

CREATING THE FOUNDATIONS OF A  
COMPREHENSIVE JUNIOR CONCERT BAND PROGRAM

by

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#### ABSTRACT

The Curriculum Development Branch of the Ministry of Education of the Province of British Columbia issued Secondary Music (8-12) A Curriculum/Resource Guide during the 1980-81 academic year. The Guide contains the learning outcomes and content for band with sample outlines and units intended to guide band instruction through the introductory, intermediate and senior levels. Specific, sequential and comprehensive lesson plans, exercises and examinations designed to accomplish and evaluate each of the learning outcomes and content are not provided. The Guide has not created consistent standards throughout the province. My observations of numerous classroom situations and discussions of the problem with my colleagues and supervisor lead me to speculate that an inadequate or incomplete distribution of resource materials made band directors unwilling or unprepared to supplement the Guide. A review of the literature showed that many books pertaining to the stated learning outcomes and content of the Guide exist however the information has not been compiled and organized into complete, self-contained lesson plans, exercises and examinations.

After ten months of research, I had gathered thousands of pages of material relevant to each of the stated band skills and objectives in the Guide. I recognized that the dimensions were beyond my immediate resources so I contained my planning to the first three

learning outcomes (technical competency, articulation and theory) and further reduced the scope by limiting instruction to the first three years (8-10).

Preliminary and revised instructional materials and evaluation devices contained in this thesis were prepared based on the long-term learning outcomes of the Guide and the medium- and short-term learning outcomes from various sources in the literature. The process of developing the foundations of a comprehensive junior concert band program involves teaching students how to read and understand music (chapter 1), how to recognize and perform melodic and rhythmic patterns (chapters 2-3), and how to develop musicianship by correctly applying articulation and dynamic techniques to the scales and drills that are the rudiments of performance (chapters 4-5).

The Guide has outlined the goals of a Secondary Band Program. This thesis provides possible methods for the accomplishment and evaluation of selected goals within the program. Subsequent coverage of the goals could provide a textbook for band instruction throughout the province which would permit students to move from district to district and be as prepared musically as they are academically.

John Alexander Balanuik  
August, 1984



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## Chapter 1

### MUSIC THEORY

#### Introduction to the Problem

The Curriculum Development Branch of the Ministry of Education of the Province of British Columbia issued Secondary Music (8-12) A Curriculum/Resource Guide in 1980.<sup>1</sup> This book "addresses itself to human growth and development. Historical components are combined with the technological advances of today's society so that students become musically literate, technically competent and aesthetically responsive."<sup>2</sup> The Guide contains the learning outcomes and content for band with sample outlines and units intended to guide band instruction through the introductory, intermediate and senior levels. Specific, sequential and comprehensive lesson plans, exercises and examinations designed to accomplish and evaluate each of the learning outcomes and content are not provided. The Guide is intended to be supplemented by music teachers. This thesis, "Creating the Foundations of a Comprehensive Junior Concert Band Program", will examine possible ways of achieving the learning outcomes and content of technical competency, articulation and theory as defined by the Ministry of Education.

I define "Junior Concert Band" as band in grades 8-10 and describe grades 6-7 theory and recorder classes as "Pre-Band". The learning outcomes the students should be able to demonstrate after

successful completion of Pre-Band and Junior Concert Band are:<sup>3</sup>

### Technical Competency

The student should be able to demonstrate competency through the ranges of a band instrument.

- refinement of embouchure
- accurate intonation
- major, minor and chromatic scales in varying tempi and articulation patterns
- arpeggios
- breath control through diaphragmatic breathing
- refinement of tone quality

### Articulation

The student should be able to demonstrate and apply articulation and dynamic techniques.

- legato, staccato and tenuto tonguing
- lip flexibility
- attack
- release
- accents

### Theory

The student should be able to understand the symbols and technical terms of music and display competency in their application.

- dynamics
- tempo indications
- accidentals and enharmonic tones
- syncopation
- phrasing
- balance
- simple, compound and irregular metres
- modes
- interval study in varying applications both vocally and with the instrument

The medium-term learning outcomes the student should be able to demonstrate after successful completion of Pre-band and one year of Junior Concert Band are as follows.<sup>4</sup>

### Individual Skills

While playing all major scales in whole notes ( o = 96), the student should be able to perform the following skills.

1. Demonstrate the correct embouchure for his instrument.
2. Show the correct hand and finger position for his instrument.

3. Maintain the following posture: student seated on the front six inches of the chair, feet flat on the floor, back straight, head upright and arms relaxed and away from the body.

4. Demonstrate abdominal breathing.

5. Produce a tone with the proper attack.

6. Produce a good tone.

7. Correctly finger 90% of the notes introduced during the first year (of Junior Concert Band).

8. Perform the above scales from memory with only one missed note per scale.

#### Discriminating Skills

1. Label the different note values introduced during the first year (of Junior Concert Band) with 90% accuracy.

2. Write the note and rest values introduced during the first year (of Junior Concert Band) with 90% accuracy.

3. Clap five rhythms selected from the method book (or the rhythmic exercises) with 90% accuracy.

4. Perform in 4/4, 2/4, 3/4 and  $\frac{1}{2}$  meters.

5. Recognize if a pitch is louder or softer than a given pitch in nine out of ten pitches.

6. Tell if a pitch is higher or lower than a given pitch in nine out of ten pitches.

7. Differentiate between a major and minor chord given aurally in seven out of ten chords.

8. Write intervals from unison to octave with 90% accuracy.

9. Write the letter names for all notes in the treble clef with

80% accuracy.

10. Write the key signature for all major keys with 90% accuracy.

11. Take rhythmic dictation of five exercises selected from the method book with 85% accuracy.

12. Differentiate between a good tone and a bad tone when played by the director or a student in eight out of ten tones.

13. All exercises in theory of music level 1.

#### Interpretive Skills

1. Indicate the phrases in five exercises selected from the method book with 90% accuracy.

2. Indicate the high point in a phrase in five selected exercises with 90% accuracy.

3. Define the music terminology used in the method book with 90% accuracy.

4. Demonstrate normal tonguing and slurring in performing five selected exercises from the method book with 90% accuracy.

5. Demonstrate correct phrasing in performing five exercises selected from the method book with 90% accuracy.

6. Demonstrate correct concert procedure during the performance of one piece of music selected from the method book.

#### Humanistic Skills

1. Indicate personal responsibility through adequate individual practice of at least thirty minutes a day.

2. Show acceptable behavior in class as determined by the director and the class.

3. Demonstrate the ability to function in a group as determined

by the director.

4. Show responsibility towards the group by attending all performances.

5. Give constructive criticism in a positive manner as determined by the director.

6. Accept constructive criticism as determined by the director.

The medium-term learning outcomes the student should be able to demonstrate after successful completion of Pre-band and two years of Junior Concert Band are as follows.<sup>5</sup>

#### Individual Skills

1. Correctly finger the notes in the standard range of his instrument with 90% accuracy.

2. Tell if nine out of ten given pitches are in tune with another pitch.

3. Play in tune during the performance of music played during the last month of school.

4. Play all major scales in quarter notes ( ♩ = 96) one octave, from memory with only one missed note per scale.

5. Play all harmonic and melodic minor scales in whole notes ( ♩ = 96) one octave with only one missed note per scale.

6. Play all chromatic scales in quarter notes ( ♩ = 96) one octave, from memory with only two missed notes per scale.

7. Produce a tone with a proper attack and release on the major, minor and chromatic scales.

#### Group Skills

1. Blend within a homogeneous section of instruments during the performance of a concert piece.
2. Balance within a homogeneous section of instruments during the performance of a concert piece.
3. Blend within a heterogeneous section of instruments during the performance of a concert piece.
4. Balance within a heterogeneous section of instruments during the performance of a concert piece.

#### Discriminating Skills

1. Write the following note and rest values with 90% accuracy: whole, half, quarter, eighth, sixteenth and thirty-second.
2. Clap five rhythms from the concert literature with 75% accuracy.
3. Demonstrate the ability to play in the following meters: 4/4, 2/4,  $\frac{1}{2}$ , 3/4, 6/8 and 3/8.
4. Differentiate between a major and minor chord in nine out of ten chords.
5. Write intervals and quality from unison to octave with 60% accuracy.
6. Write all the notes in the clef of his instrument with 90% accuracy.
7. Write the key signatures for all major and minor keys with 80% accuracy.
8. Correctly transpose from concert pitch to written pitch for his instrument eight out of ten pitches.
9. All exercises in theory of music level 2.

### Interpretive Skills

1. Define the terminology presented during the year with 90% accuracy.
2. Perform one piece of concert music following the musical instructions precisely.
3. Demonstrate regular attack, legato attack, staccato attack and slurring as indicated in one piece of concert music.
4. Demonstrate correct concert procedure during the performance of a concert piece.
5. Prepare a written evaluation of a taped performance of himself.

### Humanistic Skills

1. Develop a positive attitude toward the group as determined by the director.
2. Express ideas to the group in class discussion.
3. Express opinions to the group in class discussion.

The medium-term learning outcomes the student should be able to demonstrate after successful completion of Pre-band and three years of Junior Concert Band are as follows.<sup>6</sup>

### Individual Skills

1. Produce a tone with proper attack while performing all major scales from memory, two octaves where possible, in quarter notes (♩ = 120), with only one missed note per scale.
2. Produce a tone with proper attack while performing all minor scales, harmonic and melodic, from memory, two octaves where

possible in quarter notes ( ♩ = 96), with only one missed note per scale.

3. Play all chromatic scales in quarter notes ( ♩ = 96), from memory, two octaves where possible, with only one missed note per scale.

#### Discriminating Skills

1. Clap five selected rhythms with 90% accuracy.

2. Write intervals and quality from unison to octave with 90% accuracy.

3. Write the key signatures of all major and minor scales with 90% accuracy.

4. Write all simple and compound time signatures with 80% accuracy.

#### Interpretive Skills

1. Define the terminology presented during the year with 90% accuracy.

2. Perform a melodic line from a selected concert piece following dynamic changes.

3. Label the following forms correctly in eight out of ten recordings: ABA, theme and variations, strophic and concert march.

4. Write a brief history of the music performed during the year.

#### Humanistic Skills

1. Discuss music with proper terminology developed through class discussions.

2. Demonstrate an awareness of past achievements in music through written and oral presentations.

The short-term learning outcomes the students should be able to



demonstrate after successful completion of a lesson are contained throughout chapters 1-5 and the appendices.

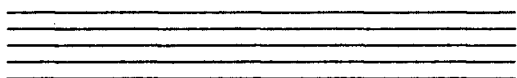
Preliminary and revised instructional materials and evaluation devices contained in this thesis were prepared based on the long-term learning outcomes of the Guide and the medium- and short-term learning outcomes from various sources in the literature. The process of developing the foundations of a comprehensive junior concert band program involves teaching students how to read and understand music (chapter 1), how to recognize and perform melodic and rhythmic patterns (chapters 2-3), and how to develop musicianship by correctly applying articulation and dynamic techniques to the scales and drills that are the rudiments of performance (chapters 4-5).

## Lesson 1

The purpose of this lesson is to introduce the rudiments of music and to establish a foundation on which further learning and understanding of how music is created can be built.

Music is written on, between, above, or below five parallel lines known as a staff or stave.

## Example 1



Each line and space has a position name.

## Example 2

	Fifth line
Fourth space	Fourth line
Third space	Third space
Second space	Second line
First space	First line

The note names in music are A, B, C, D, E, F, and G. These note names represent the seven natural tones in music and are repeated sequentially to include all the tones from the lowest to the highest register. Note names vary according to the clef sign.

A clef is a sign placed at the beginning of the staff to indicate the name and pitch of the notes placed on the staff. There are many clef signs. The treble or G clef is written as follows.

## Example 3



When the treble clef is at the beginning of the staff, the notes on the staff are as follows.

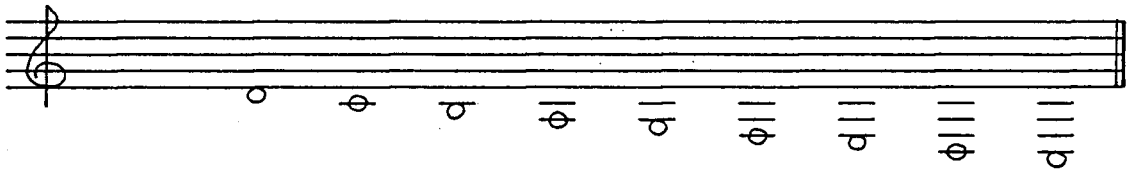
## Example 4



Treble Clef E F G A B C D E F

Leger lines are used to extend the range of the staff. The notes below the staff are as follows.

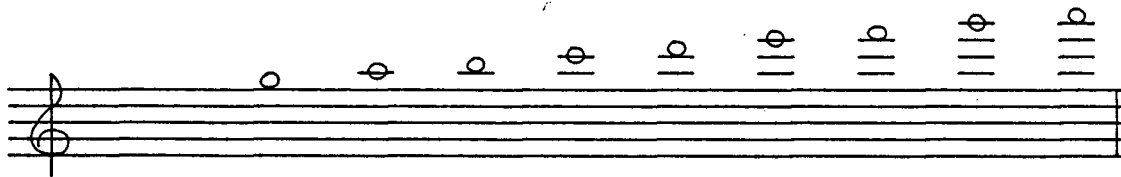
## Example 5



Treble Clef D C B A G F E D C

Using leger lines, the notes above the staff are as follows.

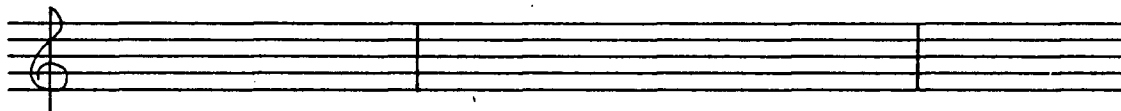
## Example 6



Treble Clef    G    A    B    C    D    E    F    G    A

Bar lines divide the music into specified units.

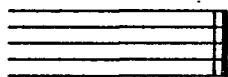
## Example 7



Treble clef            bar line    measure or bar    bar line

A double bar line indicates the end of the composition or movement.

## Example 8



Double bar

## Lesson 1A

At the beginning of each stave, write a treble clef and then, under the note in the space between the staves, write the resultant note names.

This image displays a musical score for a 12-part setting of the 'Kyrie eleison' text. The score is written on 12 staves, each containing mensural notation and square neumes. The notation is organized into measures by vertical bar lines. The neumes are square and black, placed on a four-line staff. The text 'Kyrie eleison' is written below the staves, corresponding to the musical phrases. The score is a single system, with the text 'Kyrie eleison' repeated 12 times, once for each staff. The notation is a form of medieval square notation, likely from a 12th-century manuscript.

## Lesson 1B

The purpose of this lesson is to introduce the sharp, flat, and natural accidental signs.

The sharp sign ( # ), placed before a note, raises that note by one semitone or by one half step. The flat sign ( b ), placed before a note, lowers that note by one semitone or by one half step. The natural sign ( ♮ ), placed before a note, cancels the sharp or flat. The accidental signs remain in effect until the end of the measure or until the note is altered by another accidental sign.

## Example 9



## Lesson 1B

Write the name of each note in the space between the staves below it.

Exercise 1B consists of ten musical staves, each containing eight measures of music. The notes are written on a five-line staff with a treble clef. The notes are as follows:

- Staff 1: G#4, Bb4, D#5, F#4, Ab4, C#5, Eb5, G#4
- Staff 2: G#4, Bb4, D#5, F#4, Ab4, C#5, Eb5, G#4
- Staff 3: G#4, Bb4, D#5, F#4, Ab4, C#5, Eb5, G#4
- Staff 4: G#4, Bb4, D#5, F#4, Ab4, C#5, Eb5, G#4
- Staff 5: G#4, Bb4, D#5, F#4, Ab4, C#5, Eb5, G#4
- Staff 6: G#4, Bb4, D#5, F#4, Ab4, C#5, Eb5, G#4
- Staff 7: G#4, Bb4, D#5, F#4, Ab4, C#5, Eb5, G#4
- Staff 8: G#4, Bb4, D#5, F#4, Ab4, C#5, Eb5, G#4
- Staff 9: G#4, Bb4, D#5, F#4, Ab4, C#5, Eb5, G#4
- Staff 10: G#4, Bb4, D#5, F#4, Ab4, C#5, Eb5, G#4

## Lesson 2

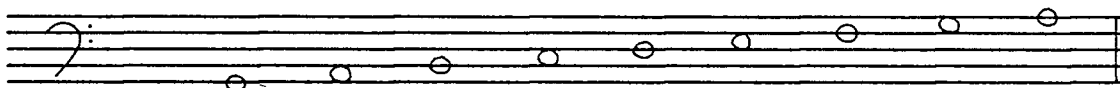
The purpose of this lesson is to introduce the bass clef and the notes on, below, and above a staff beginning with a bass clef. The bass or F clef is written as follows.

Example 10



When the bass clef is at the beginning of the staff, the notes on the staff are as follows.

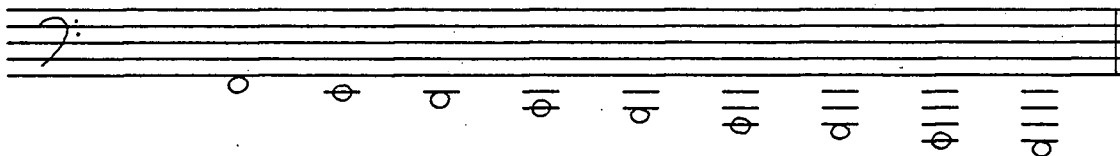
Example 11



Bass Clef    G    A    B    C    D    E    F    G    A

Leger lines are used to extend the range of the staff. The notes below the staff are as follows.

Example 12

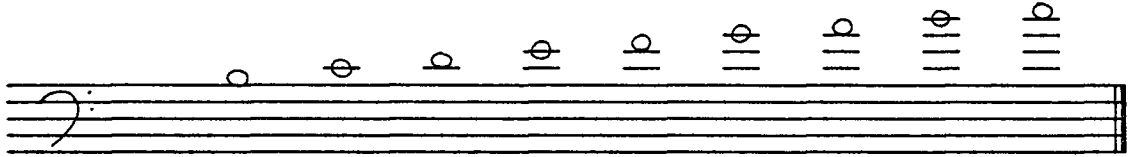


Bass Clef    F    E    D    C    B    A    G    F    E



The notes above the staff are as follows.

Example 13



Bass Clef    B    C    D    E    F    G    A    B    C

## Lesson 2A

At the beginning of each staff, write a bass clef and then, under the note in the space between the staves, write the resultant note names.

The following table lists the notes and their corresponding letter labels as they appear between the staves:

Staff	Note	Letter
1	G	G
2	A	A
3	B	B
4	C	C
5	D	D
6	E	E
7	F	F
8	G	G
9	A	A
10	B	B
11	C	C
12	D	D

## Lesson 2B

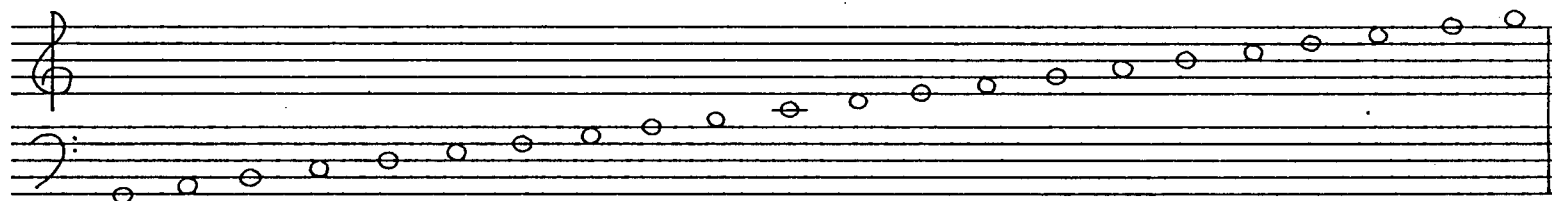
Write the name of each note in the space between the staves below it.

The image displays ten staves of handwritten musical notation. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation consists of various note values, including quarter notes, half notes, and whole notes, often beamed together. Numerous accidentals (sharps, flats, and naturals) are used throughout the piece, indicating a complex harmonic structure. Bar lines are present on most staves, dividing the music into measures. The handwriting is in black ink on a white background, with some visible ink bleed-through from the reverse side of the paper.

### Lesson 3

The purpose of this lesson is to illustrate the relationship between the treble clef and the bass clef.

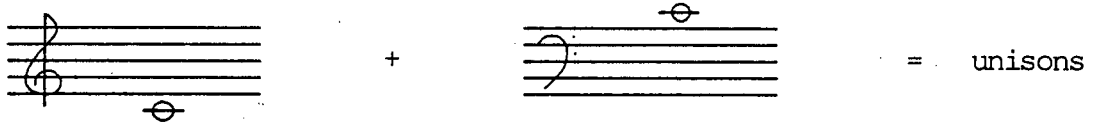
Example 14



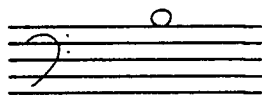
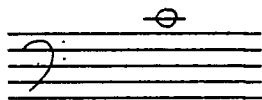
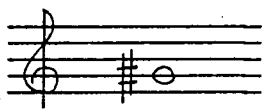
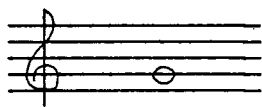
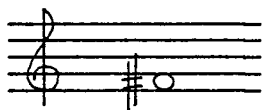
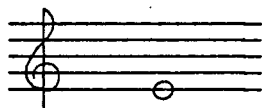
G A B C D E F G A B C D E F G A B C D E F G

## Example 15

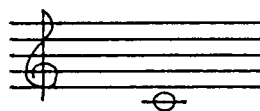
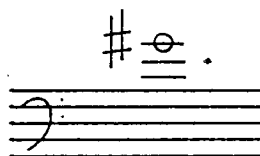
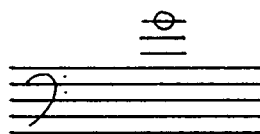
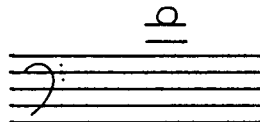
The notes in column 1 are the same pitch as the notes displayed in column 2. Notes that sound the same, have the same name, but look different are called unisons or octaves. Notes that sound the same, but have a different name and look different are called enharmonic equivalents. These notes share the same letter name therefore they are unisons.



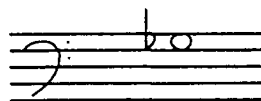
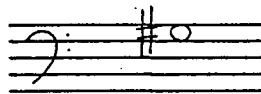
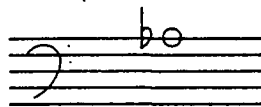
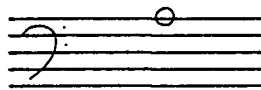
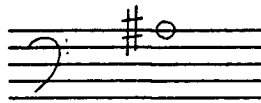
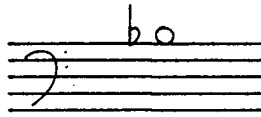
## Column 1



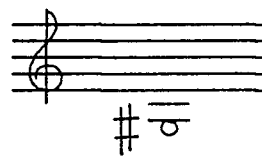
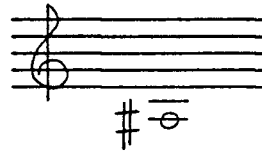
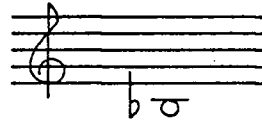
## Column 2



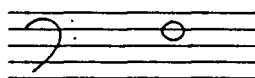
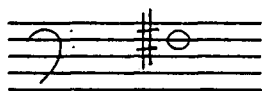
Column 1



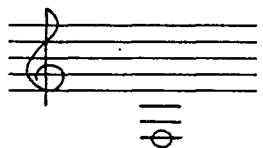
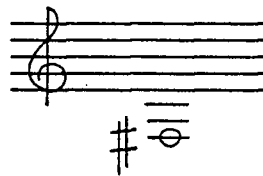
Column 2



Column 1



Column 2

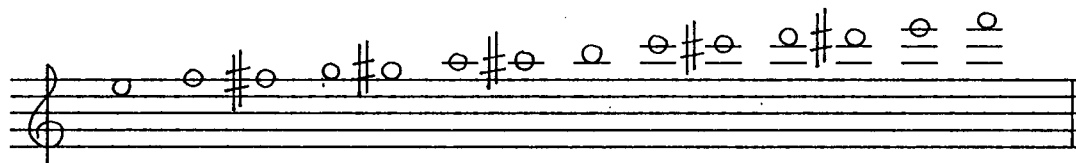




Example 16

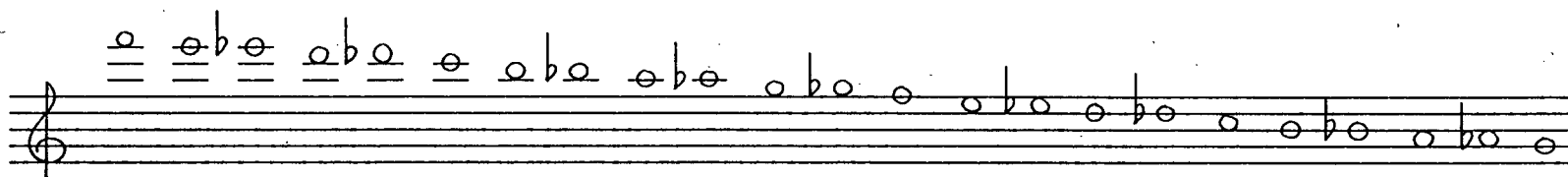


F F# G G# A A# B C C# D D# E F F# G G# A A# B C C# D D#



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

Example 17



F E Eb D Db C B Bb A Ab G Gb F E Eb D Db C B Bb A Ab G

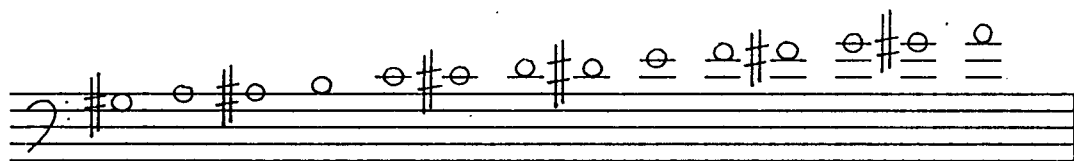


Gb F E Eb D Db C B Bb A Ab G Gb F

Example 18

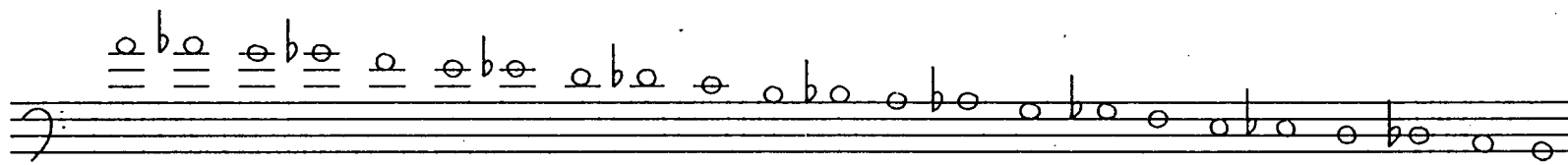


A A# B C C# D D# E F F# G G# A A# B C C# D D# E F F# G

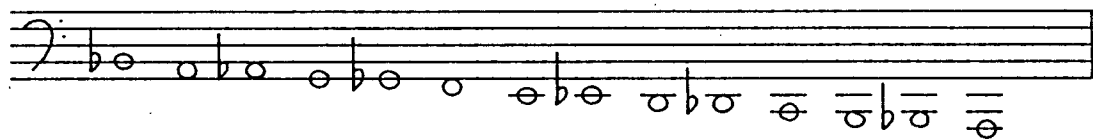


G# A A# B C C# D D# E F F# G G# A

Example 19



A Ab G Gb F E Eb D Db C B Bb A Ab G Gb F E Eb D Db C B

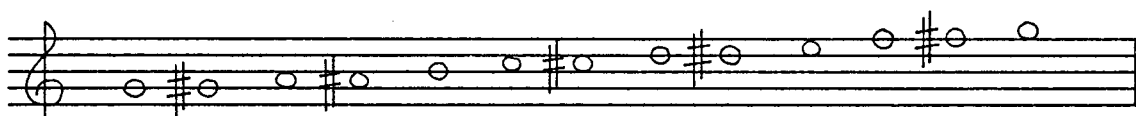


Bb A Ab G Gb F E Eb D Db C B Bb A

## Lesson 4

The purpose of this lesson is to diagram the procedure for counting up 12 semitones or half steps to reaffirm the distance between notes one octave apart.

## Example 20



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



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



Eb E F F# G G# A A# B C C# D Eb

## Lesson 4

In the measure provided to the right of each note, write another note one octave above it.

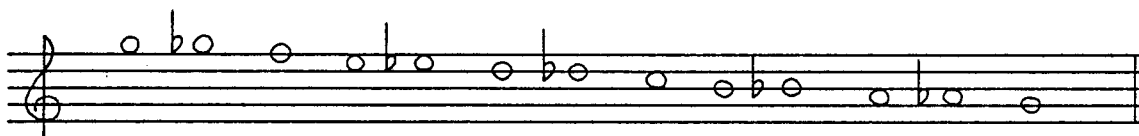
The image displays 12 horizontal musical staves, each consisting of five lines. Each staff begins with a treble clef. A single note is placed on each staff, and a measure is provided to the right of the note for a second note to be written. The notes are as follows:

- Staff 1: Note on the first line (F4). Measure to the right.
- Staff 2: Note on the second line (G4). Measure to the right.
- Staff 3: Note on the second space (A4). Measure to the right.
- Staff 4: Note on the third line (B4). Measure to the right.
- Staff 5: Note on the third space (C5). Measure to the right.
- Staff 6: Note on the fourth line (D5). Measure to the right.
- Staff 7: Note on the fourth space (E5). Measure to the right.
- Staff 8: Note on the fifth line (F5). Measure to the right.
- Staff 9: Note on the first space (A4). Measure to the right.
- Staff 10: Note on the second space (B4). Measure to the right.
- Staff 11: Note on the second line (C5). Measure to the right.
- Staff 12: Note on the third line (D5). Measure to the right.

## Lesson 4B

The purpose of this lesson is to diagram the procedure for counting down 12 semitones or half steps to reaffirm the distance between notes one octave apart.

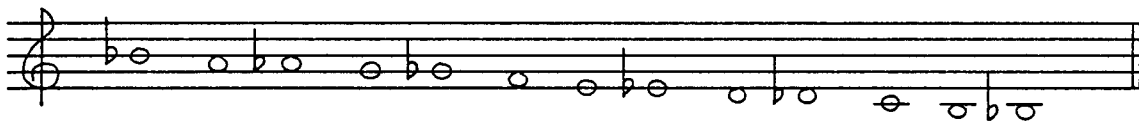
## Example 21



G Gb F E Eb D Db C B Bb A Ab G



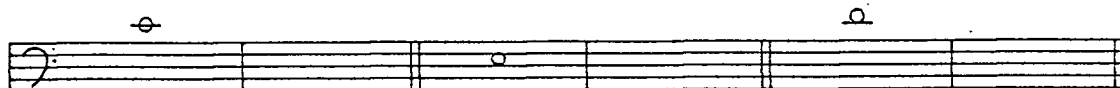
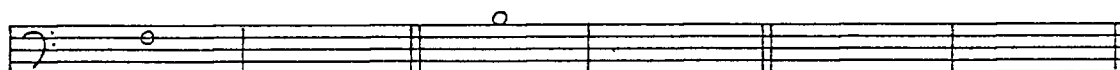
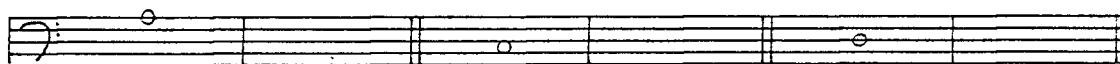
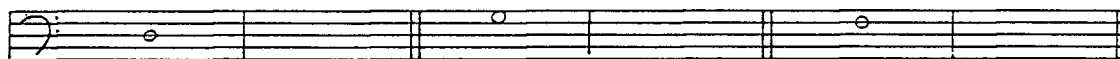
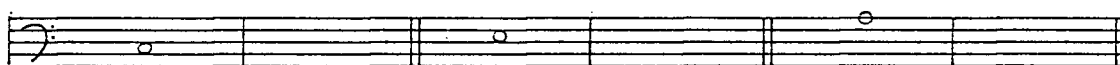
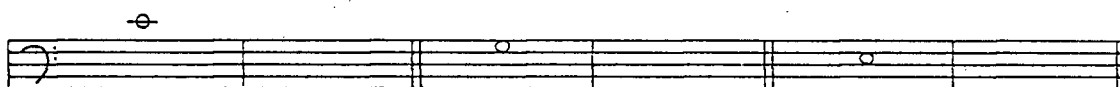
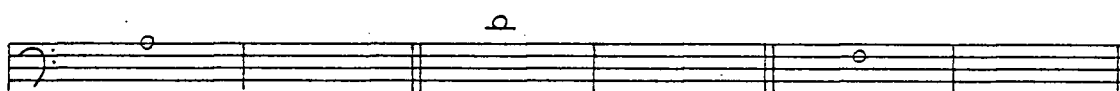
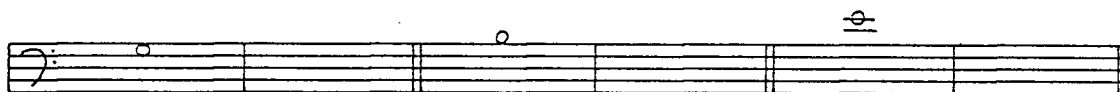
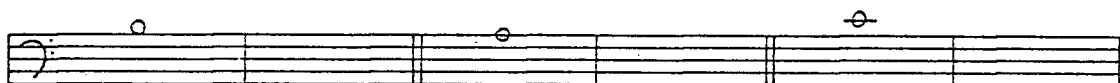
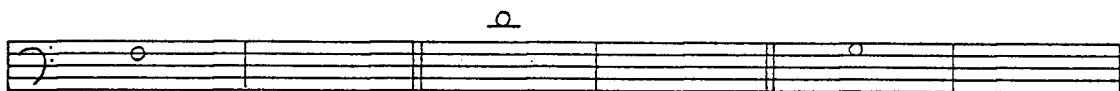
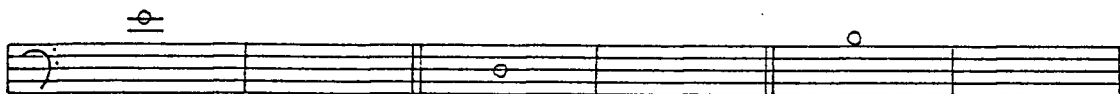
A# A Ab G Gb F E Eb D Db C B A#



Bb A Ab G Gb F E Eb D Db C B Bb

## Lesson 4B

In the measure provided to the right of each note, write another note one octave below it.





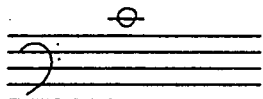
## Lesson 5

The purpose of this lesson is to provide a uniform procedure for describing pitch. A note is natural unless it is altered by an accidental (sharp or flat) or by a key signature (lesson 19). Notes can be described in relation to their position on the staff.

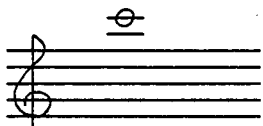
## Example 22



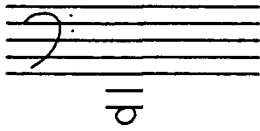
This note (middle C) can be described as: treble clef, below the staff, one leger line, line. The final descriptor (line) identifies the note as either a line or a space.



This note (middle C) can be described as: bass clef, above the staff, one leger line, line.



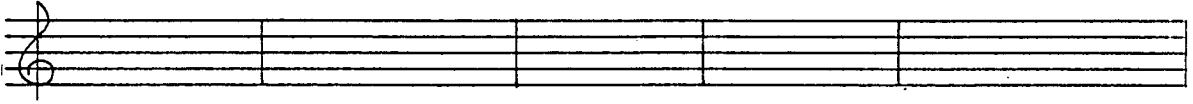
This note (C) can be described as: treble clef, above the staff, two leger lines, line.



This note (B) can be described as: bass clef, below the staff,  
two leger lines, space.

## Lesson 5

Write the notes indicated in whole notes on the staves below.



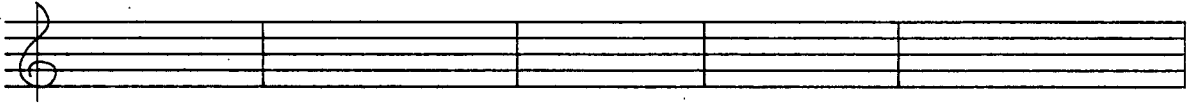
Middle C

B using one  
leger line

A flat

D sharp

E natural

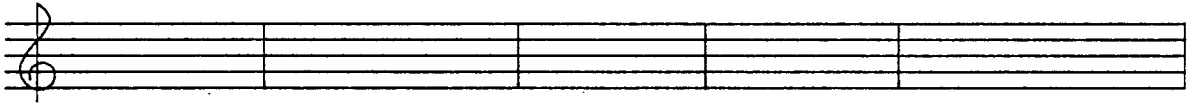


A sharp

C flat

B sharp

G flat

Another G  
flat

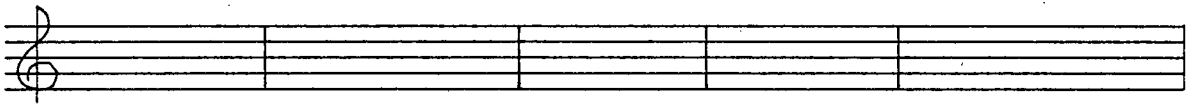
E flat

A natural

D flat

G sharp

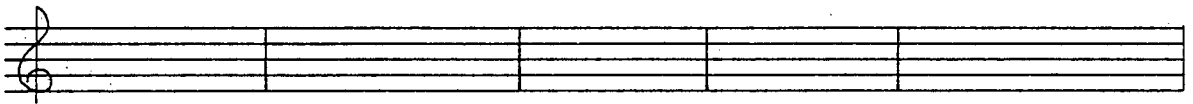
F sharp



B natural

C two leger  
linesA two  
leger lines

E sharp

G two leger  
lines

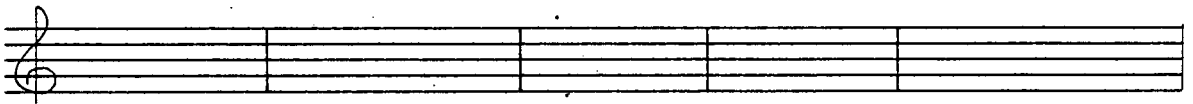
F

A

C

E

D



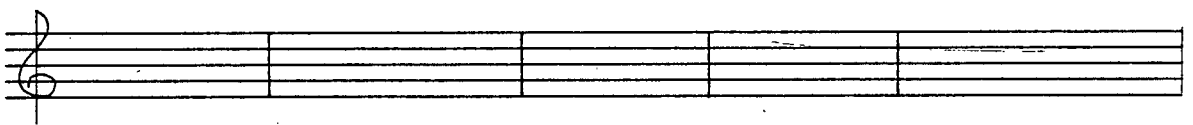
B

E

A

D

F



C

A

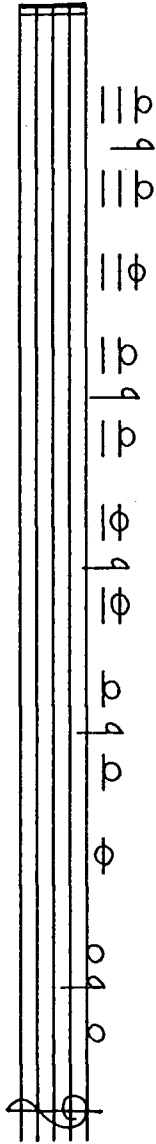
G

E

D



Example 24



treble clef, below the staff, three leger lines, space, flat

treble clef, below the staff, three leger lines, space

treble clef, below the staff, three leger lines, line

treble clef, below the staff, two leger lines, space, flat

treble clef, below the staff, two leger lines, space

treble clef, below the staff, two leger lines, line, flat

treble clef, below the staff, two leger lines, line

treble clef, below the staff, one leger line, space, flat

treble clef, below the staff, one leger line, space

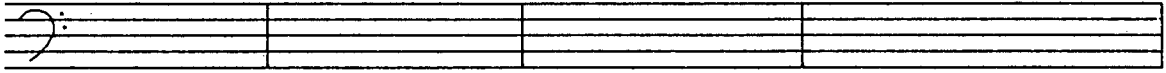
treble clef, below the staff, one leger line, line

treble clef, below the staff, no leger lines, space, flat

treble clef, below the staff, no leger lines, space

## Lesson 6

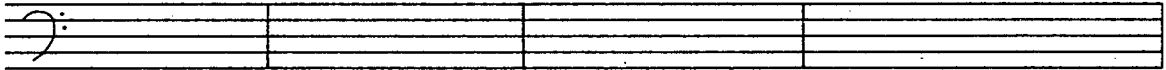
Write the notes indicated in whole notes on the staves below.



Middle C

D below the  
staveB above the  
stave

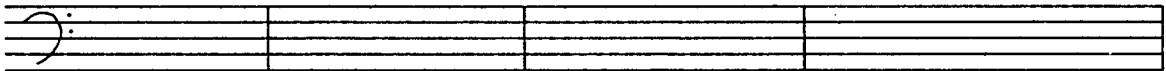
G on the stave



A natural

E above the  
staveC above the  
stave

C below the stave

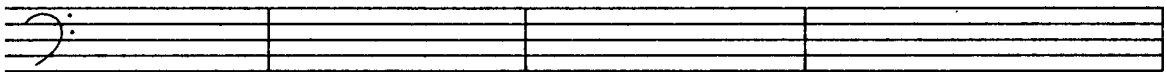


D natural

F flat

A sharp

E natural

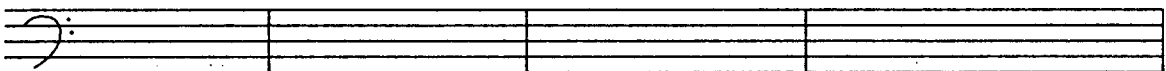


B sharp

F natural

A flat

C sharp

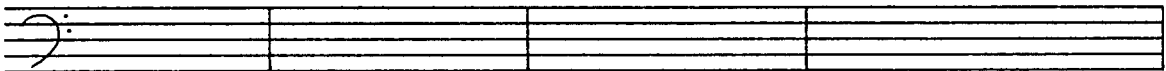


C flat

E sharp

G sharp

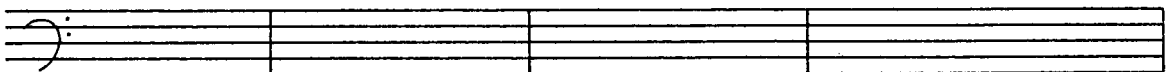
B on the stave



F below the

E above middle  
CF below middle  
C

A below middle C



F sharp

B sharp

A first space

G fourth space

## Lesson 7

The purpose of this lesson is to review the sharp, flat and natural accidental signs and to introduce the double sharp, double flat and double natural accidental signs.

A sharp (#) placed before a note will alter that note by raising it by one semitone or one half step. A flat (b) placed before a note will alter that note by lowering it by one semitone or one half step. A natural cancels a sharp or flat.

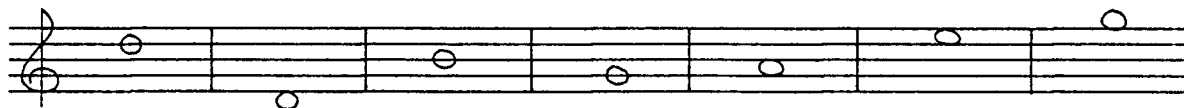
A double sharp (x) placed before a note will alter that note by raising it by two half steps or one whole step. A double flat (bb) placed before a note will alter that note by lowering it by two half steps or one whole step. A double natural (n n) cancels a double sharp or double flat. A natural sign (n) will cancel only one of the two sharps or flats.

### Example 25



## Lesson 7

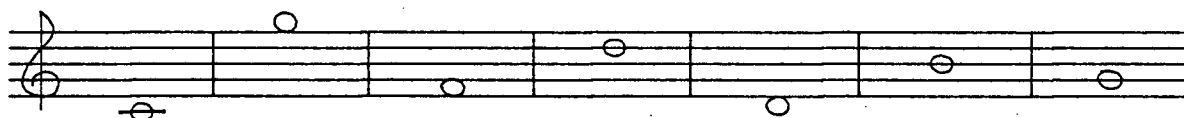
Alter the notes one semitones by adding either a sharp or a flat as requested.



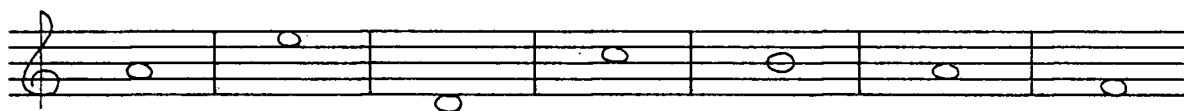
Raise lower raise lower raise lower raise



Lower raise lower raise lower raise lower



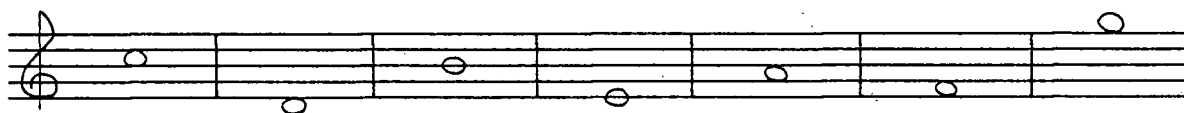
Raise lower raise lower raise lower raise



Lower raise lower raise lower raise lower



Raise lower raise lower raise lower raise



Lower raise lower raise lower raise lower



Raise lower raise lower raise lower raise



## Lesson 8

The purpose of this lesson is to diagram the comparative values of notes.

## Example 26

One whole note is equal in value to:



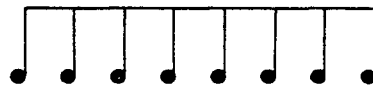
i) two half notes



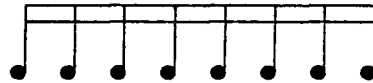
ii) four quarter notes



iii) eight eighth notes



iv) sixteen sixteenth notes



v) thirty-two thirty-second notes

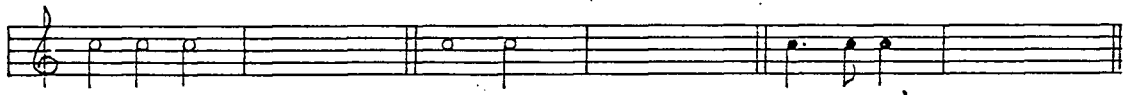
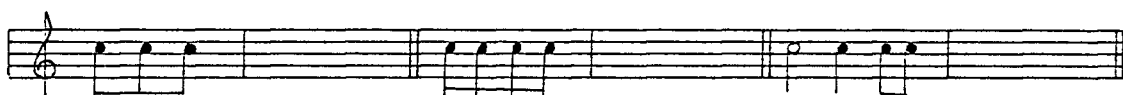






## Lesson 8

In the measure provided, write one note equal in value to the sum of the notes in the given measure.



## Lesson 9

The purpose of this lesson is to diagram the comparative values of rests.

## Example 27

One whole rest is equal in value to:

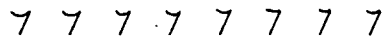
i) two half rests



ii) four quarter rests



iii) eight eighth rests



iv) sixteen sixteenth rests



v) thirty-two thirty-second rests



## Lesson 9

In the measure provided, write one rest equal in value to the sum of the notes in the given measure.

A page of musical notation for guitar, featuring 12 staves of music. The notation includes various rhythmic patterns, accidentals, and dynamic markings, typical of a guitar score. The staves are arranged vertically, and the music is written in a single system. The notation includes various rhythmic patterns, accidentals, and dynamic markings, typical of a guitar score. The staves are arranged vertically, and the music is written in a single system. The notation includes various rhythmic patterns, accidentals, and dynamic markings, typical of a guitar score. The staves are arranged vertically, and the music is written in a single system.

## Lesson 10

The purpose of this lesson is to compare the relative values of notes and rests.

## Example 28

A whole note is equal in value to a whole rest.

A half note is equal in value to a half rest.



A quarter note is equal in value to a quarter rest.

An eighth note is equal in value to an eighth rest.



A sixteenth note is equal in value to a sixteenth rest.



A thirty-second note is equal in value to a thirty-second rest.



o = 

 = 

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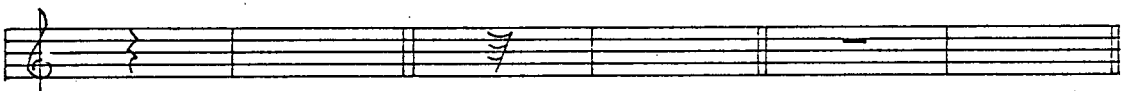
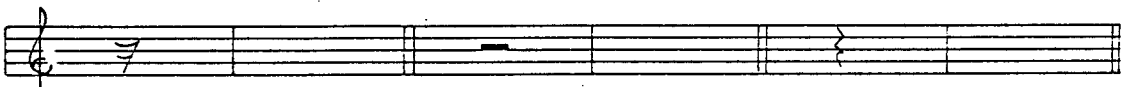
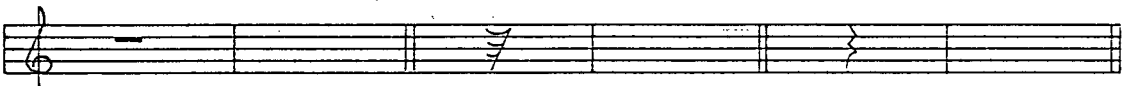
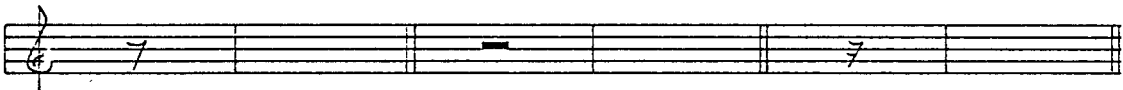
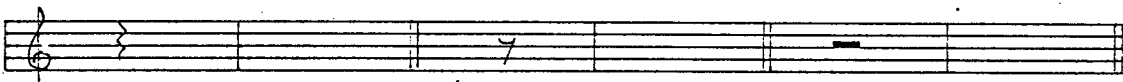
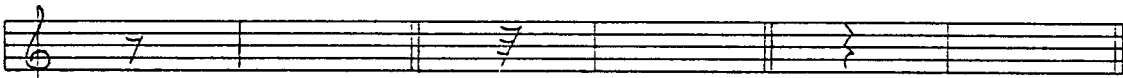
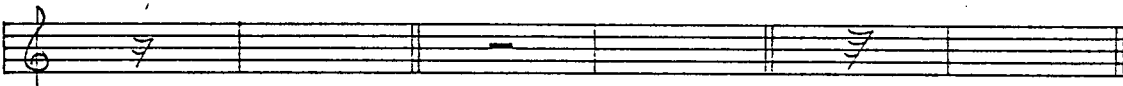
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## Lesson 10




























In the measure provided, write one note equal in value to the rest in the given measure.



## Lesson 11

The purpose of this lesson is to introduce simple time signatures and groupings.

## Example 29

$\frac{2}{8}$  	$\frac{3}{8}$   	$\frac{4}{8}$    
$\frac{2}{4}$  	$\frac{3}{4}$   	$\frac{4}{4}$    
$\frac{2}{2}$  	$\frac{3}{2}$   	$\frac{4}{2}$    

## Lesson 11

Add the correct time signatures to the following measures.

The exercise consists of ten horizontal musical staves, each divided into three measures by double bar lines. Each staff begins with a treble clef. The notes and rests are as follows:

- Staff 1: Measure 1 has two quarter notes (C4, D4); Measure 2 has four eighth notes (C4, D4, E4, F4); Measure 3 has a quarter note (G4) and an eighth rest.
- Staff 2: Measure 1 has a quarter note (C4), an eighth rest, and a quarter note (D4); Measure 2 has a quarter note (E4), a quarter note (F4), and a quarter note (G4); Measure 3 has a quarter note (A4), a quarter note (B4), and a quarter note (C5).
- Staff 3: Measure 1 has a quarter note (C4), a quarter note (D4), and a quarter note (E4); Measure 2 has a quarter note (F4), a quarter note (G4), and a quarter note (A4); Measure 3 has a quarter note (B4), a quarter note (C5), and a quarter note (D5).
- Staff 4: Measure 1 has a quarter note (C4), a quarter note (D4), and a quarter note (E4); Measure 2 has a quarter note (F4), a quarter note (G4), and a quarter note (A4); Measure 3 has a quarter note (B4), a quarter note (C5), and a quarter note (D5).
- Staff 5: Measure 1 has a quarter note (C4), a quarter note (D4), and a quarter note (E4); Measure 2 has a quarter note (F4), a quarter note (G4), and a quarter note (A4); Measure 3 has a quarter note (B4), a quarter note (C5), and a quarter note (D5).
- Staff 6: Measure 1 has a quarter note (C4), a quarter note (D4), and a quarter note (E4); Measure 2 has a quarter note (F4), a quarter note (G4), and a quarter note (A4); Measure 3 has a quarter note (B4), a quarter note (C5), and a quarter note (D5).
- Staff 7: Measure 1 has a quarter note (C4), a quarter note (D4), and a quarter note (E4); Measure 2 has a quarter note (F4), a quarter note (G4), and a quarter note (A4); Measure 3 has a quarter note (B4), a quarter note (C5), and a quarter note (D5).
- Staff 8: Measure 1 has a quarter note (C4), a quarter note (D4), and a quarter note (E4); Measure 2 has a quarter note (F4), a quarter note (G4), and a quarter note (A4); Measure 3 has a quarter note (B4), a quarter note (C5), and a quarter note (D5).
- Staff 9: Measure 1 has a quarter note (C4), a quarter note (D4), and a quarter note (E4); Measure 2 has a quarter note (F4), a quarter note (G4), and a quarter note (A4); Measure 3 has a quarter note (B4), a quarter note (C5), and a quarter note (D5).
- Staff 10: Measure 1 has a quarter note (C4), a quarter note (D4), and a quarter note (E4); Measure 2 has a quarter note (F4), a quarter note (G4), and a quarter note (A4); Measure 3 has a quarter note (B4), a quarter note (C5), and a quarter note (D5).



## Lesson 12

The purpose of this lesson is to provide a chart outlining the number of beats given to notes in the simple time signatures.

## Example 30

In 2/8, 3/8 and 4/8 time:

a thirty-second note receives  $\frac{1}{4}$  beat,  
a sixteenth note receives  $\frac{1}{2}$  beat,  
an eighth note receives 1 beat, and  
a quarter note receives 2 beats.

In 2/4, 3/4 and 4/4 time:

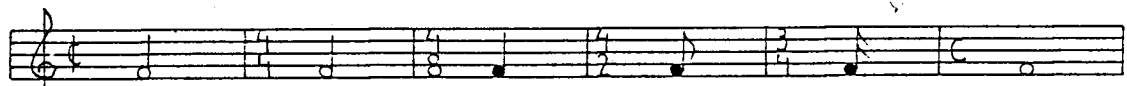
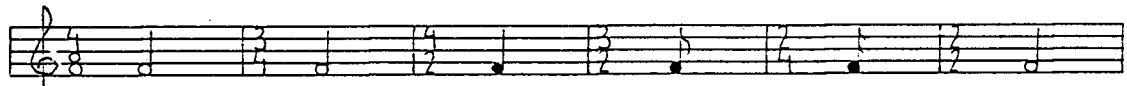
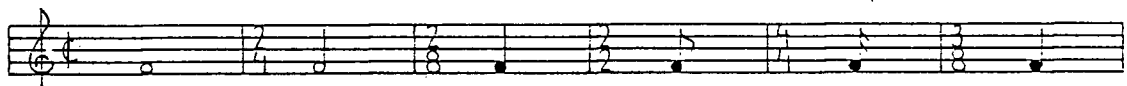
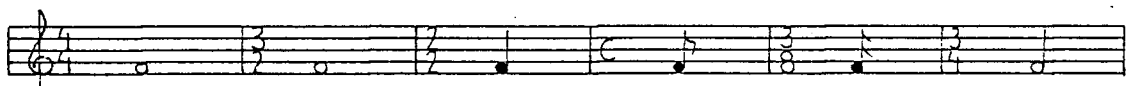
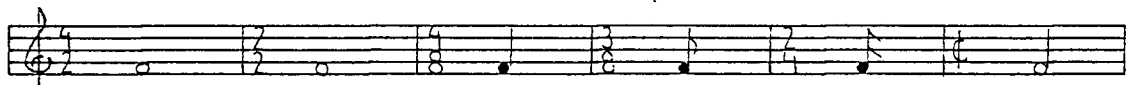
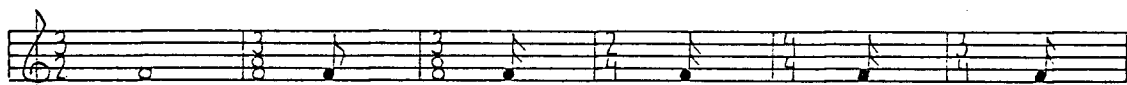
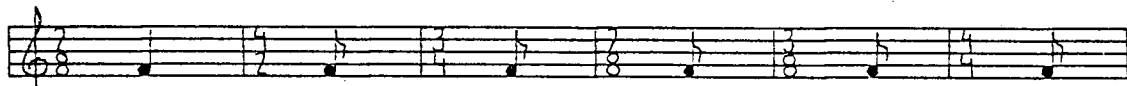
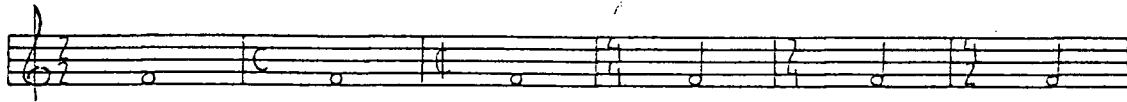
a thirty-second note receives  $\frac{1}{8}$  beat,  
a sixteenth note receives  $\frac{1}{4}$  beat,  
an eighth note receives  $\frac{1}{2}$  beat,  
a quarter note receives 1 beat, and  
a half note receives 2 beats.

In 2/2, 3/2 and 4/2 time:

a thirty-second note receives  $\frac{1}{16}$  beat,  
a sixteenth note receives  $\frac{1}{8}$  beat,  
an eighth note receives  $\frac{1}{4}$  beat,  
a quarter note receives  $\frac{1}{2}$  beat,  
a half note receives 1 beat, and  
a whole note receives 2 beats.

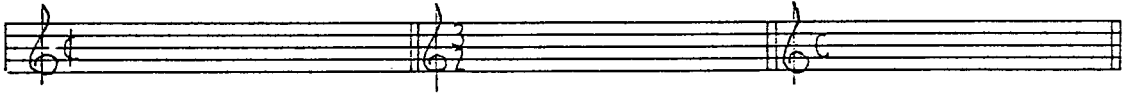
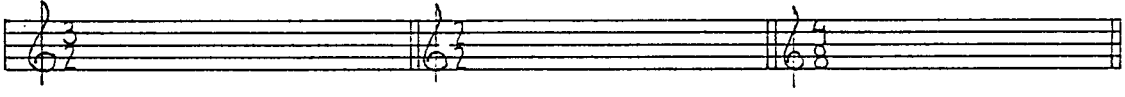
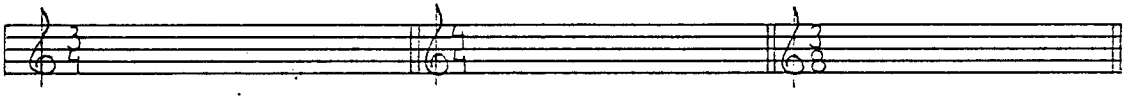
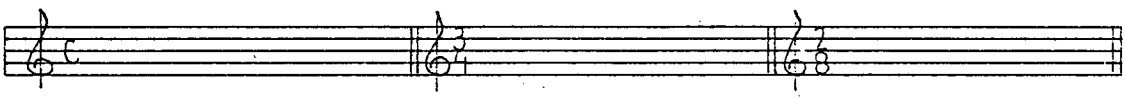
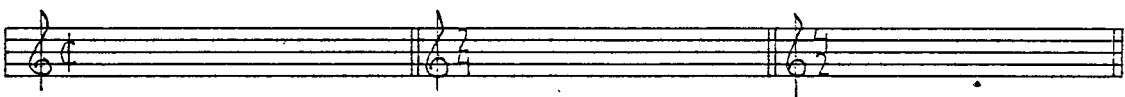
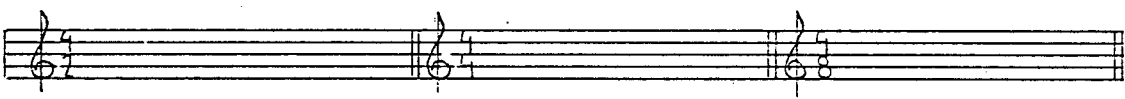
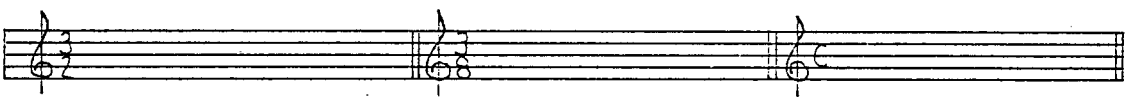
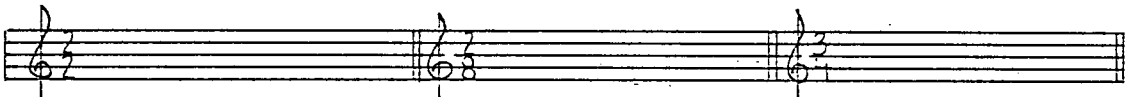
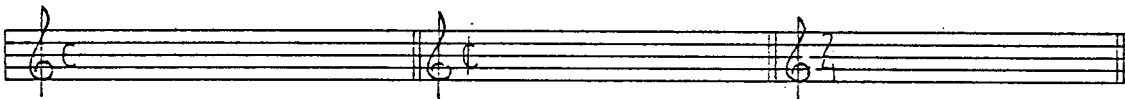
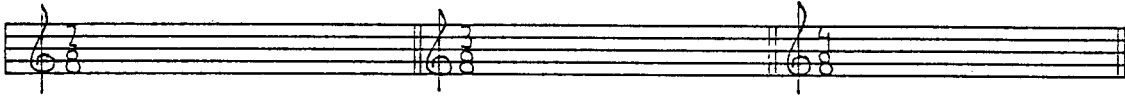
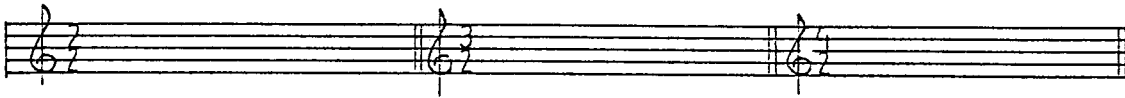
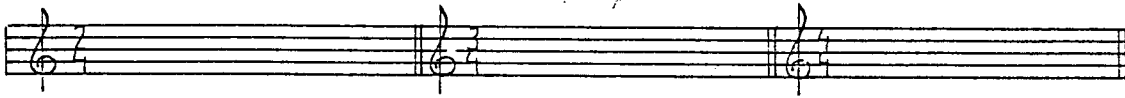
## Lesson 12

In the space between the staves, write how many beats each of the following notes would receive.



## Lesson 13

In the measures provided, write notes of any value in accordance with the given time signatures. Insure proper grouping of notes.



## Lesson 14

Complete the following measures by adding one rest to each measure. Insure proper grouping in accordance with the given time signatures.

12 rows of musical notation, each containing three measures. The first measure of each row contains a partial musical phrase. The student's task is to complete each measure by adding exactly one rest, ensuring the total duration of the three measures matches the time signature. The time signatures vary by row: Row 1 (C, 3/4, 2/4), Row 2 (3/4, 2/4, 3/8), Row 3 (2/4, 3/8, 3/8), Row 4 (C, 2/4, C), Row 5 (C, 3/4, 2/4), Row 6 (C, 3/4, 2/4), Row 7 (2/4, 2/4, 2/4), Row 8 (2/4, 2/4, 2/4), Row 9 (C, 2/4, 3/4), Row 10 (3/8, 2/4, C), Row 11 (2/4, 2/4, 3/4), Row 12 (3/4, 2/4, 2/4).

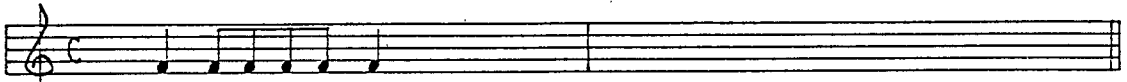
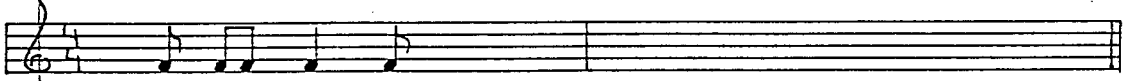
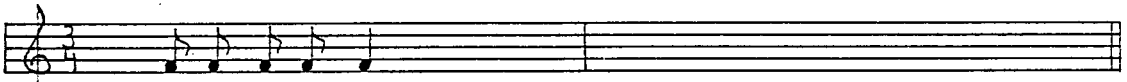
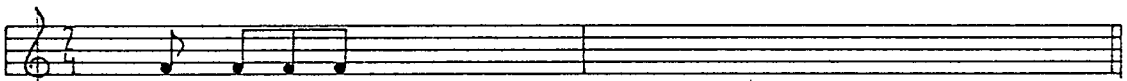
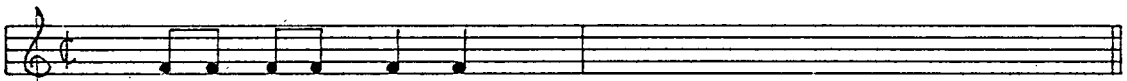
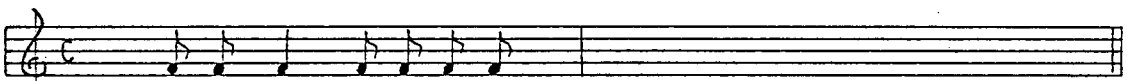
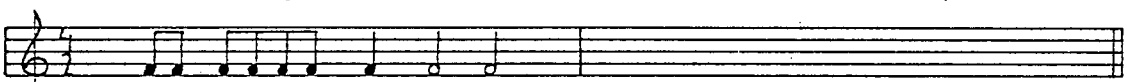
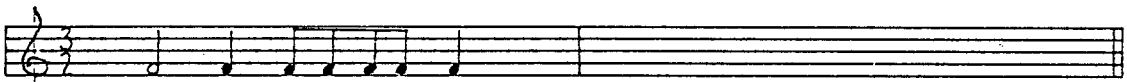
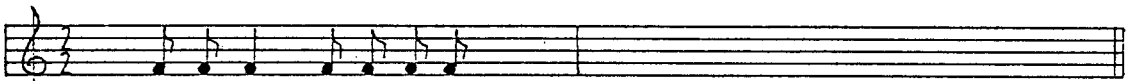
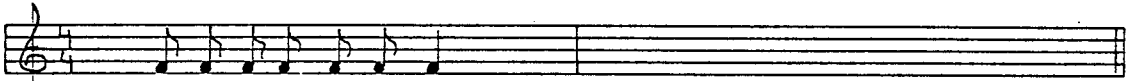
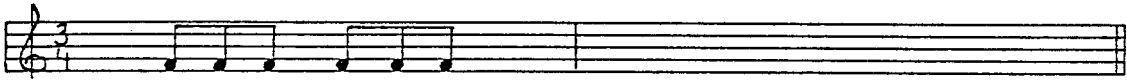
## Lesson 15

Fill each measure with notes and rests properly grouped in accordance with the given time signatures.

The image displays 12 musical staves, each consisting of two measures separated by a double bar line. Each staff is prepped with a treble clef and a time signature. The time signatures for the 12 staves are: 3/4, 3/8, 3/8, 3/4, 4/7, 4/8, 4/4, 4/8, 3/4, 3/4, 4/4, and 4/4. The staves are currently empty, providing a space for the student to practice writing musical notation according to the specified time signatures.

## Lesson 16

Correctly group the given notes in accordance with the given time signatures.



## Lesson 17

Correctly group the given notes and rests in accordance with the given time signatures.

Exercise 1: 2/4 time signature. Notes: quarter, eighth, eighth, quarter. A bracket groups the two eighth notes.

Exercise 2: 3/4 time signature. Notes: quarter, eighth, eighth, quarter, eighth, eighth. A bracket groups the two eighth notes in the second measure.

Exercise 3: 4/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter. A bracket groups the first two quarters.

Exercise 4: 3/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. A bracket groups the first two quarters.

Exercise 5: 3/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. A bracket groups the first two quarters.

Exercise 6: 3/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. A bracket groups the first two quarters.

Exercise 7: 3/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. A bracket groups the first two quarters.

Exercise 8: 3/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. A bracket groups the first two quarters.

Exercise 9: 3/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. A bracket groups the first two quarters.

Exercise 10: 3/4 time signature. Notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. A bracket groups the first two quarters.

## Lesson 18

Complete the following measures with properly grouped rests.

The image displays ten musical staves, each containing a sequence of measures with notes and rests. The exercise is designed to practice grouping rests correctly. The staves are arranged vertically, and each staff begins with a treble clef and a common time signature (C). The notes and rests are written in a way that suggests a specific rhythm, and the student is to complete the measures by adding properly grouped rests.

- Staff 1: Treble clef, common time. Measures: 1. Quarter note G4, quarter rest. 2. Quarter rest. 3. Quarter note G4, quarter note F4, quarter note E4. 4. Quarter note D4, quarter note C4, quarter note B3. 5. Quarter note A3, quarter note G3, quarter note F3. 6. Quarter note E3, quarter note D3, quarter note C3.
- Staff 2: Treble clef, common time. Measures: 1. Quarter note G4, quarter note F4, quarter note E4. 2. Quarter note D4, quarter note C4, quarter note B3. 3. Quarter note A3, quarter note G3, quarter note F3. 4. Quarter note E3, quarter note D3, quarter note C3. 5. Quarter note B2, quarter note A2, quarter note G2. 6. Quarter note F2, quarter note E2, quarter note D2.
- Staff 3: Treble clef, common time. Measures: 1. Quarter note G4, quarter note F4, quarter note E4. 2. Quarter note D4, quarter note C4, quarter note B3. 3. Quarter note A3, quarter note G3, quarter note F3. 4. Quarter note E3, quarter note D3, quarter note C3. 5. Quarter note B2, quarter note A2, quarter note G2. 6. Quarter note F2, quarter note E2, quarter note D2.
- Staff 4: Treble clef, common time. Measures: 1. Quarter note G4, quarter note F4, quarter note E4. 2. Quarter note D4, quarter note C4, quarter note B3. 3. Quarter note A3, quarter note G3, quarter note F3. 4. Quarter note E3, quarter note D3, quarter note C3. 5. Quarter note B2, quarter note A2, quarter note G2. 6. Quarter note F2, quarter note E2, quarter note D2.
- Staff 5: Treble clef, common time. Measures: 1. Quarter note G4, quarter note F4, quarter note E4. 2. Quarter note D4, quarter note C4, quarter note B3. 3. Quarter note A3, quarter note G3, quarter note F3. 4. Quarter note E3, quarter note D3, quarter note C3. 5. Quarter note B2, quarter note A2, quarter note G2. 6. Quarter note F2, quarter note E2, quarter note D2.
- Staff 6: Treble clef, common time. Measures: 1. Quarter note G4, quarter note F4, quarter note E4. 2. Quarter note D4, quarter note C4, quarter note B3. 3. Quarter note A3, quarter note G3, quarter note F3. 4. Quarter note E3, quarter note D3, quarter note C3. 5. Quarter note B2, quarter note A2, quarter note G2. 6. Quarter note F2, quarter note E2, quarter note D2.
- Staff 7: Treble clef, common time. Measures: 1. Quarter note G4, quarter note F4, quarter note E4. 2. Quarter note D4, quarter note C4, quarter note B3. 3. Quarter note A3, quarter note G3, quarter note F3. 4. Quarter note E3, quarter note D3, quarter note C3. 5. Quarter note B2, quarter note A2, quarter note G2. 6. Quarter note F2, quarter note E2, quarter note D2.
- Staff 8: Treble clef, common time. Measures: 1. Quarter note G4, quarter note F4, quarter note E4. 2. Quarter note D4, quarter note C4, quarter note B3. 3. Quarter note A3, quarter note G3, quarter note F3. 4. Quarter note E3, quarter note D3, quarter note C3. 5. Quarter note B2, quarter note A2, quarter note G2. 6. Quarter note F2, quarter note E2, quarter note D2.
- Staff 9: Treble clef, common time. Measures: 1. Quarter note G4, quarter note F4, quarter note E4. 2. Quarter note D4, quarter note C4, quarter note B3. 3. Quarter note A3, quarter note G3, quarter note F3. 4. Quarter note E3, quarter note D3, quarter note C3. 5. Quarter note B2, quarter note A2, quarter note G2. 6. Quarter note F2, quarter note E2, quarter note D2.
- Staff 10: Treble clef, common time. Measures: 1. Quarter note G4, quarter note F4, quarter note E4. 2. Quarter note D4, quarter note C4, quarter note B3. 3. Quarter note A3, quarter note G3, quarter note F3. 4. Quarter note E3, quarter note D3, quarter note C3. 5. Quarter note B2, quarter note A2, quarter note G2. 6. Quarter note F2, quarter note E2, quarter note D2.



## Lesson 19

The purpose of this lesson is to diagram the procedure for constructing chromatic and major scales using the charts provided in lesson 3.

Example 31

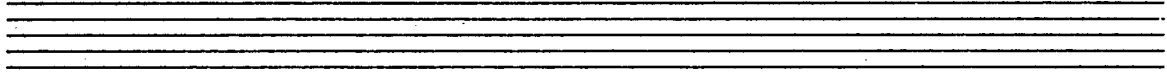


C    C#/Db    D    D#/Eb    E (Fb)    F (E#)    F#/Gb    G    G#/Ab    A    A#/Bb    B

ST        ST    ST        ST        ST        ST        ST    ST        ST    ST        ST

## Lesson 19

Write a treble clef at the beginning of each stave, then write the scales indicated adding the necessary accidentals and slurs to mark the semitones.



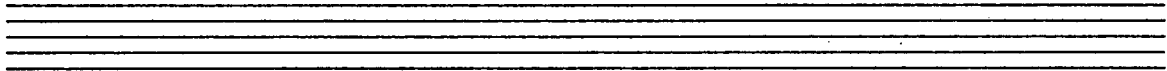
C Major ascending and descending in whole notes



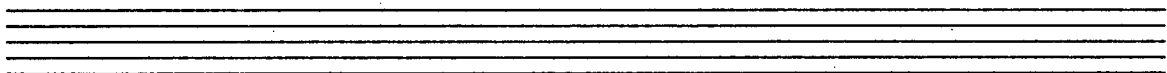
G Major ascending and descending in half notes



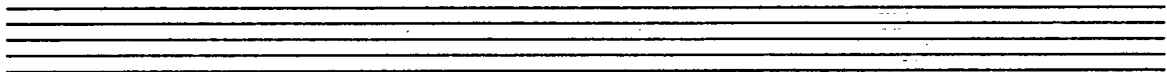
D Major ascending and descending in quarter notes



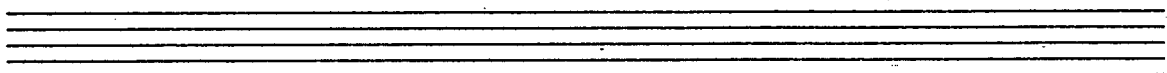
A Major ascending and descending in eighth notes



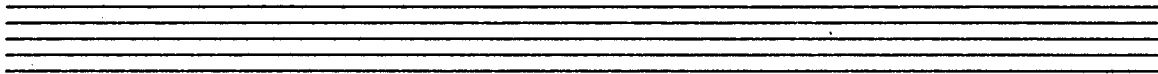
C Major ascending and descending in quarter notes



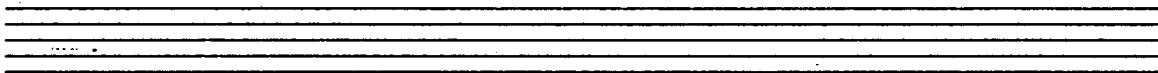
F Major ascending and descending in half notes



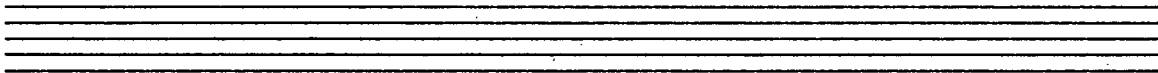
Bb Major ascending and descending in whole notes



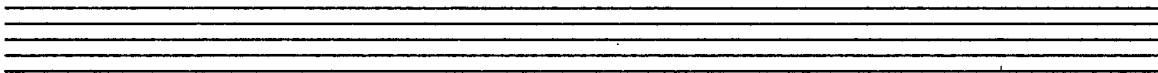
E $\flat$  Major ascending and descending in half notes



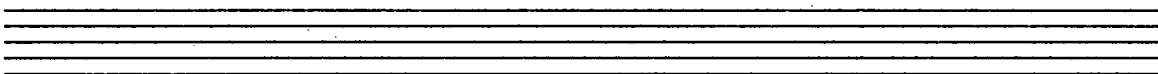
C Major ascending and descending in half notes



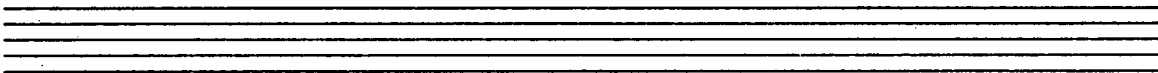
A Major ascending and descending in quarter notes



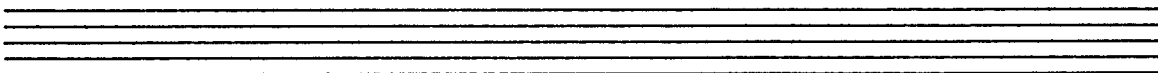
D Major ascending and descending in quarter notes



G Major ascending and descending in half notes



E $\flat$  Major ascending and descending in half notes




F Major ascending and descending in whole notes

## Lesson 20

The purpose of this lesson is to reinforce the method of constructing major scales using the formula: T T ST T T T ST, to compare the progression of sharps and flats, and to diagram the circle of fifths.

## Example 32



WS	WS	HS	WS	WS	WS	HS
T	T	ST	T	T	T	ST

## Example 33

Progression of sharp keys: C G D A E B F# C#

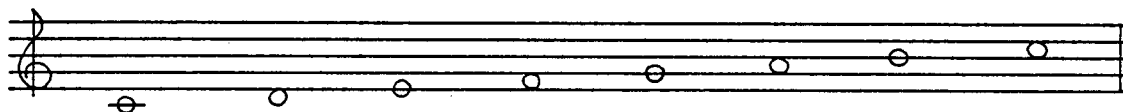
Progression of flat keys: C F Bb Eb Ab Db Gb Cb

The progression of sharp keys moves in ascending fifths. The progression of flat keys moves in descending fifths. Similarly, the sequence of sharps in a key signature moves in ascending fifths and the sequence of flats in a key signature moves in descending fifths.

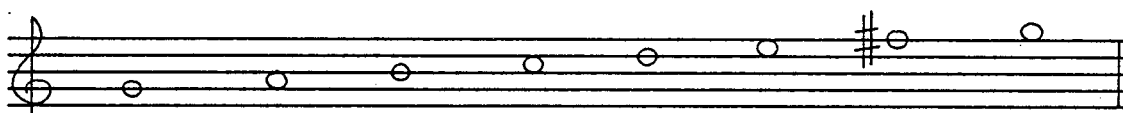
Sequence of sharps in a key signature: F# C# G# D# A# E# B#

Sequence of flats in a key signature: Bb Eb Ab Db Gb Cb Fb

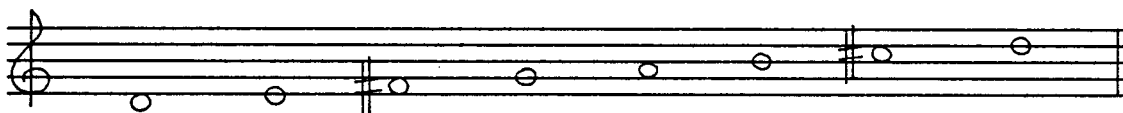
## Example 34



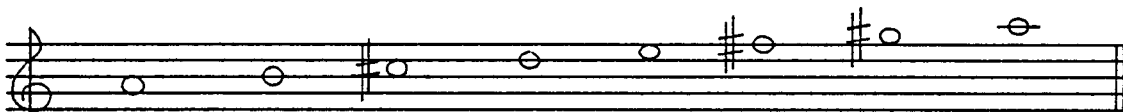
T T ST T T T ST



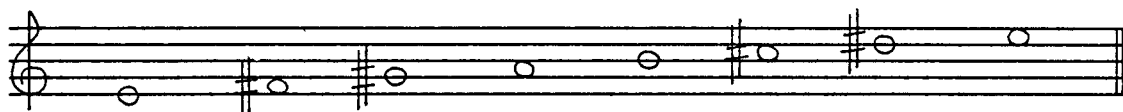
T T ST T T T ST



T T ST T T T ST

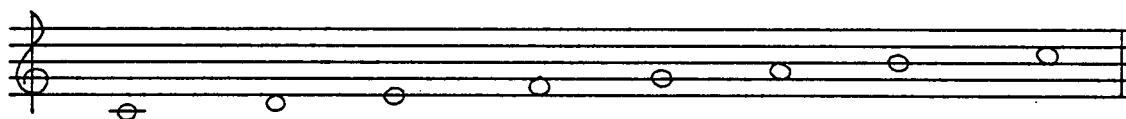


T T ST T T T ST

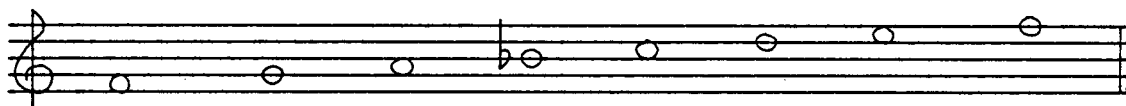


T T ST T T T ST

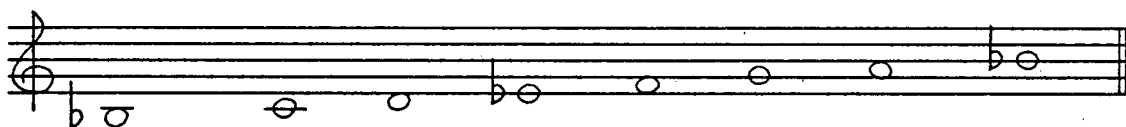
## Example 35



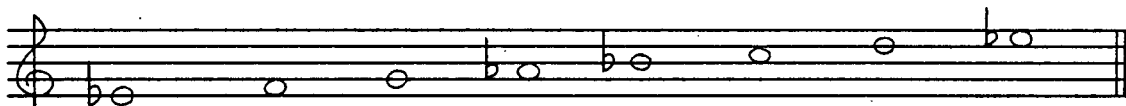
T T ST T T T ST



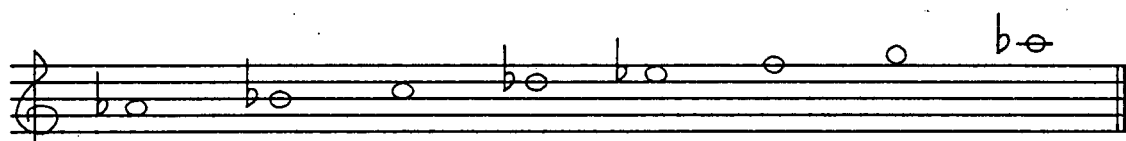
T T ST T T T ST



T T ST T T T ST

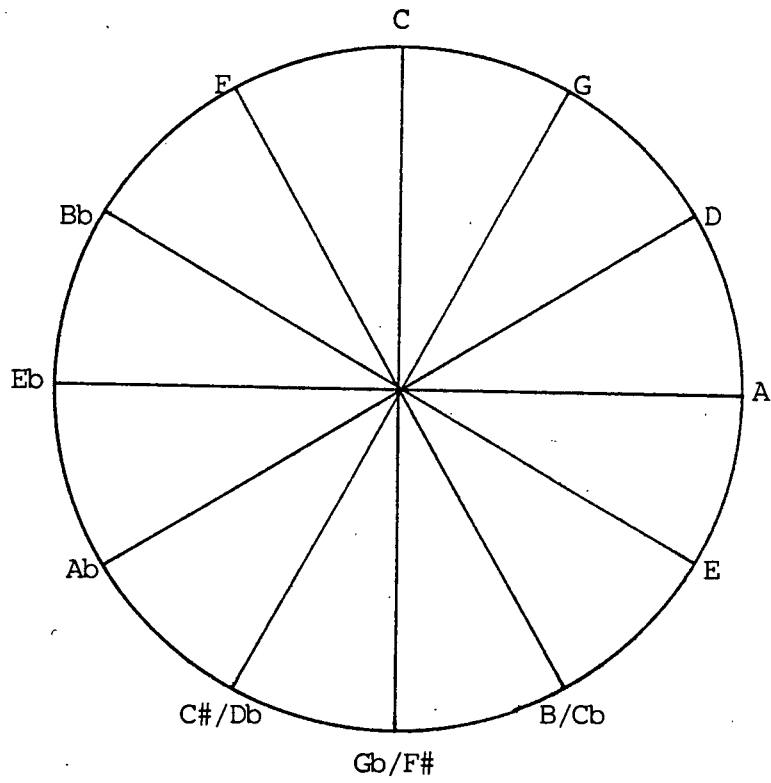


T T ST T T T ST



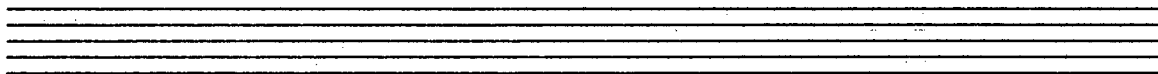
T T ST T T T ST

## Example 36



## Lesson 20

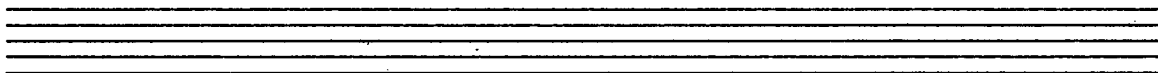
Write a bass clef at the beginning of each stave, then write the scales indicated adding the necessary accidentals and slurs to mark the semitones.



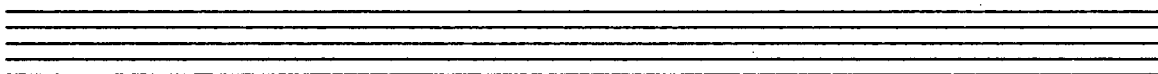
C Major ascending and descending in whole notes



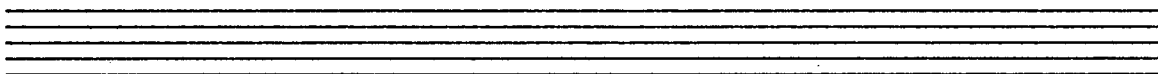
E $\flat$  Major ascending and descending in half notes



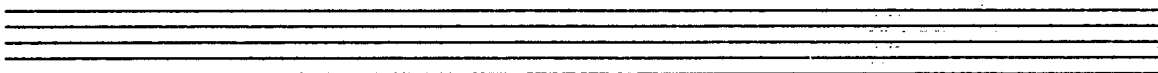
F Major ascending and descending in quarter notes



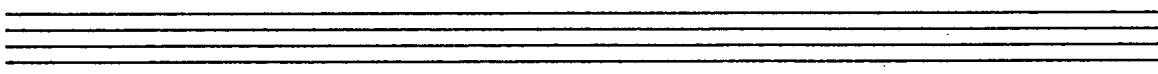
A Major ascending and descending in eighth notes



D Major ascending and descending in quarter notes

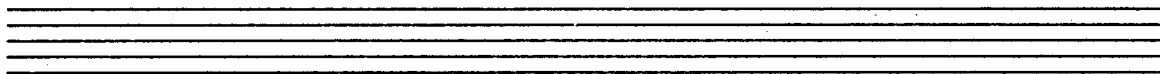


B $\flat$  Major ascending and descending in quarter notes

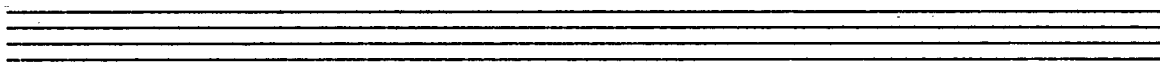


G Major ascending and descending in whole notes

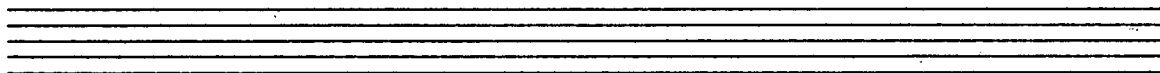




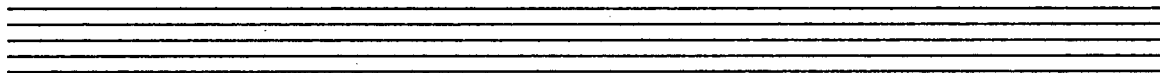
C Major ascending and descending in half notes



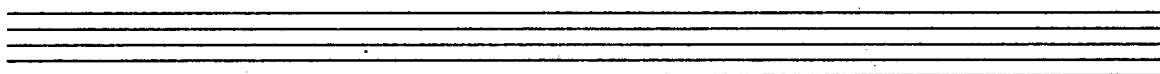
Bb Major ascending and descending in whole notes



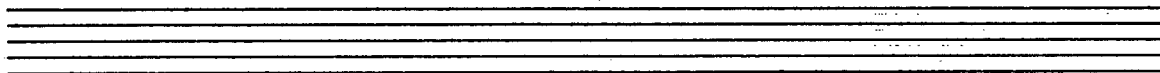
A Major ascending and descending in eighth notes



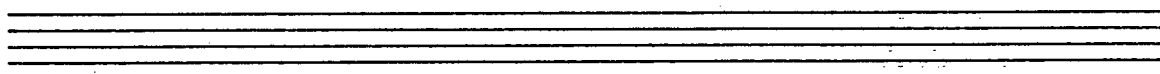
F Major ascending and descending in quarter notes



Eb Major ascending and descending in half notes



G Major ascending and descending in eighth notes

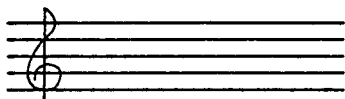


D Major ascending and descending in whole notes

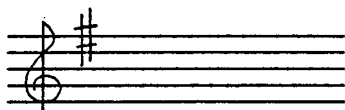
## Lesson 21

The purpose of this lesson is to provide a method for identifying major key signatures.

## Example 37



In the key of C Major, there are no sharps or flats.



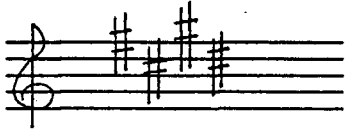
In the key of G Major, there is 1 sharp. It is F# and it is the leading tone or the tone one semitone below G.



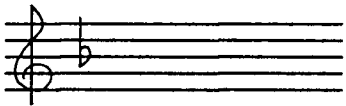
In the key of D Major, there are 2 sharps; F# and C#. The final sharp is C#. It is the leading tone or the tone one semitone below D.



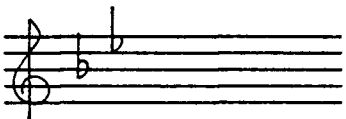
In the key of A Major, there are 3 sharps; F#, C# and G#. The final sharp is G#. It is the leading tone or the tone one semitone below A.



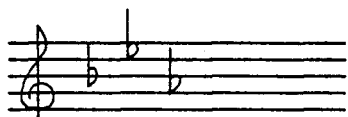
In the key of E Major, there are 4 sharps; F#, C#, G# and D#. The final sharp is D#. It is the leading tone or the tone one semitone below E.



In the key of F Major, there is 1 flat. It is Bb and it is the subdominant or the note 5 semitones above F.



In the key of Bb Major, there are 2 flats; Bb and Eb. The final flat is Eb. It is the subdominant or the note 5 semitones above Bb. Another way of determining a flat major key by looking at the key signature is to locate the final flat and then go back one.



In the key of Eb Major, there are 3 flats; Bb, Eb and Ab. The final flat is Ab. It is the subdominant or the note 5 semitones above Eb. In the key signature, the Ab is immediately preceded by Eb.

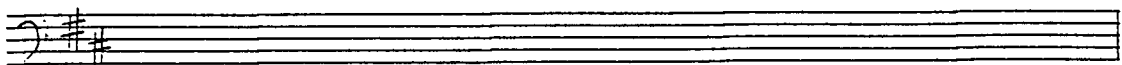
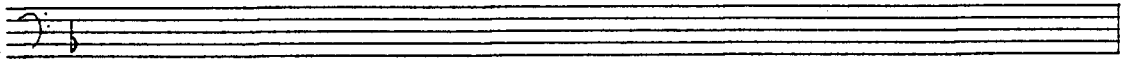
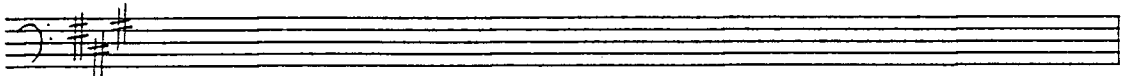
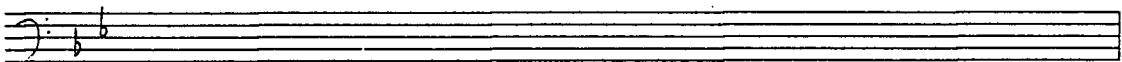
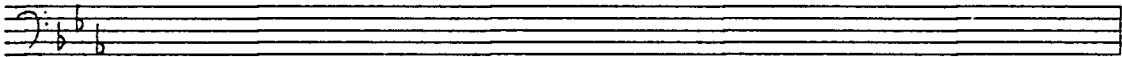
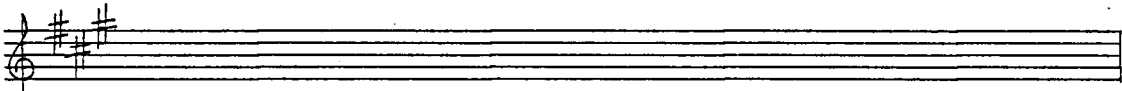
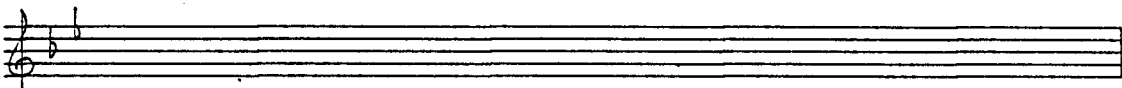
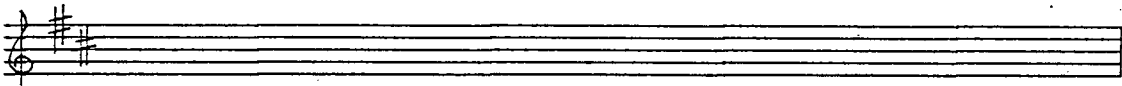
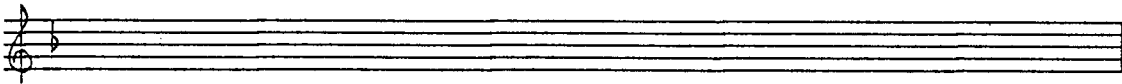
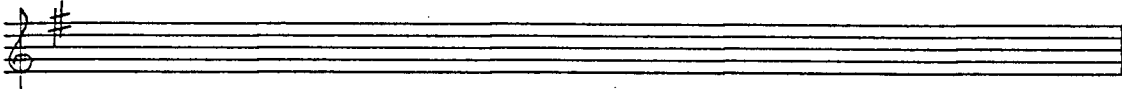
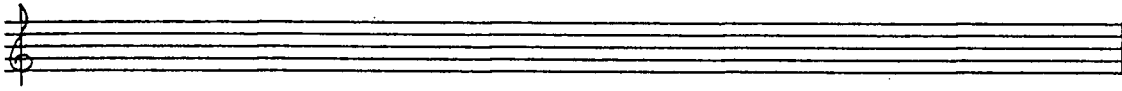


In the key of Ab Major, there are 4 flats; Bb, Eb, Ab and Db. The final flat is Db. It is the subdominant or the note 5 semitones above Ab. In the key signature, the Db is immediately preceded by Ab.

There are other major key signatures that will be introduced in level 2, lesson 21.

## Lesson 21

Write each major scale one octave ascending and descending in half notes according to the provided key signatures. Mark all semitones with slurs.



## Lesson 22

The purpose of this lesson is to provide a list of the names of tones in a major scale.

## Example 38

The eighth tone in a major scale is called the tonic or keynote.

The seventh tone in a major scale is called the leading tone.

The sixth tone in a major scale is called the mediant.

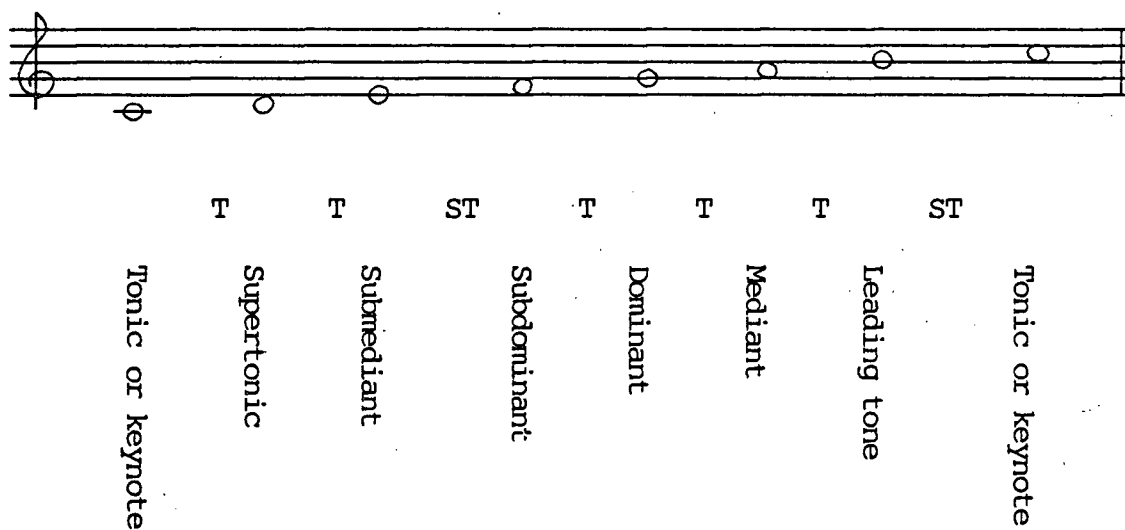
The fifth tone in a major scale is called the dominant.

The fourth tone in a major scale is called the subdominant.

The third tone in a major scale is called the submediant.

The second tone in a major scale is called the supertonic.

The first tone in a major scale is called the tonic or keynote.

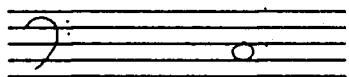


## Lesson 23

The purpose of this lesson is to review the methods for determining the key of a key signature and to identify the tonic note of each of the keys studied in lesson 21.

If there are no sharps or flats in the key signature, the key is C Major. If the key signature is sharp, locate the final sharp and read up one semitone to determine the key. If the key signature is flat, locate the final flat and read the flat immediately preceding it to determine the key.

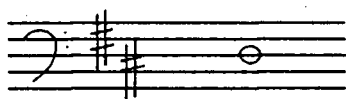
## Example 39



Key of C Major



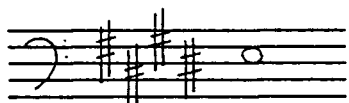
Key of G Major



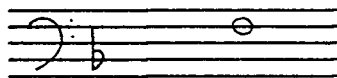
Key of D Major



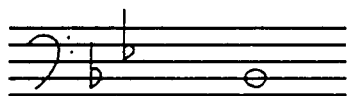
Key of A Major



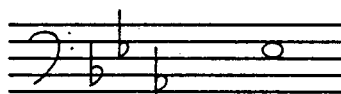
Key of E Major



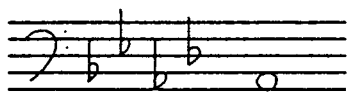
Key of F Major



Key of Bb Major



Key of Eb Major

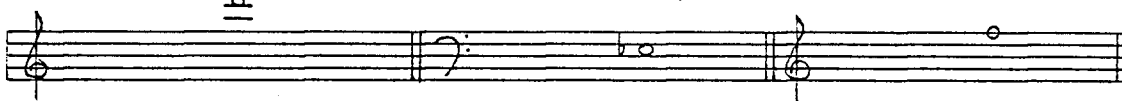
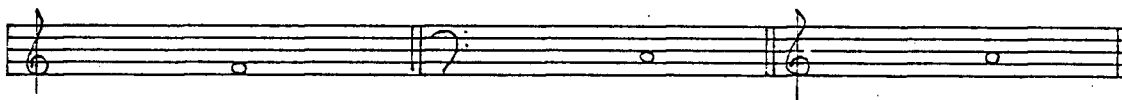
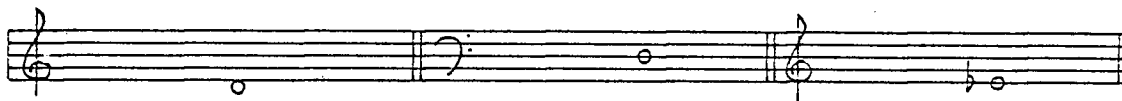
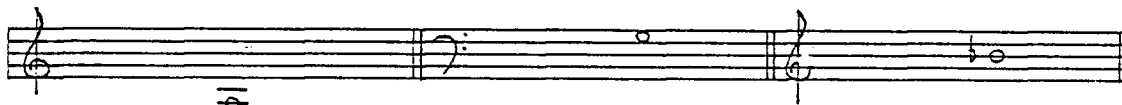
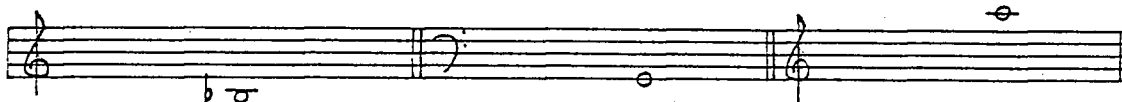
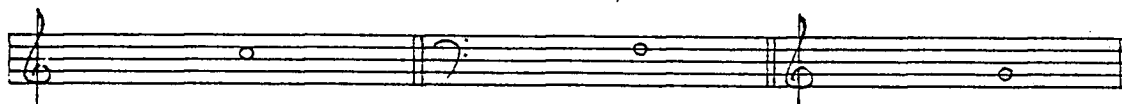


Key of Ab Major

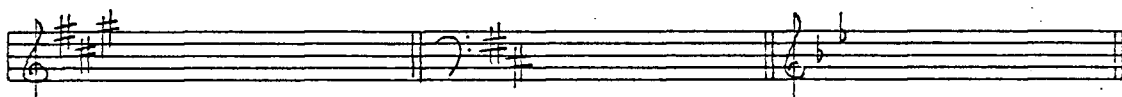
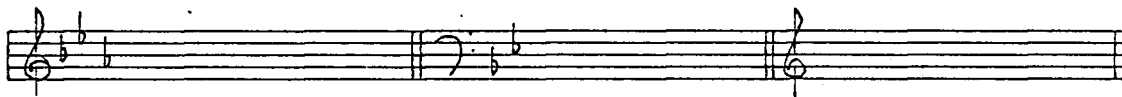
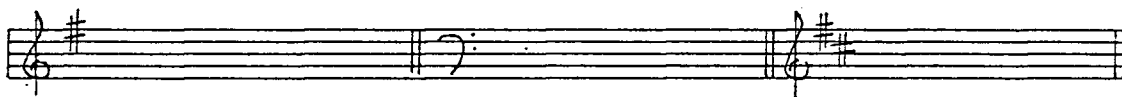
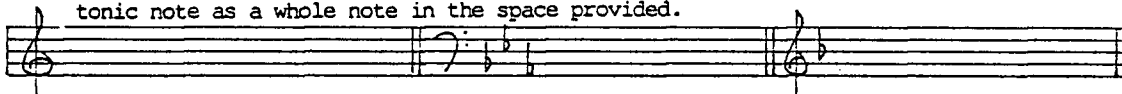


## Lessons 22-23

Write the key signatures of the major scales using the provided tonic notes.



Identify the following keys indicated by the major key signatures and write the tonic note as a whole note in the space provided.



## Lessons 24-25

Correct the positioning of the stems and the grouping of the notes in the following passages of music.

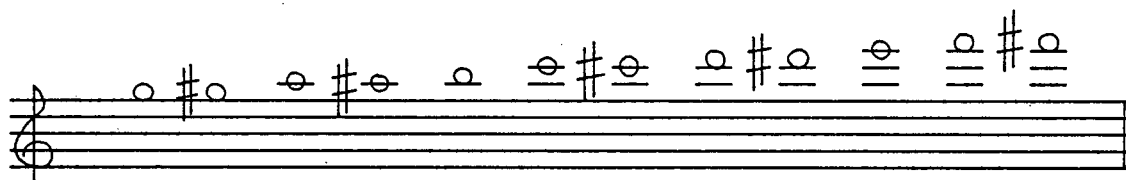


## Music Theory Level 2

## Lesson 1

The purpose of this lesson is to review and expand recognition of notes above and below the staff.

## Example 40



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

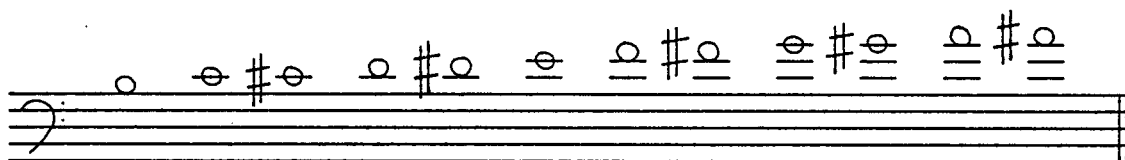


D Db C B Bb A Ab G Gb F E Eb

## Lesson 1B

The purpose of this lesson is to review and expand recognition of notes above and below the staff begun by a bass clef.

## Example 41



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



F E Eb D Db C B Bb A Ab G Gb

## Lesson 1

Write the name of each note in the space between the staves below it.

The page contains 12 staves of musical notation. Each staff has six measures, each containing a single note. The notes are as follows:

- Staff 1:  $\flat$  (line 1),  $\sharp$  (line 2),  $\flat$  (line 3),  $\sharp$  (line 4),  $\flat$  (line 5),  $\sharp$  (line 6)
- Staff 2:  $\flat$  (line 1),  $\sharp$  (line 2),  $\flat$  (line 3),  $\sharp$  (line 4),  $\flat$  (line 5),  $\sharp$  (line 6)
- Staff 3:  $\flat$  (line 1),  $\sharp$  (line 2),  $\flat$  (line 3),  $\sharp$  (line 4),  $\flat$  (line 5),  $\sharp$  (line 6)
- Staff 4:  $\flat$  (line 1),  $\sharp$  (line 2),  $\flat$  (line 3),  $\sharp$  (line 4),  $\flat$  (line 5),  $\sharp$  (line 6)
- Staff 5:  $\flat$  (line 1),  $\sharp$  (line 2),  $\flat$  (line 3),  $\sharp$  (line 4),  $\flat$  (line 5),  $\sharp$  (line 6)
- Staff 6:  $\flat$  (line 1),  $\sharp$  (line 2),  $\flat$  (line 3),  $\sharp$  (line 4),  $\flat$  (line 5),  $\sharp$  (line 6)
- Staff 7:  $\flat$  (line 1),  $\sharp$  (line 2),  $\flat$  (line 3),  $\sharp$  (line 4),  $\flat$  (line 5),  $\sharp$  (line 6)
- Staff 8:  $\flat$  (line 1),  $\sharp$  (line 2),  $\flat$  (line 3),  $\sharp$  (line 4),  $\flat$  (line 5),  $\sharp$  (line 6)
- Staff 9:  $\flat$  (line 1),  $\sharp$  (line 2),  $\flat$  (line 3),  $\sharp$  (line 4),  $\flat$  (line 5),  $\sharp$  (line 6)
- Staff 10:  $\flat$  (line 1),  $\sharp$  (line 2),  $\flat$  (line 3),  $\sharp$  (line 4),  $\flat$  (line 5),  $\sharp$  (line 6)
- Staff 11:  $\flat$  (line 1),  $\sharp$  (line 2),  $\flat$  (line 3),  $\sharp$  (line 4),  $\flat$  (line 5),  $\sharp$  (line 6)
- Staff 12:  $\flat$  (line 1),  $\sharp$  (line 2),  $\flat$  (line 3),  $\sharp$  (line 4),  $\flat$  (line 5),  $\sharp$  (line 6)

## Lesson 2

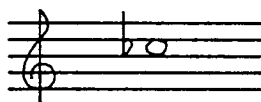
The purpose of this lesson is to provide a list of all enharmonic equivalents. An enharmonic equivalent is two different names given to the same sound.

## Example 42

Cb is the same pitch as B  
B# is the same pitch as C  
C# is the same pitch as Db  
Db is the same pitch as C#  
D# is the same pitch as Eb  
Eb is the same pitch as D#  
E is the same pitch as Fb  
E# is the same pitch as F  
Fb is the same pitch as E  
F is the same pitch as E#  
F# is the same pitch as Gb  
Gb is the same pitch as F#  
G# is the same pitch as Ab  
Ab is the same pitch as G#  
A# is the same pitch as Bb  
Bb is the same pitch as A#  
B is the same pitch as Cb

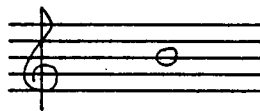
The following pairs of notes are examples of enharmonic equivalents. They look different and have different names but they sound the same.

Column 1

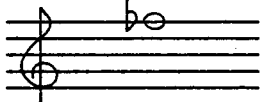
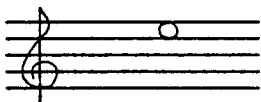
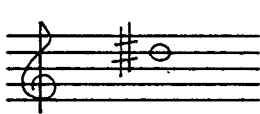
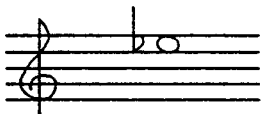
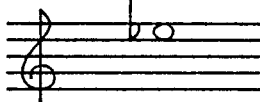
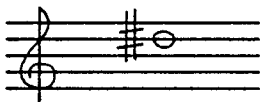
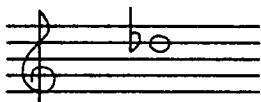
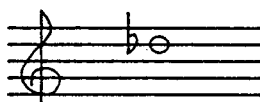
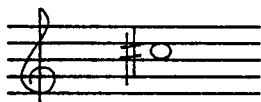
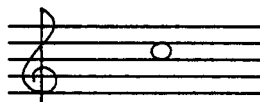


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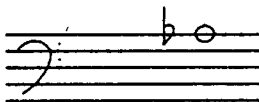
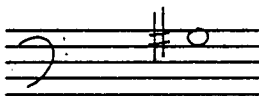
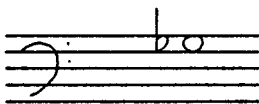
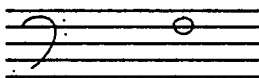
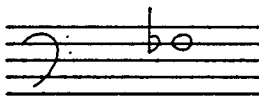
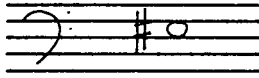
Column 2



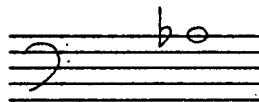
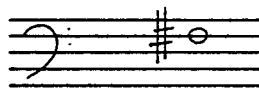
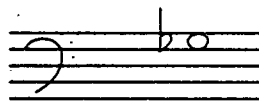
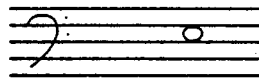
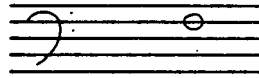
=

enharmonic  
equivalents

## Column 1

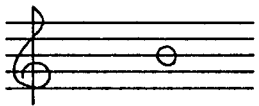


## Column 2

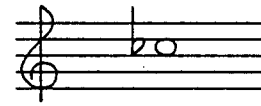
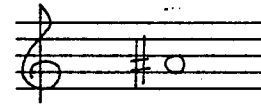




Column 1



Column 2



## Lesson 2

In the measure provided, write the enharmonic equivalents of the following notes.

The image displays 12 musical staves, each divided into three measures. Each measure contains a single note with a specific clef and accidental. The notes are as follows:

- Staff 1: Bass clef, C2 (one ledger line below); Treble clef, B1 (one ledger line below); Bass clef, B1 (one ledger line below).
- Staff 2: Treble clef, A1 (two ledger lines below); Bass clef, A1 (two ledger lines below); Treble clef, G1 (two ledger lines below).
- Staff 3: Bass clef, G1 (two ledger lines below); Treble clef, G1 (two ledger lines below); Bass clef, F1 (three ledger lines below).
- Staff 4: Treble clef, F1 (three ledger lines below); Bass clef, F1 (three ledger lines below); Treble clef, E1 (three ledger lines below).
- Staff 5: Bass clef, E1 (three ledger lines below); Treble clef, E1 (three ledger lines below); Bass clef, D1 (three ledger lines below).
- Staff 6: Treble clef, D1 (three ledger lines below); Bass clef, D1 (three ledger lines below); Treble clef, C2 (one ledger line below).
- Staff 7: Bass clef, C2 (one ledger line below); Treble clef, C2 (one ledger line below); Bass clef, B1 (one ledger line below).
- Staff 8: Treble clef, B1 (one ledger line below); Bass clef, B1 (one ledger line below); Treble clef, A1 (two ledger lines below).
- Staff 9: Bass clef, A1 (two ledger lines below); Treble clef, A1 (two ledger lines below); Bass clef, G1 (two ledger lines below).
- Staff 10: Treble clef, G1 (two ledger lines below); Bass clef, G1 (two ledger lines below); Treble clef, F1 (three ledger lines below).
- Staff 11: Bass clef, F1 (three ledger lines below); Treble clef, F1 (three ledger lines below); Bass clef, E1 (three ledger lines below).
- Staff 12: Treble clef, E1 (three ledger lines below); Bass clef, E1 (three ledger lines below); Treble clef, D1 (three ledger lines below).

## Lesson 3

The purpose of this lesson is to provide a method for constructing major scales with sharp key signatures using only the letter names of the notes.

## Example 43

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

First tetrachord

Second tetrachord

## Lesson 4

The purpose of this lesson is to provide a method for constructing major scales with flat key signatures using only the letter names of the notes.

## Example 44

C	B	A	G	F	E	D	C
F	E	D	C	Bb	A	G	F
Bb	A	G	F	Eb	D	C	Bb
Eb	D	C	Bb	Ab	G	F	Eb
Ab	G	F	Eb	Db	C	Bb	Ab
Db	C	Bb	Ab	Gb	F	Eb	Db
Gb	F	Eb	Db	Cb	Bb	Ab	Gb
Cb	Bb	Ab	Gb	Fb	Eb	Db	Cb

First tetrachord

Second tetrachord

## Lesson 4B

The purpose of this lesson is to diagram one method for transposing music from one key to another or a distance specified by an interval.

## Example 45

C Major	to	G Major	=	Perfect fifth
C Major	to	D Major	=	Major second
C Major	to	A Major	=	Major sixth
C Major	to	E Major	=	Major third
C Major	to	B Major	=	Major seventh
C Major	to	F# Major	=	Augmented fourth
G Major	to	C Major	=	Perfect fourth
G Major	to	D Major	=	Perfect fifth
G Major	to	A Major	=	Major second
G Major	to	E Major	=	Major sixth
G Major	to	B Major	=	Major third
G Major	to	F# Major	=	Major seventh
G Major	to	C# Major	=	Augmented fourth
D Major	to	C Major	=	Minor seventh
D Major	to	G Major	=	Perfect fourth
D Major	to	A Major	=	Perfect fifth
D Major	to	E Major	=	Major second
D Major	to	B Major	=	Major sixth
D Major	to	F# Major	=	Major third
D Major	to	C# Major	=	Major seventh

A Major	to	C Major	=	Minor third
A Major	to	G Major	=	Minor seventh
A Major	to	D Major	=	Perfect fourth
A Major	to	E Major	=	Perfect fifth
A Major	to	B Major	=	Major second
A Major	to	F# Major	=	Major sixth
A Major	to	C# Major	=	Major third
E Major	to	C Major	=	Minor sixth
E Major	to	G Major	=	Minor third
E Major	to	D Major	=	Minor seventh
E Major	to	A Major	=	Perfect fourth
E Major	to	B Major	=	Perfect fifth
E Major	to	F# Major	=	Major second
E Major	to	C# Major	=	Major sixth
B Major	to	C Major	=	Minor second
B Major	to	G Major	=	Minor sixth
B Major	to	D Major	=	Minor third
B Major	to	A Major	=	Minor seventh
B Major	to	E Major	=	Perfect fourth
B Major	to	F# Major	=	Perfect fifth
B Major	to	C# Major	=	Major second
F# Major	to	C Major	=	Diminished fifth
F# Major	to	G Major	=	Minor second
F# Major	to	D Major	=	Minor sixth

F# Major	to	A Major	=	Minor third
F# Major	to	E Major	=	Minor seventh
F# Major	to	B Major	=	Perfect fourth
F# Major	to	C# Major	=	Perfect fifth
C# Major	to	G Major	=	Diminished fifth
C# Major	to	D Major	=	Minor second
C# Major	to	A Major	=	Minor sixth
C# Major	to	E Major	=	Minor third
C# Major	to	B Major	=	Minor seventh
C# Major	to	F# Major	=	Perfect fifth
C Major	to	F Major	=	Perfect fourth
C Major	to	Bb Major	=	Minor seventh
C Major	to	Eb Major	=	Minor third
C Major	to	Ab Major	=	Minor sixth
C Major	to	Db Major	=	Minor second
C Major	to	Gb Major	=	Diminished fifth
F Major	to	C Major	=	Perfect fifth
F Major	to	Bb Major	=	Perfect fourth
F Major	to	Eb Major	=	Minor seventh
F Major	to	Ab Major	=	Minor third
F Major	to	Db Major	=	Minor sixth
F Major	to	Gb Major	=	Minor second
F Major	to	Cb Major	=	Diminished fifth
Bb Major	to	C Major	=	Major second

Bb Major	to	F Major	=	Perfect fifth
Bb Major	to	Eb Major	=	Perfect fourth
Bb Major	to	Ab Major	=	Major seventh
Bb Major	to	Db Major	=	Minor third
Bb Major	to	Gb Major	=	Minor sixth
Bb Major	to	Cb Major	=	Minor second
Eb Major	to	C Major	=	Major sixth
Eb Major	to	F Major	=	Major second
Eb Major	to	Bb Major	=	Perfect fifth
Eb Major	to	Ab Major	=	Perfect fourth
Eb Major	to	Db Major	=	Minor seventh
Eb Major	to	Gb Major	=	Minor third
Eb Major	to	Cb Major	=	Minor sixth
Ab Major	to	C Major	=	Major third
Ab Major	to	F Major	=	Major sixth
Ab Major	to	Bb Major	=	Major second
Ab Major	to	Eb Major	=	Perfect fifth
Ab Major	to	Db Major	=	Perfect fourth
Ab Major	to	Gb Major	=	Minor seventh
Ab Major	to	Cb Major	=	Minor third
Db Major	to	C Major	=	Major seventh
Db Major	to	F Major	=	Major third
Db Major	to	Bb Major	=	Major sixth
Db Major	to	Eb Major	=	Major second
Db Major	to	Ab Major	=	Perfect fifth



Db Major to Gb Major = Perfect fourth

Db Major to Cb Major = Minor seventh

Gb Major to C Major = Augmented fourth

Gb Major to F Major = Major seventh

Gb Major to Bb Major = Major third

Gb Major to Eb Major = Major sixth

Gb Major to Ab Major = Major second

Gb Major to Db Major = Perfect fifth

Gb Major to Cb Major = Perfect fourth

Cb Major to F Major = Augmented fourth

Cb Major to Bb Major = Major seventh

Cb Major to Eb Major = Major third

Cb Major to Ab Major = Major sixth

Cb Major to Db Major = Major second

Cb Major to Gb Major = Perfect fifth

## Lesson 5

The purpose of this lesson is to diagram the number of beats given to single and double dotted notes. A single dot placed immediately after a note increases the duration of that note by half its original value. A second dot would increase the duration again by one quarter its original value.

## Example 46

One dotted whole note is equal in value to:

o.

i) three half notes



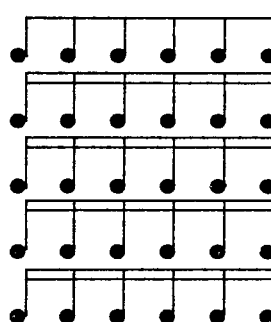
ii) six quarter notes



iii) twelve eighth notes



iv) twenty-four sixteenth notes




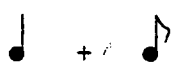












v) forty-eight thirty-second notes

o. is equal in value to o + o

o.. is equal in value to o + o + o


o. is equal in value to o + o

o.. is equal in value to o + o + o

 is equal in value to  +   
 is equal in value to  +  +   
 is equal in value to  +   
 is equal in value to  +  + 

To provide a single note equal in value to the sum of a given set of notes, think in terms of fractions, determine a common denominator, and add.

#### Example 47

To find a single note equal to: 

- i) convert into fractions:  $\frac{1}{4} \quad \frac{1}{8} \quad \frac{1}{8} \quad \frac{1}{16} \quad \frac{1}{16} \quad \frac{1}{16} \quad \frac{1}{16} \quad \frac{1}{8} \quad \frac{1}{8}$

Note that this step is a straight conversion with a whole note equal to 1, a half note equal to  $\frac{1}{2}$ , etc.

- ii) determine a common denominator:  $\frac{4}{16} \quad \frac{2}{16} \quad \frac{4}{16} \quad \frac{2}{16}$

- iii) add the fractions together:  $\frac{4}{16} + \frac{2}{16} + \frac{4}{16} + \frac{2}{16} = \frac{16}{16}$

- iv) reduce the fraction:  $\frac{16}{16} = 1$

- v) re-think in musical terms:  $1 = \text{whole note}$

- vi) complete the exercise: the rhythmic progression given above is equal in value to one whole note.

## Lesson 5

Write one note in the measure provided equal in value to the sum of the notes in the previous measure.

The image displays 11 musical staves, each consisting of three measures. The first two measures of each staff contain various combinations of eighth, sixteenth, and thirty-second notes. The third measure of each staff is left empty for the student to write a single note that is equivalent in value to the sum of the notes in the first two measures. The staves alternate between treble and bass clefs.

- Staff 1 (Treble clef): Measure 1 has four eighth notes (C4, D4, E4, F4); Measure 2 has four sixteenth notes (G4, A4, B4, C5); Measure 3 is empty.
- Staff 2 (Treble clef): Measure 1 has four eighth notes (C4, D4, E4, F4); Measure 2 has four sixteenth notes (G4, A4, B4, C5); Measure 3 is empty.
- Staff 3 (Bass clef): Measure 1 has four eighth notes (C3, D3, E3, F3); Measure 2 has four sixteenth notes (G2, A2, B2, C3); Measure 3 is empty.
- Staff 4 (Treble clef): Measure 1 has four eighth notes (C4, D4, E4, F4); Measure 2 has four sixteenth notes (G4, A4, B4, C5); Measure 3 is empty.
- Staff 5 (Treble clef): Measure 1 has four eighth notes (C4, D4, E4, F4); Measure 2 has four sixteenth notes (G4, A4, B4, C5); Measure 3 is empty.
- Staff 6 (Bass clef): Measure 1 has four eighth notes (C3, D3, E3, F3); Measure 2 has four sixteenth notes (G2, A2, B2, C3); Measure 3 is empty.
- Staff 7 (Treble clef): Measure 1 has four eighth notes (C4, D4, E4, F4); Measure 2 has four sixteenth notes (G4, A4, B4, C5); Measure 3 is empty.
- Staff 8 (Treble clef): Measure 1 has four eighth notes (C4, D4, E4, F4); Measure 2 has four sixteenth notes (G4, A4, B4, C5); Measure 3 is empty.
- Staff 9 (Bass clef): Measure 1 has four eighth notes (C3, D3, E3, F3); Measure 2 has four sixteenth notes (G2, A2, B2, C3); Measure 3 is empty.
- Staff 10 (Treble clef): Measure 1 has four eighth notes (C4, D4, E4, F4); Measure 2 has four sixteenth notes (G4, A4, B4, C5); Measure 3 is empty.
- Staff 11 (Bass clef): Measure 1 has four eighth notes (C3, D3, E3, F3); Measure 2 has four sixteenth notes (G2, A2, B2, C3); Measure 3 is empty.

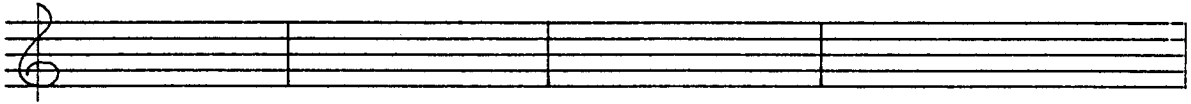
## Lesson 6

Write one note in the measure provided equal in value to the sum of the notes and rests in the previous measure.

A handwritten musical score for guitar, consisting of ten staves. The notation is written in black ink on white paper. The first five staves are in treble clef, and the last five are in bass clef. The music features a variety of chords, including triads and dyads, and melodic lines with eighth and sixteenth notes. Some staves include rests and ties. The overall style is that of a personal musical sketch or a working draft.

## Lesson 7

Write one note in the space provided equal in value to:



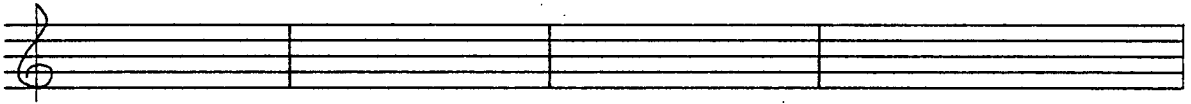
One quarter note    six quarter notes    four eighth notes    one half note



One whole note    1/16 whole note    four sixteenth notes    sixteen sixteenth notes



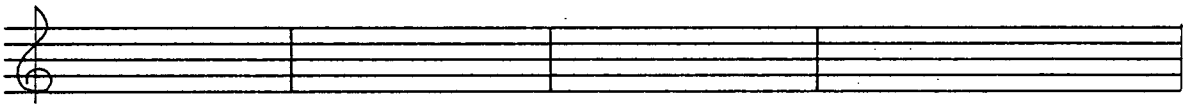
Four thirty-second notes    whole + half note    two half + two quarter notes    two quarter notes



One eighth note    six eighth notes    two half notes    1/2 whole note



Three half notes    1/4 whole note    two sixteenth notes    one quarter + two eighth notes



Four quarter notes    four half notes    1/8 whole note    twelve sixteenth notes



Two eighth notes    Three eighth notes    two sixteenth + two eighth notes    twelve eighth notes

## Lesson 8

The purpose of this lesson is to diagram the simple and compound time signatures. A time signature provides three bits of information: the number of beats in a measure, what note will receive one beat, and how the notes will be grouped. The time signature,  $\frac{4}{4}$ , indicates that there are four beats in a measure, that the quarter note will receive one beat, and that the notes will be grouped to show four quarter note divisions or two half note divisions.

## Example 48

- 2 Indicates each measure will contain two beats
- 8 Indicates the eighth note will receive one beat
- Together, it indicates a division into two eighth notes.
  
- 2 Indicates each measure will contain two beats
- 4 Indicates the quarter note will receive one beat
- Together, it indicates a division into two quarter notes.
  
- 2 Indicates each measure will contain two beats
- 2 Indicates the half note will receive one beat
- Together, it indicates a division into two half notes.
  
- 3 Indicates each measure will contain three beats
- 8 Indicates the eighth note will receive one beat
- Together, it indicates a division into three eighth notes.

3 Indicates each measure will contain three beats

4 Indicates the quarter note will receive one beat

Together, it indicates a division into three quarter notes.

3 Indicates each measure will contain three beats

2 Indicates the half note will receive one beat

Together, it indicates a division into three half notes.

4 Indicates each measure will contain four beats

8 Indicates the eighth note will receive one beat

Together, it indicates a division into four eighth notes or two quarter notes.

4 Indicates each measure will contain four beats

4 Indicates the quarter note will receive one beat

Together, it indicates a division into four quarter notes or two half notes.

4 Indicates each measure will contain four beats

2 Indicates the half note will receive one beat

Together, it indicates a division into four half notes or two whole notes.



Simple time signatures are based on the number '2'. There are 2 sixteenth notes in an eighth note, 2 eighth notes in a quarter note, 2 quarter notes in a half note, and 2 half notes in a whole note. While dotted notes do exist in simple time, they are the exception rather than the rule. Compound time signatures are based on the number '3' and are typified by dotted notes. There are 3 sixteenth notes in a dotted eighth note, 3 eighth notes in a dotted quarter note, 3 quarter notes in a dotted half note, and 3 half notes in a dotted whole note.

Every simple time signature has a corresponding compound time signature that can be determined by multiplying the top and bottom numbers of the simple time signature by '3' and '2' respectively. By dividing the top and bottom numbers of the compound time signature by '3' and '2' respectively, one can determine the corresponding simple time signature.

The importance in understanding corresponding simple and compound time signatures lies with selecting the most appropriate time signature for the music. If the music contained in a simple time signature is predominantly dotted, perhaps a compound time signature would lessen the degree of reading difficulty.

#### Example 49

$$\frac{2}{8} \times \frac{3}{2} = \frac{6}{16}$$

$$\frac{3}{8} \times \frac{3}{2} = \frac{9}{16}$$

$$\frac{4}{8} \times \frac{3}{2} = \frac{12}{16}$$

In each of the above equations, the simple time signature is multiplied by the numbers '3' and '2' to determine the compound time

signature.

In the following set of equations, the compound time signature is divided by '3' and '2' respectively to determine the simple time signature.

$$\frac{6}{8} \text{ divided by } \frac{3}{2} = \frac{2}{4}$$

$$\frac{9}{8} \text{ divided by } \frac{3}{2} = \frac{3}{4}$$

$$\frac{12}{8} \text{ divided by } \frac{3}{2} = \frac{4}{4}$$

$$\frac{6}{4} \text{ divided by } \frac{3}{2} = \frac{2}{2}$$

$$\frac{9}{4} \text{ divided by } \frac{3}{2} = \frac{3}{2}$$

$$\frac{12}{4} \text{ divided by } \frac{3}{2} = \frac{4}{2}$$

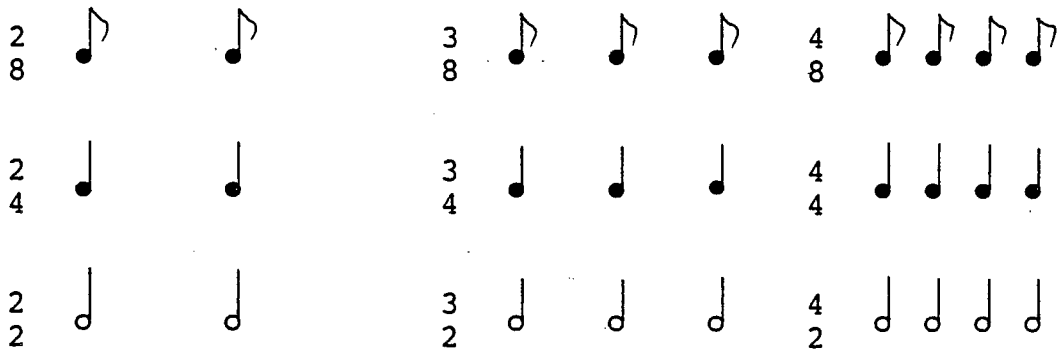
## Lesson 8

Correct the grouping of the notes according to the time signatures in the provided passages of music below.

## Lesson 9

The purpose of this lesson is to diagram the division of notes in both simple and compound time signatures.

## Example 50



## Example 51



## Lesson 9


Write the proper time signature at the beginning of each stave.


A page of musical notation for a piano piece, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings such as 'ff' and 'f'. The music is written in a single system, with each staff containing a line of music. The notation is in black ink on a white background. The first staff begins with a treble clef and a key signature of one flat. The music consists of a series of notes, some of which are beamed together. There are several measures of rest throughout the piece. The dynamic markings 'ff' and 'f' are placed below the staves. The piece concludes with a double bar line and a repeat sign.


## Lesson 10


The purpose of this lesson is to diagram the comparative values of dotted notes and tied dotted notes.


## Example 52

o. is equal in value to 

o. is equal in value to 

♩. is equal in value to 





























♩. is equal in value to 

♩. is equal in value to 

## Lesson 11

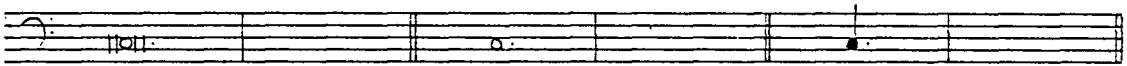
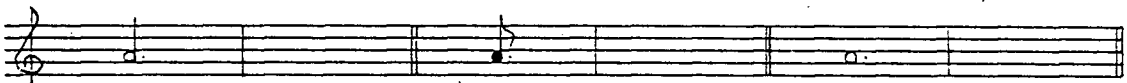
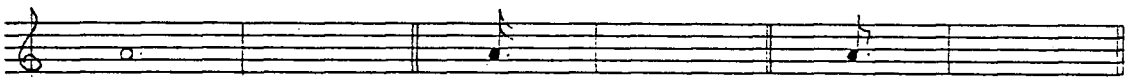
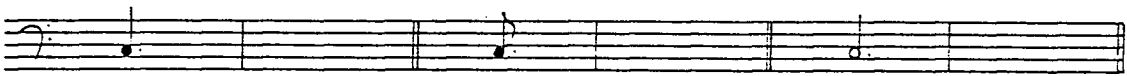
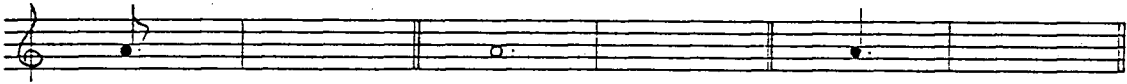
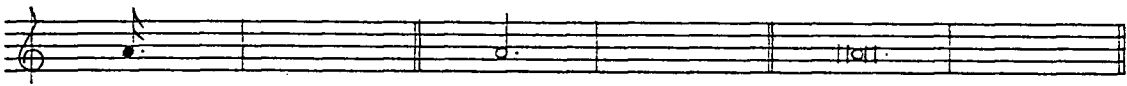
The purpose of this lesson is to further diagram the comparative value of dotted notes.

## Example 53

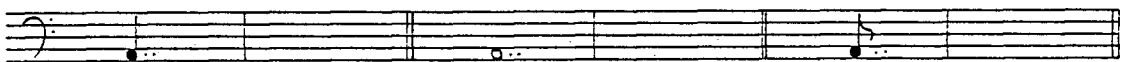
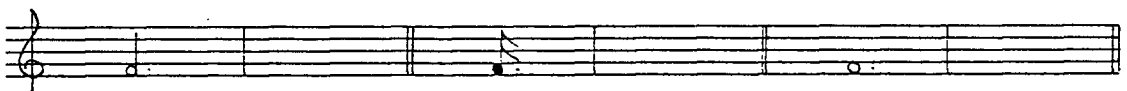
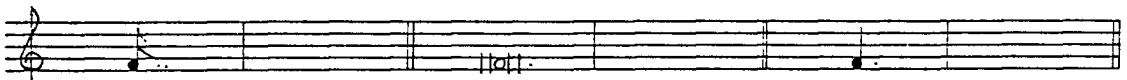
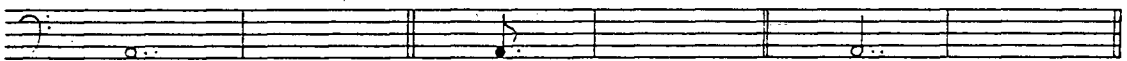
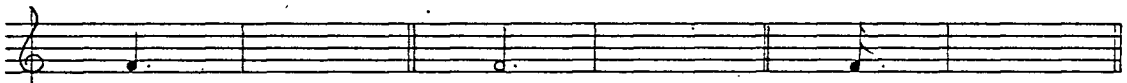
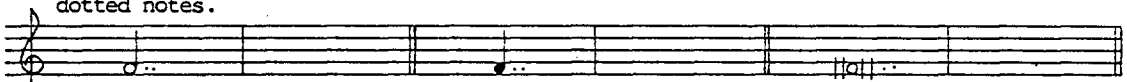
o.	is equal in value to	o	+		or		+		+	
 .	is equal in value to		+		or		+		+	
 .	is equal in value to		+		or		+		+	
 .	is equal in value to		+		or		+		+	
 .	is equal in value to		+		or		+		+	

## Lesson 10-11

Write groups of two tied notes equal in value to the following dotted notes.



Write groups of three tied notes equal in value to the following double dotted notes.




















## Lesson 12

The purpose of this lesson is to further diagram the comparative value of double, single, and non-dotted notes.

## Example 54

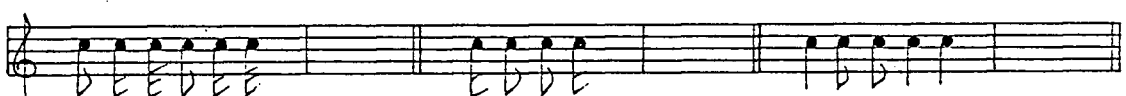
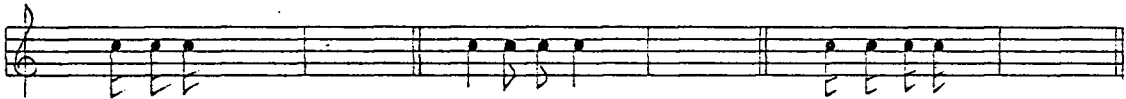
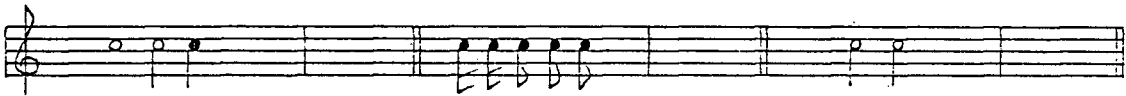
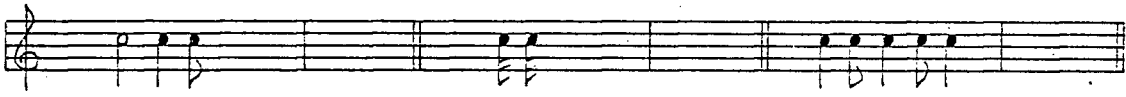
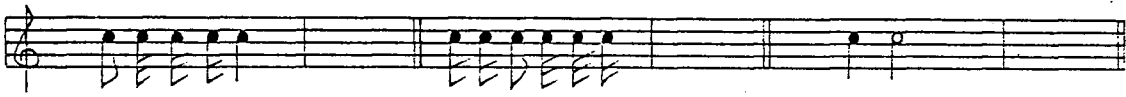
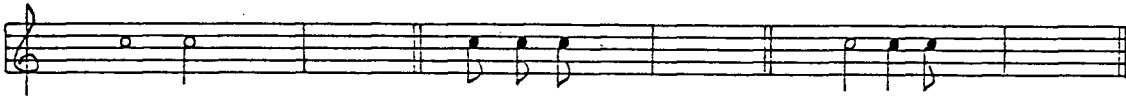
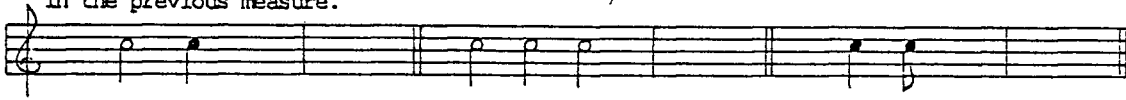
	is equal in value to	28	sixteenth notes
	is equal in value to	24	sixteenth notes
	is equal in value to	16	sixteenth notes
	is equal in value to	14	sixteenth notes
	is equal in value to	12	sixteenth notes
	is equal in value to	8	sixteenth notes
	is equal in value to	7	sixteenth notes
	is equal in value to	6	sixteenth notes
	is equal in value to	4	sixteenth notes
	is equal in value to	3.5	sixteenth notes
	is equal in value to	3	sixteenth notes
	is equal in value to	2	sixteenth notes
	is equal in value to	1.75	sixteenth notes
	is equal in value to	1.5	sixteenth notes

 is equal in value to 1 / sixteenth note

This chart may be used to determine the lowest common denominator in exercises intended to find the total number of beats contained within a measure. The values would be read as fractions with, for example, the whole note being equal in value to 16 sixteenth notes and consequently being read as 16/16 or, simply, as 1.

## Lesson 12

Write one note in the measure provided equal in value to the sum of the notes in the previous measure.



# Lesson 13

The purpose of this lesson is to diagram the comparative values of dotted and non-dotted notes and to compare the basic structure of simple and compound time.

## Example 55

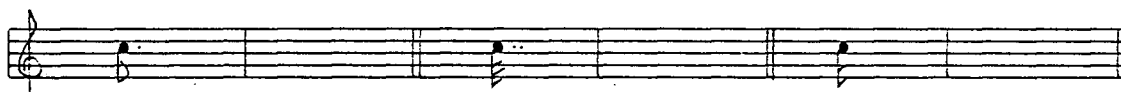
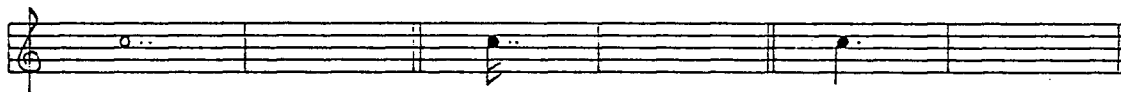
Example 55 illustrates the comparative values of dotted and non-dotted notes through a series of musical notations and their subdivisions:

- A dotted quarter note (♩.) is equal to three eighth notes (♪♪♪), which is equal to 7.
- A dotted half note (♩.) is equal to three dotted quarter notes (♩.), which is equal to three groups of two eighth notes (♪♪), which is equal to a brace (}).
- A dotted whole note (♩.) is equal to three dotted half notes (♩.), which is equal to three groups of two eighth notes (♪♪), which is equal to three groups of four sixteenth notes (♫♫), which is equal to a horizontal line.
- A dotted quarter note (♩.) is equal to two eighth notes (♪♪), which is equal to 7.
- A dotted half note (♩.) is equal to three dotted quarter notes (♩.), which is equal to three groups of two eighth notes (♪♪), which is equal to a brace (}).
- A dotted whole note (♩.) is equal to three dotted half notes (♩.), which is equal to three groups of two eighth notes (♪♪), which is equal to three groups of four sixteenth notes (♫♫), which is equal to a horizontal line.

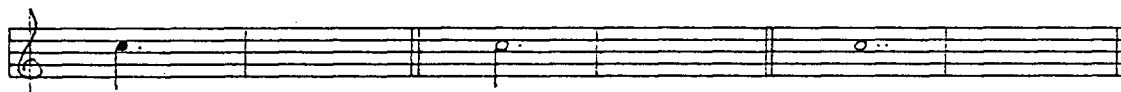
In the above series of notes, the dotted notes break down into groups of threes and follow the pattern: 3, 6, 12, etc. The non-dotted notes break down into groups of twos and follow the pattern: 2, 4, 8, etc. In both instances, there is a doubling of the previous value.

## Lesson 13-14

Write one note in the space provided equal in value to half the sum of the note in the previous measure.



Write one note in the space provided equal in value to twice the sum of the note in the previous measure.



## Lesson 15

The purpose of this lesson is to diagram the comparative values of notes and rests.

## Example 56

o..	is equal in value to	—..
o.	is equal in value to	—.
o	is equal in value to	—
↓..	is equal in value to	—..
↓.	is equal in value to	—.
↓	is equal in value to	—
●..	is equal in value to	>..
●.	is equal in value to	>.
●	is equal in value to	>
♪..	is equal in value to	7..
♪.	is equal in value to	7.
♪	is equal in value to	7
♫..	is equal in value to	7..
♫.	is equal in value to	7.
♫	is equal in value to	7
♬..	is equal in value to	7..
♬.	is equal in value to	7.
♬	is equal in value to	7

## Lesson 15

Write one rest in the space provided equal in value to the sum of the note(s) in the previous measure.

Staff 1: Measure 1: Quarter note G4. Measure 2: Rest. Measure 3: Quarter note G4.

Staff 2: Measure 1: Quarter note G4. Measure 2: Rest. Measure 3: Quarter note G4.

Staff 3: Measure 1: Quarter note G4. Measure 2: Rest. Measure 3: Quarter note G4.

Staff 4: Measure 1: Quarter note G4. Measure 2: Rest. Measure 3: Quarter note G4.

Staff 5: Measure 1: Quarter note G4. Measure 2: Rest. Measure 3: Quarter note G4.

Staff 6: Measure 1: Quarter note G4. Measure 2: Rest. Measure 3: Quarter note G4.

Staff 7: Measure 1: Quarter note G4. Measure 2: Rest. Measure 3: Quarter note G4.

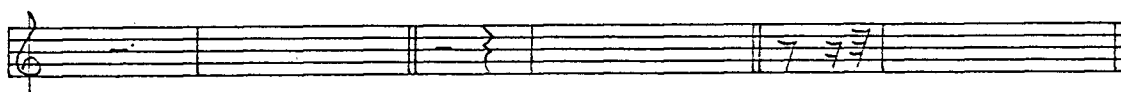
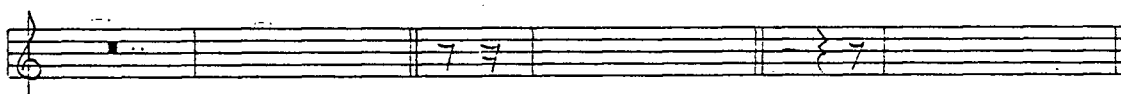
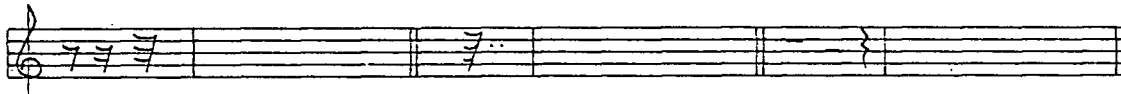
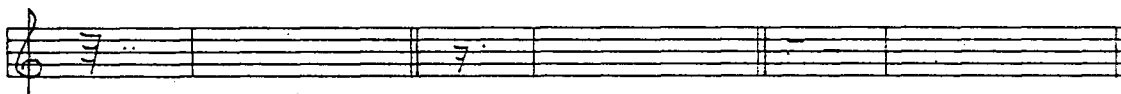
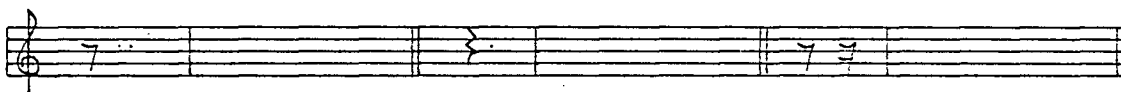
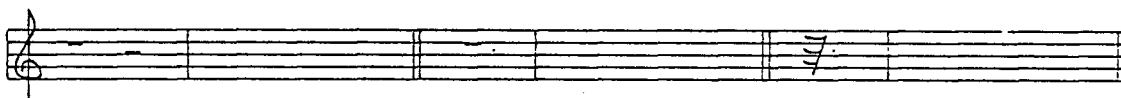
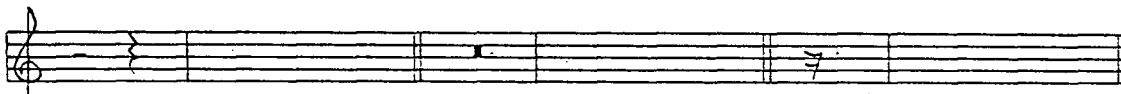
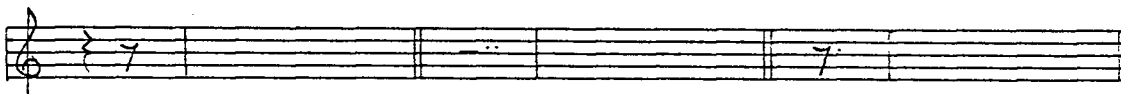
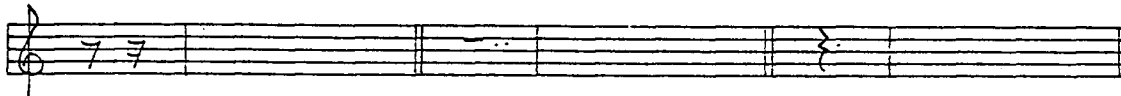
Staff 8: Measure 1: Quarter note G4. Measure 2: Rest. Measure 3: Quarter note G4.

Staff 9: Measure 1: Quarter note G4. Measure 2: Rest. Measure 3: Quarter note G4.

Staff 10: Measure 1: Quarter note G4. Measure 2: Rest. Measure 3: Quarter note G4.

## Lesson 16

Write dotted notes in the space provided equal in value to the sum of the rest(s) in the previous measure.





## Lesson 17

Using a variety of different note lengths and groupings, fill each of the following measures according to the given time signatures.

The image displays 12 musical staves, each consisting of two measures separated by a double bar line. Each measure begins with a treble clef and a time signature. The time signatures for the pairs of measures are as follows:

- Staff 1: 3/4 and 3/8
- Staff 2: 3/4 and 6/8
- Staff 3: 7/8 and 9/8
- Staff 4: 2/4 and 12/8
- Staff 5: 3/4 and C
- Staff 6: 4/4 and C
- Staff 7: 3/8 and 3/8
- Staff 8: 6/4 and 3/2
- Staff 9: 9/4 and 3/2
- Staff 10: 12/4 and 4/2
- Staff 11: 6/8 and 6/4
- Staff 12: 9/8 and 6/8

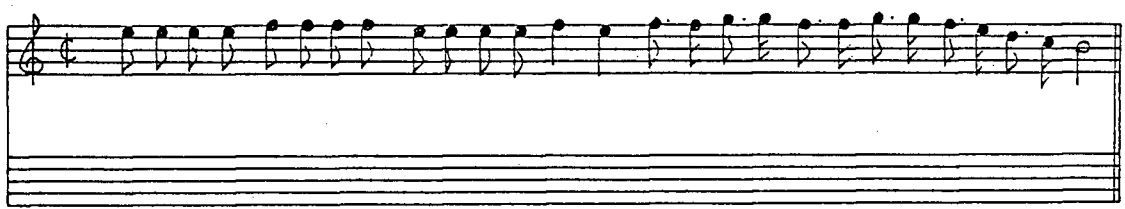
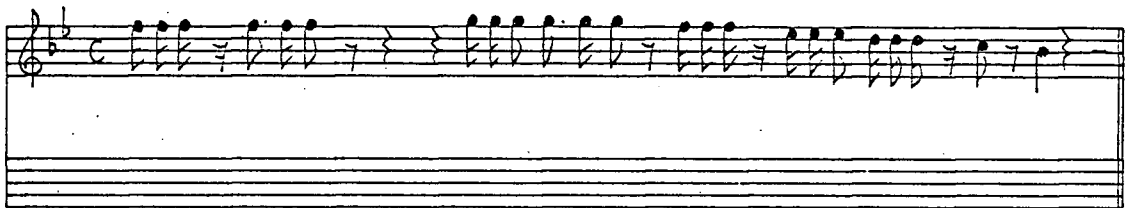
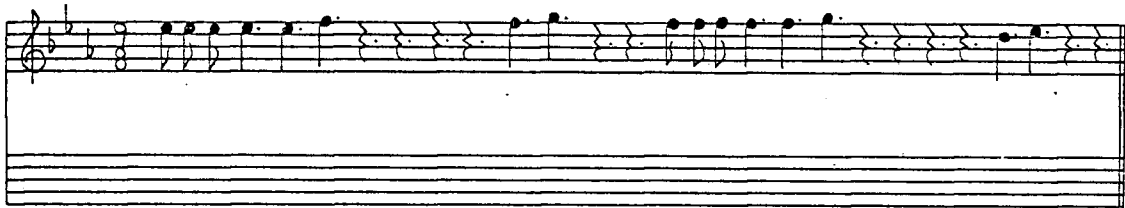
## Lesson 18

Write the proper time signatures at the beginning of each staff and then add bar lines to the following passages of music in accordance with the time signatures.

Ten musical staves are provided for a rhythm exercise. Each staff begins with a treble clef and a key signature of one flat (B-flat). The staves contain various rhythmic patterns and rests, intended for the student to identify the correct time signature and add bar lines. The patterns include eighth notes, quarter notes, half notes, and rests, often grouped together. The staves are arranged vertically, each on a new line.

## Lesson 19

Correctly group the notes in the following passages of music and then add bar lines in accordance with the given time signatures.



## Lesson 20

Provide the appropriate time signature at the beginning of each stave.

This page contains ten staves of musical notation for a guitar exercise. The notation is written in a single system, with each staff representing a different voice or part of the exercise. The music features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and rests. There are also several accidentals, such as flats and naturals, and dynamic markings like 'f' (forte) and 'p' (piano). The notation is presented in a clear, legible format, suitable for a music textbook or practice book.

## Lesson 21

The purpose of this lesson is to provide a complete chart of all major scales.

## Example 57

WS WS HS WS WS WS HS  
First tetrachord Second tetrachord

WS WS HS WS WS WS HS  
First tetrachord Second tetrachord

WS WS HS WS WS WS HS  
First tetrachord Second tetrachord



WS      WS      HS      WS      WS      WS      HS

First tetrachord

Second tetrachord



WS      WS      HS      WS      WS      WS      HS

First tetrachord

Second tetrachord



WS      WS      HS      WS      WS      WS      HS

First tetrachord

Second tetrachord



WS      WS      HS      WS      WS      WS      HS

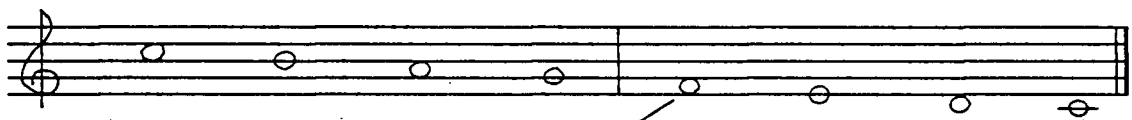
First tetrachord

Second tetrachord



WS      WS      HS      WS      WS      WS      HS

First tetrachord                      Second tetrachord



HS      WS      WS      WS      HS      WS      WS

First tetrachord                      Second tetrachord



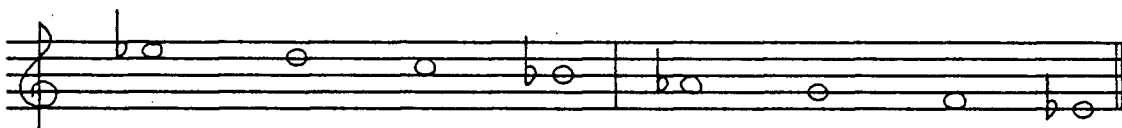
HS      WS      WS      WS      HS      WS      WS

First tetrachord                      Second tetrachord



HS      WS      WS      WS      HS      WS      WS

First tetrachord                      Second tetrachord



HS      WS      WS      WS      HS      WS      WS

First tetrachord

Second tetrachord



HS      WS      WS      WS      HS      WS      WS

First tetrachord

Second tetrachord



HS      WS      WS      WS      HS      WS      WS

First tetrachord

Second tetrachord



HS      WS      WS      WS      HS      WS      WS

First tetrachord

Second tetrachord





HS

WS

WS

WS

HS

WS

WS

First tetrachord

Second tetrachord

## Example 58

Key of C Major	0 sharps	0 flats
Key of G Major	1 sharp	F#
Key of D Major	2 sharps	F#, C#
Key of A Major	3 sharps	F#, C#, G#
Key of E Major	4 sharps	F#, C#, G#, D#
Key of B Major	5 sharps	F#, C#, G#, D#, A#
Key of F# Major	6 sharps	F#, C#, G#, D#, A#, E#
Key of C# Major	7 sharps	F#, C#, G#, D#, A#, E#, B#
Key of F Major	1 flat	Bb
Key of Bb Major	2 flats	Bb, Eb
Key of Eb Major	3 flats	Bb, Eb, Ab
Key of Ab Major	4 flats	Bb, Eb, Ab, Db
Key of Db Major	5 flats	Bb, Eb, Ab, Db, Gb
Key of Gb Major	6 flats	Bb, Eb, Ab, Db, Gb, Cb
Key of Cb Major	7 flats	Bb, Eb, Ab, Db, Gb, Cb, Fb

Another way to determine what notes are contained within each major scale is to alternate tetrachords. Beginning with the C Major scale, make the second tetrachord the first tetrachord of the G Major scale. Because the first and eighth notes of a major scale are always an octave apart, only three additional notes have to be found. When those have been determined, take the second tetrachord of the G Major scale and make it the first tetrachord of the D Major scale and so on until all sharp keys have been found. To determine the flat keys, begin again with the C Major scale and take the first tetrachord, reverse it, and make it the first tetrachord of the F Major scale. As before, the first and eighth notes are an octave apart so only three additional notes must be determined. To continue through the remaining flat keys, take the second tetrachord of the F Major scale and make it the first tetrachord of the Bb Major scale and so on.

There are other scales and sequences of notes called modes that are contained in junior concert band music and the interval patterns for the more frequently found are as follows.

Example 59

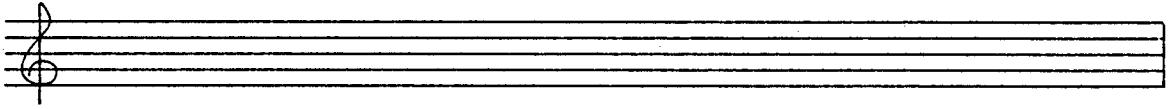
Major scale	WS	WS	HS	WS	WS	WS	HS
Harmonic minor scale	WS	HS	WS	WS	HS	WS+HS	HS
Melodic minor scale	WS	HS	WS	WS	WS	WS	HS
(descending)	WS	WS	HS	WS	WS	HS	WS
Chromatic scale	HS	HS	HS	HS	HS	HS	HS
(continued)	HS	HS	HS	HS	HS		

Dorian mode	WS	HS	WS	WS	WS	HS	WS
Phrygian mode	HS	WS	WS	WS	HS	WS	WS
Lydian mode	WS	WS	WS	HS	WS	WS	HS
Mixolydian mode	WS	WS	HS	WS	WS	HS	WS
Hypodorian mode	WS	HS	WS	WS	HS	WS	WS
Hypophrygian mode	HS	WS	WS	HS	WS	WS	WS
Hypolydian mode	WS	WS	HS	WS	WS	WS	HS
Hypomixolydian mode	WS	HS	WS	WS	WS	HS	WS
Pentatonic mode	WS	WS+HS	WS	WS	WS+HS		
Whole-tone mode	WS	WS	WS	WS	WS	WS	

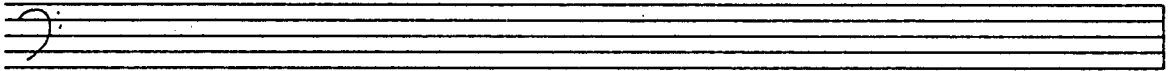
Both the authentic (dorian, phrygian, lydian, and mixolydian) and the plagal (hypodorian, hypophrygian, hypolydian, and hypomixolydian) modes are generally limited in range to one octave beginning and ending on specified pitches.

## Lesson 21

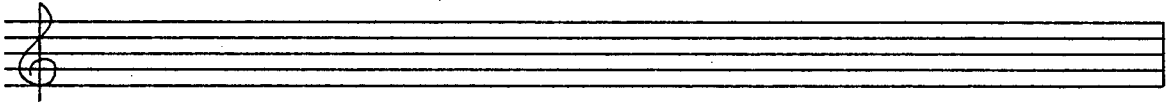
Write the following major scales one octave ascending without key signatures using accidental signs and marking all semitones with slurs.



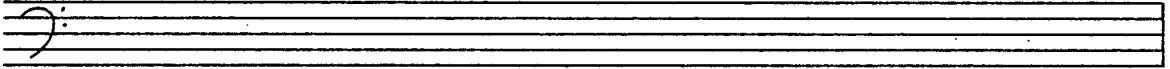
C Major



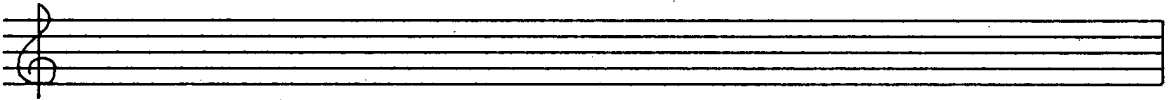
G Major



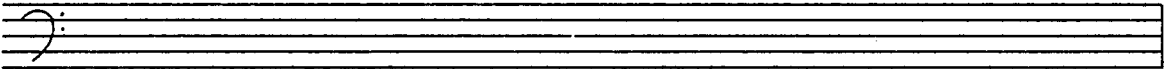
F Major



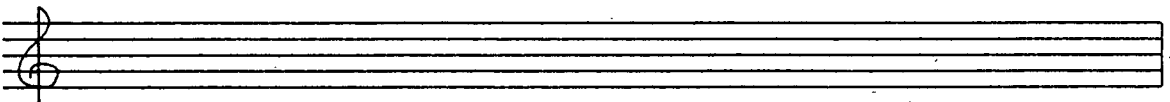
D Major



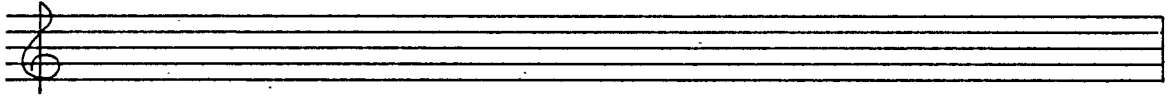
Bb Major



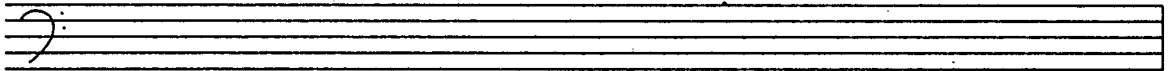
A Major



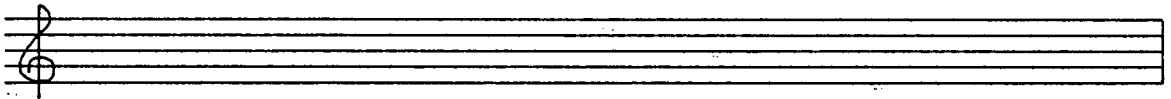
Eb Major



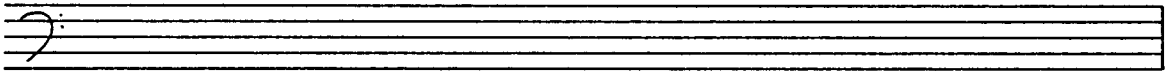
E Major



A $\flat$  Major



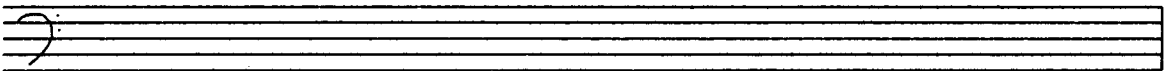
B Major



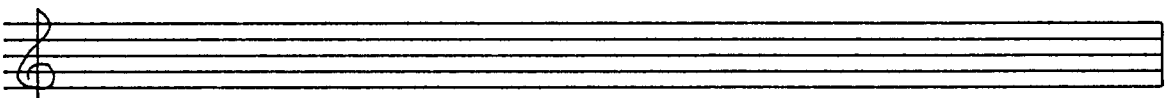
D $\flat$  Major



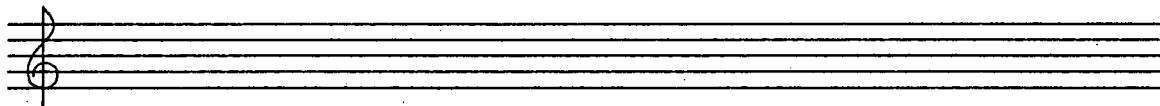
F $\sharp$  Major



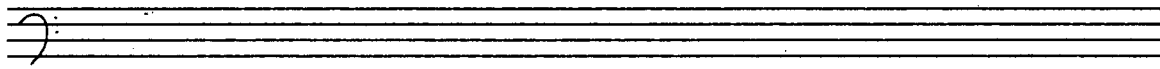
G $\flat$  Major



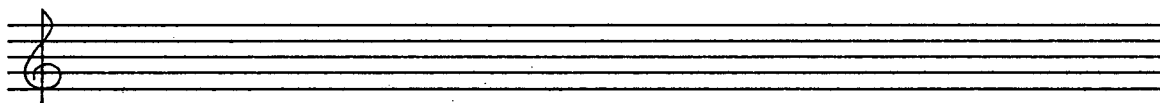
C $\sharp$  Major



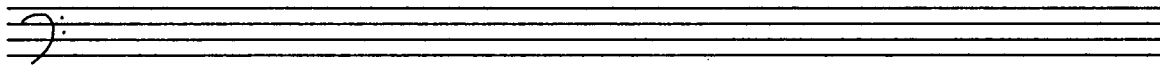
Cb Major



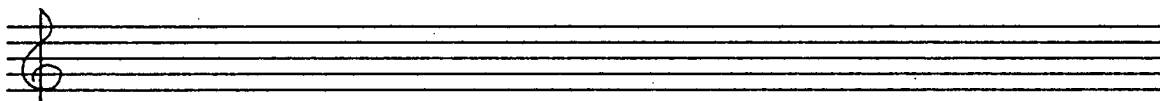
F Major



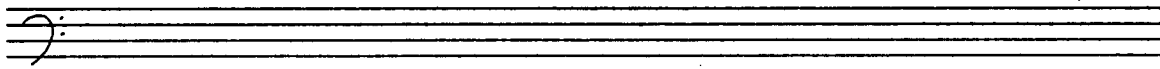
A Major



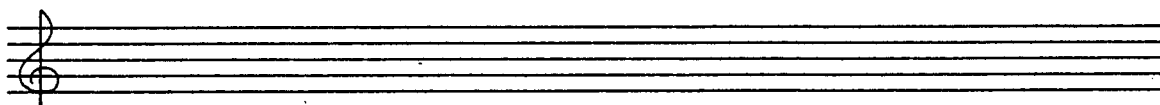
Bb Major



E Major



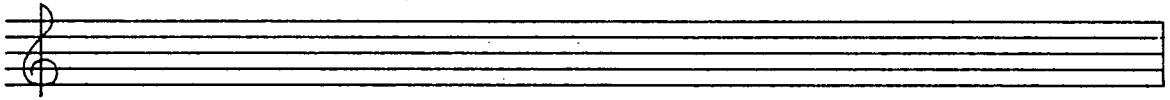
Eb Major



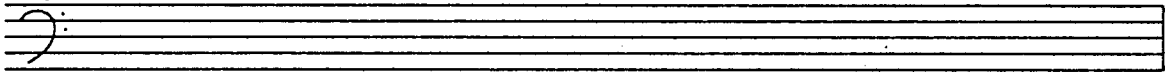
B Major

## Lesson 22

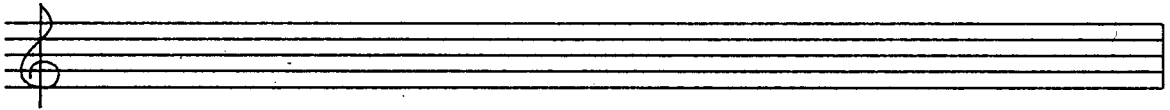
Write the following scales one octave descending using the proper key signatures and marking all semitones with a slur.



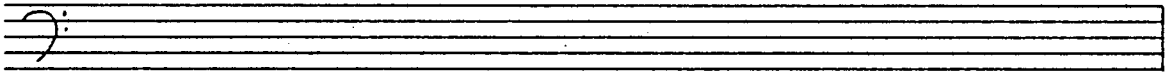
C Major



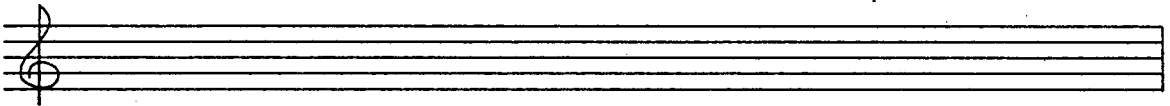
E Major



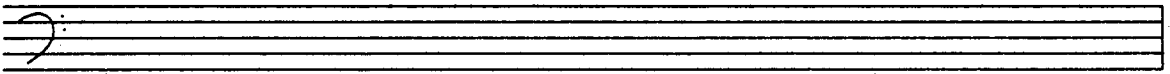
G Major



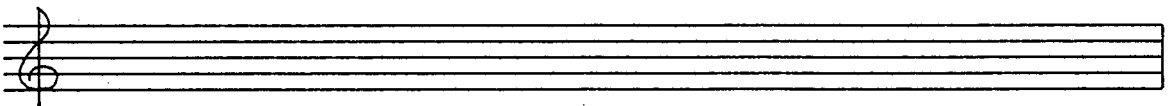
B Major



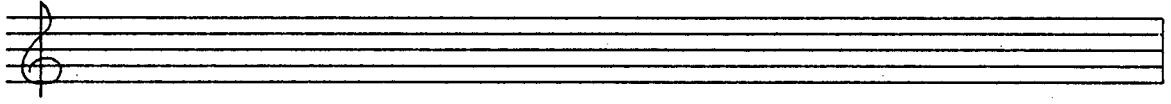
F Major



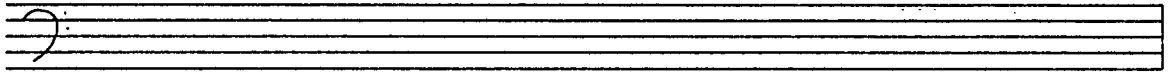
Db Major



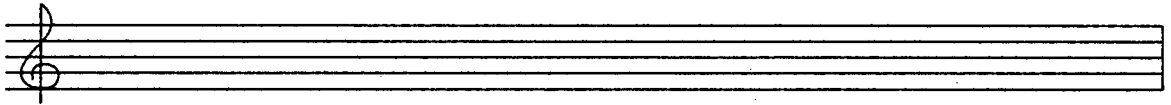
Ab Major



D Major



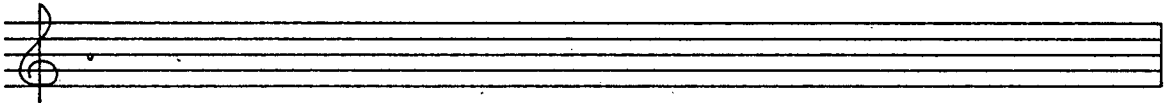
F# Major



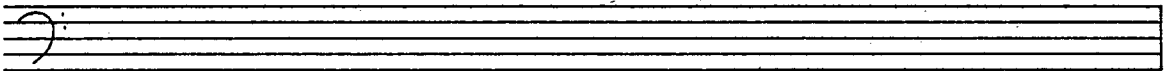
Bb Major



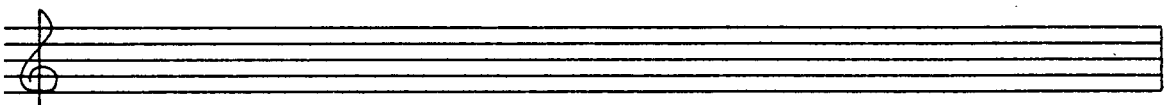
Gb Major



A Major

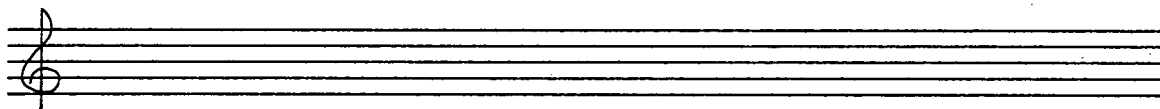


C# Major

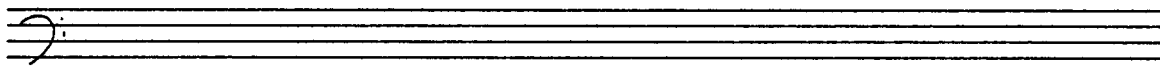


Eb Major

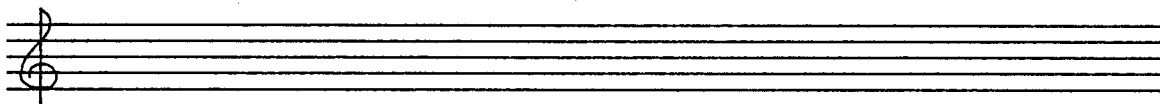




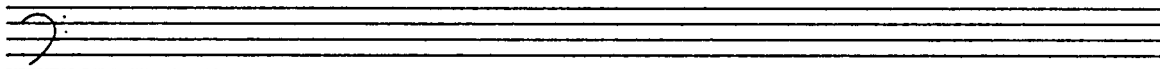
Cb Major



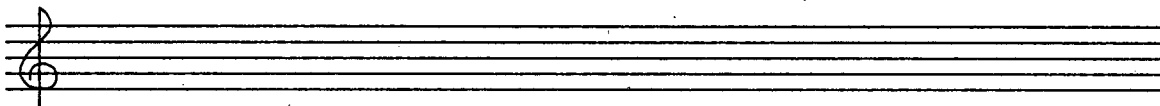
Ab Major



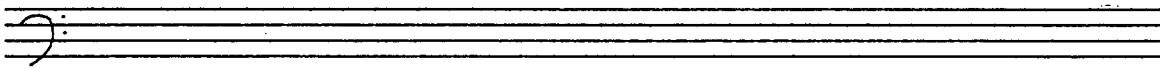
Db Major



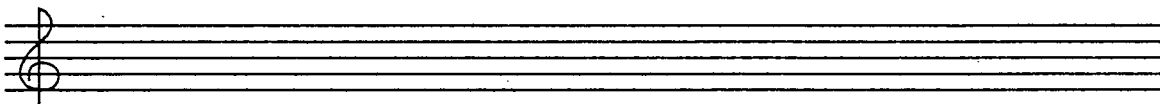
C Major



D Major



B Major



E Major

## Lesson 23

The purpose of this lesson is to provide a chart for determining interval size.

## Example 60

Unison

Minor second	one semitone	
Major second	two semitones	one whole tone
Minor third	three semitones	
Major third	four semitones	two whole tones
Diminished fourth	four semitones	two whole tones
Perfect fourth	five semitones	
Augmented fourth	six semitones	three whole tones
Diminished fifth	six semitones	three whole tones
Perfect fifth	seven semitones	
Augmented fifth	eight semitones	four whole tones
Minor sixth	eight semitones	four whole tones
Major sixth	nine semitones	
Minor seventh	ten semitones	five whole tones
Major seventh	eleven semitones	
Perfect octave	twelve semitones	six whole tones
Minor ninth	thirteen semitones	
Major ninth	fourteen semitones	seven whole tones
Minor tenth	fifteen semitones	
Major tenth	sixteen semitones	eight whole tones

## Lesson 23

In the space between the staves, identify each of the following intervals.

A page of handwritten musical notation consisting of ten staves. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation is composed of whole notes, some of which are beamed in pairs. The notes are written in a cursive, handwritten style. The staves are arranged vertically, and the music appears to be a single melodic line. The paper is aged and slightly discolored.

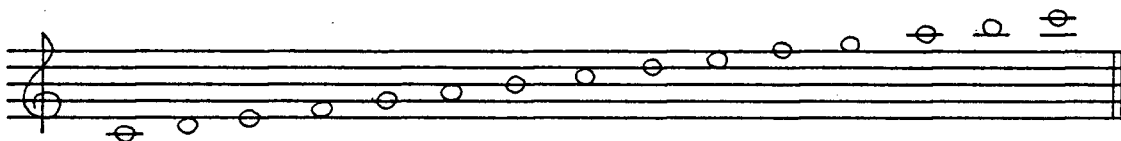
## Lesson 24

The purpose of this lesson is to provide a method for determining how many of a particular interval is contained within a two octave span of a major scale.

## Example 61

To determine how many major thirds there are in the C Major scale:

- i) write out the C Major scale two octaves, and

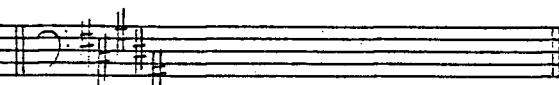
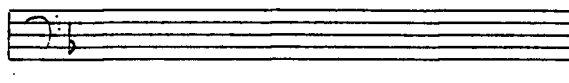
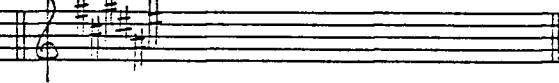
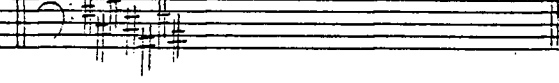
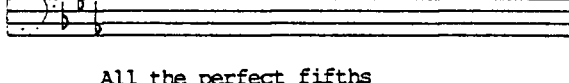
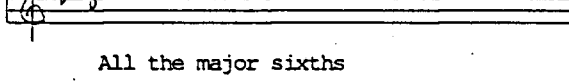
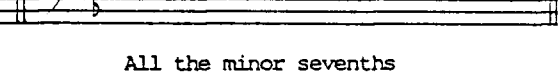
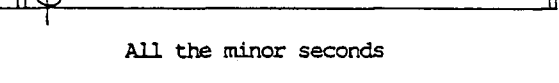
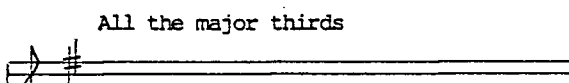
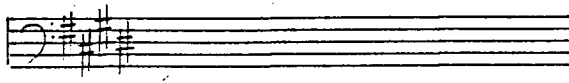
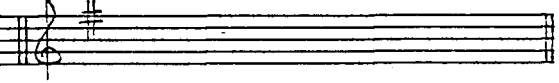



C D E F G A B C D E F G A B C

- ii) reaffirm how many semitones are contained in a major third (four semitones or two whole tones).
- iii) Beginning on middle C, count up chromatically four semitones.
- iv) If one of the notes listed above is four semitones above middle C, then the distance between the two notes can be marked as a major third.
- v) If the note is not listed then continue on to the second note, D, and repeat the procedure.
- vi) Upon completion, eliminate any doubles that may have been counted.

## Lesson 24

In the measures provided, write all the requested intervals contained in the keys designated by the given major key signatures.

	
All the minor seconds	All the major seconds
	
All the minor thirds	All the major thirds
	
All the perfect fourths	All the augmented fourths
	
All the perfect fifths	All the minor sixths
	
All the major sixths	All the minor sevenths
	
All the major sevenths	All the minor seconds
	
All the major seconds	All the minor thirds
	
All the major thirds	All the perfect fourths
	
All the augmented fourths	All the perfect fifths
	
All the minor sixths	All the major sixths
	
All the minor sevenths	All the major sevenths
	
All the minor seconds	All the major seconds

## Lesson 25

The purpose of this lesson is to provide a procedure for determining key signatures from diatonic intervals. A diatonic interval is a pair of notes contained in the same scale. A chromatic interval is a pair of notes not contained in the same scale. In many instances, a diatonic interval will be found in more than one scale.

The first step in this process to determine key signatures from diatonic intervals is to understand the sequence of sharps and flats.

## Example 62

Sequence of sharps: F# C# G# D# A# E# B#

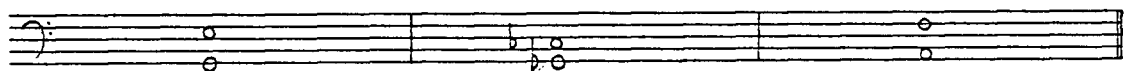
Sequence of flats: Bb Eb Ab Db Gb Cb Fb

The sequence of sharps and flats are exactly opposite in order with the progression of sharps moving in ascending perfect fifths and the progression of flats moving in descending perfect fifths. It is this consistency of order that permits determination of key signatures.

The second step is to locate the sharp or flat that is closest to the end in one of the above sequences. If the sequence of sharps is involved, the final sharp will be the leading tone and the key will be one semitone or one half step above it. If the sequence of flats is involved, the final flat will be the subdominant and the key will be five semitones below it. The sharp diatonic interval may be contained in key signatures with more sharps. The flat diatonic interval may be contained in key signatures with less flats.

## Lesson 25

List the major keys that contain each of the following diatonic intervals.



## Lesson 26

The purpose of this lesson is to provide a procedure for determining the key of a given melody.

To determine the key of a given melody, find the sharp or flat that is closest to the end in the sequence of sharps and flats. For a sharp key signature, the final sharp will be the leading tone and the key will be one semitone above it. For a flat key signature, the final flat will be the subdominant of the key and the tonic or keynote will be five semitones lower. In the progression of flats, the key will be the flat preceding the final flat.



## Lesson 26

Determine the key in each of the following examples and place the key signature at the beginning of the staff.

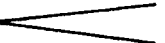
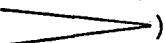
Twelve musical staves, each containing a sequence of notes for key signature identification. The notes are as follows:

- Staff 1: C4, D4, E4, F4, G4, A4, B4, C5
- Staff 2: C4, D4, E4, F4, G4, A4, B4, C5
- Staff 3: B3, C4, D4, E4, F4, G4, A4, B4
- Staff 4: C4, D4, E4, F4, G4, A4, B4, C5
- Staff 5: C4, D4, E4, F4, G4, A4, B4, C5
- Staff 6: B3, C4, D4, E4, F4, G4, A4, B4
- Staff 7: B3, C4, D4, E4, F4, G4, A4, B4
- Staff 8: B3, C4, D4, E4, F4, G4, A4, B4
- Staff 9: B3, C4, D4, E4, F4, G4, A4, B4
- Staff 10: B3, C4, D4, E4, F4, G4, A4, B4
- Staff 11: B3, C4, D4, E4, F4, G4, A4, B4
- Staff 12: B3, C4, D4, E4, F4, G4, A4, B4

## Lesson 27

The purpose of this lesson is to provide a list of words showing strength of tone.

## Example 63

Pianissimo (pp)	Very soft
Mezzo piano (mp)	Moderately soft
Piano (p)	Soft
Mezza voce (mv)	Medium tone
Mezzo forte (mf)	Moderately loud
Forte (f)	Loud
Fortissimo (ff)	Very loud
Crescendo (  )	Gradually become louder
Decrescendo (  )	Gradually become softer
Diminuendo	Gradually become softer
Sforzando (sf)	Accented
Forzando (fz)	Accented
Rinforzando (rf)	Strengthen the tone

## Lesson 28

The purpose of this lesson is to provide a list of words showing speed.

## Example 64

Grave	Extremely slow, solemn
Lento	Slow
Largo	Broad
Larghetto	Rather broad
Adagio	Slow, leisurely
Andante	Going at an easy pace
Andantino	At a moderate pace but not as slow as andante
Moderato	Moderate speed
Allegretto	Rather fast
Allegro	Fast
Vivace	Lively
Presto	Very quick
Prestissimo	As fast as possible

## Lesson 29

The purpose of this lesson is to provide another list of words relating to speed.

## Example 65

Accelerando (accel.)	Get gradually faster
Rallentando (rall.)	Get gradually slower
Calando	Softer and slower
Ritardando (ritard.)	Slow down the speed
Ritenuto (rit., riten.)	Hold back the speed
A tempo	In time (original speed)
Ad libitum (ad lib.)	At the performer's pleasure
A piacere	At the performer's pleasure
Meno mosso	Slower at once
Piu mosso	Quicker at once

## Lesson 30

The purpose of this lesson is to provide a list of terms relating to tone.

## Example 66

Mancando	Failing or waning tone
Smorzando	Dying away
Morendo	Dying away
Piu forte	More loudly
Piu piano	More softly
Meno forte	Less loudly
Meno piano	Less softly
Perdendosi	Losing itself by getting softer and slower

## Lesson 31

The purpose of this lesson is to provide another list of terms relating to speed.

## Example 67

Largamente	Broadly, massively
Adagietto	Rather leisurely
Tempo ordinario	Ordinary speed
Tempo comodo	Convenient, comfortable speed
Vivacissimo	Extremely lively
Tosto	Quick, rapid
Celere	Quick, nimble
Veloce	Swiftly
Stringendo (string.)	Hurrying the speed
Stretto	Hurrying the speed
Affrettando	Hurrying the speed
Tempo giusto	In strict or exact time
Doppio tempo	In double time
Doppio movimento	In double time
L'istesso tempo	In the same time as the preceding movement
Tempo primo	At the same speed as at first
Piu lento	More slowly

## Example 68

Year One, Term One: September to Mid-October

Theory of music level 1:1A

Theory of music level 1:1B

Theory of music level 1:2A

Theory of music level 1:2B

Theory of music level 1:3

Theory of music level 1:4

Term Two: Mid-October to Christmas Break

Theory of music level 1:5

Theory of music level 1:6

Theory of music level 1:7

Theory of music level 1:8

Term Three: January to Mid-February

Theory of music level 1:9

Theory of music level 1:10

Theory of music level 1:11

Theory of music level 1:12

Theory of music level 1:13

Term Four: Mid-February to the End of March

Theory of music level 1:14

Theory of music level 1:15

Theory of music level 1:16

Theory of music level 1:17

Theory of music level 1:18

Term Five: April to Mid-May

Theory of music level 1:19

Theory of music level 1:20

Theory of music level 1:21

Theory of music level 1:22

Theory of music level 1:23

Term Six: Mid-May to the End of June

General review in preparation for a final, cumulative examination.

Year Two, Term One: September to Mid-October

Theory of music level 2:1

Theory of music level 2:2

Theory of music level 2:3

Theory of music level 2:4

Theory of music level 2:5

Term Two: Mid-October to Christmas Break

Theory of music level 2:6

Theory of music level 2:7

Theory of music level 2:8



Theory of music level 2:9

Theory of music level 2:10

Term Three: January to Mid-February

Theory of music level 2:11

Theory of music level 2:12

Theory of music level 2:13

Theory of music level 2:14

Theory of music level 2:15

Term Four: Mid-February to the End of March

Theory of music level 2:16

Theory of music level 2:17

Theory of music level 2:18

Theory of music level 2:19

Theory of music level 2:20

Term Five: April to Mid-May

Theory of music level 2:21

Theory of music level 2:22

Theory of music level 2:23

Theory of music level 2:24

Theory of music level 2:25

Term Six: Mid-May to the End of June

Theory of music level 2:26

Theory of music level 2:27

Theory of music level 2:28

Theory of music level 2:29

Theory of music level 2:30

Theory of music level 2:31

Theory of music level 2:32

Theory of music level 2:33

General review in preparation for a final, cumulative examination.

## Chapter 2

### RHYTHMIC PROGRESSIONS

#### Introduction

The rhythmic progressions contained in this chapter are intended to be used to build student recognition of the primary components of rhythm, to aid in the study of articulations and dynamics, and to accompany exercises involving concert scales. Most of the concert pieces contained within the junior concert band repertoire use one or more of the following rhythmic progressions. If students are familiar with these rhythmic progressions they will be able to perform them with less difficulty in the concert pieces.

The primary components of rhythm are whole notes and whole rests, half notes and half rests, quarter notes and quarter rests, eighth notes and eighth rests, sixteenth notes and sixteenth rests, and eighth note triplets and quarter note triplets.


The whole note ( o ) and the whole rest ( — ) receives 4 beats in 4/4 time. The beats are counted 1 - 2 - 3 - 4. The sound or silence is continuous.


The half note ( o ) and the half rest ( — ) receives 2 beats in 4/4 time. The beats are counted 1 - 2 or 2 - 3 or 3 - 4 depending on the placement of the half note or half rest within the measure. The sound or silence is sustained for 2 full beats.

The quarter note ( ● ) and the quarter rest ( } ) receives 1 beat.

in 4/4 time. The beat is counted 1 or 2 or 3 or 4 depending on the placement of the quarter note or quarter rest within the measure.

The sound or silence is sustained for 1 full beat.

The eighth note (  ) and the eighth rest ( 7 ) receives  $\frac{1}{2}$  beat in 4/4 time. Consecutive eighth notes and rests are counted 1 + 2 + 3 + 4 + with the numbers indicating the first half of the beat and the addition signs indicating the second half of the beat.

The sixteenth note (  ) and the sixteenth rest ( 7 ) receives  $\frac{1}{4}$  beat in 4/4 time. Consecutive sixteenth notes or sixteenth rests are counted 1 e + a 2 e + a 3 e + a 4 e + a indicating the 4/16ths contained in each quarter note or quarter rest beat.

The eighth note triplet and the quarter note triplet are examples of 3 against 2 counting; 3 eighth notes or 3 quarter notes are written in a rhythmic progressions where only 2 eighth notes or 2 quarter notes should be. To accomodate triplets, maintain the beat but instead of counting "1 +" or "1 2", say "tri-pl-et".

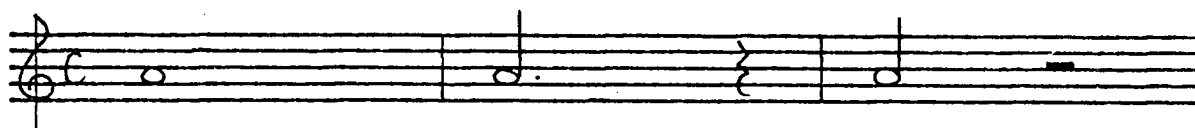
Remember that simple time signatures are based on "2" while compound time signatures are based on "3". Also remember that fractions will remain constant in both simple and compound time. An eighth note ( $\frac{1}{8}$ ) is equal to 2 sixteenth notes ( $\frac{1}{16} + \frac{1}{16} = \frac{1}{8}$ ) and is half the value of a quarter note ( $\frac{1}{4}$  divided by 2 =  $\frac{1}{8}$ ).

The reader is encouraged to impose the articulation markings found in chapter 5 on the rhythmic progressions to increase the level of difficulty and to expand learning. Similarly, dynamic markings can be used to challenge the reading abilities of the students once it becomes apparent that the rhythmic progressions

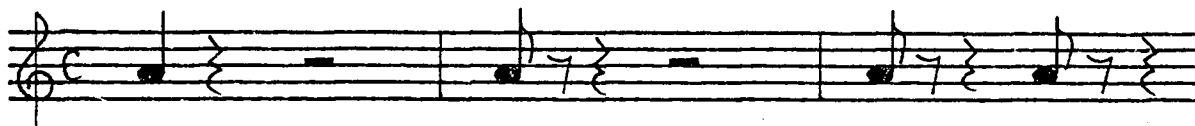
are fully understood.

The rhythmic progressions should be used during concert scale reviews to increase interest in the scales and depth of understanding in the patterns. The progressions can be counted out and performed, clapped and performed, clapped by the director and written out by the students or played by the director and played back by the students. Once the rhythmic progression and the concert scale are understood by the band students, the pattern can be applied as a rhythmic ostinato on each step of the scale.

In a more advanced application, the director can specify the rhythmic progression, the placement of specific articulation markings and dynamic levels within that progression, and the concert scale the exercise will be performed on. This drill can be accomplished using the entire band or selected individuals within the group and serves to reinforce the lesson that there is more to performing music than merely playing notes and rhythms. The experience of performing musically during the technical part of the lesson will establish a standard that will continue when concert pieces are being taught.



1 - 2 - 3 - 4      1 - 2 - 3      4      1 - 2      3      4



1    2      3    4      1 + 2      3    4      1 + 2      3 + 4



1    2      3    4      1    2 +    3    4      1    2      3    4 +



1    2      3 +    4      1 +    2      3    4      1 +    2 +    3    4



1    2      3 +    4 +      1    2 +    3    4 +      1 +    2      3 +    4



1 +    2      3    4 +      1    2 +    3 +    4      1 +    2 +    3 +    4



1    2 +    3 +    4 +      1 +    2 +    3    4 +      1 +    2      3 +    4 +



1 + 2 + 3 + 4 + 1 - 2 3 + 4 + 1 + 2 + 3 - 4



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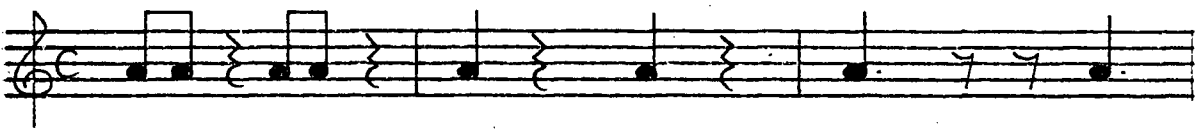
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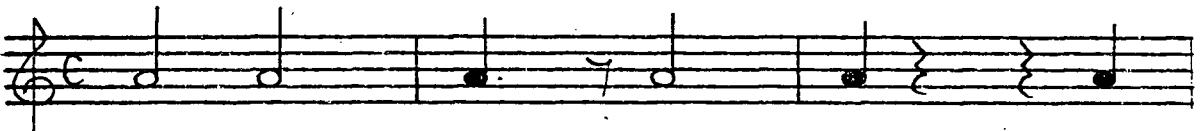
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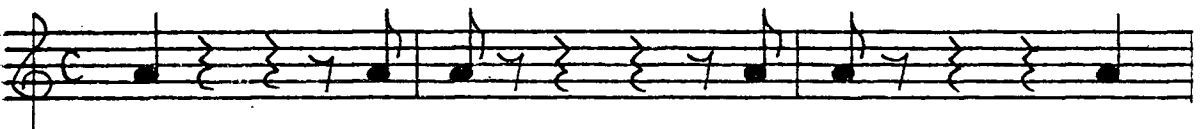
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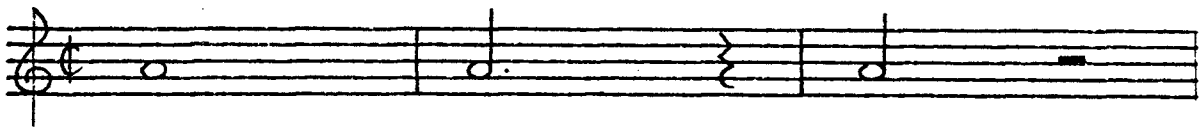
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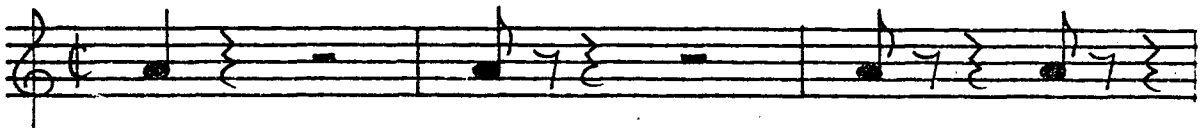
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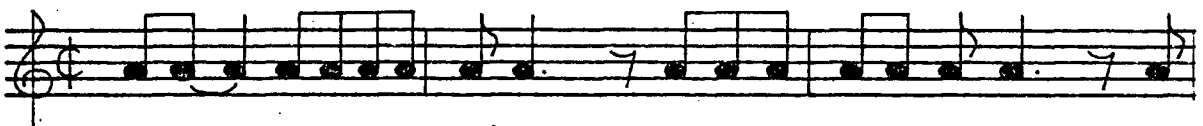
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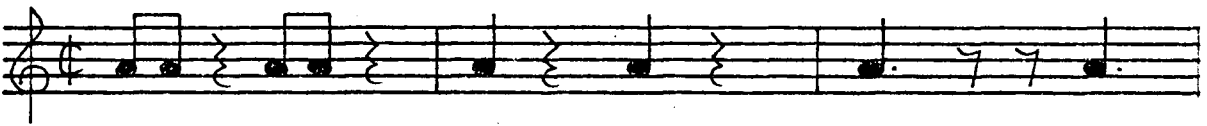
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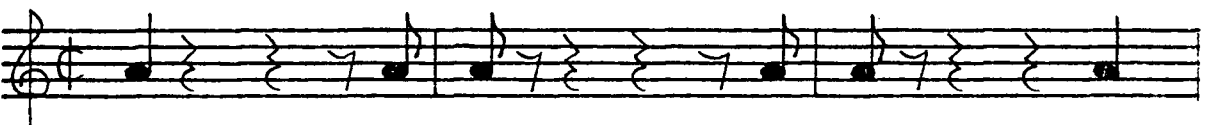
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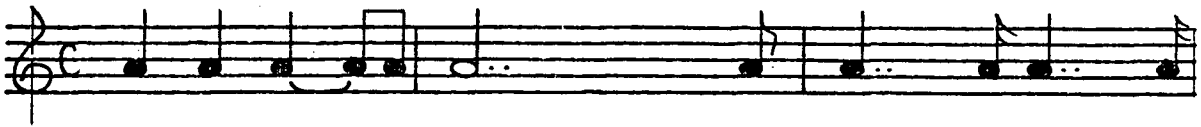
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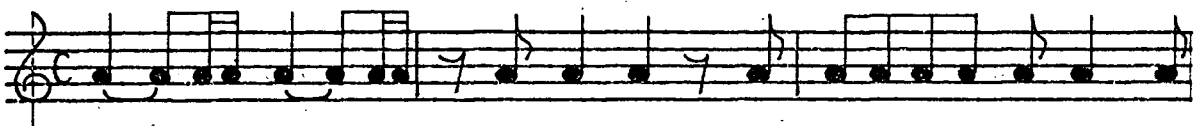
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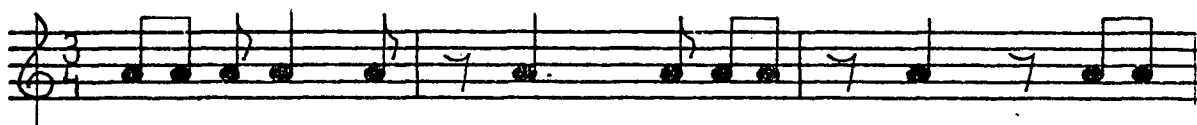
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1e+ a 2 3 4 1e+ a 2e+ a 3 4 1e+ a 2e+ a 3e+ a 4



1 2 3 a 4 1 2 a 3 a 4 1 2 a 3 4



1 2 a 3 + 4 1 2 a 3 4 + 1 2 a 3 + 4 +



1 + 2 a 3 + 4 1 a 2 + 3 e + a 4 1 a 2 e + a 3 + 4



1 a 2 3 e+a 4 + 1 a 2 e+a 3 a 4+ 1 a 2 a 3 e+a 4



1 +a 2 a 3 + 4 1 a 2 +a 3 4 + 1 e + 2 a 3 +a 4



1 a 2e + 3e+a 4 1e + 2 +a 3 a 4e+a 1 a 2 a 3 a 4 a



1 e+a 2 3 e+a 4 1 e+a 2 e+a 3 e+a 4 1 e+a 2 3 a 4



1 a 2 e+a 3 4 1 e+a 2 a 3 4 1 a 2 + 3 e+a 4



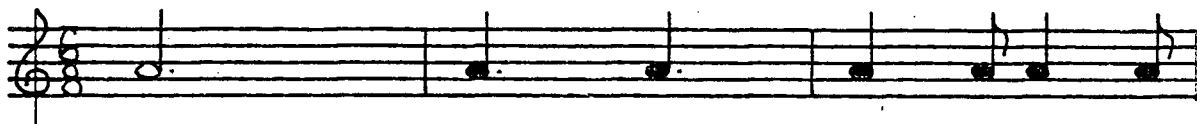
tri-pl-et 2 3 + 4 tri-pl-et 2 + 3 - 4 triplet triplet 3 4



1 + 2 - 3 1 a 2 - 3 1 + 2 + 3 +



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1 - 2 - 3 - 4 - 5 - 6 1 - 2 - 3 4 - 5 - 6 1 - 2 3 4 - 5 6



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## Chapter 3

### PRE-BAND

#### Introduction

Pre-band instruction is a forum for presenting some difficult performance techniques without the added complexities of a band instrument. Pre-band lessons in music theory and recorder to grades 6-7 students provide the skills to read and perform music on an instrument that is relatively easy to produce a sound on. Students are sequentially presented notes and rhythms that gradually increase in difficulty. The selected rhythms are presented over and over to allow students to become comfortable with the patterns. The new fingerings are featured at the top of each page to serve as a reference and to diagram enharmonic equivalents and alternate fingerings. When students have successfully completed the recorder and relevant theory lessons, they should find the transition onto a band instrument substantially easier.

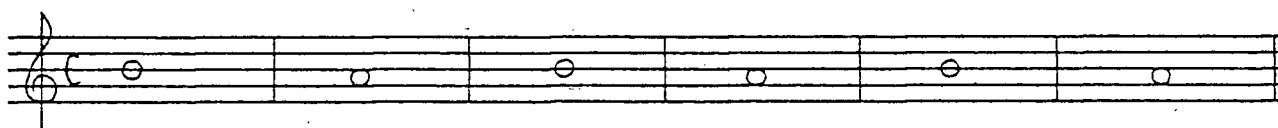
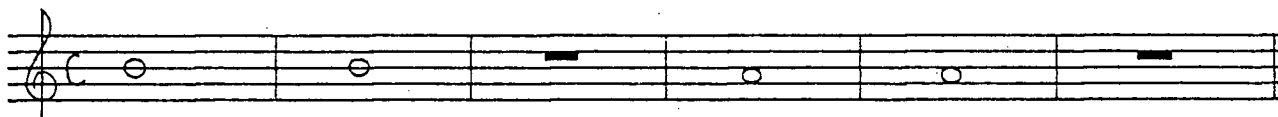
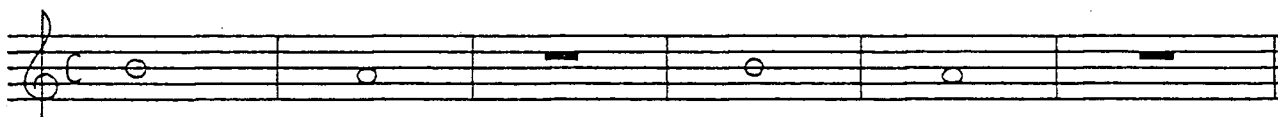
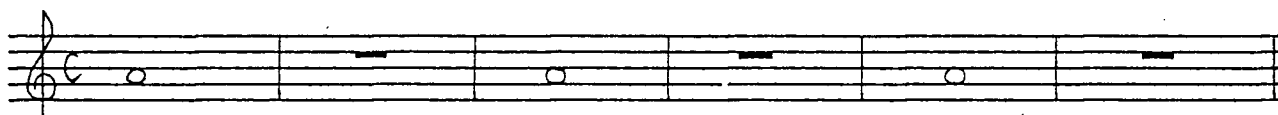
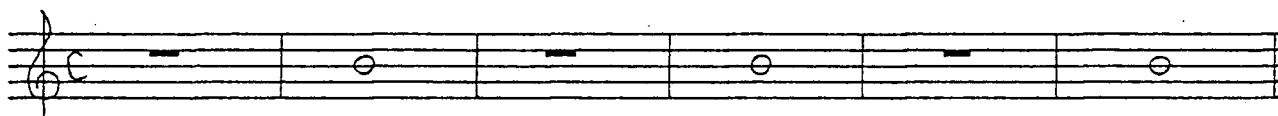
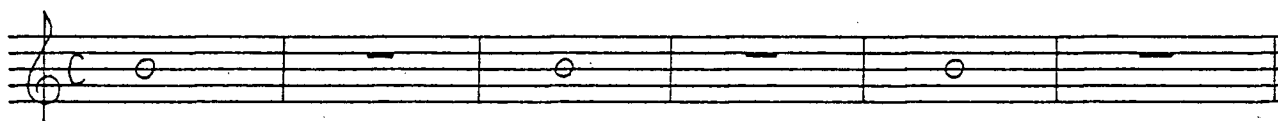
The recorder lessons are to be used again during the final months of first year junior concert band as they are within a range easily attained on the flute and the saxophone and, to a lesser extent, on the clarinet. The lessons can be adapted to accommodate the trumpet and bass sections of the band.

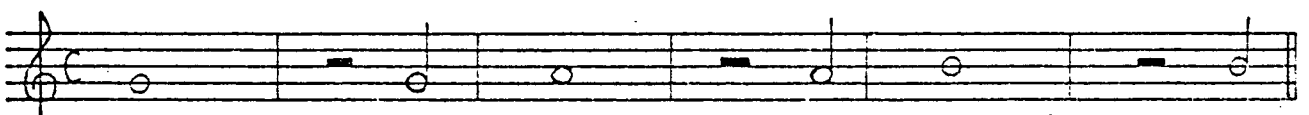
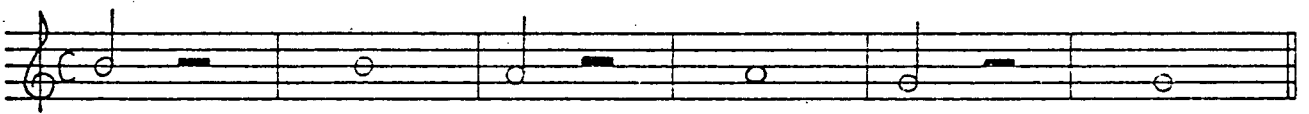
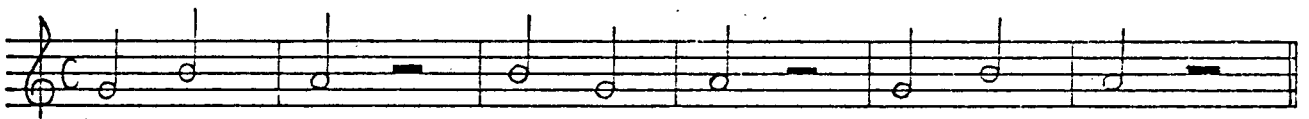
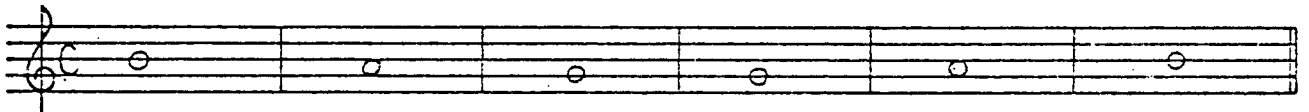
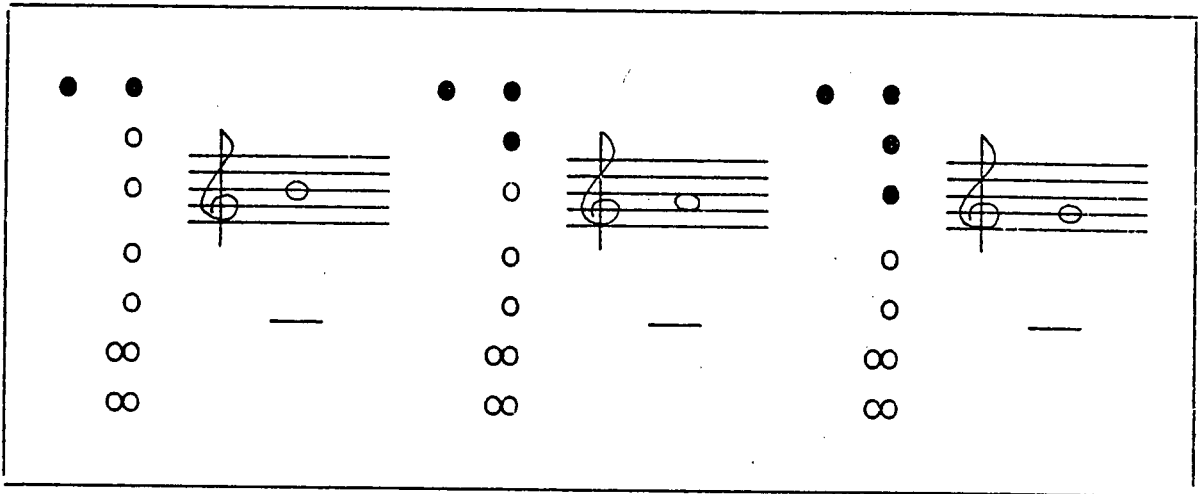
During the second and third years of junior concert band, the passages of music for the recorder can be used in combination with

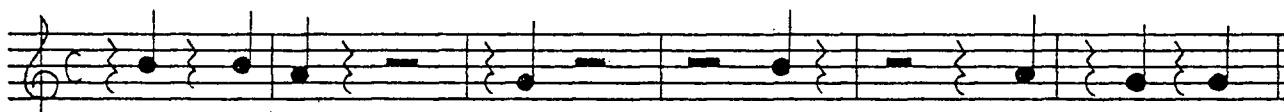
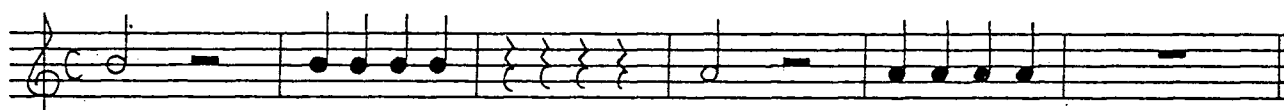
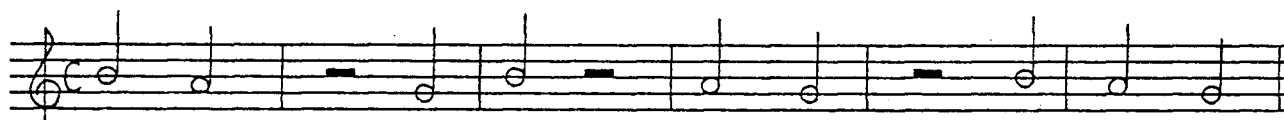
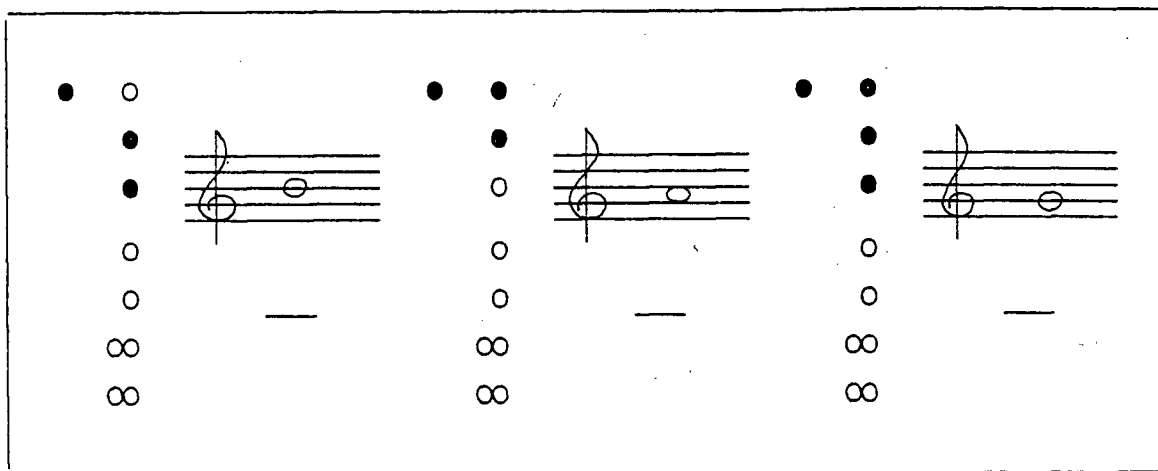
the Curwen hand signs and concert pitch recognition. The director states the concert key the exercise is in and, using the hand signs to show the steps in the progressions, leads the students through the melodic and rhythmic passages in unison. I find this procedure especially useful in teaching chromatic scales. I describe each of the steps in terms of concert pitch so a chromatic scale one octave from Bb to Bb would follow the verbal pattern: concert Bb, concert B, concert C, concert D, concert Eb, concert F, concert G, concert A, and concert Bb up the octave. As the students will have performed each of the major concert scales during first year junior concert band, the exercise should be easily performed by the students. This knowledge is particularly valuable when warming-up and tuning. By integrating hand sign and concert pitch recognition with the melodic and rhythmic progressions contained in the recorder exercises, the students are building on knowledge received during an earlier stage of development. By building on these fundamental approaches to band instruction, learning becomes less apprehensive and more familiar to the student.



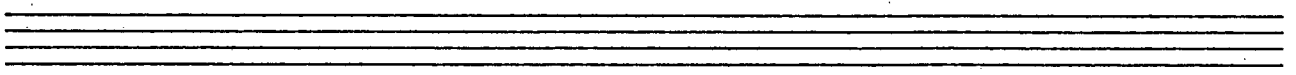
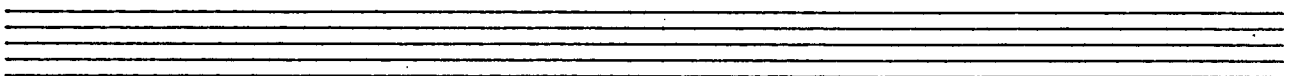
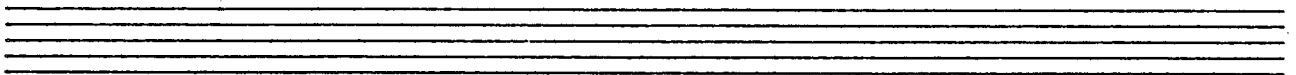
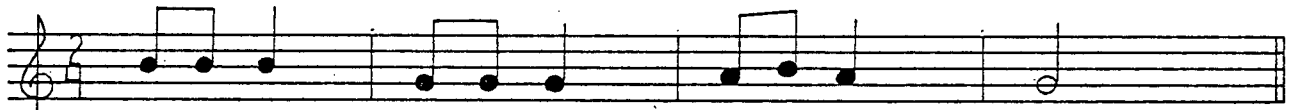
Three musical staves are shown, each preceded by a vertical column of symbols. The symbols are arranged in three columns, each with two solid black dots at the top, followed by four open circles, and two infinity symbols ( $\infty$ ) at the bottom. The first staff has a treble clef, a common time signature (C), and a single note on the second line. The second staff has a treble clef, a common time signature (C), and a single note on the second line. The third staff has a treble clef, a common time signature (C), and a single note on the second line. Each staff has a horizontal line below it.

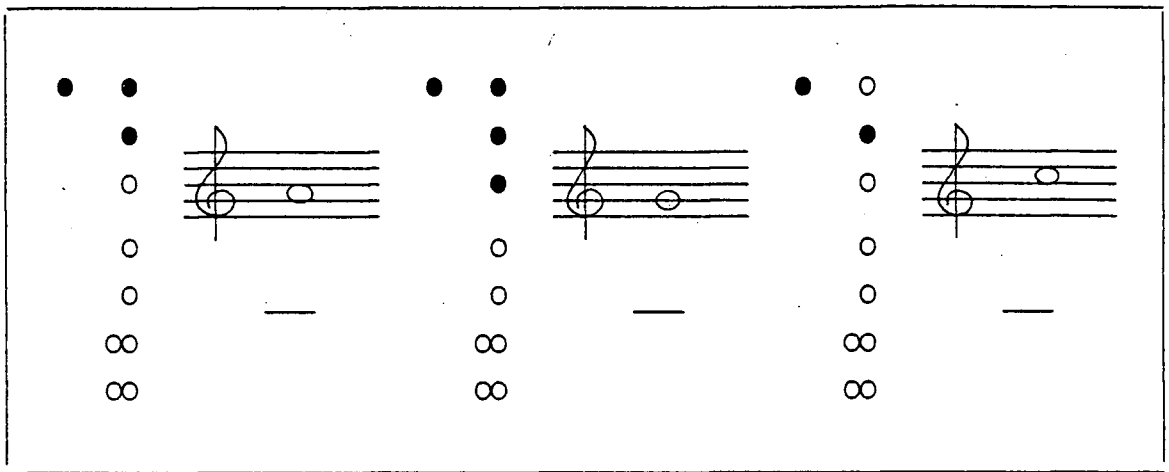


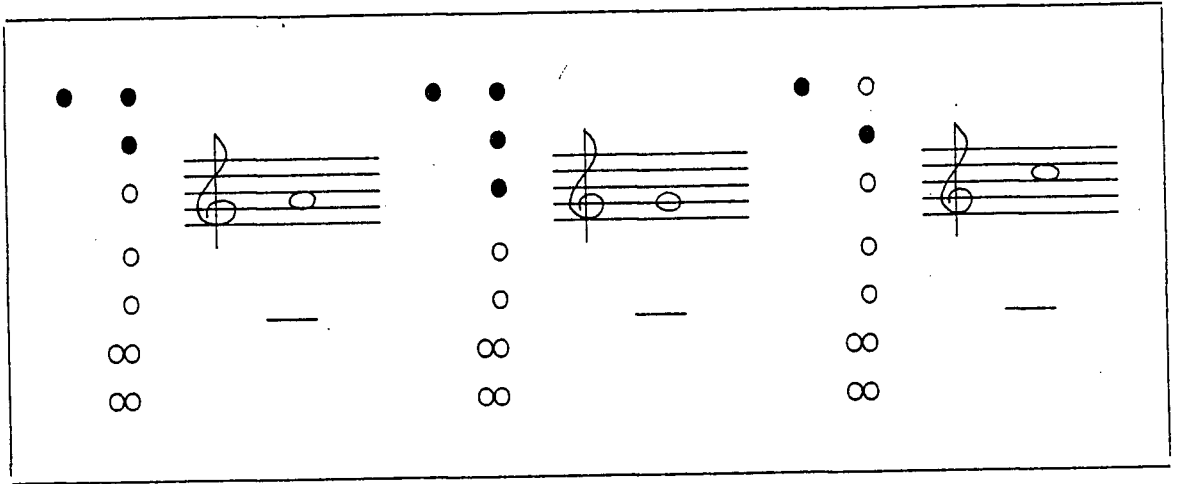


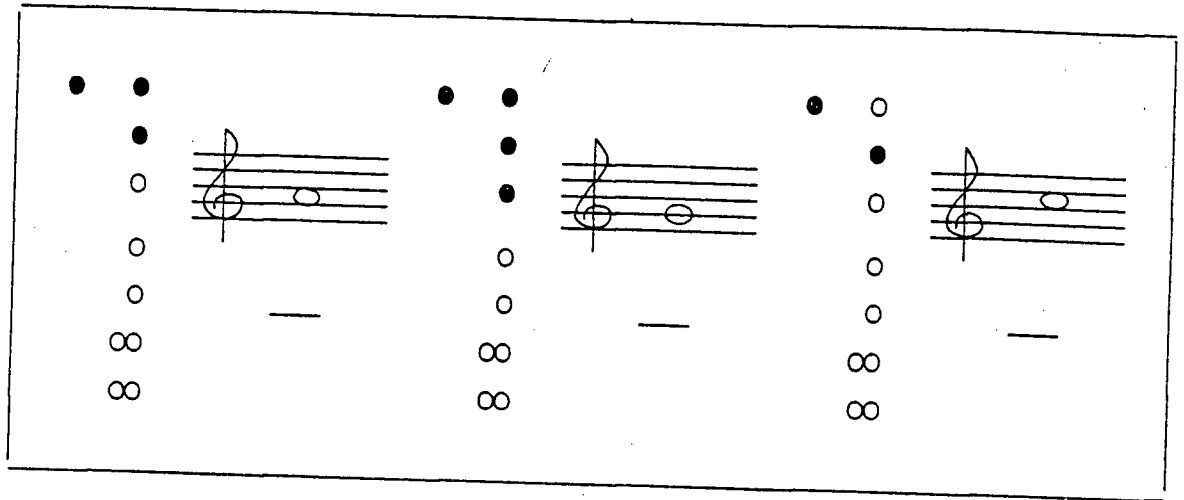


Three musical staves are shown, each preceded by a vertical column of symbols. The symbols are: a solid black dot, an open circle, an open circle, an open circle, an open circle, an infinity symbol ( $\infty$ ), and another infinity symbol ( $\infty$ ). The first staff has a treble clef and a whole note on the second line. The second staff has a treble clef and a whole note on the second line. The third staff has a treble clef and a whole note on the second line. Each staff is followed by a horizontal line.





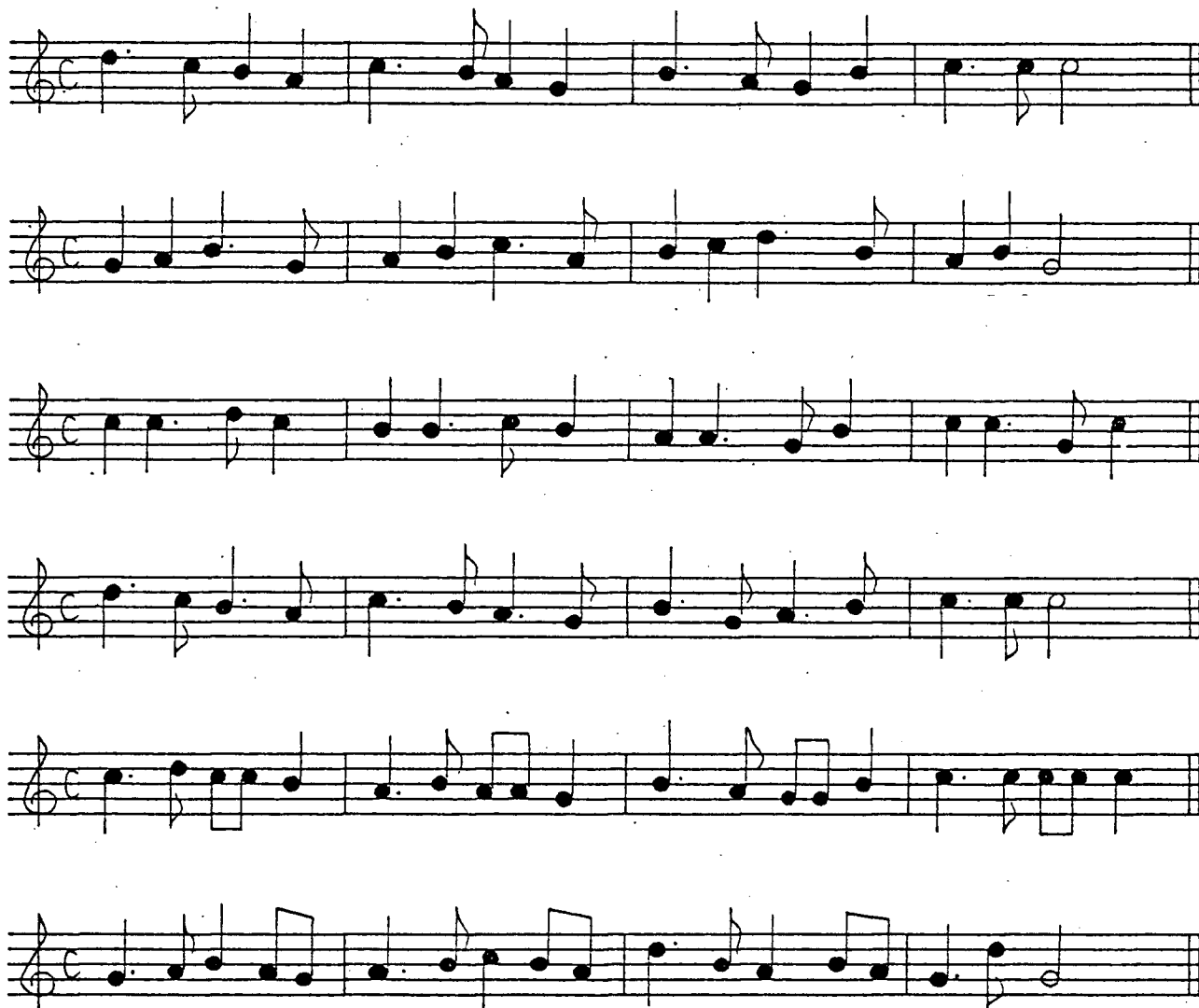
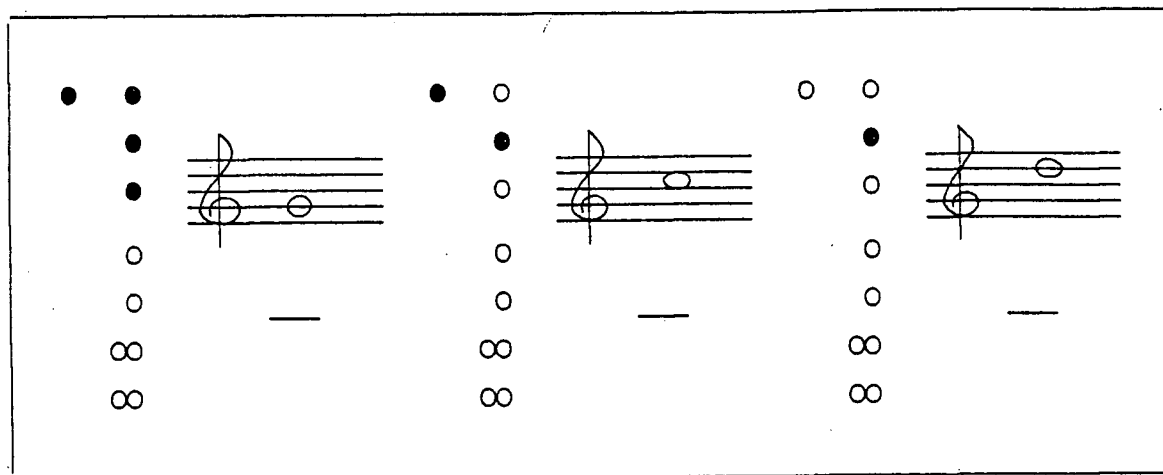


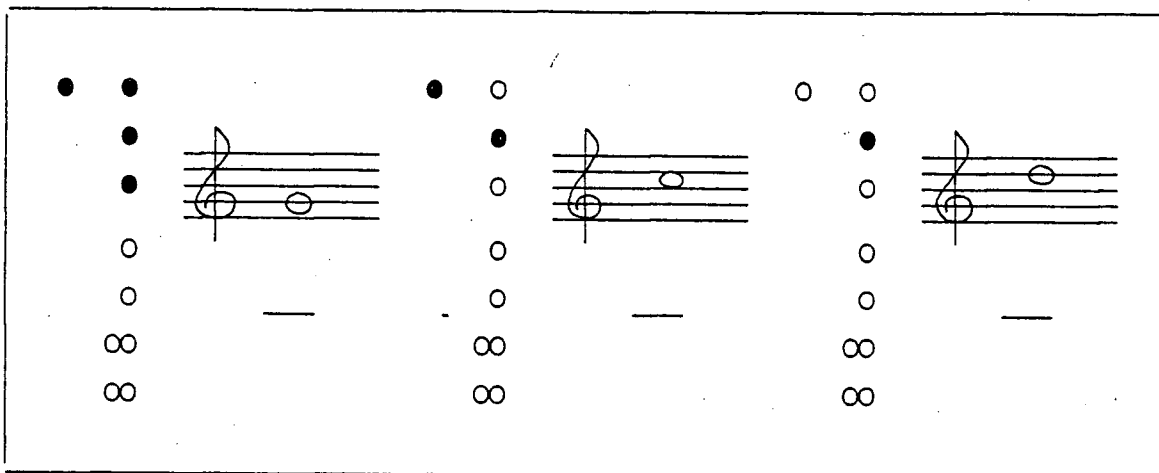


Three musical staves are shown, each with a treble clef and a key signature of one sharp (F#). The first staff contains a whole note G4. The second staff contains a whole note G4. The third staff contains a whole note G4. To the left of each staff is a vertical column of symbols: a solid black dot, an open circle, and two infinity symbols (∞).









Three musical staves are shown, each with a treble clef and a common time signature (C). The first staff has a whole note on the second line (D4). The second staff has a whole note on the second line (D4). The third staff has a whole note on the second line (D4). To the left of each staff is a vertical column of symbols: two solid black dots, two open circles, and two infinity symbols ( $\infty$ ). Below each staff is a horizontal line.

A handwritten musical staff in treble clef with a common time signature (C). It contains a sequence of eighth and sixteenth notes, mostly on the second and third lines, with some beamed sixteenth notes.

A handwritten musical staff in treble clef with a common time signature (C). It contains a sequence of eighth and sixteenth notes, mostly on the second and third lines, with some beamed sixteenth notes.

A handwritten musical staff in treble clef with a common time signature (C). It contains a sequence of eighth and sixteenth notes, mostly on the second and third lines, with some beamed sixteenth notes.

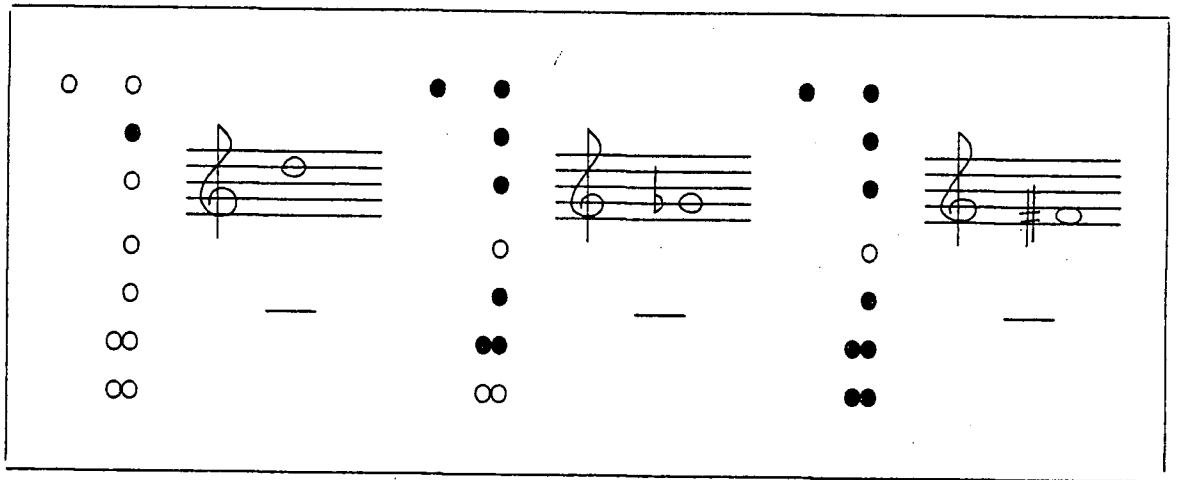
A handwritten musical staff in treble clef with a common time signature (C). It contains a sequence of eighth and sixteenth notes, mostly on the second and third lines, with some beamed sixteenth notes.

A handwritten musical staff in treble clef with a common time signature (C). It contains a sequence of eighth and sixteenth notes, mostly on the second and third lines, with some beamed sixteenth notes.

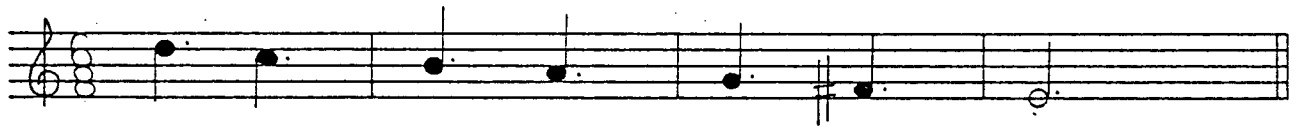
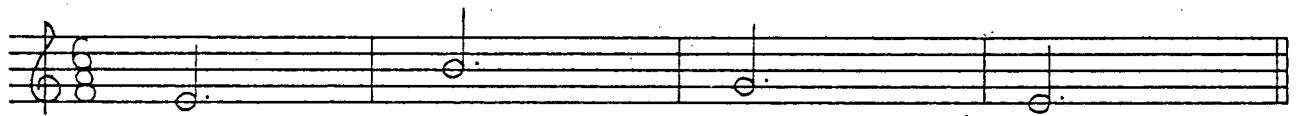
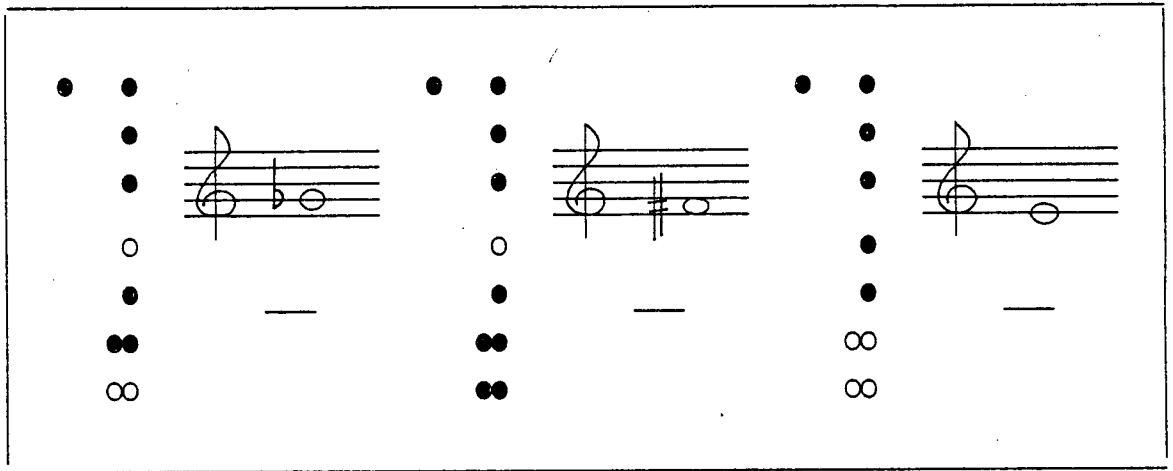
Two empty musical staves, one above the other, with five lines each.

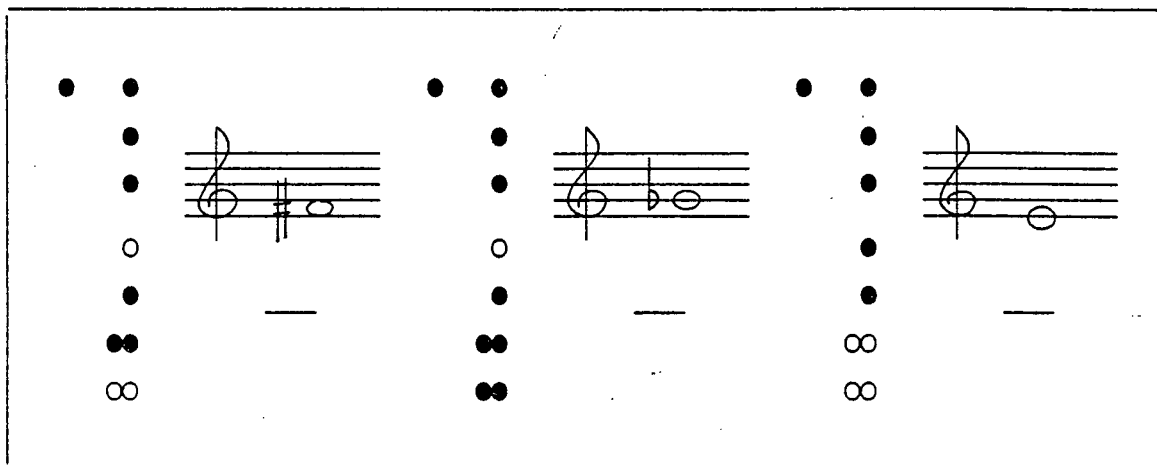
The diagram consists of three musical staves, each with a treble clef and a C-clef. The first staff contains a whole note G4. The second staff contains a whole note A4 with a sharp sign (#). The third staff contains a whole note Bb4. Below each staff are symbols: open circles, filled circles, and infinity symbols. The first staff has two open circles above it, five open circles to its left, and two infinity symbols below it. The second staff has two filled circles above it, five filled circles to its left, and two infinity symbols below it. The third staff has two filled circles above it, five filled circles to its left, and two infinity symbols below it.

A series of six musical staves, each with a treble clef and a C-clef. The first staff contains a sequence of notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, 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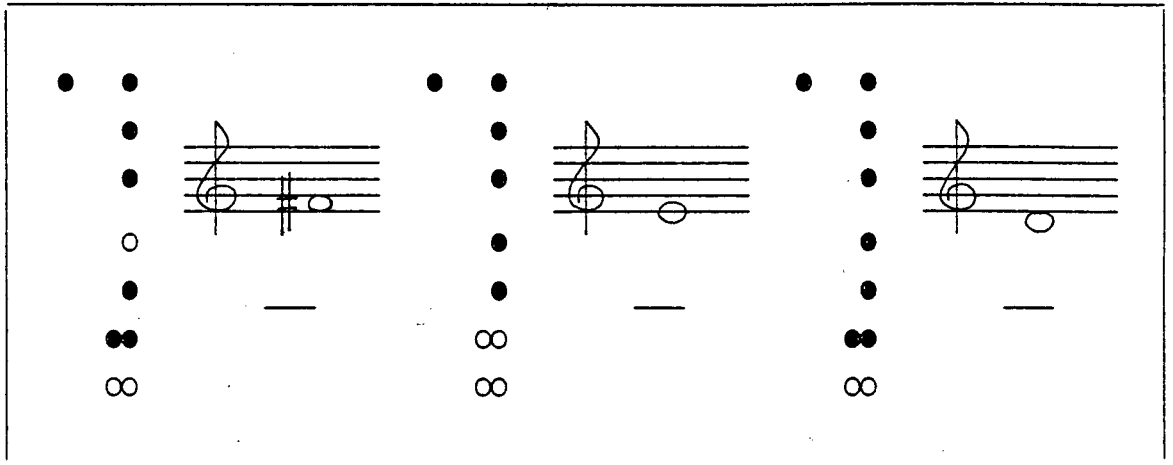








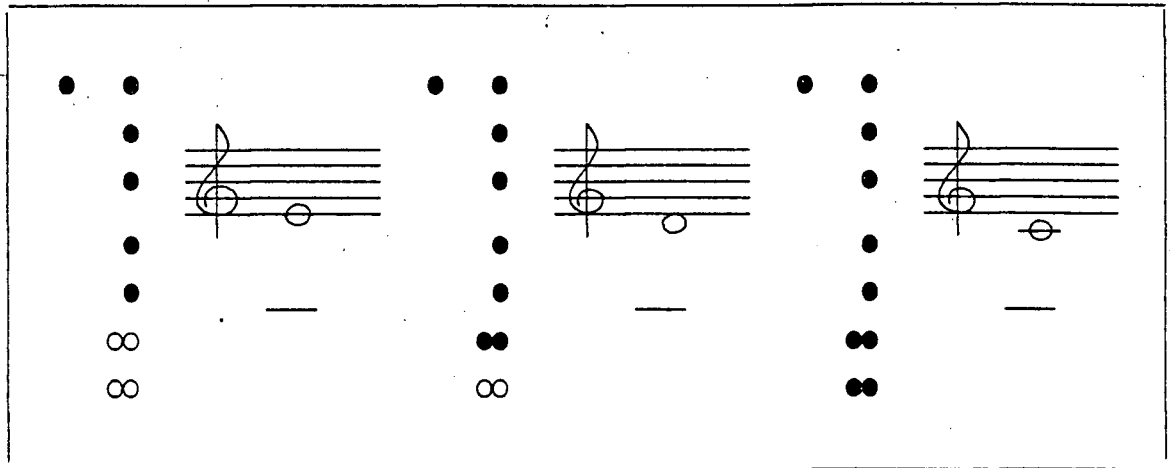


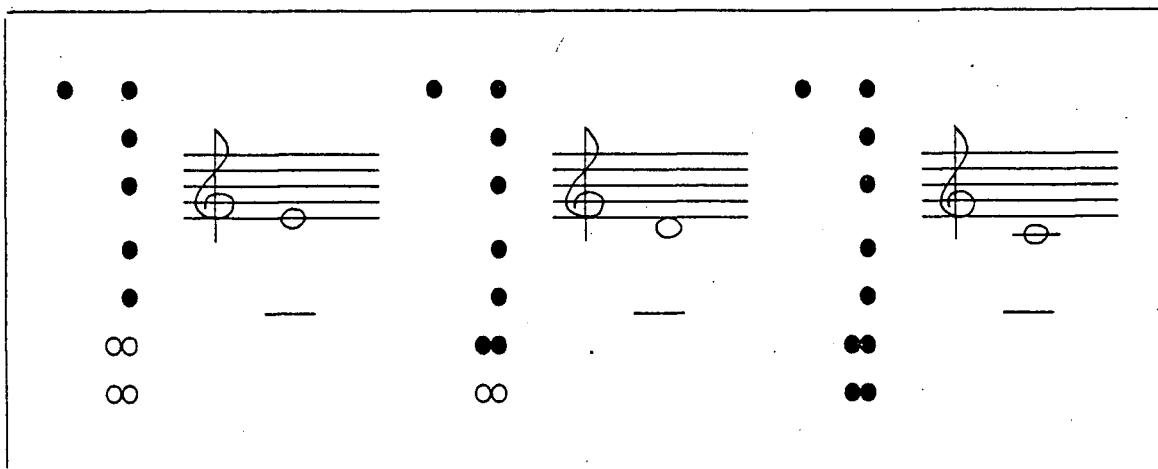


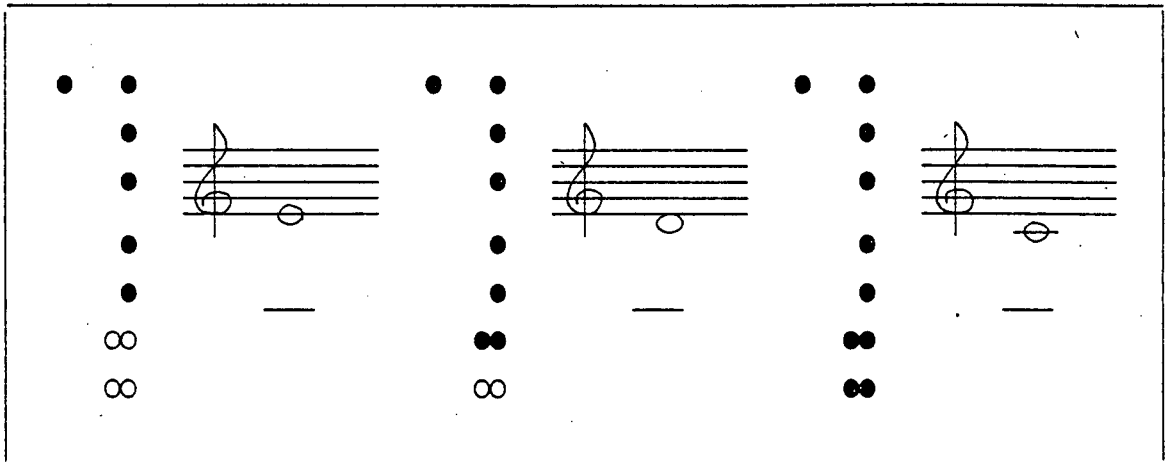














[illegible]

1. *Phragmites australis* (Cav.) Trin. ex Steud.  
 2. *Scirpus americanus* (L.) Pers.  
 3. *Eleocharis acicularis* (L.) Rostk Schmidt  
 4. *Sagittaria arifolia* (L.) Link.  
 5. *Sparganium angustifolium* Michx.  
 6. *Najas* sp.  
 7. *Chara* sp.  
 8. *Alisma plantaginifolia* (L.) Rostk Schmidt  
 9. *Utricularia* sp.  
 10. *Hydrocotyle* sp.  
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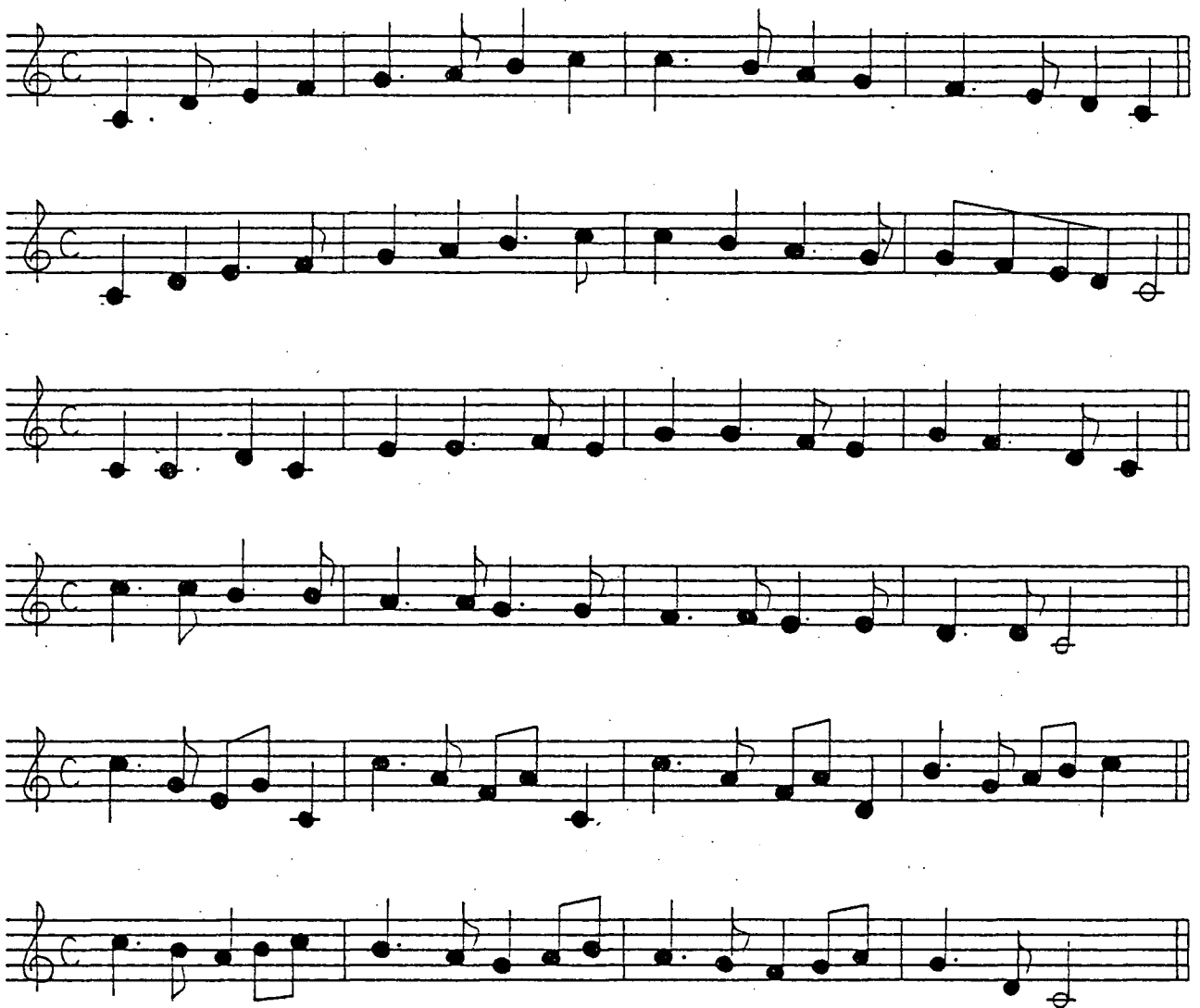
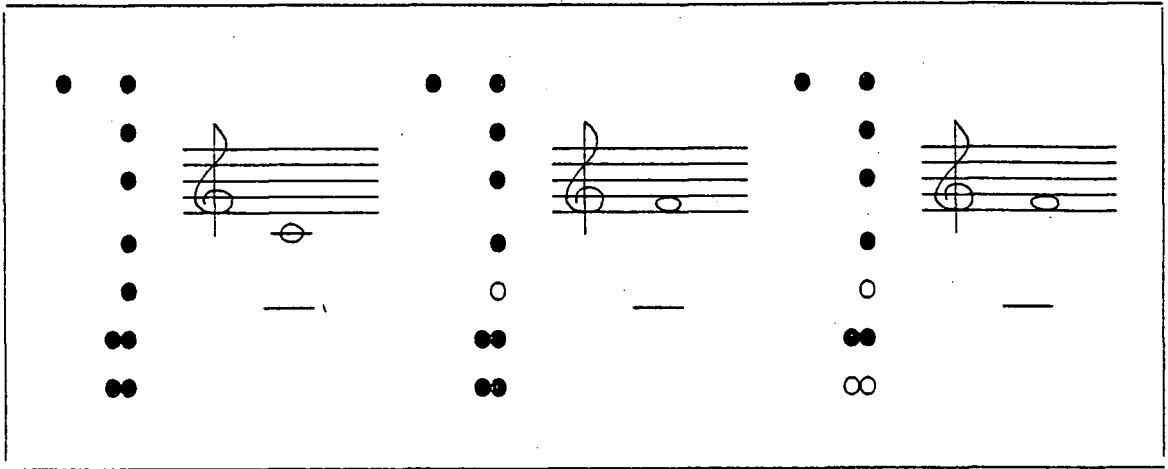
1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific requirements of the task.

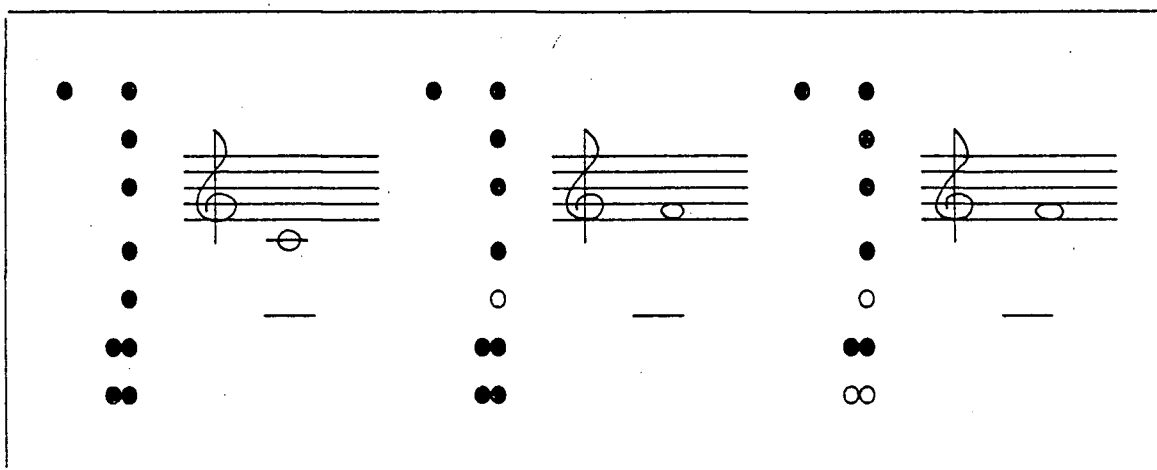
2. Next, it is important to gather relevant information and data. This can be done through research, consultation with experts, or by analyzing existing data sets.

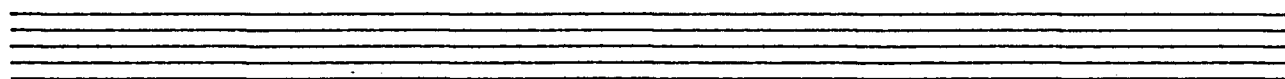
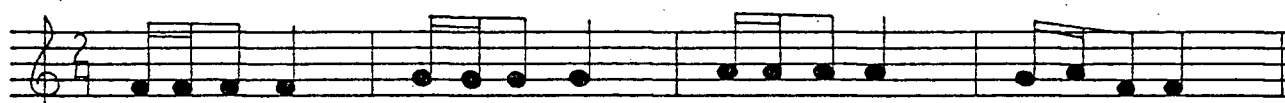
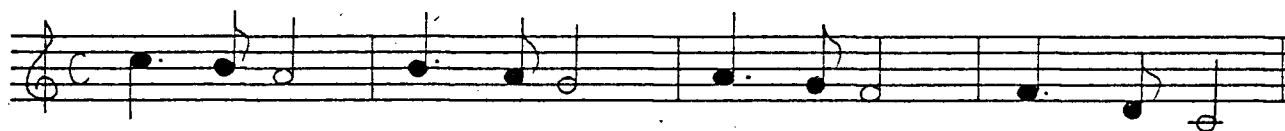
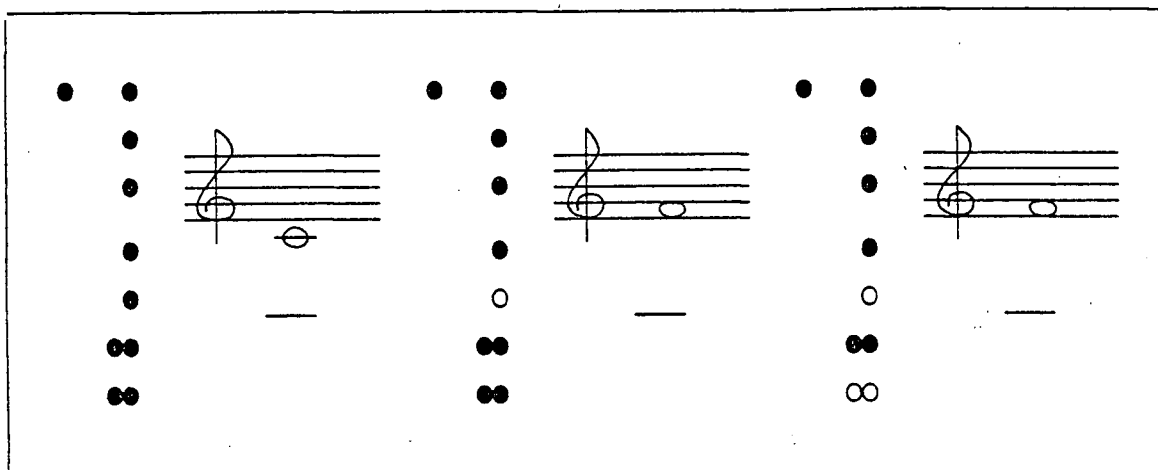
3. Once the information is gathered, the next step is to develop a plan or strategy to address the problem. This may involve breaking the problem down into smaller, more manageable parts.

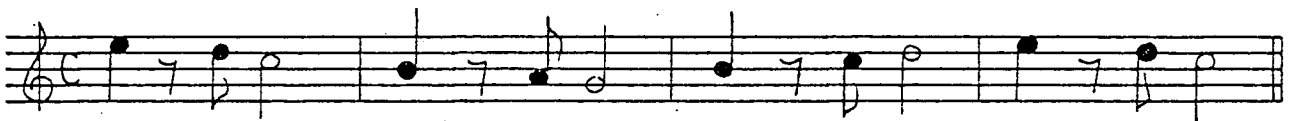
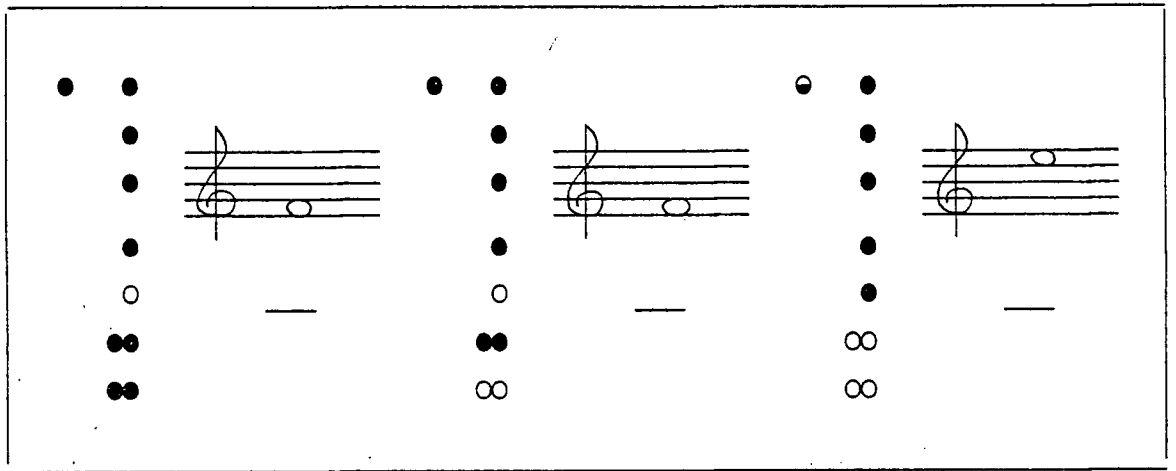
4. The fourth step is to implement the plan. This involves putting the strategy into action and monitoring progress along the way.

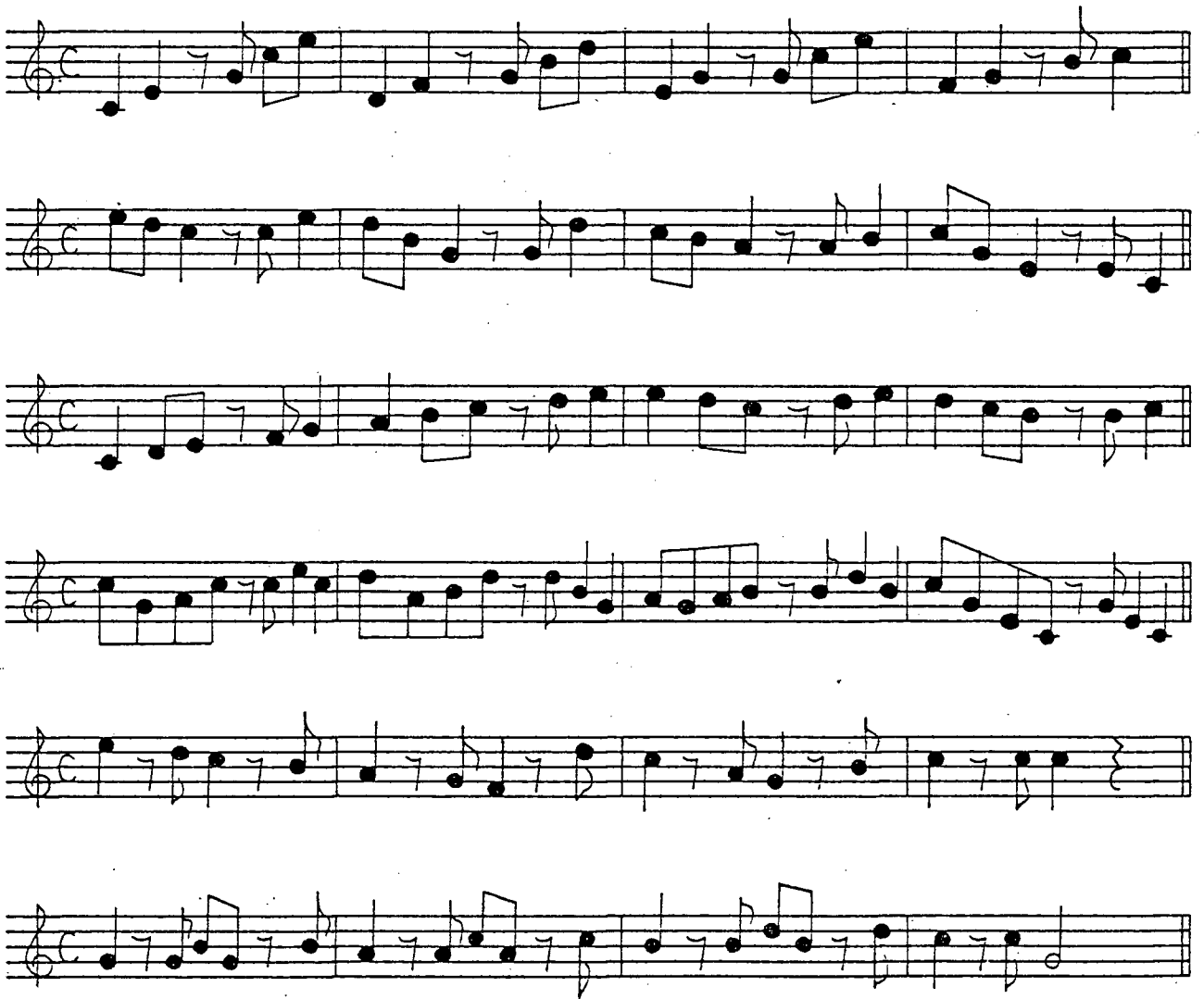
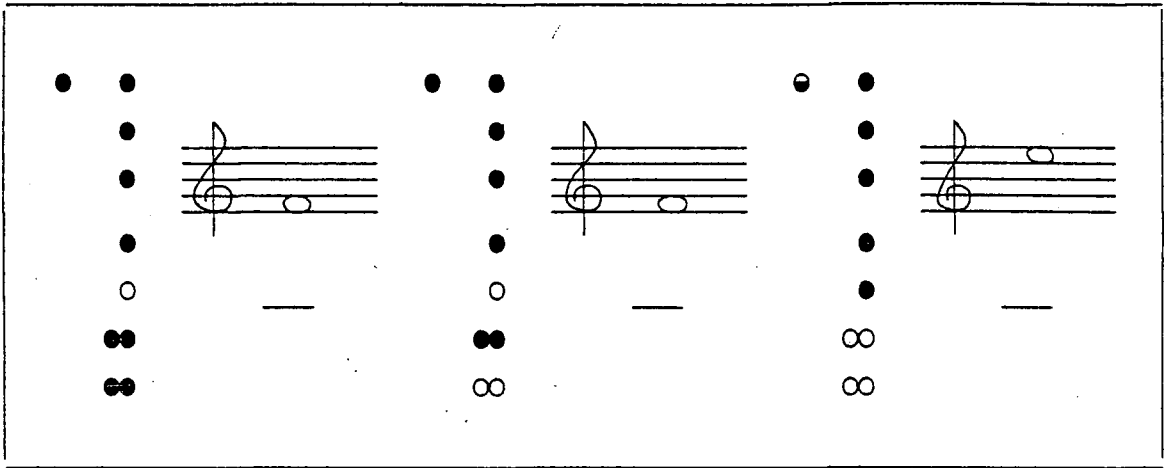
5. Finally, it is essential to evaluate the results and determine whether the problem has been successfully solved. If not, adjustments may need to be made to the plan.













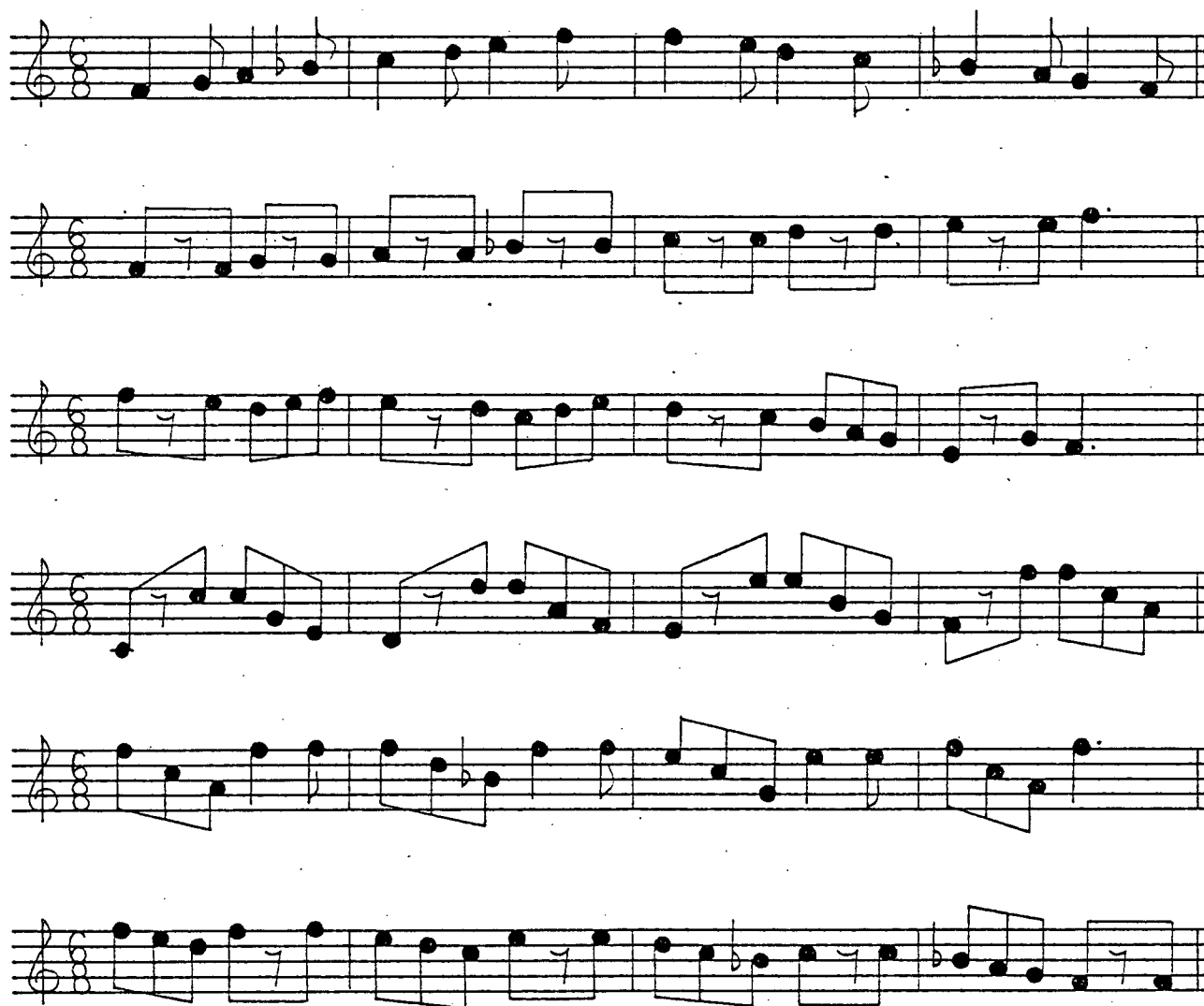
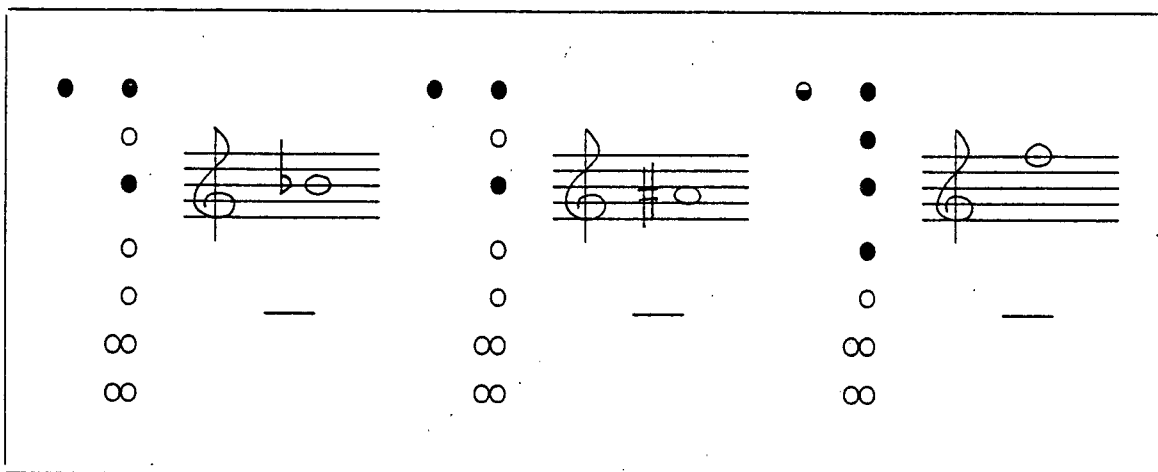




Three musical staves are shown, each with a treble clef and a key signature of one flat (B-flat). The first staff contains a whole note on the second line (D4). The second staff contains a whole note on the second space (E4). The third staff contains a whole note on the second space (E4) with a sharp sign (#) on the line. Below each staff are two infinity symbols (∞) and a horizontal line.

Six musical staves are shown, each with a treble clef and a key signature of one flat (B-flat). The notation is complex, featuring various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). The staves are connected by horizontal lines, indicating a continuous melodic or harmonic progression. The notation includes many slurs and ties, suggesting a complex rhythmic structure.







Three musical staves are shown, each with a treble clef and a key signature of one flat (B-flat). The first staff contains a whole note on the second line (F4) and a whole note on the third line (A4). The second staff contains a whole note on the second line (F4) and a whole note on the third line (A4). The third staff contains a whole note on the second line (F4) and a whole note on the third line (A4). Below each staff are two infinity symbols ( $\infty$ ).

Six musical staves are shown, each with a treble clef and a key signature of one flat (B-flat). The notation is complex, featuring many beamed notes, slurs, and ties. The first five staves are in 6/8 time, and the sixth staff is in 7/8 time. The notation includes many beamed notes, slurs, and ties, suggesting a fast or complex piece of music.



Three musical staves are shown, each with a treble clef and a common time signature (C). The first staff has a whole note on the second line (D4). The second staff has a whole note on the second line with a sharp sign (D#4). The third staff has a whole note on the second line with a flat sign (Bb4). Below each staff are two infinity symbols (∞) and a horizontal line.

Six musical staves are shown, each with a treble clef and a common time signature (C). The melody is written across these staves, featuring various note values including eighth, quarter, and half notes, as well as rests. The melody starts on a whole note on the second line (D4) and continues with a series of eighth and quarter notes, ending on a whole note on the second line (D4).

Three musical staves are shown, each preceded by a vertical column of symbols. The first staff has a treble clef and a C-clef. The first column of symbols consists of a solid dot, a solid dot, a solid dot, a solid dot, an open circle, and two infinity symbols. The second staff has a treble clef and a C-clef. The second column of symbols consists of an open circle, a solid dot, a solid dot, an open circle, an open circle, and two infinity symbols. The third staff has a treble clef and a C-clef. The third column of symbols consists of an open circle, a solid dot, an open circle, a solid dot, an open circle, and two infinity symbols. Each staff contains a single note with an accidental (sharp, flat, or natural) and a horizontal line below it.

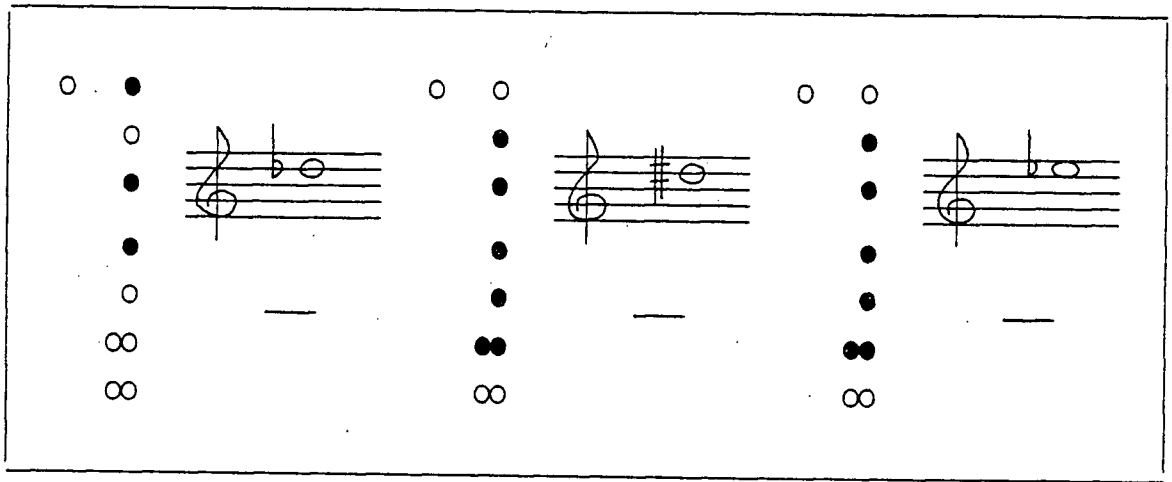
Six musical staves are shown, each with a treble clef and a C-clef. The notation is complex, featuring many notes, accidentals (sharps, flats, naturals), and slurs. The staves are arranged in a single column, with each staff containing a single line of music.

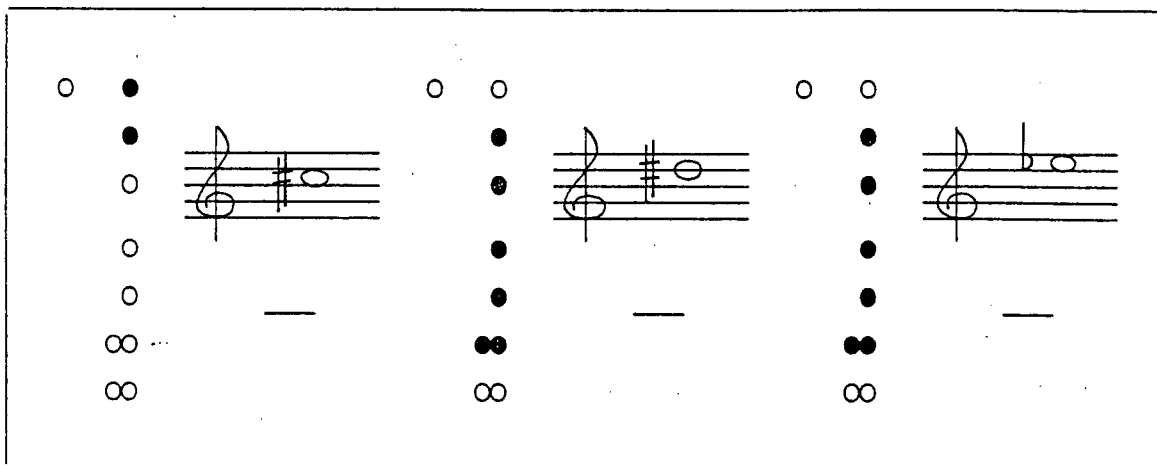


Three musical staves are shown, each with a treble clef and a key signature of one sharp (F#). The first staff has a whole note on the second line (D4). The second staff has a whole note on the second line (D4) with a sharp sign (#) on the line. The third staff has a whole note on the second line (D4) with a flat sign (b) on the line. Below each staff are two infinity symbols (∞) and a horizontal line.

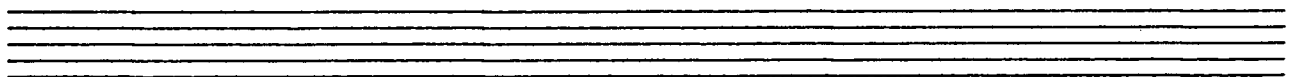
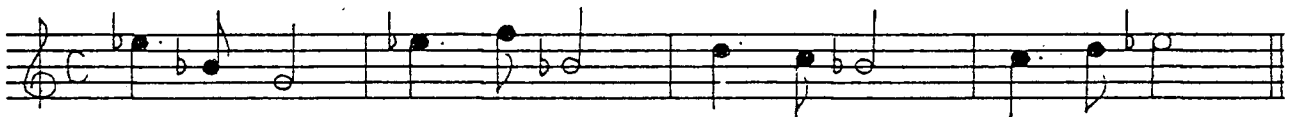
Six musical staves are shown, each with a treble clef and a key signature of one sharp (F#). The notation is complex, featuring many notes, accidentals, and slurs. The first staff has a whole note on the second line (D4). The second staff has a whole note on the second line (D4) with a sharp sign (#) on the line. The third staff has a whole note on the second line (D4) with a flat sign (b) on the line. The fourth staff has a whole note on the second line (D4) with a sharp sign (#) on the line. The fifth staff has a whole note on the second line (D4) with a flat sign (b) on the line. The sixth staff has a whole note on the second line (D4) with a sharp sign (#) on the line.

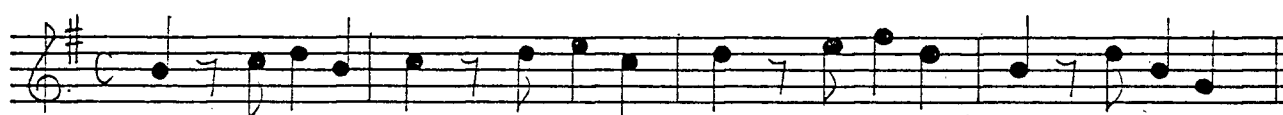
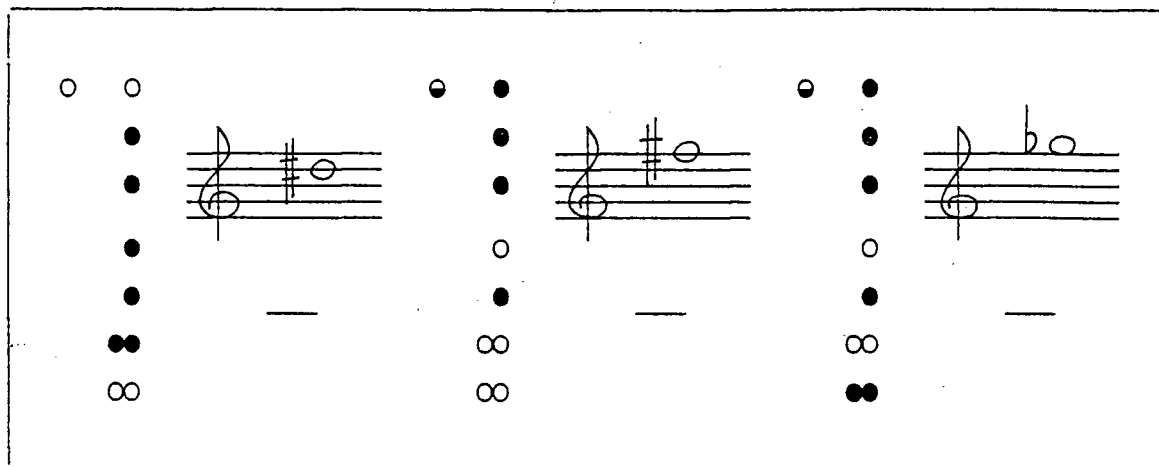


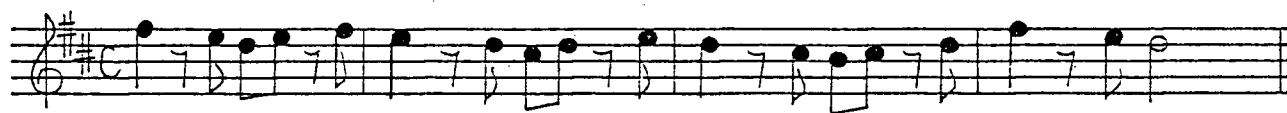
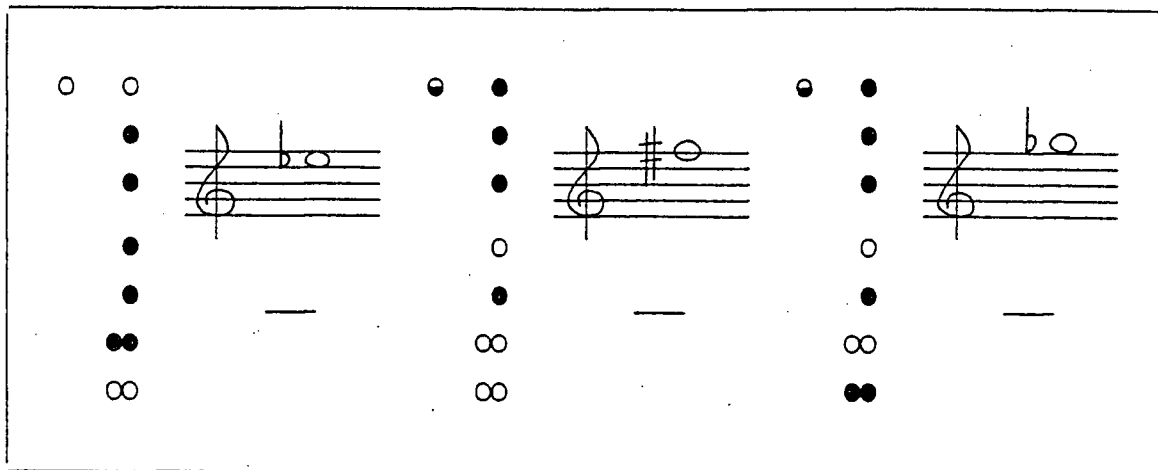




Three musical staves are shown, each with a treble clef and a key signature of one flat (B-flat). The first staff contains a whole note G4 (first line, space) with a flat. The second staff contains a whole note A4 (second line, space) with a sharp. The third staff contains a whole note G4 (first line, space) with a flat. To the left of each staff is a vertical column of symbols: an open circle, a solid black dot, an open circle, a solid black dot, a solid black dot, an open circle, an infinity symbol, and another infinity symbol. Below each staff is a horizontal line.



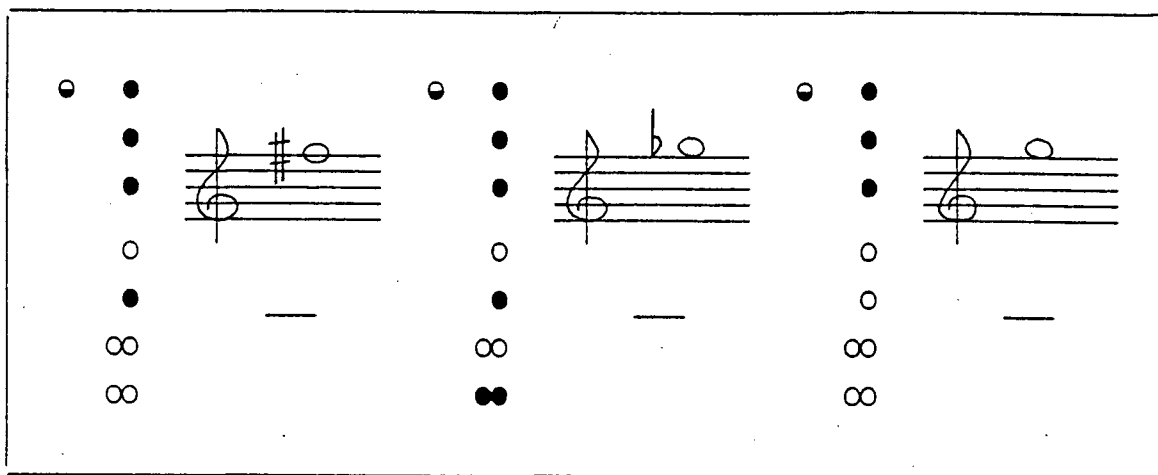










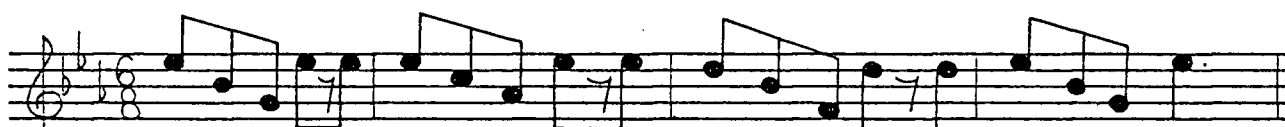
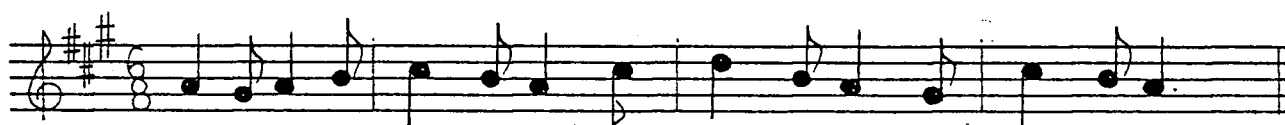
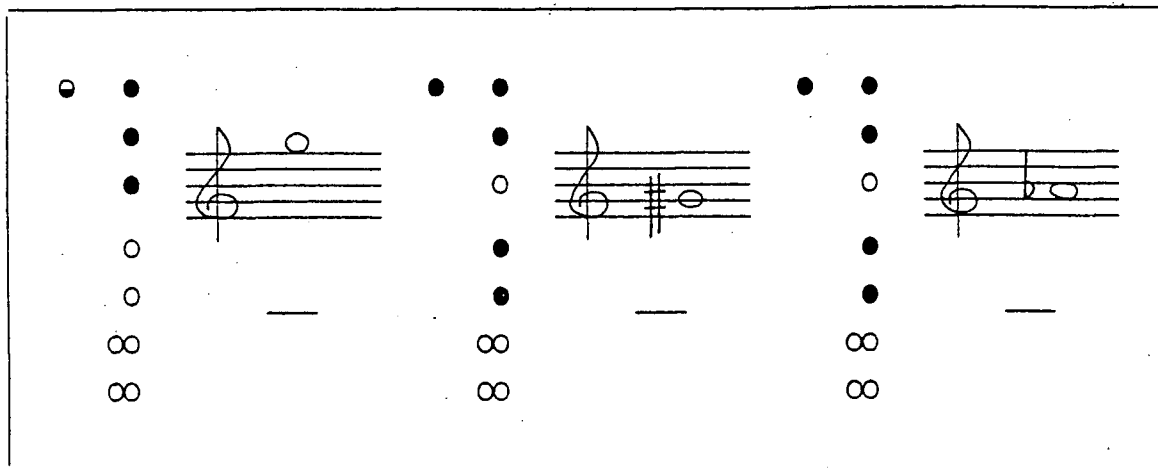


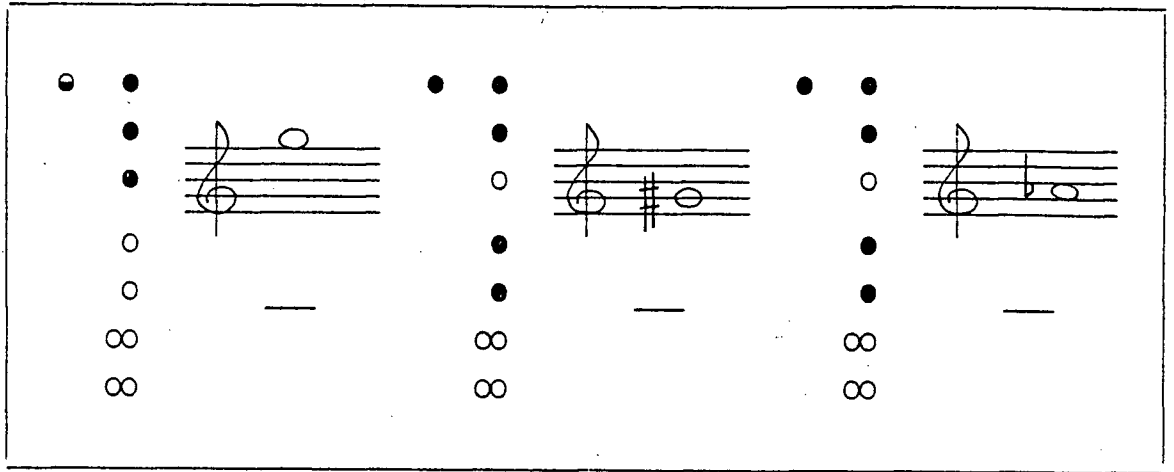
The image shows three musical staves, each with a treble clef. The first staff has a sharp sign (#) on the second line. The second staff has a flat sign (b) on the second line. The third staff has no accidentals. Each staff has a horizontal line below it, and a series of symbols to the left: a solid black circle, a solid black circle, a solid black circle, an open circle, a solid black circle, an infinity symbol (∞), and a pair of solid black circles.

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 212. [List of Figures](#)  
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 214. [List of Abbreviations](#)  
 215. [List of Symbols](#)  
 216.

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1. *Journal of the American Medical Association*. 2001;286:1201-1210.





Three musical staves are shown, each with a treble clef and a key signature of one sharp (F#). The first staff contains a whole note on the second line (D4). The second staff contains a whole note on the second line (D4) with a sharp sign (#) on the staff. The third staff contains a whole note on the second line (D4). Below each staff is a horizontal line, and below that are two infinity symbols (∞).

Musical staff with a treble clef, key signature of one sharp (F#), and a 6/8 time signature. It contains a sequence of eighth and sixteenth notes, some beamed together, and rests.

Musical staff with a treble clef, key signature of one sharp (F#), and a 6/8 time signature. It contains a sequence of eighth and sixteenth notes, some beamed together, and rests.

Musical staff with a treble clef, key signature of one sharp (F#), and a 6/8 time signature. It contains a sequence of eighth and sixteenth notes, some beamed together, and rests.

Musical staff with a treble clef, key signature of one flat (Bb), and a 6/8 time signature. It contains a sequence of eighth and sixteenth notes, some beamed together, and rests.

Musical staff with a treble clef, key signature of one flat (Bb), and a 6/8 time signature. It contains a sequence of eighth and sixteenth notes, some beamed together, and rests.

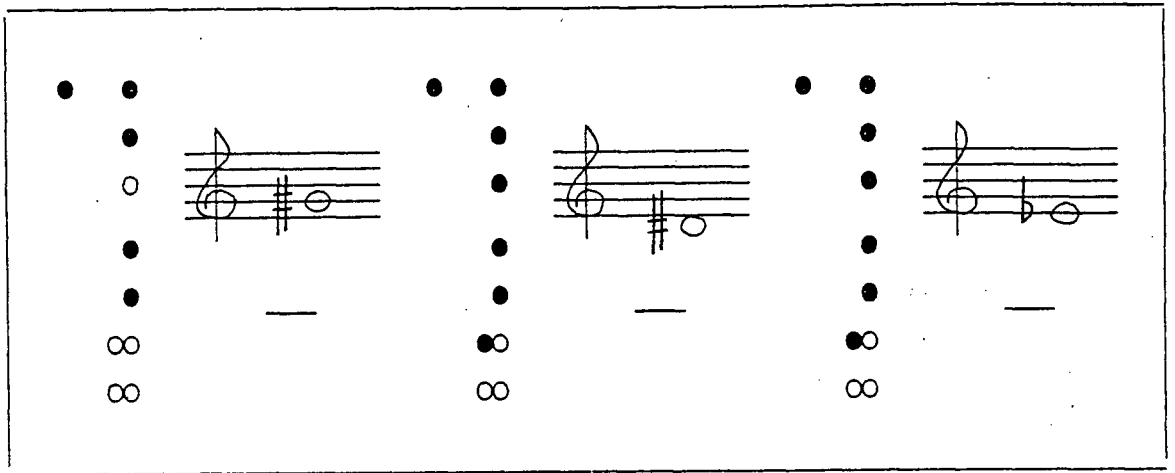
Musical staff with a treble clef, key signature of one flat (Bb), and a 6/8 time signature. It contains a sequence of eighth and sixteenth notes, some beamed together, and rests.



Three musical staves are shown, each with a treble clef and a key signature of one flat (B-flat). The first staff contains a whole note B-flat and a whole note D-flat. The second staff contains a whole note C-sharp and a whole note D-flat. The third staff contains a whole note B-flat and a whole note D-flat. Below each staff is a horizontal line, and below that are two infinity symbols ( $\infty$ ).







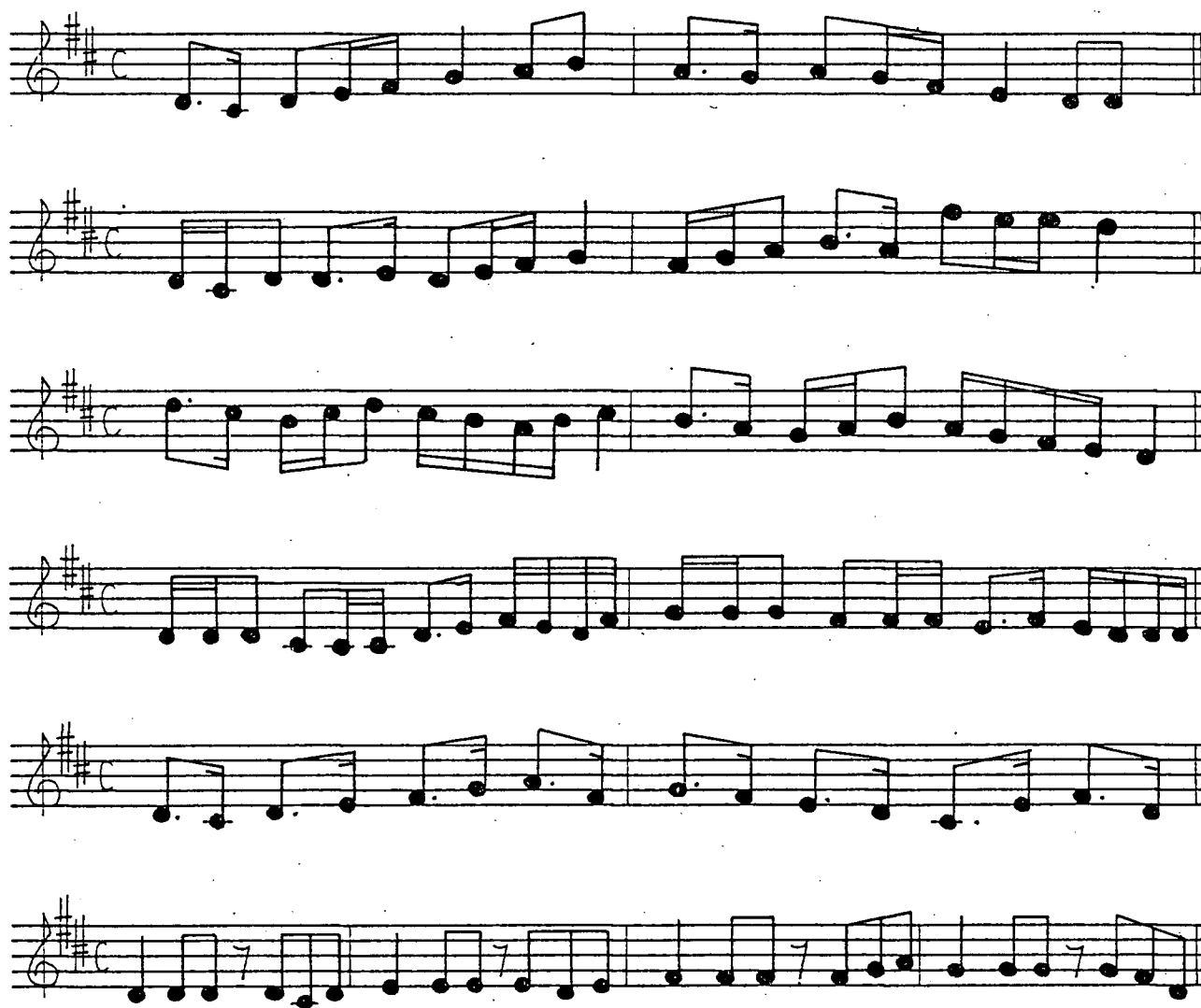
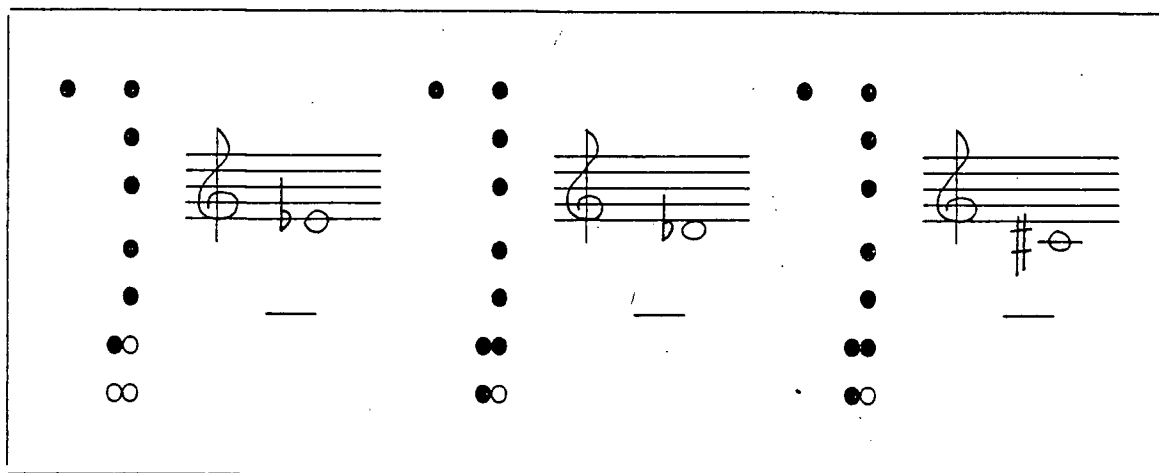
Three musical staves are shown, each with a treble clef and a key signature of one flat (B-flat). The first staff contains a half note on G4 and a whole note on F4. The second staff contains a half note on A4 and a whole note on G4. The third staff contains a half note on G4 and a whole note on F4. Below each staff is a horizontal line. To the left of each staff is a vertical column of symbols: a solid dot, an open circle, a solid dot, a solid dot, and two infinity symbols ( $\infty$ ). The second staff has an additional symbol, a solid dot, between the first and second vertical columns.





Three musical staves are shown, each preceded by a vertical column of dots. The first staff has a treble clef, a key signature of one flat (B-flat), and a whole note G4. The second staff has a treble clef, a key signature of one flat (B-flat), and a whole note G4. The third staff has a treble clef, a key signature of one sharp (F-sharp), and a whole note A4. Each staff is followed by a horizontal line, and each column of dots is followed by a horizontal line.

Six staves of musical notation in treble clef, key signature of one flat (B-flat), and common time signature (C). The notation includes various note values (quarter, eighth, sixteenth notes), rests, and slurs. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The subsequent staves continue the musical sequence with various note values and rests.



Three musical staves are shown, each with a treble clef and a key signature of one sharp (F#). The first staff contains a whole note with a sharp sign (#) and a circle. The second staff contains a whole note with a flat sign (b) and a circle. The third staff contains a whole note with a sharp sign (#) and a circle. Below each staff is a horizontal line. To the left of each staff is a vertical column of dots, and to the right is a vertical column of circles. The dots and circles are arranged in a pattern that suggests fingerings or articulation marks.

A musical staff with a treble clef and a key signature of one sharp (F#). The staff contains a melody of eighth and sixteenth notes, with some notes beamed together. The melody starts on a whole note and then continues with a series of eighth and sixteenth notes, ending with a double bar line.

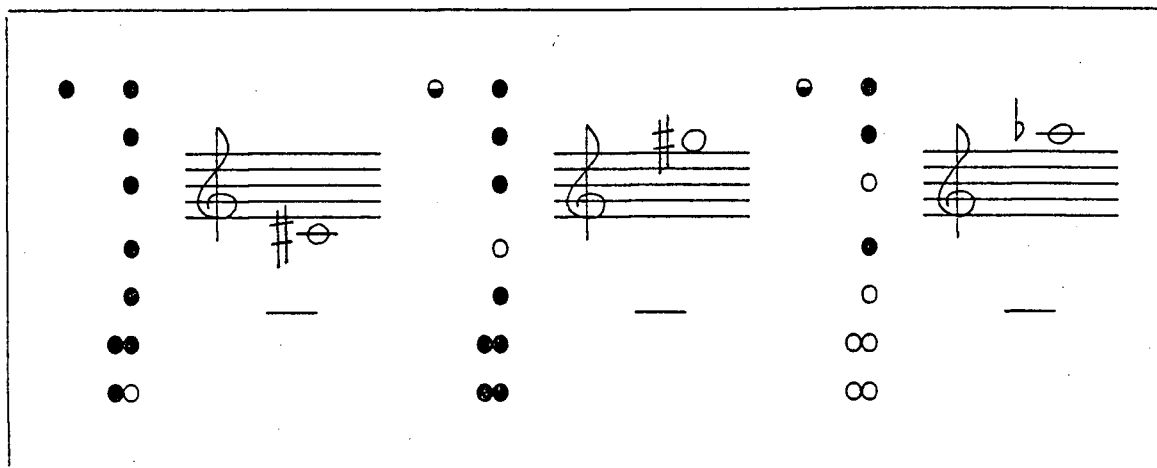
A blank musical staff with five lines.

A blank musical staff with five lines.

A blank musical staff with five lines.

A blank musical staff with five lines.

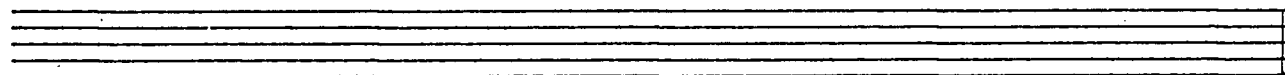
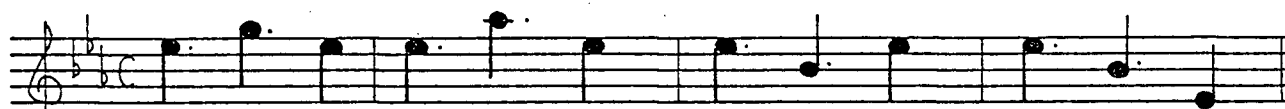
A blank musical staff with five lines.

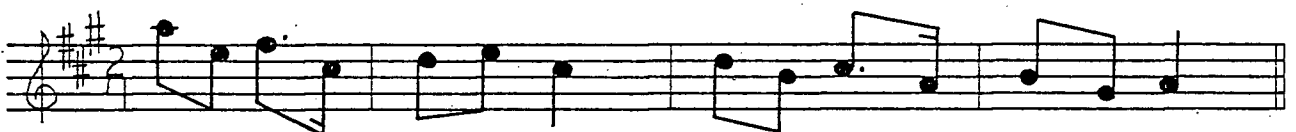
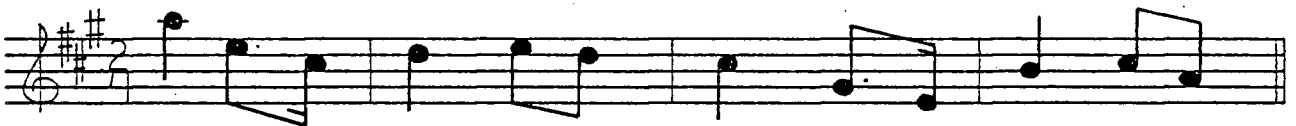
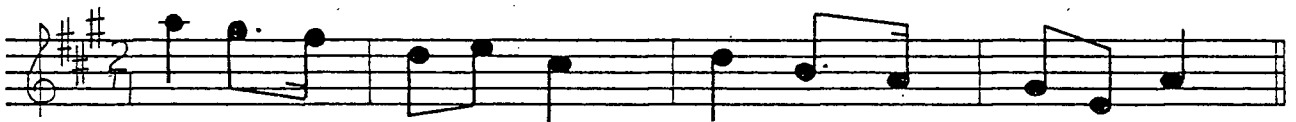
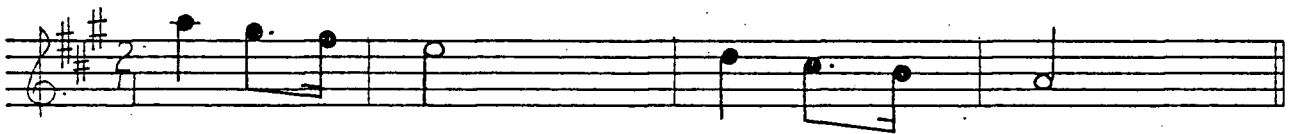
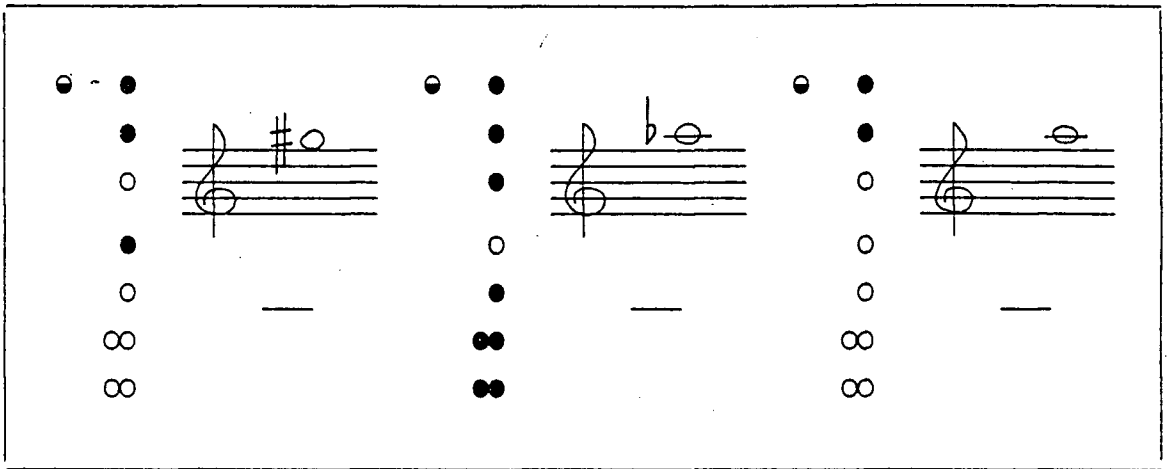






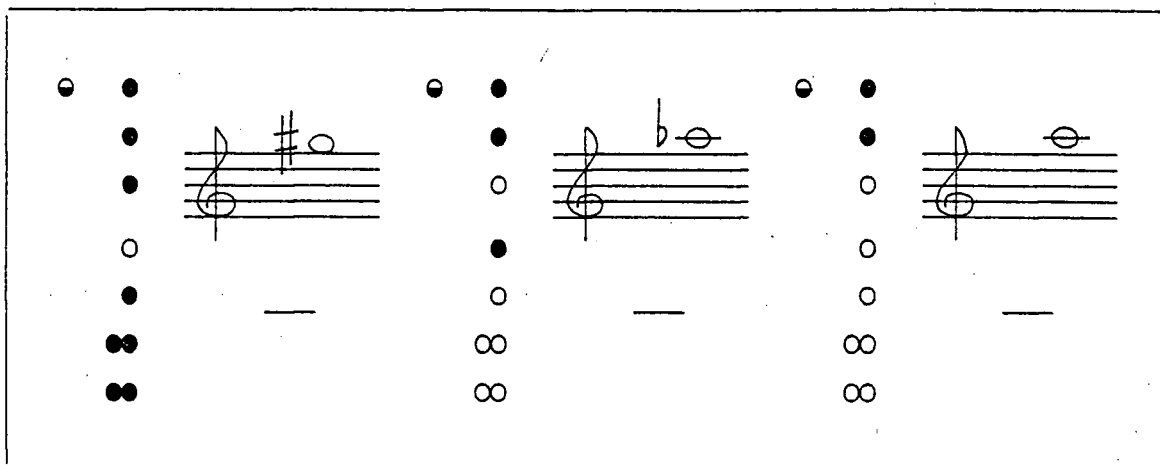
Three musical staves are shown, each preceded by a vertical column of dots. The first staff has a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The second staff has a treble clef, a key signature of one sharp (F-sharp), and a common time signature (C). The third staff has a treble clef, a key signature of one flat (B-flat), and a common time signature (C). Each staff contains a single note with an accidental (sharp or flat) and a common time signature (C). The first staff has a sharp sign (#) before the note. The second staff has a sharp sign (#) before the note. The third staff has a flat sign (b) before the note. Below each staff is a horizontal line.



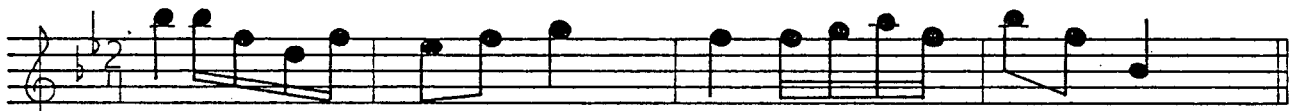
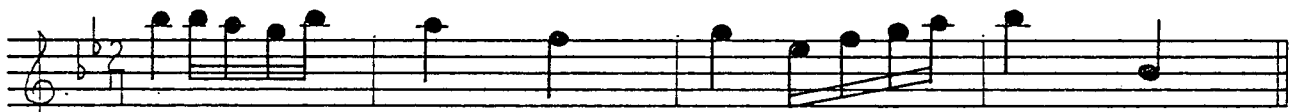
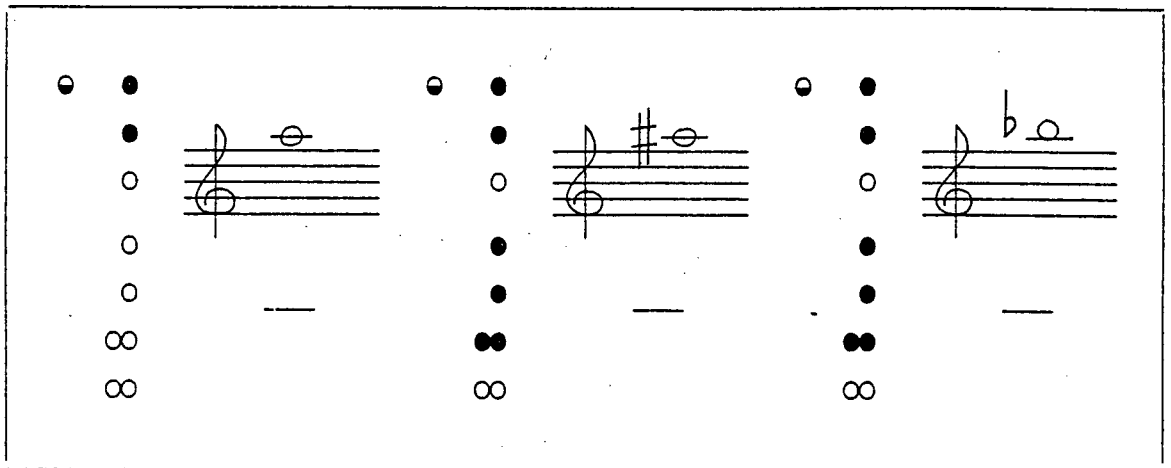


Three musical staves are shown, each with a treble clef. The first staff has a sharp sign (#) above the first note. The second staff has a flat sign (b) above the first note. The third staff has a sharp sign (#) above the first note. Each staff has a series of notes and rests, with some notes having accidentals. The staves are arranged horizontally.

Six musical staves are shown, each with a treble clef. The first staff has a sharp sign (#) above the first note. The second staff has a sharp sign (#) above the first note. The third staff has a sharp sign (#) above the first note. The fourth staff has a sharp sign (#) above the first note. The fifth staff has a sharp sign (#) above the first note. The sixth staff has a sharp sign (#) above the first note. Each staff has a series of notes and rests, with some notes having accidentals. The staves are arranged vertically.





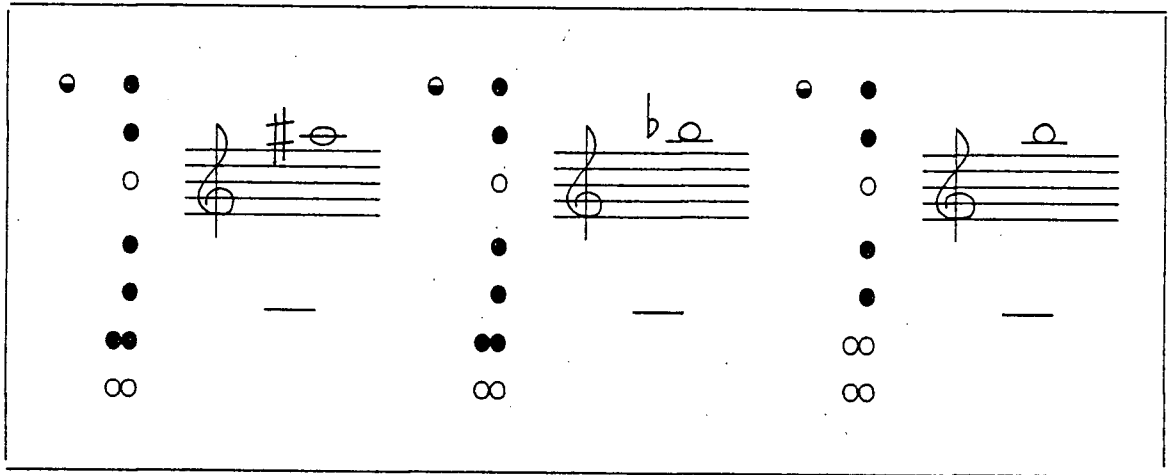


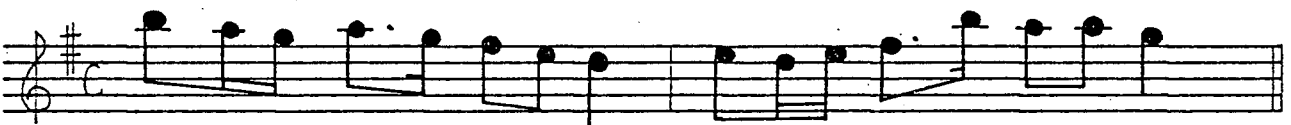
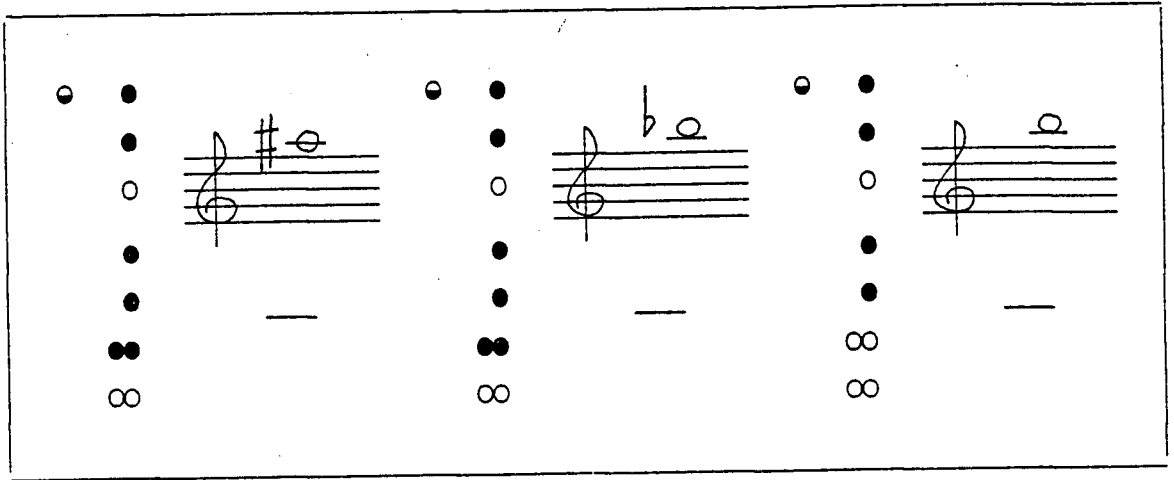
Three musical staves are shown, each with a treble clef and a common time signature (C). The first staff has a whole note on the first line (F4). The second staff has a whole note on the second line (G4) with a sharp sign (#). The third staff has a whole note on the second line (G4) with a flat sign (b). To the left of each staff is a vertical column of symbols: a solid black circle, a solid black circle, an open circle, an open circle, an open circle, an infinity symbol (∞), and another infinity symbol (∞). Below each staff is a horizontal line.

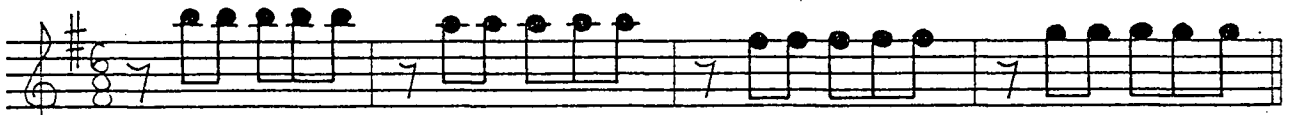
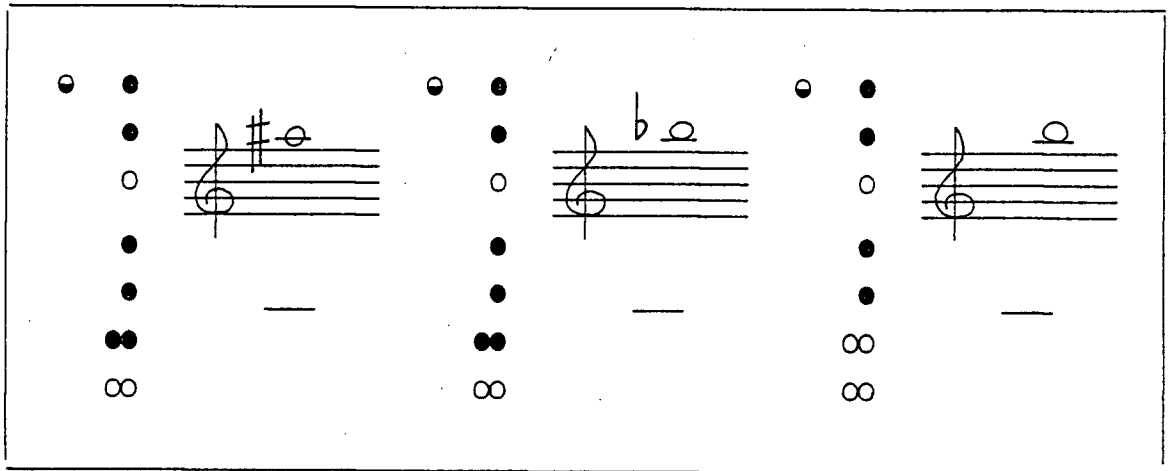
Six staves of musical notation are shown, each with a treble clef and a common time signature (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). The staves are connected by a continuous line, suggesting a single melodic line. The first staff starts with a flat sign (b) on the first line. The second staff starts with a flat sign (b) on the first line. The third staff starts with a flat sign (b) on the first line. The fourth staff starts with a flat sign (b) on the first line. The fifth staff starts with a flat sign (b) on the first line. The sixth staff starts with a flat sign (b) on the first line.





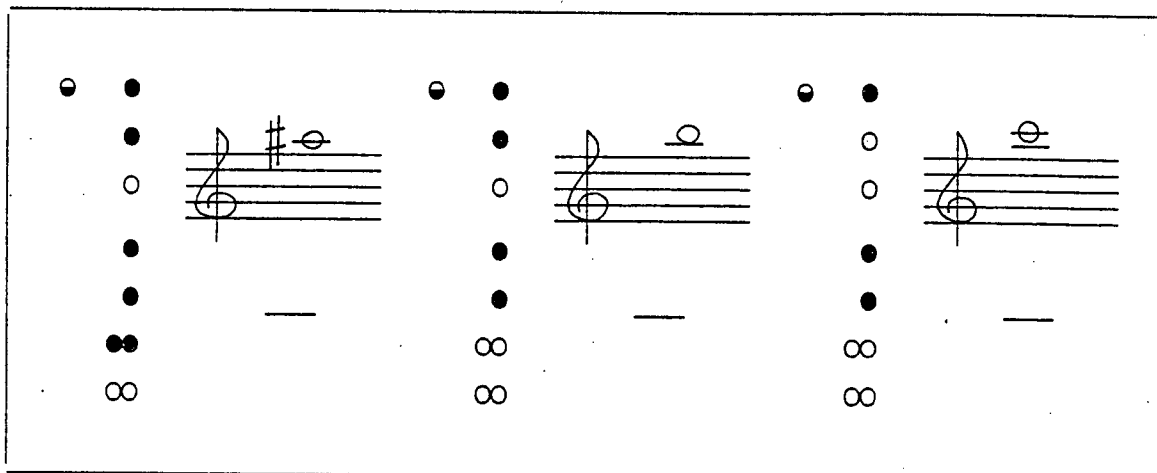












Three musical staves are shown, each with a treble clef and a key signature of one flat (B-flat). The first staff contains a half note on G4, a whole note on A4, and a whole note on B4. The second staff contains a half note on G4, a whole note on A4, and a whole note on B4. The third staff contains a half note on G4, a whole note on A4, and a whole note on B4. Below each staff are two sets of infinity symbols (∞).

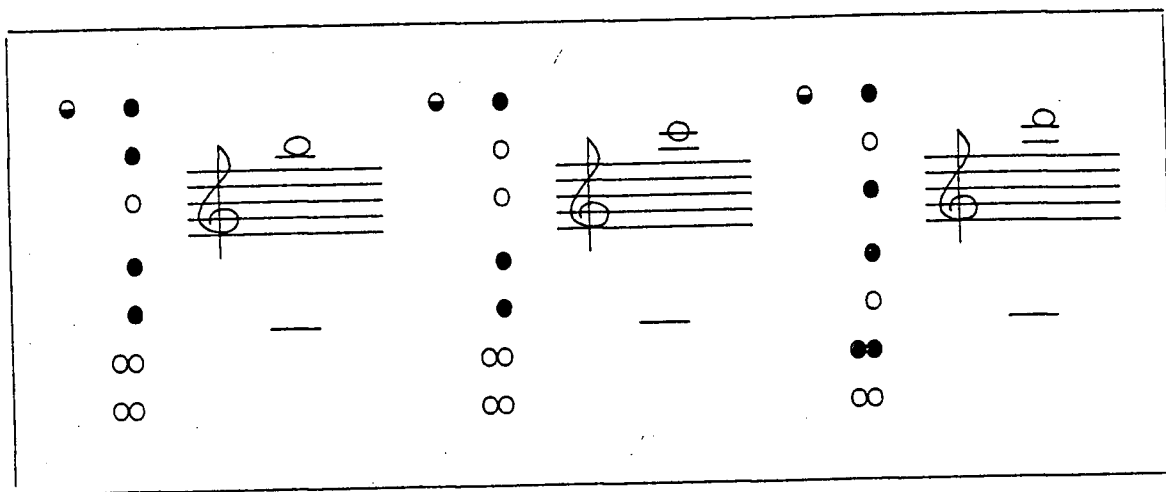
Five musical staves are shown, each with a treble clef and a key signature of one flat (B-flat). The notation is complex, featuring many notes, rests, and accidentals. The first staff has a half note on G4, a quarter note on A4, and a half note on B4. The second staff has a half note on G4, a quarter note on A4, and a half note on B4. The third staff has a half note on G4, a quarter note on A4, and a half note on B4. The fourth staff has a half note on G4, a quarter note on A4, and a half note on B4. The fifth staff has a half note on G4, a quarter note on A4, and a half note on B4.

Four empty musical staves are shown, each with a treble clef and a key signature of one flat (B-flat).



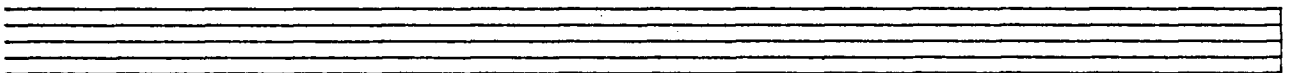
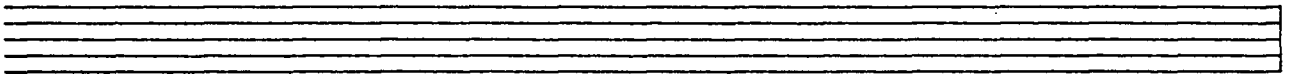
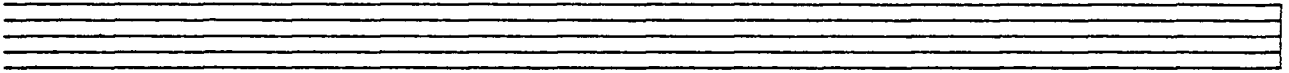


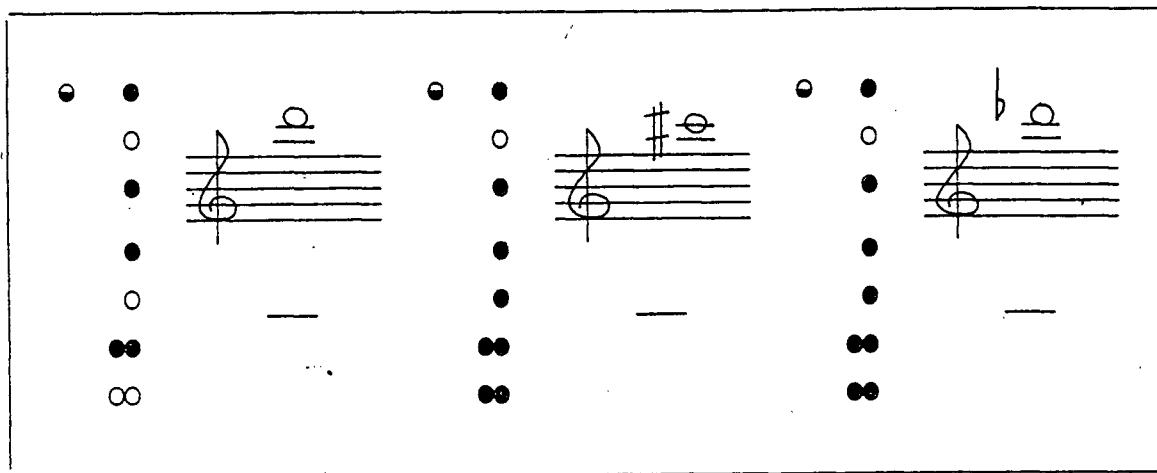


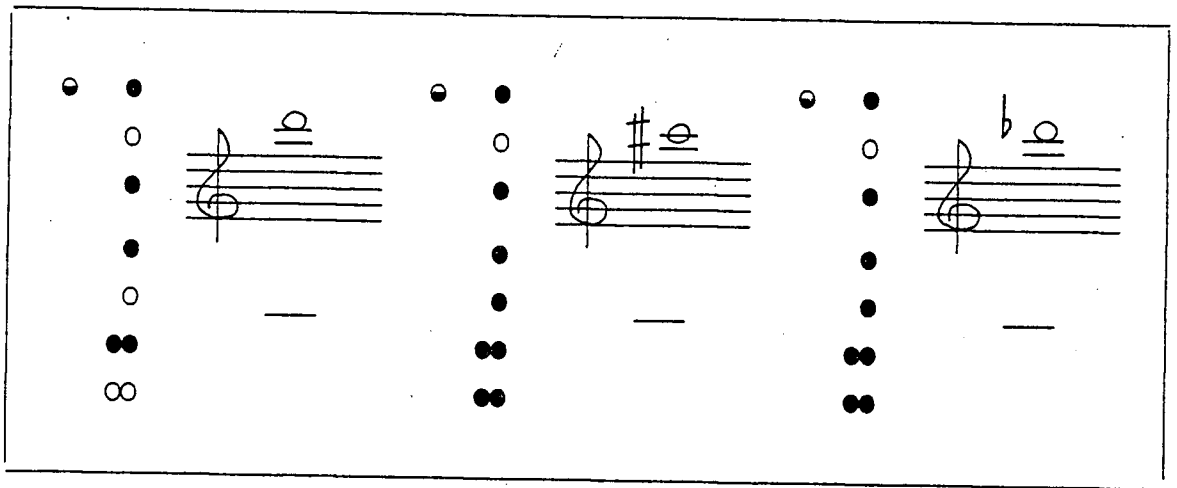


The image shows three musical staves, each with a treble clef. The first staff has a note on the first line (F4) with a flat symbol (b) above it. The second staff has a note on the second line (G4) with a flat symbol (b) above it. The third staff has a note on the second line (G4) with a flat symbol (b) above it. Below each staff is a horizontal line. To the left of each staff is a vertical column of symbols: a solid black circle, a solid black circle, an open circle, a solid black circle, a solid black circle, and two open circles. To the right of each staff is a vertical column of symbols: a solid black circle, an open circle, an open circle, a solid black circle, a solid black circle, and two open circles.

The first system of the musical score for 'The Rose Tree' is written on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The melody is primarily in the treble clef, with the bass clef providing a simple harmonic accompaniment. The first measure of the treble staff contains a whole note chord of F#4 and A4. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff plays a steady eighth-note accompaniment of F#2, A2, and C3. The system concludes with a final whole note chord of F#4 and A4.







## Chapter 4

## TECHNIQUE

## A Sequential Approach to Technical Drills

The purpose of this chapter is to delineate sequentially the major, minor, and chromatic scales; the arpeggios and other technical drills; the rhythmic exercises; and the ear training and hand sign recognition lessons designed to establish a firm base for reading pitch and rhythm, fluently.

## Example 69

Year One, Term One September to Mid-October

<u>Skill</u>	<u>Reference</u>
Concert Bb Major Scale	I Recommend 7:1 Advanced Technique for Bands 2:1 Exercises for Ensemble Drill 8-9:1
Concert Eb Major Scale	I Recommend 7:5 Advanced Technique for Bands 6:14 Exercises for Ensemble Drill 8-9:12
Chromatic Scale Concert Bb	I Recommend 15:1 Advanced Technique 2:4(c) Exercises for Ensemble Drill 12:1

Chromatic Scale Concert Eb	I Recommend 15:2 Advanced Technique for Bands 6:17(c) Exercises for Ensemble Drill 12:6
Hand sign recognition	Appendix 1
Ear Training Concert Bb	Unison, major second ascending, major third ascending
Ear Training Concert Eb	Unison, major second ascending, major third ascending
Rhythmic Exercises	Advanced Technique for Bands 3:6(a-r) Advanced Technique for Bands 7:19(a-o)

Term Two: Mid-October to Christmas Break

Concert Ab Major Scale	I Recommend 8:13 Advanced Technique for Bands 10:27 Exercises for Ensemble Drill 8-9:11
Concert F Major Scale	I Recommend 8:9 Advanced Technique for Bands 14:40 Exercises for Ensemble Drill 8-9:2
Chromatic Scale Concert Ab	I Recommend 15:4 Advanced Technique for Bands 10:30(c) Exercises for Ensemble Drill 12:11
Chromatic Scale Concert F	I Recommend 15:3 Advanced Technique for Bands 14:43(c) Exercises for Ensemble Drill 12:8
Hand sign recognition	Appendix 1
Ear Training Concert Ab	Perfect fourth ascending, perfect

	fifth ascending
Ear Training Concert F	Perfect fourth ascending, perfect fifth ascending
Rhythmic Exercises	Advanced Technique for Bands 11:32(a-o) Advanced Technique for Bands 15:45(a-o)

Term Three: January to Mid-February

Concert C Major Scale	I Recommend 9:17 Advanced Technique for Bands 18:53 Exercises for Ensemble Drill 8-9:3
Concert Db Major Scale	I Recommend 9:21 Advanced Technique for Bands 22:66 Exercises for Ensemble Drill 8-9:10
Chromatic Scale Concert C	I Recommend 15:5 Advanced Technique for Bands 18:56(c) Exercises for Ensemble Drill 12:3
Chromatic Scale Concert Db	I Recommend 15:6 Advanced Technique for Bands 22:69(c) Exercises for Ensemble Drill 12:4
Hand sign recognition	Appendix 1
Ear Training Concert C	Major sixth ascending, major seventh ascending
Ear Training Concert Db	Major sixth ascending, major seventh ascending
Rhythmic Exercises	Advanced Technique for Bands 19:58(a-q) Advanced Technique for Bands 23:71(a-l)



## Term Four: Mid-February to the End of March

Concert G Major Scale	I Recommend 10:29 Advanced Technique for Bands 26:79 Exercises for Ensemble Drill 8-9:4
Concert D Major Scale	I Recommend 11:33 Advanced Technique 33:115 Exercises for Ensemble Drill 8-9:5
Chromatic Scale Concert G	I Recommend 15:8 Advanced Technique for Bands 26:82(c) Exercises for Ensemble Drill 21:10
Chromatic Scale Concert D	I Recommend 15:9 Exercises for Ensemble Drill 12:5
Hand sign recognition	Appendix 1
Ear Training Concert G	Perfect octave ascending, major second descending, major third descending
Ear Training Concert D	Perfect octave ascending, major second descending, major third descending
Rhythmic Exercises	Advanced Technique for Bands 27:84(a-q) Exercises for Ensemble Drill 40:1-36

## Term Five: April to Mid-May

Concert A Major Scale	I Recommend 11:37 Exercises for Ensemble Drill 8-9:6
Concert E Major Scale	I Recommend 12:41

	Exercises for Ensemble Drill 8-9:7
Chromatic Scale Concert A	I Recommend 15:10
	Exercises for Ensemble Drill 12:12
Chromatic Scale Concert E	I Recommend 15:11
	Exercises for Ensemble Drill 12:7
Hand sign recognition	Appendix 1
Ear Training Concert A	Perfect fourth descending, perfect fifth descending
Ear Training Concert E	Perfect fourth descending, perfect fifth descending
Rhythmic Exercises	Exercises for Ensemble Drill 40:37-72 Exercises for Ensemble Drill 41:73-114

Term Six: Mid-May to the End of June

Concert B Major Scale	I Recommend 12:45
	Exercises for Ensemble Drill 8-9:8
Chromatic Scale Concert B	I Recommend 15:12
	Exercises for Ensemble Drill 12:2
Hand sign recognition	Appendix 1
Ear Training Concert B	Major sixth descending, major seventh descending, perfect octave descending
Rhythmic Exercises	Exercises for Ensemble Drill 41:115-156 Exercises for Ensemble Drill 42:157-172

## Example 70

Year Two, Term One: September to Mid-October

<u>Skill</u>	<u>Reference</u>
Concert G Harmonic Minor Scale	I Recommend 13:1
Concert G Melodic Minor Scale	I Recommend 13:2
	Advanced Technique for Bands 3:7
	Exercises for Ensemble Drill 8-9:1
Concert C Harmonic Minor Scale	I Recommend 13:3
Concert C Melodic Minor Scale	I Recommend 13:4
	Advanced Technique for Bands 7:20
	Exercises for Ensemble Drill 8-9:12
Concert D Harmonic Minor Scale	I Recommend 13:5
Concert D Melodic Minor Scale	I Recommend 13:6
	Advanced Technique for Bands 15:46
	Exercises for Ensemble Drill 8-9:2
Concert F Harmonic Minor Scale	I Recommend 13:7
Concert F Melodic Minor Scale	I Recommend 13:8
	Advanced Technique for Bands 11:33
	Exercises for Ensemble Drill 8-9:11

Term Two: Mid-October to Christmas Break

Concert A Harmonic Minor Scale	I Recommend 13:9
Concert A Melodic Minor Scale	I Recommend 13:10
	Advanced Technique for Bands 19:59
	Exercises for Ensemble Drill 8-9:3

Concert Bb Harmonic Minor Scale	I Recommend 13:11
Concert Bb Melodic Minor Scale	I Recommend 13:12
	Advanced Technique for Bands 23:72
	Exercises for Ensemble Drill 8-9:10
Concert Eb Harmonic Minor Scale	I Recommend 14:13
Concert Eb Melodic Minor Scale	I Recommend 14:14
	Exercises for Ensemble Drill 8-9:9
Concert E Harmonic Minor Scale	I Recommend 14:15
Concert E Melodic Minor Scale	I Recommend 14:16
	Advanced Technique for Bands 27:85
	Exercises for Ensemble Drill 8-9:4

Term Three: January to Mid-February

Concert B Harmonic Minor Scale	I Recommend 14:17
Concert B Melodic Minor Scale	I Recommend 14:18
	Exercises for Ensemble Drill 8-9:5
Concert F# Harmonic Minor Scale	I Recommend 14:19
Concert F# Melodic Minor Scale	I Recommend 14:20
	Exercises for Ensemble Drill 8-9:6
Concert C# Harmonic Minor Scale	I Recommend 14:21
Concert C# Melodic Minor Scale	I Recommend 14:22
	Exercises for Ensemble Drill 8-9:7
Concert G# Harmonic Minor Scale	I Recommend 14:23
Concert G# Melodic Minor Scale	I Recommend 14:24
	Exercises for Ensemble Drill 8-9:8

## Term Four: Mid-February to the End of March

Interval Studies Concert Bb	I Recommend 17:1-4
Technical Exercises Concert Bb	Advanced Technique for Bands 2:5
	Advanced Technique for Bands 3:7-9
	Advanced Technique for Bands 4:10-11
	Advanced Technique for Bands 5:12-13
Interval Studies Concert Eb	I Recommend 17:5-8
Technical Exercises Concert Eb	Advanced Technique for Bands 6:18
	Advanced Technique for Bands 7:20-22
	Advanced Technique for Bands 8:23-24
	Advanced Technique for Bands 9:25-26
Interval Studies Concert F	I Recommend 17:9-12
Technical Exercises Concert F	Advanced Technique for Bands 14:44
	Advanced Technique for Bands 15:46-48
	Advanced Technique for Bands 16:49-50
	Advanced Technique for Bands 17:51-52
Interval Studies Concert Ab	I Recommend 18:13-16
Technical Exercises Concert Ab	Advanced Technique for Bands 10:31
	Advanced Technique for Bands 11:32-35
	Advanced Technique for Bands 12:36-37
	Advanced Technique for Bands 13:38-39

## Term Five: April to Mid-May

Interval Studies Concert C	I Recommend 18:17-20
Technical Exercises Concert C	Advanced Technique for Bands 18:57

	Advanced Technique for Bands 19:59-61
	Advanced Technique for Bands 20:62-63
	Advanced Technique for Bands 21:64-65
Interval Studies Concert Db	I Recommend 18:21-24
Technical Exercises Concert Db	Advanced Technique for Bands 22:70
	Advanced Technique for Bands 23:72-74
	Advanced Technique for Bands 24:75-76
	Advanced Technique for Bands 25:77-78
Interval Studies Concert G	I Recommend 19:29-32
Technical Exercises Concert G	Advanced Technique for Bands 26:83
	Advanced Technique for Bands 27:85-87
	Advanced Technique for Bands 28:88-89
	Advanced Technique for Bands 29:90-91
Interval Studies Concert D	I Recommend 19:33-36

Term Six: Mid-May to the End of June

Interval Studies Concert A	I Recommend 20:37-40
Interval Studies Concert E	I Recommend 20:41-44
Interval Studies Concert B	I Recommend 20:45-48

## Example 71

## Year Three, Term One: September to Mid-October

<u>Skill</u>	<u>Reference</u>
Arpeggio Concert Bb	I Recommend 16:1 Exercises for Ensemble Drill 18-23:1
Arpeggio Concert Eb	I Recommend 16:2 Exercises for Ensemble Drill 18-23:12
Technical Exercises Concert Bb	I Recommend 7:3 Advanced Technique for Bands 2:2-3 Exercises for Ensemble Drill 14:1
Technical Exercises Concert Eb	I Recommend 7:7 Advanced Technique for Bands 6:15-16 Exercises for Ensemble Drill 14:2

## Term Two: Mid-October to Christmas Break

Arpeggio Concert Ab	I Recommend 16:4 Exercises for Ensemble Drill 18-23:11
Arpeggio Concert F	I Recommend 16:3 Exercises for Ensemble Drill 18-23:2
Technical Exercises Concert Ab	I Recommend 8:15 Advanced Technique for Bands 10:28-29 Exercises for Ensemble Drill 14-15:3
Technical Exercises Concert F	I Recommend 8:11 Advanced Technique for Bands 14:41-42 Exercises for Ensemble Drill 14-15:12

## Term Three: January to Mid-February

Arpeggio Concert C	I Recommend 16:5
	Exercises for Ensemble Drill 18-23:3
Arpeggio Concert Db	I Recommend 16:6
	Exercises for Ensemble Drill 18-23:10
Technical Exercises Concert C	I Recommend 9:19
	Advanced Technique for Bands 18:54-55
	Exercises for Ensemble Drill 14-15:11
Technical Exercises Concert Db	I Recommend 9:23
	Advanced Technique for Bands 22:67-68
	Exercises for Ensemble Drill 14-15:4
Brass Lip Drills	I Recommend 4:1-5
	Exercises for Ensemble Drill 24-25

## Term Four: Mid-February to the End of March

Arpeggio Concert G	I Recommend 16:8
	Exercises for Ensemble Drill 18-23:4
Arpeggio Concert D	I Recommend 16:9
	Exercises for Ensemble Drill 18-23:5
Technical Exercises Concert G	I Recommend 10:31
	Advanced Technique for Bands 26:80-81
	Exercises for Ensemble Drill 14-15:10
Technical Exercises Concert D	I Recommend 11:35
	Exercises for Ensemble Drill 14-15:9
Brass Lip Drills	I Recommend 4:1-5
	Fussell 24-25



## Term Five: April to Mid-May

Arpeggio Concert A	I Recommend 16:10
	Exercises for Ensemble Drill 18-23:6
Arpeggio Concert E	I Recommend 16:11
	Exercises for Ensemble Drill 18-23:7
Technical Exercises Concert A	I Recommend 11:39
	Exercises for Ensemble Drill 14-15:8
Technical Exercises Concert E	I Recommend 12:43
	Exercises for Ensemble Drill 14-15:7
Brass Lip Drills	I Recommend 4:1-5
	Exercises for Ensemble Drill 24-25

## Term Six: Mid-May to the End of June

Arpeggio Concert B	I Recommend 16:12
	Exercises for Ensemble Drill 18-23:8
Technical Exercises Concert B	I Recommend 12:47
	Exercises for Ensemble Drill 14-15:6
Brass Lip Drills	I Recommend 4:1-5
	Fussell 24-25

## Chapter 5

### PREPARATION FOR PERFORMANCE

#### Diaphragmatic breathing

Numerous strategies exist to develop correct diaphragmatic breathing and breath control. Teal describes this exercise to help achieve correct breathing.<sup>11</sup>

1. Walk slowly, keeping the body loose.
2. Stand erect, but comfortably. Shoulders and arms should be relaxed. Swing the arms while walking.
3. Take in a full breath quickly on one step.
4. Hold this breath for two steps.
5. Exhale through the mouth slowly for eight to ten steps.
6. Take two more steps before the next inhalation.

Teal notes that, in the above exercise, "the inhalation is fast and the remainder of the cycle is much slower."<sup>12</sup>

Wilkins recommends that the following series of exercises be practiced daily.<sup>13</sup> He suggests a gradual increase from ten to twenty times a day and warns not to exceed six times without a rest period if fatigued.

#### Exercise A

1. Place palm of hand upon the abdomen just below the ribs.
2. Take a breath slowly, feeling the diaphragm move outward against the hand.
3. Still inhaling slowly, expand the chest upward and outward until a comfortable supply of air has been taken.
4. Hold the breath for several seconds.
5. Exhale slowly, but do not permit the ribs to contract until almost all the air has been expelled.

6. The diaphragm does not retract until the end of the exhalation.

In performing this exercise, always remember that the breath must flow out evenly. If the result is jerky and wavering, inhale a smaller quantity of air and the control of it will be easier. The beginner can hear the out-flow of air if he will use the sibilant "S" when exhaling. It is advisable for him to do this in all the exercises so that he can tell if the breath is flowing smoothly and steadily. As he gains control of the breath, he should increase the inhalation.

#### Exercise B

1. Place palm of hand upon the abdomen just below the ribs.
2. Take a breath slowly, feeling the diaphragm move outward against the hand.
3. Still inhaling slowly, expand the chest upward and outward until a comfortable supply of air has been taken.
4. Exhale slowly, interrupting the steady flow of air by frequent pauses.

The purpose of these pauses is to strengthen the muscles used in controlling the air column.

#### Exercise C

1. Inhale slowly.
2. Hold breath for several counts when capacity is reached.
3. Exhale quickly.

#### Exercise D

1. Inhale quickly.
2. When the lung capacity is reached, hold the breath again.
3. Exhale slowly and steadily.

Shank describes the exhaling process as:<sup>14</sup>

...the most important breathing facet in playing, since it is blowing which produces the sound. ...Disregard the mental concept of the diaphragm or lower areas of breathing. Think of blowing directly through the horn. ...If you blow properly out front, the breath apparatus works automatically. A major effort should be concentrated on blowing the air from the mouth through the horn. Have the feeling of blowing your nose. Feel the pressure of the air against the front of the face.

This idea is developed in three stages.<sup>15</sup>

1. Start "frontal projection" by developing a vocal "m" sound or

hum that vibrates the entire nasal bone structure of the face.

2. Using a well-developed frontal hum, open the lips into a pucker whistle position and begin to whistle. This sounds rather complex, but what results here is the coordination of a good frontal projection with the release of air. You are gradually moving towards playing the instrument.
3. This step, a "buzz card" technique, adds a vibrating medium to the air stream. Any small card will suffice. While doing the hum and whistle, place the end of the card against the open lips, making the card vibrate sympathetically with the sounds. The more center of sound there is to the buzz on the card, the greater the degree of frontal projection.

Bollinger suggests ten steps to achieve proper diaphragmatic breathing and support.<sup>16</sup>

1. Hands at sides, bend over until weight hangs on hips. Fill lungs to capacity, and then hiss the air out slowly.
2. Hands behind head, elbows out. Inhale suddenly, exhale slowly (over and over).
3. Lie face up on the floor. Next breath deeply and notice what happens, i.e., what parts of the body move while breathing and how they move. Notice the feel of breathing while in this position. Take a deep breath and exhale. Do this ten times, slowly, and stay as relaxed as possible.
4. Stand up. Think of the lungs as a balloon. Fill up the balloon completely, and softly say "Hup" so you fill your mouth also. Then hold for an instant, think of the note you are to play, aim, then release. (The diaphragm should have the feeling of grunting as its pressure is used to move the air steadily.) Check daily: with hands on hips, try to fill up all around the waist.
5. Take a pocket-size mirror, open the mouth and throat wide and watch closely in the mirror while inhaling. Now do the same thing when exhaling, and try to get the same feeling.
6. Take a deep breath through the mouth (the same manner as when lying down on the back) and then exhale very slowly through the lips for about 15-20 seconds. Then take another deep breath and repeat exhaling slowly through the lips. All breathing while playing an instrument should feel exactly this way.
7. Next take a deep breath and blow a stream of air against the back of the hand. A stream of cold air suggests inadequate support, and this is wrong. A warm air stream usually means good support. (To obtain a warm air stream, think of trying to moisten glasses to polish them, etc.)
8. Take a thin sheet of paper (small piece), and place it

against a wall or the middle of a music stand, and practice blowing air through the lips toward the paper, and see how long the paper will stay on the wall or music stand with this air pressure.

9. Try to whistle, sustaining the tone as long as possible.
10. Swim often-especially underwater.

Zorn views breath support as a three-fold process: inhalation, switchover and exhalation and provides the following experiments to illustrate each phase.<sup>17</sup>

Examining the muscles used in the inhalation.

1. Take a slow, deep inhalation as though you were sipping through a straw and notice how your rib cage and abdomen expand (...the muscles of the diaphragm contract downward while the rib cage expands outward). Repeat the experiment if necessary.

Exploring inhalation capacity.

2. Again, take a slow, sipping inhalation. When your lungs feel full to capacity, hold your breath for a second, then sip in still more air. This experiment should give you an idea of your inhalation capacity. It was probably a good deal more than you anticipated and dramatically more than a normal, everyday-activity breath intake. It should be pointed out, however, that this sort of double inhalation is not recommended for performance, but is useful as an experiment. Your ultimate goal is to take in as much air as possible with a single inhalation.

Analyzing the switchover.

3. Take a slow, sipping inhalation. When your lungs are full, hold everything for several seconds, and note that a new set of muscles has taken over control to hold the air from rushing out. This is the switchover.

In the exhalation process, the abdominal muscles surrounding the waist control the rate and pressure of the air being exhaled.

Analyzing the muscles controlling the exhalation.

4. Take a moderate inhalation, make the switchover, and then simulate several coughs. Notice which muscles are being activated.

Analyzing the rate and pressure of the exhaled air.

5. Take a slow, full inhalation, make the switchover, and then exhale gradually, sounding the sibilant, "Sssss..." Try

varying the loudness level of the sibilant. Repeat this final experiment several times until you thoroughly understand the whole breathing process.

To teaching proper diaphragmatic breathing while involving students rhythmically and developing basic vibrato techniques, Bollinger suggests breath impulse or panting.<sup>18</sup> Here, the diaphragm is contracted sharply causing the air in the lungs to be thrust upward and outward in accelerated bursts. Bollinger warns that this method will sound rhythmic and mechanical during the initial stages but will develop into an artistic sound.

Mueller has compiled a series of exercises intended to lesson tension and to open the throat. Ideally, Mueller writes;<sup>19</sup>

Shoulders should remain low, but the chest and spinal column should remain erect but not rigid. Abdominal wall muscles, acting in an in-and-up fashion, expel the air in the proper amount and at the proper rate of speed. These muscles are even more important in playing a wind instrument than the lips, for they control the breath which sets the lips vibrating. They control volume, carrying power, pitch, and even the character of the tonal result. ...Fresh breath should be taken before the supply is completely exhausted. Therefore the amount of air taken should be geared to the length, loudness, and tessitura of the phrase played. ...Exercises in long tones with dynamic contrasts, and exercises in gradually increased scope of intervals, help to establish control of the breath apparatus.

Exercises to open the throat.

1. By whispering the word "who-oo-oo" over and over, then the word "pooh" in a like manner, one will become aware of what an open throat feels like.
2. By placing the palm of the hand lightly over the collarbone region at the base of the throat while playing forte, a reasonable feeling of relaxation should be noted. While complete relaxation of this area is virtually impossible, minimal contraction of these muscles is the key to good endurance.
3. A second check can be made with the two index fingers touching lightly the area just below and behind the lower jaw structure. Tension, if it is present at this point, is caused by

excessive stiffness of the tongue muscle during sustained passages, or by moving the tongue back and forth rather than up and down during articulation.

The following suggestions on breath control are also submitted by Mueller.<sup>20</sup>

4. Release all the air from the lungs. Wait as long as possible. Now take a quick breath. It will be correctly placed.
5. Pant as though you had just completed a mile race. Please note carefully your muscular sensations.
6. Visualize and simulate sniffing the fragrance of a beautiful rose.
7. Inhale and exhale two incorrect high chest breaths. Now take a third breath, placing it deeply and correctly.
8. While sitting, lean as far forward as possible, placing your head between your knees as you practice breathing.
9. Using a wide belt around your waist just below the rib cage (higher than normal belt placement), draw it tightly during a short portion of your practice session to serve as a reminder of correct breath placement.

#### Warm-Up and Tuning Exercises

##### Warm-Up Exercises

Exercises for Ensemble Drill 4-7:A-L

Advanced Technique for Bands 30-31:92-97

##### Tuning Exercises

I Recommend 2-3

I Recommend 5:1-4

I Recommend 6:5-10

Advanced Technique for Bands 32:98-107

#### Articulation and Dynamic Exercises

##### Articulation Exercises

I Recommend 21:1-2

I Recommend 22:3-4

I Recommend 23:5

## Dynamic Exercises

I Recommend 23:6-7

Articulation Guide<sup>18</sup>

Horizontal accent (accent the note, hold for full value, "doot" tonguing, detach from the following note).



Vertical accent (marcato, heavy accent, hold the note less than its full value, short "dot" tonguing).



Heavy accent (play the note as short as possible, "dit" tonguing).



Staccato (play the note short and light, "daht" tonguing).



Legato (hold the note for its full value, "doo" tonguing).

sfp



Subito marking (accent the note then quickly fade to piano).

fp



Subito marking (accent the note then quickly fade to piano).

rf



Rinforzando (accent the note then sustain for remaining value at forte).

fz



Accented

sf



Accented



Tenuto accent (accent the note, hold for full value, sustain to following note).



Dash (accented staccato, play the note short and heavy).



# FOOTNOTES

<sup>1</sup>Secondary (8-12) Music Curriculum/Resource Guide, (Victoria, Canada: Ministry of Education, 1980).

<sup>2</sup>Ibid., p. 1.

<sup>3</sup>Ibid., pp. 13-14.

<sup>4</sup>Based largely on Robert D. Devine, "A Band Report Card Based on a Three-Year Curriculum with Specific Objectives," in The Instrumentalist, ed. Kenneth L. Neidig (Evanston, Illinois: The Instrumentalist Company, 1981), Vol. 35, No. 11, pp. 18-19.

<sup>5</sup>Ibid., p. 19.

<sup>6</sup>Ibid., p. 19.

<sup>7</sup>The sequence of the music theory lessons follows the format of James Murray Brown, A Handbook of Musical Knowledge, (Amersham, Bucks: Halstan & Co. Ltd., 1967). The list of terms in level 2, lessons 27-31 are taken directly from pp. 46-47.

<sup>8</sup>The rhythmic patterns have been taken from many sources, the most prominent being: Raymond C. Fussell, Exercises for Ensemble Drill, (Melville, New York: Schmitt, Hall & McCreary, 1939), pp. 43-52; Nilo W. Hovey, Advanced Technique for Bands, (Chicago: M. M. Cole Publishing Co., 1963); James D. Ployhar, I Recommend, (Melville, New York: Byron-Douglas Publications, 1972).

<sup>9</sup>The exercises for recorder are original however the sequence of note introduction is based on Carle Hodson, arr., The Empire Classroom Method for Recorder, (New Westminster, Canada: Empire Music Publishers Ltd., 1962) and the rhythmic progression were taken from Nilo W. Hovey, Advanced Technique for Bands, (Chicago: M. M. Cole Publishing Co., 1963).

<sup>10</sup>See Appendices 1-4.

<sup>11</sup>Larry Teal, The Art of Saxophone Playing, (Evanston, Illinois: Summy-Birchard Co., 1963).

<sup>12</sup>Ibid.

<sup>13</sup>Frederick Wilkins, "The Mechanics of Breathing," The Conn Chord, VI, 3, (May, 1983), 12.

<sup>14</sup>Barry M. Shank, "Short Cut to Correct Breathing," The Instrumentalist, XVIII, 3 (October, 1963), 30.

<sup>15</sup>Ibid., p. 30.

<sup>16</sup>Donald F. Bollinger, Band Director's Complete Handbook, (West Nyack, New York: Parker Publishing Company, Inc., 1979), p. 71.

<sup>17</sup>Jay D. Zorn, Brass Ensemble Method for Music Educators, (Belmont, California: Wadsworth Publishing Company, Inc., 1977), pp. 1-2.

<sup>18</sup>Secondary (8-12) Music Curriculum/Resource Guide, (Victoria, Canada: Ministry of Education, 1980), p.54.

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## Appendix 1

### Curwen Hand Signs

The following page contains the Curwen hand signs used to direct students during warm-up exercises including major scales and arpeggios.

Curwen Hand Signs

ti

7

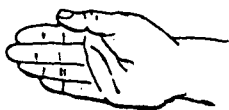
leading tone



la

6

sub-median



so

5

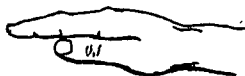
dominant



fa

4

sub-dominant



mi

3

mediant



re

2

super-tonic



do

1

tonic or keynote



## Appendix 2

### Recorder Fingering Chart

The following page contains a fingering chart to accompany the instructions contained in chapter 3.

# Fingering Chart

The "C" Soprano Recorder sounds one octave higher than written

BAROQUE OR ENGLISH FINGERING

Thumb back of instrument

fore finger (index)

middle finger

ring finger

index

middle finger

ring finger

small finger

○ - open hole      ● - closed hole      ◐ - half-open hole

## Aulos Fingering System

(World standard 8 holes      Fully open      Fully close      Half open      Semi open  
in German System)

Right hand      Left hand

Thumb (0)

Fore-finger (1)

Middle finger (2)

Third finger (3)

Fore-finger (4)

Middle finger (5)

Third finger (6)

Little finger (7)

<(1) Normal fingering (2) (3) Shift fingering>