

# **Theory Worksheets for Beginning Bands**

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## WORKSHEETS:

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# To the Teacher

Band directors face the difficulty of teaching performance and theoretical skills, as well as aesthetics, in a timetable that barely allows enough time to prepare for the next concert. To help meet that demand, the author has devised a theory course that students can complete with a minimum of teacher direction so class time can be used for rehearsals.

Used sequentially, *Theory Worksheets for Beginning Bands* is a one- to three-year course in music theory. It is of particular interest to band students, since it has worksheets on fingerings, knowing the instruments, and effects of dynamics on pitch, among other things. Many of the worksheets ask the students to play the examples on their band instruments or to find examples of something (e.g., triplets) in their method books.

Either bass or treble clef may be used with the first 26 worksheets, enabling the director to use one course for the entire band. Worksheet 27 introduces the grand staff and students are then expected to be able to use both bass and treble clefs.

Instruction is given on each topic so the course can be completed by students working independently or used as an aid to teacher-based instruction. Four review worksheets are included that can be used as tests or as review for a teacher-made test.

*Theory Worksheets for Beginning Bands* was written because of the need for a complete, sequential theory course simple enough for young beginners to complete with a minimum of teacher direction. This course has been tested and revised with 17 beginning bands over a period of eight years and has proven to be extremely successful.

## Methods of Using This Course

The format used to present this course allows the director complete flexibility in choosing what topics to teach in a given year. Older beginners (Grade Seven or Eight) may complete the entire course in one year. Younger beginners would be best served by having the course spaced out over two or three years.

*Example One:*

Year One: Worksheets #1-26  
Year Two: Worksheets #27-39

*Example Two:*

Year One: Worksheets #1-26  
Year Two: Worksheets #27-39  
Year Three: Worksheets #40-52

It is not expected that students have any musical knowledge when they begin this course.

# Teaching Methods

The more variety a teacher uses in presenting new material to students, the more interested they will be. One out of every seven worksheets in this set is a puzzle page. The use of crosswords, criss-cross puzzles, and missing-word puzzles helps to keep drill and review interesting for the students. Although this course is self-contained, it can be enhanced by the use of computers, filmstrips, games, flash cards, posters, and bulletin boards.

It's easy for long-time musicians to forget that music uses a lot of foreign terminology. In particular, students will encounter a good deal of Italian as they work through these worksheets. Careful introduction and frequent review of these terms (including the *correct* pronunciation) will bolster students' confidence as they master their new "lingo."

Do not forget to use the band instruments as an integral part of the course. Have one or more students play the examples after an assignment is completed. Students will learn even more if this course is integrated with their band method book. For example, use the Tie, Tongue, and Slur worksheet (#7) as soon as it is introduced in the band method. This theory course can be used with any band method currently available.

When teachers choose to have the students complete the course independently it may be helpful to post the answer guide on a bulletin board so students can check their own work. Instruction on many of these topics could still be given in regular band classes using a minimum of class time. A short filmstrip on writing scales might only take five minutes to show. If this were to be followed by a warmup using some of the scales learned, the students would have immediate reinforcement and could complete the assignment for homework.

# Teacher Notes and Answer Key

## Worksheet 1: The Staff

**Introduction:** This worksheet introduces the staff, the bass and treble clefs, bar lines, measures, and the double bar. Students are also asked to list three band instruments that read treble clef and three that read bass clef. It is important that beginning band students recognize that both clefs are used in band, and especially important that they know which clef they will be using.

**Notes:** The teacher should make a list on the board of all the band instruments being played in the class. Have the students determine whether they read bass or treble clef. Explain that baritone horn can read either clef. Students can complete the rest of this worksheet independently.

**Materials needed:** *Pencil and ruler*

### Answers

Answers may

include: **A.** flute; piccolo; oboe; clarinet; bass clarinet; alto, tenor, and baritone saxophones; trumpet; cornet; French horn; alto horn; and baritone horn.

Answers may

include: **B.** trombone, tuba, timpani, bassoon, euphonium, and baritone horn.

**C.** 1. four 2. measure 3. measures 4. bar line 5. bar

## Worksheet 2: Note Names—Bass Clef

**Introduction:** This worksheet teaches the names of the notes in the bass clef. It is not expected that first-year band students learn both treble and bass clef; only students who play an instrument that reads bass clef should complete this worksheet.

*(continued)*



## Worksheet 28: A Fractured Fairy Tale

**Introduction:** Worksheet 28 is a fun way to practice naming notes in both bass and treble clefs. By naming the notes in the examples, students complete the words to a silly fairy tale.

**Notes:** Students should have Worksheet 27 to refer to when completing this worksheet.

**Materials needed:** Pen or pencil and Worksheet 27

### Answers

Once upon a time, in an abandoned CABBAGE patch, lived an imaginary group of elves known as the BAGDAD elves. The king elf, EGGDEB, had a lovely daughter named DEBDEB, whose FACE was known throughout the CABBAGE patch for its beauty. All of the BAGDAD elves loved to play under the shade of the CABBAGE leaves. But the BAD owner of the patch, GABE GAFF, wanted to see the BAGDAD elves CAGED up. He hid out until the beautiful DEBDEB was out alone. Then he sent his trained BEE to chase her into the CAGE. Once he had DEBDEB BAGGED, the other elves BEGGED and BEGGED GAFF to release her. But old GAFF played DEAF. The elves had a GAB session. “We cannot live without DEBDEB,” they said. So they loaded their BAGGAGE and went to live in the CAGE with DEBDEB. The memory of the CABBAGE patch FADED with time and they all lived happily ever after. As for BAD old GAFF—he died of a BEE sting.

## Worksheet 29: Counting Crossword

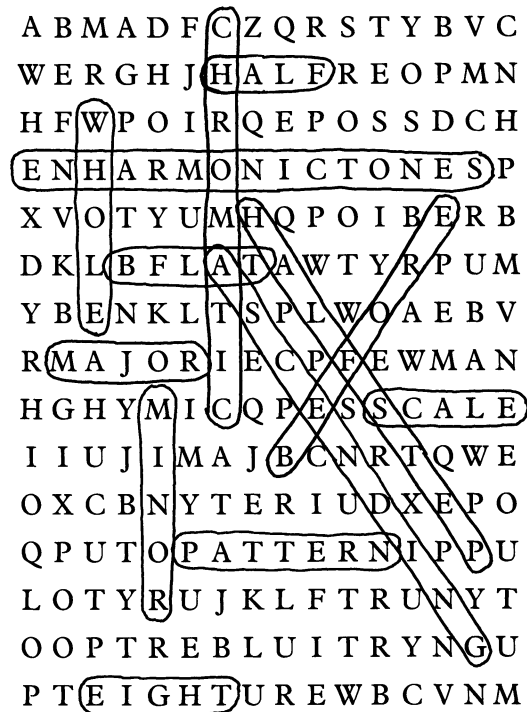
**Introduction:** Worksheet 29 is a review of note and rest values, dotted notes, and time signatures in the form of a crossword puzzle.

**Notes:** Either do a review of note and rest values, dotted notes, and time signatures before the students complete this worksheet, or have them refer to Worksheets 4, 5, and 24.

(continued)

**Answers**

- |                     |                  |
|---------------------|------------------|
| 1. B flat           | 7. before        |
| 2. half step        | 8. half          |
| 3. chromatic        | 9. scale         |
| 4. whole            | 10. major, minor |
| 5. enharmonic tones | 11. eight        |
| 6. ascending        | 12. pattern      |



**Worksheet 45: Learning Key Signatures**

**Introduction:** Key signatures were used in Worksheet 43 as part of learning to write major scales. In this worksheet the students are taught how to fill in a key signature table using the circle of fifths to find the key.

**Notes:** Review with the students the order of flats and sharps and the sayings used to remember them:

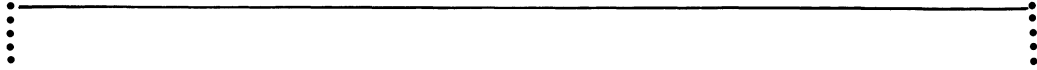
SHARPS: Father Charles Goes Down And Eats Breakfast  
 FLATS: Breakfast Ends And Down Goes Charles' Father

**Materials needed:** Pencil

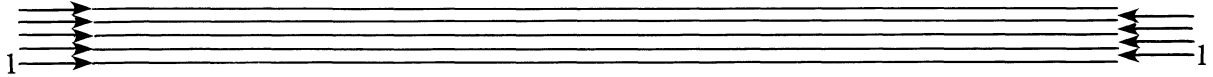
(continued)

**The Staff**

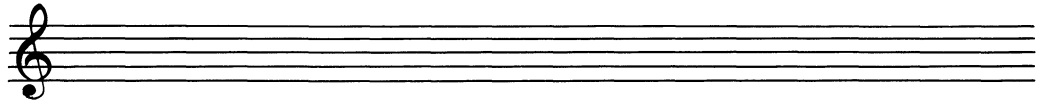
Music is written on a 5-line *staff*. Join the dots to make a staff:



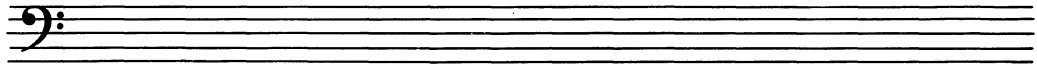
The lines and the spaces between the lines are counted from the bottom up. Number the lines and spaces in the staff below:



A sign called a *clef* is given at the beginning of every line of music. The *treble* clef establishes the note G on the second line of the staff. High instruments (and some low ones) read notes written in treble clef. Draw a row of treble clefs on the staff below:



The *bass* clef establishes the note F on the fourth line of the staff. Most low instruments read notes written in bass clef. Draw a row of bass clefs on the staff below:



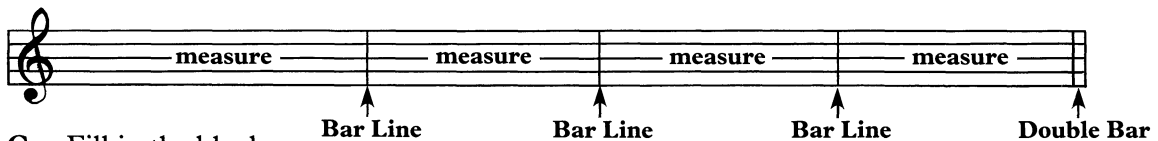
A. List three band instruments that read music written in treble clef:

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_

B. List three band instruments that read music written in bass clef:

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_

Most music is divided into *measures* by using *bar lines*. The distance between two bar lines is called a *measure* or a *bar*. A *double bar* marks the end of a piece of music.



C. Fill in the blanks:

1. How many measures do you see? \_\_\_\_\_ .
2. A \_\_\_\_\_ is the space between two bar lines.
3. Most music is divided into \_\_\_\_\_ .
4. A \_\_\_\_\_ divides the staff into measures.
5. A double \_\_\_\_\_ marks the end of a piece of music.

# Note Names—Bass and Treble Clef

1. Using the *grand staff* given above, name the notes in the examples:

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2. Rewrite the following example in treble clef:

3. Rewrite the following example in bass clef:

**A Fractured Fairy Tale**

Name the notes in the examples to complete the tale:

Once upon a time, in an abandoned  patch, lived an imaginary group of elves known as the  elves. The king elf, , had a lovely daughter named , whose  was known throughout the  patch for its beauty. All of the  elves loved to play under the shade of the  leaves. But the  owner of the patch,  , wanted to see the  elves  up. He hid out until the beautiful  was out alone. Then he sent his trained  to chase her into the . Once he had  , the other elves  and  to release her. But old  played . The elves held a  session. "We cannot live without ,

" they said. So they loaded their  and went to live in the  with . The memory of the  patch  with time and they all lived happily ever after. As for  old  —he died of a  sting.

**Criss-Cross Puzzle: Scales**

The answers to the questions are hidden in the criss-cross below. Fill in the blanks; then circle the words in the puzzle as a check on your accuracy:

1. The note that sounds the same as A $\sharp$  : \_\_\_\_\_
2. On a piano keyboard, the distance between any key and the key nearest to it: \_\_\_\_\_
3. The \_\_\_\_\_ scale consists of twelve tones.
4. A \_\_\_\_\_ step equals two half steps.
5. Tones that sound the same but look different: \_\_\_\_\_
6. Sharps are used to raise notes when a scale is given in its \_\_\_\_\_ form.
7. A flat or sharp always comes \_\_\_\_\_ the note it affects.
8. Tones in the chromatic scale are a \_\_\_\_\_ step apart.
9. A \_\_\_\_\_ is a series of tones upon which music is built.
10. The two scales used most often today are the \_\_\_\_\_ and \_\_\_\_\_ .
11. There are \_\_\_\_\_ tones in the major scale.
12. WW $\frac{1}{2}$  WWW $\frac{1}{2}$  is the \_\_\_\_\_ of whole and half steps used to build the major scale.

A B M A D F C Z Q R S T Y B V C  
 W E R G H J H A L F R E O P M N  
 H F W P O I R Q E P O S S D C H  
 E N H A R M O N I C T O N E S P  
 X V O T Y U M H Q P O I B E R B  
 D K L B F L A T A W T Y R P U M  
 Y B E N K L T S P L W O A E B V  
 R M A J O R I E C P F E W M A N  
 H G H Y M I C Q P E S S C A L E  
 I I U J I M A J B C N R T Q W E  
 O X C B N Y T E R I U D X E P O  
 Q P U T O P A T T E R N I P P U  
 L O T Y R U J K L F T R U N Y T  
 O O P T R E B L U I T R Y N G U  
 P T E I G H T U R E W B C V N M