

Our Chorus

Workbook

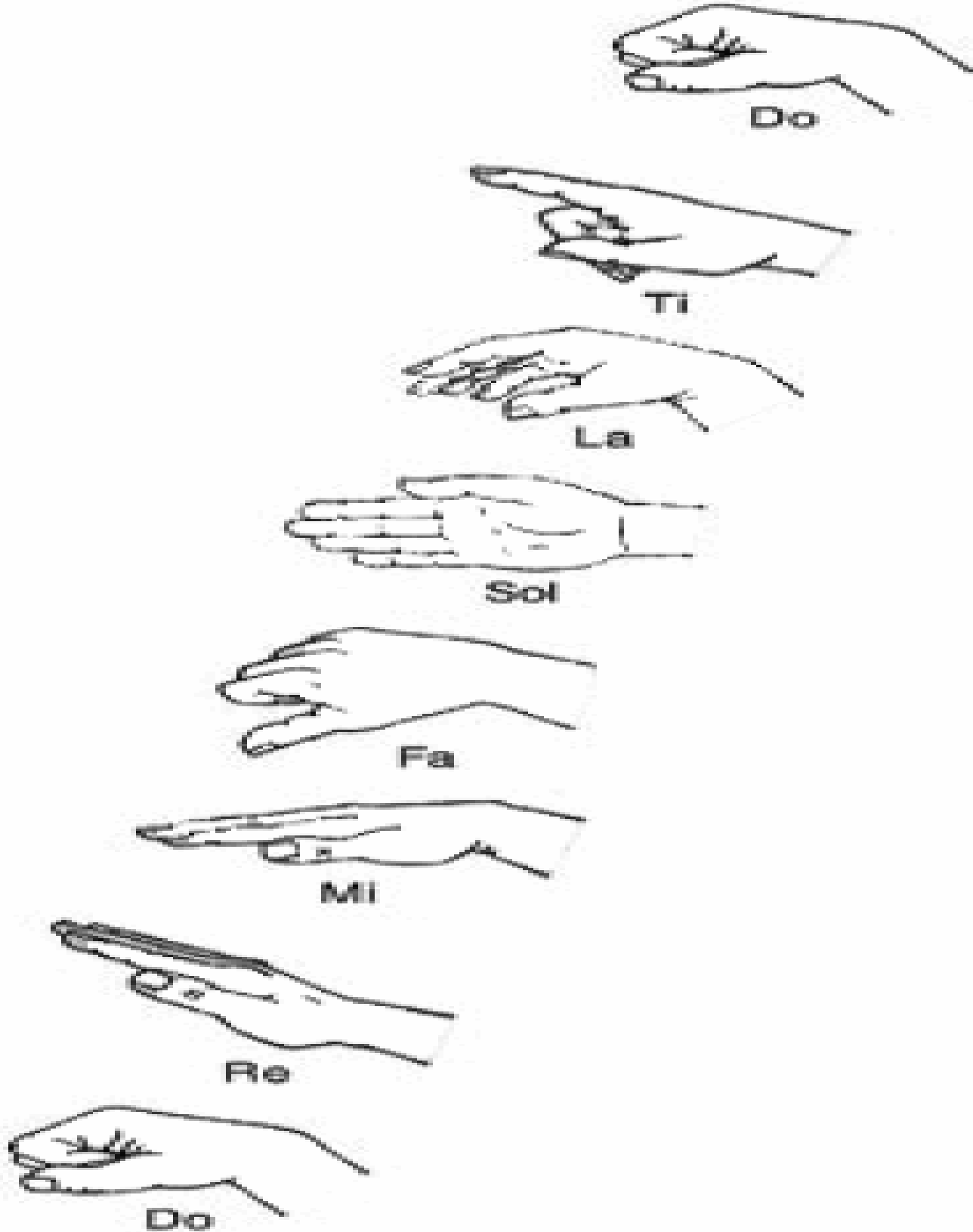
2016-2017



An Introduction to Choral Music



Solfege Handsigns



An Introduction to Vocal Production

The breathing muscles are located in the upper and lower abdomen. These control the airflow. One of the muscles is the *diaphragm*. To be a good singer, you need to be aware of these breathing muscles for several reasons. These muscles support breath control that helps make a good sound. Also, you need to release just the right amount of air when singing to ensure that the sound is of good quality, rather than breathy, small, or forced.

Your vocal chords are located in your *larynx* on both sides of your windpipe. The vocal chords can also be called a *vibrator* because when air is passed over the vocal chords, it causes them to vibrate. The passing of air and vibration of vocal chords causes sound to be produced.

A person's vocal range is determined by the length and thickness of their vocal chords.

The pharynx (or *resonator*) is where the esophagus and larynx begin. This is the back of the mouth. The resonator includes the mouth and nasal cavity. This is where good vocal tone is made because the mouth makes the space for the tone and the nasal cavity helps provide clarity.

Another important part of vocal production is the *articulator*. This includes the tongue, lips, teeth, palate, and jaw. The articulator is where good vowels and strong consonants help tone quality.

Cite:

Choral Connections Level 1 TRB. Glencoe/McGraw-Hill

The Importance of Good Posture

To sing well, you have to have good breath control. Good posture helps maintain controlled and supported breathing.

Good standing posture starts from your feet:

- 1) Feet are shoulder width apart
- 2) Hips are straightforward- not turned in any direction
- 3) Shoulders are also straightforward and not slouching
- 4) Your sternum (the chest) is “happy” not “sad”- meaning the sternum is not sunk into your body
- 5) Head is straight, not tilted
- 6) Chin is level with the ground
- 7) Arms are by your sides

You can remember this by chanting the following:

Feet, feet!

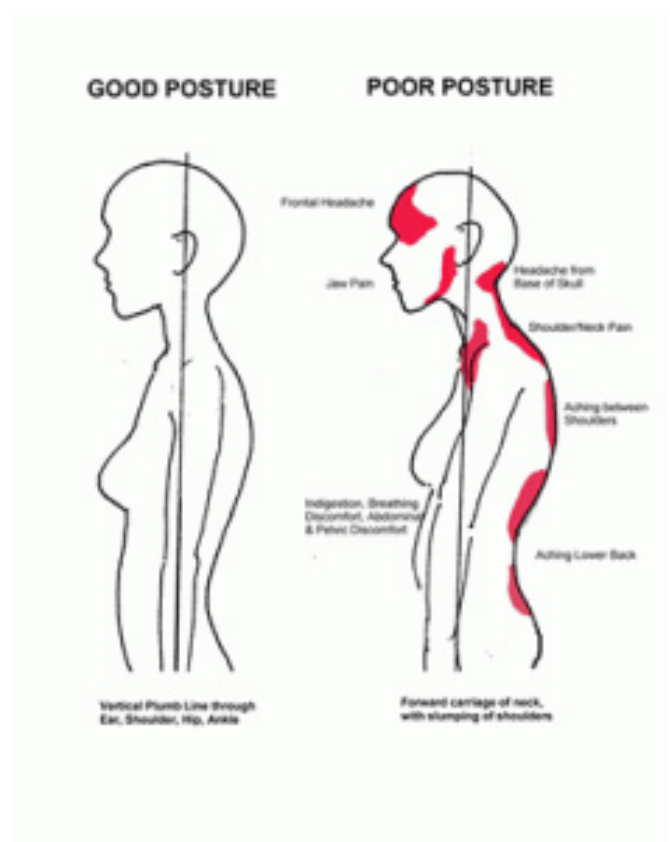
Hips, hips!

Shoulder, shoulder!

Sad sternum, happy sternum!

Head up, chin down!

Arms by our sides!



We do not always stand when we sing so good sitting posture is just as important.

Again, start from your feet:

- 1) Feet flat on the floor
- 2) Sit on the edge of the chair (back is not leaning on chair)
- 3) Sternum is up and “happy”- not sunk into your body.
- 4) Head is straight, not tilted
- 5) Chin is level with the floor

You can remember this by saying the following:

Feet, feet flat on the floor,

Backs away from those chairs.

Chest up, chin straight,


Always sing with care!



Notes and Rests



THE WHOLE NOTE

 This is a whole note. The head of the whole note is not filled in and there is no stem. A whole note usually gets 4 beats of sound.

1. Draw six whole notes. An example is given.



2. Draw six whole notes as line notes. Use the line provided. An example is given.



3. Draw six whole notes as space notes. Use the space provided. An example is given.



RULES FOR STEMS (for the next notes we're learning):

A. When a note is *above* the third line on the staff, the stem goes *down*.

B. When a note is *below* the third line on the staff, the stem goes *up*.

C. When a note is *on* the third line on the staff, the stem may go *up* or *down*.

THE HALF NOTE



This is a half note. The head of the half note is empty, or not filled in. Stems on half notes go *up* and connect on the right side of the note. They can also go *down* and connect on the left side of the note. A half note usually gets 2 beats of sound.

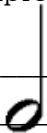
1. Draw six half notes with stems pointing up.



2. Draw six half notes as line notes with stems pointing up. Use the line provided. An example is given.



3. Draw six half notes as space notes with stems pointing up. Use the space provided. An example is given.



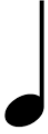
4. Draw six half notes as line notes with stems pointing down. Use the line provided.

5. Draw six half notes as space notes with stems pointing down. Use the space provided.

6. Draw eight half notes as line notes using the code below. Check the stems to see that they are on the correct side and pointing in the proper direction. U= stem points UP; D= stem points DOWN.

U D D U D U U D

THE QUARTER NOTE



This is a quarter note. The round part (called the note head) is filled in. Stems on quarter notes go *up* and connect on the right side of the note. They can also go *down* and connect on the left side of the note. A quarter note usually gets 1 beat of sound.

1. Draw six quarter notes with stems pointing up.



2. Draw six quarter notes as line notes with stems pointing up. Use the line provided. An example is given.



3. Draw six quarter notes as space notes with stems pointing up. Use the space provided. An example is given.



4. Draw six quarter notes with stems pointing down.

5. Draw six quarter notes as line notes with stems pointing down. Use the space provided.

6. Draw six quarter notes as space notes with stems pointing down. Use the space provided.

7. Draw eight quarter notes as line notes using the code below. Check the stems to see that they are on the correct side and pointing in the proper direction. U= stem points UP; D= stem points DOWN.

U D D U D U U D

THE EIGHTH NOTE



This is an eighth note. The head of the note is filled in and a flag is attached to the stem. Stems can point up or down. When the stems point down, the flag curves up to the right side of the note. An eighth note usually gets $\frac{1}{2}$ a beat of sound.

1. Draw six eighth notes with stems pointing up.



2. Draw six eighth notes as line notes with stems pointing up. Use the line provided. An example is given.



3. Draw six eighth notes as space notes with stems pointing up. Use the space provided. An example is given.

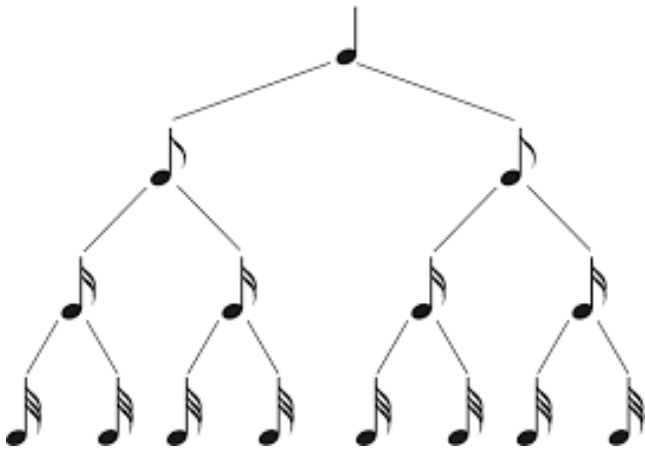


4. Draw six eighth notes with stems pointing down.

5. Draw six eighth notes as line notes with stems pointing down. Use the space provided.

6. Draw six eighth notes as space notes with stems pointing down. Use the space provided.

COMPARE NOTE VALUES



NOTE VALUE CODE

If...

1 Whole Note = 4 beats, then

1 Half note = 2 beats, and

1 Quarter note = 1 beat, and

1 Eighth note = $\frac{1}{2}$ beat, and

1 Sixteenth note = $\frac{1}{4}$ beat

Use the Note Value Code to fill in the blanks with the correct numbers.

1. One whole note sounds as long as _____ half notes.
2. One whole note sounds as long as _____ quarter notes.
3. One whole note sounds as long as _____ eighth notes.
4. One whole note sounds as long as _____ sixteenth notes.
5. One half note sounds as long as _____ quarter notes.
6. One half note sounds as long as _____ eighth notes.
7. One quarter note sounds as long as _____ eighth notes.
8. One quarter note sounds as long as _____ sixteenth notes.

MUSIC MATH

Draw the missing note in the boxes to make the math statement correct. Use the Note Value Code to help you.

1. + = 2. + = 3. + =

KNOW YOUR NOTES









Draw and name the correct note to match each statement on the line.

- _____ 1. A note that is not filled in and has no stem.
- _____ 2. A note having one flag.
- _____ 3. A note that has a stem and is not filled in.
- _____ 4. A note that has a stem and is filled in.
- _____ 5. A note that sounds for 4 beats.
- _____ 6. A note that sounds for 2 beats.
- _____ 7. A note that sounds for 1 beat.
- _____ 8. A note that sounds for $\frac{1}{2}$ beat.
- _____ 9. A note that is held twice as long as a half note.
- _____ 10. A note that is held twice as long as an eighth note.
- _____ 11. A note that has half the value of a whole note.
- _____ 12. A note that has half the value of a quarter note.



NOTE AND REST VALUES





Notes and rests with the same name have the same value. For example, a *quarter* note and a *quarter* rest both get *1 beat*.

NOTE	NOTE NAME	VALUE	REST	REST NAME
	Eighth note	$\frac{1}{2}$		Eighth rest
	Quarter note	1		Quarter rest
	Half note	2		Half rest
	Whole note	4		Whole rest

Draw four examples of each type of rest:

1. Eighth rest _____
2. Quarter rest _____
3. Half rest _____
4. Whole rest _____


After each note, draw its rest equivalent (the rest that gets the same value):


1.  _____
2.  _____
3.  _____
4.  _____


Music Signs And Symbols




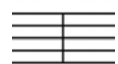
Music has many signs and symbols other than notes and rests. Their pictures, names, and what they mean are listed below.

 eighth note - $\frac{1}{2}$ beat of sound


 double barline- signals end of section or piece of music


 flat – lowers note by a half step

 quarter note – 1 beat of sound

 barline- separates a staff into measures


 paired eighth note- $\frac{1}{2} + \frac{1}{2}$

 treble clef- higher pitches

 quarter rest – 1 beat of silence


$\frac{4}{4}$ time signature- tells how many beats are in each measure


 half note- 2 beats of sound


 whole note – 4 beats of sound


 natural- cancels a sharp or flat


 whole rest- 4 beats of silence

 bass clef- lower pitches

 staff- where music is written

 eighth rest – $\frac{1}{2}$ beat of silence

 sharp- raises note by a half step

 half rest- 2 beats of silence

MUSIC SYMBOLS

Write the correct name for each music symbol below. You can use the answer choices box below to help you.

1.  _____

2.  _____

3.  _____

4.  _____

5.  _____

6.  _____

7.  _____

8.  _____

9.  _____

10.  _____

11.  _____

12.  _____

13.  _____

14.  _____

15.  _____

16.  _____

Answer Choices

Natural

Treble Clef

Paired Eighth Note

Barline

Double Barline

Quarter Rest

Bass Clef

Half Note

Staff

Flat

Sharp

Eighth Note

Eighth Rest

Quarter Note

Whole Rest

Whole Note

Draw the symbols to match their names. If needed, use previous pages to help you.

1. Dotted half note	2. Bass clef	3. Time signature	4. Eighth rest
5. Eighth note	6. Quarter note	7. Natural	8. Treble clef
9. Paired eighth note	10. Half note	11. Half rest	12. Flat
13. Bar line	14. Repeat sign	15. Measure	16. Staff
17. Sharp	18. Whole rest	19. Whole note	20. Quarter rest

Fill in the correct answers from the list of choices below.

1. Music Alphabet _____
2. This has 5 lines and 4 spaces _____
3. This separates a staff into a measure _____
4. This signals the end of a song _____
5. This is for lower pitches _____
6. A section of a staff _____
7. Symbol for higher pitches _____
8. The filled in part of a quarter note _____

Answer choices:

Double Barline

Measure

Treble Clef

A B C D E F G

Note Head

Staff

Bass Clef

Barline

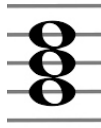
Letter Names of the Treble Clef



Designed by Katherine L. Bath 2011

LINE NOTES AND SPACE NOTES

Notes are written on the 5 lines and 4 spaces of the staff. Notes are either line notes or space notes.

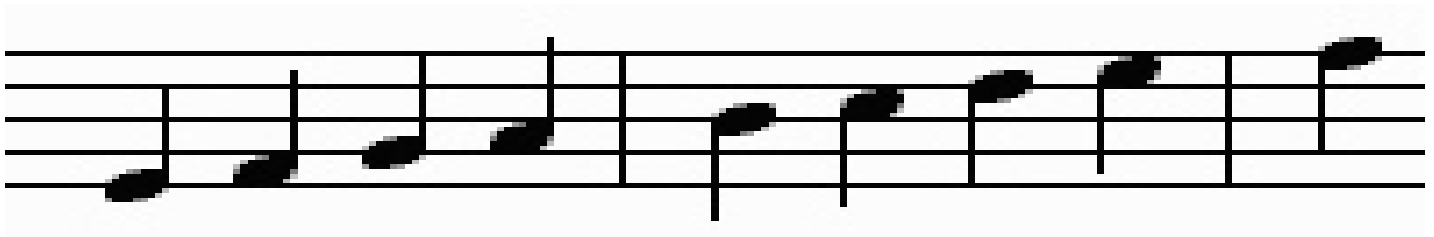


These are line notes:

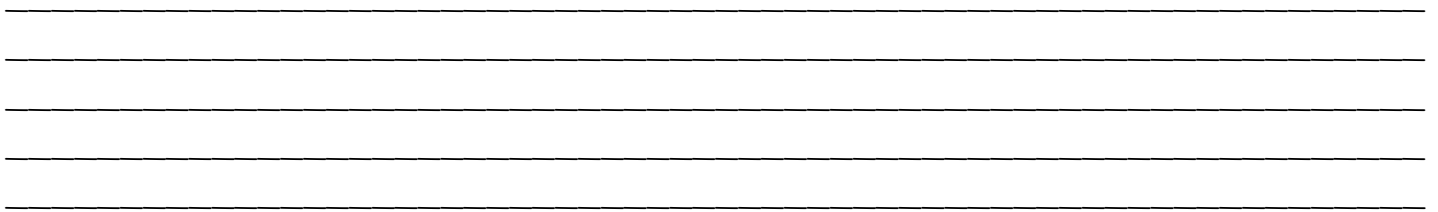


This is a space note:

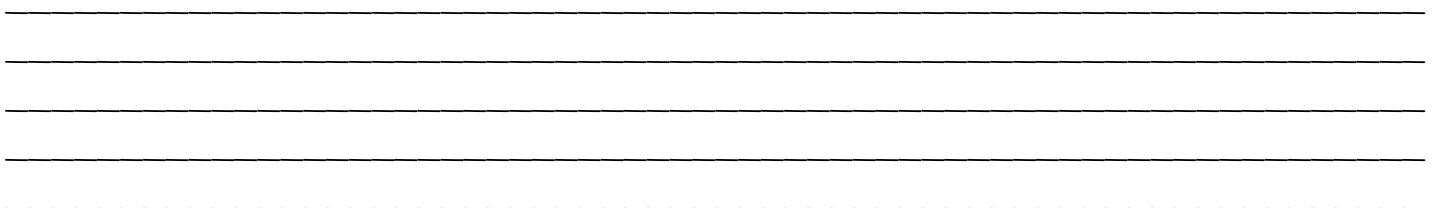
For each of the following quarter notes, use an S or an L to indicate whether it is a line note or a space note. L is for LINE and S is for SPACE.



On the staff below, draw ten line notes. You may use any note you choose. Remember, the line must go through the middle of the note head.



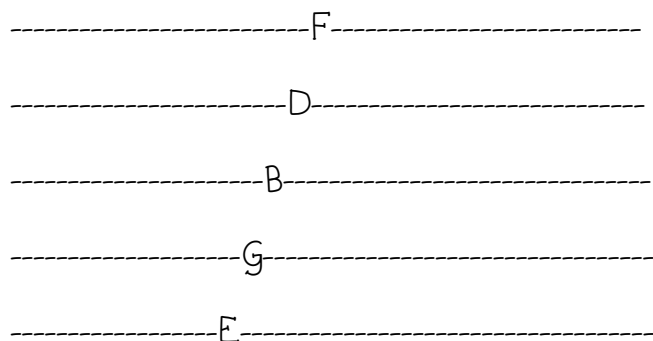
On the staff below, draw ten space notes. You may use any note you choose. Remember, the note head must be between the lines.



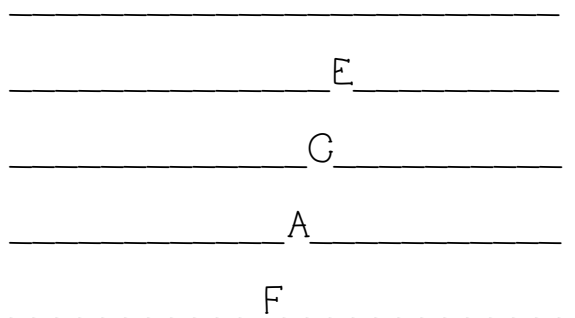
NAMES OF LINES AND SPACES

The letter names of the lines and spaces of the treble staff come from the alphabet of music: A B C D E F G. Letter names are labeled from the bottom to the top of the staff. Below is how to label the lines and spaces of a treble clef:

LINES:



SPACES:



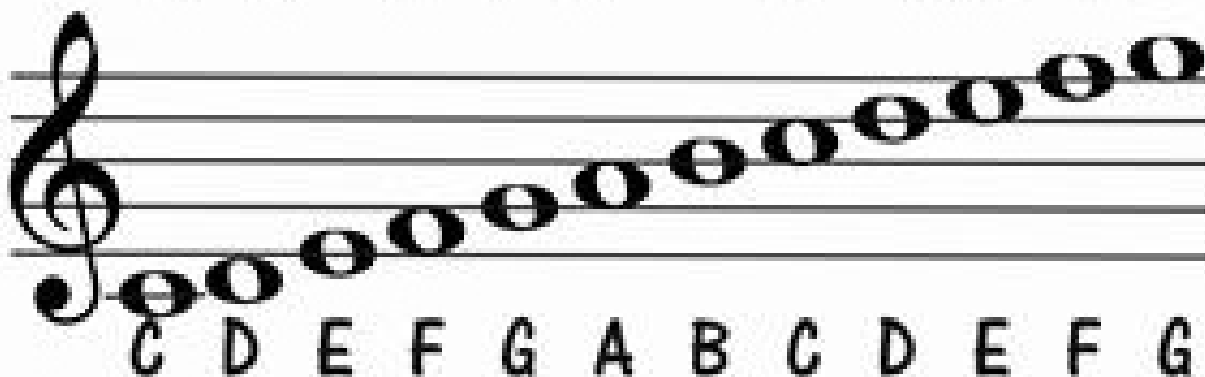
Remember the lines by this:

Every Good Boy Does Fine

Remember the spaces by this:

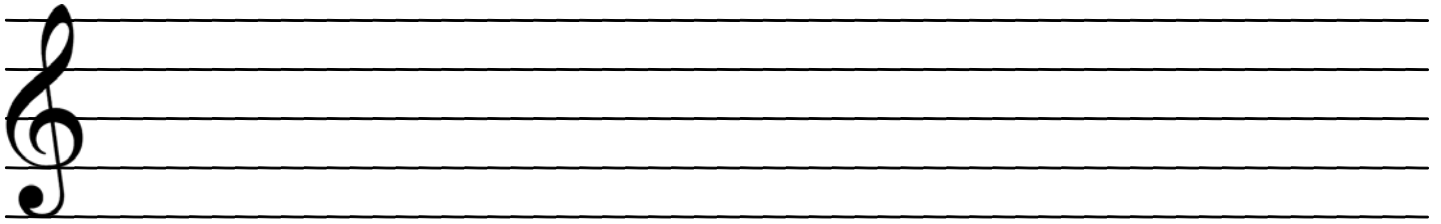
Spaces spell FACE

When composers want to write notes above or below the staff, they use little lines called *ledger lines*. On a treble staff, middle C is on a ledger line

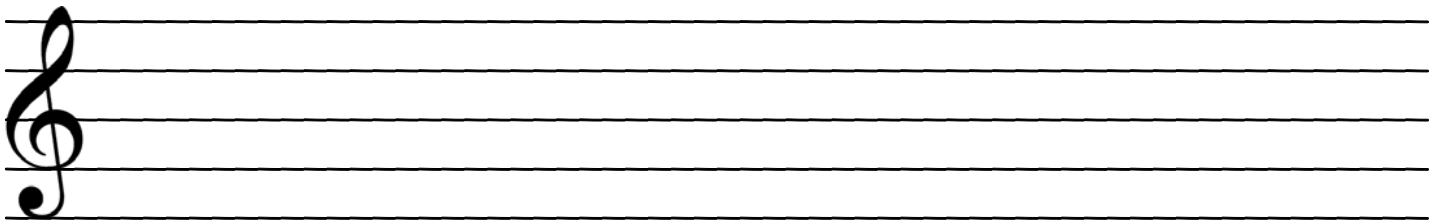


PRACTICE LABELING LETTER NAMES

Use whole notes to label the following treble clef letter names. For E or F, you may put the whole note on either the line or the space.

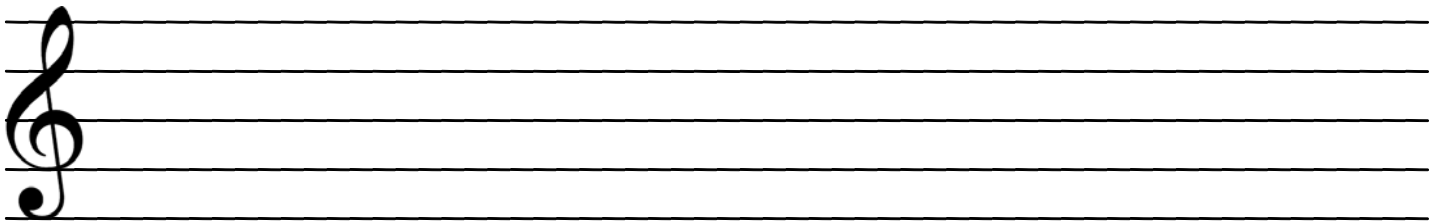


F C G A B E D

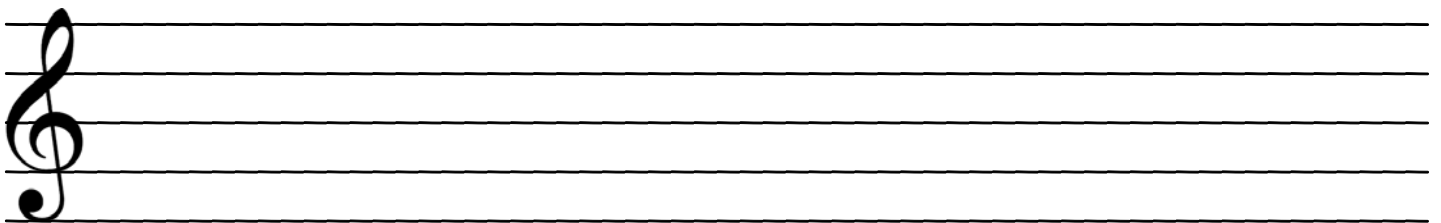


B A G F D E C

Use half notes to label the following treble clef letter names. For E or F, you may put the half note on either the line or the space. Remember that stems go up before the third line and go down above the third line.



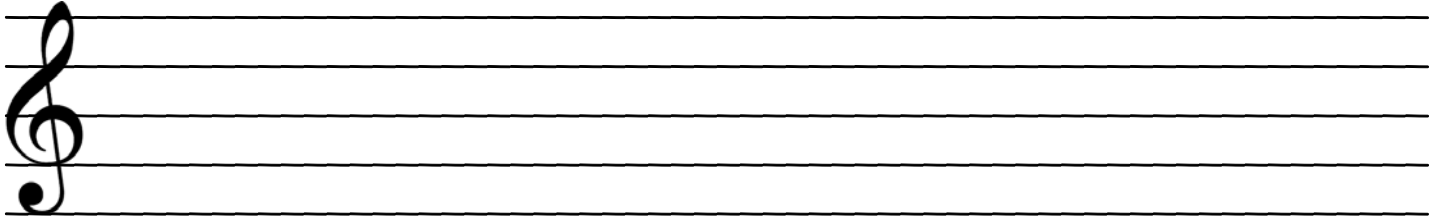
G A E F A G E



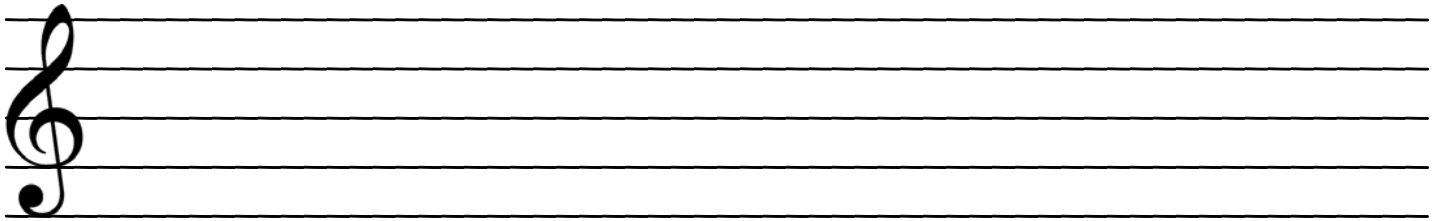
F A C E G D B

MORE PRATICE LABELING LETTER NAMES

Use quarter notes to label the following treble clef letter names. For E or F, you may put the quarter note on either the line or the space. Remember that stems go up before the third line and go down above the third line.

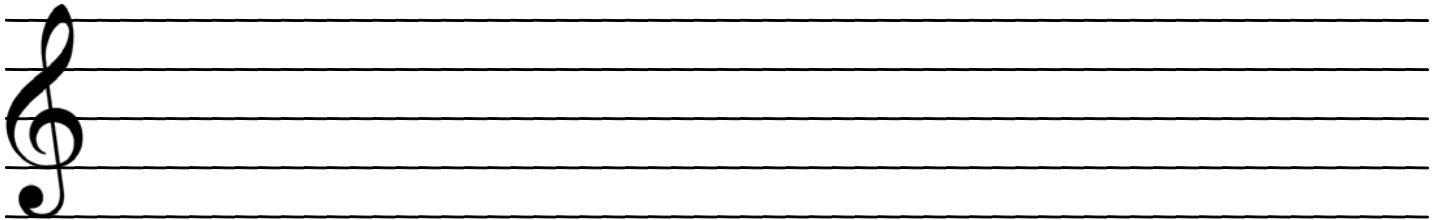


A B C D E F G

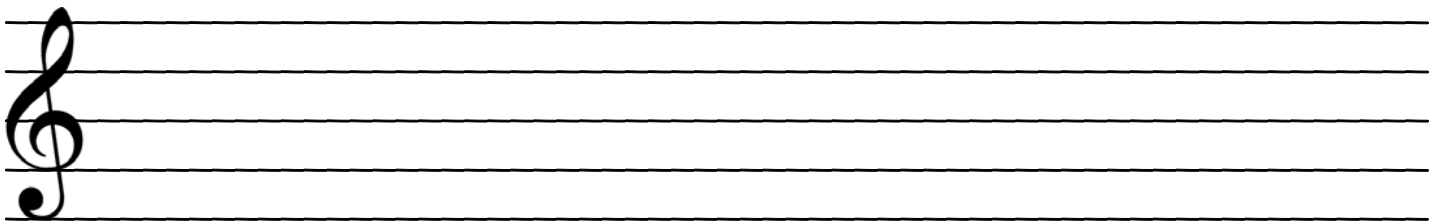


G E C A F D B

Use eighth notes to label the following treble clef letter names. For E or F, you may put the quarter note on either the line or the space. Remember that stems/flags go up before the third line and go down above the third line.



B A G F D E G



F G A G B D E

Solfège



Solfège Handsigns



Do



Ti



La



Sol



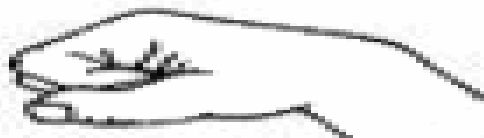
Fa



Mi



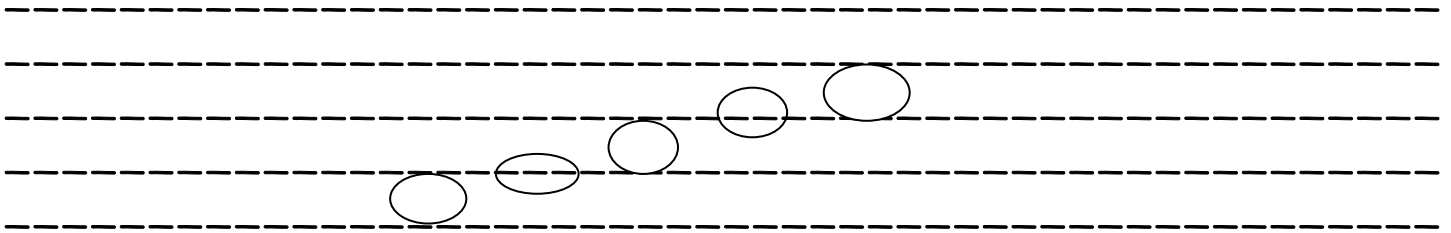
Re



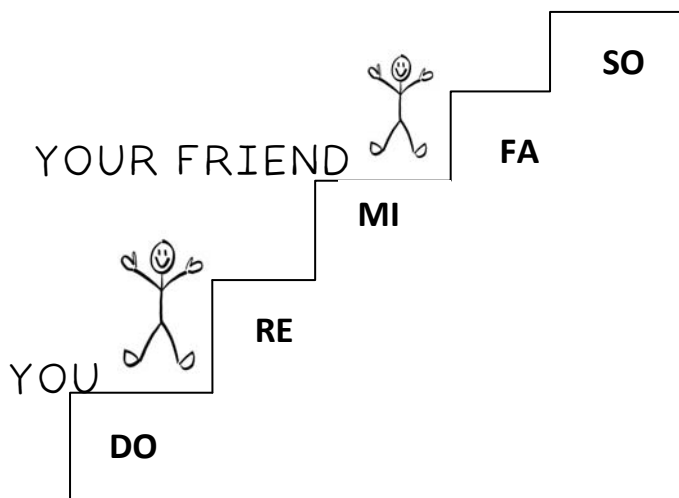
Do

Learn to label your syllables!

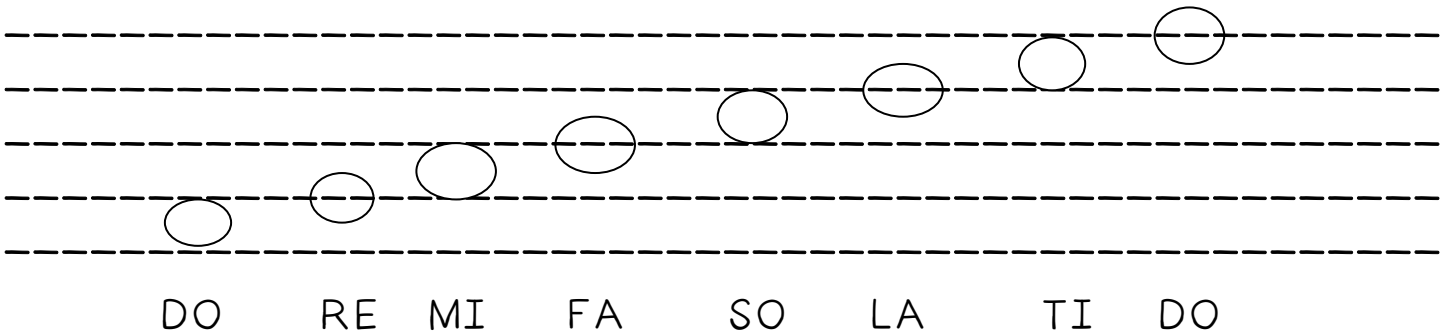
When you get a new piece of music, it is important to label your syllables. That means that under each note, you write what syllable it is (like Do, Re, Mi, etc...). Here's how you know what syllable each note is.



On the staff, each line and space is a note. You just treat it like a set of stairs. Look at the stairs below. If you are standing on step "Do" then what step is your friend standing on?



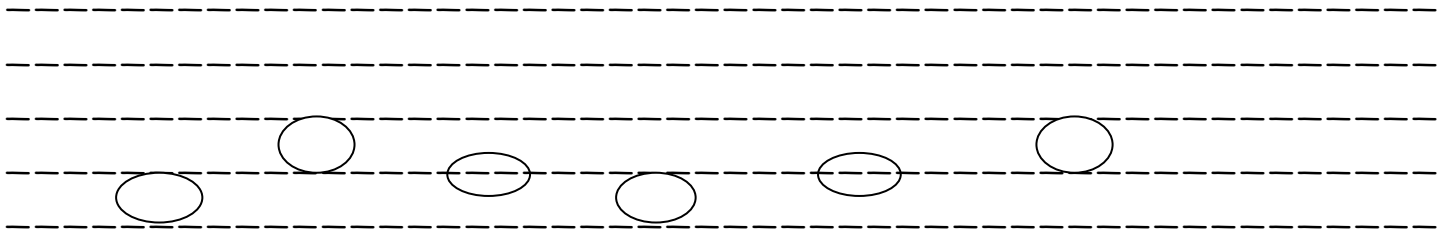
The answer is that your friend is on "Mi." Now, try it on the staff. If Do is located on the first space, then Re will be on the line right above Do. Then, Mi will be right above Re, etc. Look at the example and then label your syllables on the staff on the next pages.



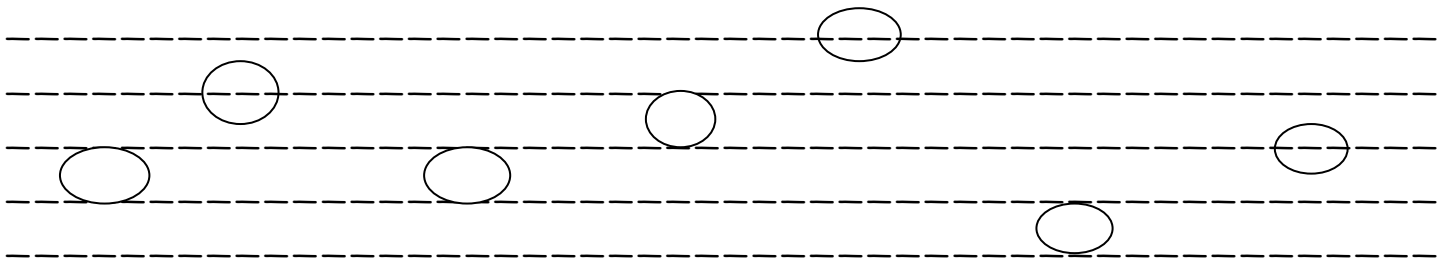
Rules of labeling solfege:

1. The order of solfege from bottom to top is: DO, RE, MI, FA, SO, LA, TI, DO
2. Always label solfege from line to space, or space to line.
3. If going up the staff, start at the bottom and move up. (D, R, M, F, S, L, T, D)
4. If going down the staff, start at the top and move down. (D, T, L, S, F, M, R, D)
5. DO can change places. It's not always going to be on the first space!
6. Rests are never labeled with solfege.

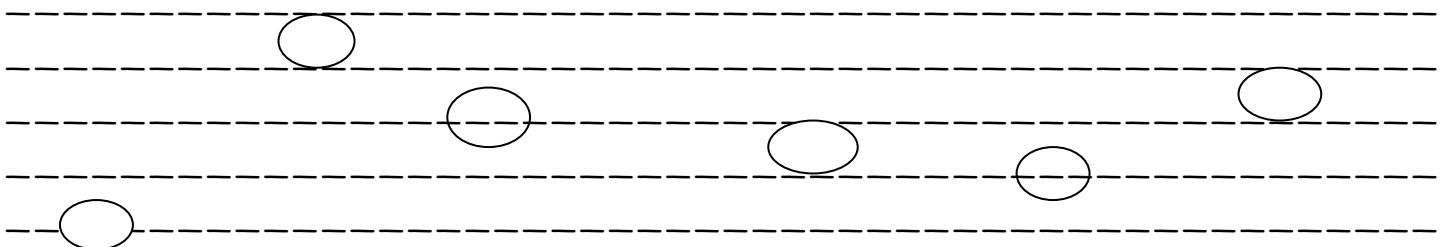
LABEL THE WHOLE NOTES BELOW USING SOLFEGE. Do is labeled for you.



DO

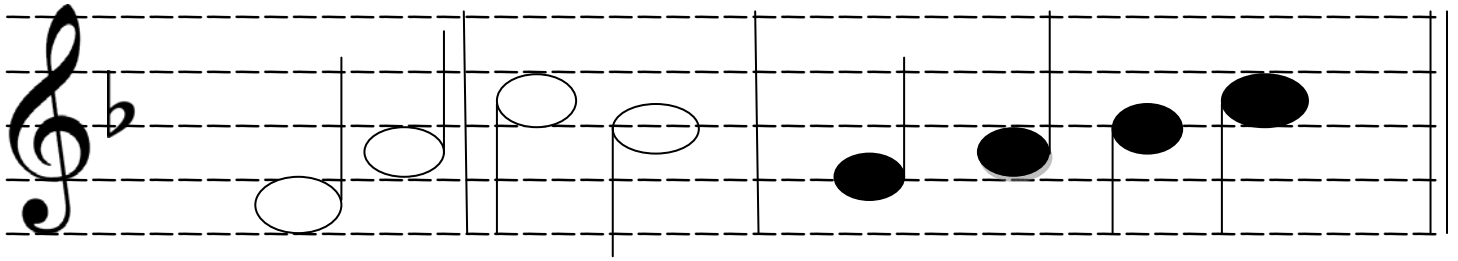


DO

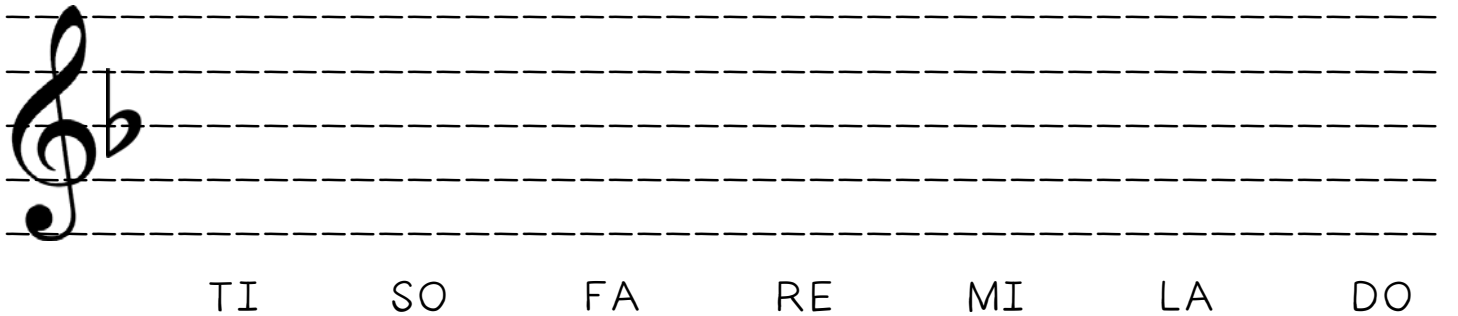
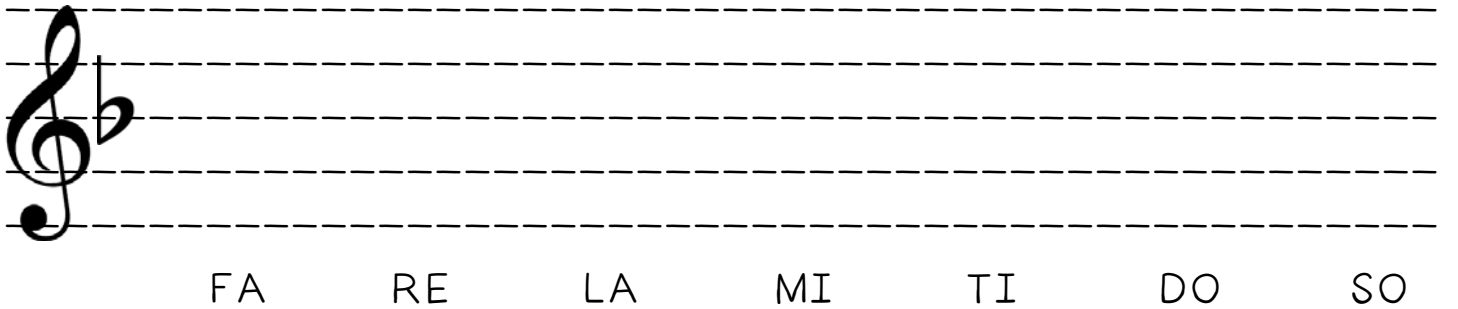


DO

Label the solfege for each note. DO is on the first space.



Use quarter notes to fill in the solfege on the staff. DO is on the first space.






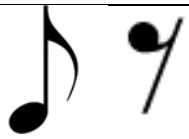
Time

Signatures

4 6
4 8

TIME SIGNATURES

Fill out the chart with your teacher to help you with time signatures.

Beats in a measure	2 3 4	2	6
Kind of note gets 1 beat	4 4 4	2	8
			
			
			—
			

TIME SIGNATURES

At the beginning of every piece of music is a time signature. It is made of two numbers, one on top of the other.

The top number tells us the number of beats in each measure.

For example, $\frac{3}{4}$ means there are three beats in each measure.

The bottom number tells us what kind of note gets one beat.

For example, $\frac{3}{4}$ means the quarter note gets one beat.

A 2 in the bottom means the half note gets one beat.

An 8 in the bottom means the eighth note gets one beat.

Fill in the blanks:

1. How many beats are in each measure of $\frac{3}{4}$? _____

2. How many beats are in each measure of $\frac{4}{4}$? _____

3. How many beats are in each measure of $\frac{12}{8}$? _____

4. What note receives one beat in $\frac{6}{8}$? _____

5. What note receives one beat in $\frac{4}{2}$? _____

TIME SIGNATURES

Directions: Identify the number of beats in a measure for each time signature given.

1. $\frac{4}{4}$ _____ beats in a measure
a measure

2. $\frac{2}{4}$ _____ beats in a measure
measure

3. $\frac{7}{8}$ _____ beats in a measure
measure

4. $\frac{3}{4}$ _____ beats in

5. $\frac{6}{8}$ _____ beats in a

6. $\frac{5}{4}$ _____ beats in a

Directions: Identify which note gets the beat for each time signature given.

7. $\frac{6}{8}$ _____ gets the beat
beat

9. $\frac{5}{4}$ _____ gets the

8. $\frac{2}{2}$ _____ gets the beat
beat

10. $\frac{2}{4}$ _____ gets the

Directions: Fill in the blank or circle true or false for each question below.

11. A time signature is usually found at the _____ of a piece of music.

12. The top number of a time signature tells you how many _____ in each _____.

13. The bottom number of a time signature tells you which kind of _____ gets the _____.

14. True or False (circle one): A time signature cannot change in the middle of a piece of music.

15. True or False (circle one): When counting beats in a piece of music, you always start over after every barline.

MAKING MEASURES

Instructions:

1. Circle the top number of each time signature.
2. Write the counting in above the notes.
3. Put bar lines in the correct places on each line.
4. Add your double barline at the end of each line.



MORE MAKING MEASURES

1. Draw bar lines in the correct places on each line.
2. Don't forget the double barline at the end of each line!



Draw a circle around each measure that has the incorrect number of beats. Pay attention to the time signature!



Dynamics

Tba.



Vln.



Dynamics means <u>how</u> SYMBOL	<u>loud or soft to sing or</u> ITALIAN	<u>play.</u> ENGLISH
pp		
p		
mp		
mf		
f		
ff		
<		
>		

DYNAMICS WORKSHEET

1. What is the English term for the word forte? _____
2. What is the correct symbol for very soft? _____
3. The symbol for medium soft is _____
4. The English meaning for ff is _____
5. Crescendo means to gradually get _____.
6. Draw the symbol for crescendo _____.
7. Put the dynamic words in order from loudest to softest. You may use English or Italian: _____, _____, _____, _____, _____, _____.
8. What is the correct Italian word for soft? _____
9. What does mezzo piano mean in English? _____
10. What is the definition of dynamics? _____

More work with Dynamics

Match the following dynamics with their appropriate English meaning. Do not draw lines!

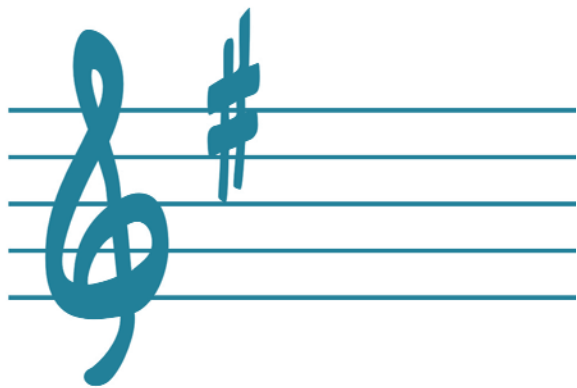
- | | |
|----------------------|----------------|
| _____ 1. Fortissimo | a. soft |
| _____ 2. Mezzo piano | b. very loud |
| _____ 3. Piano | c. loud |
| _____ 4. Mezzo forte | d. medium soft |
| _____ 5. Pianissimo | e. medium loud |
| _____ 6. Forte | f. very soft |

Match the following dynamic symbols with their appropriate Italian meaning. Do not draw lines!

- | | |
|--------------|----------------|
| _____ 7. f | a. pianissimo |
| _____ 8. pp | b. mezzo forte |
| _____ 9. mf | c. mezzo piano |
| _____ 10. p | d. forte |
| _____ 11. mp | e. fortissimo |
| _____ 12. ff | f. piano |

Key

Signatures



FINDING KEY SIGNATURES

Key signatures tell us where DO is located. They can be found after the clef, but before the time signature. Key signatures are written using sharps (#) and flats (b).

To find the key (which is DO), you must follow the process.

First, if there are no sharps or flats in the key signature, then the key (DO) is the key of C.

Finding the key for SHARPS:

Step 1: Find the last sharp. The last sharp is the one furthest to the right. Label it TI.

Step 2: Go up the staff to the next line or space and label it DO.

Step 3: Figure out what the letter name (EGBDF or FACE) is for DO.

Example: If DO is on the fourth line, the letter name is D. (in the treble clef)

Step 4: That letter name is the key.

Finding the key for FLATS:

You have the choice between two processes:

Choice 1:

Step 1: Find the second to last flat (find the one furthest to the right and go back one).

Step 2: Label that flat with the letter name of the line or space in which it is located.

(Example: If the flat is on the top space, the letter name is E)

Step 3: Add a flat to the letter name. That is your key. (Example: Eb)

****You cannot use this process to find the key if there is only one flat****

Choice 2:

Step 1: Find the last flat (the one furthest to the right). Label it FA.

Step 2: Go down the staff (or up the staff, if you'd rather) and find DO.

Step 3: Label DO with the correct letter name.

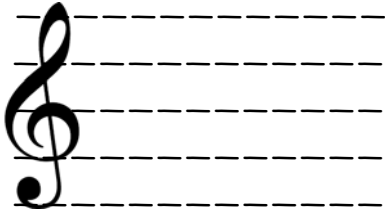
(Example, if DO is on the first space, the letter name is F)

Step 4: If there is more than one flat in the key signature, add a flat to the letter name. (Example: Ab)

Key signature practice

1. If there are no sharps or flats, the key is _____.

Example:

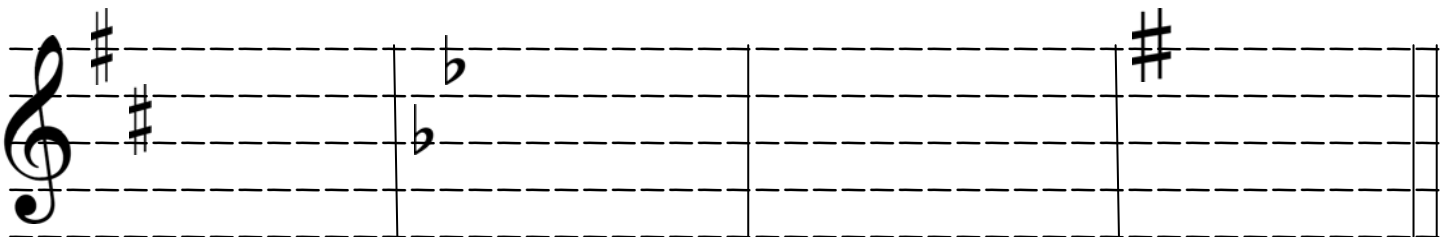


2. Using option 2 for flats, the last flat is labeled _____.

3. When there are sharps, the last sharp is called _____.

4. Find the keys:

- Circle the last flat or sharp and label it TI or FA.
- Locate DO on the staff and label it with the letter name.
- Name the key.

A musical staff divided into four measures by vertical bar lines. The first measure contains two sharps (F# and C#). The second measure contains two flats (Bb and Eb). The third measure is empty. The fourth measure contains one sharp (F#).

Key of _____

Key of _____

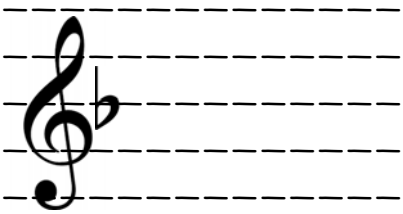
Key of _____

Key of _____

More key signature practice

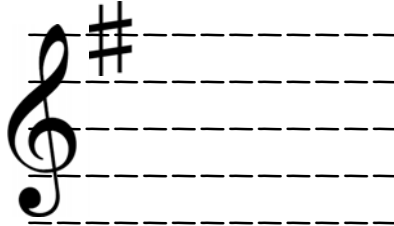
Use the processes to find the each key signature.

1.



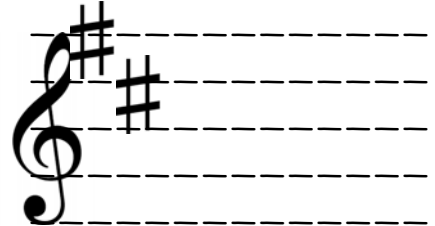
KEY OF _____

2.



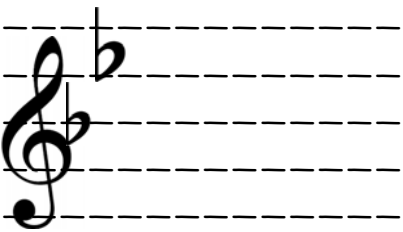
KEY OF _____

3.



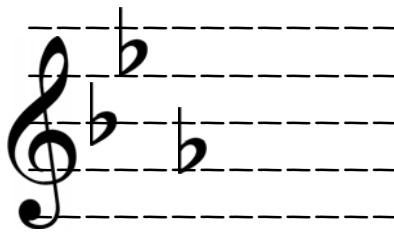
KEY OF _____

4.



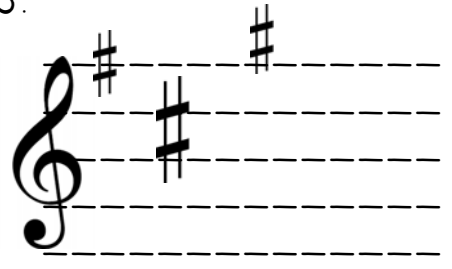
KEY OF _____

5.



KEY OF _____

6.



KEY OF _____

7. The purpose of the key signature is _____.

8. In sharp keys, the last # is labeled _____.

9. In flat keys (option 2), the last b is labeled _____.

10. When there are no #'s or b's, the key is _____.

Fun Pages



WORD SEARCH I

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

Staff Lines Pitch Beat Dynamics Tempo

Melody Spaces Harmony Rhythm

Word Search 2

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

Treble Clef

Bass Clef

Moderato

Flat

Sharp

Natural

Forte

Piano

Scale

Accent

Whole Note

Half Note

Word Search 3

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

Alto	Choir	Doublebarline	Flat	Half	Measure	Natural	
Quarter	Sharp	Spaces	Tenor	Barline	Clef	Eighth	Forte
Ledger	Mezzo	Pianissimo	Repeat	Sixteenth	Staff	Treble	Bass
Crescendo	Fermata	Fortissimo	Lines	Music	Piano	Ritardando	
Soprano	Tempo	Whole					

VOCAL MUSIC WORD SEARCH

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

Acappella Accompaniment Alto Anthem Baritone
 Bass Choir Choral Chorus Director Duet Quartet
 Sing Solo Song Soprano Tenor Trio Unison
 Voice

WOLFGANG AMADEUS MOZART

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

Mozart Amadeus Wolfgang Constanze Salzburg

Austria Teacher Violin Opera Italy France

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Europe Classical Symphonies Vocal Requiem

Prodigy Haydn Freelance

JAZZ HISTORY

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

New Orleans Africa Uptown Downtown Creole
Improvisation European Blending Trumpet Clarinet
Saxophone Spirituals Blues Swing Bebop
Louis Armstrong Billie Holiday Piano Scott Joplin
Thelonius Monk Ragtime

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