

Comprehension or Decoding

Are We Really Teaching Music Reading?

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"Standards"

Singing Key (Eb)

1. Hot Cross Buns

1. Hot Cross Buns

Chords: Eb, Bb7, Eb, Eb, Bb7, Eb, Eb, Bb7, Eb

2. Mary Had a Little Lamb

2. Mary Had a Little Lamb

Chords: Eb, Bb7, Eb, Bb7, Eb, Bb7, Eb

3. Go Tell Aunt Rhody

3. Go Tell Aunt Rhody

Chords: Eb, Bb7, Eb, Eb, Bb7, Eb

4. Pierrot

4. Pierrot

Chords: Eb, Bb7, Eb, Bb7, Eb, Bb7, Eb, Bb7, Eb, Bb7, Eb

5. London Bridge

5. London Bridge

Chords: Eb, Bb7, Eb, Eb, Bb7, Eb

6. Lightly Row

6. Lightly Row

Chords: Eb, Bb7, Eb, Bb7, Eb, Bb7, Eb, Bb7, Eb, Bb7, Eb

Playing Key (Concert Bb)

1. Hot Cross Buns

1. Hot Cross Buns

Chords: Bb, F7, Bb, Bb, F7, Bb, Bb, F7, Bb

2. Mary Had a Little Lamb

2. Mary Had a Little Lamb

Chords: Bb, F7, Bb, Bb, F7, Bb

3. Go Tell Aunt Rhody

3. Go Tell Aunt Rhody

Chords: Bb, F7, Bb, Bb, F7, Bb

4. Pierrot

4. Pierrot

Chords: Bb, F7, Bb, F7, Bb, Bb, F7, Bb, F7, Bb

5. London Bridge

5. London Bridge

Chords: Bb, F7, Bb, Bb, F7, Bb

6. Lightly Row

6. Lightly Row

Chords: Bb, F7, Bb, Bb, F7, Bb, Bb, F7, Bb, Bb, F7, Bb

TUNES I KNOW

Major T & D	Minor T & D	Major T, D, & S	Minor T, D, & S	Major V/V

TONAL READING

TONIC AND DOMINANT FUNCTIONS IN G MAJOR

1. Read the following patterns by singing them WITH TONAL SYLLABLES and by performing them on your instrument. The arrow points to DO. G indicates a TONIC major pattern; D7 indicates a DOMINANT major pattern.

16 individual musical patterns in G major, numbered 1 to 16. Each pattern is on a treble clef staff with a key signature of one sharp (F#). An arrow points to the first note, which is G (DO). The patterns are: 1. G (Tonic), 2. D7 (Dominant), 3. G (Tonic), 4. D7 (Dominant), 5. D7 (Dominant), 6. G (Tonic), 7. D7 (Dominant), 8. G (Tonic), 9. G (Tonic), 10. D7 (Dominant), 11. D7 (Dominant), 12. D7 (Dominant), 13. G (Tonic), 14. D7 (Dominant), 15. D7 (Dominant), 16. G (Tonic).

2. Read the following series of patterns by singing them WITH TONAL SYLLABLES and by performing them on your instrument. The arrow points to DO. G indicates a TONIC major pattern; D7 indicates a DOMINANT major pattern.

4 series of musical patterns in G major, numbered 1 to 4. Each series consists of four patterns on a treble clef staff with a key signature of one sharp (F#). An arrow points to the first note, which is G (DO). The patterns in each series are: 1. G (Tonic), D7 (Dominant), D7 (Dominant), G (Tonic); 2. G (Tonic), D7 (Dominant), D7 (Dominant), G (Tonic); 3. G (Tonic), D7 (Dominant), D7 (Dominant), G (Tonic); 4. G (Tonic), D7 (Dominant), D7 (Dominant), G (Tonic).

TONAL WRITING - MAJOR - G IS DO (1ST DO)

TONIC AND DOMINANT FUNCTIONS IN MAJOR

1. For each pattern below, indicate the clef, DO signature, and an arrow (→) pointing to DO. Next, audiate and write the chord function (G or D7) in the box above each staff. Finally, audiate and write the same tonal patterns from the opposite page, OR audiate and write your own tonal pattern with the same function.

1	□	2	□	3	□	4	□
5	□	6	□	7	□	8	□
9	□	10	□	11	□	12	□
13	□	14	□	15	□	16	□

2. For each series of patterns below, indicate the clef, DO signature, and an arrow (→) pointing to DO. Next, audiate and write the chord functions (G or D7) in the boxes above each series of patterns. Finally, audiate and write the same series of patterns from the opposite page, OR audiate and write your own series of tonal patterns with the same functions.

1	□	□	□	□	2	□	□	□	□
3	□	□	□	□	4	□	□	□	□

RHYTHM READING

MACROBEAT, MICROBEAT, AND RESTS IN DUPLÉ METER

1. Read the following series of patterns by chanting them with RHYTHM SYLLABLES and by performing them on your instrument.

The number (2) indicates how many macrobeats are in measure.
The symbol (♩) indicates the kind of note that is a macrobeat.

1. $\frac{2}{4}$ ♩ ♩ | ♩ ♩

2. $\frac{2}{4}$ ♩ ♩ | ♩ ♩

3. $\frac{2}{4}$ ♩ ♩ | ♩ ♩

4. $\frac{2}{4}$ ♩ ♩ | ♩ ♩

5. $\frac{2}{4}$ ♩ ♩ | ♩ ♩

6. $\frac{2}{4}$ ♩ ♩ | ♩ ♩

7. $\frac{2}{4}$ ♩ ♩ | ♩ ♩

8. $\frac{2}{4}$ ♩ ♩ | ♩ ♩

2. Read the following series of patterns by chanting them with RHYTHM SYLLABLES and by performing them on your instrument.

The number (2) indicates how many macrobeats are in measure.
The symbol (♩) indicates the kind of note that is a macrobeat.

1. $\frac{2}{4}$ ♩ ♩ | ♩ ♩

2. $\frac{2}{4}$ ♩ ♩ | ♩ ♩

3. $\frac{2}{4}$ ♩ ♩ | ♩ ♩

4. $\frac{2}{4}$ ♩ ♩ | ♩ ♩

RHYTHM WRITING

MACROBEAT, MICROBEAT, AND RESTS IN DUPLÉ METER

1. Indicate the measure signature for each pattern below. Next, audiate and write the rhythm patterns from the opposite page, OR write your own rhythm patterns with the same function.

The number (2) indicates how many macrobeats are in measure.
 The symbol (♩) indicates the kind of note that is a macrobeat.

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

2. Indicate the measure signature for each series of patterns below. Next, audiate and write the rhythm patterns from the opposite page, OR write your own rhythm patterns with the same functions.

The number (2) indicates how many macrobeats are in measure.
 The symbol (♩) indicates the kind of note that is a macrobeat.

①	♩ ♩ 4	
②	♩ ♩ 4	
③	♩ ♩ 4	
④	♩ ♩ 4	

MAJOR DUPLÉ

(♩ = 100)

Melody

1

Exercise 1 consists of two staves. The top staff is the melody, and the bottom staff is the accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked as quarter note = 100. The exercise is labeled '1' in a circle. The melody starts on G4, moves to A4, B4, C5, then descends: B4, A4, G4, F#4, E4, D4. The accompaniment starts on G3, moves to A3, B3, C4, then descends: B3, A3, G3, F#3, E3, D3. Chords are indicated above the notes: G, D7, G, D7. The dynamic is *mf*.

2

Exercise 2 consists of two staves. The top staff is the melody, and the bottom staff is the accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The exercise is labeled '2' in a circle. The melody starts on G4, moves to A4, B4, C5, then descends: B4, A4, G4, F#4, E4, D4. The accompaniment starts on G3, moves to A3, B3, C4, then descends: B3, A3, G3, F#3, E3, D3. The dynamic is *mf*.

3

Exercise 3 consists of two staves. The top staff is the melody, and the bottom staff is the accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The exercise is labeled '3' in a circle. The melody starts on G4, moves to A4, B4, C5, then descends: B4, A4, G4, F#4, E4, D4. The accompaniment starts on G3, moves to A3, B3, C4, then descends: B3, A3, G3, F#3, E3, D3. The dynamic is *mf*.

4

Exercise 4 consists of two staves. The top staff is the melody, and the bottom staff is the accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The exercise is labeled '4' in a circle. The melody starts on G4, moves to A4, B4, C5, then descends: B4, A4, G4, F#4, E4, D4. The accompaniment starts on G3, moves to A3, B3, C4, then descends: B3, A3, G3, F#3, E3, D3. The dynamic is *mf*.

Improvise

5

Exercise 5 consists of two staves. The top staff is the melody, and the bottom staff is the accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The exercise is labeled '5' in a circle. The melody is marked with diagonal lines, indicating improvisation. The accompaniment is marked with diagonal lines. Chords are indicated above the notes: G, D7, G, D7. The dynamic is *mf*.

6

Exercise 6 consists of two staves. The top staff is the melody, and the bottom staff is the accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The exercise is labeled '6' in a circle. The melody starts on G4, moves to A4, B4, C5, then descends: B4, A4, G4, F#4, E4, D4. The accompaniment starts on G3, moves to A3, B3, C4, then descends: B3, A3, G3, F#3, E3, D3. The dynamic is *mf*.

PIERROT

Melody or Improvise (♩ = 100)

1

G D7 G D7 G

mf

2

mf

3

mf

4

mf

HOT CROSS BUNS

Melody or Improvise (♩ = 100)

1

G D7 G G D7 G G D7 G

f

2

f

3

f

4

f

RHYTHM READING

MACROBEAT, MICROBEAT, AND RESTS IN TRIPLE METER

1. Read the following series of patterns by chanting them with RHYTHM SYLLABLES and by performing them on your instrument.

The number (2) indicates how many macrobeats are in measure.
 The symbol (♩) indicates the kind of note that is a macrobeat.

①		②	
③		④	
⑤		⑥	
⑦		⑧	

2. Read the following series of patterns by chanting them with RHYTHM SYLLABLES and by performing them on your instrument.

The number (2) indicates how many macrobeats are in measure.
 The symbol (♩) indicates the kind of note that is a macrobeat.

①	
②	
③	
④	

RHYTHM WRITING

MACROBEAT, MICROBEAT, AND RESTS IN TRIPLE METER

1. Indicate the measure signature for each pattern below. Next, audiate and write the rhythm patterns from the opposite page, OR write your own rhythm patterns with the same functions.

The number (2) indicates how many macrobeats are in measure.
The symbol (♩) indicates the kind of note that is a macrobeat.

①	♩ 2.6 8				
②	♩ 2.6 8				
③	♩ 2.6 8				
④	♩ 2.6 8				
⑤	♩ 2.6 8				
⑥	♩ 2.6 8				
⑦	♩ 2.6 8				
⑧	♩ 2.6 8				

2. Indicate the measure signature for each series of patterns below. Next, audiate and write the rhythm patterns from the opposite page, OR write your own rhythm patterns with the same functions.

The number (2) indicates how many macrobeats are in measure.
The symbol (♩) indicates the kind of note that is a macrobeat.

①	♩ 2.6 8				
②	♩ 2.6 8				
③	♩ 2.6 8				
④	♩ 2.6 8				

TONAL READING

TONIC AND DOMINANT FUNCTIONS IN E MINOR

1. Read the following patterns by singing them WITH SYLLABLES and by performing them on your instrument. The arrow points to DO. Em indicates a TONIC minor pattern. B7 indicates a DOMINANT minor pattern.

① Em	② B7	③ Em	④ B7
⑤ Em	⑥ B7	⑦ B7	⑧ Em
⑨ Em	⑩ B7	⑪ B7	⑫ B7
⑬ Em	⑭ B7	⑮ B7	⑯ Em

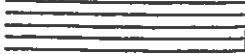
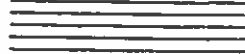
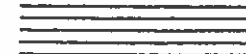







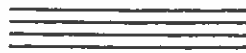



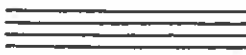

2. Read the following series of patterns by singing them WITH TONAL SYLLABLES and by performing them on your instrument. The arrow points to DO. Em indicates a TONIC minor pattern; B7 indicates a DOMINANT minor pattern.

① Em B7 B7 Em	② Em B7 B7 Em
③ Em B7 B7 Em	④ Em B7 B7 Em

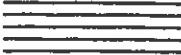











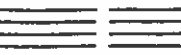



TONAL WRITING - MINOR - E IS LA (1ST LA)

TONIC AND DOMINANT FUNCTIONS IN MINOR

1. For each pattern below, indicate the clef, DO signature, and an arrow (→) pointing to DO. Next, audiate and write the chord function (Em or B7) in the box above each staff. Finally, audiate and write the same tonal patterns from the opposite page, OR audiate and write your own tonal pattern with the same function.

①	□	②	□	③	□	④	□
							
							

2. For each series of patterns below, indicate the clef, DO signature, and an arrow (→) pointing to DO. Next, audiate and write the chord functions (Em or B7) in the boxes above each series of patterns. Finally, audiate and write the same series of patterns from the opposite page, OR audiate and write your own series of tonal patterns with the same functions.

①	□	□	□	□	②	□	□	□	□
									
③	□	□	□	□	④	□	□	□	□
									

FIRST COMPOSITIONS

Tonality: Major—Meter: Duple -2/4 and Triple - 6/8

1. Indicate that G is DO for major tonality.
2. Start on DO; end on DO.
3. Use only tonic and dominant patterns (G is tonic; D7 is dominant). Do not use passing tones.
4. Use the indicated chord progression.
5. Use only the pitches in the octave between the SO below the staff and the fourth line SO.
6. Use only macrobeats and microbeats (♩ is a macrobeat and ♪♪ are microbeats in duple meter - 2/4; ♩ is a macrobeat and ♪♪ are microbeats in triple meter - 6/8).
7. Be prepared to sing and play your compositions on your instrument in class.

Two musical staves are shown. The top staff is in 2/4 time and the bottom staff is in 6/8 time. Both staves are divided into four measures. Above each measure on the top staff is a square box for a chord. Above each measure on the bottom staff is a square box for a chord. The staves are otherwise blank.

SECOND COMPOSITIONS

Tonality: Minor; Meter: Duple -2/4 and Triple - 6/8

1. Indicate that E is LA for minor tonality.
2. Start on LA; end on LA.
3. Use only tonic and dominant patterns (Em is tonic; B7 is dominant). Do not use passing tones.
4. Use the indicated chord progression.
5. Use only the pitches between SI below LA on the bottom line of the staff and LA on the top space of the staff.
6. Use only macrobeats and microbeats (♩ is a macrobeat and ♪♪ are microbeats in duple meter - 2/4; ♩ is a macrobeat and ♪♪ are microbeats in triple meter - 6/8).
7. Be prepared to sing and play your compositions on your instrument in class.

Two musical staves are shown. The top staff is in 2/4 time and the bottom staff is in 6/8 time. Both staves are divided into four measures. Above each measure on the top staff is a square box for a chord. Above each measure on the bottom staff is a square box for a chord. The staves are otherwise blank.

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Richard F. Grunow

Richard F. Grunow is Professor of Music Education at the Eastman School of Music in Rochester, New York. A leading innovator in beginning instrumental music instruction, Dr. Grunow is an active lecturer and clinician, having presented extensively throughout the United States and abroad. His research and teaching focus on applications of Music Learning Theory to instrumental music instruction, instrumental and choral score reading, measurement and evaluation, and music literacy.

Professor Grunow is author of numerous articles and also co-author of the *MLR Instrumental Score Reading Program*, *MLR Instrumental Score Reading Test*, *Choral Score Reading Program*, *Creativity in Improvisation*, and *Developing Musicianship through Improvisation*. He is principal author of *Jump Right In: The Instrumental Series*, a comprehensive beginning instrumental method for recorder, woodwinds, brass, strings, and percussion. The series features over 350 recordings of folk songs and classical melodies comprising a variety of tonalities and meters from a broad range of cultures. Performances are by artist faculty and students at the Eastman School of Music and members of the Rochester Philharmonic Orchestra and Rhythm & Brass.

A Wisconsin native, Dr. Grunow received a Bachelor of Science in Music Education from the University of Wisconsin-Platteville. From 1967-1974, he taught instrumental music in the Beloit, Wisconsin Public Schools. He received a Master of Music and a Ph.D. in Music Education from The University of Michigan, served as Director of the Instrumental Laboratory School, and was on the faculty in the Music Education Department prior to his appointment at Eastman in 1979.



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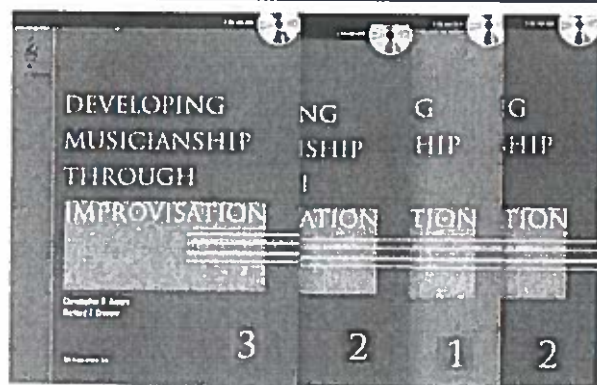
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F INSTRUMENTS	BOOK AND 2 CDS	G-6818	G-7897	G-7905
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