

PHS Choir

Survival Kit

2014-2015

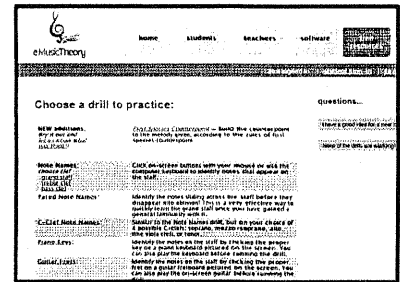
Mr. Netto

matthew_netto@jUSD.k12.ca.us

Web Based Music Theory Help
PHS Vocal Music Program Survival Kit

WEBSITES

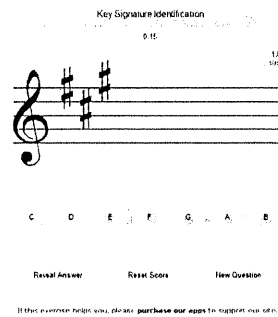
1. www.emusictheory.com
 - a. Click "Free Resources"
 - b. Click "try the drills online"
 - c. Select an exercise and practice.
 - d. Has piano, guitar, key signatures, scale building, etc.
 - e. All game-ified and very fun.



2. www.YouTube.com
 - a. Search for the song with the score so you can practice.



3. www.musictheory.net
 - a. Free lessons
 - b. Free exercises
 - c. Interactive exercises



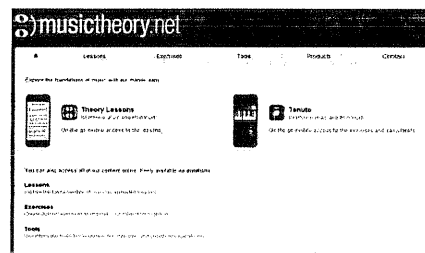
SMARTPHONE APPS

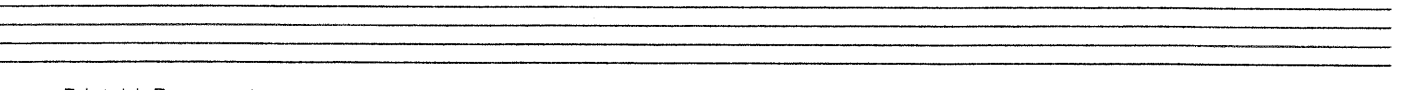
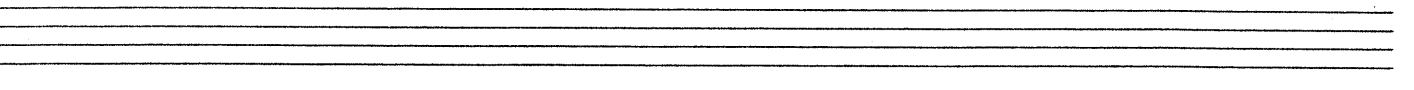
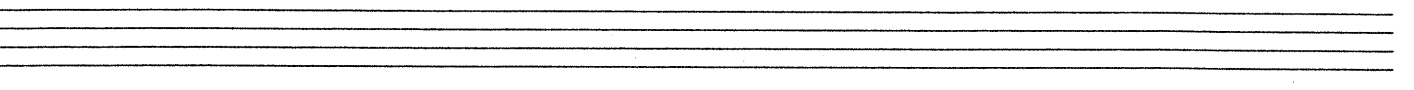
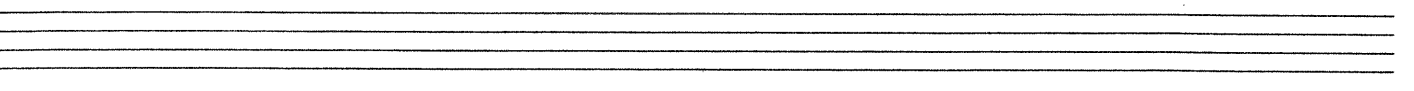
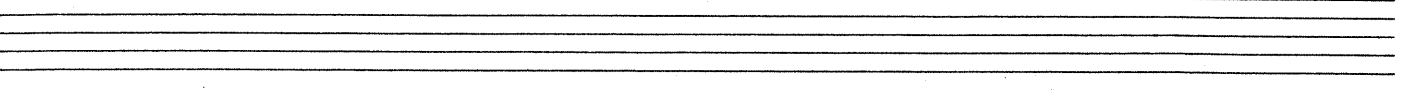
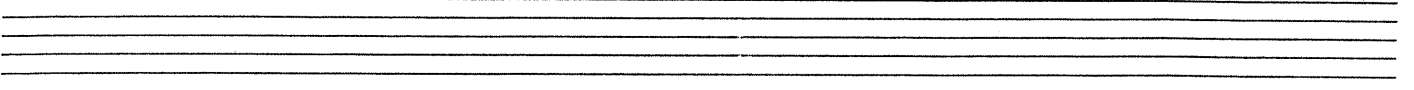
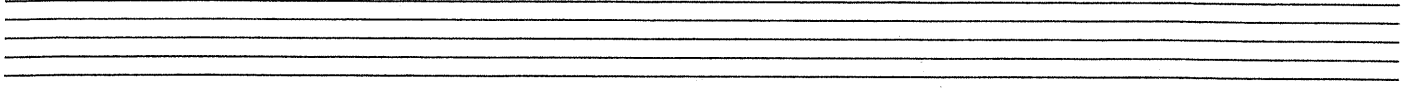
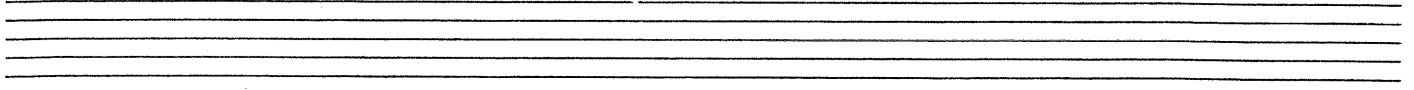
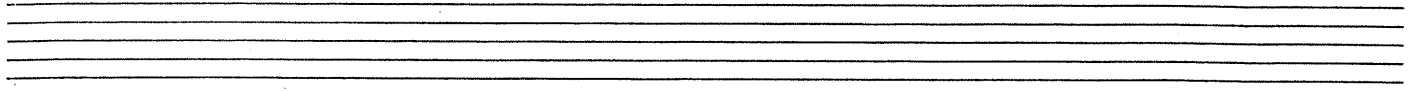
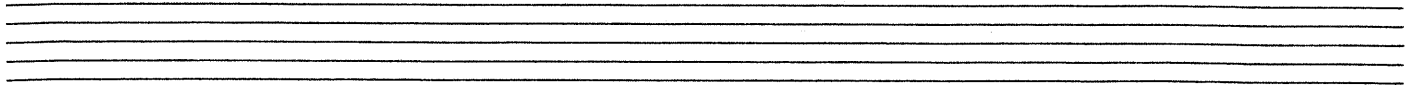
1. Music Theory Lessons Free
2. Pitch Perfect Pitch Pipe
 - a. To get starting notes and practice
3. www.musictheory.net has apps but they cost money!

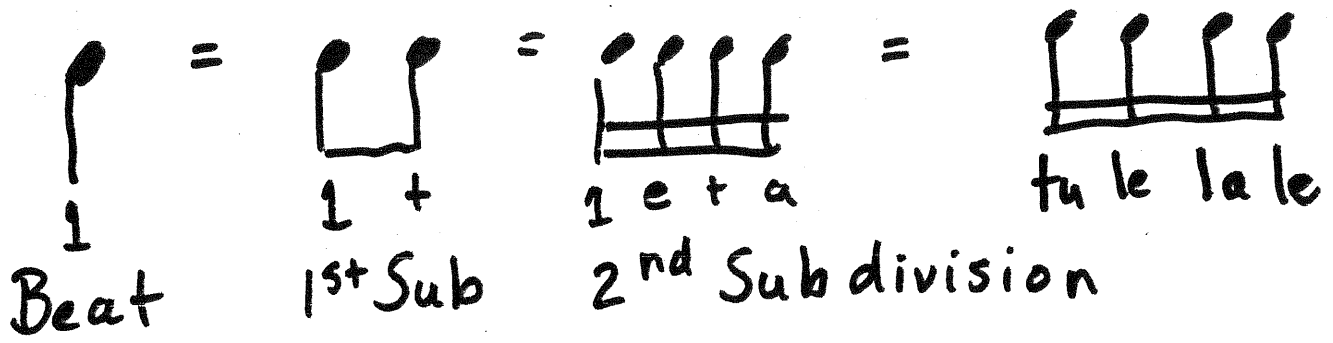


Find your own and tell me about them!

matthew_netto@jUSD.k12.ca.us

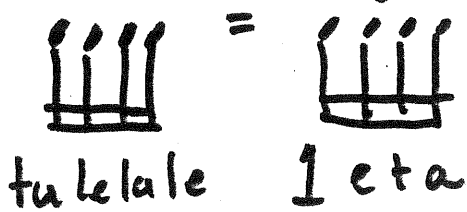






<p>Missing tu</p> <p>le la le</p>	<p>Missing 1st le</p> <p>tu la le tu la le tu la le</p>	
<p>Missing la</p> <p>tu le le</p>	<p>Missing 2nd le</p> <p>tu le la</p>	
<p>Dotted</p> <p>tu le tu le</p>	<p>2nd type of dotted</p> <p>tu le tu le</p>	

Summary + Comparison



<p>1 e + a</p>	<p>1 + a</p>	<p>1 e +</p>	<p>1 e a</p>
<p>1 a</p>	<p>1 e</p>		

Remember

--	--

CSUF Chromatic Syllable Sheet for Singing

(b)

(#)

Do
Ti

(index finger
1/2 down)

Te



Li

(pinkie up)

(up-side-down
"La")

Le



La



Si

(thumb up)

(pinkie
down)

Se



Sol



Fi

(thumb up)

Fa

Mi

(pinkie
down)

Me



Re



Ri

(index finger
up)

(index
finger
down)

Ra



Do



Di

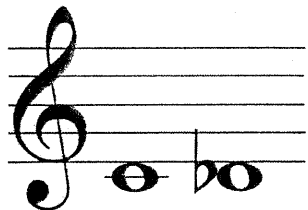
(up-side-
down
fist)

Last "b" = (Fa)

Last "#" = (Ti)

Ascending Intervals

DO → RA: Minor Second
(1 half step apart)



Song: *Theme from "Jaws"*

DO → RE: Major Second
(2 half steps apart)



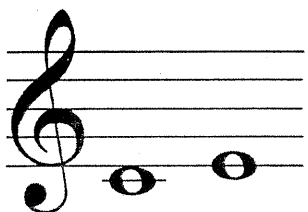
Song: *Are You Sleeping (Frere Jacques)*

DO → ME: Minor Third
(3 half steps apart)



Song: *Neener Neener*

DO → MI: Major Third
(4 half steps apart)



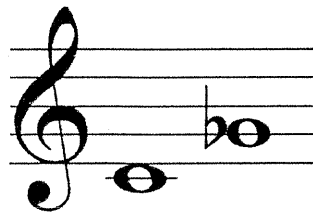
Song: *Doorbell*

DO → FA: Perfect Fourth
(5 half steps apart)



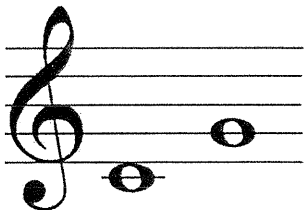
Song: *Here Comes the Bride*

DO → FI: Tri-Tone
(6 half steps apart)



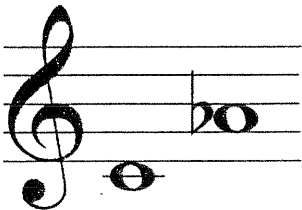
Song: *Maria, The Simpsons*

DO → SOL: Perfect Fifth
(7 half steps apart)



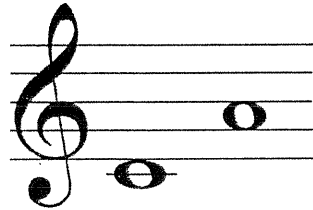
Song: *Twinkle Twinkle*

DO → LE: Minor Sixth
(8 half steps apart)



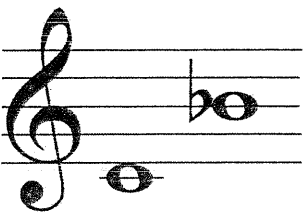
Song: *Theme from "Love Story"*

DO → LA: Major Sixth
(9 half steps apart)



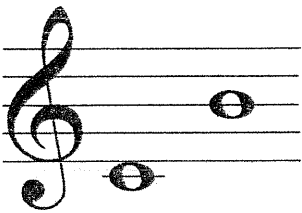
Song: *NBC*

DO → TE: Minor Seventh
(10 half steps apart)



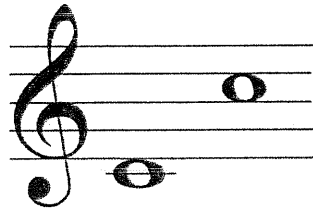
Song: *There's a Place for Us*

DO → TI: Major Seventh
(11 half steps apart)



Song: *Somewhere over the rainbow*

DO → DO: Perfect Octave
(12 half steps apart)



Song: *Somewhere over the rainbow*

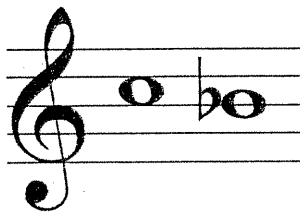
Descending Intervals

DO → TI: Minor Second
(1 half step apart)



Song: *Theme from "Jaws"*

DO → TE: Major Second
(2 half steps apart)



Song: *Are You Sleeping (Frere Jacques)*

DO → LA: Minor Third
(3 half steps apart)



Song: *Neener Neener*

DO → LE: Major Third
(4 half steps apart)



Song: *Doorbell*

DO → SOL: Perfect Fourth
(5 half steps apart)



Song: *Here Comes the Bride*

DO → SE: Tri-Tone
(6 half steps apart)



Song: *Maria*

DO → FA: Perfect Fifth
(7 half steps apart)



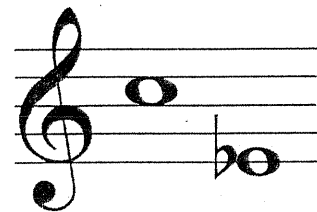
Song: *Twinkle Twinkle*

DO → MI: Minor Sixth
(8 half steps apart)



Song: *Theme from "Love Story"*

DO → ME: Major Sixth
(9 half steps apart)



Song: *NBC*

DO → RE: Minor Seventh
(10 half steps apart)



Song: *There's a Place for Us*

DO → RA: Major Seventh
(11 half steps apart)



Song: *Somewhere over the rainbow*

DO → DO: Perfect Octave
(12 half steps apart)



Song: *Somewhere over the rainbow*

LESSON 4

Grand Staff

If you have a piano, or your music room has a piano, you can see how the **notes** on the piano match up with the **note** names on the **grand staff**.

Notice that the first **ledger line** below the **treble clef** is a C, and that the first **ledger line** above the **bass clef** is also a C. On a **grand staff**, it's the same **note**, and is known as "middle C."

1

2

5

3

God Is So Good

127

Unknown

1. God is so good, God is so good,
 2. Je - sus is real, Je - sus is real,
 3. He saved my soul, He saved my soul,
 4. I praise His name, I praise His name,

God is so good, He's so good to me!
 Je - sus is real, He's so real to me!
 He saved my soul And He made me whole!
 I praise His name, He's so good to me!

How To Find "Do" In The Music

1. Look at the "Key Signature" which is made up of either sharps (#) or flats (b)
2. The last flat to the RIGHT marks the syllable "Fa" on the staff.
3. The last sharp to the RIGHT marks the syllable "Ti" on the staff.
4. If there are NO sharps or flats present, then the note "C" is "do" on the staff
5. To find the note "C" name the clef. (G) or (F)
6. The "G" clef (G) circles the note "G". This is also called the treble clef. Count up or down naming the musical alphabet to find "do" on the note "C" (ABCDEF G ABCDEF G)
7. The "F" clef (F) has 2 dots around the line for "F". This is also called the bass clef. Count up or down naming the musical alphabet to find "do" on the note "C" (ABCDEF G ABCDEF G)
8. Once you can find "do" you can name all the other syllables. Refer to the chart for chromatic alterations added in the score itself. A sharp (#) raises a pitch up a half step, and a flat (b) lowers a pitch by a half step. A natural (h) cancels out a sharp or flat.

G clef

G on the line

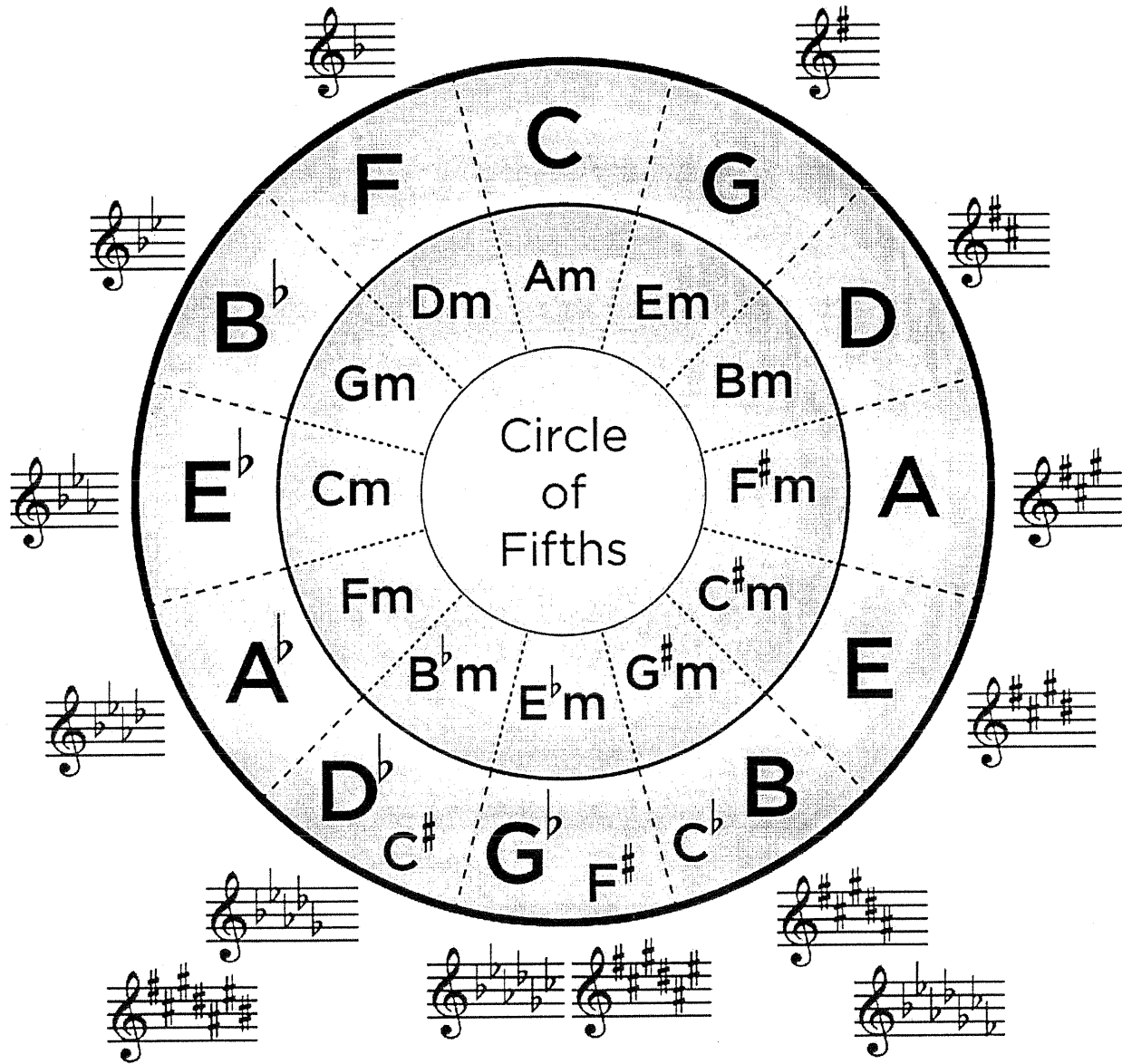
F clef

F on the line

Harmonic Peel-Off

Tenor 1:	D	R	M	M	F	S	S	(Fi)	F	M
Tenor 2:	D	R	D	D	D	D	(Di)	D	T	D
Bass 1:	D	T	L	(Te)	L	S	L	L	S	S
Bass 2:	D	T	L	S	F	M	M	R	R	D

Circle of Fifths



DO is tonic in Major.
 LA is the tonic in Minor.
 Major Poles are SOL and DO
 Minor Poles are MI and LA.

The order of Sharps: F# C# G# D# A# E# B#
 The order of Flats: Bb Eb Ab Db Gb Cb Fb

Every key signature as two options: 1 Major Key and 1 Minor Key

The last flat is FA.
 The last sharp is TI.

Order of #s -----

Order of b's -----

Name: _____

Date: _____

Clef: _____

Circle of Keys

The diagram consists of a large circle with a vertical line down the center, a horizontal line across the middle, and two diagonal lines from the top-left to the bottom-right and top-right to the bottom-left. This divides the circle into 12 segments. The left half of the circle contains a lowercase 'b' and the right half contains a sharp '#'. The segments are labeled with '(b)' or '(#)' around the perimeter. The circle is surrounded by 12 sets of five-line musical staves, each corresponding to a segment of the circle.

Date: _____

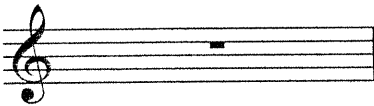
Name _____

Class _____

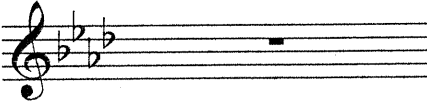
Identify Key Signatures V

Name both possible tonics for this key signature - Major and Minor.

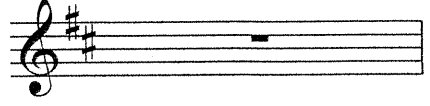
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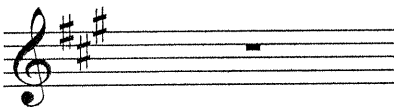
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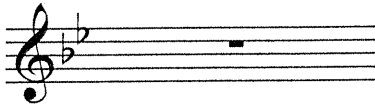
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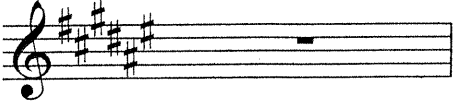
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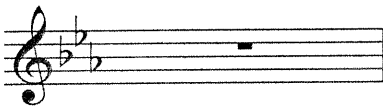
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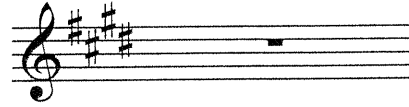
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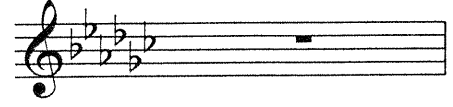
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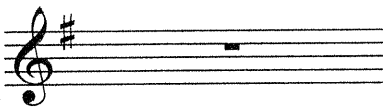
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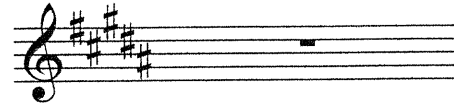
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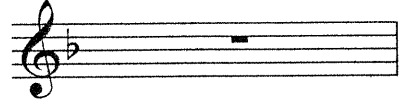
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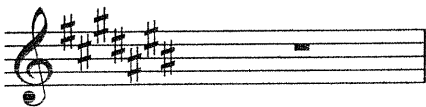
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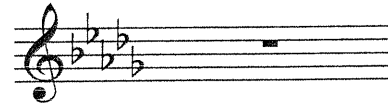
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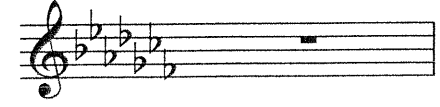
13



14



15



Honor Choir Auditions - Solo Rubric

INTERPRETATION/MUSICALITY/PREPARATION (20 points)					
	Superior	Excellent	Good	Fair	Poor
Expression <ul style="list-style-type: none"> • Style Elements • Interpretation • Phrasing • Dynamics • Tempo 	Superior expression with appropriate style elements, interpretation, phrasing, dynamics and tempo.	Minor lapses in dynamics, phrasing, correct tempo, style elements and interpretation.	Occasionally rigid and mechanical expression. Style elements, correct tempo, phrasing, dynamics and interpretation are often absent.	Mechanical expression most of the time. Attention to style elements, correct tempo, phrasing, dynamics and interpretation are missing.	A lack of understanding of correct style elements, dynamics, interpretation, phrasing and correct tempo.
Intonation <ul style="list-style-type: none"> • Breath Support • Pitch Adjustment Skills 	Accurate intonation with correct breath support in all ranges and registers. Pitch adjustments are made instantly.	Minimal intonation and breath support difficulties. Pitch adjustment skills are usually successful.	Mostly accurate intonation and breath support with some out-of-tune notes. Pitch adjustment skills are still developing.	Some sense of intonation but with significant breath support problems. Pitch adjustment skills are not developed.	An unawareness of tuning problems. Needs development of pitch adjustment and breath support skills.
Accuracy <ul style="list-style-type: none"> • Notes • Rhythms • Intervals • Pulse 	Outstanding accuracy. All notes, rhythms and intervals are performed accurately. Correct pulse throughout.	Infrequent errors. A few minor problems with stepwise intervals in technical passages. Pulse is mostly correct.	A lack of consistency in notes, rhythms, stepwise intervals and pulse in technical passages.	Numerous inaccurate notes, stepwise and large intervals and rhythmic passages. Technical passages and pulse mostly incorrect.	An unawareness of correct notes, intervals, rhythms and/or pulse.

TONE QUALITY/TECHNIQUE (20 points)					
	Superior	Excellent	Good	Fair	Poor
Tone Quality <ul style="list-style-type: none"> • Breathing • Vowels 	Open, resonant, full tone in all registers and ranges. Consistently appropriate breathing and vowel placement skills.	Characteristic tone most of the time. Minor breathing and/or vowel placement problems in outer ranges and volumes.	A basic tonal concept. Notable breathing and vowel placement problems in outer ranges and volumes.	Weak tone production most of the time due to incorrect breath support and vowel placement skills	A lack of understanding of how to produce the basic tone. Fundamentals of breathing and vowel placement skills need work.
Technique <ul style="list-style-type: none"> • Posture • Diction • Consonants 	Consistently appropriate posture and diction. Consonants are clearly enunciated at beginning, middle and ends of words.	Minor in errors in posture, diction and consonant enunciation at beginning, middle and/or ends of words.	Several errors in correct posture, diction and/or consonant enunciation, especially during technical or melismatic passages.	Incorrect posture, diction and/or consonant enunciation during technical and melismatic passages.	A lack of understanding of correct posture, diction and consonant enunciation.

Vocabulary List (Memorize)

1. Tempo	the speed of a piece or section of a piece
2. Allegro	quick or fast
3. Largo	slow
4. Andante	walking speed
5. Moderato	moderate speed not fast or slow
6. Ritardando (rit.)	gradual slowing of tempo
7. dynamics	the volume of a piece or section of a piece
8. pianissimo	very soft
9. piano	soft
10. mezzo piano	medium soft
11. mezzo forte	medium loud
12. forte	loud
13. fortissimo	very loud
14. crescendo	gradual increase in volume <
15. decrescendo	gradual decrease in volume >
16. soprano	high female voice
17. mezzo soprano	medium high female voice
18. alto	low female voice (choir term only)
19. contralto	very low female voice (solo singing term)
20. tenor	high male voice
21. baritone	mid range to low male voice
22. bass	low male voice
23. SAB, SATB etc...	voice marking for a piece, indicates voice parts
24. Unison	multiple voice singing the same melody

Patriot High School - Alma Mater

Arr. Matt Netto 2014

Words and Music by:
Staci A. Della-Rocco 2007

Allegro ma non troppo ♩ = 130

SOPRANO

ALTO

TENOR

BASS

All rise for Pa-tri-ot High! We stand to hon nor you. You spread your light to all of us, for

7

S.

A.

T.

B.

this we will be true. We are the fight-ing Wa-ri-ors strong sure and migh-ty

12

S.

A.

T.

B.

too! All rise for Pa-tri-ot High School, see our light come shi-ning through!

2011 CSUF Spring Choral Festival Sightreading

Andante ♩ = 76

2 3 4 5

Soprano
Alto
Tenor
Bass

mp *mf* *mp*

mp *mf* *mp*

mp *mf* *mp*

mp *mf* *mp*

6 7 8 9 10

S
A
T
B

f *f* *f* *f*

11 12 13 14 15 16

S
A
T
B

subito p *mf*

subito p *mf*

subito p *mf*

subito p *mf*

Amarilli, mia bella

Amarilli, my dear one

Guarini
English version by
James P. Dunn



Giulio Caccini (ca. 1545-1618)
Edited by John Glenn Paton

Moderato, $\text{♩} = 54 - 63$

p *mf*

A - ma - ril - li, mia bel - la, Non
A - ma - ril - li, my dear one, Doubt

cre - di, o del mio cor dol - ce de - si -
not my lov - ing heart, you most a -

o, D'es - ser tu l'a - mor mi - o?
dored, You a - lone my be - lov ed.

Idiomatic translation: Amaryllis, my beautiful one, do you not believe, O my heart's sweet desire, that

11

mf

p

Cre - di - lo pur, e se ti - mor t'as - sa - le,
Do but be - lieve, for if dark fear as - sail you,

mf

p

15

mf

f

Pren - di que - sto mio stra - le, A - pri - mi il pet - to e ve-drai
Take my ar - row, I pray you, O - pen my bos - om, see all en -

mf

mf

19

p

mp

scrit - to il co - re: A - ma - ril - li, A - ma
graved be - fore you, A - ma - ril li, A - ma

p

23

mf

ril - li, A - ma - ril - li è il mio a - mo -
ril li, A - ma - ril - li, I a - dore

mf

re. Cre di - lo pur, e se ti -
 you Do but be - lieve, for if dark

f *P*

mf *P*

30

mor t'as - sa - le, Pren - di que - sto mio
 fear as - sail you, Love a - lone will not

mf

mf

33

stra - le, A - pri-mi il pet - to e ve-drai
 fail you, Here on my bos - om see all en -

f

mf

36

scrit - to il co - re: A - ma - ril
 graved be - fore you, A - ma - ril

p

P

li, A - ma - ril - - - li, A - ma -
li, A - ma - ril - - - li, A - ma -

cresc.

ril - li è il mio a - mo re. A - ma -
ril - li, I a - dore you. A - ma -

pp

ril - - - li è il mio a - mo
ril - - - li, I a - dore

- - - re.
- - - you.