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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
Presented to
The Graduate Faculty
Central Washington University

In Partial Fulfillment
of the Requirements for the Degree
Master of Education

by
Rebecca Kay McCoy

August, 1995

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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. Performing Arts Classes. 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. National Standards for Arts Education. An approved document articulating the standards in the arts for students K-12.
4. Musicianship. 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 National Standards for Arts Education 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 National Standards for Arts Education. 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 if 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 curriculum. The National Standards for Arts Education (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 is 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

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

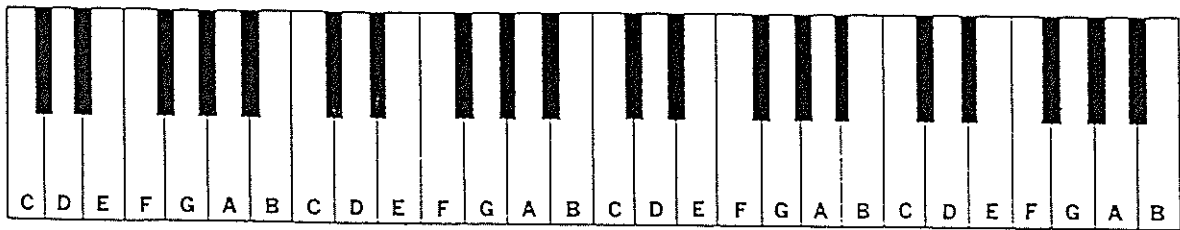
PT. 3

PT. 2

PT. 4

GRADE LEVEL:

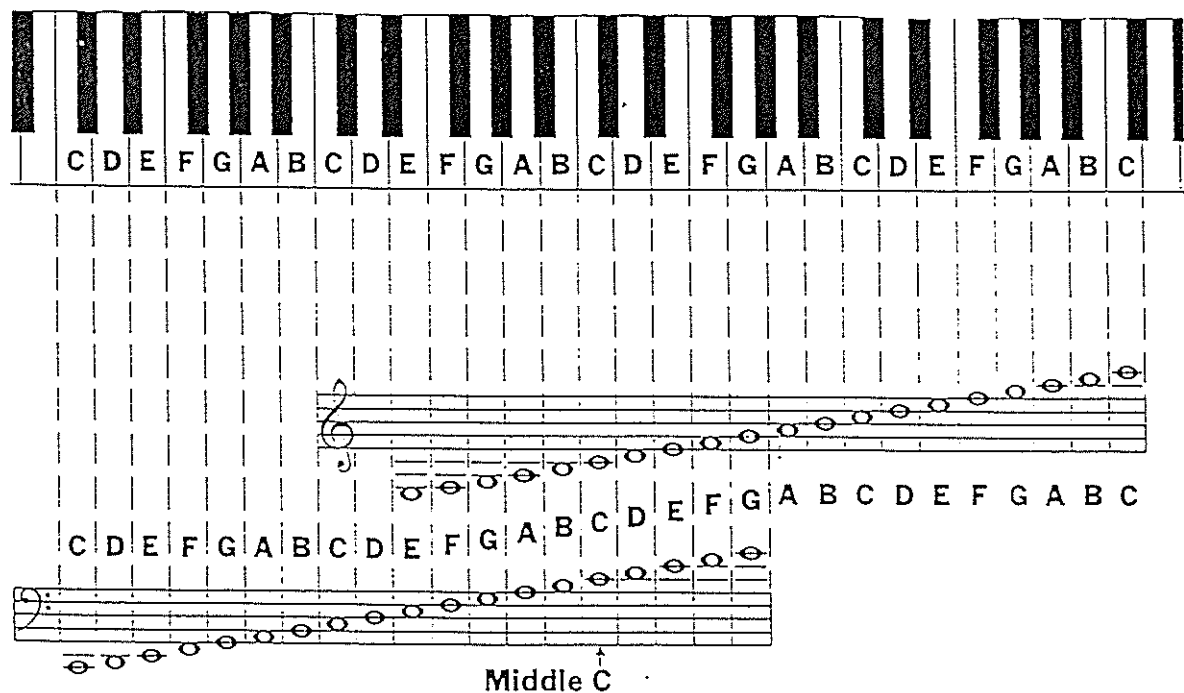
COMMENTS:



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 staves.



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

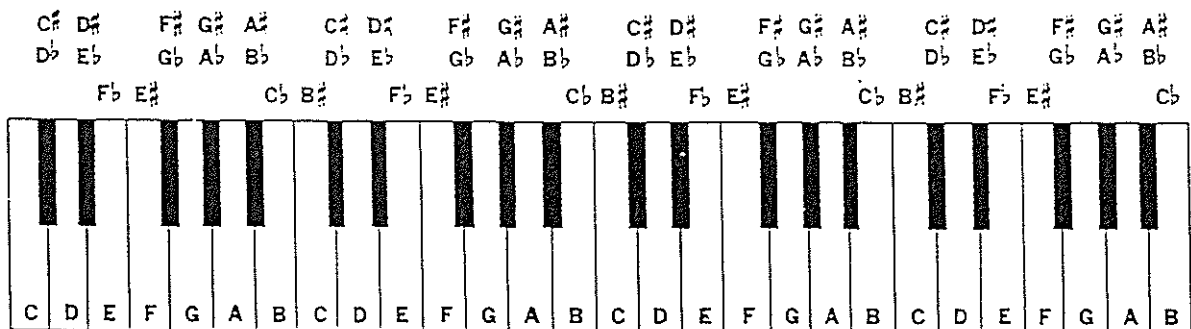
Sharp -- when the symbol # is placed before the letter name of a note, it raises the pitch by one half step.

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 musical staff in treble clef showing twelve notes, each with its enharmonic equivalent written below it. The notes and their equivalents are: A# (Bb), Bb (Cb), C# (Db), Db (Eb), D# (Eb), Eb (Fb), B# (Cb), Cb (B), Bb (Cb), Cb (B), Eb (Fb), E# (F#), and F# (G).

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.

A musical staff in treble clef showing an ascending chromatic scale starting on middle C and ending on the C above it, consisting of twelve consecutive semitones.

The ascending chromatic scale makes use of sharps:

A musical staff in treble clef showing an ascending chromatic scale with solfège syllables written below each note. The notes and syllables are: C (do), C# (di), D (re), D# (ri), E (mi), F (fa), F# (fi), G (so), G# (si), A (la), A# (li), B (ti), and C (do).

The descending chromatic scale makes use of flats:

A musical staff in treble clef showing a descending chromatic scale with solfège syllables written below each note. The notes and syllables are: C (do), B (ti), Bb (te), A (la), Ab (le), G (so), Gb (se), F (fa), E (mi), Eb (me), D (re), Db (rah), and C (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 BbA 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#

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 Bb C Bb A G F	F G A Bb C D C Bb A 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
E♭:	E♭ F G A♭ B♭ A♭ G F E♭	E♭ F G A♭ B♭ C B♭ A♭ G F E♭
D♯:	D♯E♯F♯ G♯ A♯ G♯F♯E♯ D♯	D♯E♯ F♯ G♯A♯B♯A♯G♯ F♯E♯ 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
G♭:	G♭A♭ B♭C♭ D♭ C♭B♭ A♭ G♭	G♭A♭ B♭C♭ D♭ E♭ D♭C♭ B♭ A♭ G♭
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
A♭:	A♭ B♭ C D E♭ D C B♭ A♭	A♭ B♭ C D E♭ F E♭ D C B♭ A♭
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
B♭:	B♭C D E♭ F E♭ D C B♭	B♭C D E♭ F G F E♭ D C B♭
A♯:	A♯B♯C♯ D♯E♯ D♯C♯ B♯A♯	A♯B♯C♯ D♯E♯ F♯ E♯D♯C♯ 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# F# G# A# B# C# B# A# G# F# 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#

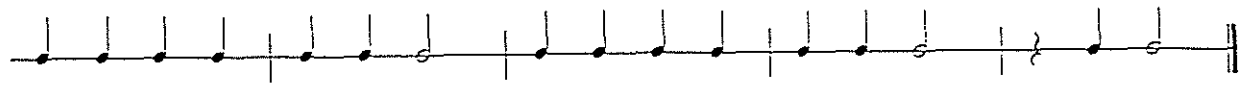
R. hand 2 3 1 2 3 1 2 1 3 2 1 3 2
 L. hand 3 2 1 4 3 2 1 2 3 4 1 2 3
 Ab: Ab Bb C Db Eb F G F Eb Db C Bb Ab
 G#: G#A# B#C#D#E#Fx E# D#C# B#A#G#

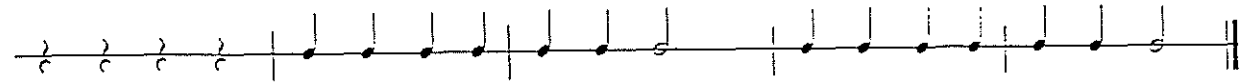
R. hand 2 1 2 3 1 2 3 2 1 3 2 1 2
 L. hand 3 2 1 4 3 2 1 2 3 4 1 2 3
 Bb: BbC D Eb F G A G F Eb D C Bb
 A#: A#B#Cx D#E# Fx GxFx E# D#Cx B#A#

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

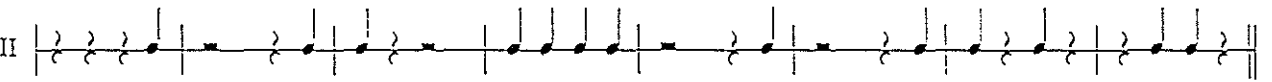
1. I 


II 

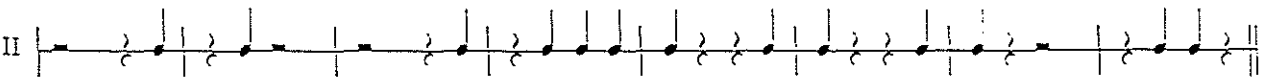
2. I 

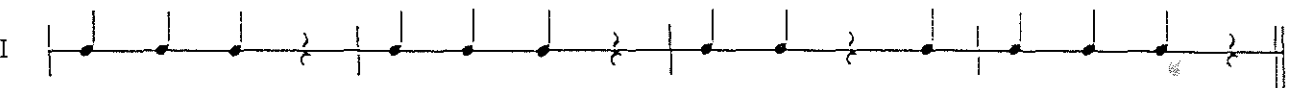
II 


3. I 

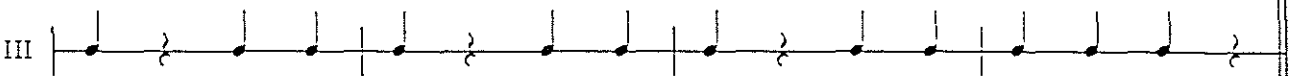
II 

4. I 

II 

5. I 

II 

III 

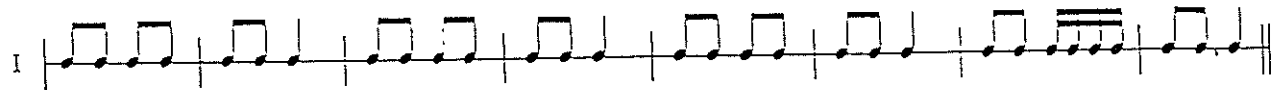
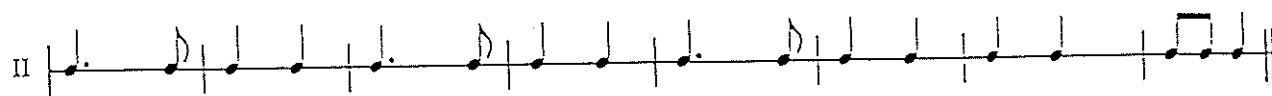
1. $\frac{4}{4}$ $\frac{4}{4}$

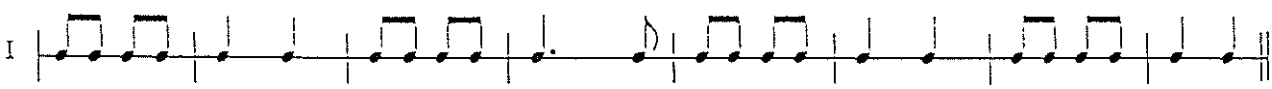
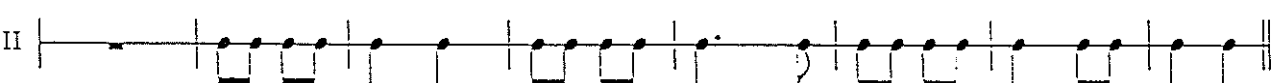
2. ¹ ²

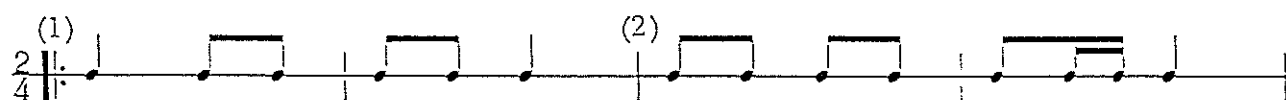
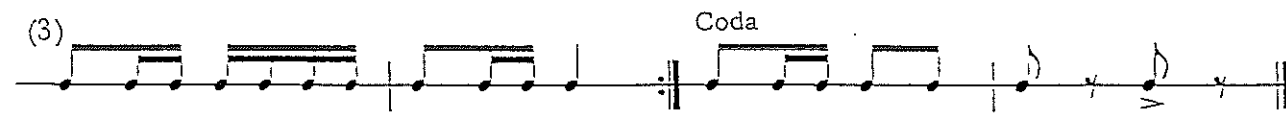
3. I II

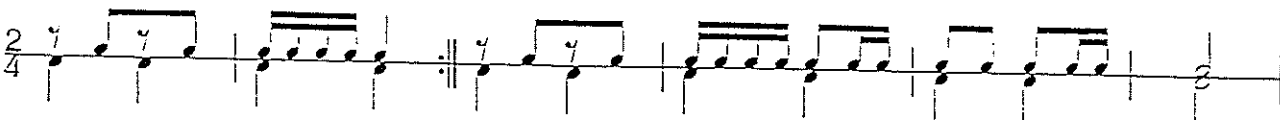

4. $\frac{2}{4}$ $\frac{2}{4}$


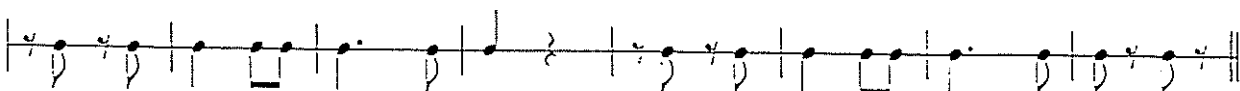
5. $\frac{2}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

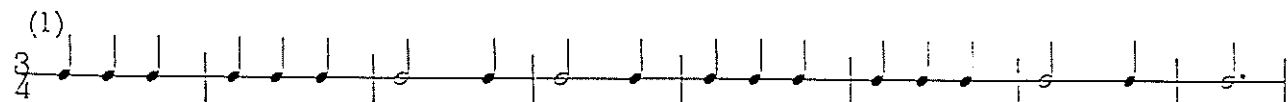
1. I  II 


2. I  II 


3.  
Coda
Tutti (all play here).

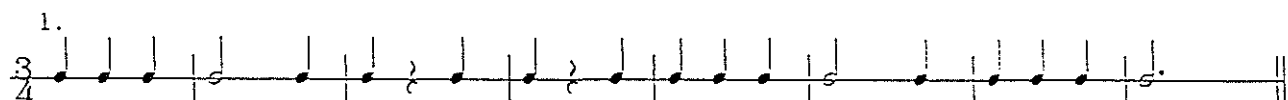
4.  

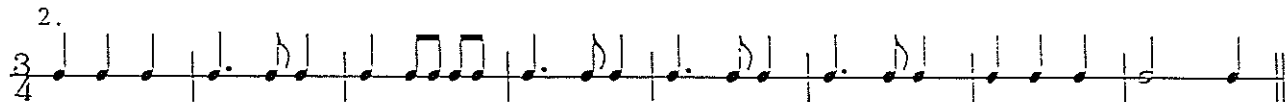
1. I |  II | 

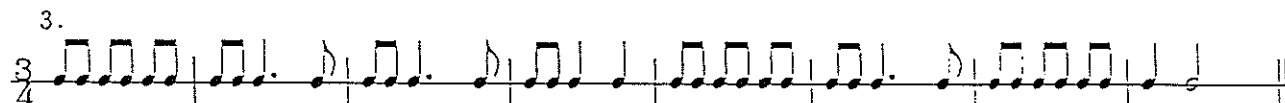
2. (1) 


(2) 

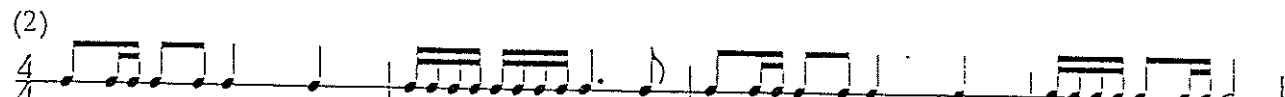
(3) 

3. 1. 

2. 

3. 

4. (1) 

(2) 

(3) 

1.

Musical notation for exercise 1, 4/4 time signature. It consists of four staves. The first staff starts with a quarter note on G4, followed by eighth notes on A4, B4, C5, and D5. The second staff has a whole rest, followed by eighth notes on D5, C5, B4, and A4. The third staff has eighth notes on G4, A4, B4, C5, and D5. The fourth staff has a whole note on G4.

2.

Musical notation for exercise 2, 2/4 time signature. It consists of four staves. The first staff has quarter notes on G4, A4, B4, and C5. The second staff has quarter notes on D5, C5, B4, and A4. The third staff has eighth notes on G4, A4, B4, C5, and D5. The fourth staff has eighth notes on D5, C5, B4, and A4.

3.

(1)

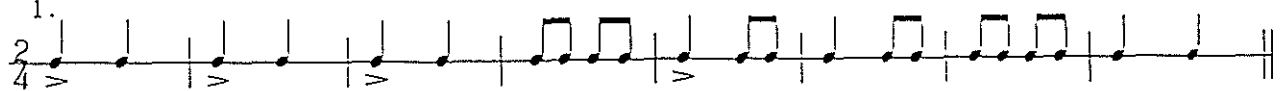
Musical notation for exercise 3, 2/4 time signature. It consists of three staves. The first staff has quarter notes on G4, A4, B4, and C5. The second staff has eighth notes on G4, A4, B4, C5, and D5. The third staff has eighth notes on D5, C5, B4, and A4.

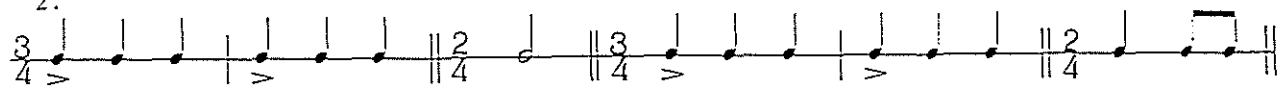
(2)

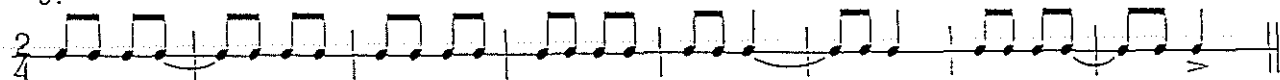
Musical notation for exercise 3, 2/4 time signature. It consists of one staff with eighth notes on G4, A4, B4, C5, and D5.

(3)

Musical notation for exercise 3, 2/4 time signature. It consists of one staff with eighth notes on G4, A4, B4, C5, and D5.

1. 

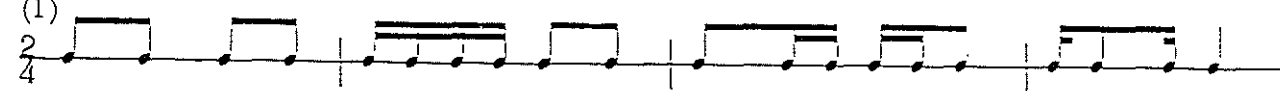
2. 

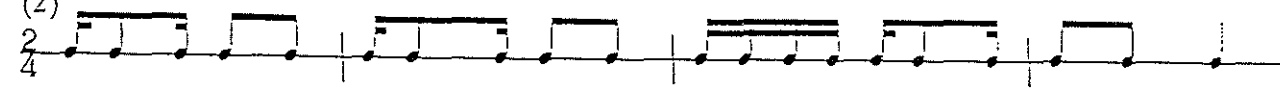
3. 


2. 


2. 


3. 

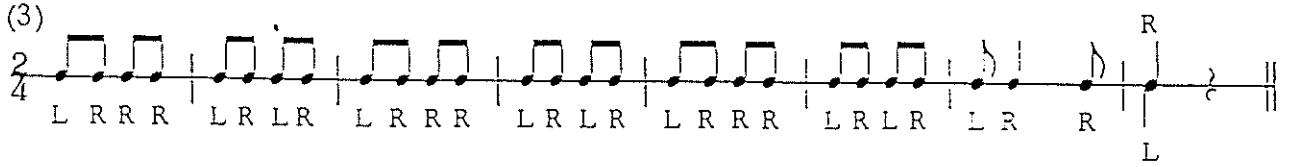
3. (1) 

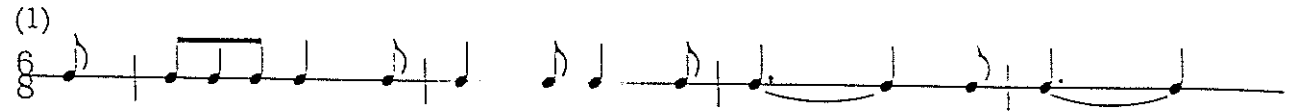
(2) 

(3) 

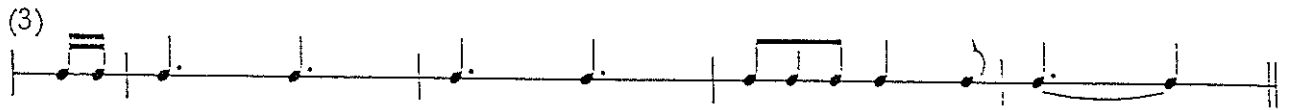
1. (1) 

(2) 

(3) 

2. (1) 

(2) 

(3) 

3. (1) 

(2) 

(3) 

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 $\frac{4}{4}$ 

Wood Tone Block $\frac{4}{4}$ 

Maracas $\frac{4}{4}$ 

2.

I Drum (or pound) $\frac{4}{4}$  :||

II Tambourine (or tap) $\frac{4}{4}$  :||

III Sticks and claves (or clap) $\frac{4}{4}$  :||

IV Maracas and shakers (or rub palms of each hand back and forth) $\frac{4}{4}$  :||

1. I Drum
(or pound palm of hand
lightly on table) $\frac{4}{4}$ ||: ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ :||
- II Tambourine
(or tap feet lightly) $\frac{4}{4}$ ||: ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ :||
- III Sticks and Clavés
(or clap hands) $\frac{4}{4}$ ||: ♩. ♩. ♩. | ♩. ♩. ♩. :||
- IV Maracas and Shakers
(or rub palms of hands
back and forth) $\frac{4}{4}$ ||: ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ :||
- V Guiro or Knotched Sticks
(or scrape pencil across
teeth of a comb) $\frac{4}{4}$ ||: ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ♩ ♩ ♩ :||

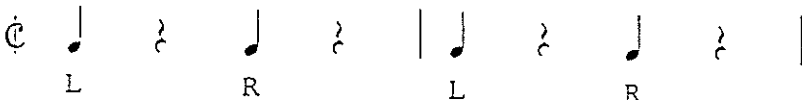
1.

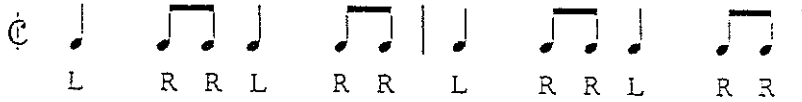
Drum $\frac{2}{4}$ 


Tambourine $\frac{2}{4}$ 


Rhythm Sticks $\frac{2}{4}$ 


2.

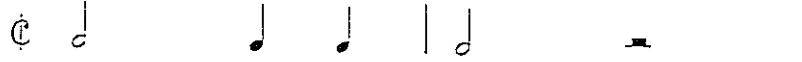
Conga drum C 

Bongo drum C 

Claves C 

Maracas C 

Guiro C 

Cowbell C 

L = left hand; R = right hand.

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

The musical score for 'So What' is presented in a 4/4 time signature. It consists of six staves of chord progressions and one staff for a solo section.

The chord progressions are as follows:

- Staff 1: E- (measures 1-4)
- Staff 2: E- (measures 5-8)
- Staff 3: E- (measures 9-12), F- (measures 13-16)
- Staff 4: F- (measures 17-20), E- (measures 21-24)
- Staff 5: E- (measures 25-28), E- (measures 29-32)

The solo section is labeled "SOLOS" and contains four measures, each with an 8-measure rest indicated by a bracket and the number 8. The notes for the solo are:

- Measure 1: E- (notes: G#4, A4, B4, C5)
- Measure 2: E- (notes: G#4, A4, B4, C5)
- Measure 3: F- (notes: G4, A4, B4, C5)
- Measure 4: E- (notes: G#4, A4, B4, C5)

The solo section concludes with a circled cross symbol and the instruction "Fade Out On E-".

IMPROVISATION

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

Little Sunflower

The musical score for "Little Sunflower" is presented in 4/4 time. It includes a main melody with two first and second endings, a bridge section, and a solo section. The solo section is divided into two parts: "SOLOS" and "BRIDGE".

SOLOS

E-	8	E-	8	BRIDGE	FΔ	4	EΔ	4
FΔ	4	EΔ	4	E-	8			

BRIDGE

The bridge section consists of two staves of music. The first staff is labeled "BRIDGE" and features chords FΔ and FΔ. The second staff features chords EΔ and EΔ. Both staves include first and second endings.

Fades out on E-

IMPROVISATION

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

Freddie Freeloader

BLUES C7

F7 C7

G7 F7 Bb7

SOLOS

C7 C7

F7 C7

G7 F7 Bb7

G7 F7 Bb7

IMPROVISATION

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

Blue Bossa

BOSSA NOVA

Musical notation for the BOSSA NOVA section. It consists of four staves of music in 4/4 time. The first staff shows a melody starting with a treble clef and a key signature of one flat. Chords are indicated above the notes: A, D-, G-, EØ, A7+9, D-, F-, Bb7, EbΔ, EØ, A7+9, A. The melody is written with eighth and quarter notes, some with slurs and accents.

SOLOS

Musical notation for the SOLOS section. It consists of four staves of music in 4/4 time. The first staff shows a melody starting with a treble clef and a key signature of one flat. Chords are indicated above the notes: D-, G-, EØ, A7+9, D-, F-, Bb7, EbΔ, EØ, A7+9, D-, A7+9. The melody is written with eighth and quarter notes, some with slurs and accents. The second staff shows a chord progression: D-, EØ, A7+9, D-, D-, EØ, A7+9, D-. The third staff shows a chord progression: D-, EØ, A7+9, D-, A7+9, D-. The fourth staff shows a chord progression: D-, EØ, A7+9, D-, D-, EØ, A7+9, D-. The word "ritard" is written below the final staff.

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 acoustic 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.

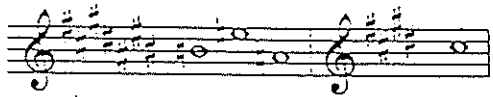
RELATIVE KEYS

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.

PARALLEL KEYS



 C# major :7 :3 :6 c# minor C major b7 b3 b6 c minor



 F# major :7 :3 :6 f# minor F major b7 b3 b6 f minor



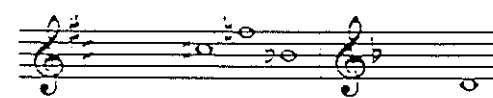

 B major :7 :3 :6 b minor Bb major b7 b3 b6 bb minor

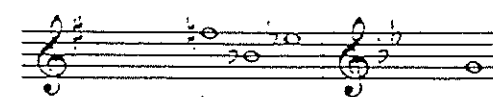



 E major :7 :3 :6 e minor Eb major b7 b3 b6 eb minor



 A major :7 :3 :6 a minor Ab major b7 b3 b6 ab minor



 D major :7 :3 :6 d minor (enharmonic of eb minor) = c# minor



 G major :7 :3 :6 g minor (enharmonic of ab minor) = g# minor

RELATIVE KEYS

The image displays 14 pairs of musical staves, each pair representing a relative minor and major key. Each pair consists of two staves: the left staff shows the minor key and the right staff shows the major key. The notes on the staves are arranged to show the interval of a whole step between the tonic notes of the two keys. The pairs are as follows:

- c# minor and E major
- c minor and Eb major
- f# minor and A major
- f minor and Ab major
- b minor and D major
- bb minor and Db major
- e minor and G major
- eb minor and Gb major
- a minor and C major
- ab minor and Cb major
- d minor and F major
- d# minor and F# major
- g minor and Bb major
- g# minor and B major

PENTATONIC SCALE

55

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.

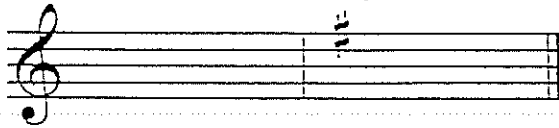
SCALES AND MODES
AS DERIVED FROM MAJOR SCALE

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

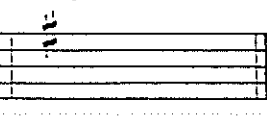
KEY SIGNATURES / RELATIVE KEYS

Major Key Signatures

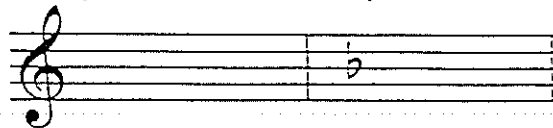
C major



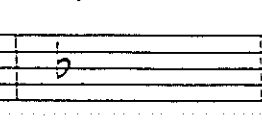
G major



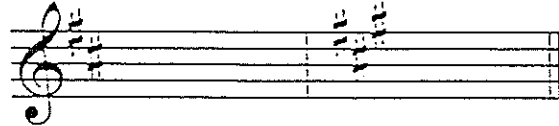
C major



F major



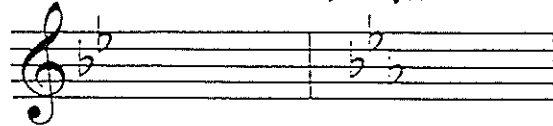
D major



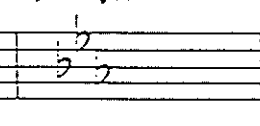
A major



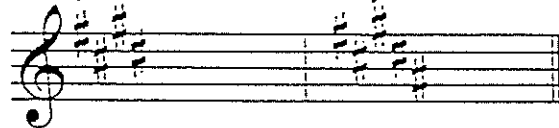
Bb major



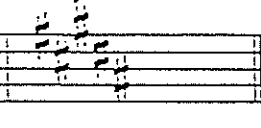
Eb major



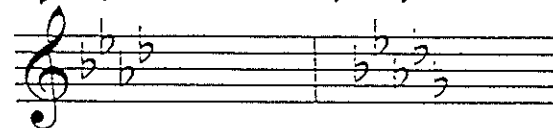
E major



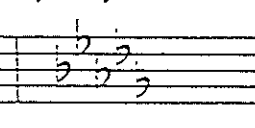
B major



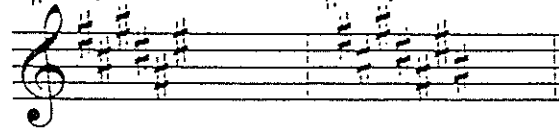
Ab major



Db major



F# major



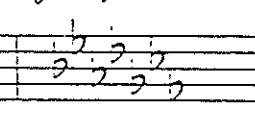
C# major



Gb major

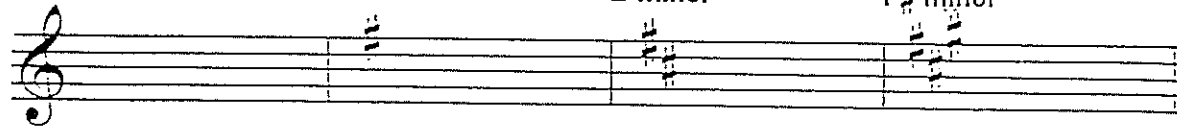


Cb major

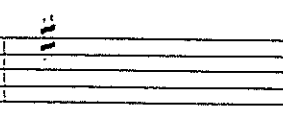


Minor Key Signatures

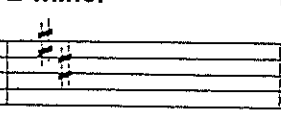
A minor



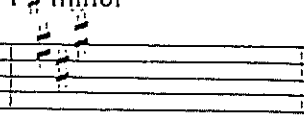
E minor



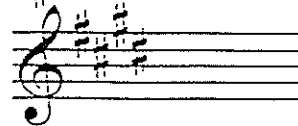
B minor



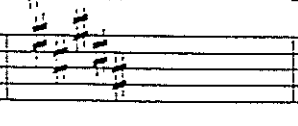
F# minor



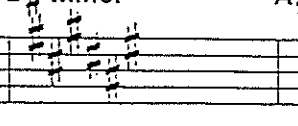
C# minor



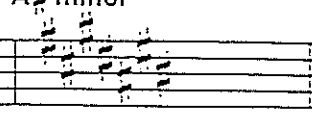
G# minor



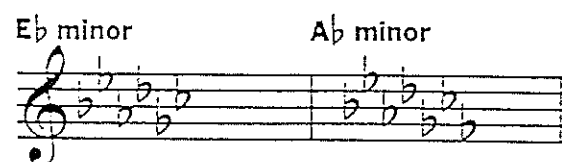
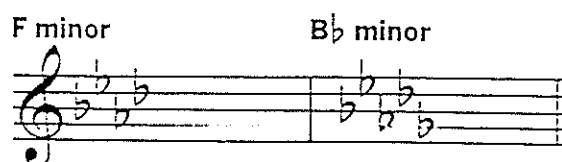
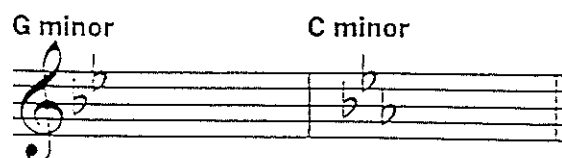
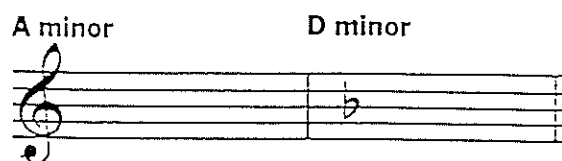
D# minor



A# minor



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

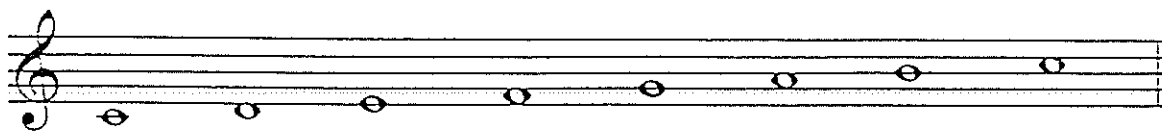
FLATS

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)	Major 6th (9 half steps)

Augmented 6th
(10 half steps)

Minor 7th
(10 half steps)

A musical staff in treble clef with a C-clef. The first measure shows an augmented 6th interval from C4 to F#5. The second measure shows a minor 7th interval from C4 to B4. Below the staff, there are two circled 'C' symbols, one under the first measure and one under the second measure.

Major 7th
(11 half steps)

Octave
(12 half steps)

A musical staff in treble clef with a C-clef. The first measure shows a major 7th interval from C4 to B4. The second measure shows an octave interval from C4 to C5. Below the staff, there are two circled 'C' symbols, one under the first measure and one under the second measure.

Intervals of the major scale.

Unison

Major 2nd
(2 half steps)

Major 3rd
(4 half steps)

A musical staff in treble clef with a C-clef. The first measure shows a unison interval from C4 to C4. The second measure shows a major 2nd interval from C4 to D4. The third measure shows a major 3rd interval from C4 to E4. Below the staff, there are three circled 'C' symbols, one under each measure.

Perfect 4th
(5 half steps)

Perfect 5th
(7 half steps)

Major 6th
(9 half steps)

A musical staff in treble clef with a C-clef. The first measure shows a perfect 4th interval from C4 to F4. The second measure shows a perfect 5th interval from C4 to G4. The third measure shows a major 6th interval from C4 to A4. Below the staff, there are three circled 'C' symbols, one under each measure.

Major 7th
(11 half steps)

Octave
(12 half steps)

A musical staff in treble clef with a C-clef. The first measure shows a major 7th interval from C4 to B4. The second measure shows an octave interval from C4 to C5. Below the staff, there are two circled 'C' symbols, one under the first measure and one under the second measure.

Intervals of the minor scale.

Natural Minor

Unison

Major 2nd
(2 half steps)

Minor 3rd
(3 half steps)

A musical staff with a treble clef and a single sharp (F#) on the first line. The staff is divided into three measures. The first measure shows two whole notes on the same line (F#), labeled 'Unison'. The second measure shows two whole notes on adjacent lines (F# and G), labeled 'Major 2nd (2 half steps)'. The third measure shows two whole notes on adjacent lines (F# and A), labeled 'Minor 3rd (3 half steps)'.

Perfect 4th
(5 half steps)

Perfect 5th
(7 half steps)

Minor 6th
(8 half steps)

A musical staff with a treble clef and a single sharp (F#) on the first line. The staff is divided into three measures. The first measure shows two whole notes on lines separated by two lines (F# and B), labeled 'Perfect 4th (5 half steps)'. The second measure shows two whole notes on lines separated by three lines (F# and C), labeled 'Perfect 5th (7 half steps)'. The third measure shows two whole notes on lines separated by four lines (F# and D), labeled 'Minor 6th (8 half steps)'.

Minor 7th
(10 half steps)

Octave
(12 half steps)

A musical staff with a treble clef and a single sharp (F#) on the first line. The staff is divided into two measures. The first measure shows two whole notes on lines separated by five lines (F# and E), labeled 'Minor 7th (10 half steps)'. The second measure shows two whole notes on the same line (F#) in different octaves, labeled 'Octave (12 half steps)'.

Harmonic Minor

Unison

Major 2nd
(2 half steps)

Minor 3rd
(3 half steps)

A musical staff with a treble clef and a single sharp (F#) on the first line. The staff is divided into three measures. The first measure shows two whole notes on the same line (F#), labeled 'Unison'. The second measure shows two whole notes on adjacent lines (F# and G), labeled 'Major 2nd (2 half steps)'. The third measure shows two whole notes on adjacent lines (F# and A), labeled 'Minor 3rd (3 half steps)'.

Perfect 4th
(5 half steps)

Perfect 5th
(7 half steps)

Minor 6th
(8 half steps)

A musical staff in treble clef showing three intervals. The first interval is a Perfect 4th, starting on C4 (middle C) and ending on F4. The second interval is a Perfect 5th, starting on C4 and ending on G4. The third interval is a Minor 6th, starting on C4 and ending on A3. The notes are represented by open circles on the staff lines.

Major 7th
(11 half steps)

Octave
(12 half steps)

A musical staff in treble clef showing two intervals. The first interval is a Major 7th, starting on C4 and ending on B4. The second interval is an Octave, starting on C4 and ending on C5. The notes are represented by open circles on the staff lines.

Melodic Minor Ascending

Unison

Major 2nd
(2 half steps)

Minor 3rd
(3 half steps)

A musical staff in treble clef showing three intervals. The first interval is Unison, starting and ending on C4. The second interval is a Major 2nd, starting on C4 and ending on D4. The third interval is a Minor 3rd, starting on C4 and ending on E4. The notes are represented by open circles on the staff lines.

Perfect 4th
(5 half steps)

Perfect 5th
(7 half steps)

Major 6th
(9 half steps)

A musical staff in treble clef showing three intervals. The first interval is a Perfect 4th, starting on C4 and ending on F4. The second interval is a Perfect 5th, starting on C4 and ending on G4. The third interval is a Major 6th, starting on C4 and ending on A4. The notes are represented by open circles on the staff lines.

Major 7th
(11 half steps)

Octave
(12 half steps)

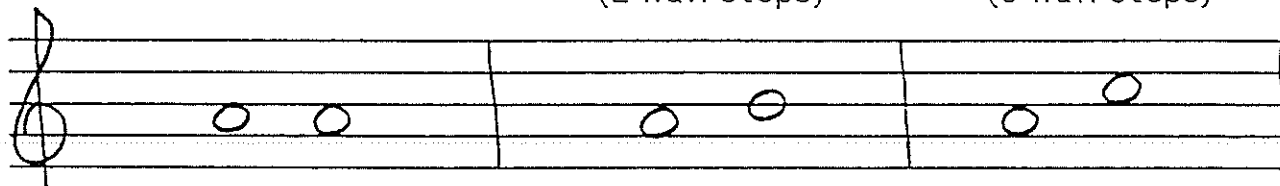
A musical staff in treble clef showing two intervals. The first interval is a Major 7th, starting on C4 and ending on B4. The second interval is an Octave, starting on C4 and ending on C5. The notes are represented by open circles on the staff lines.

Melodic Minor Descending

Unison

Major 2nd
(2 half steps)

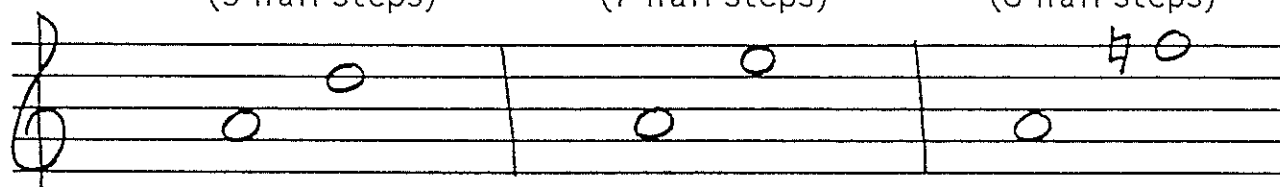
Minor 3rd
(3 half steps)



Perfect 4th
(5 half steps)

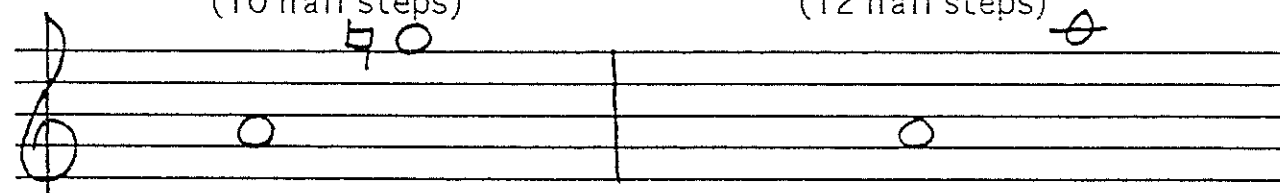
Perfect 5th
(7 half steps)

Minor 6th
(8 half steps)



Minor 7th
(10 half steps)

Octave
(12 half steps)



RHYTHM

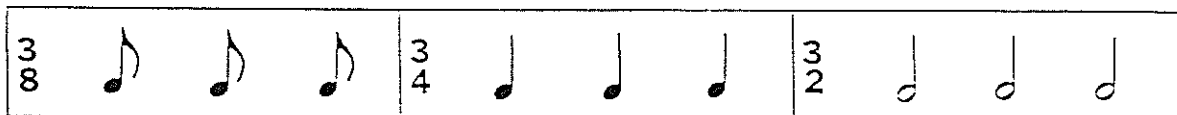
Rhythm in music is the division of time. In music, the pulse or beat provides the basic structure around which the rhythm of the music is built. Rhythm values fall into two categories -- simple and compound.

SIMPLE

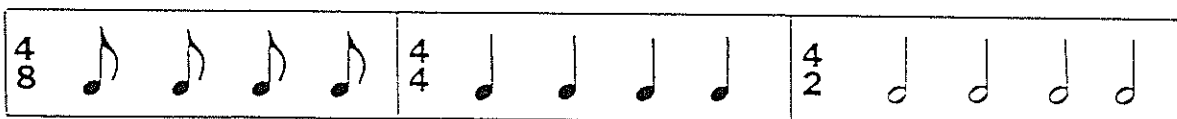
All simple time signatures with two beats in a bar (measure) are called **simple duple**.



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

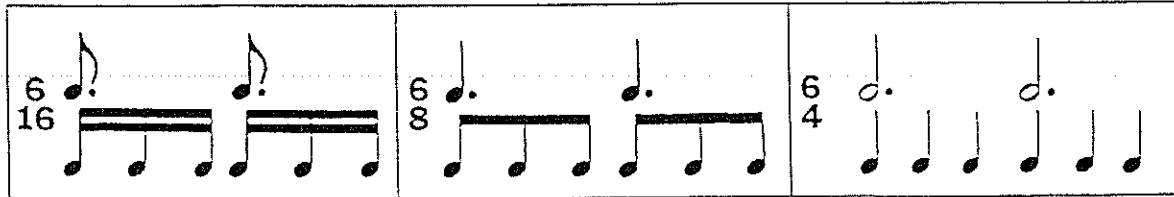


All simple time signatures with four beats in a bar (measure) are called **simple quadruple**.

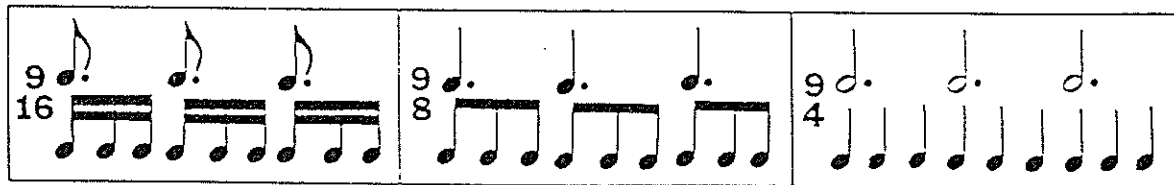


COMPOUND

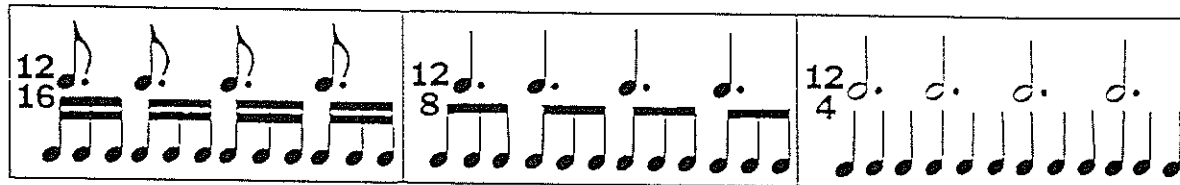
All compound time signatures with two compound beats in a bar (measure) are called compound duple.



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 DUPLÉ

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 DUPLÉ

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'épouvante).

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

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

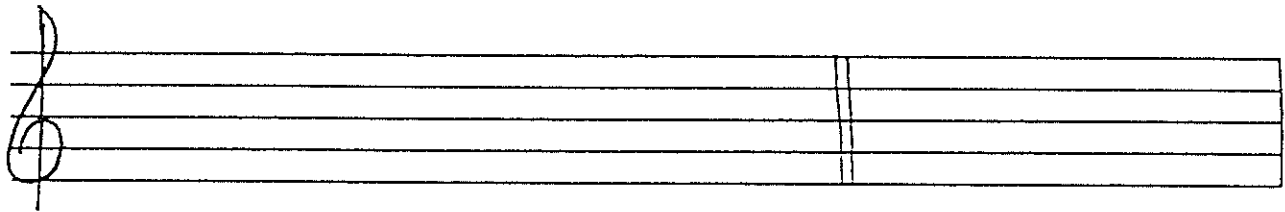
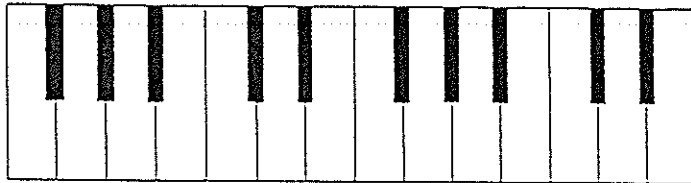
Bach, Presto: Two Part Inventions, No. X.

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

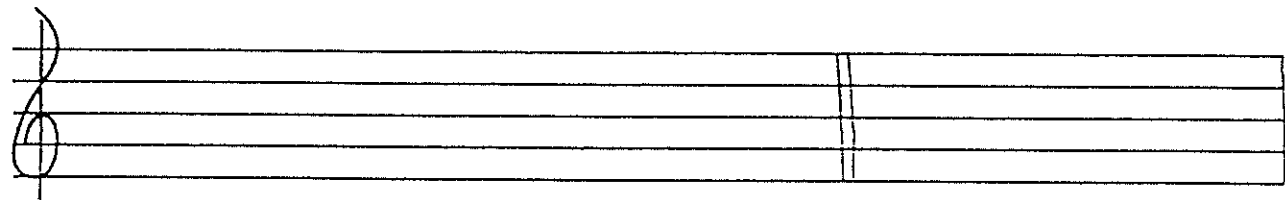
Bach, Andante: Jesu, Joy of Man's Desiring. (The accompaniment is heard in compound triple against a melody written in the simple triple time of 3/4.)

SCALE CONSTRUCTION

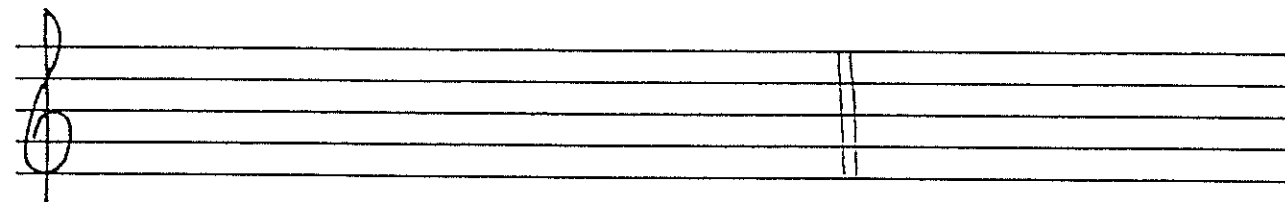
Using the keyboard, construct and write the major scales of C, G, and Eb using whole notes. Notate the scales with the proper sharps or flats, and write the key signatures.



KEY SIGNATURE



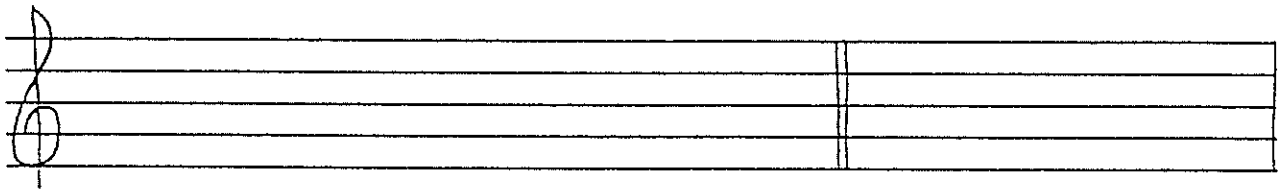
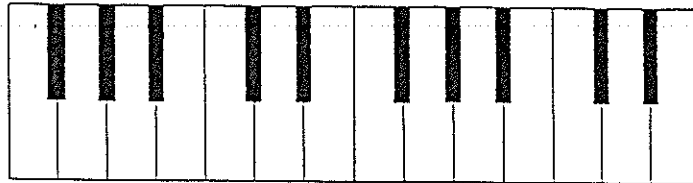
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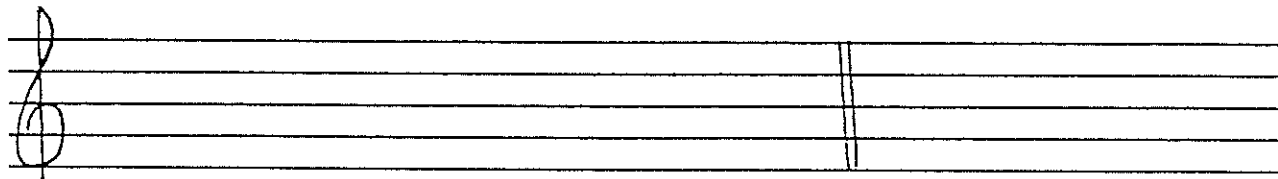
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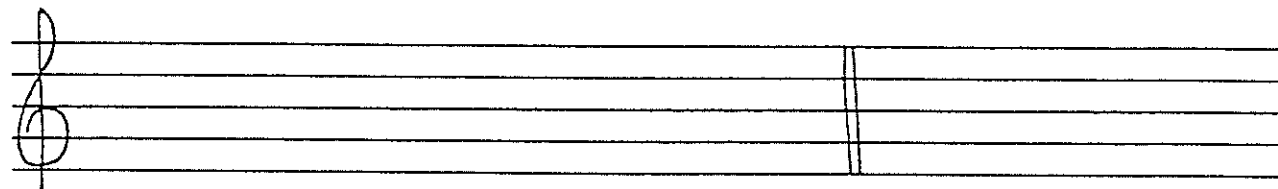
Using the keyboard, construct and write the major scales of D, Ab, and F using whole notes. Notate the scales with the proper sharps or flats, and write the key signatures.



KEY SIGNATURE



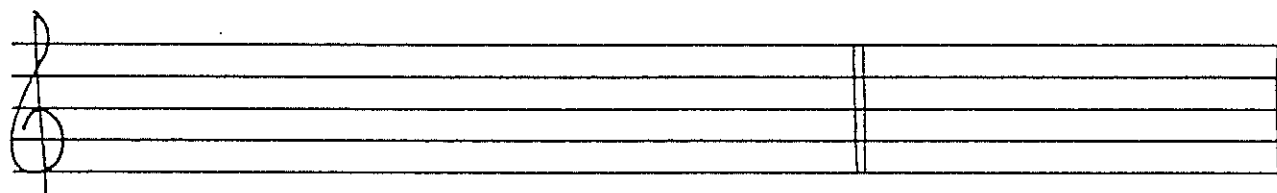
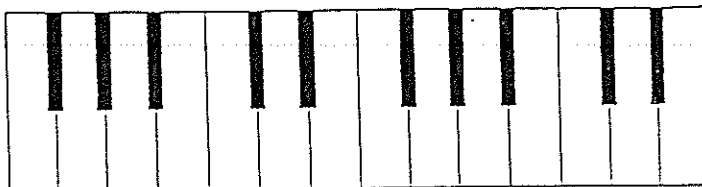
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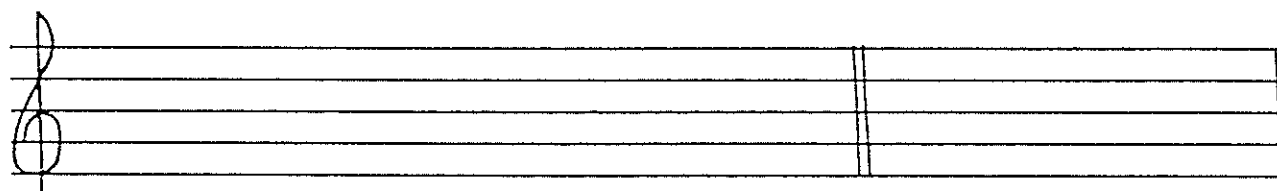
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SCALE CONSTRUCTION

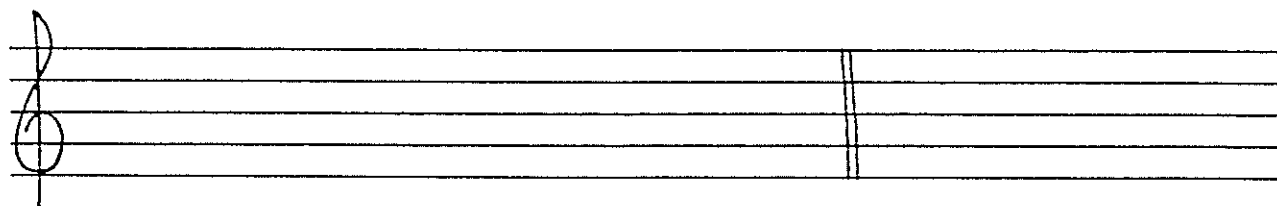
Using the keyboard, construct and write the major scales of E, F#, and Db using whole notes. Notate the scales with the proper sharps or flats, and write the key signatures.



KEY SIGNATURE



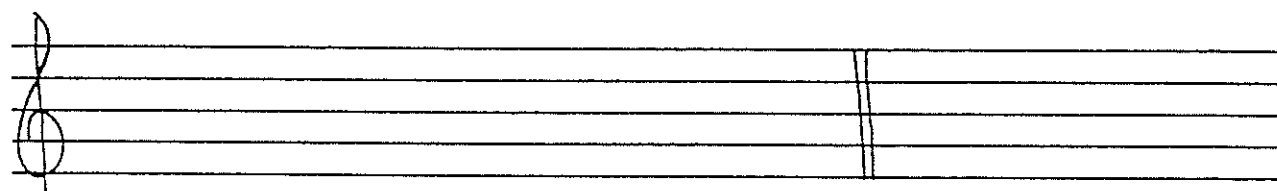
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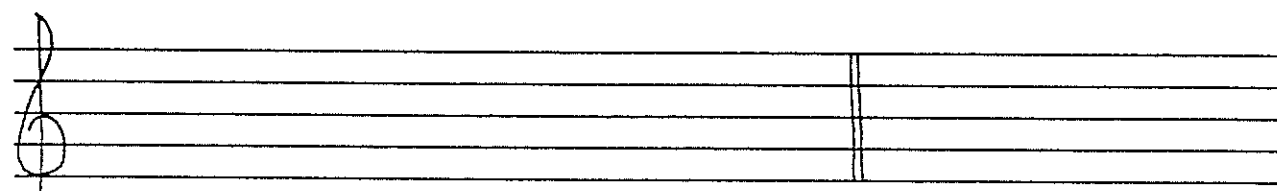
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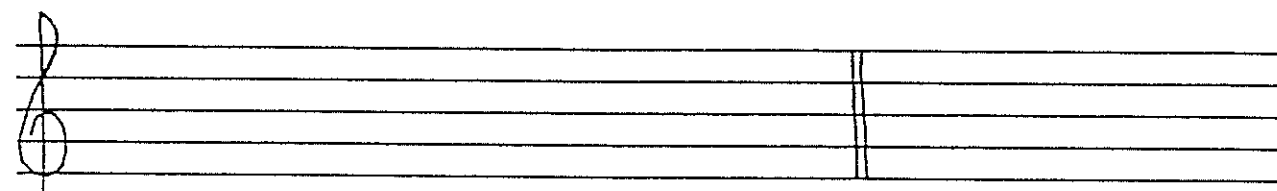
Using the keyboard, construct and write the major scales of A, Bb, and Cb using whole notes. Notate the scales with the proper sharps or flats, and write the key signatures.



KEY SIGNATURE



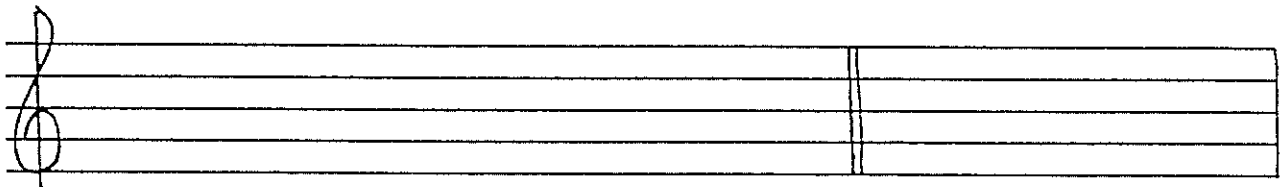
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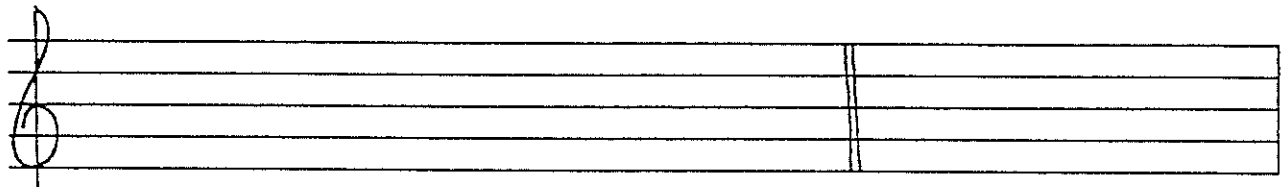
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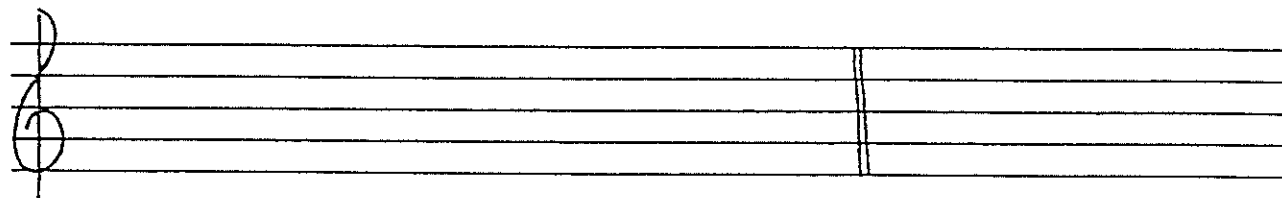
Using the keyboard, construct and write the major scales of B, Gb, and C# using whole notes. Notate the scales with the proper sharps or flats, and write the key signatures.



KEY SIGNATURE



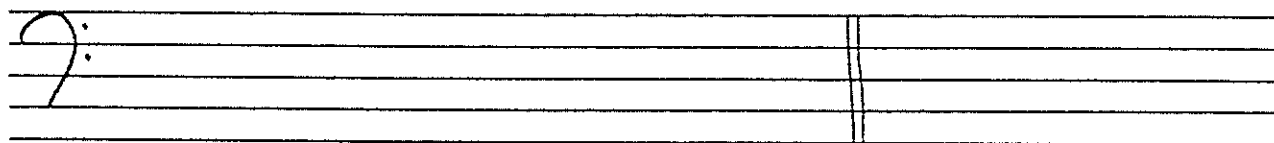
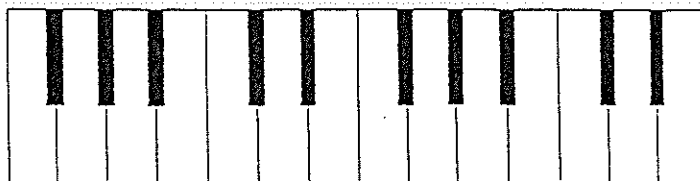
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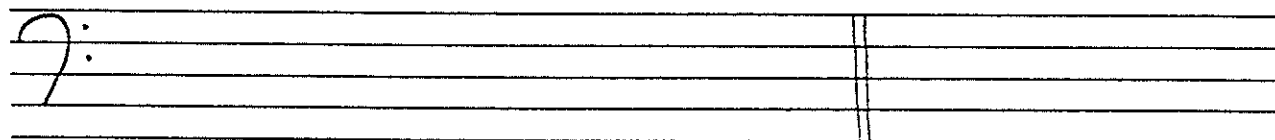
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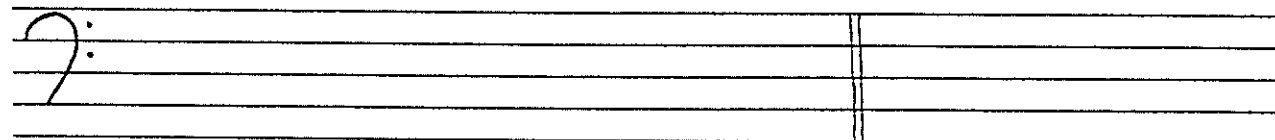
Using the keyboard, construct and write the major scales of C, G, and Eb using whole notes. Notate the scales with the proper sharps or flats, and write the key signatures.



KEY SIGNATURE



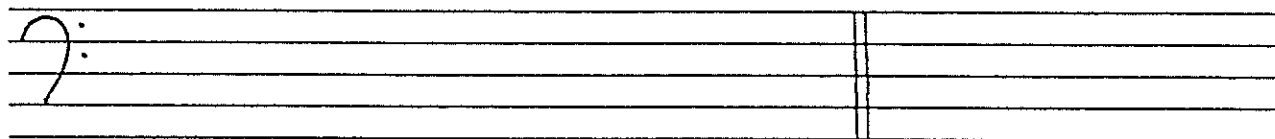
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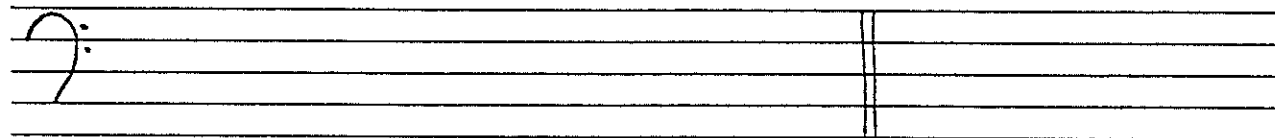
KEY SIGNATURE

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



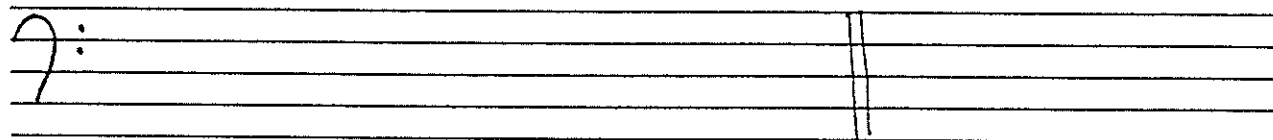
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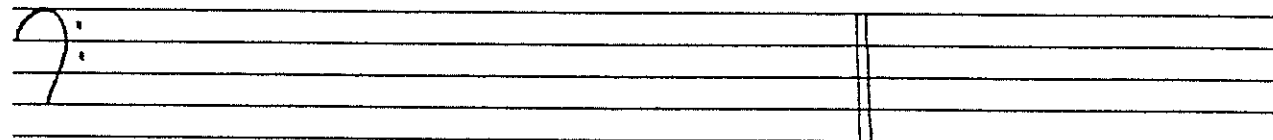
Using the keyboard, construct and write the major scales of E, F#, and Db using whole notes. Notate the scales with the proper sharps or flats, and write the key signatures.



KEY SIGNATURE



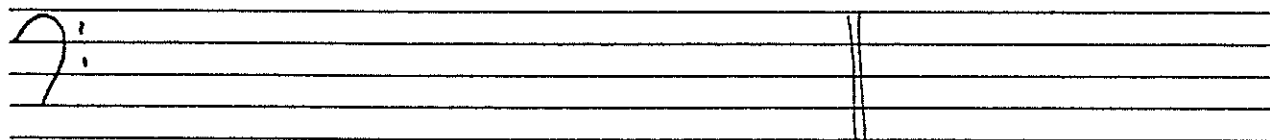
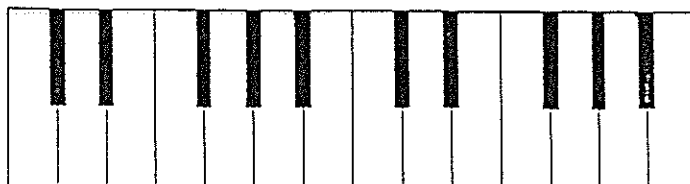
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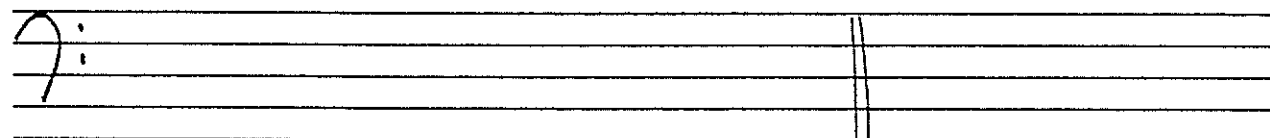
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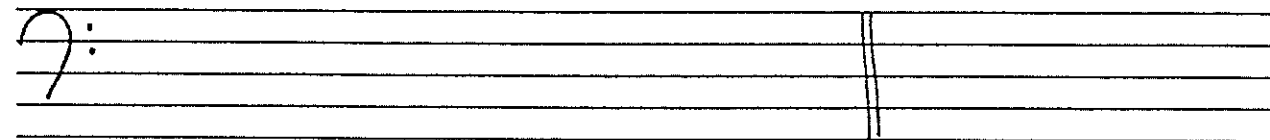
Using the keyboard, construct and write the major scales of A, Bb, and Cb using whole notes. Notate the scales with the proper sharps or flats, and write the key signatures.



KEY SIGNATURE



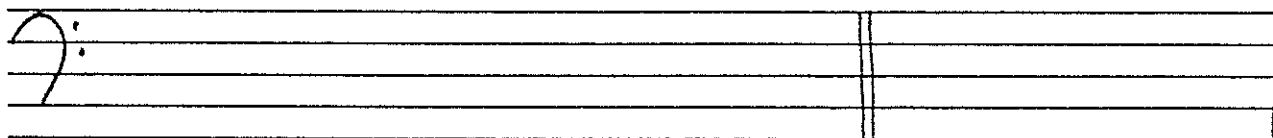
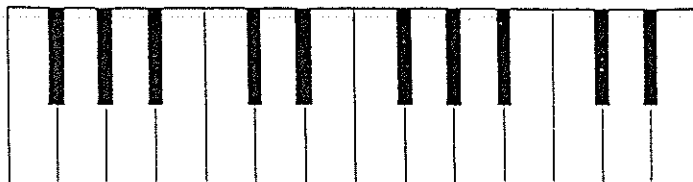
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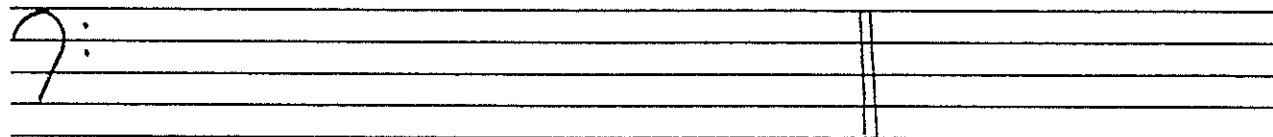
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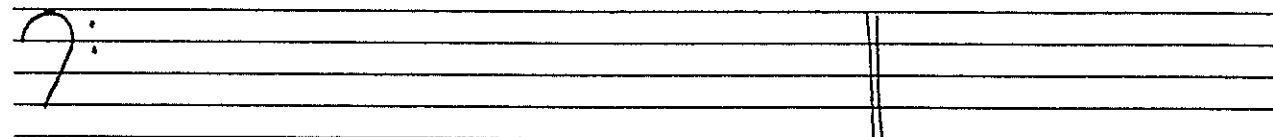
Using the keyboard, construct and write the major scales of B, Gb, and C# using whole notes. Notate the scales with the proper sharps or flats, and write the key signatures.



KEY SIGNATURE



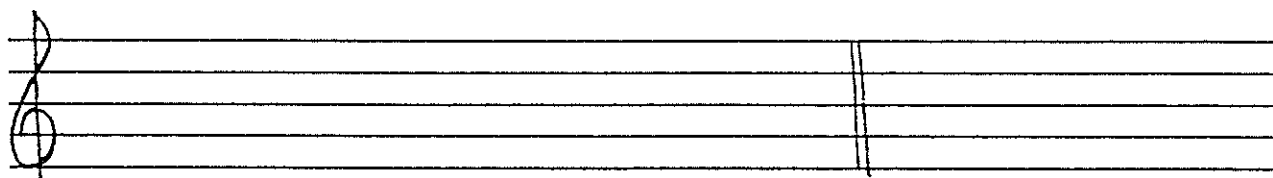
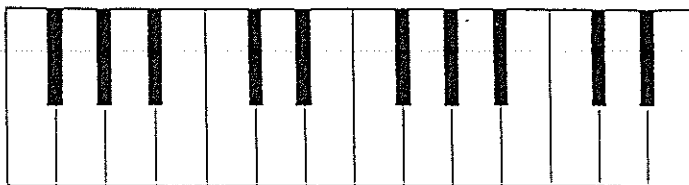
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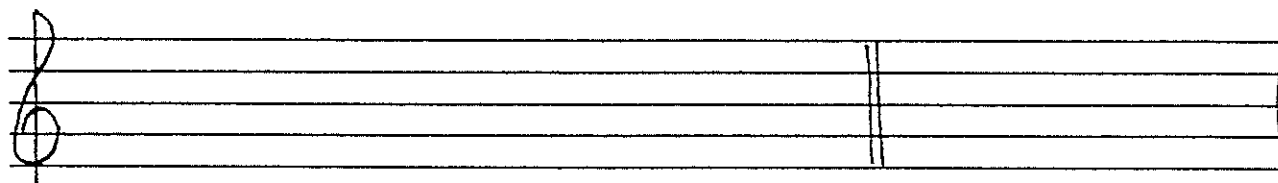
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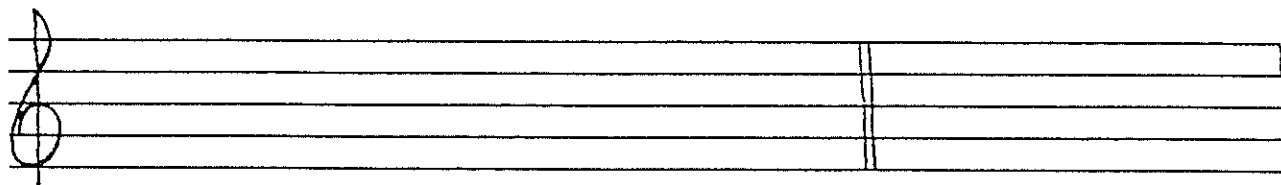
Using the keyboard, construct and write the minor scales of d, a, and e using whole notes. Notate the scales with the proper sharps or flats, and write the key signatures.



KEY SIGNATURE



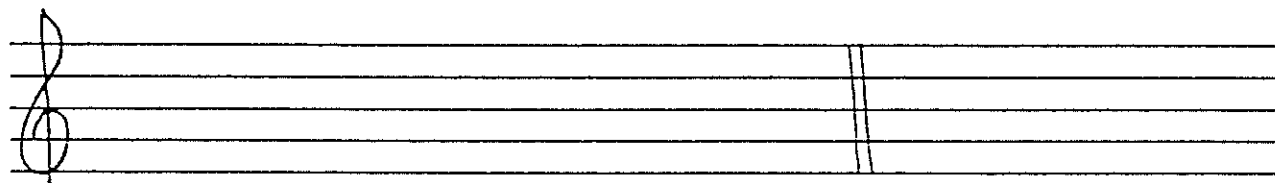
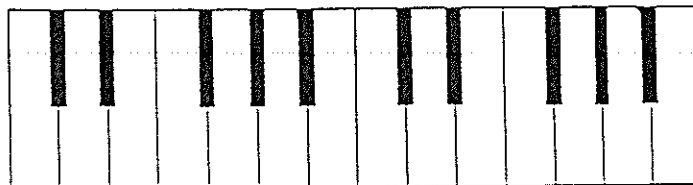
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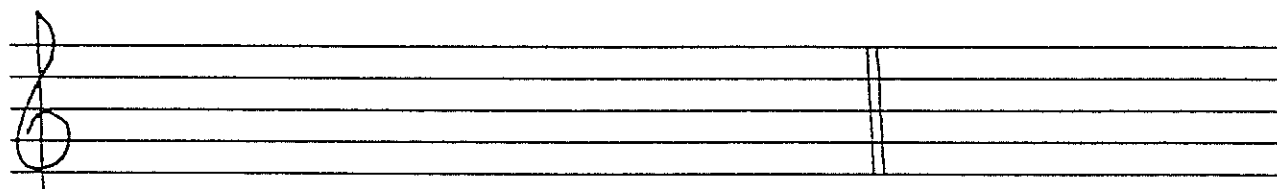
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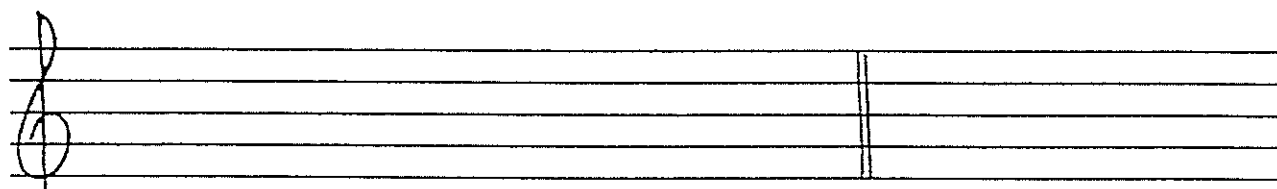
Using the keyboard, construct and write the minor scales of b, g, and f# using whole notes. Notate the scales with the proper sharps or flats, and write the key signatures.



KEY SIGNATURE



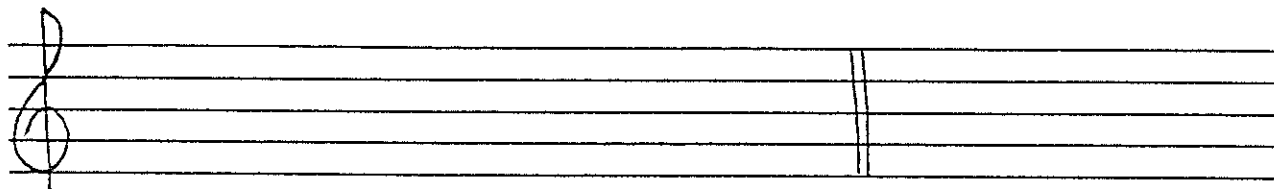
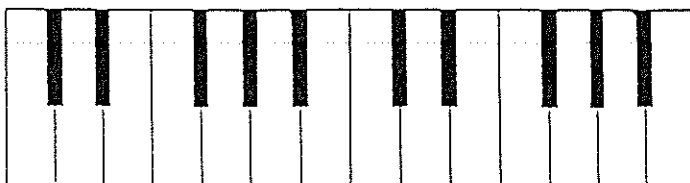
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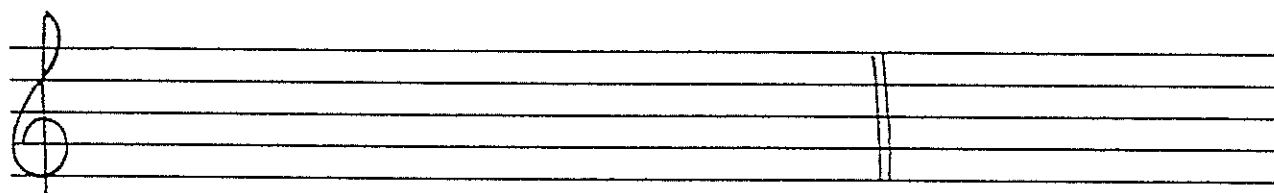
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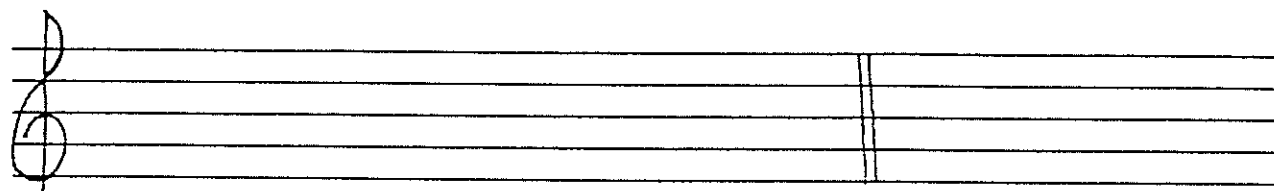
Using the keyboard, construct and write the minor scales of c, f, and c# using whole notes. Notate the scales with the proper sharps or flats, and write the key signatures.



KEY SIGNATURE



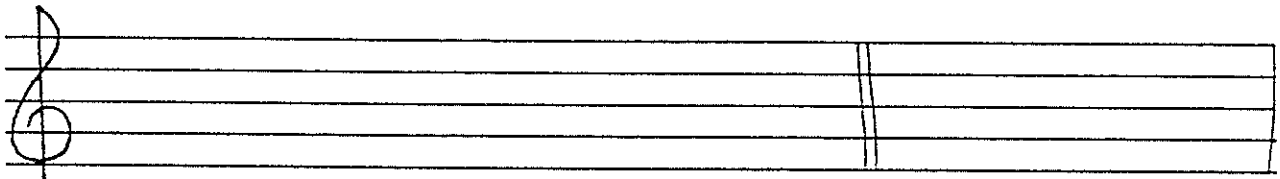
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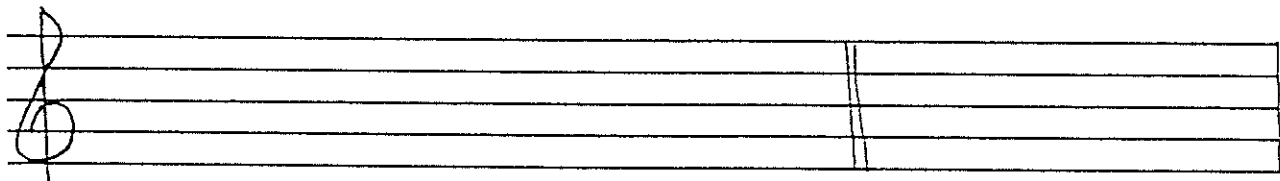
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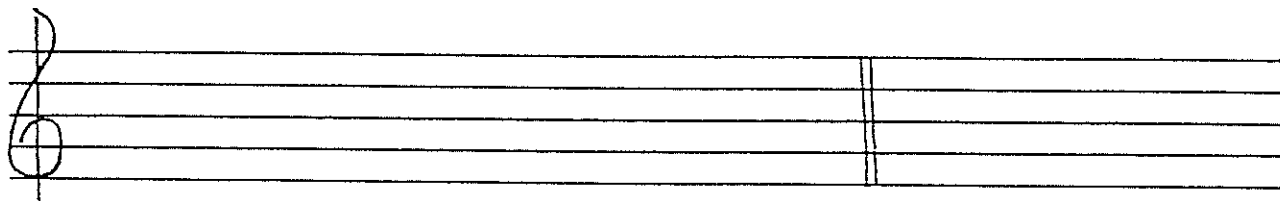
Using the keyboard, construct and write the minor scales of bb, g#, and eb using whole notes. Notate the scales with the proper sharps or flats, and write the key signatures.



KEY SIGNATURE



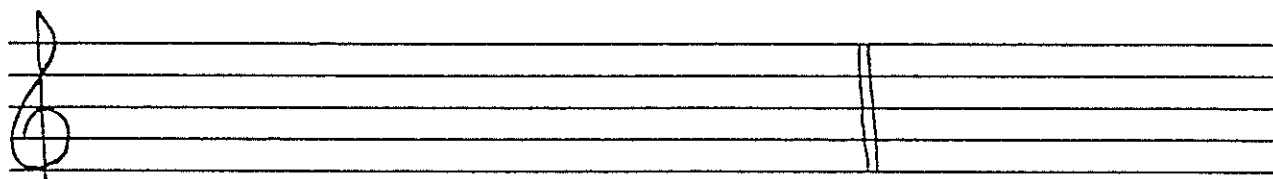
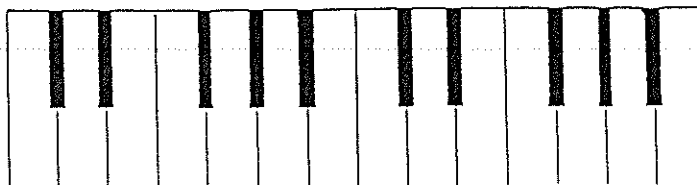
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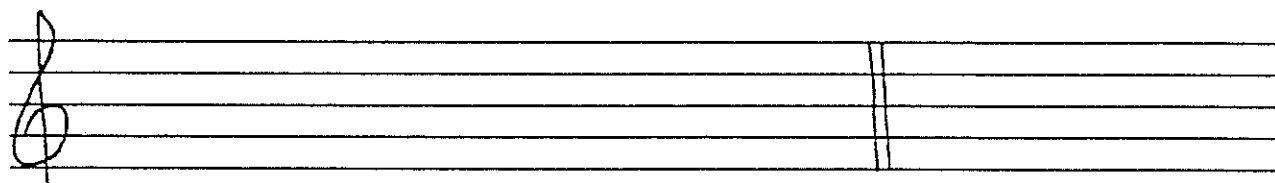
KEY SIGNATURE

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.



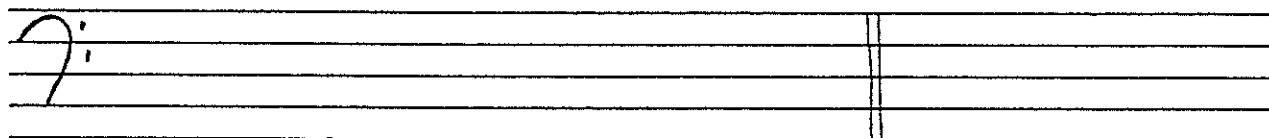
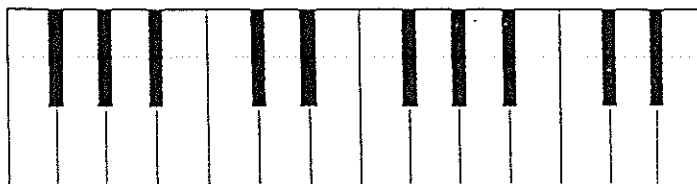
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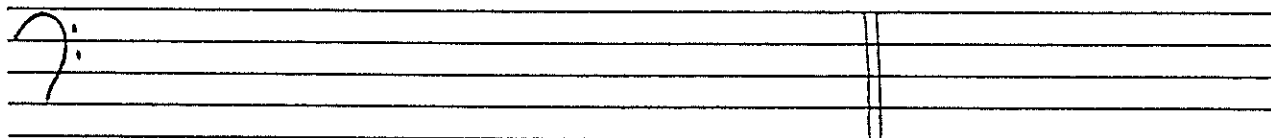
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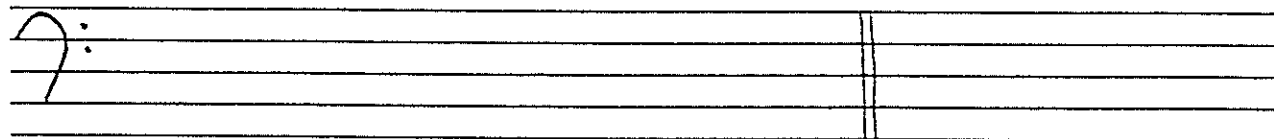
Using the keyboard, construct and write the minor scales of d, a, and e using whole notes. Notate the scales with the proper sharps or flats, and write the key signatures.



KEY SIGNATURE



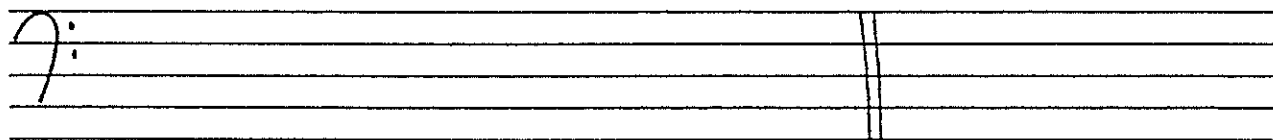
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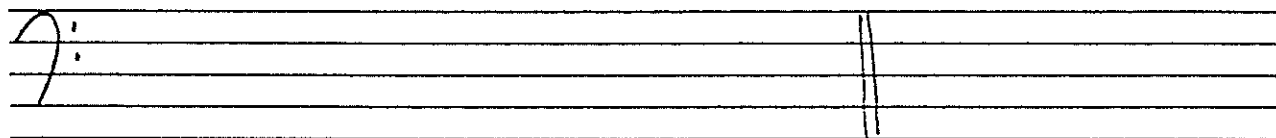
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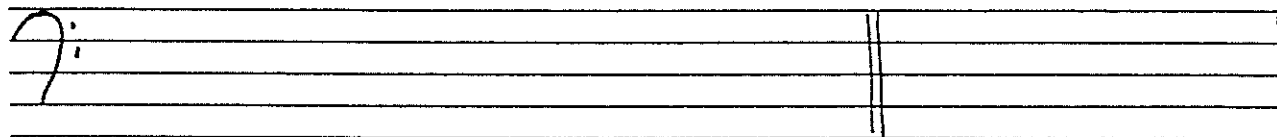
Using the keyboard, construct and write the minor scales of b, g, and f# using whole notes. Notate the scales with the proper sharps or flats, and write the key signatures.



KEY SIGNATURE



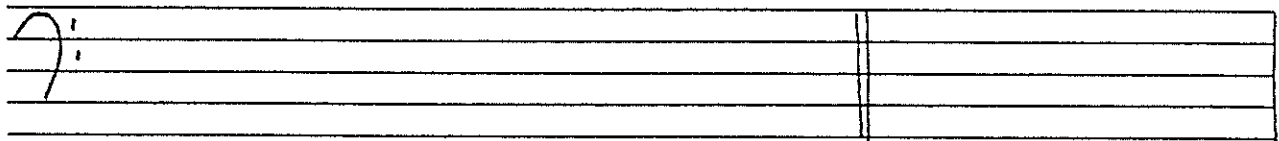
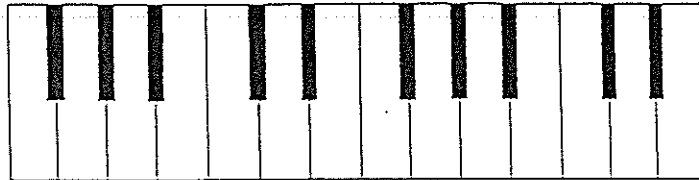
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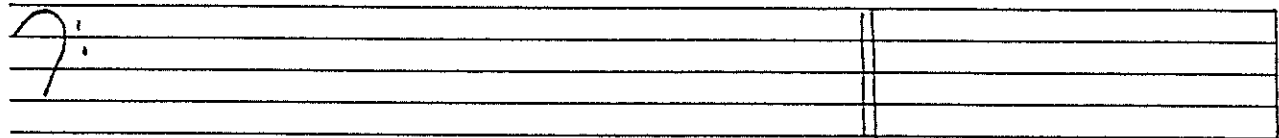
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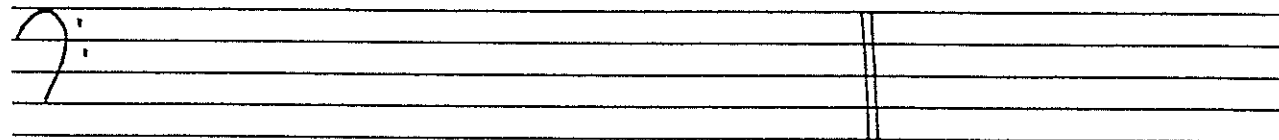
Using the keyboard, construct and write the minor scales of c, f, and c# using whole notes. Notate the scales with the proper sharps or flats, and write the key signatures.



KEY SIGNATURE



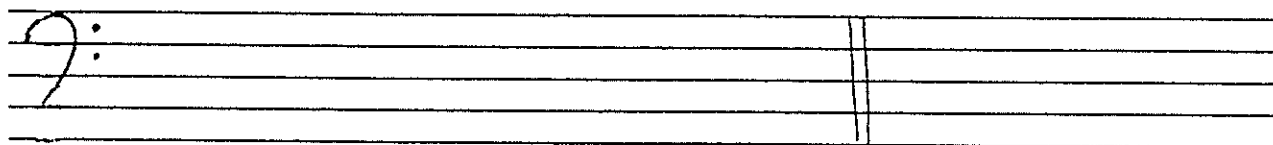
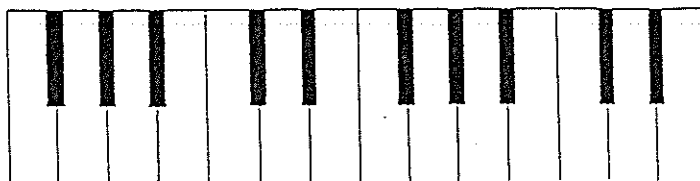
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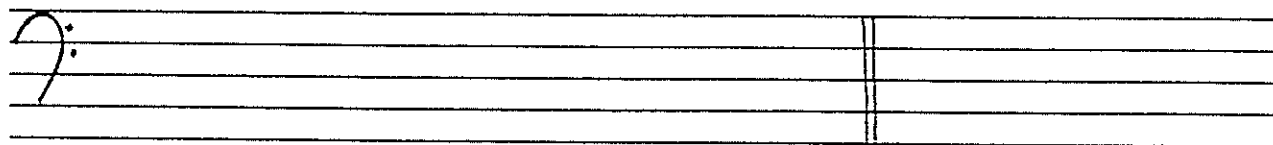
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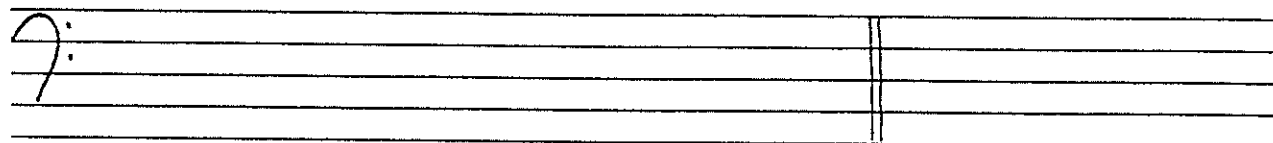
Using the keyboard, construct and write the minor scales of bb, g#, and eb using whole notes. Notate the scales with the proper sharps or flats, and write the key signatures.



KEY SIGNATURE



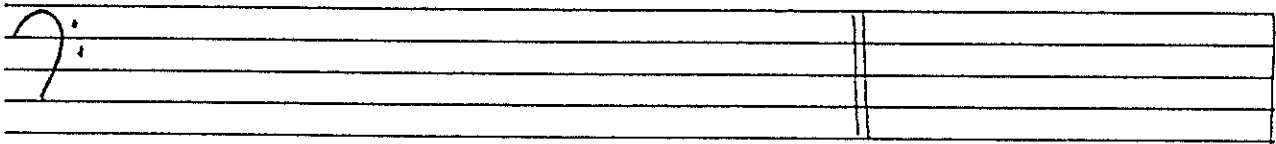
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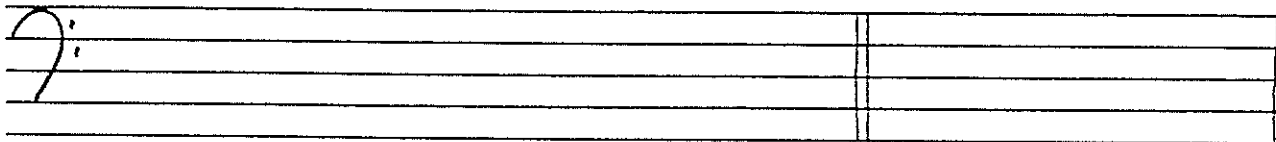
KEY SIGNATURE

SCALE CONSTRUCTION

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



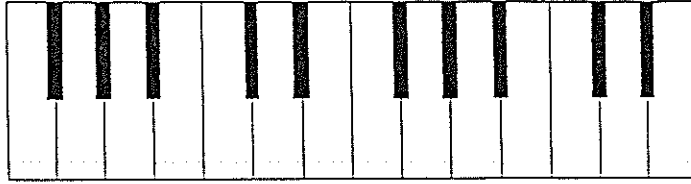
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KEY SIGNATURE

INTERVALS

Construct major and perfect intervals from the following roots.



Interval exercises on a treble clef staff:

- Root: C, Interval: M2 (D)
- Root: D, Interval: M7 (C)
- Root: E, Interval: P4 (A)
- Root: F, Interval: M3 (A)
- Root: G, Interval: M6 (D)
- Root: A, Interval: P5 (E)

Interval exercises on a bass clef staff:

- Root: C, Interval: M6 (A)
- Root: D, Interval: M3 (F)
- Root: E, Interval: P5 (B)
- Root: F, Interval: M2 (G)
- Root: G, Interval: P4 (C)
- Root: A, Interval: M2 (B)

Interval exercises on a treble clef staff:

- Root: C, Interval: M6 (A)
- Root: D, Interval: P4 (G)
- Root: E, Interval: M3 (G)
- Root: F, Interval: P5 (C)
- Root: G, Interval: M2 (A)
- Root: A, Interval: M7 (G)

Interval exercises on a bass clef staff:

- Root: C, Interval: P4 (F)
- Root: D, Interval: M3 (F)
- Root: E, Interval: P5 (B)
- Root: F, Interval: M7 (E)
- Root: G, Interval: M2 (A)
- Root: A, Interval: M7 (G)

INTERVALS

Construct minor intervals from the following roots.



Musical staff 1 (Treble clef):

- Measure 1: Root $\sharp C$, Interval: m6
- Measure 2: Root D , Interval: m2
- Measure 3: Root $\sharp D$, Interval: m7
- Measure 4: Root $\flat E$, Interval: m3
- Measure 5: Root $\sharp F$, Interval: m7
- Measure 6: Root $\sharp G$, Interval: m6

Musical staff 2 (Bass clef):

- Measure 1: Root C , Interval: m3
- Measure 2: Root $\sharp C$, Interval: m2
- Measure 3: Root $\flat D$, Interval: m3
- Measure 4: Root $\sharp E$, Interval: m6
- Measure 5: Root $\flat F$, Interval: m7
- Measure 6: Root $\sharp F$, Interval: m3

Musical staff 3 (Treble clef):

- Measure 1: Root $\sharp C$, Interval: m6
- Measure 2: Root $\flat D$, Interval: m7
- Measure 3: Root $\sharp E$, Interval: m2
- Measure 4: Root F , Interval: m3
- Measure 5: Root $\sharp F$, Interval: m3
- Measure 6: Root $\sharp G$, Interval: m7

Musical staff 4 (Bass clef):

- Measure 1: Root C , Interval: m6
- Measure 2: Root $\flat D$, Interval: m7
- Measure 3: Root E , Interval: m2
- Measure 4: Root F , Interval: m3
- Measure 5: Root $\flat G$, Interval: m6
- Measure 6: Root $\flat A$, Interval: m7

INTERVALS

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



Handwritten musical notation on a treble clef staff. The notes are: C4 (middle C), B3 (flat), A3 (flat), G3 (flat), F3 (flat), E3 (flat), D3 (flat), and C3 (flat).

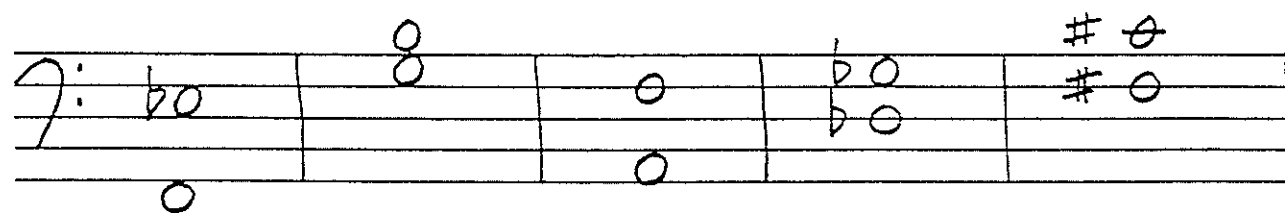
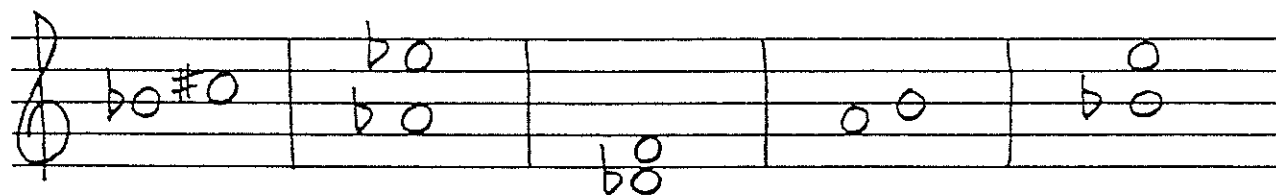
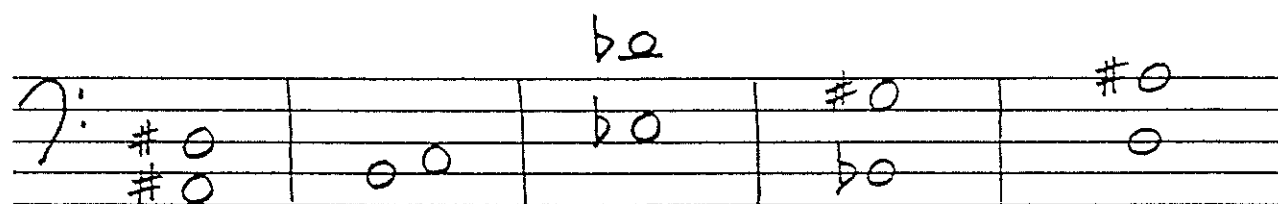
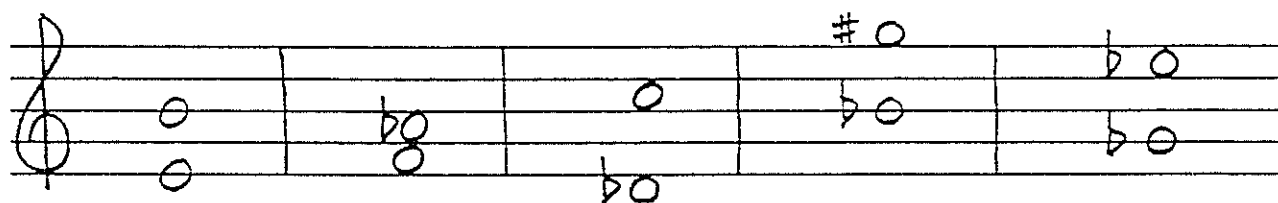
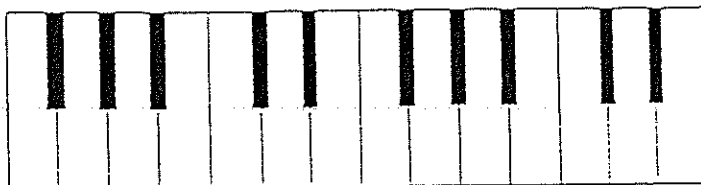
Handwritten musical notation on a bass clef staff. The notes are: B2 (flat), A2 (flat), G2 (flat), F2 (flat), E2 (flat), D2 (flat), C2 (flat), and B1 (flat).

Handwritten musical notation on a treble clef staff. The notes are: C4 (flat), B3 (flat), A3 (flat), G3 (flat), F3 (flat), E3 (flat), D3 (flat), and C3 (flat).

Handwritten musical notation on a bass clef staff. The notes are: B2 (flat), A2 (flat), G2 (flat), F2 (flat), E2 (flat), D2 (flat), C2 (flat), and B1 (flat).

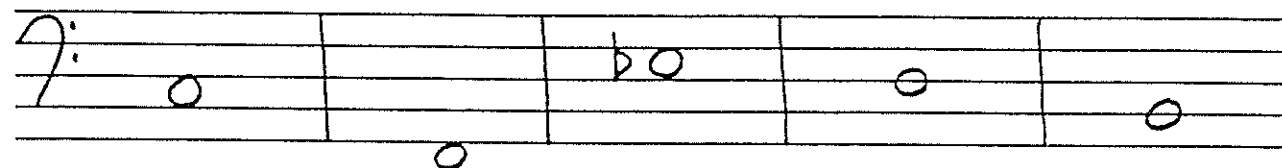
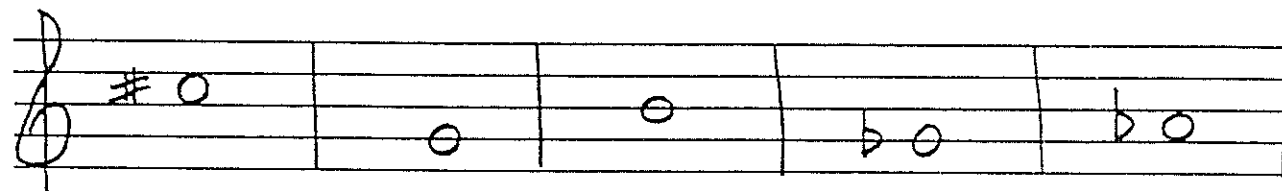
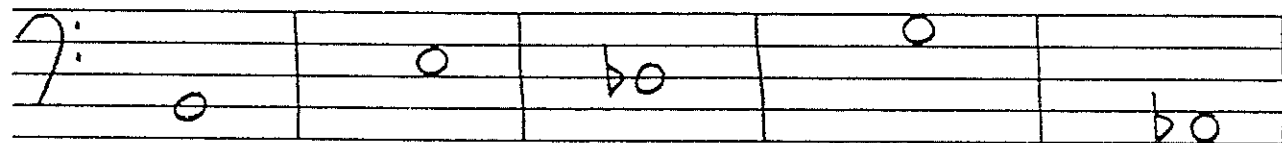
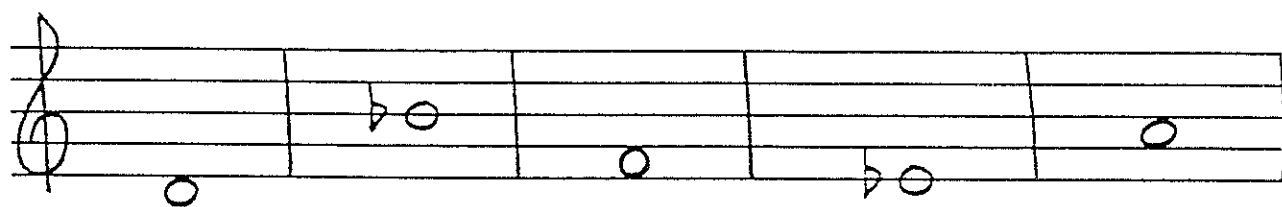
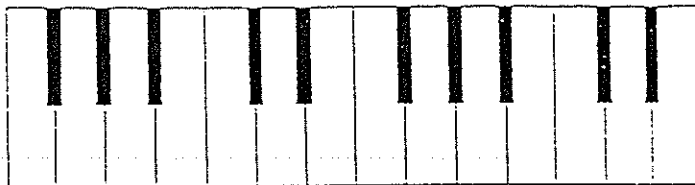
INTERVALS

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



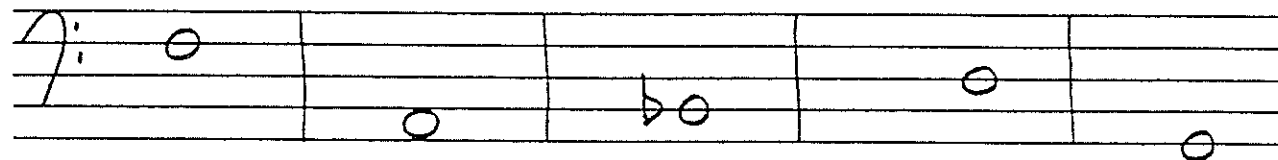
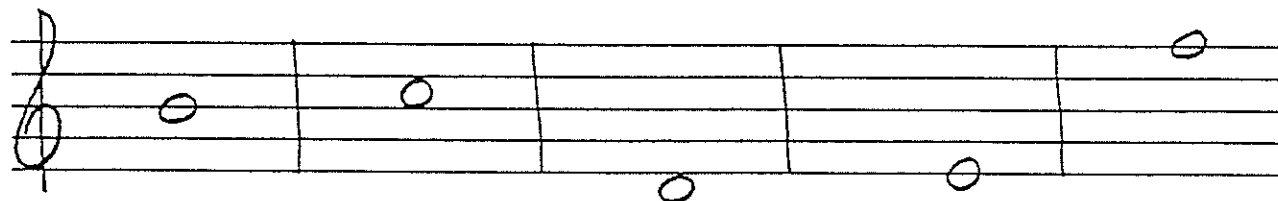
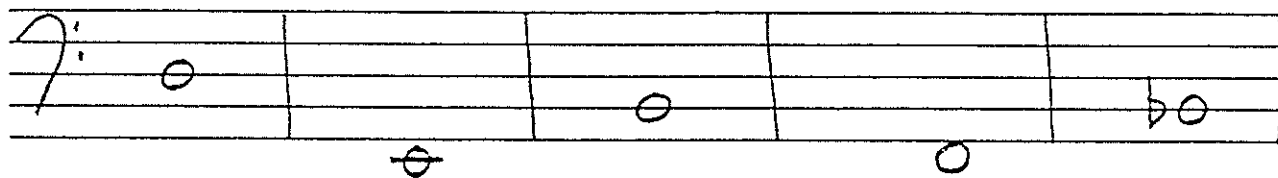
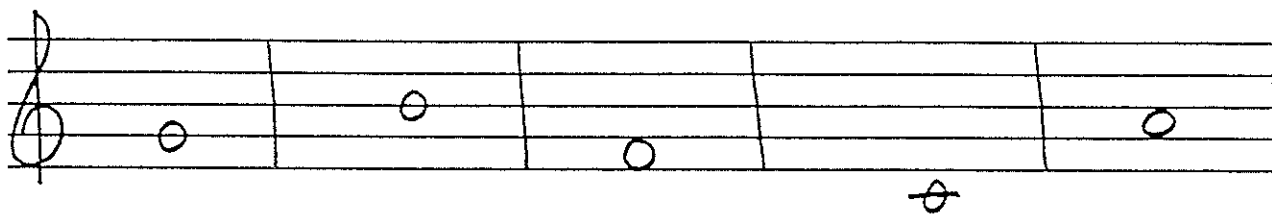
INTERVALS / TRIADS

Construct major triads from the following roots.



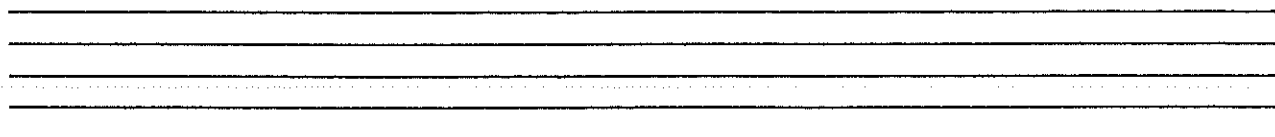
INTERVALS / TRIADS

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.



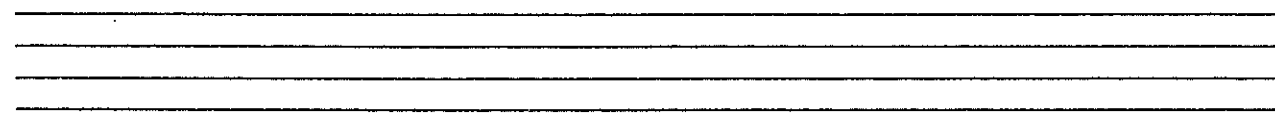
C: I IV V

E \flat : I IV V



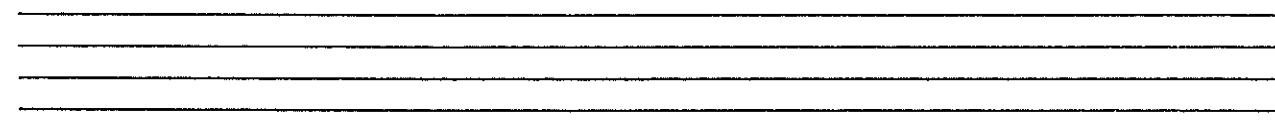
G: I IV V

B \flat : I IV V



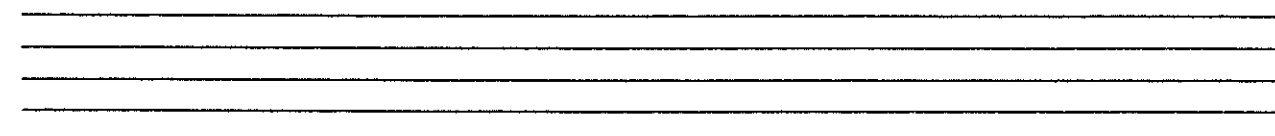
D: I IV V

A \flat : I IV V



A: I IV V

F: I IV V



B: I IV V

D \flat : 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

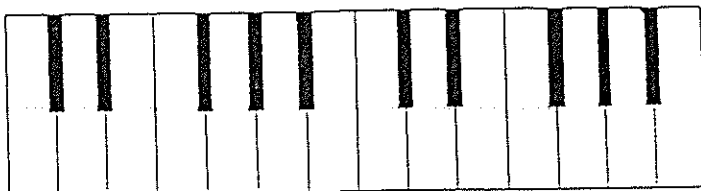
f: I IV V

b: I IV V

c#: I IV V

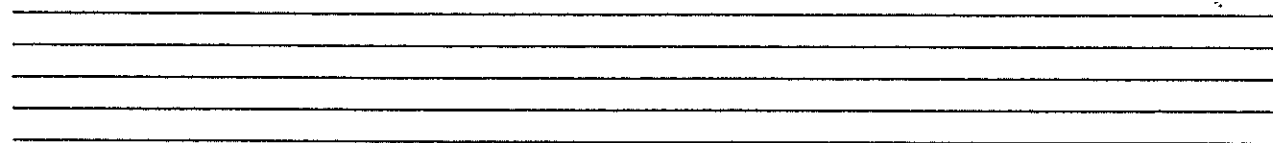
INTERVALS

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.

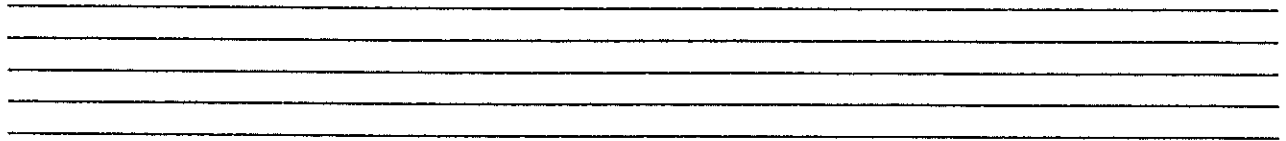


FOURTHS

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

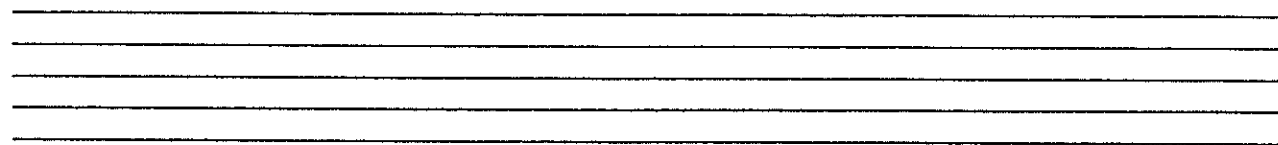
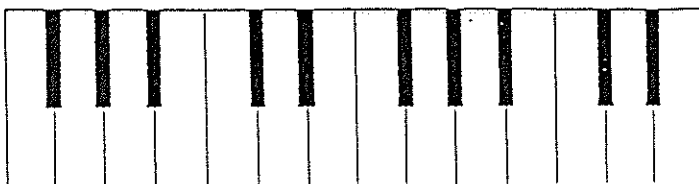


Db

KEY SIGNATURE

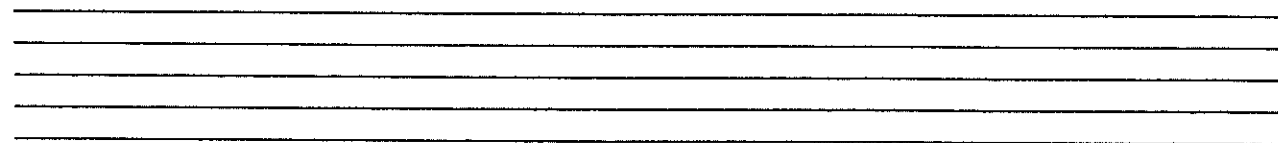
SCALES / ENHARMONICS

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)

e minor I IV V

(b)

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)

d minor I IV V

(b)

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)

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)

f minor I IV V

(b)

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 IV V

parallel I IV V
key

(c)

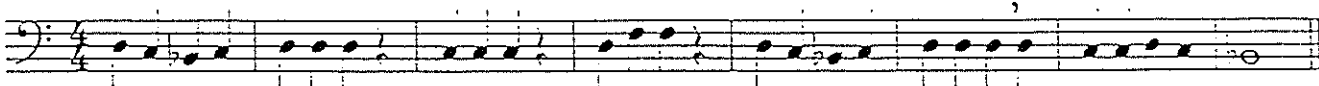
relative I IV V

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* 

DUPLÉ METER / TRIPLE METER

List three simple melodies that use duple meter.

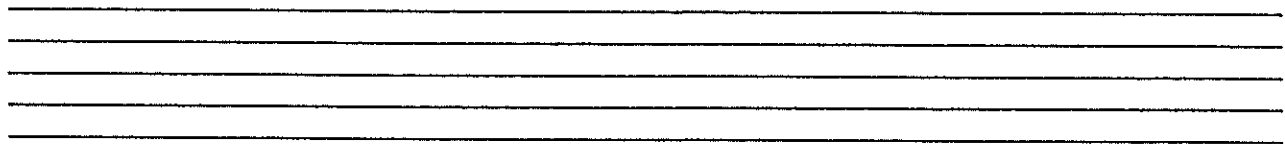
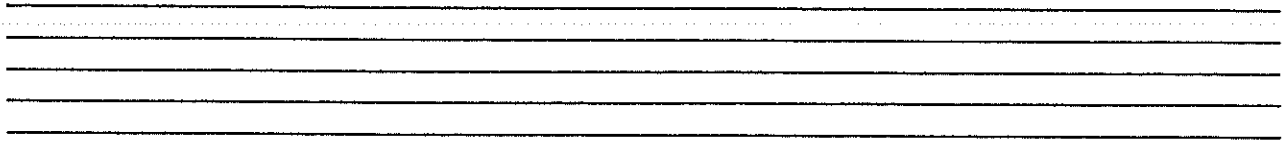
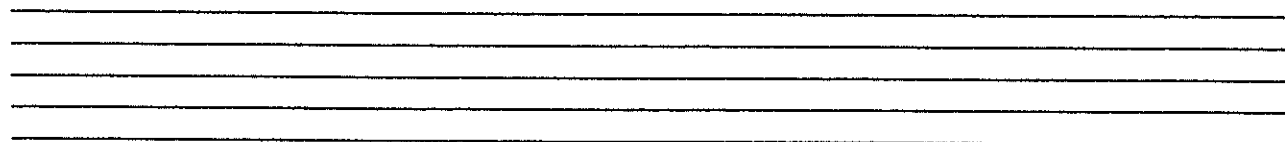
List three simple melodies that use triple meter.

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

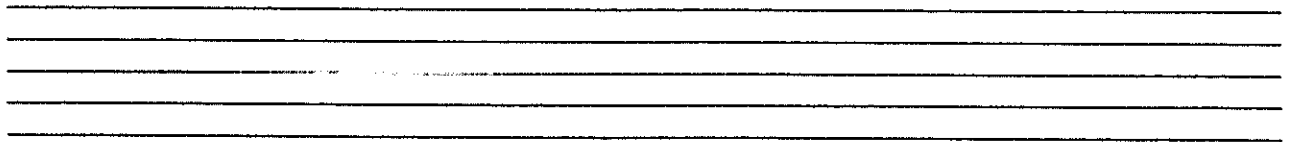
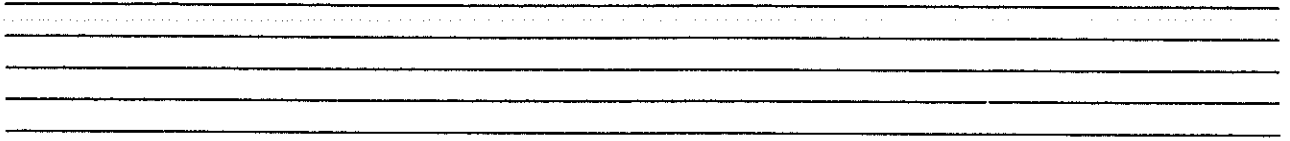
Compose a four measure melody for each meter indicated. Include a clef, key signature, and the appropriate meter (time) signature.

SIMPLE DUPL**SIMPLE TRIPLE**

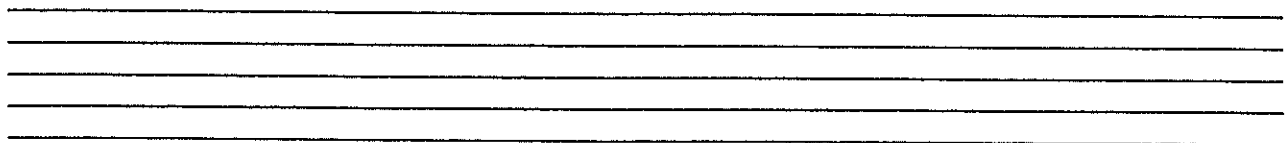
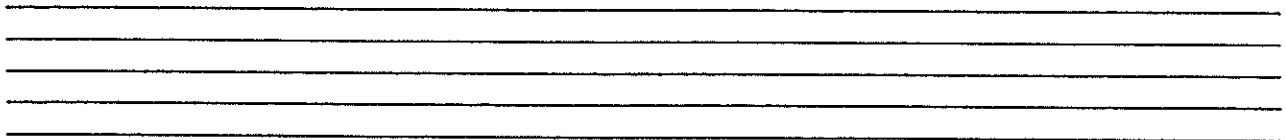
METER

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 DUPL

Two sets of blank musical staves, each consisting of five horizontal lines, provided for composing a four-measure melody in Compound Duple meter.

COMPOUND TRIPLE

Two sets of blank musical staves, each consisting of five horizontal lines, provided for composing a four-measure melody in Compound Triple meter.

METER

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

COMPOUND QUADRUPLE

Two sets of five horizontal lines for musical notation, intended for writing a four-measure melody in compound quadruple meter.

Two sets of five horizontal lines for musical notation, intended for writing a four-measure melody in compound quadruple meter.

COMPOUND TRIPLE

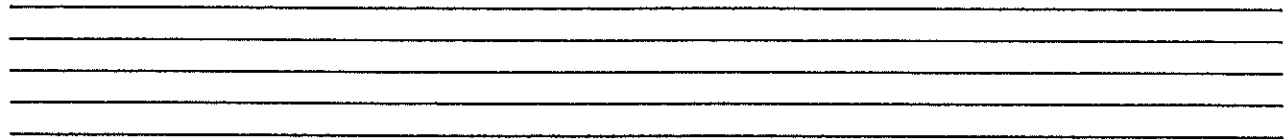
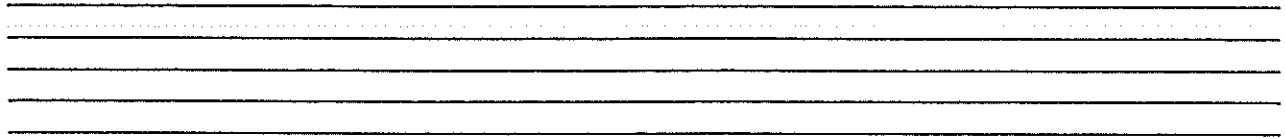
Two sets of five horizontal lines for musical notation, intended for writing a four-measure melody in compound triple meter.

Two sets of five horizontal lines for musical notation, intended for writing a four-measure melody in compound triple meter.

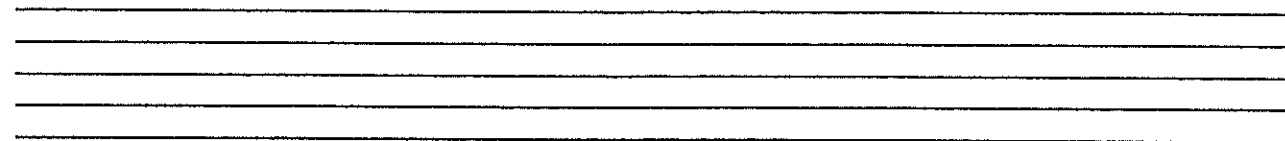
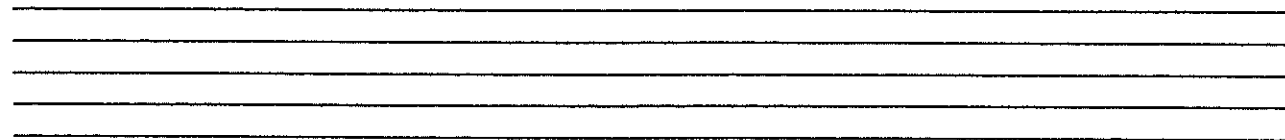
METER

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

SIMPLE DUPL

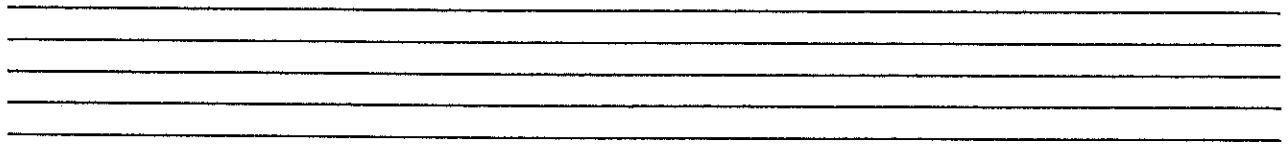
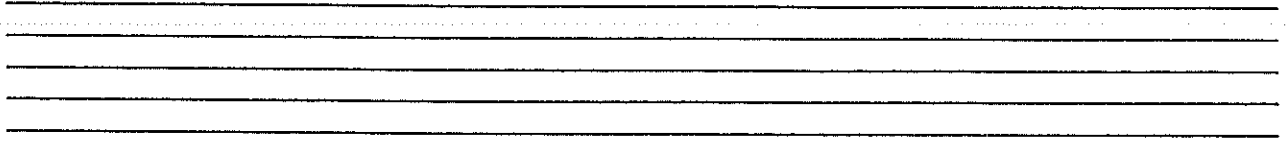
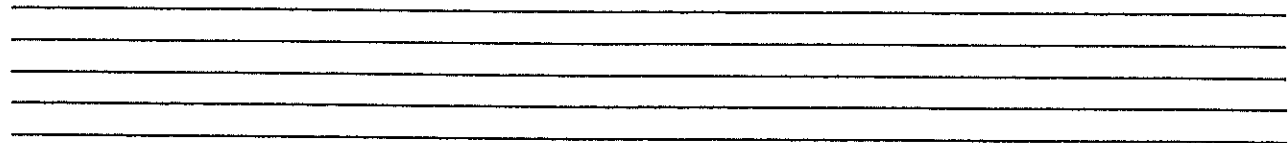


COMPOUND QUADRUPLE



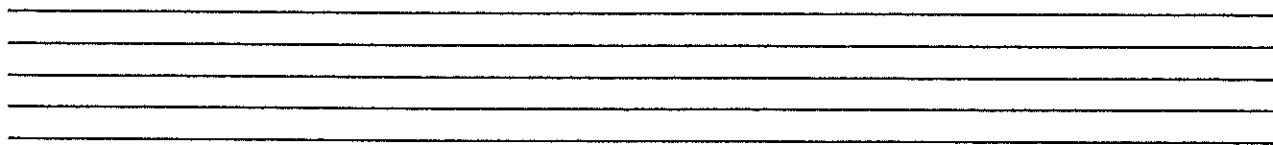
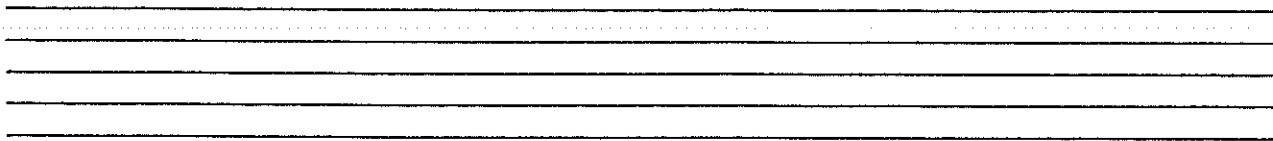
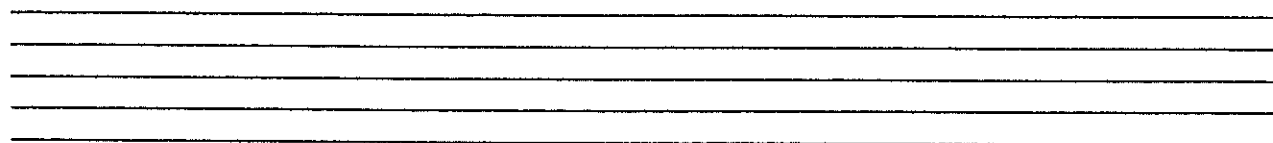
METER

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

COMPOUND DUPL**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



Blank musical staff lines for writing a rhythmic variation.

VARIATIONS

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

Camptown Races

The image shows the first two staves of the musical score for 'Camptown Races'. The top staff is in treble clef with a 4/4 time signature and a dynamic marking of *f*. The bottom staff is in bass clef with a 4/4 time signature. The melody consists of eighth and sixteenth notes with various rhythmic markings such as accents and slurs.

A series of ten blank musical staves, each consisting of five horizontal lines, provided for the student to write a rhythmic variation on the melody shown above.

VARIATIONS

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

Lightly Row

The image shows two staves of musical notation for the piece 'Lightly Row'. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and sixteenth notes, with some triplets indicated by a '3' above the notes. The bottom staff continues the melody with similar rhythmic patterns and triplet markings. Both staves end with a double bar line and a final note.

A series of ten blank musical staves, each consisting of five horizontal lines, provided for the student to write their rhythmic variation. The staves are arranged in two groups of five, with a gap between them.

VARIATIONS

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

The Flying Trapeze

The image shows two staves of musical notation for the piece 'The Flying Trapeze'. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody consists of eighth and sixteenth notes with various rests and slurs. A dynamic marking of 'f' (forte) is placed below the first few notes. The bottom staff continues the melody with similar rhythmic patterns and slurs.

A series of ten blank musical staves, each consisting of five horizontal lines, provided for the student to write a rhythmic variation on the melody shown above.

VARIATIONS

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

Yankee Doodle

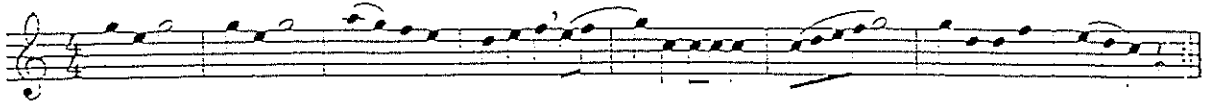


Blank musical staffs for writing a rhythmic variation of the 'Yankee Doodle' melody. There are four sets of empty five-line staves provided for the student to write their composition.

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

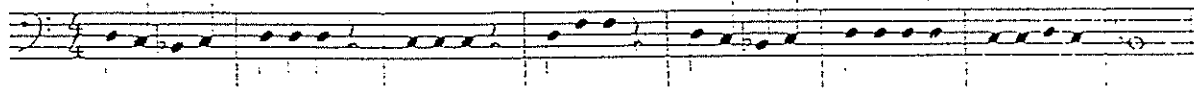


Handwriting practice area consisting of 10 sets of blank musical staves, each set containing five horizontal lines.

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

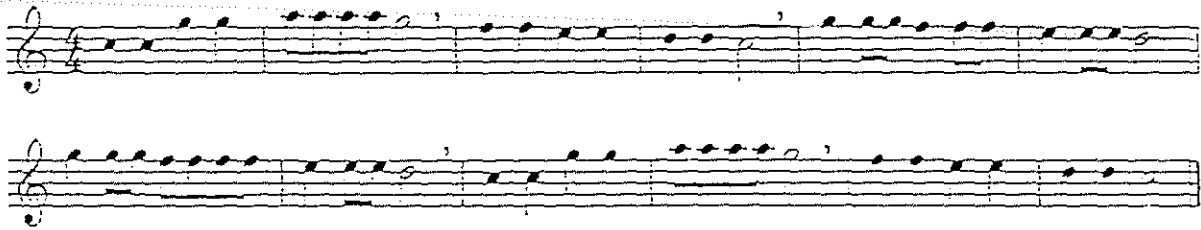


Below the original melody, there are five sets of blank five-line musical staves for writing a melodic variation. Each set consists of five horizontal lines.

VARIATIONS

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

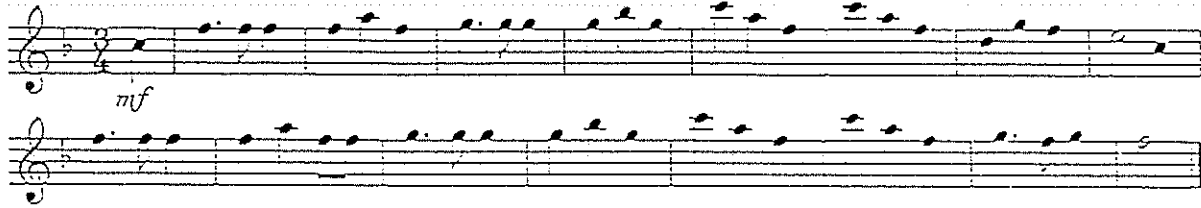


Handwriting practice area consisting of ten sets of five horizontal lines each, intended for writing a melodic variation on the provided melody.

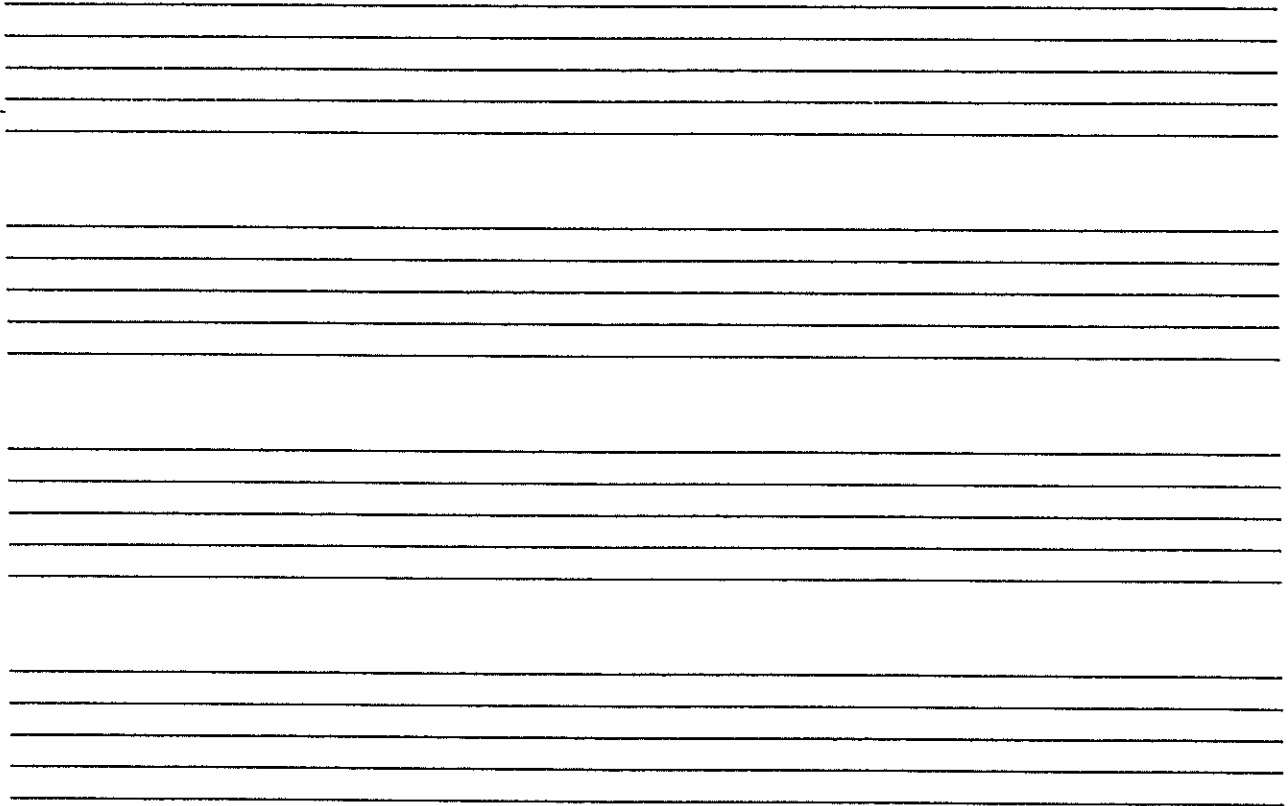
VARIATIONS

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

Molly Malone



The image shows the original melody for 'Molly Malone' on two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody consists of a series of eighth notes with a dynamic marking of *mf*. The bottom staff is in bass clef and contains a simple accompaniment of eighth notes.



Below the original melody, there are four sets of blank musical staves, each consisting of five lines. These are provided for the student to write their own melodic variation.

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

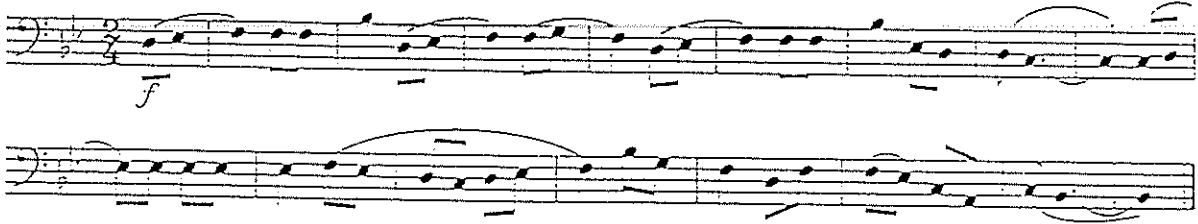
The image shows the first two staves of the musical score for 'Ode to Joy'. The first staff is in treble clef, 4/4 time, and begins with a forte (f) dynamic marking. The second staff is in bass clef. The melody consists of a series of eighth and sixteenth notes with various rests and accents.

There are four sets of blank musical staves provided for writing a variation. Each set consists of two staves (treble and bass clef). The first set is positioned directly below the original notation, and the subsequent three sets are spaced out vertically down the page.

VARIATIONS

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

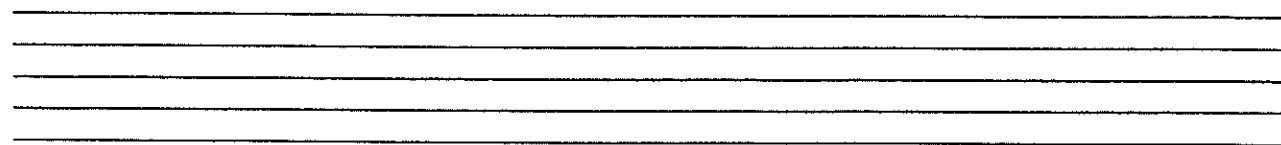
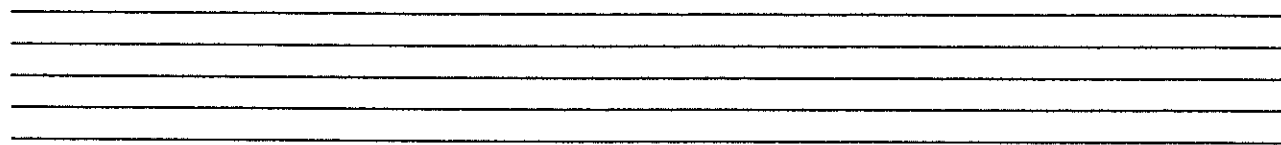
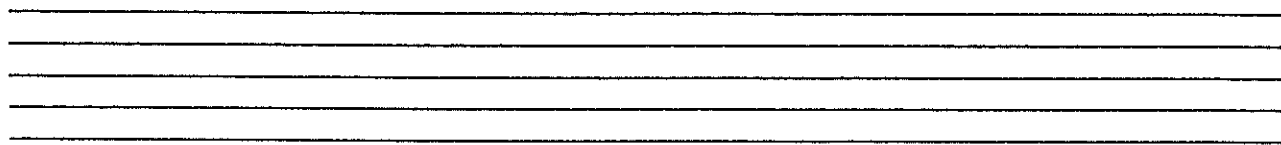
Billie Boy



Blank musical staff lines for writing a melodic variation.

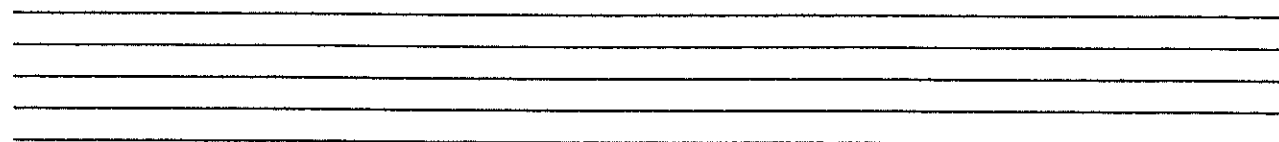
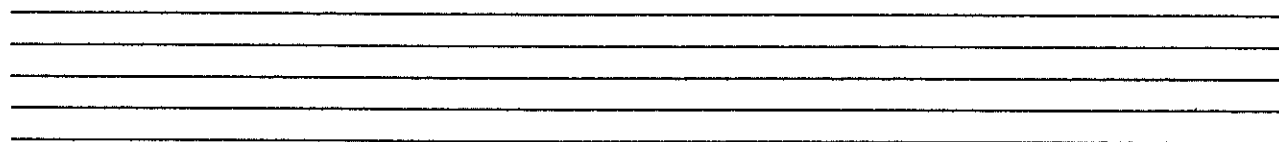
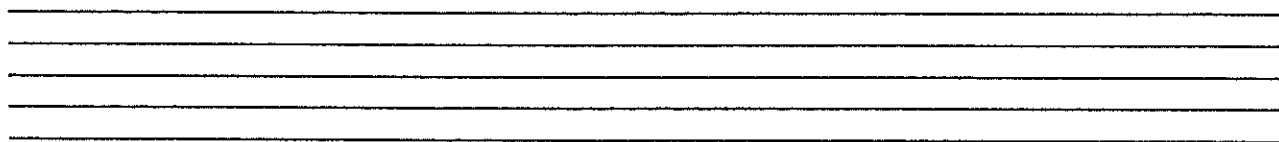
SCALE CONSTRUCTION

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.



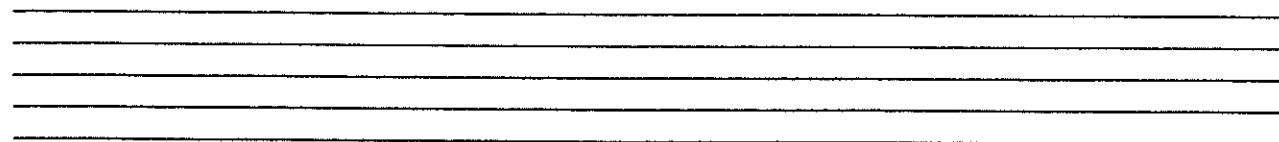
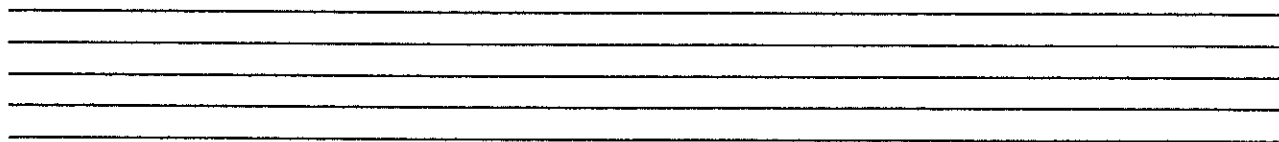
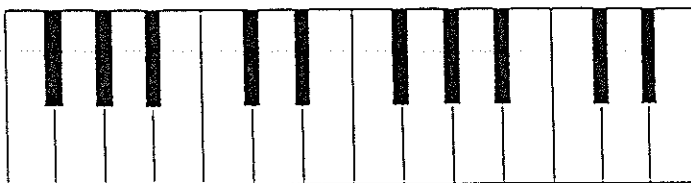
SCALE CONSTRUCTION

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.



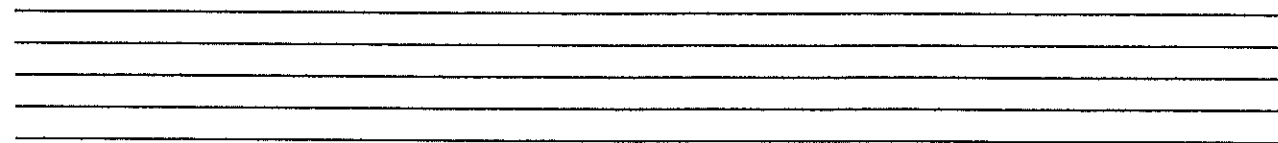
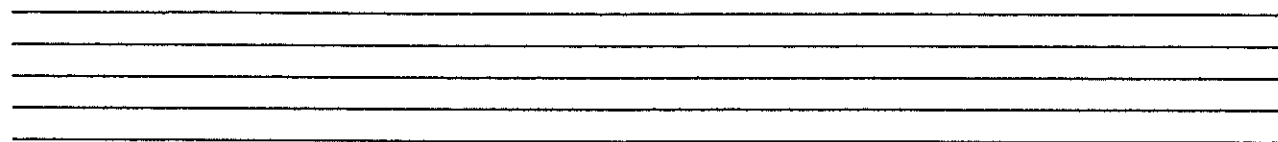
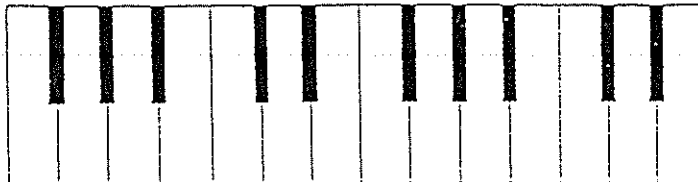
SCALE CONSTRUCTION

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

Four horizontal lines for writing the blues scale for Concert Bb.

Concert F

Four horizontal lines for writing the blues scale for Concert F.

Concert Eb

Four horizontal lines for writing the blues scale for Concert Eb.

Concert C

Four horizontal lines for writing the blues scale for Concert C.

TWELVE BAR BLUES

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

The page contains 12 sets of five-line musical staves, arranged vertically. Each set consists of five parallel horizontal lines, providing a space for writing musical notation. The staves are completely blank, intended for the student to 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.

The page contains ten blank musical staves, each consisting of five horizontal lines, arranged vertically for writing a twelve bar blues composition.

AB FORM

Compose a melody using AB form.

A series of 16 horizontal lines, arranged in four groups of four, intended for musical notation. Each group of four lines is separated by a larger vertical gap from the next group.

ABA FORM

Compose a melody using ABA form.

The page contains 18 blank musical staves, each consisting of five horizontal lines, arranged vertically for composing a melody. The staves are evenly spaced and occupy the central portion of the page.

AABA FORM

Compose a melody using AABA form.

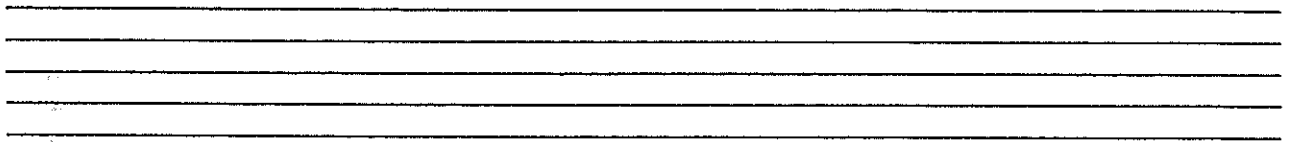
A series of 28 horizontal lines, arranged in seven groups of four lines each, intended for writing a melody in AABA form.

TRANSPOSITION

Transpose the following melody to the keys indicated.

This Old Man

Allegro



G MAJOR



A \flat MAJOR

TRANSPOSITION

Transpose the following melody to the keys indicated.

Go Tell Aunt Rhodie

A single staff of music in G major, 4/4 time. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The piece ends with a double bar line.

An empty musical staff with five horizontal lines, intended for the student to transcribe the melody into F major.

F MAJOR

An empty musical staff with five horizontal lines, intended for the student to transcribe the melody into Gb major.

Gb MAJOR

TRANSPOSITION

Transpose the following melody to the key indicated.

Molly Malone

Andante—Legato

mf

The image shows the original musical notation for 'Molly Malone'. It consists of two staves. The top staff is in G major (one sharp) and 3/4 time. The melody is written in a treble clef. The bottom staff is in G major and 3/4 time, with a mezzo-forte (*mf*) dynamic marking. The tempo/style is 'Andante—Legato'. The melody is a simple, folk-like tune.

A set of four empty musical staves, intended for the student to write the transposed melody.

A second set of four empty musical staves, intended for the student to write the transposed melody.

C MAJOR

TRANSPOSITION

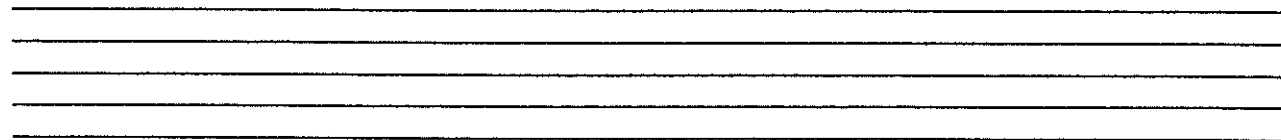
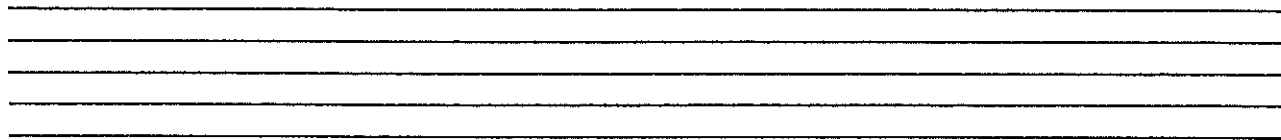
Transpose the following melody to the keys indicated.

Aura Lee

Andante

mf

p ————— *f* ————— *p* ————— *mf*



Bb MAJOR

TRANSPPOSITION

Transpose the following for flute and clarinet.

A musical score for piano in 2/4 time, featuring two staves. The key signature has one flat (B-flat). The score consists of four measures. The first measure is marked *p dolce*. The right-hand staff contains a melodic line with eighth and sixteenth notes, while the left-hand staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line.

Transpose the following for tenor sax and bari sax.

A musical score for piano in 2/4 time, featuring two staves. The key signature has one flat (B-flat). The score consists of six measures. The first measure is marked *p*. The right-hand staff contains a melodic line with eighth and sixteenth notes, while the left-hand staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line.

Lined writing area with four horizontal lines.

Lined writing area with four horizontal lines.

Lined writing area with four horizontal lines.

Lined writing area with four horizontal lines.

Lined writing area with four horizontal lines.

Lined writing area with four horizontal lines.

Lined writing area with four horizontal lines.

TRANSPPOSITION

Transpose the following for flute and trumpet.

A musical score for piano accompaniment in 2/4 time, marked *mf leggiero*. The score consists of two staves, treble and bass clef, with a key signature of one flat (Bb). The melody in the treble clef features eighth-note patterns with accents and slurs. The bass clef provides a harmonic accompaniment with eighth-note chords and single notes.

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

A musical score for piano accompaniment in 2/4 time, marked *mf*. The score consists of two staves, treble and bass clef, with a key signature of one flat (Bb). The melody in the treble clef features eighth-note patterns with accents and slurs. The bass clef provides a harmonic accompaniment with eighth-note chords and single notes.

TRANSPOSITION

Transpose the following for clarinet and alto clarinet.

Musical score for piano in 2/4 time, marked *f*. The score consists of two staves. The right hand plays a melody with eighth notes and slurs, while the left hand plays a bass line with eighth notes. The piece ends with a *Fine* marking.

Transpose the following for trumpet and baritone (TC).

Musical score for piano in 2/4 time, marked *mf*. The score consists of two staves. The right hand plays a melody with eighth notes and slurs, while the left hand plays a bass line with eighth notes.

Musical score for piano in 2/4 time. The score consists of two staves. The right hand plays a melody with eighth notes and slurs, while the left hand plays a bass line with eighth notes.

Handwriting practice lines consisting of multiple sets of horizontal lines. Each set includes a solid top line, a dashed midline, and a solid bottom line, providing a guide for letter height and placement.

TRANSPPOSITION

Transpose the following for bass clarinet and trombone.

A musical score for a transposition exercise. It consists of two staves, both in bass clef and 2/4 time. The key signature has one flat (B-flat). The top staff begins with a piano (*p*) dynamic marking. The music features a melodic line with eighth and sixteenth notes, often beamed together, and rests. The bottom staff provides a harmonic accompaniment with chords and moving lines. A crescendo hairpin is visible in the middle of the piece.

Transpose the following for clarinet and alto sax.

A musical score for a transposition exercise. It consists of two staves, both in bass clef and 2/4 time. The key signature has one flat (B-flat). The top staff begins with a piano (*p*) dynamic marking. The music features a melodic line with eighth and sixteenth notes, often beamed together, and rests. The bottom staff provides a harmonic accompaniment with chords and moving lines. A crescendo hairpin is visible in the middle of the piece.

A musical score for a transposition exercise. It consists of two staves, both in bass clef and 2/4 time. The key signature has one flat (B-flat). The top staff begins with a piano (*p*) dynamic marking. The music features a melodic line with eighth and sixteenth notes, often beamed together, and rests. The bottom staff provides a harmonic accompaniment with chords and moving lines. A crescendo hairpin is visible in the middle of the piece.

Lined writing area with multiple horizontal lines.

TRANSPPOSITION

Transpose the following for baritone (BC) and tuba.

First system of a piano score in C major, 4/4 time. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a bass line with quarter notes. A piano (*p*) dynamic marking is present at the beginning. The system consists of six measures.

Second system of the piano score, continuing the melody and bass line from the first system. It also consists of six measures.

Transpose the following for trombone and bari sax.

Third system of the piano score, continuing the melody and bass line. It includes dynamic markings such as piano (*p*) and accents (>). The system consists of six measures.

TRANSPPOSITION

Transpose the following for bassoon and baritone (BC).



A musical score for piano, consisting of two staves. The music is in 2/4 time and marked *mf*. The melody is primarily in the right hand, featuring eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Transpose the following for trumpet and trombone.



A musical score for piano, consisting of two staves. The music is in 2/4 time and marked *f*. The melody is primarily in the right hand, featuring eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. There are first and second endings indicated by '1' and '2' above the notes in the final measure.



A musical score for piano, consisting of two staves. The music is in 2/4 time. The melody is primarily in the right hand, featuring eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

Handwriting practice lines consisting of multiple sets of horizontal lines. Each set includes a solid top line, a dashed midline, and a solid bottom line, providing a guide for letter height and placement.

TRANSPOSITION

Transpose the following for trombone and tuba.

A musical score for piano and bass clef instrument. The piano part is in the upper staff (treble clef) and the bass clef instrument part is in the lower staff (bass clef). The key signature has one flat (B-flat). The time signature is 2/4. The piano part starts with a *p* dynamic and ends with a *f* dynamic. The bass clef instrument part starts with a *p* dynamic. The score consists of 8 measures.

Transpose the following for two trombones.

A musical score for two trombones. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The time signature is 2/4. The upper staff starts with a *p legato* dynamic and features a crescendo hairpin. The lower staff starts with a *p legato* dynamic. The score consists of 6 measures.

A musical score for two staves, likely for two trombones. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The time signature is 2/4. The score consists of 2 measures.

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)

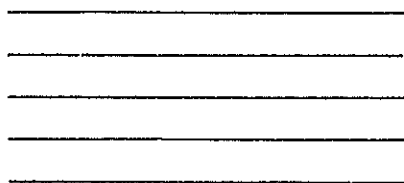
TONE -- the tones of music are defined by four characteristics:

- 1) definite pitch
- 2) specific duration
- 3) intensity and/or dynamics
- 4) timbre

I. PITCH

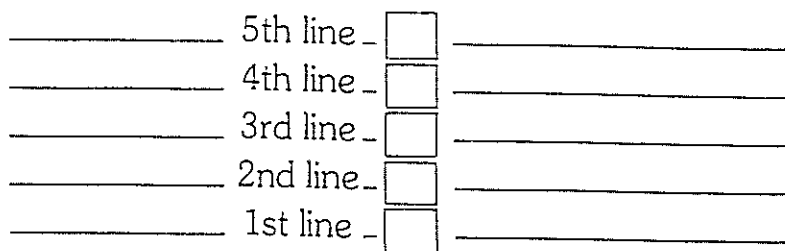
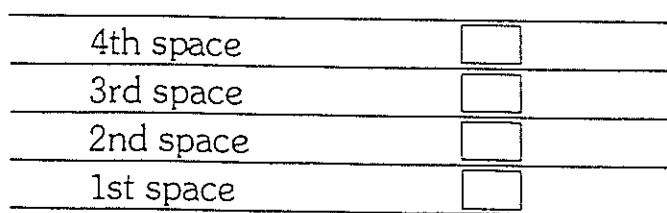
Pitch expresses the relative “height” or “depth” of a sound. To gain more understanding of pitch, we must look at a variety of symbols used to interpret it.

The Staff



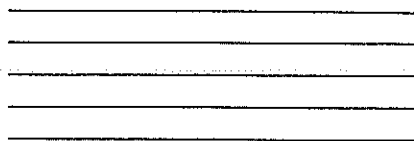
The staff consists of five equally spaced parallel lines which enclose four spaces. Information is placed on, above, and below the staff relating to the composition to be performed and the elements concerned.

The lines and spaces are numbered from bottom to top.



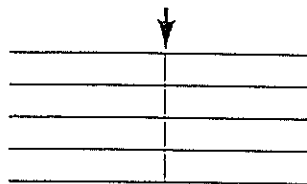
THE STAFF

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



THE BAR LINE

A bar line is a vertical line through the staff that separates the staff into equal parts called bars or measures.



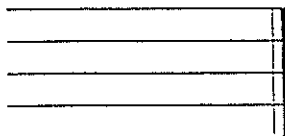
BAR OR MEASURE

The space between two bar lines.



THE DOUBLE BAR LINE

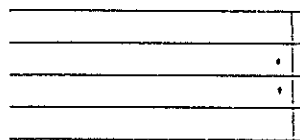
A set of two vertical lines through the staff. The double bar line serves two purposes: 1) to serve as a warning sign at the end of a section indicating upcoming changes within the music, and 2) to indicate the completion of the music.



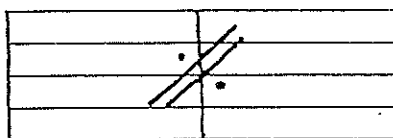
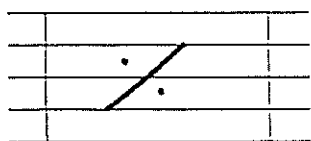
REPEAT SIGN

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

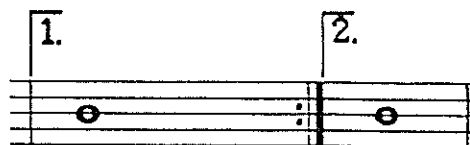
Section Repeat



One and Two Measure Repeats



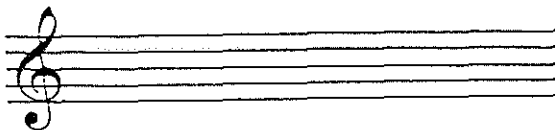
First and Second Endings



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.

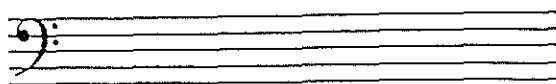
Treble Clef: Medium to high zone of pitch



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-
soprano Alto Tenor Baritone

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

Detailed description: A single treble clef staff with a treble clef symbol. The notes are placed on the lines and spaces of the staff. The ascending scale starts on the first space (D) and goes up to the second space (G). The descending scale starts on the second space (G) and goes down to the first space (D). The notes are connected by a smooth curve.

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

Detailed description: A single alto clef staff with an alto clef symbol. The notes are placed on the lines and spaces of the staff. The ascending scale starts on the first space (E) and goes up to the second space (A). The descending scale starts on the second space (A) and goes down to the first space (E). The notes are connected by a smooth curve.

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

Detailed description: A single bass clef staff with a bass clef symbol. The notes are placed on the lines and spaces of the staff. The ascending scale starts on the first space (F) and goes up to the second space (B). The descending scale starts on the second space (B) and goes down to the first space (F). The notes are connected by a smooth curve.

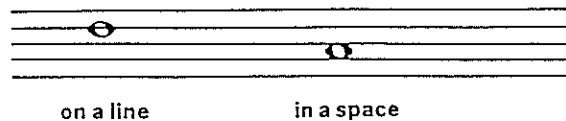
The following shows how the zones of pitch for each clef overlap.

Middle C

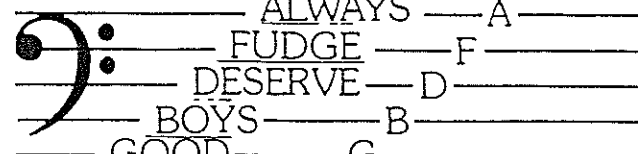
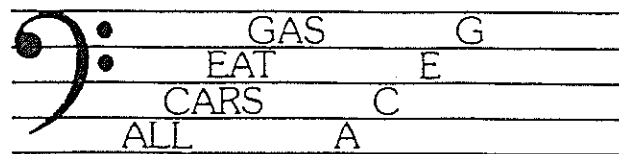
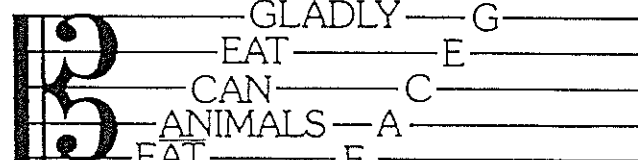
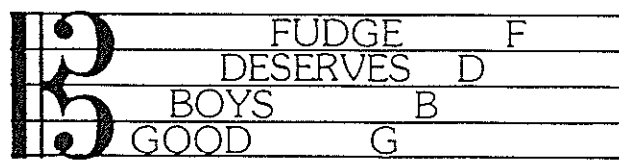
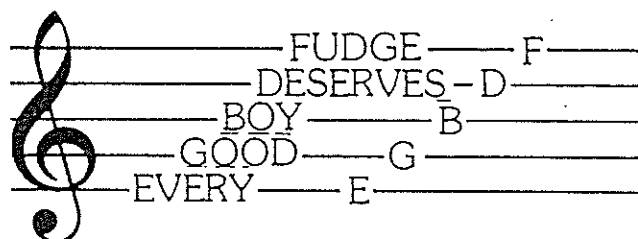
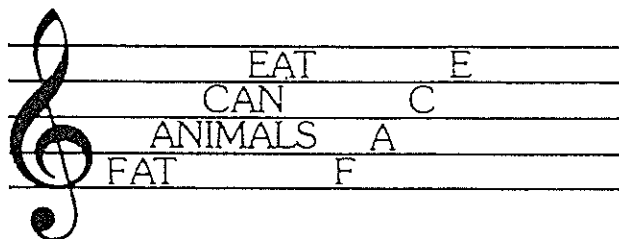
F G A B C D E F G A B C D E F G A B C D E F G

Detailed description: Three staves are shown. The top staff is a treble clef, the middle staff is an alto clef, and the bottom staff is a bass clef. A horizontal line labeled 'Middle C' is drawn across the three staves, showing its position relative to each clef. The notes F through G are written on all three staves, demonstrating how the pitch zones of the different clefs overlap. The notes are connected by a smooth curve across all staves.

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



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:

A musical staff with a treble clef. The notes G, A, B, C, D, E, and F are placed on the staff lines. The notes G, A, B, and C are on the staff lines. The notes D, E, and F are on ledger lines below the staff. The notes D, C, B, A, G, F, and E are placed on ledger lines above the staff. The notes D, C, B, A, G, F, and E are on the staff lines.

Alto Clef:

A musical staff with an alto clef. The notes A, B, C, D, E, F, and G are placed on the staff lines. The notes A, B, C, D, E, and F are on the staff lines. The note G is on a ledger line below the staff. The notes E, D, C, B, A, G, and F are placed on ledger lines above the staff. The notes E, D, C, B, A, G, and F are on the staff lines.

Bass Clef:

A musical staff with a bass clef. The notes B, C, D, E, F, G, and A are placed on the staff lines. The notes B, C, D, E, F, G, and A are on the staff lines. The notes F, E, D, C, B, A, and G are placed on ledger lines above the staff. The notes B, C, D, E, F, G, and A are on the staff lines.

SCALE TONES

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

Interval of 8 tones

C	D	E	F	G	A	B	C	
1	2	3	4	5	6	7	8	
do	re	mi	fa	so	la	ti	do	Interval of 8 tones
								octave

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

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

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

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.

The image shows two musical staves. The first staff contains six notes: a whole note, a half note, a quarter note, an eighth note, a sixteenth note, and a thirty-second note. The second staff contains six rests: a whole rest, a half rest, a quarter rest, an eighth rest, a sixteenth rest, and a thirty-second rest. Each note and rest is positioned above its respective label.

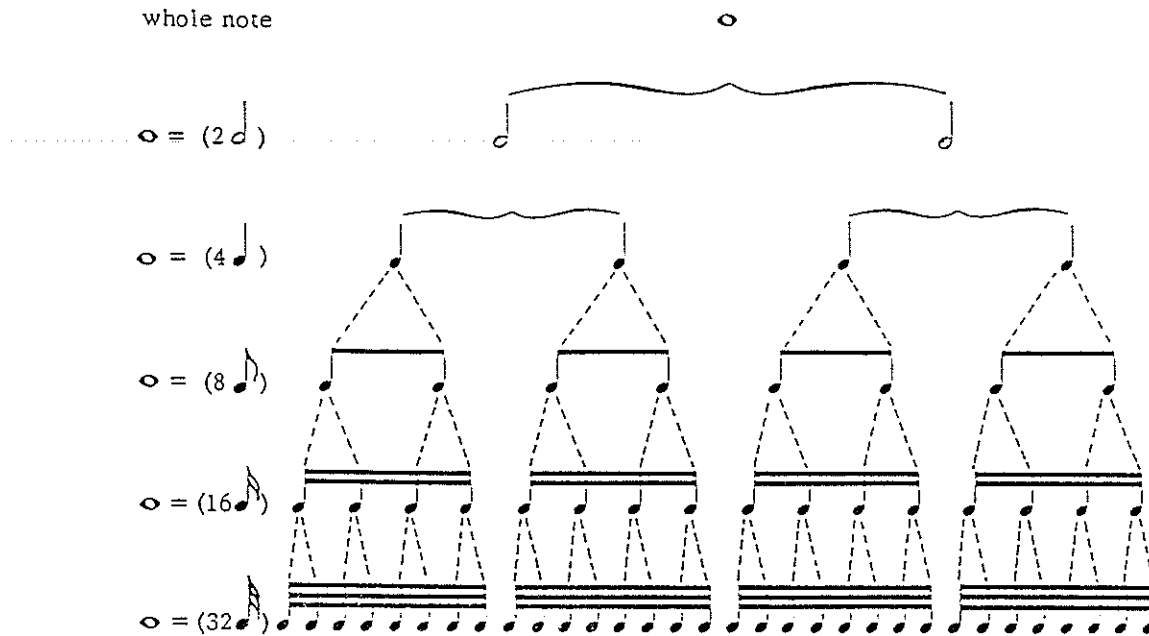
Whole note	Half note	Quarter note	Eighth note	Sixteenth note	Thirty-second note
Wholereast	Half rest	Quarter rest	Eighth rest	Sixteenth rest	Thirty-second rest

Here is a chart showing the relative duration of notes:

The chart illustrates the relative durations of notes. A whole note is shown to be equal to two half notes. Two half notes are equal to four quarter notes. Four quarter notes are equal to eight eighth notes. Eight eighth notes are equal to sixteen sixteenth 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	$\frac{1}{2}$ count
SIXTEENTH	$\frac{1}{4}$ count
THIRTY-SECOND	$\frac{1}{8}$ 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

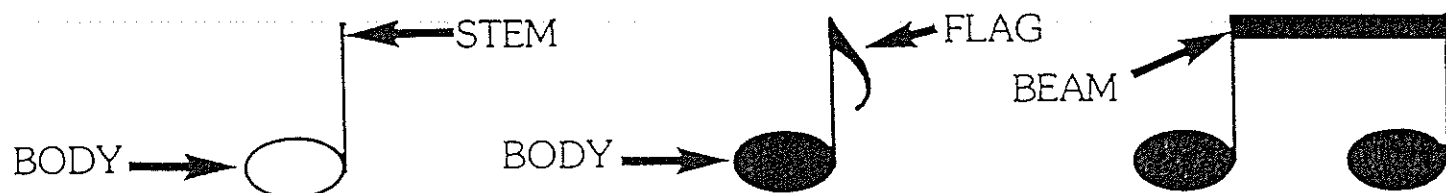
Dotted whole rest Dotted half rest Dotted quarter rest Dotted eighth rest Dotted sixteenth rest Dotted thirty-second rest

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 be joined by **beams**.

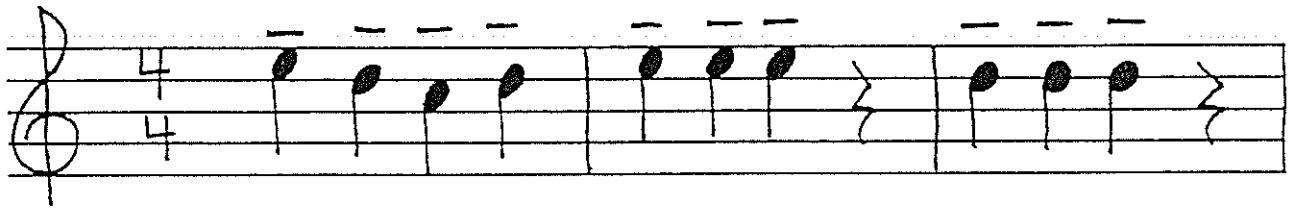


Stems can go up or down. The stem is positioned **upward** on the **right side** of the body or head for notes placed on lines or in spaces below the middle line of the staff. The stem is positioned **downward** on the **left side** of the body or head for notes placed on lines or in spaces above the middle line of the staff. Notes placed on the middle line of the staff can go either way.

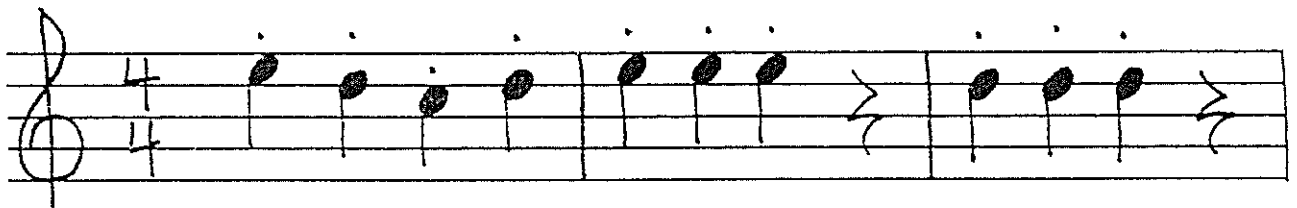


LEGATO

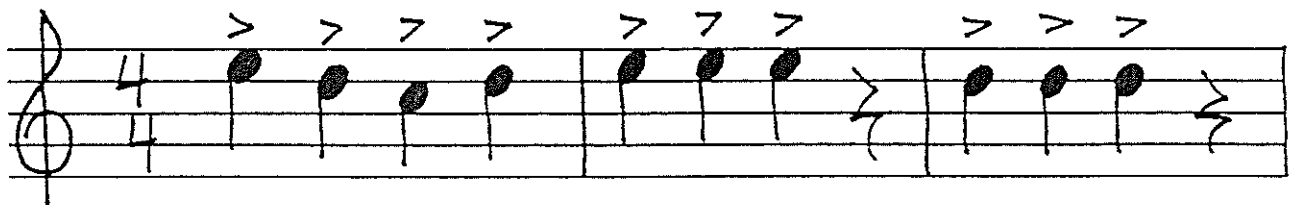
A legato mark (-) placed over or under a note indicates to play or sing in a smooth and connected style.

**STACCATO**

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

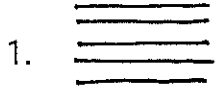
**MARCATO**

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

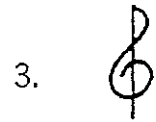


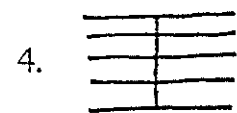
EXERCISES

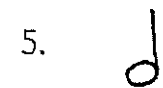
Name the symbol and describe its function.



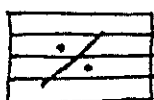










6. 

7. 


8. 

9. 

10. 


EXERCISES


Name the symbol and describe its function.

1.  _____

2.  _____

3.  _____

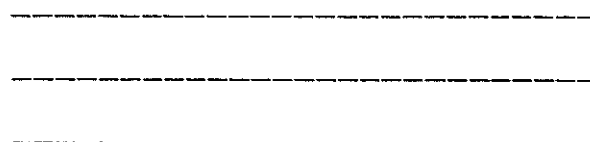
4.  _____

5.  _____

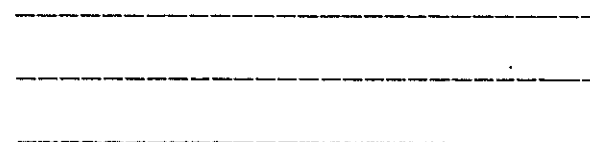
6.



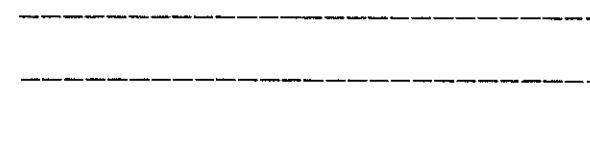
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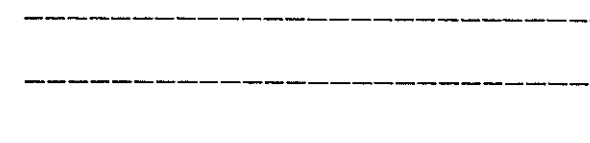
8.



9.



10.




EXERCISES

Draw the symbol and describe its function.


1. STAFF



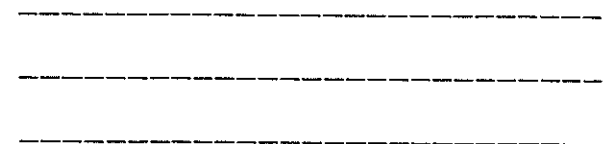
2. TREBLE CLEF



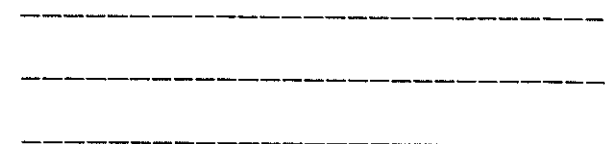
3. BAR LINE



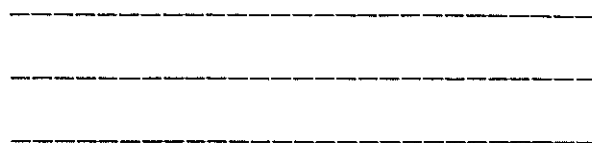
4. BAR OR MEASURE



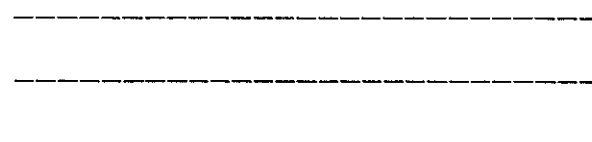
5. ALTO CLEF



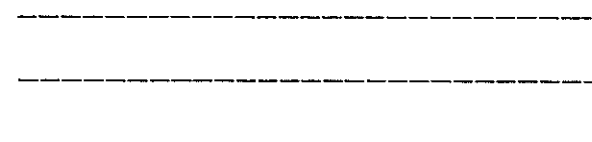
6. ONE MEASURE
REPEAT



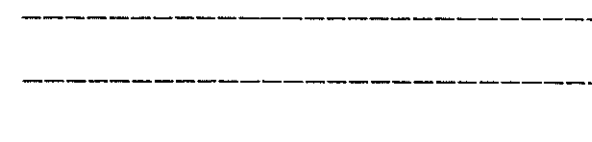
7. REPEAT SIGN



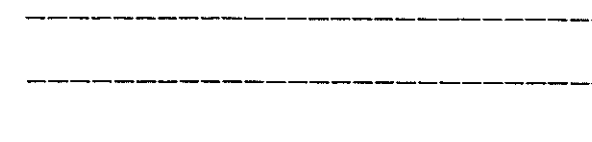
8. BASS CLEF



9. 1ST/2ND ENDING



10. DOUBLE BAR LINE



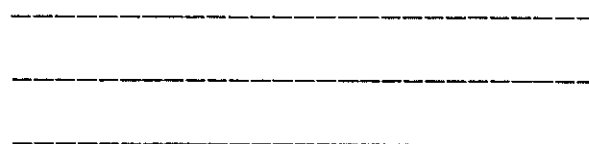
EXERCISES

Draw the symbol and give the number of counts it receives.

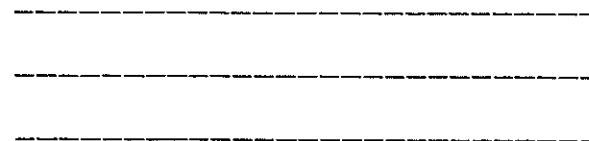
1. WHOLE NOTE



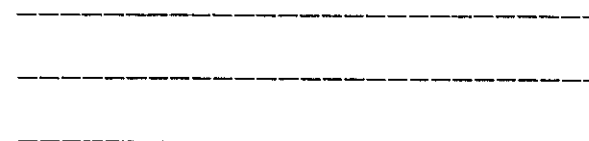
2. QUARTER REST



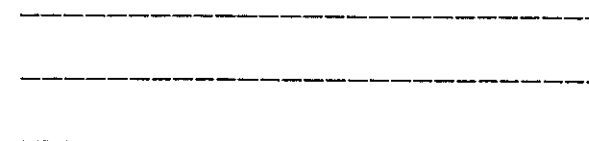
3. SIXTEENTH NOTE



4. HALF REST



5. EIGHTH NOTE



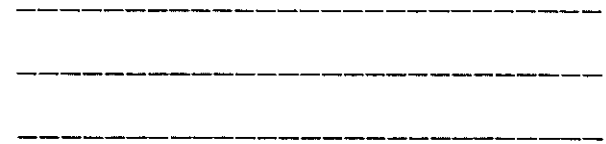
6. WHOLE REST



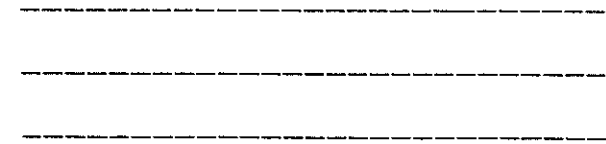
7. HALF NOTE




8. SIXTEENTH REST



9. QUARTER NOTE



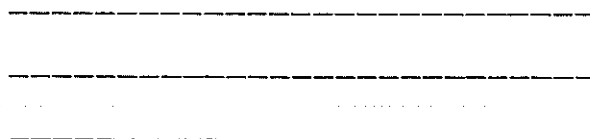
10. EIGHTH REST



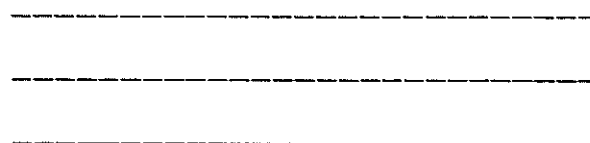
EXERCISES

Draw the symbol and describe its function.

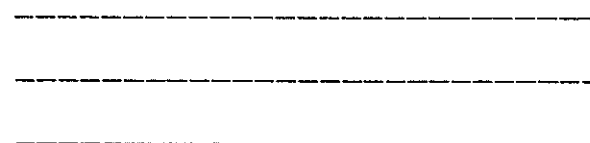
1. SHARP SIGN



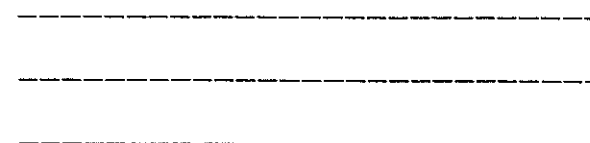
2. LEDGER LINE



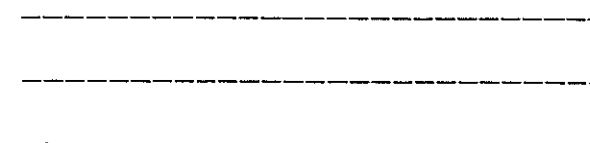
3. NATURAL SIGN



4. WHOLE STEP



5. FLAT SIGN



6. HALF STEP

7. TIE

8. LEGATO

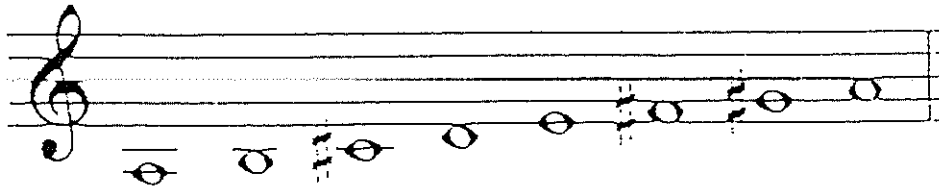
9. MARCATO

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

10

Picc.

Cl.

A. 1
Saxs. 2

T. Sax.

E♭ Tpt.

1
2
3
4
B♭ Tpts.

Hns. 1
2

1
2
3
Trbs.

Bar.
Tuba

10

1
2
3
4
Timps.

T. Tom

S. D.
B. D.
T. D.
Cym.

Trgl.
Cym.

Timp.

S. D.
B. D.

* B♭ Clarinets play the notes within the brackets (f r) only if E♭ 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?

B

This page contains a full orchestral score for page 182. The score is organized into several sections of staves, each with a label on the left side. The instruments listed are: Flts., Picc., Eb Clarinet, Oboes, Solo & 1st Bb Clarinet, 2nd Bb Clarinet, 3rd Bb Clarinet, Eb Alto Clarinet, Bb Bass Clarinet, 1st Eb Alto Saxophone, 2nd Eb Alto Saxophone, Bb Tenor Saxophone, Eb Baritone Saxophone, I and II Bassoons, I and II English Horns, III and IV English Horns, Solo & 1st Bb Cornets, 2nd & 3rd Bb Cornets, Bb Trumpets, I and II Trombones, Bb Trombone, Euphonium, Basses, and Timp. Drums. The music is written in a common time signature with a key signature of one flat. Dynamic markings such as *mf* (mezzo-forte) and *p* (piano) are used throughout. A large letter 'B' is placed at the top and bottom of the page, likely indicating a rehearsal mark. The page number '182' is located in the upper right corner.

B

Spirited $\text{♩} = 120$

This page of a musical score is for a large orchestra, featuring multiple staves for various instruments. The instruments listed on the left side of the page are: Flts., Picc., E♭ Clarinet, Oboes, Solo & 1st E♭ Clarinet, 2nd E♭ Clarinet, 3rd E♭ Clarinet, E♭ Alto Clarinet, E♭ Bass Clarinet, 1st E♭ Alto Saxophone, 2nd E♭ Alto Saxophone, E♭ Tenor Saxophone, E♭ Baritone Saxophone, I and II Snare Drums, I and II Bass Drums, III and IV Bass Drums, Solo & 1st E♭ Cornets, 2nd & 3rd E♭ Cornets, E♭ Trumpets, I and II Trombones, E♭ Trombone, Euphonium, Basses, Timpani, and Drums. The score is written in a standard musical notation with various dynamics such as *f* (forte) and *mf* (mezzo-forte) indicated throughout. The tempo is marked as "Spirited" with a quarter note equal to 120 beats per minute. The page number "183" is located in the top right corner.

Spirited $\text{♩} = 120$

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 accommodate 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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