



Pasig Catholic College

Grade School Department
S.Y. 2015 – 2016

PCC @ 103:
"Be with Jesus, Be with the Poor"

MUSIC 6

Second Quarter

CONCEPT NOTES

I. The GRAND STAFF and the BASS CLEF

LEARNING OBJECTIVES : Find out what a Grand staff is
Discover also what it is composed of
Determine an easy way to recall the pitch names of the notes in the two staves

REFERENCE : <http://www.essential-music-theory.com/grand-staff.html>

CONCEPT NOTES : THE GRAND STAFF

- The **Grand Staff** (also known as the Grand Stave) is basically just 2 [staves](#) joined together by a bracket, with an invisible line in between them!
- This invisible line is exactly the halfway point of the 2 staves and is called the middle C.
- The two staves are the **Treble Staff** (which is the one on top) and the **Bass Staff** (which is the one below).
- The Treble Staff uses the **Treble Clef** which is also called the G clef. This staff indicates notes for treble or female voices (soprano and alto).
- The Bass Staff uses the **Bass Clef** which is also called the F clef. This staff on the other hand indicates notes for male voices (tenor and bass).



Treble Clef



Bass Clef

- As mentioned in an earlier lesson, we use 'catch phrases' to make it easier for us to recall the **PITCH NAMES** of the notes in both the staves.

- For the Treble Staff:
 - Lines - Every **G**ood **B**oy **D**oes **F**ine
 - Spaces - **F**ather **A**lways **C**omes **E**arly (or just **F A C E**)
- For the Bass Staff:
 - Lines - **G**ood **B**oy **D**oes **F**ine **A**lways
 - Spaces - **A**ll **C**ows **E**at **G**rass

GRAND STAFF

TREBLE STAFF

BASS STAFF

G A B C D E F G A B

II. ADDITIONAL LATIN PRAYERS EXERCISES BEFORE SINGING

LEARNING OBJECTIVES : Learn additional Latin Prayers to compliment with the *Pater Noster*
Find out also some exercises which can be done to prepare oneself before a singing performance

CONCEPT #1 - LATIN PRAYERS

➤ LATIN PRAYER #1

SIGNUM CRUCEM

In Nomine Patris, et Filii,
Et Spiritus Sancti
Amen.

SIGN OF THE CROSS

In the Name of the Father, and of the Son,
and of the Holy Spirit
Amen.

➤ LATIN PRAYER #2

SALVE REGINA

HAIL, HOLY QUEEN

Salve Regina, Mater misericordiae
Vita, dulcedo et spes nostra salve
Ad te clamamus, exsules filii Hevae

Ad te suspiramus, gementes et flentes

In hac lacrimarum valle

Eia ergo, Advocata nostra,
Illos tuos misericordes oculos
Ad nos converte
Et Jesum, benedictum fructum
 ventris tui
Nobis post hoc exsilium ostende
O Clemens, O pia, O dulcis Virgo Maria

Ora pronobis Sancta Dei Genetrix

Ut digni efficiamur promissionibus
Christi

Hail, Holy Queen, Mother of mercy
Hail, our life, our sweetness and our hope
To thee do we cry poor banished children
 of Eve
To thee do we send up our sighs, mourning
 and weeping
In this valley of tears

Turn, then, O most gracious Advocate,
your eyes of mercy towards us
And after this our exile
Show unto us the blessed fruit of your
 wound Jesus

O clement, O loving, O sweet Virgin Mary

Pray for us, O, holy Mother of God

That we may be made worthy of the
promises of Christ

➤ **LATIN PRAYER #3**

DOXOLOGIA MINOR

Gloria Patri, et Filio,
et Spiritui Sancto
sicut erat in principio,
et nunc et semper
et in saecula saeculorum
Amen

GLORY BE

Glory be to the Father, and to the Son,
and to the Holy Spirit
as it was in the beginning,
is now and will be
forever.
Amen

CONCEPT #2 - EXERCISES BEFORE A SINGING SESSION

➤ To relax neck muscles

1. Head bending, forward and backward (*suggested repetitions - 8 counts, not too fast*)
2. Head bending, sideways (*8 counts, not too fast*)
3. Head rotation (*5 counts, slow, with reverse*)

➤ To relax shoulders and chest area

4. Shoulder rotation, forward then reverse (*8 counts, fast*)
5. Arm rotation, small, forward then reverse (*8 counts, fast*)
6. Arm rotation, big, forward then reverse (*8 counts, fast*)

➤ To relax the body and the diaphragm

7. Torso rotation, with reverse (5 counts, slow)
8. Knee rotation, with reverse (8 counts, fast)

➤ To warm-up the muscles of the cheeks

9. Bubble gum (2 minutes)
10. Candy or Lollipop (2 minutes)
11. Ice Cream (2 minutes)

➤ To warm-up the throat area

12. Cold Shower (5 times, not too fast)
13. Ambulance (5 times, very slow, from lowest note to highest note, and back)

III. CHROMATIC SIGNS

LEARNING OBJECTIVES	:	Name the different chromatic signs Differentiate a sharp, a flat, a double sharp, a double flat and the natural sign from one another Be familiar with the functions of the chromatic signs
REFERENCE	:	RADIANCE, pp. 29-32 Codog, Lagarto, Lodronio and Sinugbuhan https://www.google.com.ph/search?q=double+flats+and+double+sharp

CONCEPT NOTES :

- **CHROMATIC SIGNS** (also known as Accidentals) are used to change the pitch of a tone.
 - >To raise the pitch by a half step a sharp sign (#) is used.
 - >To raise the pitch by a whole step a double sharp sign (x) is used.
 - >To lower the pitch by a half step a flat sign (b) is used.
 - >To lower the pitch by a whole step a double flat sign (bb) is used
 - >To restore the tone of a note to its original pitch a natural sign (n) is used.
- Accidentals are written to the left of the note.
- Accidentals and key signatures are alike because they both use flats and sharps.
- The effect of the Accidentals apply only for one measure of a given music piece while the Key signature apply for the duration of the entire song
- **ENHARMONIC TONES** – the other name/s of notes

Ex.

A# = B^b

E^b = D#

C^b = B

F_x = G

D^{bb} = C

PITCH NAMES	>	C	D	E	F	G	A	B	C	D	E										
SO-FA SYLLABLES	>	do	re	mi	fa	sol	la	ti	do	re	mi										

NOTE: the distance of a black key from the white keys beside it is only a half tone (or a half-step)

IV. VOCAL PHYSIOLOGY

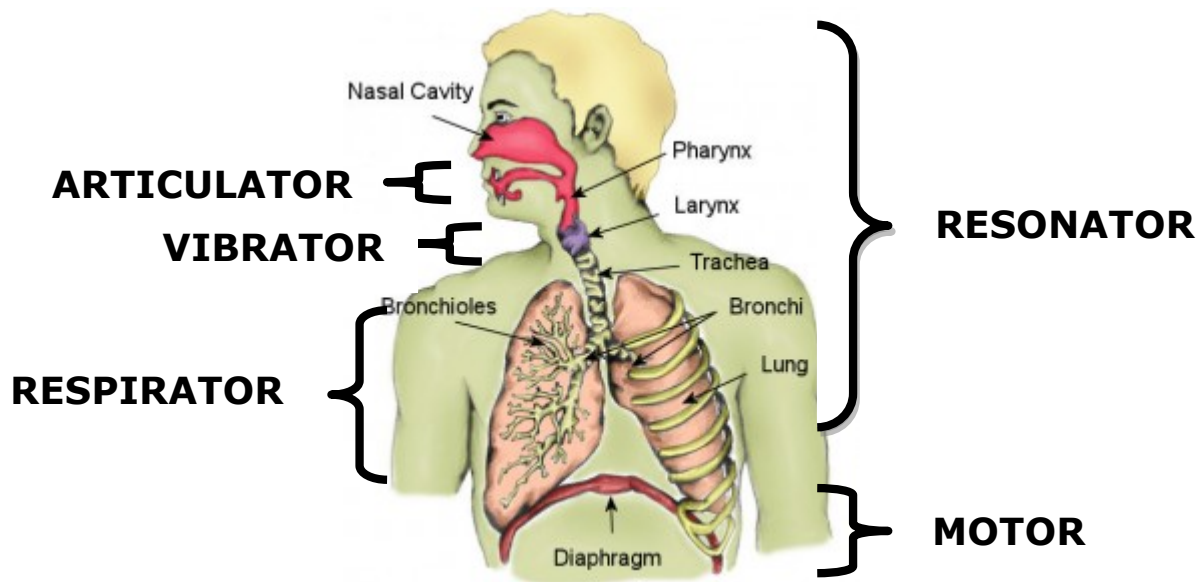
Learning Objectives : Determine what goes into making the voice work
Find out the parts of the body which makes the voice work
Compare the human voice to other musical instruments and see the parallel functions
Discover the uniqueness of the human voice

Reference : <http://EzineArticles.com/1643033>
<http://vocalwisdom.com/vocal-physiology-for-singing/>
<http://voicefoundation.org/health-science/voice-disorders/anatomy-physiology-of-voice-production/>

CONCEPT NOTES:

- The area of **vocal physiology** covers the parts of the body involved in producing sound with the voice. Generally when we think of the voice we think of primarily the larynx. (Which on this site will be what is meant when we refer to the "voice" – the voice box) Or if we have no experience with thinking of the voice we think of the mouth, because that is where we see movement when someone talks. So unconsciously that is typically where we think of the voice. But the parts of the body that go into making the voice work, which is what we are concerned with, cover a much larger area than just the larynx or the mouth.

- The different components of the vocal mechanism (categorized according to the function they provide to the overall action)



- DIFFERENT COMPONENTS IN VOICE PRODUCTION:

1. **MOTOR** (diaphragm, chest muscles, ribs) – as the diaphragm contracts, the volume of the thoracic cavity, which contains the heart and the lungs, increases and air is drawn into the lungs.
2. **RESPIRATOR** (lungs) – air is moved out of the lungs and towards the vocal folds by coordinated action of the diaphragm, abdominal muscles, chest muscles, and rib cage
3. **VIBRATOR** (voice box or larynx, vocal folds) – air pressure causes the vocal folds to vibrate, changing air pressure to sound waves producing “voiced sound”, frequently described as “buzzy sound”. This also makes the variation in pitch of sound.
4. **RESONATOR** (chest, throat or pharynx, nasal cavity, head) – use of the resonator amplifies and modifies the vibration sounds. This produces the person’s recognizable voice.
5. **ARTICULATOR** (tongue, soft palate, lips) – the vocal tract articulators creates the consonant sounds that distinguishes words

- THE DIFFERENT RESONATORS

1. chest
2. throat (or pharynx)
3. nasal cavity
4. head