

Title: Developing a Comprehensive Curriculum for Music Fundamentals and Ear Training with SonicFit.com.

Dr. Jeff Morton, Choir and AP Music Theory, Homestead High School

Singing on Solfege

*Galop, Ken Berg

*Mazurka, Ken Berg

*Sol Fa Calypso, Jack North

16th Div and Metric Placement

*Wana Baraka, arr. Shawn L Kirchner

Chili Con Carne, Anders Edenroth

*The Moon and Me, ar.r Audrey Snyder

OFF BEAT singing in pop music- know metric placement

Suspension:

Stabat Mater, Giovanni B. Pergolesi (cpdl)

When suspensions don't resolve- Add2 chords, funky inversion 7th chords, 2nd inv triads.

*The Seal Lullaby, Eric Whitacre PAGE 4 – TI DO crunch m 36 and 38 especially.

*Dreams of Thee, Eric Barnum PAGE 9-10 7th, 9th/ADD 2 chords, quartal chords, m 79, 85, 93, 7th chords in 2nd inv. Prominence of 2nd inv.

Sweetheart of the Sun, Eric Barnum

A Red Red Rose, Eric Barnum

With a Lily in Her Hand, Eric Whitacre added notes in beginning, Universe poly chord

Butterfly, Mia Makaroff (for Rajaton. Sulasol 971) beginning polychord, ending added 2 chord

Diatonic Clusters

*The Boy Who Picked Up His Feet To Fly, Joshua Shank

Tundra, Ola Gjeilo

Functional Chromaticism:

Come Woeful Orpheus, William Byrd (cpdl) - page 2 covers a lot.

Close Chromatic Framework:

Blues in the Night- Allen Carter (UNC)

Chili Con Carne

13 C F⁹ G⁷ C F⁹ G⁷

ba ra chi ki ba ra chi ki ba ra chi ki ba ra chi ki ba ra chi ki ba ra chi ki ba ra chi ki ba ra chi ki

Choose the fin - est meat you get from cow or pig, it does - n't mat - ter.

Choose the fin - est meat you get from cow or pig, it does - n't mat - ter.

ta ki si ka tong ta ki si ka tong tong ta ki si ka tong ta ki si ka tong tong

15 C F⁹ G⁷ C F⁹ G⁷

ba ra chi ki ba ra chi ki ba ra chi ki ba ra chi ki ba ra chi ki ba ra chi ki bam But

Beans and ja - la - pe - ño pep - pers nec - es - sa - ry is to this.

Beans and ja - la - pe - ño pep - pers nec - es - sa - ry is to this.

ta ki si ka tong ta ki si ka tong tong ta ki si ka tong ta ki si ka tong

17 Am⁷ Dm⁷

don't for-get, don't for-get the Mex - i - can spi - ces, the

Don't for-get, don't for-get the Mex - i - can spi - ces do do dn dai dap

Don't for-get, don't for-get the Mex - i - can spi - ces do do dn dai dap

tong ching chi ki tong ching ching tong ching chi ki tong ching ching

A RED, RED ROSE

TTBB Unaccompanied

Robert Burns

ERIC WILLIAM BARNUM

Freely ($\text{♩} = 67$) *p* *rall.*

Tenor 1
And I will come, — And I will come a - gain, my — Luvie,

Tenor 2
And I will come, — And I will come a - gain, my — Luvie, —

Bass 1
And I will come, — And I will come a - gain, my Luvie,

Bass 2
And I will come, — And I will come a - gain, my Luvie,

Piano
(for rehearsal only)
p

The first system of the musical score is for the vocal parts and piano. It features four vocal staves (Tenor 1, Tenor 2, Bass 1, Bass 2) and a piano staff. The music is in the key of D major and 4/4 time. The tempo is marked 'Freely' with a quarter note equal to 67 beats per minute. The dynamics are 'p' (piano) and 'rall.' (rallentando). The lyrics are: 'And I will come, — And I will come a - gain, my — Luvie,'.

5 *a tempo* *decresc. poco a poco* *poco rall.*

Tho' it were ten thou - sand mile, — ten thou-sand mile, ten thou-sand

5 *a tempo* *decresc. poco a poco* *poco rall.*

Tho' it were ten thou - sand mile, — ten thou-sand mile, ten thou-sand

5 *a tempo* *decresc. poco a poco* *poco rall.*

Tho' it were ten thou - sand mile, — ten thou-sand mile, ten thou-sand

The second system of the musical score continues the vocal parts and piano. It features four vocal staves and a piano staff. The tempo is marked 'a tempo' with a 'decresc. poco a poco' (decrescendo poco a poco) and 'poco rall.' (poco rallentando). The lyrics are: 'Tho' it were ten thou - sand mile, — ten thou-sand mile, ten thou-sand'. The piano part is marked 'a tempo' and 'decresc. poco a poco'.

With a Lily

52

un-til the un-iverse, un-til the un-iverse, un-til the un-iverse, the un-til the un-iverse, the

cresc.

56

un-iverse can fit in-side my heart. un-iverse can fit in-side my heart. un-iverse can fit in-side my heart. un-iverse can fit in-side my heart.

allargando *ff presto con fuoco*

Butterfly

H

74

Musical score for measures 74-78. The score is for a choir with six parts: Soprano 1 (S1), Soprano 2 (S2), Alto (A), Tenor (T), Bass 1 (B1), and Bass 2 (B2). The lyrics are: "Sweet is the wind as it gently blows the day away and the night-time comes. Great are the wonders that die." The music is in 4/4 time. S1 has the melody with lyrics. S2, A, T, B1, and B2 have long notes or rests, with "die." written below the T and B1 parts.

79

Musical score for measures 79-83. The score is for a choir with six parts: Soprano 1 (S1), Soprano 2 (S2), Alto (A), Tenor (T), Bass 1 (B1), and Bass 2 (B2). The lyrics are: "silence... shows, I fall asleep and I dream of the sun and my". The music is in 4/4 time. S1 has the melody with lyrics. S2, A, T, B1, and B2 have long notes or rests.

Tundra

4

5

Musical score for measures 4-6. It consists of four vocal staves and a piano accompaniment. The vocal parts feature long, sweeping lines with notes that rise and then fall. The piano accompaniment is in the right hand, playing a steady eighth-note pattern, while the left hand has rests.

Tea

Tea



7

Musical score for measures 7-9. It consists of four vocal staves and a piano accompaniment. The vocal parts feature long, sweeping lines with notes that rise and then fall, each accompanied by the word "Oh,". The piano accompaniment is in the right hand, playing a steady eighth-note pattern, while the left hand has rests.

Oh,

Oh,

Oh,

Oh,

Tea

Tea

Tea

Come Woeful Orpheus

3

S. and un - couth Flats, and un - couth Flats make choice,

S. sour - est Sharps, and un - couth Flats, un - couth Flats, and un - couth Flats

A. make choice, and un - couth Flats make choice, and un -

T. Sharps, and un - couth Flats make choice, of un - couth Flats make

B. Sharps, and un - couth Flats, and un - couth Flats make

BLUES IN THE NIGHT

Voices

arr. Allen Carter

Sop. 1 *ff* My mom-ma done told me when I was in pig - tails My mom-ma done told me

Sop. 2 *ff* My mom-ma done told me when I was in pig - tails My mom-ma done told me

Alto 1 *ff* My mom-ma done told me when I was in pig - tails My mom-ma done told me

Alto 2 *ff* My mom-ma done told me when I was in pig - tails My mom-ma done told me she said