

Fall 12-2006

Teaching Music Theory In the Traditional Wind Band Rehearsal: A Rationale, Survey of Materials, and Recommendations

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The University of Southern Mississippi

TEACHING MUSIC THEORY IN THE TRADITIONAL WIND BAND REHEARSAL:
A RATIONALE, SURVEY OF MATERIALS, AND RECOMMENDATIONS

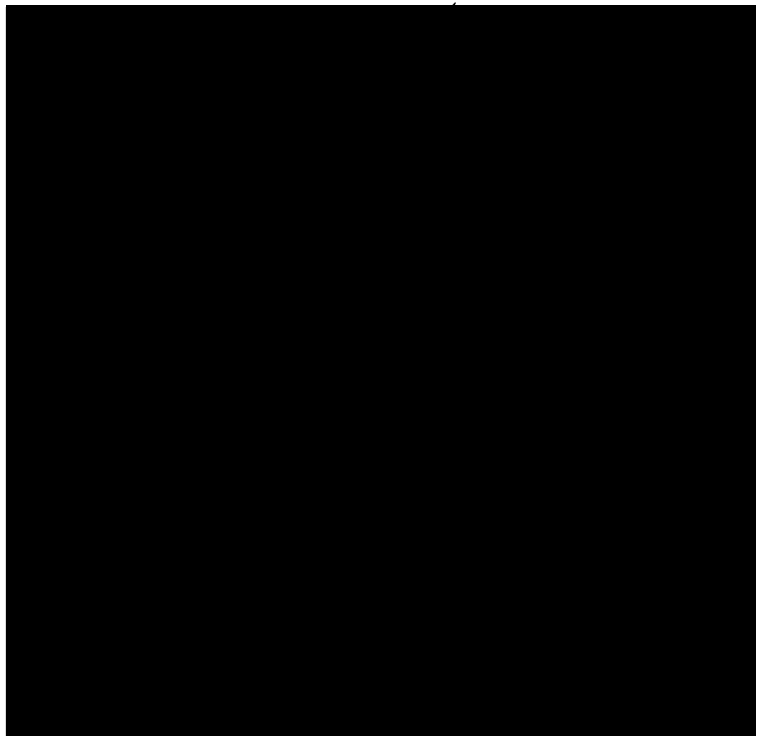
by

Eric Lynn Harris

A Dissertation

Submitted to the Graduate Studies Office
of The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Musical Arts

Approved:



December 2006

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The University of Southern Mississippi

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ABSTRACT

TEACHING MUSIC THEORY IN THE TRADITIONAL WIND BAND REHEARSAL: A RATIONALE, SURVEY OF MATERIALS, AND RECOMMENDATIONS

by Eric Lynn Harris

December, 2006

Band programs in today's schools are facing pressures unheard of in the early days of the public school band movement. While budget limitations have always been a part of the public school dilemma, never before have directors been forced to fight so hard for the very existence of their programs. School administrators facing district, state, and federal testing pressures are spending more and more of the annual budget in an attempt to raise test scores. This means programs in the arts and even athletics are being greatly reduced (and in some cases eliminated) in school systems across the country.

To ensure band's continued inclusion in the school course offering, directors must help administrators, parents, colleagues, and even students understand that band is a valid and worthwhile academic pursuit. One means of achieving this goal is through the inclusion of a written music theory component as part of the daily band class. Not only does this instruction elevate the academic status of the band program in the eyes of the school and community it also offers great musical benefit to the students in the band.

Teaching music theory in band is not a new idea. Its proponents have existed since the early days of public school bands. However, with increased emphasis on marching bands, competitions, and awards, many directors have lost sight of their curricular responsibilities in haste to prepare for the next performance. A lack of suitable teaching material has also kept theory instruction out of the band class. Most extant

texts are written for piano students or are college preparatory in nature and do not work well in the large ensemble setting.

This document seeks to encourage theory instruction in the band class: (1) by providing teachers with commentary from leading wind conductors and music educator's who advocate its inclusion in the band curriculum; (2) by offering teachers a catalog of theory texts that can be used as models for custom materials; and (3) by outlining a comprehensive music theory curriculum (including sample lessons, exercises, and quizzes) written specifically for use in the daily band class.

It is hoped that this type of instruction will improve the knowledge, understanding, and performance of public school bands and will help to secure a long and happy future for them as an academically defensible part of the school course offering.

DEDICATION

My parents, Lynn and Phyllis Harris, have always been steadfast supporters of my teaching and learning no matter how hard the endeavor or how far away from home it has taken me. This work is dedicated to them with much love and affection.

My dear friends David and Annette Montgomery are responsible for my returning to graduate school after so many years of public school teaching. Their encouragement and personal example rekindled a fire that had long gone cold and I am deeply grateful to them both.

Mohamad and Susan Schuman became like family during my first semester of graduate work and our friendship has continued to grow. Their love and the warmth of their home have sustained me through many difficult times. Words cannot express my affection for them.

Roger and Susie Stroud began publishing my theory books almost ten years ago. I am sincerely grateful for their investment and hard work in this endeavor.

Gary and Hanna Cook became dear friends late in my doctoral residency. I have learned so much from these two wonderful people and have treasured our time together. I look forward to many years of continued friendship.

Joe Hermann gave me my first college job. He believed in me, befriended me, and gave me the chance to prove myself. I will always be grateful for the opportunity.

Jamie Standland and Carson Vermillion were my friends in the doctoral conducting program. We weathered many storms together and without their day-to-day friendship and support I would not have made it. They also shared their beautiful families with me. I will never forget our time together.

Dan McNally, doctoral trumpet student, became a good friend during the final year of my residency. We spent many hours studying and laughing together. Thanks Dan, I needed that.

ACKNOWLEDGEMENTS

I would like to thank Dr. Thomas V. Fraschillo, Committee Chair and Director of Bands for the opportunity to come to The University of Southern Mississippi and study. I would also like to thank Dr. Steven R. Moser, Associate Dean of the College of Arts, for serving as a committee member. Special thanks is extended to Dr. Gary W. Adam, Dr. Joseph L. Brumbeloe, and Dr. Christopher J. Goertzen for their friendship, encouragement, and support throughout this degree program and during the writing of this document.

Gratitude is also expressed to three new faculty members who became both friends and mentors. Dr. Edward Hafer, musicology; Dr. Danny Beard, music theory; and Dr. Jennifer Shank, Assistant Director of the School of Music.

Finally, I would like to thank Dr. Charles Elliott, Director of the School of Music, for his kindness and support. In spite of the tremendous responsibilities associated with his position, he has always kept his “teacher’s heart.” His example will not be forgotten.

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Erickson, Connie M.
Band Director's Curriculum Resource

Feldstein, Sandy
Practical Theory

Garofalo, Robert
Rehearsal Handbook for Band and Orchestra Students

Oddo, Vincent
Opus Music Theory Sessions

Peters, Charles S. and Paul Yoder
Master Theory Series

Reed, H. Owen
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Rushford, George
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Sarnecki, Mark
Elementary Music Rudiments

Surmani, Andrew, Karen Farnum Surmani, and Morton Manus
Alfred's Essentials of Music Theory Complete

Wallace, Karen and Heather Rathnau
Theory Time

Wessels, Mark
Five Minute Theory

Wharram, Barbara
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CHAPTER I

A RATIONALE

In today's educational environment, rampant with standardized testing, scheduling experimentation,¹ and widespread budget cuts, band directors must now, more than ever, help parents, fellow teachers, administrators, and students understand that band is a worthwhile and valid academic pursuit. One excellent way of achieving this goal – while also reaping a great music benefit – is through the incorporation of a systematic study of basic music theory in the daily rehearsal. With careful planning and the right materials, this instruction can be added with a minimal consumption of rehearsal time and can greatly enhance the band class experience.

This dissertation will offer supporting arguments for such instruction and will also survey a variety of theory materials currently available for purchase. Many of these materials, though generally well-crafted, do not meet the specific needs of band students but do offer lessons and exercises which can be used as excellent models for teacher-created theory materials. Finally, recommendations will be made through sample lessons, exercises, and assessments for a sequenced, comprehensive course of theory study specifically designed with band students in mind.

Background

The widespread proliferation of public school bands began in the early 1920's following the return of soldiers home from World War I. By the 1930's and 1940's programs such as Joliet Township in Illinois, Lenoir High School in North Carolina, and

1. There are many master schedule models used in middle and high schools across the United States. The four most popular are (1) the seven period day – with classes meeting every day for 50 minutes each, (2) the A/B block – with classes meeting every other day for 90 minutes each, (3) the 4 x 4 block – students take four courses each semester with each class meeting 90 minutes every day throughout the semester, and (4) the modified block – which is like the 4 x 4 but with one period (usually lunch) split into two 45 minute sessions which can be used for some elective classes. In many cases, administrators change models so frequently that the problems of one are not solved before the problems of the next are forced upon the teachers and students. These radical changes often have drastic consequences on the band program including, but not limited to: reduced enrollment, increased class conflicts with band (often due to singleton AP classes), and finally a lowered program standard.

Cass Technical High School in Michigan had begun to set the standard by which school bands would be judged for the next half-century.²

In these early days of the public school band movement, simply having band included in the daily course offering was a major feat. Parameters of curriculum design and course content were left to the sole discretion of the teacher and were largely unsupervised. In 1938, James C. Harper, Director of Bands at Lenoir High School, hired brass teacher Leonard Maretta³ to help with band instruction, which at the time was held after school and on Saturdays. Harper later wrote in a letter that:

Leonard's first move was to insist that we have all band rehearsals in school time and for credit. I went to our school board with some misgivings on these requests, but both were granted. Band members received one-half unit for the period of instruction in school time, but none for the band rehearsals at night. These were confirmed by the North Carolina Department of Education in Raleigh, also to my surprise.⁴

Many of these early programs were led by exceptional teachers and included private lessons, as well as enrichment activities which were offered as part of the daily rehearsal. Harper wrote:

We built up quite a sizeable library of reference books on opera, lives of composers, history of music, and stories of famous bands and orchestras, and introduced much of this material in our rehearsal procedure.⁵

However, as the number of band programs in the United States increased, the variety of teaching techniques used and the content covered varied greatly. In 1947,

2. The Joliet Township Band was under the direction of A.R. McAllister; the Lenoir High School Band was under the direction of James Cunningham Harper; and the Cass Technical High School Band was under the direction of Harry Begian. All of these programs achieved a reputation for excellence through their success and appearances at state and national contests and conferences. Messrs. McAllister, Harper, and Begian would all be invited to membership in the American Bandmaster's Association. All three would eventually be named President of this distinguished organization.

3. Leonard Maretta later became the Director of Bands at Western Michigan University in Kalamazoo and was also inducted into the American Bandmaster's Association.

4. James Cunningham Harper, letter quoted in *James Cunningham Harper and the Lenoir, North Carolina High School Band* by Frank Milton Hammond. (D.Ed. diss., The University of North Carolina at Greensboro, 1973), 37.

5. James Cunningham Harper, letter from February 10, 1973 quoted in *James Cunningham Harper and the Lenoir North Carolina High School Band* by Frank Milton Hammond. (D. Ed. diss., The University of North Carolina at Greensboro, 1973), 37.

what was perhaps the first statement expressing concern over music course content was voiced by Roy Underwood, Director for the Division of Fine Arts at Michigan State College (later to become Michigan State University). His opinion was written in a preface for H. Owen Reed's new *Workbook In The Fundamentals of Music*. He wrote:

College administrators in the field of music frequently are depressed by the vast number of applicants for admission who possess only a meager knowledge of music fundamentals. Despite considerable skill on a major instrument, the simplest elements of notation often are unknown. Drill of course is imperative before a beginning class in Theory [sic] can hope to get underway.⁶

This trend apparently continued over the next three decades and in 1976, Robert Garofalo published his landmark treatise *Blueprint for Band*. In his book, Garofalo expressed his concern about the poor state of band curricula across the United States and proposed a sequenced course of instruction for all band students in the basics of music theory and music history. According to Garofalo, this instruction should be centered around carefully selected band works he calls, "Unit Study Compositions."⁷ In his introductory remarks he wrote:

The performing ensemble is an established part of most secondary school programs in America. Current practices and procedures of instrumental and vocal teachers are generally consistent throughout the United States and are firmly rooted in tradition. The tradition is strongly performance-oriented, highly competitive, and non-academic, that is, lacking in curriculum content and structure. This has placed undue emphasis on the development of performance skills (technique), the weeding out of those who do not measure up to the competition (high level of selectivity), and the continued non-recognition of music as a legitimate course of study on par with other curriculum subjects such as English, science, mathematics, and social studies. While these practices and procedures have served a useful purpose in the past, their continued use without modification is doubtful.⁸

6. Roy Underwood, foreword to *A Workbook in the Fundamentals of Music*, by H. Owen Reed (New York: Mills Music, Inc., 1946), ii.

7. These compositions were to be used in conjunction with teacher-created units covering the basics of music theory and music history which were to be completed and kept in the "Source-Resource Notebook" required of all students. Upon graduating from the band program, students were allowed to take their notebooks with them as a keepsake. Garofalo purchased his notebooks in bulk and had them imprinted with the school mascot on the cover.

8. Robert Garofalo, *Blueprint for Band*. (Fort Lauderdale, Florida: Meredith Music Publications, 1983), vi.

Garofalo's work was motivated by a research study completed in 1970 by R. Jack Mercer. Mercer, a veteran teacher with over 25 years of experience at the time, took a two-year leave of absence from his teaching position at Chaffey High School in Ontario, California to complete his investigation.

Mercer interviewed 222 high school band directors from across the United States (his trip covered a total of 17,567 miles). He compiled his list of directors by asking college and university band directors to recommend band programs in each of two categories: (1) those they considered to be excellent, and (2) those they considered to be average. With the assistance of his wife (a sociology professor at the University of California, Riverside) Mercer created a 24-page questionnaire which was given to each candidate on the interview list.

Mercer's original intent was to compile an idea book to which band directors could refer when searching for solutions to problems common to all band programs (student retention, recruiting, finance and budget, grading, private lesson programs, parent booster organizations, etc.). However, while reviewing the data from his interviews, Mercer realized that he had not only collected the information necessary for his book, he had also, serendipitously, generated an overview of the status of band programs in the public schools of the United States. He wrote,

I began to see the critical issues and dilemmas in public school education for the first time and changed my original plan for this volume. In addition to a "brain bank" it has become a mirror reflecting a panoramic view of instrumental music in the United States.⁹

Mercer found that many large high school bands performed approximately six half-time shows per year, as well as multiple concerts (averaging about five), and several parades (averaging about three). In total, most large high school bands were scheduling fourteen or more performances each year, about one every two weeks. Smaller high schools, he found, were not far behind with almost the exact same statistics (some

9. R. Jack Mercer, *The Band Director's Brain Bank*. (Evanston, Illinois: The Instrumentalist Company, 1970), vii.

smaller schools participated in more parades but performed one less half-time show).¹⁰

Mercer concluded that:

As band directors we have been preoccupied with preparing our next performance and have taken little time to develop a coherent music curriculum. There are few carefully planned courses of study designed to teach students the fundamentals of music theory, introduce them systematically to the great composers, or assist them in comprehending the fascinating metamorphosis of musical form and style throughout the broad sweep of man's history. Instead our students concentrate on acquiring the technical competence necessary to play the scores which we decide will make an interesting program for our next audience or will please our colleagues who will be judging the next contest.¹¹

Additional Support

Other writers have commented on the need for a more comprehensive band curriculum. In a sidebar to his *Lincolnshire Posy* article for the May-October, 1980 issue of the *Instrumentalist Magazine*, Frederick Fennell wrote:

Music pulsing in 5's or 7's continues to plague performances by many young American musicians, who seem to be fatally locked into only the duple or triple pulse. For some I suspect it may even be a nightmare from which there is no awakening. In our country we continue to suffer a general lack of any serious pursuit of the basic elements of music [fundamental theory skills] separate from the simultaneous challenge of producing sounds on an instrument of one kind or another. Because of our failure to grasp the unending values of fundamental music studies free of an instrument's complications, frequently we have had to rely on the intelligence, the talent, and the gift of rhythm granted to the smallest segment of our students – always in the hope that they who do not have problems of the pulse might pull their less gifted peers (and some of us equally ineffective conductors) through the music of Charles Ives, Aaron Copland, Igor Stravinsky, or Percy Grainger.¹²

10. The increased popularity of DCI (Drum Corps International), BOA (Bands of America), as well as the "winterguard" and "indoor drum line" movement has no doubt raised these averages. Marching band has ceased to be a "fall sport" and now occupies the entire school year (winter, spring, and summer) with the aforementioned activities. This writer was offered a job as Director of Bands for a program that spent over \$100,000 annually on the marching band show. The concert instrument inventory (tubas, bass clarinets, bassoons, French horns, etc.) was almost non-existent.

11. R. Jack Mercer, *The Band Director's Brain Bank*. (Evanston, Illinois: The Instrumentalist Company, 1970), 84.

12. Frederick Fennell, "Percy Aldridge Grainger's Lincolnshire Posy: An Interpretive Analysis," *The Instrumentalist Magazine*, May-October 1980, 1.

In his book *The Band Director's Companion* (written with Harry Haines and Gary Garner) Dr. James Middleton wrote:

Full band rehearsal is very important and should not be minimized. However, the performance level of the band may be additionally improved because of new insights and musical growth gained from "flex" time experiences. Some directors have asked students to maintain a course notebook including reports on composers, compositions, arrangers, facts and histories of instruments, and basic music theory.¹³

W. Clyde Duvall, in his excellent book *The High School Band Director's Handbook*, wrote:

The modern school band director does not leave the teaching of theory and harmony to instructors of other music courses. He correlates with his band instruction and makes traditionally dull material lively and interesting to his band members. . . . A certain amount of theory must, of course, be taught every [sic] band member, beginning with his first lesson. Too often though the instructor does not follow an outline; the teaching is a hit-and-miss affair. Consequently, students learn (and even memorize) scales without knowing much about them. Cornet players graduate from high school without learning anything about the bass clef; the treble clef is a complete mystery to many bass players. And how many band members have ever heard of the "C" clef?

Every school band teacher should outline a course of study in theory for each group according to grade and progress levels. The person who directs a high school band should outline a course that includes both theory and harmony. These outlines should be followed carefully; otherwise your teaching program is likely to produce musical robots – people who, because of much drill, can play difficult material, but who have absorbed no understanding of that material.¹⁴

Richard Weerts in his *Handbook of Rehearsal Techniques for the High School Band* wrote:

It would seem reasonable to expect that every secondary school band member should have (at a minimum) a working knowledge of music theory fundamentals. For a number of reasons, such knowledge would appear to be the exception rather than the rule. For example, it is quite common to find low brass players who know virtually nothing about the sharp key signatures and even more common to find high school instrumentalists who can read only in one clef. It is submitted that (if for no other reason) the basics of music theory

13. James Middleton, Harry Haines, and Gary Garner, *The Band Director's Companion*. (San Antonio, Texas: Southern Music Company, 1998), 11-12.

14. W. Clyde Duvall, *The High School Band Director's Handbook*. (Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1960), 113-144.

should be taught within the framework of the band rehearsal sitting for the very practical purpose of developing a better band. It is widely accepted that a knowledge of music theory aids performance and is intrinsically intertwined with the development of musicianship.¹⁵

Weerts continues by endorsing the teaching of pitch reading in both clefs, major and minor scales and their key signatures, intervals, triads, the overtone series, and rhythm and meter. He also advocates the inclusion of singing within the rehearsal period as well as time allotted periodically for rhythmic dictation. He insists that such instruction be an integral part of each rehearsal:

It is suggested that the teaching of music theory be made a part of the normal band rehearsal period. This is not to indicate that it should consume a major portion of the band rehearsal. Actually, a great deal can be accomplished over a period of time in but a ten-minute daily period. Specifically when to teach music theory during rehearsal is something that every band director needs to consider and decide on his own. Some directors have had good results by including music theory at the opening of the band rehearsal period. Yet others have found a “ten-minute break” in the middle of the rehearsal to be very satisfactory. The principal consideration is that music theory be included on a well-organized and *regular* basis.¹⁶

Weerts concludes by urging directors to find opportunities in the rehearsal to make associations between theoretical concepts studied and those encountered in the music students are performing. He writes:

. . .the students’ knowledge of music theory should be related to the actual musical compositions that the band is presently playing. This is of vital importance, for if the students can see little or no relationship of *music theory* to *musical performance*, their interest level will (in all probability) decline rapidly.¹⁷

Finally the American School Band Director’s Association (ASBDA) recommended in its *Curriculum Guide* that:

Although it is generally acknowledged that band programs have become an important part of school curricula all over the nation, most directors and many leaders in the school music field agree that something more than specialized

15. Richard Weerts, *Handbook of Rehearsal Techniques for the High School Band*. (West Nyack, New York: Parker Publishing Company, Inc., 1976), 139.

16. *Ibid.*, 140.

17. *Ibid.*

training in the mechanics of playing an instrument must be offered if the student is to realize complete musical development. The band student should be an informed person as well as performer. Knowledge and familiarity with the vital elements of music will add perspective to his total musical development.¹⁸

Implications For Potential College Music Majors

Band students who are deprived of such basic theory instruction are not only handicapped during their public school years, but are also placed at a disadvantage should they wish to pursue a music major in college. In many cases, the university school of music has given up the hope that school music teachers will take responsibility for basic music theory instruction. As a result, many have begun their own prerequisite fundamentals classes in an effort to find a solution to this problem. Paul Hindemith wrote in the preface to his *Elementary Training for Musicians* that:

The music student entering a class in harmony is in general insufficiently prepared with respect to the basic principles – governing rhythm, meter, intervals, scales, notation – and their correct application. . . . There is little doubt that, save in a few exceptional cases, the methods by which those basic principles are taught are deplorable. Most musicians pick up what they know of these things at random, along with their accumulating knowledge of more “practical” musical matters.¹⁹

Noted band composer and conductor William Francis McBeth wrote in his book *New Theories of Music Theory*:

Every student that I have had who had trouble with theory was weak in fundamentals, fundamentals being thinking in keys, building intervals and chords, etc. I have never had a student who was strong in fundamentals and weak in theory. Speed in fundamentals is imperative. Theory study is like building blocks – no one block can be omitted or skipped.²⁰

18. *The ASBDA Curriculum Guide, A Reference for School Band Directors*. (Pittsburgh: Volkwein Brothers, Inc., 1973), 58.

19. Paul Hindemith, preface to *Elementary Training for Musicians*. (London, Schott and Company, Ltd., 1947. Copyright Renewed 1947), i.

20. William Francis McBeth, *New Theories of Music Theory*. (San Antonio, Texas: Southern Music Company, 1979), 45.

Finally, Dr. Michael Rogers, noted theory pedagogue and author of *Teaching Approaches in Music Theory* writes:

It is true that most students with performance experience and the ability to read notes (know letter names) in the treble and/or bass clef have picked-up some knowledge of these fundamentals from their pre-college background But it has been my experience that this knowledge is almost always a mile wide and an inch deep. They often know a little bit about many different things but nothing about connections, reasons why things work in a particular way, precise and discriminating terminology, or the long-range significance of the information for future study.²¹

Attempts To Find A Solution

I have found two attempts to remedy the need for sequenced theory instruction in the school music class in general. The first, published in 1964 by the Michigan School Band and Orchestra Association, was the *Handbook of Music Theory*.²² This short outline (24 pages) is organized into six sections or “study guides.” The contents of each study guide are shown below.

Study Guide 1

The Musical Alphabet

The Staff

Treble, Bass, Alto, and Tenor Clef

Ledger Lines

Comparative Note and Rest Values

The Stem Rule

Introduction To Time Signatures

The Anacrusis

Slurs and Ties

Accidentals (no piano keyboard is provided for clarification)

Introduction to Simple Time Counting (traditional “one-and” method)

Basic Musical Terms

Study Guide 2

The Chromatic Scale

Major Key Signatures

Major Scales

Perfect and Major Intervals

21. Michael R. Rogers, *Teaching Approaches in Music Theory: An Overview of the Pedagogical Philosophies*. (Carbondale and Edwardsville, Illinois: Southern Illinois University Press, 1984), 34.

22. The Michigan School Band and Orchestra Association. *Handbook of Music Theory*. Michigan, 1964.

Study Guide 2 (continued)

Basic Conducting Patterns

Syncopation

Dotted Notes

Note Grouping and Advanced Simple Time Counting

Counting in $\frac{6}{8}$, $\frac{3}{8}$, $\frac{2}{8}$, $\frac{12}{8}$ Study Guide 3

Double Accidentals

Minor Scales (Parallel and Relative – Pure, Harmonic, Melodic)

Minor Key Signatures

All Interval Qualities

Major and Minor Triads

Conducting in 5 and 6 Beats Per Measure

Basic Instrumental Transposition

Counting Triplets

Counting in $\frac{4}{2}$, $\frac{3}{2}$, $\frac{2}{2}$ Study Guides 4, 5, and 6

Review of Material from Previous Three Guides

The Whole Tone Scale

Rhythmic Dictation

The Circle of Fifths

Augmented and Diminished Triads

Basic Melodic Dictation

Each study guide is designed to give students the information necessary to pass each of six mastery tests. It should be noted that this *Handbook* was found in an online collectible book store. All attempts to locate a current version of the *Handbook* and/or copies of the original tests were unsuccessful.

The second example of a codified system of theory instruction for school music programs is published by the Royal Conservatory of Music (RCM) in Toronto, Ontario, Canada. Founded in 1886, the Royal Conservatory still publishes its *Theory Syllabus* which outlines an exhaustive course of study beginning with the simplest elements of notation and progresses through multiple levels of theory, harmony, counterpoint, analysis, sight singing, ear training, keyboard proficiency, and music history. Many school-aged students in Canada participate in this program through courses taught at their schools, at the Conservatory proper, or by certified teachers in their local commu-

nities (some students even complete early stages of the program as members of their church's children's choir). The Conservatory offers regularly scheduled testing²³ services (four times each year). Tests are scored by Conservatory approved/trained readers and students earn certificates of achievement much like those awarded to students at Federation Piano Contests. The portion of the curriculum that is most practical for use by middle and high school aged students is the "rudiments" curriculum. This curriculum is divided into three categories: (1) preliminary rudiments, (2) grade one rudiments, and (3) grade two rudiments. The contents of each level is shown below:²⁴

RCM Preliminary Rudiments

(Recommended for School Grade 6)

I. Pitch

- (1) Treble and bass clefs
- (2) Names of notes
- (3) Names and use of ledger lines (up to five above and below)
- (4) Accidentals (sharp, flat, natural)
- (5) Whole steps and half steps (diatonic and chromatic)

II. Rhythm

- (1) Note and rest values
- (2) Dotted notes
- (3) Triplets
- (4) Time signatures: 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 8, 8, 8
- (5) Bar lines and rests in simple time
- (6) Adding time signatures, bar lines, and rests to a single line of music

III. Scales (keys up to and including four sharps and four flats)

- (1) Major scales
- (2) Minor scales (pure, harmonic, melodic)
- (3) Key signatures of these scales
- (4) Tonic, subdominant, and dominant notes of these scales

IV. Intervals (harmonic and melodic)

- (1) Perfect, major, and minor intervals *above* a given note (no inversions) for keys up to and including four sharps and four flats

23. The writer has personal knowledge of the excellence of the RCM Music Theory Program, having worked with a student who transferred to Charlotte, North Carolina from Canada. The student (who was seeking admission to our Advanced Placement Music Theory class) arrived at a registration meeting with certificates of achievement and copies of scored tests in hand. It was humbling to meet a high school junior who possessed stronger theory skills than I had as a student in college.

24. The Royal Conservatory of Music, *Theory Syllabus 1995 Edition* (Toronto, Ontario, Canada: The Frederick Harris Music Co., Ltd., 1996), 16-22.

- V. Triads (for keys up to and including four sharps and four flats)
 (1) Triads in root position on the tonic, subdominant, and dominant notes of major and minor scales, with or without key signatures
- VI. Recognition of Keys
 (1) Candidates will be asked to name the key (major or minor, up to and including four sharps and four flats) of a given excerpt with a key signature.
- VII. Transposition (for keys up to and including four sharps and four flats)
 (1) Transposition of a melody up or down an octave
 (2) Transposition of a melody from one clef to another (treble to bass; bass to treble).
- VIII. Musical Terms and Signs
 (1) Candidates will be asked to define several musical signs or terms from the following list. Candidates will also be asked to recognize these terms and signs in a musical example. Candidates may use definitions given in the *Syllabus* or definitions found in standard rudiments text books or dictionaries of music.

Terms		Signs
<i>a tempo</i>	<i>legato</i>	<i>accent</i>
<i>adagio</i>	<i>lento</i>	<i>tie</i>
<i>allegretto</i>	<i>maestoso</i>	<i>slur</i>
<i>allegro</i>	<i>mano destra (M.D.)</i>	<i>repeat signs</i>
<i>andante</i>	<i>mano sinistra (M.S.)</i>	<i>fermata</i>
<i>andantino</i>	<i>marcato</i>	<i>staccato</i>
<i>cantabile</i>	<i>mezzo forte (mf)</i>	<i>pedale</i>
<i>crescendo</i>	<i>mezzo piano (mp)</i>	<i>8va</i>
<i>con pedale (Ped.)</i>	<i>moderato</i>	<i>dal segno</i>
<i>da capo (D.C.)</i>	<i>ottava (8va)</i>	<i>crescendo</i>
<i>dal segno (D.S.)</i>	<i>piano (p)</i>	<i>decrescendo</i>
<i>decrescendo</i>	<i>pianissimo (pp)</i>	
<i>diminuendo</i>	<i>presto</i>	
<i>dolce</i>	<i>prestissimo</i>	
<i>forte (f)</i>	<i>rallentando (rall.)</i>	
<i>fortissimo (ff)</i>	<i>ritardando (rit.)</i>	
<i>fine</i>	<i>staccato</i>	
<i>grazioso</i>	<i>tempo</i>	
<i>larghetto</i>	<i>tempo primo (tempo I)</i>	
<i>largo</i>		

RCM Grade One Rudiments

(Recommended for School Grade 7)

I. Pitch

- (1) Double sharps and double flats

II. Rhythm

(1) Time signatures: **6 9 12 6 9 12 6 9 12**
8 , 8 , 8 , 16 , 16 , 16 , 4 , 4 , 4

- (2) Irregular groupings including quintuplets and septuplets in simple time and duplets and quadruplets in compound time.
- (3) Addition of time signatures, bar lines, and rests to given single lines of music in both simple and compound time.

III. Scales

- (1) All major scales
- (2) All minor scales
- (3) Names of scale degree names (tonic, supertonic, mediant, etc.)

IV. Intervals (harmonic and melodic)

- (1) All intervals and their inversions, up to and including the perfect octave, *above* a given note.

V. Triads (close position only)

- (1) For major keys: root position of all major and minor triads; inversions of tonic, subdominant, and dominant triads.
- (2) For minor keys: root position and inversions of tonic, subdominant, and dominant triads

VI. Recognition of Keys

- (1) For given excerpts without key signatures (in major and minor keys): rewrite the excerpt with the correct key signature and name the key.

VII. Transposition

- (1) Transposition up any interval in major keys (key signatures for the transposed keys will be given)

VIII. Cadences

- (1) Write the following cadences (in chorale or keyboard style) and identify them in a given excerpt. Proper voice leading is required: Perfect (V-I), Plagal (IV-I)

IX. Musical Terms and Signs

- (1) Candidates will be asked to define musical terms, words, and signs from the list below and from the list for the Preliminary Rudiments. Candidates will also be asked to recognize these terms and signs in a music example. Candidates may use the definitions given in the *Syllabus* or those given in standard rudiments textbooks or dictionaries of music.

Terms

<i>accelerando</i>	<i>fortepiano (fp)</i>	<i>poco</i>
<i>alla, all'</i>	<i>grave</i>	<i>poco a poco</i>
<i>animato</i>	<i>leggiere</i>	<i>quasi</i>
<i>assai</i>	<i>loco</i>	<i>rubato</i>
<i>ben, bene</i>	<i>ma</i>	<i>sempre</i>
<i>brillante</i>	<i>meno</i>	<i>senza</i>
<i>col, coll', colla, colle</i>	<i>meno mosso</i>	<i>tenuto</i>
<i>con</i>	<i>M.M</i>	<i>tranquillo</i>
<i>con brio</i>	<i>molto</i>	<i>tre corde</i>
<i>con espressione</i>	<i>non</i>	<i>troppo</i>
<i>con moto</i>	<i>non troppo</i>	<i>una corda</i>
<i>e, ed</i>	<i>più</i>	<i>vivace</i>
<i>espressivo</i>	<i>più mosso</i>	

RCM Grade Two Rudiments

(Recommended for School Grades 7-10)

I. Pitch

- (1) Alto and Tenor Clefs

II. Rhythm

- (1) Time signatures in simple time, compound time, and hybrid meters such as: $\frac{5}{8}$, $\frac{7}{8}$, $\frac{10}{8}$
- (2) Addition of time signatures and rests to a given line of music.

III. Scales

- (1) Major and minor scales in all keys beginning on any scale degree.
- (2) Chromatic scales beginning on any note. (Candidates may use any version of chromatic scales found in standard textbooks. No letter name may appear more than twice. The scale must start and finish on the same letter name.)

IV. Intervals

- (1) Write and identify all harmonic and melodic intervals and their inversions, above and below a given note. Questions may include:
- simple intervals
 - compound intervals
 - enharmonic equivalents
- (2) Name a single key which contains several given intervals.

V. Chords

- (1) All triads (major, minor, augmented, diminished) with their inversions, in close or open position.
- (2) Dominant sevenths with their inversions in close or open position in both major and minor keys.
- (3) Identification of keys in which a given triad is found.

VI. Cadences

- (1) Identify perfect, imperfect, and plagal cadences containing I, IV, and V chords.
- (2) Write a cadence (in keyboard or chorale style) at the end of each phrase of a two-phrase melody in a major or minor key. Add rests to complete the measures containing the cadences. Proper voice leading is required.

VII. Transposition

- (1) Transposition of a given melody up or down any interval
- (2) Transposition to concert pitch of a single line of music for orchestral instruments in B-flat (clarinet, trumpet) and F (French horn, English horn). The interval of transposition will be given.

VIII. Open Scores

- (1) Candidates may be given an excerpt in old vocal score, modern vocal score, or string quartet score, and asked to rewrite it in piano score. They may also be asked to rewrite a piano score excerpt in modern vocal score, old vocal score, or string quartet score.

IX. Musical Terms and Signs

- (1) Candidates will be asked to define French, German, and Italian musical terms from this list and from the lists for Preliminary and Grade One Rudiments. Candidates will also be asked to recognize these terms and signs in a music example. Candidates may use the definitions given below or definitions found in standard rudiments textbooks or dictionaries of music.

Terms

[French]	<i>attaca</i>	<i>ritenuto</i>
<i>lèger</i>	<i>comodo</i>	<i>scherzando</i>
<i>lentenment</i>	<i>con fuoco</i>	<i>secondo, seconda</i>
<i>modéré</i>	<i>con grazia</i>	<i>semplice</i>
<i>mouvement</i>	<i>con sordino</i>	<i>sforzando (sf - sfz)</i>
<i>vite</i>	<i>dolente</i>	<i>simile</i>
	<i>giocososo</i>	<i>sonore</i>
[German]	<i>grandioso</i>	<i>sostenuto</i>
<i>bewegt</i>	<i>largamente</i>	<i>sotto voce</i>
<i>langsam</i>	<i>l'istesso tempo</i>	<i>strepitoso</i>
<i>mässig</i>	<i>martellato</i>	<i>stringendo</i>
<i>mit Ausdruck</i>	<i>mesto</i>	<i>subito</i>
<i>sehr</i>	<i>morendo</i>	<i>tacet</i>
<i>schnell</i>	<i>pesante</i>	<i>tutti</i>
	<i>pizzicato</i>	<i>vivo</i>
[Italian]	<i>primo</i>	<i>volta</i>
<i>ad libitum</i>		<i>volit subito (v.s.)</i>
<i>agitato</i>		
<i>allargando</i>		
<i>arco</i>		

The RCM also publishes multiple texts and workbooks (principally through Frederick Harris Music) which satisfy the requirements of the RCM *Theory Syllabus*.²⁵ Several of these excellent texts will be examined in detail in Part II of this document.

Finally, while it would not be considered a course of study, many early band method books (such as the *Victor Band Method*, published by Southern Music Company in 1933) contain extensive discussions of music theory basics. Band directors who are interested in the nostalgic aspects of our trade should order a copy of the clarinet or trumpet book from this series (it is still available as of this writing) and stand amazed at the detailed explanations of all the clefs, major scales and key signatures, minor scales, and rhythm and meter. In truth, many of these pages were so filled with complex charts and diagrams it is unlikely that any student (or teacher for that matter) ever paid them much attention. But the intent was good.

Clarification of Purpose

It is not my intent to minimize the importance of rehearsal time spent preparing quality literature for performance or in the development of individual and ensemble technique. It is however, my desire to impress upon teachers the urgent necessity for the inclusion of basic theory instruction in the daily band class. I believe such instruction to be as essential as the instrument. Furthermore, I hope to provide directors with a single-volume resource that contains a rationale for this instruction (already presented) as well as a survey of popular theory materials, and finally (through sample lessons, exercises, and quizzes) a comprehensive music theory curriculum specifically designed to meet the needs of the contemporary band student.

25. In short, such a comprehensive curriculum develops a music student that is both a trained performer (on an instrument or voice) and a competent scholar of the art form. Such knowledge, at the very least, instills in students a respect for the craft of music. Many band students in the United States (after six or seven years of band) would find it impossible to pass the Preliminary Rudiments Exam. Any serious music educator should find this disturbing.

CHAPTER II

THE SEARCH FOR MATERIALS

As a freshman in college, I and many of my classmates struggled with the basics of music theory. Wind and percussion students seemed to have the most difficulty but keyboard students, I noticed, understood almost everything. After talking with my friends who were majoring in piano/organ, I discovered that many of them had received some type of basic theory instruction as part of their weekly piano lessons. I also learned that their teachers, in addition to having them purchase their very first piano method, also required them to purchase a beginning theory workbook that went with it.

I began to search through local music stores, and found many levels of theory workbooks written to accompany piano methods. Several excellent ones including *Concepts of Piano Theory* (Craig Rees and Vivian Sadler), *Theory and Musicianship* (Edith McIntosh) and *Theory for Piano Students* (Laura Benner) though not associated with a specific method book series, were clearly written with the piano student in mind. All were multi-volume works, and were designed to provide years of theory work to accompany private piano lessons. It also occurred to me that most piano students only have one lesson each week – in some cases for only thirty minutes. I wondered why band students, who have class for fifty minutes each day, were not being taught these concepts.

Inspired by my “piano-world’ discoveries, I was sure that such workbooks existed for band too. I was wrong. Over the next three years I managed to collect dozens of workbooks – none were written specifically for band students. The *Master Theory Workbook Series*, (Charles Peters and Paul Yoder) came close, but after the first three books (which were only 32 pages each) the series moved into subjects like harmony and arranging. I wanted to find a series that would take band students from their first week of class (in the sixth or seventh grade) to their last week of class (as seniors in high

school) while remaining focused solely on the essential rudiments of music: note reading in all clefs, piano basics, rhythm and meter, scales, intervals, key signatures, triads, transposition, terms and symbols.

My search for the perfect theory workbook began in 1987, when I was a sophomore at Winthrop University, and continued through my twelve years of public school teaching in Charlotte, North Carolina. In fact, the search continues today. It has become a hobby. I have collected hundreds of texts (including one from the Civil War era which is surprisingly well-written).

I have since separated these books into two categories: (1) those written for school-aged students (essentially grades four through twelve) and (2) those written for pre-college students (essentially high school juniors through college freshmen). Many of the texts in category two are fundamentals texts designed to remediate college freshmen before they begin a formal study of tonal harmony. Such books are becoming more and more popular as public school music programs continue to graduate deficient students and most college harmony texts offer only a cursory review of fundamentals. These texts are also used in high school Advanced Placement Music Theory[®] courses. Each list is given below as well as other sources believed to be relevant to this document.

Materials Survey Part 1: Texts Designed for School-Aged Students

- 1) Ahrens, Cora B. *Rudiments of Music: Books 1 – 9*. Ontario, Canada: Boosey and Hawkes Canada, Ltd., 1943.
- 2) Althouse, Jay. *Ready to Read Music: Sequential Lessons in Music Reading Readiness*. Van Nuys, California: Alfred Publishing Company, 2003.
- 3) The Associated Board of the Royal Schools of Music. *Musicianship in Practice: Books 1 and 2*. London, England: The Associated Board of the Royal Schools of Music, 1991.
- 4) Adair, Audrey J. *Ready-To-Use Music Activities Kit*. West Nyack, New York: Parker Publishing Company, 1984.

- (5) Ayola, Edward L. *Winning Rhythms: A Winning Approach to Rhythm Development for All Ages and All Instruments*. San Diego, California: Neil A. Kjos West, 1985.
- (6) Bailey, Janet. *Sightsinging Made Easy: Ideal for Singers and Instrumentalists*. Great Britain: Kevin Mayhew Ltd., 1994.
- (7) Benner, Laura. *Theory for Piano Students: Books 1 – 3*. Milwaukee, Wisconsin: G. Schirmer/Hal Leonard Publishing Corp., 1958.
- (8) Berlin, Boris; Molly Sclater and Kathryn Sinclair. *Keys To Music Rudiments: Textbook and Student Workbooks 1 – 6*. Ontario, Canada: Gordon V. Thompson Music, 1969.
- (9) Brimhall, John. *Theory Notebook Complete*. Miami Beach, Florida: Hansen House, 1968 and 1969.
- (10) Butler, Jo Ann. *Adventures In Theoryville: Levels 1 – 7*. Irving, Texas: Fine Arts Music Press, Inc. 1968.
- (11) Campise, Frank. *Basic Music Theory for Beginning Band Students: A Combination Text and Workbook*. Oskaloosa, Iowa: C.L. Barnhouse Company, 1983.
- (12) Cossaboom, Sterling P. *Fundamentals of Music Theory*. Boston, Massachusetts: Crescendo Publishing Company, 1973.
- (13) Cox, Maureen. *Blast Off With Music Theory: Written Music Theory for Any Age Student and for Any Instrument, Books 1 – 6*. Fort Lauderdale, Florida: The FJH Music Company, 1998-2000.
- (14) Elledge, Chuck; Jane Yarborough, and Bruce Pearson. *Standard of Excellence Music Theory and History: Workbooks 1 – 3*. San Diego, California: Neil A. Kjos Music Company, 1993.
- (15) Erickson, Connie M. *Band Director's Curriculum Resource: Ready-To-Use Lessons and Worksheets for Teaching Music Theory*. West Nyack, New York: Parker Publishing, 1998.
- (16) Faber, Nancy, Randall Faber and Victoria McArthur. *Piano Adventures Theory Books: Levels 1 – 5*. Fort Lauderdale, Florida: The FJH Music Company, Inc., 1993 – 1997.
- (17) Feldstein, Sandy. *Practical Beginning Theory Complete: A Self Instruction Theory Course*. Van Nuys, California: Alfred Publishing Company, 1982.
- (18) Feldstein, Sandy and John O'Reilly. *Alfred's Basic Theory Concepts, Book 1*. Sherman Oaks, California: Alfred Publishing Company, 1977.

- (19) Garofalo, Robert. *Rehearsal Handbook for Band and Orchestra Students*. Fort Lauderdale, Florida: Meredith Music Publications, 1983.
- (20) Green, John E. and Frank Pooler. *Sound and Symbol: The Language of Music*. Long Island, New York: Pro Art Publications, 1965.
- (21) Hilliard, Quincy C. *Sounds Spectacular Theory Concepts Workbook*. New York: Carl Fischer, 1994.
- (22) McIntosh, Edith. *Theory and Musicianship: Lessons With Worksheets and Supplements: Books 1 – 3*. Cooper Square, New York: Carl Fischer, 1955 – 1959.
- (23) Macpherson, Stewart. *Rudiments of Music*. London, England: Joseph Williams, Ltd., 1910.
- (24) Michigan School Band and Orchestra Association. *Handbook of Music Theory*. Published by the Michigan School Band and Orchestra Association, 1964.
- (25) Music Games and Things. *Time Out: A Rhythmic Dictation Game*. Tulsa, Oklahoma: Music Games and Things, Inc. 1991.
- (26) Oddo, Vincent. *Opus Music Theory Sessions: A Self Contained Music Theory Program for Individual or Classroom Study, Book 1*. Chicago, Illinois: Opus Music Publishers, Inc., 1976.
- (27) Palmer, H.R. *Palmer's Theory of Music*. Cincinnati, Ohio: John Church and Co., 1876.
- (28) Perkins, Phil. *The Logical Approach To Rhythmic Notation: A Unison Rhythm Method for All Instrumental, Choral, and Keyboard Students, Volume 1*. Panama City Beach, Florida: Logical Publications, 1978.
- (29) Peters, Charles S. and Paul Yoder. *Master Theory Workbook Series: Volumes 1 – 6*. Park Ridge, Illinois: Neil A. Kjos Music Company, 1968.
- (30) Potter, S.B. *Fundamentals of Music: Text and Workbook*. Mattapan, Massachusetts: Gamut Music Company, 1961.
- (31) Reed, H. Owen. *A Workbook in the Fundamentals of Music With Correlated Ear Training and Keyboard Exercises*. Melville, New York: Belwin Mills Publishing Corp., 1946.
- (32) Rees, Craig and Vivian Sadler. *Concepts of Piano Theory: Preparatory – Volume 6*. Livermore, California: ReSa Publications, 1975-1990.
- (33) Robinson, O.E. *Robinson's Music Fundamentals and Music Notebook, Revised Edition*. Minneapolis, Minnesota: Schmitt, Hall, and McCreary Company, 1936.

- (34) Rothman, Joel. *Clap Your Hands: A Practical Book of Rhythm for All Instruments*. Fort Lauderdale, Florida: J.R. Publications, 1980.
- (35) Royal Conservatory of Music. *Theory Syllabus, 1995 ed.* Ontario, Canada: Frederick Harris Music Company, 1996.
- (36) Rushford, George. *Essentials of Elementary Music Theory*. Miami, Florida: Rubank, Inc., 1965.
- (37) Salvo, Victor. *Fun Workbook for Horn*. Long Island, New York: Pro Art Publications, Inc., 1968.
- (38) Sarnecki, Mark. *Elementary Music Rudiments: Preliminary – Grade Two*. Ontario, Canada: The Frederick Harris Music Company, 2001.
- (39) Schaum, John W. *Harmony Lessons: Books 1 and 2*. Miami, Florida: Belwin Mills, 1949.
- (40) Schaum, John W. *Interval Speller for Piano an Organ*. Mequon, Wisconsin: Schaum Publications, 1966.
- (41) Schaum, John W. *Note Speller: Books 1 and 2*. Miami, Florida: CPP Belwin, 1946.
- (42) Schaum, John W. *Scale Speller for Piano and Organ*. Mequon, Wisconsin: Schaum Publications, 1965.
- (43) Smith, Ralph Fischer. *Elementary Music Theory*. Philadelphia, Pennsylvania: Oliver Ditson Company, 1930.
- (44) Sueta, Ed. *Rhythm Vocabulary Charts For Effective Rhythmic Development*. Rockaway, New Jersey: Macie Publishing Company, 1985.
- (45) Surmani, Andrew, Karen Farnum Surmani, and Morton Manus. *Alfred's Essentials of Music Theory Complete: Lessons, Ear Training, Workbook*. Van Nuys, California: Alfred Publishing Company, 1997.
- (46) Swift, Frederick Fay. *A Workbook In Music Theory*. Melville, New York: Belwin Mills Publishing Corp., 1956.
- (47) Tapper, Thomas. *First Year Musical Theory*. Boston, Massachusetts: Arthur P. Schmidt, 1912.
- (48) Taylor, Eric, Peter Aston, and Julian Webb. *Music Theory in Practice: Grades 1 – 8*. London, England: The Associated Board of the Royal Schools of Music, 1990, 1992, 1993.
- (49) Taylor, Eric. *First Steps In Music Theory*. London, England: The Associated Board of the Royal Schools of Music, 1999.

- (50) Thompson, John. *John Tompson's Theory Drill Games: Books 1 – 3*. Florence, Kentucky: The Willis Music Company, 1956, 1957.
- (51) Towner, D.B. *How To Teach, How to Learn, Rudiments of Music*. Chicago, Illinois: Moody Press, 1911.
- (52) Wallace, Karen and Heather Rathnau. *Theory Time: Primer – Grade 12*. Houston, Texas: Theory Time Partners, 1996.
- (53) Wessels, Mark: *Five Minute Theory*. Desoto, Texas: Mark Wessels Publications, 1998.
- (54) Whaley, Garwood. *Basics In Rhythm*. Fort Lauderdale, Florida: Meredith Music Publications, 1984.
- (55) Wharram, Barbara. *Elementary Rudiments of Music*. Ontario, Canada: The Frederick Harris Music Company, 1969.
- (56) Wharram, Barbara. *Theory for Beginners*. Ontario, Canada: The Frederick Harris Music Company, 1974.
- (57) Whitney, Maurice C. *Backgrounds In Music Theory*. New York: Schirmer Books, 1954.
- (58) Wood, B.F. *Wood's Concise Manual of the Rudiments of Music*. Boston, Massachusetts: The B.F. Wood Music Co., 1928.
- (59) Zepp, George. *Notes for Today: To Read, Write, and Play*. Melville, New York: Belwin Mills Publishing Corp., 1977.

Materials Survey Part 2: Texts Designed for Pre-College Students

- (1) Clough, John, Joyce Conley, and Clare Boge. *Scales, Intervals, Keys, Triads, Rhythm and Meter: A Programmed Course in Elementary Music Theory with an Introduction to Partwriting, 3rd ed.* New York: W.W. Norton, 1999.
- (2) Damschroder, David. *Foundations of Music and Musicianship, 3rd ed.* Belmont, California: Thomson Higher Education, 2006.
- (3) Dorr, Joyce. *Introductory Music Theory*. Belmont, California: Wadsworth Publishing, 1995.
- (4) Duckworth, William. *A Creative Approach to Music Fundamentals, 7th ed.* Belmont, California: Wadsworth/Thomson Learning, 2001.
- (5) Duncan, James and Orpha Ochse. *Fundamentals of Music Theory*. New York: CBS College Publishing, 1983.

- (6) Harder, Paul O. and Greg A. Steinke. *Basic Materials in Music Theory: A Programmed Course, 9th ed.* Upper Saddle River, New Jersey: Prentice Hall, 2000.
- (7) Henry, Earl. *Fundamentals of Music, 3rd ed.* Upper Saddle River, New Jersey: Prentice Hall, 1999.
- (8) Herold, Rebecca M. *Mastering the Fundamentals of Music.* Upper Saddle River, New Jersey: Prentice Hall, 1997.
- (9) Howard, Bertrand. *Fundamentals of Music Theory: A Program.* New York: Harcourt, Brace, and World Inc., 1966.
- (10) Kinney, Michael. *Mastering Music Fundamentals: A Guided Step-By-Step Approach.* Belmont, California: Wadsworth/Thomson Learning, 2005.
- (11) Lynn, Theodore A. *Introductory Musicianship: A Workbook, 6th ed.* Belmont, California: Wadsworth/Thomson Learning, 2003.
- (12) Manoff, Tom. *The Music Kit, 3rd ed.* New York: W.W. Norton, 1994.
- (13) Ottman, Robert W. and Frank D. Mainous. *Rudiments of Music, 3rd ed.* Upper Saddle River, New Jersey: Prentice Hall, 1995.
- (14) Spencer, Peter. *Music Theory for Non-Music Majors.* Upper Saddle River, New Jersey: 1996.
- (15) Strauss, Joseph N. *Elements of Music.* Upper Saddle River, New Jersey: Prentice Hall, 2003.

Two harmony texts have been included on this list (although many others have been excluded) because they contain excellent coverage of rudimental topics before beginning the study of harmony. Both books are extremely well-written, are easy to understand, and have exercises both in the textbook proper as well as in an accompanying workbook, that are of the highest caliber.

- (16) Kostka, Stefan and Dorothy Payne. *Tonal Harmony With An Introduction to Twentieth Century Music Theory, 4th ed.* Boston, Massachusetts: McGraw Hill, 2000.
- (17) Ottman, Robert. *Elementary Harmony, 5th ed.* Upper Saddle River, New Jersey: Prentice Hall, 1998.

In addition to the volumes listed on the Materials Search Lists, several additional texts are believed to be relevant to this study. They include:

- (1) American School Band Director's Association. *The ASBDA Curriculum Guide*. Pittsburgh, Pennsylvania: Volkwein Brothers, 1973.
- (2) Battisti, Frank L. *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor*. Fort Lauderdale, Florida: Meredith Music Publications, 2002.
- (3) Brumbeloe, Joseph L. *Music 100 and 101 Coursepack*. Hattiesburg, Mississippi: The University of Southern Mississippi, 2001.
- (4) Clendinning, Jane Piper and Elizabeth West Marvin. *The Musician's Guide to Theory and Analysis*. New York: W.W. Norton, 2005.
- (5) DeMorest, Steven M. *Building Choral Excellence: Teaching Sight Singing in the Choral Rehearsal*. New York: Oxford University Press, 2001.
- (6) Duvall, Clyde W. *The High School Band Director's Handbook*. Englewood Cliffs, New Jersey: Prentice Hall, 1960.
- (7) Fennell, Frederick. "Lincolnshire Posy: A Conductor's Guide." *The Instrumentalist Magazine*. (May-October 1980): 1.
- (8) Garofalo, Robert. *Blueprint for Band*. Fort Lauderdale, Florida: Meredith Music Publications, 1985.
- (9) Hebert, Joseph G. Jr. "Music Theory Instruction as Incorporated In High School Instrumental Ensemble Rehearsals in New Orleans, Louisiana." Ph.D. diss., The University of Southern Mississippi, 1978.
- (10) Hammond, Frank Milton. "James Cunningham Harper and the Lenoir, North Carolina High School Band." D.Ed. diss., The University of North Carolina at Greensboro, 1973.
- (11) Hansen, Richard K. *The American Wind Band: A Cultural History*. Chicago, Illinois: GIA Publications, 2005.
- (12) Hindemith, Paul. *Elementary Training for Musicians*. London: Schott and Company, 1947.
- (13) Jachens, Daryl Lee. "An Account of the Pedagogical Approaches Taken by Eight Midwestern High School Band Conductors During the Late 1920's and 1930's." Ph.D. diss., Northwestern University, 1984.
- (14) Labuta, Joseph A. *Teaching Musicianship in the High School Band*. Fort Lauderdale, Florida: Meredith Music Publications, 1997.

- (15) McBeth, William Francis. *New Theories of Music Theory*. San Antonio, Texas: Southern Music Company, 1979.
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- (22) Rogers, Michael. *Teaching Approaches in Music Theory: An Overview of Pedagogical Philosophies*. Carbondale and Edwardsville, Illinois: Southern Illinois University Press, 1984.
- (23) Waguespak, Gerald Edward. "A Review of Grade One (1) Band Literature Found on the University Interscholastic League List of Prescribed Music for Band from 1967 to 1998." Ph.D. diss., The University of Southern Mississippi, 2000.
- (24) Walker, Darwin E. *Teaching Music: Managing the Successful Music Program*. Belmont, California: Wadsworth Group/Thomson Learning, 1998.
- (25) Weert, Richard. *Handbook of Rehearsal Techniques for the High School Band*. West Nyack, New York: Parker Publishing Company, 1976.

Several band method books were consulted for content and sequence while writing the proposed curriculum which appears in Part III of this document. These included:

- (1) Haines, Harry H. and J.R. McEntyre. *Division of Beat: A Breath Impulse Method for Beginning Band Classes*. San Antonio, Texas: Southern Music Company, 1980.
- (2) Pearson, Bruce. *Standard of Excellence Comprehensive Band Method*. San Diego, California: Neil A. Kjos Music Company, 1993.

- (3) Petersen, Linda. *Essential Elements Teacher Resource Kit*. Milwaukee, Wisconsin: Hal Leonard Corporation, 1991.
- (4) Probasco, Jim, David Grable, and Dan Meeks. *Now Go Home and Practice: An Interactive Band Method for Students, Teachers and Parents*. Dayton, Ohio: Heritage Music Press, 1994.
- (5) Rhodes, Tom C., Donald Bierschenk, and Tim Lautzenheiser. *Essential Elements: A Comprehensive Band Method*. Milwaukee, Wisconsin: Hal Leonard Corporation, 1991.
- (6) Rusch, Harold W. *Hal Leonard Intermediate Band Method*. Milwaukee, Wisconsin: Hal Leonard Corporation, 1961.
- (7) Rusch, Harold W. and Jerry Sirucek. *Hal Leonard Advanced Band Method*. Milwaukee, Wisconsin: Hal Leonard Corporation, 1963.

Finally, the following texts covering all aspects of book design were consulted throughout the creation (and eventual publication) of the proposed theory curriculum:

- (1) Adobe Systems. *Adobe Type Library Reference Book*. San José, California: Adobe Systems Incorporated, 2000.
- (2) Felici, James. *The Complete Manual of Typography: A Guide To Setting Perfect Type*. Berkeley, California: Peach Pit Press, 2003.
- (3) Parker, Roger C. and Patrick Berry. *Looking Good in Print, 4th ed.* Scottsdale, Arizona: The Coriolis Group, 1998.
- (4) Hochuli, Jost and Robin Kinross. *Designing Books: Practice and Theory*. London: Hyphen Press, 2003.
- (5) Ross-Larson, Bruce. *Edit Yourself: A Manual for Everyone Who Works With Words*. New York, Barnes and Noble Books by arrangement with W.W. Norton and Company, 1996.
- (6) Skillin, Marjorie E. and Robert M. Gay. *Words Into Type, 3rd ed.* Upper Saddle River, New Jersey: Prentice Hall, 1974.
- (7) Spiekermann, Erik and E.M. Ginger. *Stop Stealing Sheep and Find Out How Type Works, 2nd ed.* Berkeley, California: Peach Pit Press, 2003.
- (8) University of Chicago Press. *The Chicago Manual of Style, 14th ed.* Chicago: University of Chicago Press, 1993.
- (9) Williams, Robin. *The Non Designer's Design Book: Design and Typographic Principles for the Visual Novice*. Berkeley, California: Peach Pit Press, 1994.

CHAPTER III
PREVALENT TEACHING METHODS AND SEQUENCES

Many different approaches are used to teach the basics of music theory. Teachers most often teach (and write texts) the way they were taught as students. The methods which follow are those found in many of the texts which appear in Part II of the Materials Catalog. While references to some of these texts will be made in this chapter, a more thorough review will follow later in Chapter Four.

Introduction To The Staff and Notes

“Music is written on a set of five lines and four spaces called a staff.” Though very simple to the trained musician, this statement is profound because it is the foundation upon which all other knowledge will be built. At this point students either understand or they do not, and this state of mind will continue based largely upon what the teacher says next and how he says it.

All theory books begin with an introduction to the staff and notes. The numbering of the lines and spaces is often shown and is usually followed by an introduction to the clefs. Many texts begin with only the treble and bass clef (leaving the alto and tenor clef for a later introduction), though some introduce all four clefs at the outset and require students to begin work with them immediately.

Slogans are the most popular way for memorizing the names of the lines and spaces for each clef. The classics, “Every Good Boy Does Fine,” “FACE,” “Good Boys Do Fine Always,” and “All Cows Eat Grass” are still used in many modern texts. Several new and more humorous slogans have also been found. These include: “Energetic Girl Beats Drum Fast,¹” “Grizzly Bears Don’t Fly Airplanes,²” and “Eat Good Bread Dear Father.³”

1. Maureen Cox. *Blast Off With Music Theory, Book 1* (Fort Lauderdale, Florida: FJH Music Company, 1998), 7.

2. Eric Harris. *Fundamentals of Music Theory for the Windband Student, Book 1* (Huntersville, North Carolina: NorthLand Music Publishers, 1999), 24.

3. Barbara Wharram, *Theory for Beginners* (Ontario, Canada: Frederick Harris Music, 1974). 6.

Some texts, such as the *Theory Time* series (Karen Wallace and Heather Rathnau) and, the *Elementary Music Rudiments* series (Mark Sarnecki) offer no slogans at all. Note naming and note writing exercises are included in most texts but many do not offer enough of this important practice.

Relative Note and Rest Values

Most books show a chart or graphic which explains the relationship between note values. Many, however, do not include such a chart showing the relationship between rest values. The writers apparently assume that students will make the correlation between notes and rests of the same name (and presumably the same value) on their own.

One interesting trend is the move away from note value charts that look like figure 1 (often called the “note value tree”) to those that look like figure 2. Many teachers have expressed a preference for the style of chart shown in figure 2 because of its similarity to an actual measure of music.

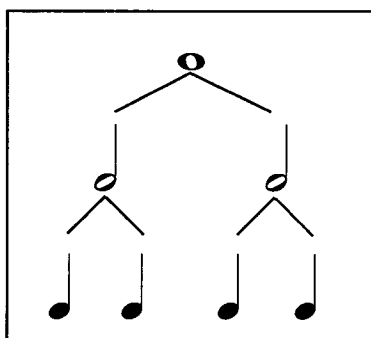


Fig. 1. Note Value Tree

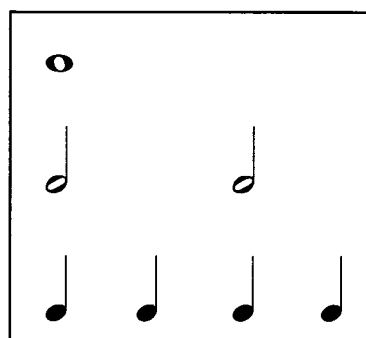


Fig. 2. Note Value Chart

It has been my experience that having students draw such a chart is invaluable. Teachers can begin by having students draw their preference of the charts above, and then as each new note value is encountered, a new and updated chart can be drawn. Students can also be asked to draw such charts for a quiz with a time limit imposed.

When drawing a note or rest value chart, students must be reminded to accurately align each smaller value to the ones above it in the chart.

Manuscript Techniques

Older texts often omit a discussion of manuscript techniques. But newer texts often include at least some coverage of the topic. Advancements in printing and digital design technology now allow writers to provide traceable examples and other graphics which, through showing, require minimal prose to explain basic techniques. In general, manuscript lessons in beginning theory books are limited to the drawing of clefs, notes, rests, stems, flags, beams, and the various accidentals.

One valuable activity that was shared with me by Teresa Maclin, a strings teacher in Fairfax County, Virginia, is to have students copy a single line from the method book (for homework) onto a sheet of manuscript paper. It is amazing to collect these papers and to discover what the students omit in their copying. Many will not write the key signature. Others will not write the time signature. Still others will completely ignore the accidentals or dynamic markings. This exercise is an excellent way to determine what your students “see” when they look at the page. Be forewarned, it can be a sobering experience.

The Piano Keyboard

A knowledge of the piano keyboard is essential for all musicians. It is therefore disturbing to discover the number of theory texts that are still being published minus a graphic showing the names of all the keys. Without a diagram such as the one in figure 3, a student must visualize in their mind’s eye the concepts of half steps, whole steps, enharmonics, and the use of sharps, flats, and naturals⁴.

4. Perhaps the most recent college theory text, *The Musician’s Guide To Theory and Analysis*, by Jane Piper Clendinning and Elizabeth West Marvin (Norton, 2005) does not contain such a graphic.

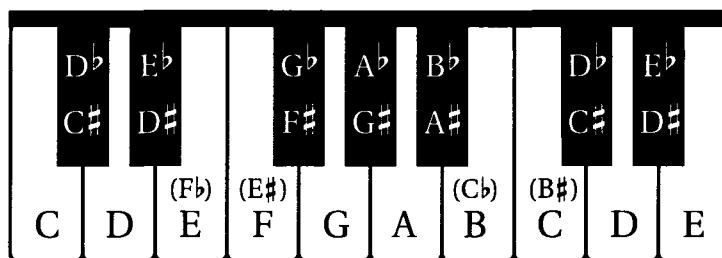


Fig. 3. Piano Keyboard With All Key Names Shown

In the early part of the twentieth century, such a diagram was difficult for printers to create and usually required the hiring of an artist. Today, with computer graphics programs, even the layman can easily create a replica of the piano keyboard. The value of such a graphic cannot be overstated. It is an essential requirement in any fundamentals text or lesson presentation.

Most theory texts begin their coverage of keyboard basics by showing the location of C (just to the left of each group of two white keys) and the location of F (just to the left of each group of three white keys). The remaining white key names can then be filled in by following the musical alphabet pattern.

Next, the black keys are named and are incorporated into a discussion of accidentals, half steps, whole steps, and enharmonics. One teaching method that I have found to be particularly useful, was recommended to me by Dr. Joseph Brumeloe, Chair of the Music Theory and History Division in the School of Music at the University of Southern Mississippi. Dr. Brumeloe advocates the numbering (1-13) of each key within one octave on the piano. Half steps are then defined as the distance from one number to the very next number (up or down); whole steps are defined as the combination of two half steps (always skipping one number). This numbering system makes the spatial relationship of half steps on the piano easy for students to grasp, particularly those with limited piano backgrounds. See figure 4 below.⁵

⁵ Many European and Canadian texts use the terms "semitone" and "whole tone" in place of "half step" and "whole step" respectively.

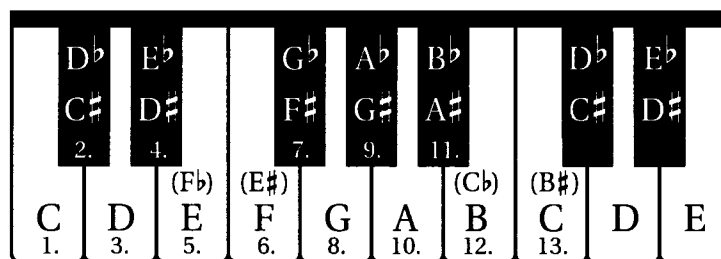


Fig. 4. Piano Keyboard With All Key Names Shown

Many students are puzzled by the problem, “Spell a half step above C” because it has two answers, “C[#] or D^b.” It is for this reason that many teachers incorporate a discussion of chromatic half steps (which use the same letter name: C to C[#] for example) and diatonic half steps (which use different but consecutive letter names: C to D^b for example) into their coverage of keyboard basics. Making students embrace this distinction helps them to visualize the keyboard and will also prove valuable when they begin to spell intervals and triads in future lessons.

Major Scales and Key Signatures

A discussion of whole steps and half steps is logically followed by an introduction to the major scale. Relating each new concept to those students have already learned gives the lesson relevance. Most texts require that students become proficient in writing scales both on the staff and using just letter names.⁶ Once students have learned to construct major scales using the pattern WW HWW H, they can then be taught to extract the accidentals from each scale to form a key signature. The best theory texts are filled with numerous scale and key signature writing exercises.

It should be noted that some texts teach students to write major scales by combining memorized tetrachord patterns (the upper tetrachord of the C major scale becomes the lower tetrachord of the G major scale). While this phenomena is interesting

6. Having students spell scales, intervals, and triads minus the complications of the staff, will make students faster and more confident. Once these skills have been mastered using only letter names, they can then be transferred to exercises written on the staff.

and certainly worthy of introduction it should take place after students have mastered the process of writing major scales and key signatures. Using this method as a means for teaching major scales can be confusing and should be avoided.

The study of major scales and key signatures also presents the opportunity to introduce students to proper degree names (tonic, supertonic, mediant, subdominant, dominant, submediant, leading tone), and solfège syllables (do, re, mi, fa, sol, la, ti, do). One excellent exercise involves giving students a key and asking them to name the matching pitch for a given degree name or syllable (i.e. mediant in F major = A). This exercise can be given in written form or verbally in a question and answer “speed round” at the end of class.⁷

Modes

Many theorists cringe at the idea of including modes in any theory fundamentals curriculum. The teachings of several noted scholars have led to the attitude which says “lets ignore these and they will go away.” In fact, modes are still used extensively and students should be made aware of their existence and the manner in which they are constructed. Any scale form that has lasted for two-thousand years and is still in use deserves at least a minimal mention. Some texts place their discussion of modes after major scales while others include a supplemental lesson in the appendix. Still others completely omit the topic.

I have found that teaching the modes just after completing lessons covering the major scale and key signatures can be of great benefit. Depending on the teaching method preferred, modes can be used as an effective means of solidifying students’ knowledge of major scales and furthering their ability to think in keys.

Two prevalent methods are used for introducing the modes. The first method

⁷ The combined hours of instruction that are lost in the daily wasting of two or three minutes prior to the dismissal bell is stunning. Such time is perfect for short question and answer rounds dealing with theory topics. Students enjoy these “games” when the tempo is increased and worked into an eventual frenzy. The distribution of a trinket or piece of candy for correct answers makes students even more excited about such sessions.

relates each mode to the major scale (figure 5). If a student is asked to write the G dorian mode, the student must first know that the dorian mode is the same as a major scale played from scale degree two to scale degree two. The student must then ask the question, "What major scale uses G as the second note?" The answer is F major. The student then writes the G to G alphabet pattern and inserts the accidentals from the F major key signature: G A B \flat C D E F G.

Ionian – the same as our major scale.
 Dorian – the same as a major scale played from 2 to 2.
 Phrygian – the same as a major scale played from 3 to 3.
 Lydian – the same as a major scale played from 4 to 4.
 Mixolydian – the same as a major scale played from 5 to 5.
 Aeolian – the same as a major scale played from 6 to 6 (natural minor).
 Locrian – the same as a major scale played from 7 to 7.

Fig. 5. Transposing Modes By Relating Them To Major Scales

The second method for introducing the modes explains them as modified major and minor scales (figure 6). This is the method used by many jazz musicians. Both methods are widely used and the chosen approach is often determined by the teacher's background.

Ionian – the same as our major scale.
 Dorian – a natural minor scale with a $\sharp 6$.
 Phrygian – a natural minor scale with a $\flat 2$.
 Lydian – a major scale with a $\sharp 4$.
 Mixolydian – a major scale with a $\flat 7$.
 Aeolian – the same as the natural minor scale.
 Locrian – a natural minor scale with a $\flat 2$ and a $\flat 5$.

Fig. 6. Transposing Modes By Relating Them To Major and Minor Scales

Rhythm Counting Systems

Teachers are often fiercely loyal to their chosen system of counting. As such, many texts avoid a discussion of counting so as not to offend potential buyers. While many systems exist, two are most often used in the United States. The first system, often referred to as the “One-And” or “Traditional” or “Haskell Harr” system, was first introduced in Haskell Harr’s drum method published in the 1930s. The widespread popularity of this book forever attached Mr. Harr’s name to the counting system used in it. Figures 7 and 8 show a simple and compound application of the Haskell Harr system.

Figure 7 illustrates the Haskell Harr counting system for simple time (common time, C). It consists of ten staves, each showing a rhythmic pattern and its corresponding counting syllables:

- Staff 1: A single quarter note. Counting: 1
- Staff 2: A quarter note followed by a half note. Counting: 1 3
- Staff 3: A quarter note, an eighth note, and a quarter note. Counting: 1 2 3
- Staff 4: A quarter note, an eighth note, a quarter note, and an eighth note. Counting: 1 + 2 3 + 4
- Staff 5: A quarter note, an eighth note, a quarter note, and an eighth note with a slash. Counting: 1 2 + + 4 +
- Staff 6: A quarter note, an eighth note, a quarter note, and an eighth note with a slash. Counting: 1 e + a 2 a 3 + a 4 e +
- Staff 7: A quarter note, an eighth note, a quarter note, and an eighth note with a slash. Counting: 1 e a e + a 3 e 4 +
- Staff 8: A quarter note, an eighth note, a quarter note, and an eighth note with a slash. Counting: 1 + 3 + +
- Staff 9: A quarter note, an eighth note, a quarter note, and an eighth note with a slash. Counting: 1 + a 3 + a 4

Fig. 7. Haskell Harr – Simple Time

Figure 8 illustrates the Haskell Harr counting system for compound time (6/8). It consists of ten staves, each showing a rhythmic pattern and its corresponding counting syllables:

- Staff 1: A single quarter note. Counting: 1
- Staff 2: A quarter note followed by a half note. Counting: 1 4
- Staff 3: A quarter note, an eighth note, a quarter note, an eighth note, a quarter note, and an eighth note. Counting: 1 2 3 4 5 6
- Staff 4: A quarter note, an eighth note, a quarter note, and an eighth note. Counting: 1 3 4 5 6
- Staff 5: A quarter note, an eighth note, a quarter note, and an eighth note with a slash. Counting: 1 2 4 5
- Staff 6: A quarter note, an eighth note, a quarter note, and an eighth note with a slash. Counting: 1 2 + 3 4 + 5 6
- Staff 7: A quarter note, an eighth note, a quarter note, and an eighth note with a slash. Counting: 1 2 3 + 4 + 5 + 6
- Staff 8: A quarter note, an eighth note, a quarter note, and an eighth note with a slash. Counting: 1 + 3 4 5 6
- Staff 9: A quarter note, an eighth note, a quarter note, and an eighth note with a slash. Counting: 2 3 4 5

Fig. 8. Haskell Harr – Compound Time

The second system was developed by Dr. Allen Irving McHose during his tenure as professor of music theory at the Eastman School of Music in Rochester, New York. It was eventually published in his *Sight Singing Manual* (1957, Appleton-Century-Crofts) written with Ruth Northup Tibbs. Over the past six decades graduates of the school have spread it across the country in disciple-like fashion. Figures 9 and 10 show a simple and compound application of the Eastman Counting System.

Figure 9 shows nine staves of music in common time (C). The syllables and counts are as follows:

- Staff 1: 1
- Staff 2: 1 3
- Staff 3: 1 2 3
- Staff 4: 1 te 2 3 te 4
- Staff 5: 1 2 te te 4 te
- Staff 6: 1 ta te ta 2 ta 3 te ta 4 ta te
- Staff 7: 1 ta ta ta te ta 3 ta 4 te
- Staff 8: 1 te 3 te te
- Staff 9: 1 te ta 3 lah le 4

Fig. 9. Eastman – Simple Time

Figure 10 shows ten staves of music in 6/8 time. The syllables and counts are as follows:

- Staff 1: 1
- Staff 2: 1 2
- Staff 3: 1 lah lee 2 lah lee
- Staff 4: 1 lee 2 lah lee
- Staff 5: 1 lah 2 lah
- Staff 6: 1 lah ta lee 2 ta lah lee
- Staff 7: 1 lah lee ta 2 ta lah ta lee
- Staff 8: 1 ta lee 2 lah lee
- Staff 9: lah lee 2 lah

Fig. 10. Eastman – Compound Time

A third system was developed by Mr. Joe Berryman a well-known band director who taught in Texas, Arkansas, Louisiana, and Mississippi. The bulk of Mr. Berryman's

career was spent in Mississippi and included adjunct teaching assignments at the University of Southern Mississippi. Mr. Berryman's counting system is still embraced with affection by many Mississippi band directors. The system, designed for simple time counting only, was called "The Pie Game." Berryman assigned flavors of pies to many of the basic rhythm patterns found in music. An applied example of his system is shown below.

The image shows four staves of musical notation in 2/4 time. Each staff has lyrics underneath. The lyrics are: "pie pie ap - ple pie pie - i (m) pie", "co - co - nut pie straw - ber - ry pie huck - le - ber - ry pie pump - kin pie", "pe - can pie I burnt the pie (m) big pie cho - co - late pie", and "pie - i - i (m) (m - m) pie (m)". A "3" is written above the third staff, indicating a triplet.

Fig. 11. Joe Berryman's *Pie Game*, Sample Rhythm Application

The importance of daily rhythm counting in the band class cannot be understated. Without the ability to recognize and play rhythm patterns students cannot sightread music. All method book lines should be counted chorally to a steady foot-tap (which maintains the pulse). Some teachers prefer to have students clap rhythms but this is much less precise and becomes more difficult as the tempo increases and rhythmic figures become more complex. Furthermore, the use of a verbal counting system better lends itself to simple rhythm dictation exercises which can be incorporated into the regular rehearsal. The following is a suggested rhythm dictation procedure:

- (1) Students are told that the "quiz" will contain five items.
- (2) Students are told that each item will be one measure long.
- (3) Students are told the time signature that will be used for each item.

- (4) Students are told that each item will be repeated twice.
- (5) The teacher “speaks” the counting for each item with a steady foot-tap.
- (6) Students notate the rhythm that was spoken.
- (7) After a slight pause, the teacher repeats the rhythm (with foot-tap).
- (8) After the quiz is completed, students exchange papers.
- (9) The student checking the paper signs his or her name at the bottom.
- (10) The teacher writes the notation for each item on the board and counts it.
- (11) Students mark incorrectly notated rhythms with an “X.”
- (12) Students are told how to calculate the grade and where to write it.
- (13) Papers are returned to their owners.
- (14) If the quiz grade is to be recorded, students pass in their papers.

Intervals

Two methods exist for teaching intervals. The first relates intervals to the major scale. Students are taught that the interval from scale degree 1 to 2 is called major second; 1 to 3 is major third; 1 to 4 is a perfect fourth; 1 to 5 is a perfect fifth, etc. These intervals can then be made into minor, augmented, and diminished qualities by altering the top or bottom note one chromatic half step at a time.

The second method requires that students memorize the number of half steps found in an interval. The chart below (figure 12) summarizes this procedure which is inefficient and prone to error.

PU – 0 half steps	o5 – 6 half steps
m2 – 1 half step	P5 – 7 half steps
M2 – 2 half steps	m6 – 8 half steps
m3 – 3 half steps	M6 – 9 half steps
M3 – 4 half steps	m7 – 10 half steps
P4 – 5 half steps	M7 – 11 half steps
+4 – 6 half steps	P8 – 12 half steps

Fig. 11. Spelling Intervals By Counting Half Steps

Many texts do not mention a method for spelling descending intervals. Some teachers prefer to have students count down from the given note and then adjust the bottom note to fit a specified quality. Other teachers prefer to have students invert the problem to achieve the desired spelling. For example, if a student is asked to spell a minor third below $A\flat$, the student inverts the question and spells a major sixth *above* $A\flat$ (which is F). The student then drops the answer one octave so that it is written below the given note on the staff (see figure 12).

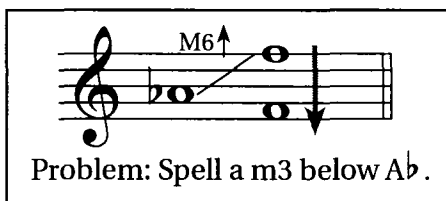


Fig. 12. Spelling Descending Intervals Using Inversion

It should be noted that some teachers (though they are few) prefer to teach intervals using the “natural method.” This method is best explained by the excerpt from Tom Manoff’s *The Music Kit*,⁸ which is shown below (figure 13).

Rules For Natural Intervals

2nds: Natural 2nds are *major* except for E–F and B–C which are the natural semitones and therefore *minor*.

3rds: Natural 3rds containing one of the natural semitones are *minor*; the other 3rds which contain neither of the natural semitones, are *major*.

4ths: All natural 4ths *except* F–B contain one of the natural semitones and are perfect. Since F–B contains neither of the natural semitones, it is *augmented*.

5ths: All natural 5ths *except* B–F contain one of the natural semitones and are perfect. Since B–F contains two natural semitones, it is *diminished*.

6ths and 7ths: If a 6th or 7th contains one of the natural semitones, it is *major*;

Fig. 13. Rules For Natural Intervals

8. Tom Manoff, *The Music Kit*, 3rd ed. (New York: W.W. Norton, 1994), 96.

The Overtone Series

Many books offer at least some explanation of the overtone series, either in the text proper or in one of the appendices. It is important for students to understand that the pitches we hear (with the exception of some electronic sounds) all have an overtone series. It is also important for students to understand that the pitches we hear are comprised of two major components, the fundamental (which is the strongest element and that which gives the sound its pitch name) and the partials or overtones (important but barely audible pitches) which vibrate in a specific interval pattern above it. Students should be encouraged to spell an overtone series through at least the eighth partial above any given note. This will prepare them (especially brass players) for future lessons regarding the intonation tendencies of pitches belonging to these partials. Study of the overtone series can logically be placed after the study of intervals in the curriculum sequence. Students can then use their ability to spell intervals to determine the pitches in series above a given fundamental (P8, P5, P4, M3, m3, m3, M2).

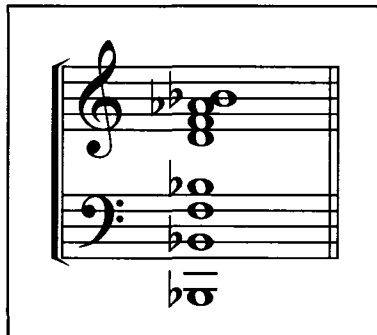


Fig. 14. The Overtone Series

Minor Scales

Two methods exist for teaching the minor scales. The first method requires students to memorize step patterns for each of the three forms (pure, harmonic, and melodic). The second method relates all minor scales to the major scales. With the second method, students are first asked to calculate the relative minor for each major key signature (and vice versa). Students then learn to write the pure form of each minor

scale just like the aeolian mode (scale degree six to scale degree six of the major scale). The harmonic form can then be easily spelled by raising scale degree seven of the minor scale one chromatic half step. The melodic ascending form of the scale, likewise, can be spelled by raising scale degrees six and seven each one chromatic half step. Most musicians, either consciously or unconsciously, use the second method. Memorizing and applying step patterns is tedious, time consuming, and prone to error.

Triads

The study of triads must logically fall somewhere in the curriculum sequence after the introduction of major scales and intervals. Some texts bizarrely place the study of triads before that of intervals, which makes little sense. Again, as with many theory topics, there are two approaches which can be taken when teaching this concept. The first method requires that students memorize the interval components of each triad quality (major triads = M3 + m3; minor triads = m3 + M3; diminished triads = m3 + m3; and augmented triads = M3 + M3).

The second method relates triads to the major scales students have learned to spell (and play).⁹ A major triad is the same as scale degrees one, three, and five of the major scale (C – E – G). The minor triad is spelled by lowering scale degree three one chromatic half step (C – E \flat – G). The diminished triad is spelled by lowering scale degrees three and five each one chromatic half step (C – E \flat – G \flat). The augmented triad is spelled by raising scale degree five one chromatic half step (C – E – G \sharp). To spell non-tonic tone triads using this method, simply remove the accidental from the given root, spell the requested triad quality, and then reapply the removed accidental to all chord tones. For example: Spell an augmented triad above D \sharp . Remove the sharp and spell the augmented triad above D: D – F \sharp – A \sharp . Now re-apply the removed accidental to all chord tones: D \sharp – F \times – A \times .

9. This method also helps students understand that the arpeggios they play are actually triads played one note at a time: root, third, fifth).

A discussion of diatonic triads usually follows but most fundamentals texts limit their coverage of this topic to the major mode only. The minor mode is best left to a complete study of harmony in specialized classes such as the AP Theory® course. Students in performing ensembles, however, can become quite adept at spelling diatonic triads when given a major key and a Roman numeral. Teachers are encouraged to use the upper/lower case system which shows the fundamental scale degree as well as the quality of the triad: I, ii, iii, IV, V, vi, vii^o. The older system (all capitals – I, II, III, IV, etc.) is confusing to students and has lost favor among many teachers.

Terms and Symbols

Any quality theory program should at some point cover the basic terms and symbols used for dynamics, tempo, style, and direction in music. While thousands of extant terms fill many music dictionaries, teachers need only to focus on the essential one or two hundred (while this may seem like a lot, it actually equals less than ten terms each week in a thirty-two week school year; students are required to learn more spelling words than this in English class alone). A simple handout with a listing of terms, symbols and definitions can be given to each student for keeping in a notebook or music folder. Teachers may also wish to organize such a handout by category (dynamics, tempo, etc) and give a weekly quiz on eight or ten terms until all from each category have been covered. Such quizzes and the mandate from the podium that students refer to their handout when encountering unknown terms and symbols will ensure mastery of this basic vocabulary.¹⁰

“Gray Area” Topics

Most teachers agree that the introduction of triads marks the end of any “fun-

10. The requirement of a band notebook for all students is a good idea. Theory sheets, practice records, the band handbook, returned quizzes, and other handouts can be kept in one tidy format which is brought to class each day. Such a notebook also seems to satisfy administrators who have a fondness for portfolio assessment.

damentals” curriculum and the beginning of the study of harmony. The study of triads in inversion, diatonic triads in the minor mode, seventh chords, and non-traditional scales (blues, whole-tone, and pentatonic) can certainly be covered in fundamentals or large ensemble classes but are often left to the AP Theory or freshman theory class. All other topics covered in this chapter are essential for all music students and should be taught to all ages (in age appropriate sequence of course) upon beginning to sing or to play an instrument.

A Word About Octave Register Designators

The proliferation of synthesizers and other MIDI (musical instrument digital interface) devices during the early 1980’s contributed to the current state of confusion regarding octave register designators. Prior to this time, the system developed by German physicist Hermann Helmholtz had stood for over 150 years. Helmholtz’s system designated middle C as C1 or C’ (spoken “C one” or “One line C”). The octaves above middle C were designated C2, C3, C4, and C5 respectively. The octaves below middle C were designated c (“small c”), C (“great C”), CC (“contra C”), and CCC (“sub contra C”). The majority of musicians and teachers over the age of thirty were trained in this system, (as were the generations before them).

With the advent of FM synthesizer technology in the 1980’s it became possible to connect two electronic musical devices (synthesizers or tone generators) and have them communicate through a new code called MIDI (musical instrument digital interface). In order for this new language to work, however, the various octaves of the keyboard had to be identified. Designers decided to use a system developed by the Acoustical Society of America which labeled the lowest C on the keyboard C1, with other octaves following as C2, C3, C4, etc. Here began the confusion.

Between 1990 and 2000 writers of theory books chose sides – some endorsing Helmholtz, and others endorsing MIDI. And from that point forward, students had to

be asked, “Which octave system have you been trained to use?” (the same question is often asked about counting systems).

Today, most texts use the new MIDI-based octave system. But its use has caused some conflict, as older musicians and teachers are unfamiliar with it. Unfortunately, the result has been the near abandonment of both systems and the referencing of notes in different octaves as “first space F in the treble clef,” and “third line D in the bass clef.”

Summary of Techniques Prescribed by the Royal Conservatory of Music

Because it represents the most widely circulated and comprehensive basic theory curriculum in the world, a close examination of the practices endorsed by the Royal Conservatory of Music is provided herein. Each category of the *RCM Theory Syllabus* is listed below and is accompanied by a brief account of its components and the approaches used in popular Canadian theory texts. Many of these texts will be more closely examined in the next chapter of this document.

(1) The Staff and Notes – treble and bass clef are introduced first; the alto and tenor clef are introduced later.

(2) Note and Rest Values – are introduced all at once through the value of the thirty-second.

(3) Manuscript Techniques – are not specifically discussed in the syllabus but are often covered in texts correlated with the syllabus.

(4) The Piano Keyboard – is thoroughly covered in all Canadian theory texts. Whole steps are called “tones,” and half steps are called “semi tones.” Special emphasis is placed on students’ ability to spell both diatonic and chromatic half steps – a process which by its very nature reinforces knowledge of the piano keyboard and enharmonics. Double accidentals are covered in Grade One and Grade Two Rudiments.

(5) Major Scales – are taught first using the W W H W W H pattern. Students are quickly taught, however, to extract a key signature from each major scale and to

memorize these. From this point forward students write major scales by applying the accidentals from the memorized key signatures. Students are also taught the proper degree name (tonic, supertonic, mediant, subdominant, dominant, submediant, leading tone) of each scale degree.

(6) Minor Scales – are taught through association with their relative majors. Students are first asked to calculate the relative minor for a given major key and then to calculate the relative major for a given minor key. Once students begin writing minor scales, they are shown the step pattern for each form of the minor scale.

(7) Chromatic Scales – are a requirement of the *RCM Theory Syllabus*. Students must be able to construct a chromatic scale starting on any pitch with or without a key signature.

(8) Modes – students are taught to transpose modes by relating them to major scales. In other words a B phrygian mode would be constructed by knowing that the phrygian mode has the same pattern of whole and half steps as a major scale played from scale degree three to scale degree three. The student would then determine which major scale uses B as the third scale degree (G major). The student would finally write the B to B alphabet pattern and insert the G major key signature to create the B phrygian mode (B C D E F \sharp G A B).

(9) Rhythm Counting Systems – no counting system is endorsed by the Royal Conservatory of Music. Thus, none of the textbooks which were written to conform to this syllabus offer a counting system. A thorough explanation of simple, compound, and hybrid meter is, however, provided.

(10) Intervals – are taught through reference to the major scale. Minor, augmented and diminished qualities are then calculated by raising or lowering the top or bottom note by chromatic half steps. Some books which conform to the *RCM Theory Syllabus* teach triads before interval quality (Sarnecki and Cox) but others do not (such as Wharram).

(11) The Overtone Series – is not covered in the *RCM Theory Syllabus* and is therefore not mentioned in any Canadian theory publication.

(12) Triads – are taught through a unique process by the Canadians. Major triads are related to the tonic, subdominant, and dominant tones in the major scale (and also the dominant tone in the harmonic minor scale). Minor triads are related to the tonic and subdominant tones in the minor scale. Augmented and diminished triads are later introduced through interval construction (M3 + M3/ m3 + m3) or by altering chord tones (raise the fifth of a major triad one chromatic half step to create augmented; lower the third and fifth of a major triad one chromatic half step each to create diminished).

(13) Terms and Symbols – are a key component of the *RCM Theory Syllabus*. Therefore, most Canadian theory texts take the terms/symbols list for each grade level (Preliminary, Grade One, Grade Two) and break them into smaller groups which are then introduced at the end of each chapter in the book (regardless of the main focus of the chapter).

(14) Gray Area Topics – basic part writing, transposition, cadences, the dominant seventh chord, melody writing, and rescoring are all required by the RCM for students planning to take the Grade Two Rudiments Test.

Conclusion

While the focus of this chapter has been the prevalent teaching methods for basic theory concepts, it is important once again to state that such lessons are but one aspect of the comprehensive band program. Every topic discussed in this chapter is directly related to the concepts students learn to play each day in method studies and through literature performance. The primary focus of the band rehearsal must always be the development of individual and ensemble skills and the rehearsal of quality literature. Advanced theory topics are best left for discussion in the theory class (either at

the high school or college level). The diagram below (figure 15) represents my concept of the total band curriculum. It is based on a similar model developed by UCLA basketball coach John Wooden.¹¹

Quality literature forms the foundation of the curriculum and is enhanced by technical development and theory work. The entire program centers around essential character qualities which include: pride, discipline, commitment, accountability, mutual respect, honesty, compassion, service, and the tradition of excellence that all these ingredients serve to create.



Fig. 15. The Total Band Curriculum

11. John Wooden was the architect of the UCLA basketball dynasty. In his twenty-seven years as head coach at UCLA his teams won an unprecedented ten national titles. Wooden's program was built around his "Pyramid of Success" which outlined a course for personal and professional achievement to be used by his players. Had I remained at Vance High School, I would have developed this model into a large wall poster for the band hall and also into a patch to be worn on the letter jacket.

CHAPTER IV

A SURVEY OF MATERIALS

The following catalog contains information teachers should find helpful when searching for quality theory materials which can be used as models for custom created lessons or which can, with modification, be used for the band class. All texts from the two materials lists are not included. Only those texts which represent the very best works available or those which are prominent in the current market are contained in the catalog.

The catalog format was designed to be easy for teachers to use and flexible enough to fit the variety of texts found on the two materials lists. It should be understood that some texts focus on a single topic (such as rhythm) while others are more comprehensive in nature and cover multiple topics.

The catalog is divided into two parts: (1) those works written for school-aged students, and (2) those written as college-preparatory fundamentals texts. The format for both parts of the catalog is similar, but it is assumed that the college-preparatory texts (part two) cover the rudiments of music in their entirety (pitch reading, keyboard basics, scales, intervals, key signatures, triads, rhythm and meter). Therefore, the commentary provided for works in part two of the catalog will largely focus on the pedagogical techniques used in each book as well as the overall content of the work. Works in the catalog have been assigned a catalog number. Entries with the prefix 1 (such as 1.1) are from part one of the catalog. Entries with the prefix 2 (such as 2.1) are from part two of the catalog. The number which follows the decimal is the sequence digit for each catalog entry.

Each catalog entry provides the following information:

- (1) Catalog Number – a sequential number assigned to each catalog entry (placed in alphabetical order by author's last name).

- (2) Title – the full title as it appears on the cover of the book (including subtitles).
- (3) Author(s) – the name of the author(s) as listed on the cover of the book.
- (4) Publisher – the name of the publisher as it appears in the book.
- (5) Cost – the cost of each book was determined by first checking its availability on Amazon.com. If the book was available, the price quoted by Amazon is the price listed and is followed by the notation “Amazon” in parenthesis. If the text was not available on Amazon.com, the price quoted by the publisher or printed on the book proper (not on a price tag) was the price recorded.
- (6) Format – the number of volumes in the series as well as the page count for each volume is given. The type of binding used for the text is also provided as this impacts the book’s ability to lie flat on a desk or music stand. Several types of binding are commonly used in the publishing industry. These include:
 - (A) Hardcover – the contents are sewn through the paper fold with thread and then glued to end papers which are in-turn glued to a cardboard cover. Hardcover books lay perfectly flat and are the most durable; they are also the most expensive to produce.
 - (B) Perfect Bound – a paper back binding in which the cover and all contents are placed under pressure and sealed with hot glue. This results in a square spine. Perfect bound books do not lay flat and are sometimes awkward to use, especially where written assignments are concerned.
 - (C) Saddle Stitched – the cover and all contents are stapled through the center of the paper fold. This binding is most often used in magazines and smaller paperback books. Saddle stitched books will lay perfectly flat.

- (D) Wire Bound – the cover and all contents are drilled with dozens of small holes through a wire coil is inserted (like composition notebooks). Wire bound books lay perfectly flat and are an appealing option for workbooks and printed music. The wire coil, however, can snag or bend.
- (E) Coil Bound – the same as wire binding with a plastic coil used instead of a wire coil. Many conductor's scores for band methods are now being bound using this durable and easy-to-use format. Plastic coils are also more durable than wire and will not bend.
- (F) Comb or GBC Bound – dozens of slits are cut into the cover and contents through which are placed the "teeth" of a plastic comb. This comb then curls around onto itself hiding the teeth. This is a popular binding for workbooks and other texts which contain written assignments and must lay flat.
- (G) Looseleaf – the cover and contents are three-hole drilled but are not bound. Such materials must be kept in a three-ring binder.
- (6) Curriculum – identifies the authority which guides the contents of the book (such as the Royal Conservatory of Music) or a method book series (such as *Standard of Excellence* band method). The curriculum may also be independent of any such guidance and is written to suit the philosophy or classroom needs of the author (or his publisher).
- (7) ISBN - the International Standard Book Number which is issued in the United States by R.R. Bowker. Each digit (or subgroup of digits) provides information such as the country of origin, language of the text, and publisher. These numbers first became popular in the 1960's. Today, they are often accompanied by a EAN barcode which allows them to be scanned for inventory and price control purposes. Publishers are issued a block of numbers – which is why many multivolume theory workbooks or band

methods contain consecutive ISBN's. The ISBN is often required by bookstores or other retail outlets when special ordering books. Reprints or new editions of a text may carry different ISBN's than the original.

- (8) Annotation – a brief summary of the strengths, weaknesses, contents and/or other information believed to be pertinent to potential users.

Catalog Number:	1.01
Title:	<i>Ready-To-Use Music Activities Kit</i>
Author(s):	Audrey Adair
Publisher:	Parker Publishing Company, 1984
Cost:	\$32.95 (Amazon)
Format:	292 pages; wirebound; reproducible
Curriculum:	Independent
ISBN:	0-13-762295-3

This exceptional work by Audrey Adair was written for elementary or early middle school general music classes. Organized into fourteen large units, the book covers: (1) pitch reading in treble and bass clef, (2) note and rest values, (3) meter signatures (simple and compound time), (4) rhythm counting, (5) major scales and key signatures, (6) basic intervals (number size only), (7) terms and symbols, (8) basic ear training, (9) instruments of the band and orchestra, and (10) fun games. Each unit includes a student skill checklist and answers to all exercises.

This book represents what every elementary general music curriculum should be teaching. Ms. Adair has created a text that is highly accessible by the youngest students but thorough in its treatment of concepts presented. In short, students who have completed work in this book throughout their elementary school years are well-prepared to begin the study of an instrument in middle school band.

The book is filled with humorous cartoons and line art and as such is best suited for use with younger students (no older than eighth grade).

Catalog Number:	1.02
Title:	<i>Winning Rhythms: A Winning Approach To Rhythm Skill Development for All Ages and All Instruments</i>
Author(s):	Edward L. Ayola
Publisher:	Neil A. Kjos, 1985
Cost:	\$3.95
Format:	32 pages; saddle stitched
Curriculum:	Independent; rhythm only
ISBN:	0-8497-5925-0

This book, written by a former member of the famed Joliet Township Bands, is a large collection of rhythm sheets. Written on a single-line percussion staff, the book contains no pitch material and must be used solely as a counting method. The book begins with quarter notes in four-four time and sequentially introduces all note and rest values through the sixteenth in simple and compound meters. A brief treatment of hybrid meter is also included. The book contains lines for students to count interspersed with blank lines which students must fill with rhythm compositions of their own. Summary exercises are provided throughout the text which utilize all rhythms and all meters learned to that point in combination.

Teachers should note that this text contains no explanations of note values, meter signatures, or counting systems and all of these must be introduced by the instructor.

This book is an excellent model to study for teachers who wish to create their own rhythm study sheets.

Catalog Number:	1.03	
Title:	<i>Keys To Music Rudiments</i>	
Author(s):	Boris Berlin, Molly Sclater, and Kathryn Sinclair	
Publisher:	Gordon V. Thomson Music, 1969	
Cost:	(Textbook) \$6.95; (Workbooks) \$4.95 each (Amazon)	
Format:	(Textbook) 102 pages; perfect bound (Workbooks) 24 pages each; saddle stitched	
Curriculum:	Follows the <i>Royal Conservatory of Music Theory Syllabus</i> , Canada.	
ISBN:	(Textbook) 0-7692-8350-0	(Workbook 4) 0-7692-9168-6
	(Workbook 1) 0-7715-7121-6	(Workbook 5) 0-7715-7125-9
	(Workbook 2) 0-7715-7122-4	(Workbook 6) 0-7692-9676-9
	(Workbook 3) 0-7715-7123-2	

Written in the late 1960's, this exceptional series covers the RCM Preliminary, Grade 1, and Grade 2 Rudiments (see pages 12–16). The textbook is sold separately from the workbooks, which allows teachers to purchase a classroom set while requiring the students to purchase only the workbooks (however, the low cost of the text should allow any student who desires to do so to have his own copy).

Lessons are clearly written and are filled with numerous musical examples. A wealth of exercises is provided in each workbook and all are of the highest quality. Each workbook includes a certificate of completion (on the inside back cover) and a review of essential information (on the inside front cover).

The comprehensive nature of this series provides enough material for several years of theory study without concept duplication. Teachers should be cautioned, however, that the text does contain European symbols and terminology. An answer key for the entire series is available and is entitled: *Keys To Music Rudiments, Answers and Approaches*.

Catalog Number:	1.04
Title:	<i>Theory Notebook Complete</i>
Author(s):	John Brimhall
Publisher:	Hansen House, 1968 and 1969
Cost:	\$14.95
Format:	96 pages; perfect bound
Curriculum:	Independent
ISBN:	0-8494-0028-7

Though written by an author known best for his piano methods, this older text is intended for a more general theory audience. The text is a good resource for teachers to study who wish to create their own theory materials. The lesson content is straightforward and uses minimal prose. Numerous charts and diagrams can be found throughout the text. The exercises, while good, are few in number and do not provide sufficient reinforcement of lesson concepts. This workbook is also becoming progressively more difficult to find due to its age and lack of circulation.

Catalog Number:	1.05	
Title:	<i>Blast Off With Music Theory</i>	
Author(s):	Maureen Cox	
Publisher:	The FJH Music Company, 1998-2000	
Cost:	\$4.95 each	
Format:	Five volumes; saddle stitched; 72 pages each	
Curriculum:	Follows the <i>Royal Conservatory of Music Theory Syllabus</i> , Canada.	
ISBN:	(Vol. 1) 1-56939-084-3	(Vol. 4) 1-56939-087-8
	(Vol. 2) 1-56939-085-1	(Vol. 5) 1-56939-088-6
	(Vol. 3) 1-56939-086-X	

This exceptional and relatively new series, while written to correspond with the *RCM Theory Syllabus*, is devoid of the European terms and symbols which often plague these otherwise well-written Canadian texts. This trend, followed by several authors, signals a move to make more of these texts accessible to American students.

Blast Off With Music Theory is filled with well-written lessons and numerous exercises (which are also quite good). Many fun games are also included. The entire series is based upon a “space” theme and so contains cartoons and line-art drawings that enliven the texts. Though older students might find such art to be a turn-off, the content of the books is still excellent (Book Four’s coverage of ornaments is arguably the most complete, yet easy-to-understand presentation of this material I have ever seen.)

These books are perfect for elementary and middle school students and their miniature format (each book is 5.5 x 8.5 inches) keeps the lessons and exercises short and easy for students to comprehend and complete. The series covers all RCM Preliminary, Grade One, and Grade Two Rudiments (see page 12-16). Each volume concludes with a progress chart that allows students to “check-off” each mastered subject as well as a glossary of musical terms.

Catalog Number:	1.06	
Title:	<i>Standard of Excellence Music Theory and History Workbooks</i>	
Author(s):	Chuck Elledge, Jane Yarborough, and Bruce Pearson	
Publisher:	Neil A. Kjos, 1993, 1995, 2000	
Cost:	\$5.95 each	
Format:	Three volumes; saddle stitched; 32 pages each	
Curriculum:	Correlated with the <i>Standard of Excellence Band Method</i>	
ISBN:	(Vol.1) 0-8497-0515-0	(Teacher's Guide 1) 0-8497-0518-5
	(Vol. 2) 0-8497-0516-9	(Teacher's Guide 2) 0-8497-0519-3
	(Vol. 3) Unavailable	(Teacher's Guide 3) 0-8497-0520-7

This series of books represents the first attempt by any publisher to correlate substantial theory and history lessons with a band method book. The lessons are generally very good, though some concepts are not thoroughly covered (such as intervals and triads), and the exercises are too few in number. The series does contain some ingeniously crafted games and “mind-teasers” which students will enjoy. Each workbook is also printed in full color which makes them very appealing.

The inclusion of music history lessons is appreciated and the coverage, though basic, is appropriate for middle and early high school band students. Each book has a companion *Teacher's Guide* which contains the answers to all of the student exercises as well as quizzes to test for student comprehension (also with the answers provided).

Additional theory worksheets are provided in the *Conductor's Score* for each of the three method books. These are licensed for reproduction and can be used to supplement the individual theory workbooks.

Though this series would not be considered comprehensive by most teachers it is a fine attempt by the publisher to move the band class toward a more comprehensive curriculum.

Catalog Number:	1.07
Title:	<i>Band Director's Curriculum Resource: Ready-To-Use Lessons and Worksheets To Use For Teaching Music Theory</i>
Author(s):	Connie M. Erickson
Publisher:	Parker Publishing, 1998
Cost:	\$27.76 (Amazon)
Format:	Single volume; wire bound; 268 pages; reproducible
Curriculum:	Independent
ISBN:	0-13-792169-1

This relatively new publication is cited here not because of excellent content, but because of its ubiquity in the publishing world. Band directors are constantly inundated with post cards from the publisher advertising this text. Those who do succumb to this campaign will find the text to be filled with many flaws.

Lessons are written using dense, formal prose and contain minimal staff examples to visually clarify concepts. Each unit begins with a glossary of terms including definitions which are academic in tone and not easily understood by students. Exercises are complex and require students to complete multiple tasks at once (while this higher level thinking is quite acceptable in later exercises, they have no place early on in the unit).

Additionally, the design and layout of this volume is sorely deficient. The staff examples have not been accurately formatted and are off-center, crooked, and graphically "jagged." In one case (page 25) the example showing thirds on the staff has been incorrectly placed on top of the lesson text.

The book is organized into six large units: (1) linear pitch, (2) vertical pitch, (3) duration, (4) acoustics, (5) style, and (6) form. Each unit concludes with a unit quiz with answers provided for each in the appendices.

Catalog Number:	1.08
Title:	<i>Practical Theory</i>
Author(s):	Sandy Feldstein
Publisher:	Alfred Publishing, 1982
Cost:	\$9.95 (Amazon)
Format:	Single volume; wire bound; 96 pages
Curriculum:	Independent
ISBN:	0-88284-225-0

This was the first general audience theory workbook ever published by Alfred. It was originally designed to correlate with a computer software program but also works fine as a stand-alone text (the software is no longer available). Originally published in three volumes (32 pages each), the series is now available only in the complete edition.

The lessons in the text are clear, well-written, and easy to understand. The exercises are good and there are plenty of them (although adding more scale and key signature items would be appropriate). Rhythm concepts are explained using the traditional (Haskell Harr) counting system and are also well-written. The piano keyboard is shown throughout the lessons covering whole steps, half steps, and enharmonics.

Each unit concludes with a set of review questions. Answers to these questions are provided in the back of the book. Topics covered in the text include: (1) pitch reading in treble and bass clef, (2) keyboard basics, (3) basic meter and rhythm, (4) major scales and their key signatures, (4) terms and symbols, (5) intervals (minimal coverage), (6) triads, (7) dominant seventh chords, (8) inversions, (9) minor scales (minimal coverage), and (10) composing and harmonizing a melody.

This book could serve as a good foundation for theory study in the band class, but teachers would have to provide supplemental exercises.

Catalog Number:	1.09
Title:	<i>Rehearsal Handbook for Band and Orchestra Students</i>
Author(s):	Robert Garofalo
Publisher:	Meredith Music, 1983
Cost:	\$8.95 (Amazon)
Format:	Single volume; saddle stitched; 40 pages
Curriculum:	Independent
ISBN:	1-57463-008-3

Written by the father of the comprehensive musicianship movement in America, this outstanding reference book should be included in every high school band folder. Though it does not contain exercises (the author leaves the creation of these to the teacher – but does offer suggestions) it does contain some exceptionally well written “enrichment study units” which cover: (1) Notation, Time Signatures, and Counting Method [sic], (2) Accidentals, Key Signatures, and Scales, (3) Intervals, Chords, and Transposition, (4) Acoustics of Music, (5) Understanding Intonation, (6) Techniques for Adjusting Problem Notes, (7) Tuning Your Instrument, (8) Glossary of Music Terms and Symbols, (9) Six Commandments for Developing Sight-Reading Skill, (10) Basic Conducting, and (11) Historical Style Periods of Western Art Music.

This text is the perfect starting point for teachers who are just beginning to offer such instruction in their band classes. It is relatively inexpensive, can fit into a rehearsal folder, and allows the teacher to determine the extent to which each concept is covered. Teachers should note that minor, augmented, and diminished intervals receive only cursory mention. Major scales are also taught using tetrachord combinations – a process which can be confusing to students. Still, this text is a must-have model for any teacher who wishes to develop a comprehensive musicianship curriculum for band.

Catalog Number:	1.10
Title:	<i>Opus Music Theory Sessions: A Self-Contained Music Theory Program for Individual or Classroom Study. Book 1</i>
Author(s):	Vincent Oddo
Publisher:	Opus Music Publishers, 1976
Cost:	\$5.95
Format:	Single volume; saddle stitched; 64 pages
Curriculum:	Independent
ISBN:	Unavailable

This obscure text contains five units covering the basics of music theory. Each unit contains a two, three, or four page “lesson” followed by hundreds of exceptionally well-crafted exercises. The lessons are lucid and easy-to-understand, and contain numerous diagrams, charts, and staff examples to visually clarify concepts. This text is thorough in its treatment of all rudimental topics which include: (1) Note Placement and Identification (in all clefs), (2) Rhythm and Meter (simple, compound, and hybrid), (3) Scales and Key Signatures (including major, minor, and modal), (4) Intervals (all qualities), and (5) basic chords (all triad types and their inversions). This text is meant for the older learner (high school) and students just beginning their study of this material will benefit from the assistance of a teacher. Answers to all exercises are contained in the back of the book.

The lesson and exercise content of this text are excellent models for teachers to study when designing custom materials for their own classes.

Note: This text is available only from the publisher. A second volume (Book 2) is also available but focuses solely on diatonic harmony.

Catalog Number:	1.11	
Title:	<i>Master Theory Series</i>	
Author(s):	Charles S. Peters, Paul Yoder	
Publisher:	Neil A. Kjos, 1963–1968	
Cost:	\$3.95 each (Amazon)	
Format:	Six volumes; saddle stitched; 32 pages each	
Curriculum:	Independent	
ISBN:	(Vol. 1) 0-8497-0154-6	(Vol. 4) 0-8497-0157-0
	(Vol. 2) 0-8497-0155-4	(Vol. 5) 0-8497-0158-9
	(Vol. 3) 0-8497-0156-2	(Vol. 6) 0-8497-0159-7

This was arguably the first general market, comprehensive music theory workbook series written in the United States. Published in the 1960's, the series contains three theory workbooks (beginning, intermediate, and advanced) and three harmony and arranging workbooks (beginning, intermediate, and advanced).

The lessons in the series are short, and are generally well-written, though at times they can be somewhat superficial. The exercises, however, are more problematic. While generally sufficient in number, the tasks students are required to perform do not effectively reinforce lesson concepts. There are also too many instances in which students must gain information through intuition or inference (higher order thinking¹) as opposed to direct instruction (clear and specific delivery by the teacher or materials). Only one exercise requires students to write all the major key signatures. Furthermore, major scales are taught through tetrachord combination.

(continued)

1. The concept of lower and higher level thinking skills was first outlined by Benjamin Bloom in his *Taxonomy of Educational Objectives: Cognitive Domain* in 1956. Essentially there are six levels of cognition beginning with (1) Knowledge (2) Comprehension (3) Application, (4) Analysis, (5) Synthesis, and ending with (6) Evaluation. Thinking skills at the bottom end of the taxonomy are more basic while skills at the top require greater sophistication and depth of understanding. All instruction should begin with lower level skills and progress to higher level skills.

Catalog 1.11 Continued – Master Theory Series

The books do have several features which are appealing including a comprehensive test at the end of each volume, review material and charts on the inside front and back covers of several volumes, and “memory boxes” included at the bottom of each lesson which remind students of the important concepts. The final three books in the series focus largely on diatonic harmony, non-chord tones, seventh chords, and arranging for four part chorus and small brass, woodwind, and string ensembles. These lessons and exercises, while appreciated, are well beyond the scope of material that should be covered in band or other large ensemble classes.

These books are worth examination by those teachers wishing to create their own theory materials. They also have a somewhat nostalgic value in that they were written by Charles Peters, director of the famed Joliet Township Grade School Band (Joliet, Illinois).²

2. The bands of Joliet Township were started in 1913 by A.R. McAllister and quickly grew to become one of the finest school band programs in the nation. In 1942, Charles S. Peters was hired as the Director of the Joliet Grade School Band. Under his direction, the band made two appearances at the Mid-West International Band and Orchestra Clinic and earned numerous superior ratings at the Illinois State Band Contest – so many that the band was eventually awarded an “honorary superior rating” and from that point on was asked to perform an annual festival concert for other directors, bands, and the judges to enjoy. Under Mr. Peters’ direction the grade school band enrollment grew to over 600 students and would be invited to perform for every national concert band event extant at that time. During World War II, the Grade School band was awarded a Distinguished Service Citation by the United States Government for its participation in multiple war-time concerts and events. Mr. Peters would eventually be elected to membership in the American Bandmaster’s Association.

Catalog Number:	1.12
Title:	<i>A Workbook In The Fundamentals of Music: With Correlated Ear Training and Keyboard Exercises</i>
Author(s):	H. Owen Reed
Publisher:	Belwin Mills, 1946
Cost:	\$9.95 (Amazon)
Format:	Single volume; perfect bound; 90 pages
Curriculum:	Independent
ISBN:	Unavailable

This well-written but now hard-to-find book was written by H. Owen Reed in an attempt to provide a course of theory fundamentals for pre-college music students. The book contains the famous foreword by Roy Underwood, Director for the Division of Fine Arts at Michigan State, which speaks of the general lack of rudimental theory knowledge possessed by students seeking admission to college music programs.

The book is filled with excellent lesson and exercise material as well as basic keyboard and ear training exercises. The book was set using a typewriter and contains many handwritten music examples, and therefore is visually “rough.” Organized into four large units, the topics covered include: (1) The Notation of Pitch (treble and bass clef), (2) The Notation of Duration (simple and compound rhythm and meter), (3) Tonality (major and minor scales), (4) Chord Structure (intervals and triads). All topics are thoroughly covered, though no counting system is offered and triads come before intervals in the presentation sequence. All exercises appear at the end of the text.

Though it is old and far below today's design standards, this text serves to remind us that good books do not always have to be attractive ones.

Catalog Number:	1.13
Title:	<i>Concepts of Piano Theory</i>
Author(s):	Craig Rees, Vivian Sadler
Publisher:	ReSa Publications, 1975-1990
Cost:	\$5.95 each
Format:	Seven volumes; loose leaf; 40 to 48 pages each
Curriculum:	Designed for use in private piano studios.
ISBN:	Unavailable

These workbooks, written for piano students, are filled with well-written lessons and exercises. Unique analysis exercises provided throughout each book ask students to look for the concepts they have mastered in actual pieces of music. Using these analyses as models, band directors can extract lines from method books and create similar exercises. Asking students to answer specific questions about the method lines or music they play has been found to be particularly valuable by this writer. Such questions might include:

- (1) How many beats are in each measure of this piece?
- (2) What note value gets one beat?
- (3) Where did you get this information?
- (4) This exercise begins with a “pick-up” on which beat?
- (5) What is another term for “pick-up” notes?
- (6) Where are the remaining beats of the “pick-up” measure?
- (7) Flutes (or any other instrument), your line is written in what key?
- (8) What interval exists between the two quarter notes in measure nine?

Each book in the series also contains basic music history lessons which, though simple, are interesting and appropriate for school-age students.

Catalog Number:	1.14
Title:	<i>Essentials of Elementary Music Theory</i>
Author(s):	George Rushford
Publisher:	Rubank, 1965
Cost:	\$7.95
Format:	Single volume; saddle stitched; 48 pages
Curriculum:	Independent
ISBN:	Unavailable

This older text can sometimes still be found lurking on the shelves of band libraries. The only theory text ever published by Rubank, the book does not match the caliber of the other excellent titles in the publisher's catalog.

All rudimentary topics including note reading in all clefs, keyboard basics, major and minor scales, intervals, triads, terms and symbols, conducting, and transposition are included. Lessons are written using a minimalist approach and the exercises (of which there are very few) are woeful. Teachers choosing to use this book will be required to supplement every unit with additional lesson and exercise material.

This book is included in this catalog as it represents an attempt by one of the large method book publishers to offer some type of theory instruction text.

Catalog Number:	1.15	
Title:	<i>Elementary Music Rudiments</i>	
Author(s):	Mark Sarnecki	
Publisher:	Frederick Harris Music, 2001	
Cost:	Preliminary – \$10.95; Grade One – \$12.50; Grade Two – \$12.95	
Format:	Three volumes; coil bound; 96, 120, and 128 pages respectively	
Curriculum:	Follows the <i>Royal Conservatory of Music Theory Syllabus</i> , Canada.	
ISBN:	Preliminary 0-88797-758-8	Grade Two 0-88797-762-6
	Grade One 0-88797-760-X	

Mark Sarnecki is a relatively new face in the Canadian music theory market. Like several other authors, he has abandoned older European terms and symbols in his texts, making them accessible to American students and teachers. Mr. Sarnecki's writing is clear, concise, and exceptionally easy to understand. His exercises represent some of the finest craft in the field of theory pedagogy.

This series is comprehensive in its coverage of all topics outlined in the RCM *Theory Syllabus* (see pages 12-16). It is available in a three-volume format, as well as a single-volume complete format. Sarnecki has also written *Elementary Music Theory* (three volumes for younger students), *Elementary Music Theory Flashcards* (key signatures, note naming, terms and signs), *The Elementary Music Theory Note Speller*, *Elementary Music Rudiments Test Papers*, *Harmony Book 1*, and *Elementary Music Rudiments Answer Book*. All are published through Frederick Harris Music.

Mr. Sarnecki's texts, with some careful planning, could easily be used in middle and high school band classes. Teachers should be cautioned, however, that some topics (such as note and rest values) are presented "all-at-once" (rather than following a method introduction sequence: whole, half, then quarter, etc.). The terms tone and semitone have also been retained but should pose no problems to students.

Catalog Number:	1.16
Title:	<i>Alfred's Essentials of Music Theory Complete: Lessons, Ear Training, Workbook</i>
Author(s):	Andrew Surmani, Karen Farnum Surmani, and Morton Manus
Publisher:	Alfred, 1997
Cost:	Complete \$9.63, Complete With 2 CDs \$39.95
Format:	Three volumes in one; wire bound; 120 pages
Curriculum:	Independent
ISBN:	0-88284-897-6

Designed as the companion to a new computer software package, this series is available in three forty-page workbooks or a single volume, 120-page workbook. Accompanying ear training CDs, a *Teacher's Activity Kit*, theory flashcards, and books written in alto clef (for viola students) are also available.

Lessons are generally well written, but teachers should be cautioned that major scales are taught using the tetrachord combination method. The series is woefully lacking in exercise content (which most likely prompted the release of the additional *Teacher's Activity Kits*). Students are never asked to write all their key signatures (major or minor) in both clefs nor are they asked to write all of their scales. It seems that just when a concept begins to become difficult, the series moves on to another topic. The computer software is not practical for band classes, as its use would require that the entire group (or a large portion thereof) be taken to a computer lab.

In short, Alfred's attempt to reach every facet of the theory market (computer software, workbooks, flashcards, ear training CDs, string oriented texts, activity kits) has resulted in a theory curriculum that is "a mile wide and an inch deep." Teachers who choose to use this series should plan to supplement lesson and exercise content extensively.

Catalog Number:	1.17	
Title:	<i>Theory Time</i>	
Author(s):	Karen Wallace, Heather Rathnau	
Publisher:	Theory Time Partners, 1996	
Cost:	\$7.95 per volume	
Format:	Thirteen Volumes; saddle stitched; 48 to 64 pages varied.	
Curriculum:	Independent	
ISBN:	Primer – 1-890348-00-7	Grade 7 – 1-890348-07-4
	Grade 1 – 1-890348-01-5	Grade 8 – 1-890348-08-2
	Grade 2 – 1-890348-02-3	Grade 9 – 1-890348-09-0
	Grade 3 – 1-890348-03-1	Grade 10 – 1-890348-10-4
	Grade 4 – 1-890348-04-X	Grade 11 – 1-890348-11-2
	Grade 5 – 1-890348-05-8	Grade 12 – 1-890348-12-0
	Grade 6 – 1-890348-06-6	

This wonderful series was written by two piano teachers from Houston, Texas. Supported by reproducible Fun/Challenge Sheets, Test Paks [*sic*], games, and answer sheets, this series is fully comprehensive in its scope and coverage of topics. Books range in difficulty from beginner (appropriate for young elementary school children) to college-prep (containing part writing and basic chord function). Lessons are well-written and the exercise content is excellent, with plenty of repetition provided. While the books were initially written for use in piano studios, they are quite appropriate for middle and high school band classes, though their sequence does not follow that of most band method books.

Teachers should note that these texts were self-published by the authors with little regard for the principles of book design. The pages are cluttered and often appear messy with lots of random clip-art, hand-written musical signs and symbols, and wide variations in the size of font used. These cosmetic concerns aside, the books are excellent models to follow when creating custom theory units for band classes.

Catalog Number:	1.18
Title:	<i>Five Minute Theory</i>
Author(s):	Mark Wessels
Publisher:	Mark Wessels Publications, 1998
Cost:	\$3.95 per volume
Format:	One volume; saddle stitched; 48 pages
Curriculum:	Independent
ISBN:	None available

This little series by the noted percussion pedagogue is arguably the finest ever written for the young band student. Available in instrument-specific volumes, each book contains note identification exercises with matching instrument templates which require students to color in the fingering, slide position, or mallet instrument key.

The book is published in a “half size” format (5.5 x 8.5 inches) with perforated pages (so students can turn them in). Each lesson is short (one page) and is followed by an abundance of high quality exercises. Originally planned in several volumes with teacher’s guides, the series was never completed and contains only the first volume available for each instrument (including strings and general music formats).

Mr. Wessel’s writing is easy to understand and the small size of the books makes them less intimidating to teachers and students alike. Topics covered include: note names (one clef only), basic note and rest values, the piano keyboard (templates included), signs and symbols, reading key signatures, half steps, whole steps, enharmonics, basic intervals, and an introduction to major scales.

Elementary band teachers (fourth and fifth grade) will find no other theory workbook that is as affordably-priced, well-crafted, age-appropriate, and easy to use.

Catalog Number:	1.19
Title:	<i>Elementary Rudiments of Music</i>
Author(s):	Barbara Wharram
Publisher:	Frederick Harris Music Company, 1969
Cost:	\$23.95 per volume (Amazon)
Format:	One volume; comb bound; 208 pages
Curriculum:	Correlated with the <i>RCM Theory Syllabus</i> .
ISBN:	0-88797-00-4

Barabara Wharram's works are some of the longest-running publications in the history of Canadian music theory texts. *Elementary Rudiments of Music* is now in its forty-second printing. The lessons are written using clear, easy-to-understand language and include many interesting historical facts and the language origins of many musical terms. Numerous exercises are provided throughout the text. These are well-written, offer substantial repetition, and are carefully sequenced.

Topics covered in this book include: (1) Notation, (2) Scales, (3) Intervals, (4) Chords and Cadences, (5) Time, (6) Transposition, (7) Italian Terms, Signs, and Abbreviations, (8) Dictionary of Words and Forms, (9) Sample Papers (practice tests). Teachers should note that upper case Roman numerals are used for all chord qualities throughout this text. Traditional European symbols and terms are also used (“+” indicates major, “-” indicates minor, “x” indicates augmented, “tone” means whole step, “semitone” means half step). Mrs. Wharram does however use the American names of note values throughout her text (whole note, half note, quarter note, etc.) in place of the traditional European (breve, semibreve, crochet, quaver, etc.).

This text could be easily adapted for use in the high school band class. It should be closely examined by any director who wishes to teach theory in band.

Catalog Number:	1.20
Title:	<i>Theory for Beginners</i>
Author(s):	Barbara Wharram
Publisher:	Frederick Harris Music Company, 1974
Cost:	\$19.95 per volume (Amazon)
Format:	One volume; coil bound; 208 pages
Curriculum:	Correlated with the <i>RCM Theory Syllabus</i> .
ISBN:	0-88797-006-0

Theory for Beginners was written, “as a preliminary theory book to appeal to younger children, in answer to many requests from teachers using the *Elementary Rudiments of Music*.”³ The book is now in its thirtieth printing.

The text is written in a relaxed, conversational style that is easy to understand and appropriate for younger readers. The exercises are written using staves that have been slightly enlarged for pencils held by little hands, but their content is still quite exceptional.

The following topics are covered in the book: (1) The Keyboard, (2) Note Writing, (3) Tones, (4) Semitones, (5) Accidentals, (6) Time Values, (7) Major Scales, (8) Minor Scales, (9) Italian Terms and Musical Signs, (10) Intervals, (11) Triads, (12) Simple Time, (13) Finding the Key of a Melody, (14) Transposition, (15) Test Papers. The coverage of intervals and triads is limited to major and minor qualities. European terms and symbols are used throughout the text but note values are identified using American names.

One unique feature of the book is the inclusion of drawings contributed by one of Mrs. Wharram’s students – Robert Zalay. The drawings are comical and use only musical signs and symbols. Even older students find these drawings appealing.

3. Barbara Wharram, *Theory for Beginners* (Ontario, Canada: Frederick Harris Music, 1974), Preface.

Catalog Number:	1.21
Title:	<i>Pulse: A History of Music</i>
Author(s):	Lena McLin
Publisher:	Neil A Kjos, 1977
Cost:	\$3.50 (Amazon)
Format:	One volume; perfect bound; 133 pages
Curriculum:	Music History
ISBN:	0-8497-5600-6

Though it is the intent of this document to encourage the teaching of music theory in the band class, it is felt that this single, excellent music history book (written for school-age students) is worthy of inclusion in this catalog. Published in the 1970's, it saw widespread success for a few years, but today has largely disappeared from the market. It can, however, still be found through the Amazon.com used books archives (brand new copies are also available through that database).

The book begins with the Baroque period, and then alternates chapters between events occurring in Europe and those happening in the new American colonies. All style periods (except the Medieval and Renaissance) are covered with a general overview, as well as extensive biographies (with prominent works lists) for major composers from each period. Each lesson concludes with a "Recall" set of questions. The entire text is filled with dozens of excellent line drawings and illustrations.

While this text is no longer available in mass quantities, it could serve as an excellent model for the teacher who wishes to include some music history in the overall band curriculum. Particularly impressive is the author's correlation of European music history with American music history. This text proves that music history can be accessed by students of all ages.

Catalog Number:	2.01
Title:	<i>Scales, Intervals, Keys, Triads, Rhythm and Meter: A Programmed Course in Elementary Music Theory With An Introduction To Partwriting</i>
Author(s):	John Clough, Joyce Conley, Clare Boge
Publisher:	W.W. Norton, 1999
Cost:	\$58.95 (Amazon)
Format:	One volume; perfect bound; 475 pages
Curriculum:	Independent
ISBN:	0-393-97369-7

This is the third edition of a book first published in 1964 through a grant from the Ford Foundation to study programmed learning. Work on the initial project was completed at Oberlin College by John Clough.

This text assumes that students know: (1) the names of the notes in treble and bass clef, (2) the names of the piano keys, and (3) basic music symbols (sharp, flat, note, etc.). The book follows a programmed format which requires students to read the information in a “cell” or “frame” and then proceed to the next frame to answer questions or to work exercises. Students complete these exercise frames – which are located on the right half of the page, while a cover sheet is used to mask the answers – which are located on the left half of the page. Once the student has completed the exercise(s) he can then remove the cover sheet to check the answers for accuracy.

The benefits of this type of instruction are obvious. The student receives immediate feedback on his work and can progress at a pace that is comfortable to him.

The writing throughout this book is exceptional and the exercises are of the highest caliber. One of the authors (Clare Boge) also holds the Ph.D. in clinical psychology and the text reflects much of her knowledge regarding human learning theory.

Catalog 2.01 Continued – *Scales, Intervals, Keys, Triads, Rhythm and Meter*

Some exercises contain an awkward labeling system. For example, students will be given two intervals and asked which one is a major third. Instead of labeling the first interval “a” and the second interval “b” the items are labeled “x” and “y.” As a person with a significant math phobia this practice was initially unnerving. Continued work in the text, however, seems to alleviate this problem.

Each unit begins with clearly-stated learning objectives and concludes with a test to check student comprehension. The graphics used throughout the book are among the best I’ve ever seen in a music theory workbook. Copious keyboard templates, musical examples, charts, lists, and tables, are used to reinforce lesson concepts. Unique icons are used to indicate “key points” (indicated by a skeleton key), “recall frames” (indicated by a fancy setting of the word “recall”), and “listen and play” frames (indicated by an old RCA-type phonograph) that refer students to the CD recordings that accompany the text. Hundreds of exercise items are included in each unit. The third edition now uses upper and lower case Roman numerals (a radical change from the previous two volumes).

Several sequencing issues in the book inspire concern. Major scales are taught using the whole step/half step pattern. While the initial use of this procedure is applauded, major key signatures are not introduced until much later in the book (after intervals and just before minor scales).

Intervals are taught through their relation to major scales, but students must continue to construct these major scales in their mind using a step pattern. This makes the mastery of intervals (already a confusing process for some students) even more difficult.

Minor scales are taught using step patterns. The harmonic minor scale is introduced first (instead of the pure minor form). Only much later (after minor key

Catalog 2.01 Continued – Scales, Intervals, Keys, Triads, Rhythm and Meter

signatures) is the concept of relative keys introduced.

Triads are introduced using interval construction, but reference is also made to the major triad's relation to scale degrees 1, 3, and 5 of the major scale. The minor triad is also related to scale degrees 1, 3, and 5 of the pure minor scale.

The remaining chord material covers diatonic triads (in major and minor), seventh chords, inversions, figured bass, and chordal analysis. The content of these units is quite good.

The rhythmic content of the book is also exceptional. Numerous lesson and exercise frames cover relative note and rest values as well as simple, compound, and hybrid meter. However, no counting system is introduced or endorsed.

The text concludes with an excellent 100-page introduction to part writing. Ten scores for analysis, answers to all unit tests, and a glossary of terms are also included.

This text is excellent for advanced high school students who wish to progress at their own pace. However some teacher-given guidance will be necessary to navigate the “quirky” sequences used in this book.

Teachers who wish to create custom theory materials for band can learn a great deal about how to write lessons and exercises by closely examining this book.

Catalog Number:	2.02
Title:	<i>A Creative Approach To Music Fundamentals</i>
Author(s):	William Duckworth
Publisher:	Wadsworth/Thomson Learning, 2001
Cost:	\$84.95 (Amazon)
Format:	One volume; perfect bound; 370 pages
Curriculum:	Independent
ISBN:	0-534-51768-4

This relatively obscure but exceptionally well-written book is one of the best fundamentals texts available. Well-written, easy-to-understand lessons are followed by hundreds of quality exercises. The text includes a companion CD rom which runs both on the Macintosh and Windows platforms. The CD contains supplemental exercises and other “interactive activities.”

The book begins with the basics of rhythm and meter including relative note and rest values, the stem rule, guidelines for beaming, an introduction to simple and compound meter signatures, beat values, division values, and borrowed divisions. A counting method is provided for both simple time (Haskell Harr) and compound time (Eastman). A discussion of basic conducting patterns is also included.

Chapter two begins the introduction to pitch material. Treble and bass clef are both introduced, followed by numerous note identification and note writing exercises. The alto and tenor clef are introduced in an appendix which also contains note writing and identification exercises for these two clefs.

Chapter three introduces the piano keyboard and includes numerous illustrations which clarify lesson concepts. Exercises are also provided which require students to name notes on the piano keyboard and also to associate notes on the staff with keys

Catalog 2.02 Continued – A Creative Approach To Music Fundamentals

on the piano.

Students are taught to write major scales using the whole step/half step pattern. Exercises require students to write all major scales in both treble and bass clef *several* times. Solfège syllables are also presented in a sidebar so that students may begin the sightsinging and ear training exercises contained in the remaining chapters. Proper scale degree names are also introduced, and students must complete exercises which require them to provide the matching pitch when given a major key and a proper degree name (for example, E major: subdominant = 4)

Chapter five introduces students to major key signatures. Students are required to identify and write all major key signatures multiple times in treble and bass clef throughout the chapter. One significant feature of Dr. Duckworth's book is his sequence of lesson and exercise material. Most pre-college texts present the lesson information in bulk followed by multiple pages of exercises. In Dr. Duckworth's text, each chapter is filled with short lessons followed immediately by exercises which reinforce that specific skill or concept. In chapter five, for example, students are introduced first to the sharp major key signatures (followed by writing and identification exercises) and then are introduced to the flat major key signatures (followed by writing and identification exercises). The chapter then concludes with exercises which require students to write major key signatures for all keys (sharp and flat). Larger cumulative reviews of concepts are also spaced every three or four chapters throughout the book. These are called "Focus on Skills".

Chapter six introduces intervals through relation to the major scale and by counting half steps. Minor, augmented, and diminished qualities are created through chromatic alteration (and also by counting the total number of half steps included). Compound intervals are also introduced as well as the concept of interval inversion.

Catalog 2.02 Continued – A Creative Approach To Music Fundamentals

No mention is made, however, of descending intervals.

The discussion of minor keys is presented before the concept of minor scales. Students first learn that each major scale has a related pure minor scale within it that uses the same key signature. Students first become proficient at naming relative major and minor keys (and writing and identifying their key signatures).

Chapter eight teaches students to write minor scales using relative key signatures (pure form). Harmonic and melodic forms of the scale are achieved through raising the 6th or 6th and 7th scale degrees respectively. Step patterns for each scale are also shown. Exercises require students to write all minor scales, in all three forms, in both treble and bass clef, ascending and descending. Additional exercises ask students to write minor scales using only letter names. Proper degree names for the minor mode are also introduced in this chapter though Dr. Duckworth refers to the seventh scale degree of the pure minor form as “leading tone” (rather than subtonic) and the raised sixth scale degree of the melodic minor scale as “submediant” (rather than raised submediant).

Chapter nine introduces students to pentatonic scales, whole tone scales, and the church modes. Students are not required, however, to transpose the church modes in the chapter exercises. This material is covered in an appendix which introduces students to both methods of modal transposition (altered major and minor scales; related to major scales).

Chapter ten begins the study of triads. All triad qualities are introduced through interval construction and are followed by a discussion of proper degree names and diatonic major triads. Diatonic minor triads and lead sheet symbols are introduced several pages later. This chapter concludes with an introduction to the dominant seventh chord – all other seventh chord qualities are omitted.

Catalog 2.02 Continued – *A Creative Approach To Music Fundamentals*

Chapter eleven introduces students to the concept of tonality. Authentic, plagal, half, and deceptive cadences are thoroughly covered as well as the basics of diatonic chord progression. An excellent discussion of how to harmonize a melody follows.

Eleven appendices are included and cover the following topics:

- (1) Rhythms for counting and performing.
- (2) World rhythms in two and three parts.
- (3) Syllables for sightsinging scales and modes.
- (4) Melodies for sightsinging and playing.
- (5) Major scale fingerings for keyboard instruments.
- (6) The C clef.
- (7) A system for octave identification (MIDI system).
- (8) Transposing the modes.
- (9) A brief discussion of dynamics.
- (10) A brief introduction to timbre (including the overtone series).
- (11) A brief discussion of acoustics.

Dr. Duckworth's text is exceptionally well-designed and is one of the best models for teachers to study. His lessons are short and are followed by an abundance of high-quality exercises which reinforce every facet of the lesson concept. Chapter summaries are provided and every third or fourth chapter contains a large set of review exercises to check for cumulative comprehension. Dr. Duckworth's sequence of presentation is also extremely logical, relating each new topic to something the students have already learned. Additionally, each chapter contains dozens of staff examples, musical examples, charts, diagrams, and illustrations.

Catalog Number:	2.03
Title:	<i>Basic Materials In Music Theory: A Programmed Course, 9th ed.</i>
Author(s):	Paul O. Harder and Greg Steinke
Publisher:	Prentice Hall, 2000
Cost:	\$81.60 (Amazon)
Format:	One volume; perfect bound; 378 pages
Curriculum:	Independent
ISBN:	0-205-29584-3

This popular text was originally written by Paul O. Harder in 1965. Following his death, Dr. Harder's widow gave her husband's papers to a favorite student, Dr. Greg Steinke, who today continues the work of his mentor.

Also written in a programmed format, this text allows students to progress at their own pace by reading lesson material and then completing exercises organized into frames. The exercise frames have the answers provided just to the left so students can cover them while completing the exercise items and then uncover the answers to check their work.

This text begins with a good introduction to acoustics and the physics behind musical sounds (including the overtone series). Other chapters cover all the basics of music theory including pitch reading in all clefs, keyboard fundamentals, rhythm and meter, intervals, major and minor scales, major and minor key signatures, and triads.

Lesson frames are well-written and are easy to understand. Exercise frames are equally well-written and are carefully sequenced. Each unit concludes with Mastery Frames, Supplementary Activities, Supplemental Assignments, and Ear Training Activities.

Catalog 2.03 Continued – *Basic Materials in Music Theory*

The sequence of the book is generally good, though the placement of the interval unit before the major scale unit raises a significant concern. Dr. Harder teaches students to spell intervals using a bizarre process known as the “natural interval method.” The system requires students to memorize the quality of all the natural intervals (basic intervals spelled without accidentals). Major, minor, augmented, and diminished intervals can then be derived through chromatic alteration of the basic spellings. Several attempts to understand the utility of this system have been made by this writer without success. This teaching method, combined with the placement of intervals before the study of major scales, seems to be somewhat eccentric and often results in this otherwise fine text being rejected by teachers.

Other topics follow a normal presentation. The text begins with the assumption that students have no previous musical experience and efficiently introduces them to the staff, notes, and the various clefs.

Piano basics are covered with numerous keyboard templates provided to clarify lesson concepts. Octave registers are identified using the Helmholtz System.

Students are taught to write major scales by step pattern first; and key signatures are introduced two chapters later (after minor scales). Proper degree names are not discussed, but a brief mention of tetrachord combination is made.

Minor scales are taught first by using step patterns. Later in the unit covering key signatures, students are introduced to the concept of relative major and minor scales. At this point students are taught to write minor scales using relative key signatures with chromatic alterations of the sixth and seventh scale degrees.

Triads are taught principally through their relation to the major and minor scale, though interval construction is also explained. Augmented and diminished qualities are achieved through interval construction as well as through chromatic alteration of

Catalog 2.03 Continued – *Basic Materials in Music Theory*

the major triad (raise the fifth a chromatic half step to achieve augmented; lower the third and fifth each one chromatic half step to achieve diminished). Diatonic major and minor triads are discussed, though inversions are completely omitted.

The programed nature of this book and the quality of lesson and exercise frames make it an excellent example for teachers to study when creating custom theory materials. The ear training exercises found at the end of each chapter are also quite good, very simple, and easily adaptable to the band rehearsal.

Catalog Number:	2.04
Title:	<i>Fundamentals of Music Theory: A Program, 2nd ed.</i>
Author(s):	Bertrand Howard
Publisher:	Harcourt, Brace, and World, 1975
Cost:	Custom printing price available from the publisher.
Format:	One volume; perfect bound; 245 pages
Curriculum:	Independent
ISBN:	0-15-529461-X

This text is largely out-of-print but can be ordered through the textbooks on demand program at Thomson Custom Publishing (the current copyright owner). The first drafts of the text were written and tested at the University of Texas at Austin (presumably during the author's graduate residence) in the early 1960's. Older copies of the text can be found on Amazon.com's used book database.

Another programmed text, this book allows students to progress at their own pace and requires little teacher assistance. Mr. Howard's writing is some of the best I've found in the programmed format textbooks. His exercises are perfect in quantity and design and provide students with the perfect amount of reinforcement before moving to new concepts.

This book begins with the assumption that students have little or no previous musical training. The sequence of concepts throughout the book is the most logical of any found in the programmed texts discussed in this catalog.

Treble and bass clef are introduced first with the alto and tenor clefs being left to the end of the first unit. Rhythm and meter units follow which introduce students to relative note and rest values as well as simple and compound time.

Numerous piano templates are used to introduce basic keyboard concepts (half

Catalog 2.04 Continued – *Fundamentals of Music Theory, A Program*

steps, whole steps, accidentals, enharmonics, etc.) though no mention is made of chromatic and diatonic half steps.

Students are taught to write all scales (major, minor, and modal) by step pattern. A discussion of key signatures does not appear until after the unit covering intervals. Though the use of step patterns for scale construction is cumbersome and prone to error, it is a technique embraced by many teachers. Proper degree names and solfège syllables are not mentioned in this text.

Intervals are taught through relationship to the major scale. Minor, augmented, and diminished qualities are achieved through chromatic alteration of major and perfect intervals. Descending intervals are spelled by counting down from the given note and no relation is made between this task and that of interval inversion (which is covered much later in the chapter).

Major and minor key signatures as well as relative and parallel keys are covered two units after the first introduction to scales. The unit is good but its placement after the interval unit is questionable and more key signature writing exercises are needed.

Major triads are related to scale degrees one, three, and five of the major scale. Minor triads are related to scale degrees one, three, and five of the minor scale. All other qualities are achieved through interval construction. Diatonic major and minor triads are introduced but Roman numerals are not used to indicate the quality or fundamental scale degree of each chord. Inversions are also included but their coverage is limited.

Each unit in the text concludes with a Self-Quiz. The answers to these quizzes can be found in the back of the textbook.

Catalog Number:	2.05
Title:	<i>Introductory Musicianship, A Workbook, 6th ed.</i>
Author(s):	Theodore A. Lynn
Publisher:	Wadsworth/Thomson Learning, 2003
Cost:	\$79.95 (refers to new 7th edition – Amazon)
Format:	One volume; perfect bound; 294 pages
Curriculum:	Independent
ISBN:	0-15-506097-X

This is arguably one of the best pre-college fundamentals texts I've seen. The writing is clear and simple, the lessons are logically organized, and the exercises (literally hundreds of them) are well written. The book is also filled with numerous counting/singing exercises for students to practice in and out of class. These exercises are organized into units which are placed in between those covering pitch and rhythm concepts. The counting/singing units are organized by meter type and melodic content and introduce students to sightsinging with solfège in major and minor keys.

Unlike many workbooks, this text offers multiple approaches to each new topic allowing teachers and students to choose the method that works best for them.

All clefs are introduced at the beginning of the text. Copious staff examples illustrate the line and space names associated with each clef and manuscript lessons are provided for each clef.

Comparative note and rest values are shown in large, full-page charts which are easy-to-read and easy-to-understand. Additional staff examples illustrate the use of dots, ties, stems, flags, and beams.

An excellent explanation of meter is also provided which clearly shows the difference between simple, compound, and hybrid forms. Three pages of rhythm examples

Catalog 2.05 Continued – *Introductory Musicianship*

are used to illustrate these important concepts.

Keyboard basics (piano key names, half steps, whole steps, enharmonics, etc.) are introduced with multiple keyboard templates used for clarification. New to the sixth edition is the inclusion of keyboard templates for students to complete in the exercise section for this unit.

Major scales are taught first using the whole step/half step pattern but key signatures are introduced just one page later. The overtone series is also introduced and is used to explain the relationship of keys found on the circle of fifths.

An excellent staff illustration clearly shows the placement of key signature accidentals in both the treble and bass clef. Students are also shown the overlapping tetrachord system which can be used to create scales. Three full pages show all the major scales and their key signatures in treble and bass clef as well as piano keyboard illustrations.

Minor scales are first introduced using step patterns but the text quickly introduces students to the concept of relative keys. A three page illustration shows all the pure minor scales and their key signatures in treble and bass clef. Multiple keyboard illustrations are given which show minor scales on the piano.

An excellent discussion of parallel scales, chromatic scales, church modes, pentatonic scales, whole tone scales, blues scales, and twelve tone rows is also included. It should be noted that the coverage of church modes teaches students to relate modes to major scales (method one) and also how to think of them as altered forms of major and minor scales (method two).

Intervals are introduced both in relation to the major scale and through the half step counting process. This unit includes more staff illustrations explaining the identification, spelling, and inversion of intervals than any other text listed in this catalog

Catalog 2.05 Continued – *Introductory Musicianship*

Compound intervals are also introduced.

Major and minor triads are explained by interval construction and by relation to the major and minor scale. Diminished and augmented qualities are explained through interval construction and by chromatic alteration of major and minor triads. Diatonic triads are introduced in the major mode only. Roman numerals are used in the upper/lower case format preferred by most teachers.

The five types of seventh chords are introduced using clear, easy-to-understand staff illustrations. The inversion of triads and seventh chords is also thoroughly discussed and an entire page of commercial chord symbols concludes this unit.

A short unit covering melody writing and instrumental transposition is also provided. The text concludes with an introduction of chord doubling and spacing, cadences, non-chord tones, piano accompaniment patterns, and figured bass.

This exceptional text is a must-have for directors who wish to teach music theory in band. Because it presents multiple approaches to each new concept, teachers can experiment to find the method that is most efficient and best matches their teaching style. The quality of the exercises in this text are unsurpassed, and are worthy of close examination and emulation.

Catalog Number:	2.06
Title:	<i>The Music Kit, 3rd ed.</i>
Author(s):	Tom Manoff
Publisher:	W.W. Norton, 1994
Cost:	\$68.20 (refers to new 4th edition – Amazon)
Format:	Two volumes; perfect bound; Workbook 258 pages; Rhythm Reader and Score Book 133 pages
Curriculum:	Independent
ISBN:	0-393-96325-X

First published in 1976, *The Music Kit* was quickly recognized as one of the best (and most popular) fundamentals books on the market. Comprised of two books and cassette recordings, the Workbook covers all pitch material (note reading, the piano keyboard, scales, keys, intervals, triads, etc.) The Rhythm Reader and Scorebook contains all of the rhythm material (note and rest values, rhythm counting, simple, compound, and hybrid meter). This book also contains 79 companion scores for recorded musical examples. These scores are referenced throughout the Workbook and Rhythm Reader and are provided for student analysis.

The lesson and exercise content in this text (the singular is used here to refer to both books) are exceptional. Numerous keyboard templates and staff examples are provided to clarify lesson concepts. New to the third edition is the use of a two-color printing system with headers, new terms, and sample exercise answers all printed in blue (the remaining text is printed in black).

The book begins with the introduction of treble and bass clef and contains hundreds of note identification and note writing exercises (many of which are timed). Alto and tenor clef are omitted in this series. Manuscript lessons are provided to show students the steps for drawing clefs. “Hot boxes” are used in this an all subsequent units to

Catalog 2.06 Continued – *The Music Kit*

summarize key points or concepts for students.

The piano keyboard is introduced slowly and methodically with dozens of templates used to illustrate various keyboard concepts. Students are also asked to complete exercises which contain keyboard templates and keyboard-to-staff items. The key numbering system (1-13) is used to explain the concept of half steps.

Students are taught to spell major scales using the whole step/half step pattern. Exercises are provided which require students to write all their major scales in both clefs and to also mark the matching keys on the piano keyboard. Basic intervals are introduced just after the major scale (number size only –no qualifiers yet).

Major key signatures are introduced in the chapter following major scales, and an excellent lesson entitled, “In The Key Of” explains the concept of tonality. Students are asked to write their major key signatures in both clefs but only once for each key. Additional key signature writing exercises are needed.

Transposition by key signature is also discussed in this chapter and students are asked to transpose melodic fragments (motives) from one key to another. A brief discussion of form and melodic contour concludes the chapter.

Intervals are initially introduced using the half step counting method but several pages later the relationship of major and perfect intervals to the major scale is shown. Students are taught to create minor, augmented, and diminished qualities through chromatic alteration of major and perfect intervals and also by counting half steps. An excellent explanation of natural intervals is included (and is much easier to understand than that found in the text by Drs. Harder and Steinke). The placement of this discussion in the overall sequence of the book makes sense because it is introduced *after* students have mastered the interval spelling concept. Dr. Manoff concludes the interval unit with discussions of interval inversion, and consonance and dissonance.

Catalog 2.06 Continued – *The Music Kit*

The pure minor scale is introduced by step pattern, but two pages later the concept of relative keys is introduced. Students are then asked to write minor scales using the relative major key signature with chromatic alterations used to achieve the harmonic and melodic ascending forms of the scale. Students are also asked to identify and write minor key signatures in both clefs. Keyboard templates are provided which require students to write minor scales on the matching piano keys. The unit concludes with an excellent lesson covering the use of the various forms of the minor scale.

Major triads are introduced by relating them to scale degrees one, three, and five of the major scale. Other triad qualities are achieved through chromatic alteration of the major quality. The first triad unit concludes with introductions to four part voicing, chord inversions, harmonizing a melody, and neighbor and passing tones.

A second triad unit begins by explaining the method used for difficult triad spellings (non-tonic tones). The chapter then turns to a discussion of diatonic major triads; and the upper/lower case Roman numeral system is used throughout the remainder of the book. This unit concludes with a brief discussion of motivic transformation (only the methods of sequence and inversion are covered).

The five types of seventh chords are introduced in Chapter Ten and include staff and piano illustrations to clarify their construction. Chapter Ten also includes an introduction to diatonic triads in the minor mode.

Chapter Eleven covers the harmonization of melodies through various keyboard textures. Chapter Twelve introduces the church modes (though students are required to memorize step patterns) as well as basic forms (binary, ternary, etc.). The Workbook concludes with a large set of review exercises as well as several appendices which cover sight-singing, musical terms and symbols, the overtone series, the guitar fretboard

Catalog 2.06 Continued – *The Music Kit*

and fingering chart, progressions for improvisation, and a recorder fingering chart.

The Rhythm Reader and Scorebook contains all of the rhythm material for this package. Simple and compound time are thoroughly covered (and include numerous counting examples – using the Haskell Harr method) though hybrid meter is given only cursory coverage. The rhythm reader follows the note value presentation sequence of popular band method books.

The excellent lesson and exercise content of this text pack (particularly the emphasis placed on the piano keyboard and rhythm counting) make this another “must have” for any director who wishes to teach theory in band – particularly those who wish to create their own materials. It should also be noted that the two-volume approach of this text as well as its slow pace make it highly adaptable for use in the daily band class. The cost of the two-book package, however, could be prohibitive.

An Instructor’s Manual is available for this text as well as a computer software.

Catalog Number:	2.07
Title:	<i>Rudiments of Music, 3rd ed.</i>
Author(s):	Robert W. Ottman, Frank Mainous
Publisher:	Prentice Hall, 1995
Cost:	\$85.50 (refers to new 4th edition – Amazon)
Format:	One volume, perfect bound,
Curriculum:	Independent
ISBN:	0-13-706740-2

Robert Ottman was arguably one of the finest theory pedagogues to live in the last fifty years. His *Elementary Harmony* was one of the first student-oriented theory texts ever published.⁴ For decades it was the preeminent college theory text.

Rudiments of Music, written with Frank Mainous (his colleague at the University of North Texas), is still another example of Ottman's influence as a writer and teacher. Ottman's works are known for their brevity, clarity, and thoroughness. His exercises are some of the best ever written; due to his constant revisions and improvements.

Chapter one begins with an introduction to the treble and bass clef (the alto and tenor clef are relegated to the appendix). The first chapter also contains an introduction to the piano keyboard and immediately makes reference between notes written on the staff and their corresponding keys on the piano. Numerous keyboard templates are provided to illustrate lesson concepts and many are also included in the exercises. One appealing feature of the text is the practice of leaving the black keys on the keyboard "hollow" so that students can write letter names in them. The first chapter

4. Many early theory texts were written to satisfy the personal philosophy of the writer/teacher. Ottman's texts became popular because they were written to meet the needs of the student. Information was logically and clearly presented and exercises were designed to ensure student mastery of lesson concepts. A close examination of theory/harmony texts published prior to the first edition of *Elementary Harmony* and those printed after it shows a remarkable "shift" in text design, presentation, and content.

Catalog 2.07 Continued – *Rudiments of Music*

concludes with a summary of key concepts (as do all subsequent chapters).

Chapter two contains an introduction to note and rest values, the stem rule, and guidelines for beaming.

Chapter three continues with a discussion of chromatic and diatonic half steps as well as whole steps. Again numerous diagrams of the piano keyboard are provided for clarity.

Chapter four introduces the major scale by step pattern. While students are shown a chart of the major scales and their required number of accidentals, key signatures are not discussed until several chapters later. Exercises require students to write all major scales ascending and descending in both treble and bass clef.

Chapter five continues the study of major scales and introduces students to proper degree names (tonic, supertonic, mediant, etc.) and their function. Exercises require students to provide the proper scale degree for pitches from various scales. A study of key signatures prior to this unit would have made these exercises easier for students to complete.

Chapter six returns to the study of meter and rhythm and covers the grouping of beats (duple, triple, and quadruple) in simple time. Chapter seven continues with a discussion of beat division and the differences between simple and compound time. At this point in the text no counting system has been introduced. Chapter eight is dedicated to the comparison (through several excellent charts) of simple and compound meters.

Chapter nine introduces students to the solfège syllables associated with the major scale and the fingering patterns required for playing them on the piano. Chapter nine finally introduces students to major key signatures and the concept of tonality. Students are asked to identify and to write major key signatures in both treble and bass

Catalog 2.07 Continued – *Rudiments of Music*

clef but more writing exercises are needed. Two blank circle of fifths templates are also provided for students to complete.

Chapter twelve continues with meter and rhythm and introduces students to conducting patterns and rhythm counting in simple and compound time. Dr. Ottman's counting system is somewhat bizarre and is vastly different from either the Eastman or the Haskell Harr systems. Beat numbers are counted using numbers (in both simple and compound time) and divisions of the beat are indicated with the syllable "ta." No syllable is ever shown for subdivisions of the beat. This chapter (as well as many other chapters in the book) refer students to Dr. Ottman's book *Music for Sight-singing* for additional rhythm and singing exercises. The chapter concludes with a procedure for rhythmic dictation.

Minor scales are introduced in chapter fourteen and are taught by step pattern. Of particular interest is the decision by Ottman to wait until this point in the book to introduce double sharps and double flats. This decision, however, is logical, as only the minor scales require the use of these accidentals. A footnote informs students that the double flat is not found in any "major or minor scale spelling." Ottman also waits until this moment to introduce students to the Rule of Accidentals. The chapter concludes with an excellent discussion of the uses of the harmonic and melodic forms of the minor scale. Exercises require students to write all minor scales, ascending and descending, in both treble and bass clef.

Chapter fifteen introduces students to the proper degree names of the minor scales (which are the same as those of the major scale with the exception of the raised sixth scale degree used in melodic minor – called the "raised submediant," and the raised seventh scale degree used in harmonic and melodic minor – called the "subtonic"). Multiple exercises require students to mark the notes of pure, harmonic, and

Catalog 2.07 Continued – *Rudiments of Music*

melodic minor scales on the piano keyboard.

Chapter sixteen introduces students to minor key signatures. Relative keys and parallel keys are introduced in chapter seventeen.

Chapter eighteen introduces students to intervals by relating them to the major scale. In chapter nineteen students spell minor, diminished, and augmented qualities by chromatic alteration of major and perfect intervals. Ottman also provides the simplest explanation for spelling intervals above non-tonic tones (D#, E#, G#, A#, B#, Fb). He suggests that students simply remove the accidental from the given note, spell the requested interval, and then reapply the removed accidental to both pitches.

Chapter twenty introduces major triads by interval spelling and by relating them to the major scale. Other triad qualities are introduced through interval construction. This chapter also contains an introduction to inversions, close and open position, and doubling and spacing for four part writing. The chapter concludes with a discussion of diatonic major triads (upper and lower case Roman numerals are used).

The final three chapters of the book are dedicated to playing chords at the piano and harmonizing melodies in major and minor keys. Three appendices cover acoustics (including the overtone series), octave register designators (Helmholtz system), C clefs, church modes, and musical terms.

Dr. Ottman's work is of the highest caliber. However, if his books have one flaw, it is his tendency to overexplain a concept. While at times this extra attention to detail is needed for some students, it can confuse others who quickly "get the concept" and are ready to move on. This trend in his writing was largely eliminated from his harmony texts through years of revision. Unfortunately it still plagues his otherwise exceptional fundamentals workbook.

The charts which follow show the comparative content of books in part two of the catalog (college-preparatory texts). Texts from part one were not included in this analysis because of their wide variation in content and scope. For reference purposes,

the author given at the top of the column refers to the text indicated below:

- (1) Clough – *Scales, Intervals, Keys, Triads, Rhythm and Meter* (catalog 2.01)
- (2) Duckworth – *A Creative Approach to Music Fundamentals* (catalog 2.02)
- (3) Harder – *Basic Materials in Music Theory* (catalog 2.03)
- (4) Howard – *Fundamentals of Music Theory: A Program* (catalog 2.04)
- (5) Lynn – *Introductory Musicianship* (catalog 2.05)
- (6) Manoff – *The Music Kit* (catalog 2.06)
- (7) Ottman – *Rudiments of Music* (catalog 2.07)

Table 1

Pre-College Texts – Comparative Treatment of Clefs and Note Reading

Feature	Clough	Duckworth	Harder	Howard	Lynn	Manoff	Ottman
Treble and Bass Clef Introduced at Beginning of Text		✓	✓	✓	✓	✓	✓
Alto and Tenor Clef Introduced at Beginning of Text			✓	✓	✓		
Alto and Tenor Clef Introduced in Appendix or Later Chapter		✓					✓
Manuscript Lessons Provided for Treble and Bass Clef		✓		✓	✓	✓	✓
Manuscript Lessons Provided for Alto and Tenor Clef		✓		✓	✓		
Note Identification Exercises Provided Treble and Bass Clef		✓	✓	✓	✓	✓	✓
Note Identification Exercises Provided for Alto and Tenor Clef		✓	✓	✓	✓		
Note Writing Exercises Provided for Treble and Bass Clef		✓	✓	✓	✓	✓	✓
Note Writing Exercises Provided for Alto and Tenor Clef		✓	✓	✓	✓		

Table 2

Pre-College Texts – Comparative Treatment of Keyboard Basics

Feature	Clough	Duckworth	Harder	Howard	Lynn	Manoff	Ottman
Half Steps Explained With Piano Illustration	✓	✓	✓	✓	✓	✓	✓
Whole Steps Explained With Piano Illustration	✓	✓	✓	✓	✓	✓	✓
Chromatic and Diatonic Half Steps Introduced	✓	✓	✓		✓	✓	✓
Terms “Tone” and “Semitone” used.	✓					✓	
Rule of Accidentals Introduced		✓			✓	✓	✓
Double Sharps and Double Flats Introduced	✓	✓	✓	✓	✓	✓	✓
Enharmonics Explained With Piano Illustration	✓	✓	✓	✓	✓	✓	✓
Keyboard to Staff Illustrations Provided	✓	✓	✓	✓	✓	✓	✓
Octave Register System Included (H=Helmholtz; M=Midi)		✓ (M)	✓ (H)		✓ (H)		✓ (H)
Keyboard Template Exercises Provided		✓		✓	✓	✓	✓
Keyboard To Staff Relationship Exercises Provided		✓		✓	✓	✓	✓

Table 3

Pre-College Texts – Comparative Treatment of Major Scales and Key Signatures

Feature	Clough	Duckworth	Harder	Howard	Lynn	Manoff	Ottman
Major Scales Introduced First By Step Pattern	✓	✓	✓	✓	✓	✓	✓
Proper Degree Names Introduced		✓			✓	✓	✓
Solfège Syllables Introduced		✓			✓	✓	✓
Process of Tetrachord Combination Explained			✓		✓		✓
Major Scales Shown On The Piano Keyboard					✓	✓	✓
Students Required to Write All Major Scales in Treble and Bass Clef		✓			✓	✓	✓
Students Required To Write Major Scales on The Piano Keys						✓	✓
Students Required To Write Major Scales Using Letter Names Only	✓	✓					✓
Major Key Signatures Introduced In Same Chapter as Major Scales					✓		
Circle of Fifths or Similar Device Provided	✓	✓	✓	✓	✓	✓	✓
Students Required to Write All Major Key Signatures in Treble and Bass Clef		✓	✓		✓	✓	✓
Major Key Signature Identification Exercises Provided	✓	✓	✓	✓	✓	✓	✓

Table 4

Pre-College Texts – Comparative Treatment of Church Modes

Feature	Clough	Duckworth	Harder	Howard	Lynn	Manoff	Ottman
Modes Introduced (T=In Text; A=Appendix)		✓ (A)	✓ (T)	✓ (T)	✓ (T)	✓ (T)	✓ (A)
Modes Related To Major Scale (or Other Method as indicated)		✓	Related to White Keys on Piano	By Step Patterns	✓	By Step Patterns	By Step Patterns
Modes Related To Major and Minor Scales		✓			✓		
Students Required to Write Modes on Staff or Using Letter Names		✓		✓	✓	✓	
Students Required to Identify Given Modes				✓			

Table 5

Pre-College Texts – Comparative Treatment of Minor Scales

Feature	Clough	Duckworth	Harder	Howard	Lynn	Manoff	Ottman
Minor Scales Introduced by Step Pattern	✓	✓	✓	✓	✓		✓
Minor Scales Introduced by Relation to Major Scales/Key Signatures		✓			✓	✓	
Minor Scales Shown on Piano Keyboard	✓		✓		✓	✓	✓
Students Required to Write All Minor Scales in Treble and Bass Clef		✓			✓	✓	✓
Students Required to Write Minor Scales on the Piano Keys	✓					✓	✓
Students Required to Write Minor Scales Using Letter Names Only	✓	✓		✓			✓
Students Required To Identify Given Minor Scales	✓		✓	✓	✓		✓
Discussion of Proper Degree Names as Pertaining to Minor Scales Included		✓			✓		✓
Minor Key Signatures Introduced in Same Chapter as Minor Scales					✓	✓	
Minor Key Signatures Introduced <i>before</i> Minor Scales		✓					
Circle of Fifths or Similar Device Provided for Minor Key Signatures	✓	✓	✓	✓	✓	✓	✓
Concept of Relative Keys Introduced	✓	✓	✓	✓	✓	✓	✓
Concept of Parallel Keys Introduced		✓	✓	✓	✓	✓	✓
Students Required to Write All Minor Key Signatures in Treble and Bass Clef		✓	✓		✓		✓
Minor Key Signature Identification Exercises Included	✓	✓	✓	✓	✓		✓

Table 6

Pre-College Texts – Comparative Treatment of Intervals

Feature	Clough	Duckworth	Harder	Howard	Lynn	Manoff	Ottman
Intervals Introduced Before (B) or After (A) Major Scales.	A	A	B	A	A	A	A
Major and Perfect Qualities Achieved by Counting Half Steps.			Dr. Harder teaches interval spelling by having students memorize the quality of all natural intervals. Other qualities are then achieved through compression and expansion.		✓	✓	
Major and Perfect Qualities Achieved by Relation to the Major Scale.	✓	✓		✓	✓	✓	✓
Minor, Augmented, and Diminished Qualities Achieved by Counting Half Steps.		✓				✓	
Minor, Augmented, and Diminished Qualities Achieved by Expansion and Compression of Major and Perfect Intervals.	✓	✓		✓	✓	✓	✓
Descending Intervals Spelled by Counting Down from Given Note.	✓	Descending intervals are not discussed in this text.		✓	✓	Descending intervals are not discussed in this text.	Descending intervals are not discussed in this text.
Descending Intervals Spelled by Inversion.			✓	✓			
Doubly Augmented and Doubly Diminished Intervals Discussed.	✓				✓		✓
Enharmonic Spelling of Intervals Discussed.	✓		✓				✓
Compound Intervals Discussed.	✓	✓			✓		
Perfect Fourth/Perfect Fifth Rule Explained.					✓		
Students Required to Spell Intervals Above a Given Pitch In Treble and Bass Clef.	✓	✓	✓	✓	✓	✓	✓
Students Required to Spell Intervals Below a Given Pitch In Treble and Bass Clef.	✓		✓	✓	✓		
Students Required to Identify Ascending and Descending Intervals in Treble and Bass Clef.	✓	✓	Students required to identify ascending intervals only.	✓	Dr. Lynn's text uses harmonic intervals exclusively.	Dr. Manoff's text uses harmonic intervals exclusively.	✓

Table 7

Pre-College Texts – Comparative Treatment of Rhythm and Meter

Feature	Clough	Duckworth	Harder	Howard	Lynn	Manoff	Ottman
Chart of Comparative Note Values Provided	✓			✓	✓	✓	✓
Chart of Comparative Rest Values Provided							
Longest Duration Introduced	whole	whole	breve	breve	breve	whole	breve
Shortest Duration Introduced	64th	16th	128th	64th	64th	64th	128th
Manuscript Lessons/ Exercises Provided for Note and Rest Values		✓	✓	✓	✓	✓	✓
Simple Time Counting System Included		✓			✓	✓	✓
Compound Time Counting System Included		✓			✓	✓	✓
Hybrid Meter Introduced			all meters are classified as simple or compound	all meters are classified as simple or compound	✓	✓	
Conducting Patterns Introduced		✓				✓	✓
Note/Rest Value Equations Included	✓	✓	✓	✓	✓	✓	✓
Rhythm Counting Exercises Included		✓			✓	✓	✓

Table 8

Pre-College Texts – Comparative Treatment of Triads

Feature	Clough	Duckworth	Harder	Howard	Lynn	Manoff	Ottman
Major Triads Introduced Through Interval Construction	✓	✓	✓	✓	✓	✓	✓
Major Triads Related To Scale Degrees 1–3–5 of Major Scale	✓		✓	✓	✓	✓	✓
Minor, Augmented, and Diminished Qualities Achieved by Interval Construction	✓	✓	✓	✓	✓	✓	✓
Minor, Augmented, and Diminished Qualities Achieved by Alteration of Major Triads			minor triads related to 1–3–5 of minor scale	minor triads related to 1–3–5 of minor scale	✓	minor triads related to 1–3–5 of minor scale	
Inversions Introduced	✓	✓		✓	✓	✓	✓
Figured Bass Introduced	✓	✓			✓		
Diatonic Major Triads Introduced.	✓	✓	✓	✓	✓	✓	✓
Diatonic Minor Triads Introduced.	✓	✓	✓	✓	✓		
Upper and Lower-Case Roman Numerals Used	✓	✓	✓	Arabic numbers	✓	✓	✓
Triad Spelling Exercises Included	✓	✓	✓	✓	✓	✓	✓
Triad Identification Exercises Included	✓	✓	✓	✓	✓	✓	✓
Students Required to Spell Triads On Piano Keys	✓					✓	

Table 9

Pre-College Texts – Ancillary Content

Feature	Clough	Duckworth	Harder	Howard	Lynn	Manoff	Ottman
Musical Terms, Signs, and Symbols Introduced		✓	✓		✓	✓	✓
Instrumental Transposition Introduced			✓		✓		
Basic Acoustics Introduced		✓	✓		✓		✓
Sight-Singing Material Included		✓	✓		✓		✓
Dicatation Material Included		✓	✓		✓		✓
Keyboard Exercises Included		✓	✓		✓		✓
Glossary Provided	✓	✓			✓	✓	✓
Index Provided		✓	✓	✓	✓		✓
Audio Recordings Included	✓	✓		✓		✓	
CD Rom Included (or other format)		✓			website	drill diskette	

CHAPTER V

HISTORY OF AN IDEA

The final segment of this document contains a sequenced and comprehensive music theory curriculum written specifically for use in the middle and high school band classes. The curriculum is organized into three books, the first two intended for use by middle school students, the third (a much larger volume) intended for use by high school students. It should be noted, however, that the books are designed to be non-age specific and can be used by any grade level (preferably no younger than sixth grade) if the teacher so desires.

This curriculum was developed over a period of fourteen years encompassing my tenure as Director of Bands at J.M. Alexander Middle School, and later at Z.B. Vance High School (both part of the Charlotte-Mecklenburg School System). This period also includes my two years of full-time doctoral residency at the University of Southern Mississippi.

A contextual background is given here to provide the reader with an understanding of the circumstances and events which influenced the content and scope of the books which are in publication today.

Trouble With College Theory

The idea to write a theory workbook for band first came to me as a freshman music major at Winthrop University in Rock Hill, South Carolina (in 1986). I and many of my classmates were struggling with the basics of music theory and I had become convinced that the study these fundamentals (pitch reading in all clefs, keyboard basics, scales, key signatures, intervals, triads, rhythm and meter) should begin with the first day of band class – not the first day of college. I began to search local music stores for a “music theory book for band.” After months of searching none was found. What I did find was a variety of workbooks and texts which all suffered from one or more of

the following flaws:

- (1) The text was written for piano students and covered concepts such as “five finger patterns” which were irrelevant to band students.
- (2) The text was written to meet the curriculum requirements of the Royal Conservatory of Music (in Canada) and contained European terms and symbols which might prove confusing to American students (i.e. semitone, tone, “X” used for augmented; “+” used for major; “-” used for minor).
- (3) The text was designed for pre-college fundamentals review and contained language that was too sophisticated for use in the band class. Prices of these texts were also prohibitive (\$50.00 or more).
- (4) The text contained too few exercises to properly reinforce lesson concepts.
- (5) The text did not contain enough material to provide for several years of study without duplication of concepts or exercises.
- (6) The text did not thoroughly cover some concepts (i.e. key signatures and scales involving six or seven accidentals).
- (7) The sequence of concepts in the text was not appropriate for band students (i.e. all note values introduced at once).

I soon realized that I could write a music theory workbook for band. I shared this new epiphany with my theory professor, who just laughed and went to get a refill on his coffee. I was doing poorly in his class, and he was clearly amused at my naïveté. Nevertheless, my search for good music theory books would continue throughout my teaching career and would become something of a hobby.

A Young Teacher

My first teaching position was as Director of Bands at J.M. Alexander Middle School in Huntersville, North Carolina. Part of the Charlotte-Mecklenburg School System (100,000 students total), Alexander was located in the extreme northwestern tip of

Mecklenburg County. The school (opened in the 1950's) was wonderfully diverse, housing the students of "yuppies," of Davidson College Faculty (a prestigious four-year liberal arts college located ten miles to the north – Woodrow Wilson's alma mater), and of "progressive country folk" whose families had lived there for generations. Originally an agricultural area, most of the farms had been sold to real estate developers who quickly turned them into beautiful neighborhoods. The attraction of nearby Lake Norman and the desire to escape the city (just thirty minutes south) had resulted in a population explosion in the area. Four small towns: Huntersville, Davidson, Cornelius, and Long Creek formed the school's attendance zone. Just across Hambright Road and through a patch of pine trees stood North Mecklenburg High School. The faculty at Alexander was superb, and was filled with veteran teachers – many of whom had been at the school "since before the interstate came." Alexander housed 1600 students in grades seven, eight, and nine and was in the process of changing from a junior high school model to a middle school model (a transition that would last the whole of my five years there). Because of Alexander's remote proximity to the heart of the city, bussing was considered impractical and did not begin until my third year. Students at Alexander took eight classes (48 minutes each) daily. The band program enjoyed an average yearly enrollment of about 250 students. Three principals served the school during my time there: Jimmy Poole, Steven Canipe, and Dean Moore. Dr. Canipe and Mr. Moore were huge supporters of the band program, and became great friends and mentors.

It was my interest in implementing a written theory component to the band curriculum that led to my being hired at Alexander. Many band directors had applied for the job and the start of school was only two weeks away when I was called for my interview. I met with June McKinnon, the school's Assistant Principal of Instruction, and shared my ideas with her. She immediately recommended me for hire to Mr. Poole, the school's principal.

My first year of teaching was spent trying to survive, but I did manage to pur-

chase a computer and began learning to use it. My desire to write a theory workbook for band had not died, but it had definitely moved down on my list of priorities.

During my second year of teaching, I began to create lessons and worksheets using a new music notation program called Finale®. These were awkward creations, reflecting my novice at working with the program, and at writing for school-aged students. I was particularly frustrated with trying to combine music and text in a single document. One year later, a new principal, Dr. Steven Canipe, introduced me to Page-maker® – this program would make the creation of my entire theory series (and the later establishment of a publishing company) possible.¹

As I began to write, I constantly studied hundreds of theory texts and workbooks (from beginner to advanced) for content, sequence, exercise design, and layout. I also consulted numerous books on typography, book design, and computer layout.

A careful study was also made of many band method books. I was convinced that theory work should reinforce, through writing, the concepts students learned to play each day, so I thoroughly dissected every method I could find. Two of these, *Essential Elements* and *Standard of Excellence* were new at the time, and were particularly impressive to me. The books combined state-of-the-art graphics with superb content written by veteran teachers. These two books would have a profound impact on the contents of my theory workbooks.

Standard of Excellence was the first method series to offer a companion music theory and history workbook. The visual appeal of these books was astonishing and their content was quite good. The books, however, did not thoroughly cover each concept, and their introduction sequence was somewhat sporadic. Each book was divided into two parts: (1) the theory section, and (2) the history section. I applauded the inclusion of history lessons but secretly wished they had used the space for more

1. It should be noted that desktop publishing was still in its infancy. Apple Computer had released the MacIntosh® in 1983, and revolutionized the design, printing, and publishing industry. The new machine had menu-driven font selection, and a new graphics interface called a “mouse.” Finale® was released in 1987. Pagemaker® (originally developed by Aldus and later sold to Adobe Systems) was released in 1989.

theory content. The exercises in each book were also excellent, but were far too few in number to adequately reinforce lesson concepts. The books were also quite short, and would require extensive teacher supplementation if they were to last an entire school year. The quality of these books, however, was generally good and they served as a great inspiration for my new work. Both *Essential Elements* and *Standard of Excellence* followed a similar concept sequence. Though they differed dramatically in their “starting procedure” the books quickly aligned after several pages. I became convinced that these two books signaled the future of band instruction, and carefully examined every aspect of their content and design.²

Three Complete Drafts

Each day in my class became a laboratory experiment. I would try new theory lessons, exercises, games, and quizzes with my students and would then go home at night and make the appropriate revisions to my books. Many valuable lessons were learned as a result of trial and error and many lessons and exercises were re-written dozens of times before I found an approach I was pleased with. As a result of this practical research I discovered that:

- (1) Short theory lessons are the best theory lessons – students process the information better and retain more of it.
- (2) The beginning of the period (just prior to warm-up) is the best time for theory. It settles the students and does not interrupt playing or the flow of rehearsal.
- (3) Theory lessons work best if they closely follow the content of the lines in the method book. Students should learn to play new concepts first and then written theory work should follow with in the next couple of days.³

2. *Essential Elements* would become my method book of choice for the Alexander Bands and for the remainder of my teaching career.

3. Belgian schoolmaster John Heinrich Pestalozzi had made this discovery two hundred years earlier and had incorporated it into his principles of teaching music. He called it “sounds before signs.”

- (4) Timed quizzes work best because they keep students focused, build speed and efficiency, and also hinder cheating (less time to look).
- (5) Quizzes can be exchanged in class and graded quickly saving hours of planning and after school time.⁴
- (6) Student worksheets do not have to be graded item-by-item. Instead they can be spot-checked for neatness, completion, and accuracy of key items. Problems in any of these areas can then lead to increased scrutiny if the teacher so desires.
- (7) There is much to be learned about what a student does know and does not know by checking his/her written work.
- (8) Theory can be taught in band without boring students and without detriment to the playing ability of the ensemble. In fact, students seem to enjoy the lessons, and their playing (in general) becomes more intuitive as a result of such study.

Students at Alexander first saw the completed drafts of the books at the beginning of the 1995-96 school year. A friend and art teacher at the school, Michael Boudreault, worked out a rough piece of cover art for the books after school one day. Several years later, when I decided to publish the books, I had lost touch with Michael and was unable to further develop his art work for use in the series. The illustration below shows the first cover and contains Michael's art (figure 1). The covers were run on yellow, red, or blue card stock which corresponded to Books One, Two, and Three, respectively. June McKinnon, the school's API, allowed me to use my completed drafts as my Professional Development Project for that school year. The project, required of all teachers, was a yearly hassle that often resulted in irrelevant work being submitted

4. The practice of peer grading was upheld by the United States Supreme Court in February of 2002. In the case of *Owasso Independent School District No. 1-001 v. Falvo* Justice Anthony Kennedy wrote the Court's opinion stating that "By explaining the answers to the class as the students correct the papers, the teacher not only reinforces the lesson, but also discovers whether the students have understood the material and are ready to move on." He continued by stating that, "Construction of the term *education record* to cover student homework or classroom work would force all instructors to take time, which otherwise could be spent teaching and in preparation, to correct an assortment of daily student assignments."

by teachers for the express purpose of “getting it done.” Mrs. McKinnon often allowed me to adapt school system and state programs so that they were most beneficial to me as a band director.

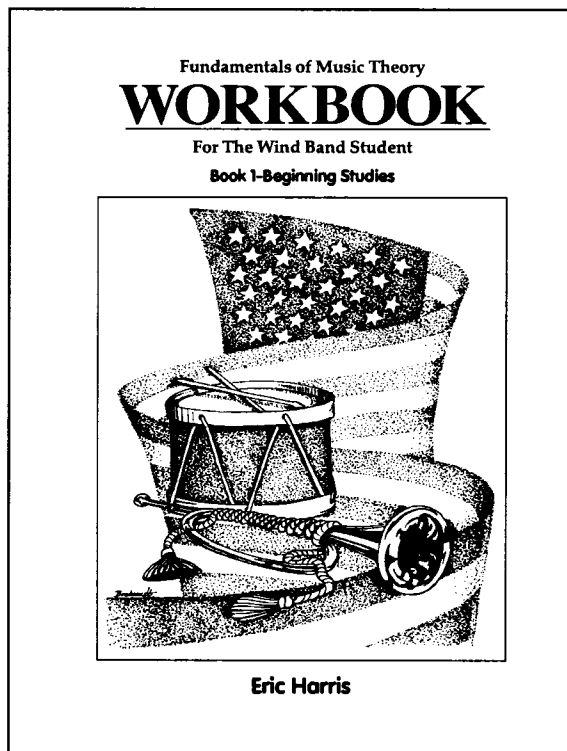


Fig. 1. First Cover of Book One Showing Michael Boudreault's Art. Pen and ink (using the stippling technique) on craft paper.

Only seventh and eighth grade students at Alexander were given the new theory workbooks. I was afraid that the contents of the third book were too advanced for middle school students, so my ninth grade band was given worksheets to reinforce (and keep polished) the skills and concepts they had learned during the previous two years. The third theory workbook was, however, used in my Ninth Grade Theory Class which was an additional elective open to Ninth Grade Band Students at Alexander.

Integration With The Band Notebook

As the theory books quickly became the spine of the Alexander band curricu-

lum, it was essential that they integrate easily with another key component of the program, the Band Notebook. Therefore, the first theory workbooks were xeroxed at a local printing company and were three-hole-drilled so that they might be placed in the notebook. Required of all students in the band, the notebooks were 55 point, three-ring, poly binders purchased in bulk from Quill Office Supply in Atlanta. These notebooks were a direct result of my reading *Blueprint for Band* by Robert Garofalo who urged their use (he called them "Source-Resource Notebooks") in the daily band class. Garofalo suggested that these notebooks be kept by all students and might be used to organize various materials including: (1) the band handbook, (2) practice records, (3) the band calendar, (4) rhythm sheets; (5) theory and history handouts and worksheets; (6) returned quizzes and written work and (7) any other materials the teacher might see fit to include. The Alexander Band Notebook followed this model precisely.

In addition to being a "materials organizer" the notebooks served as the place to display band stickers. Band stickers were used at Alexander to reward good behavior or good performance. Students who collected fifty stickers by the end of the school year were exempt from the end-of-course test in band which included (1) a 100-item written test, and (2) a memorized playing test of all scales learned throughout that school year. Students' fervent desire to keep track of their stickers also resulted in their keeping track of the notebooks. Rarely was an Alexander Band Notebook ever left anywhere other than behind a secured locker door.⁵

Even though the theory workbooks were now in a more concrete format, changes and additions were made each evening and each weekend as were deemed necessary.

5. These stickers boasted the school's mascot and the masthead of the Alexander band program. They were printed by an old friend from high school whose father owned a label manufacturing company in nearby Mt. Holly. They were purchased 5000 at a time for about \$100.00. The stickers became something of a craze at Alexander. On one occasion I had given a band sticker to a new female teacher as a humorous gesture of friendship. She, desiring to be supportive of the band program, proudly stuck it to her classroom door. Several weeks later, after school, a seventh grade boy was caught trying to remove it with a pocket knife. He wanted it for his band notebook.

A New Job and A New Publisher

In 1997 I was hired as the band director at the soon-to-open Z.B. Vance High School in Charlotte, North Carolina. Located on the northern edge of the city limits (just two miles from the University of North Carolina at Charlotte) the school was built on land donated by IBM adjacent to their business park. Approved after years of budget stagnation, Vance was part of a larger campus called the Governors' Village which housed two elementary schools, a middle school, and this high school. In theory, students would begin their public school careers in one of the elementary schools, progress to the middle school, and eventually graduate from Vance High School. Students at all schools were "cougars" and wore orange and navy. Vance High School was a state-of-the-art facility and attracted teachers from across the United States who wanted to teach in this educational utopia. Originally opening with 1600 students, Vance later exploded to contain over 2300 requiring the addition of over fifty mobile classrooms. The school first operated on a seven period day but after two years followed a system-wide move to the A/B block with students taking four, ninety minute classes every other day (totalling eight classes). Students enrolled in the Vance Ninth Grade Band and Concert Band followed this A/B schedule. Students enrolled in the Symphonic Band took two periods of band (one for regular credit and one for North Carolina Honor's Credit) which allowed them to meet for ninety minutes daily. (Vance was the only high school in the system whose top band met every day of the week.) The band program averaged about 140 students per year drawn from 38 middle schools across the county. Three principals served the school during my time there: Ann Clark, Mary Wolfe, and Catherine "Kit" Rea. Mrs. Wolfe and Ms. Rea were both very supportive of the band program.

One key feature of this new high school was its Parent Involvement Magnet. Charlotte-Mecklenburg Schools had begun offering magnet programs several years earlier in an attempt to avoid the problems associated with racial bussing. Parents could enter their child into the lottery with an application to attend Vance. If admitted,

the parent agreed to work ten hours each week as a volunteer at the school. Students enrolled in magnet programs were also required to provide their own transportation to and from school each day.

The magnet program at Vance allowed many of my students from Alexander to move with me to this new high school. North Mecklenburg was overcrowded, and many were attracted by the prospect of a new school and the chance to follow their old band director. One student, Andy Stroud, a bass clarinet player in my eighth grade band, decided that he wanted to attend Vance. Once Andy was admitted to the new school, his parents, Roger and Susie became active members of our new Band Boosters organization. Roger and Susie had grown up in the foothills of the North Carolina mountains during the heydays of the Lenoir and Greensboro Bands and were excited to see their son in a successful program.

Hours spent volunteering at band camp, marching rehearsals, football games, contests, and concerts forged a friendship between the Strouds and myself. One Saturday evening, on the way to dinner at a favorite restaurant, Roger and Susie approached me about starting a small company to publish, market, and distribute my theory workbooks. Roger owned a successful finance company and Susie (who also held a music degree from Brevard College) was a Pre-School Specialist with the State Baptist Convention of North Carolina. Though initially stunned, I happily agreed to their offer. Over dinner, the new company was named (NorthLand Music Publishers) and several weeks later the publishing contracts were signed.

We initially printed a "beta-run" of the first book in the series. It contained many errors and lacked the graphic panache of most professionally published books. In spite of its flaws, we sold the 1000 copies we printed and in the process learned where all of the errors were. Our initial plan was to simply correct that version of the book and proceed with a large press run. However, that summer that I decided the books, in order to compete nationally, had to be graphically comparable to those being released by the major

music publishing houses. I spent eight weeks re-setting the entire book (often working sixteen hours each day) following a design scheme that I had developed earlier that spring. The entire look of the book (and major portions of its contents) were radically improved. It was this design that would be used for the next fourteen years and for the development of the other volumes in the series.

It was also during this time that a set of guiding principles was created to provide direction and focus for the series. These principles are still used today:

- (1) Lessons should be written using clear, easy-to-understand language.
- (2) Each paragraph should be numbered for easy reading.
- (3) New terms should be printed in bold-face type.
- (4) Numerous exercises should follow each lesson to provide maximum reinforcement of new concepts and skills.
- (5) Books One and Two should follow the concept progression of most popular beginning method books. *Fundamentals of Music Theory for the Windband Student* should reinforce, through writing, the concepts students learn to play each day.
- (6) Each book in the series should contain a variety of exercises to reinforce rhythm reading in all time signatures (simple, compound, and hybrid).
- (7) Students should be required to learn, read, and complete exercises in treble and bass clef.
- (8) The series should reflect my belief that the piano is the basic instrument for learning music theory. While no attempt would be made to develop playing proficiency, students would be taught to use the keyboard as a tool when spelling whole and half steps, naming enharmonics, writing scales, and spelling intervals and triads.

- (9) A mastery test should be included at the end of each book to test for cumulative comprehension.
- (10) Each book should be 8.5 x 11 inches finished, and should be three-hole drilled to facilitate storage in a notebook binder.⁶
- (11) The books should be visually appealing, but not age specific, so they may be used with any grade level.
- (12) Each book should contain 96 pages (twice the industry standard).⁷
- (13) The books should follow a spiral plan of presentation so that each new concept is related to those the students have already mastered.
- (14) Each new book in the series should review essential concepts from previous books prior to introducing new material.
- (15) Completion of all books in the series should adequately prepare students for college music theory study.
- (16) All lessons, exercises, and quizzes should be designed to consume minimal amounts of rehearsal time.
- (17) Teacher's Guides should be provided for each book. These could include: teaching tips, lesson plans, quizzes, supplemental lessons, supplemental exercises, pacing guides, games, etc.
- (18) Every attempt should be made to keep the cost of the books to a minimum so that students from all socioeconomic levels might have the opportunity to use them.
- (19) Prior to publication, each book should be thoroughly tested by teachers and students in actual classroom settings.

6. Book Three represents a departure from this principle. The content and scope of the book changed dramatically during the writing process (to a stand-alone, one volume theory book for high school band students). This resulted in a third volume that was significantly larger than the first two. The size of the book and our desire that it should lay flat on a music stand or desk resulted in a coil-bound format for the third and final book in the series.

7. Again, the change in scope of the third book resulted in a departure from this principle.

(20) Each book should contain a glossary of terms with index page numbers.

Since those early days of the company, many hard lessons have been learned about the publishing business. Editing, printing, marketing, sales – were all mastered one step at a time. Now, almost eight years later, the little company has flourished and the theory books are in schools across the country. Books One and Two have each been to press for large reprints. In addition to magazine and direct mail advertising, Susie (president of the company) regularly attends state music conferences in North Carolina, South Carolina, Georgia, Florida, Ohio, and Texas. In 2003 we were able to secure a coveted vendor space at the Mid-West International Band and Orchestra Clinic in Chicago – a space that, once assigned, is kept until the vendor relinquishes it. In addition to these responsibilities, Susie runs the NorthLand office from her home in Huntersville. Constantly on the road meeting with band directors, she maintains an active schedule managing the day-to-day affairs of a growing business.

CHAPTER VI
PROPOSED CURRICULUM
BOOK ONE – BEGINNING STUDIES

After deciding to write a theory workbook series for band, I turned my attention to the contents of each book. I wanted to develop a curriculum that was comprehensive and student-friendly (like the Canadian texts) but also contained the highest-quality exercises (like those found in the pre-college texts cited in Chapter Five). I also wanted to closely follow the concept sequence of popular band method books (at least for the first two books in the series). I was particularly concerned with the order of rhythm concepts as well as the proximity of topics like the chromatic scale and enharmonics. I also wanted to develop a series that would work within the confines of the large ensemble rehearsal and consume minimal amounts of rehearsal time.

The entire curriculum is now published under the title *Fundamentals of Music Theory for the Windband Student*. It consists of three workbooks and supporting teacher's guides for each. *Book One, Beginning Studies* assumes that students have no previous musical training and begins with short lessons and easy exercises to build student confidence. The learning objectives for Book One are given below (they are provided here in behavioral terms and are organized in sequential order by unit):

Upon completion of Book One, students should be able to:

Unit One: The Staff and Notes

- (1) Define the term *staff*.
- (2) Define the term *notes*.
- (3) List and explain the four characteristics of musical sounds: pitch, duration, intensity, and timbre.
- (4) Define and identify *barlines*, *measures*, and *double bar lines*.
- (5) Determine the relative highness or lowness of notes on the staff.

- (6) Complete musical alphabet patterns (forward and backward) beginning on any letter name.
- (7) Define the term *octave*.

Unit Two: Introduction to Rhythm and Meter

- (1) Identify whole, half, and quarter note values.
- (2) Identify the parts of a note (note head, stem).
- (3) Explain the meaning of the four-four time signature.
- (4) Define the term *beat*.
- (5) Define the term *common time*.
- (6) Give the number of beats a whole, half, and quarter note will receive in four-four time.
- (7) Define the term *rest*.
- (8) Identify whole, half, and quarter rests.
- (9) Explain the technique for avoiding confusion between the whole and half rest.
- (10) Define the term *manuscript*.
- (11) Demonstrate the correct manuscript techniques for drawing whole, half, and quarter notes and their matching rests.
- (12) Explain and be able to apply the stem direction rule.
- (13) Demonstrate the ability to maintain steady pulse with a foot-tap.
- (13) Count basic rhythms in four-four time which involve whole, half, and quarter notes and their matching rests.

Unit Three: The Treble Clef

- (1) Define the term *clef*.
- (2) Identify and explain the function of the treble or G clef.

- (3) Name the lines and spaces of the treble clef.
- (4) Name notes written on the treble staff.
- (5) Define the term *ledger line*.
- (6) Name notes written on ledger lines above and below the treble staff.
- (7) Demonstrate the correct manuscript techniques for drawing the treble clef.
- (8) Given a letter name, write notes on the treble staff, above the treble staff, and below the treble staff.

Unit Four: The Bass Clef

- (1) Define the term *clef*.
- (2) Identify and explain the function of the bass or F clef.
- (3) Name the lines and spaces of the bass clef.
- (4) Name notes written on the bass staff.
- (5) Define the term *ledger line*.
- (6) Name notes written on ledger lines above and below the bass staff.
- (7) Demonstrate the correct manuscript techniques for drawing the bass clef.
- (8) Given a letter name, write notes on the bass staff, above the bass staff, and below the bass staff.

Unit Five: Rhythm and Meter Continued

- (1) Identify eighth notes (single with a flag, or beamed in groups of two or more).
- (2) Identify a flag (attached to the stem of an eighth note).
- (3) Define the term *beam* and explain its use.

- (4) Demonstrate how eighth note pairs are counted (The first eighth note in each pair is given a beat number: 1, 2, 3, or 4; the second eighth note in each pair is called the “and” of the beat).
- (6) Explain the alignment of the foot tap with each eighth note in a pair (the foot taps the floor on the beat; and comes up on the “and” of the beat).
- (7) Count rhythms in four-four time which contain eighth notes beamed in pairs and in groups of four.
- (8) Given a measure of rhythm with an arrow placed under a single note or rest, identify the beat or part of the beat to which the arrow points (first in four-four and later in two-four and three-four time).
- (9) Demonstrate the correct manuscript techniques for drawing eight notes with flags (stems up and stems down).
- (10) Demonstrate the correct manuscript techniques for drawing eighth notes with beams in groups of two or four (stems up and stems down).
- (11) Explain the meaning of each number in the two-four time signature.
- (12) Know that a whole rest fills an entire measure with silence in all time signatures.
- (13) Define and explain the use of *ties*.
- (14) Explain the use of the dot.
- (15) Know the number of beats a dotted-half note receives in four-four time and three-four time.
- (16) Explain the meaning of each number in the three-four time signature.
- (17) Be able to demonstrate the conducting patterns for two-four, three-four, and four-four time.
- (18) Count rhythms using whole, half, quarter, dotted-half, eighth note pair, and matching rests in two-four, three-four, and four-four time.

Unit Six: The Piano Keyboard

- (1) Name the white keys on the piano.
- (2) Know that “to the right is higher, to the left is lower” on the piano.
- (3) Be able to find middle C on any keyboard.
- (4) Define the term *half step*.
- (5) Draw an arrow from any piano key to the key that is a half step above or below.
- (6) Define the term *accidental*.
- (7) Define and explain the use of the *sharp*.
- (8) Name the black keys of the piano using sharp names.
- (9) Label E-sharp and B-sharp on the piano keyboard.
- (10) Using correct manuscript techniques, demonstrate the correct placement of sharps on the staff.
- (11) Define and explain the use of the *flat*.
- (12) Name the black keys of the piano using flat names.
- (13) Label F-flat and C-flat on the piano keyboard.
- (14) Using correct manuscript techniques, demonstrate the correct placement of flats on the staff.
- (15) Draw a line from notes on the staff to the piano key with the same name.
- (16) Define and explain the use of the *natural*.
- (17) Using correct manuscript techniques, demonstrate the correct placement of naturals on the staff.
- (18) Explain and apply the Rule of Accidentals.
- (19) Define the term *enharmonic*.
- (20) Name the nine enharmonic pairs found on the piano.
- (21) When given two notes, determine whether the second note is higher than, lower than, or enharmonic with the first note.

Unit Seven: Rhythm and Meter Continued

- (1) Know that the dotted-quarter note equals three eighth notes.
- (2) Be able to count measures of rhythm in two-four, three-four, and four-four time which contain dotted-quarter notes.
- (3) Define the term *anacrusis* (or pick-up).
- (4) Be able to tell which beat or part of the beat the pick-up occupies.
- (5) Know that the missing beats of a pick-up measure can be found in the last measure of the piece (etude).
- (6) Count method book lines and musical examples in two-four, three-four, and four-four time which begin with a pick-up.

Unit Eight: Introduction to Key Signatures

- (1) Define and explain the function of the *key signature*.
- (2) Identify the proper placement of the key signature on the staff (between the clef and time signature).
- (3) Know that the key signature can contain up to seven sharps or seven flats but never a combination of sharps and flats.
- (4) Know that a sharp or flat in the key signature will affect every note with that letter name regardless of the line, space, or ledger line on which it is written.
- (5) List the order of sharps.
- (6) List the order of flats.
- (7) Know that the order of flats is the same as the order of sharps in reverse.
- (8) Name the sharps or flats in a given key signature in order.
- (9) Apply key signatures in simple note identification drills.
- (10) Write sharp key signatures on the treble and bass staff using correct manuscript techniques.

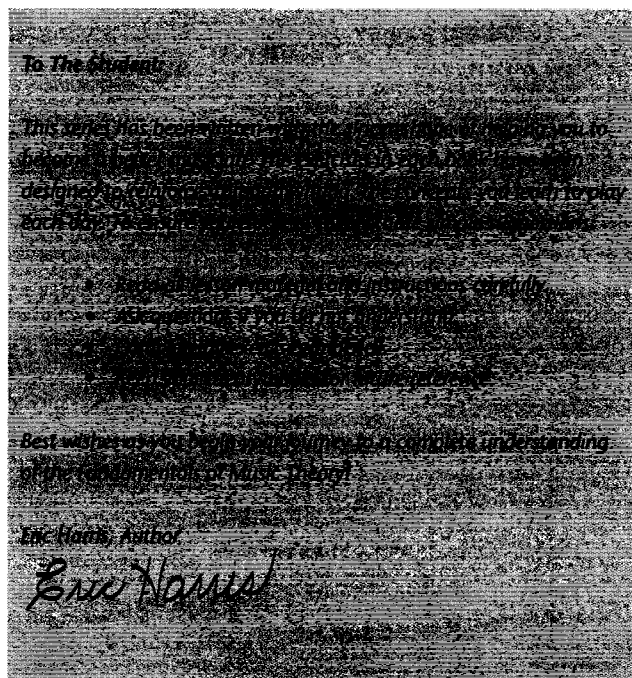
- (11) Write flat key signatures on the treble and bass staff using correct manuscript techniques.
- (12) Identify errors in written key signatures.

Unit Nine: Dynamics

- (1) Define the term *dynamics*.
- (2) Name in order, in Italian, from softest to loudest, the six dynamic levels.
- (3) Write the abbreviations for each of the six dynamic levels.
- (4) Give the English meaning for each of the six dynamic levels.
- (5) Define the term *crescendo*.
- (6) Define the term *decrescendo*.

Book 1 • Beginning Studies

Fundamentals

OF MUSIC THEORY FOR THE WINDBAND STUDENT
A NEW Music Theory Workbook For Band

By Eric Harris
WARNING!

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North Land
MUSIC PUBLISHERS
P.O. Box 2101 Huntersville, NC 28070

ISBN 0-9676157-0-4

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For orders or questions please call:
1-704-875-6240

First Printing – October 1999
Second Printing – August 2002

Book One, Page 1. The inside title page of each book contains a welcome to students, the copyright information and infringement warning, the publisher's logo (designed by the writer), the ISBN number, and the printing history of the book. It was also decided to include a business phone number so that customers could easily contact our office.

<p>ACKNOWLEDGMENTS</p> <p>The author wishes to thank the many individuals who have supported and encouraged him during the development of this series. The author wishes to thank June McKinnon, Alexander County Assistant Principal, for her recommendation that he be hired; Ed Benson, County Music Supervisor, for his support and encouragement; Dr. Steven Canipe, Principal of Alexander County High School, for his support and encouragement; and the many friends and colleagues who have supported and encouraged him during the development of this series.</p> <p>DEDICATION</p> <p>This series is dedicated to the many students who have supported and encouraged him during the development of this series.</p>	<p style="text-align: center;">TABLE OF CONTENTS</p> <hr/> <p>unit 1</p> <p>LESSON 1: THE STAFF AND NOTES..... Page 3 LESSON 2: THE MUSICAL ALPHABET..... Page 5</p> <hr/> <p>unit 2</p> <p>LESSON 3: BEGINNING NOTE VALUES..... Page 8 LESSON 4: FOUR-FOUR TIME..... Page 9 LESSON 5: RESTS..... Page 10 LESSON 6: MUSIC MANUSCRIPT..... Page 11 LESSON 7: MORE MUSIC MANUSCRIPT..... Page 12 LESSON 8: COUNTING RHYTHMS..... Page 13</p> <hr/> <p>unit 3</p> <p>LESSON 9: THE TREBLE CLEF..... Page 16</p> <hr/> <p>unit 4</p> <p>LESSON 10: THE BASS CLEF..... Page 24</p> <hr/> <p>unit 5</p> <p>LESSON 11: EIGHTH NOTES..... Page 34 LESSON 12: MANUSCRIPT LESSON..... Page 37 LESSON 13: TWO-FOUR TIME..... Page 40 LESSON 14: TIES..... Page 41 LESSON 15: DOTS..... Page 41 LESSON 16: THREE-FOUR TIME..... Page 42</p> <hr/> <p>unit 6</p> <p>LESSON 17: THE PIANO KEYBOARD..... Page 48 LESSON 18: HALF-STEPS..... Page 54 LESSON 19: SHARPS..... Page 55 LESSON 20: FLATS..... Page 58 LESSON 21: NATURALS AND ACCIDENTALS..... Page 64 LESSON 22: ENHARMONICS..... Page 66 LESSON 23: A FINAL REVIEW OF HALF-STEPS..... Page 71</p> <hr/> <p>unit 7</p> <p>LESSON 24: THE DOTTED-QUARTER NOTE..... Page 76 LESSON 25: THE ANACRUSIS..... Page 78</p> <hr/> <p>unit 8</p> <p>LESSON 26: INTRODUCTION TO KEY SIGNATURES..... Page 80 LESSON 27: THE ORDER OF SHARPS..... Page 81 LESSON 28: THE ORDER OF FLATS..... Page 82</p> <hr/> <p>unit 9</p> <p>LESSON 29: DYNAMICS..... Page 90</p> <p>MASTERY TEST..... Page 93 DICTIONARY WORKSHEET..... Page 96 GLOSSARY..... Inside Back Cover</p>
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Book One, Page 2. The Table of Contents shows twenty-nine lessons organized into nine units. Acknowledgements are made to former teachers, mentors, and friends who offered support during the development of the series (June McKinnon was the Assistant Principal at Alexander who recommended that I be hired; Ed Benson was our county music supervisor and a cherished mentor; Dr. Steven Canipe was the Principal who taught me how to use Pagemaker® which made the creation of the books possible). Special thanks is offered to two exceptional teachers Teresa Carlmark (now Teresa Maclin) and Ruth Petersen who helped edit the first book.

LESSON 1: THE STAFF AND NOTES

1. Music is written on a set of five lines and four spaces called a **staff**. The lines and spaces of the staff are numbered from the bottom to the top.

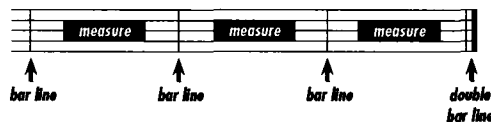


2. **Notes** are written symbols used to represent musical sounds. Notes can be written on the lines of the staff and in the spaces *between* the lines of the staff. Notes come in different shapes and sizes.

3. Lower notes are written at the bottom of the staff. Higher notes are written at the top of the staff. How high or low a note sounds is called its **pitch**.

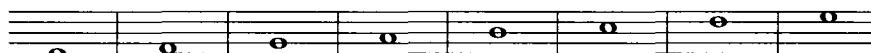


4. All musical sounds have four characteristics:
- **pitch** - how high or how low it sounds,
 - **duration** - how long it lasts,
 - **intensity** - how loud or how soft it sounds,
 - **timbre** - (pronounced tam'bur) - the identifying quality of the sound. (Is it a clarinet or a trumpet?)
5. **Bar lines** are vertical lines used to divide the staff into measures. A **measure** is the distance between two bar lines. A **double bar line** is used to indicate the end of a piece of music.

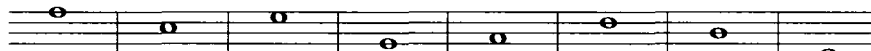


Exercise 1.1 - Line and Space Identification

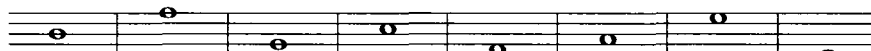
Directions: Identify the line (L) or space (S) number on which the notes are placed.



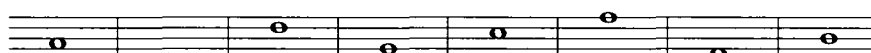
1. L1 2. S1 3. _____ 4. _____ 5. _____ 6. _____ 7. _____ 8. _____



9. _____ 10. _____ 11. _____ 12. _____ 13. _____ 14. _____ 15. _____ 16. _____



17. _____ 18. _____ 19. _____ 20. _____ 21. _____ 22. _____ 23. _____ 24. _____

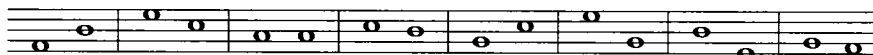


25. _____ 26. _____ 27. _____ 28. _____ 29. _____ 30. _____ 31. _____ 32. _____

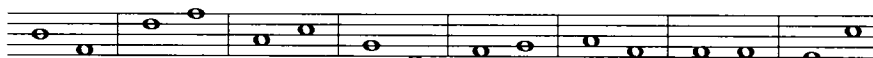
Book One, Page 3. Each paragraph in each lesson is numbered. Lessons are written using clear, easy-to-understand language. New terms are printed in bold-face type and are also defined in the glossary. Early lessons are short and the exercises are easy so that students become confident and comfortable with written theory work in band. The answers to some exercise items are printed in gray to serve as a model for students to follow.

unit 1 *BOOK ONE*
Exercise 1.2 - Pitch Relationships

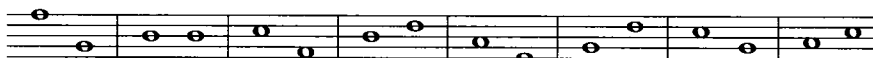
Directions: Determine whether the second note in each measure is higher (H), lower (L), or the same (S) as the first note in each measure.



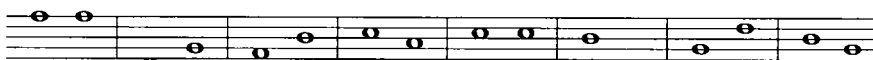
1. H 2. L 3. S 4. _____ 5. _____ 6. _____ 7. _____ 8. _____



9. _____ 10. _____ 11. _____ 12. _____ 13. _____ 14. _____ 15. _____ 16. _____



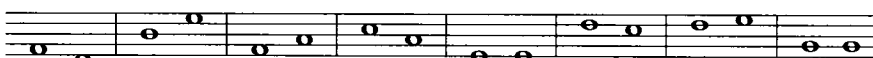
17. _____ 18. _____ 19. _____ 20. _____ 21. _____ 22. _____ 23. _____ 24. _____



25. _____ 26. _____ 27. _____ 28. _____ 29. _____ 30. _____ 31. _____ 32. _____



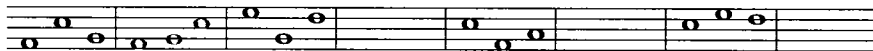
33. _____ 34. _____ 35. _____ 36. _____ 37. _____ 38. _____ 39. _____ 40. _____



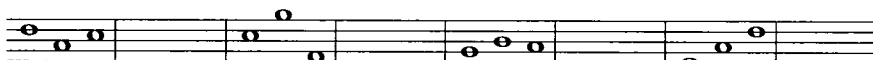
41. _____ 42. _____ 43. _____ 44. _____ 45. _____ 46. _____ 47. _____ 48. _____

Exercise 1.3 - Pitch Relationships

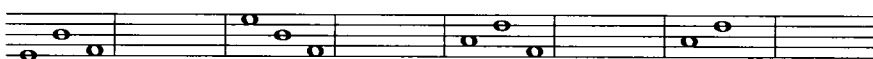
Directions: Three notes are given in each item below. Rewrite the notes from lowest to highest in the blank measure provided.



1. Rewrite 2. Rewrite 3. Rewrite 4. Rewrite



5. Rewrite 6. Rewrite 7. Rewrite 8. Rewrite

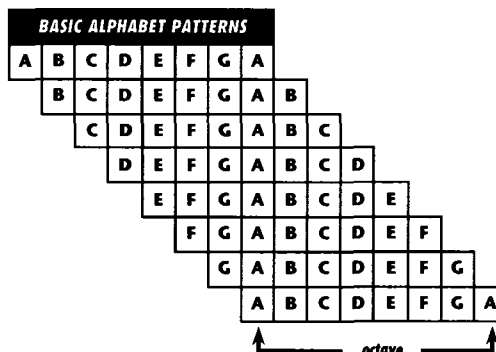


9. Rewrite 10. Rewrite 11. Rewrite 12. Rewrite

Book One, Page 4. Many young brass players will see ascending note groups and still play the wrong partial (G to A played G to E for example). They fail to notice the relative direction of notes (up or down) and often do not understand that the higher a note is placed on the staff, the higher it will sound. Exercises 1.2 and 1.3 are designed to help alleviate this problem and increase student awareness of linear motion in music. Students must not only press the correct valve combinations, they must also listen and provide the breath support and embouchure tension necessary to execute an ascending line.

LESSON 2: THE MUSICAL ALPHABET

- Notes on the staff are named using the first seven letters of the alphabet: A B C D E F G.
- Once the alphabet reaches G, it begins again on A. This creates a *repeating musical alphabet pattern*. A B C D E F G A B C D, etc.
- This repeating pattern allows us to write an eight note series that begins and ends with the *same* letter name.
- The distance from one note to the next note (up or down) with the *same* letter name is called an **octave** (from the Greek word *octa* which means "eight").



Exercise 1.4 - Musical Alphabet Patterns

Directions: Complete the musical alphabet patterns below.

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

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Book One, Page 5. A thorough understanding of the forward and backward motion of alphabet patterns is essential for student success in music. These skills are used in writing scales and building chords. Exercise 1.4 asks students to complete long alphabet segments. Exercise 1.5 (not shown) asks students to complete short (five letter) alphabet segments. Having students say the alphabet pattern forward and backward can be a fun end-of-class activity. Start on different letter names and watch as even the older students become tongue-tied.

Unit Review Questions

Directions: Answer the following questions.

1. _____ Music is written on a set of five lines and four spaces called a
2. _____ The lines and spaces of the staff are from the bottom to the top.
3. _____ Written symbols used to represent musical sounds are called
4. _____ Notes can be written on the lines and in the between the lines of the staff.
5. _____ Lower notes are written at the of the staff.
6. _____ Higher notes are written at the of the staff.
7. _____ All musical sounds have characteristics.
8. _____ How high or low a note sounds is called its (Characteristic 1)
9. _____ A term used to describe how long a sound lasts. (Characteristic 2)
10. _____ A term used to describe how loud or soft a sound is. (Characteristic 3)
11. _____ The identifying quality of a sound is called its (Characteristic 4)
12. _____ Vertical lines used to divide the staff into measures are called
13. _____ This is used to indicate the end of a piece of music.
14. _____ The distance between two bar lines is called a
15. _____ How many letters are there in the musical alphabet?
16. _____ After the musical alphabet pattern reaches G, the next letter will be
17. _____ The distance (up or down) from one note to the next note with the same letter name is called an

Book One, Page 7. Each unit concludes with a set of Unit Review Questions. These questions ensure that students leave the unit with an understanding of essential concepts. Some Unit Reviews contain questions pertaining to material from previous units. This requires that students maintain a cumulative knowledge of all material covered.

LESSON 3: BEGINNING NOTE VALUES

- Notes are written symbols used to represent musical sounds. Different note shapes tell us how long the sounds will last. There are three different note types (also called **note values**) that we will begin to use in this unit: the **whole note** (○), **half note** (◡), and **quarter note** (♩).
- Note values work just like fractions. Look at the chart below. Each whole note divides into two half notes. Each half note divides into two quarter notes. Each whole note can also divide into four quarter notes. Notice that all notes have a **note head**. Quarter notes and half notes also have a **stem**.

BEGINNING NOTE VALUES AND THEIR RELATIONSHIPS			PARTS OF A NOTE	
1 whole note			whole note	
2 half notes			half note	
4 quarter notes			quarter note	

Exercise 2.1 - Review Questions

Directions: Answer the questions below.

- _____ How many half notes are in one whole note?
- _____ How many quarter notes are in one whole note?
- _____ How many quarter notes are in one half note?
- _____ How many quarter notes are in two half notes?
- _____ How many quarter notes are in three half notes?
- _____ How many quarter notes are in two whole notes?
- _____ How many half notes are in three whole notes?
- _____ What note value is 1/2 of a whole note? (Name it and draw it.)
- _____ What note value is 1/2 of a half note? (Name it and draw it.)
- _____ What note value is 1/4 of a whole note? (Name it and draw it.)
- _____ Do whole notes have stems? (Yes/No)
- _____ Do half notes and quarter notes have stems? (Yes/No)

Book One, Page 8. Pie graphs are used in this lesson to explain the relationship of whole, half, and quarter note values. These diagrams are similar to those seen by students in middle school math texts. The parts of a note are also introduced. These terms often go unmentioned or are left to chance in many band classes.

LESSON 4: FOUR-FOUR TIME

1. **Time signatures** are large fractions placed at the beginning of a piece of music ($\frac{4}{4}$, $\frac{2}{4}$, $\frac{3}{4}$, etc.). Each number of the time signature provides an important piece of information. The *top number* of the time signature tells us how many beats will be in each measure. The *bottom number* of the time signature tells us what kind of note (note value) will get one beat. The **beat** is the pulse of the music kept by tapping the foot. *One foot-tap equals one beat.*

4 Four beats in each measure.

4 The quarter note gets one beat.

2. Music written in **four-four time** ($\frac{4}{4}$) will have four quarter notes in each measure or some combination of notes that equals four quarter notes. In four-four time, a quarter note gets one beat (one foot-tap), a half note gets two beats (two foot-taps), and a whole note gets four beats (four foot-taps).

3. Four-four time is also called **common time**. The four-four time signature is sometimes replaced with a large "C."

Exercise 2.2 - Review Questions

Directions: Answer the questions below.

1. _____ How many quarter notes can fit into one measure of four-four time?
2. _____ How many half notes can fit into one measure of four-four time?
3. _____ How many whole notes can fit into one measure of four-four time?
4. _____ How many beats (foot-taps) are in one measure of four-four time?
5. _____ How many beats (foot-taps) does a whole note get in four-four time?
6. _____ How many beats (foot-taps) does a half note get in four-four time?
7. _____ How many beats (foot-taps) does a quarter note get in four-four time?
8. _____ One foot-tap equals how many beats?
9. _____ Two foot-taps equal how many beats?
10. _____ Four foot-taps equal how many beats?




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Book One, Page 9. Four-four time is the first meter signature introduced. Students are taught the meaning of each number in the signature and a rhythm example shows the number of counts each note value receives in four-four time. Students are taught that one beat equals one foot-tap. The use of a steady foot-tap is an excellent device for helping students develop internal pulse.

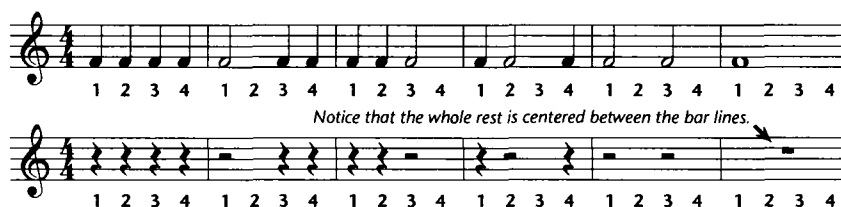
unit 2 BOOK ONE

LESSON 5: RESTS

- Rests** are symbols used to represent silence in music. For every note value, there is a rest of equal value. Remember, notes represent *sound*, rests represent *silence*.
- Rest values work just like note values:
One whole rest divides into two half rests.
One half rest divides into two quarter rests.
One whole rest can divide into four quarter rests.
- Do not confuse a whole rest with a half rest.
A whole rest hangs from line four and looks like a "hole."
"Whole" and "hole" sound alike.
A half rest sits on line three and looks like a "hat."
"Half" and "hat" both start with the letter "H."
- Notice how the note and rest values match in the musical example below:

NOTES AND THEIR EQUAL REST VALUES		
whole note		whole rest
half note		half rest
quarter note		quarter rest

REST VALUES AND THEIR RELATIONSHIPS		
1 whole rest		
2 half rests		
4 quarter rests		



Notice that the whole rest is centered between the bar lines.

Exercise 2.3 - Review Questions

Directions: Answer the questions below.

- _____ How many half rests are in one whole rest?
- _____ How many quarter rests are in one whole rest?
- _____ How many quarter rests are in one half rest?
- _____ How many quarter rests are in two half rests?
- _____ If a whole note gets four beats in four-four time, how many beats does a whole rest get?
- _____ If a half note gets two beats in four-four time, how many beats does a half rest get?
- _____ If a quarter note gets one beat in four-four time, how many beats does a quarter rest get?
- _____ For every note value, there is a rest of equal value. (True/False)
- _____ Notes represent sound. Rests represent ?
- _____ A ? rest hangs from line four and looks like a "hole."
- _____ A ? rest sits on line three and looks like a "hat."

Book One, Page 10. The companion rest value is shown for each note value. Students are taught that rests represent musical silence while notes represent musical sounds. It is important to impress upon students that the silence in music is as important as the sound. I have also found that students often confuse the whole and half rest. This is easily corrected by reminding students that a whole rest hangs from line four of the staff like a "hole" (I often draw a flower with a stem growing out of the whole rest just to drive this idea home). I also explain that the half rest looks like a hat. "Half" and "hat" both start with "H".

LESSON 6: MUSIC MANUSCRIPT

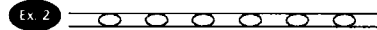
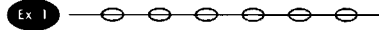
1. Handwritten music is called **manuscript**. The most important rule when writing music is to *be neat*. This lesson will focus on writing note values. Note: Exercises are incorporated into the text and are marked: **Ex. 1**

Writing Whole Notes on the Staff

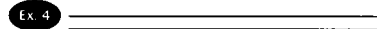
A whole note looks like an egg. It is important to notice that all note heads are *oval* not round. Note heads should be centered on the line or fill the entire space between two lines.

Trace the whole notes on the line below.

Trace the whole notes in the space below.



Now draw six whole notes on the line and then six more whole notes in the space below on your own.

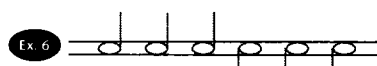


Writing Half Notes on the Staff

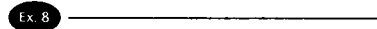
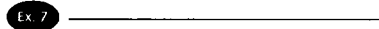
A half note is drawn by adding a stem to a whole note.

Trace the half notes on the line below.

Trace the half notes in the space below.



Now draw six half notes on the line below and then six more in the space below on your own.

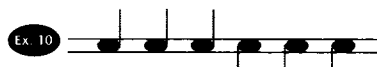


Writing Quarter Notes on the Staff

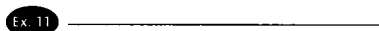
A quarter note is drawn by filling in the head of a half note.

Trace the quarter notes on the line below.

Trace the quarter notes in the space below.

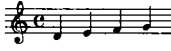




Now draw six quarter notes on the line below and then six more in the space below on your own.



2. It is important to know that stems can go up or down when writing half notes and quarter notes. Musicians follow this simple rule when writing notes with stems:

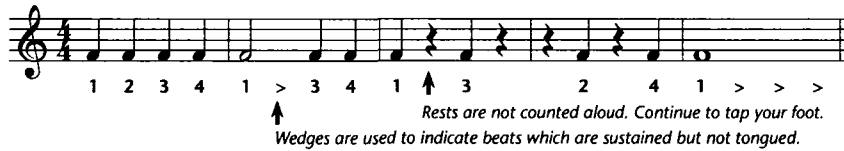
THE STEM RULE

- If the note head is **BELOW** the third line of the staff, the stem will go **UP** and is attached to the **RIGHT** side of the note head. 
- If the note head is **ABOVE** the third line of the staff, the stem will go **DOWN** and is attached to the **LEFT** side of the note head. 
- If the note head is **ON** the third line of the staff, the stem may go **UP** or **DOWN** and usually goes in the direction of those stems around it. The final decision is up to the individual writer. 

Book One, Page 11. Manuscript lessons are included throughout the *Fundamentals of Music Theory* (FOMT) series to ensure that student written work is neat and legible. Students are first taught manuscript techniques through traceable exercises printed in gray. Students are then asked to duplicate these models “on their own” without benefit of a traceable. Unlike the other lessons in the series, manuscript lessons have short exercises imbedded into the lesson proper. These are indicated by small ovals: **Ex. 1**

LESSON 8: COUNTING RHYTHMS

1. **Counting** is used to help musicians learn, recognize, and play rhythms. Counting makes the performance of rhythms more precise and ensures that all note values are held for their full **duration**. (Characteristic 2)
2. Any counting method will do. Use the one preferred by your director. The following method is recommended for use in this series. Be sure to *tap the steady beat with your foot when you count*. Say what you play.



Rests are not counted aloud. Continue to tap your foot.
Wedges are used to indicate beats which are sustained but not tongued.

Exercise 2.5 - Counting Rhythms

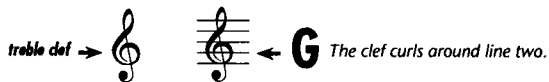
Directions: Write the counting under each measure below. Play the rhythms on your tuning note.

1. 	11. 
2. 	12. 
3. 	13. 
4. 	14. 
5. 	15. 
6. 	16. 
7. 	17. 
8. 	18. 
9. 	19. 
10. 	20. 

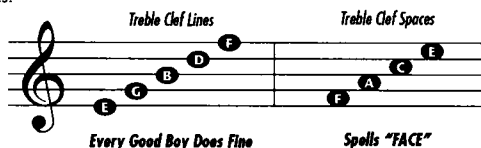
Book One, Page 13. The importance of rhythm counting cannot be overstated. In short, if students cannot count they cannot read the music before them. Rhythm counting must be a daily part of the band class. All counting must be choral (clapping is less precise and becomes difficult at faster tempi) and must be accompanied by steady foot tap. FOMT uses a modified “One-And” system for simple time. Sustained beats within long tones are indicated using wedges and are counted with an impulse. Line one above would be counted: “One, Two, Three, Four; Wuh-uhn, Three-ee; Wuh, uh, uh, uhn.” Use of this impulse counting system dramatically improves attacks and releases.

LESSON 9: THE TREBLE CLEF*

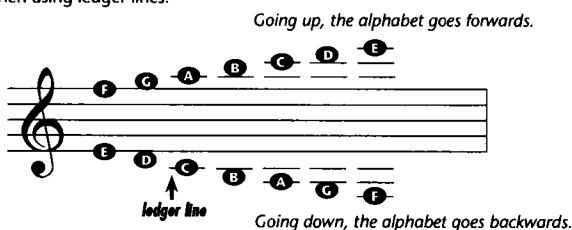
1. Special symbols called **clefs** are used to assign letter names to the lines and spaces of the staff. The **treble clef** identifies line number two and calls it G.



2. If we know that line two is G, we can go up or down the musical alphabet to name the other lines and spaces of the staff. Slogans are used to help with memorization and speedy recognition of line and space names.



3. Tiny lines called **ledger lines** can be used to extend the staff in either direction. The musical alphabet pattern continues when using ledger lines.



Drawing Treble Clefs on the Staff

4. It is important for students to learn to draw clefs neatly. The treble clef is the most difficult to learn, but with some practice it soon becomes quite easy. Be sure the curl circles around line two. There are four steps to follow when drawing the treble clef.
 - Draw a straight vertical line that extends a little above the staff and a little below the staff.
 - Draw a right curve from the top of the straight line down to line four.
 - Draw a left curve from line four down to line one.
 - Draw a curl from line one around line two.

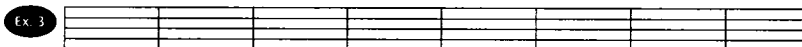
Trace the treble clef drawing steps below.



Trace the five treble clefs below.



Now draw eight treble clefs on your own.



***Please Note:** Unit 3 and Unit 4 are interchangeable. Start with the clef for your instrument, then switch to the other clef unit.

Book One, Page 16. Book One introduces students to both treble and bass clef. The units covering these clefs are designed to be identical in their presentation of lesson concepts and in the content of exercises. Students are asked to first learn the clef for their instrument (treble clef instruments begin with Unit Two; bass clef instruments begin with Unit Three). Once the primary clef is learned, the class then “swaps” and learns the other clef. This can be of particular benefit when students are later asked to switch instruments to fulfill ensemble instrumentation needs. All exercises after Book One, Unit Three require students to work in both treble and bass clef.

Exercise 3.1 - Treble Clef Note Identification

Directions: Name each note given below.

1. E 2. G 3. B 4. ____ 5. ____ 6. ____ 7. ____ 8. ____ 9. ____ 10. ____

11. ____ 12. ____ 13. ____ 14. ____ 15. ____ 16. ____ 17. ____ 18. ____ 19. ____ 20. ____



21. ____ 22. ____ 23. ____ 24. ____ 25. ____ 26. ____ 27. ____ 28. ____ 29. ____ 30. ____



31. ____ 32. ____ 33. ____ 34. ____ 35. ____ 36. ____ 37. ____ 38. ____ 39. ____ 40. ____



41. ____ 42. ____ 43. ____ 44. ____ 45. ____ 46. ____ 47. ____ 48. ____ 49. ____ 50. ____



51. ____ 52. ____ 53. ____ 54. ____ 55. ____ 56. ____ 57. ____ 58. ____ 59. ____ 60. ____



61. ____ 62. ____ 63. ____ 64. ____ 65. ____ 66. ____ 67. ____ 68. ____ 69. ____ 70. ____

Book One, Page 17. Book One contains eleven pages of note identification and note writing exercises to ensure student mastery of these skills. Many theory texts for school-aged students offer only a few notes to name and a few notes to write. This does not provide ample practice, especially for middle school students who are in the plateau phase of brain development and require extensive repetition for mastery of a concept.

unit 3 **BOOK ONE**
Exercise 3.2 - Treble Clef Note Identification

Directions: Name each note given below.



1. ____ 2. ____ 3. ____ 4. ____ 5. ____ 6. ____ 7. ____ 8. ____ 9. ____ 10. ____



11. ____ 12. ____ 13. ____ 14. ____ 15. ____ 16. ____ 17. ____ 18. ____ 19. ____ 20. ____



21. ____ 22. ____ 23. ____ 24. ____ 25. ____ 26. ____ 27. ____ 28. ____ 29. ____ 30. ____



31. ____ 32. ____ 33. ____ 34. ____ 35. ____ 36. ____ 37. ____ 38. ____ 39. ____ 40. ____



41. ____ 42. ____ 43. ____ 44. ____ 45. ____ 46. ____ 47. ____ 48. ____ 49. ____ 50. ____



51. ____ 52. ____ 53. ____ 54. ____ 55. ____ 56. ____ 57. ____ 58. ____ 59. ____ 60. ____



61. ____ 62. ____ 63. ____ 64. ____ 65. ____ 66. ____ 67. ____ 68. ____ 69. ____ 70. ____

Book One, Page 18. Every attempt was made to ensure that notes from all ranges of treble clef instruments were included in the identification exercises. This ensures that students see the same notes in their theory work that they see in their music and method studies each day.

Exercise 3.3 - Treble Clef Note Identification

Directions: Name each note given below.



1. ____ 2. ____ 3. ____ 4. ____ 5. ____ 6. ____ 7. ____ 8. ____ 9. ____ 10. ____



11. ____ 12. ____ 13. ____ 14. ____ 15. ____ 16. ____ 17. ____ 18. ____ 19. ____ 20. ____



21. ____ 22. ____ 23. ____ 24. ____ 25. ____ 26. ____ 27. ____ 28. ____ 29. ____ 30. ____



31. ____ 32. ____ 33. ____ 34. ____ 35. ____ 36. ____ 37. ____ 38. ____ 39. ____ 40. ____



41. ____ 42. ____ 43. ____ 44. ____ 45. ____ 46. ____ 47. ____ 48. ____ 49. ____ 50. ____



51. ____ 52. ____ 53. ____ 54. ____ 55. ____ 56. ____ 57. ____ 58. ____ 59. ____ 60. ____




61. ____ 62. ____ 63. ____ 64. ____ 65. ____ 66. ____ 67. ____ 68. ____ 69. ____ 70. ____

Book One, Page 19. Note identification exercises include conjunct, disjunct, and sequential motion. Timed note identification quizzes are also included in the *Teacher's Guide and Quiz Book* for Book One.

unit 3 **BOOK ONE**
Exercise 3.6 - Writing Notes On The Treble Staff

Staff 1 • Directions: Draw a treble clef and write the requested notes on lines. Draw whole notes.

1 

1. G 2. E 3. D 4. B 5. F 6. B 7. D 8. E 9. F 10. G

Staff 2 • Directions: Draw a treble clef and write the requested notes in spaces. Draw whole notes.

2 

1. C 2. A 3. F 4. E 5. A 6. E 7. C 8. A 9. F 10. E

Staff 3 • Directions: Draw a treble clef and write the requested notes above the staff. Use ledger lines when necessary. Draw half notes. Stems will go DOWN, attached to the LEFT side of the note head.

3 

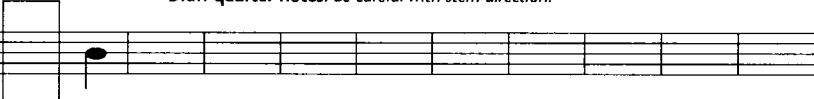
1. A 2. C 3. G 4. B 5. E 6. G 7. C 8. A 9. D 10. B

Staff 4 • Directions: Draw a treble clef and write the requested notes below the staff. Use ledger lines when necessary. Draw half notes. Stems will go UP, attached to the RIGHT side of the note head.

4 

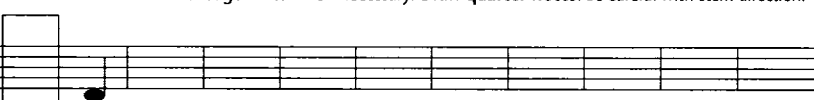
1. C 2. A 3. F 4. G 5. B 6. D 7. C 8. A 9. G 10. D

Staff 5 • Directions: Draw a treble clef and write the requested notes on lines and in spaces. Draw quarter notes. Be careful with stem direction.

5 

1. B 2. E 3. F 4. D 5. C 6. G 7. D 8. A 9. F 10. E

Staff 6 • Directions: Draw a treble clef and write the requested notes above or below the staff. Use ledger lines when necessary. Draw quarter notes. Be careful with stem direction.

6 

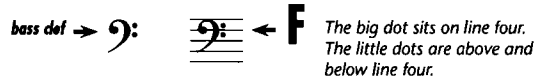
1. D 2. C 3. G 4. A 5. B 6. C 7. B 8. A 9. D 10. G

Book One, Page 22. The treble clef unit and the bass clef unit each contain a page like this one. In addition to reinforcing the names of treble clef lines and spaces, this exercise also reviews many of the manuscript techniques students have learned thus far in the book. Students must also pay careful attention to the details given in the directions for each segment of the exercise.

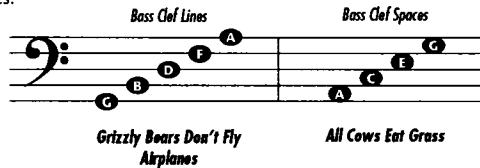
unit 4 BOOK ONE

LESSON 10: THE BASS CLEF*

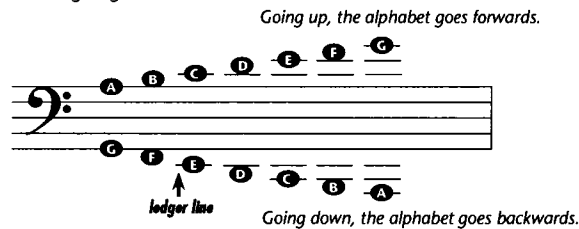
1. Special symbols called **clefs** are used to assign letter names to the lines and spaces of the staff. The **bass clef** identifies line number four and calls it F.



2. If we know that line four is F, we can go up or down the musical alphabet to name the other lines and spaces of the staff. Slogans are used to help with memorization and speedy recognition of line and space names.



3. Tiny lines called **ledger lines** can be used to extend the staff in either direction. The musical alphabet pattern continues when using ledger lines.



Drawing Bass Clefs on the Staff

4. It is important for students to learn to draw clefs neatly. The bass clef is easy to draw. Be sure the big dot sits on line four, and the two little dots go in space three and space four, respectively. There are four steps to follow when drawing the bass clef.
 - Draw a big dot on line four.
 - Draw a backwards C starting at the big dot, curving around and down to line two.
 - Draw a little dot in space four.
 - Draw a little dot in space three.

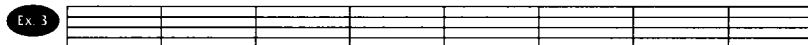
Trace the bass clef drawing steps below.



Trace the five bass clefs below.



Now draw eight bass clefs on your own.



***Please Note:** Unit 3 and Unit 4 are interchangeable. Start with the clef for your instrument, then switch to the other clef unit.

Book One, Page 24. This is the first page of the bass clef unit. Notice that it follows the exact same format as the first page of the treble clef unit (Book One, Page 16).

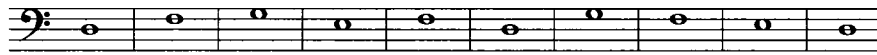
unit 4 *BOOK ONE*

Exercise 4.2 - Bass Clef Note Identification

Directions: Name each note given below.



1. ____ 2. ____ 3. ____ 4. ____ 5. ____ 6. ____ 7. ____ 8. ____ 9. ____ 10. ____



11. ____ 12. ____ 13. ____ 14. ____ 15. ____ 16. ____ 17. ____ 18. ____ 19. ____ 20. ____



21. ____ 22. ____ 23. ____ 24. ____ 25. ____ 26. ____ 27. ____ 28. ____ 29. ____ 30. ____



31. ____ 32. ____ 33. ____ 34. ____ 35. ____ 36. ____ 37. ____ 38. ____ 39. ____ 40. ____



41. ____ 42. ____ 43. ____ 44. ____ 45. ____ 46. ____ 47. ____ 48. ____ 49. ____ 50. ____



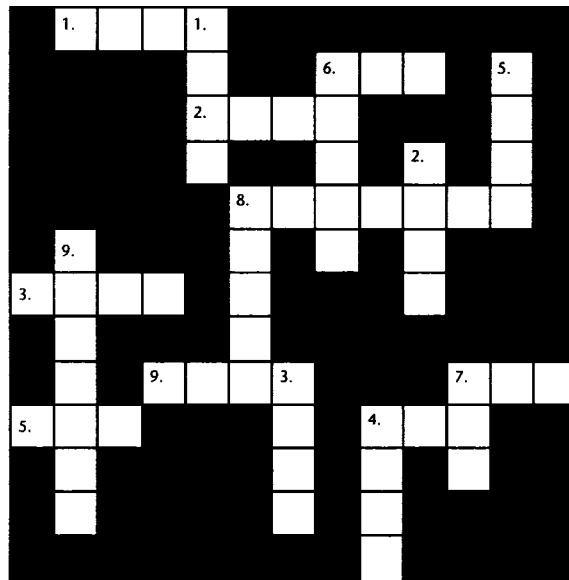
51. ____ 52. ____ 53. ____ 54. ____ 55. ____ 56. ____ 57. ____ 58. ____ 59. ____ 60. ____



61. ____ 62. ____ 63. ____ 64. ____ 65. ____ 66. ____ 67. ____ 68. ____ 69. ____ 70. ____

Book One, Page 26. This page of bass clef note identification contains notes found in most beginning tuba, trombone, and euphonium ranges.

Exercise 4.7 - Big Crossword Puzzle



Directions: Name the notes below to complete words which fit the puzzle. *The student should complete all exercises in Unit 3 including the Unit 3 Review Questions before completing this crossword puzzle.*

ACROSS (All are in treble clef.)









- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.

DOWN (All are in bass clef.)

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.

Book One, Page 31. This large crossword is used as a treble and bass clef summary exercise at the end of Unit Three. Each group of notes spells a word which students must then place into the crossword puzzle.

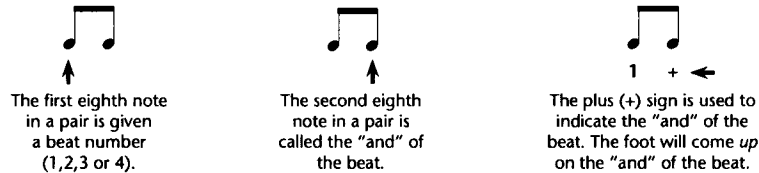
LESSON 11: EIGHTH NOTES

NOTE VALUES AND THE BEATS THEY RECEIVE			NOTE VALUES AND THEIR RELATIONSHIPS		
whole note		4 beats in four-four time (four foot-taps)	1 whole note		
half note		2 beats in four-four time (two foot-taps)	2 half notes		
quarter note		1 beat in four-four time (one foot-tap)	4 quarter notes		
eighth note		1/2 beat in four-four time (down-tap = half) (up-tap = half)	8 eighth notes		

- All note values divide into two smaller note values. Look at the chart on the right (above).
One whole note divides into two half notes,
One half note divides into two quarter notes,
One quarter note divides into two **eighth notes**.
- An eighth note looks like a quarter note with a **flag** attached to the stem. Eighth notes are often found in pairs (because two eighth notes equal one quarter note). Instead of writing two eighth notes, each with a single flag, composers will often connect the two notes with a single line called a **beam**. Notes with one flag will have one beam when connected to another note.



- Eighth notes are counted by giving the first eighth note in the pair a **beat number** (1,2,3 or 4). The second eighth note in each pair is called the **and** of the beat. If you keep the steady beat by tapping your foot, the foot will tap the floor on the beat number (also called the **downbeat**). The foot will come up on the "and" of the beat (also called the **upbeat** or **offbeat**).



- Study the counting sample below carefully. An eighth note gets half a beat in four-four time.

1 + 2 3 + 4 1 2 + 3 4 + 1 2 + 3 > 1 3 + 4
 Foot-Tap → ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

Book One, Page 34. This lesson introduces students to eighth note pairs. While single eighth notes with flags are shown in the note value chart, the lesson quickly moves to beamed eighth note pairs. One axiom that students find helpful is "Eighth notes travel in pairs. If you see one eighth note, look closely, its partner is hiding somewhere as a rest, a dot, or as part of a larger note value." Students must also understand that the first eighth note in each pair gets a beat number and the second eighth note in each pair is called the "and" of the beat. The arrows under the rhythm example show the foot-tap motion for eighth notes. The foot always comes up on the "and" of the beat.

unit 5 *BOOK ONE*

Exercise 5.2 - Counting Rhythms

Directions: Write the counting under each measure below. Play the rhythms on your tuning note.

Exercise 5.3 - Find The Beat

Directions: Identify the beat or part of the beat (the "and" of the beat) to which the arrow points.

- | | | | |
|---------------|-----------|-----------|-----------|
| 1. "and" of 1 | 2. _____ | 3. _____ | 4. _____ |
| 5. _____ | 6. _____ | 7. _____ | 8. _____ |
| 9. _____ | 10. _____ | 11. _____ | 12. _____ |

Book One, Page 36. Each book in the FOMT series places special emphasis on rhythm reading. Many counting exercises are provided which move a new rhythmic figure from beat to beat (such as Exercise 5.2 above). Unique "Find The Beat" exercises are also included throughout the series. In these exercises, arrows are placed under a single note or rest in each measure. Students must then identify the beat or part of the beat to which the arrow is pointing. These exercises have been extremely popular with teachers who use our books.

unit 5 **BOOK ONE**
Exercise 5.5 - Monster Rhythm Review

Directions: Write the counting under each measure below. Play the rhythms on your tuning note.

1. 
 1 > > > 1 > 3 > 1 2 3 4 1 > 3 > 1 > > >

2. 

3. 

4. 

5. 

6. 

7. 

8. 

9. 

10. 

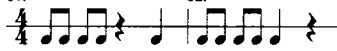
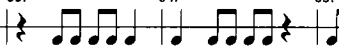


11. 

Book One, Page 38. “Monster Rhythm Reviews” are included in each book. These exercises summarize rhythms introduced thus far. I like to place the line numbers in a hat and have students draw them out for a counting grade. Once the student has pulled a number from the hat, he or she must count (with a steady foot-tap) the entire line and then play the rhythm on a static pitch. “Monster Rhythm Reviews” have been a very popular feature of the FOMT series. Some teachers prefer to generate an overhead transparency of these exercises for use during daily warm-ups. Permission for this is granted in the *Teacher’s Guide and Quiz Book* for Book One.

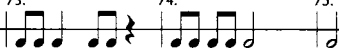

Exercise 5.5 - Monster Rhythm Review - Continued

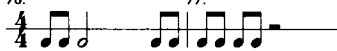
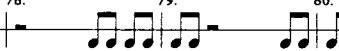


Directions: Write the counting under each measure below. Play the rhythms on your tuning note.

12 ^{56.}  ^{57.}  ^{58.}  ^{59.}  ^{60.}

13 ^{61.}  ^{62.}  ^{63.}  ^{64.}  ^{65.}

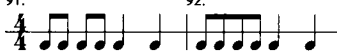



14 ^{66.}  ^{67.}  ^{68.}  ^{69.}  ^{70.}

15 ^{71.}  ^{72.}  ^{73.}  ^{74.}  ^{75.}

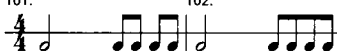



16 ^{76.}  ^{77.}  ^{78.}  ^{79.}  ^{80.}





17 ^{81.}  ^{82.}  ^{83.}  ^{84.}  ^{85.}

18 ^{86.}  ^{87.}  ^{88.}  ^{89.}  ^{90.}

19 ^{91.}  ^{92.}  ^{93.}  ^{94.}  ^{95.}

20 ^{96.}  ^{97.}  ^{98.}  ^{99.}  ^{100.}


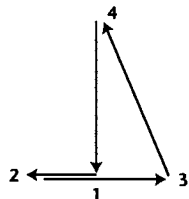



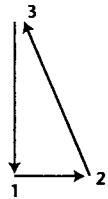

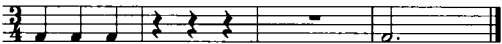
21 ^{101.}  ^{102.}  ^{103.}  ^{104.}  ^{105.}

22 ^{106.}  ^{107.}  ^{108.}  ^{109.}  ^{110.}

Book One, Page 39. This page is a continuation of the "Monster Rhythm Review" shown on the preceding page. The entire Review occupies a facing spread in the book (side by side presentation).

LESSON 16: THREE-FOUR TIME

- Three-four time** ($\frac{3}{4}$) is counted just like four-four time. The only difference is the total number of beats in each measure. In four-four time, there are four beats in each measure (four quarter notes or some combination of note or rest values that equals four quarter notes). In three-four time, there are three beats in each measure (three quarter notes or some combination of note or rest values that equals three quarter notes). **Please Note:** A whole rest fills an entire measure with silence in all time signatures.

COMPARING FOUR-FOUR, TWO-FOUR, AND THREE-FOUR TIME	 Four beats in each measure.	This time signature means that there will be four quarter notes in each measure or some combination of note or rest values that equals four quarter notes. <i>In four-four time a whole note will fill one entire measure with sound.</i>	CONDUCTING PATTERNS 
	 <i>In four-four time, a whole rest fills an entire measure with silence.</i>	This time signature means that there will be two quarter notes in each measure or some combination of note or rest values that equals two quarter notes. <i>In two-four time a half note will fill one entire measure with sound.</i>	
	 Three beats in each measure.	This time signature means that there will be three quarter notes in each measure or some combination of note or rest values that equals three quarter notes. <i>In three-four time a dotted-half note will fill one entire measure with sound.</i>	
 Quarter note gets one beat.	 <i>In three-four time, a whole rest fills an entire measure with silence.</i>		

- Study the three-four time counting sample below carefully. Remember to tap the steady beat with your foot. When counting rhythms, remember to say what you will play.



1 2 3 1 + 2 3 1 > 3 1 3 1 2 3 + 1 > >

Book One, Page 42. Each new time signature is related to one the students already know. This lesson serves as both an introduction to three-four time (two-four was covered in the preceding lesson) as well as a summary of the other time signatures learned thus far. Basic conducting patterns are also provided for each signature. When class time permits, teachers should have their students (all together) learn to conduct these basic patterns. Students who seem to have some natural ability can then be asked to stand on the podium and conduct a line from the method book. It should be noted that these diagrams were published prior to my learning about prolated gestures.

Exercise 5.8 - Counting Rhythms In Three-Four Time

Directions: Write the counting under each measure below. Play the rhythms on your tuning note.

1. 	15. 
2. 	16. 
3. 	17. 
4. 	18. 
5. 	19. 
6. 	20. 
7. 	21. 
8. 	22. 
9. 	23. 
10. 	24. 
11. 	25. 
12. 	26. 
13. 	27. 
14. 	28. 

Book One, Page 43. Each lesson is immediately followed by exercises which reinforce the new concept(s). This rhythm exercise follows the lesson which introduces three-four time.

unit 5 *BOOK ONE*

Exercise 5.9 - Note Value Math

Directions: Write one note value in the blank that is equal to the notes in the math problem.

- | | |
|--|---|
| 1. $\text{♩} + \text{♩} = \underline{\text{♩}}$ | 12. $\text{♩} - \text{♩} = \underline{\quad}$ |
| 2. $\text{♩} + \text{♩} = \underline{\quad}$ | 13. $\text{♩} - \text{♩} = \underline{\quad}$ |
| 3. $\text{♩} + \text{♩} + \text{♩} = \underline{\quad}$ | 14. $\text{♩} + \text{♩} + \text{♩} = \underline{\quad}$ |
| 4. $\text{♩} + \text{♩} + \text{♩} + \text{♩} = \underline{\quad}$ | 15. $\text{♩} - \text{♩} = \underline{\quad}$ |
| 5. $\text{♩} + \text{♩} = \underline{\quad}$ | 16. $\text{♩} + \text{♩} + \text{♩} + \text{♩} + \text{♩} = \underline{\quad}$ |
| 6. $\text{♩} + \text{♩} + \text{♩} + \text{♩} = \underline{\quad}$ | 17. $\text{♩} + \text{♩} + \text{♩} = \underline{\quad}$ |
| 7. $\text{♩} + \text{♩} + \text{♩} = \underline{\quad}$ | 18. $\text{♩} + \text{♩} + \text{♩} + \text{♩} = \underline{\quad}$ |
| 8. $\text{♩} + \text{♩} + \text{♩} = \underline{\quad}$ | 19. $\text{♩} + \text{♩} + \text{♩} + \text{♩} = \underline{\quad}$ |
| 9. $\text{♩} + \text{♩} = \underline{\quad}$ | 20. $\text{♩} + \text{♩} + \text{♩} + \text{♩} = \underline{\quad}$ |
| 10. $\text{♩} - \text{♩} = \underline{\quad}$ | 21. $\text{♩} + \text{♩} + \text{♩} + \text{♩} + \text{♩} + \text{♩} = \underline{\quad}$ |
| 11. $\text{♩} - \text{♩} = \underline{\quad}$ | 22. $\text{♩} + \text{♩} = \underline{\quad}$ |

Exercise 5.10 - Find The Beat

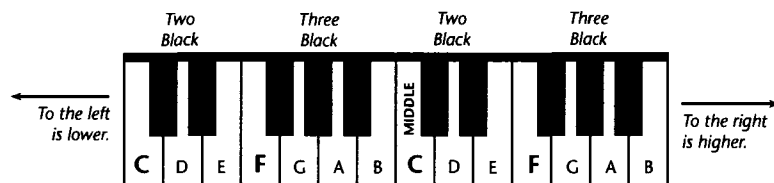
Directions: Identify the beat or part of the beat (the "and" of the beat) to which the arrow points.
Please Note: Rests have beat numbers even though they are not spoken when counting aloud.

- | | | | |
|---------------|-----------|-----------|-----------|
| 1. "and" of 3 | 2. _____ | 3. _____ | 4. _____ |
| 5. _____ | 6. _____ | 7. _____ | 8. _____ |
| 9. _____ | 10. _____ | 11. _____ | 12. _____ |

Book One, Page 44. Simple note value equations are an excellent way to ensure that students understand relative note and rest values.

unit 6 **BOOK ONE**
LESSON 17: THE PIANO KEYBOARD

1. The piano keyboard is an important tool for all musicians. It is the best way to visually illustrate many of the concepts we will encounter in our study of music theory.
2. There are 88 keys on a full-size piano keyboard (52 white keys, 36 black keys). The black keys are grouped into alternating sets of two and three.
3. The white key just to the left of each group of two black keys is C. The white key just to the left of each group of three black keys is F. Using our knowledge of the musical alphabet, we can follow the pattern and name the other white keys on the keyboard.



4. **Middle C** is the C found closest to the center of the keyboard. It is usually located near the manufacturer's nameplate. Notes written in the treble clef are played to the right of middle C using the right hand. Notes written in the bass clef are played to the left of middle C using the left hand.
5. The farther to the right we go on the keyboard, the higher the pitch of each note will become. The farther to the left we go on the keyboard, the lower the pitch of each note will become.

Exercise 6.1 - Learning The Names Of The White Keys

1. **Directions:** Circle each group of two black keys on the keyboard below.



2. **Directions:** Circle each group of three black keys on the keyboard below.



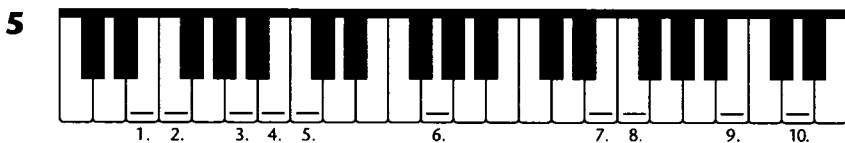
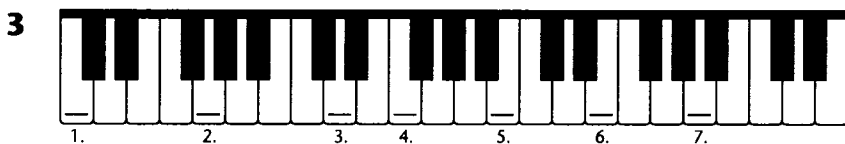
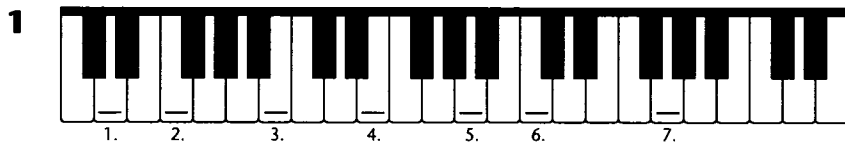
3. **Directions:** Label all C's and F's, then follow the musical alphabet pattern to name the other white keys.



Book One, Page 48. The importance of the piano keyboard to all musicians cannot be overstated. While FOMT makes no attempt to develop students' playing proficiency, they are taught to use the piano as a tool when completing theory work. Directors who have a piano in their rehearsal space will find students gravitating toward it once this unit is introduced. My students were allowed to play the piano before school, after school, and during lunch (never before class). They were also taught to respect the piano as they would their own instruments. My percussion students often become more enthusiastic about mallet instruments once work in this unit had begun.

Exercise 6.4 - Naming White Keys On The Piano

Directions: Name the numbered white keys below.



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Book One, Page 51. Keyboard templates are used throughout the FOMT series to reinforce basic keyboard skills. This exercise teaches students to look carefully at the black key patterns before naming keys on the piano.

unit 6 **BOOK ONE**

Exercise 6.5 - Relating White Keys To Notes On The Staff



Directions: Name each note below. Draw a line from the note to the piano key with the same name.

1



1. F 2. ___ 3. ___ 4. ___ 5. ___ 6. ___ 7. ___ 8. ___ 9. ___ 10. ___

2



1. ___ 2. ___ 3. ___ 4. ___ 5. ___ 6. ___ 7. ___ 8. ___ 9. ___ 10. ___

3

1. ___ 2. ___ 3. ___ 4. ___ 5. ___ 6. ___ 7. ___ 8. ___ 9. ___ 10. ___

4

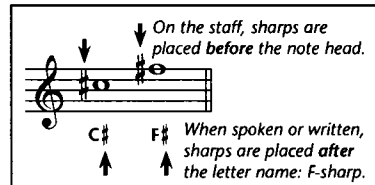
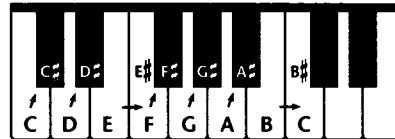



1. ___ 2. ___ 3. ___ 4. ___ 5. ___ 6. ___ 7. ___ 8. ___ 9. ___ 10. ___

Book One, Page 52. Exercises such as this one are provided in treble and bass clef and teach students to relate notes on the staff to the keys on the piano. No attempt is made to have students identify the correct octave placement of notes on the keyboard. The goal is for students to see an F on the staff and to then find an F on the piano.

LESSON 19: SHARPS

1. **Accidentals** are special symbols used to raise or lower the sound of a note. There are three accidentals most commonly used in music: the **sharp** (\sharp), the **flat** (\flat), and the **natural** (\natural).
2. A **sharp** (\sharp) raises the sound of a note a half-step. C to C-sharp is a half-step up.
3. Sharps are most often played on the black keys to the *right* of each white key on the piano. Since no black key exists between E and F or between B and C, we must substitute a white key if we wish to raise E or B a half step. If we want to sharp E, we must play F. If we want to sharp B, we must play C. Put simply, to sharp any note, always play the next closest key to the right.



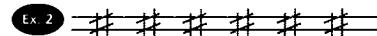
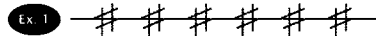
4. When writing sharps on the staff, the sharp is always placed before the note it is to affect. A sharp is always placed on the same line or in the same space as the note it is to affect. When speaking or writing the name of a note that has been raised by a sharp we say "C-sharp", and place the accidental after the letter name.

Writing Sharps on the Staff

A sharp looks like the pound sign on your telephone. A sharp is drawn by making two vertical lines and then crossing them with two horizontal lines (like a tic-tac-toe board). Be sure the "box" in the middle of the sharp is centered on the line or fills the entire space.

Trace the sharps on the line below.

Trace the sharps in the space below.



Exercise 6.8 - Writing Sharps On The Staff

Directions: Write a sharp *before* each note below, then name the note. Remember when speaking or writing note names that have been raised by a sharp, the accidental is placed after the letter name (C \sharp).

1. E \sharp 2. _____ 3. _____ 4. _____ 5. _____ 6. _____ 7. _____ 8. _____ 9. _____ 10. _____

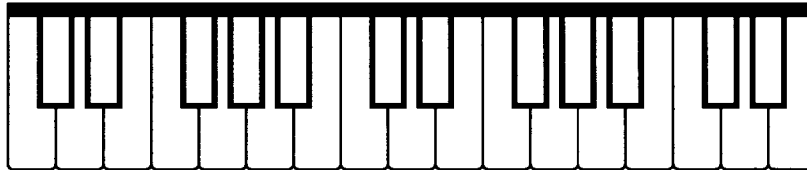
11. _____ 12. _____ 13. _____ 14. _____ 15. _____ 16. _____ 17. _____ 18. _____ 19. _____ 20. _____

Book One, Page 55. Half steps are first introduced by spatial relationship (drawing an arrow from one key to the key that is a half step higher or lower) in Lesson 18. Sharps and flats are then introduced independently to minimize confusion over piano keys which have two names. The box showing the placement of accidentals before notes on the staff was not included in the first edition of Book One. It was later added for our second press run. "Check Clef" arrows (such as the one in Exercise 6.8) are placed in strategic places throughout the book to ensure that students read the clef.

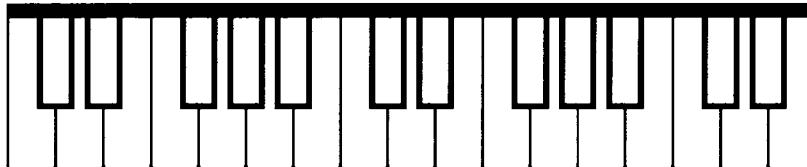
Exercise 6.10 - Writing Sharps On The Keyboard

Directions: Label the requested keys on the pianos below. The keyboard has been enlarged and the black keys are hollow to make writing easier.

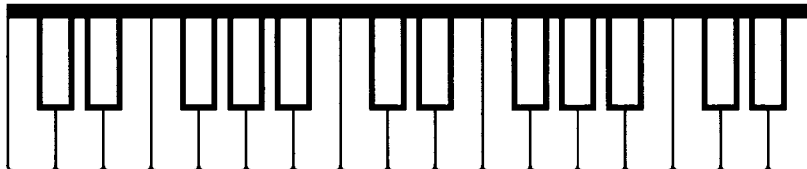
1 **Directions:** Label all E-sharps on the keyboard below.



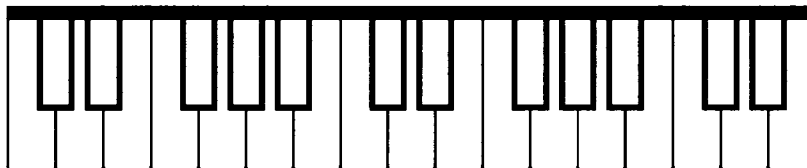
2 **Directions:** Label all B-sharps on the keyboard below.



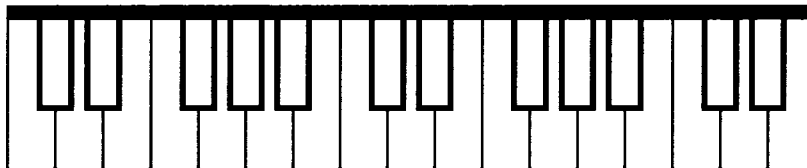
3 **Directions:** Label all black keys using sharp names on the keyboard below.



4 **Directions:** Label all sharp keys on the keyboard below. Include E-sharp and B-sharp too!



5 **Directions:** Label all white keys and then label all sharp keys on the keyboard below. (E \sharp and B \sharp too!)



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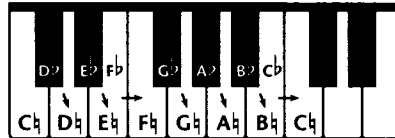
Book One, Page 57. Hollow black keys allow students to write in the void. These templates were enlarged after Teresa Carlmark (our school's orchestra teacher) suggested that earlier versions were too small for students to write in.

unit 6 BOOK ONE

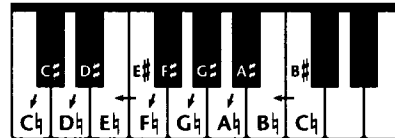
LESSON 21: NATURALS AND ACCIDENTALS

- Accidentals are special symbols used to raise or lower the sound of a note.
A sharp (#) raises the sound of a note a half-step.
A flat (b) lowers the sound of a note a half-step.
- A **natural** (♮) cancels a sharp or flat.
If a note has been lowered by a flat, a natural will actually raise the pitch (back to natural or normal).
If a note has been raised by a sharp, a natural will actually lower the pitch (back to natural or normal).

A natural will raise the pitch of a note that has been previously lowered by a flat.



A natural will lower the pitch of a note that has been previously raised by a sharp.

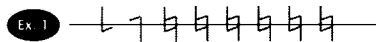


- Naturals are always played on the white keys of the piano. Notes without sharps or flats are said to be **natural notes**. It is not necessary to place a natural sign before every note. All notes without sharps or flats are natural without the sign.
- Like all other accidentals, naturals are placed before the note that they are to affect and are placed on the same line or in the same space as the note they are to affect.

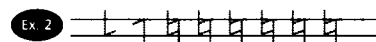
Writing Naturals on the Staff

Naturals are drawn by attaching an "L" shape to a "7" shape. Be sure the little box in the center of the natural is centered on the line or fills the entire space.

Trace the naturals on the line below.



Trace the naturals in the space below.



- Study the rule of accidentals below carefully.

THE RULE OF ACCIDENTALS

- Accidentals are good for one measure only. They cancel at the barline.



- An accidental may be carried into the next measure if the note is tied across the bar line. When ties are used, the accidental dies at the end of the tie.



Book One, Page 64. A natural not only cancels a sharp or flat, it lowers a sharp (back down to natural) and raises a flat (back up to natural).

Exercise 6.16 - Writing Naturals On The Staff

Directions: Write a natural *before* each note below, then name the note. Remember when speaking or writing note names which have accidentals, the accidental is placed after the letter name (D#). Also remember that notes without sharps or flats are already natural notes. The notes below are natural without the signs. We are simply practicing the drawing and placing of naturals on the staff.

1. E# 2. ___ 3. ___ 4. ___ 5. ___ 6. ___ 7. ___ 8. ___ 9. ___ 10. ___

11. ___ 12. ___ 13. ___ 14. ___ 15. ___ 16. ___ 17. ___ 18. ___ 19. ___ 20. ___

Exercise 6.17 - Working With Accidentals

Directions: Below are four musical examples. Name each note. Remember, accidentals cancel at the bar line unless they are tied, then they die with the end of the tie. Naturals cancel sharps and flats.

1

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15.

2

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17.

3



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

4

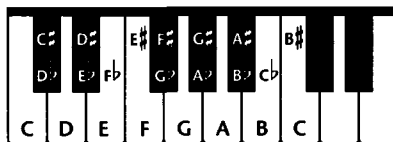
1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14.

Book One, Page 65. Exercise 6.17 has proven to be excellent for reinforcing students' understanding of the Rule of Accidentals (shown on the previous page).

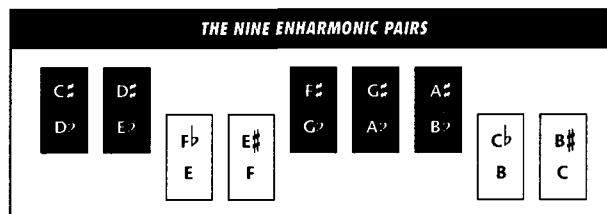
unit 6 *BOOK ONE*

LESSON 22: ENHARMONICS

- By now many students have noticed that each of the black keys has two names: one set with sharps that is used when raising notes, and one set with flats that is used when lowering notes.
- We have also learned that four of the white keys have two names:
 F can be called E-sharp, C can be called B-sharp,
 E can be called F-flat, B can be called C-flat.
- When two notes have the same sound (because they are played by the same key on the piano) but have two different names, they are called **enharmonic notes**. $C\sharp$ and $D\flat$ are enharmonic notes.
- On a band instrument, enharmonic notes will have the same fingering!
- Here is a piano keyboard with all of the enharmonic notes listed.



- There are nine pairs of enharmonic notes. Memorize these pairs shown in the chart below. Remember, enharmonic notes have the same fingering. If you don't know the fingering to a note, you probably will know the fingering for its enharmonic spelling!



Exercise 6.18 - Writing Enharmonics

Directions: Give the enharmonic spelling for each note below.

- | | | | |
|---------------------|-----------------|------------|------------------|
| 1. $D\flat$ C-sharp | 6. ____ D-flat | 11. ____ F | 15. ____ E-sharp |
| 2. ____ D-sharp | 7. ____ E-flat | 12. ____ C | 16. ____ B-sharp |
| 3. ____ F-sharp | 8. ____ G-flat | 13. ____ E | 17. ____ F-flat |
| 4. ____ G-sharp | 9. ____ A-flat | 14. ____ B | 18. ____ C-flat |
| 5. ____ A-sharp | 10. ____ B-flat | | |

Book One, Page 66. Once students have learned the sharp key names and the flat key names, they can easily see that some of the piano keys have two names and only one sound (enharmonics). It is also important for students to know that enharmonic notes will have the same fingering on a wind instrument. If the trumpet section encounters a $D\sharp$ and does not know how to finger it, they will probably remember the fingering for its enharmonic, $E\flat$ - second and third valve.

unit 6 *BOOK ONE*

Exercise 6.22 - Higher, Lower or Enharmonic?

Directions: Name the notes in each measure below; then determine whether the second note in each measure is higher than, lower than, or enharmonic with the first note in each measure.

1. A A^b 2. _____ 3. _____ 4. _____ 5. _____
 Lower _____ _____ _____

6. _____ 7. _____ 8. _____ 9. _____ 10. _____
 _____ _____ _____ _____

11. _____ 12. _____ 13. _____ 14. _____ 15. _____
 _____ _____ _____ _____

16. _____ 17. _____ 18. _____ 19. _____ 20. _____
 _____ _____ _____ _____

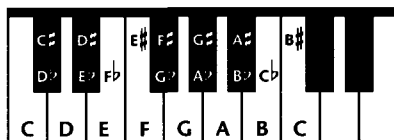
21. _____ 22. _____ 23. _____ 24. _____ 25. _____
 _____ _____ _____ _____

26. _____ 27. _____ 28. _____ 29. _____ 30. _____
 _____ _____ _____ _____

Book One, Page 70. Exercise 6.22 tests students' comprehension of all keyboard concepts covered thus far.

LESSON 23: A FINAL REVIEW OF HALF-STEPS

- We learned earlier in this unit that the distance between two notes on the piano (and the distance between two notes on the staff) is called an **interval**.
- We learned that the smallest interval on the piano or on the staff is the half-step. A **half-step** is the distance from one key to the next closest key on the piano (with no key in between).
- We learned that special symbols called **accidentals** are used to raise or lower the sound of a note. There are three accidentals most commonly used in music:
 the **sharp** (\sharp) raises the sound of a note a half-step.
 the **flat** (\flat) lowers the sound of a note a half-step.
 the **natural** (\natural) cancels a sharp or flat. Notes without sharps or flats are called **natural notes**.
- We learned that all of the black keys on the piano and four of the white keys (E, F, B, and C) all have two names. When two notes have the same sound (because they are played by the same key on the piano) but have two different names, they are called **enharmonic notes**. $C\sharp$ and $D\flat$ are enharmonic notes.



Exercise 6.23 - Spelling Half-Steps

Directions: Using sharps, build a half-step *above* the given note. Use the keyboard above for help if you need it.

- $C\sharp$ A half-step above C is ?
- _____ A half-step above D is ?
- _____ A half-step above F is ?
- _____ A half-step above G is ?
- _____ A half-step above A is ?
- _____ A half-step above E is ?
(Give both letter names.)

- _____ A half-step above B is ?
(Give both letter names.)

Directions: Using flats, build a half-step *below* the given note. Use the keyboard above for help if you need it.

- _____ A half-step below D is ?
- _____ A half-step below E is ?
- _____ A half-step below G is ?
- _____ A half-step below A is ?
- _____ A half-step below B is ?
- _____ A half-step below F is ?
(Give both letter names.)

- _____ A half-step below C is ?
(Give both letter names.)

Book One, Page 71. Unit Six concludes with a final review of half steps. Two more exercises follow the one shown above. These deal with more difficult spellings.

Unit Review Questions

Directions: Answer the questions below.

1. _____ A full-size piano keyboard has 2 keys (52 white keys, 36 black keys).
2. _____ The black keys on the piano are grouped into alternating sets of 2 and three.
3. _____ The white key just to the left of each group of two black keys is 2
4. _____ The white key just to the left of each group of three black keys is 2
5. _____ Using our knowledge of the musical alphabet, we can follow the pattern and name the other white keys on the piano keyboard. (True/False)
6. _____ On the piano keyboard, the next white key after G is 2
7. _____ On the piano keyboard, the next white key after B is 2
8. _____ On the piano keyboard, the next white key after E is 2
9. _____ The C that is found closest to the center of the keyboard (usually near the manufacturer's name plate) is called 2
10. _____ Notes written in the treble clef are played to the right of middle C using the 2 hand.
11. _____ Notes written in the bass clef are played to the left of middle C using the 2 hand.
12. _____ The farther to the right we go on the keyboard, the 2 the pitch of each note will become.
13. _____ The farther to the left we go on the keyboard, the 2 the pitch of each note will become.
14. _____ The relationship of one key to another on the keyboard is very important. The distance between two keys on the piano (and the distance between two notes on the staff) is called an 2
15. _____ The distance from one key on the piano to the next key (up or down) with the same letter name is called an 2
16. _____ A 2 is the distance from one key to the next closest key on the piano keyboard (with no key in between).
17. _____ A white key to a black key (with no key in between) is the interval of a 2
18. _____ A black key to a white key (with no key in between) is the interval of a 2
19. _____ A white key to a white key (with no black key in between) is the interval of a 2
20. _____ There is no black key on the piano between 2 and 2 or between 2 and 2 (Write all four letter names in the blank.)
21. _____ Special symbols used to raise or lower the sound of a note are called 2

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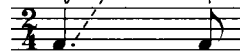
Book One, Page 73. Some Unit Reviews are quite lengthy (this one, for Unit Six) is three pages long and contains seventy-one questions. The remaining two pages are not shown here.

unit 7 **BOOK ONE**
LESSON 24: THE DOTTED-QUARTER NOTE

1. A **dotted-quarter note** (♩·) equals three eighth notes. Two eighth notes are used to make the single quarter note. The third eighth note creates the dot.



2. The dotted-quarter note is usually followed by a single eighth note. This creates a popular rhythmic figure used in many songs including "America" and "Silent Night."

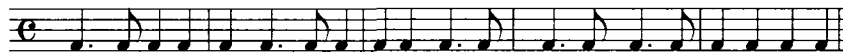


3. When counting the dotted-quarter note, the dot will always fall on the next beat. This means:

- If the dotted-quarter note is on beat one, the dot will fall on beat two.
- If the dotted-quarter note is on beat two, the dot will fall on beat three.
- If the dotted-quarter note is on beat three, the dot will fall on beat four.

1TD12 +
"One-the-dot-is-two, And"

4. The abbreviation "TDI" means "the dot is." Study the counting sample below carefully. Be sure to tap the steady beat with your foot when counting. Remember, *say what you play*.



1TD12 + 3 4 1 2TD13 + 4 1 2 3TD14 + 1TD12 + 3TD14 + 1 2 3 4

Exercise 7.1 - Review Questions



Directions: Answer the questions below.

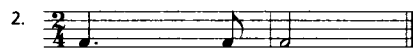

1. _____ A dotted quarter note equals 2 eighth notes.
2. _____ Two eighth notes are used to make the single 2 note.
3. _____ The third eighth note in a dotted-quarter note figure creates the 2
4. _____ The dotted-quarter note is usually followed by a single 2 note.
5. _____ Draw a dotted-quarter note in the blank.
6. _____ When counting the dotted-quarter note, the dot will always fall on the 2 beat.
7. _____ If the dotted-quarter note is on beat one, the dot will fall on beat 2
8. _____ If the dotted-quarter note is on beat two, the dot will fall on beat 2
9. _____ If the dotted-quarter note is on beat three, the dot will fall on beat 2
10. _____ The abbreviation TDI means 2
11. _____ A dot increases the value of a note by 2 its original value.
12. _____ Half of a quarter note is one 2 note.
13. _____ If a quarter note equals two eighth notes, a dotted-quarter note equals 2 eighth notes



Book One, Page 76. Many directors believe that the dotted-quarter note pattern is a rhythmic gateway. It is the first rhythmic figure that requires students to subdivide. For this reason, a slight departure is made from the impulse counting procedure. Instead, students are instructed to say, "One-the-dot-is-two," or "Two-the-dot-is-three," or "Three-the-dot-is-four" (spoken using the following rhythm pattern – ♩· ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩) when counting the dotted-quarter note. This procedure, though a bit awkward at first, will eventually yield a perfectly subdivided dotted-quarter note and will allow the single eighth note which typically follows to fall precisely on the "and" of the next beat.


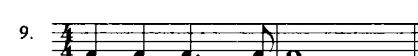
Exercise 7.2 - Counting Dotted-Quarter Note Rhythms

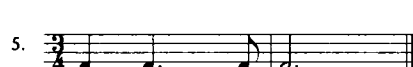
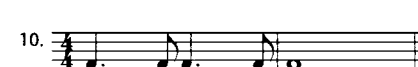
Directions: Write the counting under each measure below. Play the rhythms on your tuning note.

1.  6. 

2.  7. 

3.  8. 

4.  9. 

5.  10. 

Exercise 7.3 - Find The Beat

Directions: Identify the beat or part of the beat (the "and" of the beat) to which the arrow points.

1.  2.  3.  4. 

5.  6.  7.  8. 

9.  10.  11.  12. 

13.  14.  15.  16. 

17. 18. 19. 20.

1. Beat 2 2. _____ 3. _____ 4. _____ 5. _____
 6. _____ 7. _____ 8. _____ 9. _____ 10. _____
 11. _____ 12. _____ 13. _____ 14. _____ 15. _____
 16. _____ 17. _____ 18. _____ 19. _____ 20. _____

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Book One, Page 77. Exercise 7.2 moves the dotted-quarter note rhythm from beat to beat in two-four, three-four, and four-four time. Exercise 7.3 is another Find-The-Beat exercise which now utilizes the dotted-quarter note rhythm.

LESSON 25: THE ANACRUSIS

- Notes that come before the first full measure of music are called **pick-up notes** or the **anacrusis**. Pick-up notes can occur in any time signature and can be any fraction of a full measure.

- The remaining beats of the pick-up measure can be found in the last measure of the piece.

Exercise 7.4 - Take The Pick-Up

Directions: Write the counting under the short pieces below which use pick-up notes. Look at the time signature and the last measure to determine which beats are missing. The pick-up note(s) fall on this beat.

- Auld Lang Syne**
Musical notation for the first measure of 'Auld Lang Syne' in common time, starting with a pick-up note.
- The Star Spangled Banner**
Musical notation for the first measure of 'The Star Spangled Banner' in 3/4 time, starting with a pick-up note.
- Shennendoah**
Musical notation for the first measure of 'Shennendoah' in common time, starting with a pick-up note.
- Oh Susanna**
Musical notation for the first measure of 'Oh Susanna' in 2/4 time, starting with a pick-up note.
- America**
Musical notation for the first measure of 'America' in 4/4 time, starting with a pick-up note.
- Danny Boy**
Musical notation for the first measure of 'Danny Boy' in common time, starting with a pick-up note.

Book One, Page 78. Frederick Fennell says that “A pick-up is a truck.” For this reason, the proper term, *anacrusis*, is presented to students. The more common term, “pick-up” is also presented because of its use by most teachers. This exercise requires students to count simple lines which begin with an anacrusis.

unit 8 *BOOK ONE*
LESSON 26: INTRODUCTION TO KEY SIGNATURES

- In Unit 6 we learned that a sharp raises the sound of a note a half-step, and that a flat lowers the sound of a note a half-step.
- Instead of placing a sharp or flat before every note we wish to raise or lower, we can simply make a list and place it on the staff at the beginning of a piece of music.
- A **key signature** is a list of sharps or flats to be used in a piece of music.
- The key signature is placed between the clef and the time signature.
- There can be a maximum of seven sharps or seven flats in the key signature.
- There will never be a mixture of sharps and flats in the key signature.
- A sharp or flat in the key signature will affect every note with that letter name *regardless of its octave*. Look at the example to the right. Notice that F-sharp is circled in the key signature. Many octaves of F's are shown and *all* will be played as F-sharps.


Exercise 8.1 - Review Questions

Directions: Answer the questions below.

- _____ The distance from one key to the next closest key on the piano (with no key in between) is called a .
- _____ A raises the sound of a note a half-step.
- _____ A lowers the sound of a note a half-step.
- _____ Instead of placing a sharp or flat every note we want to raise or lower, we can simply make a list and place it at the beginning of a piece of music.
- _____ A is a list of sharps or flats to be used in a piece of music.
- _____ The key signature is placed between the clef and the .
- _____ There can be a maximum of sharps in the key signature.
- _____ There can be a maximum of flats in the key signature.
- _____ There will be a combination of sharps and flats in the key signature.
- _____ A sharp in the key signature will affect every note with that letter name, regardless of its octave. (True/False)
- _____ A flat in the key signature will affect every note with that letter name, regardless of its octave. (True/False)
- _____ There can be a mixture of sharps and flats in the key signature. (True/False)

Book One, Page 80. No attempt is made to teach students the names of major key signatures at this point in the curriculum. The goal is to teach students to read key signatures and to apply them to their playing. How often do we as band directors say to students, "Look at the key signature." The students then look in the general direction of the key signature and then gaze back at us with expressions that say, "OK, I've looked at it now what am I supposed to do with it?" Students must understand that a sharp or flat in the key signature will affect every note with that letter name regardless of the line, space, or ledger line on which it is written.

LESSON 27: THE ORDER OF SHARPS

- Sharps placed in the key signature will always appear on specific lines and/or spaces of the staff and will always follow a specific order. Study the table to the right carefully. The sharps will always be placed on the staff in this order and will never change.

| THE ORDER OF SHARPS | | | | | | |
|---------------------|---|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| F | C | G | D | A | E | B |

- Look at the placement of sharps on the staff below. They are written in treble and bass clef for comparison. Notice that the bass clef signatures are placed one line or space lower than the treble clef signatures.

Notice that the bass clef signatures are placed one line or space lower than the treble clef signatures.

- The sharps must follow the prescribed order and placement on the staff. In other words, if there are three sharps in the key signature, they will be F \sharp , C \sharp , and G \sharp , every time. There will never be an arrangement like G \sharp , B \sharp , and F \sharp in the key signature.
- Study the information below carefully.
 - If there is one sharp in the key signature, it will always be F \sharp .
 - If there are two sharps in the key signature, they will always be F \sharp , and C \sharp .
 - If there are three sharps in the key signature, they will always be F \sharp , C \sharp , and G \sharp .
 - If there are four sharps in the key signature, they will always be F \sharp , C \sharp , G \sharp , and D \sharp .
 - If there are five sharps in the key signature, they will always be F \sharp , C \sharp , G \sharp , D \sharp , and A \sharp .
 - If there are six sharps in the key signature, they will always be F \sharp , C \sharp , G \sharp , D \sharp , A \sharp , and E \sharp .
 - If there are seven sharps in the key signature, they will always be F \sharp , C \sharp , G \sharp , D \sharp , A \sharp , E \sharp , and B \sharp .

Exercise 8.2 - Review Questions

Directions: Answer the questions below.

- _____ If there is one sharp in the key signature, what is it?
- _____ If there are two sharps in the key signature, what are they?
- _____ If there are three sharps in the key signature, what are they?
- _____ If there are four sharps in the key signature, what are they?
- _____ If there are five sharps in the key signature, what are they?
- _____ If there are six sharps in the key signature, what are they?
- _____ If there are seven sharps in the key signature, what are they?

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Book One, Page 81. Students are shown the order of sharps as well as their correct order and placement on the treble and bass staves. Paragraphs three and four of this lesson emphasize that sharps will always appear in a specific order.

unit 8 BOOK ONE

LESSON 28: THE ORDER OF FLATS

1. Flats placed in the key signature will always appear on specific lines and/or spaces of the staff and will always follow a specific order. Study the table to the right carefully. The flats will always be placed on the staff in this order and will never change. (Notice that the order of flats is the order of sharps in reverse.)

| THE ORDER OF FLATS | | | | | | |
|--------------------|---|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| B | E | A | D | G | C | F |

Order of Flats \longleftarrow \longrightarrow Order of Sharps

2. Look at the placement of flats on the staff below. They are written in treble and bass clef for comparison. Notice that the bass clef signatures are placed one line or space lower than the treble clef signatures.

Notice that the bass clef signatures are placed one line or space lower than the treble clef signatures.

3. The flats *must* follow the prescribed order and placement on the staff. In other words, if there are three flats in the key signature, they will be B \flat , E \flat , and A \flat , every time. There will *never* be an arrangement like D \flat , E \flat , and G \flat in the key signature.
4. Study the information below *carefully*.
- If there is one flat in the key signature, it will always be B \flat .
 - If there are two flats in the key signature, they will always be B \flat , and E \flat .
 - If there are three flats in the key signature, they will always be B \flat , E \flat , and A \flat .
 - If there are four flats in the key signature, they will always be B \flat , E \flat , A \flat , and D \flat .
 - If there are five flats in the key signature, they will always be B \flat , E \flat , A \flat , D \flat , and G \flat .
 - If there are six flats in the key signature, they will always be B \flat , E \flat , A \flat , D \flat , G \flat , and C \flat .
 - If there are seven flats in the key signature, they will always be B \flat , E \flat , A \flat , D \flat , G \flat , C \flat , and F \flat .

Exercise 8.3 - Review Questions

Directions: Answer the questions below.

1. _____ If there is one flat in the key signature, what is it?
2. _____ If there are two flats in the key signature, what are they?
3. _____ If there are three flats in the key signature, what are they?
4. _____ If there are four flats in the key signature, what are they?
5. _____ If there are five flats in the key signature, what are they?
6. _____ If there are six flats in the key signature, what are they?
7. _____ If there are seven flats in the key signature, what are they?

Book One, Page 82. Students are shown the order of flats as well as their correct order and placement on the treble and bass staves. Paragraphs three and four of this lesson emphasize that flats will always appear in a specific order. Students are also shown that the order of flats is simply the order of sharps in reverse (and vice versa).

Exercise 8.4 - Reading Key Signatures

Directions: List the accidentals from each key signature below in order. Be careful, the clefs change!

1. F# C# G# 2. _____ 3. _____ 4. _____

5. _____ 6. _____ 7. _____ 8. _____

9. _____ 10. _____ 11. _____ 12. _____

13. _____ 14. _____ 15. _____ 16. _____

17. _____ 18. _____ 19. _____ 20. _____

21. _____ 22. _____ 23. _____ 24. _____

25. _____ 26. _____ 27. _____ 28. _____

29. _____ 30. _____ 31. _____ 32. _____

List the order of sharps:

List the order of flats:

1. 2. 3. 4. 5. 6. 7.

1. 2. 3. 4. 5. 6. 7.

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Book One, Page 83. This exercise requires students to read a key signature and to list the accidentals from that key signature in order.

unit 8 *BOOK ONE*

Exercise 8.5 - Reading Key Signatures

Directions: Circle the notes affected by the key signature. Then name all the notes using the blanks provided.
 A sharp or flat in the key signature will affect every note with that letter name regardless of its octave!

| | |
|---|--|
| <p>1 </p> <p style="text-align: center;">G A B C D E F# G</p> | <p>8 </p> <p style="text-align: center;">-----</p> |
| <p>2 </p> <p style="text-align: center;">-----</p> | <p>9 </p> <p style="text-align: center;">-----</p> |
| <p>3 </p> <p style="text-align: center;">-----</p> | <p>10 </p> <p style="text-align: center;">-----</p> |
| <p>4 </p> <p style="text-align: center;">-----</p> | <p>11 </p> <p style="text-align: center;">-----</p> |
| <p>5 </p> <p style="text-align: center;">-----</p> | <p>12 </p> <p style="text-align: center;">-----</p> |
| <p>6 </p> <p style="text-align: center;">-----</p> | <p>13 </p> <p style="text-align: center;">-----</p> |
| <p>7 </p> <p style="text-align: center;">-----</p> | <p>14 </p> <p style="text-align: center;">-----</p> |

Bonus Question: Which accidental sits above the staff in the treble clef key signatures?
 Give the letter name and type of accidental.

Letter Name _____ Accidental _____

Book One, Page 84. This exercise requires students to apply key signatures to simple note identification exercises. All major keys are shown in treble clef in this exercise. The next page (not shown) contains all major keys in bass clef. The scales are written in ascending, descending, and pure minor forms to prevent students from discovering “answer patterns” within the exercise.

unit 8 *BOOK ONE*

Exercise 8.7 - Writing Key Signatures On The Staff

1 Directions: Trace the order of sharps below, then fill in the circles with numbers (in order), and then letter names (in order). Finally write the seven sharps in order on your own.

2 Directions: Write the requested key signatures on each staff below.





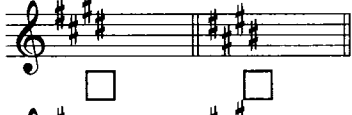



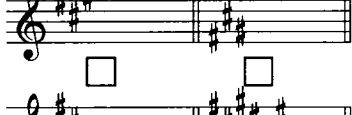
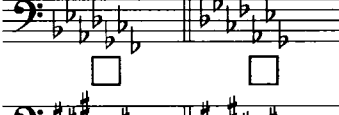






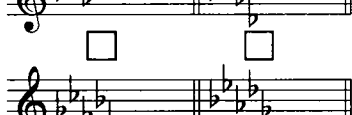

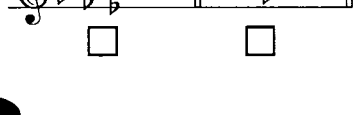
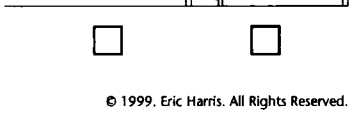
3 Directions: Trace the order of sharps below, then fill in the circles with numbers (in order), and then letter names (in order). Finally write the seven sharps in order on your own.

4 Directions: Write the requested key signatures on each staff below.

Book One, Page 86. This exercise teaches students to write sharp key signatures in treble and bass clef using only number prompts. Again, no attempt is made to teach students the names of keys at this time. Traceables guide students through a carefully sequenced procedure which requires them to trace the order of sharps on the staff, to fill-in note-like ovals with numbers, then letter names, and finally to write the seven sharps on the staff without assistance. The next page (not shown) teaches students to write flat key signatures using the exact same process and format.

unit 8 **BOOK ONE**
Exercise 8.9 - Right or Wrong?

Directions: One key signature in each pair is written correctly. Check the box below the correct key signature.

| | | | |
|----|---|----|--|
| 1 |  | 11 |  |
| 2 |  | 12 |  |
| 3 |  | 13 |  |
| 4 |  | 14 |  |
| 5 |  | 15 |  |
| 6 |  | 16 |  |
| 7 |  | 17 |  |
| 8 |  | 18 |  |
| 9 |  | 19 |  |
| 10 |  | 20 |  |

Book One, Page 88. This exercise teaches students to detect errors in written key signatures. The creation of this page alone took over twenty hours due to the fact that Finale® is not designed to “write” key signatures incorrectly. Each accidental in each key signature was placed, spaced, and aligned by hand to create this exercise.

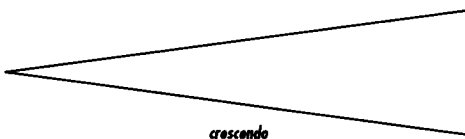
unit 9 **BOOK ONE**

LESSON 29: DYNAMICS

1. Volume levels in music are called **dynamics**. (See **Intensity** on page 3.)
2. Dynamic levels are indicated with abbreviations which stand for Italian words.
3. Musicians translate these Italian words into their own languages (English, German, French, etc.). Although it sounds complicated, it's been done this way for hundreds of years!
4. There are six basic dynamic levels used in the majority of the music you will play. They are shown in your music with abbreviated symbols.
5. Look at the chart below. Dynamics can be identified using their Italian names, their English meanings, level numbers, or abbreviations.

| THE SIX DYNAMIC LEVELS | | | | | | |
|------------------------|------------|----------|-------------|-------------|----------|------------|
| Level Number | 1 | 2 | 3 | 4 | 5 | 6 |
| Italian Term | pianissimo | piano | mezzo piano | mezzo forte | forte | fortissimo |
| Abbrev. | <i>pp</i> | <i>p</i> | <i>mp</i> | <i>mf</i> | <i>f</i> | <i>ff</i> |
| English Meaning | very soft | soft | medium soft | medium loud | loud | very loud |

6. A crescendo marking is used if the composer wants to gradually *increase* the volume in a piece of music. **Crescendo** means to gradually play louder.



7. A decrescendo marking is used if the composer wants to gradually *decrease* the volume in a piece of music. **Decrescendo** means to gradually play softer. Notice that **decrescendo** and **decrease** start with **de**.



Book One, Page 90. Unit Nine introduces students to the six basic dynamic levels. One flaw of many young bands is their lack of dynamic contrast. While this should never be achieved at the expense of good pitch or a quality sound, students and teachers should look for opportunities in literature to exhibit some level of dynamic difference. This lesson also seeks to make students aware of the many markings which surround the notes and rhythms on every page of music.

MASTERY TEST

PART 1 • Directions: Complete the musical alphabet patterns below.

1.

| | | | | |
|--|----------|--|--|--|
| | E | | | |
|--|----------|--|--|--|

 2.

| | | | | |
|--|--|----------|--|--|
| | | D | | |
|--|--|----------|--|--|

 3.

| | | | |
|----------|--|--|--|
| A | | | |
|----------|--|--|--|

4.

| | | | | |
|--|--|--|----------|--|
| | | | G | |
|--|--|--|----------|--|

 5.

| | | | |
|----------|--|--|--|
| F | | | |
|----------|--|--|--|

 6.

| | | | | |
|--|--|--|--|----------|
| | | | | B |
|--|--|--|--|----------|

PART 2 • Directions: Name the notes below.

1. ___ 2. ___ 3. ___ 4. ___ 5. ___ 6. ___ 7. ___ 8. ___ 9. ___ 10. ___ 11. ___ 12. ___ 13. ___

14. ___ 15. ___ 16. ___ 17. ___ 18. ___ 19. ___ 20. ___ 21. ___ 22. ___ 23. ___ 24. ___ 25. ___ 26. ___

PART 3 • Directions: Answer the questions for each time signature given below.

4 — 1. How many beats in each measure? **3** — 3. How many beats in each measure? **2** — 5. How many beats in each measure?

4 — 2. What note gets one beat? (Draw it.) **4** — 4. What note gets one beat? (Draw it.) **4** — 6. What note gets one beat? (Draw it.)

PART 4 • Directions: Identify each note or rest type given below and tell how many beats each would get in four-four time.

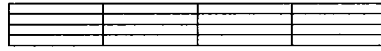
| | Note or Rest Type | No. of Beats | | Note or Rest Type | No. of Beats |
|----|-------------------|--------------|----|-------------------|--------------|
| 1. | | | 6. | | |
| 2. | | | 7. | | |
| 3. | | | 8. | | |
| 4. | | | 9. | | |
| 5. | | | | | |

Book One, Page 93. Each book concludes with a multi-page Mastery Test which checks for cumulative comprehension.

test **BOOK ONE**

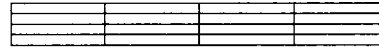
PART 5 • Directions: Draw four treble clefs and four bass clefs below.

Four Treble Clefs



1. 2. 3. 4.

Four Bass Clefs



5. 6. 7. 8.

PART 6 • Directions: Write the counting under each measure below.

1.

2.

3.

4.

5.

6.

7.

8.

PART 7 • Directions: Write one note value in the blank that equals the added note values given.

- | | |
|----------------------|----------------------|
| 1. + + = _____ | 5. + + + = _____ |
| 2. + + = _____ | 6. + + = _____ |
| 3. + = _____ | 7. + = _____ |
| 4. + + + = _____ | 8. + + = _____ |

BOOK ONE test

PART 8 • Directions: Name the numbered keys below. Provide enharmonic spellings when appropriate.



1. ____ or ____ 4. ____ or ____ 7. ____ 10. ____
 2. ____ or ____ 5. ____ 8. ____ or ____ 11. ____ or ____
 3. ____ or ____ 6. ____ or ____ 9. ____ or ____ 12. ____ or ____

PART 9 • Directions: Build a half-step above and below each given pitch.

| | | | | | | | | | | | | | |
|-----------|-----|-----|-----|-----|----------------|----------------|-----|----------------|----------------|----------------|----------------|----------------|--|
| 1/2 Above | | | | | | | | | | | | | |
| | 1. | 2. | 3. | 4. | 5. | 6. | 7. | 8. | 9. | 10. | 11. | 12. | |
| Given | G | D | A | F | E ^b | G [#] | B | D ^b | F [#] | A ^b | C [#] | B ^b | |
| | 13. | 14. | 15. | 16. | 17. | 18. | 19. | 20. | 21. | 22. | 23. | 24. | |
| 1/2 Below | | | | | | | | | | | | | |

PART 10 • Directions: List the accidentals from the key signatures (in order) on the answer lines below.



1. _____ 2. _____ 3. _____ 4. _____
 5. _____ 6. _____ 7. _____ 8. _____
 9. _____ 10. _____ 11. _____ 12. _____
 13. _____ 14. _____

PART 11 • Directions: Give the Italian word and the English meaning for each dynamic abbreviation below.

| | | | | | | |
|-----------------|-----------|----------|-----------|-----------|----------|-----------|
| Italian Word | 1. | 2. | 3. | 4. | 5. | 6. |
| Abbreviation | <i>pp</i> | <i>p</i> | <i>mp</i> | <i>mf</i> | <i>f</i> | <i>ff</i> |
| English Meaning | 7. | 8. | 9. | 10. | 11. | 12. |

GLOSSARY OF TERMS WITH INDEX PAGE NUMBERS

Accidental - Special symbols used to raise or lower the sound of a note. There are three accidentals most commonly used in music: the sharp (\sharp), the flat (\flat), and the natural (\natural). (P55)

Anacrusis - Notes that come before the first full measure of music. Also called pick-up notes. (P78)

And - The second eighth note in a pair. Also called the offbeat or the upbeat. When tapping the steady beat, the foot comes up on the "and" of the beat. (P34)

Bar Line - Vertical lines used to divide the staff into measures. (P3)

Bass Clef - (F) Identifies line number four and calls it F. The lines of the bass clef are G, B, D, F, A. The spaces of the bass clef are A, C, E, G. (P24)

Beam - A single line used to connect two or more eighth notes. Used instead of flags. (P34)

Beat - The pulse of the music kept by tapping the foot. One foot-tap equals one beat. (P9)

Clef - Special symbols used to assign letter names to the lines and spaces of the staff. (P16)

Common Time - Another name for four-four time. Indicated by a large C used in place of the traditional time signature. (P9)

Counting - A system of assigning numbers and syllables to the notes in a measure. Counting is used to help musicians learn, recognize, and play rhythms. (P13)

Crescendo - (<<<) Marking used by composers to tell musicians to gradually play louder. (P90)

Decrescendo - (>>>) Marking used by composers to tell musicians to gradually play softer. (P90)

Dot - When placed after a note head, a dot increases the value of that note by half its original value. A dotted-half note equals three quarter notes. A dotted-quarter note equals three eighth notes. (P41)

Dotted-Half Note - (d.) A note value equal to three quarter notes. Two quarter notes create the half note. The third quarter note creates the dot. (P41)

Dotted-Quarter Note - (d.) A note value equal to three eighth notes. Two eighth notes create the quarter note. The third eighth note creates the dot. (P76)

Double Bar Line - Used to indicate the end of a piece of music. (P3)

Downbeat - The first eighth note in a pair. Also called the beat number. (P34)

Duration - One of the four characteristics of musical sounds. Describes how long a sound lasts. (P3)

Dynamics - Volume levels used in music. (P90)

Eighth Note - (e.) A note value equal to half of a quarter note. Two eighth notes equal one quarter note. Eighth notes may be written with a single flag attached to the stem, or they may be grouped into pairs or sets of four by using a beam. (P34)

Enharmonic Notes - Notes that sound the same but have two different names. Enharmonic notes will be played by the same key on the keyboard and will have the same fingering on a wind instrument. $\text{C}\sharp$ and $\text{D}\flat$ are enharmonic notes. (P66)

Flag - Part of a note attached to the end of a quarter note stem to create an eighth note. Can be replaced by a single beam when connecting two or more eighth notes. (P34)

Flat - (\flat) A symbol used to lower the sound of a note a half-step. To flat a note, play the next closest key to the left on the keyboard. (P58)

Four-Four Time - (4/4) A time signature. Four-four time will have four beats in each measure (top number) and the quarter note will get one beat (bottom number). This means that there will be four quarter notes in each measure or some combination of notes (or rests) that equals four quarter notes. (P9)

Half Note - (h.) A note value equal to two quarter notes. Two half notes make a whole note. (P8)

Half-Step - The distance from one key to the next closest key on the piano. A sharp raises the sound of a note a half-step (the next key to the right). A flat lowers the sound of a note a half-step (the next key to the left). (P54)

Intensity - One of the four characteristics of musical sounds. Describes how loud or soft a sound is perceived to be. (P3)

Interval - The distance between two keys on the keyboard or between two notes on the staff. Half-steps and octaves are both intervals. (P54)

Key Signature - A list of sharps or flats to be used in a piece of music. Placed between the clef and time signature in a piece of music. (P80)

Ledger Line - Tiny lines used to extend the staff in either direction. (P16)

Manuscript - Handwritten music. (P11)

Measure - The distance or space between two bar lines. (P3)

Middle C - The C found closest to the center of the piano keyboard. Usually located near the manufacturer's name plate. (P48)

Musical Alphabet - The first seven letters of the alphabet (A, B, C, D, E, F, G) used to name notes on the staff. Once the pattern reaches G, it begins again on A. (P5)

Natural - (\natural) Symbol used to cancel a sharp or flat. Natural notes are played on the white keys of the keyboard. (P64)

Natural Notes - Notes without sharps or flats. Natural notes are played on the white keys of the keyboard. (P64)

Note Head - Part of a note that sits on the line or in the space. Stems and flags are sometimes attached to note heads. (P8)

Note Value - Types of notes (whole, half, quarter, eighth) and their relationship to one another. Also types of notes and the number of beats they receive. (P8)

Notes - Written symbols used to represent musical sounds. Notes come in different shapes and sizes. Different note shapes tell how long the sounds will last. (P3)

Octave - The distance from one note to the next note (up or down) with the same letter name. (P5)

Offbeat - The second eighth note in a pair. Also called the "and" of the beat or the upbeat. (P34)

Order of Flats - The order in which flats are written in the key signature. The order of flats is: B, E, A, D, G, C, F. (P82)

Order of Sharps - The order in which sharps are written in the key signature. The order of sharps is: F, C, G, D, A, E, B. (P81)

Pick-Up Notes - Notes that come before the first full measure of music. Also called the anacrusis. (P78)

Pitch - One of the four characteristics of musical sounds. Describes how high or low a sound is perceived to be. (P3)

Quarter Note - (q.) A note value equal to half of a half note. Two quarter notes equal one half note. Four quarter notes equal one whole note. (P8)

Rest - A symbol used to represent silence in music. For every note value there is a rest of equal value. (P10)

Sharp - (\sharp) A symbol used to raise the sound of a note a half-step. To sharp a note, play the next closest key to the right on the keyboard. (P55)

Staff - A set of five lines and four spaces on which music is written. Notes can be written on the lines of the staff or in the spaces between the lines of the staff. (P3)

Stem - Part of a note attached to the note head. Stems can go up (if the note head is below line three on the staff). Stems can go down (if the note head is above line three on the staff). (P8)

Three-Four Time - (3/4) A time signature. Three-four time will have three beats in each measure (top number) and the quarter note will get one beat (bottom number). This means that there will be three quarter notes in each measure or some combination of notes (or rests) that equals three quarter notes. (P42)

Tie - A curved line that connects two notes of the same pitch and adds their values. The tie functions as a musical plus (+) sign. Two notes that are tied together are played as one sustained note value. (P41)

Timbre - One of the four characteristics of musical sounds. The identifying quality of a sound. (P3)

Time Signature - A large fraction placed at the beginning of a piece of music. The top number tells how many beats will be in each measure. The bottom number (usually 4) tells what kind of note will get one beat. (P9)

Treble Clef - (G) Identifies line number two and calls it G. The lines of the treble clef are E, G, B, D, F. The spaces of the treble clef are F, A, C, E. (P16)

Two-Four Time - (2/4) A time signature. Two-four time will have two beats in each measure (top number) and the quarter note will get one beat (bottom number). This means that there will be two quarter notes in each measure or some combination of notes (or rests) that equals two quarter notes. (P40)

Upbeat - The second eighth note in a pair. Also called the "and" of the beat or the offbeat. (P34)

Whole Note - (w.) A note value equal to two half notes. A whole note divides into two half notes or four quarter notes. (P8)

Book One, Inside Back Cover. Glossary of terms with index page numbers.

CHAPTER VII
PROPOSED CURRICULUM
BOOK TWO – INTERMEDIATE STUDIES

Book Two in the *Fundamentals of Music Theory* series begins with a comprehensive review of essential concepts from Book One. This design, it was hoped, would serve a twofold purpose: (1) it would ensure that students had mastered beginning concepts before attempting intermediate ones, and (2) it would allow for the smooth assimilation of students new to the program into the course of theory study. This extensive introduction (almost one-third of the total volume of the book) would allow students new to the program (because of relocation or other reasons) to begin in the second book of the series without having to “go back” and complete the first book – a prospect that appeals neither to teachers or to students who are forced to do such.

The learning objectives for Book Two are shown below. They are provided in behavioral terms and are organized in sequential order by unit.

Upon completion of Book Two, students should be able to:

Unit One: Treble and Bass Clef Review

- (1) Identify and explain the function of the treble clef.
- (2) Identify and explain the function of the bass clef.
- (3) Name the lines and spaces of the treble staff.
- (4) Name the lines and spaces of the bass staff.
- (5) Name notes written on ledger lines above and below the treble staff.
- (6) Name notes written on ledger lines above and below the bass staff.
- (7) Define the term grand staff.
- (8) Locate middle C on the grand staff.
- (9) Identify treble clef notes written on lines, spaces, and ledger lines.
- (10) Identify bass clef notes written on lines, spaces, and ledger lines.

- (11) Rewrite treble clef notes in bass clef and bass clef notes in treble clef using ledger lines where necessary.

Unit Two: Piano Keyboard Review

- (1) Know that the black keys on the piano are grouped into alternating sets of two and three.
- (2) Know that C can be found just to the left of each group of two black keys and F can be found just to the left of each group of three black keys.
- (3) Know that middle C is located in the center of the piano keyboard closest to the manufacturer's name plate.
- (4) Know that "to the right is higher; to the left is lower" on the piano keyboard.
- (5) Name the white keys on the piano keyboard.
- (6) Know that a half step is the distance between to adjacent keys.
- (7) Be able to mark the key that is a half step above or below any given key on the piano.
- (8) Be able to name the black keys of the piano using sharp or flat names.
- (9) Know that F is also called E-sharp and C is also called B-sharp.
- (10) Know that E is also called F-flat and B is also called C-flat.
- (11) Define the term *accidental*.
- (12) Know that a sharp raises the sound of a note a half step and a flat lowers the sound of a note a half step.
- (13) Know that naturals are used to cancel sharps or flats.
- (14) Define and explain the term *enharmonic*.
- (15) Provide the enharmonic spelling for any black key on the piano and for the white keys E, F, B, and C.

- (16) Spell chromatic and diatonic half steps above or below any given pitch (excluding those that require double accidentals).

Unit Three: Rhythm and Meter Part I

- (1) Count and play eighth note/eighth rest and eighth rest/eighth note rhythm figures in two-four, three-four, and four-four time.
- (2) Count and play eighth note pairs beamed in sets of two, four, or six.
- (3) Define the term *syncopation*.
- (4) Count and play rhythm figures which use the eighth/quarter/eighth rhythm in two-four, three-four, and four-four time.
- (5) Define the term *triplet*.
- (6) Count and play eighth note triplets in two-four, three-four, and four-four time.

Unit Four: Intermediate Piano Concepts

- (1) Spell whole steps above or below any given pitch (excluding those which require the use of double accidentals).
- (2) Transpose basic melodies and method book lines up or down a whole step (written and at sight).

Unit Five: Rhythm and Meter Part II

- (1) Count and play the six basic sixteenth rhythm patterns in two-four, three-four, and four-four time. These include:



- (2) Complete basic note value equations which use all of the note and rest values learned thus far (through the value of the sixteenth).

- (3) Given a measure of rhythm which employs any of the rhythm figures learned thus far, identify the beat or part of the beat to which an arrow points (when placed under a single note or rest).

Unit Six: Major Scales and Key Signatures Part I

- (1) Write major scales using the whole step/half step pattern. Students may be required to write these scales using letter names only, to write these scales on corresponding piano keys, or on the treble and bass staves.

Unit Seven: Major Scales and Key Signatures Part II

- (1) Explain the function of the major key signature (basic tonality).
- (2) Write and Identify the major key signatures which use sharps on the treble and bass staves.
- (3) Write and identify the major key signatures which use flats on the treble and bass staves.
- (4) List the order of sharps and the order of flats and be able to explain their relationship.
- (5) Write major scales using the “key signature plug-in method.”
- (6) Explain the content and function of the circle of fifths or the chart of fifths (teacher preference).
- (7) Identify the major key signature given the number and type of accidental (i.e. “six sharps”).

Unit Eight: Rhythm and Meter Part III

- (1) Count and play basic rhythms in six-eight time.
- (2) Explain the concept of compound time.
- (3) Explain the relationship of six-eight and two-four time.

- (4) Count and play basic rhythms in cut-time (two-two time).
- (5) Recognize, count, and play rhythmic synonyms.
- (6) Count and play the following dotted-quarter note rhythms:

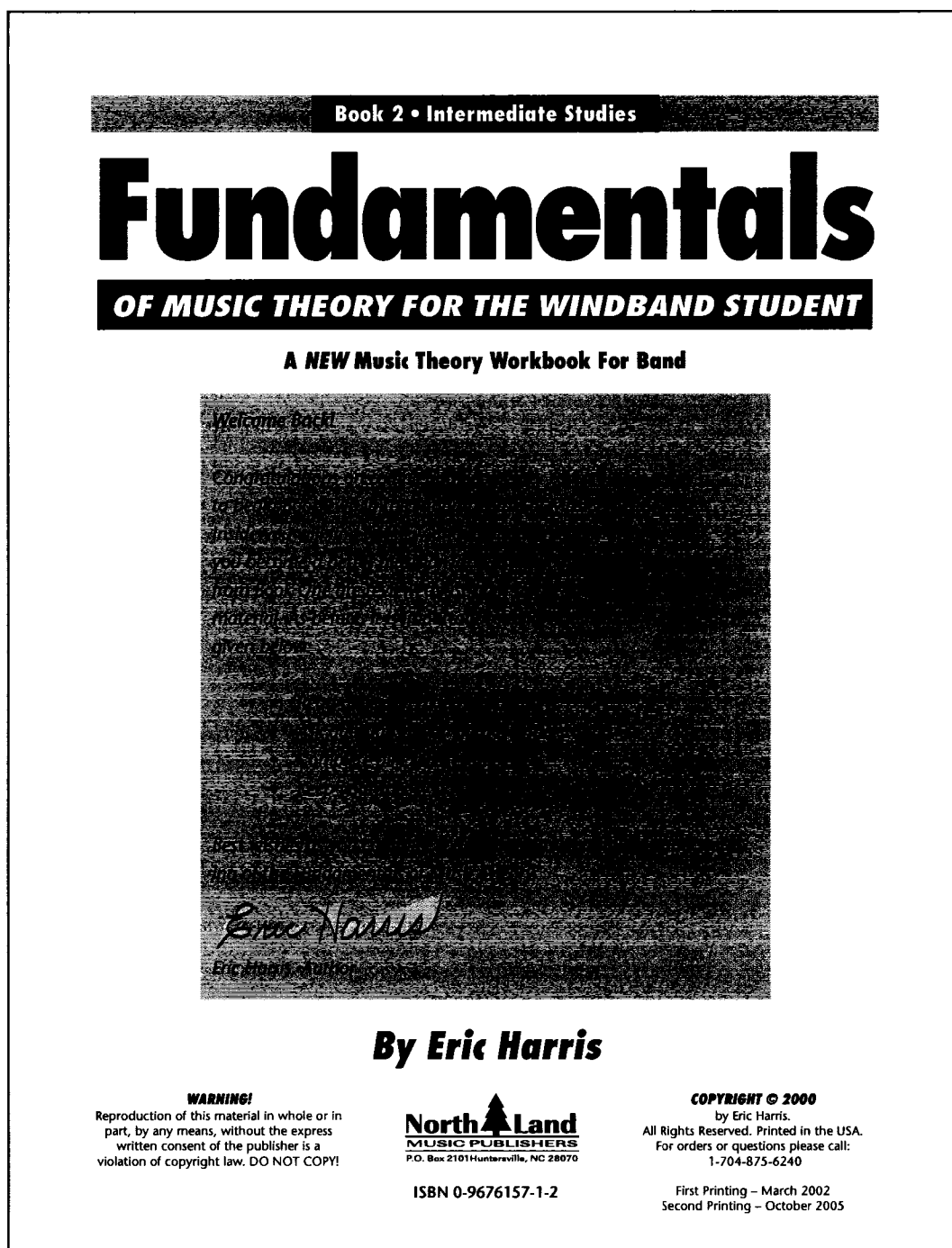


Unit Nine: Major Scale Degree Names

- (1) Provide the matching pitch when given a major key and a scale degree number (i.e. Scale degree four in E-flat major is ?)
- (2) Provide the matching pitch when given a major key and a solfège syllable (i.e. Fa in the key of B major is ?)
- (3) Provide the matching pitch when given a major key and a proper degree name (i.e. Subdominant in the key of F major is ?)

Unit Ten: Terms and Symbols

- (1) Define the following tempo terms:
largo, lento, adagio, andante, moderato, allegretto, allegro, presto.
- (2) Define the following terms which indicate tempo change:
rallentando, ritardando, accelerando, piu mosso, meno mosso, non troppo, a tempo.
- (3) Identify and explain the performance of the following symbols:
slur, long accent (>), short accent (^), staccato, tenuto, *fp, sfz, sfp.*
- (4) Explain and demonstrate the procedure for playing a trill on your instrument.
- (5) Identify and define the following directional signs used in music:
fermata, measure repeat, internal repeat, dal segno, da capo, coda, dal segno al coda, da capo al coda, dal segno al fine, da capo al fine, first and second endings.



Book Two, Page 1. As with Book One the inside title page of Book Two contains a welcome to students, the copyright information and infringement warning, the publisher's logo, the ISBN number, and the printing history of the book.

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Book Two, Page 2. The Table of Contents shows twenty-six lessons organized into ten units. Acknowledgements are almost identical to those found in Book One. Additional recognition, however, is given to the band and theory classes at Z.B. Vance High School. The theory class at Vance was particularly helpful in proofing the first drafts of this book. Students were each given a copy of the book and asked to make recommendations. Many of their corrections and suggestions were incorporated into the final copy.

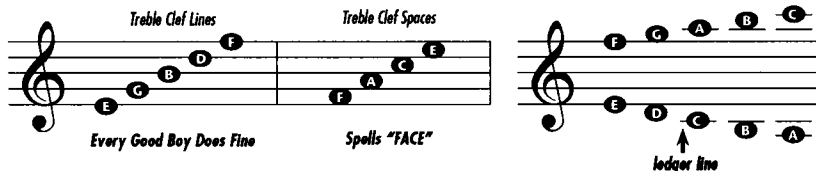
LESSON 1: TREBLE AND BASS CLEF REVIEW

1. The **treble clef** is an old form of the letter G. The treble clef identifies line two of the staff and calls it G. If we know the location of G on the staff, we can follow the repeating musical alphabet pattern (A, B, C, D, E, F, G, A) forward or backward (up or down) and name the other lines and spaces of the staff.

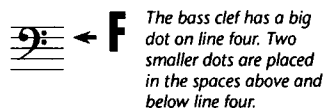


2. The treble clef can also be called a **G Clef**. If we place a treble clef on a staff, we create a **treble staff**.

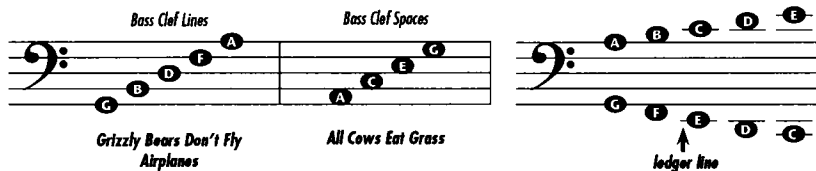
3. Tiny lines called **ledger lines** can be used to extend the staff in either direction. The musical alphabet pattern continues when using ledger lines.



4. The **bass clef** is an old form of the letter F. The bass clef identifies line four of the staff and calls it F. If we know the location of F on the staff, we can follow the repeating musical alphabet pattern forward or backward (up or down) and name the other lines and spaces of the staff.



5. The bass clef can also be called an **F Clef**. If we place a bass clef on a staff, we create a **bass staff**.



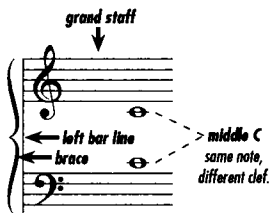
6. If we join a treble staff and a bass staff with a left bar line and a brace, we create a **grand staff**.

7. **Middle C** is written on the first ledger line below the treble staff or on the first ledger line above the bass staff.

8. Reading music on a grand staff is just like reading music written on a single staff. All line and space names remain the same.

9. The grand staff is used primarily for piano, organ and some choral music. Many church hymnals feature music written on the grand staff.

10. A grand staff can also be called a **system** or a **great staff**.



Book Two, Page 3. Book Two begins with a comprehensive review of essential concepts from Book One. This lesson reviews the names of the treble and bass clef lines and spaces. Students are also introduced to the grand staff in this review. The practice of including new approaches or small amounts of additional, related information within the context of a review is intended to prevent students becoming bored with repetitive material. This practice is used throughout the remaining books of the series in review lessons and exercises.

unit 1 **BOOK TWO**
Exercise 1.1 - Treble Clef Note Identification

Directions: Name each note given below.



1. _____ 2. _____ 3. _____ 4. _____



5. _____ 6. _____ 7. _____ 8. _____



9. _____ 10. _____ 11. _____ 12. _____



13. _____ 14. _____ 15. _____ 16. _____

Exercise 1.2 - Treble Clef Note Identification, Extreme Ledger Lines

Directions: Name each note given below.



1. _____ 2. _____ 3. _____ 4. _____



5. _____ 6. _____ 7. _____ 8. _____

Book Two, Page 4. Only two pages of note identification review are included in Book Two. So much of Book One was devoted to this skill, it was felt that students might become annoyed with more of this type of exercise in the review units of Book Two. It should also be noted that in Book One, students name notes one at a time (one note per measure). In Book Two, the goal is to have students begin reading notes in a more holistic manner (just as older readers recognize entire words rather than focusing on individual syllables). In these exercises students are asked to identify four notes in each measure. The next page (not shown) focuses exclusively on bass clef.

unit 1 **BOOK TWO**
LESSON 2: GRAND STAFF LEDGER LINES

1. It is important to understand that treble clef notes written *below* middle C are actually *bass clef* notes.
2. Bass clef notes written *above* middle C are actually *treble clef* notes.

Exercise 1.5 - Rewriting Treble To Bass, Bass To Treble

Directions: Rewrite the given treble clef notes to the bass clef.

Directions: Rewrite the given bass clef notes to the treble clef.

Exercise 1.6 - Writing Notes On The Grand Staff

Directions: Write the requested note in at least four places on the grand staff.

Book Two, Page 6. Many students do not understand that middle C is a “trap door.” Notes written above it (even if they are placed on ledger lines above the bass staff) are in fact, treble clef notes. Notes written below it (even if they are placed on ledger lines below the treble staff) are in fact, bass clef notes. This lesson and the companion exercises seek to illustrate this concept.

Unit Review Questions

Directions: Answer the questions below.

1. _____ The C clef is an old form of the letter G. (Name it and draw it.)
2. _____ The treble clef identifies line C of the staff and calls it G.
3. _____ Tiny lines called F can be used to extend the staff in either direction.
4. _____ The treble clef can also be called a C
5. _____ If we place a treble clef on a staff, we create a C
6. _____ The F clef is an old form of the letter F. (Name it and draw it.)
7. _____ The bass clef identifies line F on the staff and calls it F.
8. _____ The bass clef can also be called an F
9. _____ If we place a bass clef on a staff, we create a F
10. _____ If we join a treble staff and a bass staff with a left bar line and a brace we create a C
11. _____ Draw a brace (used to form the grand staff).
12. _____ Reading music on a grand staff is just like reading music written on a single staff. All line and space names remain the C
13. _____ Middle C can be written on the first ledger line C the treble staff.
14. _____ Middle C can be written on the first ledger line F the bass staff.
15. _____ The grand staff is used primarily for C , organ and some choral music.
16. _____ Many church C feature music written on the grand staff.
17. _____ A grand staff can also be called a C or a great staff.
18. _____ Name the lines of the treble clef. (List them in order beginning with E.)
19. _____ Name the spaces of the treble clef. (List them in order beginning with F.)
20. _____ Name the lines of the bass clef. (List them in order beginning with G.)
21. _____ Name the spaces of the bass clef. (List them in order beginning with A.)
22. _____ Treble clef notes written on ledger lines below middle C are actually F notes.
23. _____ Bass clef notes written on ledger lines above middle C are actually C notes.
24. _____ The first ledger line above the bass staff is C
25. _____ The first ledger line below the treble staff is F

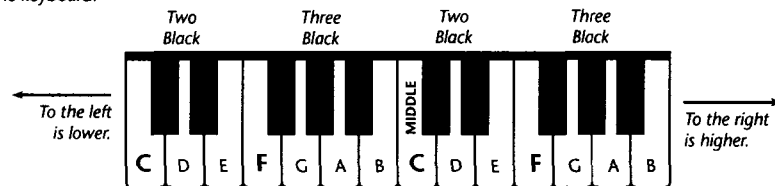
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Book Two, Page 7. Each unit in Book Two (even the review units) concludes with a set of Unit Review Questions.

unit 2 *BOOK TWO*

LESSON 3: PIANO KEYBOARD REVIEW

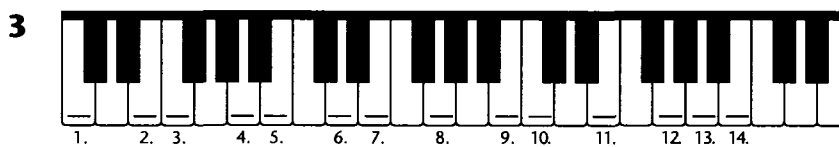
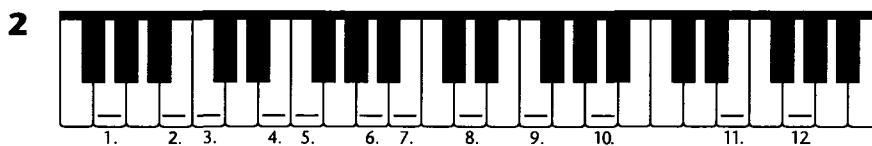
1. The piano keyboard makes it easy to visualize many concepts covered in the study of music theory. All music students should have a complete understanding of the keyboard layout and should be able to name all keys (white and black) on the piano keyboard.
2. The piano keyboard has white keys and black keys. The black keys are grouped into sets of two and three. The white key just to the left of each group of two black keys is C. The white key just to the left of each group of three black keys is F. If we know the position of C and F on the keyboard, we can follow the repeating musical alphabet pattern (A, B, C, D, E, F, G, A) and name the remaining white keys on the keyboard.



3. **Middle C** is the C found closest to the center of the keyboard. It is usually located near the manufacturer's nameplate. Notes written in the treble clef are played to the right of middle C; notes written in the bass clef are played to the left of middle C.
4. An **octave** is the distance from one note to the next note (up or down) with the same letter name (C up to C, B down to B, A up to A, etc.).

Exercise 2.1 - Naming White Keys On The Piano

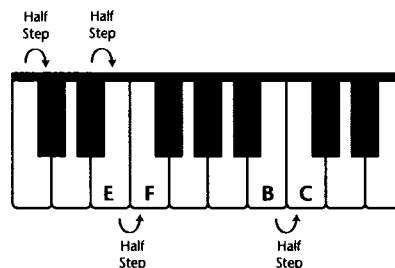
Directions: Name the numbered white keys below.



Book Two, Page 8. Though the review and coverage of piano topics in Book Two is extensive, every effort was made to begin the process of condensing this information so that it occupied as little space in the book as possible. This lesson reviews the basic layout of the piano keyboard and is followed by a short set of exercises which require students to name the white keys.






LESSON 4: HALF STEP REVIEW

1. A **half step** is the distance from one key to the next closest key on the piano (with no key in between).
2. Half steps are most commonly found between white keys and black keys on the piano. Look at the keyboard and notice that each black key sits halfway between two white keys. The distance from a white key to a black key is a half step. The distance from a black key to a white key is also a half step.
3. Notice that there is no black key between E and F or between B and C. A white key to a white key can also be a half step *if there is no black key in between*.



Exercise 2.2 - Half Step Identification

Directions: If the keys marked in each item are a half step apart, check "yes," if they are not, check "no."

| | | |
|---|--|--|
| 1  | 6  | 11  |
| <input type="checkbox"/> YES <input type="checkbox"/> NO | <input type="checkbox"/> YES <input type="checkbox"/> NO | <input type="checkbox"/> YES <input type="checkbox"/> NO |
| 2  | 7  | 12  |
| <input type="checkbox"/> YES <input type="checkbox"/> NO | <input type="checkbox"/> YES <input type="checkbox"/> NO | <input type="checkbox"/> YES <input type="checkbox"/> NO |
| 3  | 8  | 13  |
| <input type="checkbox"/> YES <input type="checkbox"/> NO | <input type="checkbox"/> YES <input type="checkbox"/> NO | <input type="checkbox"/> YES <input type="checkbox"/> NO |
| 4  | 9  | 14  |
| <input type="checkbox"/> YES <input type="checkbox"/> NO | <input type="checkbox"/> YES <input type="checkbox"/> NO | <input type="checkbox"/> YES <input type="checkbox"/> NO |
| 5  | 10  | 15  |
| <input type="checkbox"/> YES <input type="checkbox"/> NO | <input type="checkbox"/> YES <input type="checkbox"/> NO | <input type="checkbox"/> YES <input type="checkbox"/> NO |

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9

Book Two, Page 9. This page illustrates a new approach toward helping students understand the spatial relationship of half steps on the piano. Though arrows are used in the lesson material (as they were in Book One), the exercises show various sets of piano keys marked with dots. Students must determine whether the two marked keys are a half step apart (or not). Though this concept seems simple, many band students (especially those without benefit of a piano background) are easily confused by the concept of adjacent keys on the keyboard. This technique has proven successful in my own and many other classrooms.

unit 2 BOOK TWO

LESSON 5: ACCIDENTALS REVIEW

1. **Accidentals** are special symbols used to raise or lower the sound of a note. There are three accidentals most commonly used in music: the **sharp** (\sharp), the **flat** (\flat), and the **natural** (\natural).

2. A **sharp** (\sharp) raises the sound of a note a half step. C to C \sharp is a half step *up*. Sharps are most often played on the black keys to the *right* of each white key on the piano. Since no black key exists between E and F or between B and C, we must substitute a white key if we wish to raise E or B a half step. To sharp E, we must play F. To sharp B, we must play C. Put simply, to sharp any note, play the next closest key to the right.

Sharps On The Piano Keyboard



3. A **flat** (\flat) lowers the sound of a note a half step. D to D \flat is a half step *down*. Flats are most often played on the black keys to the *left* of each white key on the piano. Since no black key exists between E and F or between B and C, we must substitute a white key if we wish to lower F or C a half step. To flat F, we must play E. To flat C, we must play B. Put simply, to flat any note, play the next closest key to the left.

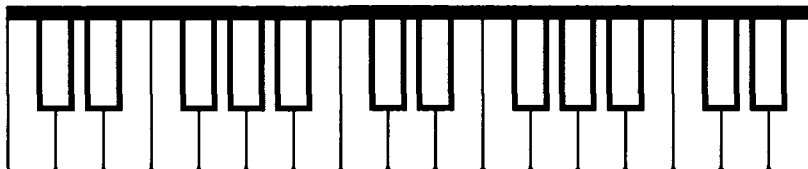
Flats On The Piano Keyboard



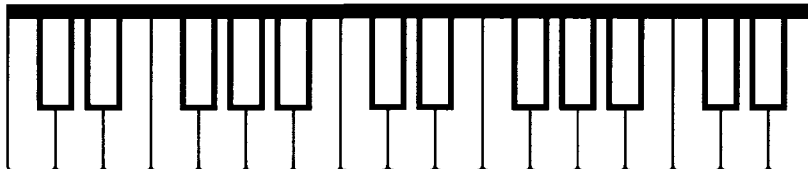
4. A **natural** (\natural) cancels a sharp or flat. Notes without sharps or flats are called natural notes. Natural notes are played on the white keys of the piano. It is not necessary to place a natural sign before every natural note. Notes without sharps or flats are natural without the sign.

Exercise 2.3 - Naming Keys On The Piano

1 Directions: Label all flat keys on the keyboard below. Include F-flat and C-flat too!



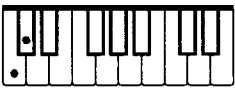
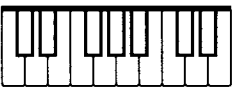
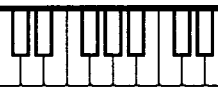
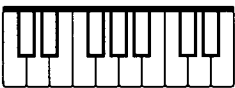
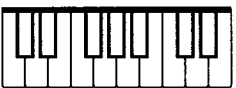
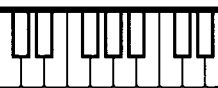
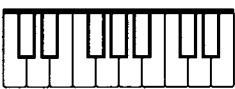
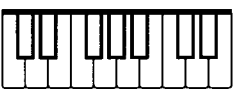
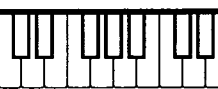

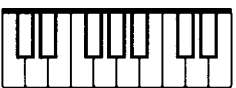
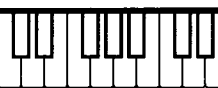



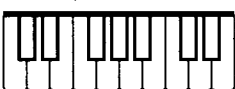
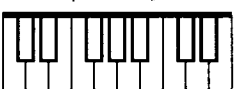




2 Directions: Label all sharp keys on the keyboard below. Include E-sharp and B-sharp too!



Book Two, Page 10. As in Book One, students are again asked to memorize and the label the names of the black keys on the piano keyboard. This skill is then tested with blank keyboard templates featuring hollow black keys. Robert Ottman uses this type of template in his *Rudiments of Music*. Bruce Pearson, in his band method *Standard of Excellence*, places white circles in the middle of the black keys which allow for writing in the letter names. One additional page (not shown) of templates follows this one.

unit 2 *BOOK TWO*
Exercise 2.5 - Half Steps On The Piano

Directions: Build a half step above the given pitch. Mark the given pitch and the half step above on the piano keyboard below each item.

| | | | | | |
|---|---|----|--|----|---|
| 1 | 1 half step above C is $C\sharp$
 | 8 | 1 half step above $C\sharp$ is ____
 | 15 | 1 half step above $C\flat$ is ____
 |
| 2 | 1 half step above D is ____
 | 9 | 1 half step above $D\sharp$ is ____
 | 16 | 1 half step above $D\flat$ is ____
 |
| 3 | 1 half step above E is ____
 | 10 | 1 half step above $E\sharp$ is ____
 | 17 | 1 half step above $E\flat$ is ____
 |
| 4 | 1 half step above F is ____
 | 11 | 1 half step above $F\sharp$ is ____
 | 18 | 1 half step above $F\flat$ is ____
 |
| 5 | 1 half step above G is ____
 | 12 | 1 half step above $G\sharp$ is ____
 | 19 | 1 half step above $G\flat$ is ____
 |
| 6 | 1 half step above A is ____
 | 13 | 1 half step above $A\sharp$ is ____
 | 20 | 1 half step above $A\flat$ is ____
 |
| 7 | 1 half step above B is ____
 | 14 | 1 half step above $B\sharp$ is ____
 | 21 | 1 half step above $B\flat$ is ____
 |

Book Two, Page 12. This exercise asks students to spell half steps above each note in the chromatic scale. The student must then mark the keys which correspond to the half step on the small piano keyboard below each item. Tom Manoff, in his book *The Music Kit*, uses such small keyboards in a variety of exercises including those for scales, intervals, and triads. The next page (not shown), is identical to this one but focuses on spelling half steps *below* given pitches.

unit 2 BOOK TWO

Exercise 2.9 - Identifying Enharmonic Pairs On The Keyboard

Directions: Name each note in the given enharmonic pair and then draw a line from each pair to the single key on the piano which has both letter names. Play the nine enharmonic pairs on your instrument.

1. $C\sharp$ $D\flat$

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

9. _____

Exercise 2.10 - Writing Enharmonics On The Staff

Directions: Write the enharmonic equal for each given note in the box provided.

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

9. _____

10. _____

11. _____

12. _____

13. _____

14. _____

15. _____

16. _____

17. _____

18. _____

Book Two, Page 16. This exercise page follows a review of enharmonics. In Exercise 2.9 students are asked to draw a line from the enharmonic pair of notes on the staff to the piano key which has those letter names. Exercise 2.10 asks students to notate the enharmonic equal (on the staff) for the given pitch.

LESSON 7: CHROMATIC AND DIATONIC HALF STEPS

1. With so many of the piano keys having two names, the problem "Build a half step above F," becomes one with two possible answers: "F-sharp or G-flat." Both are correct because there are two different kinds of half steps.
2. A **chromatic half step** (CHS) exists when two notes that are a half step apart share the *same letter name* (F and F-sharp for example).
3. A **diatonic half step** (DHS) exists when two notes that are a half step apart have *different letter names* (F and G-flat for example). Notice that *diatonic* and *different* both begin with "D."



4. It is important to understand that both measures of music in the example above will *sound* the same because F-sharp and G-flat are enharmonic. It is also important to understand that both measures in the example above can use the same fingering pattern.
5. Some instruments like clarinet and saxophone have special **chromatic fingerings** that can be used when playing chromatic half steps (like F to F-sharp or B-flat to B-natural). Be sure to ask your director if you are unsure about which fingering to use in your music or method book.

Exercise 2.11 - Chromatic Or Diatonic?

Directions: Identify each half step below as a chromatic half step (CHS) or diatonic half step (DHS).



1. CHS 2. _____ 3. _____ 4. _____ 5. _____ 6. _____



7. _____ 8. _____ 9. _____ 10. _____ 11. _____ 12. _____



13. _____ 14. _____ 15. _____ 16. _____ 17. _____ 18. _____



19. _____ 20. _____ 21. _____ 22. _____ 23. _____ 24. _____

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Book Two, Page 17. Including a discussion of chromatic and diatonic half steps in Book Two was a last minute decision. I was finally convinced by the prevalence of the topic in many Canadian texts (which satisfy the RCM requirements). I later discovered, through my own teaching experience, that making students spell chromatic and diatonic half steps is an excellent way to "force" them to learn the names of the piano keys and their enharmonic spellings.

unit 2 BOOK TWO**Exercise 2.12 - Spelling Chromatic And Diatonic Half Steps**

Directions: Write the note that is a chromatic half step (CHS) above the given note.

1. 2. 3. 4. 5. 6. 7.

Directions: Write the note that is a diatonic half step (DHS) above the given note.

1. 2. 3. 4. 5. 6. 7.

Directions: Write the note that is a diatonic half step (DHS) below the given note.

1. 2. 3. 4. 5. 6. 7.

Directions: Write the note that is a chromatic half step (CHS) below the given note.

1. 2. 3. 4. 5. 6. 7.

Directions: Write the note that is a diatonic half step (DHS) above the given note.

1. 2. 3. 4. 5. 6. 7.

Directions: Write the note that is a diatonic half step (DHS) below the given note.

1. 2. 3. 4. 5. 6. 7.

Exercise 2.13 - Half Step Brain Teasers

Directions: Build the requested number of half steps above or below each given pitch.

- | | | | | | |
|----------------------------|-------|------------------------------|-------|------------------------------|-------|
| 1. Two half steps above C# | _____ | 7. Three half steps above C | _____ | 13. Four half steps above C | _____ |
| 2. Two half steps above E | _____ | 8. Three half steps above F# | _____ | 14. Four half steps above Eb | _____ |
| 3. Two half steps above Gb | _____ | 9. Three half steps below Ab | _____ | 15. Four half steps above B | _____ |
| 4. Two half steps above Bb | _____ | 10. Three half steps below D | _____ | 16. Four half steps below C# | _____ |
| 5. Two half steps below Eb | _____ | 11. Three half steps above E | _____ | 17. Four half steps below F# | _____ |
| 6. Two half steps below F | _____ | 12. Three half steps above G | _____ | 18. Four half steps below F | _____ |

Book Two, Page 18. Exercise 2.12 requires students to spell specific kinds of half steps (chromatic or diatonic) eliminating their ability to provide several answers for half step spelling questions. This forces students to memorize and recall the names of the piano keys and their spatial relationship.

unit 2 *BOOK TWO*

26. _____ C can also be called ?
27. _____ E can also be called ?
28. _____ B can also be called ?
29. _____ When two notes have the same sound (because they are played by the same key on the piano) but have two different letter names, they are called ? notes.
30. _____ On a band instrument, enharmonic notes will have the same ?
31. _____ There are ? pairs of enharmonic notes.
32. _____ The enharmonic equal of C-sharp is ?
33. _____ The enharmonic equal of E-flat is ?
34. _____ The enharmonic equal of F-sharp is ?
35. _____ The enharmonic equal of A-flat is ?
36. _____ The enharmonic equal of B-flat is ?
37. _____ A CHS exists when two notes that are a half step apart share the ? letter name.
38. _____ A DHS exists when two notes that are a half step apart have ? letter names.
39. _____ Some instruments have special fingerings called ? fingerings that can be used when playing chromatic half steps.









For items 40 through 52, circle the correct answer.

40. F \sharp to E is a: {half step up, half step down, enharmonic, not a half step.} (Choose one.)
41. B \flat to C is a: {half step up, half step down, enharmonic, not a half step.} (Choose one.)
42. D to E \flat is a: {half step up, half step down, enharmonic, not a half step.} (Choose one.)
43. C \sharp to D \flat is a: {half step up, half step down, enharmonic, not a half step.} (Choose one.)
44. A \sharp to B is a: {half step up, half step down, enharmonic, not a half step.} (Choose one.)
45. G \flat to F is a: {half step up, half step down, enharmonic, not a half step.} (Choose one.)
46. B to C \sharp is a: {half step up, half step down, enharmonic, not a half step.} (Choose one.)
47. D \flat to D is a: {half step up, half step down, enharmonic, not a half step.} (Choose one.)
48. B to A \sharp is a: {half step up, half step down, enharmonic, not a half step.} (Choose one.)
49. G \flat to G is a: {half step up, half step down, enharmonic, not a half step.} (Choose one.)
50. F \flat to E \flat is a: {half step up, half step down, enharmonic, not a half step.} (Choose one.)
51. A \flat to A is a: {half step up, half step down, enharmonic, not a half step.} (Choose one.)
52. G to A is a: {half step up, half step down, enharmonic, not a half step.} (Choose one.)

Book Two, Page 20. This is the second and final page of the Unit Two Review Questions. Items 40 through 52 were inspired by *Keys To Music Theory* workbooks written by Boris Berlin, Molly Sclater, and Kathryn Sinclair. Mr. Sinclair and his colleagues include questions of a similar design after lessons covering major scales and intervals.

LESSON 8: THE EIGHTH REST

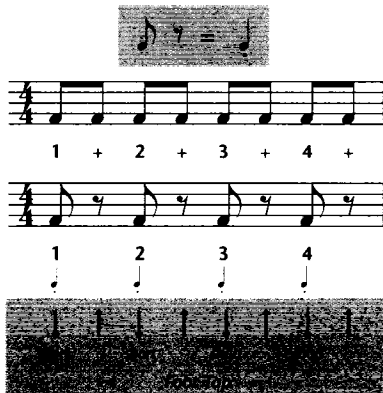
1. For every note value, there is a rest of equal value. The **eighth rest** (γ) is equal to one eighth note (♪).

| NOTE VALUES AND THEIR EQUAL REST VALUES | | | | |
|---|---|---|---|---|
| NOTES | whole | half | quarter | eighth |
| |  |  |  |  |
| RESTS | whole | half | quarter | eighth |
| |  |  |  |  |

2. Eighth notes are often found in pairs. If we replace one of the eighth notes in a pair with an eighth rest, two new and commonly used rhythmic figures can be created.


SINGLE EIGHTH NOTES ON THE BEAT

3. If we replace the *second* eighth note in a pair with an eighth rest, we create a single eighth note that falls *on the beat*. An eighth note followed by an eighth rest is counted (and will sound) like a staccato* quarter note.



SINGLE EIGHTH NOTES ON THE AND OF THE BEAT

4. If we replace the *first* eighth note in a pair with an eighth rest, we create a single eighth note that falls on the *"and" of the beat* (sometimes called "offbeats" or "upbeats"). An eighth rest followed by an eighth note is counted by tapping the foot on the beat and playing the eighth note on "and" as the foot comes up (this is where the term "upbeat" comes from.)



* A **staccato** marking is a dot placed above or below a note head. Notes marked staccato should be played short (usually for half of their original value) and separated. For information on staccato and other articulation markings please see Unit 10, page 88.

Please Note: Beams are used to group complete beats. $\text{♪} = 1$ beat in two-four, three-four, and four-four time. $\text{♪♪} = 2$ beats. The most common exception to this rule occurs when four eighth notes are beamed together in four-four time.


Please Note: If the student has not completed *Fundamentals of Music Theory Book 1* prior to beginning *Book 2*, an explanation of the counting system used throughout the *Fundamentals of Music Theory* series can be found on the inside front cover of this text. Teachers should feel free to substitute any preferred counting system for use in this series.


Book Two, Page 21. Book Two of the series follows the content sequence of most intermediate band method books. Thus, the eighth note/eighth rest and eighth rest/eighth note rhythm figure are introduced here. Students are taught that the eighth note followed by an eighth rest is counted, played, and will sound like a staccato quarter note. The eighth rest followed by an eighth note is played by tapping the foot on the beat and playing as the foot comes up on the "and" of the beat.


Exercise 3.2 - Counting Eighth Note-Eighth Rest Combinations


Directions: Write the counting under each measure below. Play the rhythms on your tuning note.

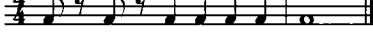
Four Four Time

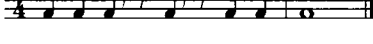
1. 
1 2 + 3 + 4 + 1 >>>

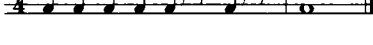
2. 


3. 


4. 


5. 

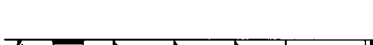
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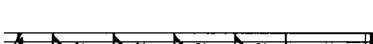
7. 


8. 

9. 


10. 

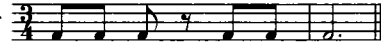
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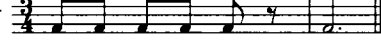
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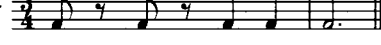
13. 

Three Four Time

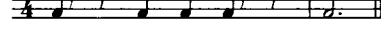
14. 

15. 

16. 

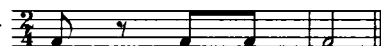
17. 


18. 

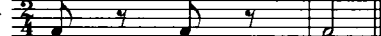
19. 

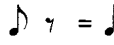
20. 

Two Four Time

21. 

22. 

23. 

REMEMBER!
The eighth note-eighth rest rhythm is equal to one quarter note.


Book Two, Page 23. In Book Two, all new rhythmic figures are introduced in exercises such as the one above. The eighth note/eighth rest figure is moved from beat to beat in two-four, three-four, and four-four time. The exercise prior to and just after this one (not shown) treat the eighth note pair and the eighth rest/eighth note figure in exactly the same manner.

LESSON 9: SYNCOPATION

1. If we tie the second eighth note in a pair to the first eighth note in the *next* pair, we create a quarter note value that begins on the "and" of the beat.
2. When emphasis is placed on the "and" of the beat, it creates a musical effect called **syncopation**.

* When writing the counting under a measure of rhythm which uses ties, it is acceptable to write the counting for the *tied note value(s)* in parentheses. Remember, only the first note in a tied pair (or group) is tongued. Tied notes are played as one sustained note value.

Exercise 3.4 - Counting Syncopated Rhythms

Directions: Write the counting under each measure below. Then rewrite each measure replacing all tied eighth notes with a single quarter note. Finally, play all rhythms on your tuning note.

Book Two, Page 25. Instead of the long discussion of strong and weak beats most often found in theory books, the concept of syncopation is explained here in its most popular context for band students. Students are taught that when emphasis is placed on the "and" of the beat, the effect is called syncopation. Exercise 3.4 also requires students to take the syncopated eighth/quarter/eighth figure and rewrite it using tied eighth notes. This exercise has been found to be invaluable in helping students to understand this concept.

LESSON 10: TRIPLETS

1. Eighth notes are often found in pairs (because two eighth notes equal one quarter note).
2. It is possible to play three eighth notes in the same time-space as two eighth notes. When three notes are played in the same time-space as two notes of the same value, a rhythmic figure called a **triplet** is created.
3. Notice that eighth note triplets are counted here using a "1-la-le" system. Your teacher may prefer to use another counting system. Ask your teacher which system you should use.

Exercise 3.5 - Counting Triplet Rhythms

Directions: Write the counting under each measure below. Play the rhythms on your tuning note.

Book Two, Page 26. Triplets are counted using the "1-la-le" or Eastman System. It has been found that this counting system is easily understood by students and transfers without issue to the counting of rhythms in compound time. The use of this system also makes it easy for students to understand the concept of borrowed divisions which appear later in Book Three. Throughout the *Fundamentals of Music Theory* series, the traditional "One-And" or Haskell Harr system is used for simple time counting and the Eastman System is used for compound time counting.

Exercise 3.6 - Monster Rhythm Review

Directions: Write the counting under each measure below. Play the rhythms on your tuning note. Study the eighth note divisions carefully.

1. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11.

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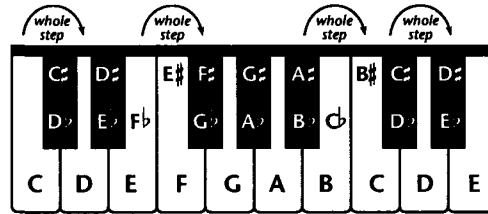
27

Book Two, Page 27. Monster Rhythm Reviews have been quite popular with users of the series. These large rhythm summaries are included in each book.

LESSON 11: WHOLE STEPS

1. Two half steps equal one **whole step**. A whole step will always involve a "skipped" key on the piano.

2. A whole step can be:
- A white key to a white key (skip a black key). C to D for example.
 - A white key to a black key (skip a white key). E to F \sharp for example.
 - A black key to a white key (skip a white key). B \flat to C for example.
 - A black key to a black key (skip a white key). C \sharp to D \sharp for example.



3. When spelling whole steps, be sure to use *consecutive* letter names. In other words, use the next letter in the musical alphabet pattern.

Example: E to G \flat would *sound* correct, BUT, E to G \flat skips the letter name F. NO!
E to F \sharp is correct because it follows the musical alphabet pattern. YES!

Exercise 4.1 - Whole Step Identification

Directions: If the keys marked in each item are a whole step apart, check "yes," if they are not, check "no."

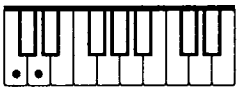
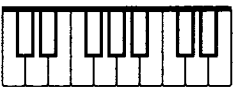
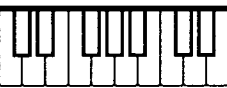
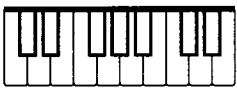
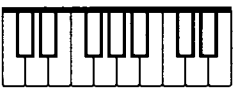
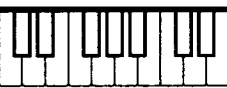
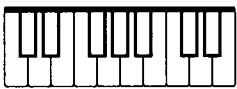
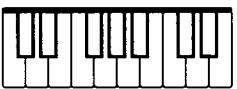
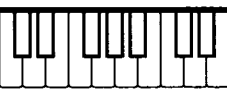
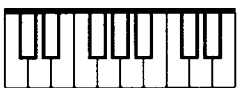



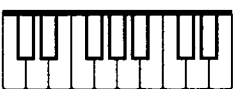

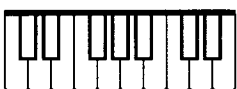
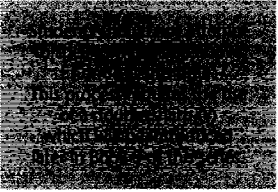

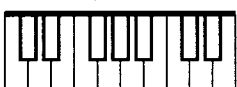
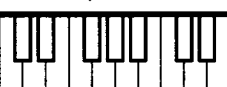
| | | |
|---|---|--|
| <p>1</p> <p><input type="checkbox"/> YES <input type="checkbox"/> NO</p> | <p>5</p> <p><input type="checkbox"/> YES <input type="checkbox"/> NO</p> | <p>9</p> <p><input type="checkbox"/> YES <input type="checkbox"/> NO</p> |
| <p>2</p> <p><input type="checkbox"/> YES <input type="checkbox"/> NO</p> | <p>6</p> <p><input type="checkbox"/> YES <input type="checkbox"/> NO</p> | <p>10</p> <p><input type="checkbox"/> YES <input type="checkbox"/> NO</p> |
| <p>3</p> <p><input type="checkbox"/> YES <input type="checkbox"/> NO</p> | <p>7</p> <p><input type="checkbox"/> YES <input type="checkbox"/> NO</p> | <p>11</p> <p><input type="checkbox"/> YES <input type="checkbox"/> NO</p> |
| <p>4</p> <p><input type="checkbox"/> YES <input type="checkbox"/> NO</p> | <p>8</p> <p><input type="checkbox"/> YES <input type="checkbox"/> NO</p> | <p>12</p> <p><input type="checkbox"/> YES <input type="checkbox"/> NO</p> |

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Book Two, Page 29. Whole steps are introduced as the combination of two half steps. Students are also shown (using arrows) that a whole step involves a skipped key on the piano. Finally students are cautioned that whole steps are always spelled using consecutive letter names. The spatial relationship of whole steps is then reinforced in Exercise 4.1 which requires students to qualify pairs of marked keys.

unit 4 **BOOK TWO**
Exercise 4.2 - Whole Steps On The Keyboard

Directions: Build a whole step above the given pitch. Mark the given pitch and the whole step above on the piano keyboard below each item. Remember to use consecutive letter names!

| | | | | | |
|---|---|---|--|----|--|
| 1 | 1 whole step above C is <u>D</u>
 | 8 | 1 whole step above C# is ____
 | 13 | 1 whole step above Cb is ____
 |
| 2 | 1 whole step above D is ____
 | 9 | 1 whole step above D# is ____
 | 14 | 1 whole step above Db is ____
 |
| 3 | 1 whole step above E is ____
 | 10 | 1 whole step above F# is ____
 | 15 | 1 whole step above Eb is ____
 |
| 4 | 1 whole step above F is ____
 | 11 | 1 whole step above G# is ____
 | 16 | 1 whole step above Fb is ____
 |
| 5 | 1 whole step above G is ____
 | 12 | 1 whole step above A# is ____
 | 17 | 1 whole step above Gb is ____
 |
| 6 | 1 whole step above A is ____
 |  | | 18 | 1 whole step above Ab is ____
 |
| 7 | 1 whole step above B is ____
 | | | 19 | 1 whole step above Bb is ____
 |

Book Two, Page 30. This page follows the same format as the one shown earlier covering the spelling of ascending half steps. This exercise, however, asks students to now spell ascending whole steps and to mark the corresponding keys on the piano keyboard. The next exercise (not shown) is an exact replica of this one and asks students to spell descending whole steps. Notice the gray box which tells students not to attempt to spell whole steps above E-sharp or B-sharp. This is an excellent way to make students curious about this process. It can be likened to telling a teenager not to watch a particular channel on television. They immediately get the urge to watch it.

unit 4 *BOOK TWO*
Exercise 4.4 - Transposing Up And Down A Whole Step

Directions: Working one note at a time, re-write the given melodies up a whole step then down a whole step.

one whole step up

1

one whole step down

one whole step up

2

one whole step down

one whole step up

3

one whole step down

FOR FUN: Try playing simple lines (from the beginning of your first method book) as written, then up a whole step and then down a whole step. Try to do the transposing in your head without writing the notes on paper.

Book Two, Page 32. This exercise introduces students to basic transposition by having them re-write each line of music up a whole step and down a whole step. I also like to have students bring their beginning band method books back to class once we reach this page. Students turn to the first line in their beginner method and we play it as written. Then, I ask them to play the line up a whole step at sight and then down a whole step at sight (which is harder). This process is repeated for additional lines. The class can usually play the first twenty lines in the book with little problem. Then we slow considerably, but they enjoy this exercise and it exposes them to transposing at sight.

LESSON 12: SIXTEENTH NOTES

1. One whole note equals two half notes.



2. One half note equals two quarter notes.



3. One quarter note equals two eighth notes.



4. One eighth note equals two sixteenth notes.



5. Sixteenth notes are often found beamed into sets of four (because four sixteenth notes equal one quarter note.)



| COMPARISON CHART OF NOTE VALUES | | | |
|----------------------------------|--|---------|-------------------------|
| 1 whole
(4 beats each*) | | 1 | > > > |
| 2 halves
(2 beats each) | | 1 | > 3 > |
| 4 quarters
(1 beat each) | | 1 | 2 3 4 |
| 8 eighths
(1/2 beat each) | | 1 + | 2 + 3 + 4 + |
| 16 sixteenths
(1/4 beat each) | | 1 e + a | 2 e + a 3 e + a 4 e + a |

← sixteenth note (two flags) ← sixteenth rest (two flags)

6. If two sixteenth notes are tied together, a single eighth note value is created. If three sixteenth notes are tied together, a dotted-eighth note value is created. Five unique and frequently used rhythmic figures can be created using ties in this manner. Look at the chart below. You should also pay special attention to the counting samples given below.

THE FIVE COMMON SIXTEENTH-EIGHTH RHYTHMIC FIGURES

| | | | | |
|--|--|--|--|--|
| <p>1 e + a</p> <p>1 → + a</p> <p style="text-align: center;">1</p> | <p>1 e + a</p> <p>1 e → +</p> <p style="text-align: center;">2</p> | <p>1 e + a</p> <p>1 → a</p> <p style="text-align: center;">3</p> | <p>1 e + a</p> <p>1 e →</p> <p style="text-align: center;">4</p> | <p>1 e + a</p> <p>1 e → a</p> <p style="text-align: center;">5</p> |
|--|--|--|--|--|

7. Study the counting example given below.



1 e + a 2 + a 3 e + 4 e 1 e a 2 + a 3 e + a 4 e + 1 a 2 e + 3 e a 4 e

* Please Note: The number of beats given is accurate for any time signature with a denominator of 4.

Book Two, Page 34. This lesson introduces students to sixteenth notes (and rests). The five basic sixteenth rhythm patterns are also shown and are followed by a counting sample.



Exercise 5.1 - Note Value Math

Directions: Write one note value in the blank that is equal to the notes in the math problem.

1.  +  = ____

2.  +  = ____

3.  +  = ____

4.  +  = ____

5.  +  +  +  = ____

6.  +  +  +  = ____

7.  +  +  +  = ____



8.  +  +  +  = ____

9.  +  +  = ____

10.  +  = ____

11.  +  = ____




12.  +  = ____




13.  +  +  = ____

14.  +  +  = ____



15.  +  = ____






16.  +  = ____

17.  +  +  = ____


18.  +  +  = ____

19.  +  +  = ____

20.  +  +  +  = ____

21.  +  +  +  +  = ____

22.  -  = ____






23.  -  = ____

24.  -  = ____

25.  -  = ____

26.  +  +  +  +  = ____

27.  +  +  +  +  = ____

28.  +  +  +  +  = ____



29.  +  +  +  = ____

30.  +  +  +  = ____


31.  +  = ____

32.  +  +  +  +  = ____

33.  +  +  = ____


34.  +  = ____


35.  = ____

36.  = ____

37.  = ____

38.  = ____

39.  = ____

40.  = ____

41.  +  +  +  = ____

42.  +  +  = ____

Book Two, Page 35. An entire page of note value equations is provided here to ensure that students understand relative note values.

Exercise 5.3 - Counting Sixteenth Note Rhythmic Figures

Directions: Write the counting under each measure below. Play the rhythms on your tuning note.

Four-Four Time

1. 
1 + a 2 3 4 1>>>
2. 
3. 
4. 
5. 
6. 
7. 
8. 
9. 
10. 
11. 
12. 
13. 


Three-Four Time

14. 
15. 
16. 
17. 
18. 
19. 
20. 

Two-Four Time

21. 
22. 
23. 

REMEMBER!
The eighth note-two sixteenth note rhythm is equal to one quarter note.



Book Two, Page 37. As was shown earlier, each new rhythm in Book Two is presented in this type of exercise which moves the figure from beat to beat in two-four, three-four, and four-four time. Each of the five sixteenth figures is covered in an exercise just like this one.

unit 5 *BOOK TWO*
Exercise 5.8 - Monster Rhythm Review

Directions: Write the counting under each measure below. Play the rhythms on your tuning note.

1.  2.  3.  4.  5.  6.  7.  8.  9.  10.  11.  12.  13.  14.  15.  16.  17.  18.  19.  20.  21.  22.  23.  24.  25.  26.  27. 28. 29. 30. 31. 32. 33. 3

Book Two, Page 42. Another Monster Rhythm Review serves as a rhythm summary. This review covers a two-page facing spread (the second page is not shown here). All rhythm figures learned thus far are reviewed on these two pages.

unit 5 *BOOK TWO*

Exercise 5.9 - Find The Beat

Directions: Identify the beat or part of the beat (the "e," "and," "a," "la," or "le" of the beat) to which the arrow points.

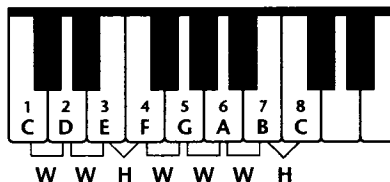
- | | | | | |
|---------------|-----------|-----------|-----------|-----------|
| 1. "and" of 4 | 2. _____ | 3. _____ | 4. _____ | 5. _____ |
| 6. _____ | 7. _____ | 8. _____ | 9. _____ | 10. _____ |
| 11. _____ | 12. _____ | 13. _____ | 14. _____ | 15. _____ |
| 16. _____ | 17. _____ | 18. _____ | 19. _____ | 20. _____ |
| 21. _____ | 22. _____ | 23. _____ | 24. _____ | |

Book Two, Page 44. Find The Beat exercises have been popular with users of the series. Here the rhythms are more complex and students must have a thorough understanding of division and subdivision to successfully complete this exercise.

unit 6 *BOOK TWO*

LESSON 13: MAJOR SCALES

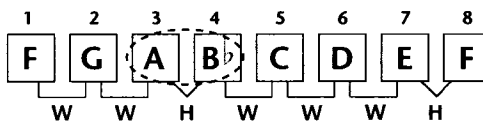
- Whole steps and half steps can be combined to create **major scales**.
- Look at the C major scale shown on the piano keyboard to the right. Notice the following characteristics of the scale.



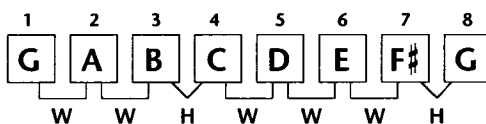
- There are eight notes in the scale. The first note and the last note (1 and 8) have the same letter name and are an octave apart.
 - The scale is made entirely of whole steps (—) with the exception of two half steps (∨) which appear between notes 3 and 4 and again between notes 7 and 8.
 - The letter names are placed in alphabetical order. Each letter name from the musical alphabet is used only once (with the exception of 1 and 8 which is doubled).
- If you were to play the scale shown above you would hear the distinct sound of a major scale.
 - A major scale can be played using any key on the piano as a starting note if the requirements listed above are met. Special attention must be given to the specific pattern of whole and half steps.

whole step whole step half step whole step whole step whole step half step

- Look at the F to F pattern below. It meets all of the requirements for a major scale, but one. The pattern of whole steps and half steps is incorrect. The distance from A to B is a whole step. In order to maintain the major scale pattern, B must be lowered to B^b.



- Look at the G major scale below. F must be raised to F[#] for the required major scale pattern.



- Scales can be written ascending (going up) and descending (going down). Descending scales are easy to write. Write the ascending scale and reverse the order of notes (8, 7, 6, 5, 4, 3, 2, 1).

PROCEDURE FOR WRITING MAJOR SCALES (STEP METHOD)

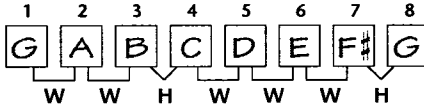
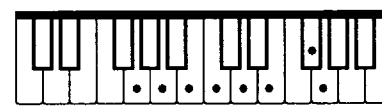
- Write the basic alphabet pattern for the scale requested.
- Be sure to begin and end with the same letter name. (If the scale begins on E^b, it must also end on E^b.)
- Check the step pattern one note at a time adding sharps or flats as necessary to maintain the major scale pattern. (There will never be a mixture of sharps and flats in a major scale.)

Book Two, Page 46. Students are first taught to write major scales using the whole step-half step pattern.

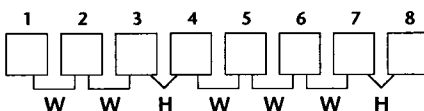

Exercise 6.1 - Writing Major Scales

Directions: Write the requested major scale in the boxes provided. Place a dot (•) on the matching piano keys.

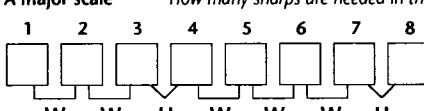

1 G major scale How many sharps are needed in this scale? 1

1 2 3 4 5 6 7 8



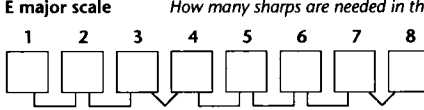

2 D major scale How many sharps are needed in this scale? _____

1 2 3 4 5 6 7 8



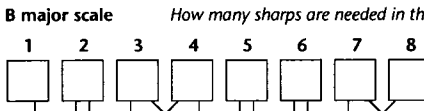

3 A major scale How many sharps are needed in this scale? _____

1 2 3 4 5 6 7 8



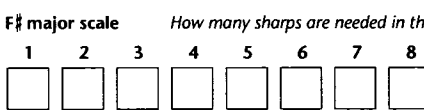

4 E major scale How many sharps are needed in this scale? _____

1 2 3 4 5 6 7 8



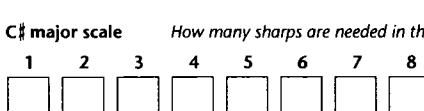

5 B major scale How many sharps are needed in this scale? _____

1 2 3 4 5 6 7 8



6 F# major scale How many sharps are needed in this scale? _____

1 2 3 4 5 6 7 8



7 C# major scale How many sharps are needed in this scale? _____

1 2 3 4 5 6 7 8



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Book Two, Page 47. This exercise takes students through the process of writing the sharp major scales using the whole step-half step pattern. Students then mark the scale on the piano keyboard with dots. Notice the question above each scale which asks, "How many sharps are needed in this scale?" This question prepares students for the concept of major key signatures. The next exercise is an exact duplicate of this one and covers major scales which use flats (not shown).

Exercise 6.3 - Writing Major Scales

Directions: Number the notes in each scale below. Add sharps or flats to complete the required major scale pattern. Draw brackets to indicate whole steps (□) and half steps (∇).

| | |
|-------------------|--------------------|
| <p>1 G major</p> | <p>6 A major</p> |
| <p>2 F major</p> | <p>7 E major</p> |
| <p>3 D major</p> | <p>8 A♭ major</p> |
| <p>4 B♭ major</p> | <p>9 B major</p> |
| <p>5 E♭ major</p> | <p>10 D♭ major</p> |

Exercise 6.4 - Writing Descending Major Scales

Directions: Write the descending version of each major scale given below. Number the notes!

| |
|-------------------|
| <p>1 F# major</p> |
| <p>2 G♭ major</p> |
| <p>3 C♭ major</p> |
| <p>4 C♯ major</p> |

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Book Two, Page 49. Until now students have only been asked to write major scales using letter names. By eliminating the staff and clefs, the initial scale writing process is made easier. This procedure of writing just letter names first, is used with all new concepts in the series (half steps, whole steps, major scales, modes, minor scales, intervals, and triads). This exercise now has students write ascending and descending scales in treble and bass clef.

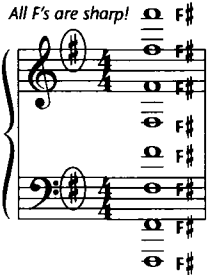
LESSON 14: MAJOR KEYS

1. A majority of the music we play is based on scales. A piece of music that uses notes from the C major scale is said to be "in the key of C major." Likewise, a piece of music that uses notes from the B^b major scale is said to be "in the key of B^b major."

2. Look at the excerpt from the popular Christmas Carol *Joy to the World*. Each note of the D major scale is used in the first four measures of the tune. Instead of writing a sharp before every F or C that will appear in the piece (which makes the music hard to read), we can place a **key signature** at the beginning of the piece indicating that all F's and C's will be sharp. A key signature is a list of the sharps or flats found in a major scale. A key signature is also a list of the sharps or flats to be used in a piece of music.



3. A sharp or flat placed in the key signature will affect every note with that letter name, regardless of its placement on the staff. In other words, an F# in the key signature indicates that all F's are to be sharp, regardless of the line, space, or ledger line on which they are written.



4. It is important to understand that a composer is not required to use all of the notes from a major scale when writing a piece of music. Students will sometimes encounter music where the key signature indicates that a note is to be altered (raised or lowered), but the note does not appear in the piece.

5. It is also important to understand that a composer is not limited to the seven notes of a major scale. Composers can create many interesting melodies by using notes "outside of the key." These notes appear as accidentals in some measures. Notes that have accidentals which do not appear in the key signature are special and should be played with more emphasis than the other notes in the measure.

6. Since there are only seven letter names in a major scale, there can only be a maximum of seven sharps or seven flats in the key signature. There will *never* be a mixture of sharps and flats in the key signature.

Exercise 7.1 - Review Questions

Directions: Answer the questions below.

- _____ A majority of the music we play is based on ?
- _____ A piece of music that uses notes from the A^b major scale is said to be in the key of ?
- _____ In addition to being a list of sharps or flats used in a piece of music, a key signature is also a list of the sharps or flats found in a major ?
- _____ A composer is not required to use all of the notes from the major scale when writing a piece of music. (True/False)
- _____ A composer is not limited to the seven notes of a major scale. Many interesting melodies can be created by using notes that are not in the major scale. These notes are said to be ? the key and appear as accidentals in some measures.
- _____ There will never be a ? of sharps and flats in a major key signature (or scale).

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Book Two, Page 51. This lesson attempts to explain (in basic terms) the concept of major tonality. For the first time students learn that the key signature is not just a list of accidentals to be played in a piece – it also indicates the scale that serves as the spine of the work.

unit 7 BOOK TWO

LESSON 15: MAJOR KEY SIGNATURES - SHARPS

- There are seven major key signatures which use sharps. Each key signature shares its name with the major scale which contains the same number of sharps.

MAJOR KEY SIGNATURES - SHARP SET

| MAJOR KEY SIGNATURES - SHARP SET | | | | | | |
|----------------------------------|---------|------------|----------------|--------------------|------------------------|----------------------------|
| G major | D major | A major | E major | B major | F# major | C# major |
| F# | F#, C# | F#, C#, G# | F#, C#, G#, D# | F#, C#, G#, D#, A# | F#, C#, G#, D#, A#, E# | F#, C#, G#, D#, A#, E#, B# |

- A G major scale requires one sharp - F# - to create the major scale pattern (of whole and half steps).
 A D major scale requires two sharps - F# and C# - to create the major scale pattern.
 An A major scale requires three sharps - F#, C#, and G# - to create the major scale pattern.
 An E major scale requires four sharps - F#, C#, G#, and D# - to create the major scale pattern.
 A B major scale requires five sharps - F#, C#, G#, D#, and A# - to create the major scale pattern.
 An F# major scale requires six sharps - F#, C#, G#, D#, A#, and E# - to create the major scale pattern.
 A C# major scale requires seven sharps - F#, C#, G#, D#, A#, E#, and B# - to create the major scale pattern.
- For sharp keys, a half step above the last sharp will reveal the name of the major key.
 (A half step above F# reveals the key of G major. A half step above C# reveals the key of D major, etc.)
- Notice that F# major and C# major are the only keys which have the term "sharp" in the key name.
- Sharps placed in the key signature will always appear on specific lines and/or spaces of the staff and will always follow a specific order. Study the table to the right carefully. Sharps will always be placed on the staff in this order.
- Look at the placement of sharps on the staff below. They are written in treble and bass clef for comparison. Notice that the bass clef signatures are placed one line or space lower than the treble clef signatures. Notice that the third sharp (G#) actually sits on the first space above the staff in treble clef.

| THE ORDER OF SHARPS | | | | | | |
|---------------------|---|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| F | C | G | D | A | E | B |

Notice that the bass clef signatures are placed one line or space lower than the treble clef signatures.

Book Two, Page 52. This lesson introduces students to the sharp major key signatures. It is an exact replica of the lesson in Book One which first explained the order of sharps to students. Here, however, the names of each of the major keys (which use sharps) are shown. Paragraph two in this lesson also reminds students that the sharps or flats found in a key signature are the direct result of the major scale pattern of whole and half steps.

Exercise 7.2 - The Order Of Things

- 1** Directions: Trace the order of sharps below, then fill in the circles with numbers (in order) then letter names (in order). Finally, write the seven sharps in order on your own.

TRACE WRITE NUMBERS WRITE LETTER NAMES WRITE 7 SHARPS ON YOUR OWN

- 2** Directions: Trace the order of sharps below, then fill in the circles with numbers (in order) then letter names (in order). Finally, write the seven sharps in order on your own.

TRACE WRITE NUMBERS WRITE LETTER NAMES WRITE 7 SHARPS ON YOUR OWN

Exercise 7.3 - Review Questions

Directions: Answer the questions below.

1. ____ One sharp in the key signature indicates the key of major.
2. ____ Two sharps in the key signature indicate the key of major.
3. ____ Three sharps in the key signature indicate the key of major.
4. ____ Four sharps in the key signature indicate the key of major.
5. ____ Five sharps in the key signature indicate the key of major.
6. ____ Six sharps in the key signature indicate the key of major.
7. ____ Seven sharps in the key signature indicate the key of major.
8. ____ The first sharp in a major key signature will always be .
9. ____ The second sharp in a major key signature will always be .
10. ____ The third sharp in a major key signature will always be .
11. ____ The fourth sharp in a major key signature will always be .
12. ____ The fifth sharp in a major key signature will always be .
13. ____ The sixth sharp in a major key signature will always be .
14. ____ The seventh sharp in a major key signature will always be .
15. ____ The G major scale requires sharps.
16. ____ The E major scale requires sharps.
17. ____ The B major scale requires sharps.
18. ____ The F# major scale requires sharps.
19. ____ The D major scale requires sharps.
20. ____ The A major scale requires sharps.
21. ____ The C# major scale requires sharps.
22. ____ The C major scale requires no sharps or flats. (True/False)

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Book Two, Page 53. These exercises focus solely on the sharp keys. The process for writing sharp key signatures on the staff is reviewed in Exercise 7.2 and Exercise 7.3 offers a “mini set” of review questions focusing on this important new concept.

unit 7 *BOOK TWO*
Exercise 7.4 - Writing Major Key Signatures (Sharps)

Directions: Write the requested major key signature.



1. G major

2. D major

3. A major

4. E major



5. B major

6. F# major

7. C# major

8. D major



9. F# major

10. E major

11. D major

12. B major

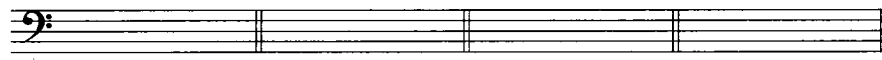


13. G major

14. C# major

15. A major

16. E major

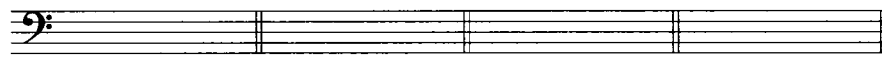


17. G major

18. D major

19. A major

20. E major



21. B major

22. F# major

23. C# major

24. G major

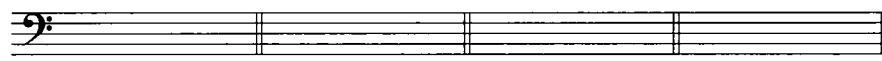


25. E major

26. B major

27. A major

28. F# major



29. D major

30. G major

31. C# major

32. A major

Book Two, Page 54. This exercise requires students to write sharp major key signatures in treble and bass clef. A page of key signature identification (not shown – sharp keys only) follows.

unit 7 **BOOK TWO**

LESSON 16: MAJOR KEY SIGNATURES - FLATS

1. There are seven major key signatures which use flats. Each key signature shares its name with the major scale which contains the same number of flats.

MAJOR KEY SIGNATURES – FLAT SET

F major **B^b** major **E^b** major **A^b** major **D^b** major **G^b** major **C^b** major
B^b **B^b, E^b** **B^b, E^b, A^b** **B^b, E^b, A^b, D^b** **B^b, E^b, A^b, D^b, G^b** **B^b, E^b, A^b, D^b, G^b, C^b** **B^b, E^b, A^b, D^b, G^b, C^b, F^b**

2. An F major scale requires one flat - B^b - to create the major scale pattern (of whole and half steps).
 A B^b major scale requires two flats - B^b and E^b - to create the major scale pattern.
 An E^b major scale requires three flats - B^b, E^b, and A^b - to create the major scale pattern.
 An A^b major scale requires four flats - B^b, E^b, A^b, and D^b - to create the major scale pattern.
 A D^b major scale requires five flats - B^b, E^b, A^b, D^b, and G^b - to create the major scale pattern.
 A G^b major scale requires six flats - B^b, E^b, A^b, D^b, G^b, and C^b - to create the major scale pattern.
 A C^b major scale requires seven flats - B^b, E^b, A^b, D^b, G^b, C^b, and F^b - to create the major scale pattern.

3. For flat keys, the next to the last flat will reveal the name of the major key. (F major is the exception.)
 (If the key signature has four flats, the next to the last flat reveals the key of A^b major.)

4. Notice that all keys contain the term "flat" in the key name with the exception of F major.

5. Flats placed in the key signature will always appear on specific lines and/or spaces of the staff and will always follow a specific order. Study the table to the right carefully. Flats will always be placed on the staff in this order. (Notice that the order of flats is the order of sharps in reverse.)

| THE ORDER OF FLATS | | | | | | |
|--------------------|----------|----------|----------|----------|----------|----------|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| B | E | A | D | G | C | F |

Order of Flats ←————→ Order of Sharps

6. Look at the placement of flats on the staff below. Again, the bass clef signatures are placed one line or space lower than the treble clef signatures. The seventh flat (F^b) actually sits on the first space below the staff in bass clef.

Notice that the bass clef signatures are placed one line or space lower than the treble clef signatures.

Book Two, Page 56. This lesson introduces students to the flat major keys. It is an exact replica of the lesson which introduces the sharp major keys.

Exercise 7.6 - The Order Of Things

- 1** Directions: Trace the order of flats below, then fill in the circles with numbers (in order) then letter names (in order). Finally, write the seven flats in order on your own.

TRACE WRITE NUMBERS WRITE LETTER NAMES WRITE 7 FLATS ON YOUR OWN

- 2** Directions: Trace the order of flats below, then fill in the circles with numbers (in order) then letter names (in order). Finally, write the seven flats in order on your own.

TRACE WRITE NUMBERS WRITE LETTER NAMES WRITE 7 FLATS ON YOUR OWN

Exercise 7.7 - Review Questions

Directions: Answer the questions below.

1. ____ One flat in the key signature indicates the key of \flat major.
2. ____ Two flats in the key signature indicate the key of \flat major.
3. ____ Three flats in the key signature indicate the key of \flat major.
4. ____ Four flats in the key signature indicate the key of \flat major.
5. ____ Five flats in the key signature indicate the key of \flat major.
6. ____ Six flats in the key signature indicate the key of \flat major.
7. ____ Seven flats in the key signature indicate the key of \flat major.
8. ____ The first flat in a major key signature will always be \flat .
9. ____ The second flat in a major key signature will always be \flat .
10. ____ The third flat in a major key signature will always be \flat .
11. ____ The fourth flat in a major key signature will always be \flat .
12. ____ The fifth flat in a major key signature will always be \flat .
13. ____ The sixth flat in a major key signature will always be \flat .
14. ____ The seventh flat in a major key signature will always be \flat .
15. ____ The D^{\flat} major scale requires \flat flats.
16. ____ The B^{\flat} major scale requires \flat flats.
17. ____ The G^{\flat} major scale requires \flat flats.
18. ____ The E^{\flat} major scale requires \flat flats.
19. ____ The A^{\flat} major scale requires \flat flats.
20. ____ The C^{\flat} major scale requires \flat flats.
21. ____ The F major scale requires \flat flat.
22. ____ The C major scale requires no sharps or flats. (True/False)

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Book Two, Page 57. This page is an exact replica of the one shown earlier which focused on sharp major keys. This page now focuses solely on flat major keys.

unit 7 BOOK TWO

Exercise 7.8 - Writing Major Key Signatures (Flats)

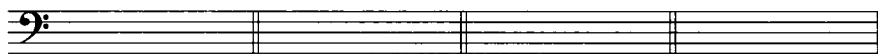
Directions: Write the requested major key signature.



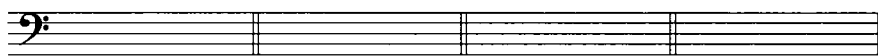
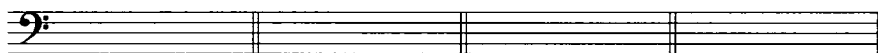
1. F major

2. B \flat major3. E \flat major4. A \flat major5. D \flat major6. G \flat major7. C \flat major8. E \flat major9. B \flat major10. D \flat major

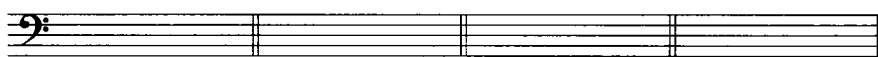
11. F major

12. E \flat major13. A \flat major14. C \flat major15. G \flat major16. D \flat major

17. F major

18. B \flat major19. E \flat major20. A \flat major21. D \flat major22. G \flat major23. C \flat major24. G \flat major25. G \flat major

26. F major

27. A \flat major28. D \flat major29. C \flat major30. B \flat major31. E \flat major32. B \flat major

Book Two, Page 58. This page requires students to write flat major key signatures in treble and bass clef. A page of key signature identification (flat keys only – not shown) follows.

unit 7 **BOOK TWO**

LESSON 17: MAJOR SCALES & KEY SIGNATURES

1. Major key signatures make the process of writing scales quick and easy.
2. Earlier in Unit 6 we learned to write scales using the whole step-half step method. This method is an important starting point because it teaches the basics of scale writing and reinforces the concept of building whole and half steps.
3. Scales can be written quickly (and with less chance of error) using the key signature "plug-in" method. Study the process shown below.

PROCEDURE FOR WRITING MAJOR SCALES ("PLUG-IN" METHOD)

Sample Problem: Write the E^b major scale.

- Write the basic alphabet pattern for the scale requested.
- Plug-in the accidentals from the major key signature. (The accidentals will not appear in the scale in the same order they appear in the key signature.)



Exercise 7.10 - Writing Major Scales

Directions: Using your knowledge of key signatures, add sharps or flats to each basic alphabet pattern below to create the requested major scale. Remember, sharps and flats go *before* the note head!

| | | | |
|---|--|----|--|
| 1 | | 6 | |
| 2 | | 7 | |
| 3 | | 8 | |
| 4 | | 9 | |
| 5 | | 10 | |

Book Two, Page 60. This lesson and the exercise which follows teaches students to write major scales by first outlining the basic alphabet pattern and then inserting the accidentals from the key signature.

Exercise 7.11 - Writing Major Scales (Sharps)

Directions: Write the requested major scale (ascending and descending) using the "plug-in" method.

1 C major *

2 G major

3 D major

4 A major

5 E major

6 B major

7 F# major

8 C# major *

* Notice that the scale of C major has no sharps or flats; C# major has 7 sharps (all sharps); and Cb major has 7 flats (all flats). C is all or nothing!

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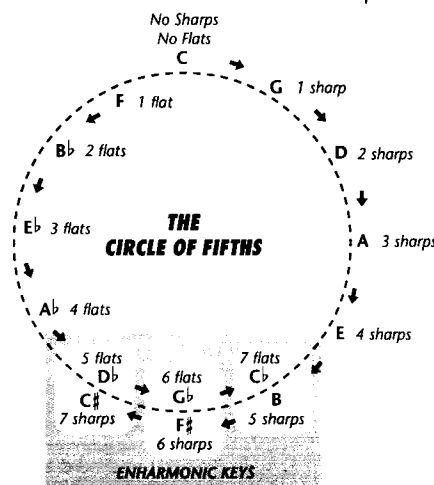
Book Two, Page 61. Four pages of exercises like this one require students to write all the major scales, ascending and descending, in both treble and bass clef. The small note at the bottom of the page reminds students that scales built on C are "all or nothing" meaning they are all natural (the C major scale), all sharps (the C-sharp major scale) or all flats (the C-flat major scale).

LESSON 18: THE CIRCLE OF FIFTHS

- The **circle of fifths** is a memorization/learning tool used to help students learn the major key signatures. The circle starts with C major at "12:00" with no sharps or flats.
- On the sharp side (to the right), start with C and count *up* five letter names in each scale (called a **perfect fifth**) and add one sharp to the key signature. In other words:

Begin with C.....Count up five letter names in the C major scale - G..... G major has one sharp.
 Begin with G.....Count up five letter names in the G major scale - D..... D major has two sharps.
 Begin with D.....Count up five letter names in the D major scale - A..... A major has three sharps.
 Begin with A.....Count up five letter names in the A major scale - E..... E major has four sharps.
 Begin with E.....Count up five letter names in the E major scale - B..... B major has five sharps.
 Begin with B.....Count up five letter names in the B major scale - F#..... F# major has six sharps.
 Begin with F#.....Count up five letter names in the F# major scale - C#..... C# major has seven sharps.
- On the flat side (to the left), start with C and count *down* five letter names in each scale (called a perfect fifth) and add one flat to the key signature. In other words:

Begin with C.....Count down five letter names in the C major scale - F..... F major has one flat.
 Begin with F.....Count down five letter names in the F major scale - Bb..... Bb major has two flats.
 Begin with Bb.....Count down five letter names in the Bb major scale - Eb..... Eb major has three flats.
 Begin with Eb.....Count down five letter names in the Eb major scale - Ab..... Ab major has four flats.
 Begin with Ab.....Count down five letter names in the Ab major scale - Db..... Db major has five flats.
 Begin with Db.....Count down five letter names in the Db major scale - Gb..... Gb major has six flats.
 Begin with Gb.....Count down five letter names in the Gb major scale - Cb..... Cb major has seven flats.
- The **chart of fifths** is the same information presented in a vertical chart.



THE CHART OF FIFTHS

C Major - No Sharps, No Flats

| FLAT KEY SIGNATURES | | SHARP KEY SIGNATURES | |
|---------------------|---------|----------------------|----------|
| F major | 1 flat | G major | 1 sharp |
| Bb major | 2 flats | D major | 2 sharps |
| Eb major | 3 flats | A major | 3 sharps |
| Ab major | 4 flats | E major | 4 sharps |
| Db major | 5 flats | B major | 5 sharps |
| Gb major | 6 flats | F# major | 6 sharps |
| Cb major | 7 flats | C# major | 7 sharps |

ENHARMONIC KEYS

- Notice that there are three pairs of **enharmonic keys** located at the bottom of each chart. Each pair of scales will sound the same and use the same keys on the piano or the same fingerings on a wind instrument. The only difference is the spelling. If asked to play a C# major scale, it may be easier to "think" the Db major scale.

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Book Two, Page 65. Personal experience has shown that the circle of fifths is often more confusing than helpful to students. While teaching a middle school band class one day I wrote the major keys on the board in a vertical chart like the one shown above. It proved to be a success and for years I have found small replicas of it written as a reminder on test papers. The vertical format of the "chart of fifths" seems to be easier for students to understand. Like the circle it begins at the top with C major and has a sharp side and a flat side. The enharmonic keys are connected at the bottom of the chart with dotted lines. The circle is also provided in the text for those who wish to use it.

unit 7 *BOOK TWO*
Exercise 7.15 - Major Key Signature Review

Directions: Provide the missing information for the chart below.

| Major Key | Key Signature | Key Signature | Major Key | Mix | Mix |
|--------------------------|---------------|---------------------------|-----------|--------------------------|----------|
| 1. E major | 4 sharps | 26. No sharps
No flats | C major | 51. 2 sharps | D major |
| 2. F major | | 27. 1 sharp | | 52. F# major | 6 sharps |
| 3. B major | | 28. 1 flat | | 53. 4 flats | |
| 4. D ^b major | | 29. 2 sharps | | 54. E ^b major | |
| 5. F# major | | 30. 2 flats | | 55. 1 flat | |
| 6. D major | | 31. 3 sharps | | 56. G ^b major | |
| 7. A major | | 32. 3 flats | | 57. 4 flats | |
| 8. C major | | 33. 4 sharps | | 58. B major | |
| 9. B major | | 34. 4 flats | | 59. 7 flats | |
| 10. A ^b major | | 35. 5 sharps | | 60. D major | |
| 11. D ^b major | | 36. 5 flats | | 61. 3 flats | |
| 12. C# major | | 37. 6 sharps | | 62. F# major | |
| 13. E ^b major | | 38. 6 flats | | 63. 1 sharp | |
| 14. A major | | 39. 7 sharps | | 64. A ^b major | |
| 15. G ^b major | | 40. 7 flats | | 65. 2 flats | |
| 16. C ^b major | | 41. 1 flat | | 66. C major | |
| 17. G major | | 42. 3 flats | | 67. 2 sharps | |
| 18. B ^b major | | 43. 2 flats | | 68. E major | |
| 19. D major | | 44. 5 flats | | 69. 1 flat | |
| 20. F major | | 45. 7 flats | | 70. G ^b major | |
| 21. A ^b major | | 46. 4 flats | | 71. 6 sharps | |
| 22. C major | | 47. 6 flats | | 72. A ^b major | |
| 23. E major | | 48. 1 sharp | | 73. 5 flats | |
| 24. G ^b major | | 49. 4 sharps | | 74. E major | |
| 25. B major | | 50. 3 sharps | | 75. 5 sharps | |

Book Two, Page 66. This exercise requires students to provide the missing information (either the key name or the number and type of accidentals) for a given key.

Exercise 7.16 - Writing Major Key Signatures (Mixed)

Directions: Write the requested major key signature.



1. E major

2. F major

3. A^b major

4. D major



5. B major

6. G major

7. C^b major8. E^b major9. F[#] major10. B^b major11. C[#] major12. D^b major

13. D major

14. A major

15. E^b major16. G^b major

17. F major

18. G major

19. D major

20. B^b major

21. A major

22. E^b major

23. E major

24. A^b major25. D^b major

26. B major

27. G^b major28. F[#] major29. C[#] major30. C^b major

31. B major

32. E^b major

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Book Two, Page 67. Previous key signature writing pages focused solely on the sharp keys or flat keys. This page asks students to write key signatures in a mixed format.

unit 7 BOOK TWO

Exercise 7.17 - Identifying Major Key Signatures (Mixed)

Directions: Identify the major key signatures given below.



1. ____major 2. ____major 3. ____major 4. ____major



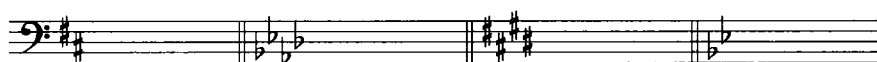
5. ____major 6. ____major 7. ____major 8. ____major



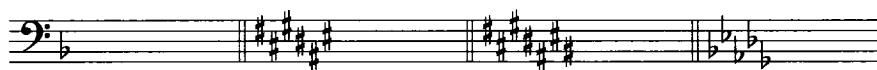
9. ____major 10. ____major 11. ____major 12. ____major



13. ____major 14. ____major 15. ____major 16. ____major



17. ____major 18. ____major 19. ____major 20. ____major



21. ____major 22. ____major 23. ____major 24. ____major



25. ____major 26. ____major 27. ____major 28. ____major



29. ____major 30. ____major 31. ____major 32. ____major

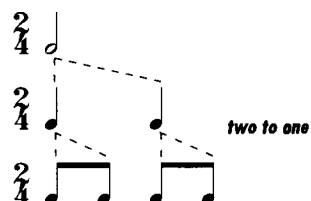
Book Two, Page 68. Previous key signature identification pages focused solely on the sharp keys or flat keys. This page asks students to identify key signatures in a mixed format.

LESSON 19: SIX-EIGHT TIME

1. Time signatures that have two, three, or four as the top number are called **simple time signatures**. The time signatures introduced in Book One (two-four, three-four, and four-four time) were all simple time signatures. Time signatures that have six, nine, or twelve as the top number are called **compound time signatures**. The first compound time signature you will learn is six-eight time ($\frac{6}{8}$).

| SIMPLE TIME | COMPOUND TIME |
|-------------|---------------|
|-------------|---------------|

2. In simple time, quarter notes divide into two eighth notes (a two to one relationship).

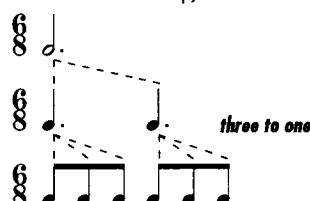


4. In simple time, the time signature is interpreted literally. The top number tells us how many beats will be in each measure, the bottom number tells us what note value will get one beat. This is the *only way* to interpret simple time signatures.

Literal Interpretation (only way)

2 Two beats in each measure.
4 Four is a "code" that means the quarter note gets one beat.

3. In compound time, quarter notes are dotted and divide into *three* eighth notes - like triplets - (a three to one relationship).

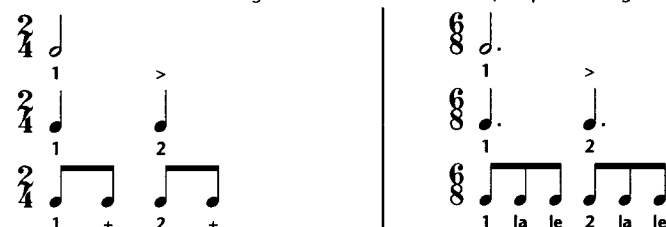


5. In compound time, the time signature *can* be interpreted literally but is *most often* interpreted in *fast time*. In fast time, the top number of the time signature is *divided* by three and the note value indicated by the bottom number is *multiplied* by three.

Fast Time (most common way)

6 Six divided by three = 2 beats in each measure
8 Three eighth notes = $\text{♩} \cdot$ dotted-quarter note gets one beat.

6. Notice that two-four time and six-eight time are counted *the same* (except for the eighth note triplets).






7. Study the six-eight counting sample below. The fast time method of counting is shown. Your teacher may wish to use the literal counting method (sometimes called the *slow time* method).



Book Two, Page 71. I personally prefer to count triplets and compound meter using the Eastman System. Some teachers, however, are adamant about counting six-eight time as 1-2-3-4-5-6. Though an incorrect interpretation of the meter signature, (the bottom number of a compound time signature indicates the *division* value, not the beat value) this practice is so widespread it is included here – in addition to the Eastman – for the convenience of our customers.

unit 8 *BOOK TWO*
Exercise 8.1 - Counting Six-Eight Rhythmic Figures

Directions: Write the counting under each measure below. Play the rhythms on your tuning note.

| | |
|---|--|
| 1.  | 14.  |
| 2.  | 15.  |
| 3.  | 16.  |
| 4.  | 17.  |
| 5.  | 18.  |
| 6.  | 19.  |
| 7.  | 20.  |
| 8.  | 21.  |
| 9.  | 22.  |
| 10.  | 23.  |
| 11.  | 24.  |
| 12.  | 25.  |
| 13.  | 26.  |

Book Two, Page 72. A page of six-eight rhythm counting exercises.

LESSON 20: CUT TIME

1. **Cut time** is two-two time ($\frac{2}{2}$), (two beats per measure, the half note gets one beat).
2. Cut time is often indicated by placing a large \mathcal{C} in place of the time signature.

2 Two beats in each measure.

2 Two is a "code" that means the half note gets one beat.



3. Music written in cut time will have two half notes in each measure or some combination of notes that equals two half notes. Cut time *looks* like four-four time but the *counting* is different. In cut time, note values get half the usual number of beats. For example:

whole notes (and whole rests) are counted like half notes (they get two beats each).
 half notes (and half rests) are counted like quarter notes (they get one beat each).
 quarter notes (and quarter rests) are counted like eighth notes (they get half a beat each).
 eighth notes (and eighth rests) are counted like sixteenth notes (they get a fourth of a beat each).

4. Look at the cut time counting sample shown below.



5. Twelve basic cut time rhythm patterns are shown below. Count through each pattern and compare the way each pattern looks and is counted in two-four and two-two (cut) time. The cut time rhythms will sound like the two-four rhythms written below them.

| | | | | | |
|---|---|---|----|----|----|
| 1 | 2 | 3 | 4 | 5 | 6 |
| | | | | | |
| <p>1 + 2 + + + 1 2 1 + 2 1 2 + 1 e + a 2</p> <p>1 + 2 + + + 1 2 1 + 2 1 2 + 1 e + a 2</p> | | | | | |
| 7 | 8 | 9 | 10 | 11 | 12 |
| | | | | | |
| <p>1 2 e + a 1 + + 1 + a 2 1 e + 2 e + a 2 1 a 2</p> <p>1 2 e + a 1 + + 1 + a 2 1 e + 2 e + a 2 1 a 2</p> | | | | | |

FOR FUN: Using your beginning method book, play lines originally written in four-four time as cut-time instead. See how many lines you can play before the rhythms become too difficult.

Book Two, Page 73. Cut time is one of the most difficult concepts for students to grasp. Like a foreign language, it requires students to see one thing and to understand and play another. Twelve of the most common cut-time figures are covered in this lesson. The note at the bottom of the page explains a technique shared with me by several "wise old band directors." When students begin studying cut time in their method book, have them also bring their beginner method books to class and replay all four-four lines in cut time. This procedure is an invaluable tool for helping students to develop this skill.

unit 8 **BOOK TWO**

LESSON 21: "SOUND-ALIKE" RHYTHMS

1. Below you will see a series of six new rhythmic figures. These rhythms can be found in more difficult music.
2. Each new rhythmic figure can be related to a rhythmic figure you already know. Count through each new rhythm and notice the relationship between the new rhythm and the "sounds like" rhythm.
3. Finally, play each new rhythm on your tuning note or on each pitch of a major scale.

| SIX NEW "SOUND-ALIKE" RHYTHMS | | | | | |
|-------------------------------|-------|-----|-----|-------|---|
| 1 | 2 | 3 | 4 | 5 | 6 |
| | | | | | |
| 1 e + | 1 + a | 1 a | 1 e | 1 e a | e + a |
| | | | | | There is no similar rhythm to associate with this figure. |
| 1 e + | 1 + a | 1 a | 1 e | 1 e a | |

LESSON 22: NEW DOTTED-QUARTER RHYTHMS

1. Below you will find two new dotted-quarter note rhythmic figures. These rhythms can be found in more difficult music.
2. Each new rhythmic figure can be related to a rhythmic figure you already know. Count through each new rhythm and notice the relationship between the new rhythm and the reference rhythm.
3. Finally, play each new rhythm on your tuning note or on each pitch of a major scale.

| | |
|---|---|
| <p>Reference Rhythm</p> <p>1 + (2) (+)</p> | <p>Reference Rhythm</p> <p>1 (2) + a</p> |
| <p>1</p> <p>1 + →</p> | <p>2</p> <p>1TDI2 + a</p> |

Please Note: If the student has not completed *Fundamentals of Music Theory Book 1* prior to beginning *Book 2*, an explanation of the counting system used throughout the *Fundamentals of Music Theory* series can be found on the inside front cover of this text. Teachers should feel free to substitute any preferred counting system for use in this series.

Book Two, Page 74. This page introduces students to the six "sound-alike" rhythms and to two new dotted-quarter note rhythms. Sound-alike rhythms (often called rhythm synonyms) are often confusing to students. This lesson has proven to eliminate this confusion and also helps students to learn to analyze other less traditional patterns. A page of rhythm counting (not shown) follows these lessons and covers cut-time, six-eight, and the sound-alike figures.

LESSON 23: MAJOR SCALE DEGREE NAMES

- Each note in a major scale can be called by many different "names."
- Notes in a major scale can be referred to by letter name:



- Notes in a major scale can be referred to by scale **degree number**:



- Notes in a major scale can be referred to by **solfege syllable**:



- Notes in a major scale can be referred to by **proper degree name**:



- These names will all remain constant for all major scales.
 Scale degree one will always be Tonic or Do.
 Scale degree two will always be Supertonic or Re.
 Scale degree three will always be Mediant or Mi.
 Scale degree four will always be Subdominant or Fa.
 Scale degree five will always be Dominant or Sol.
 Scale degree six will always be Submediant or La.
 Scale degree seven will always be Leading Tone or Ti.
 Scale degree eight will always be Tonic or Do.

- Observe the D major example below.

| | | | | | | | |
|-------|------------|------------|-------------|----------|------------|--------------|-------|
| D | E | F \sharp | G | A | B | C \sharp | D |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| Do | Re | Mi | Fa | Sol | La | Ti | Do |
| Tonic | Supertonic | Mediant | Subdominant | Dominant | Submediant | Leading Tone | Tonic |

WHOLE WHOLE HALF WHOLE WHOLE WHOLE HALF
 (Vertical text between columns: WHOLE, WHOLE, HALF, WHOLE, WHOLE, WHOLE, HALF)

* In more advanced theory text books, students will see a special symbol called a carat (^) placed over a scale degree number.
 Scale degree four would be shown as 4[^].

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Book Two, Page 77. Teaching students the degree numbers, solfege syllables, and proper degree names associated with the notes of the major scale I found yet another way to solidify their knowledge of major scales and keys. The exercises which follow will illustrate this concept.

unit 9 *BOOK TWO*

Exercise 9.1 - Degree And Solfege Names

Directions: Write the requested major scale in the boxes provided and then provide the missing solfege and degree name information.

1 F major

| | | | | | | | | | | | | | | |
|----------------------|----------------------|----------------------|----------------------|----------------------|----------------------|----------------------|----------------------|----------------------|-------|---|-------|---|------|---|
| <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | | | | | | |
| 1 | WHOLE | 2 | WHOLE | 3 | HALF | 4 | WHOLE | 5 | WHOLE | 6 | WHOLE | 7 | HALF | 8 |
| Do | | Mi | | Sol | | Ti | Do | | | | | | | |
| | Supertonic | | Subdominant | | Submediant | Leading Tone | | | | | | | | |

2 A major

| | | | | | | | | | | | | | | |
|----------------------|----------------------|----------------------|----------------------|----------------------|----------------------|----------------------|----------------------|----------------------|-------|---|-------|---|------|---|
| <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | | | | | | |
| 1 | WHOLE | 2 | WHOLE | 3 | HALF | 4 | WHOLE | 5 | WHOLE | 6 | WHOLE | 7 | HALF | 8 |
| | Re | | Fa | | La | Ti | | | | | | | | |
| Tonic | | Mediant | | Dominant | Submediant | | Tonic | | | | | | | |

3 G major

| | | | | | | | | | | | | | | |
|----------------------|----------------------|----------------------|----------------------|----------------------|----------------------|----------------------|----------------------|----------------------|-------|---|-------|---|------|-------|
| <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | | | | | | |
| 1 | WHOLE | 2 | WHOLE | 3 | HALF | 4 | WHOLE | 5 | WHOLE | 6 | WHOLE | 7 | HALF | 8 |
| Do | | | Fa | Sol | | | | | | | | | | |
| Tonic | | Mediant | | | | | | | | | | | | Tonic |

Book Two, Page 78. Five pages of templates such as this one ask students to provide the missing information for each major scale. Students first write the scale in the boxes at the top of the exercise and then write in the missing solfege and proper degree names. The repetitive nature of these exercises slowly helps students to memorize the names of the solfege syllables and proper degree names.

Exercise 9.6 - Degree Names "Thinking In Keys"

Directions: You are given the major key and scale degree name. Provide the matching pitch name. Answer these items without referring to previously completed exercises.

| Key | Degree Name | Letter Name | Key | Degree Name | Letter Name |
|--------------|--------------|-------------|--------------|--------------|-------------|
| 1. E♭ major | Tonic | | 26. D major | Mediant | |
| 2. G♭ major | Supertonic | | 27. F♯ major | Subdominant | |
| 3. F major | Mediant | | 28. A major | Leading Tone | |
| 4. D major | Subdominant | | 29. F major | Supertonic | |
| 5. A major | Dominant | | 30. E major | Tonic | |
| 6. B major | Submediant | | 31. D major | Submediant | |
| 7. G♭ major | Leading Tone | | 32. C♭ major | Dominant | |
| 8. F♯ major | Mediant | | 33. B major | Supertonic | |
| 9. E major | Submediant | | 34. F♯ major | Tonic | |
| 10. D♭ major | Subdominant | | 35. B major | Mediant | |
| 11. B major | Dominant | | 36. G♭ major | Submediant | |
| 12. A major | Tonic | | 37. D♭ major | Leading Tone | |
| 13. C♯ major | Leading Tone | | 38. G♭ major | Tonic | |
| 14. G major | Subdominant | | 39. B major | Mediant | |
| 15. D major | Leading Tone | | 40. E major | Dominant | |
| 16. A major | Mediant | | 41. G major | Tonic | |
| 17. E♭ major | Subdominant | | 42. D major | Supertonic | |
| 18. B major | Dominant | | 43. A major | Subdominant | |
| 19. D♭ major | Mediant | | 44. C♯ major | Submediant | |
| 20. F♯ major | Supertonic | | 45. E♭ major | Leading Tone | |
| 21. A♭ major | Tonic | | 46. G♭ major | Tonic | |
| 22. C major | Mediant | | 47. B major | Supertonic | |
| 23. D major | Submediant | | 48. F major | Subdominant | |
| 24. E major | Leading Tone | | 49. C major | Mediant | |
| 25. A major | Supertonic | | 50. C♭ major | Supertonic | |

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Book Two, Page 83. This exercise focuses solely on proper degree names. Students must provide the matching pitch when given the name of a major key and a proper degree name.

unit 9 *BOOK TWO*
Exercise 9.7 - Solfege "Thinking In Keys"

Directions: You are given the major key and solfege name. Provide the matching pitch name.
Answer these items without referring to previously completed exercises.

| Key | Solfege | Letter Name | Key | Solfege | Letter Name |
|--------------------------|---------|-------------|--------------------------|---------|-------------|
| 1. A ^b major | Fa | | 26. F [#] major | Re | |
| 2. C major | Mi | | 27. G ^b major | Fa | |
| 3. E major | Re | | 28. A major | Sol | |
| 4. G ^b major | Do | | 29. B ^b major | Mi | |
| 5. B major | Sol | | 30. C major | Sol | |
| 6. D major | Ti | | 31. B ^b major | Do | |
| 7. F major | La | | 32. A ^b major | Ti | |
| 8. A major | Re | | 33. G major | La | |
| 9. C [#] major | Do | | 34. F [#] major | Do | |
| 10. E ^b major | Mi | | 35. E ^b major | Ti | |
| 11. G major | Sol | | 36. D major | La | |
| 12. B ^b major | Re | | 37. C major | Sol | |
| 13. D ^b major | Fa | | 38. F major | Fa | |
| 14. F [#] major | Ti | | 39. A major | Mi | |
| 15. A ^b major | Do | | 40. G ^b major | Re | |
| 16. C ^b major | Re | | 41. B major | Do | |
| 17. D major | Mi | | 42. C [#] major | Mi | |
| 18. E ^b major | Fa | | 43. G major | Fa | |
| 19. F [#] major | Sol | | 44. E major | Re | |
| 20. G ^b major | La | | 45. F major | Ti | |
| 21. A major | Ti | | 46. B ^b major | Fa | |
| 22. B major | Do | | 47. C major | Do | |
| 23. C [#] major | La | | 48. A ^b major | Mi | |
| 24. D ^b major | Sol | | 49. B major | Sol | |
| 25. E major | Mi | | 50. E ^b major | La | |

Book Two, Page 84. This exercise focuses solely on solfege syllables. Students must provide the matching pitch when given the name of a major key and a solfege syllable. The exercise which follows (not shown) asks students to provide the matching pitch when given a scale degree number and the name of a major key.

unit 9 **BOOK TWO**
Unit Review Questions

Directions: Answer the questions below.

For items 1 through 8, give the proper degree name and solfege syllable. Write both answers in the blank.

1. _____ In a major scale, the first scale degree will always be ♯ or ♭
2. _____ In a major scale, the second scale degree will always be ♯ or ♭
3. _____ In a major scale, the third scale degree will always be ♯ or ♭
4. _____ In a major scale, the fourth scale degree will always be ♯ or ♭
5. _____ In a major scale, the fifth scale degree will always be ♯ or ♭
6. _____ In a major scale, the sixth scale degree will always be ♯ or ♭
7. _____ In a major scale, the seventh scale degree will always be ♯ or ♭
8. _____ In a major scale, the eighth scale degree will always be ♯ or ♭
9. _____ Tonic in the key of B major would be ♯
10. _____ Sol in the key of A^b major would be ♯
11. _____ Subdominant in the key of D major would be ♯
12. _____ Re in the key of E^b major would be ♯
13. _____ Mi in the key of G major would be ♯
14. _____ Submediant in the key of F major would be ♯
15. _____ Ti in the key of D^b major would be ♯

| MATCH NAME TO NUMBER | |
|----------------------|---|
| Submediant | 1 |
| Tonic | 2 |
| Leading Tone | 3 |
| Dominant | 4 |
| Supertonic | 5 |
| Tonic | 6 |
| Mediant | 7 |
| Subdominant | 8 |

| MATCH SYLLABLE TO NUMBER | |
|--------------------------|---|
| Re | 8 |
| Fa | 7 |
| Do | 6 |
| Mi | 5 |
| Sol | 4 |
| Do | 3 |
| Ti | 2 |
| La | 1 |

| MATCH NAME TO SYLLABLE | |
|------------------------|-----|
| Mediant | Do |
| Dominant | Re |
| Leading Tone | Mi |
| Subdominant | Fa |
| Tonic | Sol |
| Supertonic | La |
| Tonic | Ti |
| Submediant | Do |

Book Two, Page 86. Just as in Book One, each unit in Book Two concludes with a set of Unit Review Questions.

LESSON 24: TEMPO

1. **Tempo** is the speed at which music is played.
2. Special words and phrases (usually written in Italian) are used to indicate basic tempos (and tempo changes) in music.
3. It is important to understand that these tempo markings indicate a *relative* speed. For example, there is no specific metronome* marking for Presto, but Presto should always be played faster than Allegro.

| THE EIGHT BASIC TEMPO MARKINGS | | |
|--------------------------------|-------------------|---|
| | TEMPO MARKING | ENGLISH MEANING |
| SLOWEST
↓
FASTEST | Largo | Very slow; broad and sustained. |
| | Lento | Slow; slower than adagio. |
| | Adagio | Slow. |
| | Andante | Leisurely; at a walking pace. |
| | Moderato | Moderately; not too fast, not too slow. |
| | Allegretto | Lively, but not as fast as allegro. |
| | Allegro | Quick and lively. |
| | Presto | Very fast. |

4. The following terms are used to indicate a gradual *change* in tempo.

| TERMS WHICH INDICATE TEMPO CHANGE | |
|-----------------------------------|--|
| TERM (Abbreviation) | ENGLISH MEANING |
| rallentando (rall.) | Gradually slower. |
| ritardando (rit.) | Gradually slower. |
| accelerando (accel.) | Gradually faster. |
| piu mosso | A little more motion (faster). |
| meno mosso | A little less motion (slower). |
| non troppo | Not too much.
Such as Allegro non troppo – Quick and lively but not too fast. |
| a tempo | Return to the previous tempo – Usually following a brief tempo change. |

* A **metronome** is a device invented in 1815 by John Maelzel that clicks a steady beat based on the setting of a tempo control.






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Book Two, Page 87. Unit ten focuses on essential terms and symbols found in music. This lesson covers terms which indicate tempo and tempo change.

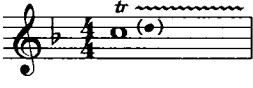
unit 10 BOOK TWO

LESSON 25: ARTICULATIONS & TRILLS

1. The term **articulation** refers to the way notes are tongued on a wind instrument. Below are some of the most common articulation markings found in music. Basic definitions are given and your director may wish to offer additional explanations.

| EIGHT BASIC ARTICULATION MARKINGS | |
|---|--|
|  | Slur
A curved line that connects two or more notes of <i>different</i> pitch. Tongue the first note; for the remaining notes, do not tongue but blow a fast air stream and finger the correct notes and rhythms. |
|  | Long Accent
Play with emphasis. Some directors use a heavy "DAH" articulation with emphasis placed on the "D." |
|  | Short Accent
Played with emphasis, but shorter than the long accent. Some directors use a heavy "DOT" articulation with emphasis placed on the "T." |
|  | Staccato
Short, separated or detached. Notes marked staccato are typically played for half of their normal value. |
|  | Tenuto
Long, sustained, smooth, played for full value. Your director may wish to <i>stretch</i> tenuto notes; watch closely! |
| <i>fp</i> | Forte-piano
Loud, then suddenly soft. (Some directors call this a dynamic marking.) Much like the effect of saying "Boo!" |
| <i>sfz</i> | Sforzando
Heavy and sudden, sustained accent, with a "surprise" effect. Heavier than the Long Accent. |
| <i>sfp</i> | Sforzando-piano
Heavy and sudden accent, followed immediately by piano. Much the same effect as <i>fp</i> . |











2. A **trill** is the rapid alternation between two notes. Trills are marked with the abbreviation (*tr.*) usually followed by a wavy line. To learn to play trills, follow this process:

| TRILL RULE | |
|--|---|
| <ul style="list-style-type: none"> • Play the written note. • Play the next note in the scale (indicated by the key signature) above the written note. • Alternate rapidly between the written note and the trill note. The trill should last for the duration of the written note. |  |

Book Two, Page 88. This lesson focuses on articulations and trills. Many band directors admonish their students to "play the next note up in the scale" when executing trills. It is interesting that many of those same teachers have never taught their students scales – how then is the player to know which note is the "next note up in the scale"? It should also be noted that transcriptions of earlier music sometimes require the use of Baroque trills which require students to trill down.

LESSON 26: MUSICAL ROAD SIGNS

1. Just as different road signs tell us to stop, go, turn back, or detour, many "musical road signs" are used to indicate similar actions for musicians. These signs are sometimes called "directional" signs.
2. The following are a list of the most common "musical road signs" found in music.

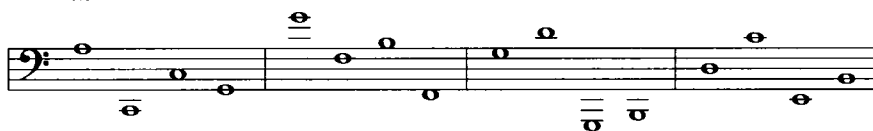
| MUSICAL ROAD SIGNS | |
|--|---|
|  | Fermata
Hold until your director releases you. |
|  | Measure Repeat
Repeat the previous measure. |
|  | Internal Repeat Bars
Repeat the music between the bars. If only the right bar is shown, return to the beginning. |
| D.S. | Dal Segno
Repeat from the sign (). (The sign is called the <i>Segno</i> .) |
| D.C. | Da Capo
Repeat from the beginning. |
|  | Coda
Skip to the Coda. The Coda is usually found at the end of a piece of music. |
| D.S. al Coda | Dal Segno al Coda
Repeat from the sign (). When you see the Coda sign (), skip to the Coda at the end of the piece. |
| D.C. al Coda | Da Capo al Coda
Repeat from the beginning. When you see the Coda sign (), skip to the Coda at the end of the piece. |
| D.S. al Fine | Dal Segno al Fine
Repeat from the sign (). Play to Fine (the end). |
| D.C. al Fine | Da Capo al Fine
Repeat from the beginning. Play to the Fine (the end). |
| | First and Second Endings
Play through the first ending. Repeat the passage a second time. Skip the first ending. Play the second ending. |
|  | |

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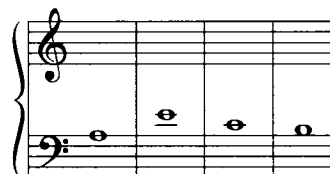
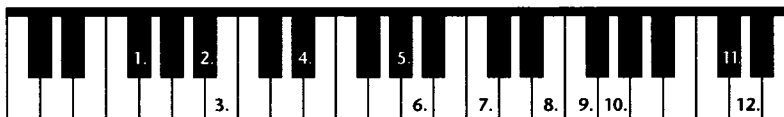
Book Two, Page 89. This lesson covers directional signs and terms used in music. Failure to recognize and respond to these important "road signs" can wreak havoc in the sightreading room at concert festival.

MASTERY TEST**PART 1** • Directions: Name the following notes.

1. _____ 2. _____ 3. _____ 4. _____



5. _____ 6. _____ 7. _____ 8. _____

PART 2 • Directions: Rewrite the following notes in bass clef.**PART 3** • Directions: Rewrite the following notes in treble clef.**PART 4** • Directions: Name the numbered keys below. Provide enharmonic spellings when appropriate.

1. ____ or ____ 4. ____ or ____ 7. ____ or ____ 10. ____
 2. ____ or ____ 5. ____ or ____ 8. ____ or ____ 11. ____ or ____
 3. ____ or ____ 6. ____ 9. ____ or ____ 12. ____

PART 5 • Directions: Build a chromatic half step above or below each given note.

1. A CHS above $E\flat$ is ____ 4. A CHS below $G\sharp$ is ____ 7. A CHS below B is ____
 2. A CHS above F is ____ 5. A CHS above E is ____ 8. A CHS below D is ____
 3. A CHS below C is ____ 6. A CHS above A is ____ 9. A CHS above $A\flat$ is ____

BOOK TWO **test**

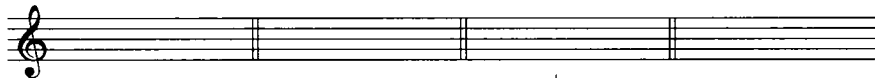
PART 6 • Directions: Build a diatonic half step above or below each given note.

1. A DHS above D \sharp is ____.
2. A DHS below A \flat is ____.
3. A DHS below C is ____.
4. A DHS above F \sharp is ____.
5. A DHS above B \sharp is ____.
6. A DHS below F is ____.
7. A DHS above E \sharp is ____.
8. A DHS below G is ____.
9. A DHS below B is ____.

PART 7 • Directions: Build a whole step above or below each given note.

1. A whole step above C is ____.
2. A whole step below E \flat is ____.
3. A whole step above F \sharp is ____.
4. A whole step below C is ____.
5. A whole step above D \sharp is ____.
6. A whole step below F is ____.
7. A whole step below G \flat is ____.
8. A whole step above A is ____.
9. A whole step above B is ____.

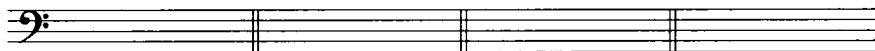
PART 8 • Directions: Write the following major key signatures. Be careful, the clefs change!



1. F major
2. A major
3. C \flat major
4. G major



5. E \flat major
6. F \sharp major
7. A \flat major
8. C \sharp major



9. G \flat major
10. C \sharp major
11. B \flat major
12. D major



13. B major
14. D \flat major
15. C \flat major
16. E major

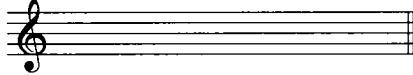
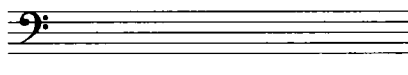
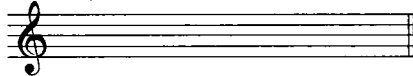
PART 9 • Directions: Write ONE note value in the blank that equals the added (or subtracted) note values given.

1. + + + + = ____
2. + + = ____
3. + + = ____
4. + + = ____
5. + + = ____
6. + + = ____
7. + = ____
8. + = ____
9. - = ____
10. + + = ____

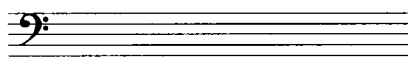
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test **BOOK TWO**
PART 10 • Directions: Write the requested major scale *ascending*. Use whole notes!

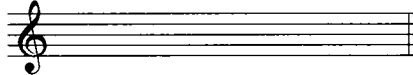
1. G major

5. B \flat major2. G \flat major

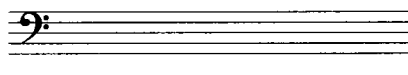
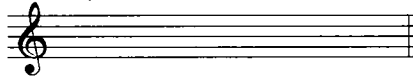
6. A major



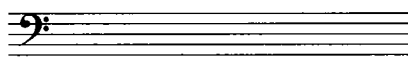
3. E major



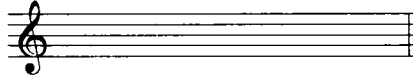
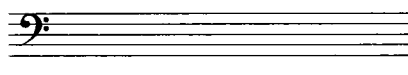
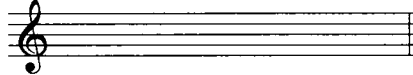
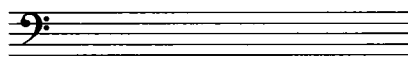
7. F major

4. A \flat major

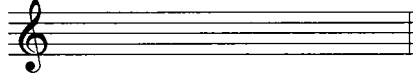
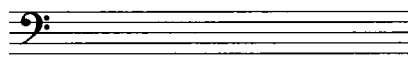
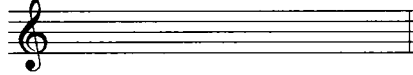
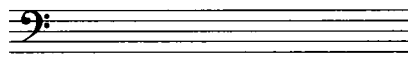
8. B major


PART 11 • Directions: Write the requested major scale *descending*. Use whole notes!

1. C major

5. D \flat major2. E \flat major6. F \sharp major

3. D major

7. G \flat major4. C \flat major8. C \sharp major
PART 12 • Directions: Given the number and type of accidentals, provide the major key name.

- | | | | | | |
|----------------|--------------|----------------|--------------|------------------|--------------|
| 1. Five flats | _____ major. | 5. One sharp | _____ major. | 9. Two sharps | _____ major. |
| 2. Six sharps | _____ major. | 6. Four flats | _____ major. | 10. Six flats | _____ major. |
| 3. Two flats | _____ major. | 7. One flat | _____ major. | 11. Three sharps | _____ major. |
| 4. Three flats | _____ major. | 8. Five sharps | _____ major. | 12. Four sharps | _____ major. |

BOOK TWO **test**

PART 13 • Directions: You are given the key name, solfege name, proper degree name, or scale degree number; provide the matching pitch name.

1. In the key of D major, Tonic is ____.
2. In the key of F major, Submediant is ____.
3. In the key of A major, Re is ____.
4. In the key of D \flat major, scale degree four is ____.
5. In the key of E \flat major, Dominant is ____.
6. In the key of C major, Fa is ____.
7. In the key of A \flat major, Sol is ____.
8. In the key of B major, Leading Tone is ____.
9. In the key of B \flat major, Mi is ____.
10. In the key of G major, Supertonic is ____.
11. In the key of C \flat major, Do is ____.
12. In the key of E major, Mediant is ____.
13. In the key of G \flat major, Ti is ____.
14. In the key of C \sharp major, Subdominant is ____.
15. In the key of F \sharp major, La is ____.
16. In the key of D major, scale degree six is ____.

PART 14 • Directions: Identify the beat or part of the beat to which the arrow points.

1. _____ 2. _____ 3. _____ 4. _____ 5. _____
 6. _____ 7. _____ 8. _____ 9. _____ 10. _____
 11. _____ 12. _____ 13. _____ 14. _____ 15. _____
 16. _____ 17. _____ 18. _____ 19. _____ 20. _____

PART 15 • Directions: Identify the term or symbol below as tempo (T), articulation (A), or directional (D).

- | | | | |
|-------------------------|-----------------------------------|----------------------|-----------------------------------|
| 1. ____ Staccato (·) | 6. ____ D.C. al Coda | 11. ____ Tenuto (—) | 16. ____ D.C. |
| 2. ____ Long Accent (>) | 7. ____ Forte-piano (<i>fp</i>) | 12. ____ Fermata (⤿) | 17. ____ Ritardando |
| 3. ____ D.S. | 8. ____ Short Accent (^) | 13. ____ Coda (⦿) | 18. ____ D.S. al Fine |
| 4. ____ Lento | 9. ____ Adagio | 14. ____ A Tempo | 19. ____ Presto |
| 5. ____ Slur | 10. ____ Accelerando | 15. ____ Allegro | 20. ____ Sforzando (<i>sfz</i>) |

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GLOSSARY OF TERMS WITH INDEX PAGE NUMBERS

- Accelerando** - (Accel.) - Gradually faster. (P87)
- Accent** - Play with emphasis. Two basic types of accents are used in the majority of band music; the long accent (>) and the short accent (^). (P88)
- Accidental** - Special symbols used to raise or lower the sound of a note. There are three accidentals most commonly used in music: the sharp (#), the flat (b), and the natural (♮). (P10)
- Adagio** - Slow. (P87)
- Allegretto** - Lively, but not as fast as allegro. (P87)
- Allegro** - Quick and lively. (P87)
- Andante** - Leisurely; at a walking pace. (P87)
- Articulation** - The manner in which notes are tongued on a wind instrument. (P88)
- A Tempo** - Return to the previous tempo—usually following a brief tempo change. (P87)
- Bass Clef** - (F) Identifies line number four on the staff and calls it F. The lines of the bass clef are G, B, D, F, A. The spaces of the bass clef are A, C, E, G. (P3)
- Bass Staff** - A staff with a bass clef. (P3)
- Chart of Fifths** - A memorization/learning tool used to help students learn the major key signatures. (P65)
- Chromatic Fingerings** - Special fingerings used when playing chromatic half steps on a wind instrument. (P17)
- Chromatic Half Step** - A half step in which two notes share the same letter name (F and F#). (P17)
- Circle of Fifths** - A memorization/learning tool used to help students learn the major key signatures. (P65)
- Compound Time Signature** - Time signatures that have six, nine, or twelve as the top number. Compound time signatures have a beat note that divides into three smaller note values (a three to one relationship). (P71)
- Cut Time** - Two-two time. Sometimes indicated by a large C used in place of the traditional time signature. Two-two time will have two beats in each measure (top number) and the half note will get one beat (bottom number). (P73)
- D.C.** - Da Capo. Repeat from the beginning. **D.C. al Coda** - Repeat from the beginning, when you see the coda sign (⦿) skip to the Coda. **D.C. al Fine** - Repeat from the beginning and play to the Fine. (P89)
- D.S.** - Dal Segno. Repeat from the sign (Segno). **D.S. al Coda** - Repeat from the sign, when you see the coda sign (⦿) skip to the Coda. **D.S. al Fine** - Repeat from the sign and play to the Fine. (P89)
- Degree Name** - A system of functional names (Tonic, Supertonic, Mediant, Subdominant, Dominant, Submediant, Leading Tone, Tonic) assigned to the eight notes found in a major scale. (P77)
- Degree Number** - Numbers (1-8) assigned to each note in a major scale. (P77)
- Diatonic Half Step** - A half step in which two notes share consecutive letter names (F and Gb) for example. (P17)
- Eighth Rest** - (7) A rest value equal to one eighth note. (P21)
- Enharmonic Keys** - Keys (scales) that have the same sound but are spelled differently. (P65)
- Enharmonic Notes** - Notes that sound the same but have two different names. Enharmonic notes will be played by the same key on the keyboard and will have the same fingering on a wind instrument. C# and Db are enharmonic notes. (P15)
- F Clef** - Bass clef. (P3)
- Fermata** - (∞) Hold until your director releases you. (P89)
- First and Second Endings** - Play through the first ending, repeat the passage a second time, skip the first ending and play the second ending. (P89)
- Flat** - (b) A symbol used to lower the sound of a note a half-step. To flat a note, play the next closest key to the left on the keyboard. (P10)
- Forte-piano** - (fp) Loud then suddenly soft. (P88)
- G Clef** - Treble clef. (P3)
- Grand Staff** - Also called a great staff or system. A grand staff is created by joining a treble staff and a bass staff with a left bar line and a brace. (P3)
- Great Staff** - See Grand Staff. (P3)
- Half Step** - The distance from one key to the next closest key on the piano. A sharp raises the sound of a note a half step (the next key to the right). A flat lowers the sound of a note a half step (the next key to the left). (P9)
- Key Signature** - A list of the sharps or flats to be used in a piece of music. Also, a list of the sharps or flats found in a major scale. (P51)
- Largo** - Very slow; broad and sustained. (P87)
- Ledger Line** - Tiny lines used to extend the staff in either direction (up or down). The musical alphabet pattern continues when using ledger lines. (P3)
- Lento** - Slow; slower than adagio. (P87)
- Major Scale** - A series of eight pitches with consecutive letter names (1 and 8 are the same note an octave apart) made entirely of whole steps with the exception of half steps which appear between scale degrees 3 and 4 and between 7 and 8. (P46)
- Meno mosso** - A little less motion (slower). (P87)
- Metronome** - A device invented in 1815, by John Maelzel that clicks a steady tempo based on the setting of a tempo control. (P87)
- Middle C** - The C written on the first ledger line below the treble staff or on the first ledger line above the bass staff. Also, the C found closest to the center of the piano keyboard. Usually located near the manufacturer's name plate. (P3)
- Moderato** - Moderately; not too fast, not too slow. (P87)
- Measure Repeat** - (X) Repeat the previous measure. (P89)
- Natural** - (♮) Symbol used to cancel a sharp or flat. Natural notes are played on the white keys of the piano. (P10)
- Non Troppo** - Not too much; as in Allegro non troppo - quick and lively, but not too fast. (P87)
- Octave** - The distance from one note to the next note (up or down) with the same letter name. (P8)
- Perfect Fifth** - An interval equal to the distance from the tonic note of a major scale to the dominant. (P65)
- Presto** - Very fast. (P87)
- Piu Mosso** - A little more motion (faster). (P87)
- Rallentando** - (Rall.) - Gradually slower. (P87)
- Ritardando** - (Rit.) - Gradually slower. (P87)
- Repeat** - (||: :||) Repeat the music between the bars. If only the right bar is shown, return to the beginning. (P89)
- Sforzando** - (sfz) A heavy and sudden accent; with a "surprise" effect. (P88)
- Sforzando-piano** - (sfp) A heavy and sudden accent followed immediately by piano. Much the same as fp. (P88)
- Sharp** - (#) A symbol used to raise the sound of a note a half-step. To sharp a note, play the next closest key to the right on the keyboard. (P10)
- Simple Time Signature** - Time signatures that have two, three, four, or five as the top number. Simple time signatures have a beat note that divides into two smaller note values (a two to one relationship). (P71)
- Sixteenth Note** - (♯) A note value equal to half of an eighth note. Two sixteenth notes equal one eighth note. Four sixteenth notes equal one quarter note. (P34)
- Sixteenth Rest** - (7) A rest value equal to one sixteenth note. (P34)
- Slur** - A curved line that connects two or more notes of different pitch and indicates that only the first should be tongued. (P88)
- Solfège Syllable** - A system of syllable names (Do, Re, Mi, Fa, Sol, La, Ti, Do) assigned to the eight notes found in a major scale. (P77)
- Staccato** - A dot placed above or below a note head. Notes marked staccato should be played short and separated. (P21)
- Syncopation** - Emphasis placed on the "and" of the beat. Also emphasis placed on any "weak" part of the beat. (P25)
- System** - See Grand Staff. (P3)
- Tempo** - The speed at which music is played. (P87)
- Tenuto** - A short line placed above or below a note head. Notes marked tenuto should be played long, sustained and for full value. (P88)
- Transposition** - The process of writing music higher or lower than originally written. (P32)
- Treble Clef** - (G) Identifies line number two on the staff and calls it G. The lines of the treble clef are E, G, B, D, F. The spaces of the treble clef are F, A, C, E. (P3)
- Treble Staff** - A staff with a treble clef. (P3)
- Trill** - (tr) A musical effect created by the rapid alternation between two notes. (P88)
- Triplet** - A rhythmic figure created when three notes are played in the same time/space as two notes of the same value. (P26)
- Whole Step** - Two half steps. (P29)

Book Two, Inside Back Cover. Glossary of terms with index page numbers.

CHAPTER VIII
PROPOSED CURRICULUM
BOOK THREE – ADVANCED STUDIES

Book Three in the *Fundamentals of Music Theory* series was originally intended to contain only a short review of concepts from Books One and Two. However, after two years of working on the third book, I decided that it should be a comprehensive single volume designed for high school students. While all books in the series are suitable for grades six and higher, I wanted a larger book that could be used by older students without their having to complete Book One and Book Two. This was motivated by my high school teaching experience in Charlotte, North Carolina.

Because of a new “open door” policy mandated by the courts after a failed racial assignment trial, students (beginning in 2002) could attend any school of their choosing in our system. This meant that a child could theoretically attend six different elementary schools, three different middle schools, and four different high schools before graduation – assuming that the child wanted to move that many times. This process proved disastrous for “long-term” programs such as the performing arts and athletics. While core classes were affected, there was more standardization among their curricula due to state testing requirements. Performing arts in Charlotte had long been a “free-for-all” with some teachers building programs of depth, substance, and excellence while others showed videos, allowed students to watch television, or just had “free-time” during class each day. The catastrophe that resulted when a student from a “relaxed” program entered a “quality” program is beyond words.

It was amidst this reality that I decided to make the third book a stand-alone volume. I knew that band directors in other states and school systems were experiencing similar problems with transients (and often worse) and wanted to prevent students from having to complete Books One and Two (“catch-up”) before beginning Book Three. I also felt that such a comprehensive volume might also be useful as a funda-

mentals review for AP Theory classes or for college theory classes.

As with all other books in the series, every lesson and exercise has been tested in real classroom settings with real students. The contents of the third book can be completed in a single year or can be spread across two or three years if the director so desires.

My Ninth Grade Band completed Book One and Book Two in a single year and my Symphonic Band (the top concert band) completed Book Three in a single year. Students typically entered my Symphonic Band as sophomores and remained there until graduation. Each student would complete the third book their first year in the top band, then during their junior and senior years, they simply listened in class while I taught the lessons and took the quizzes that I gave. When workbooks were collected for grading, the older students simply turned-in their previously completed texts. When I grade student workbooks, I spot-check for completion and neatness. If I discover problems with their work I place a large blue circle around the issue and deduct points from the grade. Any issues previously circled in an upperclassman's workbook that had not been corrected resulted in further point deductions.

My students were very appreciative of this process. In short, they completed the third workbook their sophomore year and simply turned it in again for each grading period their junior and senior years. If errors were detected, these had to be corrected. If a student had difficulty with a concept as a sophomore (such as intervals or minor scales) the student would hear the lessons for those topics twice again as a junior and senior. All students were required to take every quiz given in class – regardless of grade level – and this ensured that students retained the information for the duration of their time in the program. I also noticed that older students would often help younger students during lunch or after school. The older kids developed many tricks and mnemonic devices (some of which are too disturbing to repeat) and these became something of a legend in the program. I also discovered that my students were proud to be in

a program that had such high standards.

It must be understood that those standards, while always high, were humanely enforced. Many students in my Symphonic Band took multiple AP classes (some took as many as six in one year). These students regularly spent three or four hours each night completing homework for the next day's classes. Because of this, I tried to be flexible with written and playing assignments in band class. I would always discuss deadlines with my band in the following manner: "OK folks, it's about time for me to take-up Unit Seven in the theory workbook. Today is Wednesday, does next Wednesday suit you guys for a deadline? – That gives you seven days including this weekend to tie up any loose ends." The students would then immediately let me know if this date worked well. I was surprised at how honest they were in handling these situations. Many times they would say, "We're basically finished with it anyway, can you take it up Friday and let's get it out of the way?" or "Sure, next Wednesday is fine," or "We've really been swamped in AP European History and we have a test in there next Tuesday, could we make that next Friday instead?" We always found a date that worked and we did so in only a few minutes of class time. In rare instances where a student did not turn something in on time, I would often take the assignment several days late as long as the practice was not abused. In short, I was proud of my kids for sticking with band when it was becoming harder for them to do so and remain academically competitive. Often students relinquished their position as valedictorian or salutatorian to stay in band as the drum major or a section leader and this always moved me.¹ While I was completely inflexible with after school rehearsal and performance conflicts, my students knew that I cared about them and wanted them to remain in the band and succeed. One band

1. Students in my Symphonic Band took two periods of band so that we could have class five days each week on the A/B block schedule (which ordinarily met only two or three days each week). One of these periods earned North Carolina Honors Credit and boosted students' overall GPA. The second period of band, however, was for regular credit and severely hurt students' overall GPA, particularly if they were competing with non-band students who chose to fill an elective period with another AP class in a fight for class rank. While this situation may seem absurd to those in smaller school systems, this was the insanity that ruled in Charlotte. All students were pressured into taking higher level courses and were often encouraged to avoid classes such as band, choir, orchestra, theater, visual art, the yearbook, and the school newspaper – which offered "regular credit" as opposed to "honors" or "AP" credit.

parent commented that a “vast river of mutual respect flows between you and your students and that is the secret behind the program’s success.”

The learning objectives for Book One are given below and are provided here in behavioral terms and are organized in sequential order by unit. Upon completion of Book Three, students should be able to:

Unit One: A Review of Pitch

- (1) Define the term *staff*.
- (2) Define the term *note*.
- (3) Define the terms *pitch, duration, intensity, and timbre*.
- (4) Identify and explain the use of *bar lines* and *double bar lines*.
- (5) Define the term *measure*.
- (6) Name the seven letters of the musical alphabet and explain the repeating nature of the pattern.
- (7) Demonstrate your understanding of the musical alphabet pattern by naming all seven letters (and the octave) beginning on any letter.
- (8) Define the term *octave*.
- (9) Define the term *clef*.
- (10) Identify and explain the use of the *treble clef*.
- (11) Name the lines and spaces of the treble clef.
- (12) Identify and explain the use of the *bass clef*.
- (13) Name the lines and spaces of the bass clef.
- (14) Define and explain the use of *ledger lines*.
- (15) Name notes written on ledger lines above or below the treble and bass staves.
- (16) Find *middle C* on any given piano keyboard.
- (17) Demonstrate appropriate manuscript techniques for drawing the treble clef, bass clef, whole note, and grand staff.

Unit Two: A Review of Note and Rest Values

- (1) Identify the parts of a note: *head, stem, flag(s)*.
- (2) Define the term *rest*.
- (3) Identify whole, half, quarter, eighth, and sixteenth notes.
- (4) Identify whole, half, quarter, eighth, and sixteenth rests.
- (5) Define and explain the use of beams.
- (6) Draw a note value chart which accurately shows the relationship of all note values to the whole.
- (7) Draw a rest value chart which accurately shows the relationship of all rest values to the whole.
- (8) Explain the use of the *dot*.
- (9) Explain the use of the *tie*.
- (10) Explain the placement of dotted rests on the staff.
- (11) Recite and demonstrate your knowledge of the Stem Rule.
- (12) Draw all note and rest values using correct manuscript techniques.
- (13) Convert beamed note groups to flagged and vice versa.
- (14) Complete note and rest value equations.

Unit Three: A Review of Keyboard Basics

- (1) Explain how to locate F and C on the piano keyboard.
- (2) Name the white keys of the piano keyboard.
- (3) Define the term *half step* and show examples on the piano (distance only).
- (4) Define the term *accidental*.
- (5) Identify and explain the use of the *sharp, flat, and natural*.
- (6) Define the term *enharmonic* and provide the enharmonic spelling for any given pitch.
- (7) Spell chromatic and diatonic half steps above or below any given pitch.

- (8) Spell whole steps above or below any given pitch.
- (9) Explain the placement of accidentals before notes on the staff.
- (10) Explain the Rule of Accidentals and demonstrate your understanding of it.
- (11) Draw sharps, flats, and naturals on the staff using correct manuscript techniques.
- (12) Match any note on the staff to a key with the corresponding name on the piano.
- (13) Identify and explain the use of the *double sharp*.
- (14) Identify and explain the use of the *double flat*.
- (15) Provide the enharmonic spelling of a given pitch using double accidentals.
- (16) Spell whole steps and half steps which require the use of double accidentals.
- (17) Write double sharps and double flats on the staff using correct manuscript techniques.

Unit Four: A Review of Simple Time

- (1) Define the term *time signature* (meter signature).
- (2) Define the term *simple time* (with regard to time signatures only).
- (3) Explain the meaning of each number in a simple time signature.
- (4) Define the term *beat value*.
- (5) Define the term *division value*.
- (6) Tell the number of beats each note (and its companion rest) receive in two-four, three-four, and four-four time.
- (7) Classify simple time signatures as duple, triple, or quadruple.
- (8) Count the eighteen basic rhythmic figures and six sound-alike figures when used in measures of two-four, three-four, and four-four time.
- (9) Define the term *anacrusis* and count rhythms which employ this device.

- (10) Given a measure of rhythm, provide the matching simple time signature.
- (11) Identify the beat or part of the beat to which an arrow points in any measure of two-four, three-four, or four-four rhythm.

Unit Five: A Review of Major Scales and Key Signatures

- (1) Recite from memory the major scale pattern of whole and half steps.
- (2) Write major scales using the whole step/half step pattern.
- (3) Define the term *key signature*.
- (4) Recite from memory the order of sharps.
- (5) Recite from memory the order of flats.
- (6) Explain the relationship of the order of flats to the order of sharps.
- (7) Explain and demonstrate how the accidentals from a key signature are applied in a piece of music.
- (8) Identify the fifteen major key signatures.
- (9) Write major scales using the key signature “plug-in” method.
- (10) Explain the construction of the Circle of Fifths.
- (11) Explain the construction of the Chart of Fifths.
- (12) Name the three pairs of enharmonic keys.
- (13) Write the fifteen major key signatures on the treble and bass staves using correct manuscript techniques.
- (14) Write the fifteen major scales on the keys of blank keyboard templates.
- (15) Given the number and type of accidental found in the key signature, name the major key.
- (16) Write the fifteen major scales on the treble and bass staves using correct manuscript techniques (using accidentals not key signatures).
- (17) Name the solfège syllable and proper degree names for each scale degree of the major scale.

- (18) Provide the matching pitch when given the name of a major key and a scale degree number, solfège syllable, or proper degree name.

Unit Six: The Church Modes

- (1) Define the term *mode*.
- (2) List the seven church modes in diatonic order.
- (3) Explain the process for transposing each of the modes and demonstrate by writing modes using letter names and by writing modes on the staff.

Unit Seven: Compound Time

- (1) Define the term *compound time* (with regard to time signatures only).
- (2) Explain the meaning of each number in a compound time signature.
- (3) Explain the difference between simple time division values and compound time division values.
- (4) Tell the number of beats each note (and its companion rest) receive in six-eight, nine-eight, and twelve-eight time.
- (5) Classify compound time signatures as *duple*, *triple*, or *quadruple*.
- (6) Explain the relationship of two-four time to six-eight time.
- (7) Explain the relationship of three-four time to nine-eight time.
- (8) Explain the relationship of four-four time to twelve-eight time.
- (9) Explain the term *borrowed division* and give examples from simple and compound time.
- (10) Explain the use of the whole rest in all time signatures.
- (11) Explain how an entire measure is filled with sustained sound in nine-eight time (as no single note value exists which will do this).
- (12) Count rhythms in six-eight, nine-eight, and twelve-eight time.

- (13) Given a measure of rhythm, provide the appropriate compound time signature.
- (14) Identify the beat or part of the beat to which an arrow points in any measure of six-eight, nine-eight, and twelve-eight time.

Unit Eight: Intervals

- (1) Define the term *interval*.
- (2) Define the term *harmonic interval*.
- (3) Define the term *melodic interval*.
- (4) Calculate the number size of any given interval.
- (5) Explain the quality of intervals found above tonic in a major scale.
- (6) Define the term *diatonic*.
- (7) Spell diatonic intervals above the tonic of any major scale.
- (8) Explain the Perfect Fourth and the Perfect Fifth Rule.
- (9) Explain how major intervals are expanded or compressed to become minor, augmented, and diminished.
- (10) Explain how perfect intervals are expanded or compressed to become augmented and diminished.
- (11) Identify and spell major, perfect, minor, augmented, and diminished intervals above the tonic note of any major scale.
- (12) Explain how to identify a descending interval.
- (13) List the six non-tonic tones.
- (14) Explain the procedure for spelling intervals above a non-tonic tone.
- (15) Spell all interval qualities above the six non-tonic tones.
- (16) Identify all interval qualities written above and below the six non-tonic tones.
- (17) Explain how interval sizes and qualities invert.

- (18) Using your knowledge of inversion spell descending intervals of all qualities below any given note.
- (19) Identify intervals found in melodies.

Unit Nine: Relative Minor

- (1) Name the relative minor for any given major key.
- (2) Name the relative major for any given minor key.
- (3) Identify minor key signatures.
- (4) Write minor key signatures on the treble and bass staff.
- (5) Write pure, harmonic, and melodic forms of each minor scale using letter names only.
- (6) Explain how the harmonic minor scale is used in music.
- (7) Explain how the melodic minor scale is used in music.
- (8) Write pure, harmonic, and melodic forms of all minor scales on the treble and bass staff.
- (9) Explain the concept of parallel minor.
- (10) Transform any major scale into its parallel pure, harmonic, or melodic form.
- (11) Know the names of the seventh scale degree in pure minor and the sixth scale degree in melodic minor.

Unit Ten: Complex Time Signatures

- (1) Count rhythms in three-eight time.
- (2) Count rhythms in two-two time.
- (3) Count rhythms in three-two and four-two time.
- (4) Explain the concept of hybrid or asymmetrical meter.
- (5) Count rhythms in five-eight and seven eight time.

- (6) Count rhythms in five-four and seven-four time.
- (7) Explain a possible procedure for counting thirty-second note values.
- (8) Name the beat value and the division value for any simple or compound time signature.
- (9) Count irregular triplet groups in two-four, three-four, and four-four time.

Unit Eleven: Triads

- (1) Define the term *chord*.
- (2) Define the term *triad*.
- (3) Identify each note in a triad by name (root, third, fifth).
- (4) Be able to explain the interval construction of each triad quality (major, minor, augmented, diminished).
- (5) Be able to explain how major triads relate to major scales.
- (6) Be able to explain how minor, augmented, and diminished qualities are created by altering major triads.
- (7) Define the term *tertian*.
- (8) Spell major, minor, augmented, and diminished triad qualities above any given pitch (using just letter names and also on the staff in treble and bass clef)
- (9) Mark the notes of any triad quality on corresponding piano keys.
- (10) Identify the quality of any triad written on the staff.
- (11) Know the qualities of triads that exist above each note of a major scale.
- (12) Be able to explain how these qualities are created (key signature).
- (13) Know the correct Roman numeral which is associated with each diatonic triad of the major scale.
- (14) Spell diatonic triads when given a major key and a Roman numeral.
- (15) Provide Roman numeral analysis of any triad written in a major key.

- (16) “Unscramble” inverted triads and rewrite them in root position.
- (17) Identify the root and quality of an inverted triad and provide the correct figured bass numbers which match the inversion used.
- (18) Provide the Roman numeral and the figured bass numbers for an inverted diatonic triad.

Unit Twelve: The Moveable C Clef

- (1) Identify the alto clef.
- (2) Identify the tenor clef.
- (3) Demonstrate correct manuscript techniques for writing the alto clef on the staff.
- (4) Demonstrate correct manuscript techniques for writing the tenor clef on the staff.
- (5) Name notes written in the alto clef.
- (6) Name notes written in the tenor clef.

Unit Thirteen: Essential Terms and Symbols

- (1) Define the following terms which indicate tempo.

| | | |
|---------------|-------------------|--------------------|
| <i>grave</i> | <i>andante</i> | <i>vivace</i> |
| <i>largo</i> | <i>moderato</i> | <i>presto</i> |
| <i>lento</i> | <i>allegretto</i> | <i>prestissimo</i> |
| <i>adagio</i> | <i>allegro</i> | |
- (2) Define the following terms which indicate tempo change.

| | | |
|--------------------|--------------------|--------------------|
| <i>accelerando</i> | <i>non troppo</i> | <i>rubato</i> |
| <i>allargando</i> | <i>più mosso</i> | <i>stringendo</i> |
| <i>a tempo</i> | <i>rallentando</i> | <i>tempo primo</i> |
| <i>con moto</i> | <i>ritardando</i> | |
| <i>meno mosso</i> | <i>ritenuto</i> | |
- (3) List the six basic dynamic levels used in music in Italian and English

| | | | | | |
|-------------------|--------------|--------------|--------------|--------------|-------------------|
| pp | p | mp | mf | f | ff |
| <i>pianissimo</i> | <i>piano</i> | <i>mezzo</i> | <i>mezzo</i> | <i>forte</i> | <i>fortissimo</i> |
| | | <i>piano</i> | <i>forte</i> | | |

- (4) Define the following terms which indicate dynamic change.

| | |
|--------------------|-------------------|
| <i>crescendo</i> | <i>morendo</i> |
| <i>decrescendo</i> | <i>perdendosi</i> |
| <i>diminuendo</i> | <i>subito</i> |

- (5) Define or identify the following articulation symbols and terms.

| | |
|------------------------------------|------------------------|
| <i>long accent (>)</i> | <i>fortepiano (fp)</i> |
| <i>short accent (^)</i> | <i>sforzando (sfz)</i> |
| <i>fermata \frown</i> | |
| <i>staccato (·)</i> | |
| <i>tenuto (–)</i> | |

- (6) Define the following terms associated with mutes.

| | |
|--------------------|----------------------|
| <i>sordino</i> | <i>senza sordino</i> |
| <i>con sordino</i> | |

- (7) Define the following terms which indicate style.

| | | |
|---------------------|------------------------|---------------------|
| <i>agitato</i> | <i>espressivo</i> | <i>marcato</i> |
| <i>alla marcia</i> | <i>forza, con</i> | <i>marziale</i> |
| <i>amore, con</i> | <i>fuoco, con</i> | <i>misterioso</i> |
| <i>anima, con</i> | <i>furioso</i> | <i>nobile, con</i> |
| <i>animato</i> | <i>giocoso</i> | <i>nobilmente</i> |
| <i>appassionato</i> | <i>giusto</i> | <i>pesante</i> |
| <i>bellicoso</i> | <i>grandioso</i> | <i>pomposo</i> |
| <i>bravura, con</i> | <i>grazia, con</i> | <i>religioso</i> |
| <i>brillante</i> | <i>grazioso</i> | <i>scherzo</i> |
| <i>brio, con</i> | <i>lacrimoso</i> | <i>semplice</i> |
| <i>calando</i> | <i>largamente</i> | <i>serioso</i> |
| <i>cantabile</i> | <i>legato</i> | <i>sostenuto</i> |
| <i>dolce</i> | <i>leggiero</i> | <i>sotto voce</i> |
| <i>doloroso</i> | <i>l'istesso tempo</i> | <i>spirito, con</i> |
| <i>drammatico</i> | <i>lustig</i> | <i>strepitoso</i> |
| <i>energico</i> | <i>maestoso</i> | <i>tranquillo</i> |

- (8) Identify and define the meaning of the following directional symbols

and terms.

| | |
|------------------|--------------------------|
| measure repeat | <i>dal segno al coda</i> |
| internal repeat | <i>da capo al coda</i> |
| end repeat | <i>dal segno al fine</i> |
| coda sign | <i>da capo al fine</i> |
| <i>dal segno</i> | first and second endings |
| <i>da capo</i> | |

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North Land
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P.O. Box 2101 Hunterville, NC 28070

ISBN 0-9676157-3-9

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Book Three, Page 1. The inside title page of Book Three contains a welcome to students, the copyright information and infringement warning, the publisher's logo, and the ISBN. Begun in 2002, Book Three took the longest to complete – almost three years. Editing took another year. Finally the book was sent to press in November of 2005 and was released in December at the Midwest International Band and Orchestra Clinic.

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Eric Harris worked as a band director in Charlotte, North Carolina for twelve years. During this time, his middle and high school bands earned numerous superior ratings in concert and marching events across the state. Mr. Harris holds the Bachelor of Music Education Degree from Winthrop University in Rock Hill, South Carolina where he studied conducting with Dr. William F. Malambri. He also holds the Master of Music Education Degree from the University of Southern Mississippi (in Hattiesburg) where he studied conducting with Dr. Thomas V. Fraschillo and Dr. Gary W. Adam. Mr. Harris is an elected member of the American School Band Director's Association and has enjoyed teaching, conducting, and judging invitations in North Carolina, South Carolina, Virginia, and Mississippi.

SPECIAL THANKS

Many friends, mentors, colleagues, and students have offered support and encouragement for me and for this work. Through their kind words, personal endorsements, and editorial work, they have helped to make the publication of these books a wonderful reality. Many thanks to you all.

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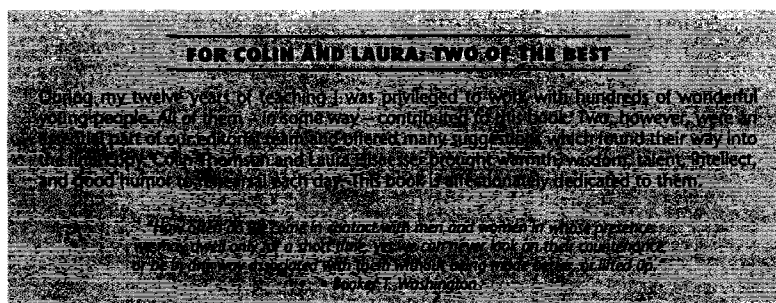
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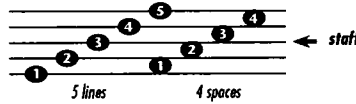
My Parents; Mount Holly, NC



Book Three, Page 4. The Acknowledgements Page includes thanks to two very special students, Colin Thomson and Laura Ellsaesser, who helped edit the third book. Both students graduated my last year at Vance and were a large part of our program's success. Both were also hyper-smart and talented. After returning from their post-graduation beach trips, Colin and Laura spent an entire summer painstakingly working through the third book making corrections and suggestions. The third book would have been a much lesser text without their wonderful assistance.

LESSON 1: STAFF AND CLEF REVIEW

1. Music is written on a set of five lines and four spaces called a **staff**. The lines and spaces of the staff are numbered from the bottom to the top.



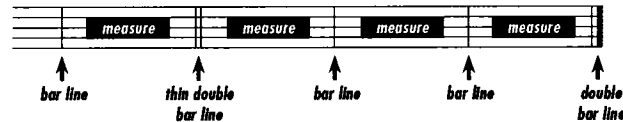
2. **Notes** are written symbols used to represent musical sounds. Notes can be written on the lines of the staff and in the spaces between the lines of the staff.



3. Lower notes are written at the bottom of the staff. Higher notes are written at the top of the staff. How high or low a note sounds is called its **pitch**.



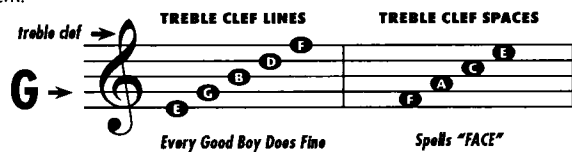
4. All musical sounds have four characteristics:
- **pitch** – how high or low it sounds.
 - **duration** – how long it lasts.
 - **intensity** – how loud or soft it sounds.
 - **timbre** – (pronounced tam'bur) – the identifying quality of the sound. (Is it a clarinet or a trumpet?)
5. **Bar lines** are used to divide the staff into measures. A **measure** is the space between two bar lines. A **double bar line** is used to mark the end of a piece of music. A **thin double bar line** is sometimes used to mark the end of a movement or section of a piece.



6. The lines and spaces of the staff are named using the first seven letters of the alphabet. Once the pattern reaches G, it begins again on A. This creates a repeating **musical alphabet pattern**. The distance from one note to the next note, up or down, with the same letter name is called an **octave** (A to A, B to B, etc.).



7. **Clefs** are used to assign letter names to the lines and spaces of the staff. The **treble clef** is an old form of the letter G. The treble clef (also called the G Clef) circles around line number two on the staff and calls it "G." The other lines and spaces of the staff can be named by going forward and backward in the musical alphabet pattern.

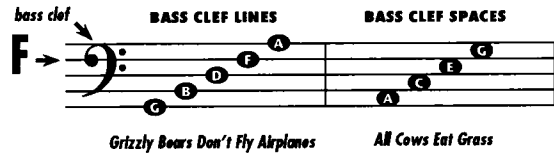


The slogan, "Every Good Boy Does Fine," is used to help students remember the names of the treble clef lines. The spaces of the treble clef spell the word "FACE."

Book Three, Page 5. Book Three begins with a review of staff basics including line and space names for the treble and bass clef.

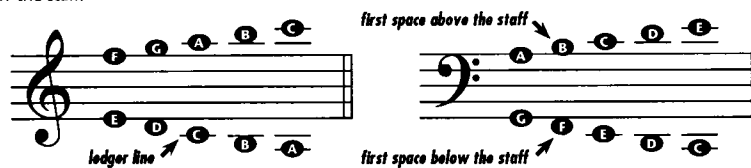
unit 1 BOOK THREE

8. The **bass clef** is an old form of the letter F. The bass clef (also called the F Clef) has a big dot that sits on line four and two smaller dots (one above and one below) that identify line four and call it "F." The other lines and spaces of the staff can be named by going forward and backward in the musical alphabet pattern.

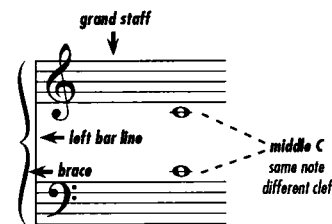


The slogan, "Grizzly Bears Don't Fly Airplanes," is used to help students remember the names of the bass clef lines. The slogan, "All Cows Eat Grass," is used to help students remember the names of the bass clef spaces.

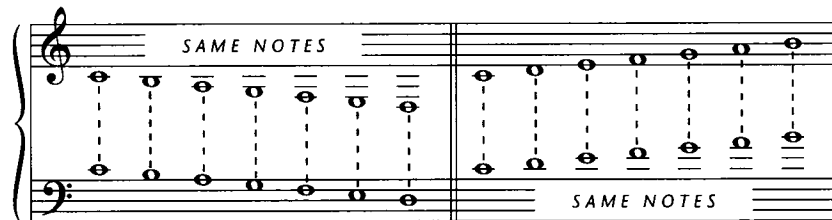
9. **Ledger lines** are used to extend the staff in either direction. The musical alphabet pattern continues when using ledger lines. It is important to remember that the musical alphabet pattern goes forward when moving up and above the staff. The musical alphabet pattern goes backward when moving down and below the staff.



10. If we join a treble staff and a bass staff with a left bar line and a brace, we create a **grand staff** (or **great staff**).
11. **Middle C** is written on the first ledger line below the treble staff or on the first ledger line above the bass staff.
12. Reading music on the grand staff is just like reading music on a single staff. All line and space names remain the same.
13. The grand staff is used primarily for piano, organ, and some choral music. Many church hymnals contain music which is written on a grand staff.



14. It is important to remember that notes written below middle C (on ledger lines) are actually bass clef notes. Notes written above middle C (on ledger lines) are actually treble clef notes. Some students prefer to think of middle C as a "gateway" pitch; anything above it is treble clef while anything below it is bass clef.



Book Three, Page 6. Unlike the lessons in Books One and Two (which are short, and followed immediately by review) the lessons in Book Three are larger, more comprehensive, and provide students with a "bigger picture." Many lessons in Book Three cover two or three pages and are followed by many pages of exercises.

Manuscript Review 1

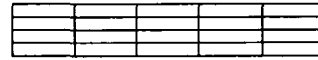
Handwritten music is called **manuscript**. The most important rule when writing music by hand is to be neat. Study, trace, and draw on your own, the manuscript techniques shown below.

Treble Clef

Draw a straight line that extends above and below the staff. Next draw a right curve that begins at the top of the straight line and curves down to staff line four. Then draw a left curve that begins at staff line four and connects at staff line one. Finally, draw a curl around line two.

Trace the clef drawing steps below.

Draw five treble clefs on your own.

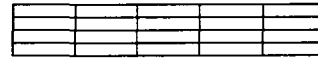
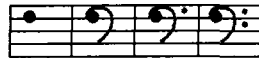


Bass Clef

Begin by drawing a big dot on line four of the staff. Next draw a backwards "C" that begins on the big dot, curves up to the top line of the staff, and then extends down to the second line of the staff. Finally, draw two smaller dots – one in the space above line four, one in the space below line four.

Trace the clef drawing steps below.

Draw five bass clefs on your own.

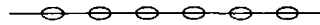


Notes

When writing notes on the staff, be sure the note head is centered on the line or fills the entire space. Note heads are oval, not round.

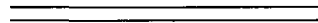
Trace the notes on the line below.

Trace the notes in the space below.



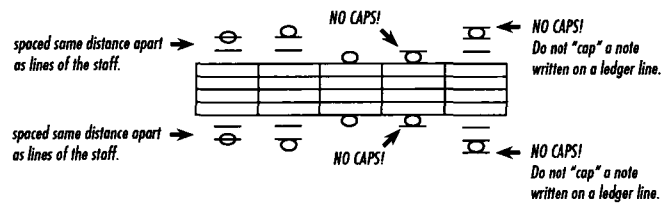
Draw six notes on the line on your own.

Draw six notes in the space on your own.



Ledger Lines

Ledger lines should be spaced the same distance apart as the lines of the staff. It is also important to remember that notes written on ledger lines should not be "capped." In other words, an extra line written above (or below) the note is unnecessary.



Book Three, Page 7. The final page of the first lesson includes a Manuscript Review. There are three such reviews included in the third book.

unit 1 BOOK THREE

Exercise 1.1 - Line and Space Number Identification

Directions: Identify the line (L) or space (S) number on which the notes are placed.

1. L1 2. _____ 3. _____ 4. _____ 5. _____ 6. S1 7. _____ 8. _____ 9. _____
 10. _____ 11. _____ 12. _____ 13. _____ 14. _____ 15. _____ 16. _____ 17. _____ 18. _____
 19. _____ 20. _____ 21. _____ 22. _____ 23. _____ 24. _____ 25. _____ 26. _____ 27. _____

Exercise 1.2 - Pitch Relationships

Directions: Determine whether the second note in each measure is higher than (H), lower than (L), or the same as (S) the first note in each measure.

1. H 2. L 3. _____ 4. S 5. _____ 6. _____ 7. _____ 8. _____
 9. _____ 10. _____ 11. _____ 12. _____ 13. _____ 14. _____ 15. _____ 16. _____

Exercise 1.3 - Musical Alphabet Patterns

Directions: Complete the musical alphabet patterns below.

1 F G A 2 B
 3 D 4 G
 5 E 6 A 7 F
 8 D 9 G 10 B

Book Three, Page 8. The exercises found in Units One through Five are similar to those found in Books One and Two. Though similar in appearance, all exercises in Book Three are new constructions (not duplicated from the earlier books).

Exercise 1.4 - Treble Clef Note Identification

Directions: Name each note given below.

1. _____ 2. _____ 3. _____

4. _____ 5. _____ 6. _____

7. _____ 8. _____ 9. _____

10. _____ 11. _____ 12. _____

13. _____ 14. _____ 15. _____

16. _____ 17. _____ 18. _____

19. _____ 20. _____ 21. _____

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Book Three, Page 9. Two pages of treble clef note identification are provided in Book Three (the second page is not shown). As in Book Two, the note identification exercises here seek to encourage “wholistic reading” by asking students to identify multiple notes within one measure rather than one-at-a-time (as was required in Book One).

Exercise 1.6 - Bass Clef Note Identification

Directions: Name each note given below.



1.

2.

3.



4.

5.

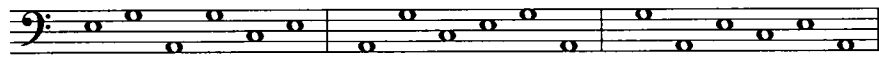
6.



7.

8.

9.



10.

11.

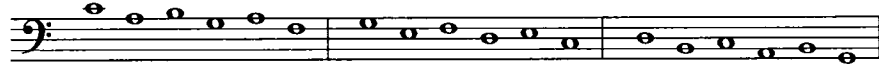
12.



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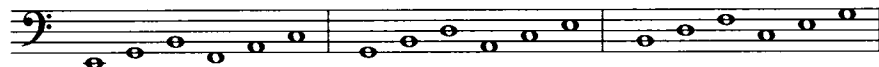
15.



16.

17.

18.



19.

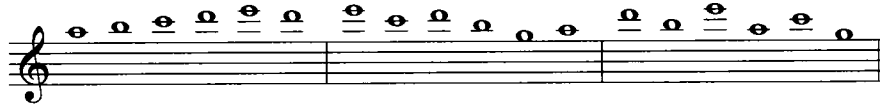
20.

21.

Book Three, Page 11. Two pages of bass clef note identification are provided in Book Three (the second page is not shown).

Exercise 1.8 - Treble and Bass Clef Extreme Ledger Lines

Directions: Name each note given below. Count letter names carefully when naming notes written on ledger lines.



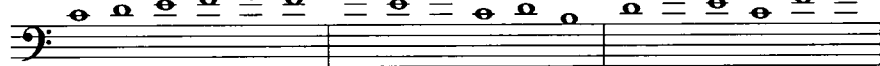
1. _____ 2. _____ 3. _____



4. _____ 5. _____ 6. _____



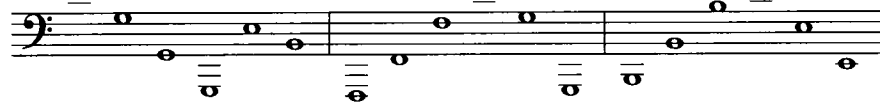
7. _____ 8. _____ 9. _____



10. _____ 11. _____ 12. _____



13. _____ 14. _____ 15. _____



16. _____ 17. _____ 18. _____

Book Three, Page 13. This exercise focuses on extreme ledger line reading in both treble and bass clef.

unit 1 **BOOK THREE**
Exercise 1.9 - Writing Notes On The Staff

Staff 1 • Directions: Draw a treble clef and write the requested notes on the staff (on lines and in spaces).

1

C 1. G 2. B 3. F 4. A 5. E 6. D 7. E 8. F 9.

Staff 2 • Directions: Draw a treble clef and write the requested notes **above** the staff. Use ledger lines when necessary.

2

G 1. B 2. A 3. C 4. E 5. F 6. D 7. A 8. C 9.

Staff 3 • Directions: Draw a treble clef and write the requested notes **below** the staff. Use ledger lines when necessary.

3

C 1. F 2. A 3. D 4. G 5. B 6. C 7. A 8. G 9.

Staff 4 • Directions: Draw a **bass** clef and write the requested notes on the staff (on lines and in spaces).

4

A 1. G 2. E 3. D 4. F 5. C 6. B 7. G 8. A 9.

Staff 5 • Directions: Draw a **bass** clef and write the requested notes **above** the staff. Use ledger lines when necessary.

5

B 1. C 2. F 3. D 4. E 5. G 6. A 7. D 8. C 9.

Staff 6 • Directions: Draw a **bass** clef and write the requested notes **below** the staff. Use ledger lines when necessary.

6

F 1. B 2. D 3. C 4. E 5. F 6. A 7. G 8. B 9.

Book Three, Page 14. This note writing page not only reinforces students' knowledge treble clef line and space names it also requires them to apply previously learned manuscript techniques.

Exercise 1.10 - Writing Notes On The Grand Staff

Directions: Write each note in four places on the grand staff. Use ledger lines if necessary.

Exercise 1.11 - Rewriting Treble To Bass, And Bass To Treble

Directions: Rewrite the given treble clef notes to bass clef.

Directions: Rewrite the given bass clef notes to treble clef.

Exercise 1.12 - Creating Grand Staves

Directions: Create grand staves by adding a left bar line, a brace, a treble clef, and a bass clef to each.

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Book Three, Page 15. Exercise 1.12 was added because of a humorous incident in my AP Music Theory class. While having students complete part writing exercises at the board one day, I noticed they were all drawing sloppy braces on their grand staves. I chuckled and commented that, while they were doing fine with the part writing, I was disappointed that such bright students were drawing such sloppy braces. One of my more serious students turned from his work and said, "You never taught us to do that." A bit stunned I asked, "What do you mean?" He replied, "This skill is not covered in any of your theory books." It was added to Book Three that night.

BOOK THREE **unit 1**

26. _____ The lines of the bass clef are ? (Write all five answers in the blank.)
27. _____ The spaces of the bass clef are ? (Write all four answers in the blank.)
28. _____ These tiny lines are used to extend the staff in either direction.
29. _____ The musical alphabet pattern continues when using ledger lines. (True/False)
30. _____ When moving up the staff, the musical alphabet pattern goes ?
31. _____ When moving down the staff, the musical alphabet pattern goes ?
32. _____ If we join a treble staff and a bass staff with a left bar line and a brace, we create a ? staff.
33. _____ This note is written on the first ledger line below the treble staff or on the first ledger line above the bass staff.
34. _____ Notes written below middle C are actually ? clef notes.
35. _____ Notes written above middle C are actually ? clef notes.
36. _____ Handwritten music is called ?
37. _____ The most important rule to follow when writing music by hand is to be ?
38. _____ Note heads are ?, not round.
39. _____ Notes written on the staff should be centered on the line or should fill the entire ?
40. _____ When writing ledger lines above and below the staff, they should be spaced the same ? apart as the lines of the staff.
41. _____ It is important to remember that notes written above or below the staff on ledger lines should not be ?. In other words, an extra line written above or below the note is unnecessary.

Items 42 - 49: Name the notes from lowest to highest in each measure of the grand staff example below.

| | | | | | | | |
|-----|-------|-------|-------|-------|-------|-------|-------|
| A | _____ | _____ | _____ | _____ | _____ | _____ | _____ |
| E | _____ | _____ | _____ | _____ | _____ | _____ | _____ |
| C | _____ | _____ | _____ | _____ | _____ | _____ | _____ |
| A | _____ | _____ | _____ | _____ | _____ | _____ | _____ |
| 42. | 43. | 44. | 45. | 46. | 47. | 48. | 49. |

Book Three, Page 17. This is the final page of the Unit Review Questions for Unit One. Notice that items 42 through 49 require students to vertically name notes from grand staff examples. This skill will become quite useful when students begin simple triad analysis in Unit 11.

unit 2 *BOOK THREE*
LESSON 2: NOTE & REST VALUE REVIEW

1. **Notes** (also called note values) are written symbols used to represent musical sounds. Different types of notes tell us how long the sounds will last. Different note values are created by combining **note heads**, **stems**, and **flags**.

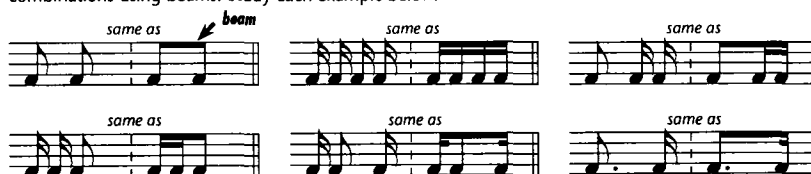


2. **Rests** (also called rest values) are written symbols used to represent silence in music. Every note value has a companion rest of equal value.

NOTE VALUES AND THEIR COMPANION REST VALUES

Do not confuse a whole rest and a half rest. A whole rest hangs from line four of the staff and looks like a "hole." A half rest sits on line three and looks like a "hat."

3. Instead of writing multiple eighth or sixteenth notes using flags, musicians often connect these notes with heavy lines called **beams**. Eighth notes have one flag and are connected by one beam. Sixteenth notes have two flags and are connected by two beams. Eighth and sixteenth notes can also be connected in combinations using beams. Study each example below.



4. Note and rest values work like fractions. Each note value divides into two smaller note values.

NOTE VALUE CHART

| | | | | |
|--------------------|--|--|--|--|
| 1 whole note | | | | |
| 2 half notes | | | | |
| 4 quarter notes | | | | |
| 8 eighth notes | | | | |
| 16 sixteenth notes | | | | |

Book Three, Page 18. Units One through Five review material from Books One and Two. However, to prevent students' becoming bored with these lessons and exercises, new approaches or small "bits" of new information are included in Book Three. One such "bit" is the discussion of beaming shown in paragraph three above. Other new information is shown on the next page and includes: (1) a comparative chart of rest values, (2) a new explanation of dotted note values, and (3) an illustration showing the placement of dotted rests on the staff.

5. Here is the chart of rest values. It works just like the chart of note values on the previous page.

| | REST VALUE CHART | | | | | | | | | | | | | | | |
|--------------------|------------------|------------------|------------------|------------------|------------------|------------------|------------------|------------------|------------------|------------------|------------------|------------------|------------------|------------------|------------------|------------------|
| 1 whole rest | [Whole Rest] | | | | | | | | | | | | | | | |
| 2 half rests | [Half Rest] | | | | | | | | [Half Rest] | | | | | | | |
| 4 quarter rests | [Quarter Rest] | | | | [Quarter Rest] | | | | [Quarter Rest] | | | | [Quarter Rest] | | | |
| 8 eighth rests | [Eighth Rest] | [Eighth Rest] | [Eighth Rest] | [Eighth Rest] | [Eighth Rest] | [Eighth Rest] | [Eighth Rest] | [Eighth Rest] | [Eighth Rest] | [Eighth Rest] | [Eighth Rest] | [Eighth Rest] | [Eighth Rest] | [Eighth Rest] | [Eighth Rest] | [Eighth Rest] |
| 16 sixteenth rests | [Sixteenth Rest] | [Sixteenth Rest] | [Sixteenth Rest] | [Sixteenth Rest] | [Sixteenth Rest] | [Sixteenth Rest] | [Sixteenth Rest] | [Sixteenth Rest] | [Sixteenth Rest] | [Sixteenth Rest] | [Sixteenth Rest] | [Sixteenth Rest] | [Sixteenth Rest] | [Sixteenth Rest] | [Sixteenth Rest] | [Sixteenth Rest] |

6. A **dot** after a note head increases the value of that note by one half of its original value. It can also be noticed that a dotted note equals *three* of the next smaller note value on the note value chart.

$\text{Dotted Whole} = \text{Whole} + \text{Whole}$
 $\text{Dotted Half} = \text{Half} + \text{Half}$
 $\text{Dotted Quarter} = \text{Quarter} + \text{Eighth} + \text{Eighth}$
 $\text{Dotted Eighth} = \text{Eighth} + \text{Sixteenth} + \text{Sixteenth}$

7. A **tie** is a curved line that connects two or more notes of the *same* pitch and adds their values. A tie functions like a musical "plus" (+) sign. Tied notes are played as one single, sustained sound.

$\text{Two Quarter Notes with Tie} = \text{Half Note}$
 $\text{Two Eighth Notes with Tie} = \text{Quarter Note}$
 $\text{Two Sixteenth Notes with Tie} = \text{Eighth Note}$

8. Rests can also have dots. The dot is always written in the third space. Dotted rests work just like dotted notes.

dotted whole dotted half dotted quarter dotted eighth dotted sixteenth

9. Stems on notes may go up or down. Musicians follow a three-part rule when placing stems on notes.

THE STEM RULE

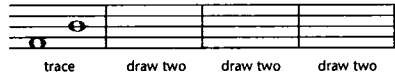
- If the note head is **BELOW** the third line of the staff, the stem will go **UP** and is attached to the **RIGHT** side of the note head.
- If the note head is **ABOVE** the third line of the staff, the stem will go **DOWN** and is attached to the **LEFT** side of the note head.
- If the note head is **ON** the third line of the staff, the stem may go **UP** or **DOWN**; the final decision is made by the individual writer.

unit 2 BOOK THREE

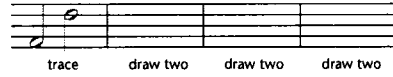
Manuscript Review 2

Study, trace, and draw on your own, the note and rest values shown below.

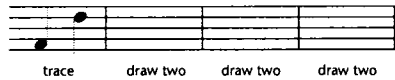
Whole Notes – oval, not round.



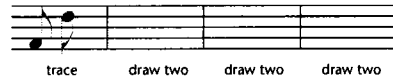
Half Notes – like whole notes with stems.



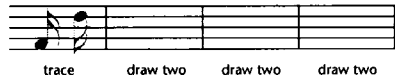
Quarter Notes – note heads are filled-in.



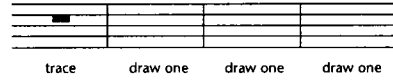
Eighth Notes – one flag attached to the right.



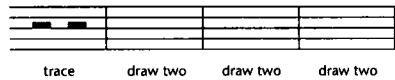
Sixteenth Notes – two flags.



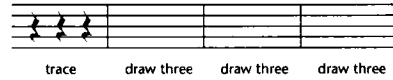
Whole Rests – hang from line 4, like a "hole."



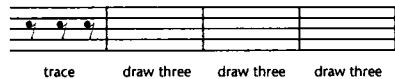
Half Rests – sit on line three, like a "hat."



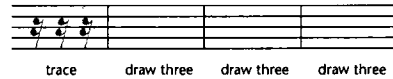
Quarter Rests – draw a "Z" then attach a "C."



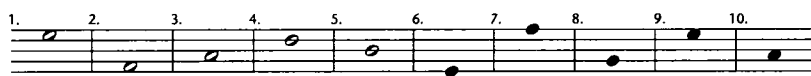
Eighth Rests – like a "7" with a dot in space 3.



Sixteenth Rests – two flags; start in space 3.



Stem Practice • Draw a stem on each note head below. Remember the stem rule from page 19!



Flag Practice • Add one flag to each stem below. This will create eighth notes. Remember, flags attach to the right side of the stem. Flags always fly to the right!



Flag Practice • Add two flags to each stem below. This will create sixteenth notes. Flags fly to the right.



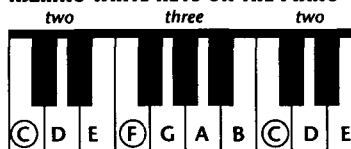
Book Three, Page 20. Manuscript Review Two summarizes the techniques needed for drawing all note and rest values. This is the final page of lesson material for Unit Two. The exercises which follow (not shown) include note value math, beaming problems, and Unit Review Questions similar to those found in Books One and Two.

LESSON 3: PIANO KEYBOARD REVIEW

1. The piano keyboard is an important tool for all musicians. While you may never wish to learn to play the piano, it is important that you understand how the keys are named and how they relate to one another.

2. The piano keyboard has black keys and white keys. The black keys are grouped into sets of two and three. Just to the left of each group of two black keys is the white key "C." Just to the left of each group of three black keys is the white key "F." If we follow the musical alphabet pattern, we can easily name the remaining white keys.

NAMING WHITE KEYS ON THE PIANO



To the right is higher. →

← To the left is lower.

3. As we move to the right on the piano keyboard, the sound (pitch) of each key becomes higher. As we move to the left on the piano keyboard, the sound (pitch) of each key becomes lower. Remember: to the right is higher or up; to the left is lower or down.

4. The distance from one key to the next closest key (with no key in between) is called a **half step**. Half steps most often appear between white keys and black keys. Notice however, that there is no black key between E and F or between B and C. A white key to a white key can also be a half step, if there is no black key in between.

HALF STEPS ON THE PIANO KEYBOARD



1 to 2 is a half step. 7 to 8 is a half step.
 2 to 3 is a half step. 8 to 9 is a half step.
 3 to 4 is a half step. 9 to 10 is a half step.
 4 to 5 is a half step. 10 to 11 is a half step.
 5 to 6 is a half step. 11 to 12 is a half step.
 6 to 7 is a half step. 12 to 13 is a half step.

5. To make half steps easier to understand, the keys on the piano keyboard to the right have been numbered. The distance from one number to the next number (in order) is a half step. Notice the "zig-zag" pattern.

6. Special symbols called **accidentals** are used to raise or lower the sound of notes. A **sharp** (#) raises the sound of a note a half step. (Example: C to C-sharp is a half step up.) Sharps are typically played on the black keys to the right of each white key on the piano. Because there is no black key between E and F or between B and C, to sharp E we must play F. To sharp B we must play C. Put simply, to sharp any note, play the next closest key to the right.

SHARPS ON THE PIANO KEYBOARD



To the right is higher. Sharps raise to the right. →

7. A **flat** (b) lowers the sound of a note a half step. (Example: D to D-flat is a half step down.) Flats are typically played on the black keys to the left of each white key on the piano. Because there is no black key between E and F or between B and C, to flat F we must play E. To flat C we must play B. Put simply, to flat any note, play the next closest key to the left.

FLATS ON THE PIANO KEYBOARD



← To the left is lower. Flats lower to the left.

8. A **natural** (♮) is used to cancel a sharp or flat. Notes without sharps or flats are called **natural notes**. Natural notes are always played on the white keys of the piano. It is not necessary to place a natural before each note – notes without sharps or flats are assumed to be natural. If we apply a natural to a sharped note, (C# to C♮) we actually lower the pitch (back down to natural or normal). If we apply a natural to a flatted note, (Db to D♮) we actually raise the pitch (back up to natural or normal).

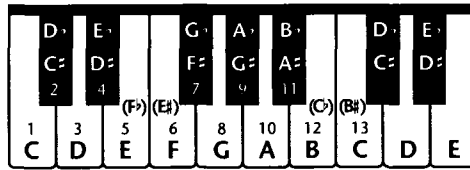
Book Three, Page 25. Unit Three is a comprehensive review of keyboard basics. Paragraph five shows a new approach to identifying the half steps on the piano. All keys within one octave are numbered (1-13) and students are taught that the distance from one number to the next number (up or down in order) is a half step.

unit 3 BOOK THREE

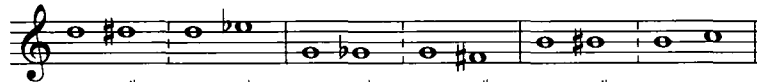
9. The black keys on the piano keyboard each have two names. One set of names (with sharps) is used when raising the sound of natural notes. The other set of names (with flats) is used when lowering the sound of natural notes. Four of the white keys also have two names. E can be called F-flat. B can be called C-flat. F can be called E-sharp. C can be called B-sharp.

KEYBOARD WITH ALL KEY NAMES AND ENHARMONICS

Memorize this diagram!

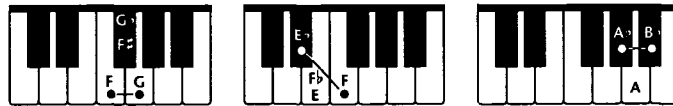


10. When two notes have the same sound (because they are played by the same piano key) but have two different names, they are said to be **enharmonic**. For example, C# and Db are enharmonic.
11. Enharmonic notes will use the same fingerings on a wind instrument. If you encounter a note for which you do not know the fingering (like D#), you probably know the fingering for its enharmonic equal (Eb).
12. Since all of the black keys and four of the white keys each have two names, the question, "What is a half step above A?" can obviously have two answers (A# or Bb). Two types of half steps exist in music. A **chromatic half step** (CHS) occurs when two notes a half step apart share the same letter name (like A and A# for example). A **diatonic half step** (DHS) occurs when two notes a half step apart have different (but consecutive) letter names (like A and Bb). Find the examples below on the keyboard above.



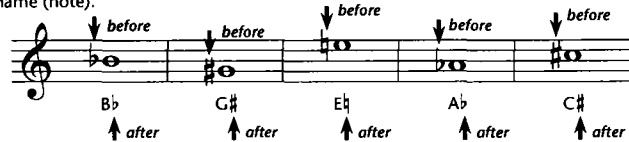
D to D# same letter CHS up. D to Eb different letter DHS up. G to Gb same letter CHS down. G to F# different letter DHS down. B to B# same letter CHS up. B to C different letter DHS up.

13. Two half steps combine to create one **whole step**. A whole step will always involve a skipped key on the piano. Whole steps must also use consecutive letter names. Eb to E# will sound like a whole step, but the spelling is wrong – whole steps must use consecutive letter names. The correct spelling would be Eb to F.



The whole step F to G skips the black key F#/Gb. The whole step Eb to F skips the white key E/Fb. The whole step Ab to Bb skips the white key A.

14. When written on the staff, accidentals are placed before the note they are to affect on the same line or space as the note they are to affect. While we say "C-sharp" and "E-flat" (and we write our answers to theory questions this way too), on the staff we write "sharp-C" and "flat-E" and place the accidental before the letter name (note).



Book Three, Page 26. Page two of Lesson Three covers enharmonics, chromatic and diatonic half steps, and whole steps.

15. When playing accidentals in written music, musicians follow the **rule of accidentals**. It has two parts:

- Accidentals are good for one measure only. They cancel at the bar line.

F F F# F# F G Ab Bb B A G F F# A C F#

- An accidental may be carried into the next measure if the note is tied across the bar line. When ties are used, the accidental dies at the end of the tie.

D E F G# G# F E G F G A Bb Bb A B A

Manuscript Review 3

Study, trace, and draw on your own, the accidentals shown below. Remember to place all accidentals before the note they are to affect on the same line or space as the note they are to affect.

Sharps

Sharps look like the pound sign on your telephone. Sharps are drawn like a small tic-tac-toe board. Be sure the "little box" in the center of the sharp fills the entire space or sits squarely on the line.

Trace the sharps below.

Write a sharp before each note below, then name the note.

1. 2. 3. 4. 5. 6. 7.

Flats

Flats look like an oddly shaped "b." They are drawn by attaching a stem to half a heart shape. Be sure the open space in the middle of the flat fills the entire space or sits squarely on the line.

Trace the flats below.

Write a flat before each note below, then name the note.

1. 2. 3. 4. 5. 6. 7.

Naturals

Naturals are drawn by attaching an "L" shape to a "7" shape. Remember that notes without naturals are assumed to be natural. We are just practicing writing the naturals on the staff. Be sure the little box in the center of the natural fills the entire space or sits squarely on the line.














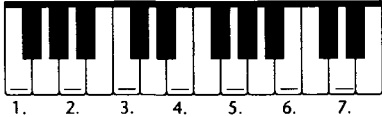
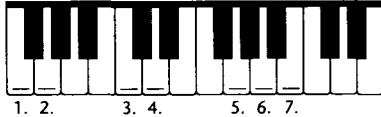
Trace the naturals below.

Write a natural before each note below, then name the note.

1. 2. 3. 4. 5. 6. 7.

Book Three, Page 27. The final page of Lesson Three explains the Rule of Accidentals and also contains the last Manuscript Review (number three).

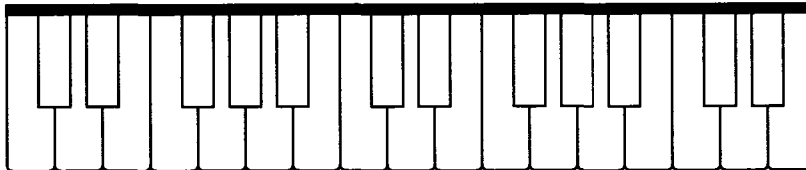
unit 3 *BOOK THREE*
Exercise 3.1 - Naming The White Keys

| | |
|--|--|
| <p>1</p> <p>Directions: Label all C's and F's.</p>  | <p>9</p> <p>Directions: Name the numbered keys below.</p>  |
| <p>2</p> <p>Directions: Label all D's and G's.</p>  | <p>10</p> <p>Directions: Name the numbered keys below.</p>  |
| <p>3</p> <p>Directions: Label all E's and A's.</p>  | <p>11</p> <p>Directions: Name the numbered keys below.</p>  |
| <p>4</p> <p>Directions: Label all B's.</p>  | <p>12</p> <p>Directions: Name the numbered keys below.</p>  |
| <p>5</p> <p>Directions: Label all the white keys.</p>  | <p>13</p> <p>Directions: Name the numbered keys below.</p>  |
| <p>6</p> <p>Directions: Label all the white keys. (Be careful.)</p>  | <p>14</p> <p>Directions: Name the numbered keys below.</p>  |
| <p>7</p> <p>Directions: Name the numbered keys below.</p>  | <p>15</p> <p>Directions: Name the numbered keys below.</p>  |
| <p>8</p> <p>Directions: Name the numbered keys below.</p>  | |

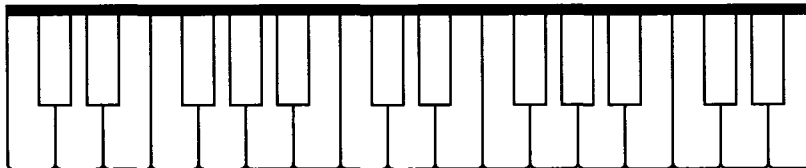
Book Three, Page 28. This exercise focuses on the naming the white keys of the piano.

Exercise 3.2 - Naming The Black Keys

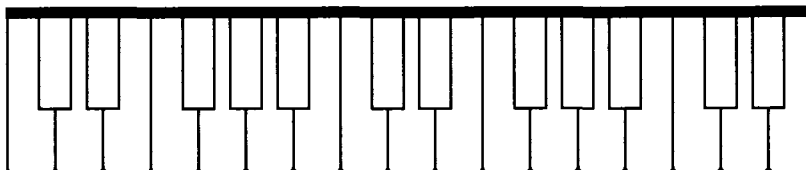
- 1** Directions: Label all of the white keys on the keyboard below.



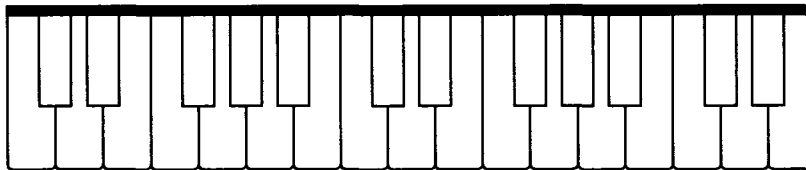
- 2** Directions: Label all of the black keys using SHARP NAMES.



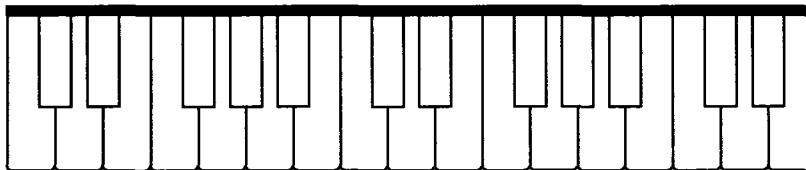
- 3** Directions: Label all of the black keys using FLAT NAMES.



- 4** Directions: Label all E's, F's, B's, and C's with BOTH NAMES.



- 5** Directions: Label all keys (white and black). Include BOTH NAMES WHERE APPROPRIATE.



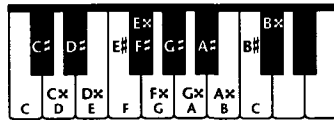
Book Three, Page 29. This exercise requires students to recall the names of all piano keys (white and black). Eight pages of exercises follow (not shown) which deal with staff to keyboard relationships, enharmonics, chromatic and diatonic half steps, and whole steps. All these are similar to exercises found in Books One and Two.

unit 3 BOOK THREE

LESSON 4: DOUBLE SHARPS & DOUBLE FLATS

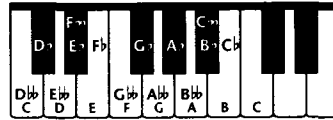
- Three basic accidentals are used in music: sharps (#), which raise the sound of notes a half step; flats (b), which lower the sound of notes a half step; and naturals (♮), which cancel sharps or flats.
- Two important but less frequently used accidentals can also be found in music. The **double sharp** (x), which raises the sound of a note a whole step (or raises a sharped note another chromatic half step); and the **double flat** (bb), which lowers the sound of a note a whole step (or lowers a flatted note another chromatic half step).

DOUBLE SHARPS ON THE PIANO



Right is higher. Sharps raise to the right. →

DOUBLE FLATS ON THE PIANO



← Left is lower. Flats lower to the left.

- C to C-sharp is a half step up.
 - C to C-double sharp is a whole step up.
 - C-double sharp can be used to raise C-sharp another chromatic half step.
 - D to D-flat is a half step down.
 - D to D-double flat is a whole step down.
 - D-double flat can be used to lower D-flat another chromatic half step.
- Notice that the use of double sharps and double flats gives each white key on the piano three enharmonic names!

- Double accidentals make it easy to spell previously difficult whole steps and half steps. For example:

- Problem:** Spell a whole step above E# – which is actually F. A whole step above F is G. We can't say E# to G because this skips a letter name (F). So we call G by its enharmonic name: Fx.
- Problem:** Spell a chromatic half step below Bb. The white key A is a half step below Bb but we must use the same letter name when spelling chromatic half steps. So we call A by its enharmonic name: Bbb.
- Problem:** Spell a whole step below Fb – which is actually E. A whole step below E is D. We can't say Fb to D because this skips a letter name (E). So we call D by its enharmonic name: Ebb.

- Double sharps are written on the staff in the form of a small "x." Double flats are written on the staff in the form of two flats placed closely, side by side.

Trace each double sharp below. Then write one of your own beside each.

Ex 1


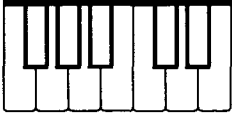




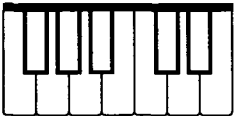
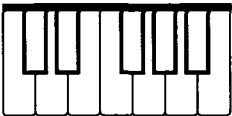
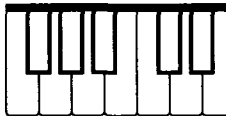
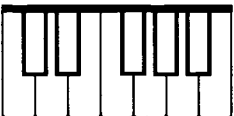
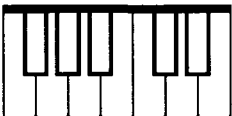

Trace each double flat below. Then write one of your own beside each.

Ex 2

Book Three, Page 38. Though included in a review unit (for sequencing purposes), this lesson introduces a new concept – double accidentals. Basic manuscript exercises are included in the lesson proper and can be seen at the bottom of the page.

Exercise 3.18 - Complex Pitch Sets On The Keyboard

Directions: Each item below contains a set of three ascending or three descending pitches. Write the letter name of each pitch in the set on the corresponding piano keyboard below each item.

| | | |
|---|---|---|
| <p>1</p> <p>C, G-sharp, G-double sharp.</p>  | <p>5</p> <p>D, D-flat, D-double flat.</p>  | <p>9</p> <p>A, A-sharp, A-double sharp.</p>  |
| <p>2</p> <p>D, D-sharp, D-double sharp.</p>  | <p>6</p> <p>A, A-flat, A-double flat.</p>  | <p>10</p> <p>C, C-sharp, C-double sharp.</p>  |
| <p>3</p> <p>F, F-sharp, F-double sharp.</p>  | <p>7</p> <p>F, F-flat, F-double flat.</p>  | <p>11</p> <p>G, G-flat, G-double flat.</p>  |
| <p>4</p> <p>E, E-sharp, E-double sharp.</p>  | <p>8</p> <p>C, C-flat, C-double flat.</p>  | <p>12</p> <p>B, B-flat, B-double flat.</p>  |

Exercise 3.19 - Using Double Accidentals

Directions: Provide the correct pitch name for each problem below; "↑" means above, "↓" means below.

- | | | |
|------------------|-------------------|---|
| 1. ____ CHS ↓ D♭ | 8. ____ WS ↑ B♯ | 15. The enharmonic spellings for C are ____ and ____. |
| 2. ____ CHS ↑ B♯ | 9. ____ CHS ↓ G♭ | 16. The enharmonic spellings for G are ____ and ____. |
| 3. ____ CHS ↓ A♭ | 10. ____ CHS ↑ C♯ | 17. The enharmonic spellings for F are ____ and ____. |
| 4. ____ CHS ↑ F♯ | 11. ____ CHS ↓ E♭ | 18. The enharmonic spellings for A are ____ and ____. |
| 5. ____ WS ↓ C♭ | 12. ____ CHS ↑ A♯ | 19. The enharmonic spellings for E are ____ and ____. |
| 6. ____ WS ↓ F♭ | 13. ____ CHS ↓ B♭ | 20. The enharmonic spellings for D are ____ and ____. |
| 7. ____ WS ↑ E♯ | 14. ____ CHS ↑ D♯ | 21. The enharmonic spellings for B are ____ and ____. |

Book Three, Page 39. Exercise 3.18 has proven highly effective in helping students to grasp the concept of double sharps and double flats.

LESSON 5: TIME SIGNATURE REVIEW

1. **Time signatures** are large fractions placed at the beginning of a piece of music.



2. Time signatures with a top number of two, three, or four are called **simple time** signatures. The following are all simple time signatures.



Two-four, three-four, and four-four time are the most frequently encountered time signatures and will be the focus of this lesson.

3. In simple time, each number of the time signature gives us an important piece of information.

- 4** The *top number* tells us the number of beats that will be found in each measure.
- 4** The *bottom number* is a "code" that tells us the note value that will get one beat. (The number four means "quarter note.")*

The **beat** is the pulse of the music kept by tapping the foot. *One foot-tap equals one beat.*

4. The note value indicated by the bottom number of the time signature is called the **beat value**. In simple time, each beat divides into two smaller note values called the **division value**. In all time signatures with four as the bottom number, the beat value will be a quarter note, and the division value will be an eighth note (two of them).

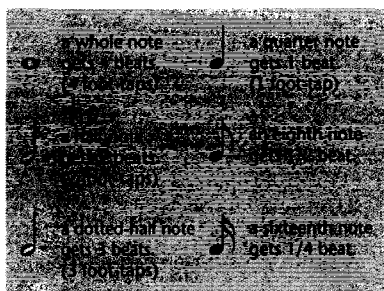
* The number two means "half note;" eight means "eighth note."

| TWO-FOUR TIME | THREE-FOUR TIME | FOUR-FOUR TIME |
|---|---|--|
| <p>2 Two beats in each measure.</p> <p>4 The quarter note gets one beat (one foot-tap).</p> | <p>3 Three beats in each measure.</p> <p>4 The quarter note gets one beat (one foot-tap).</p> | <p>4 Four beats in each measure.</p> <p>4 The quarter note gets one beat (one foot-tap).</p> |
| <p>Each measure of two-four time will contain two quarter notes or some combination of notes that equals two quarter notes.</p> <p>Each measure of three-four time will contain three quarter notes or some combination of notes that equals three quarter notes.</p> <p>Each measure of four-four time will contain four quarter notes or some combination of notes (and/or rests) that equals four quarter notes.</p> | | |
| <p>Division value</p> | <p>Division value</p> | <p>Beat value</p> <p>Division value</p> |
| <p>Note: A whole note fills an entire measure in all simple time signatures (even two-four time).</p> | <p>Note: A whole note fills an entire measure with silence in all time signatures (even three-four time).</p> | <p>Four-four time is also called Common Time and can be indicated by a large C written in place of the time signature.</p> |

Book Three, Page 43. Unit Four is a comprehensive review of simple meter. The charts at the bottom of the page explain the most commonly encountered simple-time meter signatures. Again, as in other review lessons, some new material is included. In this lesson, paragraph four introduces students to the concept of beat values and division values.

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5. In all time signatures with four as the bottom number, notes (and their matching rests) will get the following beats:



We must remember that the time signature sets the maximum number of beats for each measure. A whole note (since it gets four beats) will never appear in a measure of three-four time and a dotted-half note (since it gets three beats) will never appear in a measure of two-four time.

6. Some musicians refer to the time signature as the **meter signature**. These two terms are interchangeable and have the same meaning.
7. We have already learned to identify simple time signatures (where the top number is two, three, or four). However, we can further describe these time signatures by classifying them as **duple**, **triple**, or **quadruple**.

Time signatures with a top number of two are said to be in **simple-duple meter**.

| | | |
|----------|----------|----------|
| 2 | 2 | 2 |
| 2 | 4 | 8 |
| (♩) | (♩) | (♩) |

Time signatures with a top number of three are said to be in **simple-triple meter**.

| | | |
|----------|----------|----------|
| 3 | 3 | 3 |
| 2 | 4 | 8 |

Time signatures with a top number of four are said to be in **simple-quadruple meter**.

| | | |
|----------|----------|----------|
| 4 | 4 | 4 |
| 2 | 4 | 8 |

Exercise 4.1 - Review Questions

Directions: Answer the questions below.

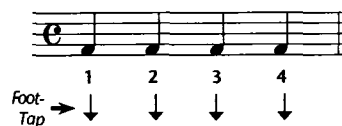
1. _____ Large fractions placed at the beginning of a piece of music are called .
2. _____ Time signatures with a top number of two, three, or four are called signatures.
3. _____ The most frequently encountered time signatures are (Write all three answers in the blank.)
4. _____ In a simple time signature, this number tells us how many beats will be in each measure.
5. _____ In a simple time signature, this number is a "code" that tells us what note value will get one beat.
6. _____ The is the pulse of the music kept by tapping the foot.
7. _____ One equals one beat.
8. _____ If the bottom number of the time signature is four, what note value will get one beat?
9. _____ How many beats are in each measure of two-four time?
10. _____ In two-four time, what note value gets one beat?
11. _____ What single note value will fill an entire measure with sound in two-four time?
12. _____ How many beats are in each measure of three-four time?

Book Three, Page 44. The second page of Lesson Five explains the new concept of meter classification (duple, triple, and quadruple). A set of review questions also begins on this page.

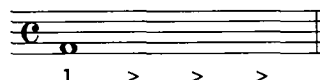
unit 4 BOOK THREE

LESSON 6: COUNTING REVIEW

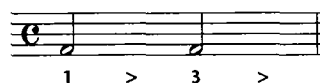
1. Musicians number each beat in each measure. This process is called **counting**. Counting helps musicians learn, recognize, and accurately perform rhythms. *All rhythms should be counted aloud with a steady foot-tap.* Each beat gets one foot-tap.



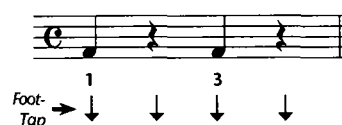
2. **Wedges** (>) are used to indicate sustained beats that exist within longer note values.



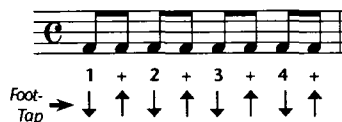
3. Each measure begins with "1."



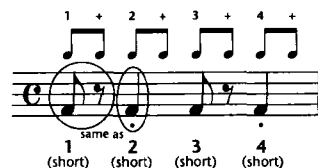
4. Rests are not counted aloud. Simply continue to tap the foot.



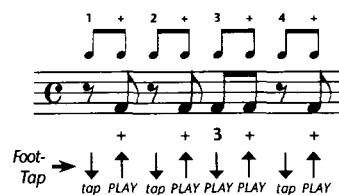
5. Eighth notes travel in pairs. The first eighth note in each pair is given a **beat number** (1, 2, 3, or 4). The second eighth note in each pair is called the **"and"** of the beat and is indicated with a "+" sign. When counting eighth notes with a foot-tap, the foot will tap the floor on the beat and will come up on the "and" of the beat. This is why the "and" of the beat is sometimes called the "upbeat" or "offbeat."



6. An eighth note followed by an eighth rest is counted, played, and will sound like a short (staccato) quarter note.



7. An eighth rest followed by an eighth note is counted and played by tapping the foot on the beat (the rest) and speaking or playing as the foot comes up on "and." Look for the pairs!



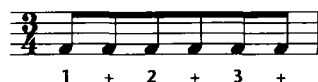
8. **Classic beams** are the result of old printing practices. Do not let odd beaming combinations confuse you. Just look for the pairs. You may wish to draw lines to make seeing the pairs (and thus counting the pairs) easier.



9. Eighth notes are sometimes beamed in groups of four. Do not let this confuse you. The counting remains the same. Look for the pairs!



Look at these eighth notes beamed in a group of six in three-four time. Look for the pairs!



Book Three, Page 46. I wanted to include a review of the simple time figures introduced in Book One and Book Two in Book Three. I also felt that this review needed to be as short yet as thorough as possible. After experimenting with several formats and being satisfied with none, the idea for the one shown above came to me while celebrating with my family on Christmas Eve. The contents of this lesson were quickly scratched onto the back of torn wrapping paper and I began setting it on the computer later that evening. While this may seem absurd to many, some of the best lessons and exercises have "popped into my mind" while *away* from the computer.

10. Notes that are tied together are counted as one single, sustained note value.

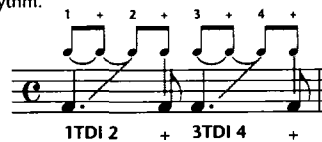


11. If we tie the second eighth note in a pair to the first eighth note in the next pair, we create a quarter note value that begins on the "and" of the beat. This effect is called **syncopation**.



Note: Students may write any counting in parentheses to help with complex rhythms. This counting, however, is only part of the thinking process and is never spoken.

12. One dotted-quarter note contains three eighth notes (two for the quarter note and one for the dot). It is important to realize that the dot is actually the first eighth note in the next pair. This is why we count "One-the-dot-is-two," or "Two-the-dot-is-three," or "Three-the-dot-is-four." The abbreviation "TDI" is used to mean "the-dot-is" when writing the counting under a measure of rhythm.



13. If we write three notes of the same value in the same time/space normally occupied by two (like three eighth notes in the space of two) we create a **triplet**. Triplets are counted using the "One-la-le" method. The first note in the triplet is given a beat number. The second note in the triplet is called the "la" of the beat. The third note is called the "le" of the beat.



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14. Sixteenth notes travel in sets of four. The first sixteenth note in a set is given a beat number. The second sixteenth is called the "e" of the beat. The third sixteenth is called the "and" of the beat. The fourth sixteenth is called the "a" of the beat. Notice that the "and" in a set of four sixteenth notes matches the "and" in a pair of eighth notes. This is because two sixteenth notes equal one eighth note.



15. Two more rhythms can be created by tying the first two or the last two sixteenths together to create an eighth note.



16. Another two rhythms can be created by tying the first three or the last three sixteenths together to create a dotted-eighth note.



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17. If we tie the middle two sixteenth notes together, we get the rhythm used in the folk tune *Turkey In The Straw*.

1 e — a 2 e — a

18. Other rhythms can be created by replacing one of the four sixteenth notes in a group with a sixteenth rest. Many of these sound similar to rhythms we have already learned to count.

e + a | e + a

SOUND-ALIKES

SOUND-ALIKES (cont.)

19. Two final rhythms involve the dotted-quarter note.

1TDI2 + a

1 + —

20. Most of the music we play uses combinations of the rhythms we have just learned. The key to successful rhythm reading is the ability to separate and recognize the patterns in each measure. Once this is accomplished, you can reassemble the entire measure of rhythm and perform it. This process sounds complicated but it becomes very easy with practice. Lines are used to separate the patterns in each measure below.

1 e + a | 2 + | 3 e +

1 (+) | (2) + | 3 la le

1 + a | 2 e a | 3 e

21. Notes that come before the first full measure of music are called **pick-up notes** or the **anacrusis**. Pick-up notes can occur in any time signature and can be any fraction of a full measure. The missing beats of a pick-up measure can be found in the last measure of the piece.

pick-up note (anacrusis)

4 1 2 3 4 1 > 3 4

1 > 3TD14 + 1 > > Where is beat 4? (in the pick-up)

pick-up notes (anacrusis)

2 + 1 + 2 + 1 + 2 +

1 + 2 + 1 Where is beat 2? (in the pick-up)

22. The chart below summarizes the rhythms covered in this unit. The Sound-Alikes are each placed beside an associated Basic Rhythm for reference.

THE 18 BASIC RHYTHM PATTERNS & SOUND-ALIKES

The chart displays 18 numbered rhythm patterns and sound-alikes. Each pattern is shown on a musical staff with a treble clef and a common time signature. The patterns are arranged in four columns and five rows. The first four patterns are in 4/4 time, and the remaining 14 are in 3/4 time. The sound-alikes are represented by rhythmic notation such as '1 > > >', 'T (short)', '1 + 2 + 3 + 4 +', '1 + 2 + 3 + 4 +', '1 + 2 + 3 + 4 + 5 +', '1 + 2 + 3 + 4 + 5 + 6 +', '1 + 2 + 3 + 4 + 5 + 6 + 7 +', '1 + 2 + 3 + 4 + 5 + 6 + 7 + 8 +', '1 + 2 + 3 + 4 + 5 + 6 + 7 + 8 + 9 +', '1 + 2 + 3 + 4 + 5 + 6 + 7 + 8 + 9 + 10 +', '1 + 2 + 3 + 4 + 5 + 6 + 7 + 8 + 9 + 10 + 11 +', '1 + 2 + 3 + 4 + 5 + 6 + 7 + 8 + 9 + 10 + 11 + 12 +', '1 + 2 + 3 + 4 + 5 + 6 + 7 + 8 + 9 + 10 + 11 + 12 + 13 +', '1 + 2 + 3 + 4 + 5 + 6 + 7 + 8 + 9 + 10 + 11 + 12 + 13 + 14 +', '1 + 2 + 3 + 4 + 5 + 6 + 7 + 8 + 9 + 10 + 11 + 12 + 13 + 14 + 15 +', '1 + 2 + 3 + 4 + 5 + 6 + 7 + 8 + 9 + 10 + 11 + 12 + 13 + 14 + 15 + 16 +', '1 + 2 + 3 + 4 + 5 + 6 + 7 + 8 + 9 + 10 + 11 + 12 + 13 + 14 + 15 + 16 + 17 +', '1 + 2 + 3 + 4 + 5 + 6 + 7 + 8 + 9 + 10 + 11 + 12 + 13 + 14 + 15 + 16 + 17 + 18 +'. The sound-alikes are placed to the right of the corresponding basic rhythm.

Exercise 4.2 - Rhythm Counting Exercise

Directions: Write the counting under each measure below.

1. 2. 3. 4.

5. 6. 7. 8.

9. 10. 11. 12.

13. 14. 15. 16.

Book Three, Page 49. Page four of Lesson Six (Counting Review). Note the summary chart in the upper right corner of the page. This chart has enjoyed much success in my own classroom as it helps students to understand that much music is written by combining these patterns (and some variations). Six pages of rhythm counting and Find the Beat exercises (not shown) follow this lesson. These are similar to the exercises found in Books One and Two.

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Exercise 4.10 - Rhythm Counting Exercise

Directions: Write the counting under each measure of rhythm below. Play the rhythms on your tuning note.

Exercise 4.11 - Name The Time Signature

Directions: Provide the time signature for each measure below (two-four, three-four, or four-four).

! With the exception of eighth notes (which are often beamed in sets of four or six), a beam is used to group note values within a single beat. All of the beamed figures in the Eighteen Basic Rhythm Patterns and the Sound-Alike rhythms equal one quarter note (one beat).

Book Three, Page 56. Exercise 4.11 (the bottom of the page) is a new type of exercise developed for Book Three. Students are given a measure of rhythm and asked to determine the appropriate time signature for it.

Unit Review Questions

Directions: Identify the beat or part of the beat to which the arrow is pointing.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

15.

16.

17.

18.

Write your answers here.

| | | | | | |
|---------------|-----|-----|-----|-----|-----|
| 1. | 2. | 3. | 4. | 5. | 6. |
| <i>e of 1</i> | | | | | |
| 7. | 8. | 9. | 10. | 11. | 12. |
| 13. | 14. | 15. | 16. | 17. | 18. |

Directions: Answer the questions below.

- _____ Counting helps musicians learn, recognize, and accurately perform ?
- _____ All rhythms should be counted aloud with a steady ?
- _____ This symbol is used to indicate sustained beats that exist within longer note values. (Name it and draw it.)
- _____ When counting, each measure begins with ?

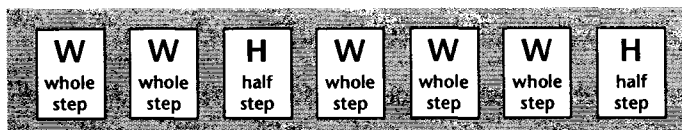
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Book Three, Page 57. In Book Three, several sets of Unit Review Questions contain summary exercises as well as fill-in-the-blank items used throughout the series. Two additional pages of fill-in-the-blank items (not shown) follow this page.

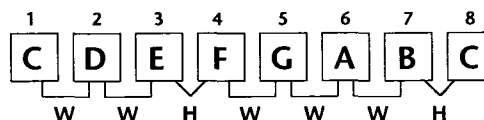
unit 5 BOOK THREE

LESSON 7: MAJOR SCALE REVIEW

1. Major scales can be created by combining whole steps and half steps in the pattern shown below. This is called the **major scale pattern**.



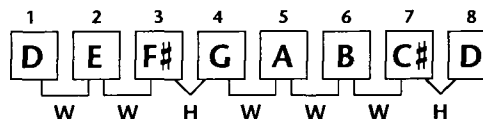
2. This pattern of whole steps and half steps can easily be seen in the C major scale shown below.



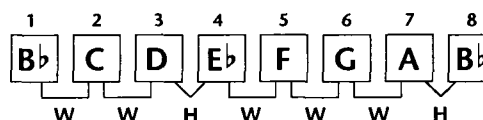
3. If we look carefully at the C major scale above, we can see characteristics found in all major scales.

- Major scales contain eight notes. The first note and the last note are the same and are located an octave apart. The first note of the scale gives the scale its name.
 - Major scales are built entirely of whole steps with the exception of half steps which occur between the third and fourth notes of the scale and again between the seventh and eighth notes of the scale.
 - Major scales are built using the basic musical alphabet patterns. This means each letter will be used only once (except for the octave) and will always be found in alphabetical order.
4. If we maintain the major scale pattern of whole and half steps, we can build a major scale starting on any note. All major scales (with the exception of C major) require one or more sharps or flats to maintain the whole step/half step pattern. Major scales will contain sharps only or flats only, *never a combination*.

The D major scale requires two sharps (F# and C#) to maintain the pattern.



The B \flat major scale requires two flats (B \flat and E \flat) to maintain the pattern.



Note: When writing major scales, always begin by first writing out the basic alphabet pattern and then, working left to right, check the size of each step (whole or half) adding sharps or flats as needed to maintain the major scale pattern. Always work left to right to avoid errors.

5. Scales can be written ascending (going up – like those you’ve seen thus far) and descending (going down). To write a descending scale, simply write the scale backward. Look at the B \flat major scale shown above. Here it is descending (going down – or backward): B \flat , A, G, F, E \flat , D, C, B \flat .

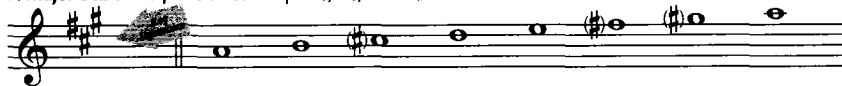
Book Three, Page 60. This unit went through more revisions than any other unit in the Third Book. As the scope and focus of the book changed the content of this first lesson changed too. Originally, the third book assumed that students had some theory background (preferably Books One and Two of the series), but as Book Three evolved into a stand-alone comprehensive volume, this assumption disappeared. Many details omitted in the early drafts of the book had to be included in the new version. After numerous re-writes, this lesson (and the unit as a whole) found peace.

6. The sharps or flats used in a major scale can be compiled into a list (called the **key signature**) and placed at the beginning of a piece of music. The key signature not only tells musicians which notes to sharp or flat, it also indicates the scale that was used to write the piece.

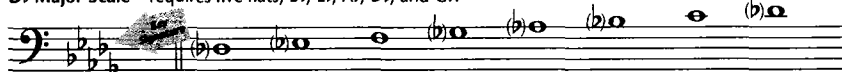
B \flat Major Scale – requires two* flats: B \flat and E \flat .



A Major Scale – requires three sharps: F \sharp , C \sharp , and G \sharp .



D \flat Major Scale – requires five flats, B \flat , E \flat , A \flat , D \flat , and G \flat .



7. Sharps and flats placed in the key signature are always written on specific lines and spaces and always follow a specific order. *It is important to note that the accidentals will not appear in the scale in the same order they appear in the key signature.*

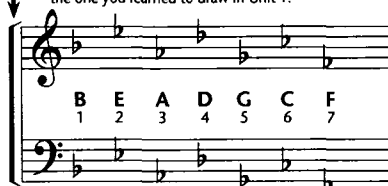
Note: This is another style of brace. It functions just like the one you learned to draw in Unit 1.



The **order of sharps** is F, C, G, D, A, E, B.

The sharps will always appear in this order:

- One sharp – F \sharp .
- Two sharps – F \sharp and C \sharp .
- Three sharps – F \sharp , C \sharp , and G \sharp .
- Four sharps – F \sharp , C \sharp , G \sharp , and D \sharp .
- Five sharps – F \sharp , C \sharp , G \sharp , D \sharp , and A \sharp .
- Six sharps – F \sharp , C \sharp , G \sharp , D \sharp , A \sharp , and E \sharp .
- Seven sharps – F \sharp , C \sharp , G \sharp , D \sharp , A \sharp , E \sharp , and B \sharp .



The **order of flats** is B, E, A, D, G, C, F.

The flats will always appear in this order:

- One flat – B \flat .
- Two flats – B \flat and E \flat .
- Three flats – B \flat , E \flat , and A \flat .
- Four flats – B \flat , E \flat , A \flat , and D \flat .
- Five flats – B \flat , E \flat , A \flat , D \flat , and G \flat .
- Six flats – B \flat , E \flat , A \flat , D \flat , G \flat , and C \flat .
- Seven flats – B \flat , E \flat , A \flat , D \flat , G \flat , C \flat , and F \flat .

8. Notice that the order of flats is simply the order of sharps in reverse.



*Please note that while appearing twice in the scale, B \flat is only written in the key signature once, and only counts as one of the two flats. Accidentals in the key signature affect every note with that letter name, regardless of the line, space, or ledger line on which they are written. One B \flat in the key signature means that all B's are flat, no matter where or how many times they appear.

unit 5 *BOOK THREE*

9. Musicians memorize fifteen major scales and their matching key signatures. Seven scales require sharps to maintain the major scale pattern. Seven scales require flats to maintain the major scale pattern. One scale (C major) requires no sharps or flats to maintain the major scale pattern.

MAJOR SCALES AND KEY SIGNATURES WHICH USE SHARPS

The image shows five musical staves, each representing a major scale with sharps. From left to right: G Major (one sharp), D Major (two sharps), A Major (three sharps), E Major (four sharps), and B Major (five sharps). Each staff includes a treble clef, a key signature with the appropriate sharps, and the notes of the scale written in a sequence of whole and half steps. Below each staff, the scale is labeled with its name and the key signature (e.g., G Major, F# C#). At the bottom of the image, the scale patterns are summarized as: G: F# C#; D: F# C# G#; A: F# C# G# D#; E: F# C# G# D# A#; B: F# C# G# D# A# E#.

The G major scale requires one sharp – F# – to maintain the major scale pattern of whole and half steps.
 The D major scale requires two sharps – F# and C# – to maintain the major scale pattern.
 The A major scale requires three sharps – F#, C#, and G# – to maintain the major scale pattern.
 The E major scale requires four sharps – F#, C#, G#, and D# – to maintain the major scale pattern.
 The B major scale requires five sharps – F#, C#, G#, D#, and A# – to maintain the major scale pattern.
 The F# major scale requires six sharps – F#, C#, G#, D#, A#, and E# – to maintain the major scale pattern.
 The C# major scale requires seven sharps – F#, C#, G#, D#, A#, E#, and B# – to maintain the pattern.

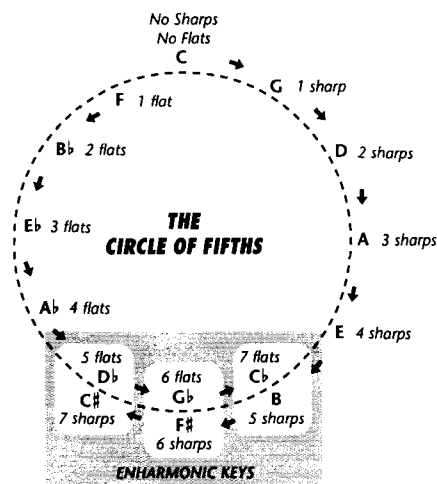
MAJOR SCALES AND KEY SIGNATURES WHICH USE FLATS

The image shows seven musical staves, each representing a major scale with flats. From left to right: F Major (one flat), Bb Major (two flats), Eb Major (three flats), Ab Major (four flats), Db Major (five flats), Gb Major (six flats), and Cb Major (seven flats). Each staff includes a treble clef, a key signature with the appropriate flats, and the notes of the scale written in a sequence of whole and half steps. Below each staff, the scale is labeled with its name and the key signature (e.g., F Major, Bb Major). At the bottom of the image, the scale patterns are summarized as: F: Bb; Bb: Bb Eb; Eb: Bb Eb Ab; Ab: Bb Eb Ab Db; Db: Bb Eb Ab Db Gb; Gb: Bb Eb Ab Db Gb Cb; Cb: Bb Eb Ab Db Gb Cb Fb.

The F major scale requires one flat – Bb – to maintain the major scale pattern of whole and half steps.
 The Bb major scale requires two flats – Bb and Eb – to maintain the major scale pattern.
 The Eb major scale requires three flats – Bb, Eb, and Ab – to maintain the major scale pattern.
 The Ab major scale requires four flats – Bb, Eb, Ab, and Db – to maintain the major scale pattern.
 The Db major scale requires five flats – Bb, Eb, Ab, Db, and Gb – to maintain the major scale pattern.
 The Gb major scale requires six flats – Bb, Eb, Ab, Db, Gb, and Cb – to maintain the major scale pattern.
 The Cb major scale requires seven flats – Bb, Eb, Ab, Db, Gb, Cb, and Fb – to maintain the pattern.

10. Students can use their knowledge of key signatures to write major scales quickly and with little chance for error. To write a major scale, simply begin with the basic alphabet pattern, and then add the accidentals from the key signature. For example, to write an Eb major scale, write the E to E basic alphabet pattern (E, F, G, A, B, C, D, E) and then add the accidentals from the Eb major key signature (Bb, Eb, and Ab). The answer would be: Eb, F, G, Ab, Bb, C, D, Eb. Remember, accidentals do not appear in the scale in the same order they appear in the key signature.

11. Musicians use many tools to help them memorize the fifteen major key signatures. The most popular is the **Circle of Fifths**, which shows all of the signatures on a clock-like device. The circle begins with C major at the top. Moving clockwise to the right, are the sharp keys. Moving counterclockwise to the left, are the flat keys. The sharp and flat keys cross at the bottom of the circle and show the three enharmonic keys.
12. The **Chart of Fifths** is the same information presented in a vertical chart. The right side of the chart shows the sharp keys; the left side of the chart shows the flat keys. The enharmonic keys are connected with dotted lines at the bottom of the chart.
13. Both charts move up or down in order by fifths (hence the name "of fifths"). This means each new key is five letter names *higher* than the one before on the sharp side; each new key is five letter names *lower* than the one before on the flat side.



THE CHART OF FIFTHS

C Major - No Sharps, No Flats

| FLAT KEY SIGNATURES | | SHARP KEY SIGNATURES | |
|---------------------|---------|----------------------|----------|
| F major | 1 flat | G major | 1 sharp |
| B \flat major | 2 flats | D major | 2 sharps |
| E \flat major | 3 flats | A major | 3 sharps |
| A \flat major | 4 flats | E major | 4 sharps |
| D \flat major | 5 flats | B major | 5 sharps |
| G \flat major | 6 flats | F \sharp major | 6 sharps |
| C \flat major | 7 flats | C \sharp major | 7 sharps |

ENHARMONIC KEYS

14. The bottom of each chart shows the **enharmonic keys**. Each pair of scales is spelled differently but will sound the same and will use the same keys on the piano and the same fingerings on a wind instrument.
15. There are several important observations that students should make when working with key signatures:
- Only two of the sharp keys (F \sharp and C \sharp) have the term "sharp" in the key name.
 - All of the flat keys have the term "flat" in the key name (with the exception of F major).
 - In flat keys, the next to the last flat will always reveal the name of the key (except for F major).
 - In sharp keys, one half step above the last sharp will reveal the name of the key.
 - When writing sharp key signatures on the treble staff, the third sharp will always be placed on the first space above the staff.
 - When writing flat key signatures on the bass staff, the last flat will always be placed on the first space below the staff.
 - C major has no sharps or flats; C \sharp major has all sharps; C \flat major has all flats. C is "all or nothing."

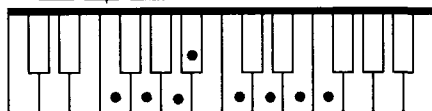
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Book Three, Page 63. Page four of Lesson Seven (Major Scale Review). Notice the inclusion of both the Circle of Fifths and the Chart of Fifths.

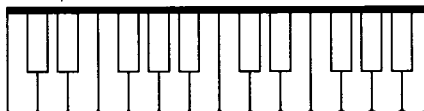
unit 5 *BOOK THREE*
Exercise 5.1 - Writing Major Scales

Directions: Using the major scale pattern, write the following scales. Mark the matching keys on the piano.

1. F G A B \flat C D E F



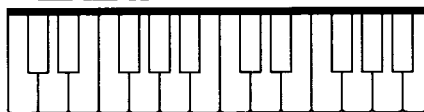
8. G _____



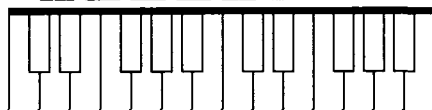
2. B \flat _____



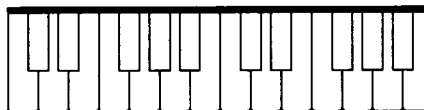
9. D _____



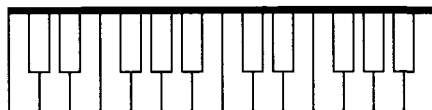
3. E \flat _____



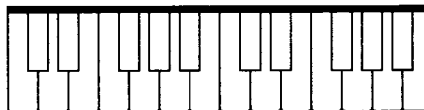
10. A _____



4. A \flat _____



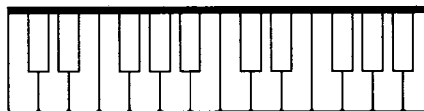
11. E _____



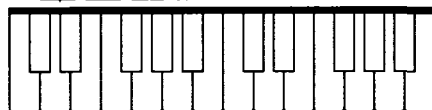
5. D \flat _____



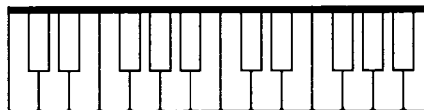
12. B _____



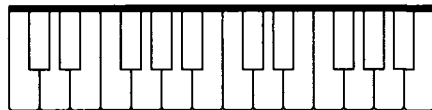
6. G \flat _____



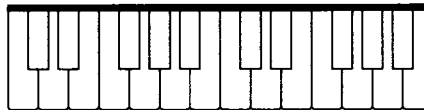
13. F \sharp _____



7. C \flat _____



14. C \sharp _____



Book Three, Page 64. While many exercises in this unit are similar to those found in Books One and Two, some are not. The exercise shown above asks students to write all the major scales (excluding C major – there simply was not room to fit it onto the page) using letter names and then by placing dots on the piano keyboard.

Exercise 5.2 - Identifying Major Scales

Directions: Answer "yes" or "no" to each question below.

1. Is the scale below the D major scale? _____



8. Is the scale below the A♭ major scale? _____



2. Is the scale below the E♭ major scale? _____



9. Is the scale below the E major scale? _____



3. Is the scale below the A major scale? _____



10. Is the scale below the D♭ major scale? _____



4. Is the scale below the B♭ major scale? _____



11. Is the scale below the B major scale? _____



5. Is the scale below the F♯ major scale? _____



12. Is the scale below the F major scale? _____



6. Is the scale below the C♭ major scale? _____



13. Is the scale below the G major scale? _____



7. Is the scale below the C♯ major scale? _____



14. Is the scale below the G♭ major scale? _____



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Book Three, Page 65. A reverse of the concept from the previous page. Now students are shown the dots and asked if they match a given scale.

unit 5 *BOOK THREE*
Exercise 5.3 - Major Key Signature Review

Directions: Provide the missing information for the chart below.

| Major Key | Key Signature | Key Signature | Major Key | Mix | Mix |
|----------------------|---------------|---------------------------|-----------|----------------------|---------|
| 1. E major | 4 sharps | 26. No sharps
No flats | C major | 51. 2 sharps | D major |
| 2. E \flat major | | 27. 1 sharp | | 52. D \flat major | 5 flats |
| 3. D \flat major | | 28. 1 flat | | 53. 4 flats | |
| 4. B \flat major | | 29. 2 sharps | | 54. A major | |
| 5. A \flat major | | 30. 2 flats | | 55. 1 flat | |
| 6. G \flat major | | 31. 3 sharps | | 56. F \sharp major | |
| 7. C \flat major | | 32. 3 flats | | 57. 4 sharps | |
| 8. D major | | 33. 4 sharps | | 58. E \flat major | |
| 9. E major | | 34. 4 flats | | 59. 7 flats | |
| 10. G major | | 35. 5 sharps | | 60. C \sharp major | |
| 11. F \sharp major | | 36. 5 flats | | 61. 2 flats | |
| 12. A major | | 37. 6 sharps | | 62. B major | |
| 13. C \sharp major | | 38. 6 flats | | 63. 1 sharp | |
| 14. B major | | 39. 7 sharps | | 64. G \flat major | |
| 15. F major | | 40. 7 flats | | 65. 1 flat | |
| 16. G major | | 41. 1 flat | | 66. C \sharp major | |
| 17. E \flat major | | 42. 3 flats | | 67. 2 sharps | |
| 18. F \sharp major | | 43. 2 flats | | 68. E \flat major | |
| 19. D major | | 44. 5 flats | | 69. 5 sharps | |
| 20. B \flat major | | 45. 6 sharps | | 70. G major | |
| 21. E major | | 46. 2 sharps | | 71. 4 flats | |
| 22. A \flat major | | 47. 1 sharp | | 72. E major | |
| 23. B major | | 48. 4 sharps | | 73. 3 sharps | |
| 24. G \flat major | | 49. 7 flats | | 74. B \flat major | |
| 25. A major | | 50. 7 sharps | | 75. 6 sharps | |

Book Three, Page 66. Students must provide the missing information for each given key signature.

Exercise 5.4 - Major Key Signature Review

Directions: Provide the number, type, and a list of the accidentals found in each major key signature below.

- | | | | | | |
|--------------|-----------------------|-------|--------------|-------|-------|
| 1. C major | no sharps
no flats | _____ | 30. E major | _____ | _____ |
| 2. G major | 1 sharp | F# | 31. F major | _____ | _____ |
| 3. D major | _____ | _____ | 32. C# major | _____ | _____ |
| 4. A major | _____ | _____ | 33. Gb major | _____ | _____ |
| 5. E major | _____ | _____ | 34. D major | _____ | _____ |
| 6. B major | _____ | _____ | 35. B major | _____ | _____ |
| 7. F# major | _____ | _____ | 36. Ab major | _____ | _____ |
| 8. C# major | _____ | _____ | 37. C major | _____ | _____ |
| 9. C major | _____ | _____ | 38. Eb major | _____ | _____ |
| 10. F major | _____ | _____ | 39. A major | _____ | _____ |
| 11. Bb major | _____ | _____ | 40. Db major | _____ | _____ |
| 12. Eb major | _____ | _____ | 41. G major | _____ | _____ |
| 13. Ab major | _____ | _____ | 42. Cb major | _____ | _____ |
| 14. Db major | _____ | _____ | 43. F# major | _____ | _____ |
| 15. Gb major | _____ | _____ | 44. Bb major | _____ | _____ |
| 16. Cb major | _____ | _____ | 45. G major | _____ | _____ |
| 17. A major | _____ | _____ | 46. F major | _____ | _____ |
| 18. Ab major | _____ | _____ | 47. D major | _____ | _____ |
| 19. E major | _____ | _____ | 48. Bb major | _____ | _____ |
| 20. Eb major | _____ | _____ | 49. A major | _____ | _____ |
| 21. D major | _____ | _____ | 50. Eb major | _____ | _____ |
| 22. Db major | _____ | _____ | 51. Ab major | _____ | _____ |
| 23. B major | _____ | _____ | 52. E major | _____ | _____ |
| 24. Bb major | _____ | _____ | 53. Db major | _____ | _____ |
| 25. G major | _____ | _____ | 54. B major | _____ | _____ |
| 26. Gb major | _____ | _____ | 55. F# major | _____ | _____ |
| 27. F major | _____ | _____ | 56. Gb major | _____ | _____ |
| 28. F# major | _____ | _____ | 57. C# major | _____ | _____ |
| 29. C major | _____ | _____ | 58. Cb major | _____ | _____ |

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Book Three, Page 67. This exercise reinforces students' knowledge of the order of sharps and flats as well as the names of the major keys.

unit 5 **BOOK THREE**
Exercise 5.5 - Writing Major Key Signatures – Trace Exercise

Directions: Trace the key signatures shown below. Notice that the third sharp is written on the first space above the staff in treble clef. The last flat is written on the first space below the staff in bass clef.

The exercise consists of eight musical staves arranged in four rows and two columns. Each row contains a pair of staves: a treble clef staff on the left and a bass clef staff on the right. The left column shows major key signatures with sharps, and the right column shows minor key signatures with flats. Each staff includes a sequence of notes with fingerings (1-7) written below them.

| Row | Staff | Notes | Fingerings |
|-----|--------|---------------------|---------------------|
| 1 | Treble | F, C, G, D, A, E, B | 1, 2, 3, 4, 5, 6, 7 |
| | Bass | B, E, A, D, G, C, F | 1, 2, 3, 4, 5, 6, 7 |
| 2 | Treble | F, C, G, D, A, E, B | 1, 2, 3, 4, 5, 6, 7 |
| | Bass | B, E, A, D, G, C, F | 1, 2, 3, 4, 5, 6, 7 |
| 3 | Treble | F, C, G, D, A, E, B | 1, 2, 3, 4, 5, 6, 7 |
| | Bass | B, E, A, D, G, C, F | 1, 2, 3, 4, 5, 6, 7 |
| 4 | Treble | F, C, G, D, A, E, B | 1, 2, 3, 4, 5, 6, 7 |
| | Bass | B, E, A, D, G, C, F | 1, 2, 3, 4, 5, 6, 7 |

Book Three, Page 68. I wanted to review the placement of key signature accidentals without a re-run of the exercises used in Books One and Two. After much deliberation, I found this exercise, in a handwritten format (I had written it for my middle school students), lurking in a file drawer. I decided to include it here and have been very pleased with its success.

Exercise 5.6 - Writing Major Key Signatures (Sharp Keys Only)

Directions: Write the requested major key signature. Be sure to follow the exact placement and order shown on pages 61 and 62.



1. G major

2. D major

3. A major

4. E major



5. B major

6. F# major

7. C# major

8. B major



9. F# major

10. A major

11. E major

12. C# major

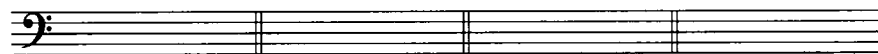


13. G major

14. B major

15. D major

16. F# major

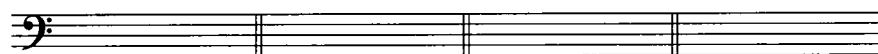


17. G major

18. D major

19. A major

20. E major

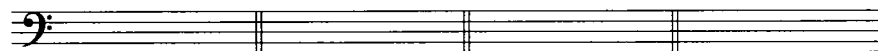


21. B major

22. F# major

23. C# major

24. A major

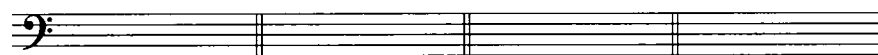


25. C# major

26. E major

27. G major

28. B major



29. D major

30. F# major

31. A major

32. C# major

Book Three, Page 69. This is the first of four key signature writing pages. The first two pages focus solely on sharp key signatures or flat key signatures; the final two pages are mixed.

Exercise 5.10 - Identifying Major Key Signatures

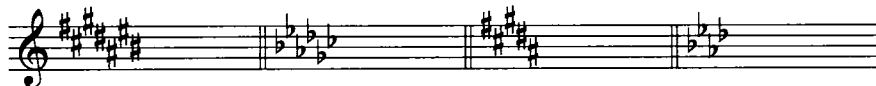
Directions: Name each major key given below.



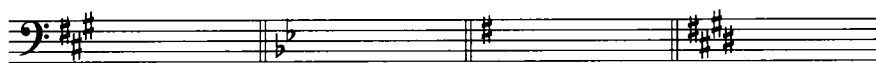
1. _____ major 2. _____ major 3. _____ major 4. _____ major



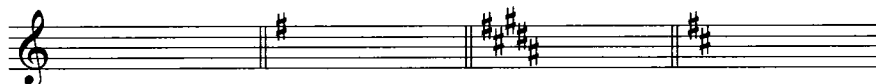
5. _____ major 6. _____ major 7. _____ major 8. _____ major



9. _____ major 10. _____ major 11. _____ major 12. _____ major



13. _____ major 14. _____ major 15. _____ major 16. _____ major



17. _____ major 18. _____ major 19. _____ major 20. _____ major



21. _____ major 22. _____ major 23. _____ major 24. _____ major



25. _____ major 26. _____ major 27. _____ major 28. _____ major



29. _____ major 30. _____ major 31. _____ major 32. _____ major

Book Three, Page 73. Two pages of mixed key signatures are provided in Book Three.

Exercise 5.12 - Sharp Key Review

Directions: Write the requested major key signature in treble and bass clef.



1. G major

2. D major

3. A major

4. E major



5. B major

6. F# major

7. C# major

Directions: Using your knowledge of key signatures, write the requested major scales below. The first note is given.

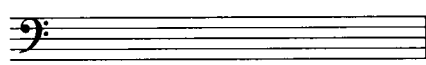
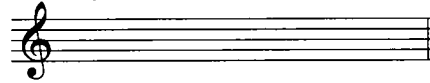
| | | | | | | | | |
|---|----|--|--|--|--|--|--|--|
| 1 | C | | | | | | | |
| 2 | G | | | | | | | |
| 3 | D | | | | | | | |
| 4 | A | | | | | | | |
| 5 | E | | | | | | | |
| 6 | B | | | | | | | |
| 7 | F# | | | | | | | |
| 8 | C# | | | | | | | |

Book Three, Page 75. This page (and its flat key companion – not shown) were modeled after an exercise found in Joseph L. Brumeloe's *Music 100 Course Pack*.

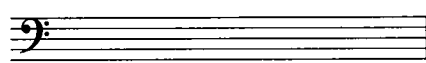
Exercise 5.14 - Writing Major Scales

Directions: Write the requested major scale, ascending only, in whole notes. Do not write a key signature.

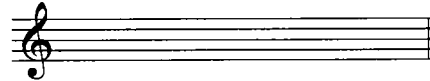
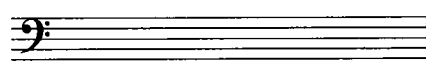
1. A major

9. B \flat major2. D \flat major

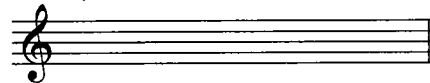
10. C major



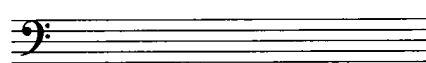
3. G major

11. A \flat major

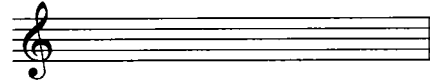
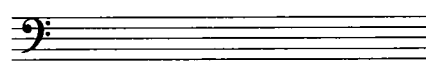
4. F major



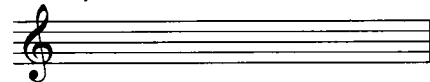
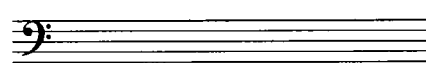
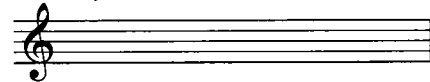
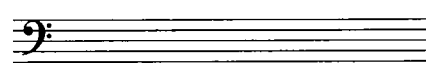
12. D major



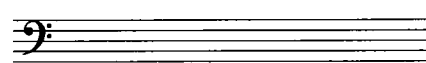
5. C major

13. C \sharp major

6. E major

14. E \flat major7. C \flat major15. F \sharp major

8. B major

16. G \flat major

Book Three, Page 77. After writing major scales using only letter names (the previous two pages), students are now asked to write the major scales on the staff in treble and bass clef. This is the first of two pages. (Page two is not shown.)

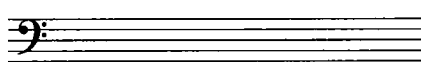
Exercise 5.16 - Writing Major Scales – Descending

Directions: Write the requested major scale, **descending** only, in whole notes. Do not write a key signature.

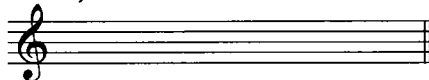
1. C major



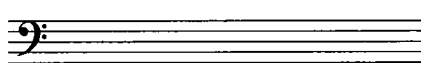
9. D major



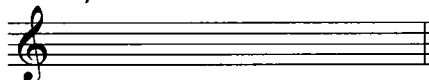
2. E major



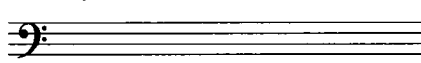
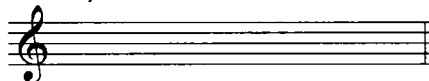
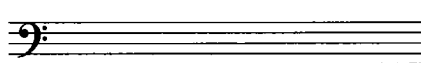
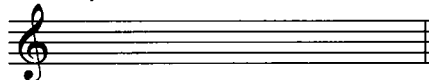
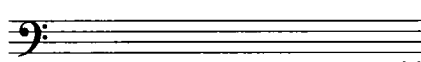
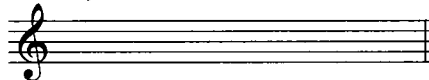
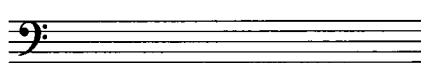
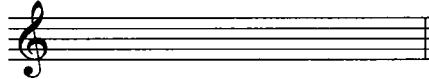
10. F major



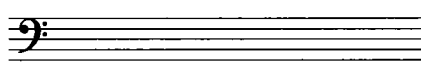
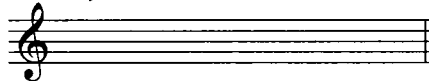
3. G major



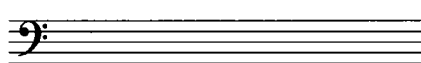
11. A major

4. B \flat major12. C \sharp major5. D \flat major13. E \flat major6. F \sharp major14. G \flat major7. A \flat major

15. B major

8. C \flat major

16. G major



Book Three, Page 79. This page asks students to write *descending* major scales on the staff in treble and bass clef.

LESSON 8: DEGREE NAME REVIEW

1. Each note in a major scale can be referred to by **letter name**, **degree number***, **solfège syllable**, or by **proper degree name**. Look at the C major scale example below.

LETTER NAMES

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

DEGREE NUMBERS*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|---|---|---|---|---|---|---|---|

SOLFÈGE SYLLABLES

| | | | | | | | |
|----|----|----|----|-----|----|----|----|
| Do | Re | Mi | Fa | Sol | La | Ti | Do |
|----|----|----|----|-----|----|----|----|

PROPER DEGREE NAMES

| | | | | | | | |
|-------|------------|---------|-------------|----------|------------|--------------|-------|
| Tonic | Supertonic | Mediant | Subdominant | Dominant | Submediant | Leading Tone | Tonic |
|-------|------------|---------|-------------|----------|------------|--------------|-------|

2. Degree numbers, solfège syllables, and proper degree names remain the same for all major scales. Look at the A \flat major example shown below.

LETTER NAMES

| | | | | | | | |
|-----------|-----------|---|-----------|-----------|---|---|-----------|
| A \flat | B \flat | C | D \flat | E \flat | F | G | A \flat |
|-----------|-----------|---|-----------|-----------|---|---|-----------|

DEGREE NUMBERS

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
|---|---|---|---|---|---|---|---|

SOLFÈGE SYLLABLES

| | | | | | | | |
|----|----|----|----|-----|----|----|----|
| Do | Re | Mi | Fa | Sol | La | Ti | Do |
|----|----|----|----|-----|----|----|----|

PROPER DEGREE NAMES

| | | | | | | | |
|-------|------------|---------|-------------|----------|------------|--------------|-------|
| Tonic | Supertonic | Mediant | Subdominant | Dominant | Submediant | Leading Tone | Tonic |
|-------|------------|---------|-------------|----------|------------|--------------|-------|

3. Degree numbers, solfège syllables, and proper degree names remain the same for all major scales. In a major scale:
- | | |
|---|--|
| scale degree 1 is always Tonic or Do; | scale degree 5 is always Dominant or Sol; |
| scale degree 2 is always Supertonic or Re; | scale degree 6 is always Submediant or La; |
| scale degree 3 is always Mediant or Mi; | scale degree 7 is always Leading Tone or Ti; |
| scale degree 4 is always Subdominant or Fa; | scale degree 8 is always Tonic or Do. |
4. In some theory books, students will see a special symbol called a carat (^) placed over a scale degree number. For example, the fourth note of a scale would be referred to as "scale degree four" or $\hat{4}$.

*Each note of a scale is called a "scale degree" and is given a number. The first note of a scale is called "scale degree one." The second note of a scale is called "scale degree two." The third note of a scale is called "scale degree three," and so on.

Book Three, Page 80. This page is very similar to its counterpart in Book Two (see page 230 of this document) with some slight variations in the graphics used.

Exercise 5.17 - Thinking In Keys

Directions: You are given the name of a major key. You are also given the proper degree name, the solfège syllable, or the scale degree number. Provide the matching pitch name.

| Key | Degree | Pitch Name | Key | Degree | Pitch Name |
|----------------------|--------------|------------|----------------------|--------------|------------|
| 1. D major | Supertonic | E | 26. F major | Submediant | |
| 2. F major | Fa | | 27. G major | Sol | |
| 3. B major | Mediant | | 28. E major | Dominant | |
| 4. E major | Re | | 29. C major | 7 | |
| 5. G major | 5 | | 30. B major | Subdominant | |
| 6. C major | Subdominant | | 31. D \flat major | Mi | |
| 7. A major | Ti | | 32. F major | Dominant | |
| 8. F \sharp major | Dominant | | 33. E \flat major | Re | |
| 9. B \flat major | La | | 34. C \flat major | Mediant | |
| 10. G \flat major | Submediant | | 35. A major | La | |
| 11. F \sharp major | 3 | | 36. A \flat major | Leading Tone | |
| 12. C \sharp major | Tonic | | 37. E major | Do | |
| 13. G \flat major | Sol | | 38. F \sharp major | Submediant | |
| 14. D \flat major | Leading Tone | | 39. F major | Ti | |
| 15. C major | 2 | | 40. B major | Tonic | |
| 16. E major | Mediant | | 41. B \flat major | 4 | |
| 17. G major | Do | | 42. C \sharp major | Leading Tone | |
| 18. B \flat major | Subdominant | | 43. C major | 6 | |
| 19. D major | 6 | | 44. C \flat major | Dominant | |
| 20. F major | Supertonic | | 45. D major | Sol | |
| 21. A \flat major | Fa | | 46. C \flat major | Re | |
| 22. C \sharp major | Mediant | | 47. E \flat major | Leading Tone | |
| 23. E \flat major | Dominant | | 48. A \flat major | 6 | |
| 24. F major | Leading Tone | | 49. C \flat major | Fa | |
| 25. A major | 2 | | 50. D \flat major | Supertonic | |

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Book Three, Page 81. Two pages such as this one (the second is not shown) reinforce students' ability to "think in keys." Again, while similar exercises exist in Book Two, all exercise items in Book Three are new creations.

Exercise 5.19 - Thinking In Keys

Directions: Answer the questions below.

1. _____ In this major scale, F is the subdominant.
2. _____ In this major scale, G is the mediant.
3. _____ In this major scale, C# is the supertonic.
4. _____ In this major scale, F is the submediant.
5. _____ In this major scale, F is the mediant.
6. _____ In this major scale, E is the submediant.
7. _____ In this major scale, C is the supertonic.
8. _____ In this major scale, Bb is the leading tone.
9. _____ In this major scale, G is the subdominant.
10. _____ In this major scale, A is the tonic.
11. _____ In this major scale, G# is the dominant.
12. _____ In this major scale, B is the subdominant.
13. _____ In this major scale, D# is the leading tone.
14. _____ In this major scale, C is the dominant.
15. _____ In this major scale, F is the leading tone.
16. _____ In this major scale, E is Ti.
17. _____ In this major scale, Bb is Re.
18. _____ In this major scale, G is Sol.
19. _____ In this major scale, Ab is Fa.
20. _____ In this major scale, D is Do.
21. _____ In this major scale, C# is Mi.
22. _____ In this major scale, F# is La.
23. _____ In this major scale, G is scale degree seven.
24. _____ In this major scale, A is scale degree two.
25. _____ In this major scale, B is scale degree five.
26. _____ In this major scale, Eb is scale degree six.
27. _____ In this major scale, C is scale degree three.
28. _____ In this major scale, D is scale degree four.

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Book Three, Page 83. This exercise prepares students to begin transposing modes in the next Unit.

LESSON 9: THE CHURCH MODES

1. **Modes** are ancient scale patterns that were used in the chant music of the Roman Catholic church during the Middle Ages (about 500 to 1400 A.D.).
2. Modes are still used today in classical, jazz, rock, pop, and movie music.
3. Modes are sometimes called the "Church Modes" or the "Ecclesiastical Modes." (The word "ecclesiastical" means "church.")
4. There are seven modes. Each mode has a specific pattern of whole and half steps. These patterns can best be seen (and heard) by playing the modes using only the white keys of the piano.

The **Ionian Mode** is the same as our major scale played from scale degree one to scale degree one.
(1 to 1) C - D - E - F - G - A - B - C. (step pattern: W-W-H-W-W-W-H)

The **Dorian Mode** is the same as our major scale played from scale degree two to scale degree two.
(2 to 2) D - E - F - G - A - B - C - D. (step pattern: W-H-W-W-W-H-W)

The **Phrygian Mode** is the same as our major scale played from scale degree three to scale degree three.
(3 to 3) E - F - G - A - B - C - D - E. (step pattern: H-W-W-W-H-W-W)

The **Lydian Mode** is the same as our major scale played from scale degree four to scale degree four.
(4 to 4) F - G - A - B - C - D - E - F. (step pattern: W-W-W-H-W-W-H)

The **Mixolydian Mode** is the same as our major scale played from scale degree five to scale degree five.
(5 to 5) G - A - B - C - D - E - F - G. (step pattern: W-W-H-W-W-H-W)

The **Aeolian Mode** is the same as our major scale played from scale degree six to scale degree six.
(6 to 6) A - B - C - D - E - F - G - A. (step pattern: W-H-W-W-H-W-W)

The **Locrian Mode** is the same as our major scale played from scale degree seven to scale degree seven.
(7 to 7) B - C - D - E - F - G - A - B. (step pattern: H-W-W-H-W-W-W)

Note: The Locrian mode was never used in chant. It existed only as a theoretical possibility.



5. A mode can be written starting on any pitch as long as the pattern of whole steps and half steps required for that mode is maintained. Instead of memorizing seven different step patterns, musicians often relate modes to major scales. Study the examples shown below.

Problem: Write a G Dorian Mode.

- Know that the Dorian Mode is based on the second scale degree of a major scale.
- Ask the question, "G is the second note of what major scale?" (The answer is F major.)
- Write the G to G alphabet pattern:
G A B C D E F G
- Insert the F major key signature (B \flat):
G A B \flat C D E F G

Problem: Write an A \flat Lydian Mode.

- Know that the Lydian Mode is based on the fourth scale degree of a major scale.
- Ask the question, "A \flat is the fourth note of what major scale?" (The answer is E \flat major.)
- Write the A to A alphabet pattern:
A B C D E F G A
- Insert the E \flat major key signature (B \flat , E \flat , A \flat):
A \flat B \flat C D E \flat F G A \flat

Book Three, Page 86. Students are taught to transpose the modes by relating them to various degrees of the major scale.

Unit Review Questions

Directions: Write the following modes.

1. _____

C Lydian

2. _____

E \flat Phrygian

3. _____

D Locrian

4. _____

B Aeolian

5. _____

F Mixolydian

6. _____

F \sharp Dorian

7. _____

G \flat Ionian

8. _____

A \sharp Phrygian

9. _____

E Lydian

10. _____

B \flat Dorian

11. _____

F Aeolian

12. _____

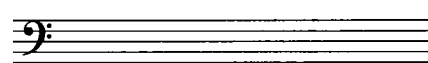
C \sharp Mixolydian

Directions: Write the following modes on the staff—ascending only. Be careful, the clefs change. Be sure to place accidentals before the notes they are to affect on the exact same line or space as the notes they are to affect.

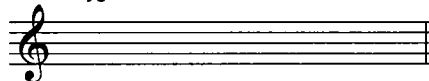
1. A Lydian



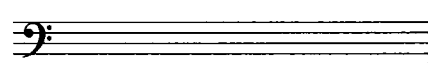
5. F \sharp Mixolydian



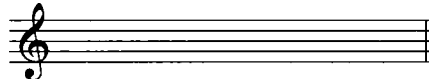
2. G Phrygian



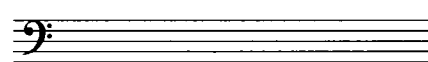
6. E \flat Dorian



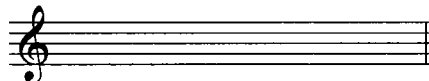
3. E Locrian



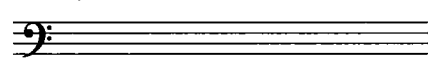
7. C \sharp Ionian



4. D Aeolian



8. B \flat Lydian



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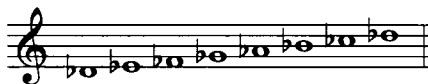
Book Three, Page 87. Students are asked to transpose modes by first writing just letter names and later by writing them on the staff.

unit 6 **BOOK THREE**

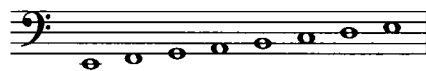
Directions: Answer the following questions.

1. _____ Modes are ancient $\frac{1}{2}$ patterns that were used hundreds of years ago.
2. _____ Modes were used in the $\frac{1}{2}$ music of the Roman Catholic church.
3. _____ Modes and Chant were used during the $\frac{1}{2}$, which lasted from about 500 to 1400 A.D.
4. _____ Modes are sometimes called $\frac{1}{2}$ or $\frac{1}{2}$ modes. (Write both answers in the blank, one over the other.)
5. _____ There are $\frac{1}{2}$ modes (give the number).
6. _____ Each mode has a specific $\frac{1}{2}$ of whole and half steps.
7. _____ These patterns are most easily seen if we play the modes using only the $\frac{1}{2}$ keys of the piano.
8. _____ The $\frac{1}{2}$ mode is the same as our major scale played from 1 to 1.
9. _____ The $\frac{1}{2}$ mode is the same as our major scale played from 2 to 2.
10. _____ The $\frac{1}{2}$ mode is the same as our major scale played from 3 to 3.
11. _____ The $\frac{1}{2}$ mode is the same as our major scale played from 4 to 4.
12. _____ The $\frac{1}{2}$ mode is the same as our major scale played from 5 to 5.
13. _____ The $\frac{1}{2}$ mode is the same as our major scale played from 6 to 6.
14. _____ The $\frac{1}{2}$ mode is the same as our major scale played from 7 to 7.
15. _____ This mode was never used in chant, it existed only as a theoretical possibility.
16. _____ A mode can be written starting on any pitch as long as the $\frac{1}{2}$ of whole steps and half steps required for that mode is maintained.
17. _____ Instead of memorizing seven different step patterns, musicians often relate modes to $\frac{1}{2}$ scales.

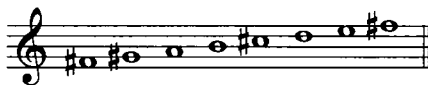
Directions: Identify the mode. (This is easy; just take the accidentals and create a key signature!)



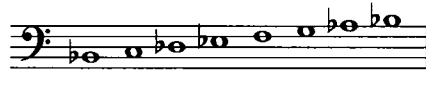
1. _____



3. _____



2. _____

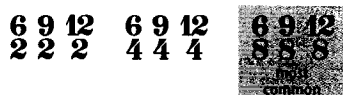


4. _____

Book Three, Page 88. The final page of the Unit Review Questions for Unit Six includes four modes for students to identify. While this skill is not heavily reinforced, I felt that it should be given some exposure in the book. I have also found that if students can identify the four modes shown above, they are also quite capable of identifying additional examples.

LESSON 10: COMPOUND TIME

1. Time signatures with a top number of six, nine, or twelve are called **compound time signatures**. The following are all compound time signatures.



Six-eight, nine-eight, and twelve-eight time are the most frequently encountered compound time signatures and will be the focus of this lesson.

2. In compound time, the time signature must be mathematically processed to give us the information we need.

6 The top number must be divided by three to get the total number of beats in each measure. ($6 \div 3 = 2$)

8 The note value indicated by the bottom number must be multiplied by three to determine the note value that will get one beat. (The number eight means "eighth note.")

$$\text{♪} \times 3 = \text{♪}$$

3. In compound time, the note value indicated by the bottom number must be multiplied by three to determine the beat value. Therefore, each beat *divides* into three smaller note values (like triplets) called the division value. In all time signatures with eight as the bottom number, the beat value will be a dotted-quarter note, and the division value will be an eighth note (three of them).

| SIX-EIGHT TIME | NINE-EIGHT TIME | TWELVE-EIGHT TIME |
|--|---|---|
| <p>6 $6 \div 3 = 2$. Two beats in each measure.</p> <p>8 $\text{♪} \times 3 = \text{♪}$. Dotted-quarter note gets one beat.</p> <p>Each measure of six-eight time will contain two dotted-quarter notes (and/or rests) that equals two dotted-quarter notes.</p> <p>Note: A whole rest fills an entire measure with silence (even in six-eight time) regardless of the time signature.</p> | <p>9 $9 \div 3 = 3$. Three beats in each measure.</p> <p>8 $\text{♪} \times 3 = \text{♪}$. Dotted-quarter note gets one beat.</p> <p>Each measure of nine-eight time will contain three dotted-quarter notes (and/or rests) that equals three dotted-quarter notes.</p> <p>Note: A whole note value can fill an entire measure with sound in 9/8 time. Two or more notes must be tied. A whole rest fills an entire measure with silence.</p> | <p>12 $12 \div 3 = 4$. Four beats in each measure.</p> <p>8 $\text{♪} \times 3 = \text{♪}$. Dotted-quarter note gets one beat.</p> <p>Each measure of twelve-eight time will contain four dotted-quarter notes (and/or rests) that equals four dotted-quarter notes.</p> <p>Note: A whole rest fills an entire measure with silence (even in twelve-eight time) regardless of the time signature.</p> |

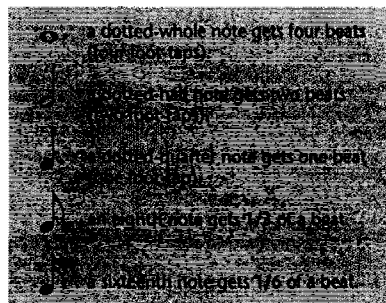
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Book Three, Page 89. While six-eight time was introduced in Book Two, this is students' first exposure to nine-eight and twelve-eight time. All three of these time signatures are explained in the charts at the bottom of the page.

unit 7 **BOOK THREE**

4. In all compound time signatures with eight as the bottom number, notes (and their matching rests) will get the following beats. (Notice that larger note values are dotted in compound meter.)



Remember, the time signature sets the maximum number of beats for each measure. A dotted whole note will never appear in a measure of six-eight time (since it gets four beats and there are only two beats in a measure of six-eight time).

5. Just as we can classify simple time signatures as duple, triple, or quadruple, so too can compound time signatures be classified.

Time signatures with a top number of six are said to be in **compound-duple meter**. ($6 \div 3 = 2$).

6 6 6
2 4 8

Time signatures with a top number of nine are said to be in **compound-triple meter**. ($9 \div 3 = 3$).

9 9 9
2 4 8

Time signatures with a top number of twelve are said to be in **compound-quadruple meter**. ($12 \div 3 = 4$).

12 12 12
2 4 8

6. In six-eight, nine-eight, and twelve-eight time, eighth notes travel in sets of three (like triplets).



Exercise 7.1 - Review Questions





Directions: Answer the questions below.

1. _____ Time signatures with a top number of six, nine, or twelve are called _____ time signatures.
2. _____ The most frequently encountered compound time signatures are _____. (Write all three answers in the blank.)
3. _____ In a compound time signature, the top number must be divided by _____ to determine the total number of beats in each measure.
4. _____ In a compound time signature, the note value indicated by the bottom number must be multiplied by _____ to determine what note value will get one beat.
5. _____ In compound time, if the bottom number of the time signature is eight, what note value will get one beat? (Name it and draw it.)
6. _____ How many beats are in each measure of six-eight time?
7. _____ In six-eight time, what note value will get one beat? (Name it and draw it.)
8. _____ How many beats are in each measure of nine-eight time?
9. _____ In nine-eight time, what note value will get one beat? (Name it and draw it.)
10. _____ How many beats are in each measure of twelve-eight time?

Book Three, Page 90. This page, the second of Lesson Ten (Compound Meter), explains meter classification (duple, triple, quadruple) in compound time.

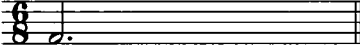
LESSON 11: COUNTING IN COMPOUND TIME

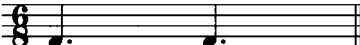
| COMPARING SIMPLE AND COMPOUND TIME SIGNATURES | | | |
|---|---|---|---|
| SIMPLE TIME | <p>beat value 1 2</p> <p>division value (2:1)</p> | <p>beat value 1 2 3</p> <p>division value</p> | <p>beat value 1 2 3 4</p> <p>division value</p> |
| | DUPLE | TRIPLE | QUADRUPLE |
| COMPOUND TIME | <p>beat value 1 2</p> <p>division value (3:1)</p> | <p>beat value 1 2 3</p> <p>division value</p> | <p>beat value 1 2 3 4</p> <p>division value</p> |

- Time signatures with a top number of two, three, or four are called **simple time** signatures.
- Time signatures with a top number of six, nine, or twelve are called **compound time** signatures.
- In simple time, the beat value divides at a 2:1 ratio (two eighth notes for each quarter note).
- In compound time, the beat value divides at a 3:1 ratio (three eighth notes for each dotted quarter note – like a triplet).
- The duplet () does not exist naturally in compound time. It is borrowed from simple time. A small "2" is placed over the duplet to remind us that the figure is a **borrowed division**. A duplet is counted just like an eighth note pair (1 +).
- The triplet () does not exist naturally in simple time. It is borrowed from compound time. A small "3" is placed over the triplet to remind us that this figure is also a borrowed division.
- Notice the similarities between two-four time and six-eight time. Six-eight time is counted just like two-four time with a triplet on each beat.
- Notice the similarities between three-four time and nine-eight time. Nine-eight time is counted just like three-four time with a triplet on each beat.
- Notice the similarities between four-four time and twelve-eight time. Twelve-eight time is counted just like four-four time with a triplet on each beat.
- In six-eight time, the dotted-half note () fills an entire measure with sound.
- In nine-eight time, no single note value can fill an entire measure with sound. A tie must be used to connect two or more note values for this purpose.
- In twelve-eight time, the dotted-whole note () fills an entire measure with sound.
- A whole rest is used to fill an entire measure with silence in all time signatures – both simple and compound.

Book Three, Page 92. This chart was created long before Book Three was ever begun. I have used it successfully for years to show students the relationship between two-four and six-eight, three-four and nine-eight, and four-four and twelve eight. I have also found that once students grasp counting rhythms in these six signatures, they can easily be taught to count rhythms in most any meter.

14. Study the six-eight time counting samples below. Rhythms written in nine-eight and twelve-eight time look and are counted the same as those found in six-eight time. The only difference is the total number of beats in each measure.

1 
1 >

2 
1 2

3 
1 la le 2 la le

4 
1 le 2 la le

5 
1 la 2 la le

6 
1 (la) le 2
Do not confuse with a duplet - has no "2."

7 
1 la le (2) la le
2 ← A duplet - has a "2."

8 
1 + 2 la le

9 
(1) la le 2 la (le)

15. Sixteenth notes are counted using 1-ta-la-ta-le-ta. Notice that the syllable "ta" is inserted after each part of the beat (after 1, la, and le) to represent the sixteenth notes. Each eighth note contains two sixteenth notes. Study the following samples.

1 
1 la le 2 la le

2 
1 ta la le 2 la le

3 
1 la le ta 2 la le

4 
1 la ta le 2 la le

5 
1 ta la ta le 2 la le

6 
1 la ta le ta 2 la le

7 
1 ta la ta le ta 2 la le

8 
1 ta la le ta 2 la le

9 
1 (ta, la) ta le 2 la le

Note: The compound time counting system used in this book is called the *Eastman Counting System* and was developed by Dr. Allen Irvine McHose during his tenure as professor of music theory at the Eastman School of Music in Rochester, New York.

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Book Three, Page 93. Page two of Lesson Eleven (Counting in Compound Time) shows counting samples for a variety of rhythms. For clarity, each example is written in six-eight time, but the counting of these figures easily transfers to nine-eight and twelve-eight time. Three pages of rhythm counting exercises (not shown) follow this lesson.

Exercise 7.6 - Find The Beat

Directions: Identify the beat or part of the beat to which the arrow points.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

Write your answers here.

| | | | |
|---------------|-----|-----|-----|
| 1. | 2. | 3. | 4. |
| 5. | 6. | 7. | 8. |
| ta of la of 1 | | | |
| 9. | 10. | 11. | 12. |

Exercise 7.7 - Name The Time Signature

Directions: Provide the time signature for each measure below (six-eight, nine-eight, twelve-eight). Remember, beams are typically used to group all of the notes contained within one beat.

| | | | |
|------------------------|--|------------------------|--|
| 1 <input type="text"/> | | 5 <input type="text"/> | |
| 2 <input type="text"/> | | 6 <input type="text"/> | |
| 3 <input type="text"/> | | 7 <input type="text"/> | |
| 4 <input type="text"/> | | 8 <input type="text"/> | |

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Book Three, Page 97. Exercise 7.7 asks students to identify the meter for a given measure of rhythm. A simple time version of this exercise was included in Unit Four (page 284 of this document).

LESSON 12: INTRODUCTION TO INTERVALS

1. An **interval** is the distance between two notes (on the staff or on the keyboard).

2. A **harmonic interval** is formed when two notes are played simultaneously (at the same time).



3. A **melodic interval** is formed when two notes are played successively (one after the other). Melodic intervals can be ascending (low to high) or descending (high to low).



4. The size of an interval is determined by counting the total number of letter names included. When counting letter names for intervals, always begin by calling the lower note in the pair "one." Count all letter names up to and including the top note. Look at the chart below which uses G as the bottom note.

| | | | | | | | |
|---|---|---|---|---|---|--|--|
| | | | | | | | |
| G and G
same pitch
Unison
(U) | G, A
2 letters
a Second
(2nd) | G, A, B
3 letters
a Third
(3rd) | G, A, B, C
4 letters
a Fourth
(4th) | G, A, B, C, D
5 letters
a Fifth
(5th) | G, A, B, C,
D, E
6 letters
a Sixth
(6th) | G, A, B, C,
D, E, F
7 letters
a Seventh
(7th) | G, A, B, C,
D, E, F, G
8 letters
an Octave
(Oct.) |

5. Intervals are named using ordinal numbers (second, third, fourth, etc.) There are only eight basic intervals: unisons (also called **primes**), seconds, thirds, fourths, fifths, sixths, sevenths, and octaves.

Exercise 8.1 - Review Exercises

Directions: Name the number size of each interval below. Count all letter names included. Watch the clefs!



5th
1. 2. 3. 4. 5. 6. 7. 8. 9. 10.



11. 12. 13. 14. 15. 16. 17. 18. 19. 20.

Directions: Build the requested interval above the given pitch.

| | | | | | | | | | |
|-------------------------|-------------------------|-------------------------|-------------------------|-------------------------|-----------------------------|----------------------------|-------------------------|-------------------------|-------------------------|
| E | | | | | | | | | |
| 21.
a 4th
above B | 22.
a 6th
above F | 23.
a 7th
above D | 24.
a 5th
above G | 25.
a 2nd
above E | 26.
an Octave
above A | 27.
a Unison
above C | 28.
a 3rd
above E | 29.
a 5th
above D | 30.
a 6th
above B |

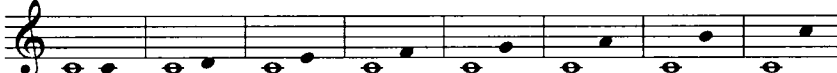
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Book Three, Page 99. Unit Eight covers the spelling and identification of intervals.

unit 8 **BOOK THREE**

LESSON 13: MAJOR AND PERFECT INTERVALS

- In addition to determining the size of an interval, we can also determine the **quality** of an interval.
- To begin this process, we must look at the relationship of the notes in a major scale to the tonic note. In a major scale, certain intervals exist automatically (they are constant). These intervals are shown below in the example from the C major scale. (The notes of the scale are written with blackened note heads; the tonic note – C – is written as a whole note.)



| | | | | | | | |
|--|--|---|---|--|---|---|---|
| 1 and 1
in a major
scale
<i>is called a</i>
Perfect*
Unison | 1 to 2
in a major
scale
<i>is called a</i>
Major
Second | 1 to 3
in a major
scale
<i>is called a</i>
Major
Third | 1 to 4
in a major
scale
<i>is called a</i>
Perfect*
Fourth | 1 to 5
in a major
scale
<i>is called a</i>
Perfect*
Fifth | 1 to 6
in a major
scale
<i>is called a</i>
Major
Sixth | 1 to 7
in a major
scale
<i>is called a</i>
Major
Seventh | 1 to 8
in a major
scale
<i>is called a</i>
Perfect*
Octave |
|--|--|---|---|--|---|---|---|

- This pattern of major and perfect intervals remains the same for *all* major scales. Look at the example from the B \flat major scale below. Notice the use of standard abbreviations under each interval.

B \flat Major Scale



| | | | | | | | |
|----|----|----|----|----|----|----|----|
| PU | M2 | M3 | P4 | P5 | M6 | M7 | P8 |
|----|----|----|----|----|----|----|----|

MAJOR AND PERFECT INTERVALS

- In a major scale, all seconds, thirds, sixths, and sevenths are *major*.
- In a major scale, all unisons, fourths, fifths, and octaves are *perfect*.

- Perfect seconds, thirds, sixths, and sevenths *do not exist*. Major unisons, fourths, fifths, and octaves also *do not exist*.
- The intervals that exist in a major scale are said to be **diatonic**. The term diatonic means "related to a scale." Mastery of intervals requires a thorough knowledge of major scales and their key signatures.

IDENTIFYING AND SPELLING MAJOR AND PERFECT INTERVALS

- To identify a given interval** – call the lower note in the pair "tonic." If the upper note is in the key (scale) of the lower note, the interval is major or perfect. In a major scale, seconds, thirds, sixths, and sevenths are major; unisons, fourths, fifths, and octaves are perfect.
- To spell a major or perfect interval above a given note** – assume that the given note is the first note of a major scale (tonic). Count up the major scale to the requested interval number.

Problem: Spell a major sixth above D. The sixth note of the D major scale is B. B is the answer.

Problem: Spell a perfect fourth above E \flat . The fourth note of the E \flat major scale is A \flat . A \flat is the answer.

*Perfect intervals are called perfect because the upper note is in the major key of the lower note *and* the lower note is in the major key of the upper note. Perfect intervals are the only intervals that behave in this manner.

Book Three, Page 100. Students are taught to spell major and perfect intervals by relating them to the major scale.

Exercise 8.2 - Identifying Major and Perfect Intervals

- 1** Directions: Here are the intervals found in the E \flat major scale. Name each interval.

1. 2. 3. 4. 5. 6. 7. 8.

- 2** Directions: Here are the intervals found in the D major scale. Name each interval.

1. 2. 3. 4. 5. 6. 7. 8.

- 3** Directions: Here are the intervals found in the A major scale (which are not in order). Name each interval.

1. 2. 3. 4. 5. 6. 7. 8.

- 4** Directions: Here are the intervals found in the G major scale (which are not in order). Name each interval.

1. 2. 3. 4. 5. 6. 7. 8.

- 5** Directions: Here are the intervals from the F major scale written in different octaves. Name each interval.

1. 2. 3. 4. 5. 6. 7. 8.

- 6** Directions: Here are the intervals from the D \flat major scale written in different octaves. Name each interval.

1. 2. 3. 4. 5. 6. 7. 8.

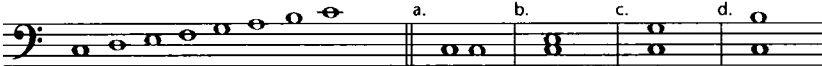
- 7** Directions: Here are the intervals from the C \sharp major scale written in different octaves. Name each interval.

1. 2. 3. 4. 5. 6. 7. 8.


Book Three, Page 101. Students learn to identify the intervals found between tonic and the other notes of a major scale.

unit 8 **BOOK THREE**
Exercise 8.3 - Building Major and Perfect Intervals

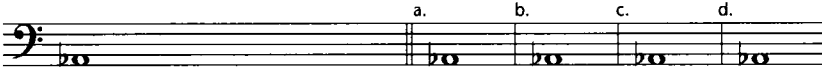
Directions: Write the requested major scale, ascending, in whole notes (use accidentals, not key signatures). Then build the requested Major (M) or Perfect (P) interval above the tonic. Watch the clef!

1 

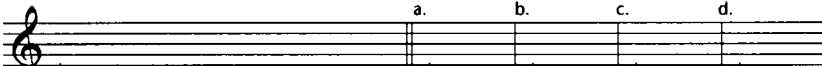
C Major Scale Intervals: PU M3 P5 M7

2 

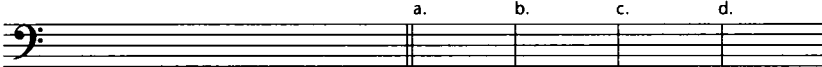
G \flat Major Scale Intervals: M2 P4 M6 P8

3 

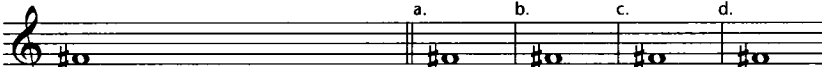
A \flat Major Scale Intervals: PU M3 P5 M7

4 

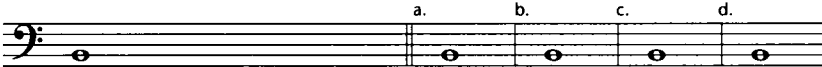
B \flat Major Scale Intervals: PU P4 P5 P8

5 

E Major Scale Intervals: M2 M3 M6 M7

6 

F \sharp Major Scale Intervals: PU M2 M3 P4

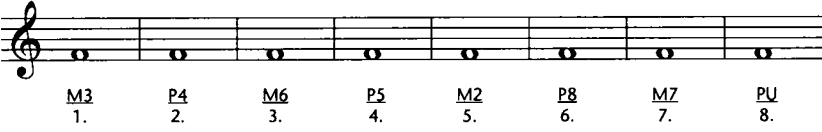
7 

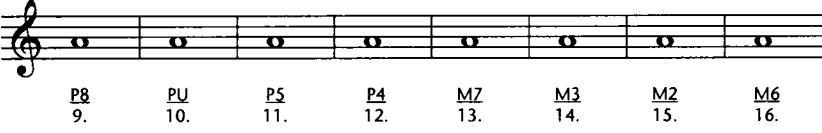
B Major Scale Intervals: P8 M7 M6 P5

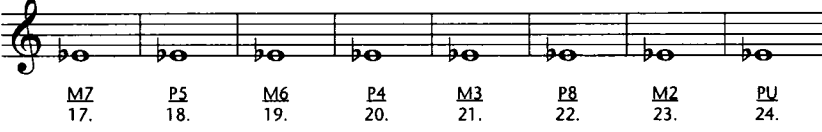
Book Three, Page 102. This exercise asks students to first write a major scale and then to extract specific intervals from that scale.

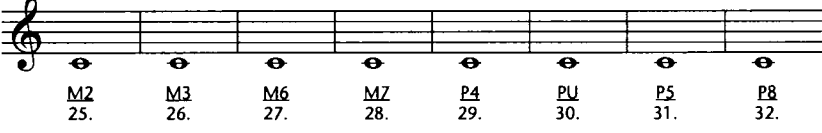
Exercise 8.4 - Spelling Major and Perfect Intervals

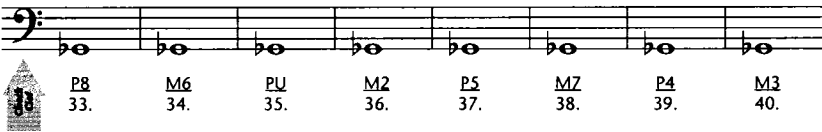
Directions: Build the requested intervals above each given tonic.

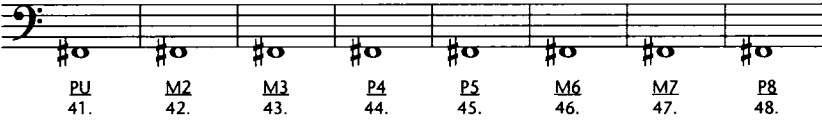
1 

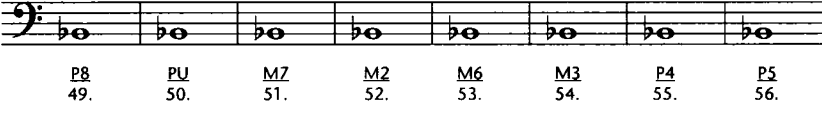
2 

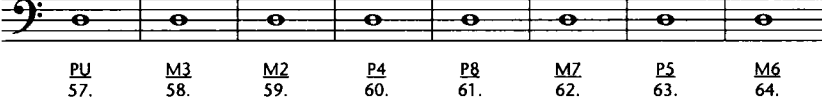
3 

4 

5 

6 

7 

8 

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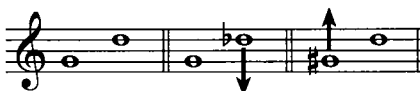
Book Three, Page 103. Students continue spelling intervals above a given tonic.

LESSON 14: MINOR, AUGMENTED, AND DIMINISHED INTERVALS

1. We have learned that major and perfect intervals exist in all major scales. We will now alter major and perfect intervals to make them minor, augmented, and diminished.
2. All intervals can be made larger (expanded) by raising the top note or by lowering the bottom note. (Think of raising the roof or lowering the floor of a room to make it larger.)



3. All intervals can be made smaller (compressed) by lowering the top note or by raising the bottom note. (Think of lowering the roof or raising the floor of a room to make it smaller.)



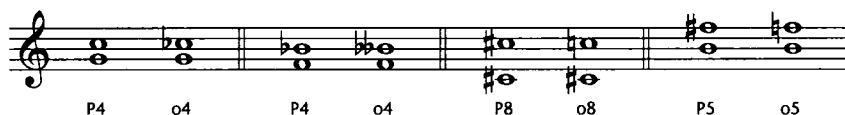
4. When expanding or compressing intervals, changes are most often made to the top note and are made one *chromatic half step* (CHS) at a time.
5. If we expand a major or perfect interval by one chromatic half step, we create an **augmented** (+) interval.



6. If we compress a major interval by one chromatic half step, we create a **minor** (m) interval.



7. If we compress a perfect interval by one chromatic half step, we create a **diminished** (o) interval. Perfect intervals *cannot* become minor.



8. If we compress a major interval by two chromatic half steps, we create a **diminished** (o) interval. Take this one step at a time: first compress the major interval to make it minor. Next compress the minor interval to make it diminished. (You'll eventually be able to skip the first step in many cases.)



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Book Three, Page 107. Minor, augmented, and diminished qualities are achieved by compressing and expanding major and perfect intervals.

unit 8 BOOK THREE

9. When expanding and compressing intervals, it is important to move the top note by *chromatic* half steps. Let us use the interval C to G (a fifth) as an example. If we wish to expand the interval by raising G a half step, we must say G-sharp, not A-flat. Using the letter A would change the size of the original interval to a sixth. The size of the original interval must remain the same when expanding and compressing intervals.
10. The process of expanding and compressing intervals may at first seem complicated. The chart below helps to summarize the steps required. Memorize this chart and the process will become easy.

Remember the following:

- Major intervals made one CHS larger become augmented intervals.
 - Major intervals made one CHS smaller become minor intervals.
 - Major intervals made two CHS's smaller become diminished intervals.
 - Perfect intervals made one CHS larger become augmented intervals.
 - Perfect intervals made one CHS smaller become diminished intervals.
 - Perfect intervals never become minor.
11. The following abbreviations are commonly used to indicate the quality of intervals in most theory exercises.
- M, or "Maj." means major.
 - m, or \overline{m} , or "min." means minor.
 - +, or A, or "Aug." means augmented.
 - o, or d, or "dim." means diminished.

| CHART OF INTERVAL COMPRESSION AND EXPANSION | |
|--|---|
| 2nds, 3rds, 6ths, 7ths | unisons, 4ths, 5ths, octaves |
| 1 half step larger
augmented (+) | 1 half step larger
augmented (+) |
| ↑ | ↑ |
| START HERE
major (M) | perfect (P)
OR HERE |
| ↓ | ↓ |
| 1 half step smaller
minor (m) | 1 half step smaller
diminished (o) |
| ↓ | ↓ |
| 2 half steps smaller
diminished (o) | <i>Perfect intervals cannot become minor.</i> |

IDENTIFYING AND SPELLING ALL INTERVAL QUALITIES

- **To identify a given interval** – call the lower note in the pair "tonic." If the upper note is in the key (scale) of the lower note, the interval is major or perfect. If the upper note is *not* in the key of the lower note, determine how many half steps the interval has been expanded or compressed. Follow the chart above to calculate the quality of the given interval.
- **To spell a requested interval** – spell a major or perfect interval above the given note. Raise or lower the top note one chromatic half step (CHS) at a time to arrive at the requested quality.

Problem: Spell an augmented sixth above E_b. First spell a major sixth above E_b, which is C. Raise C a chromatic half step to become C \sharp . C \sharp is the answer.

Problem: Spell a diminished fifth above D. First spell a perfect fifth above D, which is A. Lower A a chromatic half step to become A \flat . A \flat is the answer.

Exercise 8.12 - Review Questions

Directions: Answer the questions below.

1. If F to A is a major third, then:
F to _____ is a minor third.
F to _____ is a diminished third.
F to _____ is an augmented third.
2. If B \flat to F is a perfect fifth, then:
B \flat to _____ is a diminished fifth.
B \flat to _____ is an augmented fifth.
Can there be a minor fifth? _____
3. If D to B is a major sixth, then:
D to _____ is a minor sixth.
D to _____ is a diminished sixth.
D to _____ is an augmented sixth.
4. If E \flat to D is a major seventh, then:
E \flat to _____ is a minor seventh.
E \flat to _____ is a diminished seventh.
E \flat to _____ is an augmented seventh.
5. If A to D is a perfect fourth, then:
A to _____ is a diminished fourth.
A to _____ is an augmented fourth.
Can there be a minor fourth? _____
6. If C \sharp to E \sharp is a major third, then:
C \sharp to _____ is a minor third.
C \sharp to _____ is a diminished third.
C \sharp to _____ is an augmented third.
7. If A to B is a major second, then:
A to _____ is a minor second.
A to _____ is a diminished second.
A to _____ is an augmented second.
8. If G to D is a perfect fifth, then:
G to _____ is a diminished fifth.
G to _____ is an augmented fifth.
Can there be a minor fifth? _____
9. If E \flat to G \flat is a minor third, then:
E \flat to _____ is a major third.
E \flat to _____ is an augmented third.
E \flat to _____ is a diminished third.
10. If F \sharp to C is a diminished fifth, then:
F \sharp to _____ is a perfect fifth.
F \sharp to _____ is an augmented fifth.
11. If E to G \times is an augmented third, then:
E to _____ is a major third.
E to _____ is a minor third.
E to _____ is a diminished third.
12. If B to G \flat is a diminished sixth, then:
B to _____ is a minor sixth.
B to _____ is a major sixth.
B to _____ is an augmented sixth.
13. If D \flat to C \flat is a minor seventh, then:
D \flat to _____ is a major seventh.
D \flat to _____ is an augmented seventh.
D \flat to _____ is a diminished seventh.
14. If A \flat to E is an augmented fifth, then:
A \flat to _____ is a perfect fifth.
A \flat to _____ is a diminished fifth.
15. If C to A \flat is a diminished sixth, then:
C to _____ is a minor sixth.
C to _____ is a major sixth.
C to _____ is an augmented sixth.
16. If G to B \sharp is an augmented third, then:
G to _____ is a major third.
G to _____ is a minor third.
G to _____ is a diminished third.
Can there be a perfect third? _____

Book Three, Page 109. This exercise is designed to walk students, step-by-step, through the process of compressing and expanding intervals. It has proven to be highly effective for this purpose.

unit 8 *BOOK THREE*
Exercise 8.13 - Expanding and Compressing Major Intervals

Directions: Build the intervals above the tonic pitches below. Do not alter the bottom note in any way.

| | |
|----------|--|
| 1 |  |
| | M3 m3 +3 o3 M6 m6 +6 o6
1. 2. 3. 4. 5. 6. 7. 8. |
| 2 |  |
| | M2 m2 +2 o2 M2 m2 +2 o2
9. 10. 11. 12. 13. 14. 15. 16. |
| 3 |  |
| | M2 m2 +2 o2 M6 m6 +6 o6
17. 18. 19. 20. 21. 22. 23. 24. |
| 4 |  |
| | M2 m2 +2 o2 M6 m6 +6 o6
25. 26. 27. 28. 29. 30. 31. 32. |
| 5 |  |
| | M3 m3 +3 o3 M2 m2 +2 o2
33. 34. 35. 36. 37. 38. 39. 40. |
| 6 |  |
| | M2 m2 +2 o2 M6 m6 +6 o6
41. 42. 43. 44. 45. 46. 47. 48. |
| 7 |  |
| | M3 m3 +3 o3 M3 m3 +3 o3
49. 50. 51. 52. 53. 54. 55. 56. |
| 8 |  |
| | M6 m6 +6 o6 M2 m2 +2 o2
57. 58. 59. 60. 61. 62. 63. 64. |

Book Three, Page 110. This page requires students to write major, minor, augmented, and diminished intervals above a given tonic.

Exercise 8.14 - Expanding and Compressing Perfect Intervals

Directions: Build the intervals above the tonic pitches below. Do not alter the bottom note in any way.

1

2

3

4

5

6

7

8

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Book Three, Page 111. This page requires students to spell perfect, augmented, and diminished qualities above a given tonic.

Exercise 8.20 - Spelling All Interval Qualities

Directions: The tonic note of each major scale is listed across the bottom of the chart. Down the left side are the most common intervals found in music. Build every interval above each tonic. Omit boxes filled with an "X." Why are some of the interval rows highlighted in gray?

| | | | | | | | | | | | | | | | | | | | | | | | |
|----|-----------------|---|---|---|---|---|----------------|----------------|---|----------------|----------------|----------------|----------------|----------------|----------------|--|--|--|---|---|---|---|---|
| o8 | | | | | | | | | | | | | | | | | | | | | | | |
| +8 | | | | | | | | | | | | | | | | | | | | | | | |
| P8 | | | | | | | | | | | | | | | | | | | | | | | |
| o7 | | | | | | | | | | | | | | | | | | | | X | | | |
| +7 | | | | | | | | | | | | | | | | | | | | | | | |
| m7 | | | | | | | | | | | | | | | | | | | | | | | |
| o6 | | | | | | | | | | | | | | | | | | | X | X | X | | |
| +6 | | | | | | | | | | | | | | | | | | | | | | | |
| m6 | | | | | | | | | | | | | | | | | | | | | | | |
| o5 | | | | | | | | | | | | | | | | | | | | | | | |
| +5 | | | | | | | | | | | | | | | | | | | | | | | |
| P5 | | | | | | | | | | | | | | | | | | | | | | | |
| o4 | | | | | | | | | | | | | | | | | | | | | | | |
| +4 | | | | | | | | | | | | | | | | | | | | | | | |
| m4 | | | | | | | | | | | | | | | | | | | | | | | |
| o3 | | | | | | | | | | | | | | | | | | | | X | X | | |
| +3 | | | | | | | | | | | | | | | | | | | | | | | |
| m3 | | | | | | | | | | | | | | | | | | | | | | | |
| o2 | D ^{bb} | | | | | | | | | | | | | | | | | | | X | X | X | X |
| +2 | D [#] | | | | | | | | | | | | | | | | | | | | | | |
| m2 | D ^b | | | | | | | | | | | | | | | | | | | | | | |
| M2 | D | | | | | | | | | | | | | | | | | | | | | | |
| P1 | C | | | | | | | | | | | | | | | | | | | | | | |
| | C | G | D | A | E | B | F [#] | C [#] | F | B ^b | E ^b | A ^b | D ^b | G ^b | C ^b | | | | | | | | |

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Book Three, Page 117. My students affectionately call this page "the grid." Though it is a bit laborious, few have completed this page and failed to understand the spelling of intervals.

unit 8 *BOOK THREE*
Exercise 8.21 - Identifying Intervals

! Remember when identifying an interval, first begin by calling the lower note in the pair "tonic." The upper note is in the key (scale) of the lower note. The interval is major or perfect if the upper note is in the key (scale) of the lower note. Determine the number of half steps the interval has been expanded or compressed to determine the interval quality.

Directions: Identify each interval below. Remember to count up from the lower note in each pair.

1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____

7. _____ 8. _____ 9. _____ 10. _____ 11. _____ 12. _____

13. _____ 14. _____ 15. _____ 16. _____ 17. _____ 18. _____

19. _____ 20. _____ 21. _____ 22. _____ 23. _____ 24. _____

25. _____ 26. _____ 27. _____ 28. _____ 29. _____ 30. _____

31. _____ 32. _____ 33. _____ 34. _____ 35. _____ 36. _____

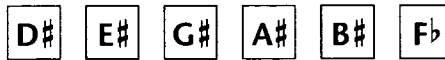
37. _____ 38. _____ 39. _____ 40. _____ 41. _____ 42. _____

Book Three, Page 118. Pages such as this one require students to identify a variety of intervals. The “hot box” at the top of the page (a feature new to Book Three) reminds students of important concepts before they begin the exercise.

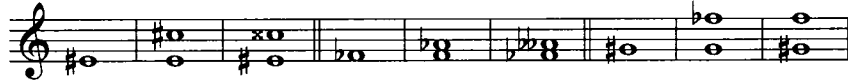
unit 8 *BOOK THREE*

LESSON 15: NON-TONIC TONE INTERVALS

1. So far, we have learned to spell intervals above the tonic note of each of the fifteen major scales. There are, however, six additional pitches which are not used as the tonic of any major scale. These pitches are called **non-tonic tones** and are as follows:



2. To spell an interval above a non-tonic tone:
- Remove the accidental from the given note.
 - Spell the requested interval.
 - Reapply the removed accidental to both notes.



| | | | | | | | | |
|--------------------------|-----------------|-----------------------------|--------------------------|-----------------|-----------------------------|--------------------------|-----------------|-----------------------------|
| Problem: Build a M6 ↑ E# | Remove #: is C# | Reapply # to both: E# to C# | Problem: Build a m3 ↑ F# | Remove ♭: is A# | Reapply ♭ to both: F# to A# | Problem: Build a m7 ↑ G# | Remove #: is F# | Reapply # to both: G# to F# |
|--------------------------|-----------------|-----------------------------|--------------------------|-----------------|-----------------------------|--------------------------|-----------------|-----------------------------|

3. When reapplying accidentals to intervals, use the following chart:

ADD A SHARP →

- A sharp added to a ♭ = ♯
- A sharp added to a ♮ = ♯
- A sharp added to a ♯ = ×

← ADD A FLAT

- A flat added to a ♯ = ♭
- A flat added to a ♮ = ♭
- A flat added to a ♭ = ×

4. Deductive reasoning can also be used to spell non-tonic tone intervals.
- If E to G# is a major third, E# to G× is also a major third.
 - If A to E is a perfect fifth, A# to E# is also a perfect fifth.
 - If B to G is a minor sixth, B# to G# is also a minor sixth.
 - If F to B is an augmented fourth, F# to B# is also an augmented fourth.

Book Three, Page 120. Up to this point students have spelled intervals above the tonic notes of the fifteen major scales. This lesson explains how to spell intervals above the remaining six “non-tonic” tones (D#, E#, G#, A#, B#, and Fb).

Exercise 8.23 - Spelling Non-Tonic Tone Intervals

Directions: Build the requested interval above each non-tonic tone given below.

- | | | | | |
|-------------|-------------|-------------|-------------|-------------|
| 1. P5 ↑ D# | 7. P4 ↑ Fb | 13. M2 ↑ B# | 19. m2 ↑ B# | 25. M3 ↑ Fb |
| 2. P5 ↑ E# | 8. P4 ↑ E# | 14. M2 ↑ A# | 20. m2 ↑ A# | 26. M3 ↑ D# |
| 3. P5 ↑ Fb | 9. P4 ↑ D# | 15. M2 ↑ G# | 21. m2 ↑ G# | 27. M3 ↑ E# |
| 4. P5 ↑ G# | 10. P4 ↑ A# | 16. M2 ↑ Fb | 22. m2 ↑ Fb | 28. M3 ↑ G# |
| 5. P5 ↑ A# | 11. P4 ↑ B# | 17. M2 ↑ E# | 23. m2 ↑ E# | 29. M3 ↑ A# |
| 6. P5 ↑ B# | 12. P4 ↑ G# | 18. M2 ↑ D# | 24. m2 ↑ D# | 30. M3 ↑ B# |
| 31. m3 ↑ B# | 37. M6 ↑ Fb | 43. m6 ↑ B# | 49. M7 ↑ E# | 55. m7 ↑ A# |
| 32. m3 ↑ A# | 38. M6 ↑ D# | 44. m6 ↑ A# | 50. M7 ↑ G# | 56. m7 ↑ Fb |
| 33. m3 ↑ G# | 39. M6 ↑ E# | 45. m6 ↑ G# | 51. M7 ↑ B# | 57. m7 ↑ D# |
| 34. m3 ↑ E# | 40. M6 ↑ G# | 46. m6 ↑ E# | 52. M7 ↑ D# | 58. m7 ↑ B# |
| 35. m3 ↑ D# | 41. M6 ↑ A# | 47. m6 ↑ D# | 53. M7 ↑ Fb | 59. m7 ↑ G# |
| 36. m3 ↑ Fb | 42. M6 ↑ B# | 48. m6 ↑ Fb | 54. M7 ↑ A# | 60. m7 ↑ E# |

Directions: Build these on the staff. Watch for clef changes.

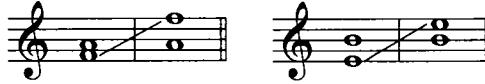
M6 61. P5 62. M3 63. M2 64. M7 65. P4 66. M2 67. M3 68.
 M7 69. M3 70. P5 71. M6 72. P8 73. M3 74. M2 75. P5 76.
 m3 77. m7 78. +6 79. o7 80. m2 81. o5 82. o4 83. o8 84.
 +6 85. o3 86. m7 87. +4 88. o5 89. o6 90. o7 91. +3 92.

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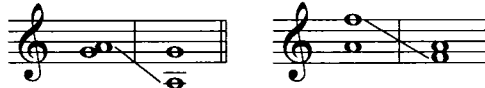
Book Three, Page 121. This exercise has proven highly successful in helping students learn to spell non-tonic tone intervals. Two pages (not shown) of mixed interval identification and writing exercises follow this one.

LESSON 16: INVERTING INTERVALS

- All intervals can be turned upside down. This process is called **inversion**.
- Inversion is accomplished by taking the lower note in an interval and making it the higher note (by writing it one octave higher).



- We can also invert by taking the higher note in an interval and making it the lower note (by writing it one octave lower).



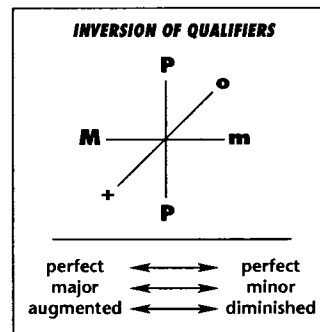
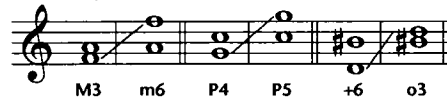
- When intervals invert, the size changes. An interval plus its inversion will always equal nine. This phenomenon is called the **rule of nine**.

| | | |
|-----------------------------------|-----------------------------------|-----------|
| Unisons invert to become octaves | C and C = Unison; C to C = Octave | 1 + 8 = 9 |
| Seconds invert to become sevenths | C to D = Second; D to C = Seventh | 2 + 7 = 9 |
| Thirds invert to become sixths | C to E = Third; E to C = Sixth | 3 + 6 = 9 |
| Fourths invert to become fifths | C to F = Fourth; F to C = Fifth | 4 + 5 = 9 |
| Fifths invert to become fourths | C to G = Fifth; G to C = Fourth | 5 + 4 = 9 |
| Sixths invert to become thirds | C to A = Sixth; A to C = Third | 6 + 3 = 9 |
| Sevenths invert to become seconds | C to B = Seventh; B to C = Second | 7 + 2 = 9 |
| Octaves invert to become unisons | C to C = Octave; C and C = Unison | 8 + 1 = 9 |



- Qualifiers invert too:
 Perfect intervals invert to become perfect.
 C to F = Perfect Fourth; F to C = Perfect Fifth.
 Major intervals invert to become minor.
 C to A = Major Sixth; A to C = Minor Third.
 Minor intervals invert to become major.
 C to Eb = Minor Third; Eb to C = Major Sixth.
 Augmented intervals invert to become diminished.
 C to F# = Augmented Fourth; F# to C = Diminished Fifth.
 Diminished intervals invert to become augmented.
 C to Gb = Diminished Fifth; Gb to C = Augmented Fourth.

Staff Examples of Qualifier Inversions



Book Three, Page 124. This lesson explains the concept of interval inversion.

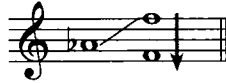
unit 8 *BOOK THREE*

LESSON 17: DESCENDING INTERVALS

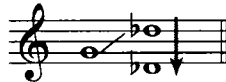
- We can use our knowledge of interval inversion to help us build descending intervals.
- To build a descending interval:

- Invert the question.
- Spell the inverted interval above the given note.
- Drop the answer one octave so it is written below the given note.

Look at the following examples.



Problem: Build a m3 ↓ Ab.
Invert the question: (M6 ↑ Ab) = F.
Drop the answer one octave (so F is written below Ab).



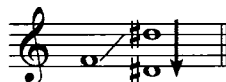
Problem: Build an +4 ↓ G.
Invert the question: (o5 ↑ G) = D.
Drop the answer one octave (so D♭ is written below G).



Problem: Build a m7 ↓ C.
Invert the question: (M2 ↑ C) = D.
Drop the answer one octave (so D is written below C).



Problem: Build a P5 ↓ B.
Invert the question: (P4 ↑ B) = E.
Drop the answer one octave (so E is written below B).



Problem: Build a o3 ↓ F.
Invert the question, (+6 ↑ F) = D♯.
Drop the answer one octave (so D♯ is written below F).



Problem: Build a m2 ↓ B♭.
Invert the question, (M7 ↑ B♭) = A.
Drop the answer one octave (so A is written below B♭).

- With fill-in-the-blank questions, there is no need to drop the answer an octave (because of the absence of a staff). Just invert the question, solve, and write the answer. Look at the examples below:

- M3 ↓ B♭ = (m6 ↑ B♭) = G♭
- o5 ↓ A = (+4 ↑ A) = D♯
- o7 ↓ B = (+2 ↑ B) = C×
- m6 ↓ D♭ = (M3 ↑ D♭) = F
- +4 ↓ E♭ = (o5 ↑ E♭) = B♭

TO CHECK THE SPELLING OF DESCENDING INTERVALS

Students can check the spelling of any descending interval by building up from the newly-created bottom note. If the spelling matches the original problem, the answer is correct.

Example: Build a M3 below B♭. The answer is G♭.
Is G♭ up to B♭ a M3? Yes – so the answer is correct.

Book Three, Page 126. This lesson teaches students to spell descending intervals through inversion.

Exercise 8.30 - Spelling Descending Intervals

Directions: Using your knowledge of inversions, build the descending intervals below.

1. P5↓ 2. M2↓ 3. m3↓ 4. P8↓ 5. M6↓ 6. P4↓ 7. M7↓ 8. m2↓

9. M3↓ 10. +5↓ 11. o4↓ 12. +2↓ 13. o3↓ 14. M6↓ 15. P5↓ 16. m3↓

17. M2↓ 18. P5↓ 19. M3↓ 20. P4↓ 21. M6↓ 22. m7↓ 23. o8↓ 24. +6↓

25. o7↓ 26. m3↓ 27. m6↓ 28. M3↓ 29. P5↓ 30. M2↓ 31. o6↓ 32. +4↓

Exercise 8.31 - Identifying Intervals In Melodies

Directions: Identify the intervals between the notes of the melodies below. Remember to count up from the lower note in the pair, and don't forget to apply the key signature!

Anonymous

1

1. 2. 3. 4. 5. 6. 7. 8.

For Fun: Can you name the tune above? _____

James Pierpont

2

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11.

For Fun: Can you name the tune above? _____

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Book Three, Page 127. Exercise 8.31 (bottom of the page) requires students to identify intervals in melodies. Just for fun, students are asked if they can name the tunes. Little questions such as this can teach students a great deal about music and can radically alter the way they think about it. Students have to sing the melody (in their mind or aloud) to name the tunes. Sightsinging was never made more fun. Unit Eight concludes with an extensive set (three pages) of Unit Review Questions (not shown).

LESSON 18: RELATIVE MINOR

- Each major scale has a **minor scale** contained within it. The minor scale begins on the sixth note of the major scale, follows the musical alphabet for one octave, and uses the same key signature. When two scales (a major scale and a minor scale) share the same key signature, they are said to be **relative**. Look at the relative scales below.

| | |
|---|--|
| <p>1 2 3 4 5 6 7 8
D major scale D E F G A B C D</p> <p>1 2 3 4 5 6 7 8
B minor scale B C D E F G A B</p> | <p><i>B minor is the relative minor of D major. D major is the relative major of B minor. Both scales contain F# and C#.</i></p> |
|---|--|

| | |
|--|---|
| <p>1 2 3 4 5 6 7 8
A# major scale A# B C D E F G A#</p> <p>1 2 3 4 5 6 7 8
F# minor scale F# G A# B C D E F#</p> | <p><i>F# minor is the relative minor of A# major. A# major is the relative major of F# minor. Both scales contain B, E, A, and D.</i></p> |
|--|---|

- Relative major and minor scales are separated by the interval of a minor third. Look at the examples below.



F minor and A# major are relative



E minor and G major are relative



C# minor and E major are relative

- When given the major key and asked to determine the relative minor, simply count up to the sixth note of the major scale – this will reveal the name of the relative minor. You can also count down three half steps (a m3). Problem: Find the relative minor for D major. Count up to the sixth note of the D major scale = B. B minor is the relative minor for D major. (You could have also counted down three half steps from D = B.)
- When given the minor key and asked to determine the relative major, simply count up three half steps (a m3) – this will reveal the name of the relative major. Problem: Find the relative major for G minor. Count up three half steps (a m3) from G = Bb. Bb major is the relative major for G minor.
- Below is the chart of fifths with relative minors shown. Note that the names of minor keys are sometimes written in lowercase letters. This is especially true if the key name is not followed by the word “minor” or the lowercase letter “m.”

| C Major (a minor) – no sharps, no flats | |
|---|--------------------------------|
| F Major (d minor) – 1 flat | G Major (e minor) – 1 sharp |
| Bb Major (g minor) – 2 flats | D Major (b minor) – 2 sharps |
| Cb Major (c minor) – 3 flats | A Major (f# minor) – 3 sharps |
| A# Major (c# minor) – 4 flats | E Major (c# minor) – 4 sharps |
| D# Major (b# minor) – 5 flats | B Major (g# minor) – 5 sharps |
| G# Major (e# minor) – 6 flats | F# Major (d# minor) – 6 sharps |
| C# Major (a# minor) – 7 flats | C# Major (a# minor) – 7 sharps |

Book Three, Page 132. Students are taught minor scales by first relating them to major scales.

Exercise 9.1 - Find The Relative Minor

Directions: Write the name of the relative minor for each major key given below.

- | | | |
|--------------------------------|--------------------------------|----------------------------------|
| 1. F major _____ minor | 6. A major _____ minor | 11. G \flat major _____ minor |
| 2. G major _____ minor | 7. A \flat major _____ minor | 12. F \sharp major _____ minor |
| 3. B \flat major _____ minor | 8. E major _____ minor | 13. C major _____ minor |
| 4. D major _____ minor | 9. D \flat major _____ minor | 14. C \sharp major _____ minor |
| 5. E \flat major _____ minor | 10. B major _____ minor | 15. C \flat major _____ minor |

Exercise 9.2 - Find The Relative Major

Directions: Write the name of the relative major for each minor key given below.

- | | | |
|---------------------------------|---------------------------------|----------------------------------|
| 1. e minor _____ major | 6. c minor _____ major | 11. d \sharp minor _____ major |
| 2. d minor _____ major | 7. c \sharp minor _____ major | 12. b \flat minor _____ major |
| 3. b minor _____ major | 8. f minor _____ major | 13. a minor _____ major |
| 4. g minor _____ major | 9. g \sharp minor _____ major | 14. a \sharp minor _____ major |
| 5. f \sharp minor _____ major | 10. e \flat minor _____ major | 15. a \flat minor _____ major |

Exercise 9.3 - Name the Relatives

Directions: You are given the number and type of accidentals found in the key signature. Provide the name of the major key and the relative minor key.

- | | |
|--|---|
| 1. six sharps _____major _____ minor | 8. two flats _____major _____ minor |
| 2. seven flats _____major _____ minor | 9. five sharps _____major _____ minor |
| 3. three sharps _____major _____ minor | 10. five flats _____major _____ minor |
| 4. one sharp _____major _____ minor | 11. seven sharps _____major _____ minor |
| 5. three flats _____major _____ minor | 12. one flat _____major _____ minor |
| 6. four flats _____major _____ minor | 13. six flats _____major _____ minor |
| 7. two sharps _____major _____ minor | 14. four sharps _____major _____ minor |

Book Three, Page 133. The exercises shown on this page require students to name relative minor and major keys.

unit 9 **BOOK THREE**

Exercise 9.4 - Identifying Minor Key Signatures

Directions: Identify the minor key signatures given below. You know the name of the major key. Go down a minor third (three half steps) to determine the name of the relative minor.

1. _____ minor 2. _____ minor 3. _____ minor 4. _____ minor

5. _____ minor 6. _____ minor 7. _____ minor 8. _____ minor

9. _____ minor 10. _____ minor 11. _____ minor 12. _____ minor

13. _____ minor 14. _____ minor 15. _____ minor 16. _____ minor

17. _____ minor 18. _____ minor 19. _____ minor 20. _____ minor

21. _____ minor 22. _____ minor 23. _____ minor 24. _____ minor

25. _____ minor 26. _____ minor 27. _____ minor 28. _____ minor

29. _____ minor 30. _____ minor 31. _____ minor 32. _____ minor

Book Three, Page 134. This is the first of three pages which require students to identify minor key signatures (the remaining two pages are not shown).

Exercise 9.7 - Writing Minor Key Signatures

Directions: Write the requested minor key signatures. Go up a minor third to determine the relative major key signature; write that key signature on the staff.



1. A# minor 2. D# minor 3. G# minor 4. Bb minor



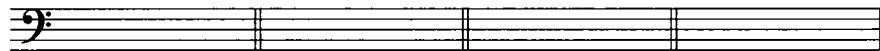
5. E minor 6. F minor 7. Eb minor 8. C minor



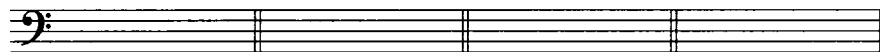
9. D minor 10. D# minor 11. F minor 12. Bb minor



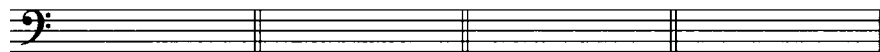
13. B minor 14. Bb minor 15. E minor 16. G minor



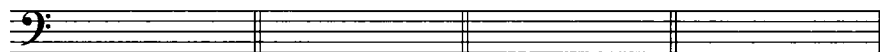
17. D# minor 18. D minor 19. G# minor 20. G minor



21. C minor 22. C# minor 23. F minor 24. F# minor



25. E minor 26. Eb minor 27. A minor 28. Ab minor



29. G# minor 30. Bb minor 31. C# minor 32. Eb minor

Book Three, Page 137. This is the first of three pages which require students to write minor key signatures (the remaining two pages are not shown).

LESSON 19: MINOR SCALES

1. Each major scale has a minor scale contained within it. The **pure minor*** (sometimes called **natural minor**) scale begins on the sixth scale degree of the relative major scale, follows the musical alphabet pattern for one octave and uses the same key signature. Notice that the sixth note of the major scale becomes the first note of the related pure minor scale.

| | | | | | | | | |
|---------------------|---|---|---|---|---|---|---|---|
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| C Major Scale: | C | D | E | F | G | A | B | C |
| A Pure Minor Scale: | A | B | C | D | E | F | G | A |

2. The pure minor scale can also be written using the following step pattern:
(W = whole step, H = half step). Notice that half steps occur between 2 and 3 and between 5 and 6.

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| A | B | C | D | E | F | G | A | |
| | W | H | W | W | H | W | W | |

3. The **harmonic minor** scale is a pure minor scale with the seventh scale degree raised one chromatic half step (CHS).

| | | | | | | | | |
|----------------|---|---|---|---|---|---|---|---|
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| C Major Scale: | C | D | E | F | G | A | B | C |

| | | | | | | | | |
|-------------------------|---|---|---|---|---|---|----------------|---|
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| A Pure Minor Scale: | A | B | C | D | E | F | G | A |
| A Harmonic Minor Scale: | A | B | C | D | E | F | G [#] | A |

Notice that the seventh scale degree is raised one chromatic half step.

4. The harmonic minor scale can also be written using the following step pattern:
(W = whole step, H = half step). Notice that a step and a half now exists between 6 and 7.

| | | | | | | | | |
|---|---|---|---|---|---|----------------|---|---|
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| A | B | C | D | E | F | G [#] | A | |
| | W | H | W | W | H | 1 1/2 | W | |

5. The **melodic minor** scale is a pure minor scale with the sixth and seventh scale degrees each raised one chromatic half step (CHS).

| | | | | | | | | |
|----------------|---|---|---|---|---|---|---|---|
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| C Major Scale: | C | D | E | F | G | A | B | C |

| | | | | | | | | |
|-------------------------|---|---|---|---|---|----------------|----------------|---|
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| A Pure Minor Scale: | A | B | C | D | E | F | G | A |
| A Harmonic Minor Scale: | A | B | C | D | E | F | G [#] | A |
| A Melodic Minor Scale: | A | B | C | D | E | F [#] | G [#] | A |

The sixth and seventh scale degrees are each raised one chromatic half step.

*Note: The pure minor scale is the same as the aeolian mode. The pure minor scale is sometimes called the aeolian minor scale.

Book Three, Page 140. Lesson Nineteen explains the construction of pure, harmonic, and melodic minor scales by relating them to major scales and by showing the step patterns involved.

6. The melodic minor scale can also be written using the following step pattern:
(W = whole step, H = half step). Notice that the last four notes of the melodic minor scale follow the same step pattern as the last four notes of a major scale!

| | | | | | | | |
|---|---|---|---|---|------------|------------|---|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| A | B | C | D | E | F \sharp | G \sharp | A |
| W | H | W | W | W | W | W | H |

7. The melodic minor scale has an ascending pattern and a descending pattern. The descending melodic minor scale is the same as the descending pure minor scale.
8. The following procedure should be used when students are asked to write any minor scale.

WRITING MINOR SCALES – SUMMARY OF THE PROCESS

- **Determine the relative major key for the requested minor scale.** Do this by building a minor third above the tonic of the requested minor scale.

Problem: Write a G minor scale.

Solution: Build a minor third above G to find the major key signature you will use.

Answer: A minor third above G is B \flat . You will use the B \flat major key signature to write the requested scale. It contains two flats – B \flat and E \flat .

- **Write the basic alphabet pattern** that will be needed to create the minor scale. The G minor scale will use the G to G alphabet pattern.

G A B C D E F G

- **Apply the accidentals from the relative major key signature.** (Remember you determined this information in step one.) For the G minor scale, the relative key signature of B \flat major will be used. Add B \flat and E \flat to the G to G basic pattern.

G A B \flat C D E \flat F G

- **If the harmonic form is requested. Raise the seventh scale degree one chromatic half step (CHS).** Please note that a mixture of sharps and flats is acceptable in harmonic and melodic minor scales.

G A B \flat C D E \flat (F \sharp) G

- **If the melodic form is requested** check to see which pattern (ascending or descending) is requested. If no pattern is specified, write the ascending form of the scale by raising the sixth and seventh scale degrees of the pure minor scale each one chromatic half step (CHS). Please notice that E natural is required to raise the sixth scale degree a half step. Simply writing an E in the scale is acceptable, but the addition of a natural sign (called a "courtesy accidental") is preferred.

G A B \flat C D (E \natural) (F \sharp) G

9. The term **mode** is often used when referring to scales or keys. You may hear another musician say, "This piece is in the minor mode," meaning that the piece is written using minor scales, or, "This piece is in the major mode," meaning that the piece is written using a major scale. The term "mode" means "scale" or "key."

Exercise 9.10 - Scale Spell

Directions: Write the requested major and relative minor scales.

1

Major Scale KEY OF: **G MAJOR** KEY OF: _____ minor (Name the relative minor.)

| | | | | | | | |
|--|--|--|--|--|--|--|--|
| | | | | | | | |
|--|--|--|--|--|--|--|--|

Pure Minor Scale (Built on the 6th scale degree of the relative major - uses the same key signature.)

| | | | | | | | |
|--|--|--|--|--|--|--|--|
| | | | | | | | |
|--|--|--|--|--|--|--|--|

Harmonic Minor Scale (Same as pure minor with the 7th scale degree raised one CHS.)

| | | | | | | | |
|--|--|--|--|--|--|--|--|
| | | | | | | | |
|--|--|--|--|--|--|--|--|

Melodic Minor Scale - Ascending (Same as pure minor with the 6th and 7th scale degrees each raised one CHS.)

| | | | | | | | |
|--|--|--|--|--|--|--|--|
| | | | | | | | |
|--|--|--|--|--|--|--|--|

2

Major Scale KEY OF: **D MAJOR** KEY OF: _____ minor (Name the relative minor.)

| | | | | | | | |
|--|--|--|--|--|--|--|--|
| | | | | | | | |
|--|--|--|--|--|--|--|--|

Pure Minor Scale (Built on the 6th scale degree of the relative major - uses the same key signature.)

| | | | | | | | |
|--|--|--|--|--|--|--|--|
| | | | | | | | |
|--|--|--|--|--|--|--|--|

Harmonic Minor Scale (Same as pure minor with the 7th scale degree raised one CHS.)

| | | | | | | | |
|--|--|--|--|--|--|--|--|
| | | | | | | | |
|--|--|--|--|--|--|--|--|

Melodic Minor Scale - Ascending (Same as pure minor with the 6th and 7th scale degrees each raised one CHS.)

| | | | | | | | |
|--|--|--|--|--|--|--|--|
| | | | | | | | |
|--|--|--|--|--|--|--|--|

3

Major Scale KEY OF: **F MAJOR** KEY OF: _____ minor (Name the relative minor.)

| | | | | | | | |
|--|--|--|--|--|--|--|--|
| | | | | | | | |
|--|--|--|--|--|--|--|--|

Pure Minor Scale (Built on the 6th scale degree of the relative major - uses the same key signature.)

| | | | | | | | |
|--|--|--|--|--|--|--|--|
| | | | | | | | |
|--|--|--|--|--|--|--|--|

Harmonic Minor Scale (Same as pure minor with the 7th scale degree raised one CHS.)

| | | | | | | | |
|--|--|--|--|--|--|--|--|
| | | | | | | | |
|--|--|--|--|--|--|--|--|

Melodic Minor Scale - Ascending (Same as pure minor with the 6th and 7th scale degrees each raised one CHS.)

| | | | | | | | |
|--|--|--|--|--|--|--|--|
| | | | | | | | |
|--|--|--|--|--|--|--|--|

Book Three, Page 142. Five pages such as this one (the remaining four are not shown) ask students to write every major scale and the three forms of its relative minor.

LESSON 20: USE OF THE MINOR SCALE

- Each version of the minor scale (pure, harmonic, melodic) has a special purpose which has evolved over hundreds of years of music history.
- The pure minor scale is actually a mode – the aeolian mode. Both the aeolian mode and the natural minor scale can be created by playing a major scale from scale degree six to scale degree six (keeping the key signature of course). In G major this would be: E, F#, G, A, B, C, D, E. (6 to 6)

E Aeolian Mode E F# G A B C D E
E Pure Minor E F# G A B C D E

- The harmonic form of the minor scale (as its name implies) is used for harmonies and chord patterns. Chords are created by stacking pitches one over the other. The music below is a chorale written by J.S. Bach and is in the key of E minor. Notice the appearance of D# in the shaded boxes – indicating the use of the harmonic form of the scale. The D# in measure two is being used melodically.

E Harmonic Minor E F# G A B C D# E (Notice the raised seventh scale degree: D#)

- The melodic form of the minor scale (as its name implies) is used for melodies. The ascending form of the scale (with its raised sixth and seventh scale degrees) sounds like the last four notes of the major scale and allows the leading tone to move smoothly up a half step to tonic (unlike the harmonic form which has three half steps between scale degrees six and seven). When the melody line descends, the scale returns to its pure form creating a unique major/minor sound that no other scale can provide. Look at the Bach melody shown below. Notice that when the melody ascends, the sixth and seventh scale degrees are raised (C# and D#). But when the melody descends, they are lowered (C and D).

E Melodic Minor–
Ascending E F# G A B C# D# E (Notice the raised sixth and seventh scale
degrees: C# and D#)
E Melodic Minor–
Descending E D C B A G F E

- It is important for students to understand that the accidentals required to create the harmonic and melodic (ascending) forms of the minor scale will not appear in the key signature. They appear, where needed, in individual measures. Since major and relative minor keys share the same key signature, these accidentals can often be a good clue as to whether the piece is written in major or minor. A careful look at the last note of the piece and also “giving it a listen” are other good ways to determine this information.

Book Three, Page 147. Lesson Twenty explains the use of the harmonic and melodic forms of the minor scale. The musical examples for this lesson, as well as suggestions for its content, were graciously provided by Dr. Joseph L. Brumeloe, Professor of Music Theory, The University of Southern Mississippi.

unit 9 *BOOK THREE*
Exercise 9.15 - Writing Minor Scales On The Staff

Directions: Write the requested minor scales, ascending and descending, on the staves provided below. (Space your notes evenly across the staff as in the example below.) Finally, try playing these scales on the piano or on your instrument. Watch for clef changes.

D Pure Minor

1

C Harmonic Minor

2

A \flat Pure Minor

3

F \sharp Melodic Minor

4

B Harmonic Minor

5

A Pure Minor

6

E \flat Melodic Minor

7

Book Three, Page 148. Six pages such as this one (the remaining five are not shown) require students to write all minor scales on the staff, in treble and bass clef, ascending and descending.

unit 9 **BOOK THREE**
Exercise 9.21 - Identifying Major and Minor Scales

Directions: Name the tonic and type (major, pure minor, harmonic minor, or melodic minor) for each scale given below. Watch for clef changes.



1. _____

2. _____



3. _____

4. _____



5. _____

6. _____



7. _____

8. _____



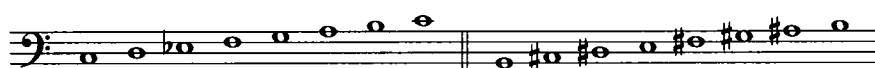
9. _____

10. _____



11. _____

12. _____



13. _____

14. _____



15. _____

16. _____

Book Three, Page 154. This page requires students to analyze and identify various scale forms (major, pure minor, harmonic minor, melodic minor).

LESSON 21: PARALLEL MINOR

- Major and minor scales that share the same tonic* are called **parallel** scales. C major and C minor are parallel. (C major is the parallel major of C minor; C minor is the parallel minor of C major.)
- To transform any major scale into its parallel minor, use the following procedure:

- Write the major scale:

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| C | D | E | F | G | A | B | C |

- To create pure minor, lower scale degrees 3, 6, and 7 each one chromatic half step.

| | | | | | | | |
|---|---|-----------|---|---|-----------|-----------|---|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| C | D | E \flat | F | G | A \flat | B \flat | C |

- To create harmonic minor, lower scale degrees 3 and 6 each one chromatic half step.

| | | | | | | | |
|---|---|-----------|---|---|-----------|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| C | D | E \flat | F | G | A \flat | B | C |

- To create melodic minor (ascending form), lower scale degree 3 one chromatic half step. This example shows clearly an important point: the last four notes of the melodic minor scale are the same as the last four notes of the parallel major scale.

| | | | | | | | |
|---|---|-----------|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 |
| C | D | E \flat | F | G | A | B | C |

Exercise 9.22 - Parallel Major and Minor Scales

Directions: You are given the major scale. Name the parallel minor scale.

1. G M

2. F M

3. B \flat M

4. E M

5. B M

6. D \flat M7. A \flat M

Directions: Take the major scales below and lower the required notes to create the requested form of the parallel minor. Write the requested parallel minor scale in the blanks provided.

1. A B C \sharp D E F \sharp G \sharp A
Convert to A Pure Minor

4. G A B C D E F \sharp G
Convert to G Harmonic Minor

2. E \flat F G A \flat B \flat C D E \flat
Convert to E \flat Pure Minor

5. F \sharp G \sharp A \sharp B C \sharp D \sharp E \sharp F \sharp
Convert to F \sharp Melodic Minor

3. B \flat C D E \flat F G A B \flat
Convert to B \flat Harmonic Minor

6. D E F \sharp G A B C \sharp D
Convert to D Harmonic Minor

* Proper scale degree names for notes in the minor scale are the same as those in the major scale. Two exceptions, however, do exist. In pure minor, the seventh scale degree is called the **subtonic** – because it lies a whole step below tonic (unlike the leading tone which lies a half step below tonic). Finally, the sixth scale degree in melodic minor ascending is called the raised **submediant**.

Book Three, Page 155. Lesson Twenty-One introduces students to the concept of parallel minor. The footnote at the bottom of the page explains how proper degree names are assigned to pitches in a minor scale. It says: "Proper degree names for notes in the minor scale are the same as those in the major scale. Two exceptions, however, do exist. In pure minor, the seventh scale degree is called the *subtonic* – because it lies a whole step below tonic (unlike the leading tone which lies a half step below tonic). Finally, the sixth scale degree in melodic minor ascending is called the *raised submediant*."

LESSON 22: THREE-EIGHT TIME

1. Three-eight time is classified as a simple time signature and may be counted as such. The counting sample below shows the same method used for three-four time. The only difference is the beat value, which in this case is the eighth note (three eighth notes in each measure).

Three-Eight Time – Simple Time Counting Method

1 2 3 1 > 3 1 2 + 3 2 3 1 > >

2. However, many students find it easier to count three-eight time like a half measure of six-eight time using the 1-la-le system. This is especially true when this meter is played at faster tempos. Compare the following three-eight sample with the six-eight sample placed below it.

Three-Eight Time – Compound Time Counting Method

1 le 1 la le 1 la ta le 1 la la le 1

1 le 2 la le 1 la ta le 2 la la le 2

3. Three-eight time can be counted just like six-eight time. The only difference is the total number of beats in each measure. In six-eight time, there are two beats (two dotted-quarter notes) in each measure. In three-eight time, there is one beat (one dotted-quarter note) in each measure.
4. When counting three-eight time like a compound meter, each measure will only contain one beat – other beat numbers will not appear (like 2, 3, or 4). For this reason, counting three-eight time in this manner is called “counting in one” – because there is only one complete beat counted in each measure.

Exercise 10.1 - Counting Exercise

Directions: Write the counting under each measure of rhythm below. Use the counting method preferred by your teacher.

1. 2. 3. 4. 5.

6. 7. 8. 9. 10.

11. 12. 13. 2 14. 15.

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Book Three, Page 157. Unit Nine focuses on less common meters such as three-eight time, cut-time, and hybrid or asymmetrical meter. Lesson Twenty-Two teaches students to count three-eight time as a half measure of six-eight time using the Eastman System (1-la-le).





LESSON 23: TWO-TWO (CUT) TIME

- Two-two time is also known as **cut-time** and is indicated with C written in place of the time signature.
- In two-two time, there are two beats in each measure and the half note gets one beat. Two-two time looks exactly like four-four time, but the counting (and playing) is very different.

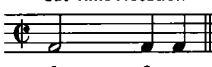
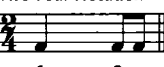






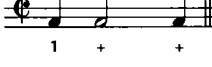
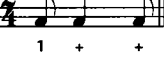
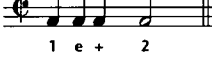
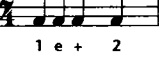
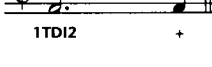
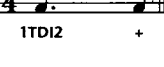
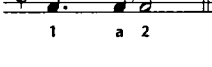
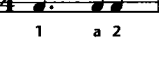
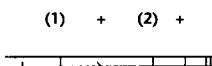
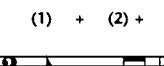
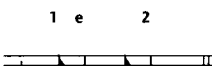
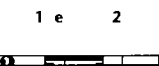
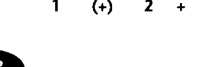
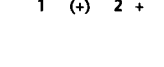
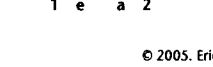



1 2 1 + 2 (1) + (2) + 1 e + a 2 + 1 >

- In two-two time, notes receive half the number of beats they normally receive in four-four time. The values have been "cut" in half, hence the nickname "cut-time." Study the chart below.

| | | | |
|--------------|---|---------------|--|
| whole note |  | gets 2 beats | (Counted like a half note in four-four time.) |
| half note |  | gets 1 beat | (Counted like a quarter note in four-four time.) |
| quarter note |  | gets 1/2 beat | (Counted like an eighth note in four-four time.) |
| eighth note |  | gets 1/4 beat | (Counted like a sixteenth note in four-four time.) |

- Study the following rhythm figures. Each is shown in two-two time and two-four time for comparison. Each pair will sound and be played exactly alike – the only difference is the notation.

| | Cut-Time Notation | Two-Four Notation | | Cut-Time Notation | Two-Four Notation |
|---|---|---|----|--|---|
| 1 |  |  | 7 |  |  |
| | 1 2 + | 1 2 + | | 1 e + a 2 | 1 e + a 2 |
| 2 |  |  | 8 |  |  |
| | 1 + 2 | 1 + 2 | | 1 + a 2 | 1 + a 2 |
| 3 |  |  | 9 |  |  |
| | 1 + + | 1 + + | | 1 e + 2 | 1 e + 2 |
| 4 |  |  | 10 |  |  |
| | 1TDI2 + | 1TDI2 + | | 1 a 2 | 1 a 2 |
| 5 |  |  | 11 |  |  |
| | (1) + (2) + | (1) + (2) + | | 1 e 2 | 1 e 2 |
| 6 |  |  | 12 |  |  |
| | 1 (+) 2 + | 1 (+) 2 + | | 1 e a 2 | 1 e a 2 |

Book Three, Page 158. Lesson Twenty-Three explains the counting of two-two (also known as "cut") time.

Exercise 10.2 - Counting Exercise

Directions: Write the counting under each measure of rhythm below. Several of these are tricky. Be careful!

1. 2. 3. 4.

5. 6. 7. 8.

9. 10. 11. 12.

13. 14. 15. 16.

LESSON 24: THREE-TWO & FOUR-TWO TIME

1. Three-two and four-two time are counted just like two-two (cut) time. The only difference is the number of beats in each measure.
2. Each measure of two-two (cut) time will contain two half notes or some combination of notes and rests that equals two half notes. Each measure of three-two time will contain three half notes or some combination of notes and rests that equals three half notes. Each measure of four-two time will contain four half notes or some combination of notes and rests that equals four half notes.

1 2 1 + 2 1 + 2 + 1 >

1 2 3 1 + 2 3 + 1 + 2 + 3 + 1 > >

1 2 3 4 1 + 2 3 + 4 1 + 2 + 3 + 4 + 1 > > >

This rare note value is called a **breve** or **double whole note**.
It equals two whole notes (or four half notes).

Book Three, Page 159. Lesson Twenty-Four explains the counting of three-two and four-two time by relating it to cut-time. This process of relating new concepts to those students have already learned is a key component in the design of Book Three.

unit 10 *BOOK THREE*
LESSON 25: FIVE-EIGHT & SEVEN-EIGHT TIME

- Simple meter contains groups or divisions of two. Compound meter contains groups or divisions of three.
- Hybrid meter*** contains elements which are simple (a group of two) and elements which are compound (a group of three). Five-eight and seven-eight time are examples of hybrid meter.
- In five-eight time, there will be a group of two eighth notes (or some notational equivalent) and a group of three eighth notes (or some notational equivalent). The groupings in five-eight time can be (2 + 3) or (3 + 2).

1 2 1 2 3 1 2 3 1 2 1 (2 3) 1 (2) 1 (2) 1 (2 3)

simple group compound group compound group simple group compound group simple group simple group compound group

- In seven-eight time, there will be two groups of two eighth notes (or some notational equivalent) and a group of three eighth notes (or some notational equivalent). The groupings in seven-eight time can be (2 + 2 + 3), (3 + 2 + 2), or (2 + 3 + 2).

1 2 1 2 1 2 3 1 2 3 1 2 1 2 1 2 1 2 3 1 2 1 (2) 1 (2) 1 (2 3)

simple group simple group compound group compound group simple group simple group simple group compound group simple group simple group compound group

- Counting rhythms in five-eight and seven-eight can be accomplished in two ways:

- by counting pairs (or notes which represent pairs) as "one-two;" and by counting triplets (or notes which represent triplets) as "one-two-three." This is the most common approach.
- by counting pairs (or notes which represent pairs) as "one-and;" and by counting triplets (or notes which represent triplets) as "1-la-le." This method follows the counting system students have already learned.

1 2 1 2 3 1 2 3 1 2 1 (2 3) 1 (2) 1 (2) 1 (2 3)

1 + 2 la le 1 la le 2 + 1 (la le) 2 (+) 1 (+) 2 (la le)

1 2 1 2 1 2 3 1 2 3 1 2 1 2 1 2 3 1 2 1 (2) 1 (2) 1 (2 3)

1 + 2 + 3 la le 1 la le 2 + 3 + 1 + 2 la le 3 + 1 (+) 2 (+) 3 (la le)

- Borrowed divisions do not exist in hybrid meter. Both simple and compound elements exist in every measure of hybrid meter.

*Hybrid meter can also be called irregular meter or asymmetrical meter.

Book Three, Page 160. Lesson Twenty-Five explains the counting of five-eight and seven-eight time. Two systems counting systems are shown. The first counts pairs (or notes which represent pairs) as "one-two;" triplets (or notes which represent triplets) are counted as "one-two-three." The second system counts pairs (or notes which represent pairs) as "one-and;" triplets (or notes which represent triplets) are counted as "one-la-le." Though I use the first system (out of habit – it was the way I was taught), my students generally preferred the second system – because it closely follows the simple and compound systems they were taught.

Exercise 10.3 - Funky Rhythm Review I

Directions: Many previously learned rhythms are included in this exercise. Write the counting under each measure. Then try playing the rhythms on your tuning note.

The exercise consists of 40 numbered measures of music, each on a single staff. The time signatures vary throughout the piece:

- Measures 1-4: 3/8
- Measures 5-8: 3/8
- Measures 9-12: 4/4
- Measures 13-16: 4/4
- Measures 17-20: 4/4
- Measures 21-24: 4/4
- Measures 25-28: 3/8
- Measures 29-32: 4/2
- Measures 33-36: 7/8
- Measures 37-40: 5/8

Book Three, Page 161. This is the first of three pages of Funky Rhythm Review (the remaining two are not shown). My students complained that these weren't mere "Monster Rhythm Reviews" as appeared in the rest of the series, these were different because they contained "weird" meters. The students said these should be called "Funky Rhythm Reviews," and so they are. The rhythms on these pages were carefully reviewed each Spring in preparation for the sightreading room at Concert Festival.

unit 10 BOOK THREE

LESSON 26: FIVE-FOUR & SEVEN-FOUR TIME

1. Five-four time is considered a hybrid meter because of its groups of two quarter notes and three quarter notes.
2. Five-four time can be counted like alternating measures of two-four and three-four time. The groupings can be (2 + 3) or (3 + 2). Five-four can also be counted with five independent beats in each measure (like a measure of four-four with one extra beat). Both counting methods are shown below.

3. Seven-four time is also considered to be a hybrid meter because it contains groups of three quarter notes and groups of two quarter notes (two groups of two create the group of four).
4. Seven-four time is very rare and is used when composers wish to avoid constant changes between three-four and four-four time. Seven-four is counted just like alternating measures of three-four and four-four time. The groupings can be (3 + 4) or (4 + 3). Only one counting method is used for seven-four time.

Note: An excellent example of seven-four time, and one that is easily playable by most high school bands, occurs in Clifton Williams' *Dedicatory Overture*. Each measure of seven-four includes dotted lines showing the division of three and four beats. Students will quickly understand this meter concept if the introduction of this lesson is followed by a short reading session of this excellent work.

LESSON 27: COUNTING THIRTY-SECOND NOTES

1. Thirty-second notes are found in more difficult band literature and are counted by adding the syllable "ta" after each of the sixteenth note syllables: 1 - ta - e - ta - - ta - a - ta.

2. Remember that thirty-second notes use three beams (or three flags) and that two thirty-second notes equal one sixteenth note. Thirty-second rests also have three flags.

Book Three, Page 164. Lesson Twenty-Six introduces five-four and seven-four time. Lesson Twenty-Seven offers a counting method for thirty-second notes. I have consulted with every authority known in search of a counting system for this note value. All attempts to find one have failed. This method represents my attempt to offer a solution.

LESSON 28: COMPARING METERS

1. The chart below shows most of the simple and compound time signatures that students might encounter. Notice that the beat value and division value are given for each time signature. Notice the 2:1 division values in simple time and the 3:1 division values in compound time.

| | |
|--------------------------------|----------------------------------|
| <p>SIMPLE DUPLÉ</p> | <p>COMPOUND DUPLÉ</p> |
| <p>SIMPLE TRIPLE</p> | <p>COMPOUND TRIPLE</p> |
| <p>SIMPLE QUADRUPLE</p> | <p>COMPOUND QUADRUPLE</p> |

2. By applying the counting systems used for 2/4, 3/4, and 4/4 time and the counting system used for 6/8, 9/8, and 12/8 time, students should be able to count basic rhythms in any of the meters shown above.

Book Three, Page 165. This page shows most of the simple and compound meters organized into duple, triple, and quadruple classifications. The beat value (stems up) and division value (stems down) are provided for each.

LESSON 29: TRIPLET GROUPINGS

1. We have learned to count triplets using the 1-la-le method. Students must realize, however, that triplets do not always appear in neat groups of three. Sometimes rests are used and sometimes other note values can be included. Look at the examples below. These are the six most common types of triplet groupings.

1

1 la le

Three of a note value written in the same time/space as two is the most common triplet grouping and the one that you learned first.

2

la le

Here the beat number is replaced with a rest. Brackets are used when triplet groups begin or end with a rest.

3

1 la

Here "Le" is replaced with a rest. Again, notice the use of the bracket to clearly indicate the triplet group.

4

1 le

Here "La" is replaced with a rest. No bracket is needed – just the number. The beam is sufficient to clarify the triplet group.

5

1 la

Here the last two eighth notes are combined into a single quarter note. This is counted just like the compound time figure you've seen many times before (only without the bracket).

6

1 le

Here the first two eighth notes are combined into a single quarter note. Again, this is counted just like the compound time figure you've seen many times before (only without the bracket).

2. Remember, triplets are borrowed from compound time, so all the figures above should be very familiar to you. Study the counting sample below.

1 la le 2 + 1 la 2 1 le 2 + la le 2 la

Book Three, Page 166. Lesson Twenty-Nine concludes Unit Ten with a discussion of triplet groupings.

LESSON 30: TRIADS

1. A **chord** is a musical structure that is created when three or more notes are played simultaneously (at the same time).

2. A **triad** is a three note chord.

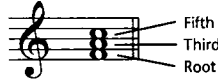


3. Each note in a triad has a functional name in addition to a pitch name.

The **root** is the fundamental pitch on which the triad is built. It gives the chord its name.

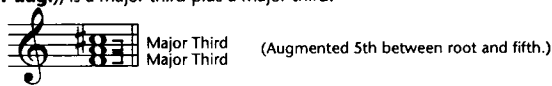
The **third** is the middle pitch in a triad. It is named such because it is built a third above the root.

The **fifth** is the top pitch in a triad. It is named such because it is built a fifth above the root.

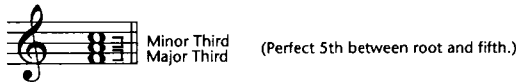


4. There are four types of triads used in most Western* music. Also shown are abbreviations for each quality.

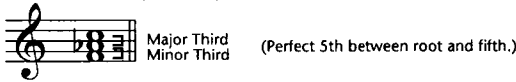
An **augmented triad (+ or aug.)**, is a Major third plus a Major third.



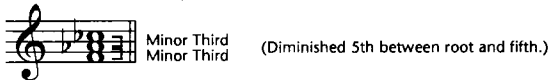
A **major triad (M or maj.)**, is a major third plus a minor third.



A **minor triad (m or min.)**, is a minor third plus a major third.



A **diminished triad (o or dim.)**, is a minor third plus a minor third.



5. If we look at the interval construction of triads, we can see that the augmented triad is the largest because it contains a major third plus a major third. A diminished triad is the smallest because it contains a minor third plus a minor third. To avoid confusion in remembering interval combinations for major and minor triads (because they both contain a major third and a minor third) just remember the interval on the bottom determines the quality of the triad. A major triad has a major third on the bottom. A minor triad has a minor third on the bottom.

6. Many musicians use the major scale to help them spell triads. For example:

A major triad is the first, third, and fifth note of the major scale. (C-E-G)

A minor triad is a major triad with the third lowered one chromatic half step. (C-E♭-G)

An augmented triad is a major triad with the fifth raised one chromatic half step. (C-E-G#)

A diminished triad is a major triad with the third and fifth each lowered one chromatic half step. (C-E♭-G♭)

*The term "Western Music" is used to refer to music of the European and North American continents written between 1600 and 1950. Western Music is **tertian** (which means made of thirds – look at the triads above). Our scales are based on the whole step and half step. Music from other cultures often uses a much different set of "building blocks." Music of the Middle East, for example, uses quarter tones (half of a half step). The fundamentals you are learning in this series are the fundamentals of Western Music. These concepts are so important they are studied not only by musicians from Europe and North America but also from many other countries around the world.

Book Three, Page 168. Lesson Thirty introduces students to triads. The interval construction of each quality is shown first (in paragraph four). Then students are taught to spell triads by relating them to the major scale (paragraph six).

7. When spelling major triads it is important to remember the following:
Major triads built on C, F, and G will have the same accidental or lack thereof on each note in the chord.

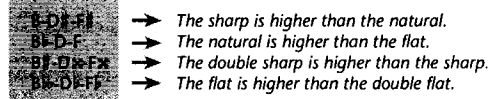


Major triads built on D, E, and A will have a third that is one accidental higher than the root or fifth.



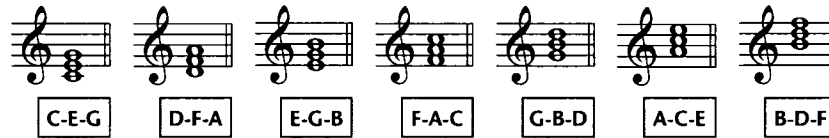
- The sharp is higher than the natural.
- The natural is higher than the flat.
- The double sharp is higher than the sharp.

Major triads built on B will have a third and fifth that are one accidental higher than the root.



- The sharp is higher than the natural.
- The natural is higher than the flat.
- The double sharp is higher than the sharp.
- The flat is higher than the double flat.

8. All triads are written on consecutive lines (line, line, line) or consecutive spaces (space, space, space). As such, they will always use skipped letter names. Below are all of the basic triad spellings. All other triads are spelled by adding sharps, flats, double sharps, or double flats to these basic spellings. Other clefs and other octaves may, of course, be used.



9. If asked to spell a triad above a non-tonic tone, remove the accidental from the root, spell the triad, and re-apply the removed accidental to all chord tones (root, third, and fifth).

Problem: Spell a major triad above E#.
Solution: Remove the sharp from the root. Spell a major triad above E: E-G#-B
Re-apply the removed accidental to all chord tones: E#-G#-B#
Notice that G# becomes G# when the removed sharp is re-applied to all chord tones.

Problem: Spell a diminished triad above B#.
Solution: Remove the sharp from the root. Spell a diminished triad above B: B-D-F
Reapply the removed accidental to all chord tones: B#-D#-F#

SPELLING TRIADS – A SUMMARY OF THE MOST COMMON PROCESS (THE EASY WAY)

- Begin by spelling a major triad (the first, third, and fifth note of a major scale). Lower the third a chromatic half step to make it minor; lower the third and fifth a chromatic half step to make it diminished; or raise the fifth a chromatic half step to make it augmented.
- If the given root is not a tonic tone, remove the accidental, spell the triad, then re-apply the removed accidental to each note in the chord (all chord tones).

unit 11 BOOK THREE**Exercise 11.1 - Spelling Major Triads**

Directions: Using the first, third, and fifth notes of the major scale, spell the requested major triads below. You may also choose to spell them using interval construction (M3 + m3).

- | | | | | | | | |
|------------|-------|-------|-------|----------------------|-------|-------|-------|
| 1. C major | _____ | _____ | _____ | 8. D \flat major | _____ | _____ | _____ |
| | Root | Third | Fifth | | R | 3 | 5 |
| 2. F major | _____ | _____ | _____ | 9. F \sharp major | _____ | _____ | _____ |
| | Root | Third | Fifth | | R | 3 | 5 |
| 3. G major | _____ | _____ | _____ | 10. E \flat major | _____ | _____ | _____ |
| | Root | Third | Fifth | | R | 3 | 5 |
| 4. D major | _____ | _____ | _____ | 11. G \flat major | _____ | _____ | _____ |
| | Root | Third | Fifth | | R | 3 | 5 |
| 5. E major | _____ | _____ | _____ | 12. C \sharp major | _____ | _____ | _____ |
| | Root | Third | Fifth | | R | 3 | 5 |
| 6. A major | _____ | _____ | _____ | 13. B \flat major | _____ | _____ | _____ |
| | Root | Third | Fifth | | R | 3 | 5 |
| 7. B major | _____ | _____ | _____ | 14. A \flat major | _____ | _____ | _____ |
| | Root | Third | Fifth | | R | 3 | 5 |

Exercise 11.2 - Spelling Minor Triads

Directions: Look at the major triads written in exercise 11.1. Lower the third of each triad one chromatic half step to make the minor triads requested below. You may also choose to spell them using interval construction (m3 + M3).

- | | | | | | | | |
|------------|-------|-------|-------|----------------------|-------|-------|-------|
| 1. C minor | _____ | _____ | _____ | 8. D \flat minor | _____ | _____ | _____ |
| | Root | Third | Fifth | | R | 3 | 5 |
| 2. F minor | _____ | _____ | _____ | 9. F \sharp minor | _____ | _____ | _____ |
| | Root | Third | Fifth | | R | 3 | 5 |
| 3. G minor | _____ | _____ | _____ | 10. E \flat minor | _____ | _____ | _____ |
| | Root | Third | Fifth | | R | 3 | 5 |
| 4. D minor | _____ | _____ | _____ | 11. G \flat minor | _____ | _____ | _____ |
| | Root | Third | Fifth | | R | 3 | 5 |
| 5. E minor | _____ | _____ | _____ | 12. C \sharp minor | _____ | _____ | _____ |
| | Root | Third | Fifth | | R | 3 | 5 |
| 6. A minor | _____ | _____ | _____ | 13. B \flat minor | _____ | _____ | _____ |
| | Root | Third | Fifth | | R | 3 | 5 |
| 7. B minor | _____ | _____ | _____ | 14. A \flat minor | _____ | _____ | _____ |
| | Root | Third | Fifth | | R | 3 | 5 |

Book Three, Page 170. Students begin by spelling major triads associated with the major scales. In Exercise 11.2, 11.3, and 11.4, students modify these major triads to make them minor, augmented, and diminished. (See next page.)

Exercise 11.3 - Spelling Diminished Triads

Directions: Look at the major triads written in exercise 11.1. Lower the third and fifth of each triad one chromatic half step to make the diminished triads requested below. You may also choose to spell them using interval construction (m3 + m3).

- | | | | | | | | |
|-----------------|-------|-------|-------|---------------------------|-------|-------|-------|
| 1. C diminished | _____ | _____ | _____ | 8. D \flat diminished | _____ | _____ | _____ |
| | Root | Third | Fifth | | R | 3 | 5 |
| 2. F diminished | _____ | _____ | _____ | 9. F \sharp diminished | _____ | _____ | _____ |
| | Root | Third | Fifth | | R | 3 | 5 |
| 3. G diminished | _____ | _____ | _____ | 10. E \flat diminished | _____ | _____ | _____ |
| | Root | Third | Fifth | | R | 3 | 5 |
| 4. D diminished | _____ | _____ | _____ | 11. G \flat diminished | _____ | _____ | _____ |
| | Root | Third | Fifth | | R | 3 | 5 |
| 5. E diminished | _____ | _____ | _____ | 12. C \sharp diminished | _____ | _____ | _____ |
| | Root | Third | Fifth | | R | 3 | 5 |
| 6. A diminished | _____ | _____ | _____ | 13. B \flat diminished | _____ | _____ | _____ |
| | Root | Third | Fifth | | R | 3 | 5 |
| 7. B diminished | _____ | _____ | _____ | 14. A \flat diminished | _____ | _____ | _____ |
| | Root | Third | Fifth | | R | 3 | 5 |

Exercise 11.4 - Spelling Augmented Triads

Directions: Look at the major triads written in exercise 11.1. Raise the fifth of each triad one chromatic half step to make the augmented triads requested below. You may also choose to spell them using interval construction (M3 + M3).

- | | | | | | | | |
|----------------|-------|-------|-------|--------------------------|-------|-------|-------|
| 1. C augmented | _____ | _____ | _____ | 8. D \flat augmented | _____ | _____ | _____ |
| | Root | Third | Fifth | | R | 3 | 5 |
| 2. F augmented | _____ | _____ | _____ | 9. F \sharp augmented | _____ | _____ | _____ |
| | Root | Third | Fifth | | R | 3 | 5 |
| 3. G augmented | _____ | _____ | _____ | 10. E \flat augmented | _____ | _____ | _____ |
| | Root | Third | Fifth | | R | 3 | 5 |
| 4. D augmented | _____ | _____ | _____ | 11. G \flat augmented | _____ | _____ | _____ |
| | Root | Third | Fifth | | R | 3 | 5 |
| 5. E augmented | _____ | _____ | _____ | 12. C \sharp augmented | _____ | _____ | _____ |
| | Root | Third | Fifth | | R | 3 | 5 |
| 6. A augmented | _____ | _____ | _____ | 13. B \flat augmented | _____ | _____ | _____ |
| | Root | Third | Fifth | | R | 3 | 5 |
| 7. B augmented | _____ | _____ | _____ | 14. A \flat augmented | _____ | _____ | _____ |
| | Root | Third | Fifth | | R | 3 | 5 |

Book Three, Page 171. The procedure continues from the previous page.

unit 11 *BOOK THREE*
Exercise 11.5 - Spelling Triads On The Piano Keyboard

Directions: Spell the requested triad, then mark the corresponding piano keys with dots.

| | | | |
|----------------------|----------------------|----------------------|--------|
| 1. CM | 2. Cm | 3. C ^o | 4. C+ |
| 5. D ^o M | 6. D ^o m | 7. D ^o o | 8. D+ |
| 9. E ^o M | 10. E ^o m | 11. E ^o o | 12. E+ |
| 13. F ^o M | 14. F ^o m | 15. F ^o o | 16. F+ |
| 17. G ^o M | 18. G ^o m | 19. G ^o o | 20. G+ |
| 21. A ^o M | 22. A ^o m | 23. A ^o o | 24. A+ |
| 25. B ^o M | 26. B ^o m | 27. B ^o o | 28. B+ |

Book Three, Page 172. I had planned to delete this page from the third book, but my students protested. They said that this page helped them to understand how the third and fifth of a major triad can be raised and lowered to create the other qualities. The page stayed.

Exercise 11.6 - Spelling Major Triads

!

Remember, major triads are built using the first, third, and fifth notes of a major scale.

Directions: You are given the root of the chord. Spell the major triad *vertically*. Remember to think major scales!

| | | | | | | | | | | | | | | | |
|----------|---|----------------|---|----------------|----------------|---|---|----------------|---|----------------|----|----|----------------|----------------|----------------|
| 5 | | | | | | | | | | | | | | | |
| 3 | ↑ | ↑ | ↑ | | | | | | | | | | | | |
| R | C | E ^b | B | G ^b | A ^b | D | G | C ^b | F | D ^b | A | E | B ^b | C [#] | F [#] |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 |

Directions: You are given the third of the chord. Spell the major triad *vertically*. Do not alter the given pitch.

| | | | | | | | | | | | | | | | |
|----------|----------------|----|----------------|----|----------------|----------------|----------------|----|----|----------------|----|----|----|----------------|----------------|
| 5 | | | | | | | | | | | | | | | |
| 3 | D [#] | C | E ^b | G | F [#] | B ^b | C [#] | B | F | E [#] | A | D | E | A [#] | G [#] |
| R | | | | | | | | | | | | | | | |
| | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 |

Directions: You are given the fifth of the chord. Spell the major triad *vertically*. Do not alter the given pitch.

| | | | | | | | | | | | | | | | |
|----------|----|----|----------------|----|----------------|----|----------------|----|----|----------------|----------------|----------------|----------------|----|----------------|
| 5 | B | F | E ^b | G | B ^b | E | A ^b | C | D | F [#] | G ^b | D ^b | C [#] | A | G [#] |
| 3 | | | | | | | | | | | | | | | |
| R | | | | | | | | | | | | | | | |
| | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 |

Directions: Answer the following questions.

- The first note of a major scale is used as the _____ of a major triad.
- The third note of a major scale is used as the _____ of a major triad.
- The fifth note of a major scale is used as the _____ of a major triad.
- Major triads built on _____, _____, and _____ have a third that is one accidental higher than the other chord tones.
- Major triads built on _____ have a third and fifth that are each one accidental higher than the root.
- Major triads built on _____, _____, and _____ have the same accidental (or lack thereof) on each chord tone.

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173

Book Three, Page 173. This page is the first of three (the remaining two are not shown) which ask students to spell triads given just the root, third, or fifth. The next two pages cover minor, augmented, and diminished qualities. While I wanted students to spell triads using only letter names, I also wanted them to begin to see triads as *vertical* structures – hence the design of the charts.

unit 11 *BOOK THREE*
Exercise 11.10 - Spelling Non-Tonic Tone Triads


Remember to spell a non-tonic tone triad: remove the accidental from the root; spell the requested triad type; and then re-apply the removable accidental to each note in the chord.

Directions: Spell the non-tonic tone triads below. Several tonic-tone triads *are* included in this exercise.

| | | | | | | | | | |
|------------------|------------------|------------------|------------------|------------------|------------------|-------------------------|-------------------------|-------------------------|--------------------------|
| 1.
D \neq M | 2.
E \neq M | 3.
F \neq M | 4.
A \neq M | 5.
B \neq M | 6.
C \neq M | 7.
B \rightarrow M | 8.
A \rightarrow M | 9.
G \rightarrow M | 10.
D \rightarrow M |
| 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |
| 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| R | R | R | R | R | R | R | R | R | R |

| | | | | | | | | | |
|---------------------|--------------------------|--------------------------|---------------------|---------------------|---------------------|--------------------------|---------------------|--------------------------|--------------------------|
| 11.
C \times M | 12.
C \rightarrow M | 13.
A \rightarrow M | 14.
F \times M | 15.
E \times M | 16.
G \times M | 17.
B \rightarrow M | 18.
D \times M | 19.
E \rightarrow M | 20.
F \rightarrow M |
| 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |
| 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| R | R | R | R | R | R | R | R | R | R |

| | | | | | | | | | |
|-------------------|-------------------|-------------------|-------------------|-------------------|-------------------|---------------------|--------------------------|--------------------------|--------------------------|
| 21.
D \neq m | 22.
E \neq m | 23.
F \neq m | 24.
A \neq m | 25.
B \neq m | 26.
C \neq m | 27.
C \times m | 28.
A \rightarrow m | 29.
B \rightarrow m | 30.
E \rightarrow m |
| 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |
| 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| R | R | R | R | R | R | R | R | R | R |

| | | | | | | | | | |
|-------------------|-------------------|-------------------|-------------------|-------------------|-------------------|-------------------|--------------------------|--------------------------|-------------------|
| 31.
A \neq o | 32.
E \neq o | 33.
F \neq o | 34.
D \neq o | 35.
G \neq o | 36.
G \neq + | 37.
A \neq + | 38.
D \rightarrow + | 39.
B \rightarrow + | 40.
E \neq + |
| 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |
| 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 | 3 |
| R | R | R | R | R | R | R | R | R | R |

Book Three, Page 176. This exercise asks students to spell triads above non-tonic tones. Several tonic tone items are included just to fill out the page.

Exercise 11.11 - Triad Analysis

Directions: Name the root and type of each triad given below. Watch for clef changes.

1. *Gm*

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

15.

16.

17.

18.

19.

20.

21.

22.

23.

24.

25.

26.

27.

28.

29.

30.

31.

32.

33.

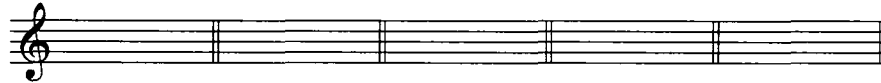
34.

35.

Book Three, Page 177. This is the first page which requires students to work with triads written on the staff. Clef change warnings were not included in this exercise and are used sparingly toward the end of Book Three. At some point students simply have to remember to check the clef without being reminded. Though some warnings will still appear (such as the one on the next page), the weaning process has begun.

unit 11 **BOOK THREE**
Exercise 11.12 - Writing Triads on the Staff

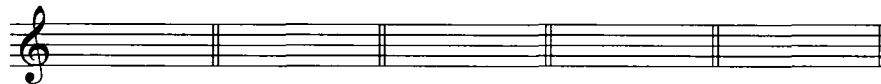
Directions: Write the requested triads on the staff below. If necessary, offset the accidentals to prevent crowding.



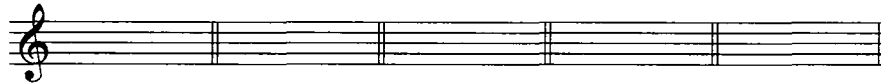
1. E♭M 2. Dm 3. B^o 4. A+ 5. G♭m



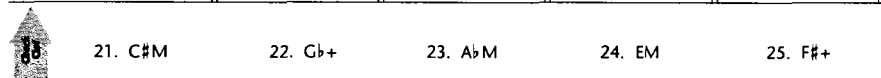
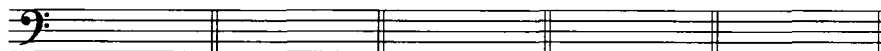
6. F^o 7. Cm 8. E+ 9. B♭M 10. D♯M



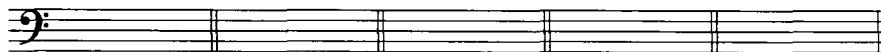
11. Fm 12. G♯M 13. G+ 14. A♭m 15. C♭+



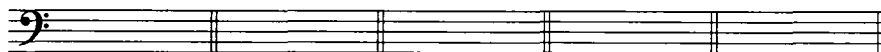
16. D+ 17. B♭+ 18. FM 19. E♭^o 20. AM



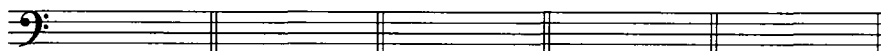
21. C♯M 22. G♭+ 23. A♭M 24. EM 25. F♯+



26. D♭M 27. B♭m 28. CM 29. A♯M 30. Em



31. F♯M 32. Gm 33. D♭+ 34. BM 35. C♯m



36. C^o 37. A♭+ 38. F♯^o 39. E♭m 40. D♭^o

Book Three, Page 178. This exercise requires students to spell triads on the staff.

LESSON 31: DIATONIC TRIADS

1. Triads can be built above each note of a major scale. These triads are called **diatonic triads**.
2. Only the notes of the major scale are used as roots, and only the notes from the major scale are used as the upper triad tones (third and fifth). Look at the B \flat major scale and its diatonic triads below. Notice how the notes of the B \flat scale are used as the roots for each triad. Now look closer and you will see that only notes from the scale are used as the third or fifth of each triad.

(B \flat) C D (E \flat) F G A (B \flat)

3. It is important to remember to apply the accidentals from the key signature when building diatonic triads. The chart below shows the triads from the B \flat major scale spelled-out. Notice the appearance of B \flat and E \flat in the triads throughout the scale. These accidentals are a result of the key signature.

| | | | | | | | | |
|---------------------|-----------|-----------|---|-----------|---|-----------|-----------|-----------|
| fifth | F | G | A | B \flat | C | D | E \flat | F |
| third | D | E \flat | F | G | A | B \flat | C | D |
| root
(the scale) | B \flat | C | D | E \flat | F | G | A | B \flat |
| scale degree | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 (1) |
| quality | M | m | m | M | M | m | o | M |

4. When triads are built above the notes of a major scale, specific qualities appear as a result of the key signature. These triad qualities are the same for *all* major scales. Look at the F major scale example below.

1 2 3 4 5 6 7 8 (1)
M m m M M m o M

- Triads built on the first, fourth, and fifth scale degrees of every major scale will be major (M).
 - Triads built on the second, third, and sixth scale degrees of every major scale will be minor (m).
 - Triads built on the seventh scale degree of every major scale will be diminished (o).
5. When we identify triads associated with a key we use Roman numerals. These numerals indicate the scale degree on which the triad is built *and* the quality of the triad. This process is called **Roman Numeral Analysis (RNA)**. The basic procedure is as follows:
 - Capital numerals are used to designate major triads (I, IV, and V).
 - Lowercase numerals are used to designate minor triads (ii, iii, and vi).
 - Lowercase numerals with a superscript "o" are used to designate diminished triads (vii^o).
 - Augmented triads do not appear diatonically in a major key.

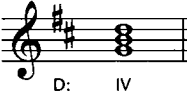
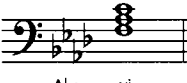
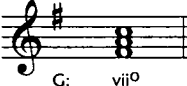
I ii iii IV V vi vii^o I
major minor minor major major minor diminished major

Book Three, Page 179. Many students are fascinated to learn that a triad can be built above each note of the major scale. This lesson is included because I wanted students to be aware of this phenomena. Diatonic minor triads are not explained in Book Three because I felt that doing so “crossed a line” beyond what should be taught in the band class. I always told students that diatonic minor triads existed, and even drew a diagram on the board to illustrate, but students were never required to master the concept.

unit 11 BOOK THREE

6. Diatonic triads can also be named using the proper degree names of the scale degree on which they are built: Tonic (I), Supertonic (ii), Mediant (iii), Subdominant (IV), Dominant (V), Submediant (vi), Leading Tone (vii^o), and Tonic (I).
7. When analyzing diatonic triads, use the following procedure:
- Determine the major key.
 - Determine which scale degree is used as the root of the triad.
 - Supply the appropriate Roman numeral for that scale degree/triad.

Study the following examples.

- 1)  The key is D major (indicated by a capital "D" followed by a colon).
The root of the triad is G.
G is the fourth note of the D major scale.
Write the capital Roman numeral IV under the chord. (IV is major).
(Make sure the quality of the numeral matches the quality of the triad.)
- 2)  The key is Ab major (indicated by a capital "Ab" followed by a colon).
The root of the triad is F.
F is the sixth note of the Ab major scale.
Write the lowercase Roman numeral vi under the chord. (vi is minor).
- 3)  The key is G major (indicated by a capital "G" followed by a colon).
The root of the triad is F#.
F# is the seventh note of the G major scale.
Write the lowercase Roman numeral vii^o under the chord. (vii^o is diminished).

8. When spelling diatonic triads, use the following procedure:
- Go to the scale degree indicated by the Roman numeral (in the given major key).
 - Spell a basic triad.
 - Apply the accidentals from the key signature.
 - Check the quality of your answer against the triad quality indicated by the Roman numeral.
(If the numeral indicates major, did you spell a major triad?)

Study the following examples. (Don't forget to apply the key signature of the major scale.)

- 1) Eb: IV The fourth note of the Eb major scale is Ab.
The basic triad built on A is A-C-E.
Apply the Eb major key signature: Ab-C-Eb.
The capital IV indicates a major triad;
Ab-C-Eb is a major triad; the answer is correct.
- 2) B: vi The sixth note of the B major scale is G#.
The basic triad built on G is G-B-D.
Apply the B major key signature: G#-B-D#.
The lower case vi indicates a minor triad;
G#-B-D# is a minor triad; the answer is correct.
- 3) Db: iii The third note of the Db major scale is F.
The basic triad built on F is F-A-C.
Apply the Db major key signature: F-Ab-C.
The lower case iii indicates a minor triad;
F-Ab-C is a minor triad; the answer is correct.

Book Three, Page 180. Page two of Lesson Thirty-One (Diatonic Triads). When I begin this unit, I like to divide my band into three groups. One group plays the Ab concert scale; another plays the C concert scale, and another plays the Eb concert scale. This allows students to hear the diatonic triads within the key of Ab concert. My students also like to play scales in a round (divided into four groups with each new group entering every third note). The triads, seventh, ninth, eleventh, and thirteenth chords which result sound "cool" to the kids and are great for teaching tuning, balance, and blend.

Exercise 11.13 - Roman Numeral Analysis

1 Directions: Here are the diatonic triads from the C major scale. Provide the correct Roman numerals.

KEY 1. 2. 3. 4. 5. 6. 7. 8.

2 Directions: Here are the diatonic triads from the D major scale. Provide the correct Roman numerals.

KEY 1. 2. 3. 4. 5. 6. 7. 8.

3 Directions: Here are the diatonic triads from the E \flat major scale. Provide the correct Roman numerals.

KEY 1. 2. 3. 4. 5. 6. 7. 8.

4 Directions: Here are the diatonic triads from the G major scale. Provide the correct Roman numerals.

KEY 1. 2. 3. 4. 5. 6. 7. 8.

5 Directions: Here are the diatonic triads from the B \flat major scale. Provide the correct Roman numerals.

KEY 1. 2. 3. 4. 5. 6. 7. 8.

6 Directions: Here are the diatonic triads from the A major scale. Provide the correct Roman numerals.

KEY 1. 2. 3. 4. 5. 6. 7. 8.

7 Directions: Here are the diatonic triads from the A \flat major scale. Provide the correct Roman numerals.

KEY 1. 2. 3. 4. 5. 6. 7. 8.

Book Three, Page 181. This exercise asks students to provide the correct Roman numerals under diatonic triads from a given key.

unit 11 *BOOK THREE*
Exercise 11.14 - Roman Numeral Analysis

Directions: Each measure below contains a key signature and a diatonic triad. Name the major key and supply the correct Roman numeral under the given chord.

1. CM: V 2. DM: ii

3. _____ 4. _____ 5. _____

6. _____ 7. _____ 8. _____ 9. _____ 10. _____

11. _____ 12. _____ 13. _____ 14. _____ 15. _____

16. _____ 17. _____ 18. _____ 19. _____ 20. _____

21. _____ 22. _____ 23. _____ 24. _____ 25. _____

26. _____ 27. _____ 28. _____ 29. _____ 30. _____

31. _____ 32. _____ 33. _____ 34. _____ 35. _____

36. _____ 37. _____ 38. _____ 39. _____ 40. _____

Exercise 11.15 - Spelling Diatonic Triads

Directions: You are given a major key and a Roman numeral. Spell the matching diatonic triad.

- | | | |
|---------------------------------------|---|---|
| 1. AM: IV <u>D</u> <u>F#</u> <u>A</u> | 26. FM: vii ^o _____ | 51. EM: iii _____ |
| 2. B \flat M: ii _____ | 27. AM: iii _____ | 52. AM: ii _____ |
| 3. EM: V _____ | 28. C#M: vi _____ | 53. CM: I _____ |
| 4. FM: iii _____ | 29. E \flat M: V _____ | 54. D \flat M: ii _____ |
| 5. GM: vii ^o _____ | 30. F#M: ii _____ | 55. BM: IV _____ |
| 6. D \flat M: I _____ | 31. DM: IV _____ | 56. E \flat M: vii ^o _____ |
| 7. CM: iii _____ | 32. AM: V _____ | 57. G \flat M: V _____ |
| 8. GM: V _____ | 33. D \flat M: iii _____ | 58. F#M: IV _____ |
| 9. A \flat M: ii _____ | 34. FM: ii _____ | 59. EM: vi _____ |
| 10. BM: vii ^o _____ | 35. DM: vii ^o _____ | 60. DM: I _____ |
| 11. EM: I _____ | 36. A \flat M: V _____ | 61. A \flat M: vi _____ |
| 12. FM: vi _____ | 37. E \flat M: ii _____ | 62. F#M: vii ^o _____ |
| 13. C#M: IV _____ | 38. AM: vi _____ | 63. EM: IV _____ |
| 14. G \flat M: ii _____ | 39. GM: I _____ | 64. GM: iii _____ |
| 15. E \flat M: vi _____ | 40. A \flat M: iii _____ | 65. CM: vi _____ |
| 16. BM: iii _____ | 41. FM: V _____ | 66. A \flat M: IV _____ |
| 17. DM: vi _____ | 42. DM: iii _____ | 67. BM: vi _____ |
| 18. GM: ii _____ | 43. B \flat M: vi _____ | 68. DM: V _____ |
| 19. F#M: V _____ | 44. C \flat M: vii ^o _____ | 69. A \flat M: I _____ |
| 20. E \flat M: iii _____ | 45. G \flat M: I _____ | 70. BM: ii _____ |
| 21. CM: IV _____ | 46. A \flat M: vii ^o _____ | 71. GM: IV _____ |
| 22. D \flat M: vi _____ | 47. B \flat M: iii _____ | 72. C#M: iii _____ |
| 23. C \flat M: I _____ | 48. C#M: ii _____ | 73. B \flat M: V _____ |
| 24. DM: ii _____ | 49. BM: V _____ | 74. EM: vii ^o _____ |
| 25. CM: V _____ | 50. CM: ii _____ | 75. G \flat M: iii _____ |

Book Three, Page 183. This exercise requires students to spell diatonic triads.

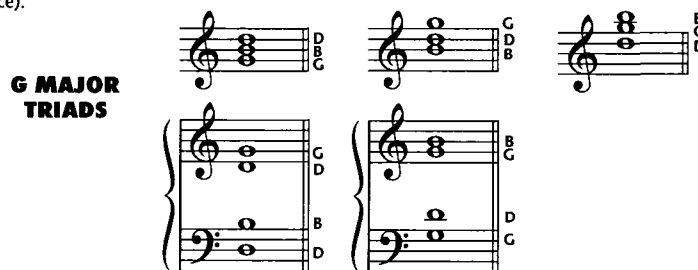
unit 11 *BOOK THREE*

LESSON 32: TRIADS IN INVERSION – PART I

1. When triads are written with the root as the lowest note, the triad is said to be in **root position**. Triads written in root position will resemble “snowmen” and will always appear on consecutive lines (line-line-line) or consecutive spaces (space-space-space) of the staff. The basic triads shown below (and all the triads we have written in this book thus far) are in root position.



2. In actual music, triads seldom appear in such neat configurations like those shown above. They are often “scrambled” with sometimes the third appearing as the lowest note or even the fifth appearing as the lowest note. Sometimes they are written on the grand staff and have notes that are **doubled** (appear more than once).



3. It is important to know that a triad keeps its root and quality regardless of the order in which the notes appear on the staff. All of the chords above are G major triads. All contain at least one G, one B, and one D. Doubled notes have no effect on the root or quality of a triad. The order in which notes appear on the staff has no effect on the root or quality of a triad.
4. When a chord is “scrambled,” it is said to be **inverted**.
5. Music students must be able to “unscramble” an inverted triad and determine the root and the quality of the chord. This process is accomplished by using the following procedure:

PROCEDURE FOR “UNSCRAMBLING” INVERTED TRIADS

- Name each note in the chord (feel free to write the letter names beside each note if necessary – as in the examples above).
- Rearrange the notes into one of the basic alphabet patterns (C-E-G, D-F-A, E-G-B, F-A-C, G-B-D, A-C-E, B-D-F). This is called **third order** because the notes are stacked a third apart. Triads written in third order will look like “snowmen.”
- Remember that doubled notes count only once and have no impact on the root or quality of the triad.
- Determine the quality.

Book Three, Page 184. Triads in inversion are often confusing but I wanted students to be aware of their existence. So I divided the introduction of this concept into two separate lessons, each followed immediately by exercises, to “walk students through” this process. Personal experience has shown that referring to inverted triads as being “scrambled” and asking students to “unscramble” them greatly reduces the stress associated with this process.

unit 11 **BOOK THREE**
Exercise 11.17 - Analyzing Inverted Triads

Directions: Determine the root and quality of each triad below. You may wish to write letter names beside each chord tone to help with this process.

1. 2. 3. 4. 5. 6. 7. 8.

9. 10. 11. 12. 13. 14. 15. 16.

17. 18. 19. 20. 21. 22. 23. 24.

Exercise 11.18 - Analyzing Triads on the Grand Staff

Directions: Determine the root and quality (M,m,+o) of each triad below. Doubled notes only count once!

E♭M

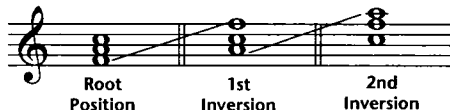
1. 2. 3. 4. 5. 6. 7. 8.

9. 10. 11. 12. 13. 14. 15. 16.

Book Three, Page 186. This is one of the most advanced pages in Book Three. Surprisingly, students seem to do well with these exercises. I often suggest that if students become bored with the sermon in church on Sunday, they should take out a hymnal and begin analyzing chords. Many return to class and report having done this.

LESSON 33: TRIADS IN INVERSION – PART II

1. If a triad is written with the root as the lowest note, the triad is said to be in **root position** (F-A-C).
 If a triad is written with the third as the lowest note, the triad is said to be in **first inversion** (A-C-F).
 If a triad is written with the fifth as the lowest note, the triad is said to be in **second inversion** (C-F-A).



2. Small Arabic numerals are used to indicate the inversion of a triad. These numbers are called **figured bass** and are left over from an old form of keyboard notation. Here are the numbers we use today:



3. Hundreds of years ago, keyboard players were given a bass line with numbers under it. The numbers told the player which intervals to build above a **bass note***. The numbers were the actual intervals needed to build the chord. The numbers used today are just a simplified version of the old system.

This would have been given.



This is a simple example of what would have been played.



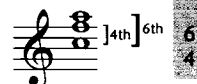
Root position was indicated by a $\frac{5}{3}$ – meaning that the intervals of a third and fifth were to be built above the bass note. Today, no numbers are used to indicate root position.



First inversion was indicated by a $\frac{6}{3}$ – meaning that the intervals of a third and sixth were to be built above the bass note. Today, only the 6 is used to indicate first inversion.



Second inversion was indicated by a $\frac{6}{4}$ – meaning that the intervals of a fourth and sixth were to be built above the bass note. Today, the 6 and 4 are still used to indicate second inversion.



* Note: It is important to understand that the term "bass note" does not necessarily mean a low note written in the bass clef. In any chord, the lowest note written (or sounding) is called the bass note – regardless of the clef or octave in which it is written.

** Note: The smaller interval (always found on the bottom of the chord) is always indicated by the bottom number. The larger interval (always found on the "outside" of the chord) is always indicated by the top number.

Book Three, Page 187. Lesson Thirty-Three introduces students to figured bass as a means of labeling inverted triads. The staff example in paragraph three shows a bass line on the treble staff with figured bass numbers written beneath. The next staff down shows the realization of this line. While Baroque bass lines would have been written on the bass staff, they would have been realized on the grand staff. I was afraid this would confuse students (who have limited experience with chords written on the grand staff) and after consulting with Dr. Brumbeloe (who posed no objection) I decided to leave the example as it appears above.

unit 11 BOOK THREE

Exercise 11.19 - Analyzing Triads Using Figured Bass Numerals

Directions: Write the root, quality, and inversion symbol for each chord given below.

1. Cm⁶ 2. 3. 4. 5. 6.

7. 8. 9. 10. 11. 12.

13. 14. 15. 16. 17. 18.

19. 20. 21. 22. 23. 24.

25. 26. 27. 28. 29. 30.

31. 32. 33. 34. 35. 36.

Remember, the inversion is determined by the lowest note in the chord. The arrangement of upper notes is irrelevant!
Also remember, doubled notes only count once!

37. 38. 39. 40. 41. 42. 43. 44.

Book Three, Page 188. This page requires students to identify the root and quality of the triad *and* provide the figured bass for the inversion.

LESSON 34: DIATONIC TRIADS IN INVERSION

1. Figured bass can also be used with Roman numerals to indicate the inversions of diatonic triads. The chart below shows all of the diatonic triads from the C major scale – in root position, first inversion, and second inversion. Roman numerals with the correct figured bass notation are also shown.

| ROOT POSITION | | | | | | | |
|-----------------------------|------------------------------|-------------------------------|------------------------------|-----------------------------|------------------------------|--|-----------------------------|
| | | | | | | | |
| I | ii | iii | IV | V | vi | vii ^o | I |
| FIRST INVERSION | | | | | | | |
| | | | | | | | |
| I ⁶ | ii ⁶ | iii ⁶ | IV ⁶ | V ⁶ | vi ⁶ | vii ^{o6} | I ⁶ |
| SECOND INVERSION | | | | | | | |
| | | | | | | | |
| I ₄ ⁶ | ii ₄ ⁶ | iii ₄ ⁶ | IV ₄ ⁶ | V ₄ ⁶ | vi ₄ ⁶ | vii ^o ₄ ⁶ | I ₄ ⁶ |

2. Many rules exist which dictate the use of inverted diatonic triads in music. There are also rules that govern chord progressions (which chords can follow which chords). Such rules, however, are beyond the scope of this book and are covered in all beginning harmony textbooks.

Exercise 11.20 - Diatonic RNA With Inversions

Directions: Here are diatonic triads from the D major scale. They are out of order, and some are inverted. Provide the correct Roman numeral *and* the figured bass notation for the given inversion. The accidentals from the key signature have been written beside the note heads to assist you.

1. 2. 3. 4. 5. 6. 7.

KEY

Directions: Here are diatonic triads from the A^b major scale. They are out of order, and some are inverted. Provide the correct Roman numeral *and* the figured bass notation for the given inversion. The accidentals from the key signature have been written beside the note heads to assist you.

8. 9. 10. 11. 12. 13. 14.

KEY

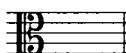
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Book Three, Page 189. I had not intended to include a discussion of diatonic triads in inversion in Book Three. However, after editing his copy of the final draft, Colin Thomson suggested I might want to include at least some mention of the concept. This page appears as a result.

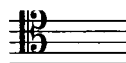
unit 12 **BOOK THREE**

LESSON 35: THE MOVEABLE C CLEF

1. The C clef is the third and final clef that will be introduced in this series. The C clef is sometimes called the "moveable" or "floating" clef because it can be centered on different lines of the staff.
2. The C clef is an old form of the letter C.
3. When centered on line three of the staff, the C clef is called the **alto clef**. The alto clef is used in viola music.
4. When centered on line four of the staff, the C clef is called the **tenor clef**. The tenor clef is sometimes used in music written for bassoon and trombone.

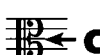


alto clef
centered on
line three



tenor clef
centered on
line four

5. The indent in the clef identifies the location of middle C.



alto clef



tenor clef

6. If we know the location of C, we can count up or down the musical alphabet to name the remaining lines and spaces of each staff.

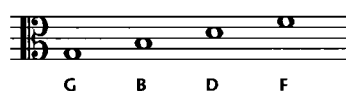
The lines and spaces of the alto clef are:

ALTO CLEF LINES



F A C E G

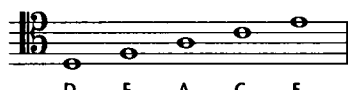
ALTO CLEF SPACES



G B D F

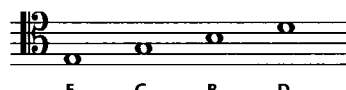
The lines and spaces of the tenor clef are:

TENOR CLEF LINES



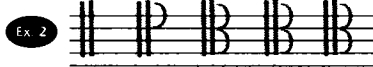
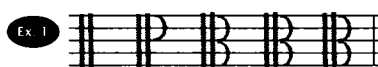
D F A C E

TENOR CLEF SPACES



E G B D

7. To draw the alto or tenor clef, draw two straight lines and attach two backward "c's." Trace the examples below.

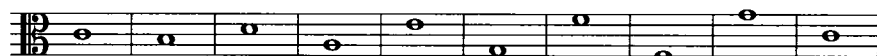


8. Ledger lines may be used with alto and tenor clef; just continue to follow the musical alphabet (forward when going up, and backward when going down).

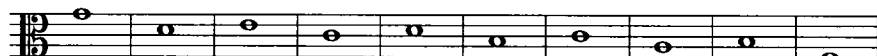
Book Three, Page 192. I remember getting to college and being shocked by the idea that another clef existed other than the treble and bass. I didn't want my students to share in the ignorance of my youth, and included this unit in Book Three. It also serves bassoon and trombone players well when they encounter the clef in advanced literature.

Exercise 12.1 - Alto Clef Note Identification

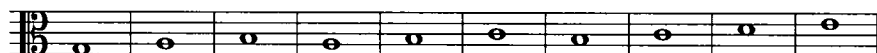
Directions: Name the notes below.



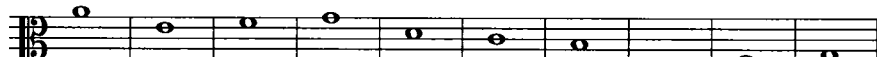
1. 2. 3. 4. 5. 6. 7. 8. 9. 10.



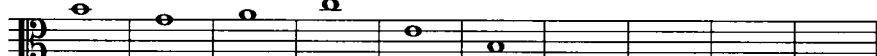
11. 12. 13. 14. 15. 16. 17. 18. 19. 20.



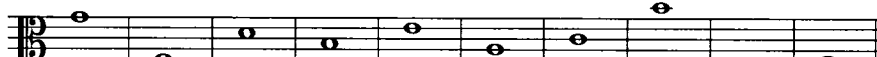
21. 22. 23. 24. 25. 26. 27. 28. 29. 30.



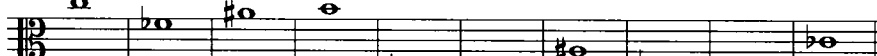
31. 32. 33. 34. 35. 36. 37. 38. 39. 40.



41. 42. 43. 44. 45. 46. 47. 48. 49. 50.

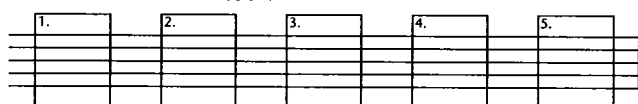


51. 52. 53. 54. 55. 56. 57. 58. 59. 60.



61. 62. 63. 64. 65. 66. 67. 68. 69. 70.

Directions: Draw five alto clefs on the staff below.



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Book Three, Page 193. One page of alto clef note identification and one page of tenor clef note identification (not shown) are included in the unit. No note writing exercises are provided for these clefs.

LESSON 36: ESSENTIAL TERMS & SYMBOLS

I. TERMS WHICH INDICATE TEMPO
(Arranged from slowest to fastest)

Adagio - slow motion; solemn; dignified and broad
Andante - slow, but not too slow
Allegretto - a little bit faster
Alllegro - a lively, rolling pace
Allegro moderato - moderately fast
Allegretto - slightly slower than allegro
Allegro - fast and lively
Allegro vivace - fast and lively
Presto - very fast
Prestissimo - as fast as possible

II. TERMS WHICH INDICATE TEMPO CHANGE

Accelerando (accel.) - gradually faster
Ritardando (ritard.) - gradually slower
And broad
Al tempo - return to the original tempo (usually follows a tempo change)
Con moto - with motion; faster
Meno mosso - less motion; slower
Molto troppo - not too much; such as *allegro molto troppo* - quick and lively but not too fast
Piu mosso - more motion; faster
Ritardando (rit.) - gradually slower
Andando (and.) - gradually slower
Ritardando - held back; slow down
Allegro - robbed tempo; speeding up and slowing down as the performer or conductor sees fit
Impetando - pressing on; hurrying
Tempo primo - return to the original tempo

III. DYNAMICS -- VOLUME LEVELS
(Arranged from softest to loudest)

softest

| | | |
|-----------|--------------------|-----------------|
| <i>pp</i> | <i>planissimo</i> | very soft |
| <i>p</i> | <i>piano</i> | soft |
| <i>mp</i> | <i>mezzo piano</i> | moderately soft |
| <i>f</i> | <i>mezzo forte</i> | moderately loud |
| <i>ff</i> | <i>forte</i> | loud |
| | <i>fortissimo</i> | very loud |

loudest

IV. TERMS & SYMBOLS WHICH INDICATE DYNAMIC CHANGE

Crescendo (cresc.) - gradually louder
Decrescendo (decresc.) or *diminuendo (dim.)* - gradually softer
Morendo - fading away
Perdesendo - fading away
Subito - sudden; often combined with dynamic terms (such as *subito piano*) to indicate an instant change

V. ARTICULATION SYMBOLS & TERMS

long accent - "dah" with emphasis placed on the "d"
short accent (sometimes called a "roof-top" accent) - "dot" with emphasis placed on the "t"
fermata - long hold or pause. In an ensemble, hold until the conductor releases you. In solo work, the note value shown is typically doubled.
staccato - short, separated, detached. Staccato notes are usually played for half the original value.
tenuto - full value. Usually follows other markings like staccato to indicate that marked notes are to be played full value. May be stretched by conductors.
fp **fortepiano** - loud, then suddenly soft. Much like the effect of saying, "Boo!"
sfz **sforzando** - heavy and sudden sustained accent with a "surprise" effect. Longer than the long accent.

VI. TERMS CONCERNING MUTES

The Italian term for mute is *sordino*.
Con sordino means "with mute."
Senza sordino means "without mute."





Book Three, Page 196. A colleague used to have his students memorize a page such as this one, which was printed inside the back of their band method. One box per week was assigned for a quiz. I liked the idea of a one or two page sheet organized into boxes and decided to develop my own. Dr. Thomas V. Fraschillo, Director of Bands at the University of Southern Mississippi, was kind enough to check my Italian spellings and translations for this lesson.

VII. TERMS WHICH INDICATE STYLE

ad libit – as pleased, mood
alla prima – in a first style
allegretto – with ease or tenderness
animato – with spirit
andante – slowly
appassionato – with passion
bellissimo – military
bravura – con – bravely, with skill (a difficult part)
brillante – brilliantly
bristoso – with brilliance, with spirit
calando – gradually softer and slower
cantabile – in a singing style
dolce – sweetly
doloroso – painfully, with sorrow
drammatico – dramatic
energico – with energy
espressivo – with expression and emotion
forza – con – with force
fucio – con – with fire
furioso – furiously
glucoso – joyfully
giusto – with precise, steady tempo
(also indicates tempo *ad libit*)
grandioso – in a grand or noble style
grazioso – con – with grace, with elegance
grazioso – gracefully
lacrimoso – with tears, full of sorrow
largo – with dignity
legato – smooth and connected
leggiero (also – *leggero*) – light, bumble, quick
l'istesso tempo – maintain the same tempo
 (usually into the next movement or section)
lucido – merrily, with joy
maestoso – majestically, nobly
marcato – marked, with emphasis, accented
marziale – martial, regal, march style
misterioso – mysteriously
nobile – con – with nobility, with dignity
nobilmente – with nobility, with dignity
pesante – heavily, with emphasis, bordered
pomposo – pompously, with arrogance
religioso – in a solemn, reverent style
scherzo – playfully, jokingly
semplice – simply
serioso – seriously
sostenuto – sustained
sotto voce – in a hushed whisper
spirito – con – with spirit
strepitoso – noisy, furious
tranquillo – tranquil, peaceful, calm

The Italian word *con* means "with".
 The Italian word *bravura* means "well" and is sometimes used
 with other words (such *strepitoso*) for added emphasis.

VIII. TERMS & SYMBOLS WHICH INDICATE DIRECTION

-  Measure repeat – repeat the previous measure.
-  Internal repeat – repeat the music between the bars.
-  End repeat – return to the beginning.
-  Coda Sign – skip to the section marked CODA. This section is usually found at the end of a piece.
- D.S. Dal Segno – "the sign" (♯)
 Repeat from the sign.
- D.C. Da Capo – "the head." Repeat from the beginning of the piece.
- D.S. al Coda Dal Segno al Coda – Repeat from the sign (♯). When you see the coda sign (⦿) skip to the section marked CODA at the end of the piece.
- D.C. al Coda Da Capo al Coda – Repeat from the beginning. When you see the coda sign (⦿) skip to the section marked CODA at the end of the piece.
- D.S. al Fine Dal Segno al Fine – Repeat from the sign (♯). Play to the Fine (the end).
- D.C. al Fine Da Capo al Fine – Repeat from the beginning. Play to the Fine.

First and Second Endings



Play through the first ending. Repeat the passage a second time. Skip the first ending. Play the second ending.

unit 13 **BOOK THREE**
Unit Review Questions

Directions: Provide the Italian term and the English meaning for each dynamic abbreviation shown below.

| | | | | | | |
|-----------------|-----------|----------|-----------|-----------|----------|-----------|
| Italian Word | 1. | 2. | 3. | 4. | 5. | 6. |
| Abbreviation | <i>pp</i> | <i>p</i> | <i>mp</i> | <i>mf</i> | <i>f</i> | <i>ff</i> |
| English Meaning | 7. | 8. | 9. | 10. | 11. | 12. |

Directions: Identify each term or symbol shown below.

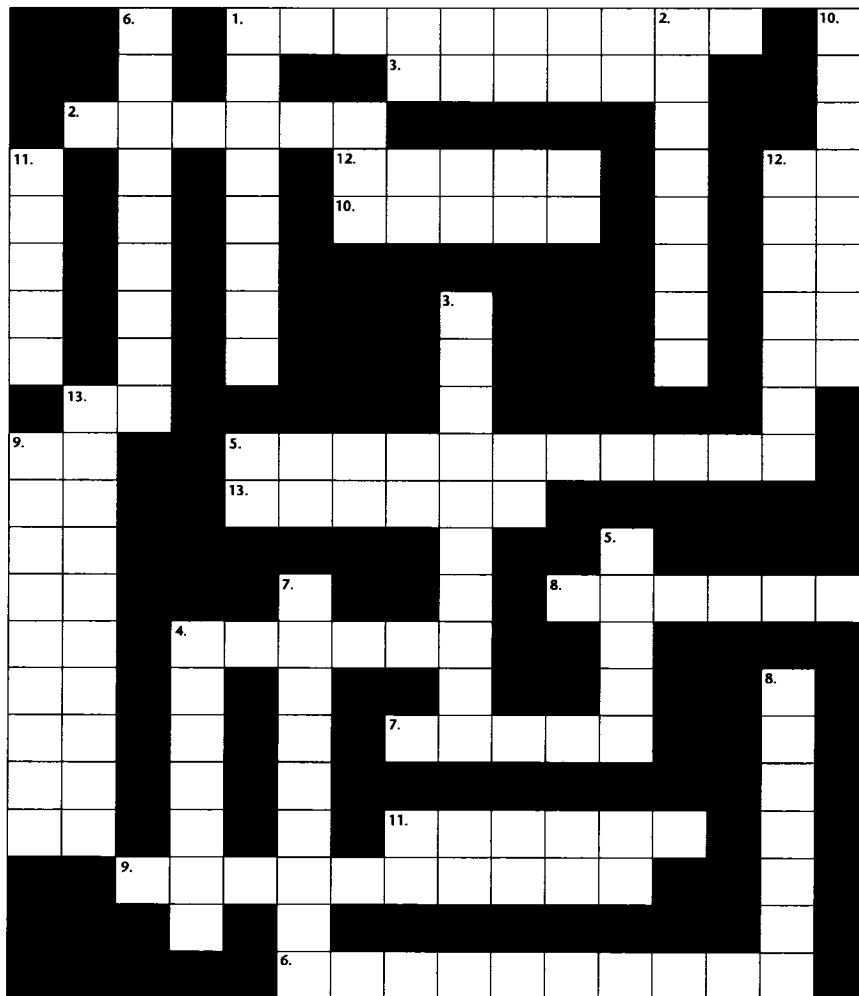
| | | |
|-----------------------------|-----------------------------|--|
| 1. <i>maestoso</i> | 6. <i>rubato</i> | 11.  |
| 2. <i>con sordino</i> | 7. <i>diminuendo (dim.)</i> | 12.  |
| 3. <i>ritardando (rit.)</i> | 8. <i>con fuoco</i> | 13. <i>fp</i> |
| 4. <i>allegro</i> | 9. <i>l'istesso tempo</i> | 14.  |
| 5. <i>legato</i> | 10. <i>D.C. al fine</i> | 15.  |

Directions: Complete the crossword puzzle on the next page. The clues are given below.

CROSSWORD CLUES (FOR NEXT PAGE)

| | |
|-----------------------------------|-----------------------------------|
| ACROSS | DOWN |
| 1. very fast | 1. a lessening in pace |
| 2. gradually slower | 2. in a singing style |
| 3. very fast | 3. marked with emphasis; accented |
| 4. gradually slower | 4. a lessening in pace |
| 5. expressive | 5. very slow and solemn |
| 6. full | 6. gradually louder |
| 7. very fast | 7. in a singing style |
| 8. arising on; hurrying | 8. marked with emphasis; accented |
| 9. sweetly | 9. less motion; slower |
| 10. quickly | 10. with love or tenderness |
| 11. gradually | 11. soft |
| 12. returns to the original tempo | 12. playfully; jokingly |
| | 13. with spirit |

Book Three, Page 198. The review questions for this unit include a large crossword puzzle for students to complete. Though I despise these puzzles, they are hugely popular with students and so one is included here (see next page).

BIG CROSSWORD PUZZLE**TEACHER'S NOTE:**

To assist students with learning the terms and symbols found on pages 196 and 197, it is suggested that teachers assign one box (or half a box) of terms or symbols each week for memorization. A short quiz can be given at the end of the week to ensure students have completed the assignment.

Congratulations! You've finished the third and final book in the series!

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Book Three, Page 199. The final crossword puzzle.

BOOK THREE • MASTERY TEST**Part 1** • Name the notes.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24.

Part 2 • Provide the enharmonic spelling for each pitch given below (no doubles).

1. D \flat 2. C 3. E \flat 4. F 5. B \flat 6. B 7. G \flat 8. E 9. A \flat

Part 3 • Name each key marked below. If two blanks are provided, give two names (no doubles).

1. 2. 3. 4. 5. 6.

Part 4 • Mark the pitch with a dot on the corresponding piano key.

1. G \flat 2. D \times 3. B \flat 4. F \times 5. E \times 6. F \flat

Part 5 • Build a chromatic half step (CHS), diatonic half step (DHS), or whole step (WS) above or below the given pitch as indicated.

1. CHS above F 2. CHS above D \flat 3. CHS above E 4. CHS below G \sharp 5. CHS below D \flat 6. CHS below B

7. DHS above C 8. DHS above B 9. DHS above A \sharp 10. DHS below E 11. DHS below F \flat 12. DHS below A

13. WS above D \flat 14. WS above G \sharp 15. WS above E \sharp 16. WS below C \flat 17. WS below C \sharp 18. WS below F

Book Three, Page 200. Page one of the Book Three Mastery Test. This was the final exam for my Symphonic Band my last year at Vance High School. Sixty students were in the class. The grade breakdown for the exam is shown below.

| | | | | |
|----------|----------|----------|----------|----------|
| <u>A</u> | <u>B</u> | <u>C</u> | <u>D</u> | <u>F</u> |
| 29 | 22 | 3 | 1 | 5 |

BOOK THREE test

Part 6 • Name the major and minor key for each signature given below.

| | | | | |
|---|---|--|--|---|
| 1. Three Flats

major minor | 2. One Sharp

major minor | 3. Seven Flats

major minor | 4. Six Sharps

major minor | 5. Two Flats

major minor |
| 6. Four Flats

major minor | 7. Five Sharps

major minor | 8. No Sharps or Flats

major minor | 9. Five Flats

major minor | 10. Four Sharps

major minor |
| 11. Two Sharps

major minor | 12. Six Flats

major minor | 13. Seven Sharps

major minor | 14. One Flat

major minor | 15. Three Sharps

major minor |

Part 7 • Provide the matching pitch name for each.

| | | | | |
|----------------------|-------------------------|-----------------------|--------------------|------------------------|
| Tonic: E♭M
1. | Mediant: G♭M
2. | Submediant: F♯M
3. | Dominant: BM
4. | Subdominant: D♭M
5. |
| Supertonic: AM
6. | Leading Tone: C♯M
7. | Fa: FM
8. | Mi: DM
9. | Re: AM
10. |
| Ti: GM
11. | Do: EM
12. | Sol: FM
13. | La: A♭M
14. | Mediant: C♭M
15. |
| Dominant: B♭M
16. | Supertonic: CM
17. | Ti: DM
18. | Sol: E♭M
19. | Submediant: GM
20. |

Part 8 • Write the requested scale; ascending only.

| | |
|-------------------------------------|--------------------------------------|
| 1. _____
B♭ minor (pure) | 7. _____
B minor (melodic form) |
| 2. _____
E minor (melodic) | 8. _____
F♯ minor (pure form) |
| 3. _____
F minor (harmonic form) | 9. _____
A♭ minor (harmonic form) |
| 4. _____
G♯ minor (melodic form) | 10. _____
C♯ minor (melodic form) |
| 5. _____
A minor (harmonic form) | 11. _____
G♭ major |
| 6. _____
C minor (harmonic form) | 12. _____
E major |

test BOOK THREE

Part 9 • Write the requested mode; ascending only.

- | | |
|-------------------------------|----------------------------------|
| 1. _____
B Phrygian | 7. _____
G Lydian |
| 2. _____
C Mixolydian | 8. _____
E Locrian |
| 3. _____
A Locrian | 9. _____
B \flat Dorian |
| 4. _____
D \flat Lydian | 10. _____
D \sharp Phrygian |
| 5. _____
F \sharp Dorian | 11. _____
C Aeolian |
| 6. _____
E \flat Ionian | 12. _____
F Mixolydian |

Part 10 • Write the counting under each measure of rhythm below. Write the meter classification for each example under the time signature: simple time (S), compound time (C), hybrid meter (H).

| | | |
|--|--|---|
| 1.  | 7.  | 13.  |
| 2.  | 8.  | 14.  |
| 3.  | 9.  | 15.  |
| 4.  | 10.  | 16.  |
| 5.  | 11.  | 17.  |
| 6.  | 12.  | 18.  |

BOOK THREE test

Part 11 • Write one note in the blank that is equal to the notes in the equation.

1. $\text{♩} + \text{♩} = \underline{\hspace{1cm}}$
2. $\text{♩} + \text{♩} = \underline{\hspace{1cm}}$
3. $\text{♩} + \text{♩} = \underline{\hspace{1cm}}$
4. $\text{♩} + \text{♩} + \text{♩} = \underline{\hspace{1cm}}$
5. $\text{♩} + \text{♩} + \text{♩} = \underline{\hspace{1cm}}$
6. $\text{♩} + \text{♩} + \text{♩} = \underline{\hspace{1cm}}$
7. $\text{♩} + \text{♩} + \text{♩} + \text{♩} = \underline{\hspace{1cm}}$
8. $\text{♩} - \text{♩} = \underline{\hspace{1cm}}$
9. $\text{♩} + \text{♩} + \text{♩} = \underline{\hspace{1cm}}$
10. $\text{♩} + \text{♩} + \text{♩} + \text{♩} + \text{♩} = \underline{\hspace{1cm}}$
11. $\text{♩} - \text{♩} = \underline{\hspace{1cm}}$
12. $\text{♩} - \text{♩} = \underline{\hspace{1cm}}$

Part 12 • Identify the given interval. Remember to count up from the lower note in the pair. **Check the clef!**

1. $\text{C}_4 - \text{E}_4$ 2. $\text{D}_4 - \text{F}_4$ 3. $\text{E}_4 - \text{G}_4$ 4. $\text{F}_4 - \text{A}_4$ 5. $\text{G}_4 - \text{B}_4$ 6. $\text{A}_4 - \text{C}_5$

7. $\text{C}_3 - \text{E}_3$ 8. $\text{D}_3 - \text{F}_3$ 9. $\text{E}_3 - \text{G}_3$ 10. $\text{F}_3 - \text{A}_3$ 11. $\text{G}_3 - \text{B}_3$ 12. $\text{A}_3 - \text{C}_4$

Part 13 • Spell the requested interval above or below as indicated.

1. M6 above E_b _____
2. P4 above G_\sharp _____
3. m3 above F_b _____
4. m7 above B _____
5. M3 above A_b _____
6. m2 above D _____
7. +5 above C_\sharp _____
8. +6 below D_b _____
9. o7 below G _____
10. M3 below F_\sharp _____
11. M2 below A _____
12. P5 below C _____
13. +4 below E_b _____
14. m3 below B_b _____
15. m2 below D _____
16. M7 below B _____
17. +6 above F_\sharp _____
18. P5 below F_b _____
19. o3 above A_\sharp _____
20. o6 below C _____

Part 14 • Build the requested triad. The root and quality are given.

1) Gm 2) B \flat M 3) D $^+$ 4) C \sharp $^\circ$ 5) E \sharp M 6) F \flat m 7) G \sharp $^+$

8) F \sharp $^+$ 9) D $^\circ$ 10) E \flat m 11) B \sharp $^\circ$ 12) A \sharp M 13) Cm 14) E \sharp M

test BOOK THREE

Part 15 • Name the key and provide the correct Roman Numerals for the diatonic triads below.

KEY 1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____ 7. _____ 8. _____

Part 16 • Spell the requested diatonic triads.

1. A \flat M: iii R _____ 3 _____ 5 _____ 4. G \flat M: vii $^{\circ}$ R _____ 3 _____ 5 _____ 7. BM: I R _____ 3 _____ 5 _____
 2. GM: IV R _____ 3 _____ 5 _____ 5. C \sharp M: ii R _____ 3 _____ 5 _____ 8. AM: IV R _____ 3 _____ 5 _____
 3. FM: vi R _____ 3 _____ 5 _____ 6. D \flat M: V R _____ 3 _____ 5 _____ 9. E \flat M: V R _____ 3 _____ 5 _____

Part 17 • Name the root, quality, and inversion symbol for each triad below. No Roman Numerals!

1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____

Part 18 • Identify and/or explain the meaning of each. (If a note is shown, identify the symbol above the note.)

| | | |
|-------------------------------|-----------------------------|------------------|
| 1. <i>maestoso</i> | 7. <i>più mosso</i> | 13. <i>dolce</i> |
| 2. <i>andante</i> | 8. <i>diminuendo (dim.)</i> | 14. |
| 3. <i>rallentando (rall.)</i> | 9. <i>a tempo</i> | 15. |
| 4. <i>allegro</i> | 10. <i>accelerando</i> | 16. <i>fp</i> |
| 5. <i>legato</i> | 11. <i>adagio</i> | 17. |
| 6. <i>meno mosso</i> | 12. <i>l'istesso tempo</i> | 18. |

GLOSSARY OF TERMS (WITH INDEX PAGE NUMBERS)

A

- Accidentals** – symbols used to raise or lower the sound of notes; includes sharps, flats, naturals, double sharps, and double flats. (p25)
- Aeolian Mode** – one of the seven church modes; follows the same pattern as the major scale played from scale degree six to scale degree six; same as a natural minor scale. (p86)
- Alto Clef** – the moveable C clef centered on the third line of the staff. (p192)
- Anacrusis** – a note or notes that come before the first full measure of music; also called pick-up notes. (p49)
- And** – the second eighth note in each pair. (p46)
- Augmented** – a quality created when a major or perfect interval is expanded by one chromatic half step; a quality created when the fifth of a major triad is raised one chromatic half step. (p107 & p168)
- Augmented Triad** – chord consisting of a major third plus a major third. (p168)

B

- Bar Lines** – vertical lines used to divide the staff into measures. (p5)
- Bass Clef** – also called the F clef; identifies line number four of the staff and calls it “F.” (p6)
- Bass Note** – the lowest note written (sounding) in any chord. (p187)
- Beams** – heavy lines used in place of flags; one beam equals one flag, two beams equals two flags, etc. (p18)
- Beat Number** – number assigned to each beat in a measure (usually 1, 2, 3, or 4). (p46)
- Beat Value** – the note value indicated by the bottom number of the time signature in simple time; the note value derived when the note value indicated by the bottom number of the time signature is multiplied by three in compound time. (p43)
- Borrowed Division** – a duplet appearing in compound time (borrowed from simple time); a triplet appearing in simple time (borrowed from compound time). (p92)
- Breve** – a double whole note. (p159)

C

- Chart of Fifths** – a vertical chart which shows all of the major key signatures – flats in the left column, sharps in the right column, and enharmonic keys connected with dotted lines across the bottom. (p63)
- Chord** – a musical structure created when three or more notes are played simultaneously. (p168)
- Chromatic Half Step** – two notes a half step apart which share the same letter name – C to C# for example. (p26)
- Circle of Fifths** – a clock-like device which shows all of the major key signatures – flats to the left, sharps to the right, and enharmonic keys crossing at the bottom. (p63)

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- Classic Beams** – eighth notes beamed in sets of four or six instead of in pairs. (p46)
- Clefs** – special symbols used to assign letter names to the lines and spaces of the staff. (p5-6)
- Common Time** – four-four time. (p43)
- Compound Duple Meter** – 6/2, 6/4, or 6/8 time. (p90)
- Compound Quadruple Meter** – 12/2, 12/4, or 12/8 time. (p90)
- Compound Time** – time signatures with a top number of six, nine, or twelve. (p89)
- Compound Triple Meter** – 9/2, 9/4, or 9/8 time. (p90)
- Counting** – the process of numbering each beat in each measure of music; used to help musicians learn, recognize, and accurately perform rhythms. (p46)
- Cut Time** – two-two time. (p158)

D

- Degree Number** – Arabic number (1 – 8) assigned to one of eight notes of the major scale. (p80)
- Diatonic** – related to a scale; used to refer to intervals and triads. (p100 & p179)
- Diatonic Half Step** – two notes a half step apart which have different (but consecutive) letter names – C to D^b for example. (p26)
- Diatonic Triad** – triads built above the scale degrees of a major or minor scale. (p179)
- Diminished** – a quality created when a minor interval is compressed a chromatic half step; a quality created when the third and fifth of a major triad are each lowered a chromatic half step. (p107 & p168)
- Diminished Triad** – chord consisting of a minor third plus a minor third. (p168)
- Division Value** – in simple time, the two notes into which each beat note divides; in compound time, the three notes into which each beat note divides. (p43)
- Dorian Mode** – one of the seven church modes; follows the same step pattern as a major scale played from scale degree two to scale degree two. (p86)
- Dot** – increases the value of a note by one half of its original value. (p19)
- Double Bar Line** – used to indicate the end of a piece of music. (p5)
- Doubled** – duplicated pitches used in chords. (p184)
- Double Flat** – lowers the sound of a note a whole step or lowers the sound of a flatted note one chromatic half step. (p38)
- Double Sharp** – raises the sound of a note a whole step or raises the sound of a sharped note one chromatic half step. (p38)
- Duration** – one of the four characteristics of musical sounds; describes how long a sound lasts. (p5)

E

- Enharmonic** – two notes which have the same sound but have different spellings:–C# and D^b for example. (p26)
- Enharmonic Keys** – major scales which have the same sound but use two different key signatures: C# and D^b major for example. (p63)

Book Three, Page 205. Book Three concludes with a three page Glossary of terms with index page numbers (the final two pages are not shown).

CHAPTER IX
PROPOSED CURRICULUM
ASSESSMENT

All instruction must be measured. It is through this measurement that we evaluate student understanding and determine the effectiveness of the instruction. Two means are used for assessing student mastery of theory concepts in the band class: (1) spot-checking student workbooks, and (2) timed quizzes. Informal assessment can take the form of quick “question and answer sessions” at the beginning or end of class. Students find these sessions especially fun when a piece of candy (to be eaten during lunch or break) is given for a correct answer.¹

Spot-Checking Workbooks

Workbooks should be collected two or three times each nine weeks (every two or three completed units) to ensure that students are keeping up with homework assignments. When I check student workbooks, I look for neatness and completion. I also have one or two “pet items” on each page that I examine for accuracy. If my perusal reveals errors, sloppy or incomplete work, I “zero-in” and become more critical in my examination. Significant problems are circled in blue ink and a point deduction is made from the unit grade (incomplete pages will usually result in a five or ten point deduction per page from this grade). Teachers should be careful not to wait too long between notebook checks. This results in prolonged grading time (which means students do not have their workbooks) and stalls theory instruction. Furthermore, protracted spans of time between grading can result in students falling too far behind if their workbooks

1. Gary Cook, Director of the Mississippi Lion's All-State Band, taught in the public schools of Mississippi for over twenty years. The last eight years of his career were spent teaching at the university level. His ensembles are known as being among the best to ever exist in that region of the country. One of Mr. Cook's favorite sayings is, “You give me enough bananas and I'll teach a monkey to do anything.” This statement speaks to the heart of good teaching. It involves coaxing, motivating, tempting, and sometimes scolding our students to achieve the success we know they can achieve. Some directors may frown on giving students rewards in the band class – particularly candy, but this is just another way of ensuring that students learn *and* have a little fun in band.

are incomplete or contain substantial errors. I like to collect workbooks on a Friday and return them on Monday or Tuesday. When done correctly, a large unit (such as Unit Six in Book One – The Piano Keyboard), can be checked for a class of sixty students in about ninety minutes. Shorter units can be checked in as little as thirty minutes. I always write the grade on the last page of the unit. Sometimes, especially the first time I collect the workbooks, I will write notes above the grade such as “Thanks for taking the time to be neat, great work!” Students really appreciate this feedback.

Timed Quizzes

The examples which follow are from the *Teacher's Guide and Quiz Book*² written for each volume in the *Fundamentals of Music Theory* series. The *Book One Teacher's Guide and Quiz Book* is currently available for purchase. The *Book Two Teacher's Guide and Quiz Book* and the *Book Three Teacher's Guide and Quiz Book* are forthcoming. While the latter are incomplete and still in rough draft form, several quizzes have been included here from each volume. Purchase of the Teacher's Guide and Quiz Book comes with permission to photocopy quizzes for classroom use.

2. It should be noted that the title *Teacher's Guide and Quiz Book* has caused more trouble than ever imagined. Some folks wonder if there are two support volumes for each theory book: (1) a Teacher's Guide, and (2) a Quiz Book. There is, in fact, only *one* support volume for each student workbook – the *Teacher's Guide and Quiz Book* (because it contains both teaching tips and timed quizzes). Finally, when writing about each Teacher's Guide and Quiz Book it becomes tedious to keep writing the unusually long title time and time again. For this reason, the abbreviated term “Guide” will be used for the remainder of this chapter when referring to these support volumes.

Name _____ Class _____ Date _____

BOOK ONE: QUIZ 3

Directions: Answer the questions below.

1. _____ Written symbols used to represent silence in music are called r
2. _____ For every note value there is a rest of r value.
3. _____ A r rest hangs from line four and looks like a "hole."
4. _____ A r rest sits on line three and looks like a "hat."
5. _____ How many beats will a whole rest get in four-four time?
6. _____ How many beats will a quarter rest get in four-four time?
7. _____ How many beats will a half rest get in four-four time?
8. _____ How many half rests are in one whole rest?
9. _____ How many quarter rests are in one half rest?
10. _____ How many quarter rests are in one whole rest?
11. _____ Handwritten music is called c
12. _____ If a note head is written below the third line of the staff, the stem will go u
13. _____ If a note head is written above the third line of the staff, the stem will go d
14. _____ If a note head is written on the third line of the staff, the stem may go u or d
15. _____ Stems that go up are attached to the r side of the note head.
16. _____ Stems that go down are attached to the r side of the note head.
17. _____ The top number of the time signature tells how many r will be in each measure.
18. _____ The bottom number of the time signature tells us what kind of note value will get r beat.
19. _____ The r is the pulse of the music kept by tapping the foot.

Directions: Draw the requested note or rest value in the boxes below.



quarter rest
20.



half note
21.



whole note
22.



half rest
23.



quarter note
24.



whole rest
25.

Each item is worth 4 POINTS. This test may be given after BOOK 1 - PAGE 12 has been completed. Suggested time goal is 7 MINUTES.

Book One Teacher's Guide and Quiz Book, Quiz 3. Each quiz contains a box (at the bottom of the page) which tells how many points each item is worth, when the quiz should be given, and a time goal suggesting how long the quiz should take. I sometimes add a minute or two to the goal if all of my students are working earnestly and seem to need a little more time.

Name _____ Class _____ Date _____

BOOK ONE: QUIZ 7

Directions: Name each note given below.



1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____ 7. _____ 8. _____ 9. _____ 10. _____



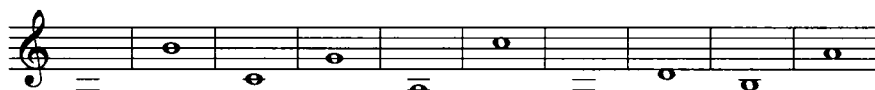
11. _____ 12. _____ 13. _____ 14. _____ 15. _____ 16. _____ 17. _____ 18. _____ 19. _____ 20. _____



21. _____ 22. _____ 23. _____ 24. _____ 25. _____ 26. _____ 27. _____ 28. _____ 29. _____ 30. _____



31. _____ 32. _____ 33. _____ 34. _____ 35. _____ 36. _____ 37. _____ 38. _____ 39. _____ 40. _____



41. _____ 42. _____ 43. _____ 44. _____ 45. _____ 46. _____ 47. _____ 48. _____ 49. _____ 50. _____











Each item is worth **2 POINTS**. This test may be given after **BOOK 1 - PAGE 23** has been completed. Suggested time goal is **2 MINUTES**.

Book One Teacher's Guide and Quiz Book, Quiz 7. Four treble clef and four bass clef note identification quizzes are provided for Book One. Each quiz becomes progressively more difficult.


Name _____ Class _____ Date _____

BOOK ONE: QUIZ 11


Directions: Name each item below.

| | | | |
|----------|---|-----------|---|
| 1. _____ |  | 6. _____ |  |
| 2. _____ |  | 7. _____ |  |
| 3. _____ |  | 8. _____ |  |
| 4. _____ |  | 9. _____ |  |
| 5. _____ |  | 10. _____ |  |

Directions: Name each note given below.



11. 12. 13. 14. 15. 16. 17. 18. 19. 20.



21. 22. 23. 24. 25. 26. 27. 28. 29. 30.

Directions: Write the counting under each measure of rhythm below.

31. 32. 33. 34. 35.



36. 37. 38. 39. 40.



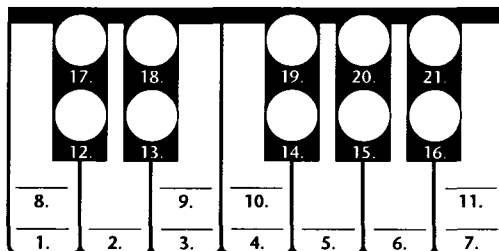
Each item is worth **2.5 POINTS**. This test may be given after **BOOK 1 - PAGE 33** has been completed. Suggested time goal is **7 MINUTES**.

Book One Teacher's Guide and Quiz Book, Quiz 11. While some quizzes focus on a single skill such as note naming or rhythm counting, other require students to demonstrate mastery of several skills.

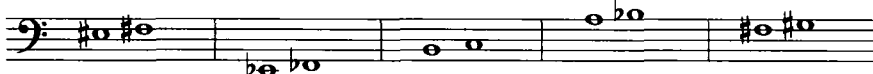
Name _____ Class _____ Date _____

BOOK ONE: QUIZ 18

Directions: Name the numbered keys on the piano keyboard below.

Directions: Write "yes" if the notes in the measure are a *half step* apart. Write "no" if they are not.

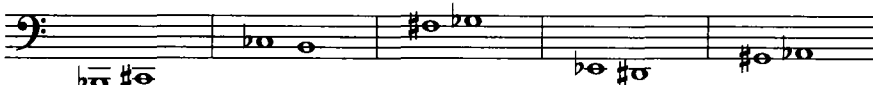
22. _____ 23. _____ 24. _____ 25. _____ 26. _____



27. _____ 28. _____ 29. _____ 30. _____ 31. _____

Directions: Write "yes" if the notes in the measure are *enharmonic*. Write "no" if they are not.

32. _____ 33. _____ 34. _____ 35. _____ 36. _____



37. _____ 38. _____ 39. _____ 40. _____ 41. _____

Directions: Build a half step *above* each given pitch.

42. F# 43. B 44. Eb 45. G

Directions: Build a half step *below* each given pitch.

46. Bb 47. F 48. Db 49. G# 50. Fb

Each item is worth **2 POINTS**. This test may be given after **BOOK 1 - PAGE 72** has been completed. Suggested time goal is **10 MINUTES**.

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Book One Teacher's Guide and Quiz Book, Quiz 18. If students correctly fill-in the names of the piano keys at the top of the quiz, they have a visual aid to help them complete the remaining sections. Three quizzes contain the blank piano template shown above.

Name _____ Class _____ Date _____

BOOK ONE: QUIZ 20**Directions:** Identify the beat or part of the beat (the "and" of the beat) to which the arrow points. Write your answers in the blanks below.

1. 2. 3. 4.

5. 6. 7. 8.

9. 10. 11. 12.

13. 14. 15. 16.

1. _____ 2. _____ 3. _____ 4. _____

5. _____ 6. _____ 7. _____ 8. _____

9. _____ 10. _____ 11. _____ 12. _____

13. _____ 14. _____ 15. _____ 16. _____

Directions: Answer the questions below.

17. _____ The enharmonic of E is 2

22. _____ A half step above C# is 2

18. _____ A half step above G# is 2

23. _____ The enharmonic of B is 2

19. _____ The enharmonic of Db is 2

24. _____ A half step below Fb is 2

20. _____ A half step below Bb is 2

25. _____ The enharmonic of F is 2

21. _____ The enharmonic of C is 2

Each item is worth **4 POINTS**. This test may be given after **BOOK 1 - PAGE 79** has been completed. Suggested time goal is **7 MINUTES**.

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Book One Teacher's Guide and Quiz Book, Quiz 20. A "Find The Beat" rhythm counting quiz.

Name _____ Class _____ Date _____

BOOK ONE: QUIZ 24**Directions:** Match the Italian dynamic term with the correct abbreviation. Each letter can be used only once.

- | | |
|--------------------|----------------|
| _____ 1. <i>p</i> | A. pianissimo |
| _____ 2. <i>ff</i> | B. mezzo piano |
| _____ 3. <i>mf</i> | C. forte |
| _____ 4. <i>pp</i> | D. piano |
| _____ 5. <i>mp</i> | E. mezzo forte |
| _____ 6. <i>f</i> | F. fortissimo |

Directions: Match the English meaning with the correct Italian dynamic term. Each letter can be used only once.

- | | |
|-----------------------|-----------------------------|
| _____ 7. fortissimo | A. very soft |
| _____ 8. mezzo forte | B. loud |
| _____ 9. piano | C. soft |
| _____ 10. forte | D. medium (moderately) soft |
| _____ 11. pianissimo | E. very loud |
| _____ 12. mezzo piano | F. medium (moderately) loud |

Directions: Match the English meaning with the correct abbreviation. Each letter can be used only once.

- | | |
|---------------------|-----------------------------|
| _____ 13. <i>mf</i> | A. very loud |
| _____ 14. <i>pp</i> | B. soft |
| _____ 15. <i>f</i> | C. medium (moderately) loud |
| _____ 16. <i>p</i> | D. very soft |
| _____ 17. <i>mp</i> | E. medium (moderately) soft |
| _____ 18. <i>ff</i> | F. loud |

Directions: Write the six dynamic abbreviations in order from *softest to loudest*.

| | | | | | |
|----------------------|----------------------|----------------------|----------------------|----------------------|----------------------|
| <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> |
| 19. | 20. | 21. | 22. | 23. | 24. |

25. This term means to gradually play louder (circle one): crescendo decrescendo
- This term means to gradually play softer (circle one): crescendo decrescendo

Each item is worth **4 POINTS**. This test may be given after **BOOK 1 - PAGE 92** has been completed. Suggested time goal is **5 MINUTES**.

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Book One Teacher's Guide and Quiz Book, Quiz 24. The final quiz in the Book One Guide covers dynamics.

Name _____ Class _____ Date _____

BOOK TWO: QUIZ 1

Part 1 • Name the notes in each measure below. Each measure counts as one item.

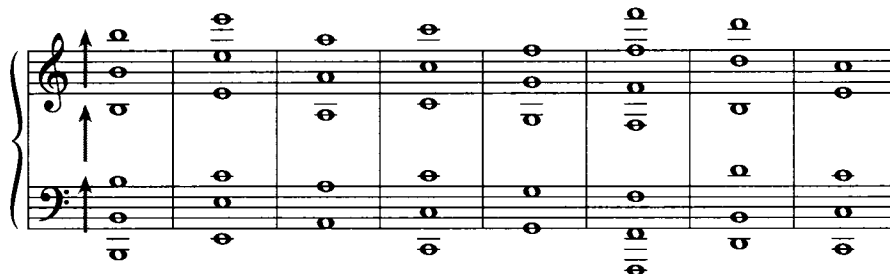


_____ 1. _____ 2. _____ 3. _____ 4.



_____ 5. _____ 6. _____ 7. _____ 8.

Part 2 • If all the notes in each measure have the same letter name, write T for true. If not write F for false. Work from the bottom of each measure to the top.



_____ 1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____ 7. _____ 8.

Part 3 • Answer the following questions.

1. _____ This note is written on the first ledger line *below* the treble staff or on the first ledger line *above* the bass staff.
2. _____ The bass clef is an old form of the letter ?
3. _____ The treble clef is an old form of the letter ?
4. _____ If we join a treble staff and a bass staff together with a left barline and a brace, we create a ?

Each item is worth **5 POINTS**. This test may be given after **BOOK 2 - PAGE 6** has been completed. Suggested time goal is **7 MINUTES**.

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Book Two Teacher's Guide and Quiz Book, Quiz 1. Note identification items become more difficult in this, the first quiz for Book Two. Please note that the quizzes shown through the remainder of this chapter have not been published and are subject to change prior to release. It should also be noted that these quizzes have not been through the editing process and may contain small errors.

Name _____ Class _____ Date _____

BOOK TWO: QUIZ 4







Part 1 • Build a chromatic half step (CHS) or diatonic half step (DHS) above or below the given pitch as requested.

- | | | | | | |
|--------------------|--------------------|---------------------|---------------------|---------------------|--------------------|
| CHS above D
1. | CHS below B#
2. | DHS above E
3. | DHS below Ab
4. | CHS above F
5. | CHS below G
6. |
| CHS above Eb
7. | CHS below C#
8. | DHS above F
9. | DHS above C
10. | DHS above F#
11. | DHS below B
12. |
| CHS below F
13. | CHS above E
14. | DHS above Eb
15. | DHS below Cb
16. | CHS above Db
17. | CHS below B
18. |



Part 2 • Provide the enharmonic for each pitch below.

- | | | | | | | | | |
|----------|----------|---------|---------|----------|----------|----------|----------|----------|
| Eb
1. | C#
2. | B
3. | C
4. | Fb
5. | E#
6. | Gb
7. | G#
8. | A#
9. |
|----------|----------|---------|---------|----------|----------|----------|----------|----------|

Part 3 • Name the marked piano key. If two keys are marked, give both answers.

| | | | | | |
|---|---|---|--|---|---|
|  |  |  |  |  |  |
| 1. | 2. | 3. | 4. | 5. | 6. |

Part 4 • Identify the beat or part of the beat (the and of the beat) to which the arrow points. Remember to think eighth note **PAIRS!**

| | | | |
|--|----|----|----|
| 1. | 2. | 3. | 4. |
|  | | | |
| 5. | 6. | 7. | 8. |
|  | | | |

Write your answers for Part 4 in these blanks:

- | | | | |
|----------|----------|----------|----------|
| 1. _____ | 2. _____ | 3. _____ | 4. _____ |
| 5. _____ | 6. _____ | 7. _____ | 8. _____ |

Each item is worth **2.5 POINTS**. This test may be given after **BOOK 2 - PAGE 24** has been completed. Suggested time goal is **15 MINUTES**.

Book Two Teacher's Guide and Quiz Book, Quiz 4. Most quizzes in the second Guide require students to perform multiple tasks rather than focusing on a single skill.

Name _____ Class _____ Date _____

BOOK TWO: QUIZ 8

Part 1 • Determine whether the two notes given form a chromatic half step (write CHS), diatonic half step (write DHS), are enharmonic (write E) or form a whole step (write WS).

15 pairs of notes on staves for identification:

1. Bass clef: C4, C#4
2. Bass clef: B3, C4
3. Bass clef: B3, C4
4. Bass clef: B3, C4
5. Bass clef: B3, C4
6. Treble clef: C4, C#4
7. Treble clef: B3, C4
8. Treble clef: B3, C4
9. Treble clef: B3, C4
10. Treble clef: B3, C4
11. Bass clef: B3, C4
12. Bass clef: C4, C#4
13. Bass clef: C4, C#4
14. Bass clef: C4, C#4
15. Bass clef: C4, C#4

Part 2 • Write one note value in the blank that is equal to the notes in the math problem.

| | |
|---|---|
| 1. $\text{♩} + \text{♩} + \text{♩} = \underline{\hspace{1cm}}$ | 6. $\text{♩} + \text{♩} = \underline{\hspace{1cm}}$ |
| 2. $\text{♩} + \text{♩} = \underline{\hspace{1cm}}$ | 7. $\text{♩} + \text{♩} + \text{♩} = \underline{\hspace{1cm}}$ |
| 3. $\text{♩} + \text{♩} = \underline{\hspace{1cm}}$ | 8. $\text{♩} + \text{♩} + \text{♩} + \text{♩} = \underline{\hspace{1cm}}$ |
| 4. $\text{♩} + \text{♩} + \text{♩} + \text{♩} = \underline{\hspace{1cm}}$ | 9. $\text{♩} + \text{♩} + \text{♩} = \underline{\hspace{1cm}}$ |
| 5. $\text{♩} + \text{♩} = \underline{\hspace{1cm}}$ | 10. $\text{♩} + \text{♩} + \text{♩} = \underline{\hspace{1cm}}$ |

Part 3 • Write the counting under each measure of rhythm below.

15 measures of rhythm notation for counting:

1. $\text{♩} \text{ ♩} \text{ ♩}$
2. $\text{♩} \text{ ♩} \text{ ♩}$
3. $\text{♩} \text{ ♩} \text{ ♩}$
4. $\text{♩} \text{ ♩} \text{ ♩}$
5. $\text{♩} \text{ ♩} \text{ ♩}$
6. $\text{♩} \text{ ♩} \text{ ♩}$
7. $\text{♩} \text{ ♩} \text{ ♩}$
8. $\text{♩} \text{ ♩} \text{ ♩}$
9. $\text{♩} \text{ ♩} \text{ ♩}$
10. $\text{♩} \text{ ♩} \text{ ♩}$
11. $\text{♩} \text{ ♩} \text{ ♩}$
12. $\text{♩} \text{ ♩} \text{ ♩}$
13. $\text{♩} \text{ ♩} \text{ ♩}$
14. $\text{♩} \text{ ♩} \text{ ♩}$
15. $\text{♩} \text{ ♩} \text{ ♩}$

Each item is worth **2.5 POINTS**. This test may be given after **BOOK 2 - PAGE 38** has been completed. Suggested time goal is **15 MINUTES**.

Book Two Teacher’s Guide and Quiz Book, Quiz 8. In Book Two, students are expected to be completely fluent in both treble and bass clef reading. The quizzes in the second Guide reflect this expectation.

Name _____ Class _____ Date _____

BOOK TWO: QUIZ 11**Part 1** • Name each major key signature shown below.

1. _____ 2. _____ 3. _____ 4. _____



5. _____ 6. _____ 7. _____ 8. _____

Part 2 • Write the sharp key names in order (from one sharp through seven sharps) below.

| | | | | | | |
|----|----|----|----|----|----|----|
| | | | | | | |
| 1. | 2. | 3. | 4. | 5. | 6. | 7. |

Part 3 • Complete the statements below.

1. The G major scale requires _____ sharp(s) to maintain the major scale pattern of whole and half steps.
The G major key signature contains the same sharp(s). List them (in order) _____
2. The A major scale requires _____ sharp(s) to maintain the major scale pattern of whole and half steps.
The A major key signature contains the same sharp(s). List them (in order) _____
3. The B major scale requires _____ sharp(s) to maintain the major scale pattern of whole and half steps.
The B major key signature contains the same sharp(s). List them (in order) _____
4. The E major scale requires _____ sharp(s) to maintain the major scale pattern of whole and half steps.
The E major key signature contains the same sharp(s). List them (in order) _____
5. The D major scale requires _____ sharp(s) to maintain the major scale pattern of whole and half steps.
The D major key signature contains the same sharp(s). List them (in order) _____
6. The C# major scale requires _____ sharp(s) to maintain the major scale pattern of whole and half steps.
The C# major key signature contains the same sharp(s). List them (in order) _____
7. The F# major scale requires _____ sharp(s) to maintain the major scale pattern of whole and half steps.
The F# major key signature contains the same sharp(s). List them (in order) _____

Part 4 • Write the major scale pattern of W's and H's in the blanks below.

Each item is worth **4 POINTS**. This test may be given after **BOOK 2 - PAGE 55** has been completed. Suggested time goal is **10 MINUTES**.

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11

Book Two Teacher's Guide and Quiz Book, Quiz 11. More difficult quizzes require more time. In middle school programs, this may mean giving one ten or fifteen minute test each week. However, in high school, many bands meet for ninety minutes each day. In these cases, such a quiz might be given two or three times each week.

Name _____ Class _____ Date _____

BOOK TWO: QUIZ 15

Part 1 • Using your knowledge of key signatures, write the requested major scales below. The first note is given.

| | | | | | | | | |
|----|----|--|--|--|--|--|--|--|
| 1 | C | | | | | | | |
| 2 | G | | | | | | | |
| 3 | D | | | | | | | |
| 4 | A | | | | | | | |
| 5 | E | | | | | | | |
| 6 | B | | | | | | | |
| 7 | F# | | | | | | | |
| 8 | C# | | | | | | | |
| 9 | F | | | | | | | |
| 10 | Bb | | | | | | | |
| 11 | Eb | | | | | | | |
| 12 | Ab | | | | | | | |
| 13 | Db | | | | | | | |
| 14 | Gb | | | | | | | |
| 15 | Cb | | | | | | | |

Each item is worth **6 POINTS**. This test may be given after **BOOK 2 - PAGE 64** has been completed. Suggested time goal is **10 MINUTES**.

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15

Book Two Teacher's Guide and Quiz Book, Quiz 15. I used to give this quiz multiple times each year. I always remind teachers that quizzes such as this one, which test mastery of an entire concept (writing all the major scales), should be given until the majority of the class makes an "A."

Name _____ Class _____ Date _____

BOOK THREE: QUIZ 3

Part I • Directions: Answer each question below.

1. _____ Five lines and four spaces on which music is written is called a 2
2. _____ Written symbols used to represent musical sounds are called 2
3. _____ The highness or lowness of a musical sound is called its 2
4. _____ The identifying quality or color of a sound is called its 2
5. _____ The treble clef is an old form of the letter 2
6. _____ The bass clef is an old form of the letter 2
7. _____ Tiny lines called 2 can be used to extend the staff in either direction.
8. _____ After the musical alphabet pattern reaches G it begins again on 2
9. _____ When going up the staff, the musical alphabet pattern goes 2
10. _____ When going down the staff, the musical alphabet pattern goes 2
11. _____ If we join a treble staff and a bass staff with a left bar line and a brace, we create a 2
12. _____ Bar lines are used to divide the staff into 2
13. _____ Notes written above middle C are 2 clef notes.
14. _____ Notes written below middle C are 2 notes.

Part II • Directions: Name the notes from lowest to highest in each measure below.

| | | | | | | | | |
|-------|-------|-------|-------|-------|-------|-------|-------|-------|
| _____ | _____ | _____ | _____ | _____ | _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ | _____ | _____ | _____ | _____ | _____ |
| _____ | _____ | _____ | _____ | _____ | _____ | _____ | _____ | _____ |
| 15. | 16. | 17. | 18. | 19. | 20. | 21. | 22. | 23. |

Each blank is worth **2 POINTS**. This test may be given after **BOOK 3 - UNIT 1** has been completed. Suggested time goal is **10 MINUTES**.

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3

Book Three Teacher's Guide and Quiz Book, Quiz 3. Because Book Three serves both as the advanced volume of a three part series and as a comprehensive, stand-alone text, quizzes for Book Three review all beginner and intermediate concepts.

Name _____ Class _____ Date _____

BOOK THREE: QUIZ 5

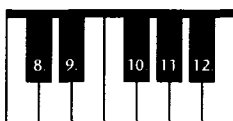
Part I • Directions: Carefully read and follow the instructions for items A through E below.

A. Name the white keys below.



1. _____ 2. _____ 3. _____
4. _____ 5. _____ 6. _____
7. _____

B. Name the black keys below.
USE SHARPS!



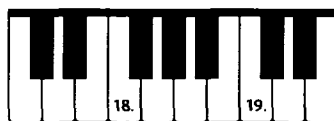
8. _____ 9. _____ 10. _____
11. _____ 12. _____

C. Name the black keys below.
USE FLATS!



13. _____ 14. _____ 15. _____
16. _____ 17. _____

D. Name the white keys below. *USE SHARPS!*



18. _____ 19. _____

E. Name the white keys below. *USE FLATS!*



20. _____ 21. _____

Part II • Directions: Give the enharmonic spelling for each pitch below.

1. C# 2. D# 3. E# 4. F# 5. G# 6. A# 7. B#
8. Cb 9. Db 10. Eb 11. Fb 12. Gb 13. Ab 14. Bb

Part III • Directions: Name each note given below.



1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____ 7. _____



8. _____ 9. _____ 10. _____ 11. _____ 12. _____ 13. _____ 14. _____

Each item is worth **2 POINTS**. This test may be given after **BOOK 3 - PAGE 31** has been completed. Suggested time goal is **10 MINUTES**.

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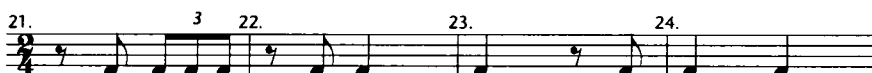
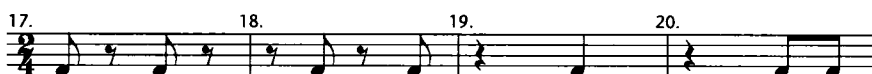
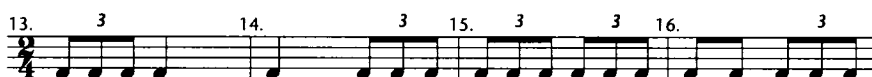
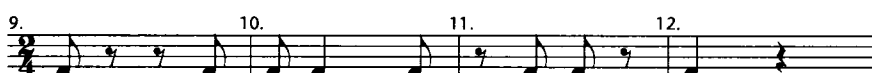
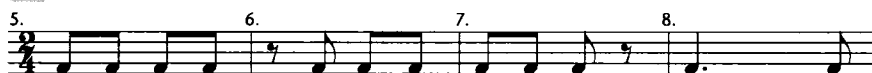
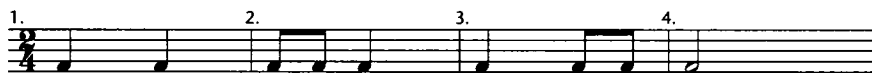
5

Book Three Teacher's Guide and Quiz Book, Quiz 5. A knowledge of piano basics, and the ability to name notes in treble and bass clef are required for this quiz.

Name _____ Class _____ Date _____

BOOK THREE: QUIZ 8

Directions: Write the counting under each measure of rhythm below.



Each measure is worth **4 POINTS**. This test may be given after **BOOK 3 - PAGE 52** has been completed. Suggested time goal is **5 MINUTES**.

8

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Book Three Teacher's Guide and Quiz Book, Quiz 8. This quiz focuses solely on counting the first eleven of the eighteen basic rhythm figures.

Name _____ Class _____ Date _____

BOOK THREE: QUIZ 10

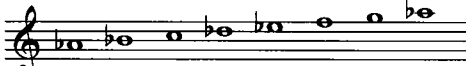
Directions: Using your knowledge of the major scale pattern and your ability to spell whole and half steps, answer each question below.

1. _____ Is this the F major scale? 

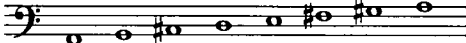
2. _____ Is this the E major scale? 

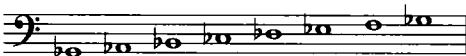
3. _____ Is this the D \flat major scale? 

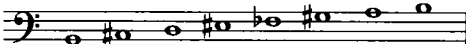
4. _____ Is this the C \sharp major scale? 

5. _____ Is this the A \flat major scale? 

6. _____ Is this the D major scale? 

7. _____ Is this the A major scale? 

8. _____ Is this the G \flat major scale? 

9. _____ Is this the B major scale? 

10. _____ Is this the C major scale? 

Each item is worth **10 POINTS**. This test may be given after **BOOK 3 - PAGE 65** has been completed. Suggested time goal is **5 MINUTES**.

10

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Book Three Teacher's Guide and Quiz Book, Quiz 10. A thorough knowledge of major scales is required to successfully complete this quiz.

Name _____ Class _____ Date _____

BOOK THREE: QUIZ 11

Directions: Answer the questions below.

1. One flat indicates the key of _____ major. The one flat is _____.
2. Two flats indicates the key of _____ major. The two flats are _____.
3. Three flats indicates the key of _____ major. The three flats are _____.
4. Four flats indicates the key of _____ major. The four flats are _____.
5. Five flats indicates the key of _____ major. The five flats are _____.
6. Six flats indicates the key of _____ major. The six flats are _____.
7. Seven flats indicates the key of _____ major. The seven flats are _____.
8. One sharp indicates the key of _____ major. The one sharp is _____.
9. Two sharps indicates the key of _____ major. The two sharps are _____.
10. Three sharps indicates the key of _____ major. The three sharps are _____.
11. Four sharps indicates the key of _____ major. The four sharps are _____.
12. Five sharps indicates the key of _____ major. The five sharps are _____.
13. Six sharps indicates the key of _____ major. The six sharps are _____.
14. Seven sharps indicates the key of _____ major. The seven sharps are _____.
15. No sharps or flats indicates the key of _____ major.
16. The maximum number of sharps that can be in a key signature is _____.
17. The maximum number of flats that can be in a key signature is _____.
18. Can sharps and flats be mixed in a key signature? _____
19. List the order of flat keys (as they appear on the Chart of Fifths). _____
20. List the order of sharp keys (as they appear on the Chart of Fifths). _____
21. These sharp keys have the term "sharp" in the key name: _____.
22. These flat keys have the term "flat" in the key name: _____.
23. The order of sharps is simply the order of flats in _____.
24. There are _____ pairs of enharmonic keys. List them _____, _____, _____.
25. The accidentals in the key signature are the same as those used in the major scale _____ (true/false).

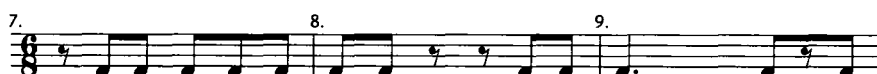
Each item is worth **4 POINTS**. This test may be given after **BOOK 3 - PAGE 72** has been completed. Suggested time goal is **10 MINUTES**.

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11

Book Three Teacher's Guide and Quiz Book, Quiz 11. Quizzes can also be instructional. This quiz helps students to see the relationship between the accidentals found in major scales and major key signatures.

Name _____ Class _____ Date _____

BOOK THREE: QUIZ 17**Part I • Directions:** Write the counting under each measure of rhythm below.**Part II • Directions:** Answer each question below.

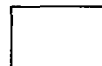
1. _____ Time signatures with a top number of 2, 2, or 2 are called compound time signatures. (Write all three answers, in order, in the blank.)
2. _____ Time signatures with a top number of 2, 2 or 2 are called simple time signatures.
3. _____ In simple time, the beat divides at a 2 ratio.
4. _____ In compound time, the beat divides at a 2 ratio.
5. _____ Six-eight time is counted like 2 time with a triplet on each beat.
6. _____ Nine-eight time is counted like 2 time with a triplet on each beat.
7. _____ Twelve-eight time is counted like 2 with a triplet on each beat.
8. _____ This rest fills a measure with silence in all time signatures, simple and compound.

Each item is worth **3 POINTS**. This test may be given after **BOOK 3 - PAGE 98** has been completed. Suggested time goal is **10 MINUTES**.

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Book Three Teacher's Guide and Quiz Book, Quiz 17. This quiz focuses solely on rhythm counting in compound time. As this is the first compound time quiz, all examples are written in six-eight time. Later quizzes include nine-eight and twelve-eight samples.

Name _____ Class _____ Date _____



BOOK THREE: QUIZ 23

Part I • Directions: Answer the following questions.

1. _____ The intervals found between the tonic note and the other notes of a major scale are said to be \int . This term means, "related to a scale."
2. _____ In a major scale, seconds, thirds, sixths, and sevenths are \int
3. _____ In a major scale, unisons, fourths, fifths, and octaves are \int
4. _____ To make a major interval augmented, raise the top note \int chromatic half step.
5. _____ To make a major interval minor, lower the top note \int chromatic half step.
6. _____ To make a major interval diminished, lower the top note \int chromatic half steps.
7. _____ To make a perfect interval augmented, \int the top note one chromatic half step.
8. _____ To make a perfect interval diminished, \int the top note one chromatic half step.
9. _____ Major intervals invert to become \int intervals.
10. _____ Minor intervals invert to become \int intervals.
11. _____ Perfect intervals invert to become \int intervals.
12. _____ Augmented intervals invert to become \int intervals.
13. _____ Diminished intervals invert to become \int intervals.
14. _____ An interval and its inversion will always equal \int (Number size)
15. _____ To spell an interval above a non-tonic tone, \int the accidental from the given note, spell the requested interval, and then \int the removed accidental to both notes. (Write both answers in the blank.)
16. _____ To spell a descending interval: \int the question, spell the inverted interval above the given note, then drop the answer one octave so that it is written below the given note on the staff.

Part II • Directions: Spell the requested interval above or below the given note as requested.

- | | | | |
|------------------------------|-------------------------------|-------------------------------|-------------------------------|
| 1. P4 above D \flat _____ | 6. +6 above E \flat _____ | 11. m2 below B _____ | 16. P8 below E \times _____ |
| 2. M6 above F \sharp _____ | 7. o7 above A _____ | 12. o7 below E _____ | 17. M2 below F _____ |
| 3. m3 above B _____ | 8. o3 above C \sharp _____ | 13. M3 below C \sharp _____ | 18. M7 below D _____ |
| 4. o2 above C _____ | 9. M2 above B \sharp _____ | 14. m6 below G \flat _____ | 19. +3 below A \flat _____ |
| 5. m7 above G \sharp _____ | 10. P5 above D \sharp _____ | 15. o4 below B \flat _____ | 20. M6 below G \sharp _____ |

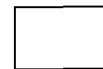
Each item is worth **2.5 POINTS**. This test may be given after **BOOK 3 - PAGE 128** has been completed. Suggested time goal is **15 MINUTES**.

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23

Book Three Teacher's Guide and Quiz Book, Quiz 23. As students master each new concept (such as interval spelling), the concept continues to reappear on quizzes to ensure that students retain the skill. All quizzes in Book Three (with the exception of several rhythm counting tests) are cumulative.

Name _____ Class _____ Date _____



BOOK THREE: QUIZ 31

Part I • Directions: Spell the requested triads.

- | | | |
|---|---|---|
| 1. E M <u> </u> <u> </u> <u> </u>
R 3 5 | 5. C×M <u> </u> <u> </u> <u> </u>
R 3 5 | 9. B♭M <u> </u> <u> </u> <u> </u>
R 3 5 |
| 2. F♯m <u> </u> <u> </u> <u> </u>
R 3 5 | 6. D♭m <u> </u> <u> </u> <u> </u>
R 3 5 | 10. A m <u> </u> <u> </u> <u> </u>
R 3 5 |
| 3. B ^o <u> </u> <u> </u> <u> </u>
R 3 5 | 7. E♭ ^o <u> </u> <u> </u> <u> </u>
R 3 5 | 11. F ^o <u> </u> <u> </u> <u> </u>
R 3 5 |
| 4. A♭ ⁺ <u> </u> <u> </u> <u> </u>
R 3 5 | 8. G♯ ⁺ <u> </u> <u> </u> <u> </u>
R 3 5 | 12. D ⁺ <u> </u> <u> </u> <u> </u>
R 3 5 |

Part II • Directions: Spell the requested intervals. ↑ means above, ↓ means below.

- | | | | | |
|------------------|------------------|-----------------|-----------------|-------------------|
| 1. P4 ↑ D♭ _____ | 3. +6 ↑ E♭ _____ | 5. o7 ↓ B _____ | 7. M2 ↓ G _____ | 9. P5 ↓ F _____ |
| 2. m2 ↑ A _____ | 4. M3 ↑ F♯ _____ | 6. +5 ↓ C _____ | 8. m6 ↓ D _____ | 10. +3 ↓ B♭ _____ |

Part III • Directions: Write the following scales – ascending only.

- | | |
|---------------------------------|---------------------------------|
| 1. _____
B minor (melodic) | 5. _____
F♯ minor (pure) |
| 2. _____
F minor (harmonic) | 6. _____
G minor (melodic) |
| 3. _____
E♭ minor (pure) | 7. _____
D♯ minor (harmonic) |
| 4. _____
A♯ minor (harmonic) | 8. _____
C minor (pure) |

Part IV • Directions: Identify the major and minor key for each signature below.

- | | | |
|----------------------------|----------------------------|--|
| 1. 2 sharps _____ M _____m | 6. 1 flat _____ M _____m | 11. 7 sharps _____ M _____m |
| 2. 6 flats _____ M _____m | 7. 3 sharps _____ M _____m | 12. 4 flats _____ M _____m |
| 3. 1 sharp _____ M _____m | 8. 3 flats _____ M _____m | 13. 6 sharps _____ M _____m |
| 4. 2 flats _____ M _____m | 9. 4 sharps _____ M _____m | 14. 5 flats _____ M _____m |
| 5. 5 sharps _____ M _____m | 10. 7 flats _____ M _____m | 15. No sharps _____ M _____m
No flats |

Each item is worth **2 POINTS**. This test may be given after **BOOK 3 - PAGE 176** has been completed. Suggested time goal is **15 MINUTES**.

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31

Book Three Teacher's Guide and Quiz Book, Quiz 31. Some teachers like to have students complete harder tests (with longer time goals) as a take-home assignment. A simple honor statement can be printed on the back of the test to encourage students to do their own work. It has been my experience that once students (especially high school students) have signed their names to an honor statement, few are likely to betray the trust shown to them by a respected teacher.

CHAPTER X

RELATING THEORY TO PERFORMANCE

A variety of activities can be used to integrate new theory concepts into the technical studies and literature rehearsal of the band. The following suggestions are organized by topic. Several have appeared earlier in this document and are provided here again as a summary. It is hoped that these suggestions will serve as a point of departure for further ideas and exploration.

Whole Steps and Half Steps

- (1) When rehearsing a piece of literature, find a chord of repose and ask the band to raise or lower the chord (you specify) one half step at a time while maintaining balance, blend, and tuning. This exercise not only puts students' knowledge of the piano keyboard to a test, it also trains their ears.
- (2) Any tuning note may be lowered one, two, three, or more half steps in sequence as a means of focusing the band's attention to pitch. Again, this is an excellent mental and aural exercise.
- (3) Have students transpose a line from the method book up or down a whole step (you specify, or they can choose) and play it for a grade. You may choose to allow students to write-out the transposition on staff paper and turn this in also. Be sure to demand their use of good manuscript technique if you choose to collect these written exercises.

Major Scales

- (1) Students should be required to memorize all fifteen major scales (at least one octave with arpeggios.) I like to add an extra note at the top of the scale to allow for even division and subdivision of the beat. Scales

should be an essential part of the daily warm-up. The figure below illustrates my “extra note” procedure.



Fig. 1. Major Scale With Extra Note

- (2) One new scale should be taught each week until the class has mastered those the teacher feels are essential. More difficult scales may be taught in two or three week intervals if the teacher so desires. My middle school students were required to memorize the following scales by the end of the seventh grade:

B \flat Concert (with arpeggio)
 E \flat Concert (with arpeggio)
 A \flat Concert (with arpeggio)
 F Concert (two octaves with arpeggio)
 C Concert (with arpeggio)
 B \flat Concert Chromatic
 E \flat Concert Chromatic
 A \flat Concert Chromatic
 F Concert Chromatic (two octaves with arpeggio)
 G Minor Concert Pure Form (with arpeggio)
 G Minor Concert Harmonic Form (with arpeggio)
 G Minor Concert Melodic Form (with arpeggio)
 B \flat Concert Blues Scale (1 - \flat 3 - 4 - \flat 5 - 5 - \flat 7 - 8)

High School students were required to memorize the following scales
by the end of their sophomore year:

- B \flat Concert (with arpeggio)
- E \flat Concert (with arpeggio)
- A \flat Concert (with arpeggio)
- D \flat (C \sharp) Concert (with arpeggio)
- F Concert (with arpeggio – two octaves)
- C Concert (with arpeggio)
- G Concert (with arpeggio)
- D Concert (with arpeggio)
- A Concert (with arpeggio)
- E Concert (with arpeggio)
- B (C \flat) Concert (with arpeggio)
- F \sharp (G \flat) Concert (with arpeggio)
- G Minor Concert Pure Form (with arpeggio)
- G Minor Concert Harmonic Form (with arpeggio)
- G Minor Concert Melodic Form (with arpeggio)
- B \flat Concert Blues
- E \flat Concert Blues
- A \flat Concert Blues
- F Concert Blues
- B \flat Concert Chromatic (in triplets)
- E \flat Concert Chromatic (in triplets)
- A \flat Concert Chromatic (in triplets)
- F Concert Chromatic (two octaves – in triplets)

All scales were played each day in quarter, eighth, and sixteenth patterns –
tongued and slurred. The entire set could be completed in six minutes.

- (3) My high school band director, Mark Reese, developed an excellent procedure for teaching students to play scales. He introduced each scale by writing the four transposition groups on the board (see figure 2 below). Students were taught the transposition group to which their instrument belonged. I later added the circles for the arpeggio and the box for the extra note. Students would have seen the following on the board as they entered the room:

| E\flat Concert Scale | | | | | | | | | |
|--|--------------|---|-----|-----------|--------------|---|---|--------------|-----|
| Concert Group | (E \flat) | F | (G) | A \flat | (B \flat) | C | D | (E \flat) | [F] |
| B \flat Group | (F) | G | (A) | B \flat | (C) | D | E | (F) | [G] |
| E \flat Group | (C) | D | (E) | F | (G) | A | B | (C) | [D] |
| F Group | (B \flat) | C | (D) | E \flat | (F) | G | A | (B \flat) | [C] |

Figure 2. Scale Teaching Method

After students copy their scale to the inside back cover of their method books, they are allowed to find the notes on the fingering chart. The question “Do you want us to play the high one or the low one?” (referring to different octaves) is often asked and must be answered. Once this is accomplished, the band is asked to play and hold each note of the scale as dictated by the director – moving slowly, one note at a time. The process of moving note by note allows students to correct a missed fingering and “lock in” to the correct pitch. Once the entire scale has been played in this fashion (ascending and descending), the band is asked to play the scale in whole notes, then half notes, then quarters, eighths, and eventually sixteenths. At first, the smaller divisions will be sloppy, but after several repetitions of the quarter, eighth, sixteenth

sequence, students begin to get the scale “under their fingers.” Once this has been accomplished, the students are then asked to play the arpeggio one note at a time, sustaining until the director dictates a new note. Then the arpeggio is played slowly in time (three-four) and is gradually worked up to tempo in triplets. Once the entire procedure has been completed, the scale and arpeggio can be replayed as a summative activity. While this procedure seems laborious and time intensive, it is actually quick and easy to implement. Once students know the procedure, new scales can be taught in less than seven minutes. The new scale can then be added to the daily warm-up and is “fair game” for a playing grade.

- (3) Susan Schuman, Director of Bands at Stone Middle School in Wiggins, Mississippi, requires her students to “name and finger” each scale as part of the playing grade. Students must show the correct fingerings and speak the correct letter names for each assigned scale.

Minor Scales

- (1) All students should be required to memorize at least one set of minor scales (pure, harmonic, and melodic forms – all with arpeggios). This “gets the sound” of each form into students’ ears and also helps them with more complex fingering patterns (such as those required by the augmented second in the harmonic minor scale). The variation between the ascending and descending melodic forms also teaches students to listen carefully to linear motion and the changes that must be applied to the sixth and seventh scale degrees.
- (2) Minor scales can be taught using the procedure outlined above for major scales. Students do not have to know the theory behind the scales to begin

playing them. I simply state that “each major scale has a minor scale contained within it.” I do not add an extra note to minor scales because this radically changes the sound of the pattern. Instead, I ask students to play minor scales in fast quarter notes (m.m. about 150). Once students have learned to play minor scales it makes the process of learning to write them much easier. This again validates the Pestalozian Learning Theory which urges teachers to place “sound before symbol.”

Rhythm and Meter

- (1) As a student I was weak in this area. I had difficulty counting rhythms and sight reading. As a result, I probably “overteach” these concepts to my students in an effort to prevent their having the same problems. I insist that all lines from the method book be counted to a steady foot-tap before playing. With middle school students (who spend a greater portion of the rehearsal in method study) I constantly review and repeat lines. For example, if the class plays lines one through six on Monday, we will play lines one through seven on Tuesday. Lines one through eight will be played on Wednesday. On Thursday I’ll drop the first couple of lines and we will play lines three through nine or ten. On Friday I review all lines from the week. Each line is counted prior to playing each day.
- (2) One or two days a week I like to close the class period with a rhythm dictation quiz. I have students take out a blank sheet of paper and number one through five. I tell students the time signature that will be used for all five items (I seldom mix time signatures on a quiz). I then establish a pulse by tapping my foot on my podium and then I speak the rhythm using the appropriate counting system. Each item is spoken twice before moving on. Sometimes I will repeat a difficult rhythm a third



















time. All items are one measure in length. Once the quiz is finished, I ask students to exchange papers, and I write the rhythms on the board (some times I do this before class and have the projector screen pulled down to cover the answers). Any error in an item means that the entire item is wrong. Students are then told the point value for each item and they place the grade in the upper right-hand corner of the page (this procedure is used frequently in my classroom. The first several quizzes take a bit more time until students become fluent with the mathematical process). The papers are then returned to their respective owners and finally are passed-in to me (I always have students pass papers to the left and then I collect them from the end person on the row). It should also be noted that all quizzes need not be collected and entered into the gradebook. Students need to have opportunities to be tested without the fear of a grade penalty. I like to enter one dictation quiz in the record each week.

- (3) Many directors disapprove of playing rhythm sheets because they are typically written on a static pitch and do not require students to “move their fingers.” Joe Berryman,¹ a well-known band director who finished his career in Mississippi, developed the following rhythm exercises which can be played using any eight-note scale (for these exercises I would have students drop our traditional “extra note”). Notice that each of his rhythm patterns contain only eight notes. These sheets are excellent for getting fingers, tongues, and minds moving at the beginning of a rehearsal. (See figures 3 and 4 on the next two pages.)

1. Mr. Berryman wrote many such rhythm sheets and practical helps for band. These can be found scattered through many old band halls across the state of Mississippi. Though his career took him to many states across the southeast, his final stop was in Mississippi (where he eventually held adjunct positions at the University of Southern Mississippi). While in Mississippi, Mr. Berryman started a small publishing company to market his little creations (which also included some very nice octavo marches). He called his company *The Band Shed*. After his death the company was dissolved and now his materials are difficult to find. Mr. Berryman is survived by one daughter who lives “somewhere in California.”

RHYTHM PATTERNS

Full Band or OrchJOE BERRYMAN

| | |
|---|---|
| <p>1  </p> <p>3  </p> <p>5  </p> <p>7  </p> <p>9  </p> <p>11  </p> <p>13  </p> <p>15  </p> <p>17  </p> <p>19  </p> <p>21  </p> <p>23  </p> <p>25  </p> <p>27  </p> <p>29  </p> | <p>2  </p> <p>4  </p> <p>5  </p> <p>8  </p> <p>10  </p> <p>12  </p> <p>14  </p> <p>16  </p> <p>18  </p> <p>20  </p> <p>22  </p> <p>24  </p> <p>26  </p> <p>28  </p> <p>30  </p> |
|---|---|

The Band Shed
Itta Bena, Miss.

Figure 3. Joe Berryman's Scalar Rhythm Patterns – Page 1.

Rhythm Patterns – Page 2

| | |
|--|--|
| <p>31 </p> <p>33 </p> <p>35 </p> <p>37 </p> <p>39 </p> <p>41 </p> <p>43 </p> <p>45 </p> <p>47 </p> <p>49 </p> <p>51 </p> <p>53 </p> <p>55 </p> <p>57 </p> <p>59 </p> <p>61 </p> | <p>32 </p> <p>34 </p> <p>36 </p> <p>38 </p> <p>40 </p> <p>42 </p> <p>44 </p> <p>46 </p> <p>48 </p> <p>50 </p> <p>52 </p> <p>54 </p> <p>56 </p> <p>58 </p> <p>60 </p> <p>62 </p> |
|--|--|

The Band Shed
Itta Bena, Miss.

Figure 4. Joe Berryman's Scalar Rhythm Patterns – Page 2.

- (4) Though the importance of rhythm counting cannot be overstated, it is also important for students to begin to recognize patterns without first having to count them. Again this can be likened to reading aloud. Students first learn to sound-out the various syllables of words using phonics. But eventually the goal is to have the student simply recognize the whole word and to speak it correctly. The same holds true for rhythm patterns. One very effective way of developing this skill was created by Harry Haines and J.R. McEntyre, authors of the *Division of Beat Band Method* (Southern Music Company, 1980). Messrs. Haines and McEntyre developed a set of rhythm slides with each slide containing a single figure. These slides were loaded into the carousel of a large projector, and with a metronome running in the classroom, students played each figure as it was flashed on the wall before them. These slides are still available in limited quantities through Southern Music Company (San Antonio, Texas). Such slides can now be created using any notation software in conjunction with a computer presentation program such as Powerpoint® or Keynote®.

Modes

- (1) One excellent way of helping students to understand modal transposition is by having them play a concert major scale “modally.” This can be done by first having the band play a scale as they normally would – I like to start with the B \flat concert scale because the students are familiar with it. After we have played the scale, I then say, “Now play the B \flat concert scale from scale degree two to scale degree two,” and the students play. This can be followed by having students play the scale 3 to 3, 4 to 4, 5 to 5 and so on.

Intervals

- (1) One excellent way to make students aware of intervals is to have them play the following exercise as part of the daily warm-up.

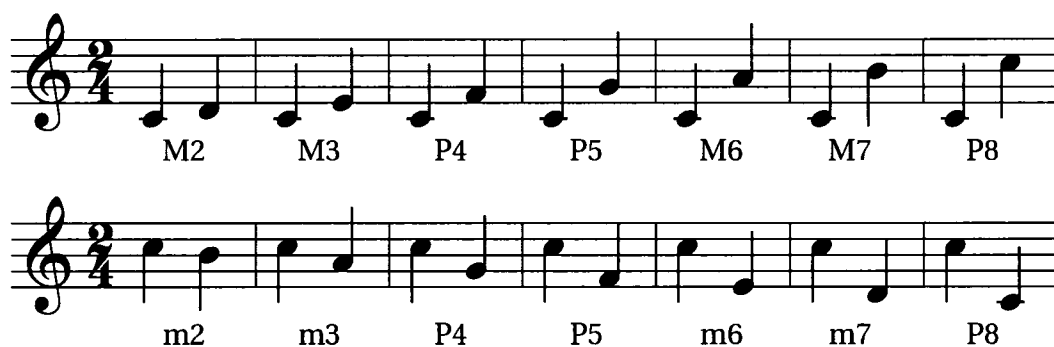


Fig. 5. Ascending and Descending Major Scale Interval Patterns.

Close examination of this exercise reveals that the ascending intervals are all major and perfect, and the descending intervals are all minor and perfect. Having students write out and then play this exercise in several major keys also reinforces their ability to spell intervals. A printed version of this exercise further shows the qualities of intervals and their inversions (which can be connected with a line if so desired – to reinforce the idea). Finally the ear-training benefits of such an exercise are obvious. By listening carefully to the intervals as they play, students' pitch acuity is heightened and improved.

- (2) Students can also be taught the Kodaly hand signs for each note of the major scale. In addition to reading a printed version of the exercise shown in figure 5, students can also play this exercise by following the Kodaly signs shown by their director. In addition to visualizing this simple interval exercise, directors can have students play a variety of interval combinations and arpeggiated figures using Kodaly hand signs. Dr. George Naff, Director of the Spirit of America Marching Band, and well-known clinician often divides his band into two halves – the right

half watches his right hand, the left half watches his left hand. Students are then instructed to respond to the Kodaly signs that are shown by the hand assigned to their half of the band (Dr. Naff teaches students the signs at the beginning of rehearsal). Then, by watching and responding to Dr. Naff's Kodaly gestures, the band is led in an impromptu chorale harmonization or simple counterpoint exercise. While this level of Kodaly mastery can be hard for conductors to develop, simple scale harmonizations can easily be done with band with a little practice prior to rehearsal. Requiring students to focus on Kodaly signs during warm-up also results in better response to conducting gestures given later in rehearsal.

Chromatic Scales

- (1) Though I do not require my students to write chromatic scales (and these are not discussed in my theory texts) I do require students to play them. Chromatic scales are invaluable for developing fast technique in wind players. I teach chromatic scales by having students first open their method books to the fingering chart. Then I ask students to find the first note of the chromatic scale I plan to teach them (for example if we are about to learn to E \flat concert chromatic scale, I ask students to find the first note of their E \flat concert scale). Then I ask students to find the top note (the octave – not the extra note) of the scale on the fingering chart. I then tell students “We’re now going to play from the bottom note to the top note and include all notes in between on the fingering chart.” The class then plays the new chromatic scale one note at a time moving only when I dictate. After we work through the scale in this manner, I have students play it ascending and descending in slow quarter notes.

Then we play the scale in slow eighth notes. Finally, I increase the tempo to a comfortable speed and we repeat the scale several times. After a week or so, I begin having students play the new chromatic scale using triplets (both tongued and slurred). I constantly push the tempo of scales to insure that students gain maximum technical flexibility.

- (2) It has been my personal experience that having students learn scales by first referencing the fingering chart has many benefits. First, students learn to use the chart and begin to refer to it often. Second, students begin to see the different octave registers of their instrument (often asking “Do you want us to play the high one or the low one?”). Finally, students begin to see musical relationships that I have not mentioned. On one occasion, I was reviewing at the beginning of the rehearsal when I asked the question, “What is a half step?”. I was expecting someone to say, “The distance from one key to the next closest key on the piano – up or down” (the definition I had drilled into my students brains). So when a precocious young trombone player raised his hand to answer, I expected to hear my definition. Instead he smiled and said, “A half step is the distance from one note to the next note on the fingering chart.”

Triads

- (1) It amazes me that many students play arpeggios for six or seven year of band without ever being told that they are simply chords played one note at a time. Students should be made aware of such facts, and not only in passing. Ed Benson, former Music Supervisor for Charlotte-Mecklenburg Schools (North Carolina), used to remind me when teaching middle school, “If you explain something ten times, half the class understands it.” He continued by saying, “If you explain something twenty

times, about seventy percent of the class understands it.” Finally he said, “If you explain something thirty times, about ninety percent of the class understands it – maybe even ninety-five percent. But never for a minute allow yourself to believe that one hundred percent of the class understands anything.” I found this axiom to be true not only in middle school teaching but also in high school teaching as well. Mr. Benson was not suggesting that students are mentally impaired, he was suggesting that fundamental concepts must be repeated over and over. Repetition is essential for success.

- (2) Once students have been taught to spell triads, you can have them play an arpeggio associated with one of their concert major scales. Then, after playing the major arpeggio you say to the class, “Now make it minor” and have them play. Next you say, “Now make it diminished” and have them play. Finally you say, “Now make it augmented” and have them play. Such exercises are invaluable for teaching students to think and to listen to their own playing. One of the biggest flaws as explained to me by Ed Benson is that “too many bands think music is like warfare – you point your instrument and squeeze with the hope that you hit something musical. Students must be taught to listen and to constantly match pitch, match tone, match style, and to follow tempo.” Some directors refer to this as playing, “in tune, in tone, in style, and in tempo.”
- (3) Many directors have their students play etudes filled with arpeggiated figures – including various types of seventh chords. Such exercises are invaluable for further developing the technical prowess of wind players.

Singing

- (1) Having students sing in rehearsal is an invaluable method for improving

ensemble pitch. I like to have students sing a tuning pitch after it has been sounded by the principle clarinet or trumpet and then to play it on their instruments. The process of listening, singing, matching, and then playing results in a dramatically improved ensemble pitch center.

- (2) The interval exercise shown in figure 5 of this chapter is also a great singing exercise for band. Just as playing this exercise improves pitch acuity, so too does singing it.
- (3) Directors are encouraged to purchase a copy of *Hearing and Singing* by Luigi Zaninelli (Shawnee Press, 1962). Mr. Zaninelli is Composer in Residence at the University of Southern Mississippi. He wrote a small booklet (only ten pages) of simple singing exercises for band. These exercises teach students to see and to hear the implied direction of various diatonic and chromatic interval qualities.

Fun and Games

- (1) Win, Lose, or Draw (my students call it WLD) is a game where multiple tasks are placed in a hat or cardboard box. The teacher calls on one student at a time. The student must then play the scale, count the rhythm, or define the term for a grade. If the task is performed correctly, the student earns a maximum of 100 points (assuming no deductions were made for small errors). If the student cannot perform the task, he draws again – this time performing for a maximum of 75 points. A third draw lowers the maximum points possible to 50. A fourth and final draw lowers the maximum points possible to 25. Scales, lines from the method, measures from music, musical terms, and rhythm patterns can all be used individually or in combination for WLD. Just to make things interesting I always place more hard tasks in the box than easy

ones. Though this process is sadistic, it can also be humorous to see a student draw a scale from the box, be unable to play it, and draw a second, third, and even fourth time only to find the same scale reappearing in his hand.

- (2) If you find several minutes remaining at the end of class, you can have a session of Round Robin. Round Robin is the random questioning of individual students (no group responses are allowed). Ask students to name the accidentals in a key signature, to define a term, to spell a half step or whole step above or below a pitch, or to name the its enharmonic. The idea is to work the tempo of the game to a frenzy where the questions are asked with lightning speed and the answers come equally fast.

Using The New Vocabulary

As students begin to learn new theory concepts, it is important that the director refer to these in rehearsal. Students can be shown that the trio of the march modulates to the subdominant, or reminded to emphasize a pick-up note because the V-I chord progression often occurs there. By using the new vocabulary and by drawing attention to concepts when they appear in literature students will see the relationships between the written work they complete and the music they play.

Finding Time For Music Theory

The lesson plans which follow are provided to show teachers how to integrate music theory into the daily rehearsal. A middle school and a high school model are provided. (See figures 6 and 7 on the following pages.)

**Sample Middle School Lesson Plan – 7th Grade
(48 minute class – 5 classes per week)**

- (1) ***Students Enter The Classroom:*** they assemble their instruments without playing, and take their seats.
- (2) ***Tardy Bell Rings:*** students finish assembling their instruments; all talking ceases when the tardy bell rings. Attendance is taken. (1 minute)
- (3) ***Class Begins:*** with a theory lesson, quiz, or associated activity. (8 to 10 minutes)
- (4) ***Warm-Up:*** B \flat , E \flat , A \flat , F, C, and B \flat Chromatic Scale in ♩ , ♪ , ♩ , ♩ , and ♩ values. (5 minutes)
- (5) ***Method Book Studies:*** about seven lines per day; each line is counted and then played with a steady foot-tap. (30 minutes)
- (6) ***Concert Music:*** if a concert is pending, the method book time may be reduced to as little as 5 minutes allowing 25 minutes for rehearsal.
- (7) ***Informal Assessment:*** once each week while working from the method book I'll go through one or more sections of the band and hear individual students play a difficult measure. Depending on the size of the class I may only hear one or two beats of the measure – just enough to listen for articulations, a firm embouchure, supported tone, and to check for posture and hand position. Frequent sessions of playing in front of the class gradually conditions students to this type of assessment and helps to eliminate nervousness.
- (8) ***Formal Assessment:*** once each week I like to hear students play for a grade. This usually involves a line from the book (or a few measures depending on class size and time). While I listen to students play, the other members of the class complete a theory assignment.

Figure 6. Sample Middle School Lesson Plan.

**Sample High School Lesson Plan – Symphonic Band
(90 minute class – 5 classes per week)**

- (1) ***Students Enter The Classroom:*** they assemble their instruments without playing, and take their seats.
- (2) ***Tardy Bell Rings:*** students finish assembling their instruments; all talking ceases when the tardy bell rings. Attendance is taken and announcements are made. (2 minutes)
- (3) ***Class Begins:*** with a theory lesson, quiz, or associated activity. (10 to 15 minutes)
- (4) ***Warm-Up:*** breathing bag exercises; Remington exercises; lip slurs (5 sets); all concert major scales with arpeggios; B \flat , E \flat , A \flat , and F chromatic scales; G minor concert scale – all three forms; B \flat , E \flat , A \flat , and F blues scales; Kodaly and tuning series. (15 minutes)
- (5) ***Method Book Studies:*** about two lines per day from *Hal Leonard Advanced* – counted and played with a steady foot-tap. (5 to 10 minutes)
- (6) ***Concert or Marching Music:*** during concert season students stay seated; during marching season, students stand around the inside of the room in a circle with the drum majors in the center – all show music is played with mark time. (45 minutes) On Fridays during football season, if the team is at home, the band goes to the stadium during class to run the show – all other activities are suspended on these days. Marching rehearsals are held after school on Tuesdays and Thursdays from 3 to 6 PM.
- (8) ***Formal Assessment:*** once each week I like to hear students play for a grade. This usually involves a line from the book (or a few measures depending on class size and time). While I listen to students play, the other members of the class complete a theory assignment.

Note: A fifty minute class will require that less time is spent on each activity.

Figure 7. Sample High School Lesson Plan.

Conclusion

It can be seen that basic theory is closely related to fundamental playing skills which must be mastered by every serious musician. It also stands to reason that the more students understand, the better they perform. Theory should never replace the time spent making music in band class but it should likewise not be ignored. Furthermore, teachers should not think that cursory mention of a concept or a definition dropped in passing constitutes significant theory instruction. Teaching music theory in band requires serious planning and careful preparation. This extra effort, however, will yield many musical rewards and will allow us as teachers to rest well in the knowledge that we have done everything possible to provide the best music education for our students.

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