Pitch expresses the relative "height" or "depth" of a sound. To gain more understanding of pitch, we must look at a variety of symbols used to interpret it.

The Staff

The staff consists of five equally spaced parallel lines which enclose four spaces. Information is placed on, above, and below the staff relating to the composition to be performed and the elements concerned. The lines and spaces are numbered from bottom to top.
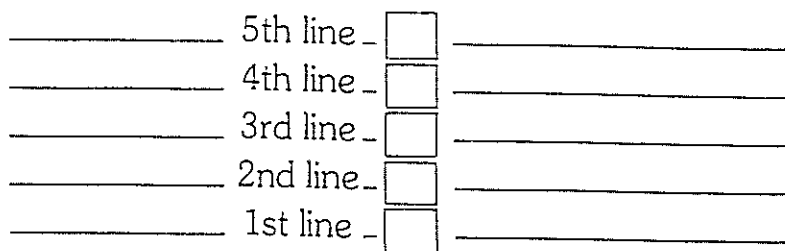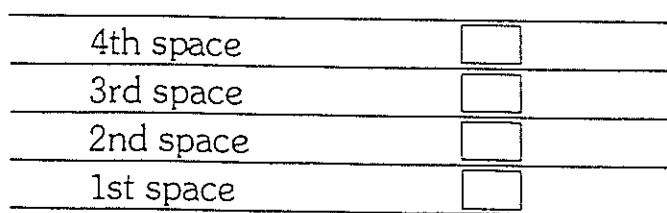
4th space

3rd space

2nd space

1st space

5th line

4th line

3rd line

2nd line

1st line

THE STAFF

The staff consists of five equally spaced parallel lines which enclose four spaces.
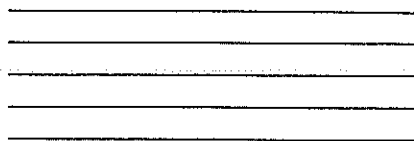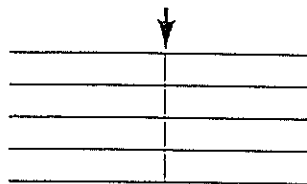
THE BAR LINE

A bar line is a verticle line through the staff that separates the staff into equal parts called bars or measures.
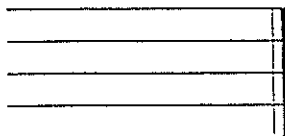
BAR OR MEASURE

The space between two bar lines.

THE DOUBLE BAR LINE

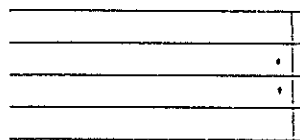A set of two verticle lines through the staff. The double bar line serves two purposes: 1) to serve as a warning sign at the end of a section indicating upcoming changes within the music, and 2) to indicate the completion of the music.
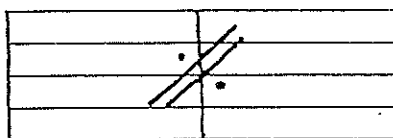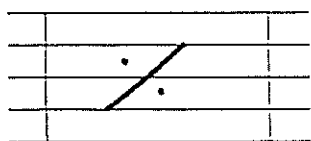
REPEAT SIGN

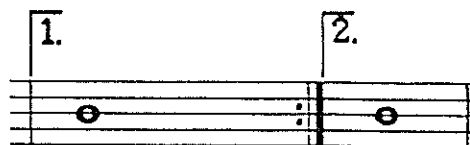A symbol that indicates to play or sing a section of music again. The following are examples of repeat signs:

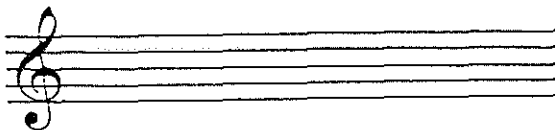Section Repeat

One and Two Measure Repeats

First and Second Endings

The Clef

In order to provide information about the pitch of a note, the staff must be qualified by a clef. Placing a clef on the staff establishes a zone of pitch.

Treble Clef: Medium to high zone of pitch

Alto Clef: Medium zone of pitch

Bass Clef: Low to medium zone of pitch
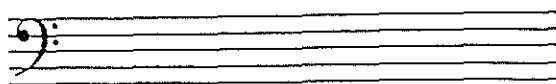
The Alto Clef can be adapted to other zones of pitch by moving it up or down on the staff.

Soprano   Mezzo-   Alto   Tenor   Baritone
           soprano

CLEF NAME	SYMBOL	INSTRUMENT/VOICE GROUP
TREBLE CLEF	𝄞	soprano, alto, violin, flute, oboe, clarinet, trumpet, saxophone, french horn, piano - right hand
ALTO CLEF	𝄡	viola
BASS CLEF	𝄢	baritone, bass, tenor, cello, trombone, string bass, tuba, baritone horn, bassoon, piano - left hand

II. NOTATION

Music in written form is called notation. Notation is symbolized tone, and its chief purpose is twofold: 1) to indicate the pitch of each tone, and 2) to indicate the duration of each tone.

Notes in the Treble Clef:

Ascending   Descending

D E F G A B C D E F G   G F E - D C B A G F E D

Notes in the Alto Clef:

Ascending   Descending

E F G A B C D E F G A   A G F E D C B A G F E

Notes in the Bass Clef:

Ascending   Descending

F G A B C D E F G A B   B A G F E D C B A G F

The following shows how the zones of pitch for each clef overlap.

Middle C

F G A B C D E F G A B C D E F G A B C D E F G

Notes may be written on a line or in the space between two lines.

on a line   in a space
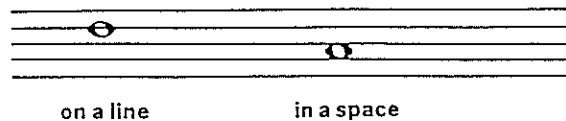
A mnemonic device can be used to remember the pitch names of the lines and spaces for each clef. The following are common sentences used to memorize the pitch order. Always remember to read from bottom to top.
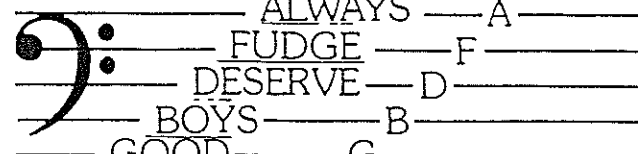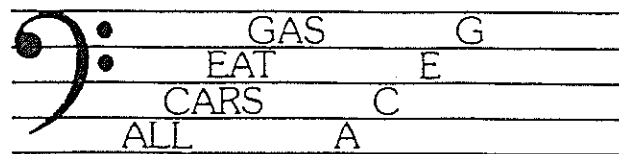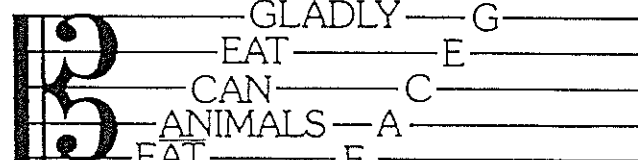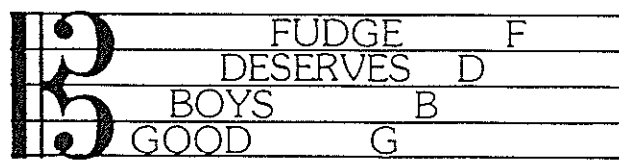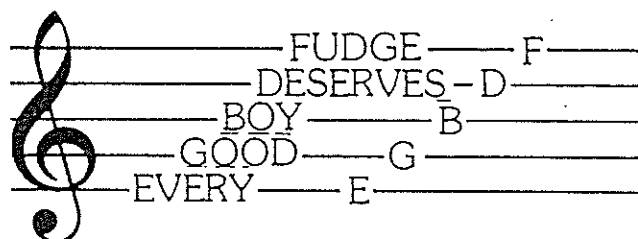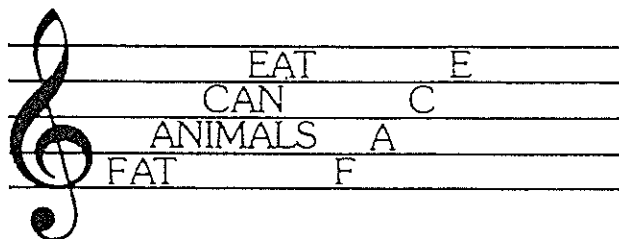
LEDGER LINES

Short lines used to extend notes above and below the staff are called ledger lines.

Treble Clef:

Alto Clef:

Bass Clef:

SCALE TONES

Scale tones are often vocalized with either scale numbers, musical alphabet letters or sol fege syllables.

The chromatic scale shows the ascending and descending sol fege syllables.

NOTES AND RESTS

Notes and rests are used to symbolize the duration of tone and silence. For each note, there is one rest equal to it.

Whole note	Half note	Quarter note	Eighth note	Sixteenth note	Thirty-second note

Whole rest	Half rest	Quarter rest	Eighth rest	Sixteenth rest	Thirty-second rest

Here is a chart showing the relative duration of notes:

whole note = half notes

quarter notes

eighth notes

sixteenth notes

The "family tree" arrangement is another way to view the relative duration of notes.
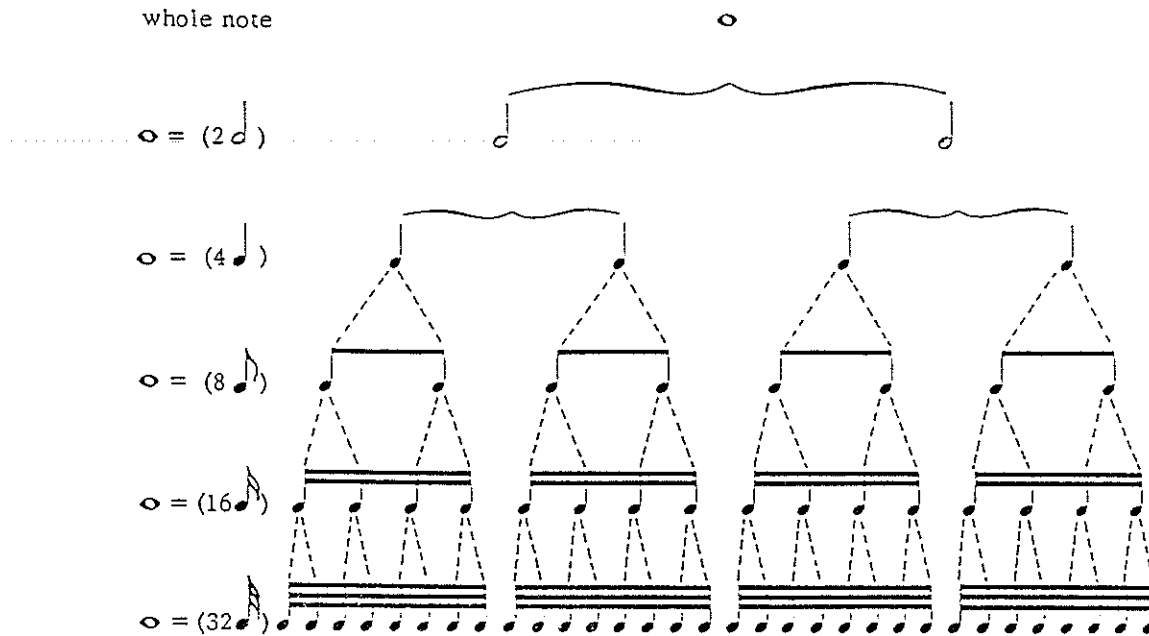
DURATION

The duration of each note/rest pair is as follows:

WHOLE	4 counts
HALF	2 counts
QUARTER	1 count
EIGHTH	1/2 count
SIXTEENTH	1/4 count
THIRTY-SECOND	1/8 count

DOTTED RHYTHMS

When a dot is placed after a note or rest, the duration value becomes half as long again.

| Dotted whole note | Dotted half note | Dotted quarter note | Dotted eighth note | Dotted sixteenth note | Dotted thirty-second note |

| Dotted whole rest | Dotted half rest | Dotted quarter rest | Dotted eighth rest | Dotted sixteenth rest | Dotted thirty-second rest |

DURATION

The duration of each note/rest pair is as follows:

DOTTED	WHOLE	4 counts	÷ 2 counts	= 6 counts
DOTTED	HALF	2 counts	÷ 1 count	= 3 counts
DOTTED	QUARTER	1 count	÷ 1/2 count	= 1 1/2 counts
DOTTED	EIGHTH	1/2 count	÷ 1/4 count	= 3/4 count
DOTTED	SIXTEENTH	1/4 count	÷ 1/8 count	= 3/8 count
DOTTED	THIRTY-SECOND	1/8 count	÷ 1/16 count	= 3/16 count

Notes consist of three main parts; the **body** or **head**, the **stem**, and the **flag**. When multiples of flagged values occur together they may joined by **beams**.

BODY ➔ ⎯STEM   BODY ➔ ⎯FLAG   BEAM
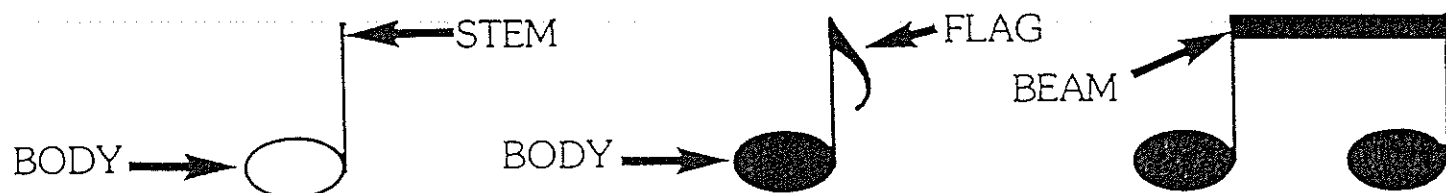
Stems can go up or down. The stem is positioned **upward** **on** **the** **right** **side** of the body or head for notes placed on lines or in spaces <u>below</u> the middle line of the staff. The stem is positioned **downward** **on** **the** **left** **side** of the body or head for notes placed on lines or in spaces <u>above</u> the middle line of the staff. Notes placed on the middle line of the staff can go either way.

ARTICULATION

LEGATO

A legato mark (-) placed over or under a note indicates to play or sing in a smooth and connected style.
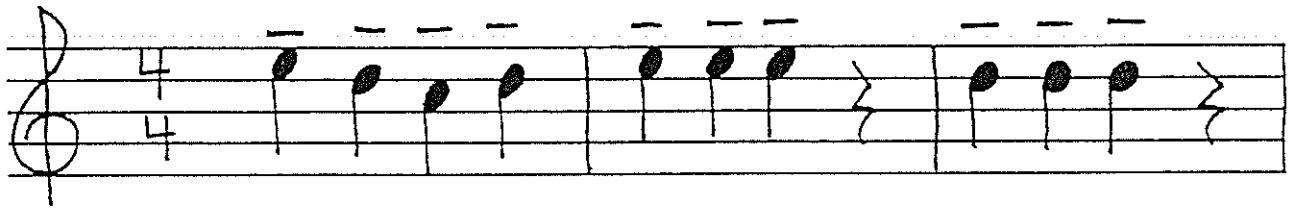
STACCATO

A staccato mark (.) placed over or under a note indicates to play or sing in a short and detached style.
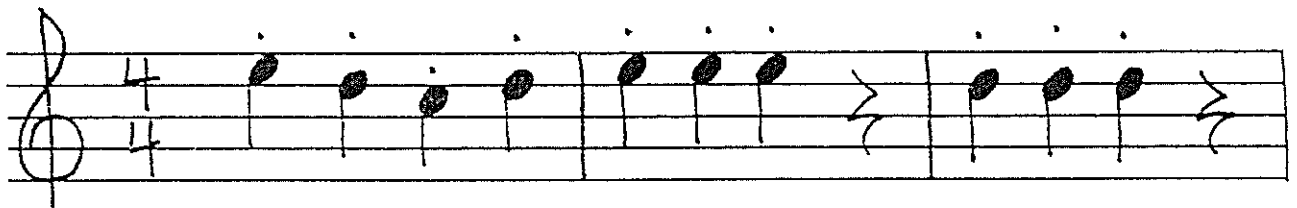
MARCATO

A marcato mark (>) placed over or under a note indicates to play or sing with full emphasis and full value.

EXERCISES

Name the symbol and describe its function.

1. _____   _____

_____

_____

2. ♭   _____   _____

_____

_____

3.   _____   _____

_____

_____

4. _____   _____

_____

_____

5.   _____   _____

_____

_____

6. ♮ _____ _____ 169

_____

_____
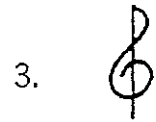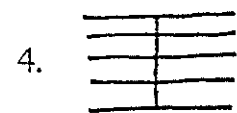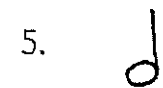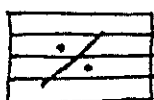
7. _____ _____

_____

_____

8. 𝄢 _____ _____

_____

_____

9. _____ _____

_____

_____

10. ♯ _____ _____

_____

_____

EXERCISES

Name the symbol and describe its function.

1.   _____   _____

2.   _____   _____

3.   _____   _____

4.   _____   _____

5.   _____   _____

6.

7.
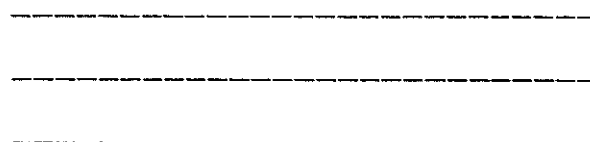
8.
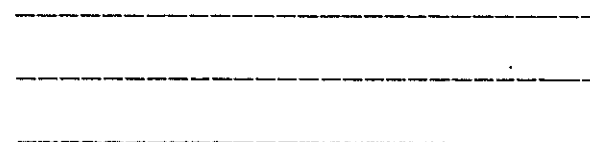
9.

10.

EXERCISES

Draw the symbol and describe its function.

1.   STAFF   _____

                                  _____

                                  _____
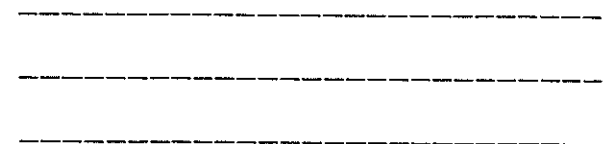
2.   TREBLE CLEF   _____

                                  _____

                                  _____
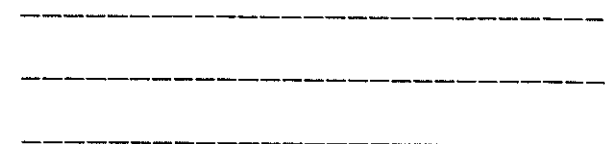
3.   BAR LINE   _____

                                  _____

                                  _____
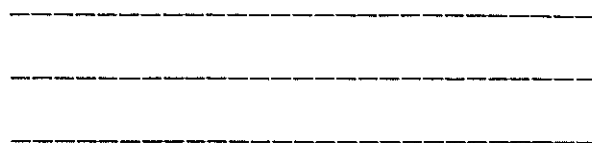
4.   BAR OR MEASURE   _____

                                  _____

                                  _____
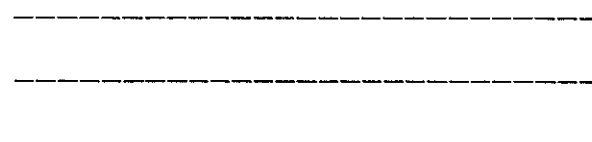
5.   ALTO CLEF   _____

                                  _____

                                  _____
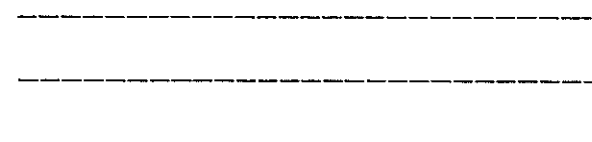
6.   ONE MEASURE   _____
          REPEAT   _____

                            _____
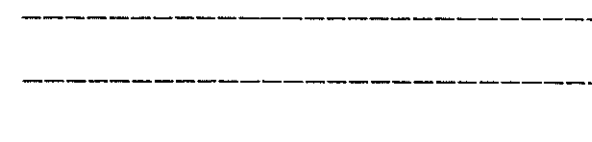
7.   REPEAT SIGN   _____

                            _____

                            _____
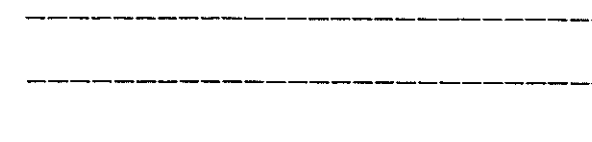
8.   BASS CLEF   _____

                            _____

                            _____

9.   1ST/2ND ENDING   _____

                            _____

                            _____

10.   DOUBLE BAR LINE   _____

                            _____

                            _____
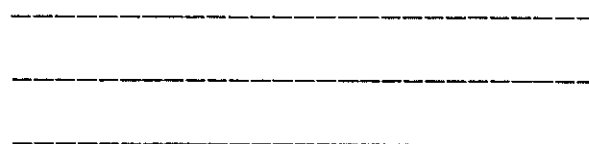
EXERCISES

Draw the symbol and give the number of counts it receives.
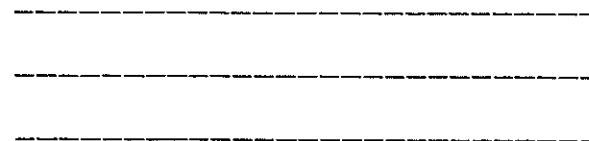
1.   WHOLE NOTE
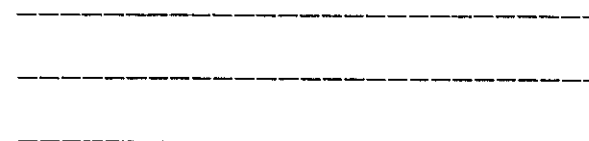
2.   QUARTER REST
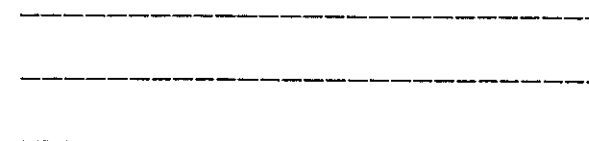
3.   SIXTEENTH NOTE

4.   HALF REST

5.   EIGHTH NOTE
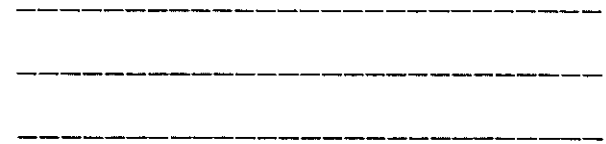
6.   WHOLE REST   _____

_____

_____
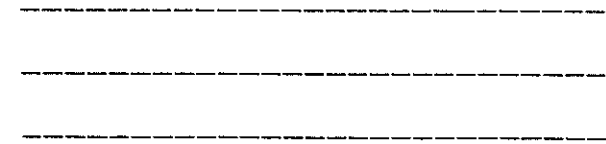
7.   HALF NOTE   _____

_____

_____

8.   SIXTEENTH REST   _____

_____

_____

9.   QUARTER NOTE   _____

_____

_____
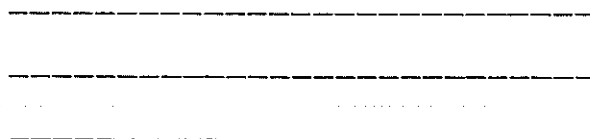
10.   EIGHTH REST   _____

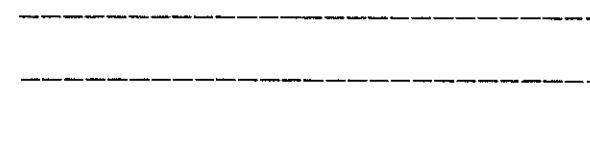_____

_____
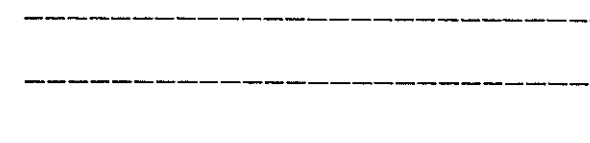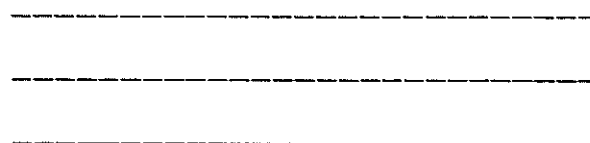
EXERCISES

Draw the symbol and describe its function.
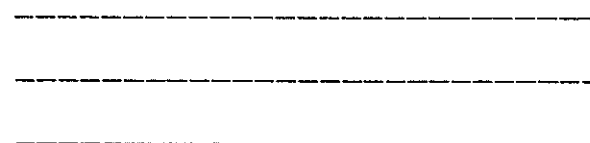
1.   SHARP SIGN
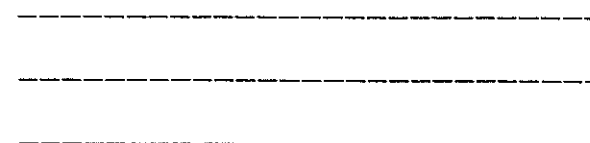
2.   LEDGER LINE
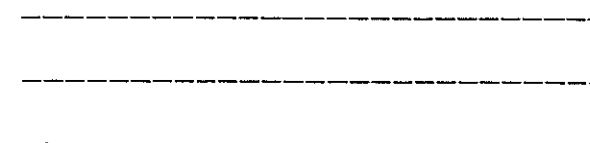
3.   NATURAL SIGN

4.   WHOLE STEP

5.   FLAT SIGN

6.   HALF STEP

_____

_____

_____

7.   TIE

_____

_____

_____

8.   LEGATO

_____

_____

_____

9.   MARCATO

_____

_____

_____

10.   STACCATO

_____

_____

_____

SOL FEGE

Identify the interval and write the sol fege syllable underneath each note for the following scales.

1.
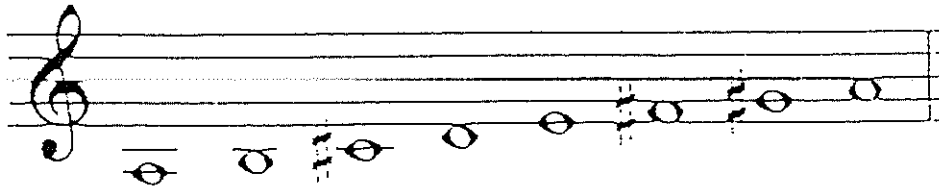
2.

3.

SCORE

Look at the example of a score on the next page and answer the following questions.

1. What is the key? Does it change and, if so, what is the new key?

2. What meter (time) signature appears to be in use?

3. What is the dynamic level? Does it change and, if so, in what ways?

4. Which instruments have split parts?

5. Which rhythmic figure recurs throughout the first three measures?

6. What voice first states the figure?

7. Name the measure, beat number and voice(s) that state the figure through the first three measures.

8. Which instruments have the melody?

9. Name the chord in the last measure.

10. Name the part of the chord each instrument represents.

SCORE

* Bb Clarinets play the notes within the brackets (⌐ ¬) only if Eb Trumpets are not available.

SCORE

Look at the example of a score on the next page and answer the following questions.

1. What is the key? Does it change and, if so, what is the new key?

2. What meter (time) signature appears to be in use?

3. What is the dynamic level?

4. Are there any abrupt changes in the dynamics? If so, where?

5. Which instruments have split parts?

6. Which instruments have the melody?

7. Does there appear to be a countermelody? If so, in what voice(s)?

8. Is the motif at the double bar new or the same?

9. What voices state that motif?

10. What voices echo that motif?

Spirited ♩=120

CHAPTER 4

Summary of the Study

The block schedule has become the leading trend in the restructuring

of the traditional school day. Although the block schedule, with its longer

time periods, offers many attractive features to meet the needs of

modern secondary education, it does not easily accomodate performing

arts classes in many school districts, primarily because of scheduling

conflicts. In many districts these conflicts have had a severe impact on

the performance classes through large turnover of personnel and/or loss

of members (Caldwell, 1993).

This large turnover counteracts the long, hard battle to have the art

disciplines viewed as "basic" to the core curriculum. With the passing of

the *Goals 2000: Educate America Act*, the art disciplines are now

established as a necessary and essential part of the United States

education system.

As a result of the act, the National Standards for Arts Education was

developed to provide clear and focused guidelines to what is deemed

essential learning in each area of the arts. The purpose of this study was

to focus on four of the nine guidelines for music and to develop resources

designed to strengthen musicianship skills within a performance setting,

specific to a secondary (high school) level instrumental music class currently participating in block scheduling.

Recommendations

For any arts director facing the possibility of block scheduling, it is imperative to take an active role by gathering information and materials on the various schedules and by being well informed of the possible impacts to the arts programs. It is important to keep advocates of the arts programs involved in every step of the process. Directors should take the opportunity to observe and take notes on other programs that are currently participating in block scheduling. If possible, have a parent or a community member observe and take notes at the same time. Active community involvement is an important factor in preserving a quality program.

Directors must take a long, hard look at their individual programs to determine whether that quality does indeed exist. The *Goals 2000: Educate America Act* includes the arts as a necessary and essential part of the educational system. Curriculum development in the arts must delve into the articulated standards that are considered essential for students K-12. The National Standards for Arts Education was developed to provide clear and focused guidelines as to what is deemed essential learning in

each area of the arts. These standards must be embraced within each lesson to emphasize the arts curriculum and its validity as a core subject.

Arts directors must have a clear plan for their programs. They must think through concepts, skills, and modes of presentation in order to provide meaning and relevance to their students. Only in this way, will they truly educate their students in the arts.

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