

# *Choral Connections*

*Level 1 Mixed Voices*

*Piano  
Accompaniment*



# *Choral Connections*

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**LEVEL 1  
MIXED VOICES**



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# *Preparatory Material*

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## Notes and Note Values

1 Whole Note



equals

2 Half Notes



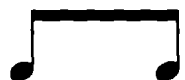
equal

4 Quarter Notes



equal

8 Eighth Notes



equal

16 Sixteenth Notes



## Rests and Rest Values

1 Whole Rest



equals

2 Half Rests



equal

4 Quarter Rests



equal

8 Eighth Rests



equal

16 Sixteenth Rests



## Rhythm Challenge in 4/4 Meter

**Directions:** Accurately count and/or perform the following rhythms without stopping!

④

Exercise 4 is a four-staff musical piece in 4/4 time. The notation is as follows:

- Staff 1:** Four measures. Measure 1: quarter, quarter, quarter, quarter. Measure 2: eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth. Measure 3: quarter, quarter, quarter, quarter. Measure 4: eighth, eighth, eighth, eighth, quarter, quarter, quarter, quarter.
- Staff 2:** Four measures. Measure 1: eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth. Measure 2: quarter, quarter, half. Measure 3: half, half. Measure 4: quarter, quarter, quarter, quarter.
- Staff 3:** Four measures. Measure 1: half, quarter, quarter. Measure 2: quarter, quarter, quarter, quarter. Measure 3: quarter, half, quarter. Measure 4: half, half.
- Staff 4:** Four measures. Measure 1: quarter, quarter, quarter, quarter. Measure 2: eighth, eighth, eighth, eighth, eighth, eighth, eighth, eighth. Measure 3: quarter, quarter, quarter, quarter. Measure 4: eighth, eighth, eighth, eighth, quarter, quarter, quarter, quarter.

②

4/4

Exercise ② is a 4/4 piece. The melody is written on two staves. The first staff contains the notes G4 (whole), A4 (half), B4 (quarter), C5 (quarter), a quarter rest, D5 (quarter), E5 (quarter), F5 (quarter), and G5 (quarter). The second staff contains the notes G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), and G3 (quarter).

© 


## Rhythm Challenge in 6/8 Meter

**Directions:** Accurately count and/or perform the following rhythms without stopping!

①

Exercise ① consists of four measures. The first measure contains a half note G4 and a half note F#4. The second measure contains a half note E4 and a half note D4. The third measure contains a half note C4 and a half note B3. The fourth measure contains a half note A3 and a half note G3. The key signature has one sharp (F#).

②

© 

# *Breathing Mechanics*

Singing well requires good breath control. Support for singing comes from correct use of the breathing mechanism. Deep, controlled breathing is needed to sustain long phrases in one breath. Also, correct breathing will support higher, more difficult passages.

## **Posture**

Posture is very important in breath support.

- Keep your body relaxed, but your backbone straight.
- To stretch your back: Bend over and slowly roll your back upward until you are standing straight again. Do this several times.
- Hold your rib cage high, but keep your shoulders low and relaxed.
- Facing front, keep your head level. Imagine you are suspended by a string attached to the very top of your head.
- When you stand, keep your knees relaxed and do not “lock” them by pushing them all the way back. Keep your feet slightly apart.
- When you sit, keep both feet flat on the floor and sit forward in your chair.

## **Inhaling**

- Expand the lungs out and down, pushing the diaphragm muscle down.
- Inhale silently without gasping or making any other noise.
- Imagine taking a cool sip of air through a straw.
- Expand your entire waistline, keeping the shoulders low and relaxed.

## **Breath Control**

To help you develop breath control do the following:

- Hold one finger about six inches from your mouth imagining that your finger is a birthday candle. Now blow out a steady stream of air to blow out the flame of the candle.

## **Summary**

### **STANDING**

Feet slightly apart  
Knees relaxed  
Backbone straight  
Rib cage high  
Shoulders low  
Head level

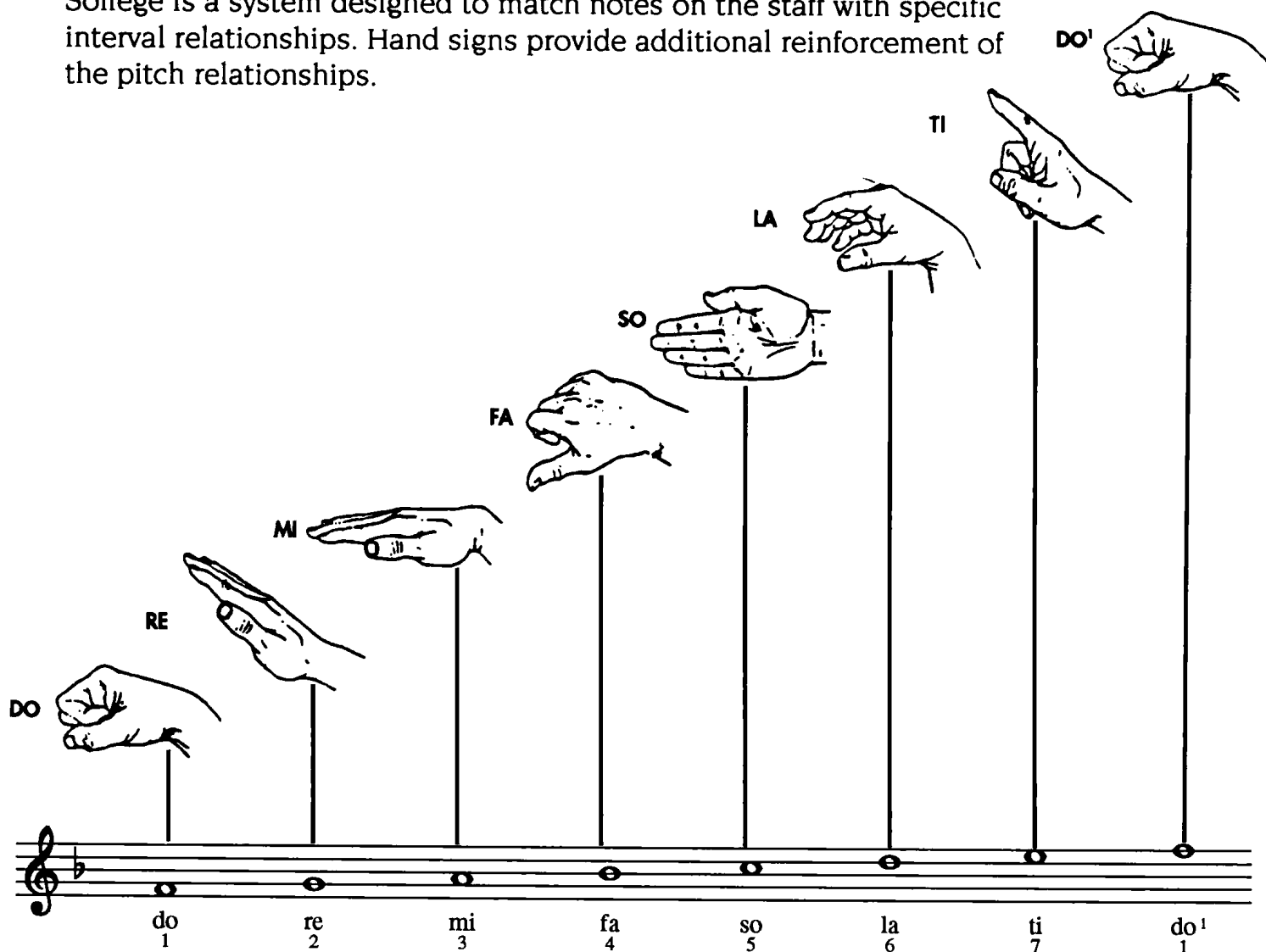
### **SITTING**

Feet on the floor  
Sit on edge of chair  
Backbone straight  
Rib cage high  
Shoulders low  
Head level



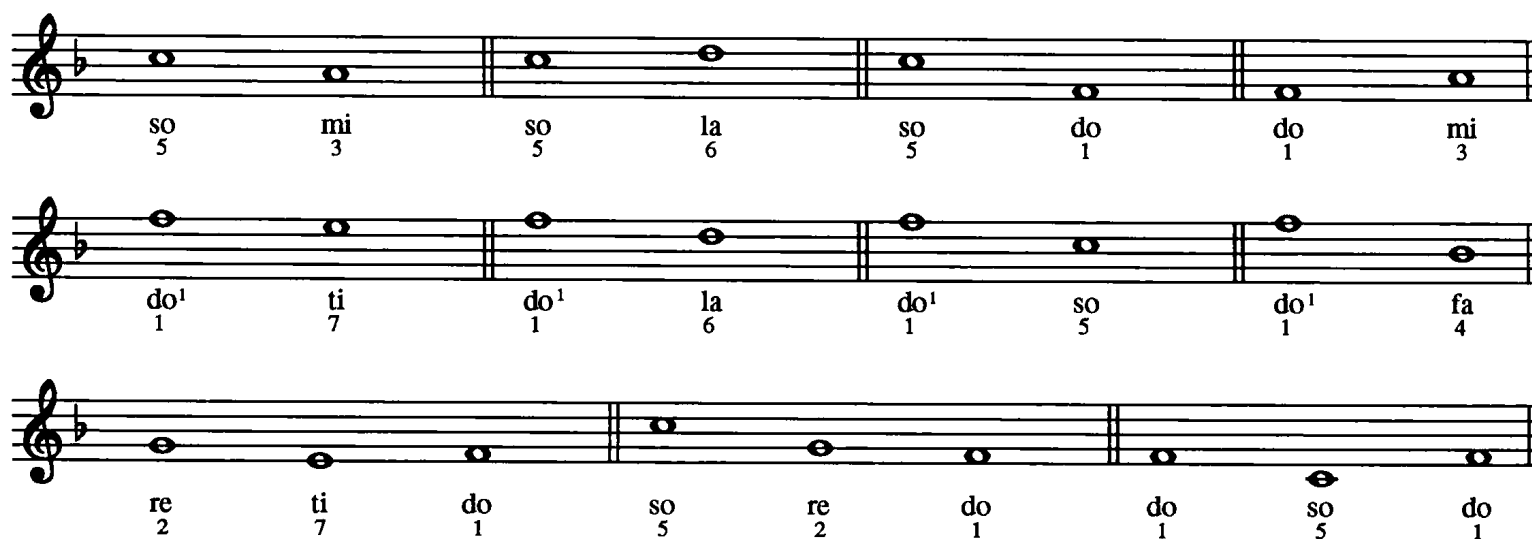
# Solfège and Hand Signs

Solfège is a system designed to match notes on the staff with specific interval relationships. Hand signs provide additional reinforcement of the pitch relationships.



## Frequently Found Intervals

An interval is the distance between two notes.



## Pitch Challenge

**Directions:** Accurately sing each measure on solfège using hand signs and without stopping! During the measure of rest, look ahead to the next challenge.

The musical notation consists of ten staves, each containing four measures. The key signature has one flat (B-flat), and the time signature is 4/4. The measures are numbered 1 through 40. The notes and rests are as follows:

Measure	Note	Measure	Note	Measure	Note	Measure	Note
1	do	2	do	3	do	4	do
5	re	6	re	7	re	8	re
9	mi	10	mi	11	mi	12	mi
13	fa	14	fa	15	fa	16	fa
17	so	18	so	19	so	20	so
21	la	22	la	23	la	24	la
25	ti	26	ti	27	ti	28	ti
29	do	30	do	31	do	32	do
33	re	34	re	35	re	36	re
37	mi	38	mi	39	mi	40	mi

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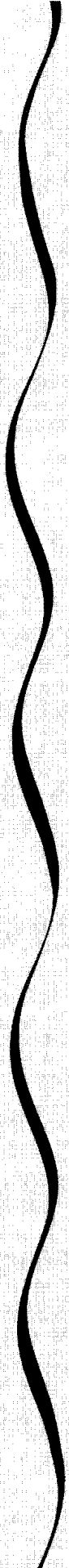
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## **CHORAL MUSIC TERMS**



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# Lessons

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# Bound for Jubilee

COMPOSER: Joyce Elaine Eilers

TEXT: Joyce Elaine Eilers

## CHORAL MUSIC TERMS

chord

four-part singing

melodic movement in thirds

melodic stepwise movement

unison

## VOICING

SATB

## PERFORMANCE STYLE

Spirited

A cappella

## FOCUS

- Identify notes moving stepwise and in thirds.
- Sing in four parts.

## Warming Up



### Vocal Warm-Up

Sing this warm-up exercise using solfège syllables *do*, *re*, *mi*, *fa*, and *so* or numbers. Repeat the warm-up pattern, beginning one step higher each time. Decide which notes move up or down stepwise, and which move in thirds.

1 2 3 4

S do mi so do so Continue up by half steps.

A do mi so do so

T do mi so do so

B do mi so do so



## Sight-Singing

Sight-sing these parts using solfège syllables or numbers. Look at and listen to the beginning and end of this exercise. How is the ending different? Use the terms *unison* and *chord* in your comparison.

S  
do 1 mi 3 la 6 mi 3

A  
do 1 mi 3 la 6 do 1

T  
do 1 mi 3 la 6 do 1

B  
do 1 mi 3 do 1 so 5



## Singing: "Bound for Jubilee"

What do you think the word *jubilee* means?

*Jubilee* comes from the Hebrew language. In Biblical times, it was a year of celebration that came about every 50 years. During that time there was no farming, and all slaves were freed and their lands restored. During the slavery period in the United States, the term was associated with liberation from bondage, and often had the same meaning as heaven.

Now turn to the music for "Bound for Jubilee" on page 4.

### HOW DID YOU DO? ?

Think about your performance of the Vocal Warm-Up, Sight-Singing, and "Bound for Jubilee."

1. What did you do well?
2. Where do you need more work?

3. How might you demonstrate what you have learned to your classmates or teacher?
4. Explain what you enjoyed most about this lesson.



# Bound for Jubilee

Words and Music by  
JOYCE ELAINE EILERS

Mixed Chorus, SATB, A cappella

*Spirited* (♩ = 96)  
*mf*

S Hal - le - lu, Hal - le - lu, I am on my way, — bound for Ju - bi - lee! — Hal - le -

A Hal - le - lu, Hal - le - lu, I am on my way, — bound for Ju - bi - lee! — Hal - le -

T Hal - le - lu, Hal - le - lu, I am on my way, — bound for Ju - bi - lee! — Hal - le -

B *mf* bound for Ju - bi - lee! — *mf*

*Spirited* (♩ = 96)  
*mf Rehearsal Piv 10*

lu, Hal - le - lu, I am on my way, — bound for Ju - bi - lee! —

lu, Hal - le - lu, I am on my way, — bound for Ju - bi - lee! —

lu, Hal - le - lu, I am on my way, — bound for Ju - bi - lee! —

bound for Ju - bi - lee! —

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**A**  
*mp*

Oh my broth - er, won't you come with me?

*mp*

Oh my broth - er, won't you come with me?

*mp*

Oh my broth - er, won't you come with me?

*mp*

Oh my broth - er, won't you come with me?

**A**  
*mp*

Oh my sis - ter, you must come to - day.

Oh my sis - ter, you must come to - day.

Oh my sis - ter, you must come to - day.

Oh my sis - ter, you must come to - day.