

SENEGA
MIDDLE
SCHOOL BAND
SCALE AND RHYTHMIC
DEVELOPMENT

NAME:

The packet must be kept in a durable folder and brought to every class and lesson.

SENECA MIDDLE SCHOOL BAND PROGRAM EXIT OUTCOMES

<u>SKILLS</u>	<u>6th GRADE BAND</u>	<u>7th GRADE BAND</u>	<u>8th GRADE BAND</u>
<i>SCALES</i>	7 major scales	12 major scales	15 major scales/3 minor
<i>Chromatic Scale Proficiency</i>	1 octave eighth notes Quarter =72	1 octave eighth notes Quarter =120	2 octave eighth notes Quarter =72
<i>Snare Drum Proficiency</i>	10 Rudiments from NYSSMA Level 1-4	All NYSSMA Rudiments from NYSSMA Level 1-4	All NYSSMA Rudiments from NYSSMA Level 1-4 plus 3 from Level 5/6
<i>Multiple Percussion Skills</i>	Beginner Skills on all percussion instruments and beginner mallet percussion skills	Intermediate skills on all percussion instruments and beginner mallet percussion skills	Advancing Skills on all percussion instruments and Intermediate mallet percussion skills
<i>Timpani Skills</i>	Able to match pitch from pitch pipe	Able to match pitch from pitch pipe and tune intervals of a 4 th and 5 th from lower drum	Same as 7 th Grade Band with the addition of pitch changes within a given piece
<i>NYSSMA Sightreading Proficiency</i>	Level 1	Level 2	Level 3
<i>NYSSMA Solo Proficiency</i>	Level 3	Level 4	Level 4/5 Required
<i>Rhythmic Development Packet</i>	Part 1	Part 1	Part 2
<i>LESSON FOCUS</i>	Music Fundamentals/Beginner Ensemble Skills	Music Fundamentals/Intermediate Ensemble Skills/Beginner Chamber Skills/Beginner Solo Skills	Advancing Ensemble Skills/Intermediate Chamber Skills/Intermediate Solo Skills
<i>ENSEMBLE LITERATURE</i>	NYSSMA Level 2	NYSSMA Level 2/3	NYSSMA Level 3
<i>MUSICIANSHIP</i>	BASIC	INTERMEDIATE	ADVANCED
<i>TONE QUALITY</i>	Characteristic Sound	Developing Tone Quality	Outstanding Tone Quality
<i>TUNING/BALANCE</i>	Quality Tuning of the Unison	Developing Tuning of the Perfect Intervals (unison, 4 th , 5 th , octaves)	Outstanding Tuning of all previous intervals
<i>RESPONSIBILITY</i>	Ability to follow directions and be accountable for their own actions	Displays Intermediate rehearsal techniques and superior behavior and attitude	Displays superior rehearsal techniques and developing basic leadership skills

Date: _____

MY MUSIC GOALS QUARTER 1:

- _____
- _____
- _____

Homework

Subject	Assignment	Due Date

Things to bring home today

- _____
 - _____
 - _____
 - _____
 - _____
- Things to bring to school tomorrow
- _____
 - _____
 - _____
 - _____

Notes:

Date: _____

MY MUSIC GOALS QUARTER 2:

- _____
- _____
- _____

Homework

Subject	Assignment	Due Date

Things to bring home today

Things to bring to school tomorrow

- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____

Notes:

Date: _____

MY MUSIC GOALS QUARTER 3:

- _____
- _____
- _____

Homework

Subject	Assignment	Due Date

Things to bring home today

Things to bring to school tomorrow

- | | |
|---------|---------|
| • _____ | • _____ |
| • _____ | • _____ |
| • _____ | • _____ |
| • _____ | • _____ |
| • _____ | • _____ |

Notes:

Date: _____

MY MUSIC GOALS QUARTER 4:

- _____
- _____
- _____

Homework

Subject	Assignment	Due Date

Things to bring home today

- _____
 - _____
 - _____
 - _____
 - _____
- Things to bring to school tomorrow
- _____
 - _____
 - _____
 - _____

Notes:

SMS BAND SCALE CURRICULUM

Scales are among the most important fundamental building blocks in music study. Composers use them frequently in pieces, so you'll often run across them in band music. Proficient performance of scales will speed up learning time and increase overall musicianship.

In Band, you'll be studying all 12 major scales. We travel around the Concert F Major Chromatic Scale learning each scale. By the end of 8th grade, you'll be able to do this memorized!

Here is our learning order. Find your instrument and follow that column (concert pitches are on the far left):

	<u>Flute/Perc/L Brass</u>	<u>Trumpet/Clarinet/TSax</u>	<u>A/B Sax</u>	<u>Horn</u>
F Concert	F Major	G Major	D Major	C Major
Gb/F# Concert	Gb Major	Ab Major	Eb Major	Db Major
G Concert	G Major	A Major	E Major	D Major
Ab Concert	Ab Major	Bb Major	F Major	Eb Major
A Concert	A Major	B Major	Gb Major	E Major
Bb Concert	Bb Major	C Major	G Major	F Major
B Concert	B Major	Db Major	Ab Major	Gb Major
C Concert	C Major	D Major	A Major	GMajor
Db Concert	Db Major	Eb Major	Bb Major	Ab Major
D Concert	D Major	E Major	B Major	A Major
Eb Concert	Eb Major	F Major	C Major	Bb Major
E Concert	E Major	Gb Major	Db Major	B Major

Refer to your scale reference sheets for your key signatures and note orders. Always make sure that you can spell your scale. Go through the "say it, play it", then "think it, play it" system, (refer to scale curriculum sheets if you forgot) and insist on having the correct fingers down *before* you play it with air.

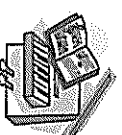
Your reference sheet included lists a variety of methods to help you learn these scales without my assistance. I will, of course, help you in class. These extra pages are reminders if you've forgotten. Refer to them as often as necessary.

Remember, all of this study is not meant to torture you! 😊 Scales are important building blocks, necessary to free up your brain to think of creative and not mechanical things as you create a work of art.

Happy Practicing!

TRANSPOSITION GUIDE³

To determine which key to play in when given the concert pitch:



1. Find the concert key in the left-hand column.
2. If your instrument transposes, move to the right until you come to the column for your instrument; this is your transposed pitch.
3. Find that pitch back in the first column and you can play the major scale by reading the notes from left to right.

Scale Degree	Concert Pitch	Bb Clarinets, Trumpets, Tenor Saxophones			French Horns in F	Eb Alto Saxophones, Baritone Saxophones		
	1	2	3	4	5	6	7	8
	Bb	C	D	Eb	F	G	A	Bb
	B	C#	D#	E	F#	G#	A#	B
	C	D	E	F	G	A	B	C
	Db	Eb	F	Gb	Ab	Bb	C	Db
	D	E	F#	G	A	B	C#	D
	Eb	F	G	Ab	Bb	C	D	Eb
	E	F#	G#	A	B	C#	D#	E
	F	G	A	Bb	C	D	E	F
	Gb	Ab	Bb	Cb (B nat.)	Db	Eb	F	Gb
	G	A	B	C	D	E	F#	G
	Ab	Bb	C	Db	Eb	F	G	Ab
	A	B	C#	D	E	F#	G#	A

³ Ibid.

Simple Steps to Learning Major Scales

BASICS

Knowing how scales are constructed takes the drudgery out of practicing because you'll be able to engage both your **mind** and your **fingers**. Here are the simple rules:

1. A major scale has 8 notes (**OCTAVE** means 8).
2. All major scales are constructed diatonically (alphabetically). The note **A** is followed by **B** (then C - D - E - F - G - A). When master musicians look at a pitch they comprehend note name, fingering and sound as one. Work to develop this skill.
3. Each scale has its own unique key signature. We know that key signatures carry through the full scale. The 12 major scales start on 12 different notes, using 12 different key signatures **however, all major scales have the same "Do - Re - Mi" melody**. This makes it easy to tell when you hit a wrong note!

DO	RE	MI	FA	SOL	LA	TI	DO
Ab	Bb	C	Db	Eb	F	G	Ab

4. Scales get their name from the **FIRST** note. As a time saver, Band Directors and musicians refer to scales using **CONCERT** pitch (ex.: **Concert Bb** scale). - See the next page for more on how to figure this out.
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KEY SIGNATURE RULES

Attaching the correct KEY SIGNATURE to a scale is the "KEY" to success. Here are some simple tricks.

- FLATS always appear in your key signature in this order: BEADGCF (think the word BEAD and "Greatest Common Factor").
- SHARPS always appear in the reverse order: FCGDAEB (think "Four Cops Got Donuts At Ed's Bakery").
- FLATS and SHARPS will never appear together in a key signature.

[over]

- To play a flat scale (ex: Ab), take the name of the scale (Ab) and add one more flat to your key signature. Remember to start with Bb and go one flat past the scale name. For the Ab scale your key signature would include Bb, Eb, Ab and Db. Start on Ab and play up 8 notes thinking diatonically (alphabetically) using this key signature (play: Ab, Bb, C Db, Eb, F, G, Ab).

❖ **NEXT: MEMORIZE THESE TWO SCALES:** the C scale has no flats or sharps in the key signature. The F scale has a Bb in the key signature. These are exceptions to the rule below.

- For all other scales (scales that do not have a flat in their name and NOT the C or F scales) do the following:
 - Go to the sharp immediately below the scale name and consider it the final sharp in the scale's key signature. Remember to start with F# (Four Cops Got Donuts At Ed's Bakery). Example: For the A scale, the sharp immediately below would be G#. So the key signature for the A scale would include F#, C# and G#.
 - To play the scale, start on A and go up diatonically (alphabetically) 8 notes using this key signature (play: A, B, C#, D E, F#, G#, A).

CONCERT SCALE WORKSHEET

	<u>What note do I start on?</u>	<u>How many sharps/flats, ? What notes are they?</u>		<u>Date Performed/Grade</u>
Concert F				
Concert G-flat/F #				
Concert G				
Concert A-flat				
Concert A				
Concert B-flat				
Concert C-flat/B				
Concert C				
Concert D-flat/C#				
Concert D				
Concert E-flat				
Concert E				

NOTES:

NAME: _____

Scale Progress Grade Keeper

Subject	Date	Date	Date	Date	Date
	Grade	Grade	Grade	Grade	Grade
Concert F Major Scale					
Concert G-flat/F# Major Scale					
Concert G Major Scale					
Concert A flat Major Scale					
Concert A Major Scale					
Concert B flat Major Scale					
Concert C flat/B Major Scale					
Concert C Major Scale					
Concert D flat/C# Major Scale					
Concert D Major Scale					
Concert E flat Major Scale					
Concert E Major Scale					
Concert F Major Chromatic Scale-one octave (ascending)					
Concert F Major Chromatic Scale-one octave (descending)					
Concert F Major Chromatic Scale-one octave (ascending and descending)					
Concert F Major Chromatic Scale-two octave (ascending)					
Concert F Major Chromatic Scale-two octave (descending)					
Concert F Major Chromatic Scale-two octave (ascending and descending)					
Concert Scale Drill one octave					
Concert Scale Drill two octaves					



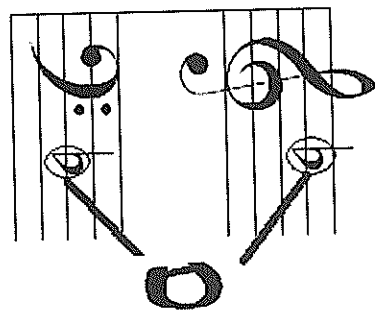
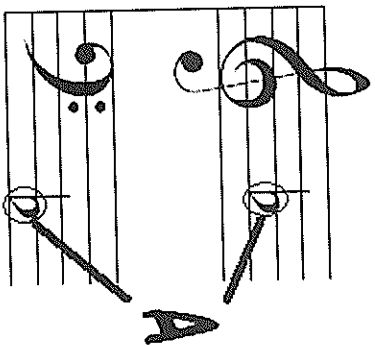
Name: _____

Band: _____

Slot: _____

Flats of the key signature

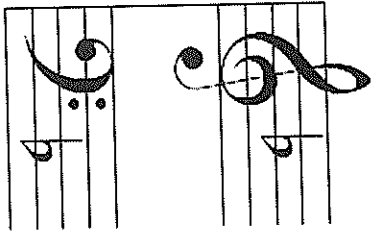
FLATS IDENTIFY NOTE NAMES THROUGH THE LINE OR SPACE IN THE CENTER OF THE HEAD OF THE FLAT.



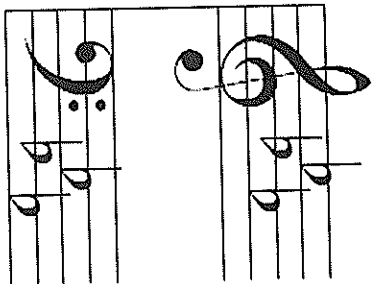
Name the flats in the key signatures below.

Hint: They must be named in order from left to right.

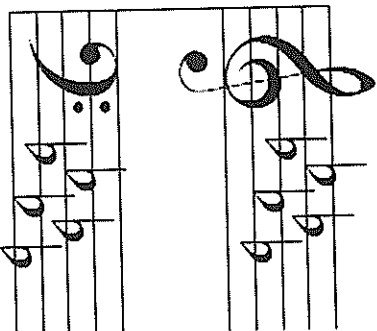
1.



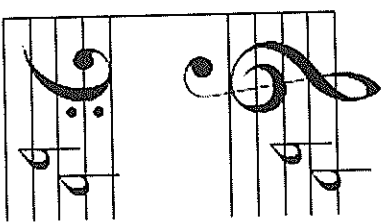
2.



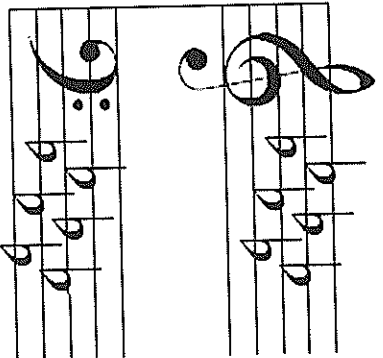
3.



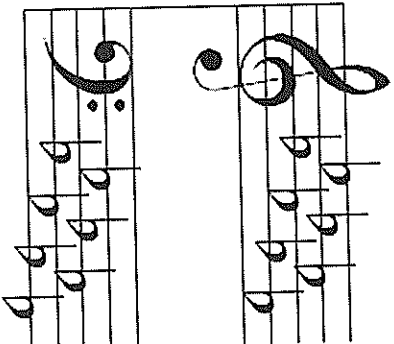
4.



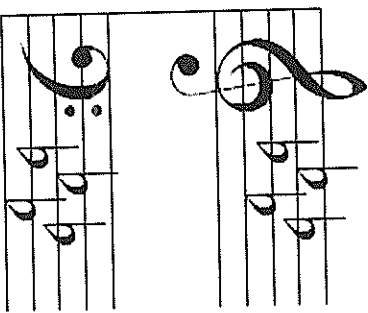
5.



6.



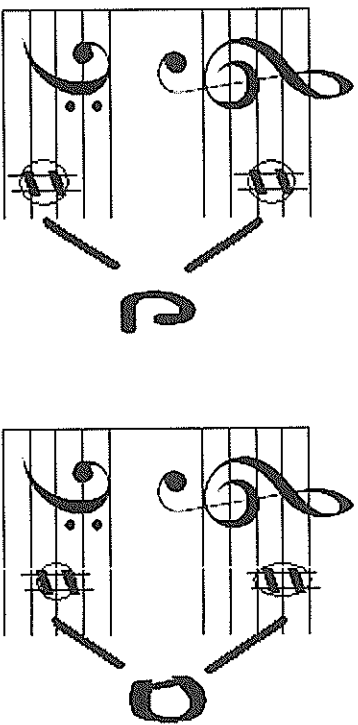
7.



8. Name the flats in the order they appear in a key signature.

Sharps of the key signature

**SHARPS IDENTIFY NOTE NAMES
THROUGH THE LINE OR SPACE IN
THE MIDDLE OF THE SHARP.**



Name the sharps in the key signatures below.
Hint: They must be named in order from left to right.

1. 2. 3. 4.

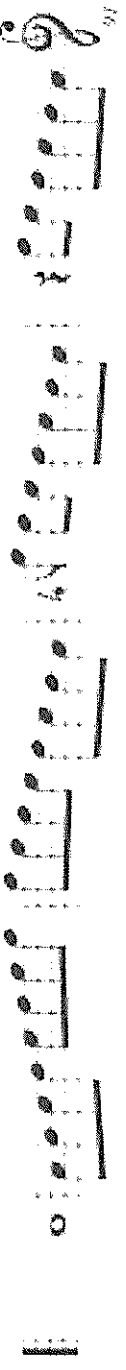
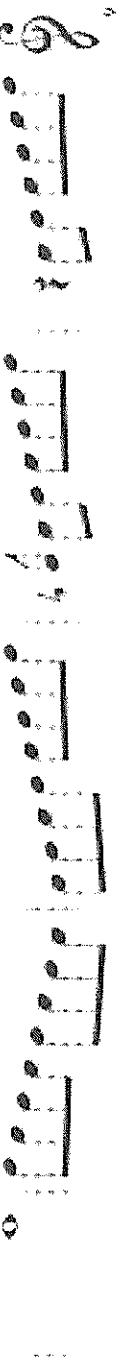
5. 6. 7.

8. Name the sharps in the order they appear in a key signature.

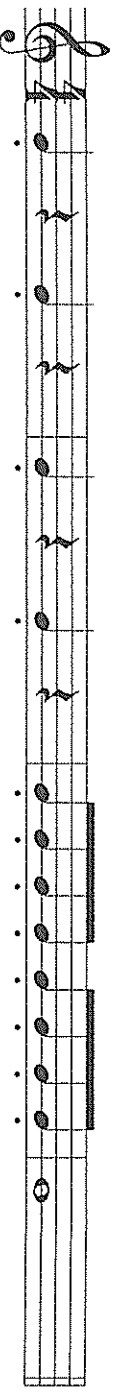
ARTICULATION EXERCISES

Articulation exercises are designed to apply each rhythm to scales or specific pitches. Instructions will be given as to which scales or pitches will be used for each exercise at that time.

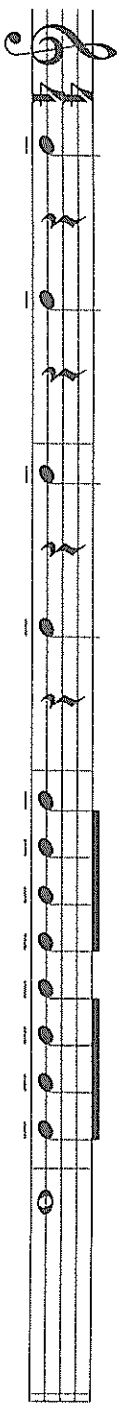
Add One Scale Pattern



Pattern #1

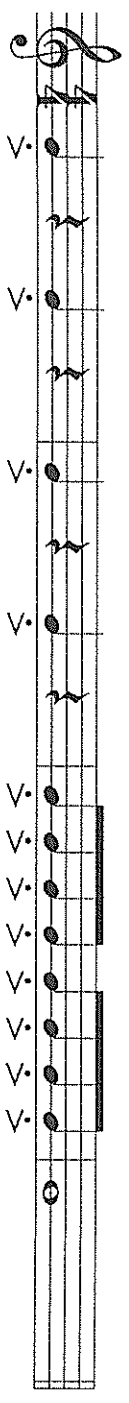


Pattern #2



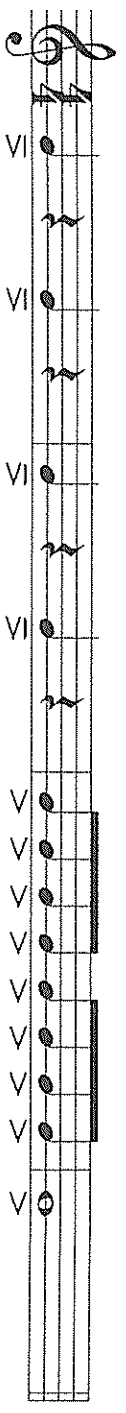
Musical notation for Pattern #2, a 4-measure melodic sequence in 4/4 time on a treble clef staff. The notes are G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The notes are beamed in groups of four: G4-A4-B4-C5, D5-E5-F5-G5, A5-B5-C6-D6, and E6-F6-G6-A6. The final note C7 is circled.

Pattern #3



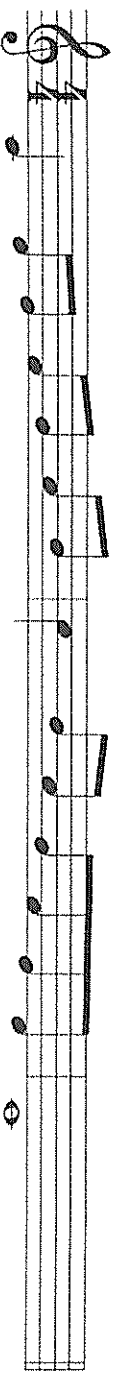
Musical notation for Pattern #3, a 4-measure melodic sequence in 4/4 time on a treble clef staff. The notes are G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The notes are beamed in groups of four: G4-A4-B4-C5, D5-E5-F5-G5, A5-B5-C6-D6, and E6-F6-G6-A6. The final note C7 is circled.

Pattern #4



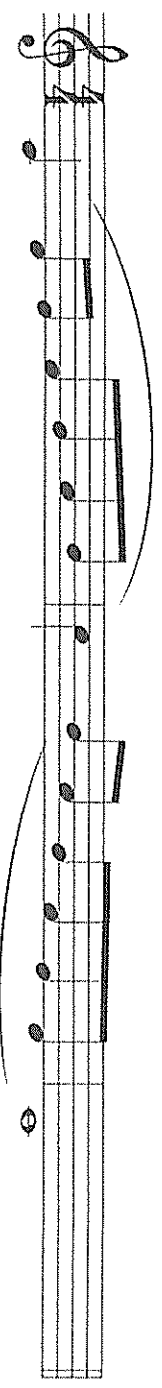
Musical notation for Pattern #4, a 4-measure melodic sequence in 4/4 time on a treble clef staff. The notes are G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The notes are beamed in groups of four: G4-A4-B4-C5, D5-E5-F5-G5, A5-B5-C6-D6, and E6-F6-G6-A6. The final note C7 is circled.

Pattern #5



Musical notation for Pattern #5, a 4-measure melodic sequence in 4/4 time on a treble clef staff. The notes are G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The notes are beamed in groups of four: G4-A4-B4-C5, D5-E5-F5-G5, A5-B5-C6-D6, and E6-F6-G6-A6. The final note C7 is circled.

Pattern #6



Musical notation for Pattern #6, a 4-measure melodic sequence in 4/4 time on a treble clef staff. The notes are G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The notes are beamed in groups of four: G4-A4-B4-C5, D5-E5-F5-G5, A5-B5-C6-D6, and E6-F6-G6-A6. The final note C7 is circled.

Pattern #7

Musical notation for Pattern #7 in 4/4 time. The pattern consists of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are grouped into four pairs, each pair beamed together and connected to the next pair by a slur. The first pair (G4, A4) has a dotted quarter note value. The second pair (B4, C5) has a dotted quarter note value. The third pair (B4, A4) has a dotted quarter note value. The fourth pair (G4, F4) has a dotted quarter note value. The final note is E4, which has a dotted quarter note value. The pattern ends with a whole note C4.

Pattern #8

Musical notation for Pattern #8 in 4/4 time. The pattern consists of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are grouped into four pairs, each pair beamed together and connected to the next pair by a slur. The first pair (G4, A4) has a dotted quarter note value. The second pair (B4, C5) has a dotted quarter note value. The third pair (B4, A4) has a dotted quarter note value. The fourth pair (G4, F4) has a dotted quarter note value. The final note is E4, which has a dotted quarter note value. The pattern ends with a whole note C4.

Pattern #9

Musical notation for Pattern #9 in 4/4 time. The pattern consists of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are grouped into four pairs, each pair beamed together and connected to the next pair by a slur. The first pair (G4, A4) has a dotted quarter note value. The second pair (B4, C5) has a dotted quarter note value. The third pair (B4, A4) has a dotted quarter note value. The fourth pair (G4, F4) has a dotted quarter note value. The final note is E4, which has a dotted quarter note value. The pattern ends with a whole note C4.

Pattern #10

Musical notation for Pattern #10 in 4/4 time. The pattern consists of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The notes are grouped into four pairs, each pair beamed together and connected to the next pair by a slur. The first pair (G4, A4) has a dotted quarter note value. The second pair (B4, C5) has a dotted quarter note value. The third pair (B4, A4) has a dotted quarter note value. The fourth pair (G4, F4) has a dotted quarter note value. The final note is E4, which has a dotted quarter note value. The pattern ends with a whole note C4.

RHYTHM PATTERNS

1 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16 17 18

19 20 21 22 23 24

25 26 27 28 29 30

31 32 33 34 35 36 37 38 39 40

41 42 43 44 45 46 47 48 49 50 51 52

53 54 55 56 57 58 59 60

61 62 63 64 65 66 67 68 69 70 71 72

