1001303P AARON GAGE SATB US $2.95

SATB CHOIR, WITH PIANO

AARON GAGE

A CHOIR'S GUIDE TO MUSIC THEORY

Surviving

ALSO AVAILABLE FOR 2-PART, 3-PART TREBLE AND 3-PART MIXED

Preview Only

ENDEAVOR MUSIC PUBLISHING

About The Composer

Aaron is a composer of both classical and contemporary music. He has been commissioned and performed by groups such as the Chicago Youth Symphony Orchestra, the University of Arizona Wind Ensemble, the Berklee Contemporary Symphony Orchestra, the Metro Voices of the Alexandria Harmonizers, the Albuquerque Concert Band, and the Montgomery County Youth Chorus.

He received his Master of Music from the Peabody Conservatory of Johns Hopkins and his Bachelor of Music from Berklee College of Music. His music is published with Endeavor Music Publishing and he is currently a Choral and General Music teacher with Montgomery County Public Schools in Maryland.

Text

There are many types of musical terms,
So we thought we'd sing them to help you learn.
Like starting with a theme we call a melody,
and splitting voices so we form a harmony.

Notice how it's happy? We're in a major key.
But when it shifts to minor now it's sad, you see?
This tempo is allegro, which means we're singing fast.
And then we sing adagio, slow to make it last.

It's fun to sing the music with our terminology,
Expressing each idea to build our musicality!

There's piano, singing softly.
Mezzo piano, mediumly.
Crescendo, getting louder.
We're loud with forte leading us into fortissimo!

It's fun to sing the music with our terminology,
Expressing each idea to build our musicality!

Really short notes are staccato they are quick to break the flow.
And legato, moving smoothly.
And if we want notes held we sing fermata!

It's fun to sing the music with our terminology,
Expressing each idea to build our musicality!

One! Four! Five! One! Cadence says we're done!

-Aaron Gage

About The Piece

This piece should be performed with a humorous, theatrical approach. For example, the inhale after holding the word "fermata" should sound as if everyone is taking a massive breath after holding the note for so long. During the extended "...a" at the end, select students may incorporate the following gestures to enhance the comedic effect:

- Crossing their arms and tapping a foot impatiently.
- Holding up their wrist and tapping it, as if checking the time, while looking at the conductor.
- Pretending to run out of air, clutching their throat or dramatically gasping.
- Looking at the conductor with palms raised, as if to say, "What's going on?"
- Rolling their hands outward toward the conductor in an exaggerated "Come on!" motion.

The spoken lines should feel like an interaction between the soloists and the choir rather than a direct address to the audience. Theatrical elements can be added throughout—have fun with it!

Preview Only

Dedicated to the Neelsville Middle School 2024-2025 6th Grade Chorus. Germantown, Maryland.

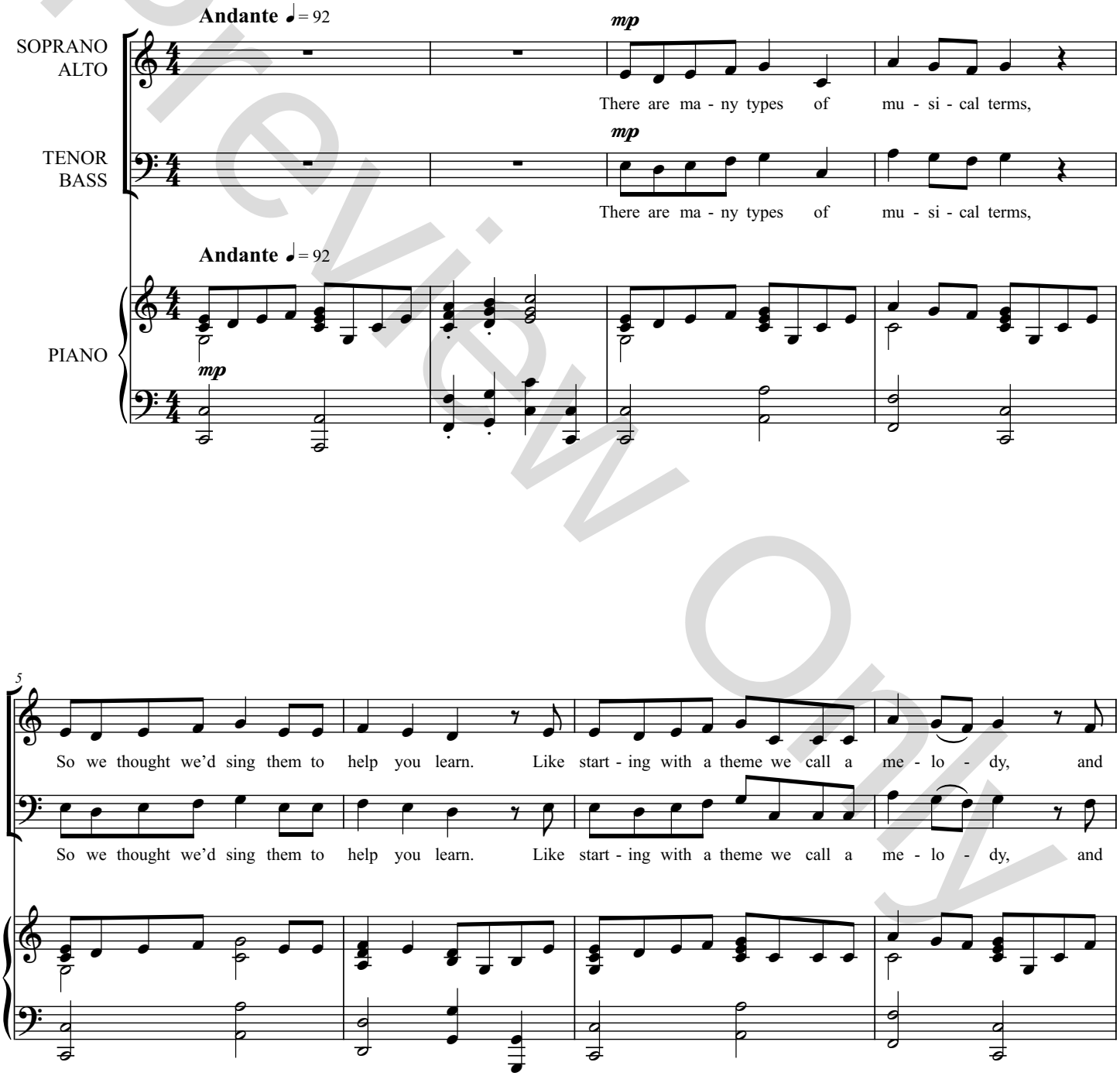
A CHOIR'S GUIDE TO MUSIC THEORY

*For SATB choir with piano**

Surviving

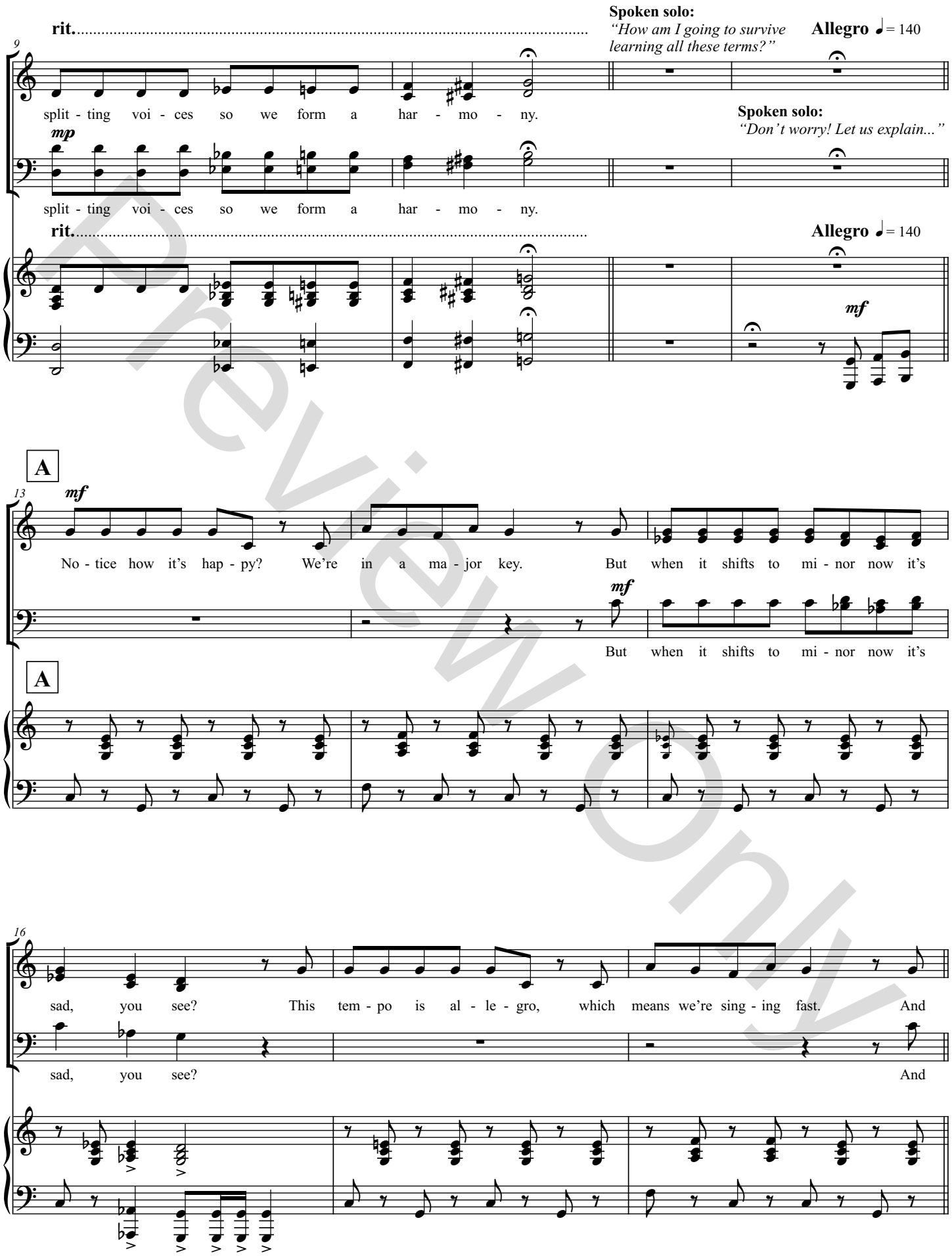
words and music by
AARON GAGE

Preview Only

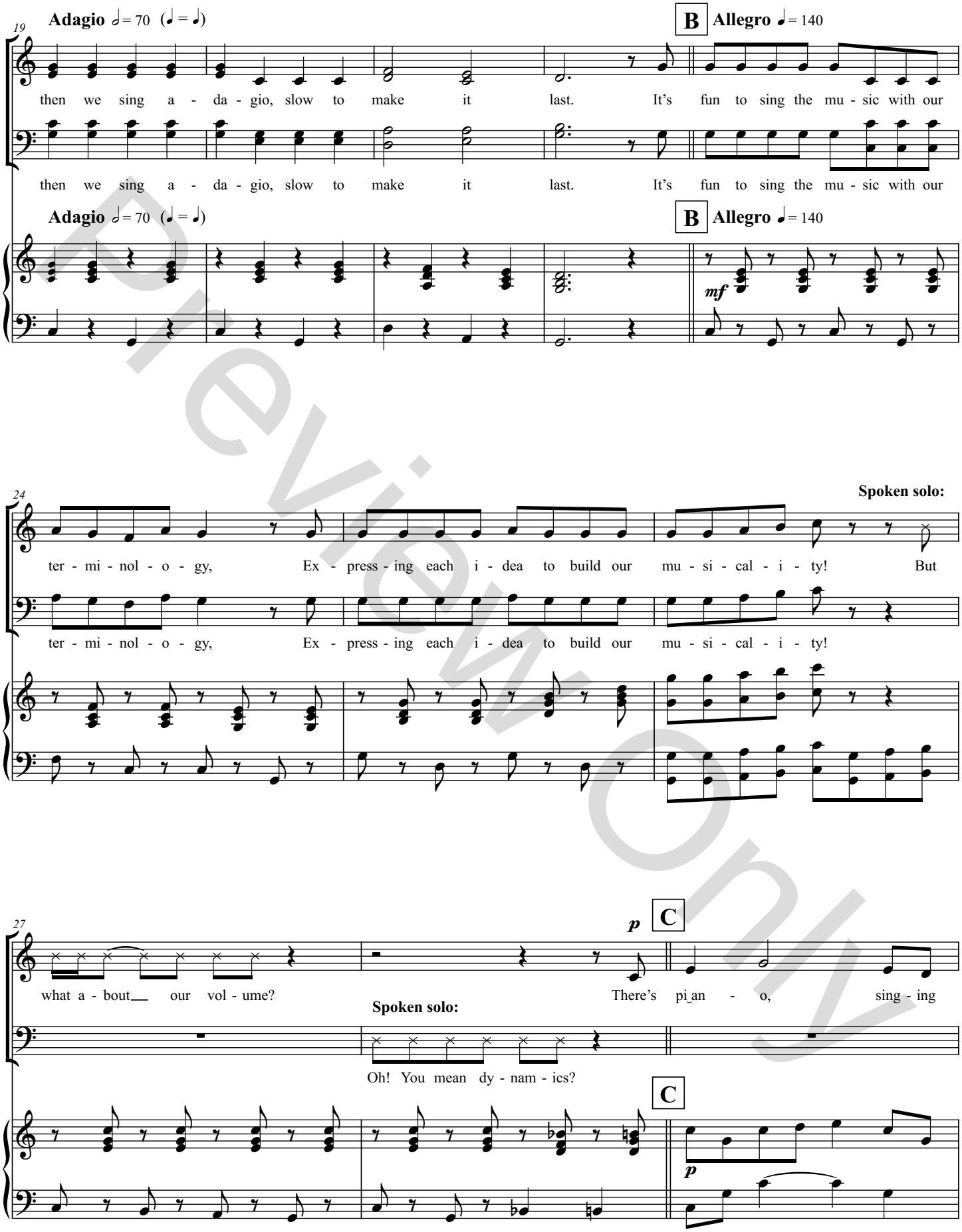


**Also available:*
2-Part, 3-Part Mixed,
and 3-Part Treble

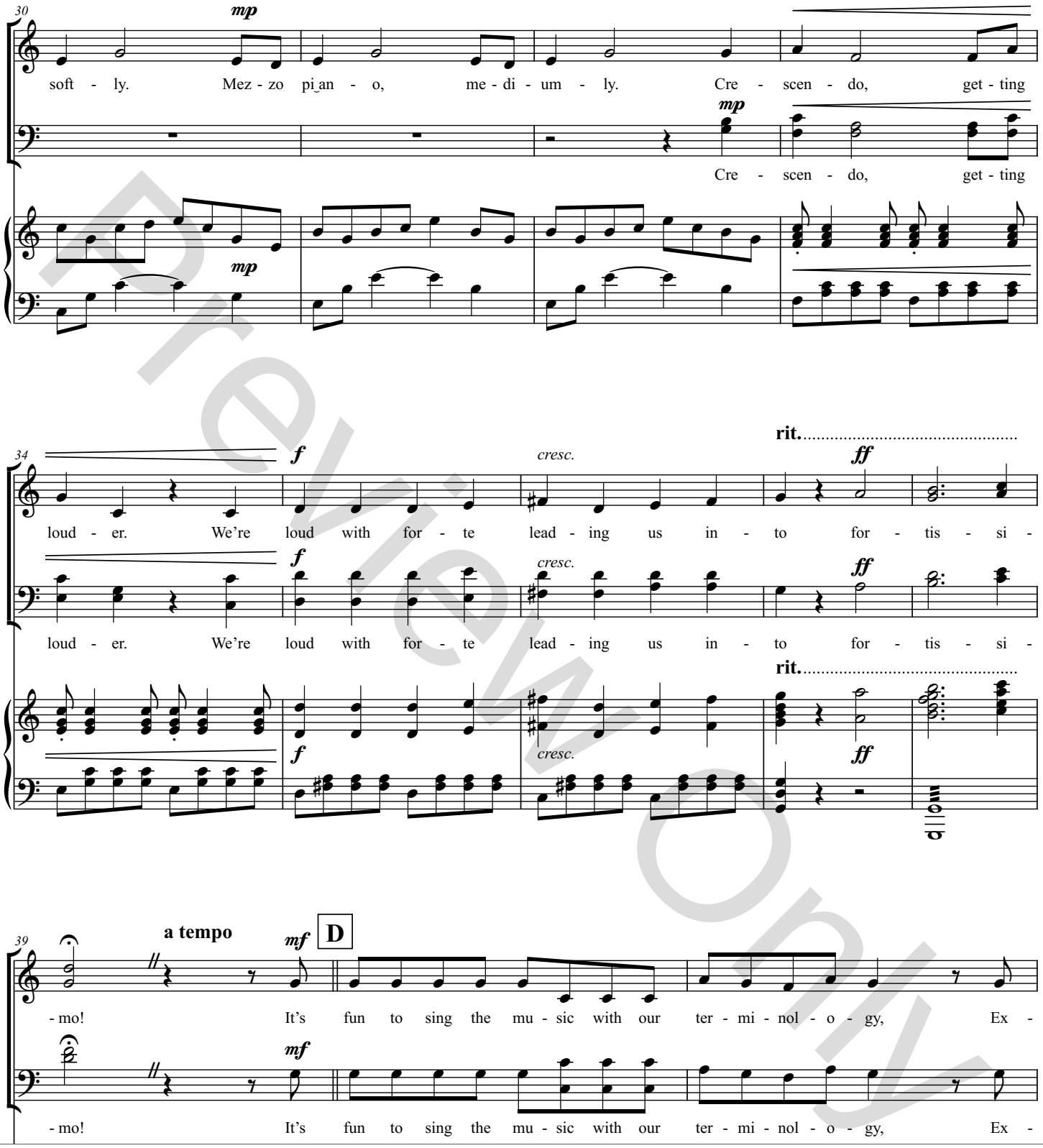
Copyright 2025 by Endeavor Music Publishing - All Rights Reserved



Preview Only

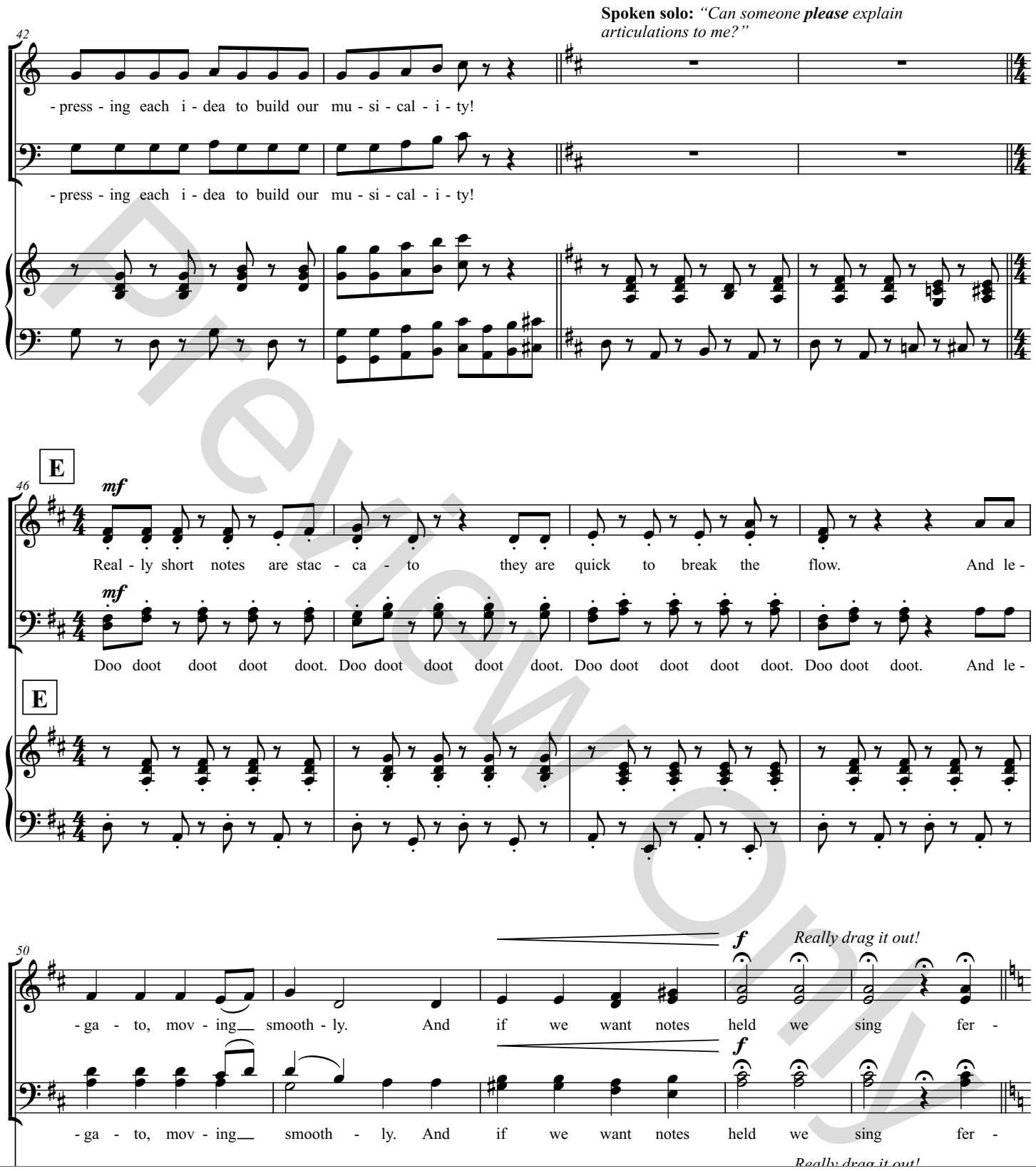


Preview Only



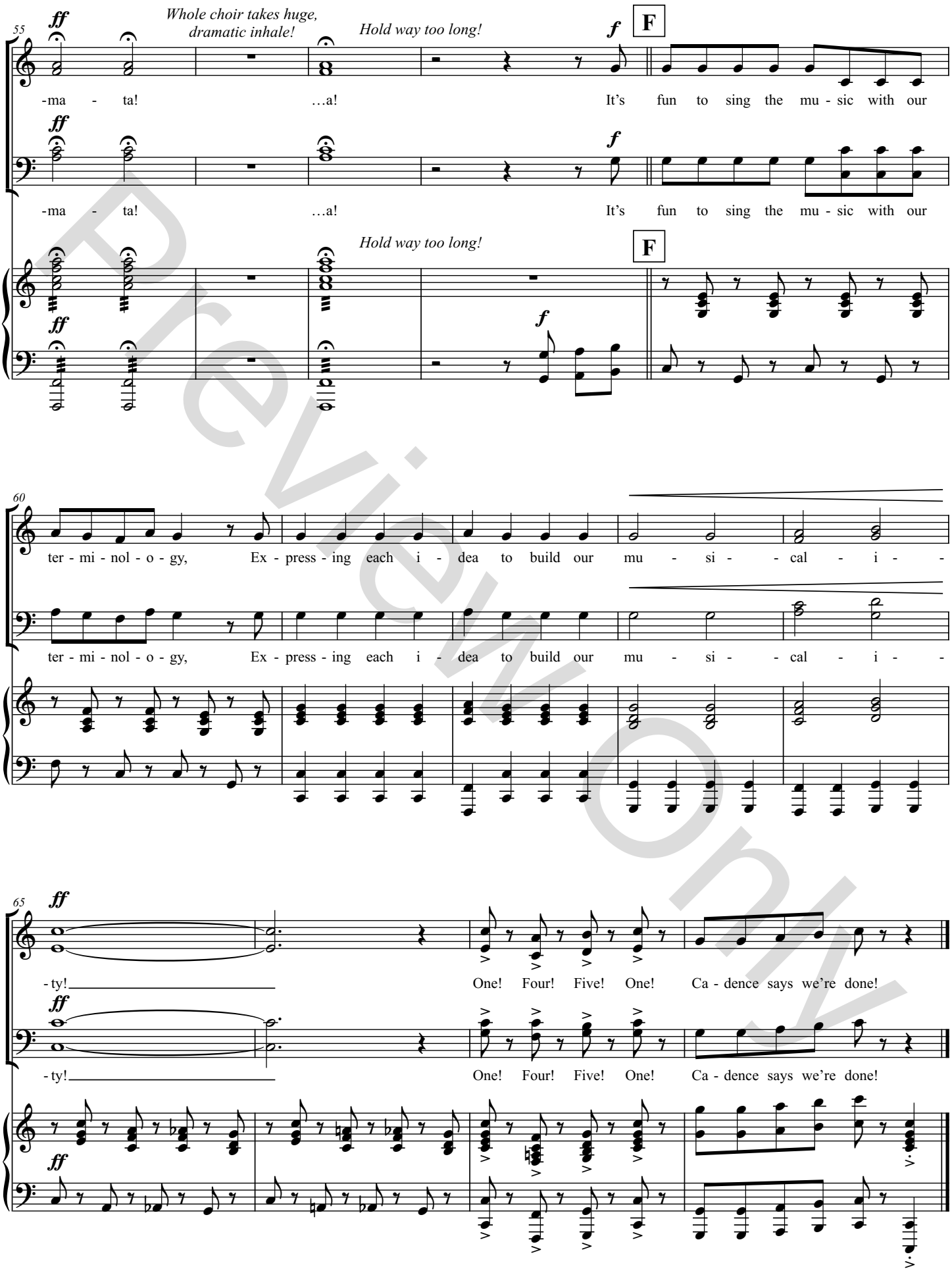
Preview Only

Copyright protection. Thank you for supporting composers and publishers.



Preview Only

Copyright protection. Thank you for supporting composers and publishers.



Preview Only