

MS Choral Grades 6-8
Learning in Place May 18th- June 5th

Name _____

Monday 5/18/2020	Tuesday 5/19/2020	Wednesday 5/20/2020	Thursday 5/21/2020	Friday 5/22/2020
• Practice Log	• Practice Log	• Practice Log	• Practice Log	• Practice Log
• Musical Thinking (questions 1 & 2)	• Sight Reading	• Henry Purcell early years	• Sight Reading	• Sight Reading
• Harmony Alto/ Soprano				• The Grand Staff
Monday 5/25/2020	Tuesday 5/26/2020	Wednesday 5/27/2020	Thursday 5/28/2020	Friday 5/29/2020
• Practice Log	• Practice Log	• Practice Log	• Practice Log	• Practice Log
• Treble Clef Spell Cross #59	• Sight Reading	• Musical Thinking (questions 3&4)	• Sight Reading	• Sight Reading
	• Voice & Harmony ID			
Monday 6/1/2020	Tuesday 6/2/2020	Wednesday 6/3/2020	Thursday 6/4/2020	Friday 6/5/2020
• Practice Log	• Practice Log	• Practice Log	• Practice Log	• Practice Log
• Bass Clef Spell Cross #60	• Sight Reading	• Henry Purcell later years	• Musical Thinking (questions 5&6)	• Sight Reading

Folk Songs List (songs you can use if you wish)



Ash Grove



Day-O



Drill Ye Tarriers



How Can I Keep From Singing



Loch Lomond



Shake the Papaya Down

Practice Log

(record the time you spent practicing and add up the weekly total)

Monday 5/18

Breathing _____ mins
Warm up your voice _____ mins
Sight reading _____ mins
Folk/Art song _____ mins
Song of your choice _____ mins

Tuesday 5/19

Breathing _____ mins
Warm up your voice _____ mins
Sight reading _____ mins
Folk/Art song _____ mins
Song of your choice _____ mins

Wednesday 5/20

Breathing _____ mins
Warm up your voice _____ mins
Sight reading _____ mins
Folk/Art song _____ mins
Song of your choice _____ mins

Thursday 5/21

Breathing _____ mins
Warm up your voice _____ mins
Sight reading _____ mins
Folk/Art song _____ mins
Song of your choice _____ mins

Friday 5/22

Breathing _____ mins
Warm up your voice _____ mins
Sight reading _____ mins
Folk/Art song _____ mins
Song of your choice _____ mins

Total: Hours ____ **minutes** ____

Monday 5/25

Breathing _____ mins
Warm up your voice _____ mins
Sight reading _____ mins
Folk/Art song _____ mins
Song of your choice _____ mins

Tuesday 5/26

Breathing _____ mins
Warm up your voice _____ mins
Sight reading _____ mins
Folk/Art song _____ mins
Song of your choice _____ mins

Wednesday 5/27

Breathing _____ mins
Warm up your voice _____ mins
Sight reading _____ mins
Folk/Art song _____ mins
Song of your choice _____ mins

Thursday 5/28

Breathing _____ mins
Warm up your voice _____ mins
Sight reading _____ mins
Folk/Art song _____ mins
Song of your choice _____ mins

Friday 5/29

Breathing _____ mins
Warm up your voice _____ mins
Sight reading _____ mins
Folk/Art song _____ mins
Song of your choice _____ mins

Total: Hours ____ **minutes** ____

Monday 6/1

Breathing _____ mins
Warm up your voice _____ mins
Sight reading _____ mins
Folk/Art song _____ mins
Song of your choice _____ mins

Tuesday 6/2

Breathing _____ mins
Warm up your voice _____ mins
Sight reading _____ mins
Folk/Art song _____ mins
Song of your choice _____ mins

Wednesday 6/3

Breathing _____ mins
Warm up your voice _____ mins
Sight reading _____ mins
Folk/Art song _____ mins
Song of your choice _____ mins

Thursday 6/4

Breathing _____ mins
Warm up your voice _____ mins
Sight reading _____ mins
Folk/Art song _____ mins
Song of your choice _____ mins

Friday 6/5

Breathing _____ mins
Warm up your voice _____ mins
Sight reading _____ mins
Folk/Art song _____ mins
Song of your choice _____ mins

Total: Hours ____ **minutes** ____

Name _____

MS Sight Reading IV

Instructions: 1) Label the counts 2) label the solfege 3) sing example at least twice.

Level 1

Level 1 consists of three systems of musical notation. Each system has two staves: S/A (Soprano/Alto) and T/B (Tenor/Bass). The first system is in 4/4 time with a key signature of one flat (Bb). The second system is in 4/4 time with a key signature of two flats (Bb, Eb). The third system is in 4/4 time with a key signature of two flats (Bb, Eb). The notation includes quarter notes, eighth notes, and rests.

Level 2

Level 2 consists of three systems of musical notation. Each system has two staves: S/A (Soprano/Alto) and T/B (Tenor/Bass). The first system is in 4/4 time with a key signature of one flat (Bb). The second system is in 4/4 time with a key signature of two flats (Bb, Eb). The third system is in 4/4 time with a key signature of one flat (Bb). The notation includes quarter notes, eighth notes, and rests.

Level 3

Level 3 consists of four staves of musical notation labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The music is in 4/4 time with a key signature of one flat (Bb). The notation includes quarter notes, eighth notes, and rests.

Musical Thoughts

1. List three holidays and then name at least two songs that might be associated with each one. Which of the song best fits its holiday? Why? _____

2. Some parents play or sing lullabies to help a baby sleep. Name two other types of music and brainstorm general uses for them. _____

3. The melody in a song moves by steps, leaps, or repeats and up or down a scale. Which is the easiest to sing: steps, leaps, or repeats? Which is the most difficult to sing? Why?

4. Which instrument do you enjoy listening to the most? Why? _____

5. What does it mean to have musical talent? Do you think a person is born with musical talent or is it learned? Why? _____

6. Music is important in all cultures. Describe three ways your family enjoys music.

Henry Purcell - 1659 - 1695

his early years

When Henry Purcell was a little boy, he would have played in the cobble-stone lanes around his home in London with his little brother, Daniel, who was only one year younger than Henry. He grew up to be a composer as well.

Some sad things happened during their childhood years. Henry was only about six years old when the Great Plague spread to London. This was a terrible disease that killed about a hundred thousand people in only one year. When Henry was seven years old he lived through the great fire of London as well. It lasted for five days and destroyed most of the city because most of the buildings were made of wood.

After that, Henry saw the city being rebuilt, but this time the buildings were made out of brick and stone so they were much safer and better looking.

Henry had a fine singing voice. This was not surprising because both his father and uncle Thomas were musicians and Gentlemen of the Royal Chapel, where musicians who played for the king were trained. When he was about nine years old, Henry became one of the Children in the Chapel Royal and was taught to sing properly by a man named Henry Cooke. Mr Cooke used to be a captain in the army and he disciplined the boys in his care and made sure that they practiced as much as they needed to and studied all the subjects that they had to learn.

The boys didn't only learn to sing. They had to work at all their usual school subjects as well, and they also had to learn how to read and write music and to play all sorts of musical instruments like the violin and the lute and the organ and the harpsichord. Henry Purcell was a very good student and learned faster than many of the older boys. He was particularly good at writing music.

When Henry was only thirteen years old, his teacher, Henry Cooke, died. Mr Cooke's son-in-law, Pelham Humphrey, who was a very clever musician, took his place and taught Henry a lot about writing different styles of music. Mr Humphrey had been to the continent of Europe and had learned about the French and Italian styles of music and he taught Henry as much as he could.

Henry had to leave the choir when his voice broke, but he then became an apprentice to the keeper of the royal instruments and also had the job of tuning the organ in Westminster Abbey while he continued his studies and began seriously writing music.

Can you answer these questions?

What was the name of the city where Henry Purcell was born?

Name one terrible thing that happened when he was a boy?

Who was Henry's first teacher?

What subject was Henry particularly good at?

Who taught Henry after Mr Cooke died?

Which two styles of music did Henry learn about?

What job did Henry have in Westminster Abbey?

True or False

Henry had a fine singing voice

His father and uncle were musicians

He taught Henry Cooke to sing

Henry learned music in France

He was good at writing music

He tuned the piano in Westminster Abbey

His first teacher was Mr Humphrey

Henry Purcell - 1659 - 1695

his later years

When Henry Purcell was eighteen years old, Matthew Locke, who was the composer for Court Violins, died. Henry was appointed to take over this role. This was the real beginning of his work as a composer. He became composer to the Kings Band two years later and soon after that he began writing music for the stage as well. He also wrote a lot of music for the church.

It was an interesting time to be a composer in London because so much had changed in a short space of time. All the great buildings in London had to be planned and rebuilt after the great fire of 1666. All the houses and shops had to be rebuilt. Also when Charles II became the king of England there had been no king before him for eleven years. The previous king (Charles I) was beheaded in 1649. Charles II intended to bring music and joy back to England and he certainly achieved this goal. London became a bright, merry place that was alive with music and theatre.

Purcell's first attempt at writing music for the theatre was the music to a play called 'Theodosius,' which was written by Nathaniel Lee. After this he was asked to write the music for many other plays. A well known man called John Dryden wrote a play called 'King Arthur' in 1691 and he asked Henry Purcell to write music for it. Henry wrote a great deal of music for public entertainment.

When he was twenty two years old, Purcell married his wife, Frances. They had six children but three of these died. One of his children, a son named Edward, also grew up to be a musician. During his life, Purcell produced over one hundred songs. He became very well known for his song writing. He also continued to write music for special occasions like coronations, funerals and Saints Days.

In 1689 he wrote his only true opera, which was called 'Dido and Aeneas.' It was a miniature opera that was intended to be performed at a girls' school in Chelsea. It was a great success.

He was writing music for a semi-opera called 'The Indian Queen' but he suddenly became so ill that he couldn't complete it. His brother Daniel had to take over for him.

Henry Purcell died at his home in London on November 21, 1695.

Can you answer these questions?

Who did Purcell take over from when he was 18?

Name a play that Purcell wrote the music for?

At least how many songs did Purcell write?

Name his only true opera.

Name a special occasion he might have written music for.

Which of his children grew up to be a musician?

What was his final work (completed by his brother)?

True or False	
Henry wrote music for the stage	His first opera was called 'King Arthur'
He wrote coronation music	He wrote no church music
He wrote over 1000 songs	He wrote music for John Dryden
	His completed 'Indian Queen' and then died

37. THE GRAND STAFF AND MIDDLE C

The **GRAND STAFF** allows a performer to read music on the **TREBLE and BASS CLEF STAVES*** at the same time.

CURVED BRACKET and BAR LINE



The **CURVED BRACKET** is used for music read by **KEYBOARDISTS**.

STRAIGHT BRACKET and BAR LINE

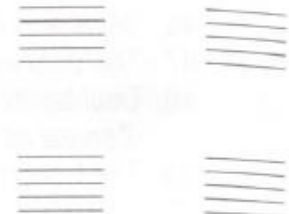
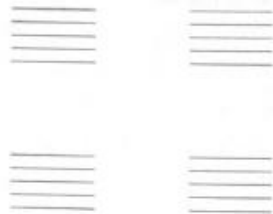


The **STRAIGHT BRACKET** is used for music read by **SINGERS and INSTRUMENTALISTS**.

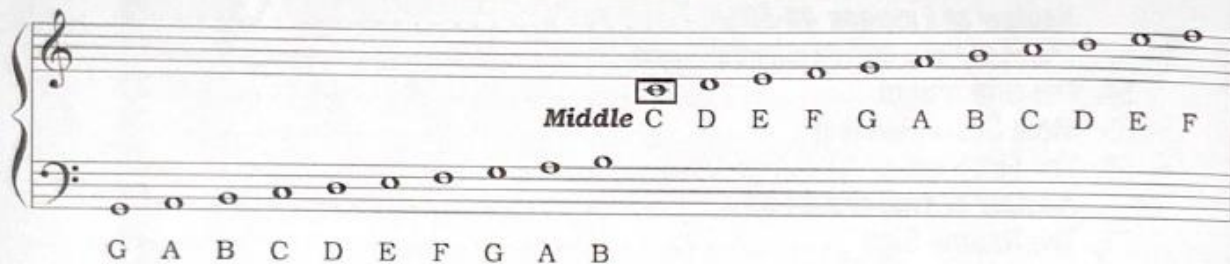
* Staves - Plural of staff

DIRECTIONS:

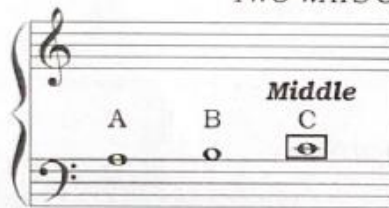
1 Draw two **CURVED BRACKETS** to form **GRAND STAVES** on the left and two **STRAIGHT BRACKETS** to form **GRAND STAVES** on the right. 2 Include the **BAR LINES** and **CLEF SIGNS**.



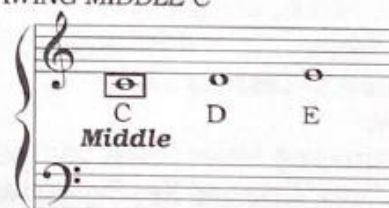
THE GRAND STAFF COMPLETE



TWO WAYS OF DRAWING MIDDLE C



From the **BASS CLEF STAFF**



From the **TREBLE CLEF STAFF**

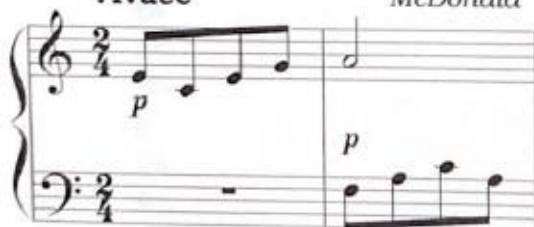
DIRECTIONS:

Circle the **MIDDLE Cs**.

POP THAT CORN

Vivace

McDonald

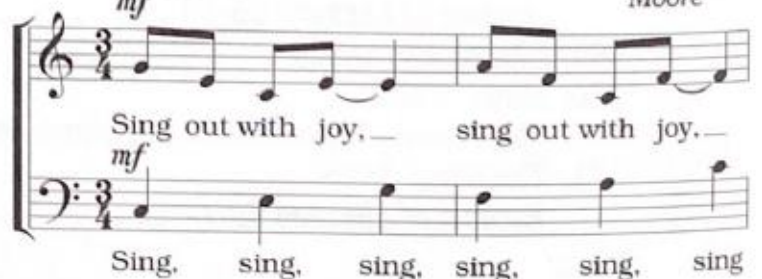


SING OUT WITH JOY

Allegro

mf

Moore



44. HARMONY AND THE ALTO AND SOPRANO PARTS

HARMONY is several **NOTES** of different **PITCHES** performed at once.

UNISON
(No **HARMONY**)

Two PART HARMONY

Three PART HARMONY

Four PART HARMONY

DIRECTIONS:

Write the number of **HARMONY PARTS** (2, 3 or 4) in each **MEASURE**. If there is no **HARMONY**, write U for **UNISON (UNIS.)**.

....

VOICE PARTS written on the **TREBLE CLEF STAFF** are called the **SOPRANO** (higher NOTE) and the **ALTO** (lower NOTE).

DIRECTIONS:

Circle each **ALTO NOTE**.

TYPICAL VOICE RANGES FOR ALTO AND SOPRANO PARTS

SOPRANO RANGE **ALTO RANGE**

DIRECTIONS:

Study each **NOTE** below and decide whether the **SOPRANO** or **ALTO PART** should perform the **NOTE**. Some notes could be performed by either the **SOPRANO** or **ALTO**. Write **S** for **SOPRANO**, **A** for **ALTO** or **E** for **EITHER**.

VOICE PART → S
Example

46. VOICE AND HARMONY IDENTIFICATION

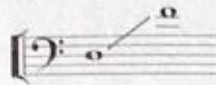
TYPICAL VOICE PART RANGES



SOPRANO RANGE



ALTO RANGE



TENOR RANGE



BASS RANGE

DIRECTIONS:

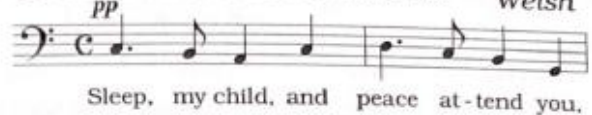
Write the VOICE PART that would be *best* for each MELODY.

1 LOCH LOMOND



VOICE PART _____

2 ALL THROUGH THE NIGHT



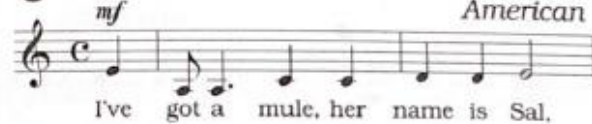
VOICE PART _____

3 I LOVE NOODLES



VOICE PART _____

4 ERIE CANAL



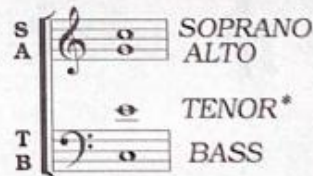
VOICE PART _____

5 WAYFARING STRANGER



VOICE PART _____

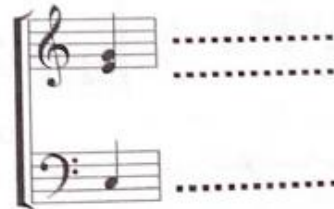
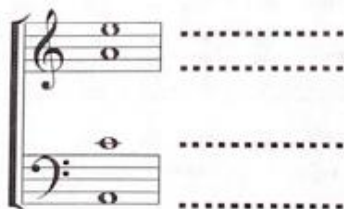
This is **FOUR PART HARMONY**.
(CLOSED SCORE)



*In OPEN SCORE, the TENOR PART is written on the TREBLE CLEF STAFF.

DIRECTIONS:

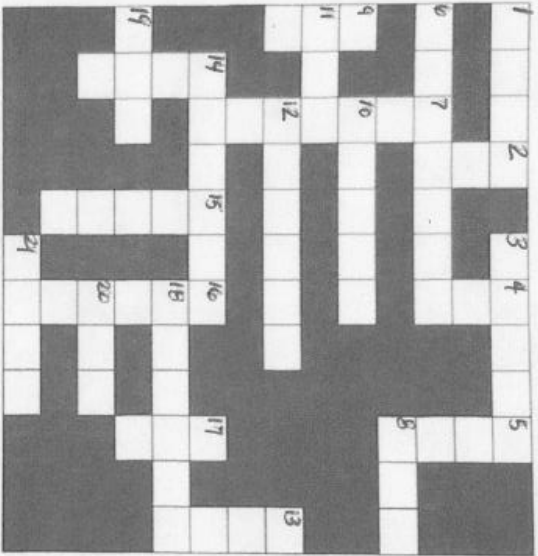
Identify the VOICE PARTS for the following HARMONY. A **single NOTE** written in the **BAS CLEF** should be considered the **BASS PART**.



PUZZLE #59: TREBLE CLEF CROSSWORD 2

NAME _____

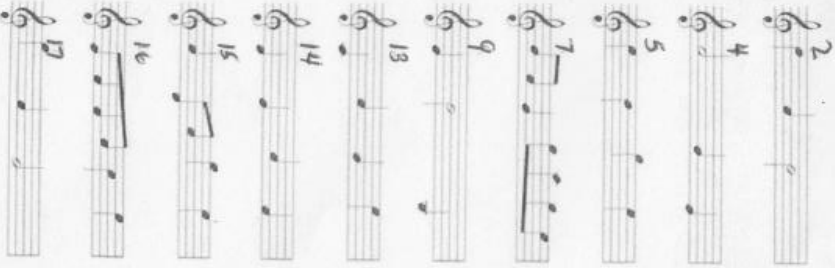
Identify the correct letter name of each treble clef note, then write the word in the appropriate place on the puzzle.



ACROSS



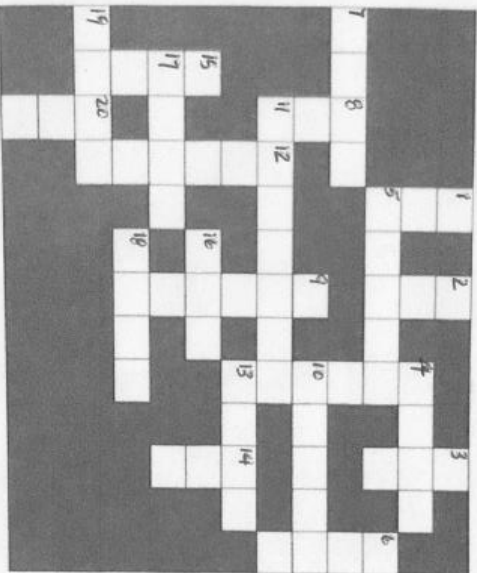
DOWN



PUZZLE #60: BASS CLEF CROSSWORD 1

NAME _____

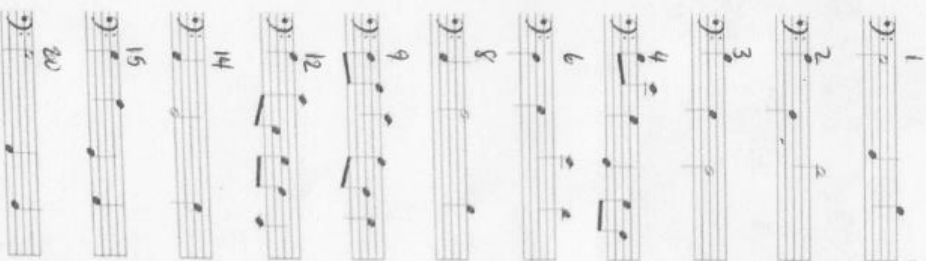
Identify the correct letter name of each bass clef note, then write the word in the appropriate place on the puzzle.



ACROSS



DOWN





accompaniment



rehearsal track

How Can I Keep From Singing Soprano

Robert Wadsworth Lowry

Traditional Folk Tune

♩ = 88

2 *mp* 3 4 5

Soprano

s d r m d r d l l s d s m
My life flows on an end-less song, a - bove earth's la-men

Piano

6 *mf* 7 8 9 10 *f*

S.

m r s d r m d r d l l s d m r r d m
ta-tion. I hear the sweet, the far off song that hails a new cre - a-tion. No

Pno.

How Can I Keep From Singing Soprano

2

11 12 13 14 *mp*

S. *mp*

s s s m r m d r m m m r m s m
storm can shake my in-most calm when to that rock I'm cling-ing. It

Pno.

15 16 17 18 19 *mf*

S. *mf*

s s s m r d l l s d m r r d
sounds an e - cho in my soul. How can I keep from sing - ing?

Pno.

accompaniment



rehearsal track



How Can I Keep From Singing Alto

Robert Wadsworth Lowry

Traditional Folk Tune

♩ = 88

Alto

2 3 4 5

mp

s d r m d r d l l s d s m
 My life flows on an end-less song, a - bove earth's la-men-

Piano

♩ = 88

6 7 8 9 10

A. *mf* *f*

m r s d r m d r d l l s d m r r d m
 ta-tion. I hear the sweet, the far off song that hails a new cre - a-tion. No

Pno.

How Can I Keep From Singing Alto

2

11 12 13 14 *mp*

A.

s s s m r m d r m m m r m s m
storm can shake my in-most calm when to that rock I'm cling-ing. It

Pno.

15 16 17 18 19 *mf*

A.

s s s m r d l l s d m r r d
sounds an e - cho in my soul. How can I keep from sing - ing?

Pno.

accompaniment



rehearsal track



How Can I Keep From Singing Tenor

Robert Wadsworth Lowry

Traditional Folk Tune

♩ = 88

2 *mp* 3 4 5

Tenor

s d r m d r d l l s d s m
My life flows on an end-less song, a - bove earth's la-men

Piano

♩ = 88

6 *mf* 7 8 9 10 *f*

T.

m r s d r m d r d l l s d m r r d m
ta-tion. I hear the sweet, the far off song that hails a new cre - a-tion. No

Pno.

How Can I Keep From Singing Tenor

11 *mp*

T. *mp*

s s s m r m d r m m m r m s m
 storm can shake my in-most calm when to that rock I'm cling-ing. It

Pno.

15 *mf*

T. *mf*

s s s m r d l l s d m r r d
 sounds an e - cho in my soul. How can I keep from sing - ing?

Pno.

accompaniment



rehearsal track



How Can I Keep From Singing Baritone

Robert Wadsworth Lowry

Traditional Folk Tune

♩ = 88

2 *mp* 3 4

Baritone

s d r m d r d l l s d s m m r
My life flows on an end-less song, a - bove earth's la-men-ta-tion.

♩ = 88

Piano

5 *mf* 6 7 8 *f*


Bar.

s d r m d r d l l s d m r r d m s s s
I hear the sweet, the far off song that hails a new cre - a - tion. No storm can shake

Pno.

How Can I Keep From Singing Baritone

2 9

Bar. 

m r m d r m m m r m s m s s s
my in-most calm when to that rock I'm cling-ing. It sounds an e -

Pno. 

12 13 14 15

Bar. 

m r d l l s d m r r d
cho in my soul. How can I keep from sing - ing?

Pno. 