

# PSMS Vocal Department

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## Survival Kit

The image displays a musical exercise on a grand staff with two staves. The upper staff uses a treble clef and contains a sequence of notes: F#, G#, A#, B, C#, D#, E, F, G, A, B, C, D, E, F. The lower staff uses a bass clef and contains a sequence of notes: Gb, Ab, Bb, Cb, Db, Eb, F, G, Ab, Bb, Cb, Db, Eb, F, G. Vertical dashed lines connect the notes between the two staves. To the right of the staves is a piano keyboard diagram with 12 keys, each labeled with its corresponding note name: F, G, A, B, C, D, E, F, G, A, B, C, D, E, F. The notes are arranged in a sequence that corresponds to the notes in the musical notation above.

# The Grand staff

ledger lines

Treble Clef

F A C E

Five

D oes

B o y

G o o d

Every

lines

spaces ↑

Middle C

Bass Clef

G o s

E a t

C o o s

All

G r e a t

spaces ↑

ledger lines

4  
4

# RHYTHMS FOR PRACTICE

This page contains 15 rows of musical notation for rhythm practice in 4/4 time. Each row consists of four measures. The notation includes various rhythmic patterns such as eighth notes, quarter notes, and triplets. The rows are numbered 1 through 15 on the left side.

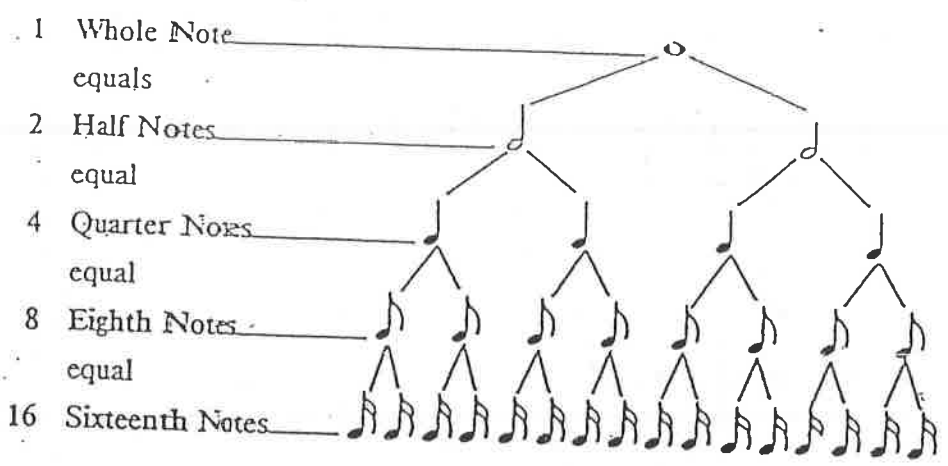
Row	Measure 1	Measure 2	Measure 3	Measure 4
1	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter
2	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter
3	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter
4	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter
5	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter
6	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter
7	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter
8	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter
9	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter
10	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter
11	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter
12	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter
13	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter
14	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter
15	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter

# 4/4 Rhythms for Practice

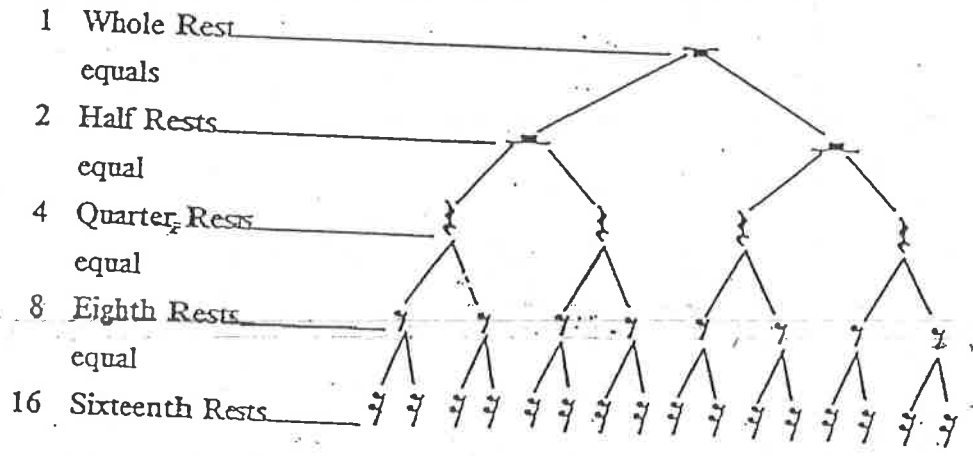
①	3/4	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪
②	3/4	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪
③	3/4	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪
④	3/4	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪
⑤	3/4	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪
⑥	3/4	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪
⑦	3/4	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪
⑧	3/4	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪
⑨	3/4	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪
⑩	3/4	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪
⑪	3/4	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪
⑫	3/4	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪
⑬	3/4	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪
⑭	3/4	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪
⑮	3/4	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪
⑯	3/4	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪
⑰	3/4	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪
⑱	3/4	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪
⑲	3/4	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪
⑳	3/4	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪
㉑	3/4	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪
㉒	3/4	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪
㉓	3/4	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪
㉔	3/4	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪
㉕	3/4	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪
㉖	3/4	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪
㉗	3/4	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪
㉘	3/4	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪	♪ ♪ ♪

# NOTES AND RESTS

In the language of written music there are several different ways that notes are written that tell us how many beats the note is held. The chart below explains the basic types of notes.



There are also symbols in music for telling us how many beats we should rest, or remain silent. The chart below explains the basic types of rests. Notice how they correspond with the note chart above.



# METER

The ongoing pulse of a piece of music is divided into small sections called *measures* or *bars*. The meter of a piece of music tells us how many beats are in each measure, and what note equals one beat. There are always two numbers on each clef to show the meter, one on top of the other, looking like this:



\_\_\_\_\_  
Name

Whole  
Note

Whole Rest

Half  
Note

Half  
Rest

Quarter  
Note

Quarter  
Rest

Eighth  
Note

Eighth  
Rest

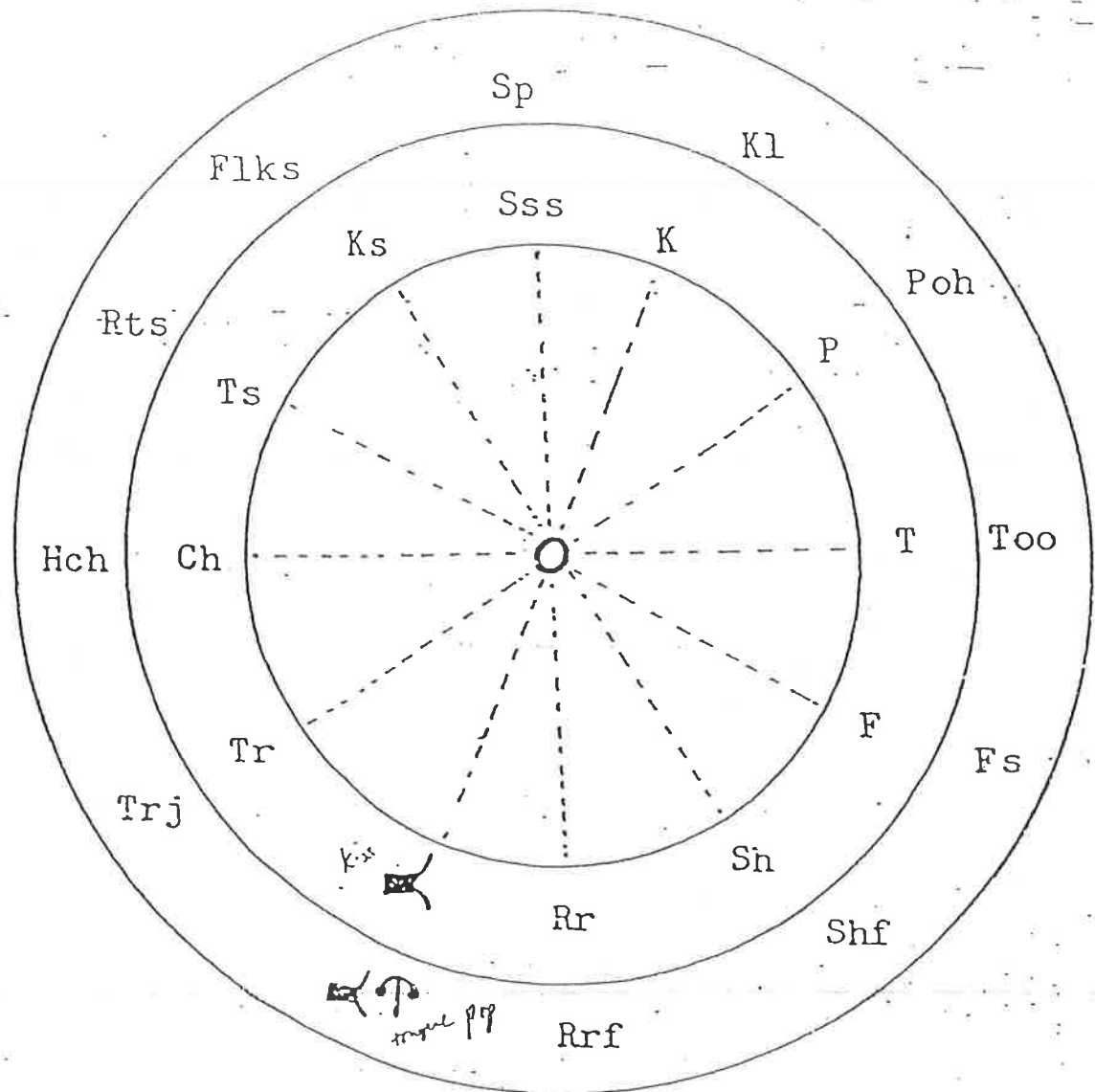
Sixteenth  
Note

Sixteenth  
Rest

$\text{♩.}$  = Dotted Half  
Note

$\text{♩.}$  = Dotted Quarter  
Note

CONSONANT/VOWEL ANALGAM EXERCISE




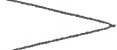
...inner note any vowel or hum.

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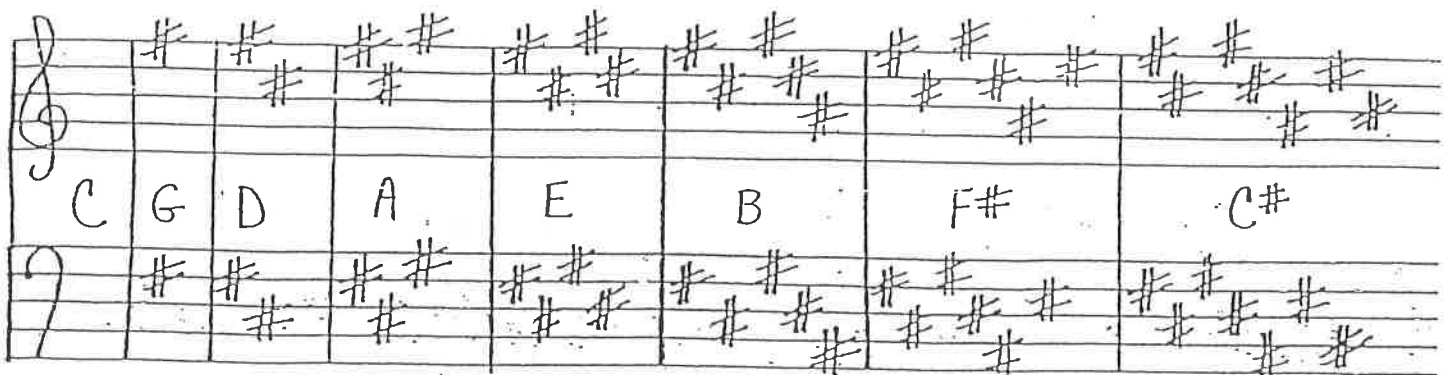


# Dynamic Markings

Dynamic marks indicate the general volume (amplitude) of sound. Although imprecise, such marks denote approximate levels of intensity. The following words, abbreviations, and signs are common:

Symbol	Term	Definition
<i>pp</i>	Pianissimo	Very Soft
<i>p</i>	Piano	Soft
<i>mp</i>	Mezzo-Piano	Moderately Soft
<i>mf</i>	Mezzo-Forte	Moderately Loud
<i>f</i>	Forte	Loud
<i>ff</i>	Fortissimo	Very Loud
	Cresc. or Crescendo	Become Louder
	Decresc., Decrescendo, or Dim., Diminuendo	Become Softer

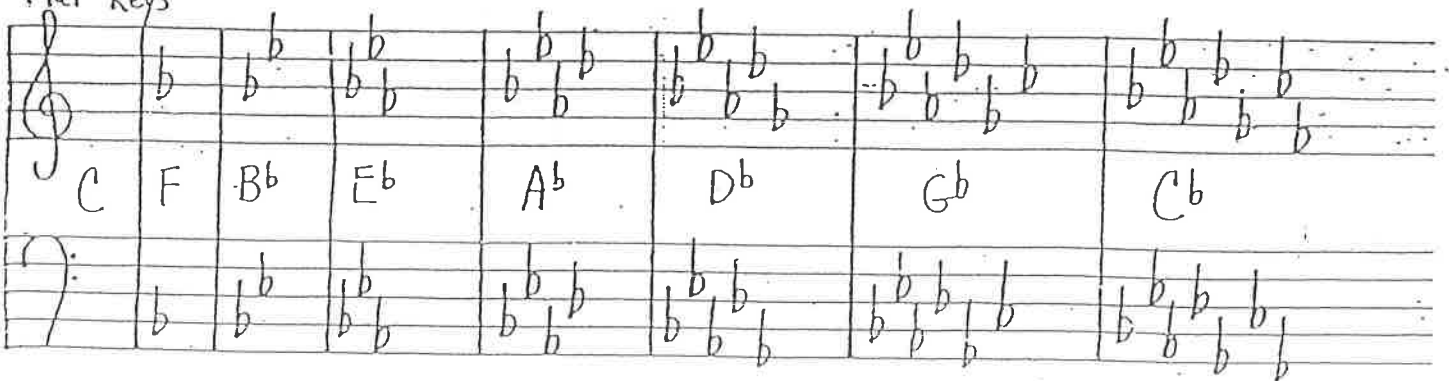
## Sharp Keys



Sharp Keys

Notes: C, G, D, A, E, B, F#, C#

## Flat Keys



Flat Keys

Notes: C, F, B<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>, D<sup>b</sup>, G<sup>b</sup>, C<sup>b</sup>

7

airy	flat	lyrical	shouted
angelic	flexible	mellow	shrill
barky	floating	muddy	smooth
bell-like	focused	muffled	sonorous
belted	forced	nasal	soothing
blurry	forward (placement)	open	spinning
brassy	free	pained	spread
breathy	full	pinched	steady
bright	fuzzy	pointed	stifled
brilliant	grainy	pompous	straight
chesty	gravelly	pure	strained
chest voice	gruff	pushed	strident
chewed	gusty	quivering	stringy
clear	harsh	raspy	swallowed
closed	head voice	relaxed	sweet
colorful	heartly	reserved	tense
confident	heavy	resonant	throaty
congested	hollow	restrained	tight
cool	hooty	restricted	timid
covered	husky	reverent	tinny
cry	languid	rich	velvety
dark	large	ringing	vibrant
dramatic	lethargic	round	warm
dry	lifeless	schooled	white
dull	light	scratchy	
edgy	luscious	shallow	
energized	lusty	sharp	

Written Performance Evaluation  
Adjudication Standards

- I. Tone- choir's sound. (ex. Breathy, full, thin, rich, )
  - A. Beauty
  - B. Blend
  - C. Control
  
- II. Intonation- tuning of the choir
- III. Diction
  - A. Clarity of consonants
  - B. Purity and uniformity of vowels
  
- IV. Technique
  - A. Breath management
  - B. Precision of attacks and releases
  - C. Rhythm
  
- V. Balance
  - A. Between sections
  - B. Within the sections
  
- VI. Musical Effect
  - A. Artistry
  - B. Dynamics
  - C. Phrasing
  - D. Vitality
  - E. Musicality
  - F. Focus

## Comprehensive Music History Study Guide

### Renaissance 1430-1600 "rebirth" of Greek and Roman ideas

**Johannes Gutenberg** invented the printing press. This allowed for wider distribution of music and text for a lower cost; it was more efficient with both time and money.

"Renaissance man" – Michelangelo, Leonardo da Vinci, Shakespeare; "Jack of all trades and masters everything."

Martin Luther—priest who disagreed with the Catholic practices and wrote what he believed should be the Church's practices in German (*This document is called 95 Theses*); sparked Protestant Reformation

Characteristics of music:

Early music: Polyphonic—two or more voices sounding simultaneously  
Imitative, canons

Later music: Homophonic—one melody and accompaniment

- Sacred (church music) included:
  - Mass—service with prayers and songs, usually in Latin
  - Motet—shorter choral work
- Secular (not church music) included:
  - Madrigals—3-4 part song based on a poem; often a cappella, but sometimes with accompaniment

Instruments

- Cornett—early trumpet
- Viol—early violin, but had frets (like on a guitar)
- Transverse flute—the modern flute that is played horizontally
- Sackbut—early trombone

Musicians

- **Josquin des Prez** (early Renaissance) "El Grillo" secular
- **Giovanni Pierluigi de Palestrina** (during Protestant Reformation) "Sicut Cervus" sacred
- **Thomas Morley** (late Renaissance) "Now is the Month of Maying" secular

### Baroque 1600-1750 (means: irregular, deformed, bizarre, flamboyant, highly ornamented)

In the culture: Catholic and Protestant churches are growing farther apart; wealthy absolute governments with kings and queens (monarchy)

Famous people of the day:

- Rembrandt—painter
- Galileo—astronomer who perfected the telescope to show that the Milky Way wasn't just made of stars
- Sir Isaac Newton—defined gravity (apple tree story) and principles of mathematics

Doctrine of Affections—idea that music should evoke general states of emotion (happiness, sorrow, anger)

Characteristics of music:

- Strong sense of steady beat, fast & imitative rhythms, improvisational, polyphonic

Trends: not many public concerts, but instead had small ensembles (chamber music) for small audience

Instrumental music = vocal music

- Opera—drama set to music with instrumental accompaniment, elaborate costuming [Vocal]
- Oratorio—instrumental accompaniment, no elaborate costuming with sacred text [Vocal]

Musicians:

- **George Frederic Handel**—"Hallelujah"—wrote in all genre and wanted worldly fame
- **Johann Sebastian Bach**—"Little Fugue in g minor," "Tocatta in d minor"—wrote in all genre except opera because it was too worldly; had musical family; wrote music for God's glory
- **Henry Purcell**—"When I Am Laid in Earth"—had musical family; wrote music to please the king; mastered word painting (when text and music match and emphasize each other)

- **Antonio Vivaldi**—"Spring"—Catholic priest who wrote music to feature the best girls in his orphanage

## Classical 1750-1820

- Greek or Roman antiquity, Any supreme accomplishment, Serious music, art music—not jazz, rock..., or Style and period of music that emphasizes balance and symmetry—moving away from ornate and complexities of Baroque to style that is light and graceful
- Age of Enlightenment—Age of Reason—Idea that reason, not custom or tradition, was the best guide for human conduct; Denouncing privileges of aristocracies; Search for liberty and equality—American Revolution
- Benjamin Franklin—[scientist (lightening rod, bifocals, Franklin stove), statesman, author (PR Almanac), politician], Thomas Jefferson—[Dec. of Independence], John Locke—[philosopher, "blank slate"], Carl Linnaeus—[classification system—binomial nomenclature]
- Musical Society—Dissolution of the patronage system
  - Pro: Financial security, available musicians, performing own music
  - Con: Servant, limited creativity, constant need of new music
- Musical Characteristics: Focus on balance, symmetry, simplicity, very tuneful melodies, less complex rhythm, consistent tempo, importance of silence, mostly homophonic; String quartet (2 VL, VA, CE) & symphony—large scale work for orchestras
- **Franz Joseph Haydn**— 1 of most prolific composers, "Father of String Quartet". Composed more works than Mozart or Beethoven. Started as choir boy. Became a teacher. Worked under patronage system to Hungarian family. "The Heavens Are Telling"
- **Wolfgang Amadeus Mozart**— Child prodigy received training from father. Played harpsichord and VL at 4, wrote 1<sup>st</sup> symphony at 7, & wrote 1<sup>st</sup> opera at 12. Became famous from traveling over Europe. Suffered from chronic health problems. Died while writing a Requiem Mass. "Ave Verum Corpus"
- **Ludwig van Beethoven**—Famous pianist and composer, refused to be under patronage system. Grew up with drunk, abusive father who made him practice all through the night. Became antisocial as he lost his hearing. Suffered from violent mood swings. "Bridge to the Romantic period." End of his life, he was completely withdrawn because he was ill, but his music was more tranquil and meditative "Hallelujah"

## ROMANTIC 1820-1900

- Emotion, Imagination, Individualism, Freedom of expression—patronage system is gone; comparable to Doctrine of Affections (Baroque) in that composers wanted to express emotion, but this time music reflects individual's emotions.
- Industrial Revolution: Steam locomotives, telegraph, photography, telephone by Bell, and phonograph by Edison; Civil War in America (theme of nationalism)
- Edgar Allen Poe, Charles Dickens (Oliver Twist), Mark Twain, Ralph Waldo Emerson,
- Musical opportunities: Composer, performer, conductor, teacher, critic
- Musical characteristics:
  - Longer, more beautiful melodies (from folk tunes) with advanced harmonies
  - Frequent tempo changes and considerable dynamic contrast (ffff and pppp)
  - Contrast between short pieces and extremely long pieces
- Musicians:
  - **Felix Mendelssohn** (conservative)—child prodigy (like Mozart) on piano, composition, and was great performer; wrote in all genres of music except opera (like Bach). Born into very wealthy family. Renewed interest in JS Bach's music; Began a music conservatory in Germany. Had musical sister—when sister died, he fainted, hit his head, and died 5 months later. ♪"He Watching Over Israel"

## Comprehensive Music History Study Guide

- **Johannes Brahms** (conservative)—composer and pianist. Revived older classical forms of music. Wrote in every genre except opera (like Bach); wanted to expand on Beethoven's music. ♪ "How Lovely Is Thy Dwelling Place"
- **Richard Wagner** (liberal)—ruthless, promiscuous, anti-Semitic (didn't like Jewish people) person involved in political uprisings. Gave opera the common misconception about the fat, Viking lady with horns and a braid. Most noted works were operas. The opera involving ♪ "The Ride of the Valkyries" took 26 years to compose & 17+ hours to perform

## CONTEMPORARY: 1900-present

Development in science & technology, increasing prominence of women, & new styles of music (jazz, blues, country, rock & roll, etc.)

Musical society:

- Incredible amount of change, and people are reluctant to hear it
- Avant-garde—questioning the nature and meaning of music—what is music? New definition of what was "music" and "sound"

Characteristics:

- Variety of instruments, new ways of playing (prepared piano)
- Extremely complex rhythms and irregular meters; experimenting with time in min vs. bars.
- Atonality—no key—every note is equally important; melodies weren't tuneful

Musicians:

- **Carl Orff**—German composer who developed method of music education (Orff Schulwerk) that incorporates singing, playing instruments, and improvisation. Famous work "Carmina Burana"—set music to Golliard (suggestive, promiscuous, satirical) poetry, which was odd because the text was in Latin. "O Fortuna" from *Carmina Burana*
- **George Gershwin**—American composer and pianist who learned piano through his brother's piano lessons. Composed for Broadway and classical concert halls; became famous for piano ability in beginning years of Jazz in NYC. "Rhapsody in Blue"
- **Aaron Copeland**—American composer who wrote music that reflected American folk style. "Hoedown" from *Rodeo*.