

## PREFACE

We owe an enormous debt of gratitude to our students and staff at the New School for Music Study who were the inspiration and proving ground for the new *Music Tree* series. In addition we express deep appreciation to teachers and students around the world, too numerous to list here, whose experiences with former editions and suggestions for the new series have been invaluable.

Special thanks must be expressed to our colleagues who have devoted long hours to a study of the manuscripts in various phases of their preparation, especially to Mary Gae George, Roger Grove, John O'Brien, and Elvina Truman Pearce.




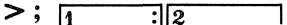












Music from former editions that has proved best, both pedagogically and musically, has been retained in the new series; composers represented include Sarah Louise Dittenhaver, Jon George, Louise Goss, David Kraehenbuehl, John LaMontaine, Marion McArtor and Lynn Freeman Olson.

A special paragraph must be devoted to our appreciation, admiration and affection for Jon George. The large quantity of exceptional and delightful new music in *The Music Tree* is the result of years of happy collaboration with him. He has worked endlessly to create music that combines the strictest pedagogical demands of this plan for musical growth with the highest musical standards.

It is our hope that *The Music Tree* will provide for teachers the same high adventure in teaching we have experienced, and that students everywhere will share with our students the excitement of this new adventure in learning.

Frances Clark and Louise Goss

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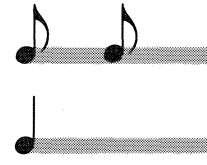
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# UNIT ONE

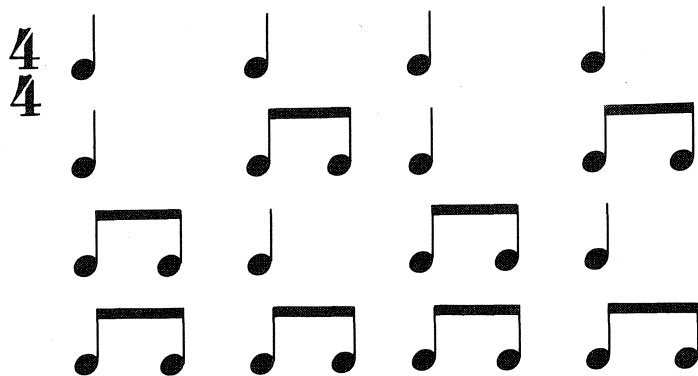
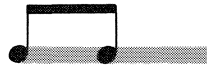
## DISCOVERIES

### 1. Eighth Notes

Two eighth notes  
fill the time of  
one quarter note

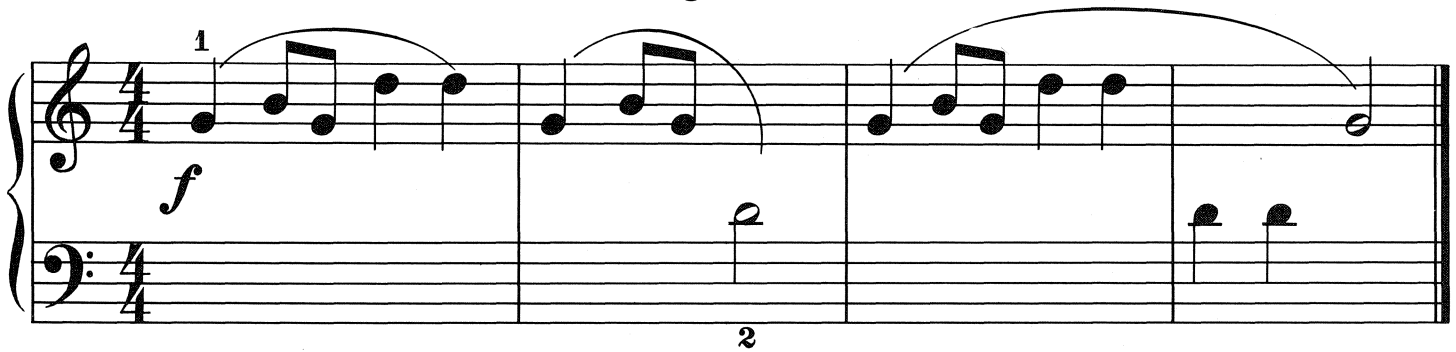


Two eighth notes are usually beamed together:

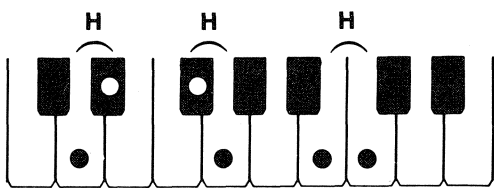


Before playing "Bugle Call":  
Point and count the rhythm.  
Then tap and count.

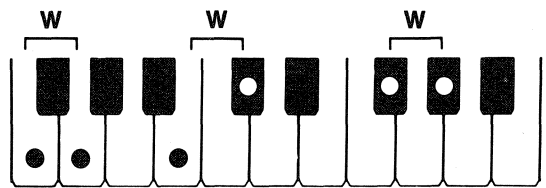
### Bugle Call



### 2. Half Steps and Whole Steps



From one key to the very  
next key is a HALF STEP.



A WHOLE STEP is two half steps  
(one key is *skipped*).

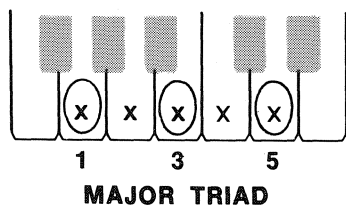
# UNIT FOUR

## DISCOVERIES

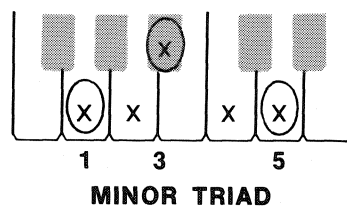
### 1. Major and Minor Triads

Degrees 1, 3 and 5 of any 5-finger pattern form a TRIAD.

In a *major* pattern, they form a *major* triad.



In a *minor* pattern, they form a *minor* triad.



Because degrees 1, 3, and 5 form a triad, they are called TRIAD TONES.

### 2. Non-Triad Tones

Degrees 2 and 4 are not part of the triad, so they are called NON-TRIAD TONES.

Circle the measures in “Partly Cloudy” that are made entirely of non-triad tones.

Then play “Partly Cloudy” and listen to the difference in sound between the triad and non-triad tones.

#### *Partly Cloudy*