



SUMMER MUSIC FESTIVAL

**INTRODUCTORY &
PRE-HIGH SCHOOL
EAR TRAINING**

1

EAR TRAINING I DAILY SCHEDULE

* Deviate as needed

** Try to balance out each class with 10-15 minutes of teaching and 15-20 minutes of games and activities to reinforce lessons

*** Deviate from the lesson plan below as needed. Feel free to jump around or move ahead.

****Dictation lessons include a page for the teacher and a page for the student. In this volume, the teacher page is included first. The student page asks students to listen to a short musical example, to read a short example, then to write down the example that the teacher plays.

	CLAP	SING	WRITE
DAY 1	p6 #1-3	Solfege intro; p10 #1	p17-18
DAY 2	p6 #4-6	Solfege intro; p10 #1-2	p19-20
DAY 3	p6 #7-9	p10 #3-6	p21-22
DAY 4	p7 #14, 15, 17	p11 #14-15, 1, 3-6	p23-24
DAY 5	p7 #18, 20-duet	p12 #7-9	p25-26
DAY 6	p8 #1-3	p12 #10-13	p27-28
DAY 7	p8 #5, 6, 8	p12 #15-17	p29-30
DAY 8	p8 #10, p9 #11-12	p12 #18-19, p13 #20-21	p31-32
DAY 9	p9 #14, 16, 17	p14 #1-5	p33-34
DAY 10	p9 #18, 21	p15 #1-5	p35-36
EXTRAS:	Blank paper, p37	Games: 38-41	

GAMES & ACTIVITIES

EAR TRAINING INTERVAL GAME

- Separate into 2 teams, each team plays in turns
- Start by playing first (bottom) pitch on piano
- Play second (higher) pitch
- Ask students to sing intervals and identify correctly (second, third, fourth, etc)
- VARIATIONS:
 - Switch direction by playing descending interval
 - Ask for specific interval (perfect, minor, major, augmented, diminished)
 - Play pitches simultaneously instead of in succession

EAR TRAINING & SINGING GAME

- Separate into 2 teams, each team plays in turns
- Play starting pitch and name an interval (second, third, fourth, etc)
- Ask students to sing back the correct interval
- VARIATIONS:
 - Switch direction by playing descending interval
 - Ask for specific interval (perfect, minor, major, augmented, diminished)
 - Students quiz themselves by naming intervals
 - Omit starting pitch

EAR TRAINING CHORD IDENTIFY GAME

- Separate into 2 teams, each team plays in turns
- Same rules/tactic as Interval Game except with triads
- VARIATIONS:
 - Expand to minor, major, augmented and diminished qualities
 - Expand to add sevenths to chords (V^7 , vii^7 , etc)
 - Start identifying chord families within keys:
 - Ask students to identify how the chord fits within a scale:
 - Major triads: Root (I), Sub-dominant (IV), Dominant (V)
 - Minor triads: Supertonic (ii), Mediant (iii), Sub-mediant (vi)
 - Diminished triads: Leading tone (vii)
 - Switch modes and ask to identify chords within minor scales (natural, harmonic, melodic)
 - Minor triads: Root (I), Sub-dominant (IV), Dominant (V), Leading tone (VII)
 - Major triads: Mediant (iii), Sub-mediant (vi)
 - Diminished triads: Supertonic (ii)

MELODIC DICTATION GAME

- Use a pre-determined diatonic melody of your choice (4- or 8-measure examples work best)
- Separate into 2 teams, each team plays in turns
- Start by drawing clefs, key signature & starting pitch
- Sing or play the first measure of the melody
- Ask students to sing intervals and identify correctly
 - work note-by-note at first; transition to measures (if possible)
- VARIATIONS:
 - Start with rhythms only and then move onto pitches
 - When complete, ask students to switch mode by using either key signature or assigning accidentals
 - Confuse students with wrong key signature (F major melody in E^b major key signature, etc)

RHYTHMIC DICTATION GAME

- Use a pre-determined rhythmic melody of your choice (4- or 8-measure examples work best)
- Separate into 2 teams, teams can play in turns or as a race
- Start by drawing staff & time signature
- Clap the first measure
- Ask entire class to clap and repeat the rhythm back before each team draws rhythm on the board
- **VARIATIONS:**
 - Use more complex time signatures (6/8, 5/4, etc)
 - Ask a student to introduce a new rhythm for each measure
 - Require more challenging criteria (triplets, eighth-notes, rests, etc)
 - Ask students to transpose time signatures (2/4 to 4/4, 3/4 to 6/8, etc)

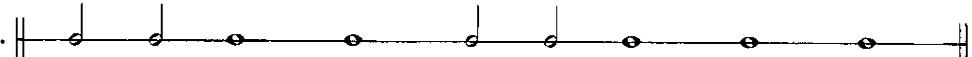
Part 1.

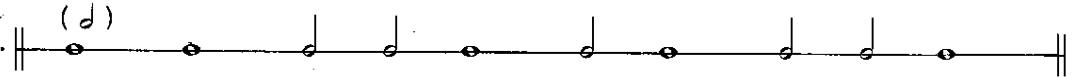
RHYTHM: ONE AND TWO PULSE UNITS (UNMETERED)

Preliminary Exercises

These exercises introduce one and two pulse rhythmic values. They may be performed in a variety of ways, for example, by tapping or clapping the pulse while vocalizing the rhythm.

(Pulse = d)

1. 

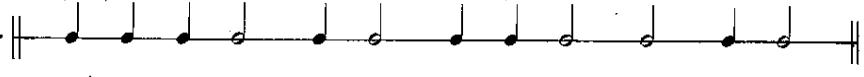
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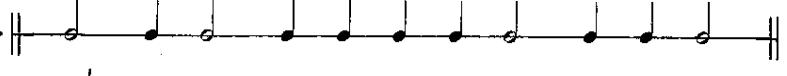
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(Pulse = j)

4. 

5. 

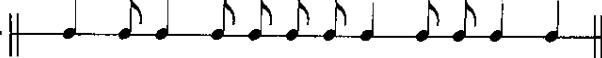
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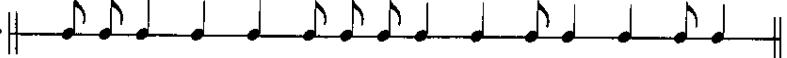
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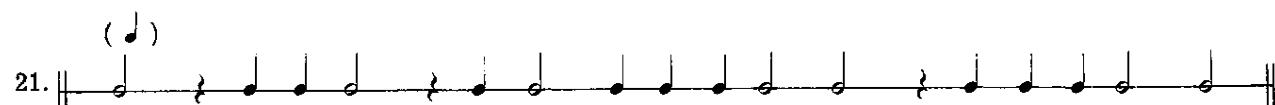
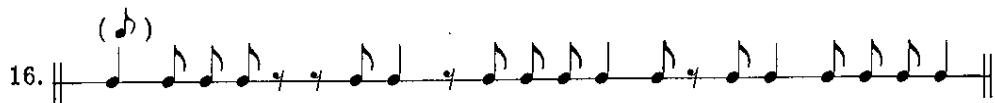
9. 

(Pulse = h)

10. 

11. 

12. 



Rhythmic Duets

Rhythmic duets may be performed in the following ways:

1. Separate people vocalizing, tapping, or clapping each part.
2. Each student performing both parts, using some combination of tapping, clapping, or vocalizing.

1.

(♩)

Part 2.

RHYTHM: SIMPLE METERS

Preliminary Exercises

These exercises introduce simple meters. They should be performed by conducting the meter while vocalizing the rhythm. For conducting patterns, see Suggestions to the Student, pp. xiii–xvi.

*For Murphy
10/1*

1. C

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

3. $\frac{4}{4}$

4. $\frac{4}{8}$

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

6. C

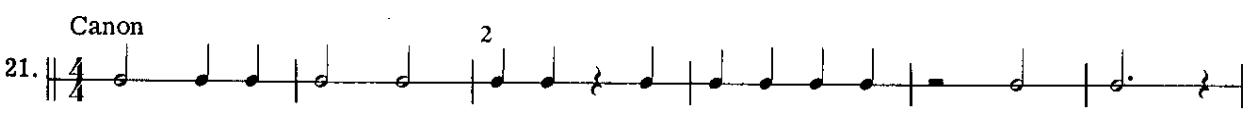
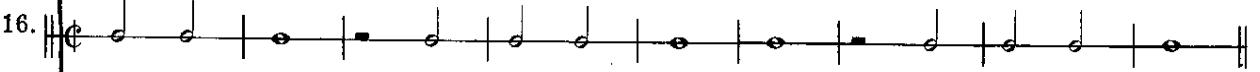
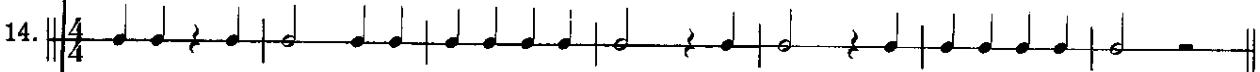
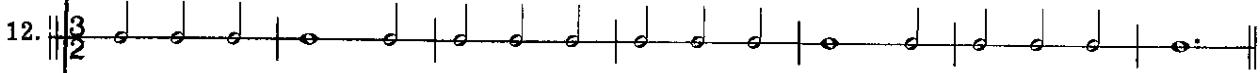
7. $\frac{2}{8}$

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

9. $\frac{3}{8}$

10. $\frac{3}{4}$

Harc 10



2.

PITCH: THE MAJOR SCALE

Preliminary Exercises

These exercises contain only *conjunct* (stepwise) motion. They should be performed by tapping or clapping the pulse while singing the pitches, using scale degree numbers, a neutral syllable, fixed *Do* or moveable *Do*.

(Pulse = d)

1. <img alt="Musical staff with a treble clef and a common time signature. It contains a sequence of quarter notes starting on A4 and descending through G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, 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D-171, C-171, B-172, A-172, G-172, F#-172, E-172, D-172, C-172, B-173, A-173, G-173, F#-173, E-173, D-173, C-173, B-174, A-174, G-174, F#-174, E-174, D-174, C-174, B-175, A-175, G-175, F#-175, E-175, D-175, C-175, B-176, A-176, G-176, F#-176, E-176, D-176, C-176, B-177, A-177, G-177, F#-177, E-177, D-177, C-177, B-178, A-178, G-178, F#-178, E-178, D-178, C-178, B-179, A-179, G-179, F#-179, E-179, D-179, C-179, B-180, A-180, G-180, F#-180, E-180, D-180, C-180, B-181, A-181, G-181, F#-181, E-181, D-181, C-181, B-182, A-182, G-182, F#-182, E-182, D-182, C-182, B-183, A-183, G-183, F#-183, E-183, D-183, C-183, B-184, A-184, G-184, F#-184, E-184, D-184, C-184, B-185, A-185, G-185, F#-185, E-185, D-185, C-185, B-186, A-186, G-186, F#-186, E-186, D-186, C-186, B-187, A-187, G-187, F#-187, E-187, D-187, C-187, B-188, A-188, G-188, F#-188, E-188, D-188, C-188, B-189, A-189, G-189, F#-189, E-189, D-189, C-189, B-190, A-190, G-190, F#-190, E-190, D-190, C-190, B-191, A-191, G-191, F#-191, E-191, D-191, C-191, B-192, A-192, G-192, F#-192, E-192, D-192, C-192, B-193, A-193, G-193, F#-193, E-193, D-193, C-193, B-194, A-194, G-194, F#-194, E-194, D-194, C-194, B-195, A-195, G-195, F#-195, E-195, D-195, C-195, B-196, A-196, G-196, F#-196, E-196, D-196, C-196, B-197, A-197, G-197, F#-197, E-197, D-197, C-197, B-198, A-198, G-198, F#-198, E-198, D-198, C-198, B-199, A-199, G-199, F#-199, E-199, D-199, C-199, B-200, A-200, G-200, F#-200, E-200, D-200, C-200, B-201, A-201, G-201, F#-201, E-201, D-201, C-201, B-202, A-202, G-202, F#-202, E-202, D-202, C-202, B-203, A-203, G-203, F#-203, E-203, D-203, C-203, B-204, A-204, G-204, F#-204, E-204, D-204, C-204, B-205, A-205, G-205, F#-205, E-205, D-205, C-205, B-206, A-206, G-206, F#-206, E-206, D-206, C-206, B-207, A-207, G-207, F#-207, E-207, D-207, C-207, B-208, A-208, G-208, F#-208, E-208, D-208, C-208, B-209, A-209, G-209, F#-209, E-209, D-209, C-209, B-210, A-210, G-210, F#-210, E-210, D-210, C-210, B-211, A-211, G-211, F#-211, E-211, D-211, C-211, B-212, A-212, G-212, F#-212, E-212, D-212, C-212, B-213, A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, B-231, A-231, G-231, F#-231, E-231, D-231, C-231, B-232, A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-

14.

(♩)

A:

15.

(♩)

E:

Melodic Exercises

For ways of preparing the melodic exercises, see Suggestions to the Student, pp. xiii–xvi.

(Pulse = ♩)

1.

2.

3.

4.

5.

6.

FRC
10/C

for 1/8

12

(d)

7.

8.

(d)

9.

(d)

10.

(d)

11.

(d)

12.

(d)

13.

(d)

14.

(d)

15.

(d)

16.

(d)

17.

(d)

18.

(d)

19.

(d)

20. (♩)

21. (♩)

22. (♩)

PITCH: INTRODUCING THIRDS

Preliminary Exercises

All metered melodies should be conducted as they are being sung.

IN CLASS (0/3)

- A handwritten musical score consisting of three staves. Staff 1 (top) starts with a treble clef, a common time signature, and a key signature of one sharp. It contains a single measure of eighth notes followed by a measure of sixteenth notes. Staff 2 (middle) starts with a treble clef, a common time signature, and a key signature of one sharp. It contains a single measure of eighth notes followed by a measure of sixteenth notes. Staff 3 (bottom) starts with a treble clef, a common time signature, and a key signature of one sharp. It contains a single measure of eighth notes followed by a measure of sixteenth notes.

Feb 10/13

- A musical score consisting of five staves of music. The top staff is in 3/4 time, bass clef, and has a key signature of one sharp. The second staff is also in 3/4 time, bass clef, and has a key signature of one sharp. The third staff is in 4/4 time, bass clef, and has a key signature of one sharp. The fourth staff is in 4/4 time, bass clef, and has a key signature of one sharp. The fifth staff is in 4/4 time, bass clef, and has a key signature of one sharp. All staves feature eighth-note patterns.

Melodies

These and all subsequent melodies should be performed in as musical a manner as possible, with attention to phrasing, dynamics, and tempo markings. Careful analysis of the melodies will be helpful. For procedures for preparation and analysis, see Suggestions to the Student, pp. xiii–xvi.

10/15 in class
transient

16

16/22

Allegro marcato



Moderato

*poco rit.*

Leggiero



Lento



Ben marcato



MI FA MI TI RE DO

Adagio sostenuto



non crescendo

la ti do mi nt fa mi re do

16/27

Klingend

sim.



Vif



LESSON 1

(Student Page 36)

What's New?



A **quarter note** is played and held for one beat.



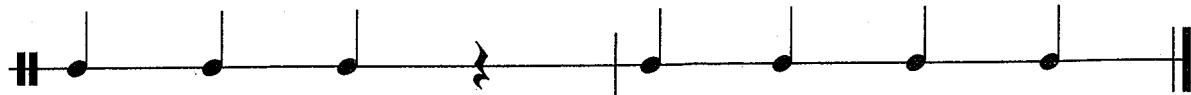
A **quarter rest** indicates silence for one beat.



Hear It!

Listen to two short musical examples containing quarter notes and quarter rests.

Track 1

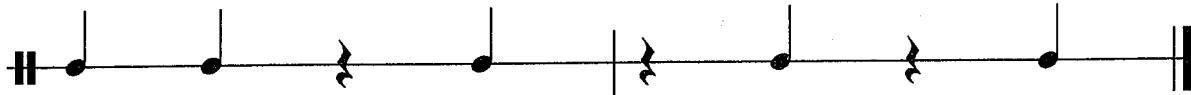


Track 2



Read It!

Perform these examples alone or with others.



Write It!

Notate the music that you hear.

Track 3



Track 4



TEACHING EXTENSIONS

Read It! There are several methods for teaching and reading rhythms. See Appendix B for a rhythm reading guide. Add variety by changing up your approach occasionally (speaking, clapping, tapping, playing rhythm instruments, etc.).

Write It! Practice drawing notes. The first several times that the class attempts to write rhythm patterns, make this a group project with class input, using a chalkboard or whiteboard.

LESSON 1

What's New?



A **quarter note** is played and held for one beat.



A **quarter rest** indicates silence for one beat.



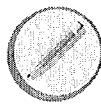
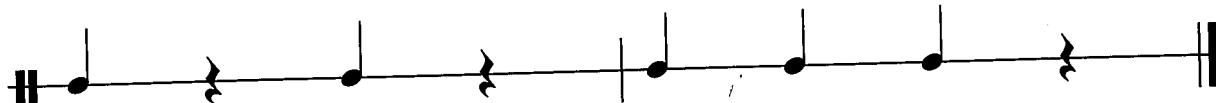
Hear It!

Listen to two short musical examples containing quarter notes and quarter rests.



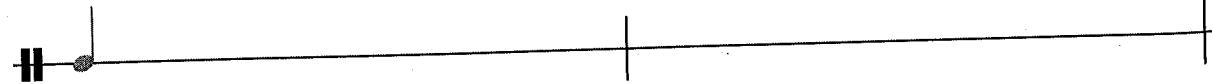
Read It!

Perform these examples alone or with others.



Write It!

Notate the music that you hear.



LESSON 5

(Student Page 40)

What's New?



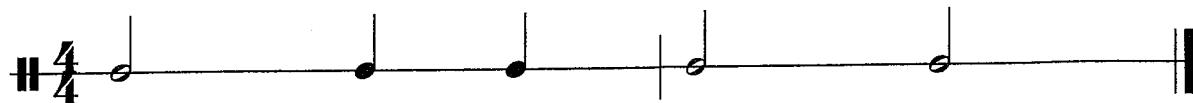
A **half note** is played and held for two beats.



Hear It!

Listen to two short musical examples containing half notes.

Track 17

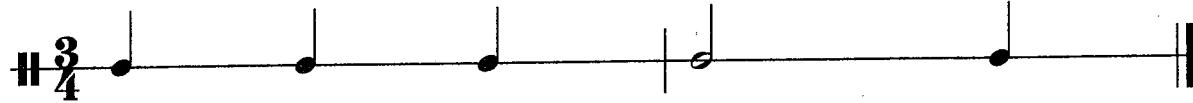


Track 18



Read It!

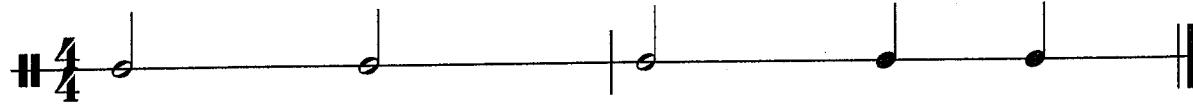
Perform these examples alone or with others.



Write It!

Notate the music that you hear.

Track 19



Track 20



TEACHING EXTENSIONS

Read It! Place a series of half notes and quarter notes on the board. Establish the tempo and have the class "think" the rhythm as you point to each beat. Discuss the relationship between half notes and quarter notes.

Write It! To help prepare students for writing, drill using the rhythm cards in Appendix C. Arrange and lead them as a class or individually.

LESSON 5

What's New?



A **half note** is played and held for two beats.

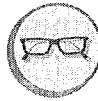


Hear It!

Listen to two short musical examples containing half notes.

$\text{F} \# \frac{4}{4}$

$\text{F} \# \frac{3}{4}$



Read It!

Perform these examples alone or with others.

$\text{F} \# \frac{4}{4}$

$\text{F} \# \frac{3}{4}$



Write It!

Notate the music that you hear.

$\text{F} \# \frac{4}{4}$

$\text{F} \# \frac{3}{4}$

LESSON 11

(Student Page 46)

What's New?

DO RE

DO and **RE** are the first two notes of the major scale.

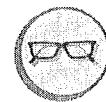


Hear It!

Listen to two short musical examples containing DO and RE.

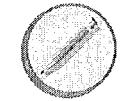
Track 41

Track 42



Read It!

Perform these examples alone or with others.



Write It!

Notate the music that you hear.

Track 43

Track 44

TEACHING EXTENSIONS

Hear It! Introduce the Curwen hand signs (see Appendix G for a guide). Using Curwen hand signs and solfège, repeat various rhythm values as the major scale is sung, both ascending and descending.

Read It! Try one or both exercises "silently" with just Curwen hand signs instead of sound.

LESSON 11

What's New?

DO RE

DO and **RE** are the first two notes of the major scale.



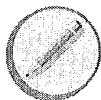
Hear It!

Listen to two short musical examples containing DO and RE.



Read It!

Perform these examples alone or with others.



Write It!

Notate the music that you hear.

LESSON 12

(Student Page 47)

What's New?

MI

MI is the third note of the major scale.



Hear It!

Listen to two short musical examples containing MI.

Track 45

Track 46



Read It!

Perform these examples alone or with others.



Write It!

Notate the music that you hear.

Track 47

Track 48

TEACHING EXTENSIONS

Hear It! Depending on your students' previous experience with the major scale, you may need to spend more time on the concept, making sure they can all sing it up and down. Successful music reading is built on this skill.

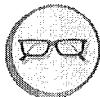
Read It! Helpful visual aids for the pitch lessons are the major scale (Appendix F), Curwen hand signs chart (Appendix G), and keyboard diagram (Appendix H). It is also very useful to have a large solfege chart posted in your classroom.

*What's New?***LESSON 12****MI****MI** is the third note of the major scale.**Hear It!**

Listen to two short musical examples containing MI.

A musical staff in G major (one sharp) and 4/4 time. It consists of eight eighth notes. The first note starts on middle C, and each subsequent note is one step higher, forming a continuous eighth-note loop.

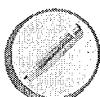
A musical staff in A major (no sharps or flats) and 4/4 time. It consists of eight eighth notes. The first note starts on middle C, and each subsequent note is one step higher, forming a continuous eighth-note loop.

**Read It!**

Perform these examples alone or with others.

A musical staff in A major (no sharps or flats) and 4/4 time. It consists of eight eighth notes. The first note starts on middle C, and each subsequent note is one step higher, forming a continuous eighth-note loop.

A musical staff in A major (no sharps or flats) and 4/4 time. It consists of eight eighth notes. The first note starts on middle C, and each subsequent note is one step higher, forming a continuous eighth-note loop.

**Write It!**

Notate the music that you hear.

A blank musical staff in G major (one sharp) and 4/4 time, intended for students to write down what they hear.

A blank musical staff in A major (no sharps or flats) and 4/4 time, intended for students to write down what they hear.

LESSON 13

(Student Page 48)

Heath Music

TI

TI is the seventh note of the major scale.



Hear It!

Listen to two short musical examples containing TI.

Track 49

Track 50



Read It!

Perform these examples alone or with others.

Track 51

Track 52



Write It!

Notate the music that you hear.

Track 51

Track 52

TEACHING EXTENSIONS

Hear It! Sing the major scale up and down. Next, have students echo as you sing shorter segments of the scale.

Read It! Call on student volunteers to lead the class in singing DO, RE, MI, and TI in stepwise motion. Students may lead a call and response or point to syllables on the major scale chart in Appendix F.

LESSON 13

What's New?

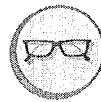
TI

TI is the seventh note of the major scale.



Hear It!

Listen to two short musical examples containing TI.



Read It!

Perform these examples alone or with others.



Write It!

Notate the music that you hear.

LESSON 14

(Student Page 49)

What Note?

LA

LA is the sixth note of the major scale.



Hear It!

Listen to two short musical examples containing LA.

Track 53

Track 54



Read It!

Perform these examples alone or with others.



Write It!

Notate the music that you hear.

Track 55

Track 56

TEACHING EXTENSIONS

Hear It! While listening, challenge students to use their musical memory. This is crucial to successful writing.

Read It! Repeat the activity from lesson 13, this time incorporating LA as well.

What's New?

LESSON 14

LA**LA** is the sixth note of the major scale.**Hear It!**

Listen to two short musical examples containing LA.

A musical staff in G clef and 4/4 time. It starts with a quarter note on G, followed by a series of eighth notes on A, B, C, D, E, F, and G.

A musical staff in G clef and 4/4 time. It starts with a quarter note on G, followed by a series of eighth notes on A, B, C, D, E, F, and G.

**Read It!**

Perform these examples alone or with others.

A musical staff in G clef and 4/4 time. It starts with a quarter note on G, followed by a series of eighth notes on A, B, C, D, E, F, and G.

A musical staff in G clef and 4/4 time. It starts with a quarter note on G, followed by a series of eighth notes on A, B, C, D, E, F, and G.

**Write It!**

Notate the music that you hear.

A blank musical staff in G clef and 4/4 time, intended for students to write down the music they hear.

A blank musical staff in G clef and 4/4 time, intended for students to write down the music they hear.

LESSON 15

(Student Page 50)

What's New?

FA

FA is the fourth note of the major scale.



Hear It!

Listen to two short musical examples containing FA.

Track 57

Track 58



Read It!

Perform these examples alone or with others.



Write It!

Notate the music that you hear.

Track 59

Track 60

TEACHING EXTENSIONS

Hear It! Sing a major scale but ask students to sing FA "silently" in their minds, not out loud. Repeat the scale singing other syllables this way.

Read It! This time, use the major scale chart (Appendix F) to silently sing the entire scale except FA, which will be sung aloud. Don't forget to give the pitch for DO before beginning this exercise.

LESSON 15

What's New?

FA

FA is the fourth note of the major scale.



Hear It!

Listen to two short musical examples containing FA.



Read It!

Perform these examples alone or with others.



Write It!

Notate the music that you hear.

LESSON 16

(Student Page 51)

What's New?

SOL

SOL is the fifth note of the major scale.



Hear It!

Listen to two short musical examples containing SOL.

Track 61

Track 62



Read It!

Perform these examples alone or with others.



Write It!

Notate the music that you hear.

Track 63

Track 64

TEACHING EXTENSIONS

Hear It! Using Curwen hand signs, ask students to sing the syllables you model with your hand. Initially, it is best to always begin and end on DO.

Read It! Design your own music symbols review sheet or use the one in Appendix D.

What's New?

LESSON 16

SOL

SOL is the fifth note of the major scale.



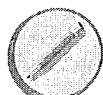
Hear It!

Listen to two short musical examples containing SOL.



Read It!

Perform these examples alone or with others.



Write It!

Notate the music that you hear.

LESSON 17

(Student Page 52)

What's New?



A **flat** lowers the pitch of a note by one half step.



Remember, the key of F major has one flat.
The key of B-flat major has two flats.



Hear It!

Listen to two short musical examples in flat keys.

Track 65

Track 66



Read It!

Perform these examples alone or with others.



Write It!

Notate the music that you hear.

Track 67

Track 68

TEACHING EXTENSIONS

Hear It!

Take a few minutes to review the rhythms of lessons one, two, and three.

Read It!

Using a keyboard diagram (Appendix H), discuss the effect of a flat upon a note (it lowers the note by a half step). Demonstrate both the sound and movement on the keyboard.

LESSON 17

What's New?



A **flat** lowers the pitch of a note by one half step.



Remember, the key of F major has one flat.
The key of B♭ major has two flats.



Hear It!

Listen to two short musical examples in flat keys.



Read It!

Perform these examples alone or with others.



Write It!

Notate the music that you hear.

LESSON 19

(Student Page 54)

What's New?



A **sharp** raises the pitch of a note by one half step.



The key of G major has one sharp.
The key of D major has two sharps.



Hear It!

Listen to two short musical examples in sharp keys.

Track 73

Track 74



Read It!

Perform these examples alone or with others.



Write It!

Notate the music that you hear.

Track 75

Track 76

TEACHING EXTENSIONS

Hear It!

Take a few minutes to review the rhythms of lessons seven, eight, and nine.

Read It!

Using a keyboard diagram (Appendix H), discuss the effect of a sharp on a note (it raises the note by a half step). Demonstrate both the sound and movement on the keyboard.

LESSON 19

What's New?



A **sharp** raises the pitch of a note by one half step.



The key of G major has one sharp.
The key of D major has two sharps.



Hear It!

Listen to two short musical examples in sharp keys.

A musical staff in G major (one sharp). It consists of five horizontal lines and four spaces. There is a treble clef at the beginning. The staff contains eight quarter notes, each with a vertical stem pointing down. The music ends with a double bar line and repeat dots.

A musical staff in D major (two sharps). It consists of five horizontal lines and four spaces. There is a treble clef at the beginning. The staff contains eight quarter notes, each with a vertical stem pointing down. The music ends with a double bar line and repeat dots.



Read It!

Perform these examples alone or with others.

A musical staff in G major (one sharp). It consists of five horizontal lines and four spaces. There is a treble clef at the beginning. The staff contains eight quarter notes, each with a vertical stem pointing down. The music ends with a double bar line and repeat dots.

A musical staff in D major (two sharps). It consists of five horizontal lines and four spaces. There is a treble clef at the beginning. The staff contains eight quarter notes, each with a vertical stem pointing down. The music ends with a double bar line and repeat dots.

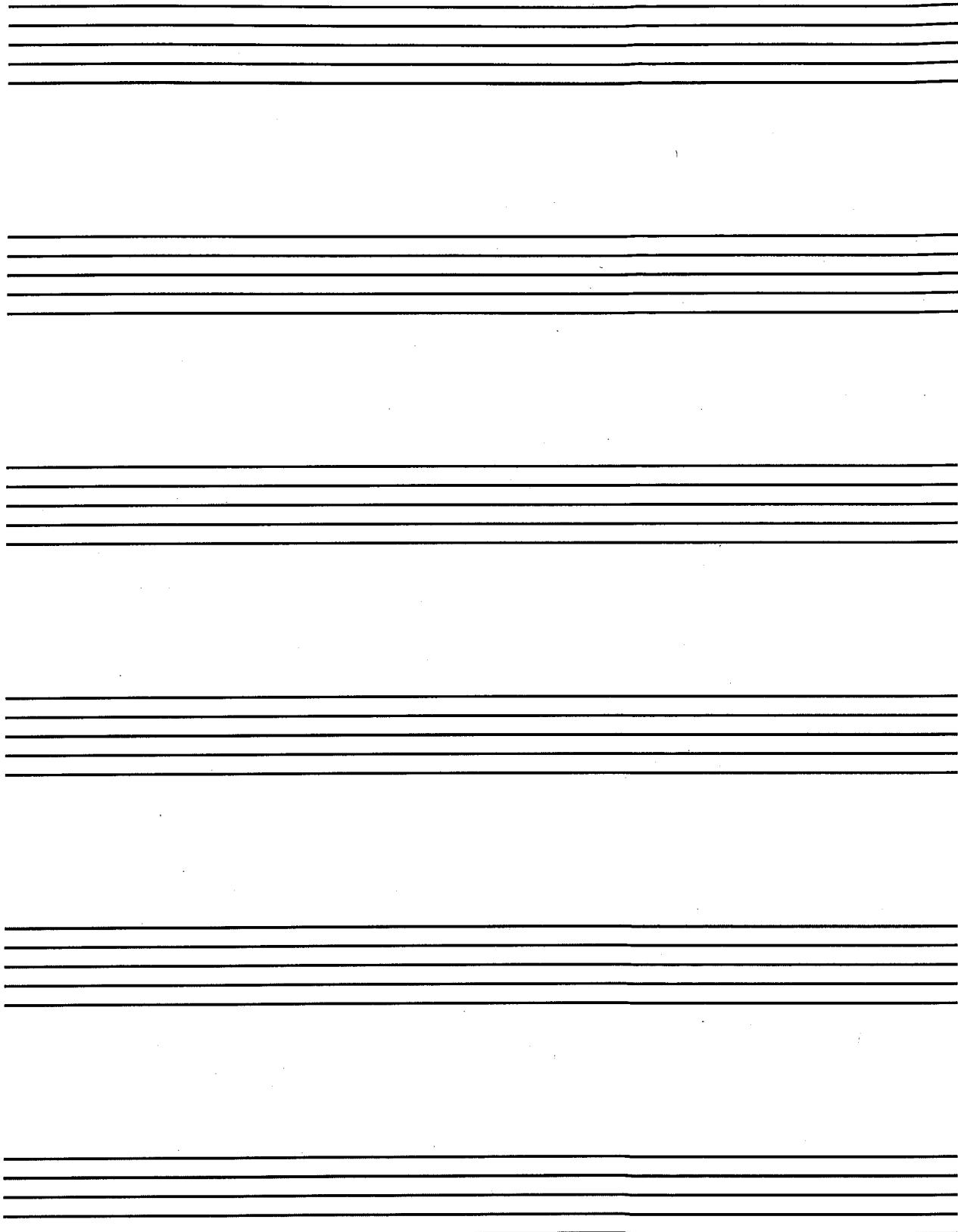


Write It!

Notate the music that you hear.

A musical staff in G major (one sharp). It consists of five horizontal lines and four spaces. There is a treble clef at the beginning. The staff contains four quarter notes, each with a vertical stem pointing down. The music ends with a double bar line and repeat dots.

A musical staff in D major (two sharps). It consists of five horizontal lines and four spaces. There is a treble clef at the beginning. The staff contains four quarter notes, each with a vertical stem pointing down. The music ends with a double bar line and repeat dots.



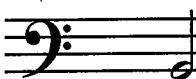
THE BASICS**The Musical Staff**

DIRECTIONS: Draw a whole note on the line or in the space shown below. One example has been given.

1. 

On the 3rd line In the 1st space On the 4th line In the 3rd space On the 1st line

DIRECTIONS: Draw a half note on the line or in the space shown below. One example has been given.

2. 

On the 2nd line On the 4th line In the 4th space On the 5th line In the 2nd space

DIRECTIONS: Draw a quarter note on the line or in the space shown below. One example has been given.

3. 

In the 1st space On the 1st line In the 3rd space On the 4th line In the 4th space

DIRECTIONS: Draw an eighth note on the line or in the space shown below. One example has been given.

4. 

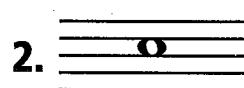
In the 2nd space On the 3rd line In the 4th space On the 1st line In the 1st space

THE BASICS**Quiz****Notes and Rests**

DIRECTIONS: What kind of note is it? Circle the correct answer.



- Half note
Quarter note



- Quarter note
Whole note



- Half note
Eighth note



- Whole note
Quarter note

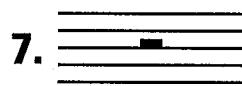
DIRECTIONS: What kind of rest is it? Circle the correct answer.



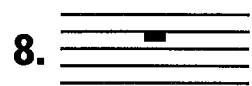
- Eighth rest
Quarter rest



- Eighth rest
Half rest

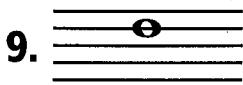


- Half rest
Whole rest



- Half rest
Whole rest

DIRECTIONS: Where is the note on the staff? Circle the correct answer.



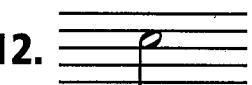
- 4th line
2nd line



- 2nd space
2nd line



- 5th line
1st line



- 2nd space
3rd space

DIRECTIONS: Which clef is it? Circle the correct answer.



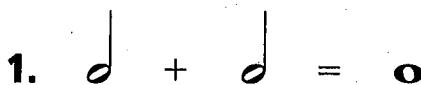
- Treble Clef
Bass Clef
Alto Clef

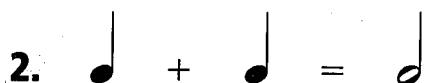


- Treble Clef
Bass Clef
Alto Clef

THE BASICS**Quiz****Note Values**

DIRECTIONS: True or false? Circle the correct answer for each example.

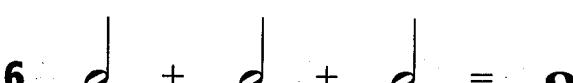
1.  =  True False

2.  =  True False

3.  =  True False

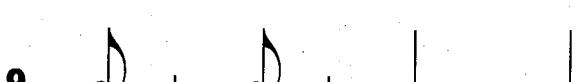
4.  =  True False

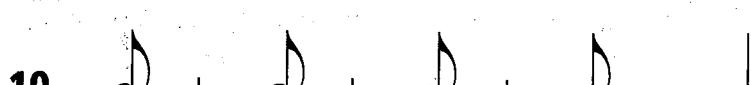
5.  =  True False

6.  =  True False

7.  =  True False

8.  =  True False

9.  =  True False

10.  =  True False

Name: _____

Class: _____

THE BASICS**Quiz 7****Identifying Notes**

- 1.** Circle all the whole notes in the example to the right.



- 2.** Circle all the whole notes in the example to the right.



- 3.** Circle all the half notes in the example to the right.



- 4.** Circle all the half notes in the example to the right.



- 5.** Circle all the quarter notes in the example to the right.



- 6.** Circle all the quarter notes in the example to the right.



- 7.** Circle all the eighth notes in the example to the right.



- 8.** Circle all the eighth notes in the example to the right.

