

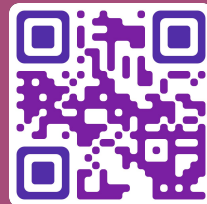
# From Unison to Uni-Sing!

Celebrating One Voice in the Jr. High Classroom

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# Session Breakdown

From engaging all singers at once, to strengthening vocal development in all singers, unison singing is crucial in the Junior High/Middle School Classroom. Unison singing allows the entire group to be set up for success. This session will discuss the importance of Unison, as well as give ideas for repertoire to lead your choir to be successful.

## Learning Objective 1

- Why unison singing important for vocal development

## Learning Objective 2

- How partner songs/rounds strengthen independent musicianship

## Learning Objective 3

- Unison song examples appropriate for MS/JH Choirs

# Part 1: Why?

# Utilizing the Rubric for Unison

MSVMA	1	2	3		4	5
<b>Tone Quality Elements</b>	<ul style="list-style-type: none"> <li>• Tone is forced, unsupported, or spread.</li> <li>• Vowels need to be shaped correctly.</li> <li>• Tone requires properly produced breath energy.</li> <li>• Tone needs resonance and focus.</li> </ul>	<ul style="list-style-type: none"> <li>• Tone is frequently forced, unsupported, or spread.</li> <li>• Vowel shaping requires more consistency most of the time.</li> <li>• Tone requires more breath energy most of the time.</li> <li>• Tone requires more consistent resonance and vitality throughout.</li> </ul>	<ul style="list-style-type: none"> <li>• Tone is occasionally forced, unsupported, or spread.</li> <li>• Vowel shaping requires more consistency.</li> <li>• Breath support and management are inconsistent.</li> <li>• More consistent resonance and vitality, especially in extreme ranges or in difficult passages, are required</li> </ul>		<ul style="list-style-type: none"> <li>• Tone is free (unforced), vibrant, and age appropriate most of the time.</li> <li>• Vowel formation is consistently unified most of the time.</li> <li>• Breath support and management are deep, low, and fully expanded most of the time.</li> <li>• Excellent placement and focus of tone results in good resonance and energy.</li> </ul>	<ul style="list-style-type: none"> <li>• Tone is free (unforced), vibrant, and age appropriate.</li> <li>• <u>Vowel formation is consistently unified.</u></li> <li>• Breath support and management are deep, low, and fully expanded.</li> <li>• Exemplary placement and focus of tone results in superior resonance and vitality.</li> </ul>
<b>Pitch Elements</b>	<ul style="list-style-type: none"> <li>• Pitches are predominantly incorrect.</li> <li>• Chord tuning is inaccurate.</li> <li>• Pitches lack a sense of tonal center.</li> <li>• Pitches lack a sense of melodic and harmonic intervallic relationships.</li> </ul>	<ul style="list-style-type: none"> <li>• Frequent errors in pitches are evident.</li> <li>• Inaccurate chord tuning, especially at phrase endings, is evident.</li> <li>• Tonal center needs to be more apparent.</li> <li>• Many inconsistencies are evident in the melodic and harmonic intervallic relationships.</li> </ul>	<ul style="list-style-type: none"> <li>• Occasional errors in pitches are evident.</li> <li>• Chord tuning requires more consistency.</li> <li>• Ensemble exhibits occasional lapses in a sense of tonal center.</li> <li>• Ensemble exhibits some inconsistencies in the melodic and harmonic intervallic relationships.</li> </ul>		<ul style="list-style-type: none"> <li>• Pitches are correct most of the time.</li> <li>• Good chord tuning with adjustments is being made most of the time.</li> <li>• Ensemble exhibits a strong sense of tonal center most of the time.</li> <li>• Ensemble exhibits a solid sense of melodic and harmonic intervallic relationships.</li> </ul>	<ul style="list-style-type: none"> <li>• Pitches are correct.</li> <li>• Chord tuning is outstanding; adjustments are made instantly.</li> <li>• Ensemble exhibits outstanding sense of tonal center.</li> <li>• Ensemble exhibits outstanding sense of melodic and harmonic intervallic relationships.</li> </ul>
<b>Rhythm Elements</b>	<ul style="list-style-type: none"> <li>• Many errors occur in note and/or rest values.</li> <li>• Performance lacks rhythmic energy and/or a sense of steady pulse.</li> <li>• Inaccurate attacks and releases occur.</li> <li>• Appropriate tempi are not observed.</li> </ul>	<ul style="list-style-type: none"> <li>• Frequent errors occur in note and/or rest values.</li> <li>• Rhythmic energy and sense of steady pulse are compromised by rushing and/or dragging.</li> <li>• Attacks and releases require better accuracy.</li> <li>• Appropriate tempi are rarely observed.</li> </ul>	<ul style="list-style-type: none"> <li>• Occasional errors occur in note and/or rest values.</li> <li>• Rhythmic energy and sense of steady pulse are compromised by rushing and/or dragging some of the time.</li> <li>• Attacks and releases require more consistent accuracy.</li> <li>• Appropriate tempi are observed some of the time.</li> </ul>		<ul style="list-style-type: none"> <li>• Note and rest values are executed correctly most of the time.</li> <li>• Consistent rhythmic energy and obvious sense of steady pulse are evident, and minor inconsistencies are corrected.</li> <li>• Attacks and releases are performed correctly most of the time.</li> <li>• Appropriate tempi are observed most of the time.</li> </ul>	<ul style="list-style-type: none"> <li>• <u>Note and rest values are executed correctly.</u></li> <li>• Consistent rhythmic energy and strong sense of steady pulse are evident.</li> <li>• <u>Attacks and releases are performed correctly.</u></li> <li>• Appropriate tempi are observed consistently</li> </ul>
<b>Diction Elements</b>	<ul style="list-style-type: none"> <li>• The pronunciation of consonants and vowels is inaccurate.</li> <li>• Enunciation of text needs to be precise and stylistically appropriate.</li> <li>• Beginning and ending consonants require articulation.</li> <li>• Diphthongs are not observed.</li> </ul>	<ul style="list-style-type: none"> <li>• Pronunciation of consonants and vowels requires much more accuracy/consistency.</li> <li>• Enunciation of text needs to be clearer, more precise, and stylistically appropriate.</li> <li>• Beginning and ending consonants require articulation most of the time.</li> <li>• Diphthongs are incorrectly sung.</li> </ul>	<ul style="list-style-type: none"> <li>• Language-appropriate pronunciation of consonants and vowels requires more consistency/accuracy.</li> <li>• Enunciation of text is clear, precise, and stylistically appropriate some of the time.</li> <li>• Beginning and ending consonants require better articulation.</li> <li>• Diphthongs are inconsistently sung.</li> </ul>		<ul style="list-style-type: none"> <li>• Pronunciation of consonants and vowels is correct and language-appropriate most of the time.</li> <li>• Enunciation of text is clear, precise, and stylistically appropriate most of the time.</li> <li>• Beginning and ending consonants are appropriately articulated.</li> <li>• Diphthongs are correctly performed most of the time.</li> </ul>	<ul style="list-style-type: none"> <li>• <u>Pronunciation of consonants and vowels is correct and language-appropriate.</u></li> <li>• Enunciation of text is clear, precise, and stylistically appropriate.</li> <li>• <u>Beginning and ending consonants are sensitively articulated.</u></li> <li>• Diphthongs are correctly performed.</li> </ul>



# Franklin MS Vocal Music

## Do Now:

Prepare all materials to sing.  
Grab folders, music, and pencils.  
Sit in correct section.

## Learning Targets:

Students will demonstrate proper rehearsal technique for warm-ups, singing, and theory/sight reading.  
Students will correctly mark and navigate a choral score.  
Students will perform music with melodic and rhythmic accuracy in a small group.

## Success Criteria:

Making markings in music.  
Asking thoughtful questions.  
Correctly navigating each piece of music.  
Melodic accuracy.  
Rhythmic accuracy.  
Aligning to MSVMA rubric guidelines.

**Monday, January 29th, 2024**

## Daily Agenda:

Attendance & Announcements  
Vocal Warm-Up  
Round - The Earth is Turning  
Sight reading?!

### A Song of Nonsense

End Consonants (t's, beard)  
4/4 - 6/8 Transition (m. 23 - 27)  
Entrances m. 33 & 43

### The Tiger

Dynamics (Not shouting on forte)  
Breathing m. 9 -13  
S&E Runthrough with Mr. Baker!

## Reminders:

Feb 3 - S&E Competition  
10:15AM

Jan 29 - Mr. Baker



## Tone

Sing with consistent vowels and mouth shape  
Take a strong, effective, efficient breath  
Create the proper amount of space in my mouth  
Sing with appropriate tone for the genre

## Pitch

Sing my pitches in tune  
Blend with my neighbor

## Rhythm

Hold notes and rhythms for the correct amount of time  
Reflect the musical style in my rhythm

## Diction

Pronounce my consonants and vowels clearly and effectively  
Use 'Singlish' when necessary

## Interpretation

Phrase the text musically  
Sing the dynamics correctly  
Emphasize the important words and syllables

## Presentation

Exhibit my best choral posture  
Participate enthusiastically  
Engage my face  
Tell the story

## Sight Reading

Find 'Do'  
Determine the correct solfege for my part  
Learn my music using solfege and hand signs

# Part 2: Rounds

# Song Example – Rose, Rose

1 Rose, Rose, Rose, Rose,

2 will I ev - er see thee\_\_wed?

3 I will mar - ry at thy will, Sire,

4 if thou but stay.

The musical score is written for four voices (1, 2, 3, 4) in a 4/4 time signature with a key signature of one sharp (F#). Each staff begins with a treble clef and a sharp sign. The lyrics are written below the notes. The first staff (1) has a fermata over the final note. The second staff (2) has a fermata over the final note. The third staff (3) has a fermata over the final note. The fourth staff (4) has a fermata over the final note.

## Weekly Round Breakdown

Day 1: Demonstrate, Teach, Perform Unison

Day 2: Review Unison, Perform 2 Parts

Day 3: Review Unison, Perform 2 Parts

Day 4: Review Unison, Perform 3 Parts

Day 5: Review Unison, Perform 4 Parts



# Our Favorite Rounds

**Kelli:**

[Come Follow, Follow](#)

[Music Shall Live](#)

[Tumba. Tumba](#)

**Xander:**

[Ah, Poor Bird](#)

[The Waters of Babylon](#)

[Why Shouldn't My Goose?](#)

**Additional Round Resources:**

<https://www.bethsnotesplus.com/2012/12/rounds.html>

[Rounds Galore! By Sol Weber](#)

[150 Rounds for Singing and Teaching](#)

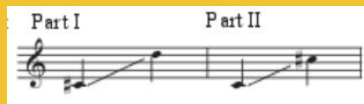
# Part 3: Repertoire Suggestions

# Curiosity – Amy F. Bernon (9)

Publisher: Heritage Music Press

Grade Level: 4th/5th/6th

Range:



Musical Concepts: Key Changes, Verse/Chorus

# The Last Voyage – Glenda E. Franklin (16)

Publisher: BriLee Music

Grade Level: Moderate

Range: 

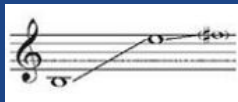
Musical Concepts: Minor Key, Sea Shanty Style

# The Tiger - Mark Patterson (23)

Publisher: BriLee

Grade Level: Moderate

Range:



Musical Concepts: Syncopation, Minor Key, Verse/Chorus

# Marienwurmchen – Johannes Brahms ed. Goetze (29)

Publisher: Boosey & Hawkes

Grade Level: 6,7,8,9

Range: D4 – C5

Musical Concepts: Phrasing, Slurs, Syllabic Stress, German Language

# Falling Snow – Janet Gardner (32)

Publisher: BriLee Music

Grade Level: Moderate

Range:



Musical Concepts: Layering voice parts, tone painting, partner songs

# October Twilight – Casper Christensen (37)

Publisher: Walton

Grade Level: 5th/6th/7th/8th

Range: 

Musical Concepts: Syncopated rhythms, do-mi-sol intervals, accidentals, descending melody

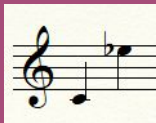


# A Great Big Sea - Lori-Anne Dolloff (43)

Publisher: Boosey & Hawkes

Grade Level: 4th/5th/6th Grade

Range:



Musical Concepts: Sea Shanty style, folk music, shifting keys

# I Ask For One Day – Jim Papoulis (51)

Publisher: Boosey & Hawkes

Grade Level: 6th/7th/8th/9th

Range:



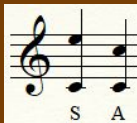
Musical Concepts: Verse/chorus, descant, poetry

# Three Quotes by Mark Twain – Andrea Ramsey (59)

Publisher: Santa Barbara Music Publishing

Grade Level: 5th/6th/7th

Range:



Musical Concepts: Style Changes (Ragtime, Waltz, Blues), Movements

# Ut Vitam Habeant – Ruth Elaine Schram (85)

Publisher: Choristers Guild

Grade Level: 5th/6th/7th

Range: 

Musical Concepts: Latin Language, ABA form, Do-sol intervals, working with an instrumentalist

# Additional Unison Repertoire

Gifts

Two Childhood Songs

A Song of Nonsense

First Songs for the Emerging Tenor Bass Choir

Stopping by Woods on a Snowy Evening

Wind on the Hill

O Rushing Wind

Liver

Child of the Universe

I Will Bring You Brooches

O Music

Music Alone Shall Live

# Resources and Acknowledgements

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Niko Martinez, Kaitlyn Ryan, Natasha Zahor.

The Howell Public Schools Vocal Music Team.

# Blustery Day – Victoria Ebel-Sabo

Publisher: Boosey & Hawkes

Grade Level: 6-8

Range: E4 – D5

Musical Concepts: Changing meter, Articulation markings, Accidentals, Syllabic stress, Word stress, Dynamics and Dynamic markings, Tempo changes, Dupal subdivisions against triple subdivisions, Diction

# Mad Coyote – Victoria Ebel-Sabo

Publisher: Boosey & Hawkes

Grade Level: 6,7,8,9

Range: C4 – D5

Musical Concepts: Time Signature, Minor Key Signature...(check)  
Fricatives, Ties & Slurs, Articulation, Dynamics



# Three Dominican Folk Songs – Francisco J. Nunez

Publisher: Boosey & Hawkes

Grade Level: 6,7,8

Range: C4 – E5

Musical Concepts: Rhythm, Key signatures, Time signatures, Articulation, Dynamics, Musical Style

