

# Jones Choir (Beginning & Intermediate) Quarterly Breakdown

## Beginning Mixed Chorus Q1

### *Singing Technique*

- Breath control
- Pitch matching
- Developing tone quality
- Projection
- Small group voicing and “voice lessons”

### *Harmonization*

- Rounds
- Partner songs
- Intro to basic harmonization
  - Thirds, etc.

### *Solfège*

- Scale
  - Pitch & Syllables
  - Hand signs
  - Individual assessment
- Sight reading
  - Unison
  - Up to 8-measures
  - Quarter, half, whole notes
  - Quarter rests
  - Mostly stepwise motion
  - Individual assessment

### *Musicality*

- Legato vs. staccato
- Blending
- Appropriate diction
- Contrasting dynamics

### *Repertoire*

- 2-part
- Divide into Soprano/Baritone
- Performance etiquette
- Small group assessments
- Memorized performance of **1** song (summative assessment)

### *Reading a Choral Score*

- Identify systems, staves, and measures
- Follow individual part

### *Community/Rapport Building*

- Good Things (sharing positive experiences) with class snapping in support
- Halloween SINGO
- Class Compliment cards at Thanksgiving

## Intermediate Concert Choir Q1

### *Singing Technique*

- Further development of:
  - Breath control
  - Tone quality
  - Projection
- Vowel shaping
- Small group voicing and “voice lessons”

### *Harmonization*

- Review of harmonization
  - Solfege in thirds
  - Singing in a round
  - Homophonic harmony

### *Solfege*

- Review scale with syllables and hand signs
- Sight reading
  - 2- and 3-part
  - Up to 8-measures
  - Basic rhythms with dotted half included occasionally

### *Musicality*

- Review of terminology (Legato vs. staccato, etc.)
- Blending as an ensemble
- Appropriate diction
- Contrasting dynamics
- Balance in SAB ensemble

### *Repertoire*

- 3-part
- Divide into Soprano/Alto/Baritone
- Review of performance etiquette with emphasis on professionalism
- Division into smaller ensembles (treble and baritone) with own repertoire
  - Focus on development within respective vocal ranges
- Small group assessments
- Memorized performance of **1-2** songs (summative assessment)

### *Rhythmic Notation*

- Review of Eighth, Quarter, Half, and Whole notes along with quarter rests
- Introduction of sixteenth notes
- Writing in counts
- Rhythmic sight readings

### *Community/Rapport Building*

- Good Things (sharing positive experiences) with class snapping in support
- Halloween SINGO
- Class Compliment cards at Thanksgiving

## **Beginning Mixed Chorus Q2**

### *Singing Technique*

- Emphasis on tone quality
- Range expansion
- Sopranos: Supported upper register
- Baritones: Pitch matching in correct octaves

### *Harmonization*

- Intro to basic homophonic harmony

### *Solfege*

- Sight reading
  - Unison
  - Emphasis on skips and leaps (up to a 5th)
  - More descending motion examples
  - Rhythm expands to include eighth note pairs
  - Use of solfege to learn repertoire
    - Writing in solfege in repertoire independently

### *Musicality*

- Balance between sections
- Introduction to identification of musicality elements in score

### *Repertoire*

- 2-part
  - Higher functioning groups occasionally split into Soprano/Alto
- Increased challenge and more harmonically dense songs
- Emphasis on visual performance elements
- Small group assessments
- Memorized performance of 2 new songs (summative assessment)

### *Reading a Choral Score*

- Independently label measures and parts

### *Rhythmic Notation*

- Formal identification of Quarter, Half, and Whole notes along with quarter rests
- Introduction of eighth notes
- Writing in counts
- Rhythmic sight readings

### *Community/Rapport Building*

- Good Things (sharing positive experiences) with class snapping in support
- Holiday SINGO

## Intermediate Concert Choir Q2

### *Singing Technique*

- Focus on:
  - Maturity in tone
  - Supported sound
  - Tall vowels

### *Harmonization*

- Application of dissonance and jazz-style harmonies within repertoire

### *Solfege*

- Use of solfege to learn repertoire independently within sections

### *Musicality*

- Use of text and historical context to inform musicality choices

### *Ear Training*

- Identifying music notation examples by ear
- Introduction to basic dictation (solfege and rhythm)

### *Repertoire*

- Soprano/Alto/Baritone division
- Review of performance etiquette with emphasis on expression
- Continued division into chamber ensembles (treble and baritone)
- By this point, repertoire will have included foreign language and a capella
- Small group assessments
- Memorized performance of **3-4** new songs (summative assessment)

### *Rhythmic Notation*

- Corresponding rests with notes Whole-Sixteenth
- Writing in counts
- Rhythmic sight readings including syncopation

### *Community/Rapport Building*

- Good Things (sharing positive experiences) with class snapping in support
- Holiday SINGO

## **Beginning Mixed Chorus Q3**

### *Singing Technique*

- Emphasis on vowel shaping, balance of sections, phrasing, and word painting
- Sopranos: Fullness of sound in full range
- Baritones: Support through full range

### *Harmonization*

- Continued practice of homophonic harmony
- Rounds in 3 and 4 parts
- Introduction into suspensions and resolutions

### *Solfege*

- 2-part Sight reading
  - Student to student discourse to learn
  - Whole group performance
- Continued use of solfege to learn passages in repertoire
  - Writing in solfege in repertoire independently

### *Musicality*

- Vowel shaping
- Appropriate tone quality
- Formal identification of musicality elements (dynamics, etc.)
- Use of lyrics to inform artistic choices

### *Repertoire*

- 2-part
  - Higher functioning groups occasionally split into Soprano/Alto
- Student choice/input on one of the song selections
- Emphasis on musicality performance elements
- Small group assessments
- Memorized performance of 2 new songs (summative assessment)

### *Reading a Choral Score*

- Identification of musicality elements throughout score
- Guided annotation of score

### *Rhythmic Notation*

- Summative assessment of Eighth, Quarter, Half, and Whole notes along with quarter rests
  - Writing in counts as well as performing rhythms
- Working independently and in small groups to read rhythm in repertoire score

### *Community/Rapport Building*

- Good Things (sharing positive experiences) with class snapping in support
- Valentine SINGO
- Class March Madness Villain Brackets with prizes

### *Creativity*

- Beyond the Choir Room Project

## Intermediate Concert Choir Q3

### *Singing Technique*

- Listening across the ensemble
- Blending within section
- Maturity in tone

### *Harmonization*

- Suspensions and resolutions as a means for tuning
- Ostinati within sections and identification of what an ostinato is
- Polyphony within repertoire

### *Solfège*

- Continued use of solfège to learn repertoire independently within sections

### *Musicality*

- Continued use of text and historical context to inform musicality choices
- Continued emphasis on diction

### *Independent Musicianship*

- Student-run sectionals
- Students are responsible for identifying rhythm, score elements, etc. within their sections
- Introductory transition into sight reading repertoire not unassisted by solfège

### *Repertoire*

- Soprano/Alto/Baritone division
- Review of performance etiquette with emphasis on professionalism
- Continued division into chamber ensembles (treble and baritone)
- Continued development of a capella tuning
- Small group assessments
- Memorized performance of **3-4** new songs (summative assessment)

### *Time Signatures*

- Identification of parts of a time signature and their purpose
- Identification of time signatures based on excerpts
- Writing in bar lines based on time signatures
- Composing rhythm excerpts based on given time signatures

### *Community/Rapport Building*

- Good Things (sharing positive experiences) with class snapping in support
- Valentine SINGO
- Social circles

### *Creativity*

- Student Leadership Project

## **Beginning Mixed Chorus Q4**

### *Singing Technique*

- Maturity of tone
- Appropriate syllabic stress
- Continued balance of sections
- Use of phrasing and word painting to convey meaning

### *Harmonization*

- Continued practice of homophonic harmony
- Continued work of rounds in 3 and 4 parts
- Suspensions and resolutions as a means for tuning

### *Solfege*

- 2-part Sight reading
  - Student to student discourse to learn
  - Whole group performance
- Continued use of solfege to learn passages in repertoire
  - Writing in solfege in repertoire independently

### *Musicality*

- Continued emphasis on vowel shaping
- Appropriate tone quality
- Continued use of lyrics to inform artistic choices

### *Repertoire*

- 2-part
  - Higher functioning groups occasionally split into Soprano/Alto
- Student choice/input on song selections
- Emphasis on professionalism in performance
- Small group assessments
- Memorized performance of **2** new songs (summative assessment)

### *Reading a Choral Score*

- Independent annotation of score within sections
- Independent identification of musicality elements within score
- Independent determination of rhythms

### *Community/Rapport Building*

- Good Things (sharing positive experiences) with class snapping in support
- Summer SINGO

### *Creativity*

- Beyond the Choir Room Project

## Intermediate Concert Choir Q4

### *Singing Technique*

- Focus on:
  - Maturity in tone
  - Appropriate syllabic stresses
  - Creating unified ensemble sound

### *Harmonization*

- Suspensions and resolutions as a means for tuning
- Chordal tuning within section and across ensemble
- Polyphony within repertoire

### *Solfege*

- Continued use of solfege to learn repertoire independently within sections

### *Musicality*

- Continued use of text and historical context to inform musicality choices
- Continued emphasis on diction and syllabic stress

### *Independent Musicianship*

- Student-run sectionals
- Students are responsible for identifying rhythm, score elements, etc. within their sections
- Transition into sight reading repertoire not unassisted by solfege

### *Repertoire*

- Soprano/Alto/Baritone division
  - Occasionally, tenor/bass divisi
- Continued division into chamber ensembles (treble and baritone)
- Student choice/input on song selections
- Repertoire is the most musically challenging thus far
- Small group assessments
- Memorized performance of **3-4** new songs (summative assessment)

### *Ear Training*

- Aural identification of time signatures in popular music
- Identification of music notation examples by ear
- Simple dictation of solfege and rhythm

### *Community/Rapport Building*

- Good Things (sharing positive experiences) with class snapping in support
- Summer SINGO
- Social circles

### *Creativity*

- Student Leadership Project