

NPS MUSIC- Three Week Rehearsal Plan – CHORAL - At Home Practice Grades 6-12.

Name:

School:

Subject:

Level: Beginning, Intermediate, Advanced

Goal : Complete over a 3 week period.

Week One:

1/3 Sight Reading Exercises- MS – HS

Label Count

Label Solfege Syllables

Sing Twice..

Complete 1/3 of Theory Packet

Complete 1/3 of History Packet

Week Two:

2/3 Sight Reading Exercises- MS – HS

Label Count

Label Solfege Syllables

Sing Twice..

Complete 2/3 of Theory Packet

Complete 2/3 of History Packet

Week Three:

3/3 Sight Reading Exercises- MS – HS

Label Count

Label Solfege Syllables

Sing Twice..

Complete 3/3 of Theory Packet

Complete 3/3 of History Packet

S
A
T
B

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2018 - Level 3 - Middle School
Example #1

MS-7

A musical score for three voices: Soprano (S), Alto (A), and Bass (B). The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The Soprano part begins with a melodic line of eighth and quarter notes. The Alto and Bass parts provide harmonic support with a mix of quarter and eighth notes. The piece concludes with a final cadence.

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2018 – Level 3 – High School
SAB
Example #3

14

Musical score for S/A and T/B parts. The S/A part is in the treble clef and the T/B part is in the bass clef. Both are in 4/4 time and B-flat major. The S/A part starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a dotted quarter note B4, and a quarter rest. The T/B part starts with a quarter note G3, a quarter note F3, a dotted quarter note E3, and a quarter rest. The score continues with various rhythmic patterns and rests for both parts.

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2018 – Level 2 – Middle School
Example #2

MS-5

The image shows a musical score for a SATB choir. It consists of four staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass) from top to bottom. The music is in 4/4 time and begins with a key signature of one flat (Bb). The Soprano part starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The Alto part starts with a half note F4, followed by quarter notes G4, A4, and Bb4. The Tenor part starts with a half note E4, followed by quarter notes F4, G4, and A4. The Bass part starts with a half note C4, followed by quarter notes D4, E4, and F4. The score continues with various rhythmic patterns and melodic lines for each part, ending with a double bar line.

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2018 - Level 3 - Middle School
Example #3

MS-9

Musical score for S/A and T/B parts. The score is written on two staves. The top staff is labeled 'S/A' and the bottom staff is labeled 'T/B'. Both staves are in 4/4 time and have a key signature of two flats (B-flat and E-flat). The S/A part begins with a whole note G3, followed by a dotted half note G3, and then a series of eighth and quarter notes. The T/B part begins with a whole note G2, followed by a dotted half note G2, and then a series of eighth and quarter notes. The score ends with a double bar line.

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2018 - Level 2 - Middle School
Example #2

MS-5

S/A

T/B

4/4

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MS, Level 1, C Major

Unison

2019

MS-3

S/A

T/B

The image shows a musical score for two parts: S/A (Soprano/Alto) and T/B (Tenor/Bass). The key signature is one flat (Bb), and the time signature is 4/4. The music is written in a unison style, with the two parts moving in parallel motion. The S/A part is on a treble clef staff, and the T/B part is on a bass clef staff. The melody consists of a series of eighth and quarter notes, starting on G4 and ending on G4. The piece concludes with a final whole note chord on G4.

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MS, Level 1, Eb Major

Unison

2019

MS-2

S/A

T/B

© Gracenotes LLC 2019

MS, Level 1, F Major
Unison

2019

MS-1

Musical score for S/A (Soprano/Alto) and T/B (Tenor/Bass) parts. The score is written in 4/4 time with a key signature of one flat (Bb). The S/A part is on a treble clef and the T/B part is on a bass clef. The music consists of a single melodic line with various note values including quarter, eighth, and sixteenth notes, along with rests. The S/A part starts on a whole note G4 and the T/B part starts on a whole note F3. The piece concludes with a final whole note G4 in the S/A part and a final whole note F3 in the T/B part.

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**2018 – Level 1 – Middle School
Example #3**

MSS-3

The image shows a musical score for two parts: S/A (Soprano/Alto) and T/B (Tenor/Bass). The music is written in 4/4 time. The S/A part is on a treble clef staff, and the T/B part is on a bass clef staff. Both parts feature a melody with eighth and quarter notes, including rests and a dotted quarter note. The S/A part starts with a quarter rest, while the T/B part starts with a quarter note. The melody concludes with a quarter rest in both parts.

© Gracenotes LLC 2018

2018 – Level 2 – Middle School Example #1

MS-4

The image shows a musical score for two parts: S/A (Soprano/Alto) and T/B (Tenor/Bass). The music is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The melody is a unison line, meaning both parts play the same notes. The score consists of 16 measures. The first measure starts with a whole note chord (F2, B-flat1, E-flat2, A1). The melody begins on G1 in the second measure and proceeds through various intervals, including eighth and sixteenth notes, ending on a whole note chord (F2, B-flat1, E-flat2, A1) in the final measure. The T/B part is written on a bass clef staff, and the S/A part is written on a treble clef staff.

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MS, Level 2, Eb
Unison

2019

MS-4

The image shows a musical score for two parts: S/A (Soprano/Alto) and T/B (Tenor/Bass). The key signature is one flat (F Major), and the time signature is 4/4. The music is written in unison. The S/A part starts on a treble clef, and the T/B part starts on a bass clef. The melody begins with a half note F4, followed by a quarter note G4, a quarter note A4, and a quarter note Bb4. The piece concludes with a final chord of F4-A4-C5.

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MS, Level 2, F Major
Unison

2019

MS-5

The image shows a musical score for two parts: S/A (Soprano/Alto) and T/B (Tenor/Bass). The music is in 4/4 time and C major. The S/A part is written on a treble clef staff, and the T/B part is written on a bass clef staff. The two parts are in unison, meaning they play the same notes. The melody consists of a series of eighth and quarter notes, starting on middle C and ending on a half note G. The key signature has one sharp (F#), and the time signature is 4/4.

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MS, Level 2, C Major
Unison

2019

MS-6

S
A
T
B

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MS, Level 3, Eb

MS

2019

S
A
T
B

7

© Gracenotes LLC 2019

MS, Level 3, C Major

MS-7

2019

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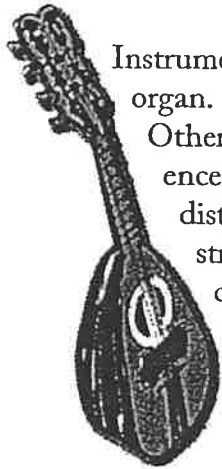
MS, Level 3, F Major

MS-9

2019

THE RENAISSANCE ERA

The Renaissance (1450-1600) was a time of renewal, excitement, and freedom. This period was a contrast to the Medieval Era in which rhythmic music modes rarely deviated and had strict liturgical (church) texts. New and exciting timbres (sounds) that came from combining voices and instruments in new and creative ways were appearing in the Renaissance. During this time, voices and instruments could be used on the same parts, or in any way the conductor chose. For example, if the madrigal had four parts and the conductor had only three singers, an instrument would be used on the fourth part.



Instruments played during the Renaissance were recorders, krummhorns, lutes, viols, and the portative organ. Percussion instruments such as hand drums, tambourines, and finger cymbals were also used. Other than the church organ, the major keyboard instrument was the harpsichord, its earliest reference being 1397. The harpsichord was used as both a solo and an accompanying instrument and was distinguished from the clavichord or piano by the fact that the strings were plucked rather than struck. Similar instruments came in many shapes and sizes – the virginal, spinet, clavecin, and clavicembalo, each with a distinct sound due to shape and string configuration.

The male soprano voice was the most important and significant new tone color of the Renaissance.

While secular (nonreligious) choral music was written to be performed for the courts of the European royal families or guests at special events, sacred choral music was created and performed for the churches, each church or cathedral wanting to have the finest music for their services. Throughout the Renaissance, women were forbidden to sing in the Catholic Church. Only males were permitted to sing. Boys with unchanged voices sang the two highest vocal lines, the soprano and alto, and men sang the lower tenor and bass voices. For example, the Sistine Chapel at St. Peter's Basilica in the Vatican allowed only males to sing in its choir. Boys began their careers as choirboys and typically became choir members, composers, and conductors. Competition for the finest choir became so competitive that it was rumored that the famous child singer (and later a composer) Orlando di Lasso was kidnapped twice by jealous priests because he was such an outstanding boy singer.



The use of instruments was prohibited in the Sistine Chapel, thus all music was sung a cappella (without use of instruments or organ).

The vocal sounds of the Renaissance contained tension that was produced by singers with partially closed mouths. This is obvious from viewing paintings of singers during this musical period. Vibrato in the voices was considered an undesirable trait during the Renaissance. In his writing of the period, Thurston Dart states that little or no vibrato should be used when singing Renaissance choral literature.

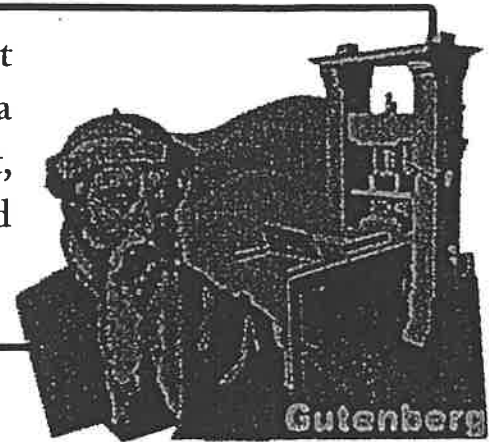
Secular (nonreligious) choir music became important in all the Royal Courts of Europe during this time. Choral music of three, four, and more parts was sung by members of the courts. Many times servants were hired to work in the courts because of their singing ability. If the Lord of the manor was a bass, then a male servant was hired to sing tenor and a female servant to sing the part that the lady of the house did not sing.

The evening's entertainment after a bountiful dinner featured the Royal Court and selected servants sitting around the banquet table and singing secular songs. This was the beginning of the Madrigal Feastes, Yuletide Feastes, or Renaissance Dinners. As their popularity grew, all of the Royal Courts wanted this new form of entertainment. Even the lesser lords felt that they needed music after dinner. Composers were hired by the courts to create and perform music during the Feastes. On special Feaste Days, the composers were well paid and were provided housing.



The term "madrigal" refers to a new poetic form in the sixteenth century. Known by its freedom and irregularity, the madrigal typically had four to six voices, and often was an elaborate composition that contained word painting (where the text depicted visual image) and complex vocal lines. Madrigal was the term used in England and Italy for this type of musical composition, but was referred to as a "chanson" in France and a "lied" in Germany.

The invention of the printing press was one of the most important advances of the period. It gave composers a precise way of duplicating their compositions. Prior to that, all music and books had to be hand copied. Music could now be produced much faster and in greater quantities.



WHAT WAS HAPPENING IN AMERICA DURING THE RENAISSANCE?



The earliest known inhabitants of the United States were Native Americans who played the first music in this land. Music from this time was sung almost entirely in one part or unison. Instruments used during this period were drums and flutes made out of bone, wood, and cane. Because the length of the flutes was not uniform, the pitch of each instrument was different. Therefore, usually only one flute was used at a time to avoid conflicting pitches.

During the Renaissance, Christopher Columbus led his three ships, the Niña, the Pinta, and the Santa Maria, across the ocean. They arrived in America, or what was called the New World, on October 11, 1492.



FAMOUS COMPOSERS OF THE RENAISSANCE



Josquin des Prez

Josquin des Prez (ca. 1450–1521) began his musical career as a choirboy in Milan. He was considered the greatest choral composer of the early sixteenth century and most importantly, his fellow composers felt that he was the “Father of Musicians.” During his life, he was a member of the papal chapel from 1486–1495 and later served in the court of King Louis XII of France. In 1505, he composed the Renaissance Italian madrigal, “El Grillo (The Cricket)” (see pg. 16).

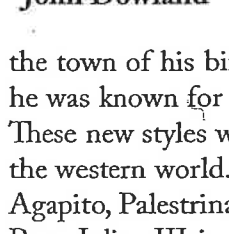


Orlando di Lasso



John Dowland

John Dowland (1562–1626), known as the greatest English composer during the Renaissance, published “The First Booke of Songs and Ayres” on October 31, 1597 because he was upset with Queen Elizabeth I of England. She had twice refused to hire him as the court lutenist (a person who plays the lute, which is a plucked instrument with a fretted neck and a deep round back). Years later, King James I appointed Dowland to that position. He is now recognized as the greatest English composer of music and songs for the lute.



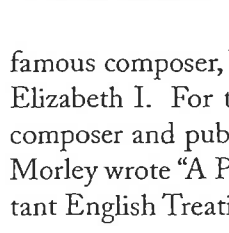
Giovanni Pierluigi da Palestrina

Giovanni Pierluigi da Palestrina (ca. 1525–1594) was named Palestrina after the town of his birth. Considered one of the two major sacred composers of the Renaissance period, he was known for his new and different church music, and for the vast number of pieces he composed. These new styles were passed on to his numerous students and the styles served the church throughout the western world. Giovanni was organist and choirmaster of the principal church of his native city St. Agapito, Palestrina. After the Bishop of Palestrina, Cardinal Giovanni Maria del Monte, was elected Pope Julius III in 1572, he summoned Giovanni to the Vatican to become maestro di cappella at St. Peter's from 1572–1594, which was the highest level a musician could achieve in the Vatican. At the time of Palestrina's death, he was considered the greatest sacred choral composer in Europe. One of the works for which he is most famous is the “Pope Marcellus Mass.”



Pierre Certon

Pierre Certon (ca. 1510–1572) was the most important French composer during the Renaissance. As a young man, he attended the very strict school at Notre Dame Cathedral where he got into trouble for playing ball, which was against the school's rules, as well as refusing to attend a church service. The latter was a serious offense and could have sent him to prison, but he was forgiven because of his youth. He was very influential in the late development of the French chanson and in 1536 became a master of choristers at the Sainte-Chapelle, remaining at this post for the rest of his life.



Thomas Morley

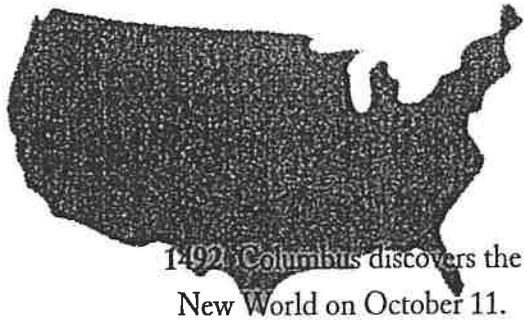
Thomas Morley (1557–1602) was born in England and was a student of the famous composer, William Byrd. An exclusive license for printing music was granted to him by Queen Elizabeth I. For twenty-one years, he selected all the music to be published in England. Active as a composer and publisher, he became the driving force behind the development of the English madrigal. Morley wrote “A Plaine and Easie Introduction to Practicall Musik” in 1597, which was the most important English Treatise on musical performance and composition.



Tomás Luis de Victoria

Tomás Luis de Victoria (1548–1611) (sometimes spelled “da Vittoria”) was a Spanish composer of the late Renaissance and was the most famous composer of the sixteenth century in Spain. De Victoria, born in Avila, Spain, trained as a choirboy and later traveled to Rome in 1564, where he joined the monastery founded by St. Ignatius Loyola. He was ordained as a priest in 1575. Tomás Luis de Victoria remained in the convent where he served as priest, director of the choir, composer, and organist until the end of his life.

CHRONOLOGY OF THE RENAISSANCE ERA (1450-1600)



1492 Columbus discovers the New World on October 11.

1507 A German map is the first to use the name "America."

1510 First African slaves arrive in the Americas.

1540 Hernando de Soto leads the first European explorers into the interior of North America.

1541 Hernando de Soto discovers the Mississippi River.

1565 St. Augustine, in what is now Florida, is founded.

1600

The Renaissance Era ends.

1450

1439 Johann Gutenberg invents the printing press.
1450 The Renaissance begins.

1477 Vlad the Impaler (Dracula) dies in exile.

1491 Petrucci is the first to print complete song collections.

1500

1504 Michelangelo carves the statue "David."

1505 Josquin des Prez writes the Italian madrigal, "El Grillo."

1506 St. Peter's Cathedral construction begins in Rome.

1508 Michelangelo begins painting the Sistine Chapel ceiling in the Vatican.

1509 Henry VIII becomes King of England.

1517 Martin Luther nails his 95 theses to the door of Wittenberg Church.

1519 Leonardo da Vinci, painter, theoretician, and inventor, dies.

1545-63 The Council of Trent provides a basis for reform of the Catholic Church.

1548 Tomás Luis de Victoria, considered the most famous Spanish composer, is born.

1550

1555 Orlando di Lasso publishes his first book of madrigals.

1558 Elizabeth I becomes Queen of England.

1560s The lead pencil is invented.

1567 Palestrina publishes the "Pope Marcellus Mass."

1577 Sir Francis Drake sails around the world.

1594 William Shakespeare writes "Romeo and Juliet."

1597 Thomas Morley publishes "A Plaine and Easie Introduction to Practicall Musick."

1597 John Dowland publishes "The First Booke of Songs or Ayres."

1599 The Globe Theatre is built in London for Shakespeare's playing company.



STUDY QUIZ # 1

RENAISSANCE ERA

Fill in the Blanks

1. The Renaissance began in year _____ and ended in the year _____.
2. Sacred choral music of the Renaissance was created and performed for the _____.
3. Secular choral music was written for the _____ of the European royal families.
4. Other than the church organ, the major keyboard instrument used in the Renaissance was the _____.
5. The period prior to the Renaissance Era was the _____ Era.
6. During the Renaissance, _____ and _____ could be used on the same parts, or in any way the conductor so chose.
7. The most significant new tone color was produced by the voices of the _____.
8. Only _____ were permitted to sing in Catholic churches.
9. In his writing of the Renaissance period, Thurston Dart stated that little or no _____ should be used when singing choral literature.
10. All music in the Sistine Chapel at the Vatican was sung _____ (without the use of instruments).

Name:

STUDY QUIZ # 2

RENAISSANCE ERA

Major Composers

Match the correct composer to the information listed.

- A. Palestrina
- B. Dowland
- C. des Prez
- D. di Lasso
- E. Certon
- F. de Victoria
- G. Morley

1. _____ was a Spanish composer who was also a priest.
2. _____ wrote the "Pope Marcellus Mass."
3. _____ was the most important French composer during the Renaissance.
4. _____ was born in the Netherlands and was considered the most versatile and vigorously creative master of the madrigal and chanson.
5. _____ was born in England and is known as the greatest lute player of the Renaissance.
6. _____ was born in England and wrote "A Plaine and Easie Introduction to Practicall Musik."
7. _____ was considered the greatest choral composer of the early sixteenth century and his fellow composers felt he was the "Father of Musicians."

Name: _____

STUDY QUIZ #3

RENAISSANCE ERA

Word Find

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

CHRISTOPHER COLUMBUS

DRUMS

FLUTES

HARPSICHORD

LUTE

MADRIGAL

MEDIEVAL

NATIVE AMERICANS

PRINTING PRESS

RECORDER

RENAISSANCE

SISTINE CHAPEL

ST. PETER'S BASILICA

VATICAN

Name: _____

STUDY QUIZ #4

RENAISSANCE ERA

Word Scramble

CHURCH ORGAN
CLAVECIN
CLAVICEMBALO
CLAVICHORD
FINGER CYMBALS
HAND DRUM
HARPSICHORD
KRUMMHORN
LUTE
PORTATIVE ORGAN
RECORDER
SPINET
TAMBOURINE
VIOL
VIRGINAL

1. CACIEVLN _____
2. COERRERD _____
3. GENFIR LYMABCS _____
4. HARDISPORCH _____
5. HURCHC RANOG _____
6. MICEBOCLAVAL _____
7. NESPT _____
8. NIRVIAGL _____
9. OILV _____
10. RABOIENTUM _____
11. RATTIPOEV NRAOG _____
12. NHAD RMUD _____
13. RMUNHRMOK _____
14. TEUL _____
15. VAIRDCOCLH _____

Name: _____

STUDY QUIZ #5

RENAISSANCE ERA

Fill in the Blanks

1. The _____ was invented in 1439 and was one of the most important advances of the Renaissance period. It gave composers a precise way of duplicating their compositions.
2. During the Renaissance, Native American music was typically sung in _____ part and had flute and drum accompaniment.
3. The famous child singer and later composer, _____, was kidnapped twice by jealous priests because he was such an outstanding boy singer.
4. _____ (ca. 1450–1521) was considered the greatest composer of the early sixteenth century.
5. _____ (1532–1594) was born in the Netherlands, but successfully composed Italian madrigals, French chansons, and German lied.
6. _____ (1562–1626) was considered the finest lute player of his time.
7. _____ (ca. 1525–1594) was named after the town of his birth. At the time of his death, he was the most revered composer in Europe. His most famous Mass was the "Pope Marcellus Mass."
8. _____ (ca. 1510–1572) was an important French composer during the Renaissance and was very influential in the development of the French chanson. In 1536, he became a master of choristers at the Sainte-Chapelle, remaining at this post for the rest of his life.
9. _____ (1557–1602) was born in England. Queen Elizabeth I granted him the exclusive license for printing music in England.

Name: _____

STUDY QUIZ #6

RENAISSANCE ERA

Word Find

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

JOHN DOWLAND
JOSQUIN
KING LOUIS
MICHELANGELO
NOTRE DAME
ORLANDO DI LASSO
PALESTRINA
PETRUCCI

PIERRE CERTON
POPE JULIUS
QUEEN ELIZABETH
SHAKESPEARE
THOMAS MORLEY
VICTORIA
WILLIAM BYRD

Name: _____

UNIT EXAM - Page 1

RENAISSANCE ERA

1. The Renaissance Era began in the year _____ and ended _____.
2. Prior to the Renaissance was the _____ Era.
3. During the Renaissance, _____ and _____ could be used on the same parts, or in any way the conductor so chose.
4. Other than the church organ, the major keyboard instrument used in the Renaissance was the _____.
5. The most significant new tone color was produced by the voices of the _____.
6. In the Renaissance, sacred choral music was created and performed for the _____.
7. Secular choral music was written for the _____ of the European royal families.
8. Only _____ were permitted to sing in Catholic churches.
9. The famous child singer (and later composer) _____, was kidnapped twice by jealous priests because he was such an outstanding boy singer.
10. In his writing of the Renaissance Era, Thurston Dart stated that little or no _____ should be used when singing choral literature.
11. All music in the Sistine Chapel at the Vatican was sung _____ (without the use of instruments).

Name: _____

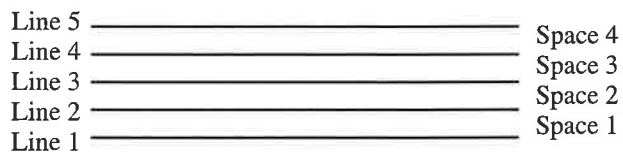
UNIT EXAM - Page 2

RENAISSANCE ERA

12. The _____ was invented in 1439 and was one of the most important advances in the Renaissance. It gave the composers a precise way of duplicating their compositions.
13. Native American music during the Renaissance was typically sung in _____ and had flute and drum accompaniment.
14. _____ (ca. 1450–1521) was considered the greatest composer of the early sixteenth century.
15. _____ (1532–1594) was born in the Netherlands, but successfully composed Italian madrigals, French chansons, and German lied.
16. _____ (1562–1626) was considered the finest lute player of his time.
17. _____ (ca. 1525–1594) was named after the town of his birth. At the time of his death, he was the most revered composer in Europe. His most famous mass was the “Pope Marcellus Mass.”
18. _____ (ca. 1510–1572) was an important French composer during the Renaissance and was very influential in the development of the French chanson. In 1536, he became a master of choristers at the Sainte-Chapelle, remaining at this post for the rest of his life.
19. _____ (1557–1602) was born in England. Queen Elizabeth I granted him the exclusive license for printing music in England.
20. _____ (1548–1611) was born in Avila, Spain where he was trained as a choirboy. He was ordained as a priest in 1575.

Lesson 1: The Staff

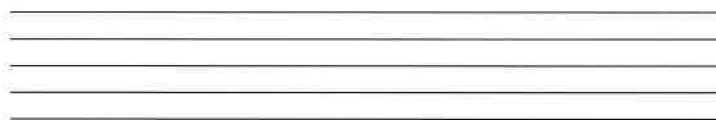
The musical **staff** is made up of five **lines** and four **spaces**.



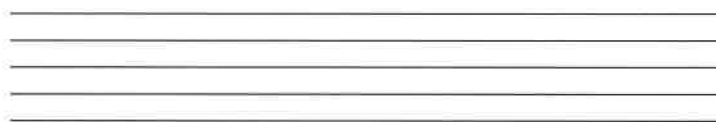
1. Practice drawing a staff by connecting the hyphens.



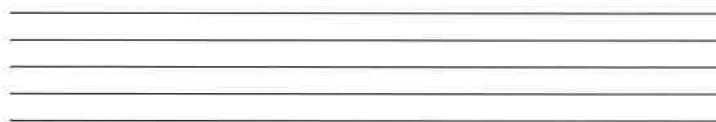
2. On this staff, number the lines from low to high.



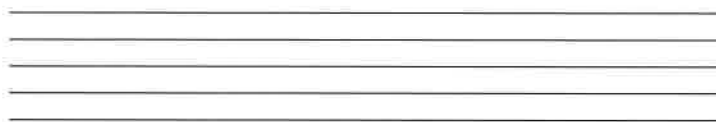
3. On this staff, number the spaces from low to high.



4. Draw a note on each line of the staff below.

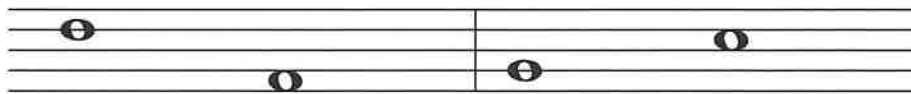


5. Draw a note on each space of the staff below.



The Staff - High and Low

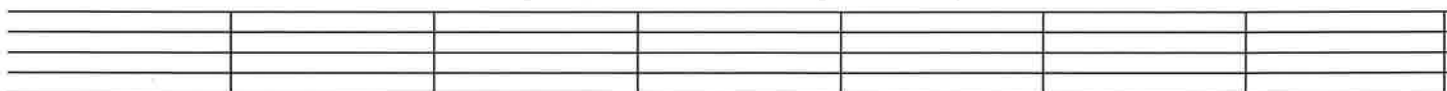
Musical sounds (low or high) are shown by the position of notes on the staff. Notes that are higher on the staff have a higher sound or pitch than those that are lower on the staff.



The first note sounds higher than the second note.

The first note sounds lower than the second note.

1. Draw a note on the indicated line or space, then circle the highest note you drew on the staff.



Line 3

Line 4

Space 1

Line 5

Line 2

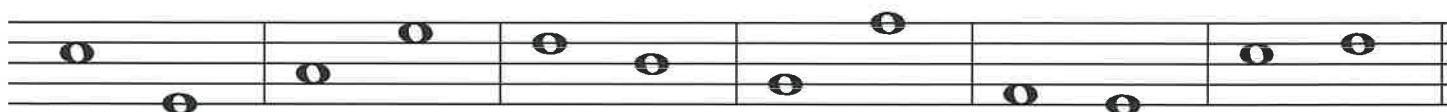
Space 3

Line 1

2. Use an arrow to indicate whether the second note of each measure sounds higher or lower in pitch than the first note.



3. Use the letters H and L to indicate whether the first note of each measure sounds higher (H) or lower (L) in pitch than the first note.



The Staff - Treble Clef

At the beginning of each staff there is a clef. The treble clef (also known as G clef) looks like this:



The treble clef gives establishes a landmark on the note G on the 2nd line of the treble staff.

To draw the treble clef, draw:
the line and tail



1.

the top loop



2.

the left loop



3.

the right loop



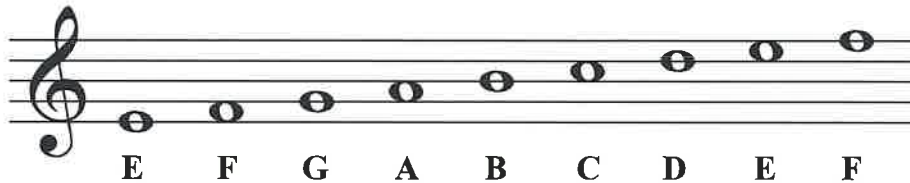
4.

the curl

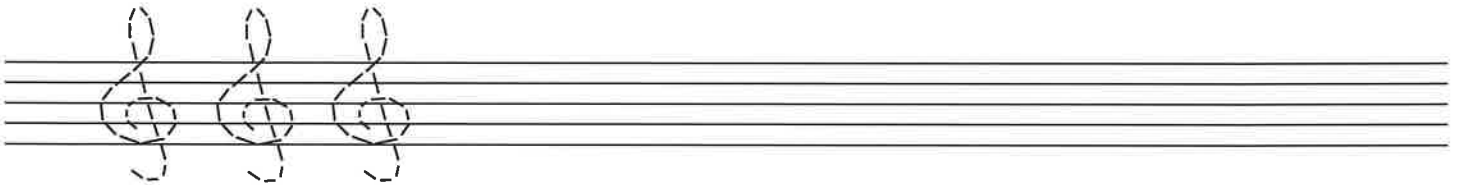


5.

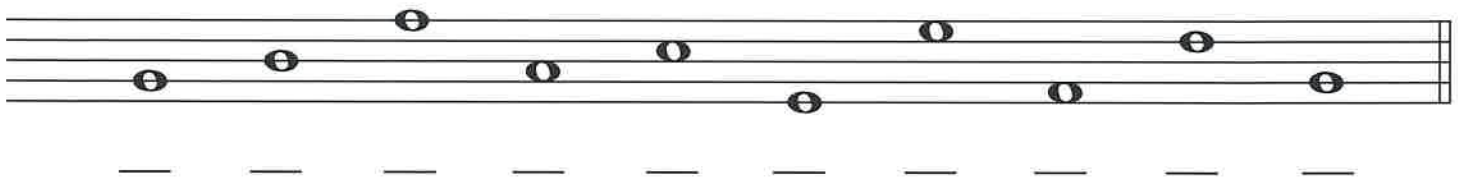
Notes are named after the first seven letters of the alphabet (A through G).



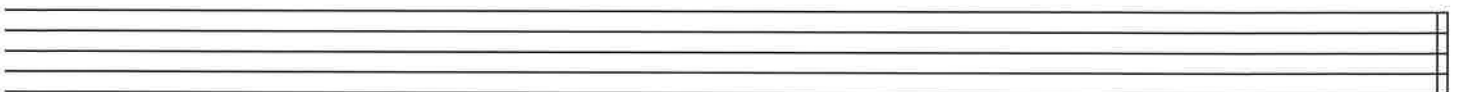
1. Try drawing the treble clef sign by tracing over the dotted lines. Then draw five more of your own.



2. Draw a treble clef at the beginning of the staff. Then write the letter names of each note.



3. Draw a treble clef at the beginning of the staff. Then draw the notes indicated. If a note can be written on more than one place on the staff, choose one.



G E B C D B A C D F

The Staff - Bass Clef

The bass clef (also known as F clef) looks like this:



The bass clef gives a landmark on the note F on the 4th line of the bass staff.

To draw the bass clef, draw:
a black dot



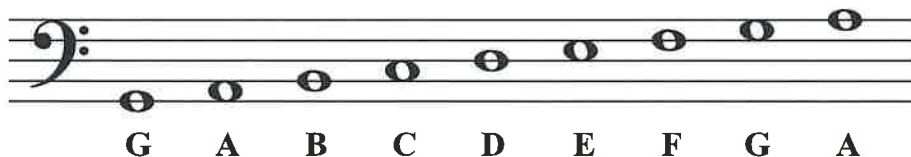
a curve



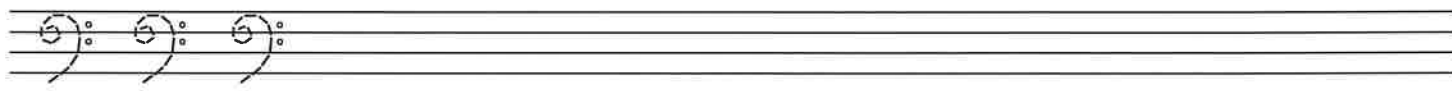
two dots



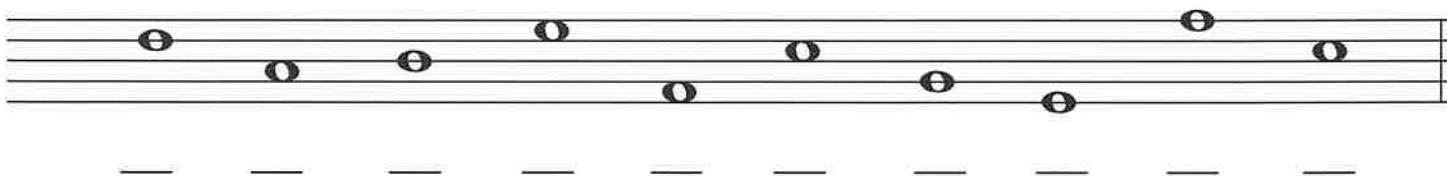
Notes are named after the first seven letters of the alphabet (A through G).



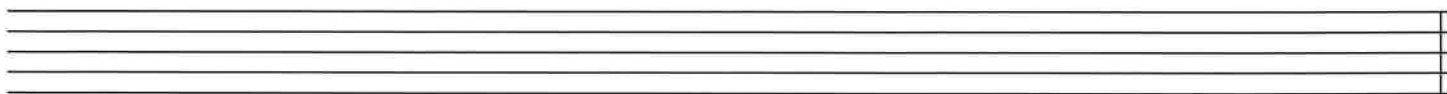
1. Try drawing the bass clef sign by tracing over the dotted lines. Then draw five more of your own.



2. Draw a bass clef at the beginning of the staff. Then write the letter names of each note.



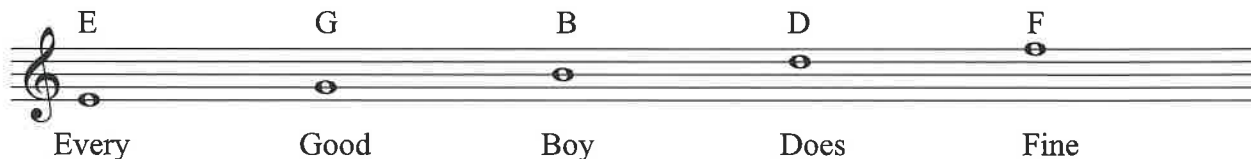
3. Draw a treble clef at the beginning of the staff. Then draw the notes indicated. If a note can be written on more than one place on the staff, choose one.



F G A D F C B G D E

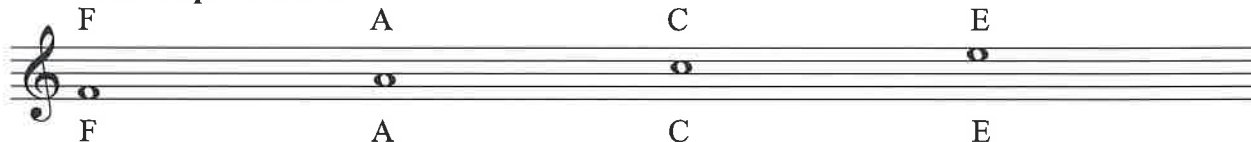
Lesson 5: Note Reading Worksheet

Treble Clef Line Notes



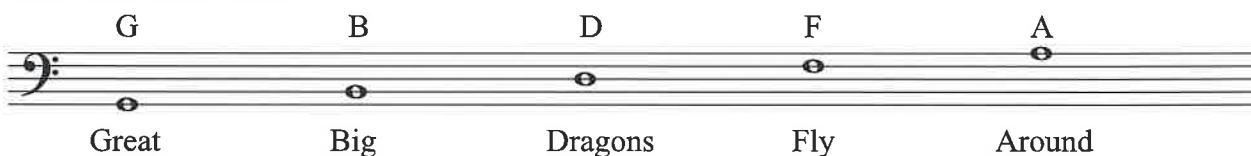
E G B D F
Every Good Boy Does Fine

Treble Clef Space Notes



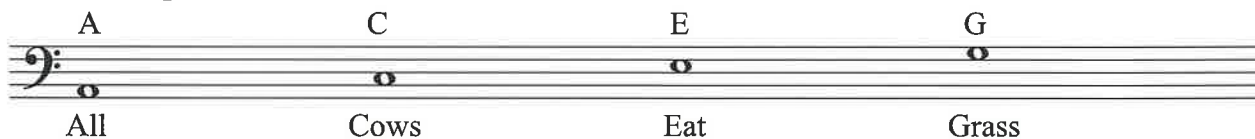
F A C E
F A C E

Bass Clef Line Notes




G B D F A
Great Big Dragons Fly Around

Bass Clef Space Notes

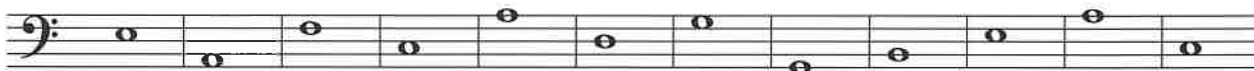


A C E G
All Cows Eat Grass

Please indicate the following notes on the indicated space.



— — — — — — — — — —



— — — — — — — — — —

❖ Challenge! Please indicate the following notes that lie outside of the staff.



— — — — — — — — — —

Lesson 6: Basic Rhythm: Note Types and 4/4 Time

The duration of musical sounds is indicated by different types of notes. These indicate how long or short to hold the note.

quarter note

1 beat



half note

2 beats



whole note

4 beats



[One whole note equals four quarter notes.	=	
	One half note equals two quarter notes.	=	
	One whole note equals two half notes.	=	

Time signatures are placed at the beginning of a piece of music. They are made up of two numbers.



The top number shows the number of beats per measure.

The bottom number shows what kind of note will get one beat.

In $\frac{4}{4}$ time there are four beats in each measure. A quarter note gets one beat.

1. Clap the rhythm of the notes while counting the beats out loud.

$\frac{4}{4}$ ||




1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4


2. Write a $\frac{4}{4}$ time signature after the clef sign. Write in the beat below the notes indicated. Then clap the rhythm while counting the beats out loud.

3. Write a $\frac{4}{4}$ time signature after the clef sign. Write in the beat below the notes indicated. Draw the missing bar lines.

Lesson 7: Basic Rhythm - Rests and Stems

The duration of musical silence is indicated by different types of rests.

quarter rest 1 beat 	half rest 2 beats 	whole rest 4 beats 
--	--	---



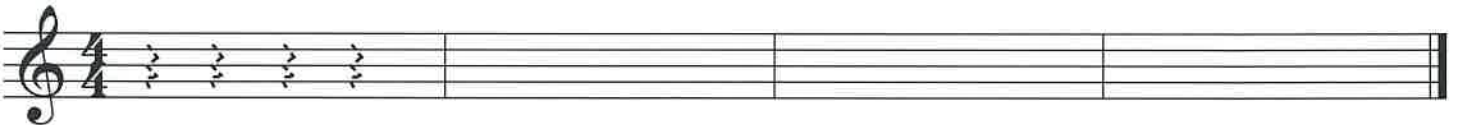
There are rules to follow when drawing **stems** on half notes and quarter notes.

If the notes are on or above the third line, the stems for half notes and quarter notes are drawn downward on the left side of the notehead.

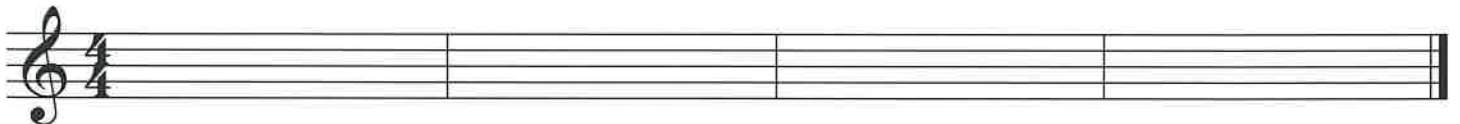
If the notes are below the middle line, the stems are drawn upward on the right side of the notehead.




1. Practice drawing quarter rests by tracing over the dotted lines. Draw four quarter rests in each blank measure.



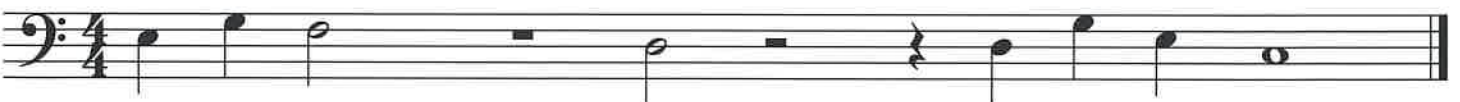
2. Draw two half rests in each of the first 2 measures. Then draw one whole rest in each of the last 2 measures.



3. Write the count below the rests.



4. Write the count below the notes and rests, then add the missing bar lines.



5. Draw the appropriate stems on the following noteheads.



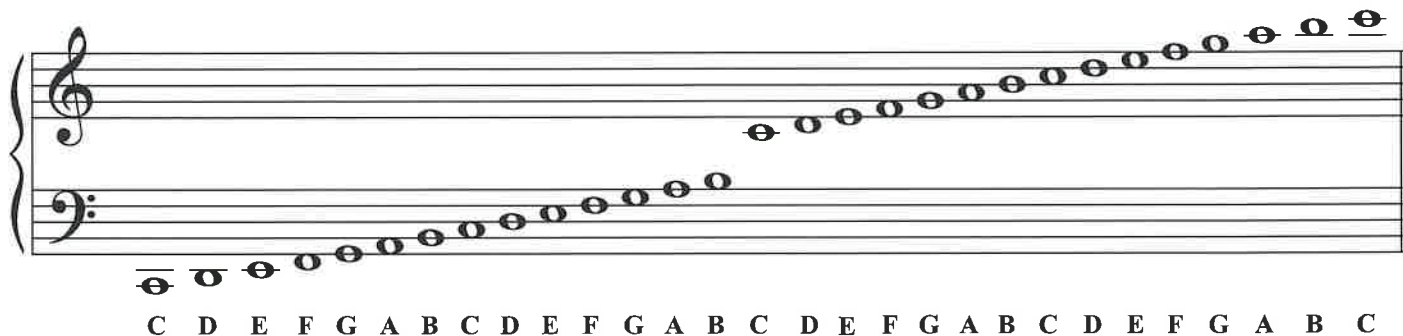
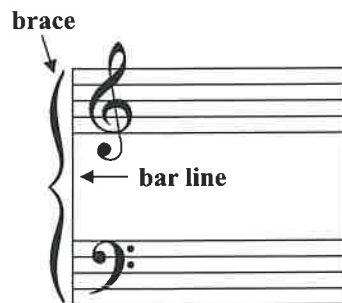
Lesson 8: The Grand Staff

The **grand staff** represents the treble staff and bass staff joined together.

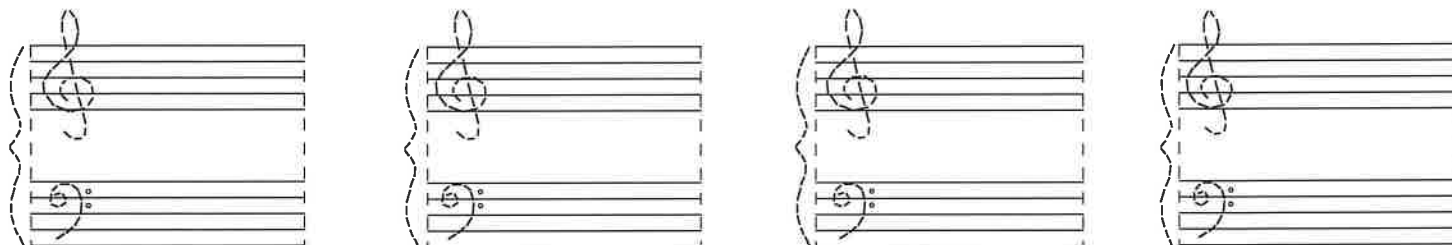
The brace is a curved line and bar line that combines the treble and bass staff.

A ledger line is a small line added to the note when it is either above or below the staff.

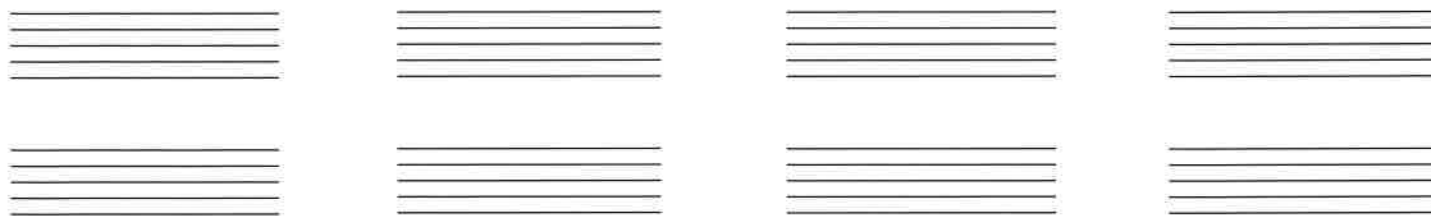
The Middle C note is on the ledger line that is between the treble and bass staff.



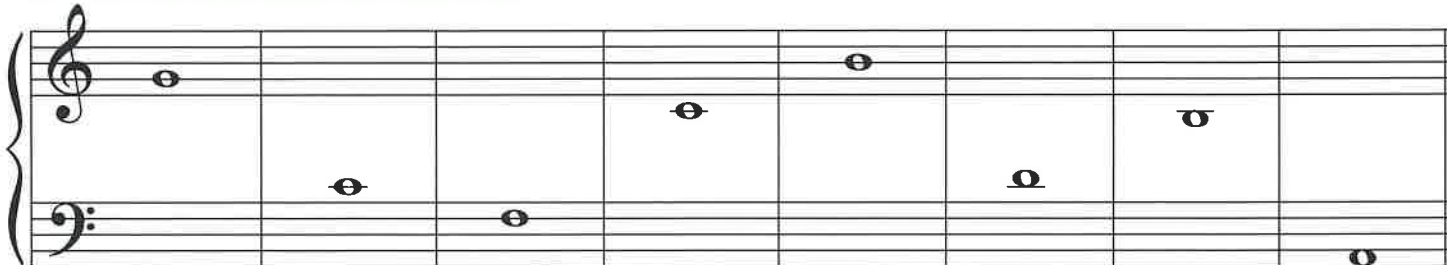
1. Draw the grand staff by tracing the braces, bar lines, and clefs.



2. Turn the following staff into grand staff by adding braces, bar lines, and clefs.



3. Write the letter name for each note.



Lesson 9: Ledger Lines

Ledger lines extend the staff upward and downward, to allow notes to be written beyond the five lines of the staff. The following shows examples of notes that can be written above and below the staff using ledger lines.

A B C D G A B C C D E F B C D E

1. Draw a treble clef at the beginning of the staff and write the letter name of each note.

2. Draw a bass clef at the beginning of the staff and write the letter name of each note.

3. Draw the indicated notes. Use ledger lines to draw the specified number of pitches without duplication.

Example

3 Cs

3 Ds

3 As

3 Es

2 Fs

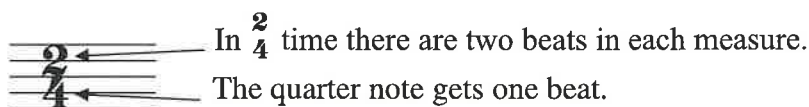
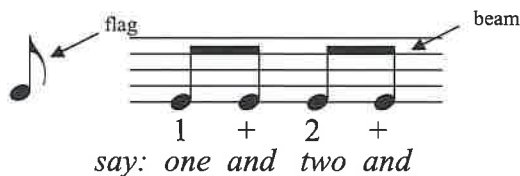
3 Bs

2 Gs

3 Cs

Lesson 11: Time Signatures - $\frac{2}{4}$

An eighth note has a value of one half of a beat. When by itself, an eighth note looks like a quarter note with a flag. When with other eighth notes, the notes eighth notes are connected together with a beam.



An eighth note (♪) = 1/2 beat

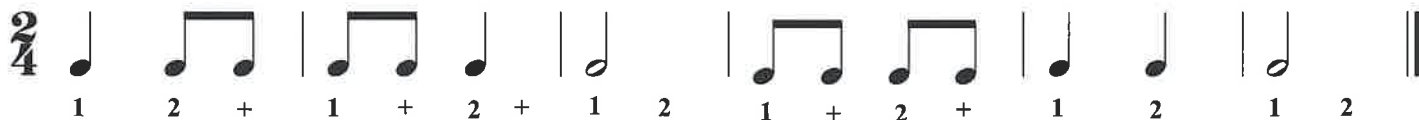
A quarter note (♩) = 1 beat

A half note (♩) = 2 beats

1. Practice drawing eighth notes in the following boxes. An example of each is given.



2. Count the beats out loud, then tap the rhythm.



3. Write the beats below the notes. Then count the beats out loud while tapping the rhythm.



4. Write a $\frac{2}{4}$ time signature after the treble clef. Write the beats below the notes. Then count the beats out loud while tapping the rhythm.



5. Write a $\frac{2}{4}$ time signature after the treble clef. Write the beats below the notes. Draw the missing bar lines.

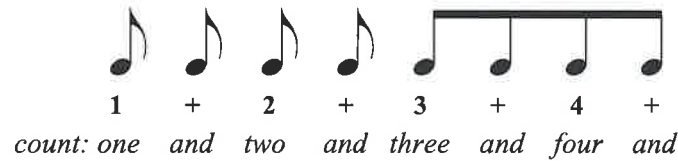


Lesson 12: Eighth Notes

An eighth note looks like a quarter note with a flag. If two or more eighth notes appear in a row, the eighth notes are connected with a beam.



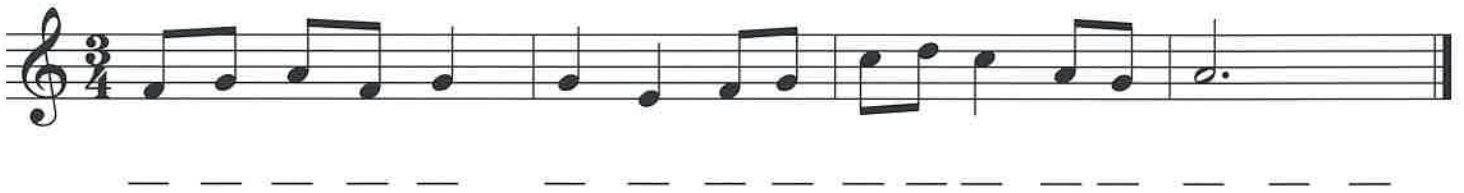
An eighth note has a value of half of a beat. When writing the counts, use a plus sign (+) for eighth notes.



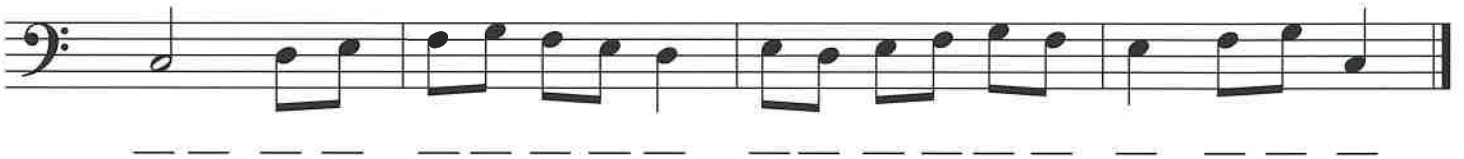
1. Clap the rhythm of the notes while counting the beats out loud.



2. Write in the beats below the notes indicated. Then clap the rhythm while counting the beats out loud.



3. Write a $\frac{3}{4}$ time signature after the clef sign. Write in the beats below the notes indicated. Then clap the rhythm while counting the beats out loud.

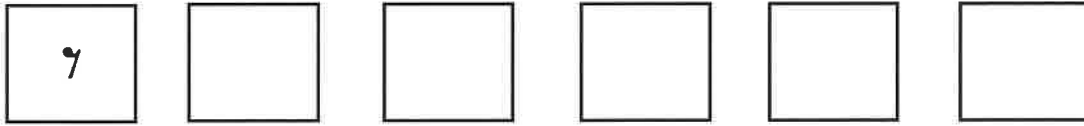


4. Write in the count below the notes and then add the missing barlines.

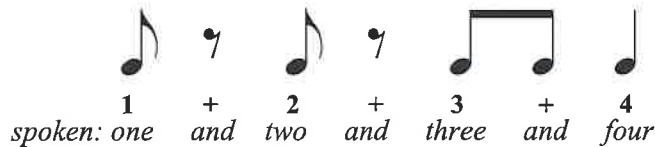


Lesson 13: Eighth Rests

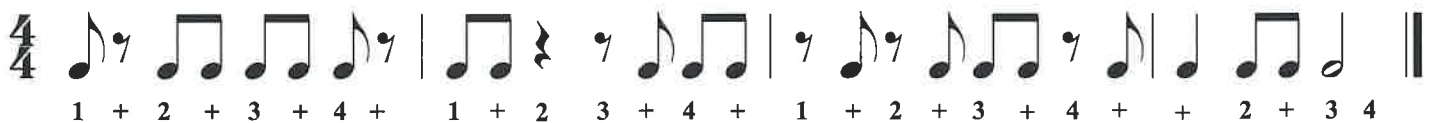
An eighth rest is shown as follows. After the first eighth rest, practice drawing 5 more eighth rests.



An eighth rest has a value of half of a beat. When writing the counts, use a plus sign (+) for eighth notes and eighth rests.



1. Clap the rhythm of the notes while counting the beats out loud.



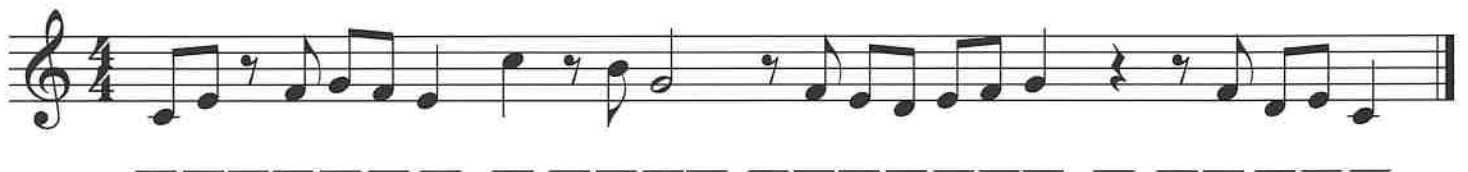
2. Write in the counts below the notes indicated. Then clap the rhythm while counting the beats out loud.



3. Write the count below the notes. Then clap the rhythm while counting the beats out loud.



4. Write in the count below the notes. Then add the missing barlines.



5. Draw the missing flags and beams on the eighth notes that are missing flags or beams.






Lesson 14: Dotted Quarter Notes

A dot written after a note adds one-half of the note's value to the original note's value.

A quarter note equals one beat.

A dot after the quarter note adds $\frac{1}{2}$ beat ($\frac{1}{2}$ of the original value).

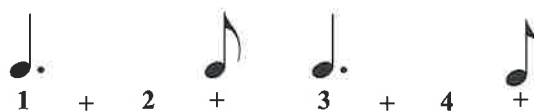
A dotted quarter note equals $1\frac{1}{2}$ beats.

 = $1\frac{1}{2}$ beat  

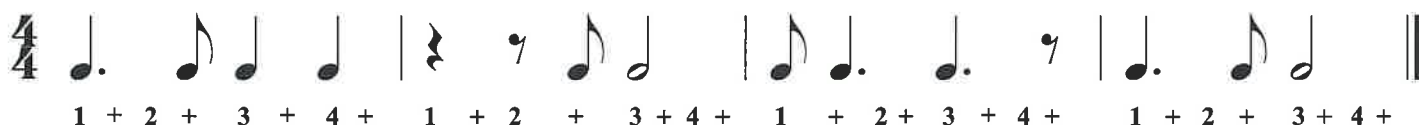
 = $\frac{1}{2}$ beat 

 = $1\frac{1}{2}$ beats   

Hence, the rhythmic value of a **dotted quarter note** is one and one half beats and it is equivalent to a quarter note tied to an eighth note. Count the rhythm by sub-dividing to the half beats.



1. Clap the rhythm of the notes while counting the beats out loud.



2. Write the count below the notes indicated. Then clap the rhythm while counting the beats out loud.



3. Write the count below the notes indicated. Then clap the rhythm while counting the beats out loud.



4. Some dotted quarter notes are missing dots behind the quarter note. Add the missing dots.



5. The barlines are missing from the following example. Add the missing barlines.



Lesson 15: Slurs and Ties

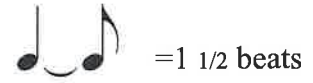
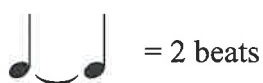
A **slur** is a curved line that connects two or more notes of different pitches.

A slur means the notes should be played as smoothly as possible, with no space in between.



A **tie** is a curved line that connects two notes of the same pitch.

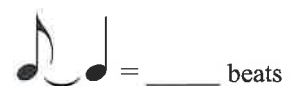
A tie means to hold the note for the combined rhythmic value of the two notes, as if they were one.



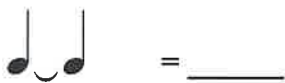
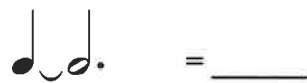
Tied notes are placed on two adjacent notes of the same pitch and played as one note.



1. On each line, write the number of counts each pair of tied notes would receive.



2. On each line, write the note that would equal the number of beats that each pair of tied notes would receive.



3. Draw circles around the ties. Draw squares around the slurs.



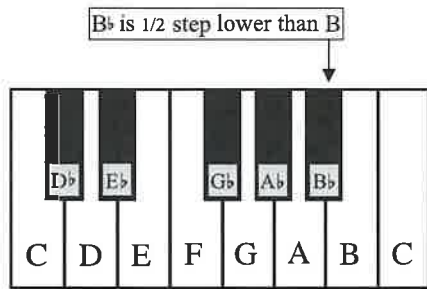
4. Draw circles around the ties. Draw squares around the slurs.



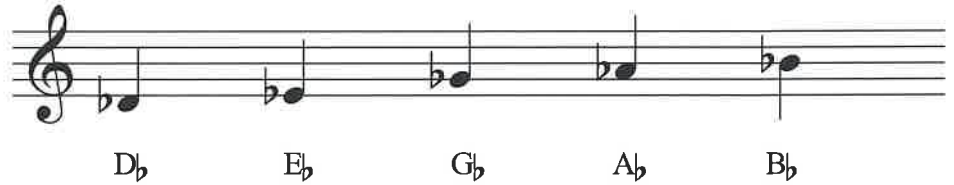
Lesson 16: Flats

A **flat** sign (\flat) lowers the pitch of a note by a half step.

On the keyboard of a piano, the black key to the left of a white key is a half step lower and called a flat.



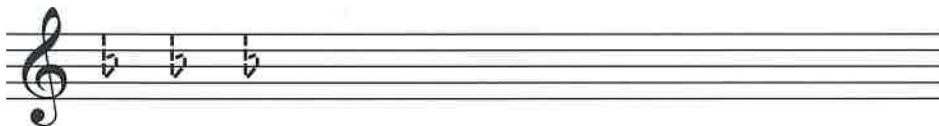
Examples:



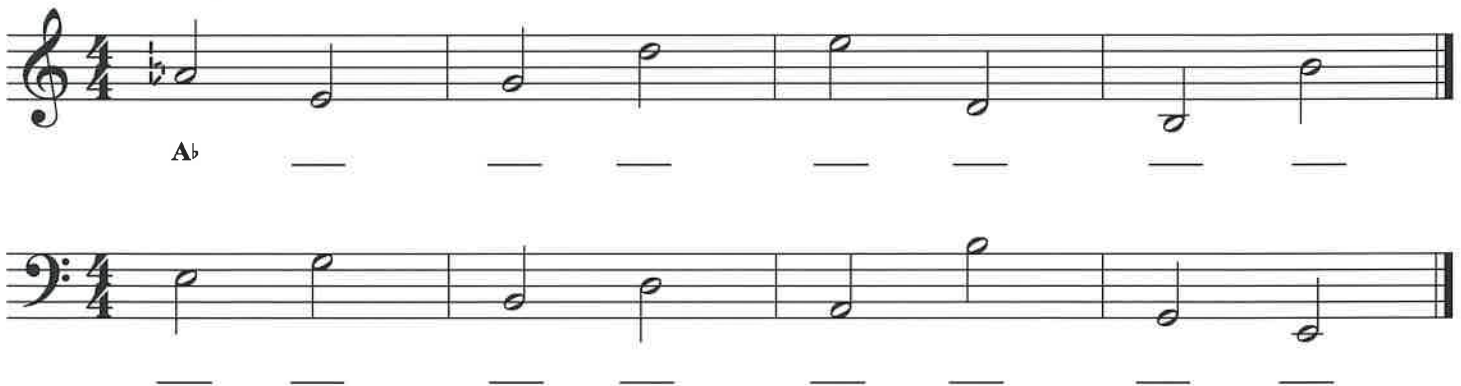
To say the name of a flatted note, say the letter name first and the flat next. For example, "B flat".

To write a flatted note on a staff, place the flat sign to the left of the note.

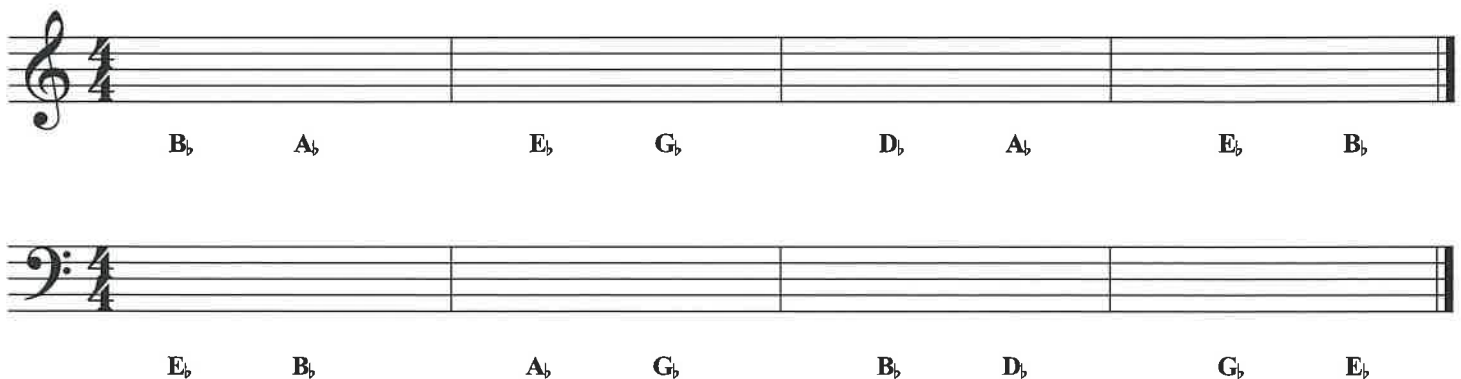
1. Try drawing flats by tracing over the dotted lines. Then draw five more flats on the staff.



2. Draw a flat sign in front of each note. Then write the names of the notes indicated.



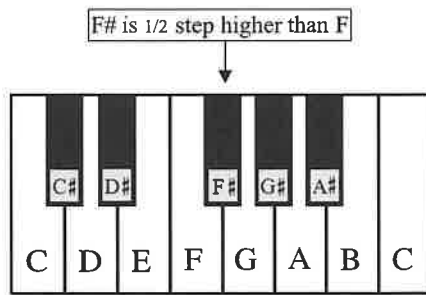
3. Draw the notes indicated.



Lesson 17: Sharps

A **sharp** sign (#) raises the pitch of a note by a half step.

On the keyboard of a piano, the black key to the right of a white key is a half step higher and called a sharp.



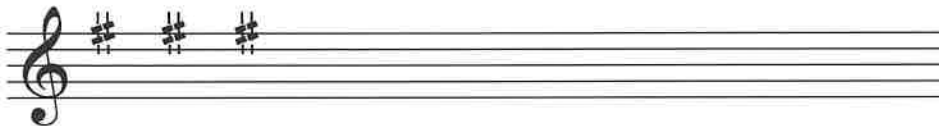
Examples:



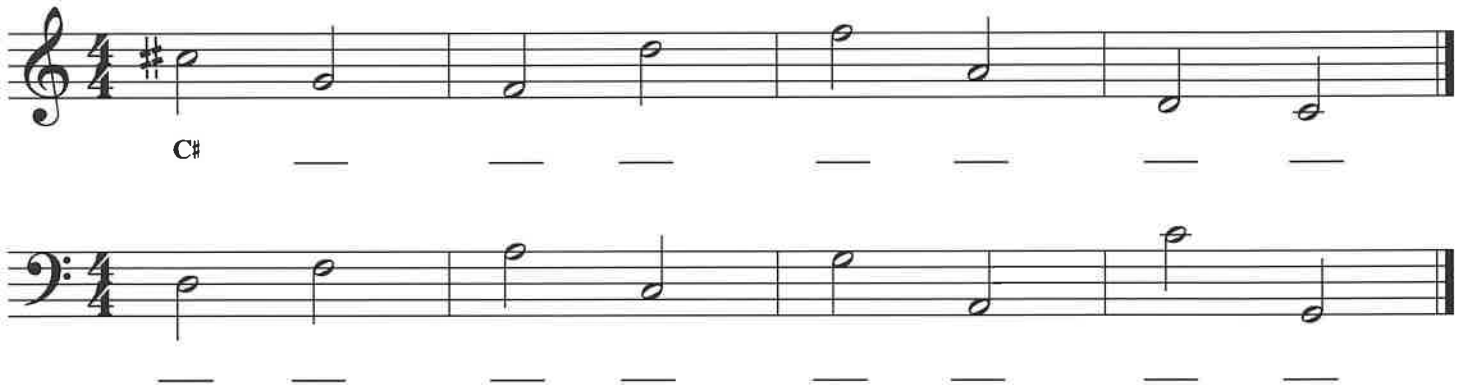
To say the name of a sharp note, say the letter name first and the sharp next. For example, "F sharp".

To write a sharp note on a staff, place the sharp sign to the left of the note.

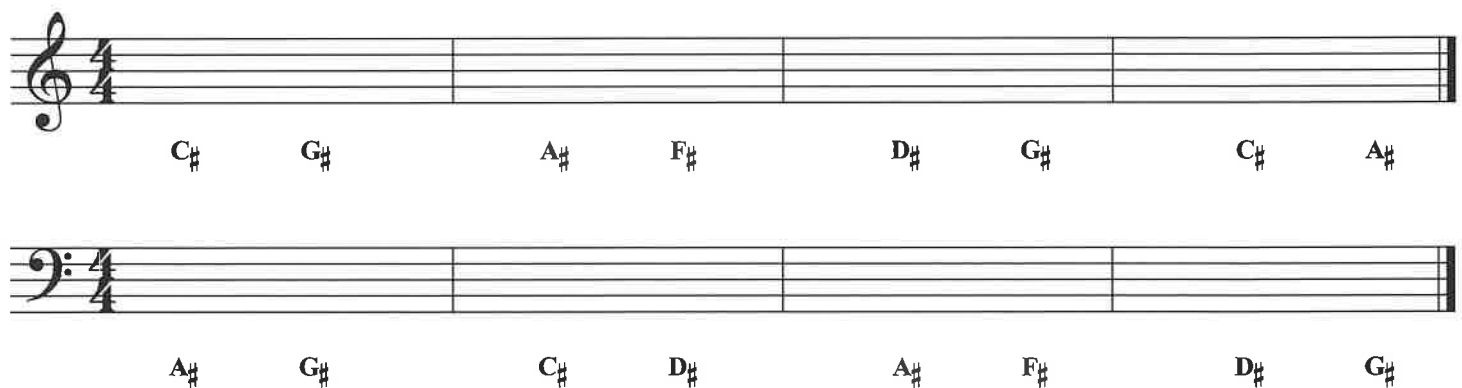
1. Try drawing sharps by tracing over the dotted lines. Then draw five more sharps on the staff.



2. Draw a sharp sign in front of each note. Then write the names of the notes indicated.



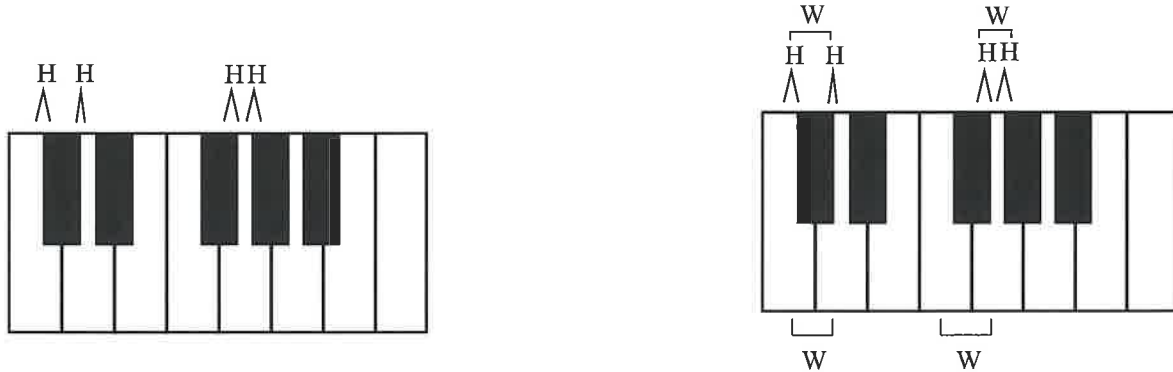
3. Draw the notes indicated.



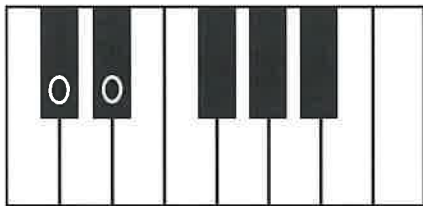
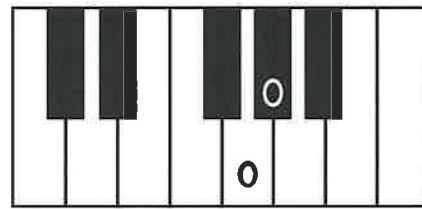
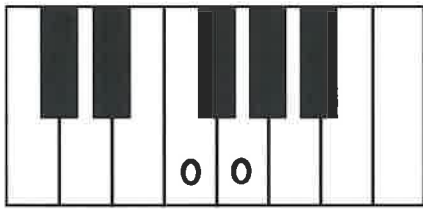
Lesson 18: Half Steps and Whole Steps

The **half step** (H) is the smallest interval used in traditional Western music. On a piano keyboard, a half step is represented by two adjacent keys.

The **whole step** (W) is an interval made by combining two half steps.



1. On the line beneath each piano keyboard, write whether the interval indicated by the Os are a half step (H) or whole step (W).



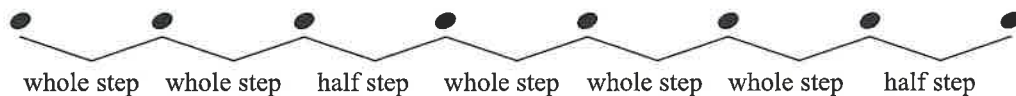
2. On the line, write whether the pair of notes represents a half step (H) or whole step (W)

Musical notation on a grand staff (treble and bass clefs) showing pairs of notes for interval identification:

- Treble clef: C4 to D4
- Treble clef: E4 to F#4
- Treble clef: G4 to F#4
- Treble clef: A4 to G4
- Treble clef: B4 to A4
- Treble clef: C5 to B4
- Bass clef: C3 to B2
- Bass clef: D3 to C3
- Bass clef: E3 to D#3
- Bass clef: F3 to E3
- Bass clef: G3 to F#3
- Bass clef: A3 to G#3

Lesson 19: The Major Scale

The major scale is made up of eight consecutive tones in the following patterns of whole steps and half steps.



Example: C Major Scale

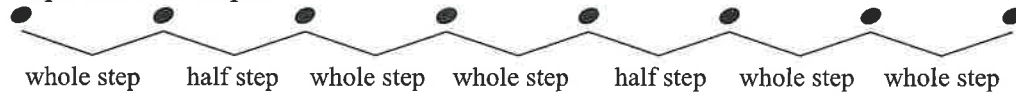
W W H W W W H

1. Write the sharps and flats needed to make major scales. Then indicate whether the step between each note is a half (H) or whole (W) step.

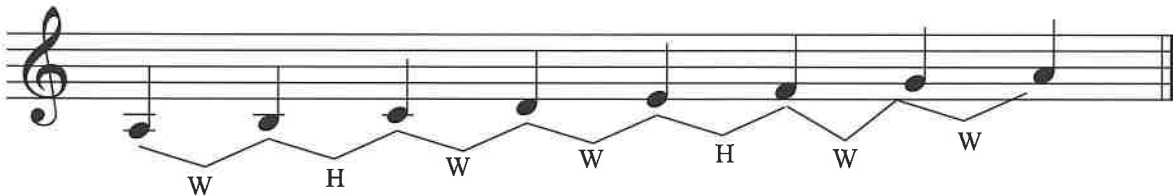
2. Write a major scale beginning on the following notes.

Lesson 20: The Natural Minor Scale

The natural minor scale is made up of eight consecutive tones in the following pattern of whole steps and half steps.



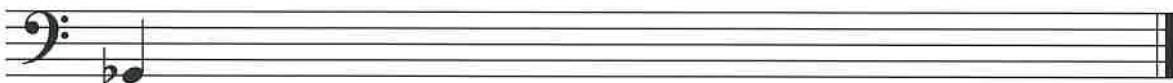
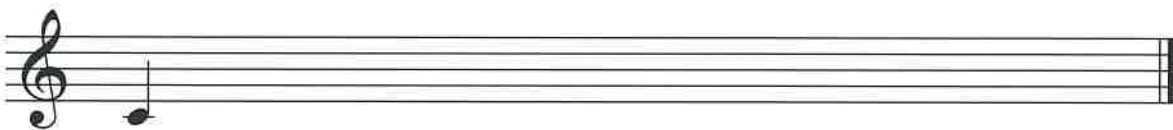
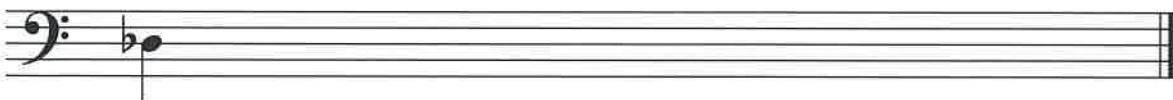
Example: A Natural Minor Scale



1. Write the sharps and flats needed to make natural minor scales. Then indicate whether the step between each note is a half (H) or whole (W) step.

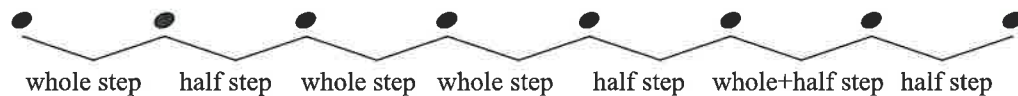


2. Write a natural minor scale beginning on the following notes.



Lesson 21: The Harmonic Minor Scale

The harmonic minor scale is made up of eight consecutive tones in the following patterns of whole steps and half steps.



Example: A Harmonic Minor Scale

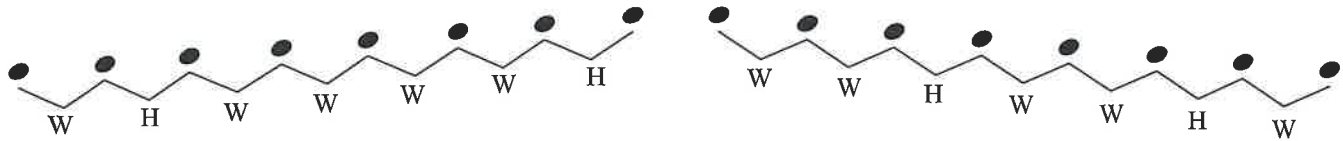
W H W W H W+H H

1. Write the sharps and flats needed to make harmonic minor scales. Then indicate whether the step between each note is a half (H) or whole (W) step.

2. Write a harmonic minor scale beginning on the following notes.

Lesson 22: The Melodic Minor Scale

The melodic minor scale is made up of the following pattern of whole steps and half steps. The pattern changes depending on if the scale is ascending or descending.



The descending pattern is the same as the natural minor scale

Example: C Melodic Minor Scale

The example shows the C Melodic Minor Scale in bass clef. The ascending scale is C-D-E-F-G-A-B-A-G-F-E-D-C. The descending scale is C-B-A-G-F-E-D-E-F-G-A-B-A-G-F-E-D-C. Interval labels are placed below the notes: W, H, W, W, W, W, H, W, W, H, W, W, H, W.

1. Write the sharps and flats needed to make melodic minor scales. Then indicate whether the step between each note is a half (H) or whole (W) step.

1

Exercise 1, line 1: Treble clef, starting on C4. The notes are C4, D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4. A flat is placed under the second note (D4).

2

Exercise 1, line 2: Bass clef, starting on C3. The notes are C3, D3, E3, F3, G3, A3, B3, A3, G3, F3, E3, D3. A flat is placed under the second note (D3).

3

Exercise 1, line 3: Bass clef, starting on C3. The notes are C3, D3, E3, F3, G3, A3, B3, A3, G3, F3, E3, D3. A flat is placed under the second note (D3).

2. Write a melodic minor scale beginning on the following notes.

4

5

6

MUSIC –ENRICHMENT

The following are free* sites that **reinforce** music curriculum **if internet access is available:**

K-5

<https://www.carnegiehall.org/Education/Educators/Music-Educators-Toolbox/Resources>

<https://www.classicsforkids.com/>

<https://pbskids.org/games/music/>

Recorder, Strings, Chorus, Band... *Grades 4 and up...* *Teacher needs to acquire code for students to access.

<https://www.smartmusic.com/>

<https://www.sightreadingfactory.com/account-> VOCAL AND INSTRUMENTAL - SECONDARY

www.musictheory.net – General Music Theory Games – Upper ES through MS- HS

<https://www.noteflight.com/>- Composition

<http://www.therhythmtrainer.com/>

