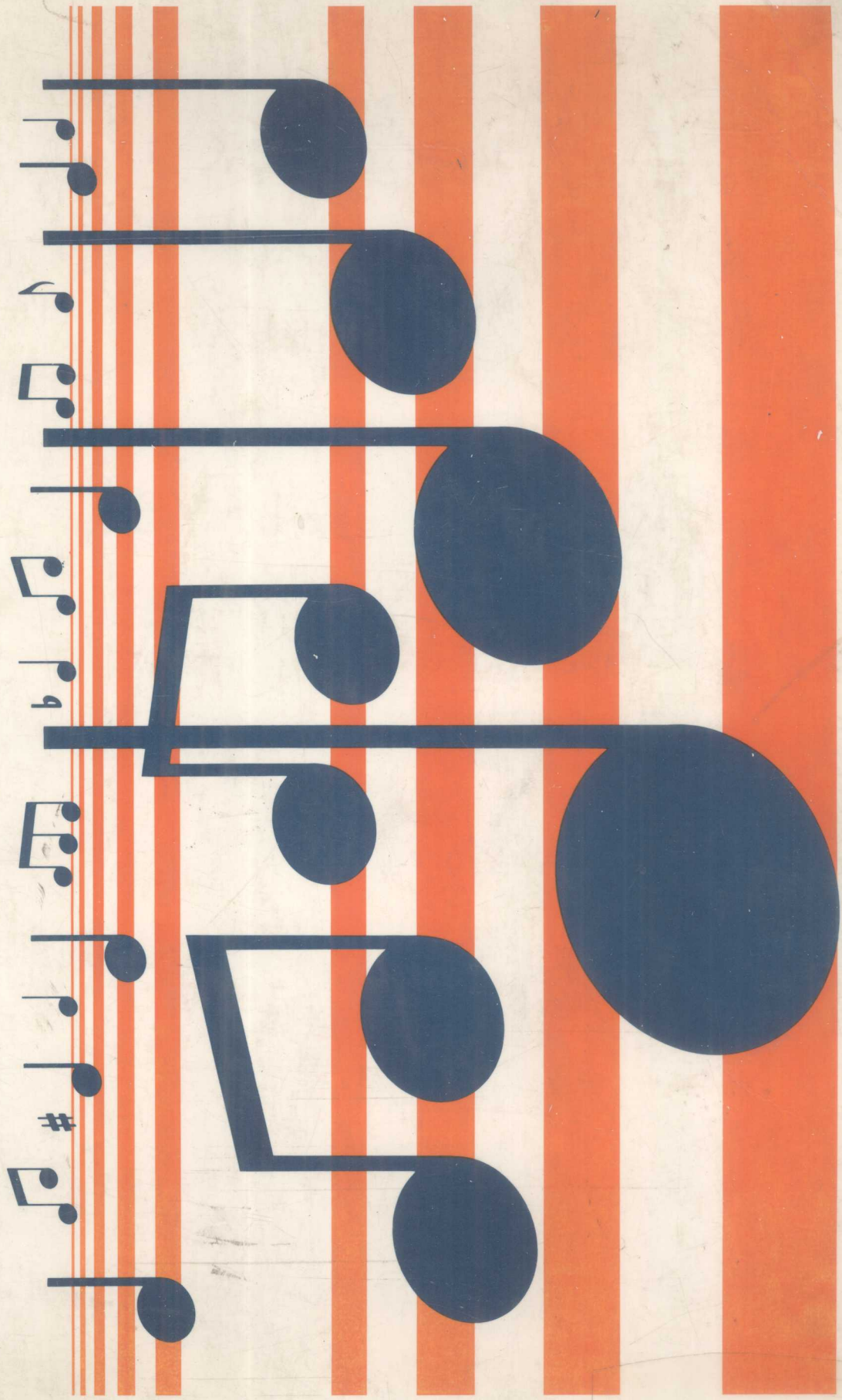


Introduction to Music Fundamentals

J. Andrews / Jeanne Wardian

Fourth Edition



Introduction to Music Fundamentals

A PROGRAMMED TEXTBOOK FOR THE ELEMENTARY CLASSROOM TEACHER
Fourth Edition

Musical Contents

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For the Instructor

THIS FOURTH EDITION is presented in the interest of producing a more accurate and complete text for the student. The revisions are based on suggestions from associates and on the authors' experience with using this text in the classroom.

While the original purpose of this programmed textbook was that of giving elementary school teachers a practical knowledge of music, many instructors have found the book quite useful in teaching music fundamentals to the general liberal arts student.

To achieve this goal, the book has been organized on the basis of a step-by-step acquisition of knowledge, combined with immediate practical work in singing and playing at the piano to develop skills. This program offers major opportunities for review and evaluation of learning which are so important in the teaching process. There are five major sections:

- (1) The PROGRAMMED TEXTBOOK is based on proven techniques of programmed instruction in which the student acquires a comprehensive knowledge of music fundamentals by *writing down* or *practicing* responses to the questions in the book. The student proceeds through the book in measured steps, with each question building new knowledge on material just mastered. Since every question requires an *active* response, the student will not be a mere recipient of information; he will acquire *practical* know-how, which will make him a more effective teacher.
- (2) The SONGBOOK SUPPLEMENT gives the student an immediate practical application of the facts he has acquired *as soon as he has acquired them*. When the student has reached a point where he has gained enough knowledge to allow him to play a song on the piano, a reference in the text will direct him immediately to the appropriate song. Subsequent references are made in the text to songs which require further knowledge, and certain song references are repeated so that the

student may review these songs in the light of newly acquired knowledge. To help the student become familiar with musical terminology encountered in songbooks used in the classroom, such expressions as *Andante* and *Maestoso* are given with the songs; the student can find the meaning of these terms by referring to the GLOSSARY OF MUSICAL TERMS at the end of the book. This practical work will give the student *musical exercise* for his factual knowledge.

Four SELF TESTS with answers found in the back of the book are important in helping the student review and reinforce the knowledge he has acquired from the program. Whenever the student completes a portion of the book covered by one of the tests, he is directed to try the test and check his own answers.

In addition to these three major sections, five sets of FLASH CARDS will provide the student with a further means of reviewing and reinforcing the most basic music fundamentals.

The music teacher will find that many subjects throughout the book are treated, intentionally, in a way radically different from what he experienced in *his* study of music. This is in keeping with the primary purpose of training the classroom teacher. One radical point of departure from the traditional presentation is the treatment of the F clef. The F clef is not used in the earlier parts of the program. The G clef is used exclusively until the latter part of the book, even in chords to be played an octave lower with the left hand. This was intentional. The average adult student has extreme difficulty in coordination when he first uses the keyboard. We have found that students who use this G clef approach exclusively in the beginning of their course can play chordal accompaniments almost immediately. This means that playing even the simplest music becomes an immediate and excitingly creative experience. A teacher who can thus become quickly interested will be more effective in his musical role in the classroom. We believe, and have observed

through the experimental work involved in testing this book, that the simplicity of this approach to the keyboard problem is of major importance.

This book is not intended to be a total self-instructor. In each of the classes involved, however, the professor found that *significantly less class time was used for drilling on the fundamentals of music and that significantly more class time was available for singing, rhythmic practice and the teaching of piano and other classroom instruments.*

As you proceed through the book, you will note variations from traditional forms of presentation. These have all been made in accordance with the fundamental purpose and philosophy of this book—to furnish the teacher with the practical knowledge and musical skills which will enable him to use music successfully in the elementary school classroom.

DR. J. F. WARDIAN

To the Student

THIS PROGRAM is designed to give you a practical musical knowledge which will make your work with music in the elementary school classroom effective and successful. Unlike an ordinary textbook, this program is set up so that you will learn on a step-by-step basis by making an active response to a question and then comparing your answer with a printed answer on the next page. Subsequent questions give you further information and build your knowledge on the basis of what you have already learned.

Programmed Instruction

This method of continuous learning is called "programmed instruction" and involves the study of a series of questions arranged in *frames*. Each frame provides you with a new aspect of musical knowledge which you should put into practice immediately, as directed in the frame, by writing down an answer, drawing a musical symbol, or practicing an example by clapping, singing, or playing the piano. Each question has been so designed that it requires an *active* response, so that your factual knowledge of music will be developed by *practice* as a musical skill. Be sure to *write* the answer or *practice* as directed for each frame, even if the answer seems obvious, because an active response at every stage of your musical study is vital to the development of your musical skill. Thus, whenever you are asked to practice an example or song at the piano, practice it immediately, before going on to the next frame.

It is vital to your musical growth that you do not skip any frames. If you give an *incorrect* answer, always be sure to write the *correct* answer. This action is an important principle in learning. You should study the program at your own pace, being sure, of course, to follow the directions for the proper use of the program.

Two supplements to the program have been designed to facilitate your practical mastery of the factual knowledge acquired from the text.

Songbook Supplement

The SONGBOOK SUPPLEMENT, marked by the darker pages at the center of the book, following page 81, will give you practical application of your knowledge as soon as you have acquired enough information to enable you to sing and play a song at the piano. You should turn to each song as soon as you are directed to do so in the text, then practice the song as instructed before going on to the next frame in the sequence. The Songbook should be used in conjunction with the GLOSSARY OF MUSICAL TERMS on page 183 at the end of the book. This Glossary provides definitions of musical terms which are employed in the Songbook and in the music books used in the elementary school classroom. This musical terminology will enable you to understand directions for playing music at the desired speed and with the proper expression.

Self-Tests

Four self tests found on pages 195-201 will give you an opportunity to evaluate your mastery of the musical subjects in the program and to review those items on which further work is required. Whenever you complete a section of the book covered by one of the tests, you will be directed to take the test and correct your own work.

To make your learning effective, each part of the program should be used in accordance with the specific directions on page viii.

How to Use This Program

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Songbook Supplement	following page 81
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How to Use the Programmed Textbook

1. START with frame 1 at the top of page 1. READ the question in frame 1.
2. WRITE your answer in the blank space provided in the right-hand part of the frame.
3. TURN to page 3 and COMPARE your written answer with the printed answer in the small answer frame 1 in the left-hand corner of the page.
4. CONTINUE on page 3, answering the question in frame 2 and checking your answer on page 5. Go on to the next frame in the same way. Be sure to go through the frames in numerical order.
5. After you have answered all the frames in the top layer on the right-hand pages, return to page 1 and continue on the second row of frames. Go through all the right-hand pages in this way.
6. When you have completed all the frames on right-hand pages, turn to page 2, and follow the same procedure for the left-hand pages.

How to Use the Songbook Supplement

1. The Songbook is marked by the darker pages at the center of the book,

following page 81. When you are instructed in a frame to practice a song, turn to the number of the song in the Songbook. Sing and play the song as directed.

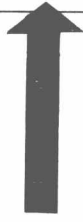
2. After you have practiced the song, go on to the next frame in the sequence, unless you are instructed to continue to the next song.
3. When you are referred for a second time to a song which you have practiced earlier in the program, be sure that, after you have practiced the song, you go on to the next frame in the sequence on which you are then working.
4. Refer to the GLOSSARY OF MUSICAL TERMS on page 183 for definitions of musical terms, such as **Andante**.

How to Use the Self-Tests and Flash Cards

While you are studying the book, you will find reference to the Flash Cards and Self-Tests found in the back of the book. The Flash Cards will help you drill to learn certain basic facts, and the Self-Tests will help determine whether or not you need additional review.

Begin here

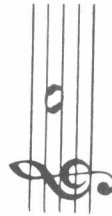
Music can be represented in a visual manner by using symbols which will express musical sounds. Musical sounds are the expression of music _____.



1

A

Name the note in the third space of this staff.



91

92

F[♯]

In the measure below, the last note is played natural because the natural sign in front of it cancels the sharp of the third note. Without the natural sign, the last note would have been _____.



182

183

273

Count, clap, and tap the beat indicated above.

364

1 2 3 4 5 6 7 8
1 1/2 1 1 1/2 1 1/2 1/2
harmonic minor
PRACTICE

365

455

456

symbols

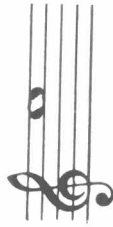
When we combine these music symbols and translate them into sound we are reading _____.

1

2

C

Name the note in the fourth space of this staff.

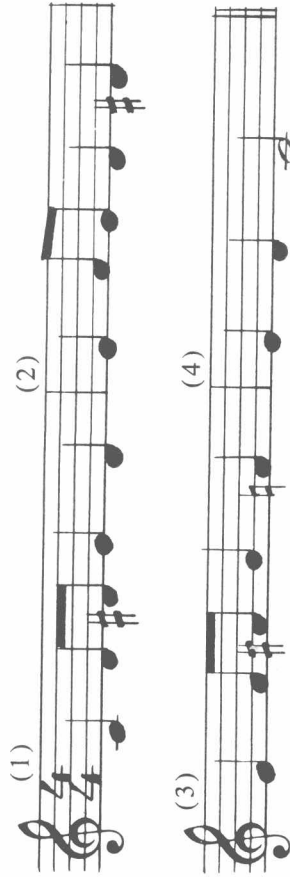


92

93

F#

Practice playing this at the piano so that the effect of the accidentals will be better realized.



183

184

cut time or *alla breve*

two

PRACTICE

274

Complete the following:

$\frac{3}{4}$  = _____ beats
 $\frac{2}{4}$  = _____ beats
 $\frac{2}{4}$  = _____ beat

Practice Songs 10, 11, and 12 with both hands. Look up the tempo markings in the Glossary.

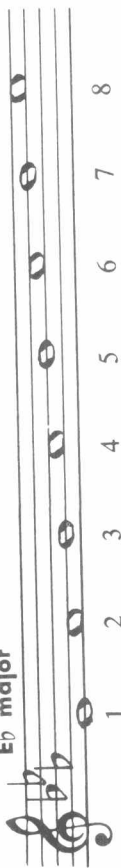
275

3, 4
7, 8

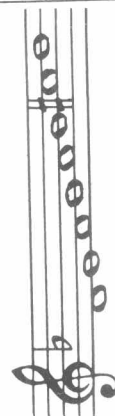
365

Indicate where the whole and half steps are in this scale. Remember that the *notes* the flats fall on in the key signature will continue to be flat in the piece of music unless otherwise indicated.

E_b major



366



456

In the harmonic minor, the whole and half step sequence is exactly the same as the natural minor except for the added distance between the sixth and seventh tone in the scale, which decreases the distance between the seventh and eighth tones. Complete the following pattern by indicating the whole and half step sequence.

Harmonic minor: 1 2 3 4 5 6 7 8

457

music

2

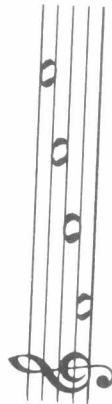
When a person reads music he is translating music symbols into sounds called tones. These musical sounds are called _____.

3

E

93

Name the following notes.

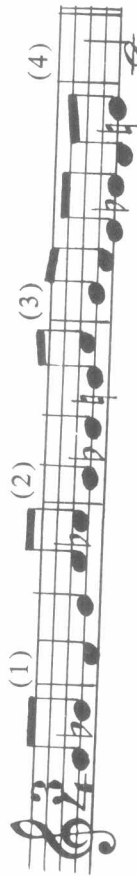


94

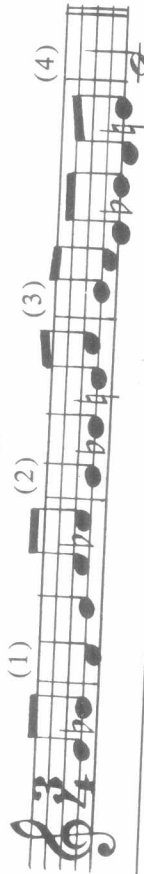
PRACTICE

184

The third note in measure 2 is played G $\flat$ because the natural sign cancels the flat which precedes it.



Practice playing the following example:



185

three
one and one-half
one-half

PRACTICE

275

Clap the following exercise:

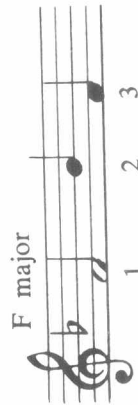
Clap: 

Count: 1 2 3 4 1 2 3 4 1 2 & 3 4 1 2 & 3 4

Tap foot: x x x x x x x x x x x x x x x x

276

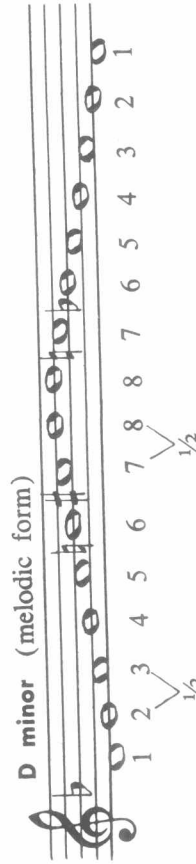
In the measure below which note(s) will be played as a flat?

F major 

1 2 3

367

In the melodic form, the sixth and seventh steps are raised in the ascending (going up) scale and lowered in the descending (going down) scale.

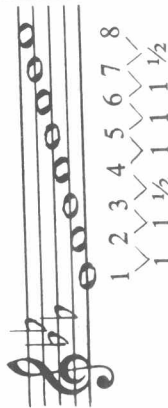
D minor (melodic form) 

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

$\frac{1}{2}$ $\frac{1}{2}$

Observing the key signature and the accidentals, write the whole and half step sequence in the example above.

458



1 2 3 4 5 6 7 8
1 1 $\frac{1}{2}$ 1 1 1 $\frac{1}{2}$

366

1, $\frac{1}{2}$, 1, 1, $\frac{1}{2}$, 1, $\frac{1}{2}$, $\frac{1}{2}$

457

tones

tones

The translating of these music _____ into _____ is done either by singing or by playing some type of musical instrument.

The translating of these music _____ into _____ is done either by singing or by playing some type of musical instrument.

F, A, C, E

F, A, C, E

Draw a staff with a G clef and place a whole note in each space. Name each note.

Draw a staff with a G clef and place a whole note in each space. Name each note.

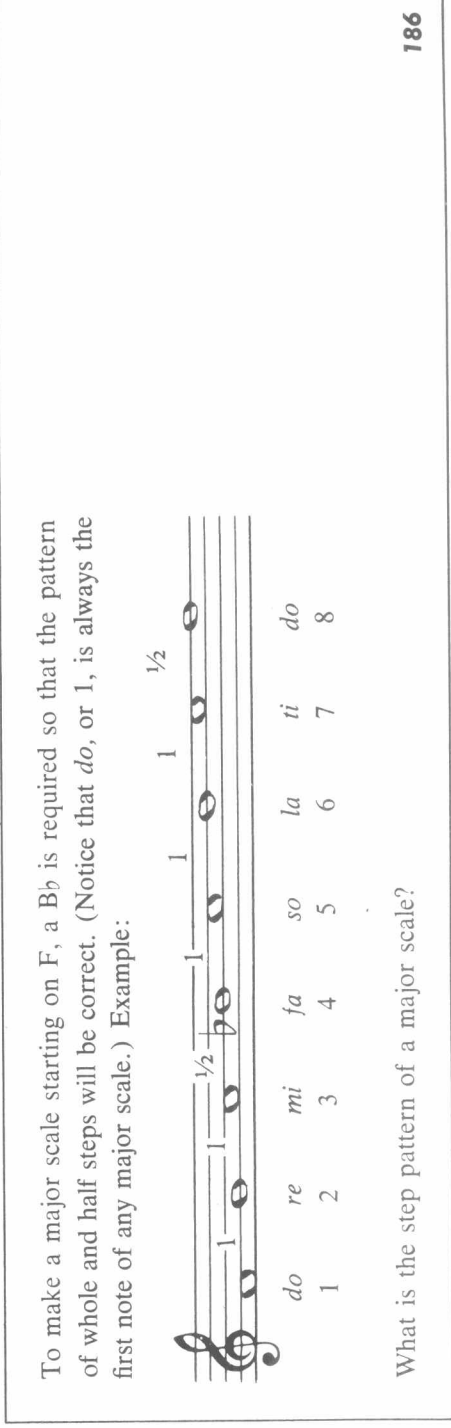
PRACTICE

185

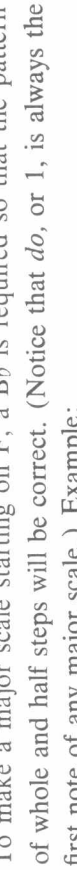
To make a major scale starting on F, a B $\flat$ is required so that the pattern of whole and half steps will be correct. (Notice that *do*, or 1, is always the first note of any major scale.) Example:

<i>do</i>	<i>re</i>	<i>mi</i>	<i>fa</i>	<i>so</i>	<i>la</i>	<i>ti</i>	<i>do</i>
1	2	3	4	5	6	7	8

What is the step pattern of a major scale?



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<i>do</i>	<i>re</i>	<i>mi</i>	<i>fa</i>	<i>so</i>	<i>la</i>	<i>ti</i>	<i>do</i>
1	2	3	4	5	6	7	8

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PRACTICE

185

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1	2	3	4	5	6	7	8

What is the step pattern of a major scale?

PRACTICE

276

$\frac{4}{4}$ J. = _____ beats

$\frac{4}{4}$ J. = _____ beats

C J. = _____ beats

C J. = _____ beats

Φ J. = _____ beats

Φ J. = _____ beats

277

2

Indicate by number which note(s) will be played flat.



368

367

ascending: 1, $\frac{1}{2}$, 1, 1, 1, 1, $\frac{1}{2}$
 descending: 1, 1, $\frac{1}{2}$, 1, 1, 1, $\frac{1}{2}$, 1

458

Notice that in the melodic minor scale the whole and half step sequence is the same as in the natural minor, with one exception. Instead of a half step between 5 and 6, the half step occurs between 7 and 8 in the ascending scale. Draw a staff, and write in the ascending scale of the melodic minor form in the key of E minor. Indicate the whole and half steps.

459

Music can be very simply represented by placing lines over the words of a song to indicate tones. For example:

1
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839
840
84

Mar-y had a lit-tle lamb, lit-tle lamb, lit-tle lamb;

1
1
1
1
1
1
1

Mar-y had a lit-tle lamb. Its fleece was white as snow.

Each line in this example represents a musical _____.

F A C E

whole, whole, half, whole, whole,
whole, half
(or) 1, 1, $\frac{1}{2}$, 1, 1, 1, $\frac{1}{2}$

When a piece uses the notes of the F major scale, it is said to be in the *key* of F major.

The above scale is in the *key* of _____. Place the syllable _____ and number name under each of the notes _____ to the right.

1½
1½
¾
3
3
1½

277

The dotted quarter note followed by the eighth note is quite common in familiar songs, for example, "America the Beautiful":

Oh, beau - ti - ful for spa - cious skies

Count: 4 1 2 & 3 4 1 2 & 3

♩. = _____ counts in 4 meter.

278

1, 2, 4

1 2 3 4

Indicate by number which note(s) will be played flat.

369

In the melodic minor scale the descending scale uses accidentals to change the scale so it is the same as the natural minor scale.

A melodic minor

1½ 1½ 1½ 1½

In the ascending melodic minor scale half steps occur between the _____ and _____ and between the _____ and _____ steps. The descending melodic minor scale, like the natural minor, has half steps between the _____ and _____ and between the _____ and _____ steps.

460

1 2 3 4 5 6 7 8

459