


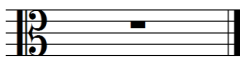
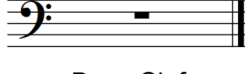


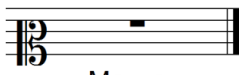


# On the Job Training



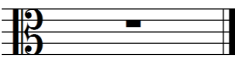

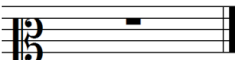
## VIII. Reading and Playing Transpositions

The chart below lists the clefs needed for score study and for sight-reading transposed music if you are playing a C instrument. This assumes you are reading music written in treble clef. These clefs will bring transposed music back into concert pitch. Just apply the new clef on the appropriate staff and ignore the existing one. Keep in mind there are a few instruments that add an additional octave in the transposition. Don't forget to apply the new key signature and the rules of accidentals discussed in Chapter IV.

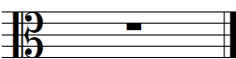
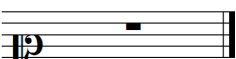
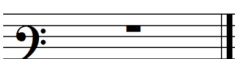
Transposition Needed	Clef to Use	Instruments
Descending 2nd	 Tenor Clef	<b>Bb Instruments:</b> <i>Clarinet, Trumpet, Soprano Sax</i>  <i>Bass Clarinet, Tenor Sax, Baritone TC + 1 Octave</i>
Ascending 2nd	 Alto Clef	<b>D Instruments:</b> <i>D Trumpet</i>
Ascending 3 <sup>rd</sup> or Descending 6th	 Bass Clef	<b>Eb Instruments:</b> <i>Clarinet in Eb, Alto Saxophone</i>  <i>Baritone Saxophone + 1 Octave</i>
Descending 3rd	 Soprano Clef	<b>A Instruments:</b> <i>Clarinet in A</i>
Descending 4th	 Baritone Clef	<b>G Instruments:</b> <i>Alto Flute</i>
Descending 5 <sup>th</sup> Ascending 4th	 Mezzo Soprano Clef	<b>F Instruments:</b> <i>English Horn, French Horn</i>

The charts below list the clefs needed if you are playing a transposing instrument and want to play along with your student, reading their music written in treble clef.

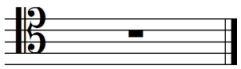
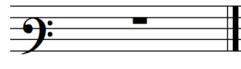
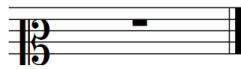
### If you are playing a Bb Instrument:

Transposition Needed	Clef to Use	Instruments
Ascending 2 <sup>nd</sup>	 Alto Clef	<b>C Instruments:</b> <i>Flute, Oboe, Bells, Xylophone</i>
Descending 4 <sup>th</sup> Ascending 5 <sup>th</sup>	 Baritone Clef	<b>F Instruments:</b> <i>English Horn, French Horn</i>
Descending 5 <sup>th</sup> Ascending 4 <sup>th</sup>	 Mezzo Soprano Clef	<b>Eb Instruments:</b> <i>Clarinet in Eb, Alto Saxophone</i>  <i>Baritone Saxophone + 1 Octave</i>

### If you are playing an Eb Instrument:

Transposition Needed	Clef to Use	Instruments
Ascending 2 <sup>nd</sup>	 Alto Clef	<b>F Instruments:</b> <i>English Horn, French Horn</i>
Descending 3 <sup>rd</sup> Ascending 6 <sup>th</sup>	 Soprano Clef	<b>C Instruments:</b> <i>Flute, Oboe, Bells, Xylophone</i>
Descending 4 <sup>th</sup> Ascending 5 <sup>th</sup>	 Baritone Clef	<b>Bb Instruments:</b> <i>Clarinet, Trumpet, Soprano Sax</i>  <i>Bass Clarinet, Tenor Sax,</i> <i>Baritone TC + 1 Octave</i>

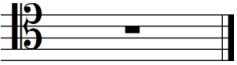
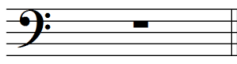

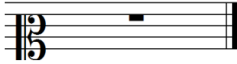
## If you are playing an F Instrument:

Transposition Needed	Clef to Use	<i>Instruments</i>
Descending 2nd	 Tenor Clef	<b><i>E♭ Instruments:</i></b> Clarinet in E♭, Alto Saxophone Baritone Saxophone + 1 Octave
Descending 4 <sup>th</sup> Ascending 5 <sup>th</sup>	 Baritone Clef	<b><i>C Instruments:</i></b> Flute, Oboe, Bells, Xylophone
Descending 5 <sup>th</sup> Ascending 4th	 Mezzo Soprano Clef	<b><i>B♭ Instruments:</i></b> Clarinet, Trumpet, Soprano Sax Bass Clarinet, Tenor Sax, Baritone TC + 1 Octave

## If you are playing a Bass Clef Instrument

Transposition Needed	Clef to Use	<i>Instruments</i>
Ascending 2nd	 Alto Clef	<b><i>F Instruments:</i></b> English Horn, French Horn
Ascending 3 <sup>rd</sup> or Descending 6th	 Bass Clef	<b><i>E♭ Instruments:</i></b> Clarinet in E♭, Alto Saxophone Baritone Saxophone + 1 Octave
Descending 3 <sup>rd</sup> Ascending 6 <sup>th</sup>	 Soprano Clef	<b><i>C Instruments:</i></b> Flute, Oboe, Bells, Xylophone
Descending 4th Ascending 5 <sup>th</sup>	 Baritone Clef	<b><i>B♭ Instruments:</i></b> Clarinet, Trumpet, Soprano Sax Bass Clarinet, Tenor Sax, Baritone TC + 1 Octave

The chart below is written a bit differently than the others. This chart lists the clefs needed if you are playing a transposing instrument and want to play along with your student, reading their music written in *bass* clef.

Transposition Needed	Clef to Use	<i>Instrument You Are Playing</i>
Descending 2nd	 Tenor Clef	<b><i>F Instruments:</i></b> <i>English Horn, French Horn</i>
Ascending 3 <sup>rd</sup> or Descending 6th	 Bass Clef	<b><i>C Instruments:</i></b> <i>Flute, Oboe, Bells, Xylophone</i>
Descending 3 <sup>rd</sup> Ascending 6 <sup>th</sup>	 Treble Clef	<b><i>E<sub>b</sub> Instruments:</i></b> <i>Clarinet in E<sub>b</sub>, Alto Saxophone</i>  <i>Baritone Saxophone + 1 Octave</i>
Descending 5 <sup>th</sup> Ascending 4th	 Mezzo Soprano Clef	<b><i>B<sub>b</sub> Instruments:</i></b> <i>Clarinet, Trumpet, Soprano Sax</i>  <i>Bass Clarinet, Tenor Sax,</i> <i>Baritone TC + 1 Octave</i>



# Finishing Touches

## IX. Applying Transposition Concepts

This final section contains educational materials designed for students in grades 5 and 6. These materials address a number of introductory and foundational issues relating to instrument transposition. It is hoped that these lessons and activities will help students develop an understanding of concert pitch and other basic music theory concepts used in the transposition process. The supporting areas of focus include sharp and flats, key signatures, the order of sharps and flats, whole and half-steps, the circle of fifths and transposition to and from concert pitch. These materials include a power point presentation, lesson plans and activities sheets for elementary and middle school students.



**Trans-puzzles**

**Lesson Plans**

**Simon Says**

**PowerPoint**

**Word Search**

**Band Survival Guide**

**Finding Flats**

**Sharpening Sharps**

# Grade 5



## LESSON PLAN

	<b>LESSON PLAN</b>
<b>Title</b>	Trans-puzzles
<b>Grade Level</b>	5th
<b>Content Standards</b>	2 Performing on instruments alone and with others 4 Composing and arranging music within specified guidelines 5 Reading and notating music 6. Listening to, analyzing, and describing music
<b>Objective</b>	Students will read a line of music in concert pitch and transpose it for their own instrument.
<b>Materials</b>	Trans-puzzle sheet Pencil Instrument
<b>Procedure</b>	1. Have students select the line with the appropriate clef.  2. Using a staff white board, demonstrate the appropriate transpositions needed for C, Bb, Eb and F instruments. Review this material every time you use a trans-puzzle.  3. Allow students to write in the correct transpositions on their sheet.  4. Ask students if they can identify the melody of the puzzle.  5. Ask the students if their answers sound correct by listening to one section play at a time. Then have the entire class play the transposed version together.  6. To show the difference between transposed music and music written in concert pitch, allow everyone to play the concert pitch version of the music at the same time. Then play the new transposed version.  7. Finally, play the new transposed version of the music again.
<b>Assessment</b>	Check sheets to see which students are making transposition mistakes. Re-teach the transposition process to those students or sections.

## LESSON PLAN

	<b>LESSON PLAN</b>
<b>Title</b>	Transposing and Non-Transposing Instruments
<b>Grade Level</b>	5th
<b>Content Standards</b>	4 Performing on instruments, alone and with others 5 Reading and notating music 6 Listening to, analyzing, and describing music
<b>Objective</b>	Students will understand the definition of transposing and non-transposing instruments. Students will learn their own distance from concert pitch.
<b>Materials</b>	Computer PowerPoint screen PowerPoint presentation, "A Trip to Concert Pitch Hall" Transposing and Non-Transposing Instruments Word Search Pencil Instruments
<b>Procedure</b>	1. Show PowerPoint presentation, "A Trip to Concert Pitch Hall"
	2. Have two students with different transposing instruments students play a written C at the same time. Try several different pairs of students.
	3. Discuss whether the students match and what steps in the transposition process need to happen to make them match.
	4. Have two students with different transposing instruments play a concert C at the same time. Try several pairs of students.
	5. Discuss which students sound better and why.
	6. Have students do the Word Search, checking off the instruments sorted by categories of trans-posing and non-transposing.
	7. Ask students to raise their hands if they have a transposing instrument. Then ask which students have a non-transposing instrument. For reflection, ask students to share how they can tell what kinds of instruments are transposing and non-transposing.
<b>Assessment</b>	Check to see which students can classify their instrument correctly.



LESSON PLAN	
<b>Title</b>	Shaping Sharps
<b>Grade Level</b>	5th
<b>Content Standards</b>	2 Performing on instruments, alone and with others 5 Reading and notating music
<b>Objective</b>	Students will understand the definition of sharps and the affect they have on musical notes. Students will develop an understanding of key signatures.
<b>Materials</b>	Shaping Sharps sheet Pencil Instruments
<b>Procedure</b>	1. Demonstrate how to draw a sharp on a white board.
	2. Have students practice drawing the key signature in the first 4 measures.
	3. Then have students draw a sharp in front of each note affected by the new key signature.
	4. Have several students demonstrate the sound of regular F and the sound of F#.
	5. Have two students demonstrate what it sounds like when one person plays the key signature correctly and plays F# and the other plays an F natural at the same time.
<b>Assessment</b>	Check sheets to see which students understand how to apply sharps to the notes in the music. Reteach the sharp concept to those who still need reinforcement.

## LESSON PLAN

<b>Title</b>	Finding Flats
<b>Grade Level</b>	5th
<b>Content Standards</b>	2 Performing on instruments, alone and with others 5 Reading and notating music
<b>Objective</b>	Students will understand the definition of flats and the affect they have on musical notes. Students will develop an understanding of key signatures.
<b>Materials</b>	Finding Flats sheet Pencil Instruments
<b>Procedure</b>	1. Demonstrate how to draw a flat on a white board. 2. Have students practice drawing the key signature in the first 4 measures. 3. Then have students draw a flat in front of each note affected by the new key signature. 4. Have several students demonstrate the sound of regular B and the sound of Bb. . 5. Have two students demonstrate what it sounds like when one person plays the key signature correctly and plays Bb and the other plays an B natural at the same time.
<b>Assessment</b>	Check sheets to see which students understand how to apply flats to the notes in the music. Reteach the flat concept to those who still nee reinforcement.

## LESSON PLAN

<b>Title</b>	The Circle of Fifths—the order of the sharps.
<b>Grade Level</b>	5th
<b>Content Standards</b>	5 Reading and notating music
<b>Objective</b>	Students become familiar with the sharp side of the circle of fifths and the 6 major key signatures in sharps.
<b>Materials</b>	Band Survival Guide Blank piece of paper or blank note card Pencil Instruments
<b>Procedure</b>	1. Pass out the Band Survival Guide, or have them on the chairs when students enter the room. 2. Ask students to identify which sharps are in several different key signatures. Ask them to draw a correlation with the sharps that are used the most—the order of the sharps. 3. Have students divide the blank sheet of paper in half—they will use the second half for flats later. 4. Give students several examples of sayings for the order of the sharps. Such as: “Fat Cats Go Dancing After Eating Breakfast,” and “Father Charles Goes Down And Ends Battle.” Ask the students if they have heard any other sayings. 5. Ask students to come up with a new saying for the order of the sharps.
<b>Assessment</b>	Check sheets to see which students have ordered their words correctly.

## LESSON PLAN

<b>Title</b>	The Circle of Fifths—the order of the flats
<b>Grade Level</b>	5th
<b>Content Standards</b>	5 Reading and notating music
<b>Objective</b>	Students become familiar with the flat side of the circle of fifths and the 6 major key signatures in flats.
<b>Materials</b>	Band Survival Guide Piece of paper students or note card used for sharps Pencil Instruments
<b>Procedure</b>	1. Ask students to identify which flats are in several different key signatures. Ask them to draw a correlation with the flats that are used the most—the order of the flats.
	2. Have students use the bottom half of the sheet they used for sharps or back side of the note card.
	4. Give students several examples of sayings for the order of the flats. Such as: “Mr. BEAD Got Crushed Flat,” and “Battle Ends And Down Goes Charles Father.” Ask the students if they have heard any other sayings.
	5. Ask students to come up with a new saying for the order of the sharps.
<b>Assessment</b>	Check sheets to see which students have ordered their words correctly.

## LESSON PLAN

<b>Title</b>	Simon Says
<b>Grade Level</b>	5th
<b>Content Standards</b>	2 Performing on instruments, alone and with others 6 Listening to, analyzing, and describing music
<b>Objective</b>	Students will develop a better understanding of the term “concert pitch” as this activity forces them to focus on the word “concert” (not Simon says) in the class directions. Students will learn to transpose when they hear the word “concert.”
<b>Materials</b>	Choose one student to play per day for a short time. Make up small cards with the concert pitches that the students can play. If it is early in the year and students don’t know very many notes, make up more than one card for the same note. Some cards should say “ <i>Concert Bb</i> ” (or whatever note) and some cards should just have Bb (the note name) written on them.
<b>Procedure</b>	1. During warm-up time, have the student volunteer draw a card and tell the students to play the note on the card. Have the student say, “Simon says...” and then read whatever it says on the card.  2. Students should play the concert pitch whenever Simon says the word “concert” and they should play their regular written pitch when he doesn’t say the word “concert.”  3. Students should begin to listen for the word “concert” in the instructions and learn to adjust their note accordingly. Ask students to describe the difference in playing concert pitches and regular notes.
<b>Assessment</b>	Notice which students are making the change to concert pitch and which ones are not. Redirect and reteach students who are having difficulties.

## LESSON PLAN

	<b>LESSON PLAN</b>
<b>Title</b>	Whole and Half-Stepping
<b>Grade Level</b>	5th
<b>Content Standards</b>	2b Students perform with expression and technical accuracy
<b>Objective</b>	Students will become familiar with the concept of whole and half steps. They will also become familiar with the keyboard which is used as a visual aid. Students will be able to play and know the names of notes on their instrument without reading them on the staff.
<b>Materials</b>	Band Survival Guide Instruments
<b>Procedure</b>	<p>1. During warm-up time, choose a note the students can all play. Start with a concert F so you won't have trombones trying to play a B natural in seventh position!</p> <p>2. Have students identify the note they play for concert F on the keyboard in the Band Survival Guide.</p> <p>3. Explain the difference between whole and half steps on the keyboard.</p> <p>4. Ask the students to transpose the note <i>up</i> one whole step and point that note on the keyboard. Then ask the students to identify the fingerings they will need to know to play this.</p> <p>5. Have the students play the starting note. Use hand signals, pointing up when you want them to shift up a whole step, and back down to the original note. Have students repeat this several times.</p> <p>6. Then ask the students to transpose up one half-step and point to that note on the keyboard. Explain the fingerings and slide positions each section will need know to play this note. Then have the students play the starting note, shift up one half-step, and shift back.</p> <p>7. Try the whole process again, shifting <i>down</i> a whole step and then a half-step. Introduce a new starting note when the majority of the students become comfortable shifting up and down.</p>
<b>Assessment</b>	Notice which students are able to shift up and down by half step and which students have not grasped the concept. Redirect and reteach students who are having difficulties.


Name: \_\_\_\_\_

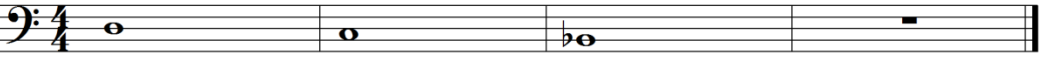
# Trans-puzzle 1

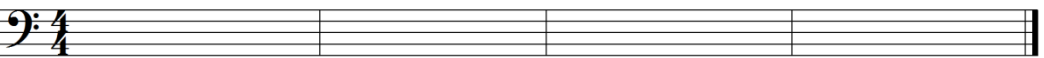
Write in the correct notes for your instrument below.

## A


Concert Pitch 


\_\_\_\_\_ 

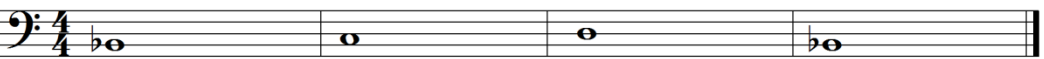
Concert Pitch 

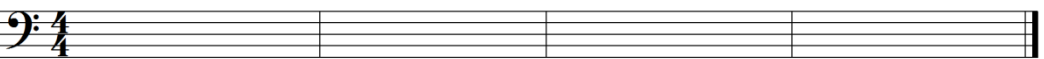
\_\_\_\_\_ 

## B

Concert Pitch 

\_\_\_\_\_ 

Concert Pitch 

\_\_\_\_\_ 

©





Name: \_\_\_\_\_

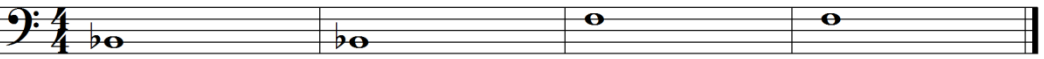
# Trans-puzzle 2


Write in the correct notes for your instrument below.

## A


Concert Pitch 

\_\_\_\_\_ 

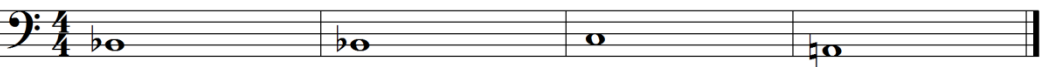
Concert Pitch 

\_\_\_\_\_ 

## B

Concert Pitch 

\_\_\_\_\_ 

Concert Pitch 

\_\_\_\_\_ 

©






Name: \_\_\_\_\_

# Trans-puzzle 3


Write in the correct notes for your instrument below.

## A

Concert Pitch 


\_\_\_\_\_ 

Concert Pitch 

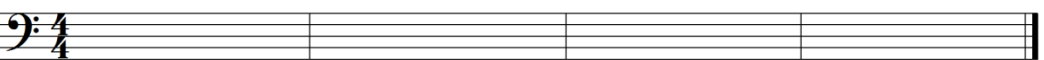
\_\_\_\_\_ 

## B

Concert Pitch 

\_\_\_\_\_ 

Concert Pitch 

\_\_\_\_\_ 

©

Name: \_\_\_\_\_

# Trans-puzzle 4

Write in the correct notes for your instrument below.

## A

Concert Pitch

Concert Pitch

## B

Concert Pitch

Concert Pitch

©


Name: \_\_\_\_\_

# Trans-puzzle 5

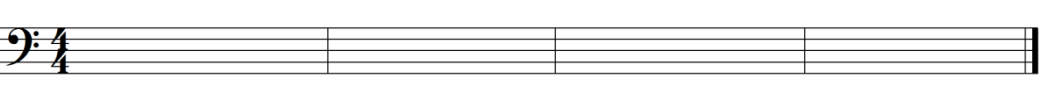
Write in the correct notes for your instrument below.

## A

Concert Pitch 


\_\_\_\_\_ 

Concert Pitch 

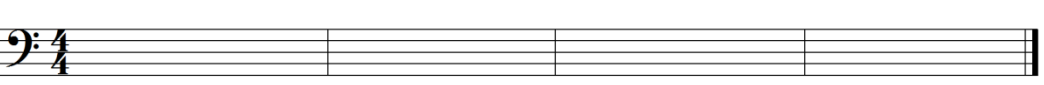
\_\_\_\_\_ 

## B

Concert Pitch 

\_\_\_\_\_ 

Concert Pitch 

\_\_\_\_\_ 

©

Trans-puzzle Answer Key			
<b>1A</b>	Hot Cross Buns	<b>1B</b>	Are You Sleeping
<b>2A</b>	Twinkle, Twinkle	<b>2B</b>	America
<b>3A</b>	Mary Had a Little Lamb 1	<b>3B</b>	Ode To Joy
<b>4A</b>	Down By the Station	<b>4B</b>	Jingle Bells
<b>5A</b>	Mary Had a Little Lamb 2	<b>5B</b>	Eensy Weensy Spider

Name: \_\_\_\_\_

# Transposing and Non-Transposing Instruments

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

## Non-Transposing Instruments

(Bb, Eb, and F Instruments)

Alto Saxophone in Eb  
Clarinet in Bb  
French Horn in F  
Trumpet in Bb

## Non-Transposing Instruments

(C Instruments)

Baritone  
Flute  
Oboe  
Trombone  
Tuba

## Percussion Instruments

(Mallets are C Instruments)

Bass Drum  
Bells  
Cymbals  
Snare Drum  
Xylophone



Name: \_\_\_\_\_

## Shaping Sharps

Practice writing the key signature in the blank measures provided.  
Then put a flat in front of all notes affected by the new key.

**A**

G Major

D Major

A Major

**B**

G Major

D Major

A Major

Name: \_\_\_\_\_

## Shaping Sharps

**A**

Practice writing the key signature in the blank measures provided.  
Then put a flat in front of all notes affected by the new key.

G Major	
D Major	
A Major	
<b>B</b>	
G Major	
D Major	
A Major	

Name: \_\_\_\_\_

## Finding Flats

Practice writing the key signature in the blank measures provided.  
Then put a flat in front of all notes affected by the new key.

**A**

F Major

Bb Major

Eb Major

**B**

F Major

Bb Major

Eb Major



Name: \_\_\_\_\_

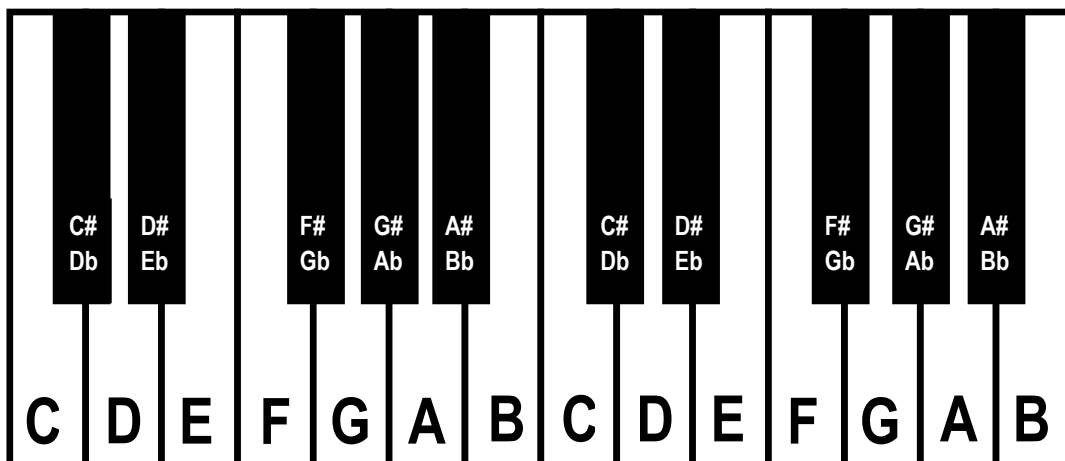
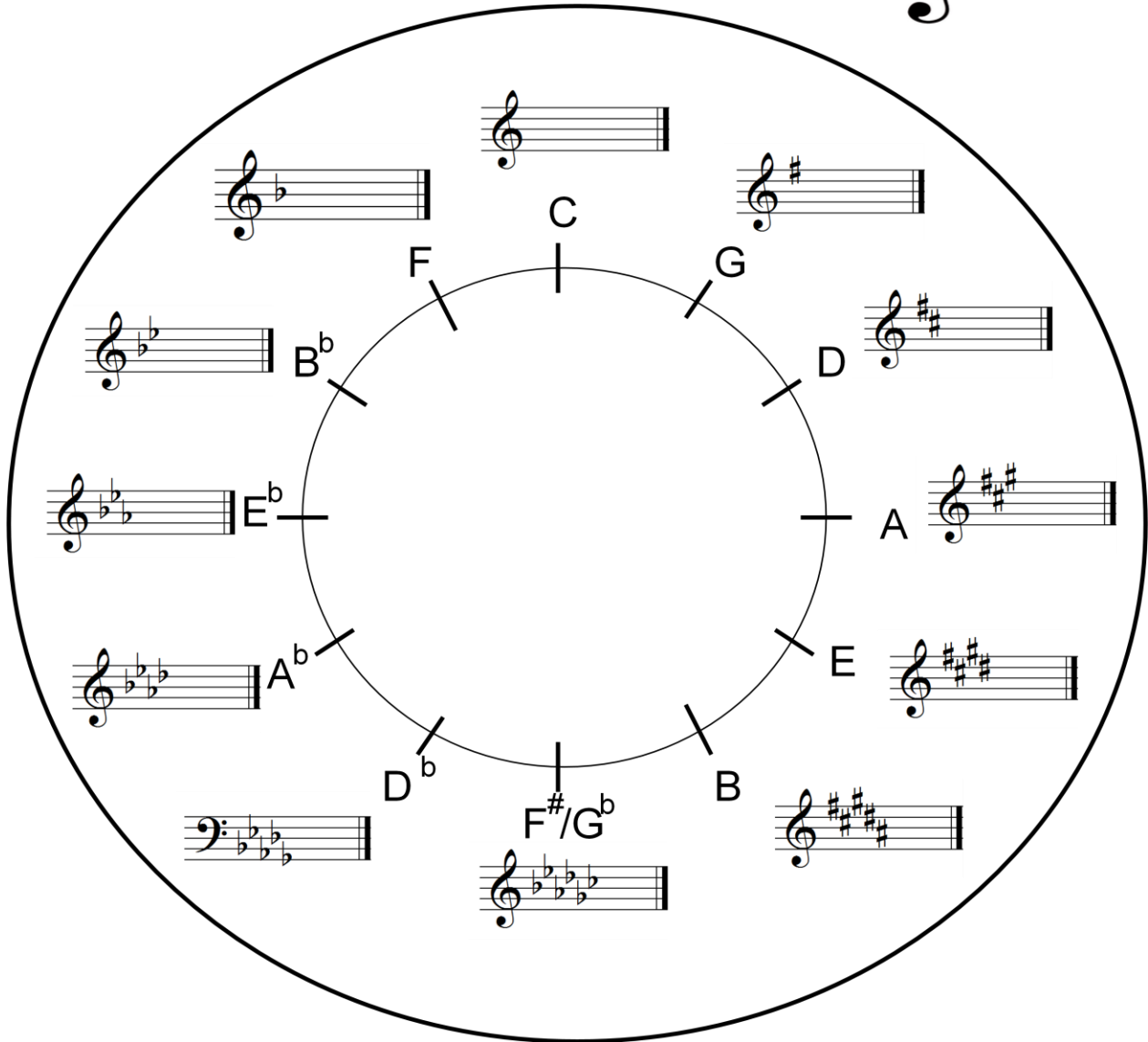
# Finding Flats

**A**

Practice writing the key signature in the blank measures provided.  
Then put a flat in front of all notes affected by the new key.

F Major	
Bb Major	
Eb Major	
<b>B</b>	
F Major	
Bb Major	
Eb Major	

# Band Survival Guide in



# Band Survival Guide in

