Alfred’s Music Teacher Success Kit

Choral, Vocal, and Classroom Edition

Enjoy these sample pages from Alfred’s favorite tried-and-true educational materials!

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Choral Warm-Ups

Begin every rehearsal with a well-planned, technique-building warm-up. This will focus attention, provide a firm foundation for quality singing, and fine-tune your groups’ ensemble skills.

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.

Book (00-21676) .....................................................$22.95

Vocalize!
45 Accompanied Vocal Warm-Ups that Teach Technique
Composed and Arranged by Andy Beck

Each exercise in this invaluable resource is designed to reinforce fundamental vocal concepts for choral and solo singers of any age. Topics include Beginning Warm-Ups, Posture, Vowels, Breath Support, Tone Quality, Diction, Dynamics, Articulations, Diphthongs, Blend, and more.

Book & Enhanced CD (00-40024) .........................$34.99
From: The Complete Choral Warm-Up Book

1. This warm-up will focus on the ah (or) vowel and help get it consistent throughout the choir. It also helps to bring the lower voice lower. Try using it with other vowels, such as Yo, Yo, Yo, and Yo. 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 articulation.

2. This exercise uses a combination of vowels in a descending scale. Single vowel warm-ups are fine, but eventually we must move and combine several vowels in one warm-up. Like Warm-up 1 above, the “y” is a good natural attack. Try singing this in a slightly detached manner (perhaps with no accent on each note), and then do it with smooth phrasing.

3. This warm-up serves the purpose of introducing a variety of vowels with the explosive “p” to strengthen the articulation between “a” and “p” in tune. This allows for a good articulation.

4. This one really works the tongue. Form the “oo” vowel and bring the “o” inside the mouth. Once you’ve mastered the “oo” and tongue drop to form the “uh” vowel, the dropping of the jaw changes very little; the jaw formation, and the “ah” should take care of itself.

5. This is a good warm-up to begin your rehearsal, to a popular “ah” vowel and will avoid putting the other vowel(s) you may begin on a from. Remember, the “ah” is where you make the mouth with the lips close.
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.
```

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 /r/ 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,
Pril-la pril-la pril-la pril-la pril-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
```

*The Choral Warm-Up Collection*
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 (\( \approx \text{ca. 108} \))
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.

Reproducible Book & Enhanced CD (00-38270).................. $34.99

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
Reproducible Companion/CD, Level 1 (00-23833)...........$39.95
Textbook, Level 2 (00-28448)......................................$7.95
Reproducible Companion/CD, Level 2 (00-31264)...........$39.95
7. Whole, Half & Quarter Notes/Rests #1

Example 1
\[\text{Whole note} \]
\[\text{Example 2} \]
\[\text{Example 3} \]
\[\text{Example 4} \]
\[\text{Example 5} \]
Lesson 3

- A whole note \( \bullet \) is equal to four beats. Say “ta-ah-ah-ah” to count a whole note.

- A whole rest \( \boxed{\text{-}} \) 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

1. 

2. 

3. 

4.
Pitch Exercises

5. [Musical notation]

6. [Musical notation]

Hint
Remember to sit or stand tall.

7. [Musical notation]

8. [Musical notation]

9. [Musical notation]

Challenge Exercise
This tune can be performed as a round.
*Part 2 begins when Part 1 gets to the third measure.

10. [Musical notation]
Assessment

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

   \[ \text{Measure 1: } \] \hspace{2cm} \[ \text{Measure 2: } \]

2. Match the examples with the same number of beats.
   a) 
   b) 
   c) 
   d) 

3. Add or subtract the notes in \( \frac{4}{4} \) time and write the equivalent note.
   a) \( \frac{1}{4} + \frac{1}{4} = \) 
   b) \( \frac{1}{2} - \frac{1}{4} = \) 
   c) \( \frac{1}{4} + \frac{1}{4} = \) 
   d) \( \frac{3}{4} + \frac{1}{2} = \) 
   e) \( \frac{1}{4} - \frac{1}{4} = \) 
   f) \( \frac{1}{2} - \frac{1}{4} = \)

4. Identify the key signatures.
   a) 
   b) 

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

6. Circle the rhythm that is played.
   a) 
   b) 

7. Circle the melody that is played.
   a) 
   b)
For the Month of June

Brightly (q = ca. 160)

Voices:

Sing a merry tune

Piano:

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

Celebrate the summer day

with a festive roundelay.
Music Theory

These handy reproducible books provide simple lessons and assessments on the basics. And Alfred’s Essentials of Music Theory is a complete method that offers a well-paced, practical curriculum.

Ready to Read Music
Sequential Lessons in Music Reading Readiness
By Jay Althouse
Packed with four sequential units of eight lessons each all designed to prepare your students to read music. As a bonus, there are page after page of large, reproducible music symbols . . . great for bulletin boards and flash card learning.

Reproducible Book (00-21835) ............................................................ $26.99
Reproducible Book & Data CD (00-40031) .......................................... $29.99

60 Music Quizzes for Theory and Reading
One-Page Reproducible Tests to Evaluate Student Musical Skills
By Jay Althouse
Includes sections on The Basics, Rhythm, Note Names, Key Signatures, Musical Symbols and Terms, Time Signatures, Keyboard Identification, and Musical Puzzles. Perfect for student assessment.

Reproducible Book (00-27144) ............................................................ $24.95
Reproducible Book & Data CD (00-40035) .......................................... $29.99

Essentials of Music Theory
This all-in-one theory course introduces the essentials of music through concise lessons, practice exercises, ear training, and cumulative reviews. The complete line includes Student Books, Teacher's Answer Key, Ear-Training CDs, Double Bingo Games, Flash Cards, Reproducible Teacher's Activity Kits, and interactive software for students and teachers in private study, studio, and network settings, including the newest web version.

Essentials of Music Theory: Complete (00-17234) ............................... $12.99
Essentials of Music Theory: Teacher’s Answer Key (00-17256) .......... $19.95
Essentials of Jazz Theory: Complete Book & CD (00-20812) .......... $25.95
Essentials of Music Notation (00-32756) .............................................. $11.95
Essentials of Orchestration (00-32757) ................................................ $11.95

Visit alfred.com/emt to take a video tour and explore the full range of Essentials of Music Theory books and software!
LESSON 7 Naming Key Signatures

Identify the following key signatures. Write the correct name of each key signature on the line provided.

1. \( \sharp \) \( \# \) \( \# \) \( \# \)

2. \( \flat \) \( \flat \) \( \flat \) \( \flat \)

3. \( \# \) \( \# \) \( \# \) \( \# \)

In the box, write the correct sharps for the following key.

1. Key of G

In the box, write the correct flats for the following key.

1. Key of B♭

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

1st ♯ on F
2nd ♯ on C
3rd ♯ on G
4th ♯ on D

Key of G
Key of D
Key of A
Key of E

Here’s the pattern for flat key signatures:

1st ♭ on B♭
2nd ♭ on E
3rd ♭ on A
4th ♭ on D

Key of B♭
Key of E♭
Key of E
Key of A♭

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 B♭” 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**

**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. ![Example 1](image1)
   - Correct or Incorrect

2. ![Example 2](image2)
   - Correct or Incorrect

3. ![Example 3](image3)
   - Correct or Incorrect

4. ![Example 4](image4)
   - Correct or Incorrect

**DIRECTIONS:** How loud or soft is the music at ①, ②, ③ and ④? Circle the correct answer.

5. ![Example 5](image5)
   - ① Soft or Loud
   - ② Very soft or Medium soft
   - ③ Medium loud or Medium soft
   - ④ Very loud or Very soft
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.

![Perfect Intervals Diagram]

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

![Major Intervals Diagram]

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.

![Diatonic Intervals Diagram]

Exercises

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

![Harmonic Interval 1]

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

![Harmonic Interval 2]
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, timeline, 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!

Reproducible Book & CD (00-20048) ......................... $39.95

One-Page Composer Bios
50 Reproducible Biographies of Famous Composers

By Jay Althouse

Contains brief, informative, and interesting one-page biographies of 50 of history’s greatest composers. Also included, as a bonus, are one-page histories of each of the six areas of music from the Medieval era through the 20th century.

Reproducible Book (00-31263) ............................... $19.99
Reproducible Book & Data CD (00-40033) ............... $24.99

Meet the Great Jazz Legends
Short Sessions on the Lives, Times, and Music of the Great Jazz Legends

By Ronald C. McCurdy

Introduce a new generation of music enthusiasts to 17 legendary jazz artists, from Louis Armstrong to Dave Brubeck. Visit alfred.com for a complete listing of featured artists.

Book (00-20815) .......................................................... $14.95
Reproducible Activity Sheets (00-20817) .................. $14.95
Listening CD (00-26329) ........................................... $14.95
Book & CD (00-32179) ............................................. $26.95
Book, CD & Reproducible Activity Sheets (00-32180) $39.95
Ludwig van Beethoven

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 had ‘tremendous talent’ and was at least as good as Wolfgang Amadeus Mozart, by 14 he was quite a good musician and became the assistant organist at a local church. At 17, he met Mozart, who predicted a great career in music for Beethoven. By age 19, he was playing violin in local orchestras and giving music lessons to help support his family.

Accent on Composers

In his early 20s he moved to Vienna, Austria, and began composing and performing as a concert pianist. Here, he took composition lessons from Joseph Haydn. Beethoven had wealthy patrons who were willing to support him financially. He traveled throughout Europe, displaying his talents as a composer and pianist to larger audiences. His earliest compositions were orchestral and chamber music; he began composing and performing full-time.

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.

What in the world is happening?

- 1770: Birth of Ludwig van Beethoven.
- 1775: George Washington made commander-in-chief at the start of the American Revolutionary War.
- 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.
Leonard Bernstein
His last name is pronounced Bern-styne.

born August 25, 1918, Lawrence, Massachusetts
died October 14, 1992, New York, New York

Barense’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
The Story of Ella Fitzgerald (1917–1996)

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 by the name of Chick Webb. In 1935, shortly after his death, some musicians arranged an audition for Ella Fitzgerald. 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, Tempe, 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 it in a manner that made her one of the great jazz stylists in history. She also had a vocal range of more than two-and-a-half octaves and incredibly 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 WW II 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 Gramm’s record label under the label of "Begin the Beguine."

IMPORTANT FACTS TO KNOW ABOUT ELLA FITZGERALD

| Born: | April 25, 1917, Newport News, Virginia |
| Died: | June 15, 1996, Los Angeles, California |
| Period/Style of Jazz: | Swing, Ballads, Bebop |
| Instrument: | Vocalist |
| Major Compositions: | A-Tisket A-Tasket |
| Interesting Facts: | Ella Fitzgerald's first love was tap dancing. Her vocal range was wider than most opera singers! |
| Suggested Listening: | How High the Moon |
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.

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**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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**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.

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HOMeward BOUND

Arranged by
JAY ALTHOUSE

Words and Music by
MARTA KEEN

Tenderly (\( \text{}\textit{m}\text{} = 69-76\))

In the quiet misty

In the quiet misty

morning when the moon has gone to bed, when the sparrows stop their

morning when the moon has gone to bed, when the sparrows stop their

singing and the sky is clear and red. When the
From: Folk Songs for Solo Singers, Volume One

summer's ceased its gleaming, when the corn is past its prime, When adventure's lost its meaning, I'll be homeward bound in time. Bind me not to the pasture: chain me not to the plow. Set me
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 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 Landshoff published an authentic edition, with violin obbligato, in Alte Meister des Bel Canto (Leipzig: Peters, 1915).
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 Stadtpfeiffer, a training school for court singers. Upon leaving Stadtpfeiffer, he spent a year training as a teacher and employed as 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 last 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 Das schöne Müllerlein and Wagenried. Although Schubert's settings of Goethe's beloved ballad "Heidenröslein" are not considered his most dramatic narrative depicting night while trying to save his beloved, "Heidenröslein" was short-lived, and he struggled with financial and health difficulties.

With a gift for writing beautiful melodies, Schubert unified poetry and music in his music. He used the piano as an equal voice in his compositions, and captured the mood of a poem while evoking the meaning. Besides the Heine, Müller and Rückert, Schubert was also active in early 19th-century America and composed songs for voice and piano.

German words by JOHANN WOLFGANG VON GOETHE
(1749-1832)

English words by PATRICK M. LIEBERGEN

Music by FRANZ SCHUBERT (1797-1828)

Edited by PATRICK M. LIEBERGEN

Lieblich* (* q = ca. 69)

Heidenröslein
(Little Heath-Rose)

From: Singer's Library of Song
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

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
7. THE ELEVATOR SONG

Lightly

\begin{align*}
\text{C} & \quad \text{Dm/G} & \quad \text{Cmaj7} & \quad \text{F/G} & \quad \text{C} & \quad \text{Dm/G} & \quad \text{Cmaj7} & \quad \text{F/G} \\
\end{align*}

Going up in an elevator. Going up in an elevator.

\begin{align*}
\text{G7} & \quad \text{C} & \quad \text{G7} & \quad \text{C} & \quad \text{Fine} \\
\end{align*}

Going down in an elevator. Going down in an elevator.

\begin{align*}
\text{Dm} & \quad \text{Em} & \quad \text{F} \\
\end{align*}

Going up. Going up. Going down. Going down.

\begin{align*}
\text{Up, up, up.} & \quad \text{Down, down, down.} & \quad \text{Down, down, down.} & \quad \text{Going up.} \\
\end{align*}

\begin{align*}
\text{C} & \quad \text{G7} & \quad \text{C} & \quad \text{G7} & \quad \text{C} & \quad \text{D.C. at Fine} \\
\end{align*}

Going up. Going down. Going down. Going, going up.

\begin{align*}
\text{Going, going up.} & \quad \text{Going, going down.} & \quad \text{Going, going down.} \\
\end{align*}
TWO-PART ROUNDS

1 Grace

Morning, evening, noon and night, For all Thy gifts we thank Thee, Lord.

2 Yangtze Boatmen’s Chantey

Chinese sea chantey

Yah hoo, yah hoo, yah hoo, yah hoo, yah hoo, Hai yai yai,
River boatmen we, Toiling night and day. Backs bending,
Hai yai yai, Hai yai yai.
Ropes tight’n, Sing we loud our lay.

3 To All, Good Night!

And now to all good night,

Good-night, good-night, good-night!

4 Los Niños en España Cantan

(In Spain, the Children Sing) Mexican folk round

Los niños en España cantan, cantan en Japón
In Spain, the children sing all day. Yes, also in Japan.

Los pajarritos cantan, cantan todos su canción.
Oh, ev’rywhere 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.
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 ($= \text{ca. 80}$)

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

PART I

Now

PART II

Oh,

is the month of May-ing, when merry lads are

I love May. The sun will shine all day.

playing. Fa la la la la la la la la, fa la

day. Fa la la la la la la la la la la. Oh, I
From: Grab a Partner

la la la la la.
Now la.
Each love the month of May.
Oh, May.
But

with his bonny lass, a-dancing on the
this, too shall pass. The spring-time will not

grass.
Fa la la la la, fa la la la la la la la.
last. So, sing of the spring, hey ding, ding-a-ding, sweet

Fa la la la la.
Each la.
lovers love the spring. But spring, spring.
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-BMRC01000) ...................... $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.
0:15 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 Complete the steps from the intro.
Coda For the first two times it occurs, shake the scarves high overhead. The last time, throw the scarves high in the air.

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.
FLIGHT OF THE BUMBLEBEE

Lesson Segments
1. Storymaking
2. Playlet
3. About the Composer
4. 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).

As with most composed music, this piece begins with an Introduction. A musical “introduction” can give us an idea of the mood, the speed (tempo), and the instruments that will be performing the music, and sometimes the introduction is very different from the piece it “introduces.” It is important to help young children to wait for the Introduction to finish before beginning to move to the music.

The performer who plays “Flight of the Bumblebee” may be a virtuoso performer. This means that he or she has amazing musical skill on an instrument or voice. Often someone who is called a virtuoso is technically extraordinary and can play very difficult music with facility, often dazzling audiences with the speed with which they sing or play.

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.

Storymaking
1. What do you know about bumblebees?
2. How would you describe a bumblebee? What do bumblebees look like?
3. Have you ever heard a bumblebee? What kind of sound do they make? Try to imitate that sound; can you do it?
4. A composer named Rimsky-Korsakov decided that he would write music that imitated the sound and movement of a bumblebee. Can you hear the bumblebee as you listen to this piece? Listen to some of the recording.
5. Why does Rimsky-Korsakov make the bee sound like she is in such a hurry?
6. Why do bees visit flowers? Sometimes they may be getting a drink of water, sometimes the bee may be tasting the nectar that a flower produces.
7. Imagine that you are one of the flowers that the bumblebee visits. How would you make yourself look like a flower? Show us.
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 fingers 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 over the thumb hole and the top finger holes. Sit up straight, with an alert but relaxed posture, and lower 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 syllables "too" or "do" or "shh." 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 three to five steps, you will be ready to play the piece of music.
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 often gets to play the main melody.
- A violin is able to play fancy fast passages of music, trills, tremolos (a rapidly 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 vibrant.
- 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 Italy 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)
**Name That Tune II**

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

<table>
<thead>
<tr>
<th>Theme Description</th>
<th>Composer</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jesu, Joy of Man’s Desiring</td>
<td>Johann Sebastian</td>
<td>1685-1750</td>
</tr>
<tr>
<td>Water Music</td>
<td>George Frideric</td>
<td>1685-1759</td>
</tr>
<tr>
<td>Symphony no. 94 (Piano Concerto)</td>
<td>Franz Joseph</td>
<td>1732-1809</td>
</tr>
<tr>
<td>Nutcracker Suite, Russian Dance, “Trepak”</td>
<td>Peter Tchaikovsky</td>
<td>1840-1893</td>
</tr>
<tr>
<td>Eine Kleine Nachtmusik</td>
<td>Wolfgang Amadeus</td>
<td>1756-1791</td>
</tr>
<tr>
<td>Für Elise</td>
<td>Ludwig van Beethoven</td>
<td>1770-1827</td>
</tr>
<tr>
<td>Polonaise in A Major</td>
<td>Frederic Chopin</td>
<td>1810-1849</td>
</tr>
</tbody>
</table>

**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? Circle your answer.

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**

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

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Example</th>
<th>Letter</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maracas</td>
<td>A. Gong</td>
<td>H.</td>
</tr>
<tr>
<td>Claves</td>
<td>B. Piano</td>
<td>I.</td>
</tr>
<tr>
<td>Triangle</td>
<td>C. Guiro</td>
<td>J.</td>
</tr>
<tr>
<td>Timpani</td>
<td>D. Cymbals</td>
<td>K.</td>
</tr>
<tr>
<td>Cowbell</td>
<td>E. Tambauruine</td>
<td>L.</td>
</tr>
<tr>
<td>Bongos</td>
<td>F. Chimes</td>
<td>M.</td>
</tr>
<tr>
<td>Snare Drum</td>
<td>G. Xylophone</td>
<td>N.</td>
</tr>
</tbody>
</table>

**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.

```
OREEADAGNIYLF
SUCANTLOPEDE
RETOSFYTEEKF
MOAVWOLAFFUB
NIARGIANCUG
CGAMLDSYPYGR
RAHMIINRANY
SDNUUEEBLONE
ETRYSNCNSIIM
VDETOTEIUIHPCO
AIIVYNNBCUIAH
WNAUIAMAEGY
JFCENIMCABS
```

**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.