

Name _____

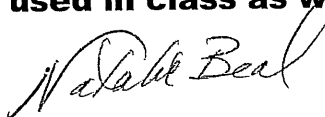
Teacher _____

Date _____

Assignment Packet I September 2014

Greetings students,

This is your assignment packet for the month of September. You will be responsible for bringing this packet to music class daily. Only one packet will be given to each student. We will be working on completing this packet each time you come to music class. We will also be singing the songs in this packet. There is also music that we will be reading in this packet. In order to receive full participation points for the class, you will need this packet. Below is the first assignment that we will complete in class. These terms will be used in class as we listen to music and perform music.



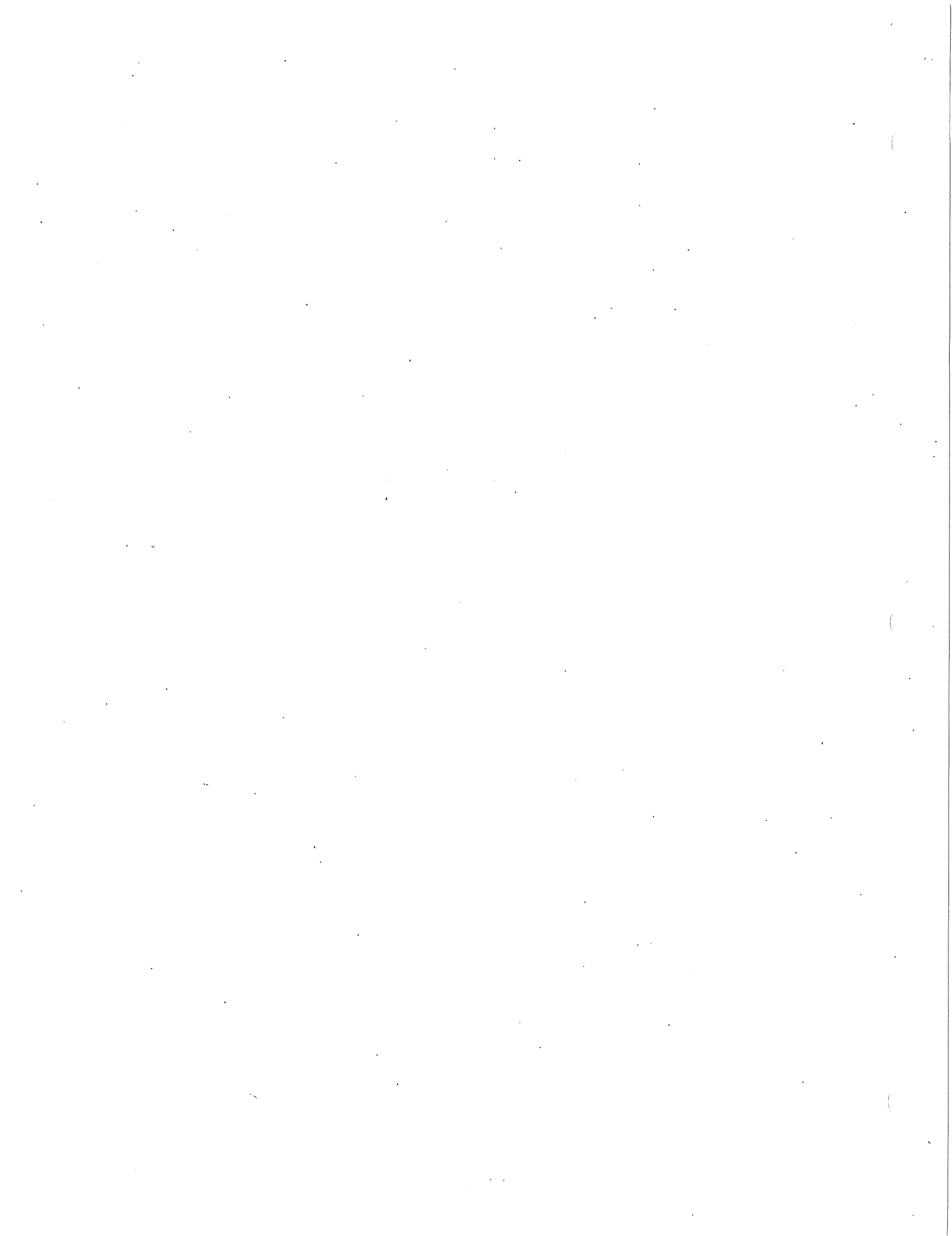
Pitch _____

Tempo _____

Dynamics _____

Rhythm _____

Melody _____



4 METER

MODERATE RETRO SHUFFLE ($\downarrow = 112$) ($\text{♪} = \overset{3}{\text{♪}} \text{♪}$)

5

Teresa Jennings

4 TIMES 3

mf SING 1ST + 4TH TIMES

1 2 3 4,

DRUMS SET-UP

4 TIMES 3

mf SING 2ND + 4TH TIMES

Me - ter,

4 TIMES 3

mf SING 3RD + 4TH TIMES

In 4/4 time,

9

1 2 3 4. That's how man - y beats there are. 1 2 3 4,

me - ter. Al - so, al - so known as time, told

in 4/4 me - ter, the quar - ter note gets the

4/4 METER - 2

1, 2, 3, 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 | 1, 2, 3, 4

I 1 2 3 4 in a 4/4 bar. bar.

II by the time sig - na - ture. ture.

III beat and there are 4 beats in a bar. bar. In 4/4

(14)

I 1 2 3 4, 1 2 3 4. That's how man - y beats there are.

II Me - ter, me - ter. Al - so, al - so known as

III time, in 4/4 me - ter, the quar - ter

(18)

I 1 2 3 4, 1 2 3 4 in a 4/4 bar.

II time, told by the time sig - na - ture.

III note gets the beat and there are 4 beats in a bar.

ame _____

Date _____

Curwen Hand Signs

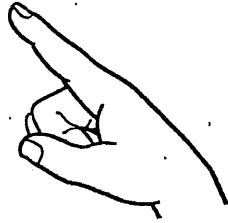
RESOURCE MASTER

R•27

do



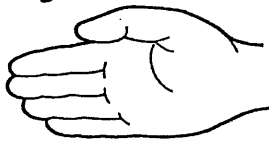
ti



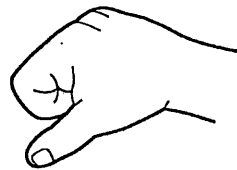
la



so



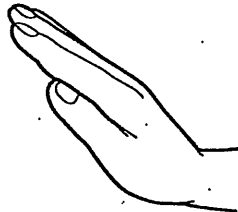
fa



mi



re



do



Let's Harmonize

PITCH ROUTINE #3

Sing each line separately and in any combination.



Week 1 — Quarter Notes

On every line:

1. Write the notes and counts.
2. Count the line out loud.
3. Perform the line on a single pitch.

1 _____ 2 _____ 3 _____ 4 _____

$\frac{4}{4}$ | • | • | • | • |

1 2 3 4

Counts & Notes

Write **counts** below to match the notes you see.

1 _____ 2 _____ 3 _____ 4 _____ | 1 _____ 2 _____ 3 _____ 4 _____

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

— — — — — — — —

Write **notes** on the line to match the **counts** below.

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

1 2 3 4 | 1 2 3 4

Rhythm Dictation

Listen to the music example. Write the rhythm you hear, then the counts below.

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

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


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

Week 2 — Quarter Rests

On every line:

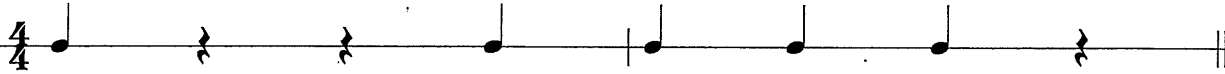
1. Write the notes and counts.
2. Count the line out loud.*
3. Perform the line on a single pitch.

*Count the capital R by saying "rest."

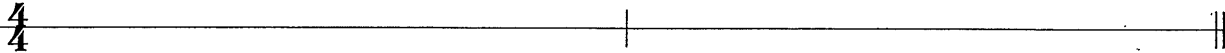
1	2	3	4
			
1	R	3	R

Counts & Notes

Write **counts** below to match the notes you see.

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

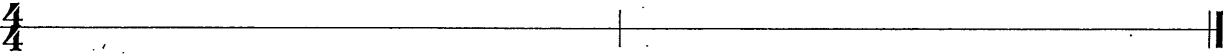
Write **notes** on the line to match the **counts** below.

							
1	2	R	R	R	2	3	4

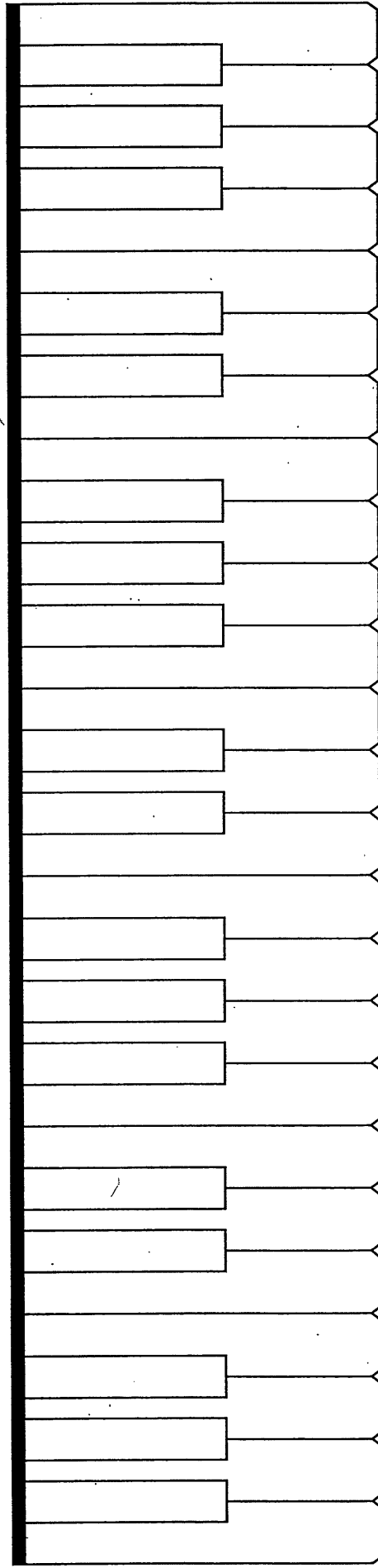
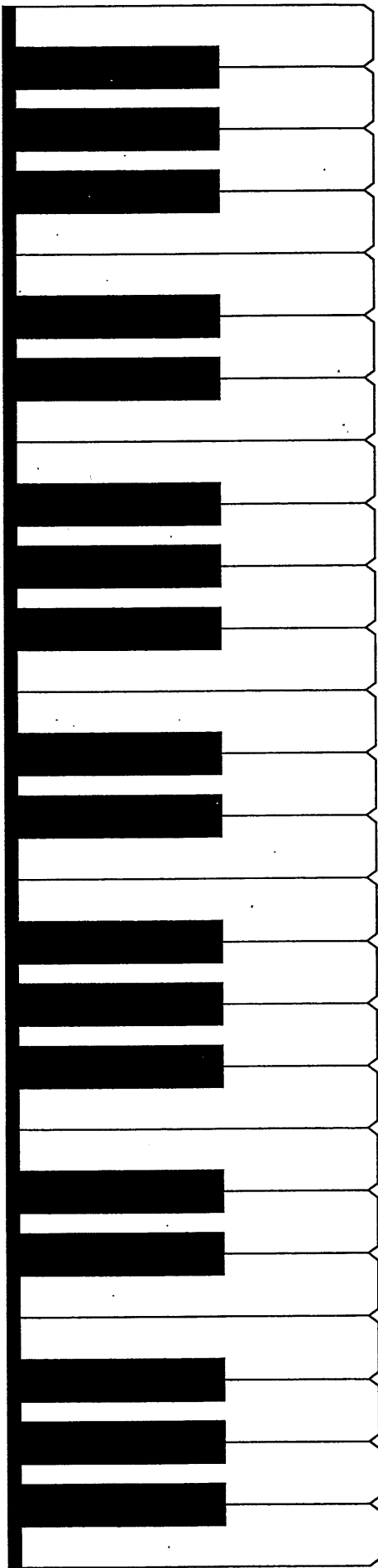
Rhythm Dictation

Listen to the music example. Write the rhythm you hear, then the counts below.

							
--	--	--	--	--	--	--	--

							
--	--	--	--	--	--	--	--

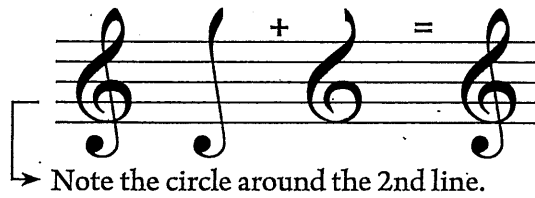
							
--	--	--	--	--	--	--	--



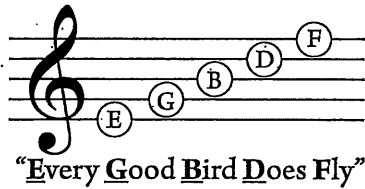
Treble Clef

A Clef is a symbol at the beginning of the staff that assigns letter names to the individual lines and spaces of the staff. The first seven letters of the alphabet (A through G) are used to name these lines and spaces.

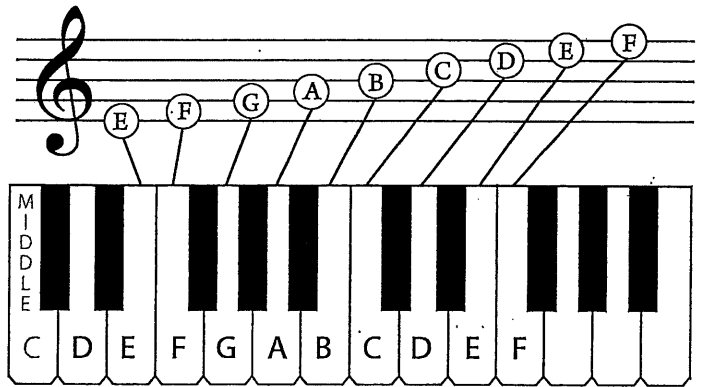
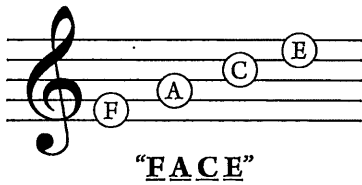
The **Treble Clef** (also known as the "G" clef) encircles the second line of the staff and names it "G." This G is above the middle C on a piano keyboard.



Treble Clef Lines

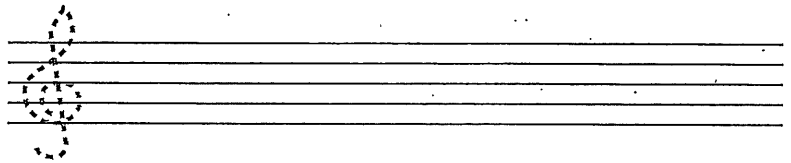


Treble Clef Spaces



STUDENT ASSIGNMENT

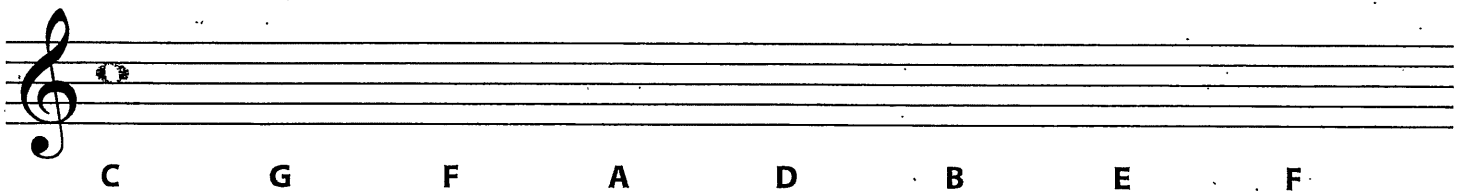
1. Trace the treble clef and draw four more in the staff provided.



2. Write the letter name of each note in the blank provided below it. The first one has been done for you.



3. On the staff, draw the notes indicated by the letters below. There may be more than one correct answer for some. The first one has been done for you.



4. Write the name of the lower note in the blank provided beneath each exercise. The first one has been done for you.



Oh, How I Love The Opera

SYMPHONICALLY (♩=76)

+SOLO CHICKEN, FREELY,
2ND TIME (OPTIONAL)

Prunehilda Matata Mozart

4 5 *mf* WITH PROPER HAUGHTINESS

Oh, how I love the op - er - a.
Oh, when the cur - tain starts to rise,

9

Oh, — how I love to lis - ten. Cue the — or - ches - tra and the lights, and
oh, — how my pulse does quick - en. For when — I — see chick - ens dance, they

*CHICKENS ENTER 15 CHICKENS "SING" - DANCING OPTION

2

bring — on the danc - ing chick - ens. } Bok bok bok bok bok bok
look — so — fin - ger lick - in'. }

1. 2.

bok bok bok bok b'ga bok. Bok bok bok bok bok bok bok bok bok b' - ga. bok bok b' - ga.

20 *f*

Bok bok bok bok bok bok bok bok bok b'ga bok. Bok bok bok bok bok bok b'ga!

RAN
CHIC
TO F

f

Bok bok bok bok bok bok bok bok bok b'ga bok. Bok bok bok bok bok bok b'ga!

*USE COSTUMED SINGERS, OR TOY CHICKENS, OR PUPPETS. EVEN RUBBER CHICKENS ARE GOOD.

Gotta BAG These Leaves

for voices, recorders, guitars

Teresa Jennings

MELODRAMATIC ROCK BALLAD (♩=66)

DRUMS
SET-UP

4 5 *mf* - OVER-EMOTIONALLY

Got-ta bag these leaves.

Got-ta bag these lea-heaves.

Got-ta bag these leaves to-day,

to-day.

9

Got-ta rake them up, or else.

Stick 'em in a bag, or else

I can-not go out and

TO CODA (AFTER D.S.) 14 *f*

play, oh no, to-day.

Don't wan-na do— it, but I

18 *mf*

will.

Don't wan-na do— it, but I will, I will.

What a

D.S. AL CODA

mess.

What a dirt-y job.

Nas-ty.

Yuck-y.

♩ CODA
RIT. TO END

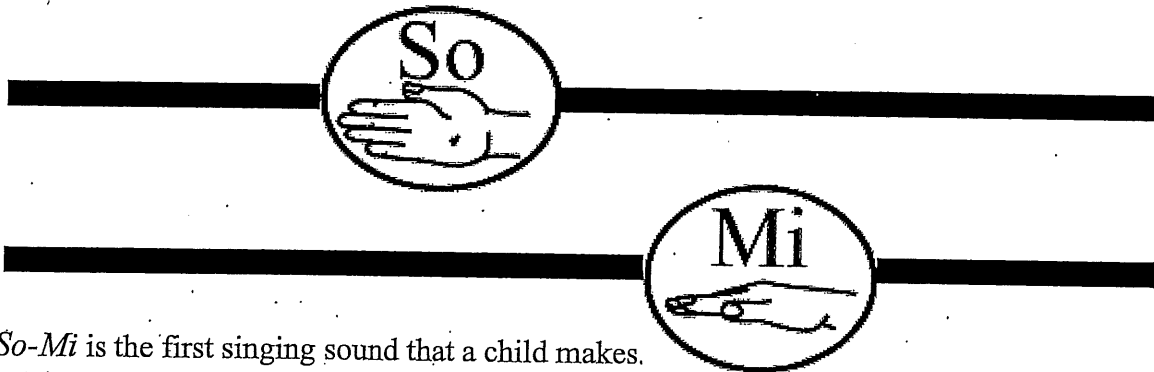
day.

Got-ta bag these leaves to-day.

(Sigh.)

3: Making Melody So and Mi

HANDSIGNS: Every note of the scale has its own handsign.
Here are the handsigns for the notes, *So* and *Mi*.



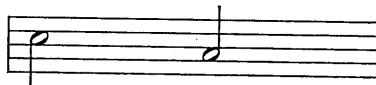
So-Mi is the first singing sound that a child makes.

These notes are sung when a child teases another child with by singing, "Nyah, nyah."



Nyah, nyah.
So *Mi*

Always remember: If *So* is on a line, *Mi* is on next line below it
If *So* is in a space, *Mi* is in the next space below it.



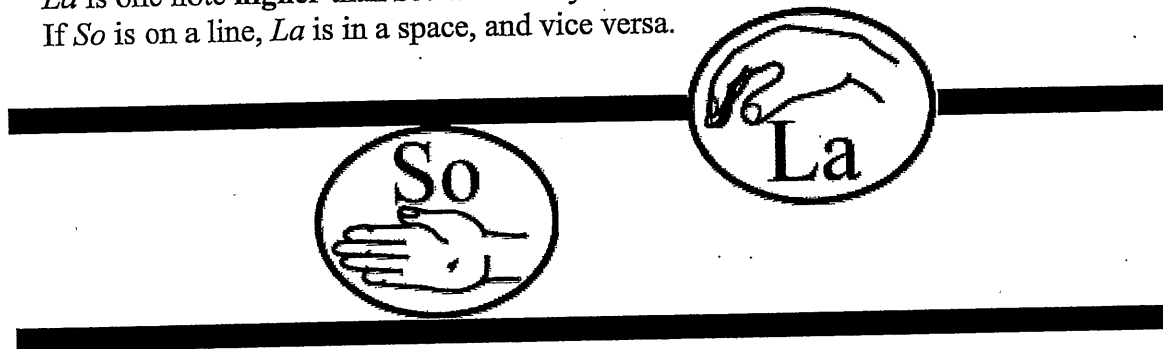
READ the following exercises with handsigns. Read them **silently** first.
Then read them out loud, singly, 2 or more at a time, in canon, in
harmony, and in retrograde.



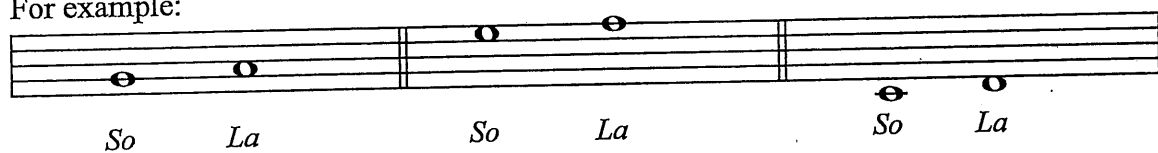
4: La, La, La

New note: *La*

La is one note **higher** than *So*. It is always found on the line or space directly above *So*. If *So* is on a line, *La* is in a space, and vice versa.



For example:



READ the following exercises. All of them start on *So*.

1. Think the notes (**audiate**) while handsigning.
2. Chant (don't sing) the exercise with **solfege syllables**, using handsigns. Pulsate the handsigns on the second beat of the half notes. Use the open-hand gesture for rests.
3. Sing the solfege syllables using handsigns.
4. Sing the exercises in retrograde.

