

Habits of a Successful Beginner Band Musician:
Teacher Resource Book

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Introduction

The purpose of this project is to provide reproducible lesson plans and supplemental worksheets to reinforce the concepts and skills covered in Scott Rush's *Habits of a Successful Beginner Band Musician* (HSBBM). This resource is designed to emulate the *Essential Elements Teacher Resource Kit*. As a new educator, I found that kit was an invaluable resource by providing guidance on structuring lessons and alleviating the stress of writing and submitting lesson plans to administration. After adopting Scott Rush's beginning band method book, the need for a similar resource kit to the HSBBM was evident. This project serves to fulfill that need.

Construction of Workbook

Because this project was to be modeled after the *Essential Elements Teacher Resource Kit*, I began by analyzing how that resource was constructed. To those unfamiliar with the *Essential Elements* kit, it offers the following:

- **Teacher Lesson Plans** - divided into three sections:
 - Objectives that are aligned with the National Standards for Arts Education.
 - Suggested strategies for teaching objectives.
 - Recommended assessment activities for each lesson.
- **Student Activity Worksheets** - designed to provide reproducible supplemental resources to enhance student learning.

Following this outline, the next step in creating this resource was to study and analyze the conductor's score to identify the order of concepts covered in HSBBM. On first glance, I noticed that the method book was organized into 20-line units, with the final unit containing 11 playable lines. With 191 lines in the book, this gives the educator ten digestible units from which to plan. Additionally, objectives for each line are listed at the bottom of each exercise so educators are aware of what the goal is. The objectives listed in this resource are simply an organized compilation of those stated objectives. Finally, HSBBM has twenty pre-assigned assessment lines, labeled as "playing tests," from which the music educator can choose.

Once these initial observations were made, a more in-depth analysis was needed. I had questions on the organization of the units and how the "playing test" lines served as culminating assessments to see if the students had mastered the desired skill set. For example, the first unit comprises of lines 1-20. Lines 1-7 focus on three-note skills, Lines 8-17 on five-note skills, line 18 on the concept of duet and harmony, line 19 on jumping from concert Bb to F, and line 20 introducing slurs. The authors of HSBBM designated line 17 as an assessment line within the first unit, but I believe this comes too late when assessing three-note skills and too early to serve as the unit assessment. This pattern continued throughout the remaining nine units. This observation led me to restructure the layout each unit by organizing it through "bite-sized" lessons that allow the educator to assess student achievement in smaller increments. Looking again at Unit 1, I determined that the first twenty lines consisted of three main lessons. Lesson one (lines 1-7) covers three-note skills, lesson two (lines 8-17) covers 5-note skills, and lesson three functioning more as an introduction to unit 2.

Once the units were reorganized, the next step was to look at the suggested ten-step sequence of instruction found at the start of the conductor's edition. Each sequence was designed to represent a day of instruction that takes place before students begin working out of the method book. The sequence is as follows:

Sequence 1 – Quarter Notes & Rests

Sequence 2 – Review Day

Sequence 3 – Half Notes & Rests

Sequence 4 – Review Day

Sequence 5 – Whole Notes & Rests

Sequence 6 – Ties

Sequence 7 – Review Day

Sequence 8 – Time Signature: 2/4

Sequence 9 – Time Signature: 3/4

Sequence 10 – Time Signature 6/4

These sequences are teacher-led and require student participation. Although the sequences rely on the educator to ask leading musical questions to guide students to the correct answer, students do not have a tangible resource to take note of the new information being covered. This issue created the opportunity to create coinciding worksheets to each sequence to begin the **Student Activity Worksheets** section of this resource.

Within the **Student Activity Worksheets** section, a series of reproducible “Music Theory Tests” are provided for written assessments. The content for these tests originated from the green text boxes that introduce new information in the HSBBM book (a list of these boxes can be found following the tests). These assessments offer a variety of question types, including multiple choice, matching, and fill-in-the-black, among others.

Application/Implementation

Teacher Lesson Plans

Teachers, these lesson plans make for a quick and easy print-out to hand into your administration. These plans follow the objectives listed by Scott Rush for each line in the HSBBM and provide a fundamental basis for where to start when planning your lessons.

Student Activity Worksheets

The First Days' Sequence worksheets are designed to be used as note-taking worksheets for students as their teacher guides them through the lesson and should be passed out before instruction begins. These worksheets can be checked off for a quick participation grade.

The Music Theory Tests should be given as an individual assessment following the completion of a unit. Each of the 10 units found in HSBBM have a corresponding assessment and allow the educator to stay informed on their students' current progress.

Teacher Lesson Plans

Unit 1: Lines 1-20

Lesson 1 Objectives:

1. Introduce the note “Concert F” with correct note names and fingerings for each instrument and address tone production and correct pitch.
2. Tone production on the whole notes and proper tonguing on the quarter notes for each instrument.
3. Introduce the note “Concert Eb”, go through note names and fingerings for each instrument, and focus on tone production and correct pitch.
4. Tonguing exercise with different note denominations; address tone production and articulations if a note is followed by a rest, release the note on the rest.
5. To give all instruments reinforcement on fingering changes with slow note denominations.
6. Introduce the note “Concert D”, go through note names and fingerings for each instrument, and work on clarity of articulation.

Assessment

7. To give all instruments reinforcement on fingering changes with slow note denominations.

Lesson 2 Objectives:

8. To troubleshoot the sustaining of long notes and the clarity of articulation on quarter notes; confirm the tonguing contact point for brass players and flutes.
9. To build technique for flutes and Eb instruments; remediate trombones going from 1-3 to 1-4.
10. Introduce new note Concert C; remediate trombones on T:1.
11. To help flutes go from C to D; help trombone decide between 6th position and T1 for “C”.
12. To build capacity and strength for sustaining long notes; Students should practice this exercise at home on a regular basis - this is their first introduction to Long Tones; some instruments may not be able to hold for full value.
13. To reinforce proper articulation on all of the notes learned thus far, to remediate the counting of the “floating” (displaced) two quarter rests denominations.
14. To introduce the new note, Concert Bb; This is when you begin to teach Key Signatures and the order of Flats and Sharps - BEADGCF.
15. To check flutes and trombones going from Bb to C; this teaches the “rule of C’s” for trombone. This exercise also reinforces syllables for brass (oh/ah/ee).
16. To teach the ascending intervals for the first time for brass and prep for #17; this is the first-time students have ascending quarter notes.

Assessment

17. To teach the concept of scales and reinforce sustain and tonguing, this should be a measurement of everything covered thus far.

Prepare for Unit 2:

18. To introduce the concept of DUET and HARMONY. Have students switch lines on the repeat - this is an ear training and pitch discernment exercise. If you are brave, have students sing this exercise with solfege syllables on split parts (mi-sol).
19. To teach the skip from concert Bb to F. These are two pitches that should have been reinforced from the mouthpiece work done in week three. This also preps their first lip slur.
20. To teach students their first slur.

Unit 2: Lines 21-40

Lesson 1 Objectives:

21. To reinforce slur technique and for a real challenge, ask students to sing solfege.
22. To remediate ascending tongued skips with correct tone and fingerings.
23. To remediate ascending tongued skips with correct tone and fingerings.
24. To reinforce previous concepts and to teach brass players to descend and ascend (syllable work); this exercise should now seem easier.
25. To isolate the counting of rhythms and to prep for "Playing Test #2".

Assessment

26. To measure all concepts taught thus far - this may be a challenge. Ask Trombones about the "C" in m. 7 (T:1).

Lesson 2 Objectives:

27. To establish brass players with the first three arpeggio pitches and to reinforce woodwind fingering concepts. Once clarinets establish this exercise, they will be ready to tackle the lower notes on the "Clarinets Only" pages (Page 16a and 16b).
28. To work on clarity of articulation on repeated quarter notes and to perform a famous work from the Classical period.
29. To work on the larger skip of a fifth.
30. To rhythmically prep for #31 and teach the concept of a quarter note followed by a half note.
31. To apply the concept of a quarter followed by a half note on playable pitches.
32. To continue application of the quarter/half note concept and isolate "thirds".

Assessment

33. To continue application of the quarter-half concept and to introduce the concept of "playing over the barline" - this is a lesson on PHRASING and the tune should be sustained and beautiful.

Lesson 3 Objectives:

34. To introduce the new note "Concert G" and to slowly approach some challenging fingerings for some instruments. Teach the solfege syllable "LA".
35. To teach clarinets to "roll" to the A and to teach brass players to achieve a smooth slur.
36. To slowly reinforce going to the "Concert G" and to work on smooth transitions from note-to-note.
37. To apply the concepts of the new note (and challenging fingerings for some) to a song and to introduce the dynamics of Forte and Piano.

Assessment

38. To measure all concepts taught thus far - skips, new note, dynamics and rhythms.

Prepare for Unit 3:

39. To reinforce the "finger roll" and dynamics; at the forte level, make a full, beautiful sound - just with the volume turned up.
40. To apply the different articulations and to teach the term, "Theme."

Unit 3: Lines 41-60

Lesson 1 Objectives:

41. To teach the concept of “Theme and Variation? And to teach 2/4 time with a tie.
42. To introduce the new note “Concert A” and solfège syllable “Ti”
43. To Introduce the concept of the pick-up note to the B part of the phrase.
44. To teach the concepts of Tenuto and Staccato simultaneously.
45. To apply the dynamic concepts previously taught and to reinforce articulations with diatonic, scale-like passages.
46. To teach the concepts of Crescendo and Diminuendo (Decrescendo).

Assessment

47. To remediate ascending notes in brass and to teach students their first set of “thirds”; Review the intervals of a 2nd and 3rd; note breath marks.

Lesson 2 Objectives:

48. To teach the concept of the accidental coming back in the measure (m.5) and to remediate staccato notes.
49. To help clarinets go from F# to A; use proper roll technique; to introduce the new key of “C Concert”.
50. To develop more advanced lip slur concepts and to introduce low Ab and G Concert.
51. To reinforce the new key of “C Concert” and begin to reinforce E naturals as part of tonal, diatonic work; this exercise is also a review of dynamics and articulations.
52. To teach clarinets and tenor saxophones the written alternate F# fingering and to remediate E to Eb on flute; this is also a great exercise for trombones.

Assessment

53. To teach students to sustain notes for full value and to use “fast air” in sof (mp) passages - not more air (that’s loud), but energized air to keep the sound supported.

Lesson 3 Objectives:

54. To teach Accents and reinforce dynamics.
55. To teach the initial descending interval study and to introduce Concert Db.
56. To remediate Concert Db on an easy song.
57. To introduce eighth note pairs.
58. To introduce two pairs of eighth notes.
59. To introduce varying patterns of eighth note pairs.

Assessment

60. To introduce minor tonality and to remediate basic eighth note concepts.

Unit 4: Lines 61-80

Lesson 1 Objectives:

61. To introduce and build technique on chromatic fingerings.
62. To remediate simultaneous skills: counting, ascending pentascale, etc.
63. To teach Division and Unison; this tune should be played smoothly.
64. To introduce the notes, Concert Ab and low Concert F and the key signature, Concert Eb; this exercise takes some instruments down into the lower register.
65. To introduce students to the minor pentatonic scale and to reinforce dynamic changes; this exercise also introduces the fermata, a hold or pause.
66. To introduce and reinforce $\frac{3}{4}$ time. Let students know that a dotted half note receives three beats, whether in $\frac{3}{4}$ time, 4/4 time, or 6/4 time.

Assessment

67. To introduce students to this wonderful folk song setting; you may want to stretch the last two measures on the second time through.

Lesson 2 Objectives:

68. To teach the counting of multi-measure rests in $\frac{3}{4}$ time as 1 2 3, 2 2 3 and teach students to pass phrases from choir to choir.
69. To reinforce pick-up notes and teach students how to navigate first and second endings.
70. To reinforce pick-up notes, first and second endings, and the terms for tempo indicators; “Allegro” means fast, although this one doesn’t have to be too fast - it’s fast in relation to what they’ve played thus far in the book.

Assessment

71. To remediate dynamic changes’ students should sustain the notes and learn that “Andante” means moderately slow, but moving.

Lesson 3 Objectives:

72. To teach the one-measure repeat sign and introduce them to a wonderful work by Gustav Mahler; listen to the original third movement, which is a funeral march based on Frere Jacques; “Largo” means very slow.
73. To remediate the clarinet prep work in the book to set students up for playing over the break.
74. To remediate the clarinet prep work done earlier in the book to set students up for playing over the break; reinforce solfège syllable “TI” and new Concert A.

Assessment

75. The Whole Tone Scale is a fundamental exercise in the Habits series and teaches students to create great tone quality in the middle register, later to be expanded by a whole step in both directions, keeping fundamental, characteristic tone in all registers.

Lesson 4 Objectives:

76. To remediate clarinet going from their written A to B natural and to teach the new key of Concert F; review that key signature notes apply to all octaves.
77. To remediate dynamics and reinforce clarinets going from written E to A (roll); this also provides another example in the key of Concert F, as well as the opportunity to carry the phrase over the bar line indicated with (NB) - no breath.
78. To work on accuracy, precision, and clarity of articulation.
79. To continue to remediate clarinets playing over the break and to introduce the new note “High Concert Bb”

Assessment

80. To establish the foundation for the Concert Eb Scale.

Unit 5: Lines 81-100

Lesson 1 Objectives:

81. To work on clarity in the upper register, both in terms of control, articulation, and clarity of articulation with eighth notes.
82. To introduce students to playing “chorales” in a full-band setting; ask students to bring out the melody, as well as the moving lines.
83. To introduce students to their first “full band” holiday tune; the next three selections can be programmed and performed on the first holiday concert.
84. Another holiday favorite but in $\frac{3}{4}$ time. Teach D.C. al Fine and explain the roadmap of the piece for this arrangement.
85. Another holiday favorite with wonderful opportunities to teach carrying over the bar line using four-bar phrases.

Assessment

86. To introduce students to their first full scale, Concert Bb.

Lesson 2 Objectives:

87. To work on solidity of sound, even airstreams, pitch centering, and smooth slurs.
88. To make music in a trio using this Bach classic. You may divide students into sections or assign part one (soprano voices), part two (alto/tenor voices), part three (bass voices); if you perform it in this manner, ask the bass voices to change the last note and go back up to Concert E. (They can write it in the part). If you divide students into trios within their section, play as printed.
89. To work on clarity of articulation with plenty of air behind the repeated notes.
90. Students love to perform this challenging version of an original Jamaican folk song, later titled “The Banana Boat Song”. The first two measures should be out of time with breath marks (space) after measure one and measure two.
91. To introduce the single eighth note and eighth rest.
92. This exercise is to show how #91b and #92 are related. “Staccato” is defined as “sound/space” and the important concept to teach is great tone quality at the front of the note; the next three exercises remediate the single eighth note on the beat.

Assessment

93. This favorite addresses accidentals coming back in the measure, as well as chromaticism, and arrival points.

Lesson 3 Objectives:

94. To briefly introduce the idea that there are tonalities of major and minor, as well as the term “modes”. In this example, we are in the Dorian mode.
95. This Tchaikovsky melody is a classic and remediates the single eighth note on the beat, as well as the Concert E/Concert Dd combination; play a recording of the original for your students.
96. To introduce the single eighth note “off” the beat.
97. To remediate the single eighth note off the beat - beware of the quarter rest at the end of measure three and the subsequent downbeat.

Assessment

98. This fun melody remediates the eighth-note off the beat.

Prepare for Unit 6:

99. To use a traditional lip slur to get all students down into the lower register.
100. To use a simple melody to reinforce work down in the lower register.

Unit 6: Lines 101-120

Lesson 1 Objectives:

101. To teach students the concept of playing a lyrical line horizontally with great phrasing.
102. This melody by Nicole Paganini and made famous by Herbert L. Clark's arrangement is a wonderful tune for students to learn; this is a slight variation from the original theme.
103. This is a wonderful study in style, applying staccatos and accents and remediates the concept of the eighth note off the beat.
104. To teach the relationship between the 3/4 example in #88 and now the tune in 6/4.
105. This folk song serves as a remediation of 6/4 time, which should have been covered in the rhythm charts from "The First Days" section (review the rhythm chart)
106. To teach a sequential methodology for dotted-quarter eighth.
107. This continues the sequence of teaching the dotted-quarter eighth rhythm.
108. To remediate or reinforce the dotted-quarter-eighth rhythm.

Assessment

109. To remediate the dotted quarter eighth and a review of the crescendo/diminuendo dynamic markings.

Lesson 2 Objectives:

110. To reinforce the dotted quarter eighth rhythm with attention to slurs and phrasing
111. This wonderful melody from Dvorak's "New World Symphony" is a classic and teaches beautiful phrasing and musicianship.
112. This famous melody from Beethoven's Ninth Symphony is set here to teach "who has the melody" and who may have important moving quarter notes.
113. To teach the dotted quarter note on beat two.
114. This setting allows students to hear the harmonic structure while still trying to bring out the melodic line; consider using the "three click" method on the dotted-quarter note.
115. To introduce the new key of concert Ab.
116. To remediate the dotted quarter eighth rhythm in this key.

Assessment

117. To remediate skills previously taught and to have fun!

Prepare for Unit 7:

118. To remediate the difference between staccato, legato, and accented articulations.
119. To remediate some challenging fingering for the clarinet section; This English folk song, later set by Percy Grainger, is a student favorite.
120. To work on pitch centering, flexibility, and smooth slurs and to give the clarinets and bass clarinets plenty of practice going over the break.

Unit 7: Lines 121-140

Lesson 1 Objectives:

121. To work on articulations with the penta-scale and to teach the concept of “slur-two, tongue-two” - when teaching, have them determine where the 3 tongued notes occur.
122. To work on clarity of articulation; students love to play this one! Once they master the clarity and tone, speed up the tempo and see if they can hang!
123. To continue work on pitch centering, flexibility, and smooth slurs - note that the brass and woodwind lines are opposite; Note: direction of slur.

Assessment

124. This famous melody from Tchaikovsky’s Fourth Symphony is a student favorite! Have students use lots of air and encourage them to be stylistically musical with shape (note dynamics) and lengths of notes.

Lesson 2 Objectives:

125. To review pick-ups and slurs in $\frac{3}{4}$ time.
126. To continue work on pitch centering, flexibility, and smooth slurs; long tones and lip slurs are key building blocks for beginner students.
127. To teach trumpets to “kick out” on their written D’s and to provide remediation on skills for various instruments.
128. Five-note technique to remediate the slur-four measures in this key.
129. To remediate upper octave Clarinet playing, especially with their written F#.
130. To remediate the dotted-quarter-eighth rhythm and minor tonality.

Assessment

131. This shaker melody needs to be played confidently, with good articulation and pitch centering; notes should have plenty of air behind them.

Lesson 3 Objectives:

132. To teach beautiful, long phrases and smooth slurs throughout
133. To teach light articulation and style and to explain that certain notes get “weight” while others do not; play Grainger’s version of this folk tune for the students.
134. To teach students to sustain for full value (think full bows) and to play musical phrases; play the original tune by Sibelius for your students.
135. To address the pentascale in this key.

Assessment

136. To learn to play “thirds” in this key; work the clarinets slowly before tutti.

Lesson 4 Objectives:

137. This Welsh Folk Song is also known as “All Through the Night” lullaby; have students sustain notes for full value and play long phrases (share the words of the lullaby).
138. To learn this monumental work and to work on style, accents, and rhythm; before playing, review with students: pp, p, mp, mf, f, and ff.
139. To learn this incredible melody from Brahms Symphony No. 1 and to sustain notes for full value; work on phrasing to the high note (arrival).
140. To teach this famous melody (Coventry Carol), a different type of tonality, and the concept of “Picardy Third”; students should not breathe on the barlines (NB).

Assessment

Any line from Lesson 4 will serve as an appropriate assessment on phrasing.

Unit 8: Lines 141-160

Lesson 1 Objectives:

141. To learn a counting example that is an eighth and quarter rest challenge.
142. To remediate rhythm, articulation, and style.
143. To work on smooth slurs and clarinets working on voicing with the register key.
144. To teach students stylistic characteristics of a march.
145. To center pitch on an ascending lip slur and to help the clarinets go over the break.
146. To teach this fundamental exercise and remediate enharmonic notes.

Assessment

147. To teach students their first chromatic scale and to reinforce enharmonic notes.

Lesson 2 Objectives:

148. To remediate enharmonic notes and help the clarinets negotiate back and forth over the break.
149. To present two exercises in enharmonic keys and to remediate accidentals coming back in the measure.
150. To begin building technique - one of the 4 T's (timing, tuning, tone, and technique).

Assessment: (pick one)

151. To continue building technique - one of the 4 T's (timing, tuning, tone, and technique) and remediate the concept "keeping the right hand down" for clarinets.
152. To continue building technique - one of the 4 T's (timing, tuning, tone, and technique) and remediate the concept "keep the right hand down" for clarinets.

Lesson 3 Objectives:

153. To initiate the idea of connecting mini-phrases by asking students to dynamically give direction to all dotted-quarter notes - this will produce a four bar phrase; to achieve this, students will need to stagger breathe.
154. To reinforce the dotted-quarter eighth rhythm and upper concert C.
155. To systematically teach the eighth-quarter-eighth rhythm.
156. To remediate the eighth-quarter-eighth rhythm and show it with the dotted-quarter eighth rhythm.
157. To remediate the dotted-quarter eighth and eighth-quarter-eighth rhythm in this wonderful melody (original title: Alagyaz) later used in Reed's "Armenian Dances".
158. To remediate the descending chromatic pattern and to reinforce the eighth-quarter-eighth and dotted-quarter-eighth rhythms; reinforce the playing of accidentals - play a recording of this famous tune for your students. Make sure they DON'T play Triplets, but eighth-quarter-eighth.
159. To teach thirds in the key of Concert Ab.

Assessment

160. To remediate the eighth-quarter-eighth and dotted-quarter eighth rhythms in the new key.

Unit 9: Lines 161-180

Lesson 1 Objectives:

161. To teach thirds in the key of Concert C.
162. To teach thirds in the key of Concert F.
163. To remediate the eighth-quarter-eighth rhythm and to reinforce the roadmap with forward and backward facing repeats and first and second ending - and it's tone of fun.
164. To systematically teach the eighth dotted-quarter rhythm and a return to $\frac{3}{4}$ time.
165. To remediate the teaching of eighth dotted-quarter rhythm, a return to the key of Concert F, and $\frac{3}{4}$ time.
166. To remediate the quarter dotted-eighth and the eighth dotted-quarter are both presented in this exercise and well as an opportunity to revisit the term "variation".
167. To play an even, beautiful crescendo/diminuendo and to develop an even dynamic spectrum, using good breath support.
168. To remediate terrace dynamics and the eighth dotted-quarter rhythm.
169. To learn this beautiful melody and to apply DYNAMIC SHAPE to the phrases in this work; use guided questions to discuss what dynamics the students prefer. If you choose to go faster, does it change their perception of the dynamics?

Assessment

170. To remediate the dotted-quarter eighth and eighth dotted-quarter rhythms.

Lesson 2 Objectives:

171. To remediate the eighth-quarter-eighth rhythm. THIS IS A PARTNER SONG WITH #180 (When the Saints) and starts after the three pick-up notes.
172. To begin teaching the concepts of I, IV, V chords and arpeggios.
173. To pat your foot two times per measure instead of four to introduce the concepts (only) of cut time and grouping notes; this is an elementary introduction to CUT TIME.
174. To teach a strong beat "1" to each measure (give a little eighth to beat one).

Assessment

175. To remediate the strong beat "1" and to reinforce the Concert Gb; review the accented staccato note - this one is fun.
176. To teach the full scale with thirds in this key.

Lesson 3 Objectives

177. The gorgeous melody reinforces the dotted-quarter eighth rhythm.
178. To remediate chromaticism, enharmonic notes, and dotted-quarter eighths.
179. To remediate $\frac{6}{4}$ time and the eighth dotted-quarter and dotted-quarter-eighth rhythms - note the ties across barlines. You'll need to re-teach the dotted whole note (How many beats does a whole note get? How many does a dotted whole note get?).
180. To expose students to three eighth note pick-ups. THIS IS A PARTNER SONG WITH #171, "This Train" - play the three pick-ups and then add the partner song.

Assessment

Pick one line between 177 and 179 to serve as an appropriate assessment for Lesson 3.

Unit 10: Lines 181-191

Objectives:

181. To teach four sixteenth notes as a basic rhythm.
182. To remediate the sixteenth note rhythm and build technique.
183. To remediate the four sixteenth rhythm and to review articulations.
184. To remediate the sixteenth note rhythm and teach students this Mozart Classic.
185. To remediate the sixteenth note rhythm and the slur-two/tongue-two articulation.
186. To systematically teach the eighth and two sixteenth note rhythm.
187. To systematically teach the eighth and two sixteenth note rhythm.
188. To reinforce the eighth and two sixteenth note rhythm, four sixteenths, slur two-tongue two, and terraced dynamic.
189. To reinforce the eighth and two sixteenths and four sixteenths rhythms.

Assessments

190. This Moroccan folk song known as “A Ram Sam Sam” is a fun tune for students and reinforces both the four sixteenth note rhythm, as well as the eighth and two sixteenths rhythm. Speed up the tempo and see how their technique holds up with the articulation.
191. This wonderful march reinforces the concepts of “march-style”, four sixteenth notes, eighth and two sixteenth notes, and slur-two/tongue-two.

Student Activity Worksheets

First Days' Sequences

- I. Quarter Notes & Rests
- II. Review Day
- III. Half Notes & Rests
- IV. Review Day
- V. Whole Notes & Rests
- VI. Notes with a Tie
- VII. Review Day
- VIII. Time Signatures
- IX. Time Signatures
- X. Time Signatures
- XI. Review Sheet

Sequence 1: Quarter Notes & Rests

The first type of note we will be covering is called the **Quarter Note**. Quarter Notes receive one beat of sound each. This note looks like a filled-in black oval with a thin line either attached on its right side going up, or its left side going down. The black oval is called the **note head** and the thin line attached to it is called the **stem**.

1. Quarter Notes = _____ beat of sound.

2. Draw 10 Quarter Notes:

3. Separate the quarter notes into groups of four by drawing a short vertical line.

4. _____ - short vertical lines used to group notes into **measures**. When counting, _____ indicate where to start over with the number 1.

Example 1:

Example 2:

While music is made up of beats of sound, it also uses beats of silence. Silent beats, called **Rests**, hold the same value as their sounding counterparts. This means that if a Quarter Note receives one beat of sound, a Quarter Rest would receive one beat of **silence**. We can show silent beats in our written counts by putting a small **slash** through the number associated with that beat.

5. Beats of silence are called _____.

6. Quarter rests = _____ beat of silence.

HOMEWORK:

Rhythm Chart #1 - Write in the counts for Lines 1-4.

Sequence 2: Review Day

Bell Ringer:

Write down three things you remember from our last lesson:

1. _____
2. _____
3. _____

Review:

Take out **Chart #1** and we will review the lines you did for homework (Lines 1-4).

Exit Ticket:

Write down anything you forgot you remember from our last lesson:

HOMEWORK:

Rhythm Chart #1 - Write in the counts for Line 5-8.

Sequence 3: Half Notes & Rests

Now that we've learned to count quarter notes, we can start talking about combining beats together to make different valued notes and rests. The next note we are going to cover is a **Half Note**. This note looks exactly like a Quarter Note, only we are not going to color in the note head. A half note is made by combining two quarter notes together, meaning it would receive **two** beats of sound. We can show this in our written counts by putting **parentheses** around the counts that are being combined:

EXAMPLE)



1. Half Notes = _____ beat of sound.
2. Half Rests = _____ beat of silence.
3. _____ half note/rest = _____ quarter notes/rests

Half Rests look like a top hat with a small line underneath and a black square sitting on top. Later on, you will learn about Whole Rests which look very similar to Half Rests. In order to tell the difference between the two, think of “**Half - Hat**” and “**Whole - in the ground**”. Again, we slash beats that are silent, and put parentheses around beats that are combined.

EXAMPLE)

EXAMPLE)

HOMEWORK

Rhythm Chart #2 - Write in the counts for Line 1-4.

Sequence 4: Review Day

Bell Ringer:

Write down three things you remember from our last lesson:

- 1. _____
- 2. _____
- 3. _____

Review:

Take out **Chart #1** and **Chart #2** so we can review what we have covered so far.

Exit Ticket:

Write down anything you forgot you remember from our last lesson:

HOMEWORK:

Rhythm Chart #2 - Write in the counts for Line 5-8.

Sequence 5: Whole Notes & Rests

After learning how to combine two beats together, we can start combining **four beats**. Notes that receive four beats are called **Whole Notes**. These notes look exactly like half notes, only they don't have a stem attached to the note head. Whole notes can be made by combining either four quarter notes OR two half notes together. Again, we can show this in our written counts by putting parentheses around the counts that are being combined.

EXAMPLE



1. Whole Notes = _____ beats of sound.
2. _____ Half Notes = _____ Whole Note
3. _____ Quarter Notes = _____ Whole Note

Very similar to the half rest, the **Whole Rest** looks identical only it's been turned upside down. Again, in order to tell the difference between the two, think of "Half - Hat" and "Whole - in the ground". Just like how the Quarter Rest receives the same value as a Quarter Note, and a Half Rest receives the same value as a Half Note, the Whole Rest receives **four beats of silence**.

EXAMPLE)

EXAMPLE)

EXTRA PRACTICE

Rhythm Charts #1 - 4; pick at least 3 lines to practice at home DAILY!

Sequence 6: Notes with a Tie

Now that we have learned one way to combine notes, let's talk about another way... **Ties!** Tied notes have a **curved line** attached to their note heads to show the musician which notes are going to be combined. You will only see ties attached to notes and NOT rests. Again, we can show tied notes in our written counts by placing parentheses around the beats that are being combined.

EXAMPLE)



EXAMPLE)

EXAMPLE)

Musical Alphabet

The musical alphabet consists of seven letters: A B C D E F G. Once we reach the end, we just restart all over again. For example if we start on the letter "A" we'll go through the musical alphabet and end on letter "A".

1. A _____ _____ _____ _____ _____ _____ A
2. B _____ _____ _____ _____ _____ _____ B
3. E _____ _____ _____ _____ _____ _____ E
4. G _____ _____ _____ _____ _____ _____ G

EXTRA PRACTICE:

Rhythm Chart #1 - Write in the counts for Line 5-8; AND Masters of the Alphabet Game.

Sequence 7: Review Day

Bell Ringer:

Write down three things you remember from our last lesson:

1. _____
2. _____
3. _____

Review:

Take out **Chart #1-2** and **#4-5** so we can review what we have covered so far.

Exit Ticket:

Write down anything you forgot you remember from our last lesson:

HOMEWORK:

Rhythm Chart #5 - Write in the counts for Line 5-8.

Sequence 8-10: Time Signatures

EXAMPLE)

EXAMPLE)

Times signatures consist of two numbers, one on the top and one on the bottom. They look very similar to the fractions you've seen in math class, only they do **NOT** have a line that separates the two numbers. The top number in our time signature tells us how many beats are in each measure. The bottom number tells us what type of note receives one beat.

4 =

2 =

4 =

4 =

EXTRA PRACTICE:

Rhythm Charts #7; pick at least 3 lines to practice at home DAILY!

ADDITIONAL TIME SIGNATURES:

EXAMPLE)

EXAMPLE)

Sequence Review

1. Quarter Notes = _____ beat of sound.
2. _____ - short vertical lines used to group notes into **measures**.
3. Beats of silence are called _____.
4. Quarter rests = _____ beat of silence.
5. Half Notes = _____ beat of sound.
6. Half Rests = _____ beat of silence.
7. _____ half note/rest = _____ quarter notes/rests
8. Whole Notes = _____ beats of sound.
9. _____ Half Notes = _____ Whole Note
10. _____ Quarter Notes = _____ Whole Note
11. _____ - a curved line that connects notes and combines their beats together.
12. The top number in a time signatures tells you: _____
13. The bottom number in a time signature tells you: _____

Be able to identify the following symbols:



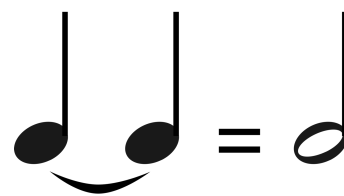
14.



15.



16.



17.



18.



19.



20.



21.

Music Theory Tests

Music Theory Test #1

Sequences 1-10 & Unit 1

WORD BANK		
Slur	Key Signature	Tie
Repeat Sign	Duet	Solo

1. The _____ tells you to go back to the beginning and play the passage or song again.
2. A _____ is a curved line that connects two or more of the same notes (pitch) and adds the values of all the notes together.
3. The _____ appears just after the clef sign and tells you which notes to play in the key. (Bb Key Sig.)
4. A _____ is a composition or passage for one performer.
5. A _____ is a composition or passage for two performers.
6. A _____ is indicated by a curved line connecting two or more different pitches.

Multiple Choice

7. What do we call beats of sound?

a. Duets	c. Rests
b. Ties	d. Notes

8. We call beats of silence _____.

a. Notes	c. Rests
b. Solos	d. Slurs

9. This type of note receives one beat if the bottom number of the time signature is a 4.

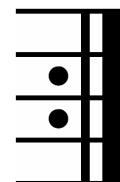
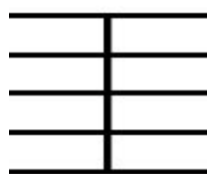
a. Quarter Note	c. Whole Note
b. Half Note	d. Quarter Rest

10. This symbol is made up of two numbers, one on top of the other, and is found after the clef sign and key signature.

a. Repeat Sign	c. Treble Clef
b. Key Signature	d. Time Signature

11. This type of rest receives four beats of silence.
- Quarter Rest
 - Whole Rest
 - Eighth Rest
 - Half Rest
12. The top number in a time signature tells you:
- The maximum number of notes in each measure.
 - The maximum number of rests in each measure.
 - What type of note receives one beat.
 - The maximum number of beats in each measure.
13. The bottom number in a time signature tells you:
- The maximum number of notes in each measure.
 - The maximum number of rests in each measure.
 - What type of note receives one beat.
 - The maximum number of beats in each measure.
14. When performing a slur, you should:
- Tongue the first note of the slur but NOT the other notes found under the slur.
 - Tongue the first note of the slur AND all the other notes found under the slur.
 - Tongue only the second note of the slur.
 - Not use your tongue at all.

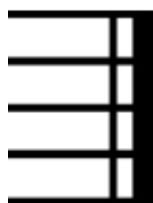
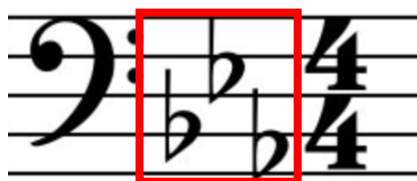
Identify the Symbols



15.

16.

17.



18.

19.

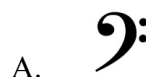
20.

Music Theory Test #2

Unit 2

Matching

1. _____ Treble Clef
2. _____ Breath Mark
3. _____ Bass Clef
4. _____ Key Signature
5. _____ Common Time



Multiple Choice

6. _____ refers to the volume at which we play.
 - a. Dynamics
 - b. Tone
 - c. Key Signature
 - d. Accidentals

7. Instead of writing a time signature of 4/4, composers will often use a different symbol that has the same meaning. What do we call that symbol?
 - a. Breathe Mark
 - b. Dynamics
 - c. Cut Time
 - d. Common Time

8. The top number in a time signature tells you:
 - a. The maximum number of notes in each measure.
 - b. The maximum number of rests in each measure.
 - c. What type of note receives one beat.
 - d. The maximum number of beats in each measure.

True / False

9. _____: If you see “NB” written in your music, that stands for “No Breath.”
10. _____: The word “dynamics” refers to the volume of sound in which we play.
11. _____: We use the letter “*f*” to mean “Piano” in music.
12. _____: Forte is a type of dynamic marking that is used to tell the performer to play loud.

EXTRA CREDIT

A “_____ and _____” is a form of music that begin with a melody and is then altered or changed in some way throughout the piece.

Write your answer in the space below:

Music Theory Test #3

Unit 3

Multiple Choice

1. If you are playing music that has a time signature of 2/4, that means:
 - a. There are four beats per measure and the half note receives 1 beat.
 - b. There are four beats per measure and the quarter note receives 1 beat.
 - c. There are two beats per measure and the quarter note receives 1 beat.
 - d. There are two beats per measure and the whole note receives 1 beat.

2. Which of the following is a type of articulation?
 - a. Forte
 - b. Key Signature
 - c. Piano
 - d. Staccato

3. A(n) _____ indicates how a note should be played and is applied at the beginning of the note.
 - a. Articulation
 - b. Dynamic
 - c. Crescendo
 - d. Interval

4. This word means to play your notes smooth and connected.
 - a. Legato
 - b. Staccato
 - c. Marcato
 - d. None of the above

5. If I was a composer and wanted the performer to gradually get louder, I would write which of the following:
 - a. A diminuendo
 - b. A decrescendo
 - c. A crescendo
 - d. An accent

True/False: Mark "T" for True or "F" for False.

6. _____ : A diminuendo or decrescendo means to gradually get softer.
7. _____ : An interval refers to the distance between two notes.
8. _____ : An interval of an 8th is also called "Unison."
9. _____ : Sharps, flats, and naturals are all examples of accidentals.

WORD BANK		
Accent	Eighth	Flat
Major	Minor	Sharp
Staccato	Tenuto	Tonality

10. _____ is a type of accidental that raises the pitch.
11. _____ is a type of accidental that lowers the pitch.
12. An _____ placed on a note means to play with a stronger attack and generally means to put 30% more air at the start of the note.
13. _____ notes receive a half beat if there is a 4 on the bottom of the time signature.
14. The _____ of music is usually in a _____ key or a _____ key.
15. _____ means a separated, detached style and generally means to put space between the notes.
16. _____ is a type of articulation that is indicated by a dash either above or below the note head.

EXTRA CREDIT

- In the space below, put the following terms in order of softest to loudest: Forte (*f*), Mezzo Piano (*mp*), Piano (*p*), and Mezzo Forte (*mf*).
- In the boxes below, draw an example for each of the items listed:

Crescendo	Decrescendo	Flat	Sharp	Natural

Music Theory Test #4

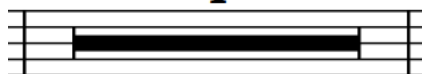
Unit 4

Identify the Symbols



1.	2.	3.
----	----	----

4



1.

2.

4.	5.	6.
----	----	----

Matching

- | | |
|--------------------------|--------------------------------|
| 7. _____ <i>Allegro</i> | A. “Divisi” or split parts |
| 8. _____ <i>div.</i> | B. Moderately slow but moving. |
| 9. _____ <i>Moderato</i> | C. Very slow |
| 10. _____ <i>Unison</i> | D. Unison |
| 11. _____ <i>Andante</i> | E. Rapid; lively. |

Multiple Choice

12. If you are playing music that has a time signature of 3/4, that means:
- a. There are three beats per measure and the half note receives 1 beat.
 - b. There are three beats per measure and the quarter note receives 1 beat.
 - c. There are four beats per measure and the quarter note receives 1 beat.
 - d. There are four beats per measure and the whole note receives 1 beat.
13. A dot placed after the note head indicates that you should:
- a. Add half of the value to the note that it is on.
 - b. Subtract half of the value to the note that it is on.
 - c. Add an extra beat to the value of the note that it is on.
 - d. Subtract an extra beat to the value of the note that it is on.

14. How many beats would a dotted half note receive?
- 1 beat
 - 2 beats
 - 3 beats
 - 4 beats
15. A one-measure repeat sign tells the performer to:
- Repeat the measure that came before the symbol.
 - Repeat the measure that comes after the symbol.
 - Repeat the note that came before the symbol.
 - Repeat the note that came after the symbol.
16. A note (or notes) that occur before the first full measure is called:
- A pickup measure.
 - An introduction.
 - A pre-measure.
 - An anacrusis.

EXTRA CREDIT

Identify the following key signatures. Write your answers below. Make sure your answer for #1 is the answer for measure 1, #2 for measure 2, so on and so forth.

The image shows a musical score with two staves: a treble clef staff on top and a bass clef staff on the bottom. The score is divided into four measures, labeled 1, 2, 3, and 4. In measure 1, both staves have a key signature of two flats (B-flat and E-flat). In measures 2, 3, and 4, only the bass clef staff has a key signature of one flat (B-flat), while the treble clef staff is empty.

1. Concert _____ Major.

3. Concert _____ Major.

2. Concert _____ Major.

4. Concert _____ Major.

Music Theory Test #5

Unit 5

WORD BANK			
Chorale	Style Markings	Trio	Ritardando
D.C. al Fine	Sostenuto	Rallentando	Rehearsal Marking

1. A _____ or _____ means to gradually get slower.

2. A _____ is a slow, beautiful piece. Many bands play chorales as part of their warm-up.

3. _____ are indicated by putting a box around a measure number or by putting a box around a letter.

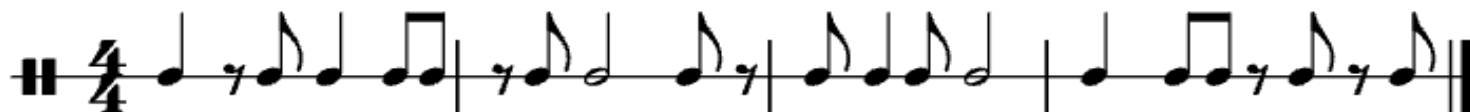
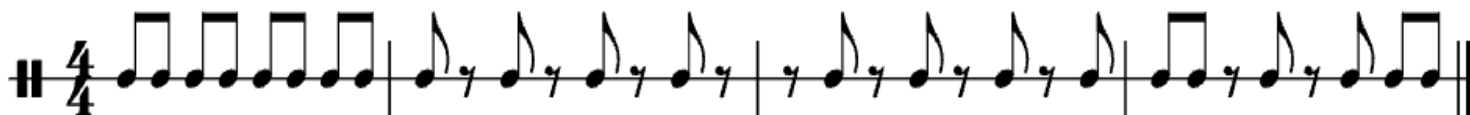
4. _____ are like tempo markings, but are intended to convey mood, feeling, and style.

5. _____ means to go back to the beginning, repeat the musical material, and play the Fine, which means “to the finish”.

6. A _____ is a musical passage written for three performers.

7. _____ means “sustained”.

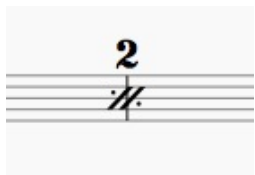
Write in the correct counts below:



Music Theory Test #7

Unit 7

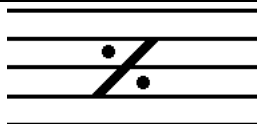
Identify the Symbol



ff

pp

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



p



5.	6.	7.	8.
----	----	----	----

Directions: The following questions are based on the musical excerpt below.

9. How many musical sentences, or phrases, do you see?
- 12 phrases
 - 6 phrases
 - 2 phrases
 - 3 phrases
10. In the space below, list the measure numbers that each phrase contains.

Music Theory Test #8

Unit 8

1. _____ are the same pitch, have the same fingerings, but are spelled differently.
- a. Specialty Pitches
b. Alternate Fingerings
c. Enharmonic Notes
d. Harmony Pitches



Directions: Using the keyboard above, write in the correct enharmonic equivalent to the notes listed below.

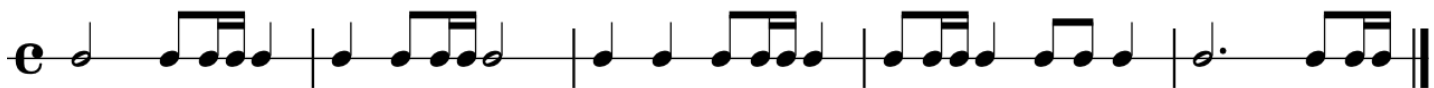
2. C - Sharp = _____ - Flat
3. D - Sharp = _____ - Flat
4. F - Sharp = _____ - Flat
5. G - Sharp = _____ - Flat
6. A - Sharp = _____ - Flat
7. B - Sharp = _____
8. E - Sharp = _____
9. F - Flat = _____

Directions: In the empty measure to the right, draw the enharmonic equivalent to the note given to you.

Music Theory Test #10

Unit 10

Directions: Write in the correct counts beneath the rhythms listed below.



HSBBM Theory Box Notes

Unit 1: Lines 1-20

1. The **REPEAT SIGN** tells you to go back to the beginning and play the passage or song again.
2. A **TIE** is a curved line that connects two or more of the same note (pitch) and adds the values of all tied notes together.
3. The **KEY SIGNATURE** appears just after the clef sign and tells you which notes to play in the key. (Bb Key Sig.)
4. A **SOLO** is a composition or passage for one performer.
5. A **DUET** is a composition or passage for two performers.
6. A **SLUR** is indicated by a curved line connecting two or more different pitches.
 - a. When performing, tongue the first note of the slur and then connect the second or additional notes by not tonguing them.
 - b. A **NATURAL LIP SLUR** is when there is no position change between the slurred. When performing, tongue the first note of the slur and then connect the second or additional notes by not tonguing them, but by using the appropriate syllables.
 - c. A **LIGHTLY TONGUED SLUR** is when the notes under a slur marking are in different positions. When performing, tongue the first note of the slur. Then, connect the following notes by lightly tonguing them with a DAH syllable.

Unit 2: Lines 21-40

1. **COMMON TIME** is another name for 4/4 and is indicated with the following symbol – C.
2. The **BREATH MARK** tells you when to breathe. (NB) means no breath.
3. **DYNAMICS** refers to the volume in which we play. Dynamics can be loud (called **FORTE** and indicated by the letter *f*) or soft (called **PIANO** and indicated by the letter *p*).
4. A **THEME AND VARIATION** is a form of music that begin with a melody (the theme) and is then altered or changed in some way throughout the piece.

Unit 3: Lines 41-60

- The top number in **2/4 Time** tells you that there are two beats per measure; the bottom number tells you that the quarter note gets one beat.
- An **ARTICULATION** indicates how a note should be played and is applied at the beginning of the note.
 - **LEGATO** means smooth and connected and is indicated by a dash or a **TENUTO** marking (ten.).
 - **STACCATO** means a separated, detached style and generally means to put space between the notes.
- A **CRESCENDO** means to get gradually louder and is indicated by *cres.* or (picture of *cresc.*). A **DIMINUENDO** or **DECRESCENDO** means to get gradually softer and is indicated by *dim.* or (picture of *decresc.*).
- An **INTERVAL** is the distance between two notes. The interval on the same note is **UNISON** and then we use numbers to indicate interval distance. An eighth is also called and **OCTAVE**.
- **ACCIDENTAL:** A note not in the key that is represented by a sharp (#), flat (b) or natural () sign.
- **Concert C MAJOR key signature.**

- **MEZZO FORTE** (*mf*) means moderately loud. **MEZZO PIANO** (*mp*) means moderately soft.
- An **ACCENT** placed on a note means to play with a stronger attack and generally means to put about 30% more air at the start of the note.
- **EIGHTH NOTES** receive a half beat if there is a 4 on the bottom of the time signature.
- The **TONALITY OF MUSIC** is usually in a **MAJOR** key or a **MINOR** key. We generally hear music in major as being “happy” and music in minor as sounding “sad.”

Unit 4: Lines 61-80

1. **DIVISI** (div.) means that two notes appear on the music and we call this “split parts” or divided.
2. **UNISON** (unis.) is when everyone is playing the same pitch.
3. **Concert E-FLAT MAJOR key signature.**
4. A **FERMATA** is a hold or pause and means to hold a note or rest longer than its normal duration.
5. The top number in 3/4 **TIME** tells you that there are three beats per measure, the bottom number tells you that the quarter note gets the beat.
6. A **DOT** adds half of the value to the note that it is on. For example, if a dot is placed on a half note, then a **DOTTED HALF NOTE** receives three beats because $2+1=3$.
7. A **PICKUP NOTE** (or anacrusis) occurs before the first full measure and contains one or more notes. Often, the final measure is missing an equal number of beats as the pick-ups.
8. A **MULTI-MEASURE REST** means to rest, while counting the indicated number.
9. When performing a piece with a **FIRST AND SECOND ENDING**, play the first ending the first time through and then skip the first ending and play the second ending the second time through.
10. A **RIGHT-FACING** or **FORWARD FACING REPEAT SIGN** shows where to return to repeat the music.
11. **TEMPO MARKINGS** are words that indicate a general speed to the music.
 - **Allegro** – rapid; lively.
 - **Andante** – moderately slow, but moving.
 - **Largo** – very slow.
12. A **ONE-MEASURE REPEAT** means to repeat the previous measure.
13. **Concert F MAJOR key signature.**

Unit 5: Lines 81-100

8. A **RITARDANDO** (rit.) or **RALLENTANDO** (rall.) means to gradually get slower.
9. A **CHORALE** is a slow, beautiful piece. Many bands play chorales as part of their warm-up.
10. **REHEARSAL MARKINGS** are indicated by putting a box around a measure number or by putting a box around a letter. Rehearsal markings help musicians find a logical starting point in a longer piece of music.
11. **STYLE MARKINGS** are like tempo markings, but are intended to convey mood, feeling, and style.
12. **D.C. AL FINE** means to go back to the beginning, repeat the musical material, and play the Fine, which means “to the finish”.
13. A **TRIO** is a musical passage written for three performers.
14. **EIGHTH NOTES** and **EIGHTH RESTS** can appear as single notes and rests. Eighth rests are a half beat of silence.
15. **SOSTENUTO** means “sustained”.

16. **OFF-THE-BEAT EIGHTH NOTES:** Single eighth notes can also be played off the beat.

Unit 6: Lines 101-120

1. Remember that 6/4 is nothing more than 4/4 with two additional beats – we simply count to six in each measure.
2. In a time signature where the lower number is 4, a **DOTTED QUARTER NOTE** receives $1\frac{1}{2}$ beats because the dot adds half of the value of the note to the note ($1+\frac{1}{2} = 1\frac{1}{2}$)
3. **D.S. AL FINE** means to go back to the sign (dal segno), repeat the musical material, and play to the Fine, which means “to the finish”.
4. **Concert A-FLAT MAJOR key signature.**

Unit 7: Lines 121-140

1. **TWO-MEASURE REPEAT** – Graphic indicating to repeat the previous two measures.
2. **MARCATO** (marc.) – with emphasis on the front part of the note.
3. **FORTISSIMO** (*ff*) – Very loud (with a good tone).
4. **PIANISSIMO** (*pp*) - Very soft (with fast air) Percussion: (with firm grip)
5. **MUSICAL PHRASE** – A musical sentence.

Unit 8: Lines 141-160

10. **ENHARMONIC NOTES** are the same pitch, have the same fingerings, but are spelled differently.

Unit 9: Lines 161-180

11. **CUT TIME** means that the conductor can show just two beats per bar instead of four.

Unit 10: Lines 181-197

12. A **SIXTEENTH NOTE** receives a quarter of a beat if there is a 4 on the bottom of the time signature; four sixteenth notes fit into one beat.
13. Two sixteenth notes equal an eighth note and an **EIGHTH AND TWO SIXTEENTHS** fit into one beat.