

# Suggestions for Use with *Adventures in Theoryville*

*Adventures in Theoryville* music theory curriculum is written for music leaders who wish to use a simple, planned approach to the building of theory knowledge for students. The strength of this six-set series of theory papers is its **versatility**. It can be adapted to almost any format. Each set is independent, and begins at an understandable point. Using previous sets is not necessary. The set numbers loosely correspond to grade levels.

Select the set that most naturally fits the age group of your students. If it is a wide age span, choose the sets for older students and allow them to help the younger ones. If your group spans two grades, you can study melody in one time frame and rhythm in the other, and alternate them, so each student gets both concept areas, but in a different order.

The original intent was for a year's study per set, but they also adapt easily to a music camp setting, dividing the number of pages by the number of sessions. The students might be divided into age groups and use different sets during the sessions.

The work sheets are generally paced at one per session, but sometimes more may be appropriate. Simply divide the number of pages by the number of sessions, and move at a steady pace.

The melody sets (1, 2, and 4) are progressive, but it is wise to use the one appropriate to the age span of the group. Likewise, the rhythm sets (3 and 5) are progressive, but either can be used. Level 6 is best reserved until some background from earlier sets can be laid.

These papers are best used at the beginning of the session, followed by an activity which uses the concept learned, and then pointed out in the music sung in the session. The paper work can be done in 10 or 15 minutes.

A small box of crayons or colored pencils is needed for sets 1 and 2, but only pencils are needed for other levels. If crayons are available, those students who work more rapidly might use the extra time to decorate their completed pages.

In some of the upper-level sets, scales have been presented without sharps or flats. Always sing them with the proper whole and half steps, but wait until key signatures are presented to explain them. Students need to learn "simple scales" first – no accidentals – and using other keys enables most of the scales to be written on the staff. The space between the staves and leger lines can be confusing.

In some of the upper levels, songs are provided to use the knowledge learned. Since students know so few appropriate songs, the teacher will need to look ahead and teach those songs early. This helps train the ear. In set 6, there is a big emphasis on hymns. Since this series was originally written for graded choirs in churches, hymns were a major part of their training, and they lend themselves to good theory study. There are also a few hymns in sets 4 and 5.

Please be diligent in your obedience to the copyright law in the use of these papers. The honor system applies to a great degree. One download of any specific set may serve any number of students within one organization. We endeavor to keep the price low so that any size institution can afford to use them.

It is our deep personal desire that Theoryville meets the needs of teachers, and helps many students learn how to read music.

