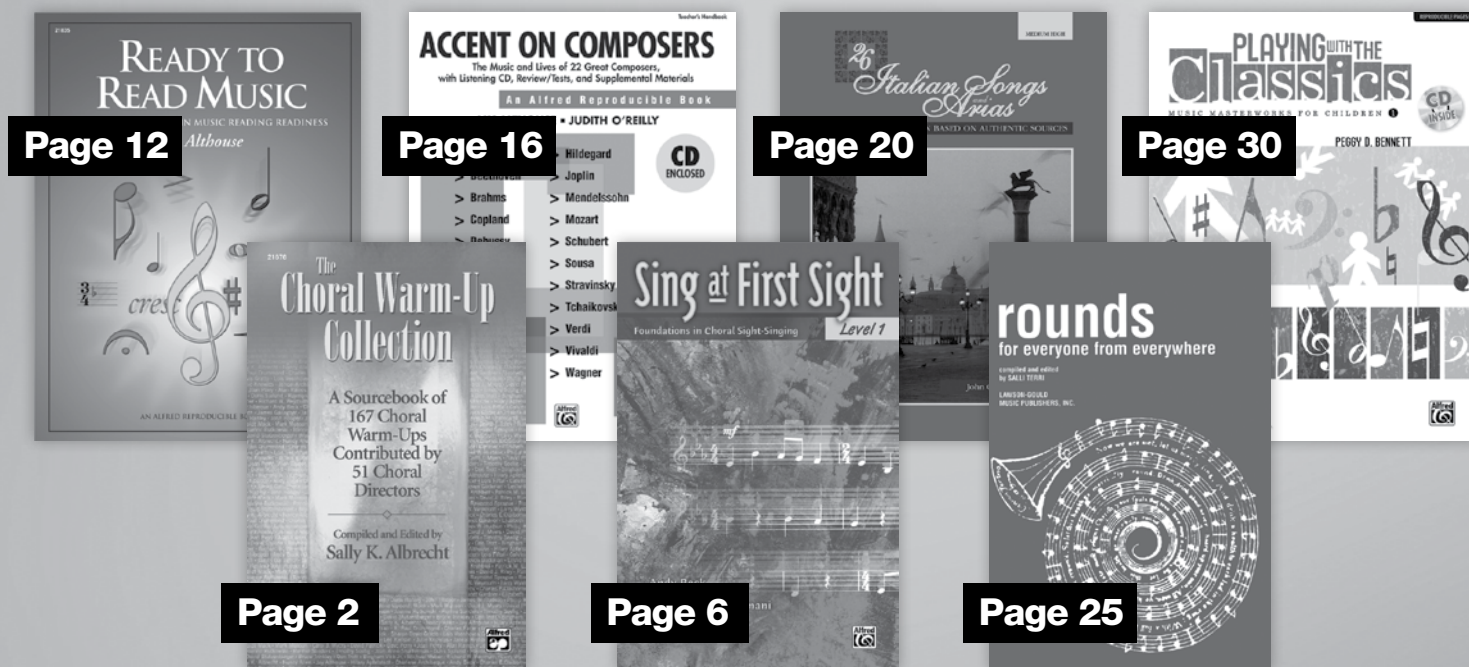


Alfred's Music Teacher Success Kit

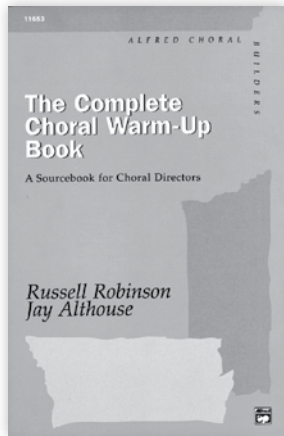
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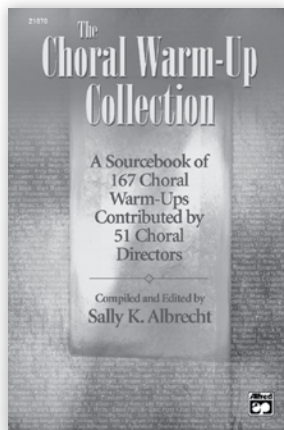
The Complete Choral Warm-Up Book

A Sourcebook of 211 Choral Warm-Ups for Choral Directors

By Russell Robinson and Jay Althouse

Contains 211 warm-ups with information on usage, photos illustrating correct posture and vowel formation, and a well-organized index to make finding the right warm-up a snap. A sourcebook for choral directors of all levels.

Book (00-11653).....\$22.95



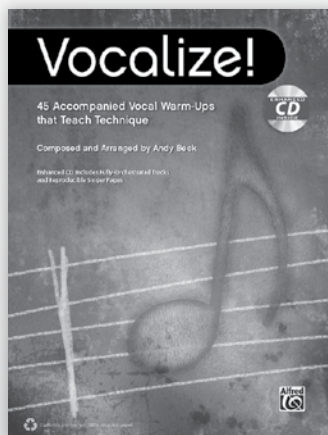
The Choral Warm-Up Collection

A Sourcebook of 167 Choral Warm-Ups Contributed by 51 Choral Directors

Compiled and Edited by Sally K. Albrecht

This incredible resource consists of warm-ups for every situation and vocal area, contributed by 51 choral directors from across the nation. Royalties from the sale of each book are donated to the ACDA Endowment Trust, to be used for student scholarships and conducting awards.

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Composed and Arranged by Andy Beck

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Book & Enhanced CD (00-40024)\$34.99

From: The Complete Choral Warm-Up Book

1

This warm-up will focus the ah (ow) vowel and help get it consistent throughout the choir. It also helps to bring the head voice down. Try using it with other vowels, such as Yoo, Yeh, Yee, and Yeh. The "y" allows for a good natural attack. Avoid using any explosive or stopped consonants; the purpose of this warm-up is vowel focus, not diction.

2

This exercise uses a combination of vowels in a descending scale. Single vowel warm-ups are fine, but eventually we must move on and combine several vowels in one warm-up. Like Warm-up 1 above, the "y" is a good natural attack. Try singing this one in a slightly detached manner (perhaps with an accent on each note), and then do it with smooth phrasing.

3

This fun warm-up serves the purpose of bringing variety of vowels with the explosive "p" to start between "u" and "pot" in tune. The alternate

4

This one really works the tongue. Form the "ee" inside the mouth. Once you've mastered jaw and tongue drop to form the "oh" vowel the dropping of the jaw, changes very little vowel formation, and the "oh" should take

5

This is a good warm-up to begin your rehearsal "oo" vowel and will avoid pushing the choir vowels or you may begin on a hum. Remember apart inside the mouth with the lips closed

26 The Complete Choral Warm-Up Book

Beginning Warm-Ups



The Complete Choral Warm-Up Book 27

From: The Choral Warm-Up Collection

50 Diction Philip Kern

This "Show Me the Money" diction exercise should be performed in a nimble manner. Be sure to stay with the beat and get a

good breath on beat six of every measure. Ask your singers for other two-syllable words to try.

Mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey, mon-ey. ↑ ↓

51 Diction John Hooper

Get the mouth moving with this warm-up which alternates between the lips and the tongue. Concentrate on using the breath through the plosive consonants and bring

the / far forward, due to the quick tempo. Also, work on phrasing by eliminating any breath after the long note. Focus on bringing the head voice down into the lower register.

Tril-la trol-la tril-la trol-la tril-la trol-la tra, tril-la trol-la tril-la trol-la tril-la trol-la tra. ↑ ↓
Pril-la prol-la pril-la prol-la pril-la prol-la pra, pril-la prol-la pril-la prol-la pril-la prol-la pra.

52 Diction, Fun Darla Hanley

This exercise focuses on singing with energized breath using the aspirated *h* to begin a word and the plosive *p*. (Think two eighth notes for each *hip* in the first measure.) Put

your right palm in front of your mouth and make sure you feel the air on both the *h* and the *p*. Work for a crisp *s* cut-off on the final rest.

Hip hip hip hip hip - po - pot - a - mus. ↑ ↓
Hip hip hop hop hip - po - pot - a - mus.

From: Vocalize!

24

Drop Your Jaw



Follow the lyrics closely and do as they say, creating vertical space inside the mouth and rounded lips. Be careful not to force the jaw or lips into position, but rather allow them to float easily from one shape to the next.

Gently (♩ = ca. 108)

The musical score is written for voice and piano in 4/4 time. The tempo is marked 'Gently (♩ = ca. 108)'. The key signature has one sharp (F#). The score consists of three systems of staves. The first system (measures 1-4) has the vocal line starting on a whole rest, then moving to a half note G4, a half note A4, and a whole note B4. The piano accompaniment starts with a series of chords and moving lines in both hands. The second system (measures 5-8) continues the vocal line with the lyrics 'shape your vow - els round. O - pen mouth north and south'. The piano accompaniment continues with similar patterns. The third system (measures 9-12) has the vocal line with the lyrics 'for a fin - er sound. Drop your jaw,'. The piano accompaniment concludes with a final chord and a rising line in the right hand.

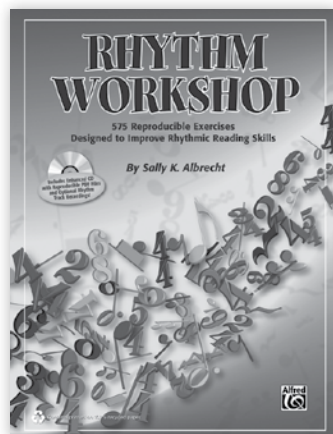
Drop your jaw, let it fall,

shape your vow - els round. O - pen mouth north and south

for a fin - er sound. Drop your jaw,

Sight-Singing

The time you invest in teaching your students to read music today will save valuable rehearsal time tomorrow. So incorporate a few minutes of dedicated sight-singing practice as often as possible.



Rhythm Workshop

575 Reproducible Exercises Designed to Improve Rhythmic Reading Skills

By Sally K. Albrecht

Features 100 pages of rhythm exercises in a variety of time signatures. New concepts are introduced separately and then combined together to challenge and motivate your students. The Enhanced CD includes audio tracks in various musical styles and tempos, which can be used to accompany your students as they clap, tap, play or speak the rhythms.

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Sing at First Sight

Foundations in Choral Sight-Singing

By Andy Beck, Karen Farnum Surmani, and Brian Lewis

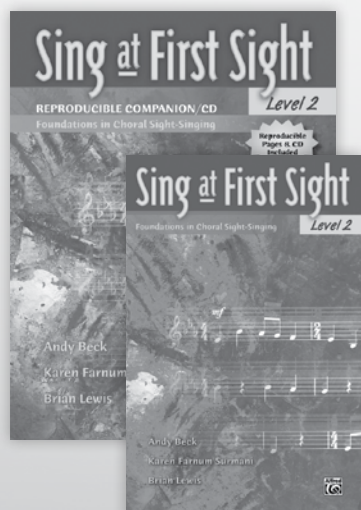
This well-organized, sequential method clearly introduces new music reading concepts, reinforces those concepts with rhythm and pitch exercises, motivates students with helpful hints and challenge exercises, features choral excerpts at the end of each unit, and provides a comprehensive review and evaluation (including written activities, ear training drills, and formal assessments).

Level 1 concepts include:

- Whole note through sixteenth note rhythms and rhythmic patterns
- An introduction to pitch, including note names, solfège syllables, and numbers
- Major key signatures
- Diatonic intervals
- Simple and compound time signatures
- Reading treble and bass clef
- Music signs and symbols
- Dynamics, articulations, and tempo markings
- Unison, 2-part, and 3-part singing

Level 2 concepts include:

- Singing in minor
- Chromatics
- Unison, 2-part, 3-part, and 4-part singing
- Identifying major and minor intervals
- Natural minor harmonic minor, melodic minor, and chromatic scales
- Advanced rhythmic patterns



Textbook, Level 1 (00-22017)..... \$7.95

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Reproducible Companion/CD, Level 2 (00-31264) \$39.95

From: Rhythm Workshop!

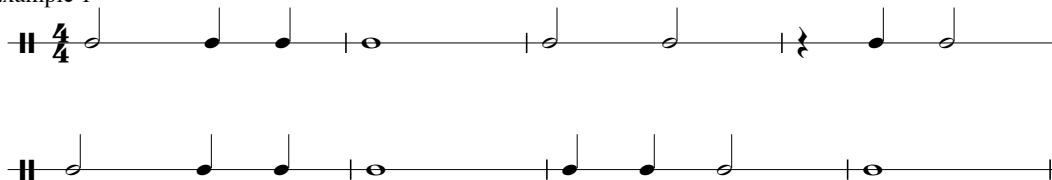
14

7. Whole, Half & Quarter Notes/Rests #1

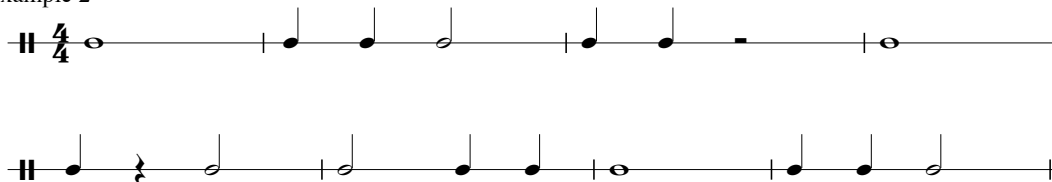
What's New?
Whole note



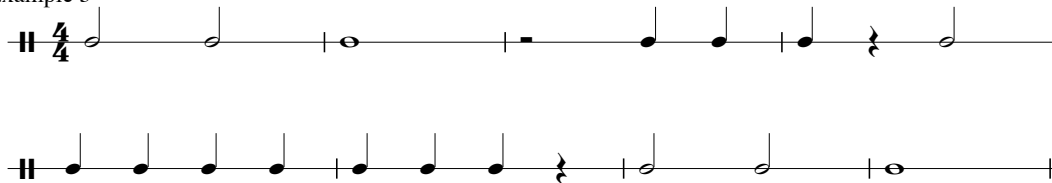
Example 1



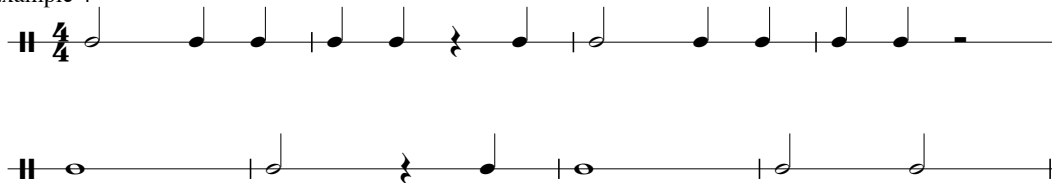
Example 2



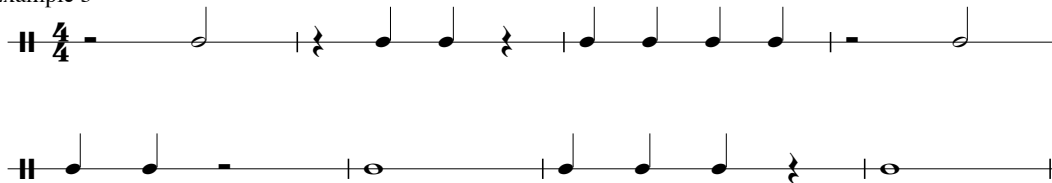
Example 3



Example 4



Example 5




From: Sing at First Sight—Textbook, Level One


14

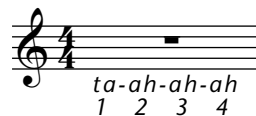
UNIT 1

Lesson 3

- A whole note  is equal to four beats.
Say "ta-ah-ah-ah" to count a whole note.



- A whole rest  is equal to four beats of silence.
Think "ta-ah-ah-ah" to count a whole rest.



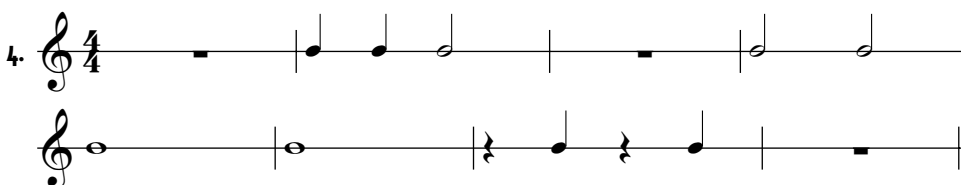
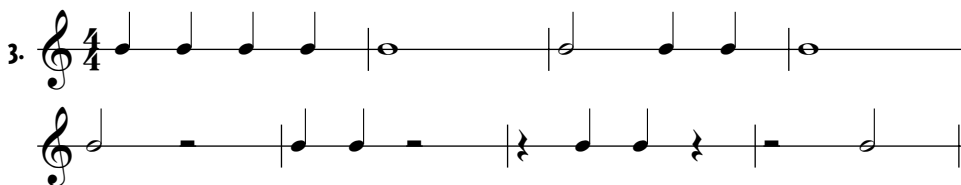
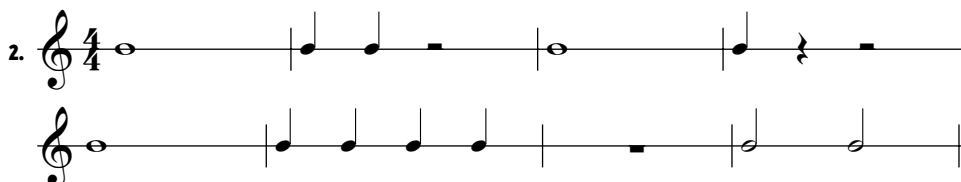
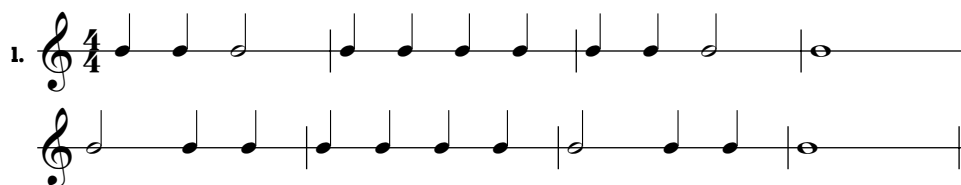
- Sol is the fifth note of the scale.



- La is the sixth note of the scale.



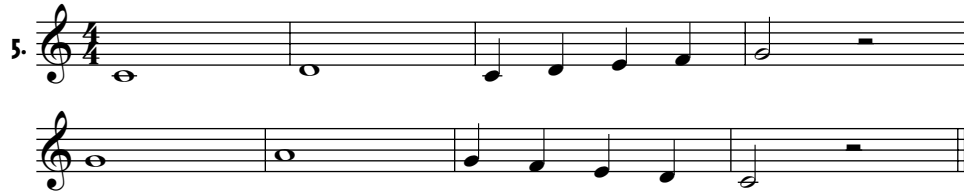
Rhythm Exercises



From: Sing at First Sight—Textbook, Level One

15

Pitch Exercises



Hint

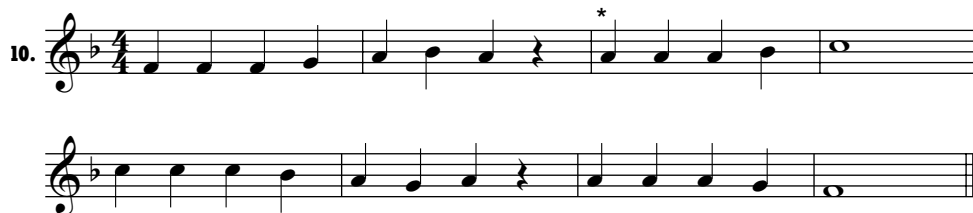
Remember to sit or stand tall.



Challenge Exercise

This tune can be performed as a round.

*Part 2 begins when Part 1 gets to the third measure.



From: Sing at First Sight—Reproducible Companion, Level One

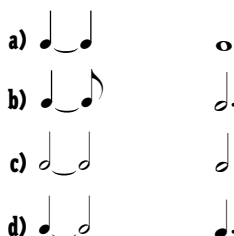
28

Assessment

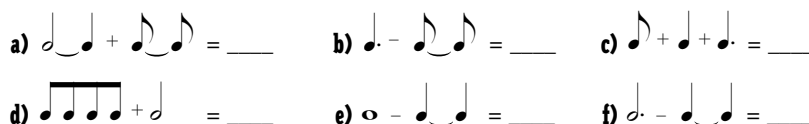
1. With the repeat, how many measures are sung in the following example? _____



2. Match the examples with the same number of beats.



3. Add or subtract the notes in $\frac{4}{4}$ time and write the equivalent note.



4. Identify the key signatures.



5. Write solfège, numbers, or note names under each note.



6. Circle the rhythm that is played.



7. Circle the melody that is played.



From: Sing at First Sight—Reproducible Companion, Level One

30



For the Month of June

Words and Music by
ANDY BECK

Brightly (♩ = ca. 160)

3

VOICES

Sing a mer - ry tune

PIANO

mf

5

for the month of June. Fa la la la la la la la la, fa la la la la la

10

1. la. Cel - e-brate the sum - mer day

11

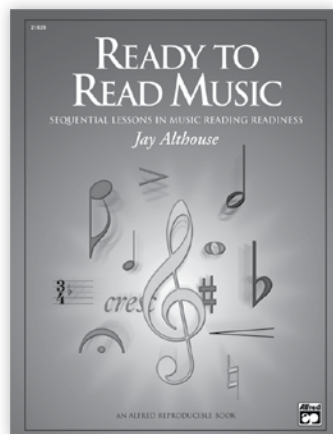
15

with a fes - tive roun - de - lay. la.

2.

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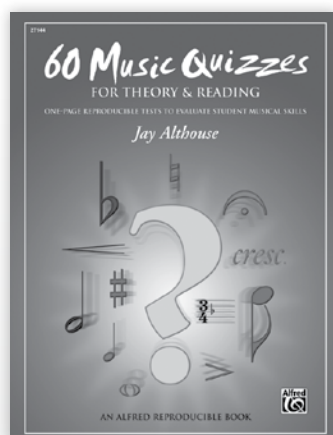
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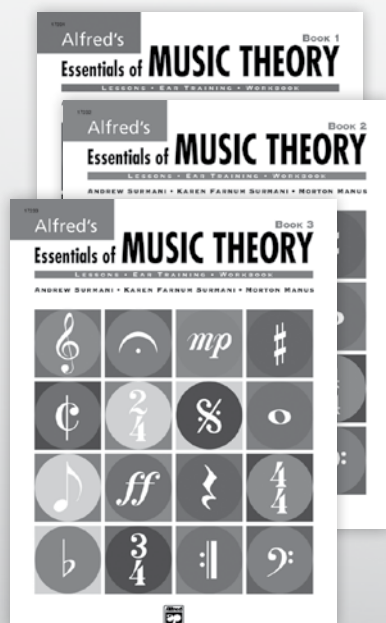
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From: Ready to Read Music

LESSON 7 *Naming Key Signatures* REVIEW

Identify the following **key signatures**.

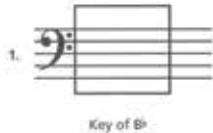
Write the correct name of each **key signature** on the line provided.



In the box, write the correct **sharps** for the following



In the box, write the correct **flats** for the following



UNIT 3
Pitch

UNIT 3
Pitch

LESSON 7 *Naming Key Signatures*

The **flats** or **sharps** in a **key signature** follow a pattern. Here's the pattern for **sharp key signatures**:



1st # on F
Key of G



2nd # on C
Key of D



3rd # on G
Key of A



4th # on D
Key of E

Here's the pattern for **flat key signatures**:



1st b on B
Key of F



2nd b on E
Key of Bb



3rd b on A
Key of Eb



4th b on D
Key of Ab

There can be as many as seven **flats** or **sharps** in a **key signature**, but you'll rarely see more than four. For this book, we'll use no more than four.

Every **key signature** is named after a **note** (and every **note** has a **key signature**). A piece of music is said to be in the "key of G" or the "key of Bb" and so forth. We've labeled the **key signature** names for the eight keys shown above. Here's how to identify **key signatures**.

For **sharp key signatures**, find the last **sharp** in the **key signature**. Then count up to the next

line or space. That **note** is the name of the **key signature**.

For **flat key signatures**, find the last **flat** in the **key signature**. Think of this as "four," then count down the lines and spaces of the **staff** to "one." The note on "one" is the name for the **key signature**.

What if a piece of music has no **key signature**...no **sharps** or **flats** after the **clef sign**? Music with no **key signature** is the key of C.

From: 60 Music Quizzes for Theory and Reading

MUSICAL SYMBOLS AND TERMS

Name: _____

Class: _____

Quiz 46

Know Your Musical Dynamics

DIRECTIONS: Write the letter of the correct answer in the blank space.

1. *Decrescendo* means the same as _____.
A. *Diminuendo*
B. *Crescendo*
2.  means _____.
A. to gradually get louder
B. to gradually get softer

DIRECTIONS: In the examples below, are the dynamics correct or incorrect? Circle the correct answer.

1.  Correct or Incorrect

2.  Correct or Incorrect

3.  Correct or Incorrect

4.  Correct or Incorrect

DIRECTIONS: How loud or soft is the music at (A), (B), (C) and (D)? Circle the correct answer.

5. 

- | | | | | | |
|-----------------|----|-------------|---------------|----|-------------|
| (A) Soft | or | Loud | (C) Very soft | or | Medium soft |
| (B) Medium loud | or | Medium Soft | (D) Very loud | or | Very Soft |

From: Essentials of Music Theory

56

UNIT 9

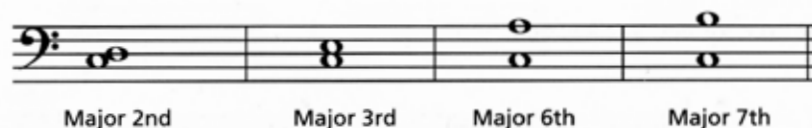
LESSON 35

Perfect and Major Intervals

The interval between the keynote of a major scale and the unison, 4th, 5th or octave of that scale is called a PERFECT INTERVAL.

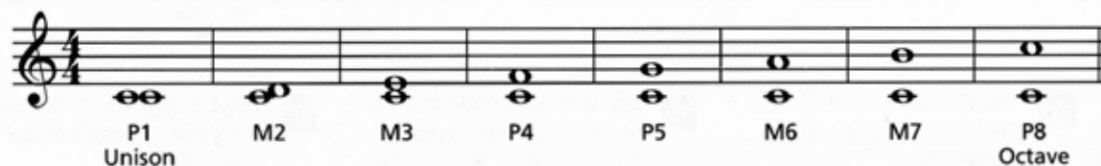


The interval between the keynote of a major scale and the 2nd, 3rd, 6th or 7th of that scale is called a MAJOR INTERVAL.



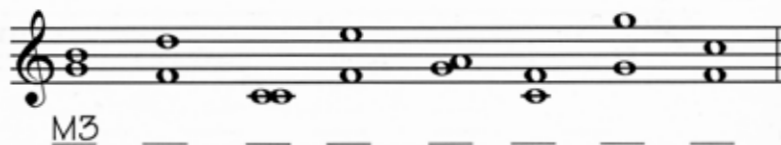
THE DIATONIC INTERVALS OF THE MAJOR SCALE

When the keynote and the upper note of an interval are from the same major scale, it is called a DIATONIC INTERVAL. All diatonic intervals in the major scale are either perfect (P) or major (M). The perfect intervals are the unison, 4th, 5th and octave; the major intervals are the 2nd, 3rd, 6th and 7th. This is true for all major scales. P1 indicates a perfect unison; P8 indicates a perfect octave.



Exercises

- 1** Name the harmonic intervals and indicate whether they are perfect or major.



- 2** Write the note above the given note to complete the harmonic interval.



Music History

Foster an understanding of music in relation to history and culture. We can learn so much from studying the past.



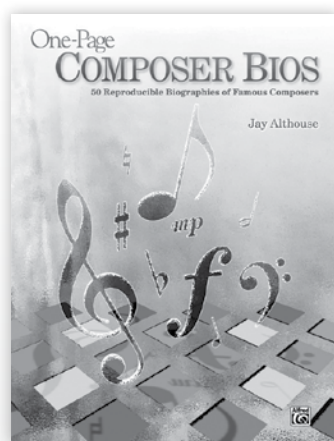
Accent on Composers

The Music and Lives of 22 Great Composers

By Jay Althouse and Judy O'Reilly

For each of the 22 featured composers, there is a bio, portrait, list of composer factoids, time line, listening example, and review (test). The reproducible listening guide includes information about each listening example and a second by second "what to listen for in the music." Composers include: Bach, Beethoven, Brahms, Copland, Debussy, Handel, Joplin, and more!

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From: Accent on Composers

Ludwig van Beethoven



born
December 16, 1770
Bonn, Germany
died
March 26, 1827
Vienna, Austria

“Music is the electrical soil in which the spirit lives.”
–Ludwig van Beethoven

Lood -vig fahn Bay' -toh-vn.
The first syllable rhymes with “wood.”
The last syllable of his last name is a quick “vn.”

A composer of the Classical and Romantic eras.

Ludwig van Beethoven began taking piano lessons at age four. When Ludwig turned eight, his father decided to make money from his son's talent. He presented Ludwig as a concert pianist and advertised that the eight year old Ludwig was only six years old.

Although Ludwig was never a child musical prodigy like Wolfgang Amadeus Mozart, by 14 he was quite a good musician and became the assistant organist at a local church. He began his career in music for Beethoven and giving music lessons.

In his early 20s he began performing as a concert pianist. He was mentored by Joseph Haydn. Beethoven had many wealthy patrons who would support him with wealthy supporters of the time began composing and performing.

He traveled throughout Europe as a pianist to larger audiences. He composed chamber music, primarily for piano, and wrote his first symphony.

The period 1800-1815 was his most productive. He completed 8 symphonies, 17 concertos, 10 piano trios, and numerous vocal solos and songs.

Composing was difficult for him as he had begun losing his hearing in his early 30s. He devoted much of his life to his music despite his hearing loss.

Beethoven spent his life in the arts. He fell in love several times but was prevented from marrying. He was often restless and moody, but his dedication to his music was unwavering.

Beethoven was short, often restless and moody, but his dedication to his music was unwavering. He was always loyal to his friends and helped to give Beethoven's music a European feel.

Ludwig van Beethoven

What I composed	Orchestra	Concerto	Chamber Music	Keyboard	Opera	Theater/Film	Ballet	Band	Choral	Vocal Solos
Ludwig van Beethoven	>	>	>	>	>				>	>

Beethoven Factoids:

- Beethoven's musical manuscripts were terrible. One copyist said, "I would rather copy 20 pages by another composer than one page of Beethoven's."
- He was a student of Franz Haydn and a friend of Franz Schubert.
- Beethoven was a slow worker. His manuscripts and musical notebooks show many revisions. He was never satisfied with his music and tried endlessly to improve it.
- Beethoven's early music (prior to 1800) was composed in the Classical Style and his later music (after 1800) was composed in the Romantic Style. For this reason he is often called a musical bridge between the Classical and Romantic periods.

- 1770: Birth of Ludwig van Beethoven.
- 1775: George Washington made commander-in-chief at the start of the American Revolutionary War.
- 1790: Washington, D.C. founded.
- 1799: Haydn composes *The Creation*, an oratorio.
- 1800: Napoleon and his French army defeat Austria and conquer Italy.
- 1805: Thomas Jefferson begins second term as President of U.S.
- 1812: U.S. declares war on Britain (referred to as War of 1812).
- 1818: Franz Gruber, an Austrian school teacher, composes the famous Christmas carol *Silent Night*.
- 1827: Death of Ludwig van Beethoven; Noah Webster publishes *American Dictionary of the English Language*.

What in the world is happening?

29

From: One-Page Composer Bios

One-Page
COMPOSER BIOS 9

Leonard Bernstein

His last name is pronounced Bern'-stine.

born August 25, 1918, Lawrence, Massachusetts
died October 14, 1990, New York, New York



A Composer of the Twentieth Century

As a child, Leonard Bernstein took piano lessons and frequently attended concerts in Boston with his parents. After high school, he entered Harvard University, where he majored in music and graduated with honors in 1939. Leonard then enrolled at the Curtis Institute of Music in Philadelphia, where he studied piano, conducting, and orchestration for two years.

In 1940, Bernstein attended the very first Tanglewood Music Festival, a summer music academy in Massachusetts. The Boston Symphony spent the summers at Tanglewood, and its conductor, Serge Koussevitzky, became Bernstein's mentor. He studied with Koussevitzky for four years at Tanglewood.

By the early 1940s, Bernstein had settled in New York City where he lived for the rest of his life. At the age of twenty-five, he was named assistant conductor of the New York Philharmonic. In November of 1943, he was called on, at the last minute, to substitute for the principal conductor of the Philharmonic in a particularly difficult concert. The music critics praised his performance with the orchestra and his career as a conductor took off.

Bernstein's first symphony, *Jeremiah*, was premiered in 1944. For the next decade he worked tirelessly as a conductor. As a composer during this period, he wrote a great variety of music, including orchestral works, operettas, film scores, ballets, chamber works, choral music, Broadway musicals, and songs. In 1951, he married Felicia Montealegre Cohn, a Chilean actress.

In 1957 (age thirty-nine), Bernstein wrote the music for a groundbreaking and successful musical entitled *West Side Story*. A year later, he became the first American-born conductor to be named music director of the New York Philharmonic. With the Philharmonic, he hosted a series of televised "Young People's Concerts," which ran from 1958 until 1972. He would hold the Philharmonic position until 1969 (age fifty-one). When he left, the Philharmonic honored him as "laureate conductor for life." Throughout the 1970s and 1980s, Bernstein continued composing, and maintained a busy conducting schedule around the world. He conducted his final concert, at the Tanglewood Music Festival, a few months before his death.

There have been many composers who were also fine conductors, but few excelled at both as well as Leonard Bernstein. His music spanned all genres, from popular to orchestral, and he was influenced by everything from Beethoven to jazz. Bernstein was a great music educator; his "Young People's Concerts" were some of the most successful educational television shows ever produced, and they introduced millions of young people to the joy of music. He was also an excellent pianist, but that skill was overshadowed by his other talents. Today, Leonard Bernstein is recognized as one of the America's greatest musicians, and almost certainly its greatest conductor.

Famous Works

West Side Story — a musical

Chichester Psalms — for chorus and orchestra

Jeremiah — a symphony, for orchestra

Overture to Candide — for orchestra, from an operetta

Fancy Free — a ballet

*"When I am with composers, I say
I am a conductor. When I am with
conductors, I say I am a composer."*

Leonard Bernstein

From: Meet the Great Jazz Legends

24

Meet the Great Jazz Legends

■ The Story of Ella Fitzgerald (1918–1996)

Ella Fitzgerald is known as the “First Lady of Song,” and is generally regarded as the greatest female jazz vocalist of the twentieth century. As a child growing up in Newport News, Virginia, Ella’s first dream was to become a tap dancer. She was extremely shy but had shown signs of having an extraordinary vocal talent. When Ella was 17, she entered and sang in an amateur talent contest at the Apollo Theater in Harlem. She won the contest and several other contests soon after, thus launching her professional career.



By the 1930s the swing era was in full motion. One of the leading drummers of the era was a drummer by the name of Chick Webb. In 1935, shortly after Webb’s death, some musicians arranged an audition for Ella Fitzgerald. Webb was not fond of working with singers, but he was so impressed with young Ella that he decided to take her under his guidance. When her mother, Tempie, died that year, Chick Webb became Ella Fitzgerald’s legal guardian. His kindness proved to change Ella’s life and career. She quickly learned to imitate any instrument with her “scat singing” ability, yet interpret a lyric in a manner that made her one of the great jazz storytellers in history. She also had a vocal range of more than two-and-a-half octaves and incredible pitch accuracy. Ella Fitzgerald toured all over America with the Chick Webb Orchestra during which time they recorded their million dollar seller, “A-Tisket A-Tasket.”

After Webb’s death from spinal tuberculosis in 1939 Fitzgerald took over the orchestra and managed it through 1942 when WWII called up many of the musicians for service. In 1946 Ella met producer Norman Granz who became her personal manager. Under his guidance, Fitzgerald’s career really began to soar. She was signed to Granz’s record label Verve and once again toured extensively.



Scat vocalists are especially good at improvising. Ella Fitzgerald was able to do this very well.

Other great scat singers include Billie Holiday, Sarah Vaughan, and Kevin Mahogany.

23

unit 6

Meet the Great Jazz Legends

ella fitzgerald



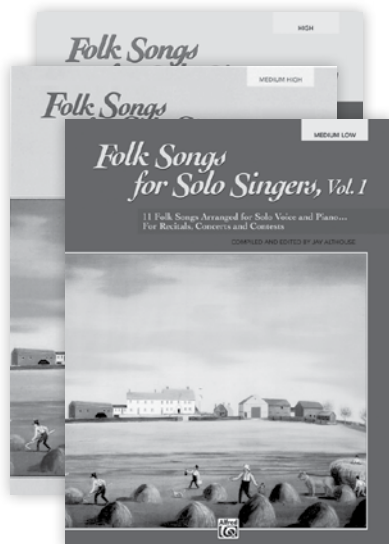
Photo: Institute of Jazz Studies

IMPORTANT FACTS TO KNOW ABOUT ELLA FITZGERALD

Born:	April 25, 1918, Newport News, Virginia
Died:	June 15, 1996, Los Angeles, California
Period/Style of Jazz:	Swing, Ballads, Bebop
Instrument:	Vocalist
Major Compositions:	<i>A-Tisket A-Tasket</i>
Interesting Facts:	Ella Fitzgerald’s first love was tap dancing. Her vocal range was wider than most opera singers!
Suggested Listening:	<i>How High the Moon</i>

Vocal Collections

Establish a library of solid vocal literature, and encourage students to polish their individual technique. Each time a singer makes personal progress, the quality of the ensembles in which they participate will improve in turn. Encourage solo singing at contest, or just for fun!

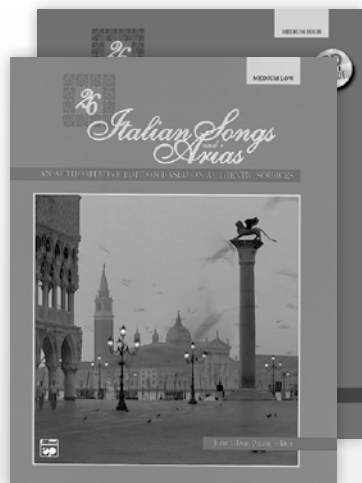


Folk Songs for Solo Singers, Volume 1

Edited by Jay Althouse

Expertly crafted for solo voice and piano, this volume includes 11 favorite folk songs arranged by some of Alfred's finest writers, such as Philip Kern, Jay Althouse, and Carl Strommen.

	High	Med. High	Med. Low
Book & CD \$24.99.....	(00-21838)	(00-16632)	(00-16634)
Book \$15.99.....	(00-21836)	(00-4952)	(00-4953)
Acc. CD \$13.99.....	(00-21837)	(00-16633)	(00-16635)

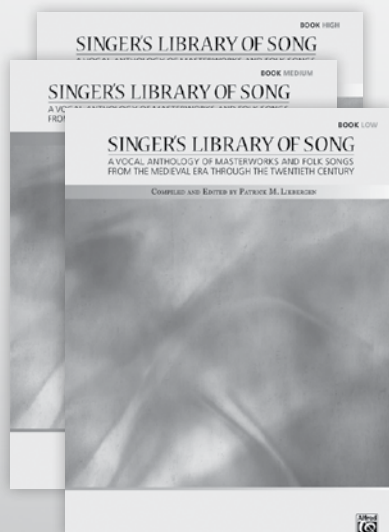


26 Italian Songs and Arias

Edited by John Glenn Paton

This authoritative, new edition of the world's most loved songs and arias draws on original manuscripts, historical first editions, and recent research by prominent musicologists to meet a high standard of accuracy and authenticity. Includes fascinating background information about the arias and their composers, as well as a singable rhymed translation, a readable prose translation, and a literal translation of each single Italian word.

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Book \$9.95.....	(00-3402)	(00-3403)
Acc. CD \$11.95.....	(00-4861)	(00-4862)



Singer's Library of Song

Edited by Patrick M. Liebergen

Art songs, arias, folk songs, spirituals, and lieder—they're all here, and beautifully laid out in this comprehensive 200-page anthology for vocal study. Presented with accurate translations, IPA pronunciation guides, historical information, and performance suggestions that are designed to enhance and educate developing vocalists.

	High	Medium	Low
Book & 2 CDs \$44.95.....	(00-23504)	(00-23505)	(00-23506)
Book \$29.95.....	(00-23498)	(00-23499)	(00-23500)
2 Acc. CDs \$19.95.....	(00-23501)	(00-23502)	(00-23503)

From: Folk Songs for Solo Singers, Volume One

HOMeward BOUND

Arranged by
JAY ALTHOUSE

Words and Music by
MARTA KEEN

Tenderly (♩ = 69-76)

mp

In the qui - et mist - y

mp (bell-like)

4

morn - ing when the moon has gone to bed, when the spar - rows stop their

8

sing - ing and the sky is clear and red. When the

The musical score is written for voice and piano. It features a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The tempo is marked 'Tenderly' with a quarter note equal to 69-76 beats per minute. The dynamics are marked 'mp' (mezzo-piano). The piano accompaniment is described as 'bell-like'. The score is divided into three systems, each with a measure number (4 and 8) at the beginning. The lyrics are written below the vocal line.

From: Folk Songs for Solo Singers, Volume One

11

sum - mer's ceased its gleam - ing, when the corn is past its

14

prime, When ad - ven - ture's lost its mean - ing, I'll be

17

home - ward bound in time. Bind me not to the

19

pas - ture: chain me not to the plow. Set me

20

The musical score is written for a solo singer and piano accompaniment. It features a key signature of two flats (B-flat and E-flat) and a common time signature. The score is divided into four systems, each with a vocal line and a piano accompaniment line. The lyrics are written below the vocal line. The first system (measures 11-13) includes the lyrics 'sum - mer's ceased its gleam - ing, when the corn is past its'. The second system (measures 14-16) includes 'prime, When ad - ven - ture's lost its mean - ing, I'll be'. The third system (measures 17-19) includes 'home - ward bound in time. Bind me not to the'. The fourth system (measures 20-22) includes 'pas - ture: chain me not to the plow. Set me'. Dynamic markings include *mf* (mezzo-forte) at measures 14 and 19, and *f* (forte) at measure 19. A crescendo hairpin is present in the piano accompaniment of the second system. A slur is present over the vocal line in the fourth system, spanning measures 20 and 21.

From: 26 Italian Songs and Arias

7 *mf*

Se Flo - rin - da è fe - de - le, Io m'in - na -
If Flo - rin - da be - con - stant, Sure - ly I'll

11

mo - re - rà
fell in love,

15

rin - da è fe - de - le,
rin - da be - con - stant,

19

rà, S'è fe - de - le Flo -
love, I will fall in love.

Idiomatic translation: If Florinda is faithful, I shall



"Se Florinda è fedele"

from *La donna ancora è fedele*
la don:na anko:ra e fedele

Alessandro Scarlatti
ales:sandro skarlat:ti

Poetic idea

"Shall I let myself fall in love? The usual ways of wooing don't impress me, but faithfulness will win me." The singer is Alidoro, who has just overheard a conversation in which he learned that Florinda is in love with him. (If a woman sings this aria, the name can be changed to Florindo; no other changes are needed.)

Background

The Lady Still Is Faithful (1698) is another of the operas that Scarlatti composed for Naples during his years of great productivity there. As in the preceding aria, the interplay of violin and voice is typical of Scarlatti's mature style.

After 1702, political unrest caused Scarlatti to seek positions in Florence and Rome. He later returned to Naples as an employee of the Austrian viceroy. He composed even during the years of semi-retirement before his death in Naples. His son, Domenico, born in the same year as J. S. Bach, became one of the leading composers

se florinda e fedele
Se Florinda è fedele,
If Florinda is faithful,

io minnamorerò
Io m'innamorerò.
I [myself]-will-fall-in-love.

potrà ben l'arco tendere
Potrà ben l'arco tendere
Will-be-able well the-bow to-draw

il faretrato artier
Il faretrato arcier,
the quivered archer,

ch'io mi saprò difendere
Ch'io mi saprò difendere
For-I myself will-know-how to-defend

daun gwardo luziggier
Da un guardo lusinghier.
from a glance flattering.

preggi, pianti e querele
Preggi, pianti e querele
pleas, tears and laments

io non ascolterò
Io non ascolterò,
I not will-hear,

ma se sarà fedele
Ma se sarà fedele,
but if (she)-will-be faithful,

io minnamorerò
Io m'innamorerò.
I [myself]-will-fall-in-love.

of keyboard music of all time.

Source

La Donna ancora è fedele, manuscript score of the opera in Biblioteca del Conservatorio di Musica San Pietro a Majella, Naples, Rari 7.1.3. For violins in unison, voice (soprano clef), and

continuo. Key: C major. Meter: 3/8.

The familiar version, which uses the masculine form of the beloved's name, was published by Parisotti in 1885. Ludwig Landschoff published an authentic edition, with violin obbligato, in *Alte Meister des Bel Canto* (Leipzig: Peters, 1915).

Se Florinda è fedele

If Florinda be constant

Domenico Filippo Contini
English version by
James P. Dunn



Alessandro Scarlatti (1660-1725)
Vocal Ornamentation by Arthur Schoep
Realization by John Glenn Paton

Allegro, ♩ = 116 - 138

Note: Treble notes with upward stems are played by unison violins in the original. Treble notes with downward stems are part of the realization supplied by the editor.

From: Singer's Library of Song

Heidenröslein

(Little Heath-Rose)

Franz Schubert (1797-1828)

Franz Schubert was born in Vienna and began his musical education early in life, studying violin, piano, organ, singing and theory. In 1808, he became a member of the Court Chapel Choir and also studied music at the Stadtkonvikt, a training school for court singers. Upon leaving Stadtkonvikt, he spent a year training as a teacher to be employed in his father's school. With many works written and numerous contacts made with other musicians in Vienna, he eventually left his teaching position to spend the rest of his life composing music. Like Mozart, he suffered from the lack of secure patronage and a steady income. Schubert composed an incredible amount of music in his brief life of only thirty-one years.

Included in Schubert's works are nine symphonies, twenty-two piano sonatas, many short piano pieces for two and four hands, thirty-five chamber works, six masses, seventeen operas and over 600 songs, including his two song cycles *Die schöne Müllerin* and *Winterreise*. Although his piano, chamber and orchestral works have made contributions to music literature, his song cycle is revered today for their beauty and genius.

Schubert was the first major composer to devote a considerable amount of his creative work to song. His first song, "Hagars Klage," his first song, was written when he was only fourteen years old. By the time he left school at 16 years old, he had already composed a considerable amount of music. 1815 was an exceptional year for Schubert's productivity, when he wrote completing as many as eight lieder (so many of them were settings of the celebrated lyrics of Wolfgang von Goethe).

Schubert's settings of Goethe's beloved ballad "Heidenröslein" are dramatic narrative depicting night while trying to save his life. The tremendous success in 1821 led to the publication of the song. Although "Erl" famous song in the nineteenth century was short-lived, and he struggled with financial and health problems.

With a gift for writing beautiful poetry and music, Schubert unified poetry and music. He used the piano as an expressive voice and text, and he captured the mood of a poem, the meaning. Besides the text by Heine, Müller and Rückert, represented throughout the

PRONUNCIATION GUIDE

Stanza 1

Sah ein Knab' ein Rös-lein stehn,
zo: ain knap ain rös-lain fte:n,

Rös-lein auf der Hei-den,
rös-lain auf der hai-dən,

war so jung und mor-gen-schön,
var zo jung unt mör-gən-fən,

lief er schnell, es nah zu sehn,
lif er fne:l, es na: tsu ze:n,

sah's mit vie-len Freu-den.
zais mit fil-ən froy-dən.

Rös-lein, Rös-lein, Rös-lein rot,
rös-lain, rös-lain, rös-lain rot,

Rös-lein auf der Hei-den.
rös-lain auf der hai-dən.

Stanza 2

Kna-be sprach: ich bre-che dich,
kna-bə sprax, ɪç bre-çə diç,

Rös-lein auf der Hei-den,
rös-lain auf der hai-dən,

Rös-lein sprach: ich ste-che dich,
rös-lain sprax ɪç ste-çə diç,

dass du e-wig denkst an mich,
das du e-viç denkst an miç,

und ich will's nicht lei-den.
unt ɪç vils niçt lai-dən.

Rös-lein, Rös-lein, Rös-lein rot,
rös-lain, rös-lain, rös-lain rot,

Rös-lein auf der Hei-den.
rös-lain auf der hai-dən.

Stanza 3

Und der wil-de Kna-be brach's
unt der vil-də kna-bə braxs

Rös-lein auf der Hei-den,
rös-lain auf der hai-dən,

Rös-lein wehr-te sich und stach,
rös-lain ve:r-tə ziç unt stax,

half ihm doch kein Weh und Ach,
half ihm dōx kain ve: unt ax,

musst es e-ben lei-den.
must es e-bən lai-dən.

Rös-lein, Rös-lein, Rös-lein rot,
rös-lain, rös-lain, rös-lain rot,

Rös-lein auf der Hei-den.
rös-lain auf der hai-dən.

Heidenröslein

(Little Heath-Rose)

German words by
JOHANN WOLFGANG VON GOETHE (1749-1832)
English words by PATRICK M. LIEBERGEN

Op. 3, No. 3
Music by FRANZ SCHUBERT (1797-1828)
Edited by PATRICK M. LIEBERGEN

Lieblich* (♩ = ca. 69)

mp

Sah ein Knab' ein Rös-lein stehn, Rös-lein auf der
Once a boy ad-mired a-rose, lit-tle rose-bud

Hei-den, war so jung und mor-gen-schön,
grew-ing, When he saw the lit-tle bloom,

lief er schnell, es nah zu sehn, sah's mit vie-len
he ad-mired the rose-he chose, beau-ty o-ver-

*Lieblich: Lovely

NOTES

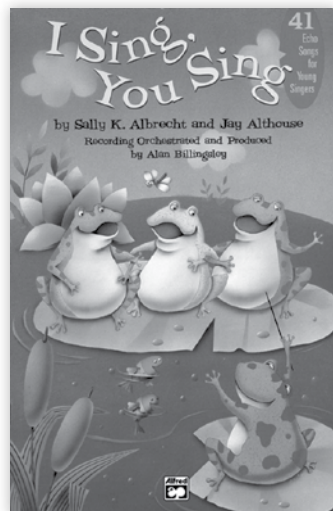
little rose standing,
the heather,
ung and morning-beautiful,
an closer to see it,
th many joys.
little rose, little rose red,
the heather.

I will pluck you,
the heather,
e rose: I will prick you,
will always think of me,
ot suffer it.
little rose, Little rose red,
the heather.

I boy plucked
se in the heather;
re defended itself and pricked him,
cries of pain helped it,
o suffer.
little rose, little rose red,
the heather.

Echo Songs/Rounds/Partner Songs

Train singers one step at a time. First, cultivate basic singing and listening skills with echo songs. Next, explore singing in canon. Finally, combine two independent melodies with a partner song. These are the building blocks to singing in harmony!

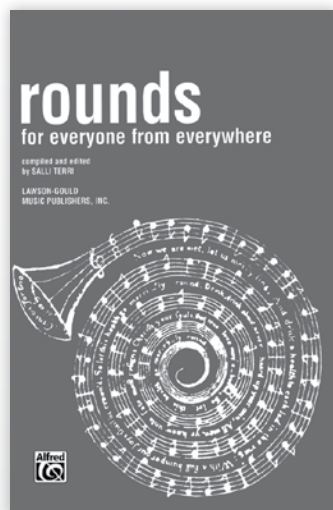


I Sing, You Sing

By Sally K. Albrecht and Jay Althouse

A delightful collection of 41 echo songs to develop listening skills in your young students. You sing the melody, they sing it back. Includes songs in various styles for mornings and afternoons, seasons and holidays, hellos and good-byes, rhymes, scales, and solfège.

Book & CD (00-18725)	\$44.99
Book (00-18723)	\$19.99
CD (00-18724)	\$34.99

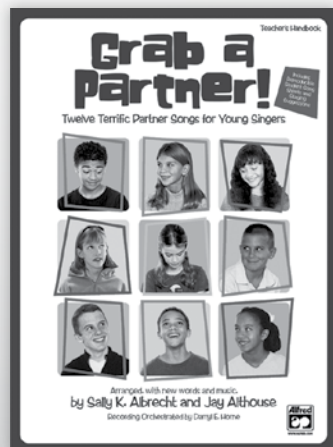


Rounds for Everyone from Everywhere

Arr. Salli Terri

This best-selling Lawson-Gould publication is a comprehensive collection of rounds from around the world, including classical melodies, folk songs, sea chanteys, work songs, and more. Separated into sections of two, three, four, six, and eight-part rounds, this book is an essential resource to use with ensembles of all ages and abilities.

Book (00-LG00888)	\$4.95
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Grab a Partner!

12 Terrific Partner Songs for Young Singers

Arr., with new Words and Music, by Sally K. Albrecht and Jay Althouse

Repeat each of these partner songs three times: sing the familiar melody first, the new melodic partner second, and then combine them for easy-to-achieve counterpoint. Reproducible song sheets and appropriate staging suggestions are included. Please visit alfred.com for a list of songs included in the publication.

Book & CD (00-20175)	\$59.95
Teacher's Handbook (00-20172)	\$29.95
SoundTrax CD (00-20173)	\$39.95

From: I Sing, You Sing

16

7. THE ELEVATOR SONG

Lightly



Go-ing up in an el - e - va-tor. Go-ing up in an el - e - va-tor.



Go - ing down in an el - e - va-tor. Go - ing down in an el - e - va-tor.



Go - ing up. Go - ing up. Go - ing down. Go - ing down.



Go - ing up. Go - ing up. Go - ing down. Go - ing down.



Up, up, up. Up, up, up. Down, down, down. Down, down, down. Go-ing up.



Go - ing up. Go - ing down. Go - ing down. Go-ing, go-ing up.



Go-ing, go-ing up. Go-ing, go-ing down. Go-ing, go-ing down.

From: Rounds for Everyone from Everywhere

1

TWO-PART ROUNDS

1 Grace Unknown

Morn - ing, ev' - ning, noon and night, For all Thy gifts we thank Thee, Lord.

2 Yangtze Boatmen's Chantey

Chinese sea chantey

Yah hoo, yah hoo hey! Yah hoo, yah hoo hey! Hai yai yai,
Riv - er boat - men we, Toil - ing night and day. Backs bend - ing,
hai yai yai, Yah hoo, yah hoo hey!
Ropes tight - ning, Sing we loud our lay.

3 To All, Good Night!

Unknown

And now to all — good night,
Good - night, good - night, — good - night!

4 Los Niños en España Cantan

Text by S.T. (In Spain, the Children Sing) Mexican folk round

Los ni - ños en Es - pa - ña can - tan, can - tan en Ja - pón.
In Spain, the child - ren sing all day. Yes, al - so in Ja - pan.
Los pa - ja - ri - tos can - tan, can - tan to - dos su can - ción.
Oh, ev' - ry - where the birds join in with wom - an, child and man.

5 Debka Hora

Palestinian folk dance

La la la la la la la la, La la la la la la la, la, la.
La la la la la la la la, La la la la la la la, la, la.

From: Grab a Partner!

44

3. SING OF THE SPRING (Now Is the Month of Maying)

Arranged, with new
words and music, by
SALLY K. ALBRECHT
and JAY ALTHOUSE

by THOMAS MORLEY

Lightly, in two (♩ = ca. 80)

1st time: PART I only
2nd time: PART II only
3rd time: sing both parts *mf*

PART I

PART II

Now
mf
Oh,

5 (*mf-p*)

is the month of May - ing, when mer - ry lads are

(*mf-p*)

I love May. The sun will shine all

8

play - ing. Fa la la la la la la la la, fa la

day. Fa la la la la la la la la. Oh, I

From: Grab a Partner

45

11

1. *sub. p* 2. *mf*

la la la la la. Now la. Each

love the month of May. Oh, May. But

14 (*mf-p*)

with his bon - ny lass, a - danc - ing on the

(*mf-p*)

this, too shall — pass. The spring - time will not

17 *cresc. 2nd time*

grass. Fa la la la la, fa la la la la la.

cresc. 2nd time

last. So, sing of the spring, hey ding, ding - a ding, sweet

20 *rit. last time* 1. *sub. p* 2. *D.S. last time*

Fa la la la la. Each la. la.

sub. p

lov - ers love the spring. But spring. spring.

General Music

There are many types of learners in a general music classroom and a multitude of skills to teach, so it is important to vary lessons and activities. Start by assembling a collection of strong curriculum-based resources, and then add creative supplements that will enhance core learning.

Kids Can Listen, Kids Can Move!

By Lynn Kleiner

Lynn Kleiner presents creative stories and ideas for movement and percussion playing with preschool through primary-age children using orchestral music. There are selections for marching, dancing, trotting, skipping, jumping, hiding, sleeping, playing instruments, entering class, and saying goodbye. The 25-track CD includes selections from Bizet's *Carmen*, Saint-Saëns' *Carnival of the Animals*, and many more.

Book & CD (00-BMR07023CD)\$27.99

Playing with the Classics, Volume One

Music Masterworks for Children

By Peggy D. Bennett

For experienced music teachers and novices alike, the simple and charming lessons in *Playing with the Classics* present classroom-tested listening activities to get children singing, moving, and acting as they listen to the music of great composers. **Volume One** contains a 30-track CD, with selections from Gershwin's *An American in Paris* and Tchaikovsky's *Nutcracker Suite*. **Volume Two** includes a Listening List with recommended tracks, including Mozart's *Eine Kleine Nachtmusik* and Stravinsky's *The Firebird*.

Volume One Book & CD (00-37605)\$26.99

Volume Two Book (00-39205)\$19.99

Recorder Express

Soprano Recorder Method for Classroom or Individual Use

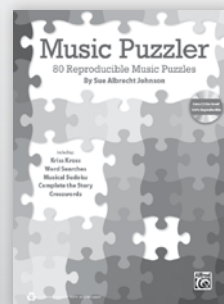
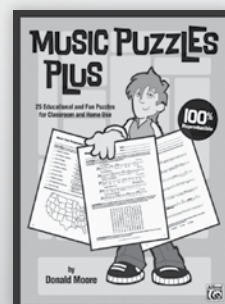
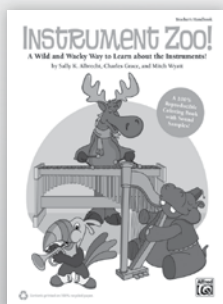
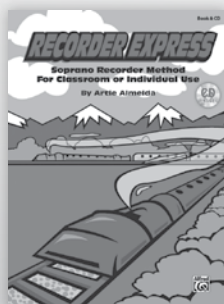
By Artie Almeida

Artie Almeida's extremely popular method includes more than 120 folk, pop, and original songs. Includes technique tips and beginning music theory. Also available digitally on SmartMusic or as an online interactive game developed by JoyTunes.

Book & CD (00-27960)\$14.99

Book (00-BMR1000)\$4.99

Acc. CD (00-BMRCD1000)\$12.99



Instrument Zoo!

A Wild and Wacky Way to Learn about the Instruments!

By Sally K. Albrecht, Charles Grace, and Mitch Wyatt

This reproducible coloring book includes information and drawings (with animals playing!) of 26 different instruments. The Enhanced CD contains PDF files and sound samples demonstrating the way each instrument sounds. A wonderful tool for your general music classroom!

Reproducible Book & Enhanced CD (00-35860)\$24.99

Music Puzzles Plus

25 Educational and Fun Puzzles for Classroom and Home Use

By Donald Moore

A 100% reproducible book filled with 25 music games and puzzles designed to make music learning fun and easy. Includes Word Searches, Rounders, "Name that Tune" Games, Word and Geography Puzzles, and the always popular Crossword Puzzles. Perfect for unplanned activity time or when you need an easy classroom time-filler.

Book (00-23857)\$19.95

Music Puzzler

80 Reproducible Music Puzzles

By Sue Albrecht Johnson

This completely reproducible puzzle book features Kriss Kross, Words Searches, Musical Sudoku, Crosswords, and several Complete the Story pages. The Data CD contains PDF files, so that teachers can post or print each page. Use these puzzles as vocabulary builders, extra credit exercises, or enjoyable homework assignments.

Reproducible Book & Data CD (00-39991)\$34.99

From: Kids Can Listen, Kids Can Move!



Primo Vere: V. Ecce Gratum

from *Carmina burana*

by Carl Orff (Germany, 1895–1982)

As you listen to this piece for the first time, you will hear the introduction followed by three distinct sections followed by the coda. This entire sequence repeats three times.

Movement: Use with scarves, one in each hand; have the children stand in a circle, facing the center.

Intro

0:00 Raise one arm and scarf.

0:04 Then raise the other arm and scarf.

0:08/Section A Make three big circles using both arms, first by crossing the arms low in front of the body and then coming up high overhead and making a circle. The first circle is counted 1, 2, 3, 4. The second circle is also 1, 2, 3, 4. The third circle is longer, counted 1, 2, 3, 4, 5, 6, 7, 8.

00:15 Repeat this section.

0:23/Section B During this second section, shake the scarves from low to high with both hands together. Come in 2, 3, 4 and out 2, 3, 4, raising the scarves while going into the circle and lowering as you go out of the melody line.

0:31/Section C For the third section, march forward right

0:48 Shake the scarves quickly overhead.

Repeat Repeat. Complete the steps from the intro

Coda For the first two times it occurs, shake the time, throw the scarves high in the air and



Section A



Coda

Instruments: finger cymbals, shaker eggs, and hand drums

Intro Hold the instruments high overhead, one arm at a time.

0:00 One arm up.

0:04 The other arm up.

0:08/Section A Play the finger cymbals, making a big circle with one arm as the other holds the cymbal in place. The first circle is counted 1, 2, 3, 4. The second circle is also 1, 2, 3, 4. The third circle is longer, counted 1, 2, 3, 4, 5, 6, 7, 8. Repeat this section.

0:23/Section B Play the shaker eggs from low to high following the melodic direction.

0:31/Section C Play hand drums on the steady beat for the third section.

0:42 In the third phrase, play low drums: "Now the low."

0:43 Then play the high drums: "Now the high."

Repeat the low and high drums.

0:48/Coda On the ending, all children, no matter the instrument, play a tremolo while holding the instruments high overhead.



Section A



Section B

From: Playing with the Classics, Volume One

FLIGHT OF THE BUMBLEBEE

RIMSKY-KORSAKOV

Lesson Segments

- 1. Storymaking
- 2. Playlet
- 3. About the Composer
- 4. About the Music

Storymaking

- 1. What do you know about bumblebees?
- 2. How would you describe a bumblebee? What do you think it sounds like?
- 3. Have you ever heard a bumblebee? What kind of sound does it make?
- 4. A composer named Rimsky-Korsakov decided that he wanted to write a piece about a bumblebee. Can you hear the bumblebee as you listen to the music?
- 5. Why does Rimsky-Korsakov make the bee sound like it is flying so fast?
- 6. Why is it important to hear the music in this way?
- 7. Imagine you are a bumblebee. How would you feel about the music?

About the Composer



Nikolai Rimsky-Korsakov (1844-1908, pronounced "NICK-oh-lie RIM-ski KOR-sa-koff") was a Russian composer who liked to use fairy tales and Russian folk tales in his compositions. "Flight of the Bumblebee" was an interlude written for his opera The Tale of Tsar Saltan, composed in 1900. Music for the Flight of the Bumblebee was written to depict a magic Swan-Bird changing the tsar's son into an insect so that he can fly away home to his father and assure his father that he is alive and well. The frantic pace of the melody is what makes this piece so challenging when it is played up to tempo.

The "Flight of the Bumblebee" has been used often in films and commercials. It became the theme for the "Green Hornet," and Brazilian rock guitarist Tiago Della Vega established the fastest guitar World Record in 2008 playing a 320-beats per minute rendition of "Flight of the Bumblebee." In a "virtuoso" performance, Bobby McFerrin stunned audiences by singing "Flight of the Bumblebee" totally unaccompanied with only his voice carrying the melody. In another performance, Bobby McFerrin teamed with famed cellist Yo-Yo Ma to perform this piece as a duet.

About the Music

"Flight of the Bumblebee" is part of an opera. An opera typically has singers, either soloists or in a chorus, who act as they sing. Operas are usually very dramatic. Notice, however, that "Flight of the Bumblebee" is a piece that has no singers. So, there can be pieces that are part of an opera, but that are entirely instrumental (no singers).

Playlet

Characters Bumblebee, flowers
Formation Scattered

- 1. Bumblebees' wings move so fast that we can hardly see them. Put your hands near your shoulders and see how fast you can flutter your hands up and down.
- 2. Let's use our hands to fly us around the room as we listen to Rimsky-Korsakov's music.
- 3. Children wait for the ***Introduction*** of 8 fast beats, then begin flying around the room to the music. Questions used in the Storymaking section can enliven imaginations during repetitions of turns.
- 4. Select one bumblebee, and all the other children are flowers, spaced around the room. Show us how you will look as a flower statue.
- 5. As the recording is played, the bumblebee moves from flower to flower with the music, pretending to taste or smell the nectar.
- 6. When the bee's wings get tired, he or she taps a flower and takes the flower's place; that flower then becomes the bee.
- 7. This "game" can also be played in partners of children-and-parents or children-and-children. One partner is the bee and the other, the flower. They shift roles during the music, when the bumblebee taps the flower.

musically hear in country, pop, and rock music. It is heard throughout the hall in which you are sitting, which means "beautiful singing."

A musical "introduction" can give us an idea of what the music is, and sometimes the introduction helps to help young children to wait for the music.

A virtuoso performer. This means that he or she is called a virtuoso is technically very good at what they do, and audiences with the speed with which they perform.



From: Recorder Express

2

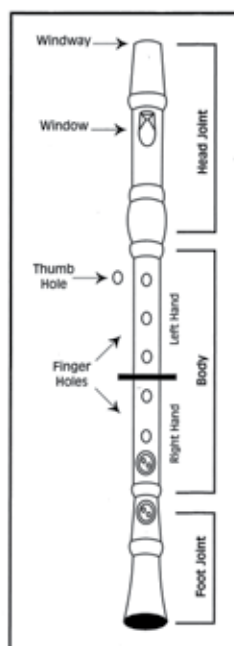
The Recorder

The recorder has been in existence for more than 700 years and is the ancestor of the modern flute. Learning to read music and play the recorder will provide you with many hours of enjoyment. Becoming an excellent musician requires dedication and attention to detail, so be sure to study each page of this method book carefully, taking note of any suggestions or comments that have been included with the songs and exercises.

Finger Placement and Posture

Your left hand goes at the top of the recorder, and your right hand will hold the bottom of the recorder (the foot joint) during your first lessons. Use the cushions, or pads, of your fingertips to cover the holes. Your first three fingers of your left hand cover the top three holes of the recorder, and your left thumb covers the hole on the back. The pinky finger on your left hand will never be used while playing the recorder. All four fingers of your right hand will be used to cover the bottom four holes of the recorder in later lessons.

To begin playing: Pick up your recorder by the foot joint with your right hand; place your left thumb and finger onto the thumb hole and the top finger hole. Sit up straight, with an alert but relaxed posture, and keep your arms slightly out from your body. After placing the recorder into your mouth, hold it at a 45-degree angle.



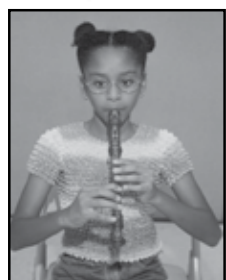
Tone Production

Place a very small amount of the mouthpiece into your mouth, being sure that the teeth do not touch the instrument. This mouth placement is called the "embouchure." Blow very gently into the recorder, as softly as if you are exhaling rather than blowing. Start each note you play with the syllable "too" or "doo" or "dah." This is called articulating the note. Proper articulation is essential for good musicianship.

Practice Techniques

Before playing any piece of music in your book, (study in detail) the music. Tap the rhythm of the finger the notes while saying their names. After 1 steps, you will be ready to play the piece of music.

Proper Posture



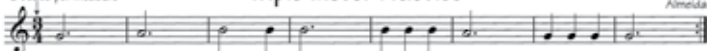
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3 beats per measure

Triple Meter Practice

Almeida



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How many dotted half notes are in this piece?



Wacky Waltz

Almeida



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The Frog

Almeida



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How many quarter notes are in "The Frog"?

Steps and Skips

Almeida



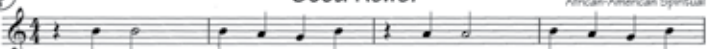
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Step - ping, step - ping, down the line, Skip - ping, skip - ping, feels so fine!



Good News!

African-American Spiritual



Good news! Char - lot's com - in', Good news! Char - lot's com - in',



Good news! Char - lot's com - in', don't leave me be - hind!

From: Instrument Zoo!

VIOLIN

DESCRIPTION

- The violin is the smallest and highest-sounding member of the string family.
- Its body is made of wood and has an hourglass shape. Attached to the body is a neck. The top side of the neck is called the fingerboard.
- Four strings are attached to the body near the bottom of the instrument. The strings cross a wooden bridge, and then extend along the fingerboard. At the top of the fingerboard they are attached to pegs. The place where the pegs are attached is called a scroll.

HOW TO PLAY

- A violinist holds the violin between the left shoulder and the chin. Sometimes a chin rest has been added to the violin to make holding the instrument easier.
- The violinist's left hand fingers the notes on the fingerboard.
- The right hand holds a bow, which is drawn (or bowed) across the strings. The bow can also be tapped or struck on the strings, or the player can pluck the strings with the fingers of the right hand.
- The bow is simply a stick with horsehair strung from one end to the other. The horsehair is what is drawn across the strings.

SOUND

- The violin has a clear, expressive sound. In an orchestral composition, the violin gets to play the main melody.
- A violin is able to play fancy fast passages of music, trills, tremolos (a rapid repeating single note), skips, and arpeggios (broken chords).
- It's easy to control the volume of a violin—from soft and sweet to loud and powerful.
- Each of the four strings is tuned to a different pitch, and each has a slightly different tone quality as well.

FUN FACTS

- An orchestra usually has more violins than any other instrument.
- A luthier is someone who makes or repairs violins and other stringed instruments.
- The oldest surviving violin was made in Cremona, Italy, around 1560.
- Some of the world's most famous violins were made by Antonio Stradivari in the early 1700s.
- The viola, another member of the string family, is slightly larger than the violin and sounds lower.

SOUND SAMPLE

- TRACK 1 - The Erie Canal
- TRACK 2 - Remember My Song
- TRACK 3 - Sakura (viola)

LION ON THE VIOLIN



From: Music Puzzles Plus

Name That Tune II

Name _____

Class _____

DIRECTIONS: Here are seven well known classic musical themes from compositions by famous composers. Match the titles with the themes.

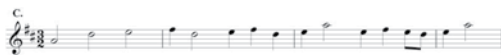
___ *Jesu, Joy of Man's Desiring*
Johann Sebastian Bach
(1685-1750)



___ *Water Music*
George Frideric Handel
(1685-1759)



___ *Symphony No. 94 (Surprise)*
Franz Joseph Haydn
(1732-1809)



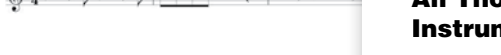
___ *Nutcracker Suite, Russian Dance, "Trepak"*
Peter Tchaikovsky
(1840-1893)



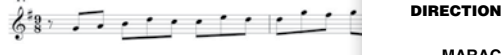
___ *Eine Kleine Nachtmusik*
Wolfgang Amadeus Mozart
(1756-1791)



___ *Für Elise*
Ludwig van Beethoven
(1770-1827)



___ *Polonaise in A Major*
Frederic Chopin
(1810-1849)



BONUS QUESTION: The *Nutcracker Suite* (1892) by Tchaikovsky has several ballets, famous theme. One of the titles below is not a part of the *Nutcracker* ballet. Which one is it?

- A. Waltz of the Flowers B. Dance of the Sugar Plum Fairy
C. Dance of the Toy Flutes D. Danse Macabre

All Those Percussion Instruments

Name _____

Class _____

DIRECTIONS: Match each term on the left with the best example on the right.

___ MARACAS

___ GONG

A.

H.

___ CLAVES

___ PIANO

B.

I.

___ TRIANGLE

___ GUIRO

C.

J.

___ TIMPANI

___ CYMBALS

D.

K.

___ COWBELL

___ TAMBOURINE

E.

L.

___ BONGOS

___ CHIMES

F.

M.

___ SNARE DRUM

___ XYLOPHONE

G.

N.

DIRECTIONS: Find each term in the grid below. The term may be forward, backward, down, up, or diagonal. Some of the letters will be used more than once. Each term will always be in a straight line. When you find the term, circle the letters.

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

BONUS QUESTION: Most drumsticks are made of what material? The answer is hidden in the grid. Write your answer here and circle the letters in the grid.

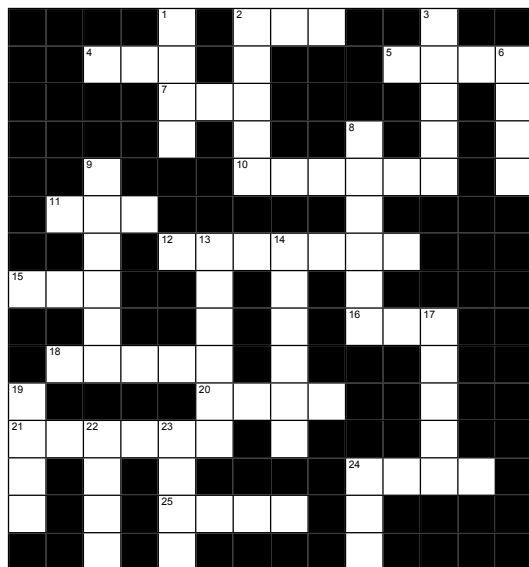
From: Music Puzzler



SECTION FIVE – CROSSWORDS

PUZZLE #64: TREBLE CLEF CROSSWORD 1

NAME _____



DOWN



ACROSS



Alfred Music

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