



DIRECTOR

IN THE ZONE

The Full Curriculum for Musical Excellence

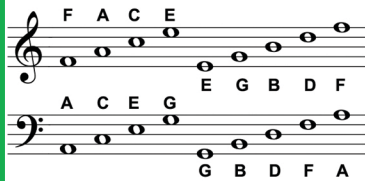
A Band Method Book by Nikki Crathorne & Al Gemberling



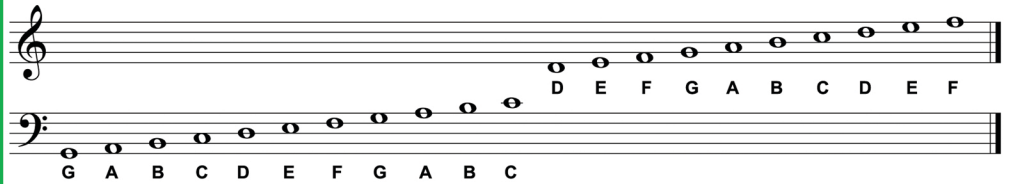
Audible Intelligence Music
Aim for Success

MUSIC BASICS

Notes Lines and Spaces



Note Names



Flat



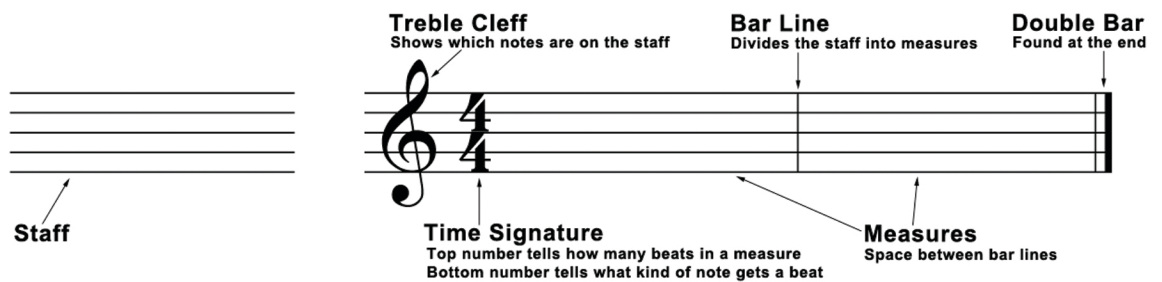
Natural



Sharp



Staff Information



| | Whole | Half | Quarter | Eighth | Sixteenth |
|-------|----------|----------|---------|-----------|-----------|
| Notes | | | | | |
| Rests | | | | | |
| | 4 Counts | 2 Counts | 1 Count | 1/2 Count | 1/4 Count |

Dynamics

| | | |
|-------------|--------------------|----------------------|
| <i>pp</i> | <i>pianissimo</i> | very soft |
| <i>p</i> | <i>piano</i> | soft |
| <i>mp</i> | <i>mezzo piano</i> | medium soft |
| <i>mf</i> | <i>mezzo forte</i> | medium loud |
| <i>f</i> | <i>forte</i> | loud |
| <i>ff</i> | <i>fortissimo</i> | very loud |
| <i>dim.</i> | <i>diminuendo</i> | gradually get softer |
| | <i>crescendo</i> | gradually get louder |
| | <i>decrescendo</i> | gradually get softer |

Tempo



Largo
very slow

Andante
slow

Moderato
moderately

Allegro
fast



Vivace
very fast

In the Zone

A Playbook for Musical Excellence

Teachers Guide

Students are actively engaged..... **“In the Zone”**.... when using this book.

“In the Zone” is a complete curriculum!!!! There is no more need to gather supplemental materials to teach all of the basic musical concepts. We have done all of the work putting the materials together which allows you, the teacher, to spend your valuable time teaching your students.

What is “In the Zone”?

In the Zone is a new approach to music education. It provides a measurable way for students to progress through the basic fundamentals of music. Concepts are presented repeatedly in different ways so that students will not only recognize them, but they will understand and apply them. New concepts are not just mentioned at the top of the page..... with **“In the Zone”**, students are actively involved in learning.

Why “In the Zone?”

As music educators dealing with beginning through college levels, we have noticed there are some gaps that occur in the existing methods available. Most concepts are left to the teacher to present and review. Other books provide music but not a systematic approach to successfully present all of the key elements needed to be a well-rounded musician.

Who should use “In the Zone”?

In the Zone is appropriate for any age music student. It is a great first method to complete as a requirement to enter an advanced ensemble. **“In the Zone”** was originally designed for the classroom but is also excellent for use in small groups or private instruction.

How to use “In the Zone”.....

“In the Zone” is designed to be completed one unit at a time. There is flexibility within the unit as to what order it is completed. Student and teacher check-off sheets are included to help monitor progress. The director’s book is designed so that the page numbers at the bottom coincide with the student books. Each page opens with the percussion part on the left and a concert pitch part on the right.

Student Practice Checks

Each unit begins with a student practice check page. This is where the student records what they have completed in the unit. Each Skill Builder and Song in the book has a practice check above it. When a student has practiced a selection they put an "X" through the number "1" above that selection. When they have completed all of the exercises one time, they may record their accomplishment on the practice check page. Students should do all of the items once before proceeding to check off number "2". Students must review each item "5" times before they complete a unit. Each time the selection must improve before the student should put an "X" on the next number. Students also record completed Theory, Rhythm and Composition on their practice check page.

Teacher Check-off Sheets

We have included teacher check-off pages to help teachers with multiple classes keep track of class progress. Please feel free to reproduce these as needed.

Unit playing Test

Each unit has a unit test sheet already prepared. Please duplicate as needed. When a unit is completed have each student:

- Clap and count a randomly chosen exercise from the unit
- Sing note names (on pitch) and finger a randomly chosen exercise from the unit
- Play a randomly chosen exercise from the unit on their instrument

Skill Builders

Skill Builders help the student develop the basic skills needed to succeed as a musician. Isolating each of these skills and developing them progressively is crucial for proper development.

Skill Builders are written in two-parts

- To help keep the mind focused
- To provides equal amounts of resting and playing to help develop the embouchure

Practice Options

- Woodwinds play line A and brass buzz line B on their mouthpieces
 - This helps the brass develop a full tone
 - Repeat with brass playing their instruments
 - Only one or two buzzing exercises are recommended per day
 - Basses can play either line to support the wind instruments
- Have a soloist or section play one line while the rest of the class plays the other
This is a great way to give individualized attention while everyone is participating

- Have a teacher or advanced student play line A to model desired sound while other students play line B.
- Have the entire class clap and count each exercise before they play it. Percussionist can do “stick clicks” or play on the rims of the drums to make it easier to monitor the rhythmic accuracy. Everyone clapping will be doing one rhythm and the percussion will be “stick clicking” another rhythm.
- Have entire class sight sing each exercise before playing it.
Sight singing using note names and appropriate fingerings on instruments is a wonderful way to connect note reading, fingerings, and pitch internalization.
Sight sing using your preferred method.

Long Tones

Objective: To develop tone quality

- Focus on a relaxed and steady tone
- Develop proper breath support
- Practice controlling the beginning and ending of the notes
- This is a great time to check for proper embouchure and playing position

Slurs

Objective: To build embouchure and flexibility

- Focus on a consistent sound between notes
- Visualize the sound going straight rather than up and down to avoid excessive movement

Scales

Objective: To learn new notes and musical patterns

- Say the note names with a steady beat
- Play from memory
- Make sure students can read and play the notes in one unit before proceeding to the next unit.

Technique

Objective: To coordinate the tongue and fingers

- Start slow and increase speed
- Maintain accuracy as you gain speed

Chorale

Objective: To listen for proper blend and balance

- Apply quality tone to ensemble playing
- Listen for other parts
- Develop a sensitivity to balance and blend within a section and between parts

Theory

Each unit contains a theory lesson in each of the following areas. Each topic is reviewed and progresses through 10 levels to ensure optimum retention.

Note Reading

There is a note identification worksheet that specifically targets the notes used in the current unit. This is a great way for the student to review and demonstrate their ability to identify notes.

Piano Keyboard

The ability to visualize a keyboard can be very helpful in many areas of music. This section starts out by identifying the white keys. It progresses through the sharps, flats and enharmonic names for each note.

Key Signatures

The key signature lessons start by presenting the order of sharps and flats. The lessons progress to properly identifying key signatures and applying accidentals to notes altered by the key signature.

Notation

Students see music notation on the page but there is a deeper understanding of how music is notated when students write it themselves. Keep high standards for your students in this area. Make sure they are paying attention to detail with their notation. You can learn a lot about their understanding of music by observing their notation.

Time Signatures

We have included basic exercises to help students understand different time signatures. They learn to determine how many beats are in a measure, what kind of note gets a beat, and how to put together different combinations of notes and rests to fill a measure in a given time signature.

Transpositions

Learning to transpose is necessary for students playing transposing instruments. We have developed a system where everyone learns to transpose for all instruments. This helps everyone better understand how music works and helps prepare students to write music for any instrument.

Dynamics

Proper use of dynamics is key to a great performance. We want students to be aware of them and make it part of their sight reading. Exercises are presented in different forms to ensure student comprehension.

Scale Spelling

We start by making students aware of the musical alphabet and the fact that there is one of each letter in a basic scale. We progress along with key signatures, to a point where students can write out a scale when given only the corresponding key signature.

Terms and Symbols

Each unit reviews basic terms and symbols so that the student will recognize them in a piece of music and will know what they represent. Isolating these terms and symbols makes learning them less intimidating than while trying to read notes, count rhythms, and get proper fingerings.

Rhythm

Rhythm is a major part of music so we have given extra attention in this area. We have included two worksheets in each unit that approach rhythms from different views. We also included a rhythm ensemble in each unit that can be clapped, played with sticks on chairs, played on instruments or anything you can come up with. We strongly encourage you to clap and count every exercise in the book before you play it with your ensemble. We have done this and the results have been amazing.

Songs

Each unit contains songs that consist of the notes, rhythms, key signatures, etc. that have been presented in the unit.

Rounds and Trios

We have included rounds and trios to help students develop independence. Please feel free to be creative in how you dividing your group into the different parts.

Composers

Starting with Unit 3, a composer is highlighted in each unit. There is a short biographical section followed by some questions to ensure student understanding. We have included a composition by the composer so the students can associate the work with the composer.

Composition

Students put together what they have learned in the unit and write a composition of their own. If a student can write their own piece they demonstrate a true understanding of the concepts they have been studying.

Skill Builder Tips

- If possible, practice skill builders with a friend
- Listen.... always strive to improve your sound

Call and answer (two-part) warm-ups.....

- Help keep the mind focused
- Provide equal amounts of resting and playing to help prepare for the next entrance

Practice Options

- Woodwinds play line A and Brass buzz line B on their mouthpieces
This helps the brass develop tone
Repeat with brass playing their instruments
Mallets can play either line to support the wind instruments
- Have a soloist or section play one line while the rest of the class plays the other
This is a great way to give individualized attention while everyone is participating
- Have a teacher or advanced student play line A to model desired sound
Students play line B.

Long Tones/Rolls

Objective: To develop even sound

- Focus on a consistent sound throughout the note
- Control the mallets so both hands are at the same height

Slurs

Objective: To build flexibility

- Focus on a consistent sound between notes
- Read ahead to be in position for the upcoming notes

Scales

Objective: To learn new notes and musical patterns

- Say the note names with a steady beat
- Play from memory

Technique

Objective: To coordinate both hands

- Start slow and increase speed
- Maintain accuracy as you gain speed

Chorale

Objective: To listen for proper blend and balance

- Apply quality tone to ensemble playing
- Listen for other parts

In the Zone - Unit 3

Teacher Check-off Sheet

Class _____

| | 1 | 2 | 3 | 4 | 5 |
|------------------------------------|---|---|---|---|---|
| Skill Builder 1 – Long Tones | | | | | |
| Skill Builder 2 – Slurs | | | | | |
| Skill Builder 3 – Slurs | | | | | |
| Skill Builder 4 – Scales | | | | | |
| Skill Builder 5 – Scales | | | | | |
| Skill Builder 6 – Scales | | | | | |
| Skill Builder 7 – Scales | | | | | |
| Skill Builder 8 – Scales | | | | | |
| Skill Builder 9 – Scales | | | | | |
| Skill Builder 10 – Technique | | | | | |
| Skill Builder 11 – Chorale | | | | | |
| Theory – Note Reading | | | | | |
| Theory – Piano Keyboard | | | | | |
| Theory – Key Signatures | | | | | |
| Theory – Notation | | | | | |
| Theory – Dynamics | | | | | |
| Theory – Time Signatures | | | | | |
| Theory – Transpositions | | | | | |
| Theory – Scale Spelling | | | | | |
| Theory – Terms and Symbols | | | | | |
| Rhythm – Worksheet A | | | | | |
| Rhythm – Worksheet B | | | | | |
| Rhythm – Ensemble | | | | | |
| Songs 1 – Good King Wenceslas | | | | | |
| Songs 2 – Mary Had a Little Lamb | | | | | |
| Songs 3 – The Troubadour | | | | | |
| Songs 4 – Go Tell Aunt Rhodie | | | | | |
| Songs 5 – Oats, Peas, Beans.... | | | | | |
| Songs 6 – Some Folks Do | | | | | |
| Songs 7 – Sweetly Sings the Donkey | | | | | |
| Songs 8 – Basic Blues Bass Line | | | | | |
| Composer – Beethoven | | | | | |
| Composer – Song – Ode to Joy | | | | | |
| Composer – Questions | | | | | |
| Compose – Yourself | | | | | |

In the Zone

Practice Check – Unit 3

| Done | Material | Explanation |
|------|-------------------------------------|---|
| | Practice Check #1 Skill Builders | <ul style="list-style-type: none"> Practice each skill builder Mark all practice check 1's as you complete them. |
| | Practice Check #2 Skill Builders | <ul style="list-style-type: none"> Review all Skill Builders Mark all practice check 2's as you complete them. Improve each skill builder each time you practice! |
| | Practice Check #3 Skill Builders | <ul style="list-style-type: none"> Review all Skill Builders Mark all practice check 3's as you complete them. Improve each skill builder each time you practice! |
| | Practice Check #4 Skill Builders | <ul style="list-style-type: none"> Review all Skill Builders Mark all practice check 4's as you complete them. Improve each skill builder each time you practice! |
| | Practice Check #5 Skill Builders | <ul style="list-style-type: none"> Mark practice check number 5 for each skill builder only if you have mastered the exercise. Continue to practice until you have mastered each skill. |
| | Theory - Note Reading | <ul style="list-style-type: none"> Complete the worksheet |
| | Theory - Piano Keyboard | <ul style="list-style-type: none"> Complete the worksheet |
| | Theory - Key Signatures | <ul style="list-style-type: none"> Complete the worksheet |
| | Theory - Notation | <ul style="list-style-type: none"> Complete the worksheet |
| | Theory - Time Signatures | <ul style="list-style-type: none"> Complete the worksheet |
| | Theory - Transpositions | <ul style="list-style-type: none"> Complete the worksheet |
| | Theory - Dynamics | <ul style="list-style-type: none"> Complete the worksheet |
| | Theory - Scale Spelling | <ul style="list-style-type: none"> Complete the worksheet |
| | Theory - Terms and Symbols | <ul style="list-style-type: none"> Complete the worksheet |
| | Rhythm - Worksheet | <ul style="list-style-type: none"> Complete the worksheet |
| | Rhythm Ensemble | <ul style="list-style-type: none"> Practice all four parts until you have mastered them |
| | Fill in the blanks - Songs | <ul style="list-style-type: none"> Identify each item that has a blank next to it. |
| | Practice Check #1 - Songs | <ul style="list-style-type: none"> Practice each song Mark all practice check 1's as you complete them. |
| | Practice Check #2 - Songs | <ul style="list-style-type: none"> Review all Songs Mark all practice check 2's as you complete them. Improve each song each time you practice! |
| | Practice Check #3 - Songs | <ul style="list-style-type: none"> Review all Songs Mark all practice check 3's as you complete them. Improve each song each time you practice! |
| | Practice Check #4 - Songs | <ul style="list-style-type: none"> Review all Songs Mark all practice check 4's as you complete them. Improve each song each time you practice! |
| | Practice Check #5 - Songs | <ul style="list-style-type: none"> Mark practice check number 5 for each song only if you have mastered the song. Continue to practice until you have mastered each song. |
| | Composer - Beethoven | <ul style="list-style-type: none"> Read the information about Ludwig van Beethoven |
| | Composer - Song | <ul style="list-style-type: none"> Practice Beethoven's "Ode to Joy" until you have mastered it |
| | Composer - Questions | <ul style="list-style-type: none"> Answer the questions |
| | Compose Yourself | <ul style="list-style-type: none"> Write a song |
| | Compose Yourself | <ul style="list-style-type: none"> Play your song |
| | Compose Yourself | <ul style="list-style-type: none"> Have someone else play your song |

- All Materials in Unit 3 are Mastered
- All Practice Checks have been completed

Congratulations!!!! - - - - You may proceed to Unit 4

Unit 3 – Skill Builders

| |
|---|
| Doubles |
| Doubles are when the same stick is used twice in a row. |
| R R L L R R L L etc. |

_____ - Correct Sticking

1. Skill Builders - Long Tones (more paradiddles)

Practice Check 1 2 3 4 5

R L R L R R L R L R L L R L R L R R
 R L R L R R L R L R L L
 L R L R L L R L R L R R R L R L R R

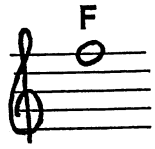
2. Skill Builders - Slurs (even more paradiddles)

Practice Check 1 2 3 4 5

R L R L R R L R L R L L R L R L R R L R L R L L
 R L R L R R L R L R L L R L R L R R L R L R L L

Unit 3 – Skill Builders

New Note

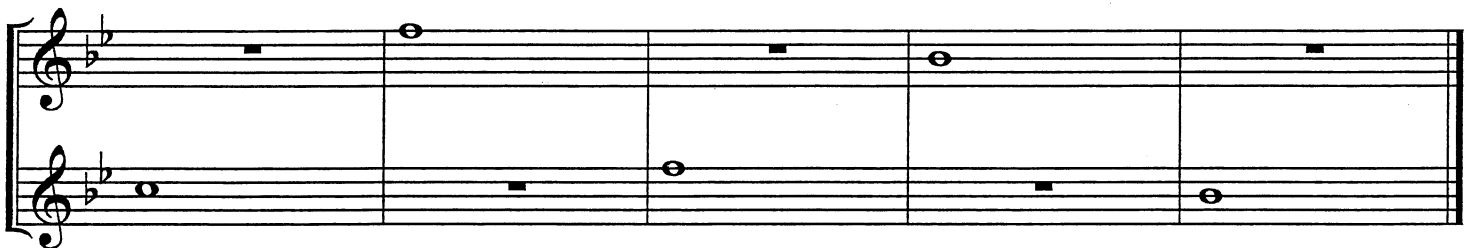
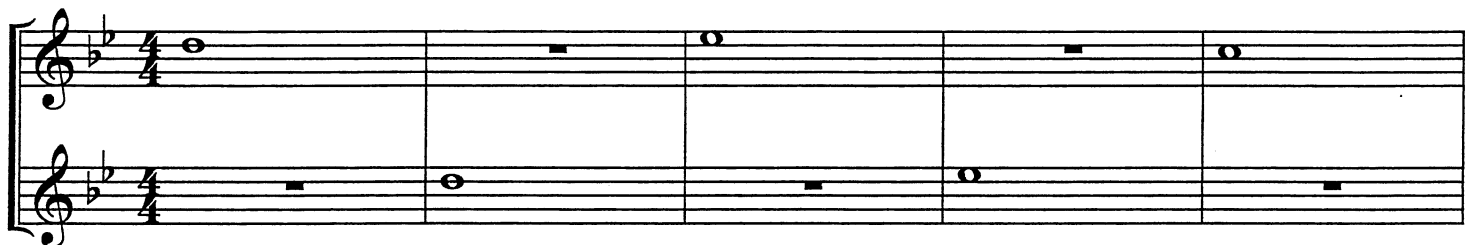


F

_____ - Nice Tone Quality

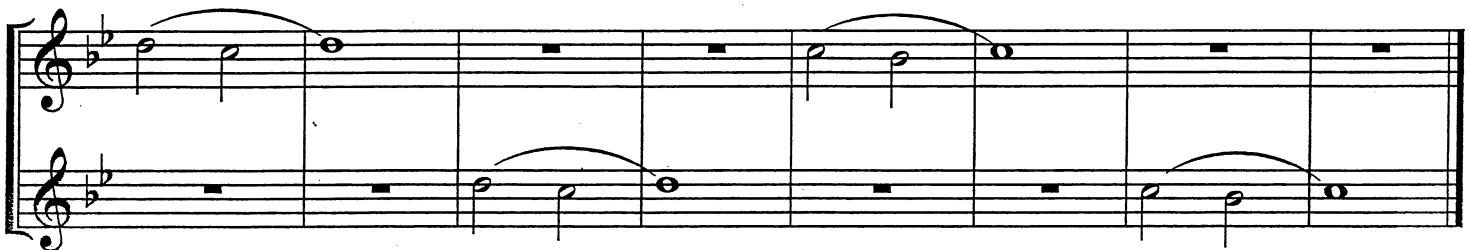
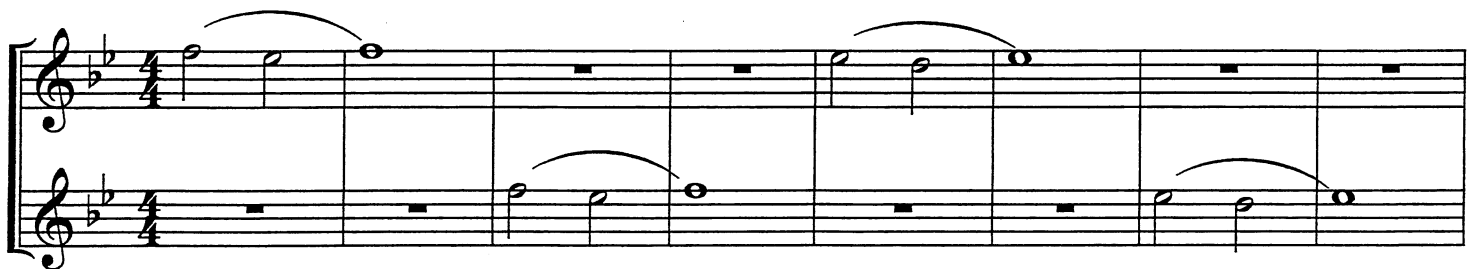
1. Skill Builders - Long Tones

Practice Check 1 2 3 4 5



2. Skill Builders - Slurs

Practice Check 1 2 3 4 5



3.

Practice Check 1 2 3 4 5

RRLRL RRLRL RRLRL RRLRL

RRLRL RRLRL RRLRL RRLRL

4. Skill Builders - Scales

Bb Concert - 5 Note Scale (practicing doubles)

Practice Check 1 2 3 4 5

LLRLR LLRLR LLRLR LLRLR LLRL RRLRL RRLRL RRLRL RRLRL

5.

Practice Check 1 2 3 4 5

LLL RRR LLL RRR LLL RRR LLL RRR LLL

6.

Practice Check 1 2 3 4 5

L L L L L L R R L R L L L L L L R R L R R R R R

R R L L R L R R R R R R L L R R R L L R R L L

7.

Practice Check 1 2 3 4 5

R L R R L R L L R L R L R R L R L L R L L R L L

R L R R L R L R L L R L R R L R L L R R L

3.

Practice Check 1 2 3 4 5

Musical notation for exercise 3, consisting of two staves in 4/4 time with a key signature of two flats. The melody is played on the upper staff and the bass line on the lower staff.

4. Skill Builders - Scales

Bb Concert - 5 Note Scale

Practice Check 1 2 3 4 5

Musical notation for exercise 4, a single staff in 4/4 time with a key signature of two flats, showing a 5-note scale.

5.

Practice Check 1 2 3 4 5

Musical notation for exercise 5, a single staff in 4/4 time with a key signature of two flats, showing a scale.

6.

Practice Check 1 2 3 4 5

Musical notation for exercise 6, consisting of two staves in 4/4 time with a key signature of two flats, showing a scale.

7.

Practice Check 1 2 3 4 5

Musical notation for exercise 7, consisting of two staves in 4/4 time with a key signature of two flats, showing a scale.

8.

Practice Check 1 2 3 4 5

R L L R L R R L R L L R L R R L R L L R R L L R R L L R

9.

Practice Check 1 2 3 4 5

L R R L R L L R L L R L L R R L R L R L L R R L R R L

10. Skill Builders - Technique

Practice Check 1 2 3 4 5

L R R L L R L R R L L R L R R L L R

(play it backwards on 2 and 4 of the practice check)

11. Skill Builders - Chorale (adding cymbals & bass drum)

Practice Check 1 2 3 4 5

8.

Practice Check 1 2 3 4 5



9.

Practice Check 1 2 3 4 5



10. Skill Builders - Technique

Practice Check 1 2 3 4 5



11. Skill Builders - Chorale

Practice Check 1 2 3 4 5



Unit 3 – Theory



Note Reading

Write the name of each note.

| | | | | | | |
|----------------------|----------------------|-----------------------------------|--------------------|--------------------|-----------------------------------|--------------------|
| B ^b | C | D | E ^b | F | D E ^b | C |
| D | F | B ^b E ^b | C | E ^b | F D | B ^b |
| E ^b F | E ^b | D | C D | B ^b | C | F |
| C | B ^b D | C | F | D | E ^b B ^b | E ^b |

Piano Keyboard

Write the names of the white keys.

Write the name of the smaller key (black on the piano) to the left of each white key.

This note will have the same name as the white key with a flat added.

| | | | | | | | | | | | | | | | | |
|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|---|---|---|---|---|
| D ^b | E ^b | G ^b | A ^b | B ^b | D ^b | E ^b | G ^b | A ^b | B ^b | D ^b | E ^b | | | | | |
| C | D | E | F | G | A | B | C | D | E | F | G | A | B | C | D | E |

Key Signatures

Write the names of the notes that will be flat in the given key signature.

BEADG BEAD BE B

BEADGCF BEA BEADGC BE

BEA BEADG BEADGCF B

Notation

Half Notes

Notes on the middle line and higher have stems down – on the left side of the note head
Notes below the middle line have stems up – on the right side of the note head

Practice drawing half notes on spaces.

Practice drawing half notes on lines.

Dynamics

Complete the chart:

| Symbol | Term | Definition |
|--------|-------------|-------------|
| pp | pianissimo | very soft |
| p | PIANO | soft |
| mp | MEZZO PIANO | medium soft |
| mf | MEZZO FORTE | medium loud |
| f | FORTE | loud |
| ff | FORTISSIMO | very loud |

Time Signatures

Fill in the blanks.

A. How many beats are in a measure?


B. What kind of note gets a beat?

3
2 A. 3 B. 

3
4 A. 3 B. 


6
8 A. 6 B. 

2
2 A. 2 B. 

12
8 A. 12 B. 

3
8 A. 3 B. 

4
1 A. 4 B. 

5
4 A. 5 B. 

Transposition

List the instruments that have the given transpositions:

Same

FLUTE

TROMBONE

BASS

OBOE

BARITONE B.C.

MALLET PERCUSSION

BASSOON

TUBA

Up 2

CLARINET

TENOR SAXOPHONE

BARITONE T.C.

BASS CLARINET

TRUMPET

Down 3

ALTO SAXOPHONE

BARITONE SAXOPHONE

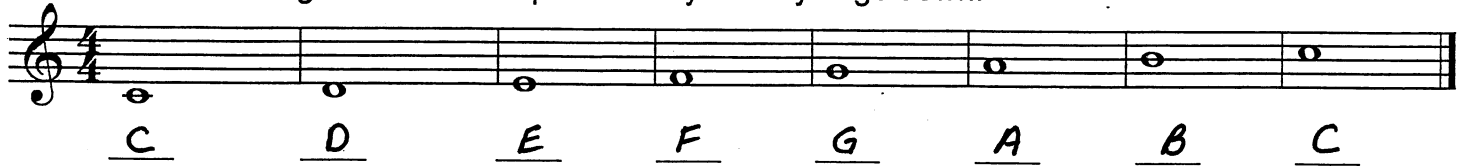
Down 5

FRENCH HORN

Scale Spelling

Write the names of the notes for the given scales.

Remember to go backwards alphabetically when you go down.



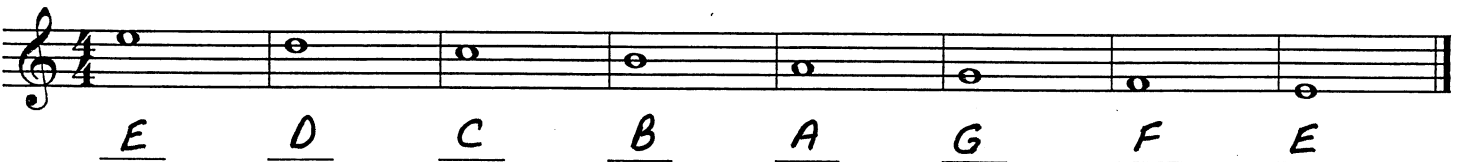
A musical staff in 4/4 time with a treble clef. It contains eight quarter notes: C (middle C), D, E, F, G, A, B, and C. Each note is underlined.



A musical staff in 4/4 time with a treble clef. It contains eight quarter notes: F, E, D, C, B, A, G, and F. Each note is underlined.



A musical staff in 4/4 time with a treble clef. It contains eight quarter notes: A, B, C, D, E, F, G, and A. Each note is underlined.



A musical staff in 4/4 time with a treble clef. It contains eight quarter notes: E, D, C, B, A, G, F, and E. Each note is underlined.

Terms and Symbols

Complete the chart:

| Orchestration | |
|---------------|----------------------------|
| Term | Definition |
| Solo | ONE PLAYER |
| Duet | TWO PARTS |
| Trio | THREE PARTS |
| Unison | ALL ON THE SAME PITCHES |
| Tutti | ALL TOGETHER |
| Soli | PLAYED TOGETHER AS A GROUP |

Unit 3 – Rhythm

Write the counting on the lines below the staff

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 +

| Rhythm | | |
|--|------|-----|
| Calculate the correct number of beats. | | |
| = 3 | = 1 | = 1 |
| = 4 | = 2 | = 6 |
| = 7 | = 3 | = 3 |
| = 2 | = 12 | = 1 |

Rhythm Ensembles in 4 - #3

Clap, Stomp, Hit, Play...
Come up with your own way!

Part 1
Part 2
Part 3
Part 4

4/4
f *p*

9
prt 1
prt 2
prt 3
prt 4

f *mf*

17
prt 1
prt 2
prt 3
prt 4

p *f*

Unit 3 - Songs

1. Good King Wenceslas

Practice Check 1 2 3 4 5

Allegro FAST TEMPO

f

The musical score for 'Good King Wenceslas' is written for two staves in 4/4 time. The tempo is marked 'Allegro' with a 'FAST TEMPO' instruction. The music consists of eighth and sixteenth notes, with a dynamic marking of *f* (forte) at the beginning.

2. Mary Had a Little Lamb

Practice Check 1 2 3 4 5

Moderato MODERATE TEMPO

mf

f

The musical score for 'Mary Had a Little Lamb' is written for two staves in 4/4 time. The tempo is marked 'Moderato' with a 'MODERATE TEMPO' instruction. The music consists of eighth and sixteenth notes. The dynamic marking starts at *mf* (mezzo-forte) and changes to *f* (forte) in the second staff.

3. The Troubadour

Practice Check 1 2 3 4 5

Andante MODERATELY SLOW TEMPO

mp

f

The musical score for 'The Troubadour' is written for two staves in 4/4 time. The tempo is marked 'Andante' with a 'MODERATELY SLOW TEMPO' instruction. The music consists of eighth and sixteenth notes. The dynamic marking starts at *mp* (mezzo-piano) and changes to *f* (forte) in the second staff.

Unit 3 - Songs

1. Good King Wenceslas

Practice Check 1 2 3 4 5

Allegro FAST TEMPO

f

The musical notation for 'Good King Wenceslas' consists of two staves in 4/4 time, key of B-flat major. The tempo is marked 'Allegro' with the instruction 'FAST TEMPO' underlined. The first staff begins with a dynamic marking of *f*. The melody is a simple, rhythmic line of quarter notes and half notes. The second staff provides a simple accompaniment of quarter notes.

2. Mary Had a Little Lamb

Practice Check 1 2 3 4 5

Moderato MODERATE TEMPO

mf

f

The musical notation for 'Mary Had a Little Lamb' consists of two staves in 4/4 time, key of B-flat major. The tempo is marked 'Moderato' with the instruction 'MODERATE TEMPO' underlined. The first staff begins with a dynamic marking of *mf*. The melody is a simple line of quarter notes. The second staff provides a simple accompaniment of quarter notes. A crescendo hairpin is visible in the first staff towards the end of the piece.

3. The Troubadour

Practice Check 1 2 3 4 5

Andante MODERATELY SLOW TEMPO

mp

f

mp

f

The musical notation for 'The Troubadour' consists of two staves in 4/4 time, key of B-flat major. The tempo is marked 'Andante' with the instruction 'MODERATELY SLOW TEMPO' underlined. The first staff begins with a dynamic marking of *mp*. The melody is a simple line of quarter notes with a slur over the first four notes. The second staff provides a simple accompaniment of quarter notes with a slur over the first four notes. Dynamic markings of *f* are placed at the end of each staff.

4. Go Tell Aunt Rhodie

Practice Check 1 2 3 4 5

Moderato

MODERATE TEMPO

Musical score for 'Go Tell Aunt Rhodie' in 4/4 time. The score consists of two staves. The first staff begins with a dynamic marking of *mf*. The music features a steady eighth-note melody in the upper voice and a supporting bass line in the lower voice.

5. Oats, Peas, Beans, and Barley Grow

Practice Check 1 2 3 4 5

Vivace

VERY FAST, LIVELY TEMPO

Musical score for 'Oats, Peas, Beans, and Barley Grow' in 4/4 time. The score consists of two staves. The first staff begins with a dynamic marking of *p*. The second staff begins with a dynamic marking of *mf*. The music features a lively eighth-note melody in the upper voice and a supporting bass line in the lower voice. There are crescendos and decrescendos indicated by wedge-shaped markings.

6. Some Folks Do

Practice Check 1 2 3 4 5

Allegro

FAST TEMPO

Musical score for 'Some Folks Do' in 4/4 time. The score consists of two staves. The first staff begins with a dynamic marking of *mf*. The music features a steady eighth-note melody in the upper voice and a supporting bass line in the lower voice.

4. Go Tell Aunt Rhodie

Practice Check 1 2 3 4 5

Moderato MODERATE TEMPO

Musical notation for 'Go Tell Aunt Rhodie' in 4/4 time, key of B-flat major. The piece is marked Moderato with a moderate tempo. The first staff begins with a mezzo-forte (*mf*) dynamic. The melody consists of quarter notes and half notes, ending with a fermata on the final note.

5. Oats, Peas, Beans, and Barley Grow

Practice Check 1 2 3 4 5

Vivace VERY FAST, LIVELY TEMPO

Musical notation for 'Oats, Peas, Beans, and Barley Grow' in 4/4 time, key of B-flat major. The piece is marked Vivace with a very fast, lively tempo. The first staff begins with a piano (*p*) dynamic and features a crescendo leading to a mezzo-piano (*mp*) dynamic. The second staff begins with a mezzo-forte (*mf*) dynamic, reaches a fortissimo (*f*) dynamic, and then decrescendos to a mezzo-piano (*mp*) dynamic.

6. Some Folks Do

Practice Check 1 2 3 4 5

Allegro FAST TEMPO

Musical notation for 'Some Folks Do' in 4/4 time, key of B-flat major. The piece is marked Allegro with a fast tempo. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff begins with a mezzo-forte (*mf*) dynamic and features a slur over the final four notes.

7. Sweetly Sings the Donkey - round

Practice Check 1 2 3 4 5

Moderato

MODERATE TEMPO

Musical score for 'Sweetly Sings the Donkey - round' in 4/4 time. The score consists of two systems of two staves each. The first system starts with a dynamic marking of *f* and a circled '1' above the first measure. The second system starts with a dynamic marking of *mp* and a circled '2' above the first measure. The music features a rhythmic pattern of eighth notes and quarter notes with accents.

Make your own solo!!!! - (Percussion practices the swing beat!)
The two eighth notes should be "Swung".

8. Basic Blues Bass Line

Practice Check 1 2 3 4 5

Musical score for 'Basic Blues Bass Line' in 4/4 time. The score consists of three systems of two staves each. The first system starts with a dynamic marking of *f*. The second system includes the instruction *simile CONTINUE IN THE SAME MANNER*. The music features a rhythmic pattern of eighth notes and quarter notes.

7. Sweetly Sings the Donkey - round

Practice Check 1 2 3 4 5

Moderato MODERATE TEMPO

The musical notation consists of two staves in 4/4 time, key of Bb. The first staff begins with a dynamic marking of *f* and contains a sequence of quarter notes: Bb, C, D, Eb, F, G, Ab, Bb. A circled '1' is placed above the first measure. The second staff begins with a dynamic marking of *mf* and contains a sequence of quarter notes: Bb, C, D, Eb, F, G, Ab, Bb. A circled '2' is placed above the first measure. The piece concludes with a double bar line.

Make your own solo!!!! - one note solo

Take turns playing a solo while the rest of the group plays the "Basic Blues Bass Line".
Play a solo using the note "Bb" and add rhythms to make it interesting.

8. Basic Blues Bass Line

Practice Check 1 2 3 4 5

The musical notation consists of three staves in 4/4 time, key of Bb. The first staff begins with a dynamic marking of *f* and contains a sequence of quarter notes: Bb, C, D, Eb, F, G, Ab, Bb. The second staff begins with a dynamic marking of *simile* and contains a sequence of quarter notes: Bb, C, D, Eb, F, G, Ab, Bb. The third staff begins with a dynamic marking of *simile* and contains a sequence of quarter notes: Bb, C, D, Eb, F, G, Ab, Bb. The piece concludes with a double bar line.

BEETHOVEN

Unit 3

Ludwig van Beethoven

Composer

Born: 1770 Bonn, Germany
Died: 1827 Vienna, Austria

German Composer

Highlights of his life:

4 years old
11 years old
13 years old
18 years old
30 years old

Started taking piano lessons from his father.
Was assistant to the court organist.
Had several piano compositions published.
Became legal guardian of two younger brothers.
Began to lose his hearing.

Famous for: The nine Symphonies he composed.

Family: Made up of many musicians

Reputation: Many think he had the highest level of musical genius.

Ode to Joy

moderato MODERATE TEMPO

The musical score for 'Ode to Joy' is presented on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'moderato' and 'MODERATE TEMPO'. The first measure is marked with a dynamic of *mf* (Mezzo Forte - Moderately Loud). The second staff continues the melody. The third staff is marked with a dynamic of *mp* (Mezzo Piano - Moderately Soft). The fourth staff concludes the piece with a final *mf* dynamic marking.

BEETHOVEN

Unit 3 Composer

Ludwig van Beethoven

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German Composer

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Family: Made up of many musicians
Reputation: Many think he had the highest level of musical genius.

Ode to Joy

moderato MODERATE TEMPO

mf MEZZO FORTE - MODERATELY LOUD

mp MEZZO PIANO - MODERATELY SOFT

mf

The musical notation consists of four staves of music in G major, 4/4 time. The first staff begins with a treble clef, a key signature of one flat (F major), and a 4/4 time signature. The tempo marking is 'moderato' with 'MODERATE TEMPO' written in all caps and underlined. The dynamic marking is 'mf' with 'MEZZO FORTE - MODERATELY LOUD' written in all caps and underlined. The second and third staves continue the melody. The third staff has a dynamic marking of 'mp' with 'MEZZO PIANO - MODERATELY SOFT' written in all caps and underlined. The fourth staff ends with a double bar line and has a dynamic marking of 'mf'.

Ludwig van Beethoven

Composer Questions

How many symphonies did Beethoven compose? 9

Who did Beethoven study piano with at age 4? HIS FATHER

Where was Beethoven born? BONN, GERMANY

How old was Beethoven when he became legal guardian of his two younger brothers? 18

How old was Beethoven when he began to lose his hearing? 30

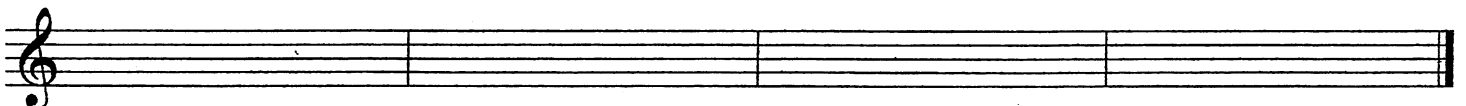
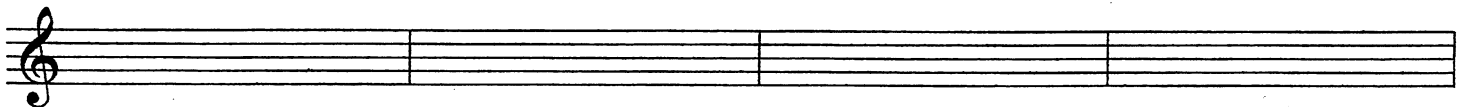
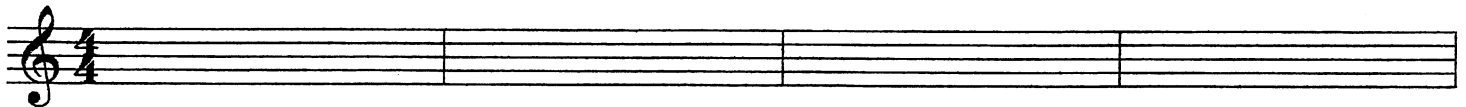
What years did Beethoven live? 1770 - 1827

Compose Yourself

Compose a melody using the notes and rhythms from this unit.

Perform your composition for someone.

Invite someone to play your composition.



In the Zone

Test – Unit 3

Class _____

| Student Name | Page/ Exercise | Clap | Page/ Exercise | Sing | Page/ Exercise | Play |
|--------------|-------------------|------|-------------------|------|-------------------|------|
| | Pg.35 #9 | | Pg.42 #2 | | Pg.43 #4 | |
| | Pg.35 #10 | | Pg.42 #3 | | Pg.43 #5 | |
| | Pg.42 #1 | | Pg.43 #4 | | Pg.43 #6 | |
| | Pg.42 #2 | | Pg.43 #5 | | Pg.35 #9 | |
| | Pg.42 #3 | | Pg.43 #6 | | Pg.35 #10 | |
| | Pg.43 #4 | | Pg.35 #9 | | Pg.42 #1 | |
| | Pg.43 #5 | | Pg.35 #10 | | Pg.42 #2 | |
| | Pg.43 #6 | | Pg.42 #1 | | Pg.42 #3 | |
| | Pg.35 #9 | | Pg.42 #2 | | Pg.43 #4 | |
| | Pg.35 #10 | | Pg.42 #3 | | Pg.43 #5 | |
| | Pg.42 #1 | | Pg.43 #4 | | Pg.43 #6 | |
| | Pg.42 #2 | | Pg.43 #5 | | Pg.35 #9 | |
| | Pg.42 #3 | | Pg.43 #6 | | Pg.35 #10 | |
| | Pg.43 #4 | | Pg.35 #9 | | Pg.42 #1 | |
| | Pg.43 #5 | | Pg.35 #10 | | Pg.42 #2 | |
| | Pg.43 #6 | | Pg.42 #1 | | Pg.42 #3 | |
| | Pg.35 #9 | | Pg.42 #2 | | Pg.43 #4 | |
| | Pg.35 #10 | | Pg.42 #3 | | Pg.43 #5 | |
| | Pg.42 #1 | | Pg.43 #4 | | Pg.43 #6 | |
| | Pg.42 #2 | | Pg.43 #5 | | Pg.35 #9 | |
| | Pg.42 #3 | | Pg.43 #6 | | Pg.35 #10 | |
| | Pg.43 #4 | | Pg.35 #9 | | Pg.42 #1 | |
| | Pg.43 #5 | | Pg.35 #10 | | Pg.42 #2 | |
| | Pg.43 #6 | | Pg.42 #1 | | Pg.42 #3 | |
| | Pg.35 #9 | | Pg.42 #2 | | Pg.43 #4 | |
| | Pg.35 #10 | | Pg.42 #3 | | Pg.43 #5 | |
| | Pg.42 #1 | | Pg.43 #4 | | Pg.43 #6 | |
| | Pg.42 #2 | | Pg.43 #5 | | Pg.35 #9 | |
| | Pg.42 #3 | | Pg.43 #6 | | Pg.35 #10 | |
| | Pg.43 #4 | | Pg.35 #9 | | Pg.42 #1 | |
| | Pg.43 #5 | | Pg.35 #10 | | Pg.42 #2 | |
| | Pg.43 #6 | | Pg.42 #1 | | Pg.42 #3 | |
| | Pg.35 #9 | | Pg.42 #2 | | Pg.43 #4 | |