

NTI

Non-Traditional Instruction

Band

Days 11-20

**Work will be modified according to each student's IEP or 504 plan

MHS Band NTI day 11-20 work

Day 11- Listen to sightreading judges recording (4 minutes) available in google classroom or by email and answer the following questions

#1 Did the recording sound like you thought it would? Why or why not?

#2 Did the judge praise the group on something that you heard? What was it?

#3 How was your specific sight reading performance? What could you have done better? What do you think you did well with?

Alternative if student does not have access to google classroom, although they all have joined the class.

Day 11 Lesson 1 worksheet writing in counts

Day 12- Listen to recording from David Ratliff and answer following questions:

#1 What did you do well?

#2 What did the group do well with?

#3 What can you improve upon?

#4 What steps will you take to make those improvements?

#5 What can the group improve on and what will help us make those improvements.

Day 12- Alternative Lesson 2 worksheet

Day 13- Listen to the Barker recording and answer the following questions:

#1 What did you do well?

#2 What did the group do well with?

#3 What can you improve upon?

#4 What steps will you take to make those improvements?

#5 What can the group improve on and what will help us make those improvements

Day 13 Alternative- Lesson 3 worksheet

Day 14- Listen to the Stroube recording and answer the following questions:

#1 What did you do well?

#2 What did the group do well with?

#3 What can you improve upon?

#4 What steps will you take to make those improvement?

#5 What can the group improve on and what will help us make those improvements

Day 14- Alternative- Lesson 4 worksheet

Day 15- Sharps and flats worksheet

Day 16- Dot adventure worksheet

Day 17- Matchmaker worksheet

Day 18- Band history worksheet

Day 19- Key signature review worksheet

Day 20- Rest area worksheet

LESSON 1

Whole, Half, and Quarter Notes

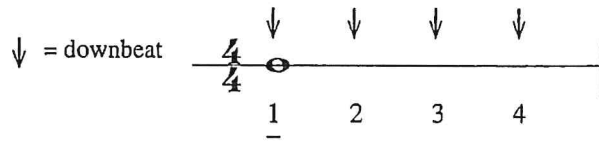
Alternative to
Day 11

$\frac{4}{4}$ Time

The lessons in this book begin in $\frac{4}{4}$ time. There are four beats per measure in $\frac{4}{4}$ time, and the quarter note receives one beat. $\frac{4}{4}$ time is sometimes referred to as common time. $\frac{4}{4}$ or common time is indicated by two time signatures, $\frac{4}{4}$ or C.

Whole Note

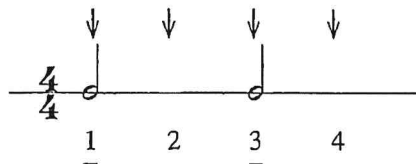
The whole note receives four beats in $\frac{4}{4}$ time. The whole note's attack begins on beat one and its sound continues through beat four.



Note: In this book, underlined counts represent the attack or entry point of each note.

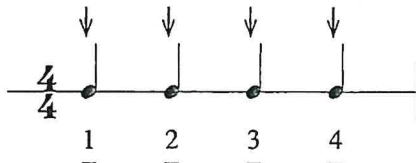
Half Note

The half note receives two beats in $\frac{4}{4}$ time. When there are two half notes in a measure, the first half note's attack begins on beat one and its sound continues through beat two. The second half note's attack begins on beat three and its sound continues through beat four.

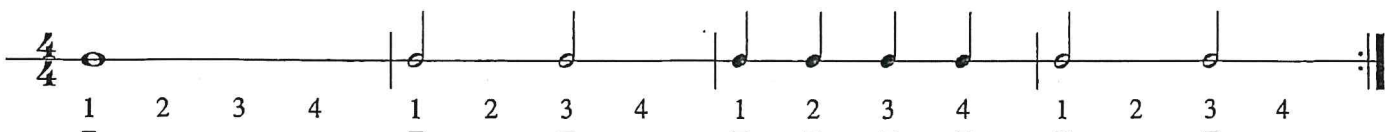
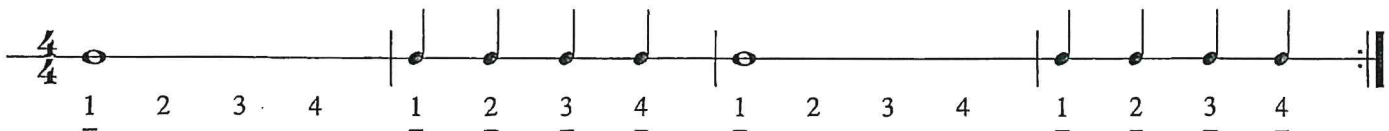
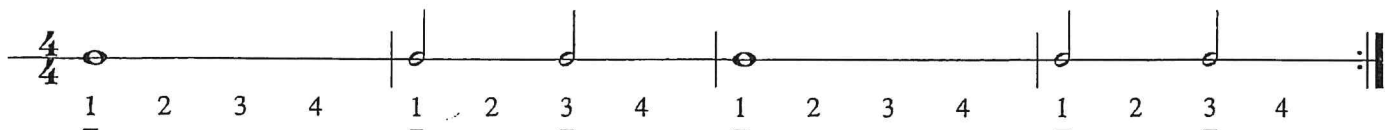


Quarter Note

The quarter note receives one beat in $\frac{4}{4}$ time. When there are four quarter notes in a measure, each beat is played.



Lesson 1 Exercises



4 $\frac{4}{4}$ 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4

5 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4



Note: In this book, the pencil icon reminds you to write in the counts on the lines provided.

6 $\frac{4}{4}$ 2 | 2 | 2 4 | 2 3 4



7 3 | 3 | 2 4 | 2 3 4



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

9

Duet

10 $\frac{4}{4}$

MYSTERY RHYTHM

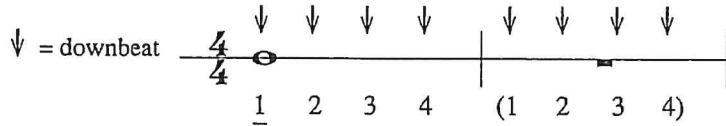
The following rhythm is from a familiar folk song about a girl and her pet. Play the rhythm and see if you can identify the melody. Once you solve the mystery, choose a starting pitch and try to play the melody by ear.

$\frac{4}{4}$

Lesson 2 Whole, Half, and Quarter Rests

Whole Rest

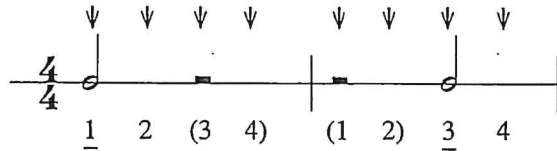
The whole rest receives four beats in $\frac{4}{4}$ time. When a measure contains a whole rest, no sound is made for four beats. The whole rest looks like an *upside down top hat*.



Note: In this book, rest counts appear in parenthesis.

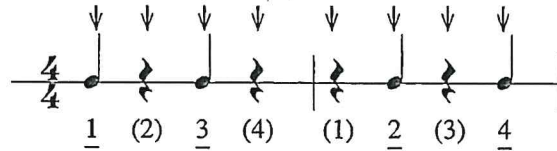
Half Rest

The half rest receives two beats in $\frac{4}{4}$ time. When a measure contains a half rest, no sound is made for two beats. The half rest looks like a *top hat*.

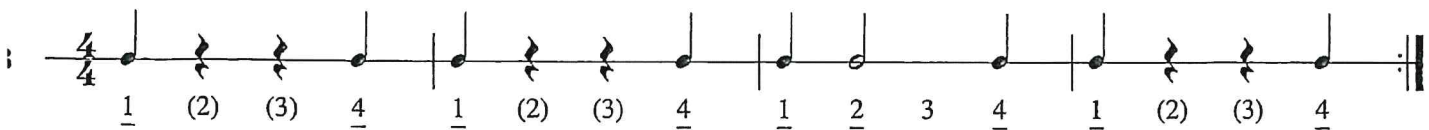
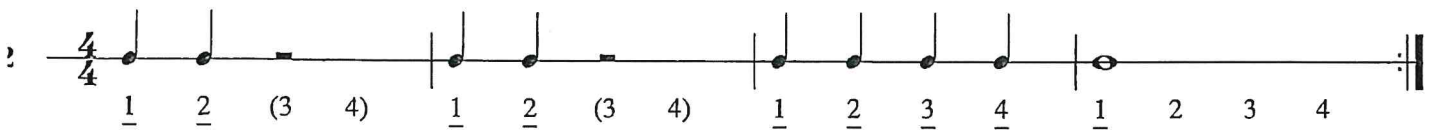
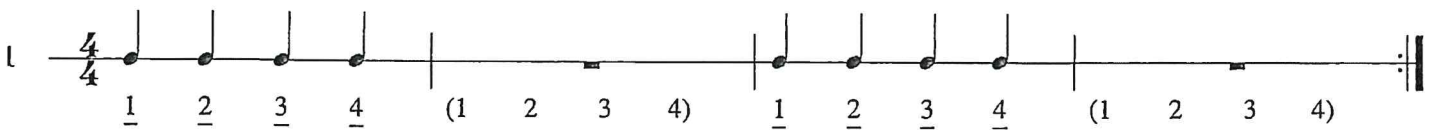


Quarter Rest

The quarter rest receives one beat in $\frac{4}{4}$ time. When a measure contains a quarter rest, no sound is made for one beat. The quarter rest looks like a *lightning bolt*.



Lesson 1 Exercises



4 $\frac{4}{4}$
 1 2 (3) 4 1 2 (3) 4 1 (2) 3 (4) 1 2 3 (4)

5
 1 2 (3) 4 1 2 3 (4) 1 2 (3) 4 1 (2) (3) 4

6
 (1) - (3) - (1) - 4 (1) - (3) - (1 2 3 4)

7
 (2) - (1) 3 (4) (1) 3 (4) (1 2) (4)

8
 (3) - (2) (4) - (3) - 2 3 4

9

Duet

10

MYSTERY RHYTHM

The following rhythm is from a familiar English folk song about pastry. Play the rhythm and see if you can identify the melody. Once you solve mystery, choose a starting pitch and try to play the melody by ear.

Tip: Try playing this Mystery Rhythm at a fast tempo.

$\frac{4}{4}$

Lesson 3 Eighth Notes

Alternative to Day 13

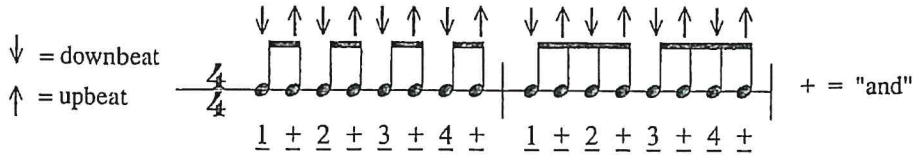
Eighth Note

The eighth note receives one-half beat in $\frac{4}{4}$ time, so eight of them can fit into each measure. Individual eighth notes have flags attached to their stems.



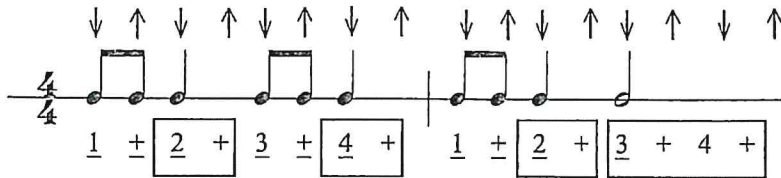
Repeated Eighth Notes

Repeated eighth notes are beamed together in groups of two or four. The notes with upward arrows are known as upbeats. Each upbeat is marked "+" and is counted "and."



Eighth-Note Subdivision

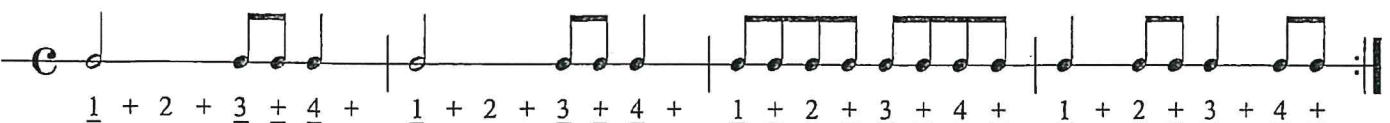
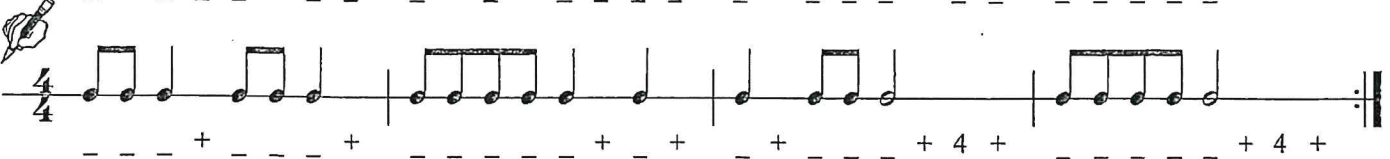
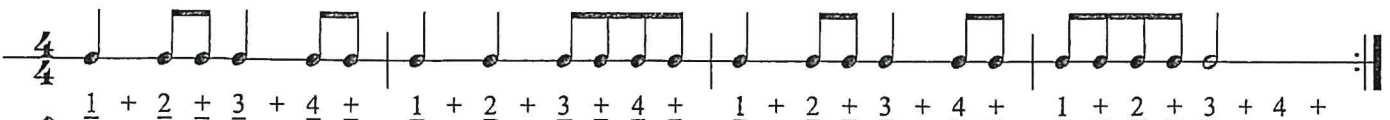
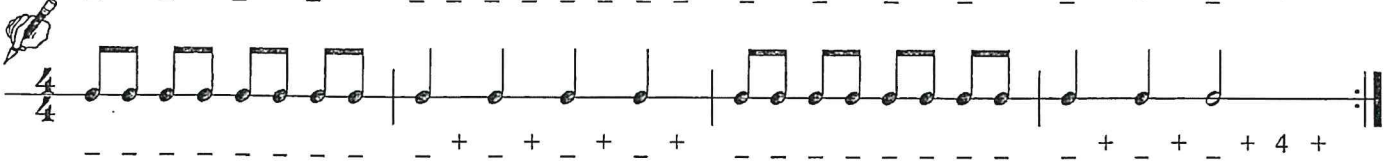
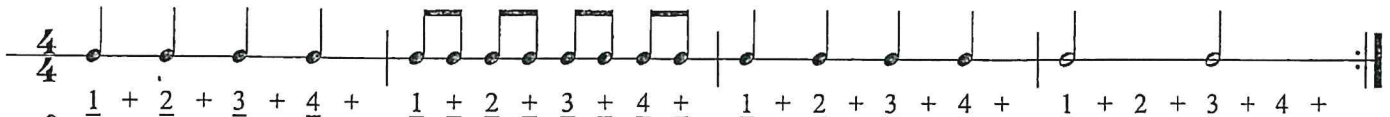
When a measure or phrase contains eighth notes, it is helpful to think downbeat and upbeat counts for each beat. This counting technique is called eighth-note subdivision. When subdividing, remember that each beat contains a built-in "+" count.



Note: In the above example, subdivided counts appear in boxes.

Lesson 3 Exercises

Tip: Think eighth-note subdivision.



Lesson 4 *Alternative to Day 14*

Eighth Rests

Eighth Rest

The eighth rest receives one-half beat in $\frac{4}{4}$ time, so eight of them can fit into each measure.

\downarrow = downbeat
 \uparrow = upbeat

(1) (+) (2) (+) (3) (+) (4) (+)

Eighth Rests on Downbeats

Eighth rests can replace downbeat eighth notes.

(1) + (2) + (3) + (4) +

Eighth Rests on Upbeats

Eighth rests can replace upbeat eighth notes.

1 (+) 2 (+) 3 (+) 4 (+)

Lesson 4 Exercises

Tip: Think eighth-note subdivision.

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) + + + + (4 +)

1 + 2 + (3) + (4) + 1 + 2 + 3 + 4 + 1 + 2 + (3) + (4) + 1 + (2 +) 3 + (4 +)

SHARPS AND FLATS IN ORDER Day 15

The order of sharps in a key signature is always the same:

F C G D A E B

The order of flats in a key signature is always the same:

B E A D G C F

Make up a clever saying or words that will help you memorize the order of sharps and flats.

SHARPS

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

FLATS

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

★ BONUS ★

What is the relationship between the order of flats and the order of sharps?

KEY SIGNATURE SAVVY

Write the same key signature in the other clef.





1. 2. 3. 4. 5. 6.

DETECTIVE DUTY



Find and circle the mistake in each key signature.

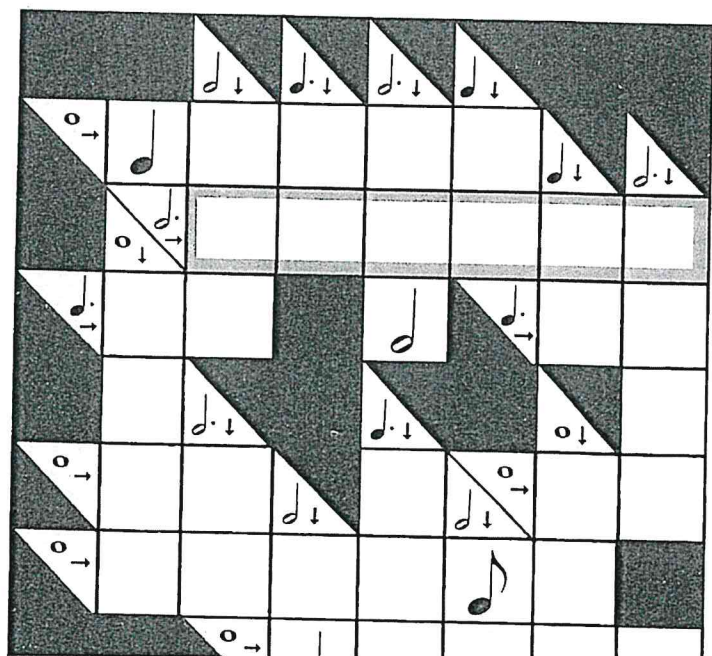
1. 2. 3. 4. 5. 6.

1. Draw a line connecting each term in column A with its definition in column B.
2. Draw a line connecting each symbol in column C with its definition in column B.

Column A	Column B	Column C
<i>decrescendo</i>	Attack the note louder.	
Largo	Slow down the tempo gradually.	
accent	moderately slow	<i>f</i>
Allegro	Hold the note longer than its usual value.	<i>rit.</i>
<i>crescendo</i>	medium soft	
fermata	moderate speed	<i>mp</i>
forte	Gradually play louder.	
Andante	slow	
<i>ritardando</i>	loud	
<i>mezzo piano</i>	quick and lively	
Moderato	Gradually play softer.	

CROSSRHYTHMS

1. Find the notes in the triangles. They point to a row or column of boxes.
 2. Write one note in each box so that the total value in the row or column of boxes matches that of the note in the triangle.
- Example:  = 
3. You may use $\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{8}$, $\frac{1}{16}$, and $\frac{1}{32}$.
 4. Begin with the row outlined in red.



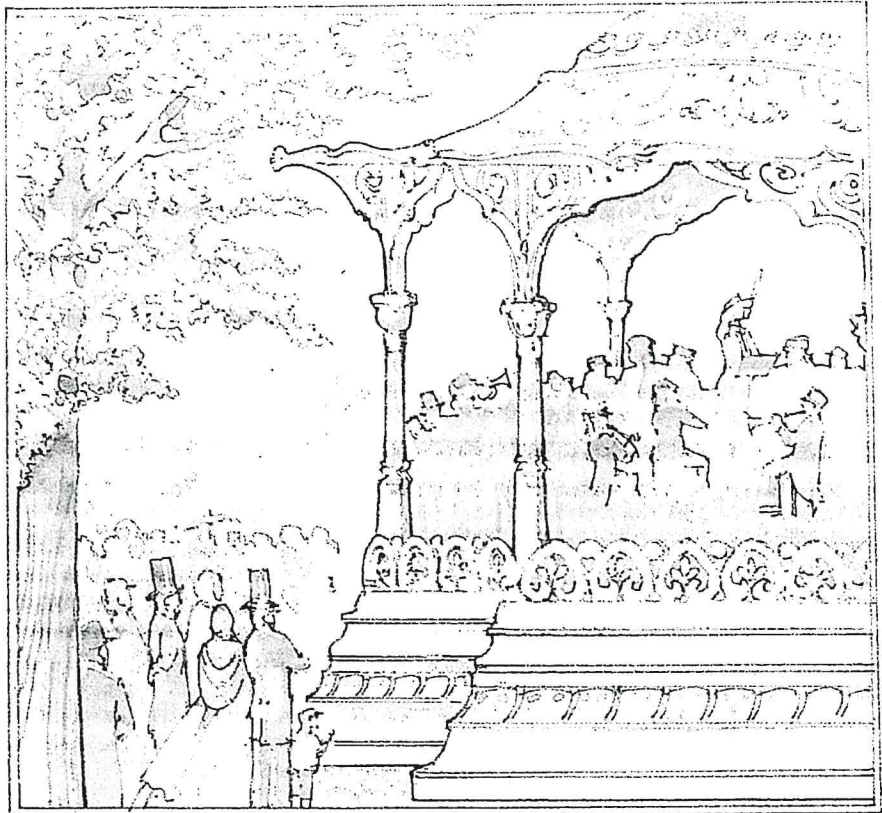
BAND HISTORY

Day 18

Bands first appeared hundreds of years ago. In the Middle Ages, musicians playing shawms, trumpets, and drums would accompany the royal armies into battle. Later, the cavalry took signals from trumpets and timpani, and foot soldiers marched to the tunes of fifes, bagpipes, and drums. By 1670, the standard military band consisted of two oboes, two clarinets, two bassoons, and two horns.

Band concerts became popular in the 1700's, and by the end of the century, European bands ranged from 12 to 70 players. Turkish bands, which featured exotic percussion instruments, influenced the European bands to add snare drum, bass drum, cymbals, and triangle to their standard instrumentation. With the invention of valves in the 1830's, amateur brass bands began to flourish in England and America. This, along with the invention of the saxophone around 1850, laid the groundwork for the modern concert band. Patrick Gilmore founded the first major concert band in America and was followed by such famous band leaders as Edwin Franko Goldman and John Philip Sousa.

Read here



Until the 20th century, bands played marches, transcriptions, and arrangements of popular music. Then around 1910, composer Gustav Holst composed his two "Suites for Band." This led many composers to try writing original serious band music. Today, there is a large repertoire by well-known composers like Alfred Reed, Karl Husa, Vincent Persichetti, and Ralph Vaughan Williams.

About 30,000 concert bands now exist in the United States, mostly in schools and colleges. The world's most outstanding bands are part of the armed services of France, the United Kingdom, and the United States. The most famous marching bands are those at American universities.

FILL IN THE BLANKS

Two inventions important to the development of the modern concert band were _____

in the 1830's and the _____ around 1850 . _____

_____ founded the first major concert band in America and was followed by such famous band leaders as

_____ and _____

The composer of the first significant original pieces for concert band was _____

KEY SIGNATURE REVIEW

Read here

Sharps or flats located just to the right of the clef are called a *key signature*. Every key signature has a name which corresponds to a major key. Here are two key signatures, one with sharps and one with flats.

G Major



Bb Major



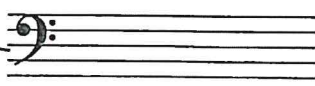
The order of sharps in a key signature is always the same:



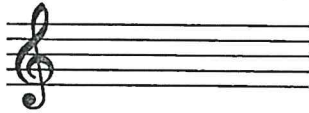
The order of flats in a key signature is always the same:



1. Draw the key signature that contains three flats.



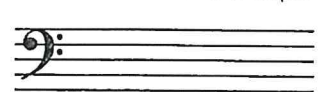
2. Draw the key signature that contains three sharps.



3. Draw the key signature that contains six flats.



4. Draw the key signature that contains five sharps.



SHORTCUTS FOR MAJOR KEY NAMES

Read

To find out the name of a major key when there are *sharps* in the key signature:

1. Name the sharp that is farthest to the right in the key signature.
2. Go up one letter name.
3. Add the word "major" and you have the key!

To find out the name of a major key when there are *flats* in the key signature:

1. Name the flat that is second from the right in the key signature.
2. Add the word "flat" to the letter name of that flat.
3. Add the word "major" and you have the key!

Example:

1. The sharp that is farthest to the right is C.
2. One letter name up is D.
3. **D major** is the key.

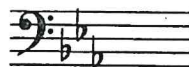
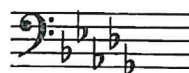
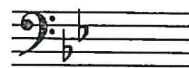


What is this key? _____

What is this key? _____

Example:

1. The flat that is second from the right is B.
2. Adding "flat" makes it Bb.
3. **Bb major** is the key.



What is this key? _____

What is this key? _____

Complete

REST AREA

An eighth rest is as long as an eighth note.

An eighth rest gets $\frac{1}{2}$ count in $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ time.

Draw ten eighth rests.

MUSIC MATH

Write one rest that equals the left side of equation

1. $\frac{1}{2}$ + $\frac{1}{4}$ + $\frac{1}{4}$ = rest

2. $\frac{1}{4}$ + $\frac{1}{4}$ + $\frac{1}{4}$ = note

3. $\frac{1}{4}$ + $\frac{1}{2}$ - $\frac{1}{4}$ - $\frac{1}{4}$ = rest

4. $\frac{1}{4}$ + $\frac{1}{4}$ - $\frac{1}{4}$ = note

SYNCOPATION

In music, some parts of the measure are naturally accented. Naturally accented beats are called *strong beats*. In $\frac{4}{4}$ time, beats 1 and 3 are strong beats.

Beats 2 and 4 are called *weak beats*. Eighth notes that fall between the beats are even weaker.

Syncopation is created when a rhythm places emphasis on a naturally weak part of a measure. This is usually done by having a note on a weak beat, but not the following strong beat.

Fill in the name of any composer you know.

_____ has been asked to write a piece using only quarter notes, quarter rests, eighth notes, eighth rests, and syncopation. Compose an eight measure rhythm composition

_____ can use. Make sure syncopation appears in at least four measures.

Read
Complete