Fundamentals of Music

Singing - Reading - Leading

INTRODUCTION

A. Why Have Music in the Church?

Martin Luther said, "Next to the Word of God, music deserves the highest praise. The gift of language combined with the gift of song was given to man that he should proclaim the Word of God through music."

1. Music is to be used for Worship.

Psalm 100:2 says; "Serve the Lord with gladness: come before His presence with singing."

2. Music is to be used to edify ourselves; to build us up and make us stronger spiritually.

Eph. 5:19 - "Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord." "To the Lord" - this too is worship.

3. Music is to be used to teach and encourage each other

Col. 3:16 - "Let the Word of Christ dwell in you richly in all wisdom: teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord." We encourage each other as we worship the Lord together in song.

B. Qualifications for Musicians.

God had definite qualifications in the Old Testament for musicians (1 Chron. 15, 16, 25; 2 Chron. 5; Num. 4, 8; Neh. 11, 12).

1. Chosen by God
2. Commissioned (ordained)
3. Appointed to specific ministries
4. Clean (physical appearance)
5. Pure (life style)
6. Mature
7. Skillful (prepared)
8. Dedicated to their work.

If music was so important to God; shouldn't it also be important to us? If music is to be used to worship the Lord; shouldn't we be very careful how we use it?

I. SINGING IN THE CHOIR

Your Part In The Choir Rehearsal

1. Be regular in attendance. Do not let "other plans" keep you from attending rehearsals
2. Be on time by arriving early.
3. Come to work, not to visit. Don't waste the time of the others present.
4. Carry out the director's instructions to the best of your ability.
5. Show proper respect for your director, even though you may know more about music than he does.
6. Use proper vocal technique throughout the rehearsal.

A. VOCAL TECHNIQUE

The basis for correct singing is an "excited" state of mind and correct posture.

1. An "Excited" State of Mind.

If the singer will observe the following steps, he can always maintain an "excited" state of mind.

a As you sing be alert, attentive and enthusiastic. (focused on the director)

b. Reflect the director's enthusiasm - sing like he sings!

c. Try to spread excitement throughout the choir by your singing.

d. Give the message of the song from your heart as you would a personal testimony. (focused on the music)

e. Maintain good physical posture to support an "excited" state of mind.

2. Correct Posture

In attaining correct posture (whether sitting or standing), each choir member must give special attention to the chest and the head.

The CHEST should be kept high and expanded at all times (even when running out of air!). Correct chest placement for singing can be achieved by two exercises.

a. Stand with your back touching the wall. Be sure not to raise your shoulders; they should remain naturally down and back. Now sing, maintaining this posture.

b. This exercise can be practiced at home. Lie flat on your back with your hands down at your side. Your chest will automatically be in the proper position. Place one hand on your chest, the other on your diaphragm, and sing (ask your director for help in finding your diaphragm). Notice that the chest does not go up and down; rather, the diaphragm moves the air in and out. This same movement and chest position should be experienced during the singing process.

Since the choir does much of its rehearsing seated, it is a good idea to sit away from the back of the chair so that correct posture can be maintained at all times.

The HEAD should never go up and down with the pitches. This tends to change the quality of the singer's voice. Rather, the singer should move his head very slightly in the opposite direction of the pitch movement (especially during difficult intervallic skips).

An "excited" state of mind and correct posture will go a long way toward improving the sound of any choir. Here are some additional things that will help:

3. Proper Voice Placement

Proper voice placement is necessary to produce a uniform quality in the singing voice. The singer should imagine that the sound is coming from the forehead or top of the head rather than from the mouth.

4. Starting Together.

Starting doesn't begin with the singing pitch; it begins with the breath. Take that first breath together with your choir director. Incidentally, stopping together is just as important as starting together.

5. Breathing

Some Helpful Rules: (especially for specials)

a. Breathe so that the thought or phrase makes sense. Just As I Am is a frequently used gospel song. Many choirs breathe incorrectly, as indicated below:

" ... and that Thou biddest me come/ to Thee, O Lamb/ of God, I come,/ I come."

In the above example, there should not be breathing after the words "biddest me come", or after the word "Lamb."

b. Do not breathe between different syllables of the same word.

c. Do not breathe before the last pitch of the song (except for special effects).

d. Do not breathe in the middle of a musical phrase (usually you can breathe at commas).

Remember, when you breathe incorrectly, you also influence your neighbor to do the same. Don't be guilty of bad breathing! Plan ahead. The director should tell you where to breathe.

6. Blend.

Do not try to "outsing" your neighbor. Always be aware of how your volume level fits in with the other members of your section. You don't want to stand out "like a sore thumb."

7 Diction

"Saying your words clearer" will not make the audience better able to understand your choir. The secret to "understandable" singing is the entire choir placing the consonants and vowels at the same place, at the same time and in the same way. The following example shows correct phonetic pronunciation:

It	is	a	good	thing	to	give	thanks	un - to	the	Lord.
Ĭ—	tĭ–	zŭh–	goo——	dthĭ—	ngtŏ–	gĭ——	vethă—	nksŭ—	ntŏ–	thŭ—	Lŏ–rd.

Notice that all sustained pitches are sung on vowels, while the consonant sounds are short and often connected to the beginning sound of the next word. Correct diction will greatly increase the effectiveness of your performance. Give special attention to your choir director's instructions in this aspect of your singing.

8. Dynamics (volume)

As "variety is the spice of life", so dynamic change is the spice of music. Every choir member should make it a practice to "exaggerate" all dynamic levels which are louder or softer than *mf* (It is the tendency of the amateur singer to oversing the dynamic level *piano*, and undersing the dynamic level *forte*.). Also remember that it takes more energy and excitement to keep the dynamic level of *piano* "alive" than it does for louder levels.

9. Sustained Pitch

Never allow a sustained pitch to "die" or become stagnant sounding. Always keep the pitch emotionally climbing; this gives your music "life" and keeps you mentally ready to continue proper vocal technique. Use "staggered" breathing to attain this.

10. Intonation (singing on correct pitch)

"Flatting" and "sharping" are effects that can be remedied by the following:

a. Maintain an "excited" state of mind. Do not allow yourself to become mentally tired.
b. Maintain proper posture.
c. Know and sing your part accurately.
d. Listen carefully to the melody and harmony parts in relation to your part.

B. NON-MUSICAL HELPS

1. Physical Appearance

As a choir member, your dress should always appear neat and modest. In no way should your manner of dress distract from the overall effect of the choir as a unit. The higher the stage you stand on, the longer your dress must be. If you must sit on the stage, make sure your dress is full enough so you don't have to "fight" it while sitting. Your hair must NOT be covering any part of your face. Be aware of your stance and facial expressions too.

2. Togetherness

Whether standing, being seated or moving, do it with determination and do it together.

3. Mistakes

Never acknowledge a mistake during the performance. Most listeners will never detect a mistake; choir members usually tell their mistakes by their facial reaction

4. The "Second Special."

Many churches conclude their services with an invitational hymn or choral postlude. Since it is impossible to prepare for this "second special" with appropriate warm-up exercises, each choir member should carefully observe the following:

a. Come alive and be alert! Sing as if you had spent the last thirty minutes warming up.

b. Watch the choir director, not the "altar action." The invitational hymn or postlude should be sung with the same refinement as previous choral specials. Note: The choir is not usually used during invitations unless they have been seated on the stage behind the speaker during the service.

C. SINGING THE SPECIAL

1. Choose carefully the type of song you will sing. What type of service will you be singing for? Does *your selection have an appropriate message. Never pick a song just because it is new to the audience.*

2. Be careful that your delivery is for church and not the nightclub. Do you have a "pained" look on *your face? Watch your stance, breathing (not heavy, into the mike). Do not use the "disco" voice so often heard. Hit each note accurately, don't slide into the pitches.*

3. Be well prepared, alone and with your accompanist. Practice your breathing and phrasing.

4. Follow carefully all suggestions found under "Physical Appearance" above.

5. Which reaction do you want to your performance?

a. "Isn't she pretty - don't you just love her dress?"

b. "Doesn't he have a great voice?"

c. "I really like that song."

d. "Praise the LORD!"

MARK *"T"* for true or *"F"* for false beside each of the following statements:

____ 1. An "excited" state of mind has little effect on proper singing.

____ 2. The chest should remain high at all times during the singing process.

____ 3. The head should move up and down with the pitches during difficult intervallic skips.

____ 4. Proper pitch placement can be achieved by imagining that the voice is coming from the mouth.

____ 5. Starting together begins with breathing together.

____ 6. Stopping together is not as important as starting together.

____ 7. The singer should never breathe between different syllables of the same word.

____ 8. "Saying your words clearer" is the secret to understandable singing.

____ 9. It is more difficult to keep a soft sound "alive" than a loud sound.

____10. Proper posture and an "excited" state of mind can help overcome "flatting."

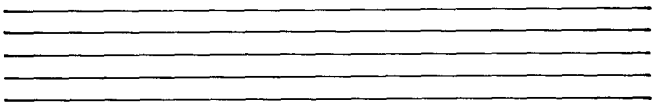
____ 11. Music is primarily to be used for worship.

____ 12. Heavy breathing into the mike will add to the effectiveness of your special.

II. LEARNING TO READ MUSIC

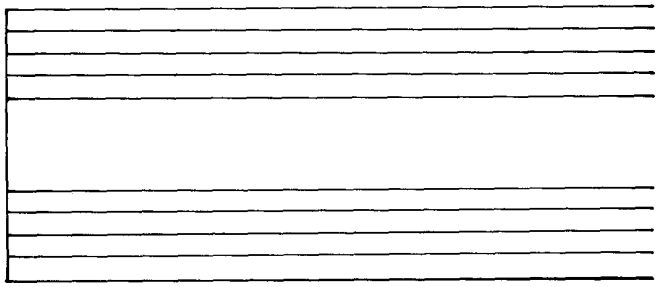
A. Basic Music Terminology

Music is written on the LINES and in the SPACES of the STAFF.



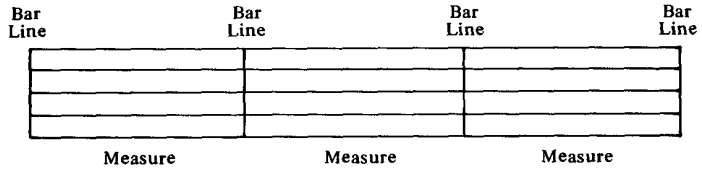
Staff

When two STAVES (plural of "staff") are joined together by a long vertical line, the unit together is commonly known as the GRAND STAFF.



Grand Staff

BAR LINES are vertical lines that divide the staff or grand staff into MEASURES. A measure is the distance between bar lines.

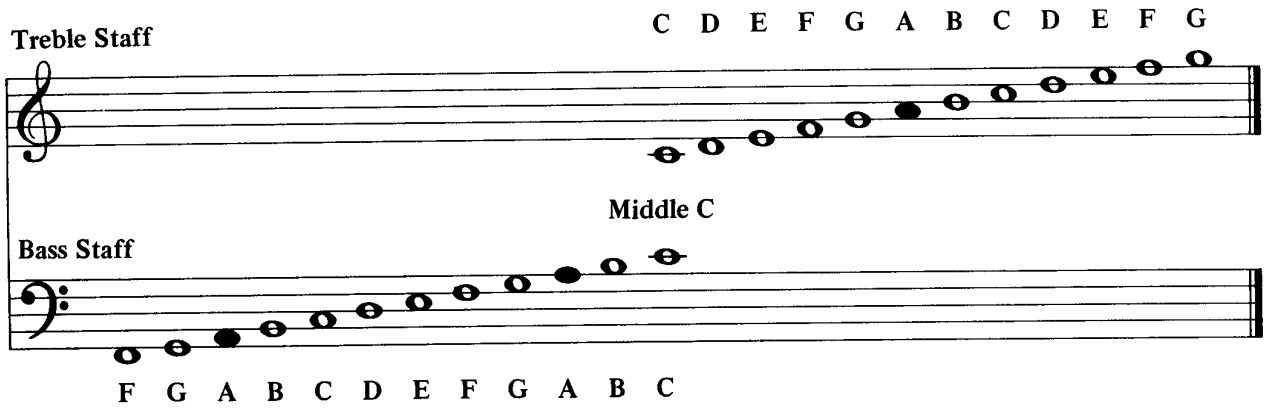


Using bar lines, divide the following staff into 5 measures. The first and last bar lines already appear.

How many bar lines are necessary to make 5 measures?_____

B. Line and Space Names.

Notes written on the lines and in the spaces of the grand staff are assigned alphabetical letter names. The location of each line and space letter name is illustrated below.



There are several ways for a beginner to learn the letter names of the lines and spaces.

1. Find the location of all "A" (they appear as blackened notes above) and then proceed through the *musical alphabet alternately naming lines and spaces as you ascend the staff.*

a) FACE spells "face" (ascending spaces of the treble staff),

b) Every Good Boy Does Fine (ascending lines of the treble staff),

c) All Cows Eat Grass (ascending spaces of the bass staff) and

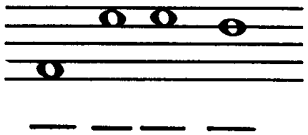
d) Good Boys Do Fine Always (ascending lines of the bass staff).

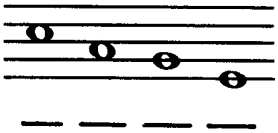
3. Drill. Yes, just plain old drill! The student should master line and space names so that they *become recognizable immediately.*

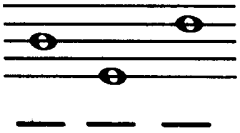
The next two pages contain line and space naming exercises. Although the singer will consistently sing in one or the other clefs, it is recommended that everyone master both treble and bass staves. Those who play instruments and direct will need to master both staves. To be the best you can be for the Lord, you must LEARN TO READ MUSIC, whether you sign, play or direct.

Fundamentals of Music

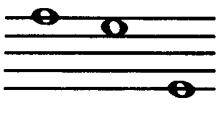
Complete the sentences below by filling in the missing words. The words will be spelled by naming the indicated line or space of the treble staff.

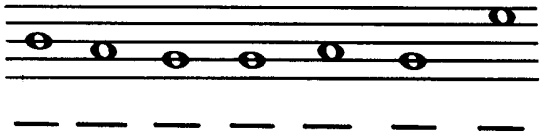
1. Did you  the dog this morning?

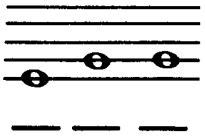
2. The lion is in his 

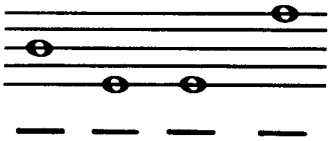
3. This  is very hard.

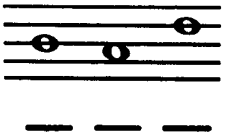
4. Would you like to eat at the  in the shopping center?

5. You may be asked to pay a small  for this course.

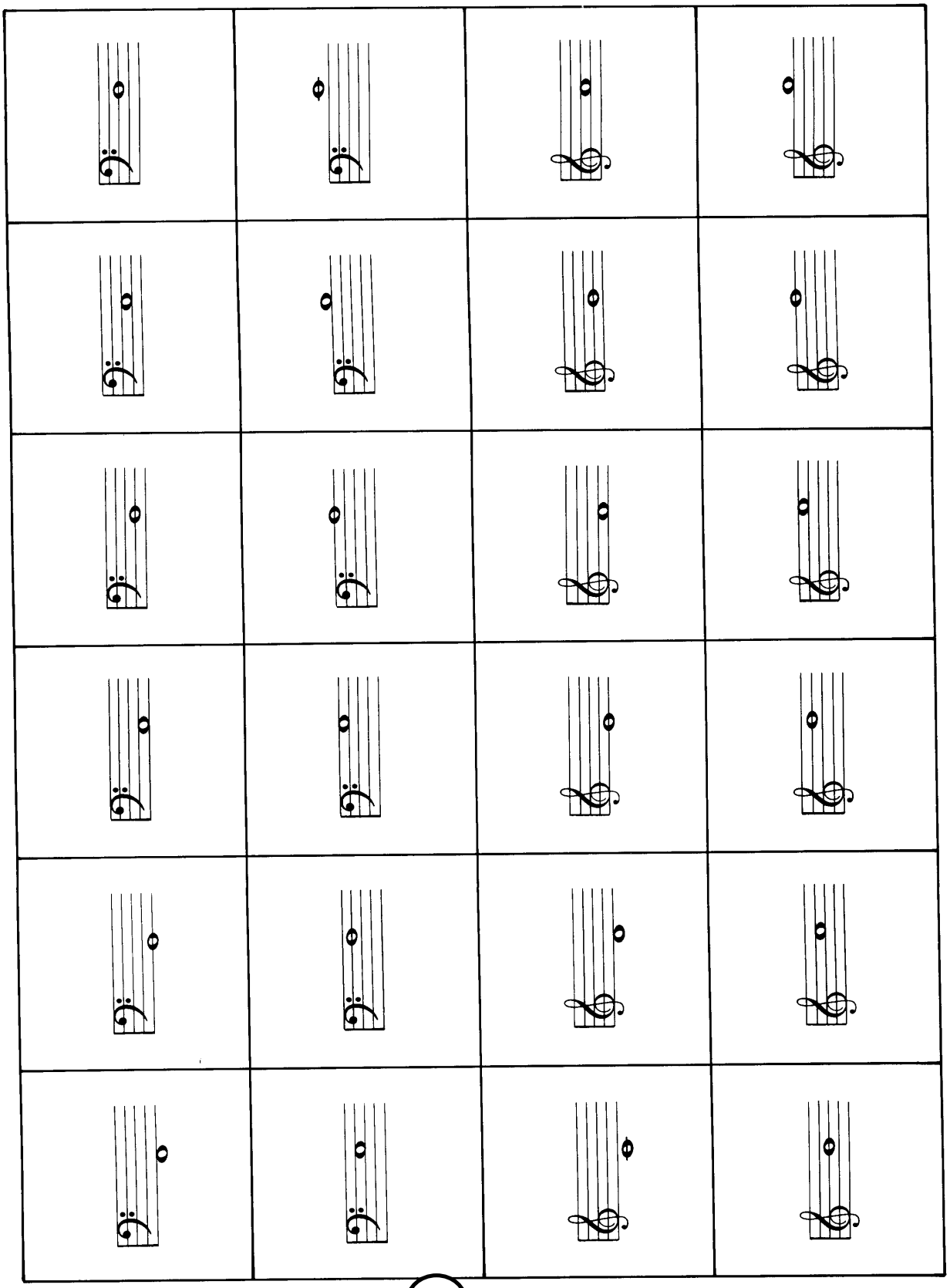
6. Will you please carry my  ?

7. Would you like an  for breakfast?

8. Our hamburgers are made from fresh 

9. God makes the rain to fall on the good and the 

Make your own flash cards or make photocopies of the ones on the next page. then cut them out and write the note names on the reverse side of each card. Keep them with you and drill from time to time until you master them all.



C. Note Value

Unit 4
Note Value

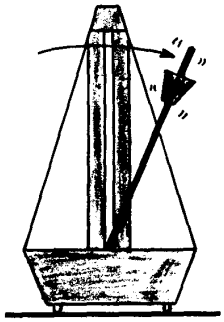
Musical notation is measured by a steady, even pulsation. This pulsation is often called the "beat."

Different kinds of notes receive different amounts of pulsation, or beat.

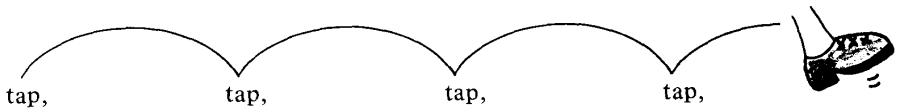
A QUARTER NOTE (♩) receives 1 beat.

A HALF NOTE (𝅗𝅥) receives 2 beats.

A WHOLE NOTE (𝅝) receives 4 beats.

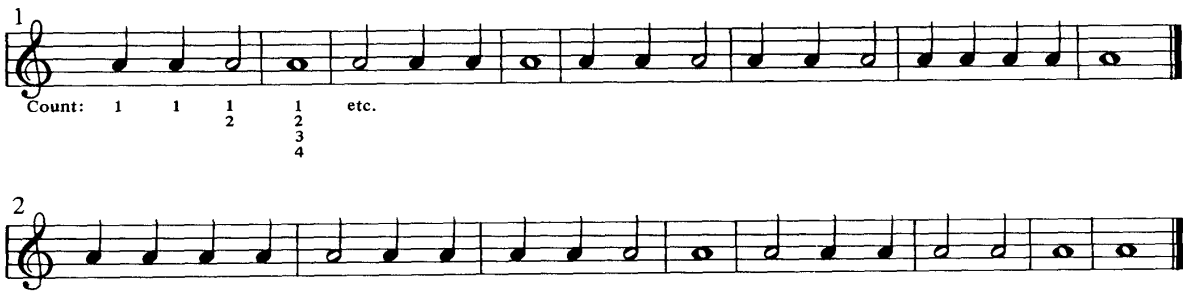


The METRONOME is an instrument that produces a steady, audible clicking sound. It is adjustable so that it can produce clicks from slow to fast rates of speed and is used by musicians to measure very steady pulsations of beat. Since the singer doesn't carry a metronome around with him, he may produce his own metronome effect by tapping his foot. The foot, however, must be tapped evenly and steadily, like this:



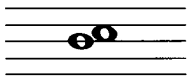
not unevenly and unsteadily, like this:

Practice counting the musical notation below as a group. Tap your foot steadily and count aloud the number of beats each note receives.

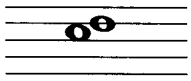


D. Internal of a 2nd.

The vertical distance between two notes on the musical staff is called an INTERVAL. The INTERVAL OF A 2nd occurs when two notes appear right next to each other. For example,



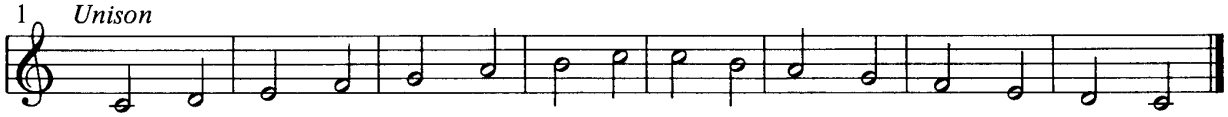
one note is on a line and the second note is in the very next space, or



one note is in a space and the second note is on the very next line.

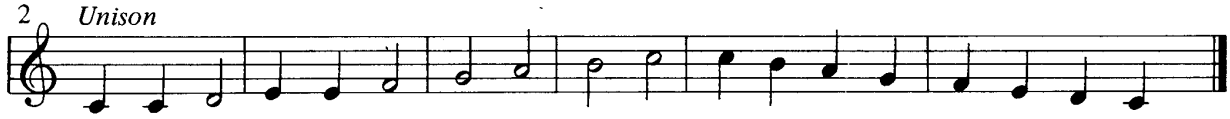
2nds are very easy to sing since they are the intervals that make up the SCALE.* Practice singing the intervals of a 2nd in the following scale. Remember to tap your foot and sing the counts aloud to measure the note values.

1 *Unison*



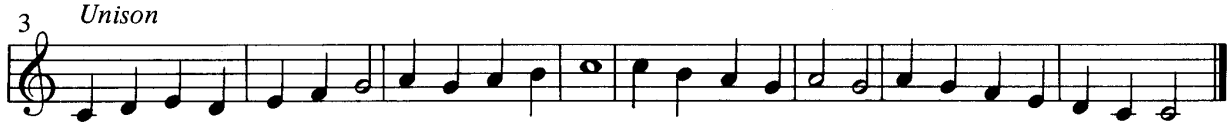
The following example contains mixed note values on the same scale as above. Sing the counts aloud as you tap your foot.

2 *Unison*



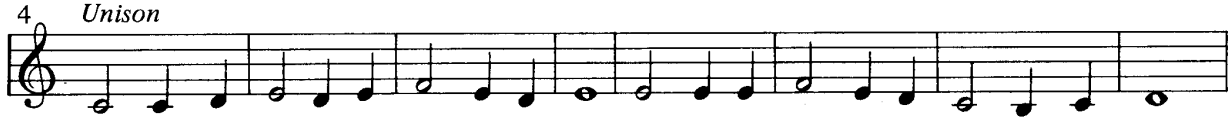
In the following example the 2nds change directions. Continue to sing the counts as you tap your foot.

3 *Unison*

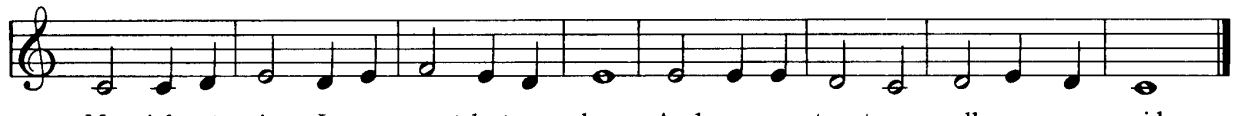


The following melody line from "When I Survey The Wondrous Cross" contains excellent examples of the interval of a 2nd in a musical setting. Sing the counts as you tap your foot and then sing the words as you tap your foot.

4 *Unison*



When I sur - vey the— won-drous— cross On which the Prince of— glo - ry—— died,



My rich-est gain I—— count but— loss, And pour con-tempt on all my—— pride.

E. Note and Rest Value

Unit 6
Note and Rest Value

In Unit 4 we learned that the quarter note (♩) receives 1 beat, the half note (𝅗𝅥) receives 2 beats and the whole note (𝅝) receives 4 beats. These notes indicate the presence of musical sound during a measured period of time. Music, however, is also composed of the absence of sound; this is indicated by REST symbols. Just as the notes receive a certain beat value, so the rests do also.

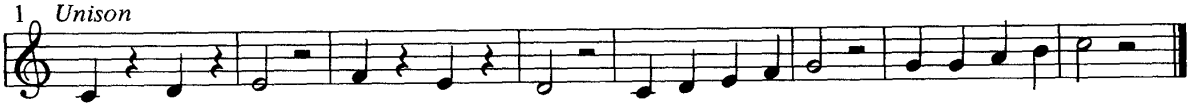
A QUARTER REST (𝄽) receives 1 beat.

A HALF REST (𝄼) receives 2 beats.

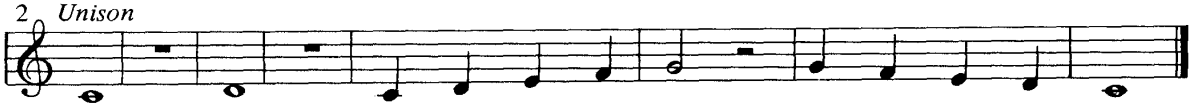
A WHOLE REST (𝄻) receives 4 beats.

Sing the notes and say the rests as you read the following examples. All pitch movements form the interval of a 2nd. Remember to tap your foot steadily.

1 *Unison*



2 *Unison*



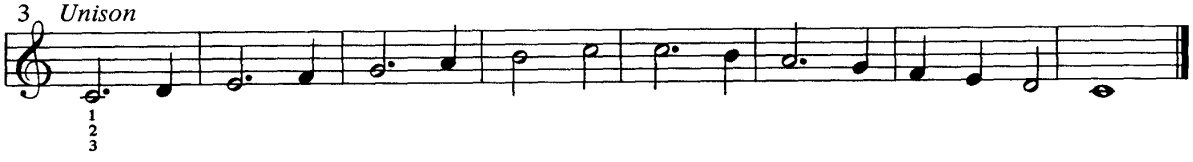
By placing a dot beside a note that we have previously learned, it is possible to create a new note value.

A DOTTED HALF NOTE (𝅗𝅥.) receives 3 beats.

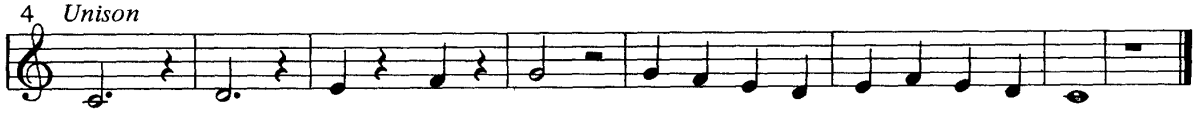
Unlike the other notes that we have studied, the dotted half note has no commonly used rest equivalent.

The following examples contain all of the notes and rests learned thus far. Sing the notes and say the rests as you tap your foot.

3 *Unison*



4 *Unison*



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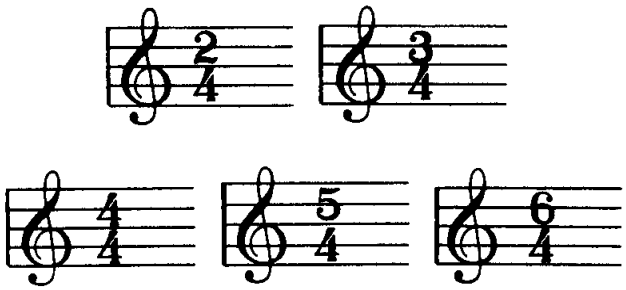
F. Time Signatures

A TIME SIGNATURE always appears at the beginning of a piece of music. The time signature is composed of two numbers placed in a vertical relationship as shown in the following examples.

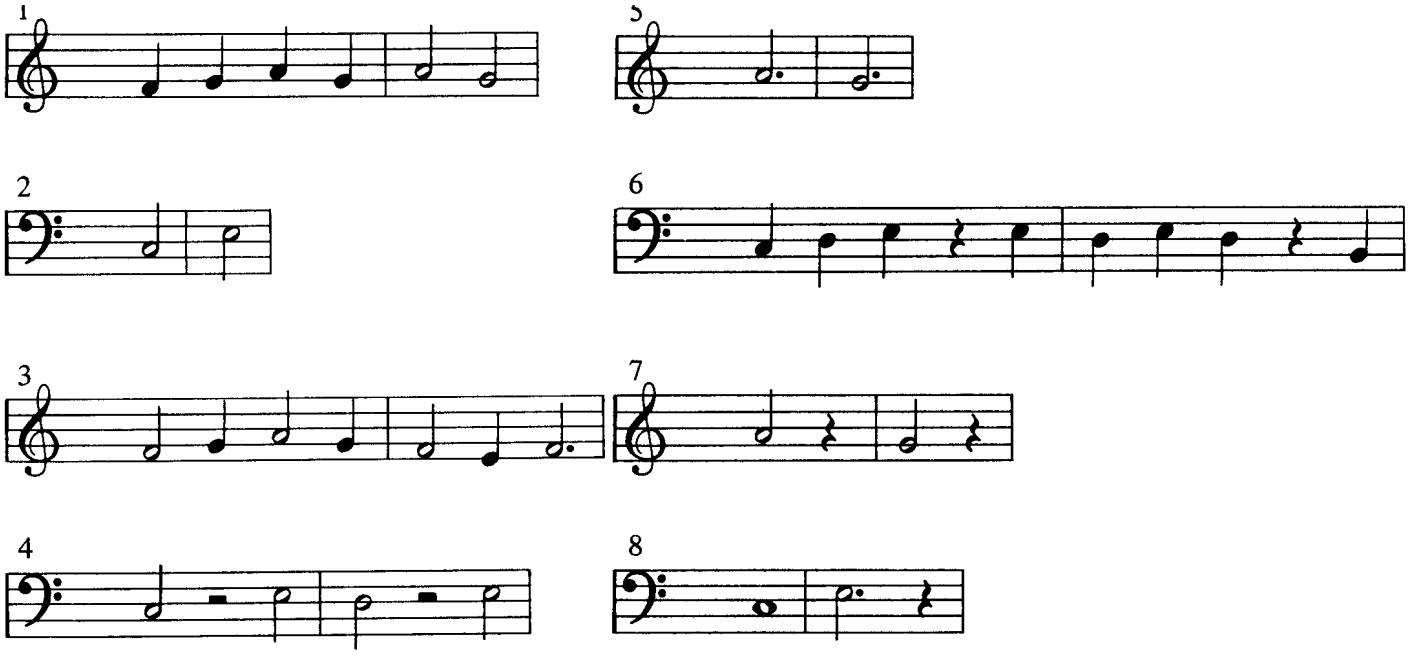


The top number of the time signature tells HOW MANY BEATS ARE IN A MEASURE.

The bottom number of the time signature tells WHAT KIND OF NOTE RECEIVES 1 BEAT.

When the 4 appears as the bottom number of a time signature (as in the above examples), the quarter note will receive 1 beat.

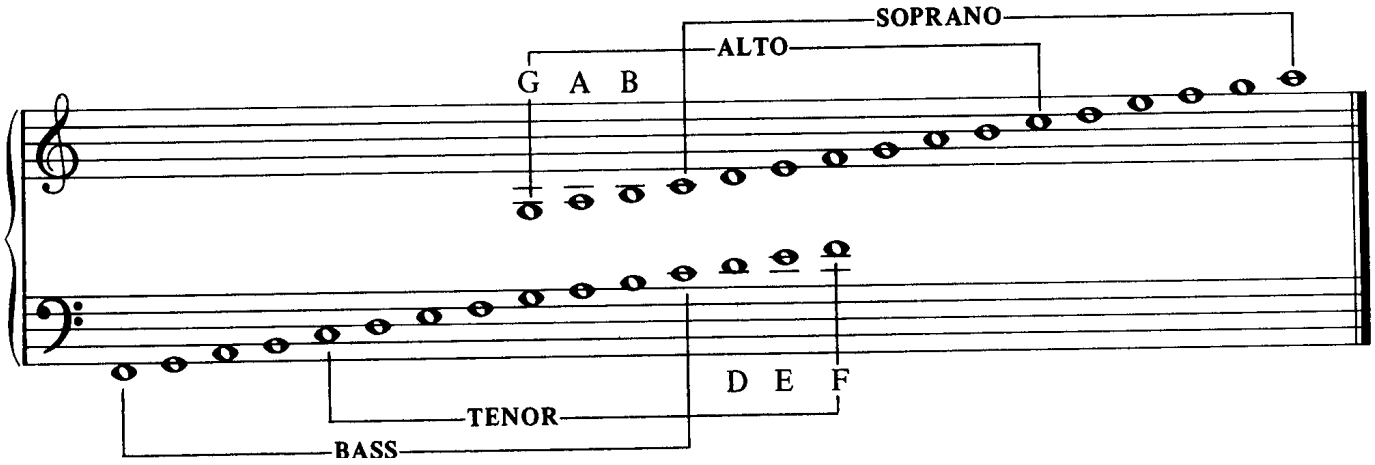
Determine the number of beats per measure in each example below. Use this information to select the proper time signature from the above examples and place it between the clef sign and the first note.



Although it is possible to create such time signatures as $\frac{7}{4}$, $\frac{8}{4}$, $\frac{12}{4}$, etc., they are rarely found in the most commonly used literature of the church choir.

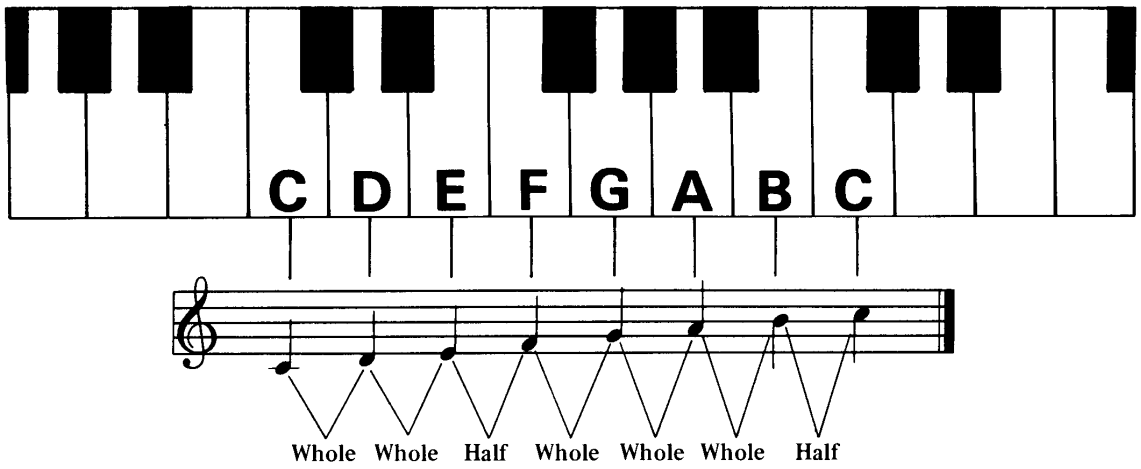
G. SATB Range

The grand staff below shows the general range of the SOPRANO, ALTO, TENOR and BASS voices. Notice that there are several new notes which lie above or below the staves. These were not included in the f lash cards earlier and therefore should be memorized at this time.



H. Whole Steps and Half Steps of the Major Scale.

A MAJOR SCALE is a group of 8 pitches that form a pattern of WHOLE STEPS and HALF STEPS as illustrated below.



In the example above, all of the notes of the scale progress upward forming continuous intervals of a 2nd, yet they are also referred to as being whole steps and half steps apart. The interval of a 2nd may be either a whole step or a half step.

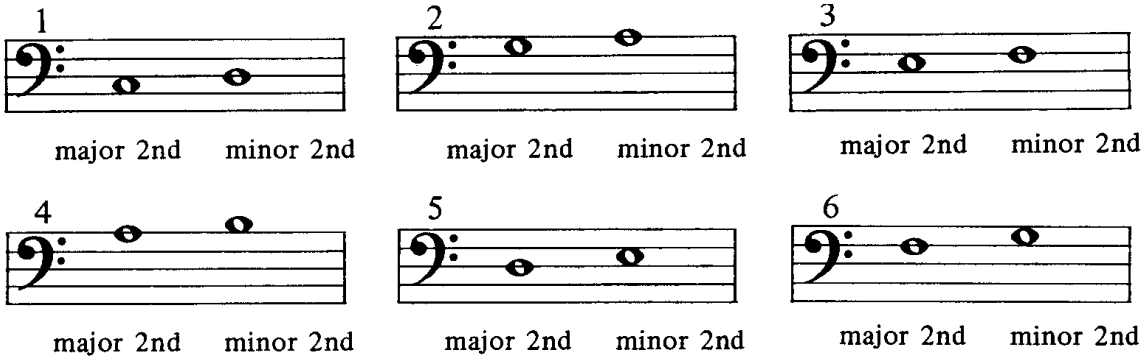
A half step (also called a MINOR 2nd) occurs when two notes are exactly next to each other with no other notes in between. For example, on the keyboard above there are no other notes between the E and F or between the B and C.

A whole step (also called a MAJOR 2nd) occurs when one note only is located between the two notes. For example, on the keyboard above there is a black note between C and D, between D and E, F and G, G and A and between A and B.

Fundamentals of Music

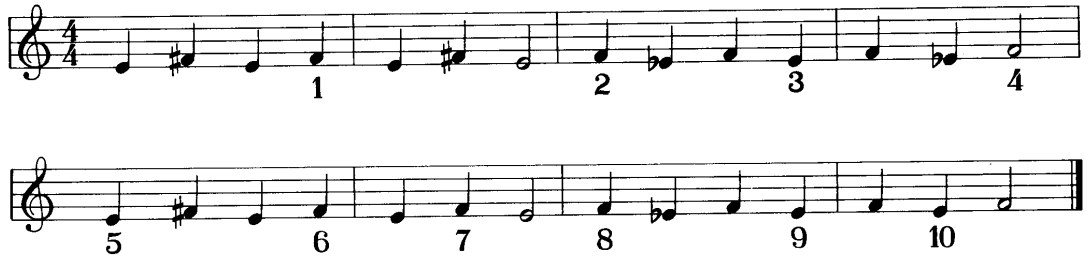
On the bass staff below indicate whether the interval of a 2nd formed by the two notes is major or minor. Procedure:

1. Determine the letter names of the notes.
2. Find the location of the notes on the keyboard above..
3. Determine if they form a major 2nd (whole step) or minor 2nd (half step)
4. Circle the correct answer below.



I. Accidentals

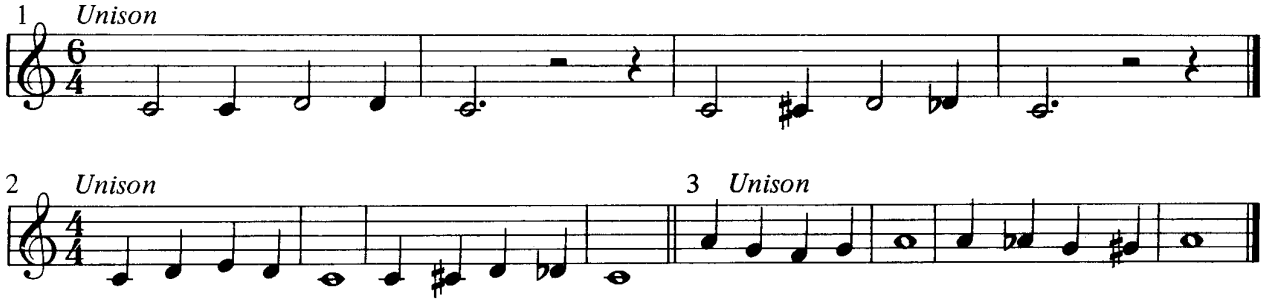
When a SHARP (♯) appears before a note, it raises the pitch of the note 1/2 step.
When a FLAT (♭) appears before a note, it lowers the pitch of the note 1/2 step.
When a NATURAL (♮) appears before a note, it cancels any flats or sharps which may be affecting the note.
An ACCIDENTAL (the collective name for sharps, flats and naturals) affects only the note before which it appears, or other notes of the same letter name and location subsequent (after) to its appearance, but only within the same measure. Bar lines cancel out accidentals.
Using the information given above, determine whether the note that appears above each of the following numbers is sharp, flat, or natural. Write the appropriate response in the answer section below.



Answers

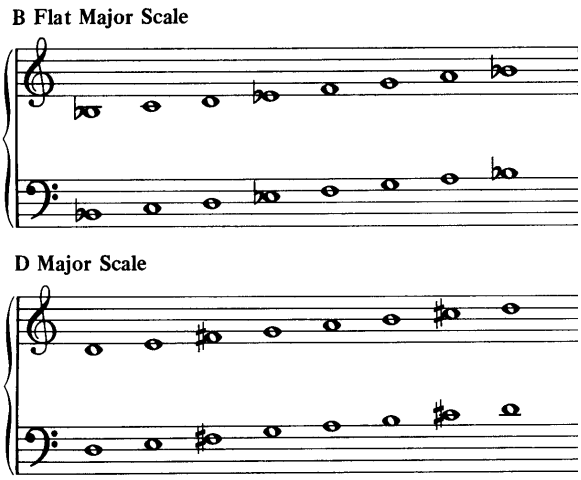
1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

Sing and count the following exercises several times each. Listen carefully to the difference between whole steps (major 2nds) and half steps (minor 2nds).



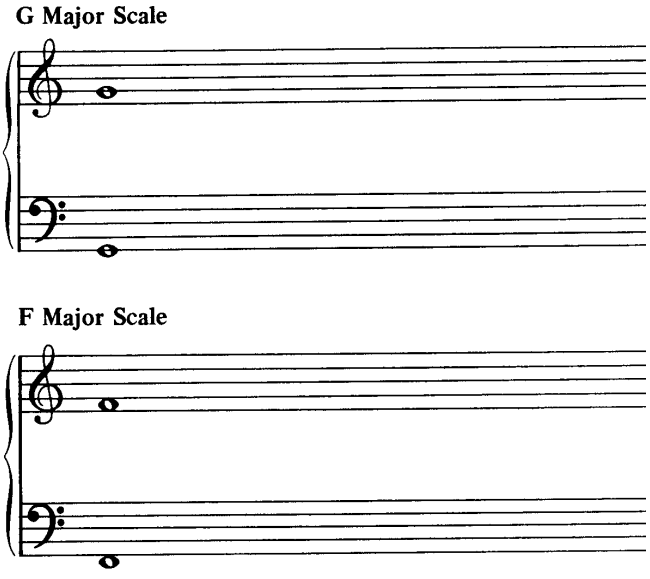
J. Constructing Major Scales

We have previously defined the major scale as a group of 8 pitches that form a certain pattern of whole and half steps (see H.), and we have noted examples of the major scale which begins on C (under units D., E., and H. Major scales may begin on other pitch names also as illustrated at the right.

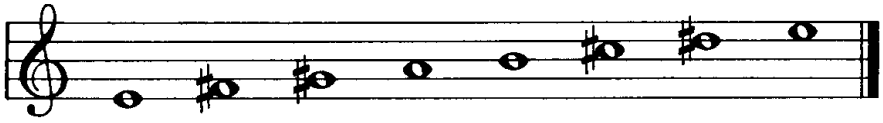


Notice that accidentals are used in the scale in order to maintain the major scale whole step-half step relationship (whole-whole-half-whole-whole-whole-half). The whole step-half step relationship never changes in the construction of a major scale.

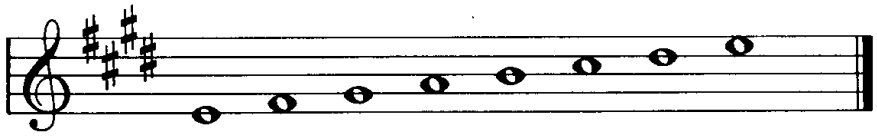
Draw the notes for the following major scales using the major scale whole step-half step relationship discussed under unit H. You may also wish to refer to the keyboard there for proper placement of the accidentals. Remember, the sharp raises the pitch 1/2 step and the flat lowers the pitch 1/2 step.



K. Key Signatures

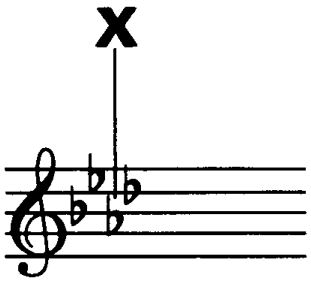


Rather than writing the accidentals of a scale beside each note as demonstrated above, composers write all of the accidentals for the scale at the beginning of the line of music, as follows.



These accidentals grouped at the beginning of a line of music are the KEY SIGNATURE. The key signature tells what pitches are flatted or sharped throughout the song. The key signature also tells a musician the name of the scale from which the song is constructed. For this reason, it is important that the singer and song director be able to look at the key signature and identify the scale name, commonly referred to as the KEY name.

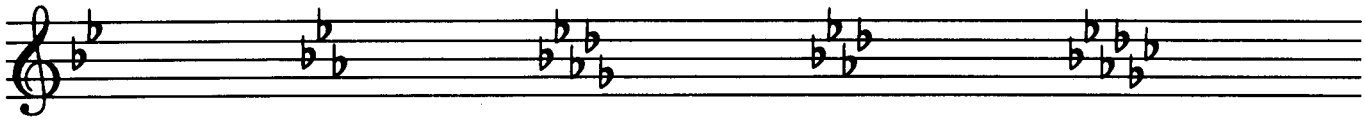
Flats are placed in the key signature in the following order: B, E, A, D, G, C.



To determine the key name of flat keys, find the next to the last flat and call that the key name.

The example to the left is the key of A flat major.

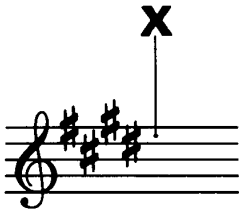
Write the key names for the following flat key signatures.



_____ _____ _____ _____ _____

Fundamentals of Music

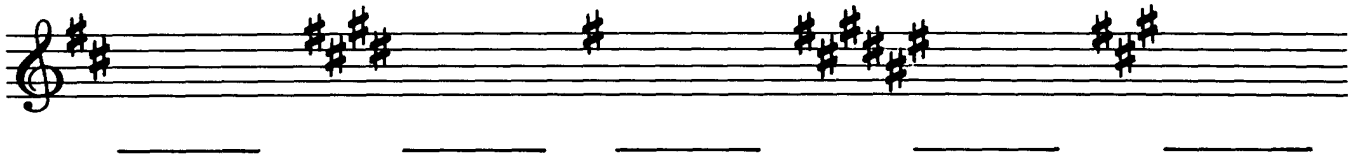
Sharps are placed in the key signature in the following order: F, C, G, D, A.



To determine the key name of sharp keys, find the last sharp and go up a 2nd to the next line or space. Call this line or space name the key name.

The example to the left is the key of E major.

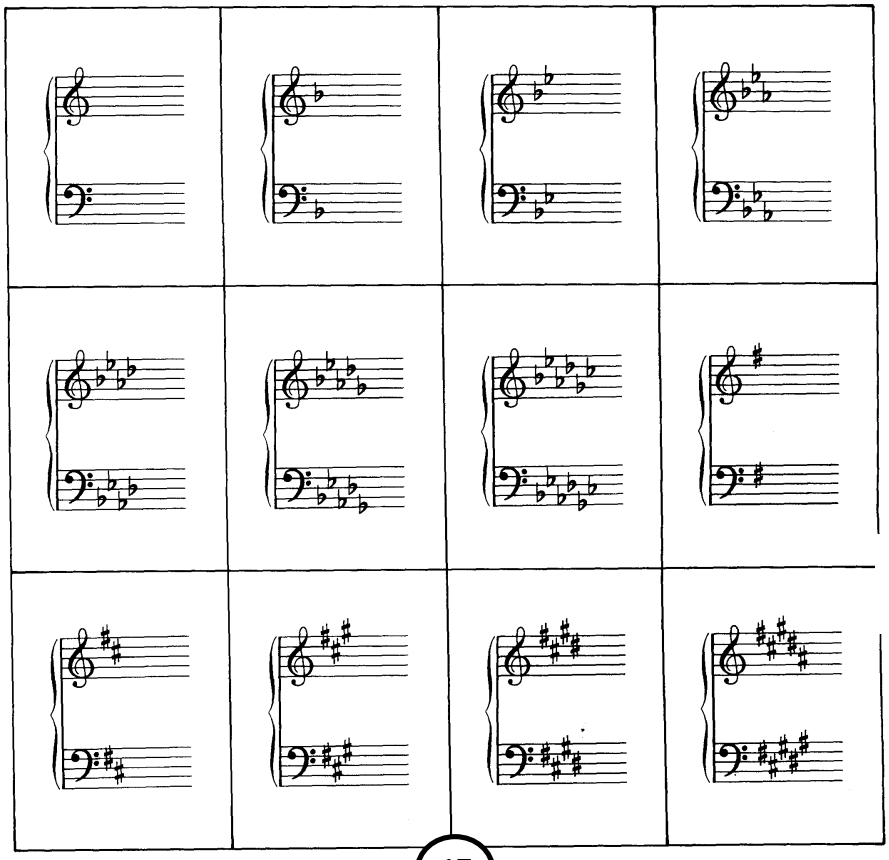
Write the key names for the following sharp key signatures.



_____ _____ _____ _____ _____

There are two key names which cannot be determined by the above method; they are the key of C (no flats or sharps) and the key of F (1 flat).

It should be the goal of the singer, player, and director to recognize key names at a glance. Make your own flash cards or make photocopies of the ones below. Then cut them out and write the key name on the reverse side. Practice from time to time throughout the day until they are mastered.



L. Eighth Notes, Rests and Triplets.

If a whole note (4 beats) is divided into two equal parts, the resulting notation will be 2 half notes.

If a half note (2 beats) is divided into two equal parts, the resulting notation will be 2 quarter notes.

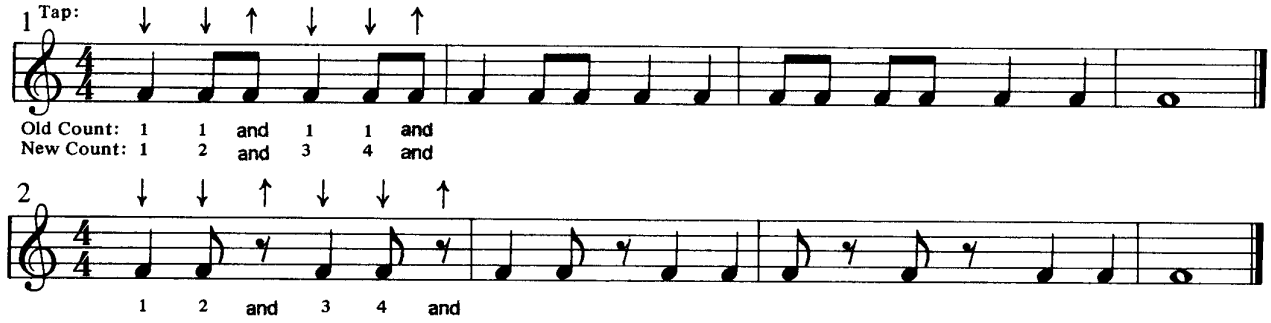
If a quarter note (1 beat) is divided into two equal parts, the resulting notation will be 2 EIGHTH NOTES.

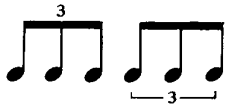
An EIGHTH NOTE (♪) receives ½ of a beat.

An EIGHTH REST (𝄾) receives ½ of a beat.

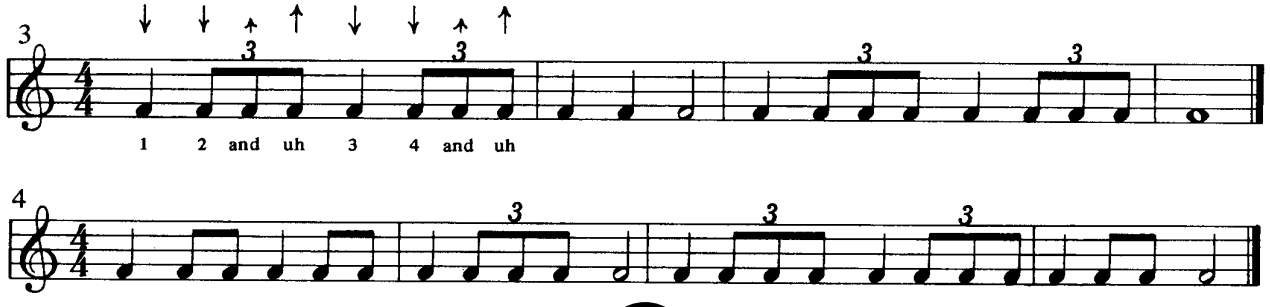
Eighth notes may appear separately (♪♪), or they may appear in groups of two, four, six and eight joined together by a dark single beam ( etc.). Eighth rests always appear separately. Since the eighth note receives ½ of a beat, two eighth notes may be performed during 1 beat. One eighth note (or rest) should be performed as the foot taps *down* and another eighth note (or rest) should be performed as the foot returns *up.*

Tap your foot steadily, say the counts and whisper the rests for the following exercises. With the introduction of eighth notes in this unit, it is recommended that the singer change from calling each note "one," to counting beats within the measure as demonstrated below.



On occasion the singer may see three eighth notes beamed together with the number "3" above or below the unit (). This configuration is called a TRIPLET and is performed in 1 beat.

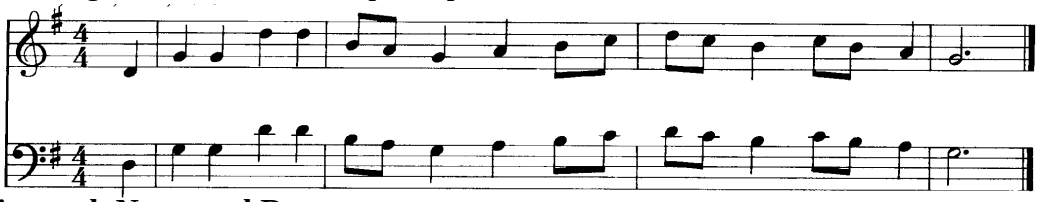
Tap your foot steadily as you count aloud the following examples.



Fundamentals of Music

M. Pick Up Notes

PICK UP NOTES occur when a musical selection does not begin on count 1, but rather begins on some other count of the measure. The occurrence of one or more pick up notes creates an incomplete measure at the beginning of the song. This measure is usually completed at the end of the song. Count the following exercise. Notice the pick up note.



N. Sixteenth Notes and Rests.

We have previously noted that when a quarter note (1 beat) is divided into two equal parts, the resulting notation will be 2 eighth notes. Likewise, if a quarter note is divided into *three* equal parts, the resulting notation will be 3 triplets. If a quarter note is divided into *four* equal parts, the resulting notation will be 4 SIXTEENTH NOTES.

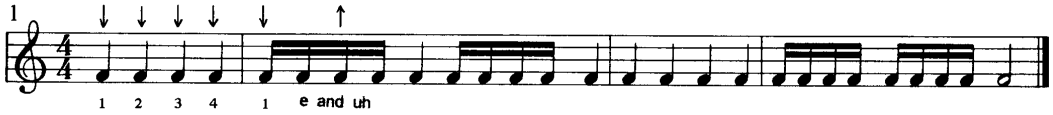
A SIXTEENTH NOTE ( ) receives ¼ of a beat.

A SIXTEENTH REST ( ) receives ¼ of a beat.

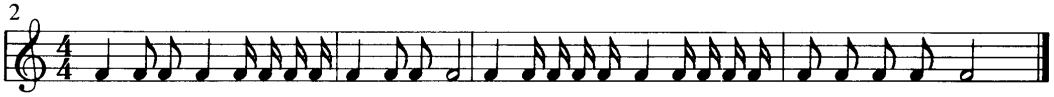
Sixteenth notes may appear separately ( ) or they usually appear in groups of four joined together by a dark double beam ( ). Sixteenth rests always appear separately. Since the sixteenth note receives ¼ of a beat, 4 sixteenth notes may be performed during 1 beat.

Tap your foot steadily as you count aloud the following exercises.

1

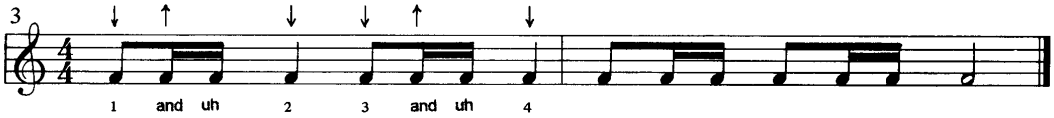


2

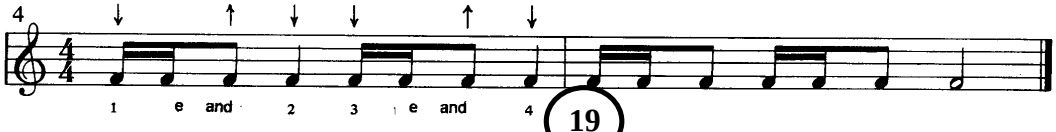


Sometimes one eighth note is combined with two sixteenth notes as demonstrated below. Count the following exercises aloud.

3



4



O. Dotted Note Values, Ties.

A TIE is a mark connecting two or more notes of the *same letter name and location.*

TIE

Draw the note below that equals the total of the tied notes.

1.  =

2.  =

3.  =

4.  =

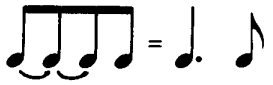
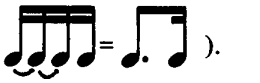
5.  =

6.  =

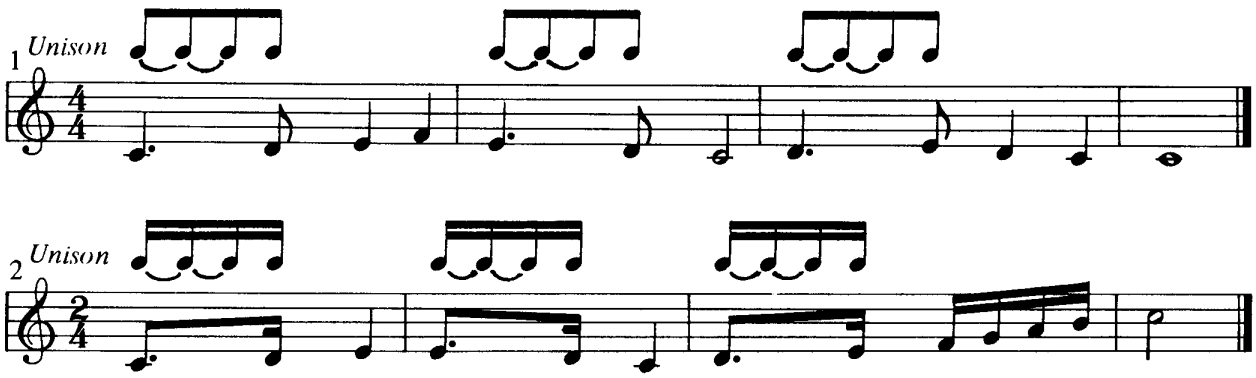
In unit F we discovered that the dotted half note received 3 beats. When a dot appears beside a note, it indicates that the note receives its usual value *plus an additional ½ of its value.* A half note receives 2 beats. A dot added to the half note would increase the note value by 1 beat; therefore, 2 beats plus 1 beat equal 3 beats for the dotted half note.

If a quarter note receives 1 beat, a dotted quarter note must receive 1½ beats. Similarly, if an eighth note receives ½ of a beat, a dotted eighth note must receive ¾ (½ + ¼ = ¾) of a beat.

Before we discuss how to count the above notes, it should be mentioned that the dotted quarter note is usually followed by an eighth note () and the dotted eighth note is usually followed by a sixteenth note (). Appearing in those combinations, the notes become easy to count.

The dotted quarter note followed by an eighth note is the same as 4 eighth notes with the first 3 eighth notes tied together (). The dotted eighth note followed by a sixteenth note is the same as 4 sixteenth notes with the first 3 sixteenth notes tied together ().

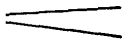
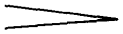
Sing and count the following exercises.



Fundamentals of Music

P. Dynamics and Tempo

In music, volume tells how loud or soft a note will sound. Below are some of the terms and symbols that establish and change volume. Volume markings in music are called DYNAMICS.

pp	**PIANISSIMO: very soft.**
p	**PIANO: soft.**
mp	**MEZZO PIANO: moderately soft.**
mf	**MEZZO FORTE: moderately loud.**
f	**FORTE: loud.**
ff	**FORTISSIMO: very loud.**
	**CRESCENDO: gradually louder.**
	**DECRESCENDO: gradually softer.**
sfz	**SFORZANDO: with sudden strong accent on a note.**

Although the original TEMPO (or speed) of a musical selection is determined by the choir director, there are certain markings within the music that indicate a change in tempo. They are listed below.

accel.	ACCELERANDO: increase speed.
rit.	RITARDANDO: reduce speed.
a tempo	go back to the original speed.
	BIRDSEYE: hold note and watch conductor.
^ or >	ACCENT

Place the letter of the phrase or word which best matches the musical terms below.

_____1. Mezzo Piano	A. Gradually louder
_____2. Sforzando	B. Increase tempo
_____3. Crescendo	C. Very loud
_____4. *accel.*	D. Soft
_____5. Piano	E. Back to original tempo
_____6. *a tempo*	F. Reduce tempo
_____7. Fortissimo	G. Sudden accent
_____8. *rit*.	H. Moderately soft.

Q. TIME SIGNATURES (Half Note = 1 Beat)

We have previously learned that the top number of the time signature tells how many beats are in a measure (see unit F). We also learned that the bottom number of the time signature indicates the kind of note which receives 1 beat. When the bottom number of the time signature is 4, the quarter note will receive 1 beat. When the bottom number of the time signature is a 2, such as

$\frac{2}{2}$, $\frac{3}{2}$, $\frac{4}{2}$, **etc.,**

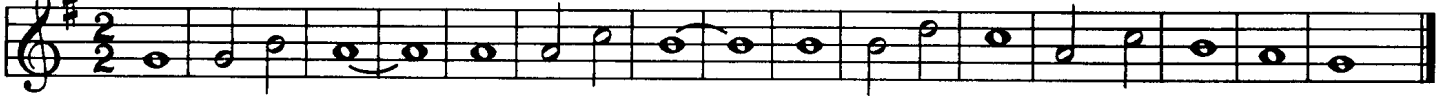
the half note will receive 1 beat. Other notes values are affected similarly.
The whole note will receive 2 beats (usually receives 4 beats).
The dotted half note will receive 1 1/2 beats (usually receives 3 beats).
The half note will receive 1 beat (usually receives 2 beats).
The quarter note will receive 1/2 of a beat (usually receives 1 beat).
The eighth note will receive 1/4 of a beat (usually receives 1/2 of a beat).

When a 2 appears as the bottom number of a time signature, all notes receive half of their usual value. Indicate the number of beats that each of the following notes receive when preceded by the above time signatures. Write the correct answer beside each note.

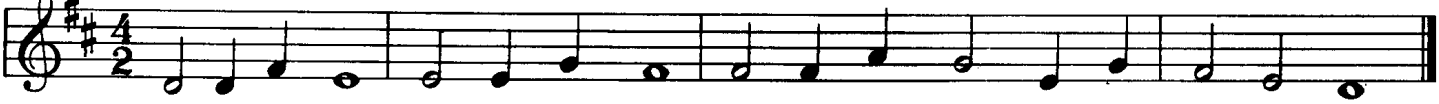
1.  _____
2.  _____
3.  _____
4.  _____
5.  _____
6.  _____

Sing and count aloud the following exercises.

1 *Unison*



2 *Unison*



Fundamentals of Music

R. TIME SIGNATURES (Eighth Note = 1 beat).

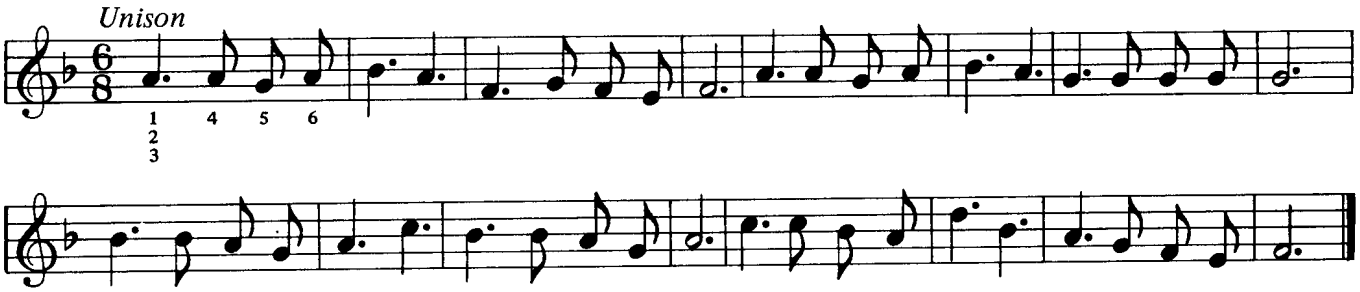
When the bottom number of the time signature is an 8, such as

$\frac{3}{8}$, $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$, **etc.,**

the eighth note will receive 1 beat. Other note values are affected similarly.

The whole note, although rarely found in music of the above time signatures, will receive 8 beats (usually receives 4 beats).
The dotted half note will receive 6 beats (usually receives 3 beats).
The half note will receive 4 beats (usually receives 2 beats).
The dotted quarter note will receive 3 beats (usually receives 1 1/2 beats).
The quarter note will receive 2 beats (usually receives 1 beat).
The dotted eighth note will receive 1 1/2 beats (usually receives 3/4 of a beat).
The eighth note will receive 1 beat (usually receives 1/2 of a beat).
The sixteenth note will receive 1/2 of a beat (usually receives 1/4 of a beat).

When an 8 appears as the bottom number of a time signature, *all notes receive twice their usual value*.
Sing and count aloud the following exercises. Note that each measure contains 6 beats.
(Tune: Take time to be Holy)



Write the counts beneath the notes for the entire exercise above and then circle every count 1 and every count 4. Practice singing the exercise faster placing emphasis on the circled counts.

When music written in 6/8 time is performed at a faster tempo, it *feels* as if the music contains *2 beats per measure* because of the emphasis on counts 1 and 4. Similarly, at a faster tempo, *9/8 can be felt as 3 beats per measure* (emphasizing beats 1, 4, 7), *12/8 can be felt as 4 beats per measure* (emphasizing beats 1, 4, 7, 10), and *3/8 can be felt as 1 beat per measure* (emhasizing beat 1).

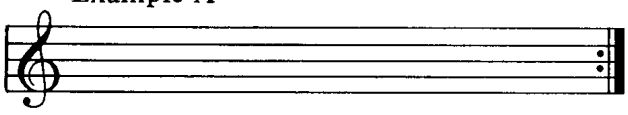
Over a period of time, the experienced musician learns to recognize the sound of certain rhythmic patterns. He therefore feels at ease reading the above time signatures at a fast tempo. It is recommended, however, that the singer who is just learning to read these time signatures begin at a slow tempo and then increase the tempo as reading confidence is gained.

Fundamentals of Music

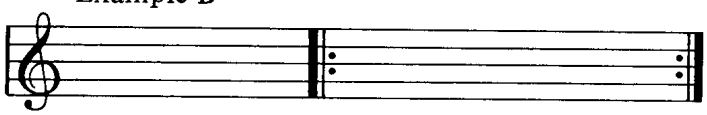
S. REPEAT SIGNS

There are three common musical symbols used to indicate that a section of music is to be repeated.

Example A



Example B



The repeat dots indicate that the singer is to proceed to the beginning of the music again (example A, above), or proceed back to a specific location indicated by repeat dots facing the opposite direction (example B). Repeat dots are usually employed to indicate that a short section of music is to be repeated.

When longer sections are to be repeated, the letters *D. C.* or *D. S.* are most often used.

D. C. is the abbreviation for *Da Capo*, an Italian phrase meaning "from the beginning." This abbreviation directs the singer to go back to the beginning of the music, and then repeat.

D. S. is the abbreviation for *Dal Segno*, an Italian phrase meaning "from the sign." This abbreviation directs the singer to go back to a location marked by the sign (𝄋), and then repeat.

Da Capo and *Dal Segno* markings are often used with other instructions. Below are some of the commonly used combinations.

D.C. and *D.S. al Fine* (pronounced "fee-nay")

Fine is the Italian word for "end." The phrase *D.C. al Fine* indicates that the singer should proceed back to the beginning, repeat and stop at the word *Fine*, meaning "end."

D.S. al Fine indicates that the singer should proceed back to the sign (𝄋), repeat and stop at the word *Fine*.

D.C. and *D.S. al Coda*

Coda is the Italian word for "tail." The *Coda* is an ending section of the music. The phrase *D.C. al Coda* means that the singer should proceed back to the beginning, repeat and then skip to the *Coda* (ending section of the music) where indicated.

D.S. al Coda means that the singer should proceed back to the sign (𝄋), repeat and then skip to the *Coda* where indicated.

It is recommended that the singer first look through a piece of new music in order to determine if and how sections of the music repeat.

T. CONDUCTING PATTERNS.

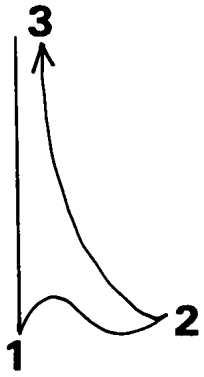
The singer should be familiar with the basic conducting patterns used by the choir director. This familiarity makes for a more responsive choir. The pattern selected by the director will be determined by the number of beats in a measure, which is indicated by the top number of the time signature. The conducting patterns that appear on the right hand side of this page show the directional movement as if the reader were conducting (with his right hand).

The 2 Pattern

The first beat of any pattern is always down and is usually the strongest beat in the measure. The last beat of a pattern is always up and is usually the weakest beat in the measure. The 2 pattern is easily produced by a down-and-out motion followed by an up motion. The 2 beat conducting pattern is used for time signatures with a 2 as the top number, as well as for a fast 6/8 time felt in 2 beats per measure.

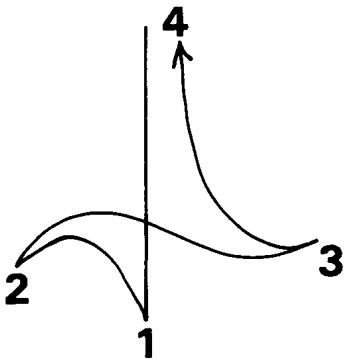
The 3 Pattern

The first and last beats are down and up respectively. Beat 2 moves to the right of the conductor (away from the body) The 3 beat conducting pattern is used for time signatures with a 3 as the top number, as well as for a fast 9/8 time felt in 3 beats per measure.



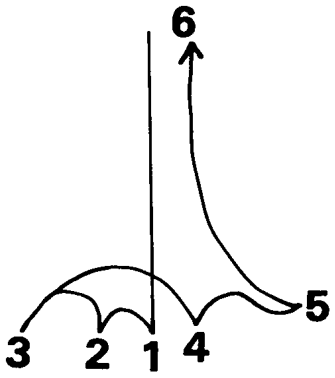
The 4 Pattern

The first and last beats are down and up respectively. The second beat is to the left of beat one (across the body), and the third beat is to the right of the conductor (away from the body). Notice that the greatest movement in distance occurs on counts 1 and 3; these are usually the strong beats of the 4 pattern. The 4 beat conducting pattern is used for time signatures with a 4 as the top number, as well as for a fast 12/8 time felt in 4 beats per measure.



The 6 Pattern

This beat pattern is not usually used in conducting the congregational singing. When the 6/8 is very slow (usually with choral numbers) the director has more control when this pattern is used. The first and last beats are down and up respectively. The second and third beats are to the left of beat one (across the body) while beats four and five are to the right (away from the body). Notice that the strongest beats of the pattern are 1 and 4.



III. SONGLEADING

A. Before you come to lead singing and are making up the program of music ask yourself these questions:

1. Do these people know each other, and how well do they know each other?
2. What is their purpose in coming together? (camp, children's meeting, S.S., worship, funeral, etc.)

B. There are five things you need to know before you actually sing a note. These five things are basic in your knowledge as you lead people in singing. They are:

1. KEY - What key is the song written in?
2. TIME - What is the time signature?
3. BEGINNING - Does the song start on an up beat or a down beat?
4. WORDS AND PHRASES - Am I familiar with the words and phrasings of this song?
5. BREATHING - Are there any special problems in singing this song?

C. As a song leader you need to be sensitive to five things. They are:

1. the Holy Spirit, He wants to guide you.
2. the People, their feelings, emotions, moods and needs.
3. the Pastor, His wishes and his message.
4. the Message of the song, is it from scripture, does it have an application?
5. the Accompanist (s), his abilities or limitations.

D. Why do people sing?

Group singing accomplishes several things. First, it is an emotional outlet. It restores balance. It conditions people for the message. Second, it is a musical outlet. Each person has his own musical instrument. Third, it is a social experience. Many people enjoy singing with others more than alone. There is co-operation and fellowship, sharing of common ground and mood. Fourth, it is a spiritual necessity.

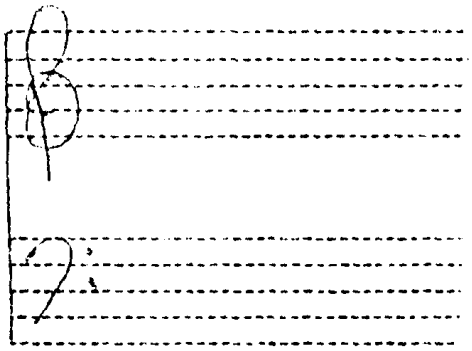
E. What is the audience looking for in a songleader?

1. Enthusiasm
2. Ability
3. Cheerfulness
4. Sincerity
5. Love for people
6. Spirituality

F. When you begin the song: Give the page number three (3) times. Have the accompanist play 4 to 8 measures for an introduction. She (he) sets the tempo and mood - be in agreement. Choose a well-known song to begin with. Make sure it is NOT difficult to sing as the audience's voices are not warmed up yet. (ex. don't start with "Wonderful Grace of Jesus"). Start with your hands high and sing the first note loudly yourself.

Study Questions For Music

1. Add the note names to the lines and spaces:

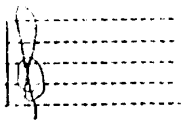


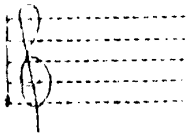
2. In 2/4 time the 2 tells_____

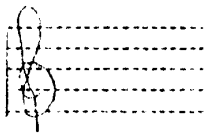
   and the 4 tells_____

3. Draw a whole note, a half note, a quarter note and an eighth note.

4. Name the following keys:







5. Write the rule for finding a flat (*b*) key

_____

_____

6. Write the rule for finding a sharp (#) key _____

_____

7. *Piano* means _____ *accel*. means _____

   rit. means _____ 𝄐 Birdseye means _____

8. List the 5 basic things you need to know before you actually sing a note.
   1._____

   2.._____

   3.._____

   4.._____

   5. Breathing

9. What is the audience looking for in a song leader? Name 4 of the 6 given.
   1._____ 2._____

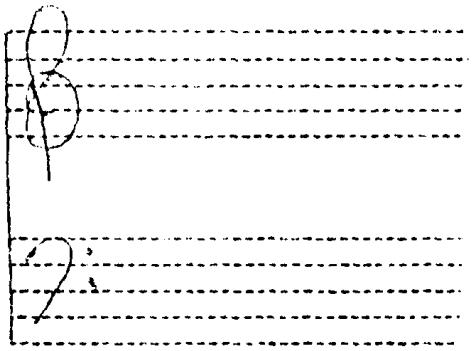
   3._____ 4._____

10. DRAW THE BEAT PATTERNS FOR 2, 3, AND 4 BEATS TO A MEASURE. **(on the back)**

Exam Questions For Music

Student's Name:_____ Teacher's Name:_____ Date: / /

1. Add the note names to the lines and spaces:

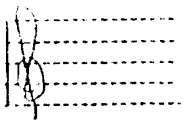


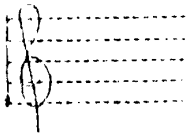
2. In 2/4 time the 2 tells_____

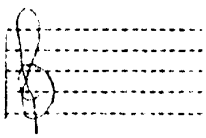
   and the 4 tells_____

3. Draw a whole note, a half note, a quarter note and an eighth note.

4. Name the following keys:







5. Write the rule for finding a flat (*b*) key

_____

_____

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6. Write the rule for finding a sharp (#) key _____

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   rit. means _____ Birdseye means _____

8. List the 5 basic things you need to know before you actually sing a note.

   1._____

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   4.._____

   5. Breathing

9. What is the audience looking for in a song leader? Name 4 of the 6 given.

   1._____ 2._____

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10. DRAW THE BEAT PATTERNS FOR 2, 3, AND 4 BEATS TO A MEASURE. **(on the back)**

FUNDAMENTALS of MUSIC

Compiled by
Carol L. Brown

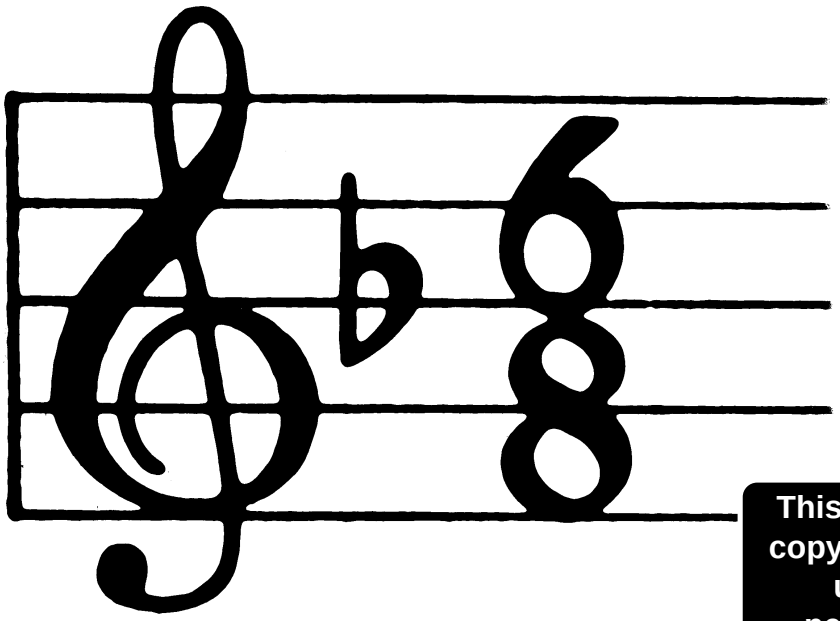

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TABLE OF CONTENTS

REQUIREMENTS FOR THIS BLOCK:

1. **Read all the material** for this block.
2. **Look up and read all the verses** in the material as you read through the material.
3. **Fill in the answers** to your **STUDY QUESTIONS** ahead of time so you will be better prepared for the EXAM during the final hour.
4. **T-H-I-N-K** as you read this material. **It will be a blessing to you. It will also change your life.**