

COURSE ONE

Building Instrumental Competencies and Eliminating Musical Weaknesses

THIS COURSE IS PROGRESSIVE. DO THE STEPS IN ORDER.
UNDERSTANDING OF PRACTICAL FACTORS IS A PRIMARY GOAL.

SCALES

1. THREE WEEKS TO MASTERY OF ALL 12 MAJOR SCALES
2. SIX WEEKS TO MASTERY OF ALL 12 MELODIC MINOR SCALES
3. NINE WEEKS TO MASTERY OF SCALES AND SCALE HARMONY IN MUSIC

TECHNIQUE

1. MULTI-TASK: LONG TONE CHROMATIC SCALE FULL RANGE (FINGERING CHART)
2. READING MUSIC: USE A METRONOME TO READ ONE MEASURE AT A TIME
3. THREE WEEKS TO MASTERY OF ALL 12 MAJOR SCALES IN THIRDS
4. SIX WEEKS TO MASTERY OF ALL 12 MELODIC MINOR SALES IN THIRDS
5. NINE WEEKS TO MASTERY OF ALL MAJOR AND MINOR TRIAD ARPEGGIOS

INSTRUMENTAL LITERATURE + BAND MUSIC PARTS

1. STUDY: TWO INSTRUMENTAL SOLOS PER YEAR AT GRADE LEVEL
2. STUDY: BAND MUSIC PARTS DURING PRACTICE AT HOME
3. STUDY: ONE SMALL ENSEMBLE WORK PER YEAR

Developed, Edited and Compiled by
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PRACTICAL FACTOR: ALL MUSIC IS MADE BY USING SCALES. THE MASTERY OF SCALES IS A REQUIRED SKILL OF EVERY COMPETENT MUSICIAN. THERE IS NO ESCAPING THIS FACT. MASTERING SCALES IS THE SAME AS WITH MASTERING ANY SKILL IN ANY FIELD YOU WILL ENGAGE IN YOUR LIFE, YOU MUST UNDERSTAND HOW SCALES ARE CONSTRUCTED AND HOW SCALES FUNCTION IN THE CONTEXT OF MUSIC IN ORDER TO MASTER THEM. BUT, THAT'S EASY.

- MOST OF OUR MUSIC USES THE FIRST SEVEN LETTERS OF THE ENGLISH ALPHABET TO NAME THE PRIMARY PITCHES IN MUSIC: A B C D E F G
- MOST ALL BAND INSTRUMENTS ARE DESIGNED SO THAT THE NOTES ARE SEPARATED BY A DISTANCE OF A SEMI-TONE OR A HALF-STEP JUST LIKE THE PIANO.

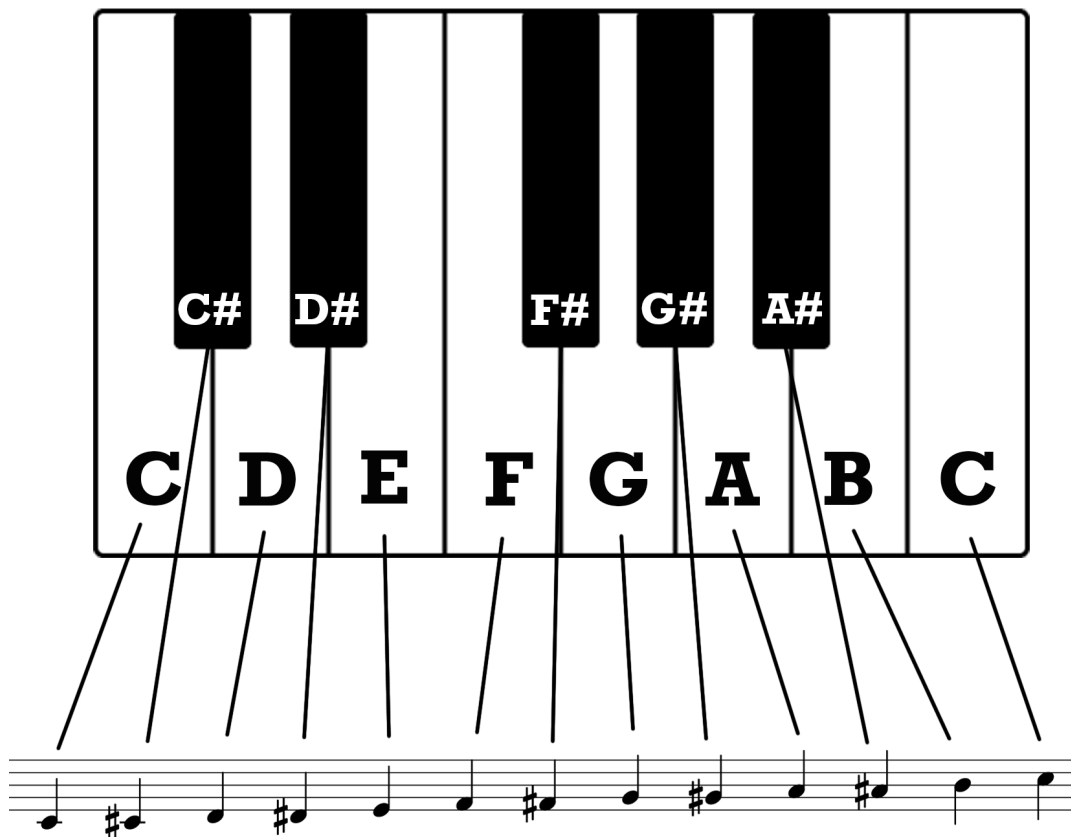


FIGURE: C CHROMATIC SCALE AND HOW IT RELATES WITH A PIANO KEYBOARD

MAJOR SCALES

PRACTICAL FACTOR: MAJOR SCALES ARE CONSTRUCTED BY FOLLOWING A PATTERN OF INTERVALIC DISTANCES IN SEQUENCE BETWEEN A GROUP OF SEVEN NOTES.

PRACTICAL FACTOR: THE FORMULA OF THE DISTANCES BETWEEN THE INDIVIDUAL NOTES IN SEQUENCE OF ALL MAJOR SCALES IS WHOLE STEP - WHOLE STEP - HALF STEP | WHOLE STEP | WHOLE STEP - WHOLE STEP - HALF STEP

Major Scale Formula

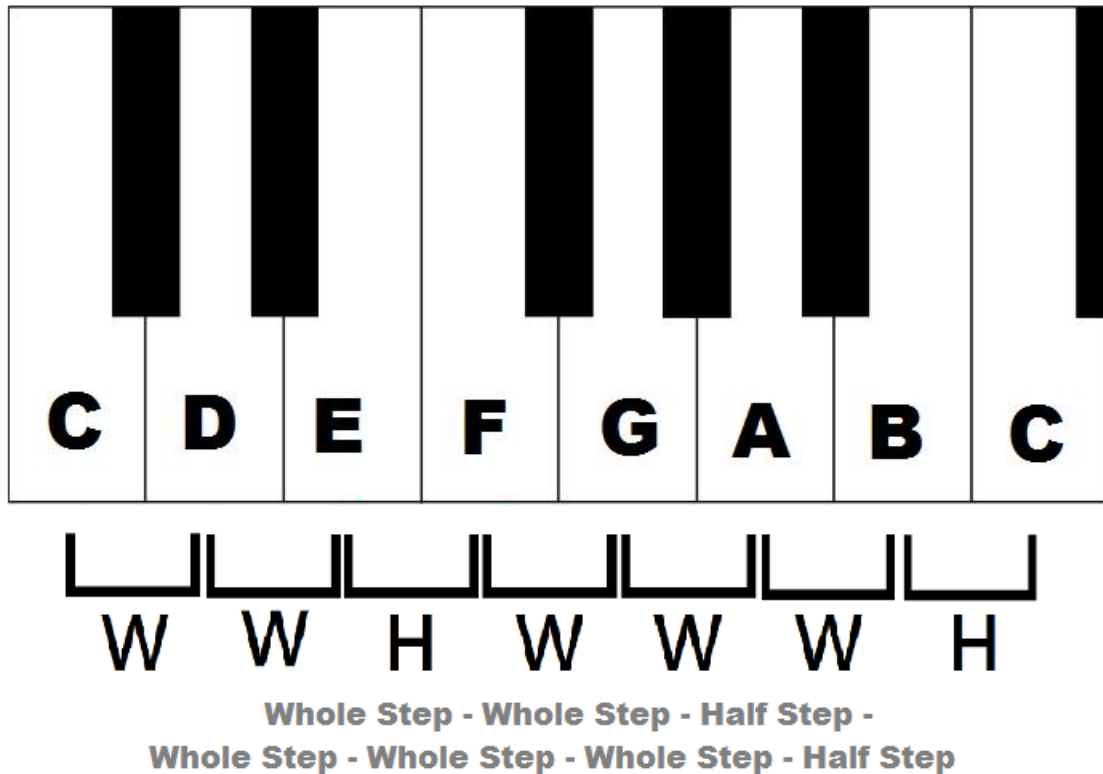


FIGURE: C MAJOR SCALE FORMULA AND HOW IT RELATES WITH A PIANO KEYBOARD

PRACTICAL FACTOR: MAJOR AND MINOR SCALES WILL USE ONLY SEVEN DIFFERENT NOTES THAT PROGRESS IN ALPHABETICAL ORDER. LEARN TO KEEP TRACK OF THEM LIKE THIS C MAJOR SCALE EXAMPLE - C IS 1, D IS 2, E IS 3, F IS 4, G IS 5, A IS 6, AND B IS 7.

PRACTICAL FACTOR: THERE ARE ONLY 12 MAJOR SCALES CONSTRUCTED ON EACH NOTE OF THE CHROMATIC SCALE - C, C#/Db, D, D#/Eb, E, F, F#/Gb, G, G#/Ab, A, A#/Bb, AND B.

PRACTICAL FACTOR: REMEMBER! LEARNING ANYTHING IN MUSIC IS BASED UPON PROGRESSIVE AND ACCUMULATIVE KNOWLEDGE. WHEN YOU LEARN ONE THING IT USUALLY APPLIES TO SEVERAL OTHERS AS WELL.

PRACTICAL FACTOR: THERE ARE NO TRICK QUESTIONS IN MUSIC. THE COMPOSER WANTS YOU TO PLAY EVERY NOTE PERFECTLY. SO YOU COULD SAY MUSIC IS ALWAYS AN OPEN BOOK TEST.

COMPETENCY BUILDING

QUESTION: HOW TO LEARN MAJOR SCALES IF YOU DON'T KNOW THEM OR CAN'T REMEMBER HOW MANY SHARPS OR FLATS THE PARTICULAR KEY SIGNATURES HAVE IN THEM?

ANSWER: LEARN THE 12 MAJOR TETRACHORDS.

- w w h
- C - D - E - F
- G - A - B - C
- D - E - F# - G
- A - B - C# - D
- E - F# - G# - A
- B - C# - D# - E // Cb - Db - Eb - Fb
- F# - G# - A# - B // Gb - Ab - Bb - Cb
- Db - Eb - F - Gb // C# - D# - E# - F#
- Ab - Bb - C - Db
- Eb - F - G - Ab
- Bb - C - D - Eb
- F - G - A - Bb

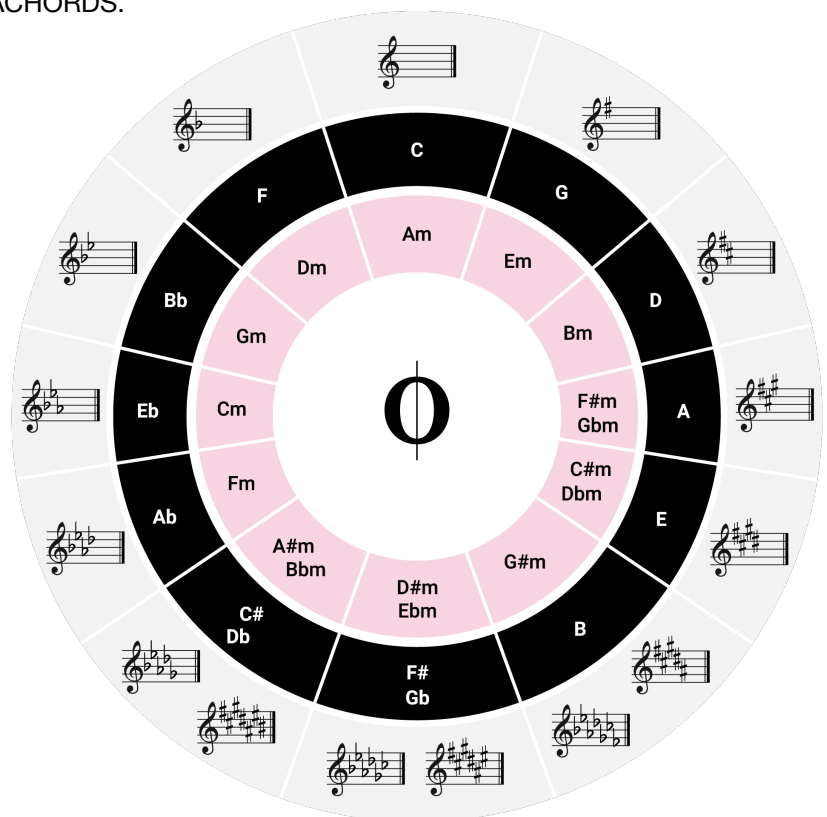


FIGURE: MAJOR TETRACHORDS WRITTEN OUT AND THE CIRCLE OF KEYS IN INTERVALS OF FOURTHS AND FIFTHS

BASELINE KNOWLEDGE

PRACTICAL FACTOR: SUCCESS AS A PERFORMER ON ANY MUSICAL INSTRUMENT IS LITERALLY IMPOSSIBLE WITHOUT HAVING DEVELOPED CERTAIN BASELINE KNOWLEDGE THAT HAS BEEN TRANSLATED INTO APPLIED TANGIBLE MUSICAL SKILLS. THAT'S WHAT MASTERING THE INFORMATION AND PRACTICAL FACTORS CONTAINED IN COURSE ONE WILL ACHIEVE.

ORGANIZED AND DELIBERATE PRACTICE

PRACTICAL FACTOR: BE STRATEGIC IN YOUR PRACTICE TOO! DIVIDE THE TIME YOU HAVE INTO THE THREE MAJOR AREAS OF PRACTICE ON PAGE ONE IN COURSE ONE.

PRACTICAL FACTOR: ALWAYS USE A METRONOME AND KEEP TRACK OF WHAT HAPPENS ON EACH BEAT IN THE MUSIC YOU ARE PLAYING OR STUDYING. WHEN YOU MAKE A MISTAKE, KNOWING EXACTLY WHERE IT IS MAKES THE PROCESS OF IMPROVING MORE EFFICIENT.

EXAMPLE PRACTICE MATRIX

15 MINUTES PRACTICE

SCALES - 5 MINUTES
TECHNIQUE - 5 MINUTES
LITERATURE - 5 MINUTES

30 MINUTES PRACTICE

SCALES - 10 MINUTES
TECHNIQUE - 10 MINUTES
LITERATURE - 10 MINUTES

45 MINUTES PRACTICE

SCALES - 15 MINUTES
TECHNIQUE - 15 MINUTES
LITERATURE - 15 MINUTES

**OUR RESEARCH AND TEACHING HAS ESTABLISHED THE FOLLOWING AS MOST EFFECTIVE:
INDIVIDUAL PRACTICE MUST BE IN ADDITION TO PLAYING IN BAND CLASS.
INDIVIDUAL PRACTICE MUST BE FOR A MINIMUM OF 3 DAYS PER WEEK.**

Major Tetrachords

Mastering Scales - Part 1

Christopher Burnett

1 2 3 4 5 6 7 8

C INSTRUMENTS

1 2 3 4 5 6 7 8

B \flat INSTRUMENTS

F INSTRUMENTS

1 2 3 4 5 6 7 8

E \flat INSTRUMENTS

1 2 3 4 5 6 7 8

BASS CLEF

1 2 3 4 5 6 7 8

KEYBOARDS

9 10 11 12 13 14 15 16 17

C PARTS

9 10 11 12 13 14 15 16 17

B \flat PARTS

F PARTS

9 10 11 12 13 14 15 16 17

E \flat PARTS

9 10 11 12 13 14 15 16 17

BASS CLEF

9 10 11 12 13 14 15 16 17

KEYBOARD

Major Tetrachords

Lesson Plan: "Learning To Perform Major Scales Using Tetrachords" By Christopher Burnett (1983)

I. Objectives:

- Understand the concept of intervals in terms of the distance between musical notes, specifically whole and half steps.
- Construct a Major Tetrachord on any given tone.
- Perform a Major Scale using combined Major Tetrachords on any given tone.

II. Materials needed:

- Tetrachord Score and Parts
- Pencil with eraser or dry erase/board marker/chalk or iPad/Tablet computer
- Staff paper

III. Procedure:

- Introduction Anticipatory set - All 12 Major Tetrachords written out on the board or provided in document form (printed paper or PDF). Ask the students to identify the 2 whole-step and the 1 half-step relationships that exist between the four notes of each of the 12 tetrachords.
- Review the theoretical constructs of half steps, whole steps, sharps, flats, as well as the circle of fourths and fifths as needed.
- Explain what the objectives are for the day.

IV. Enabling Activities:

- Instructional Input - What are intervals? What makes up a major and minor interval? How do sharps and flats relate? What intervals make up a major scale? Use this pattern to show how to build a major scale (w=whole step, 1/2=half-step) - w-1/2-w-w-1/2. Starting on the note "C," build a major scale using the formula. Incorporate a major triad into the lesson as well.
- Modeling and Demonstrating - Use the staff on the board to show the notes so students can count the lines and spaces between intervals. Let them try on the board to build a major scale using tetrachords on a note you give them.
- Practice / Group Work - Give each group 2 notes to build a major scale from using major tetrachords.
- Comprehension - Go over the group work in class. Ask each student to explain a certain part of the activity.

V. Follow-up Activities: Apply this lesson to their playing. Start the work toward full-band competency by first practicing this worksheet collectively for several weeks. Technical competency is usually achieved in 6 weeks.

Major Tetrachords

Mastering Scales - Part 1

Christopher Burnett

Conn-Selmer Artists and Clinician

The musical score is written in 4/4 time and consists of four staves of music, numbered 1 through 24. Each staff contains a sequence of notes and rests, representing a major tetrachord and its subsequent intervals. The notes are as follows:

- Staff 1: 1 (C4), 2 (D4), 3 (E4), 4 (F4), 5 (G4), 6 (A4)
- Staff 2: 7 (B4), 8 (C5), 9 (D5), 10 (E5), 11 (F5), 12 (G5), 13 (A5)
- Staff 3: 14 (B4), 15 (A4), 16 (G4), 17 (F4), 18 (E4), 19 (D4), 20 (C4)
- Staff 4: 21 (B3), 22 (A3), 23 (G3), 24 (F3)

Major Tetrachords

Mastering Scales - Part 1

Christopher Burnett
Conn-Selmer Artists and Clinician

The musical score consists of four staves of music in 4/4 time, written in the key of B-flat major. Each staff contains six measures, with measure numbers 1 through 24 indicated above the notes. The notes are quarter notes, and rests are represented by horizontal bars. The sequence of notes across the staves is: Staff 1 (measures 1-6): B \flat , C, D, E, F, G; Staff 2 (measures 7-13): A, B, C, D, E, F, G; Staff 3 (measures 14-20): A, B, C, D, E, F, G; Staff 4 (measures 21-24): A, B, C, D, E, F, G.

Major Tetrachords

Mastering Scales - Part 1

Christopher Burnett

Conn-Selmer Artists and Clinician

The musical score is written in 4/4 time and consists of four staves of music, numbered 1 through 24. Each staff contains a sequence of notes and rests representing major tetrachords for various keys. The notes are as follows:

- Staff 1: 1 (C4), 2 (D4), 3 (E4), 4 (F4), 5 (G4), 6 (A4)
- Staff 2: 7 (B4), 8 (C5), 9 (D5), 10 (E5), 11 (F5), 12 (G5), 13 (A5)
- Staff 3: 14 (B4), 15 (C5), 16 (D5), 17 (E5), 18 (F5), 19 (G5), 20 (A5)
- Staff 4: 21 (B4), 22 (C5), 23 (D5), 24 (E5)

Major Tetrachords

Mastering Scales - Part 1

Christopher Burnett
Conn-Selmer Artists and Clinician

The musical score is written in 4/4 time and consists of four staves of music, numbered 1 through 24. Each staff contains a sequence of notes and rests representing a major tetrachord and its subsequent intervals. The notes are as follows:

- Staff 1: 1 (C4), 2 (D4), 3 (E4), 4 (F4), 5 (G4), 6 (A4)
- Staff 2: 7 (B4), 8 (C5), 9 (D5), 10 (E5), 11 (F5), 12 (G5), 13 (A5)
- Staff 3: 14 (B4), 15 (A4), 16 (G4), 17 (F4), 18 (E4), 19 (D4), 20 (C4)
- Staff 4: 21 (B3), 22 (A3), 23 (G3), 24 (F3)

BASS CLEF

Major Tetrachords

Mastering Scales - Part 1

Christopher Burnett

Conn-Selmer Artists and Clinician

The musical score is written in bass clef with a 4/4 time signature. It consists of 24 measures, each containing a major tetrachord. The notes are as follows:

- 1: C4, D4, E4, F4
- 2: G4, A4, B4, C5
- 3: D4, E4, F4, G4
- 4: A4, B4, C5, D5
- 5: E4, F4, G4, A4
- 6: B4, C5, D5, E5
- 7: C4, D4, E4, F4
- 8: G4, A4, B4, C5
- 9: D4, E4, F4, G4
- 10: A4, B4, C5, D5
- 11: E4, F4, G4, A4
- 12: B4, C5, D5, E5
- 13: C4, D4, E4, F4
- 14: G4, A4, B4, C5
- 15: D4, E4, F4, G4
- 16: A4, B4, C5, D5
- 17: E4, F4, G4, A4
- 18: B4, C5, D5, E5
- 19: C4, D4, E4, F4
- 20: G4, A4, B4, C5
- 21: D4, E4, F4, G4
- 22: A4, B4, C5, D5
- 23: E4, F4, G4, A4
- 24: B4, C5, D5, E5