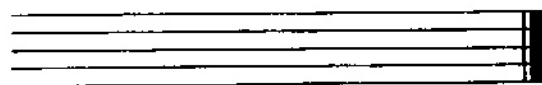


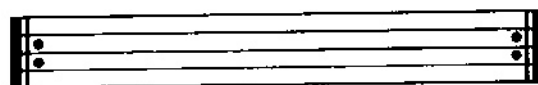


## THE ROAD SIGNS

Navigating your way through a piece of music is much the same as reading the road signs when you're on a cross country trip. It's not too difficult if you know what each sign means. Let's begin now to learn some of the most common and useful MUSICAL road signs, presented in no particular order.




The end of a musical work is signified by the use of a double line at the end of a staff... one thin, one thick. This is true of any piece of music, choral or instrumental, single or Great Staff.



This is a REPEAT sign. When you see the sign at the left it alerts you to look for the sign on the right. It could be a few measures or a few pages away. In any case, this sign instructs you to sing all the notes or measures between the REPEAT symbols ONE MORE TIME.

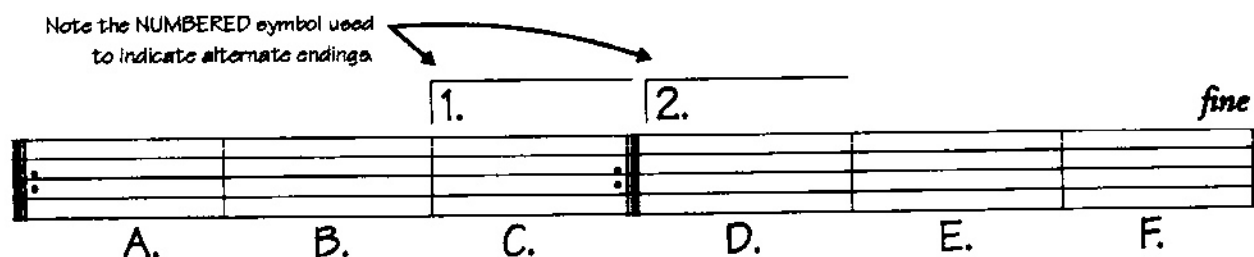


THIS...  ... is performed as:

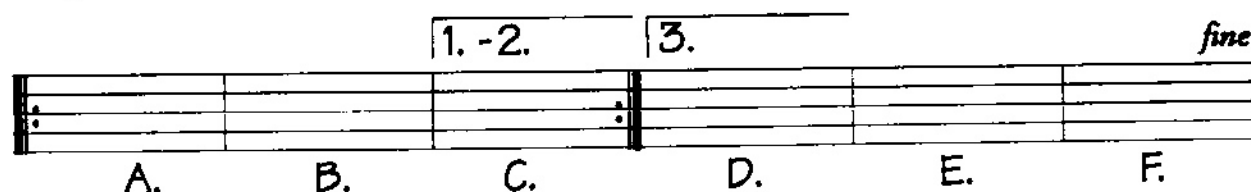


This REPEAT symbol is used to conserve space and avoid redundancy, particularly in a lengthy work. Stay alert, otherwise you may make a wrong turn and end up where you don't want to be. (Besides, it's embarrassing to be singing a solo unexpectedly!)

Sometimes you will see the Repeat Signs used in conjunction with MULTIPLE ENDINGS. Usually there will be only two, but you will occasionally see more. Just follow the numbers and you won't go wrong!




Note the arrangement of measures above. (The notes have been left out for clarity.) These six measures would be performed in the following manner: A,B,C,A,B,D,E,F... easy enough, RIGHT? By the way, just above the last measure is the word "FINE" (pronounced FEE-NAY). This means "The End"... same root as the word "Final."



Just for drill, and to make sure you've got it, here's another example for you to ponder. This would be performed: A,B,C,A,B,C,A,B,D,E,F.

## NOW, LET'S LOOK AT A FEW MORE DIRECTIONAL SYMBOLS

The initials D.S. and D.C. will be seen often. D.S. is the abbreviation for the Italian words : Dal Segno, which means: "Go back to the (  ) sign and continue from there." D.C. is the abbreviation for Da Capo, which means: "Go back to the beginning and continue from there." (CAPO comes from the Latin word for HEAD, which also gives us the word CAPITOLI). One more word to learn about: CODA. This word comes from the Latin and means "tree trunk," which is where the Romans got the small slabs of wood which they coated with wax and then onto which they scribed messages. The inscribed slab was known as a CODEX! If you could READ it, you knew the CODE! (Don't you just LOVE the linguistic connections?) So, for now, we'll continue explorin' da code! What does all this have to do with music? Look at the next page, and we'll try to decode these mysterious initials.

This is what these symbols look like...

**DC.** = Da Capo = Go To The Beginning

**D.S.** = Dal Segno = Go To The Sign

**§** = The SIGN

**⊕** = The CODA

...and here's how they appear on a piece of music:

The diagram shows three staves of music. The first staff contains measures A through F. Above measure D is a § symbol (The SIGN), and below it is a ⊕ symbol (The CODA). The second staff contains measures G through L, with a ⊕ symbol below measure G and the abbreviation 'D.S.' at the end. The third staff contains measures M through R, ending with the word 'fine'.

How does one DECODE these mysterious signs and abbreviations? They describe the order of performance of the measures shown above. Here is the "decoded" order of performance:

A, B, C, D, E, F, G, H, I, J, K, L, then, when you come to the D.S. (Dal Segno), go back to the SIGN, and continue, for the second time, D, E, F, G, H, I, then, you'll come to the FIRST CODA. Jump down to the second CODA and continue ...M, N, O, P, Q and R. It's FINE! (It's almost as much fun as the old Buck Rogers Decoder Ring...well...never mind...you're probably too young!)

HERE'S A "DA CAPO" EXAMPLE...

**DC.**

The diagram shows a single staff of music with measures A through F.

This is performed:

A, B, C, D, E, F, (back to the beginning), A, B, C, D, E, and F.

That's not too difficult is it? Just go where the signs tell you!

Keep your memory circuits alert...here are a few more you can't do without! Clear out the cobwebs and put these where you can find them...

The ACCENT or "Rooftop" ...adds emphasis to a note.

The STACCATO or DOT on TOP of a note shortens and detaches that note from others.

Another ACCENT. Attack the note strongly then back off. (This is done very quickly to "shape" and emphasize the sound.

This horizontal line is used to remind you that it is important that this note be sung for its FULL value!

There are also these initials to remember... they all relate to the VOLUME of the notes being sung or played...

**ppp** = Pianississimo, Very, Very Soft

**pp** = Pianissimo, Very Soft

**p** = Piano, Soft

**mp** = Mezzo Piano, Moderately Soft

**m** = Moderato, Moderately

**mf** = Mezzo Forte, Moderately Strong (Loud)

**f** = Forte, Strong (Loud)

**ff** = Fortissimo, Very Strong (Loud)

**fff** = Fortississimo, Very, Very Strong (Loud)

*crescendo* = gradually louder      *poco* = little

*decrescendo* = gradually softer      *poco a poco* = gradually (little by little)

The FERMATA or HOLD...the value of this note is at the TOTAL DISCRETION of the director.

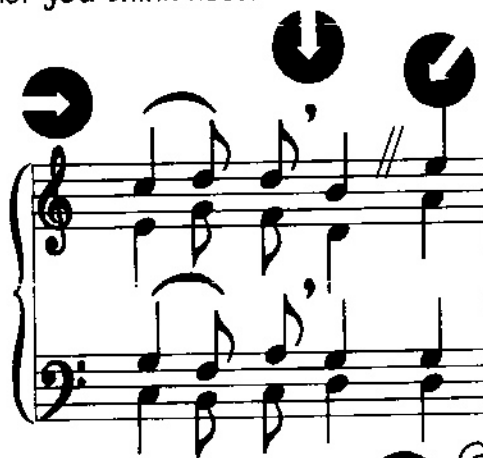
Here are a few more "road signs" that you will eventually come across...

### THE BREATH MARK

If you see this mark... BREATHE!  
...whether you think need to or not!

### THE SLUR

This looks like the TIE, but look closely and you will see that, unlike the tie where the notes of the SAME PITCH are connected, the SLUR connects notes of DIFFERENT PITCHES ..AS SMOOTHLY AS POSSIBLE!



### CAESURA\* or "RAILROAD TRACKS"

... at least that's what several of my directors have always called it. Whatever it's called, it indicates a complete STOP. The director determines how long.  
\* (It is named after Julius Caesar, and literally means a cutting or break!)

Gradually LOUDER  
(Same as Crescendo)  
Gradually SOFTER  
(Same as Decrescendo)



### SMALLER NOTES

Occasionally you may see notes on your staff that are smaller than all the others. These are meant to be sung when the verse is repeated with alternate words.

### DIVISI (SPLITS)

If you see multiple notes on stem of the note you are singing, it means that your section splits or divides into two parts (it's possible to split further, but that is a rare occurrence). You will usually see the word "divisi" in lower case italic letters, where this division begins. In the example at left, the Sopranos split into Soprano I (the higher pitched of the two notes) and Soprano II (the lower pitched of the two notes), The Tenors split into Tenor I and Tenor II, while the Bass section does likewise.



You will see one or more of the following words on just about every single sheet of music you'll ever hold in your hands. They all relate to HOW FAST or HOW SLOW the composer intended.

<b>GRAVE</b>	= Slow, Solemn
<b>LARGO</b>	= Slow and Broad
<b>LENTO</b>	= Slow
<b>ADAGIO</b>	= Leisurely
<b>MODERATO</b>	= Moderately
<b>ANDANTE</b>	= "Going", Moving along
<b>ALLEGRO</b>	= Moderately Fast
<b>VIVACE</b>	= With Life, Lively
<b>PRESTO</b>	= Fast
<b>PRESTISSIMO</b>	= Extremely Fast
<b>RITARD</b>	= Slow Down Gradually
<b>ACCELERANDO</b>	= Gradually Faster
<b>RITARDANDO</b>	= Holding Back
<b>RUBATO</b>	= Freely, Directors Discretion

Here are a few more musical terms you are likely to encounter from time to time:

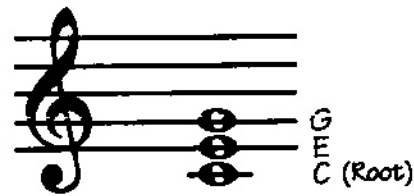
<b>Ad Libitum</b> = At will, freely	<b>Animato</b> = Animated
<b>Con Brio</b> = With brilliance	<b>Cantabile</b> = In a Singing Style
<b>Meno Mosso</b> = Slower	<b>Espressivo</b> = Expressively
<b>Piu Mosso</b> = Faster	<b>Legato</b> = Smoothly Connected
<b>Molto</b> = Very, or Much	<b>Maestoso</b> = Majestic
<b>Quasi</b> = Almost, or As If	<b>Marcato</b> = Marked
<b>Segue</b> = Follows	<b>Solo</b> = Alone
<b>Simile</b> = Similarly	<b>Sostenuto</b> = Sustained
<b>Sotto Voce</b> = Subdued, Half-Voice	<b>Staccato</b> = Short, Detached
<b>Subito</b> = Suddenly	<b>Tenuto</b> = Full Value, with Emphasis
<b>Dolce</b> = Sweetly	<b>Mezzo</b> = Moderately
<b>Tutti</b> = All, All Together	<b>Rubato</b> = Freely

# A VERY FEW WORDS ABOUT CHORDS

This little volume of rudiments is not the place to enter into a full discussion on the subject of Chords, Progressions, Western Tonal Modalities and other such esoteric musical mysteries, BUT... at least a few words are in order here so that you might have some rudimentary understanding of the terminology you may hear from the lips of your director regarding chords.

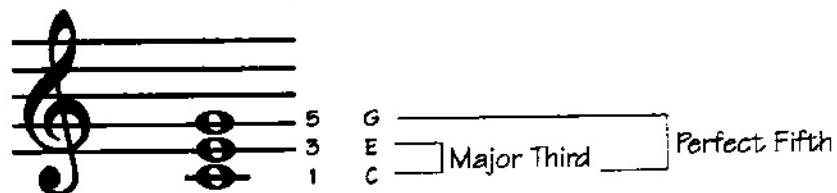
When two notes are sounded at the same time, the resulting sound is known as an INTERVAL. Sounding THREE or more notes at the same time is known as a CHORD. The basic chordal structure is the TRIAD, composed of THREE notes.

This is a C-MAJOR CHORD.



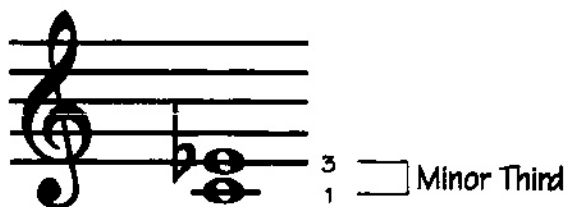
The ROOT of a chord is the FOUNDATION NOTE on which the chord is built. There are very complex acoustical reasons for this, but as I said earlier, THIS is not the place!

You will notice that the C-Major triad is composed of a "C," an "E," and a "G." If you remember your C-Scale: C, D, E, F, G, A, B, C, you will see that the FIRST, THIRD and FIFTH notes (counting from the bottom up) of the C-Scale make up the C-Major Triad. This is called a MAJOR triad because it is composed of a MAJOR THIRD and a PERFECT FIFTH. (SEE...I told you this could get complicated...BUT...stay with me a second, it's not that bad!) A major third is made up of two notes that are separated by 4 half-steps. In the example below they are: C to C-sharp, C-sharp to D, D to D-sharp, and D-sharp to E. A PERFECT FIFTH is the fifth note of a Major Scale, in this case (based on the C-Major scale)..."G."



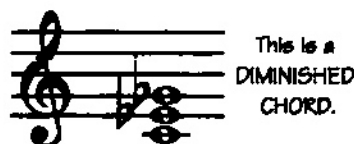
The use of the term MAJOR presupposes the term MINOR.  
What then, is a MINOR CHORD?

A minor chord is composed of a Minor Third and a Perfect Fifth. What then is a MINOR THIRD? It is an interval made up of 3 Half-Steps.



This is a  
C-MINOR CHORD.

Now we have seen the basic form of Major and Minor Chords...but, as you may have expected, there are yet other forms of chords. Forms that build upon and/or alter the basic triadic structure. The Triad can be DIMINISHED (by lowering the fifth of a Minor Chord by one half-step), or a triad can be AUGMENTED (by raising the fifth of a Major Chord by one half-step), or built upon to form a SIXTH CHORD (major or minor), or a SEVENTH CHORD (major or minor). To build these chords one must add a Major or Minor Third to a Major or Minor Triad. There are more ways to alter chords (Inversions, Tensions, and lots more), but please keep in mind that the main purpose of these two pages is to introduce you to the TERMINOLOGY of CHORDS and their BASIC STRUCTURES. It would be a good idea for you to have SOME IDEA what your director is talking about when you hear..."Basses, sing your note a little louder here, you guys have the ROOT of the chord!"



This is a  
DIMINISHED  
CHORD.

The 3rd and 5th have  
been lowered a half-step.



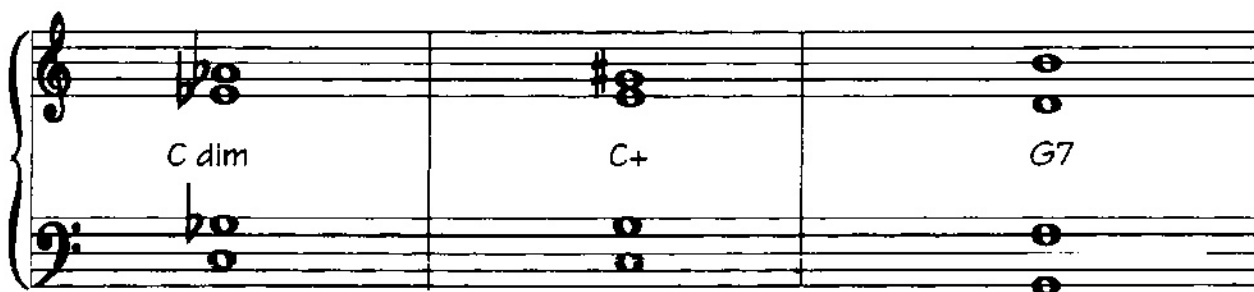
This is an  
AUGMENTED  
CHORD.

The 5th has been raised  
by one half-step.



This is a  
DOMINANT  
SEVENTH  
CHORD.

Here are the same three chords, represented below, as they might appear on the Great Staff. They have been arranged for vocal use. You will notice that sometimes certain notes may be used twice, in different octaves because the chord in use has only THREE notes. Therefore, one of them must be used TWICE! This is called "doubling." You will also see an example of a properly voiced four-note chord. There are other variations used by arrangers from time to time for the purpose of achieving various vocal moods or effects. (Note also, the chord name abbreviations).





There are more ways to indicate chord abbreviations, ways that seem to go in and out of fashion. (Chances are you won't have a need to know these abbreviations, but at least now you will have seen them and know what they are when you see them on a piece of music.) There are a ZILLION more things to know about chords. For instance: INVERSIONS, PROGRESSIONS, PASSING TONES, DOMINANTS and SUB-DOMINANTS, TONICS....the list goes on... and on. Trust me, you don't really need to know all the whys and wherefores. THAT is your director's job! That's why the director makes the BIG BUCKS! (Yeah...I can hear all you director's out there saying, "From your lips to God's ears!")

There's also more, obviously, about the whole subject of music that can be interesting to learn, but for now this should, at the least, make some of what you hear and see a little less mysterious.

## TURN NOW...

...to the next couple of pages and examine a few practical examples of musical arrangements, and see how some of this esoteric musical gobbledygook looks on the printed page.

I hope you've enjoyed this little book. I've had fun putting it together, and I sincerely hope it will prove useful to you who enjoy SINGING PRAISE and ADORATION!! If you want to know more about the mysterious wonders and technicalities of music ask your director to point you to a more comprehensive course of study. There is really VERY MUCH MORE to learn.

P.S. Don't forget to listen to recorded examples of great choral music. You'll be surprised how much you can learn while sitting in your easy chair doing nothing! Also, if you're a little more adventurous, get out and attend concerts presented by other choirs, at all flavors of churches. You will surely enjoy yourself, but more important, you are very likely to LEARN something about choral performance when you're not distracted by having to perform the music yourself! When you encounter a great choir singing at the top of its form, it is a magical and AWESOME experience! Another benefit of attendance at choir concerts is the ENCOURAGEMENT it gives to the performing choir. As a choir member yourself, you KNOW how much it means to have your efforts recognized and appreciated. SUPPORT YOUR LOCAL CHOIRS!!