

MS Choral Grades 6-8
Learning in Place April 27th- May 15th
Suggested Pacing Guide

Name _____

Monday 4/27/2020	Tuesday 4/28/2020	Wednesday 4/29/2020	Thursday 4/30/2020	Friday 5/1//2020
• Practice Log	• Practice Log	• Practice Log	• Practice Log	• Practice Log
• Building Harmony	• Sight Reading	• Taking Initiative	• Sight Reading	• Sight Reading
Monday 5/4/2020	Tuesday 5/5/2020	Wednesday 5/6/2020	Thursday 5/7/2020	Friday 5/8//2020
• Practice Log	• Practice Log	• Practice Log	• Practice Log	• Practice Log
• Composing Rhythms with Ties	• Sight Reading	• Composing in Duple Meter	• Sight Reading	• Sight Reading
Monday 5/11/2020	Tuesday 5/12/2020	Wednesday 5/13/2020	Thursday 5/14/2020	Friday 5/15//2020
• Practice Log	• Practice Log	• Practice Log	• Practice Log	• Practice Log
• Composing with Steps and Skips	• Sight Reading	• Review Harmony and Composing Theory work	• Sight Reading	• Sight Reading

Folk/Art Songs List (songs you can use if you wish)



Aura Lee



America, the Beautiful



Blue Skies



Simple Gifts



Shenandoah

Practice Log

(record the time you spent practicing and add up the weekly total)

Monday 4/27

Breathing _____ mins
Warm up your voice _____ mins
Sight reading _____ mins
Folk/Art song _____ mins
Song of your choice _____ mins

Tuesday 4/28

Breathing _____ mins
Warm up your voice _____ mins
Sight reading _____ mins
Folk/Art song _____ mins
Song of your choice _____ mins

Wednesday 4/29

Breathing _____ mins
Warm up your voice _____ mins
Sight reading _____ mins
Folk/Art song _____ mins
Song of your choice _____ mins

Thursday 4/30

Breathing _____ mins
Warm up your voice _____ mins
Sight reading _____ mins
Folk/Art song _____ mins
Song of your choice _____ mins

Friday 5/1

Breathing _____ mins
Warm up your voice _____ mins
Sight reading _____ mins
Folk/Art song _____ mins
Song of your choice _____ mins

Total: Hours ____ **minutes** ____

Monday 5/4

Breathing _____ mins
Warm up your voice _____ mins
Sight reading _____ mins
Folk/Art song _____ mins
Song of your choice _____ mins

Tuesday 5/5

Breathing _____ mins
Warm up your voice _____ mins
Sight reading _____ mins
Folk/Art song _____ mins
Song of your choice _____ mins

Wednesday 5/6

Breathing _____ mins
Warm up your voice _____ mins
Sight reading _____ mins
Folk/Art song _____ mins
Song of your choice _____ mins

Thursday 5/7

Breathing _____ mins
Warm up your voice _____ mins
Sight reading _____ mins
Folk/Art song _____ mins
Song of your choice _____ mins

Friday 5/8

Breathing _____ mins
Warm up your voice _____ mins
Sight reading _____ mins
Folk/Art song _____ mins
Song of your choice _____ mins

Total: Hours ____ **minutes** ____

Monday 5/11

Breathing _____ mins
Warm up your voice _____ mins
Sight reading _____ mins
Folk/Art song _____ mins
Song of your choice _____ mins

Tuesday 5/12

Breathing _____ mins
Warm up your voice _____ mins
Sight reading _____ mins
Folk/Art song _____ mins
Song of your choice _____ mins

Wednesday 5/13

Breathing _____ mins
Warm up your voice _____ mins
Sight reading _____ mins
Folk/Art song _____ mins
Song of your choice _____ mins

Thursday 5/14

Breathing _____ mins
Warm up your voice _____ mins
Sight reading _____ mins
Folk/Art song _____ mins
Song of your choice _____ mins

Friday 5/15

Breathing _____ mins
Warm up your voice _____ mins
Sight reading _____ mins
Folk/Art song _____ mins
Song of your choice _____ mins

Total: Hours ____ **minutes** ____

Name _____

MS Sight Reading III

Instructions: 1) Label the counts 2) label the solfege 3) sing example at least twice.

Level 1

Musical notation for Level 1, Example 1. It consists of two staves: S/A (Soprano/Alto) and T/B (Tenor/Bass). The key signature has one flat (B-flat) and the time signature is 4/4. The melody in the S/A staff starts with a quarter rest, followed by quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, A60, Bb60, C61, D61, E61, F61, G61, A61, Bb61, C62, D62, E62, F62, G62, A62, Bb62, C63, D63, E63, F63, G63, A63, Bb63, C64, D64, E64, F64, G64, A64, Bb64, C65, D65, E65, F65, G65, A65, Bb65, C66, D66, E66, F66, G66, A66, Bb66, C67, D67, E67, F67, G67, A67, Bb67, C68, D68, E68, F68, G68, A68, Bb68, C69, D69, E69, F69, G69, A69, Bb69, C70, D70, E70, F70, G70, A70, Bb70, C71, D71, E71, F71, G71, A71, Bb71, C72, D72, E72, F72, G72, A72, Bb72, C73, D73, E73, F73, G73, A73, Bb73, C74, D74, E74, F74, G74, A74, Bb74, C75, D75, E75, F75, G75, A75, Bb75, C76, D76, E76, F76, G76, A76, Bb76, C77, D77, E77, F77, G77, A77, Bb77, C78, D78, E78, F78, G78, A78, Bb78, C79, D79, E79, F79, G79, A79, Bb79, C80, D80, E80, F80, G80, A80, Bb80, C81, D81, E81, F81, G81, A81, Bb81, C82, D82, E82, F82, G82, A82, Bb82, C83, D83, E83, F83, G83, A83, Bb83, C84, D84, E84, F84, G84, A84, Bb84, C85, D85, E85, F85, G85, A85, Bb85, C86, D86, E86, F86, G86, A86, Bb86, C87, D87, E87, F87, G87, A87, Bb87, C88, D88, E88, F88, G88, A88, Bb88, C89, D89, E89, F89, G89, A89, Bb89, C90, D90, E90, F90, G90, A90, Bb90, C91, D91, E91, F91, G91, A91, Bb91, C92, D92, E92, F92, G92, A92, Bb92, C93, D93, E93, F93, G93, A93, Bb93, C94, D94, E94, F94, G94, A94, Bb94, C95, D95, E95, F95, G95, A95, Bb95, C96, D96, E96, F96, G96, A96, Bb96, C97, D97, E97, F97, G97, A97, Bb97, C98, D98, E98, F98, G98, A98, Bb98, C99, D99, E99, F99, G99, A99, Bb99, C100, D100, E100, F100, G100, A100, Bb100, C101, D101, E101, F101, G101, A101, Bb101, C102, D102, E102, F102, G102, A102, Bb102, C103, D103, E103, F103, G103, A103, Bb103, C104, D104, E104, F104, G104, A104, Bb104, C105, D105, E105, F105, G105, A105, Bb105, C106, D106, E106, F106, G106, A106, Bb106, C107, D107, E107, F107, G107, A107, Bb107, C108, D108, E108, F108, G108, A108, Bb108, C109, D109, E109, F109, G109, A109, Bb109, C110, D110, E110, F110, G110, A110, Bb110, C111, D111, E111, F111, G111, A111, Bb111, 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E135, F135, G135, A135, Bb135, C136, D136, E136, F136, G136, A136, Bb136, C137, D137, E137, F137, G137, A137, Bb137, C138, D138, E138, F138, G138, A138, Bb138, C139, D139, E139, F139, G139, A139, Bb139, C140, D140, E140, F140, G140, A140, Bb140, C141, D141, E141, F141, G141, A141, Bb141, C142, D142, E142, F142, G142, A142, Bb142, C143, D143, E143, F143, G143, A143, Bb143, C144, D144, E144, F144, G144, A144, Bb144, C145, D145, E145, F145, G145, A145, Bb145, C146, D146, E146, F146, G146, A146, Bb146, C147, D147, E147, F147, G147, A147, Bb147, C148, D148, E148, F148, G148, A148, Bb148, C149, D149, E149, F149, G149, A149, Bb149, C150, D150, E150, F150, G150, A150, Bb150, C151, D151, E151, F151, G151, A151, Bb151, C152, D152, E152, F152, G152, A152, Bb152, C153, D153, E153, F153, G153, A153, Bb153, C154, D154, E154, F154, G154, A154, Bb154, C155, D155, E155, F155, G155, A155, Bb155, C156, D156, E156, F156, G156, A156, Bb156, C157, D157, E157, F157, G157, A157, Bb157, C158, D158, E158, F158, 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E228, F228, G228, A228, Bb228, C229, D229, E229, F229, G229, A229, Bb229, C230, D230, E230, F230, G230, A230, Bb230, C231, D231, E231, F231, G231, A231, Bb231, C232, D232, E232, F232, G232, A232, Bb232, C233, D233, E233, F233, G233, A233, Bb233, C234, D234, E234, F234, G234, A234, Bb234, C235, D235, E235, F235, G235, A235, Bb235, C236, D236, E236, F236, G236, A236, Bb236, C237, D237, E237, F237, G237, A237, Bb237, C238, D238, E238, F238, G238, A238, Bb238, C239, D239, E239, F239, G239, A239, Bb239, C240, D240, E240, F240, G240, A240, Bb240, C241, D241, E241, F241, G241, A241, Bb241, C242, D242, E242, F242, G242, A242, Bb242, C243, D243, E243, F243, G243, A243, Bb243, C244, D244, E244, F244, G244, A244, Bb244, C245, D245, E245, F245, G245, A245, Bb245, C246, D246, E246, F246, G246, A246, Bb246, C247, D247, E247, F247, G247, A247, Bb247, C248, D248, E248, F248, G248, A248, Bb248, C249, D249, E249, F249, G249, A249, Bb249, C250, D250, E250, F250, G250, A250, Bb250, C251, D251, E251, F251, 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Taking Initiative *from Sound Leadership by: Scott Lang*

Taking initiative is REALLY hard in music groups.

As music students, we are trained to do nothing until we are told to do something. Literally, we take even the most basic functions that others take for granted and turn them into an exercise of compliance; when to sit, when to stand, when to put our instruments up, when to play, and even when to breathe. We have a culture within music that says, "Wait to do something until you are told."

About the only choice you get to make is the color of your underwear, unless of course you have white uniform pants, then we even help you with that! Music creates great followers, which can result in very confused leaders.

MILITARY ROOTS

Part of this culture is rooted in survival—after all, you can't have a hundred students in a class doing whatever they want. But a militaristic background underpins the activity (Fun fact: marching band actually *started* in the military). The activity prides itself on uniformity—the ability to do things not just the same way, but to do them together. The better the uniformity, the better the ensemble. Yes, uniformity and conformity are essential to a successful music student—but not a successful music leader. This is where you must dig in.

Key Takeaway

What made you successful as a follower will not make you successful as a leader. As a follower, err on the side of silence and compliance—but as a leader, always try to err on the side of action and accountability.

THE BALANCING ACT

To be a good music student, you need to do what you're told, how you're told, and when you're told. To be a good leader, you have to do things when you're not told, how you think they need to be done, and when they need to be done.

One is the role of a follower; the other is the role of the leader.

One role is concrete and concise; the other is vague and lacks clarity.

One role has a start and end date; the other is a continuing journey.

One role has implications for the individual; the other has a bigger impact on the ensemble's success as a whole.

But as a leader, you actually have to play *both* roles. The challenge is knowing when to be a leader and when to be a follower. For instance, have you ever found yourself in the following situations?

- You heard a wrong note, but were unsure if you should say something.
- You saw a wrong drill spot, but were unsure if you should move to fix it.
- You observed an inappropriate behavior, but were unsure if it was your place to address it.

THE SIDE OF LEADERSHIP

There is no manual or handbook to know when to lead and when to follow, but if you need to err on one side, I would encourage you to **err on the side of leadership**. Yes, this is the more uncomfortable of the two choices, but it is also the most impactful.

Knowing when to “step up” and when to “step away” is rarely an easy decision. The reason most students choose inaction over action is what we covered in the intro of this chapter: Music culture has trained the leadership right out of you.

Finding a balance between knowing when to lead and when to follow is a struggle for most student leaders. The following questions are designed to help leaders and directors explore this important issue and come to a consensus.

Questions

On a scale of 1-5, how comfortable are you as a leader taking risks in front of the group?

1 2 3 4 5

Not comfortable at all

very comfortable

Why? _____

Is initiative encouraged or discouraged in your group? How so? _____

Is your director a “controlling” person when it comes to the group? Cite some specific examples (be nice!!!)

Describe a situation in the past in which you acted as a follower instead of a leader:

Do you wish you had handled the situation differently? Explain why? _____

Name three distinct situations in which you should act as a follower and three distinct situations where you should act as a leader:

Time to lead:

Time to follow:

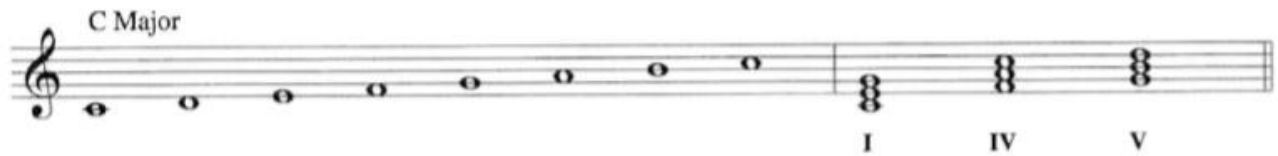
Building Harmony

A **chord** is the combination of three or more notes played or sung at the same time. A **triad** is a chord built in thirds over a root tone or note.

◆ Analysis

Analyze the following examples of scales and triads. Identify the name of each pitch in each example.

C Major



I IV V

C Minor



i iv v

F Major



I IV V

◆ Practice

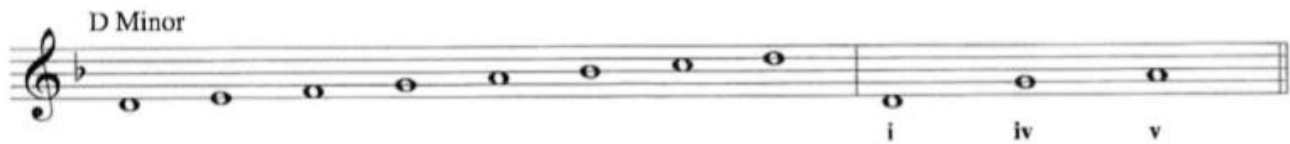
Build triads in each of the following examples, making sure to include the three pitches (line/line/line or space/space/space).

D Major



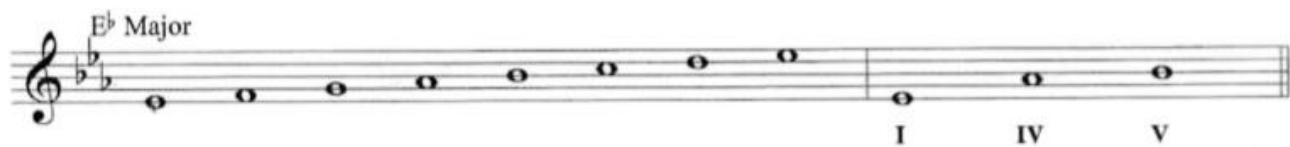
I IV V

D Minor



i iv v

E^b Major



I IV V

Composing Rhythm Patterns Using Ties

A tie is a curved line used to connect two or more notes of the same pitch in order to make one longer note.

◆ Practice

Clap, tap or chant while conducting the following exercises to practice reading rhythms that use ties.

1



2



◆ Be a Composer

On the each staff below, write a four-measure rhythm pattern that uses at least one tied rhythm per pattern. Perform your compositions for the class.

1



2



3



4



◆ Challenge

Add pitches to your patterns and transfer them to a five-line staff.

Name _____ Class _____ Date _____

Composing in Duple Meter

Duple meter is a meter in which the pulse is organized into groups of two or four.

◆ Practice

With a partner, take turns clapping the patterns to the right. Identify which pattern your partner is clapping.



◆ Be a Composer

Compose two four-measure rhythm patterns in duple meter. Use the given rhythms, add pitches and transfer your patterns to a staff. Perform your patterns for the class. To further extend this activity, improvise a harmonic accompaniment for the melody you composed.

1

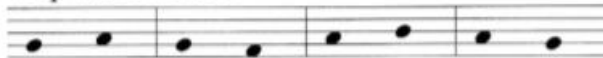
2

4

Composing with Steps and Skips

Step-wise motion is the movement from a given note to the next note above or below it on the staff.
Skip-wise motion is the movement from a given note to another note that is two or more notes above or below it on a staff.

Step-wise Motion



Skip-wise Motion



◆ Be a Composer

Using the notes from the C major scale, choose a meter and compose a melody that uses only steps, a melody that uses only skips, and a melody that uses both steps and skips. Begin and end each melody on C. Play or sing your melodies for the class. As an additional challenge, use staff paper to notate a partner's melodic pattern from dictation. To further extend this activity, improvise a harmonic accompaniment for the melody you composed.

