

The Scale

Lesson 1

Objectives

1. To know the four basic properties of tones
2. To recognize the notes of the scale by shape and name
3. To practice singing the notes of the diatonic scale accurately and consistently

Overview

Though it may not take long to learn the scale, the goal is to be able to consistently sing the pitches. Practice as much as possible.

You may want to mention the “Just for Interest” section and encourage students to review it later, but do not spend valuable class time on it.

Teaching Notes

A. Tone

Many songs also include indications for *volume*, instructing us to sing certain tones more loudly or softly. Lesson 8 addresses some of these signals and how to interpret them.

Try to move quickly through this point about tones, in order to spend as much time as possible practicing the scale.

D. The Scale

Note that *so* is sometimes spelled *sol*.

It may be helpful to explain that the scale is divided into two tetrachords, the upper and lower. Both tetrachords have two whole steps followed by one half step. There is one step between the tetrachords. Knowing the interval structure (i.e., the location of the half steps) helps us sense how far to jump from one note to another.

Rather than introducing the tetrachords, it is often just as effective to simply teach that there are two half steps in the diatonic scale: between *mi* and *fa*, and between *ti* and *do*.

	Lower tetrachord				Upper tetrachord			
	△	∪	◇	▽	○	□	◇	△
	<i>do</i>	<i>re</i>	<i>mi</i>	<i>fa</i>	<i>so</i>	<i>la</i>	<i>ti</i>	<i>do</i>
Intervals	1	1	½	(1)	1	1	½	

Practice

1. Use *Overhead 1* to drill the scale.
2. After practicing the exercise in the book, use *Overheads 2-6* for more singing practice. You may not have time for all of them. (When using *Overhead 6*, note that the shape of *fa* changes depending on the direction of the stem.)



The Staff

Lesson 2

Objectives

1. To understand the grand staff with its degrees
2. To know the two primary clefs

Overview

This lesson will not take long to teach. Again, use the majority of class time for practice. Drill the names of the degrees. Drill the notes again. Drill, drill, drill!

Teaching Notes

H. Octaves

Just for Interest: Pitch varies according to the number of vibrations per second. Raising the pitch one octave doubles the vibrations per second.

I. Acronyms

You may encourage students to learn to recognize the degrees without relying on the acronyms. That takes lots of practice, however, and is beyond the focus of this course.

Miscellaneous

You may choose to point out the interval structure of the degrees, which is the same as the scale, with a half step between B and C, and between E and F. At the least, point out the location of the half steps.

	C	D	E	F	G	A	B	C
<i>Intervals</i>	1	1	½	1	1	1	½	

Practice

1. Use *Overhead 7* to drill the letters of the degrees. It may be good to begin with the upper portion showing for reference as they get it fixed in their minds, but soon you should cover that one up.
2. Use your choice of *Overheads 1-6* for scale review and singing practice. You can also use them to drill letters of the degrees.

Timing: Notes and Rests

Lesson 3

Objectives

1. To know the five common types of notes and rests, and understand their time value
2. To be able to feel the beat, and measure time value accordingly

Overview

Once again, the thrust of this lesson is to practice. The most helpful thing you can do is to give students lots of practice learning to count and feel the beats for each note. Don't take too much time explaining the mathematical relationship of the notes; demonstrate it, so they can hear and feel it.

Teaching Notes

B. The Notes

To make shorter notes than the sixteenth, simply add more flags. A thirty-second note, for example, has three flags.

D. Rhythm

You may need to exercise patience and slow down here. Eighty beats per minute is not too slow for the first time through this exercise. Neither can you necessarily expect to make it all the way through on the first try. The goal is not to rush through, but to help students get a feel for following timing.

Give students plenty of time to work on establishing a steady tapping beat before trying the exercise.

It will be helpful to demonstrate certain measures such as 16 and 20 before the students try them.

G. Notes and Rests

Again, take your time. Be sure the students are tapping a consistently steady beat. Demonstrate a few measures, such as 9 and 10, before the students try them.

Practice

1. Make good use of the exercises in the lesson.
2. **Church Hymnal:** #371 *Father, I Stretch My Hands to Thee*
#372 *I Would Love Thee*

Call attention to various notes in these songs. Have students identify them. After informing them that in this song the quarter note gets one beat, point out random notes, asking students to identify both the note and how many beats it gets. Sing the song to demonstrate the timing.

3. Use *Overheads 8-10* to reinforce note and rest values.

Timing: Dotted Notes

Lesson 4

Objectives

1. To understand the time value of dotted notes
2. To be able to sing dotted note rhythms

Overview

The concept of dotted notes is easy to understand, but can be difficult to apply. Plan to spend less time explaining than practicing.

Teaching Notes

A. Dots

Without dots, variety of rhythm in songs would be limited. We would never enjoy the variety of singing notes with three beats or $1\frac{1}{2}$ beats. Though many beautiful songs have no dotted notes, we need the variety that dots provide.

C. Singing Dotted Notes

Encourage students to try mentally tapping the eighth notes the next time they sing "What a Friend We Have in Jesus." Many groups tend to hold the dotted quarters too long throughout this song. In fact, this is a general tendency with dotted quarters.

D. Learning Common Dotted Note Patterns

Getting the feel for these relatively fast dotted-note patterns can be difficult. It may be helpful to explain that the dotted note gets, in effect, two mental pulses, while the following note is merely a bit of a bump as we pass on to the next beat.

E. Practice with Dotted Notes

You may choose to work through the exercise the first time using the method demonstrated with "Joy to the World," counting out loud.

Practice

1. Work through the exercises in Lesson 3 again. Make good use of the exercises in Lesson 4 also.
2. **Church Hymnal:** #5 *Bless Jehovah*

Every phrase of the song has the same timing sequence. Practice the timing by tapping or counting the eighth notes, or the half beats. The sequence of "dotted quarter, eighth, dotted eighth, sixteenth," is not uncommon. Neither is it uncommon to sing it incorrectly.

The Time Signature

Lesson 5

Objectives

1. To understand measures
2. To be able to interpret simple and compound time signatures
3. To learn to recognize and observe several symbols which apply to timing

Overview

This lesson may require more explaining, leaving less time for practice. Your enthusiasm for the beautiful orderliness of God's gift of music will help your students focus and learn well.

Teaching Notes

H. Miscellaneous Points about Timing

Fermata: Emphasize the need to be alert to these holds, and watch the song leader closely to know how long to hold the note or rest. He may choose not to hold it any longer than its actual time value. Or he may hold it out on some verses of the song, and not on others, if he thinks it appropriate. Sometimes a song leader will inform the congregation whether he intends to "observe the bird's eye" in a song.

Triplets: Often, these triplets occur together with slurs. Also, instead of three notes of equal value, it may include only two notes of *unequal* value. For example, a triplet with a quarter and an eighth (equal to three eighths) would be sung in the time of a quarter (equal to two eighths).

Ties and Slurs: In some written music, the flags of all multiple eighths and sixteenths are connected. This is neither a slur nor a tie, but it can be confusing, so make sure students are aware of it. The practice of connecting flags is called *beaming*.

Here are some songs from the *Church Hymnal* that have good examples of the first four points. *Phrase bars* are found in nearly every song in the book. Show some that function as measure bars and some that do not.

While looking at these songs, take time to evaluate the time signatures, measures, etc.

Fermata: #30 *Before Jehovah's Awful Throne*
#370 *Above the Trembling Elements*
#570 *The Hem of His Garment (last score)*

Triplet: #373 *Jesus, Lover of My Soul*

Pickup Measure: #370 - #373