

MED 549

Ms. Beers'

Professional Teaching Portfolio

A comprehensive collection of resources including my teaching philosophy, and other necessary materials for my future choral teaching career.



“Studying the development and growth of my own voice has always been one of my passions, but learning how to teach others to enhance *their* voice, is what inspires me on an entirely different level.” -Emma J. Beers

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TEACHING PHILOSOPHY

Emma Beers

MED 549

The journey of discovering my inspiration for teaching music was revealed to me at an extremely early age. As a passionate young vocalist, I began immersing myself in musical classrooms beginning at the age of eight. From there, my passion for music and the voice only grew, which led to the beginning of my extensive choral training during my middle school years. I was inspired daily by the artistry, musicality, and unification within choral ensembles. I constantly admired my choral director's passion and determination to create outstanding music with her students. Always eager to submerge myself in choral singing, I participated in my first All-State Chorus at the FMEA Conference in the eighth grade. It was during one of the conferences' day-long rehearsals, (which always seemed to have flown by from my perspective) that I decided I would study music education at the university level. Studying the development and growth of my own voice has always been one of my passions, but learning how to teach others to enhance *their* voice, is what inspires me on an entirely different level. It was not only the music-making process that inspired me, but it was also that I could eventually achieve a career involving pouring into the lives of future generations by establishing meaningful, memorable, and inspiring connections with students all while teaching about the voice.

I was fortunate enough to have had multiple educators present throughout my life who positively influenced my musical journey. Over the course of my studies, I was constantly reminded of the value of my worth and place in the choral classroom. Even after being faced with various challenges and obstacles in the beginning stages of studying music, my educators never lost sight of encouraging my potential. As I continued my career in music education during my later years, I was reminded of the significance of this type of encouragement for young musicians. I have reflected that the music teachers who continued to encourage me to reach my greatest potential, despite many challenges, were part of what made it possible for me to succeed in music in the first place. Consistently reminding students to enable a "growth mindset" as opposed to a "perfectionist mindset" is a key component in this. Therefore, the idea of encouragement and value in the classroom eventually evolved into the foundation of my teaching philosophy. In order for students to reach their fullest potential and feel inspired in a classroom space, they must frequently be reminded of the role they serve in the music-making process.

Another important aspect of my philosophy is to work towards establishing meaningful and memorable connections in the classroom. I strive to prioritize healthy relationships with my students and their peers, in the choral space. Learning about the unique qualities and gifts that each of my students possesses, is crucial for the vision of my future classroom. Keeping my students' backgrounds, interests, and qualities in mind during my repertoire selection is how I plan to cultivate a welcoming learning environment. Additionally, I believe that a conductor can only achieve a significant audience impact with the music they produce when the community and relationships within the choral ensemble are made a priority. My students should be able to feel “at home” within my ensemble. It is a personal goal of mine to ensure that every student I encounter, regardless of their musical background, understands that their voice and presence are of significant value in the choir.

Another component of my teaching philosophy is the desire for students to not only recognize my passion for teaching choral music but also for students to be able to experience what happens beyond “performance” ...The indescribable feeling that presents itself when multiple individual voices are united to create a singular masterpiece. I have always been fascinated that while students are working together to perform a choral work, they are simultaneously strengthening their music literacy skills, and immersing themselves in an art form that possesses the ability to soothe one's soul. It has become one of my greatest passions to create inspiring experiences for students within a choral ensemble of my own. I have found that my philosophy of teaching began with the end goal in mind: I wanted to learn how to share life-altering musical experiences with the next generation, in the same way that led me to discover one of my greatest joys in life. Achieving a position to have the honor and privilege of inspiring young musicians through my teaching, has become one of my many career dreams. However, only when I am confident that I have influenced even one child's life using my adoration for the human voice and its role in the choral realm, I will be able to view my work as successful.

“HONORS CHORALE” GRADING RUBRIC

I.	Attendance:	Weight	Point Value
a.	Classroom Attendance Policy	20%	20 points
b.	Performance Attendance Policy	20%	20 points
	i. Daily Absence Policy: Every student is given 2 “free unexcused absences” for any reason. If a student exceeds the 2 (unexcused) absences, the total grade will be lowered. ii. Excused Absence: Extenuating/prolonged illness (communicate with the teacher directly, if able). School scheduled activities- excused with proper documentation (if the school excuses it, I will also excuse it.) Please communicate! iii. Tardy: One minute after the bell rings is considered a tardy. 2+ tardies or leaving class early for a non-school-related issue also lowers total grade by a full letter.		

*ATTENDANCE TO ALL PERFORMANCES ARE MANDATORY

- i. Unexcused Absence: Total grade is lowered by 2 full letters.
- ii. Excused Absence: If properly communicated/approved by the teacher at least 4 weeks before the performance, (documentation may be needed), there is no penalty. However, a substitute assignment may be assigned.
- iii. Unexcused Absence: Total grade is lowered by 2 full letters.

II.	Daily Materials/Engagement:		
a.	Folder, Music, Pencil	10%	10 points
b.	Active Engagement/Conduct	10%	10 points

-Students are to bring the following materials to class every day:

- 1) Black Choir Folder: Every student will be given a folder with sheet music (printed scores only unless given special permission to use a device for sheet music)
- 2) Pencil: This goes without saying, but if the conductor tells you to mark something in your music, please do so immediately.
- 3) Water: (optional) Although you will definitely want it. (No other drinks permitted)

-Rehearsal Engagement and Conduct: (students will be expected to adhere to the following to receive the full 10 points)

- 1) Sing your best, as often as physically possible. (Unless given permission by the teacher to “mark” for a specific reason.)
- 2) Follow instructions for sitting/standing/moving issued by the conductor.
- 3) No side conversations during class, even if your section is not rehearsing. If you have a question, please raise your hand and ask.
- 4) No food or drinks other than water should be consumed during rehearsals.
- 5) No device usage in class (unless for an absolute emergency or informed the teacher of device usage prior to class)
- 6) Absolutely no horseplay or disrespect towards peers/conductor will be tolerated.

III.	Part-Quiz Checks:		
a.	Part Quiz (every 3 weeks)	10%	10 points

I. Students will be given a quiz on specific sections/tasks for each piece in the upcoming concert. Students will be informed of the due dates/expectations in advance for preparation. Tasks may include: singing in small groups, individually (if needed), submitting recordings, memory tests, solfege individual voice parts etc. (Grade will be determined on a 1-5 point scale in the following categories: learned notes, rhythms, musicality and/or memorization)

Sightreading Factory Assignments	10%	10 points
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a. Due every Sunday at 11:59 pm

i. Grade will be based on completion.

Performance/Rehearsal	20%	20 points
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b. Professionalism/Rehearsal Etiquette

-Students are to adhere to the following to receive the full 20 points:

- i. Students are to always maintain respect towards peers and conductor in all rehearsal/performance settings.
- ii. Students will be made aware of expectations for professional behavior for all rehearsals/events.

“HONORS CHORALE” HANDBOOK

Ms. Emma Beers

123-456-789

exb920@miami.edu

HONORS CHORALE HANDBOOK

Welcome to Honors Chorale! This is our audition-only premiered high-school honor choir. Congratulations on your acceptance to our highly selective choral ensemble! Your acceptance is a major testament not only to your talent but also to your work ethic and level of responsibility. Honors Chorale rehearses on Tuesday/Thursday from 10 am-12 pm and draws specific emphasis to performance excellence, competition, as well as exposure to advanced choral repertoire from various musical periods and locations. While expanding access to choral literature, students will simultaneously increase their sight-reading ability, advance their music theory knowledge, as well as achieve a higher level of performance skills. Throughout the semester, students will be given various opportunities to perform in various school concerts, and competitions, as well as a class trip to Disney World at the end of the year (details to come).

II. Grading

- a. Attendance Policy
- b. Daily Materials/Conduct
- c. Part-Quiz Checks
- d. Sightreading Factory Assignments
- e. Performance/Rehearsal Etiquette

III. Classroom Attendance Policy:

*Due to the class being primarily rehearsal-driven, active student engagement and attendance are expected. The preparation of the ensemble suffers even if one member is not present for a rehearsal, therefore, every member of the choir should be present as often as possible. (Without the presence of extenuating circumstances, of course.)

**Even if you are unable to sing, but are well enough to be in school, please attend rehearsal.

- a. **Daily Absence Policy:** Every student is given 2 “free unexcused absences” to use for any particular reason. If a student exceeds the 2 (unexcused) absences, the total grade will be lowered.
 - i. **Excused Absence:** Extenuating/prolonged illness (communicate with the teacher directly, if able). School scheduled activities- excused with proper documentation (if the school excuses it, I will also excuse it.) Please communicate!
- b. **Tardy:** One minute after the bell rings is considered a tardy. 2+ tardies or leaving class early for a non-school-related issue also lowers total grade by a full letter.

IV. Concert Attendance Policy:

***ATTENDANCE TO ALL PERFORMANCES ARE MANDATORY**

- a. Unexcused Absence: Total grade is lowered by 2 full letters.

- b. Excused Absence: If properly communicated with the teacher at least 4 weeks before the performance, (documentation may be needed), there is no penalty. However, a substitute assignment may be assigned.

V. Daily Materials/Engagement:

*A large portion of this class relies heavily on simply being on time, prepared, and engaged during rehearsal. Therefore, having your required materials and staying actively engaged daily is crucial for success.

-Students are to bring the following materials to class every day:

- 4) Black Choir Folder: Every student will be given a folder with sheet music (printed scores only unless given special permission to use a device for sheet music)
- 5) Pencil: This goes without saying, but if the conductor tells you to mark something in your music, please do so immediately.
- 6) Water: (optional) Although you will definitely want it. (No other drinks permitted)

-Rehearsal Engagement and Conduct:

- 7) Sing your best, as often as physically possible. (Unless given permission by the teacher to “mark” for a specific reason.)
- 8) Follow instructions for sitting/standing/moving issued by the conductor.
- 9) No side conversations during class, even if your section is not rehearsing. If you have a question, please raise your hand and ask.
- 10) No food or drinks other than water should be consumed during rehearsals.
- 11) No device usage in class (unless for an absolute emergency or informed the teacher of device usage prior to class)
- 12) Absolutely no horseplay or disrespect towards peers/conductor will be tolerated.

VI. Part-Quiz Checks:

*Students will be given a quiz on specific sections/tasks for each piece in the upcoming concert. Students will be informed of the due dates/expectations in advance for preparation. Tasks may include: singing in small groups, individually (if needed), submitting recordings, memory tests, solfege individual voice parts etc. Grade will be determined on a 1-5 point scale in the following categories: learned notes, rhythms, musicality, and/or memorization)

VI. Sight-Reading Factory:

*Sight-reading factory assignments will be assigned daily and due every Sunday at 11:59 pm. Grade will be based on completion.

VII. Attire:

*Students will be required to wear “formal concert black” on all performance days. Students may choose any combination of the following options. The “formal all-black” policy is as follows:

Women:

- 1) Top: black $\frac{3}{4}$ sleeves (blouse/blazer etc.)
- 2) Bottom: black floor-length pants/skirt
- 3) Floor-length black dress/pantsuit
- 4) Shoes: closed-toed (no more than 1 $\frac{1}{2}$ inch heel)

Men:

- 1) Top: black button-down
- 2) Bottom: black dress pants
- 3) Black tie
- 4) Shoes: Black socks/dress shoes

* Students will be required to submit a photo of their selection by the end of the first month of school.

IX. Performance Schedule (MANDATORY)

Fall Concert	Oct. 10	6:00 pm call time, 7:00 pm downbeat
Holiday Concert	Dec. 10	6:00 pm call time, 7:00 pm downbeat
MPA	Mar. 10	TBD (all-day event, institutional issued)
Spring Concert	Apr. 10	6:00 pm call time, 7:00 pm downbeat
Choir Disney Trip	May 1-5	Schedule TBD

REHEARSAL PLAN

Class	Date	Birthdays
Ms. Beers' Honors Choral		
Announcements/Information/Extramusical tasks		
<p>-Unit Goal: SWBAT sing their voice part on pages 6-8 of <i>Erev Shel Shoshanim</i> using proper vocal technique, vowel placement, appropriate phrasing, dynamic contrast, and correct Hebrew pronunciation.</p> <p>-Rehearsal Objectives: SWBAT sing their voice part on pages 6-8 on "dee-dee" with minimal pitch/rhythmic errors. SWBAT implement discussed concepts of phrasing and assigned breath marks. SWBAT sing their voice part with correct Hebrew pronunciation.</p>		
Mental/Physical/Breathing	Other	
<p>-Physical: full body stretch, head/neck stretch, shoulder roll, arm stretch, tension & release, "string to the top of the head" metaphor for posture</p> <p>-Breath: Aspirate consonant brain exercise "ts,k,p etc."</p>		
Vocalises	Sightsinging/Eartraining/Theory	
<p>-Sirens- ascending/descending, "free" all pitches "to disposal"</p> <p>-Lip trills buzz- warm both higher/lower registers</p> <p>- "Nee-voh-nee"- begin in Eb major ascending (I-V-I accompaniment pattern)- emphasis placed on tall vowels/dropping of the jaw. Repeat same pattern, only descending.</p> <p>- "Zee-ah"- begin in C major (5-note ascending scales)- emphasis on "energy" in the sound, singing "on the breath" with legato.</p>	<p>- Sight singing factory exercises levels 4 and 5</p> <p>- "Classical Sight Reading" exercises 1.1-1.3</p> <p>- "Auralia" group dictation practice example level 3</p>	
Repertoire		
<p>-REHEARSAL FRAME GOAL: "Erev Shel Shoshanim": Pg. 6-8</p> <p>-OPENING (following warmup): Review of "I Sing Because I'm Happy" (run-through)</p> <p>-LESSON PROCEDURES:</p> <ol style="list-style-type: none"> 1) Sightread "crash through" of pgs.6-8 pitches sung on neutral syllable "dee-dee," all voice parts present 2) Assign breath marks for each voice part, students write them in. 3) Isolate each voice part (everyone sings every voice part), and continue using "dee-dee" with the piano playing with each voice part. <p>*Between run-through reminders of the following: dynamics, legato lines, phrasing/shaping, taller vowels etc.</p> <p>*Isolate pitch issues with chromatics in TB parts located on page 7</p> <ol style="list-style-type: none"> 4) Introduce text pronunciation of the Hebrew: first time- the teacher initiates "call-and-response" out of rhythm, the second time each voice part speaks their part "in rhythm" on the text implementing breath marks. 5) Full run-through of pages 6-8 implementing pitch, rhythm, text, and dynamics 		
FORMAL ASSESSMENT/FOLLOW-UP:		
<p><u>-Exit-Ticket:</u> Write down 3 "big musical concepts" that we discussed in rehearsal today. Submit before students leave.</p> <p><u>-Personal Reflection:</u> Identify 3 specific musical concepts that you as an individual can work to improve on by the next rehearsal.</p> <p><u>-Reminder:</u> Upcoming "Part-Quiz "check and Sightreading Factory assignment due by Sunday @11:59pm</p>		

DISNEY FIELD TRIP LETTER

Dear Parents/Guardians,

It is the time of year in which the Honors Chorale will be partaking in the “Spring Spectacular Festival Choir” at Walt Disney World Resort’s Epcot and Magic Kingdom in Orlando, Florida from May 1-5th 2028. Our students have worked incredibly hard this year, and it is my greatest privilege to coordinate an exciting trip and unique performance opportunity as their well-deserved reward.

In order to ensure that our travels are as successful as possible, we are in need of all hands-on deck! If every student should choose to attend the trip, we would have a total of 30 high schoolers in our travel. This would require at **LEAST** 6 chaperons, not including myself, to accompany us.

Please note that if we do not meet this requirement, we will not be permitted to partake in this trip. Chaperons would be required to stay with our group throughout the course of the travels, assist in overnight security, and maintain communication with me as often as possible. (More details regarding specifics and responsibilities to come, if interested.) I would greatly appreciate your consideration for this position. Please email me by the end of the week (April 20) if you would be so graciously willing to assist me with this task.

Now, for the not-so-fun part...the finances. Due to an extremely successful year and wonderful partnership with our fundraising committee, the cost of this trip (includes lodging, park-hopper tickets, transportation, and 12/15 meals day) will be \$800 per student. Please have checks submitted to our financing department **NO LATER** than April 25th.

As a reminder, students are expected to follow the same rules/behavioral procedures (if not better) as in class. Students will be

representing, not only Honors Chorale, but also Terra Firma High School. Although the students will be sure to have a blast during this trip, they will be made aware of the professionalism that is expected during travel, hotel stay, theme park endeavors, attendance to rehearsals/performances, etc. (More discussion/details to come at our meeting.) I will be hosting 2 meetings on April 18 and 19 covering chaperone duties, a thorough trip itinerary, and student expectations throughout our expedition.

If you should have any questions or concerns, please do not hesitate to contact me. It would be one of my greatest joys to have every student in attendance on this trip. This event is one of Honors' Chorale (and one of my own) most cherished memories of the entire school year. If there is anything I could do to ensure/encourage your student's participation in this trip, it would be my pleasure to do so. Again, please do not hesitate to reach out.

Yours truly,

Ms. Beers

DISNEY FIELD TRIP PACKING CHECKLIST

- ___Performance Attire/Shoes
- ___Choir Folder/Music
- ___Pencil
- ___Reusable Water Bottle
- ___Comfortable Theme-Park Attire
- ___Comfortable Shoes
- ___Small backpack/bag for Theme-Park
- ___Overnight Attire
- ___Toiletries
- ___Sunglasses/Hat
- ___Extra Snacks (if you think you might need)
- ___License OR Government issued-ID
- ___Cellphone
- ___Chargers
- ___Wallet/Extra Money

THE FOLLOWING ITEMS ARE NOT PERMITTED:

***PLEASE NOTE: If a student is found with any of the following, it will result in immediate removal from the trip**

- Alcoholic beverages
- Illegal substances (drugs, vapes, etc.)
- Medication that the school nurse has not documented

-Weapons of any kind

DISNEY FIELD TRIP ITINERARY

DAY 1: May 1

7:00 am- Arrive at bus loop for check-in/load bags on buses.

7:30 am- Depart from school on buses.

10:30 am- Arrive at the Orlando World Center Marriott hotel.

11:00 am- Check-in/Room Assignments

12:00 pm- Lunch at hotel.

1:30 pm- Rehearsal #1 in the hotel conference room (first floor).

3:30 pm- Rehearsal break.

4:00 pm- Rehearsal #2.

5:30 pm- Dinner on your own (groups will be assigned).

7:00 pm- End-of-Day Chaperone/Student Meeting

7:30 pm- Students sent to hotel rooms.

10:00 pm- Room checks.

DAY 2: May 2

9:00 am- Breakfast at hotel, arrive dressed for Theme-Park

10:00 am- Depart from the hotel to Epcot.

10:30 am- Epcot Check-In.

11:00 am- Rehearsal #3 at Epcot Concert Venue.

12:30 pm- Lunch break.

1:30 pm- Group meeting, students dismissed to enjoy the park.

6:30 pm- Students meet at the front of the park- load buses.

7:00 pm- Dinner at the hotel.

8:00 pm- Students sent to room.

9:00 pm- Room checks.

DAY 3: May 3

9:00 am- Breakfast at hotel, arrive dressed for Theme-Park

10:00 am- Depart from the hotel to Magic Kingdom.

10:30 am- Magic Kingdom Check-In.

11:00 am- Rehearsal #4 at Magic Kingdom Concert Venue.

12:30 pm- Lunch break.

1:30 pm- Group meeting, students dismissed to enjoy the park.

6:30 pm- Students meet at the front of park- and load buses for the hotel.

7:00 pm- Dinner at the hotel.

8:00 pm- Students sent to room.

9:00 pm- Room checks.

DAY 4: May 4

9:00 am- Breakfast at the hotel, arrive dressed for hotel rehearsal/theme-park.

10:00 am- Rehearsal #5 in the hotel conference room.

12:00 pm- Lunch break

1:30 pm- Rehearsal #6

3:30 pm- Group Meeting/Board buses for Disney Springs

4:00 pm- Arrive at Disney Springs, students dismissed to enjoy Disney Springs for dinner.

8:30 pm- Students meet at the pick-up line- and load buses for the hotel.

9:00 pm- Arrive at the hotel, students are dismissed to rooms immediately.

10:00 pm- Room checks

DAY 5: May 5

9:00 am- Breakfast at hotel, arrive in **CONCERT ATTIRE**

10:00 am- Depart from the hotel to Epcot.

10:30 am- Epcot Check-In.

11:00 am- DRESS REHEARSAL at Epcot Concert Venue.

12:30 pm- Lunch break.

2:00 pm- Concert downbeat.

3:30 pm- Concert ends.

4:00 pm- Students meet at the front of park- and load buses for the hotel.

5:30 pm- Dinner at designated rest area.

8:00 pm- Arrive at school, students dismissed.

BOOSTERS BUDGET EXPENSE REPORT

Item:	Where to Buy:	Quantity:	Price:
Baldwin 5'0" Classic Grand Piano Satin Ebony SN: 170457 Used	Alamomusic.com	1	\$5,000.00
National Public Seating TransPort 3-Level Straight Choral Riser and Guard Rail Bundle	Stagedrop.com	1 (set of 3)	\$1,267.22
Armer Board E1 43"	Armerboard.com	1	\$1,299.00
Mobile Choral Folio Cabinet - 4 Columns, No Doors	JwPepper.com	1	\$1,695.00
QSC K12.2 Powered Speaker Pair with Stands and Cables	Sweetwater.com	1	\$1,999.00

“Melody Musician Chair”- Model #NMC-8210	HertzFurniture.com	35	\$87.20 each (may be eligible for bulk discount)
“The Black Folder”- Standard Music Folder	JwPepper.com	35	\$23.95
“Proline PL48 Conductor/Orchestra Sheet Music Stand Black”	MusicArts.com	5	\$34.99

EXPENSE TOTAL: \$15, 325.42

SAMPLE HOLIDAY CONCERT PROGRAM

TERRA FIRMA HIGH SCHOOL'S
HONORS CHORALE PRESENTS:

Sounds of the Holiday Season Concert

Ms. Emma Beers, conductor
Dr. Vojtěch Trubač, piano

10 December 2028 • 7:30 PM
Terra Firma Concert Hall

Honors Chorale

SOPRANOS	ALTOS	TENORS	BASSES
xxx	xxx	xxx	xxx
xxx	xxx	xxx	xxx
xxx	xxx	xxx	xxx
xxx	xxx	xxx	xxx
xxx	xxx	xxx	xxx
xxx	xxx	xxx	xxx
xxx	xxx	xxx	xxx

Special Thanks:
Principal
Fundraising Committee
Parent/Guardian Volunteers
TFHS Chorus Supporters



Concert Program

- Carol of the Bells
arr. Peter J. Wilhousky
- Ose Shalom
arr. John Leavitt
- Winter Wonderland
arr. Kirby Shaw
- Gaudete
arr. Michael Engelhardt
Trebles of Honors Chorale
- Intermission
- Hine Ma Tov
arr. Neil Ginsberg
- Calypso Carol
arr. Michel Perry
- Veni Veni Emmanuel
arr. Michael John Trotta

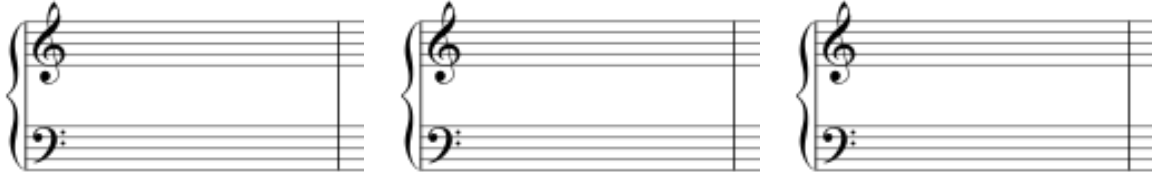


VOICE PROGRESSION CHART

Vocal Progress Chart For: _____ Graduation Year: _____

Year 1:

Date _____ Age _____ Grade _____



Place: S1 S2 A1 A2 T1 T2 B1 B2

Place: S1 S2 A1 A2 T1 T2 B1 B2

Place: S1 S2 A1 A2 T1

T2 B1 B2

Timbre: rd 1 2 3 4 5 flt

Timbre: rd 1 2 3 4 5 flt

Timbre: rd 1 2 3 4 5 flt

Mature: - 1 2 3 4 5 +

Mature: - 1 2 3 4 5 +

Mature: - 1 2 3 4 5 +

Size: - 1 2 3 4 5 +

Size: - 1 2 3 4 5 +

Size: - 1 2 3 4 5 +

Qual: - 1 2 3 4 5 +

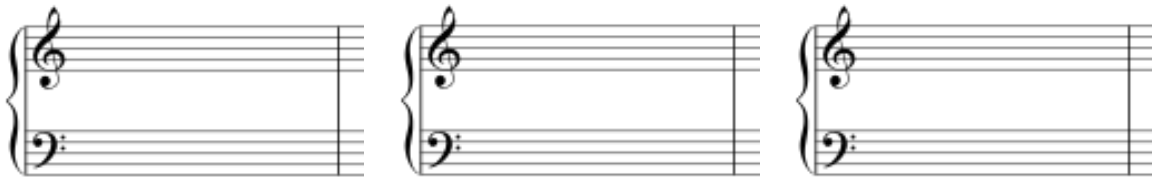
Qual: - 1 2 3 4 5 +

Qual: - 1 2 3 4 5 +

Mutation Phase: _____ Mutation Phase: _____ Mutation Phase: _____

Year 2:

Date _____ Age _____ Grade _____



Place: S1 S2 A1 A2 T1 T2 B1 B2

Place: S1 S2 A1 A2 T1 T2 B1 B2

Place: S1 S2 A1 A2 T1 T2 B1

B2

Timbre: rd 1 2 3 4 5 flt

Timbre: rd 1 2 3 4 5 flt

Timbre: rd 1 2 3 4 5 flt

Mature: - 1 2 3 4 5 +

Mature: - 1 2 3 4 5 +

Mature: - 1 2 3 4 5 +

Size: - 1 2 3 4 5 +

Size: - 1 2 3 4 5 +

Size: - 1 2 3 4 5 +

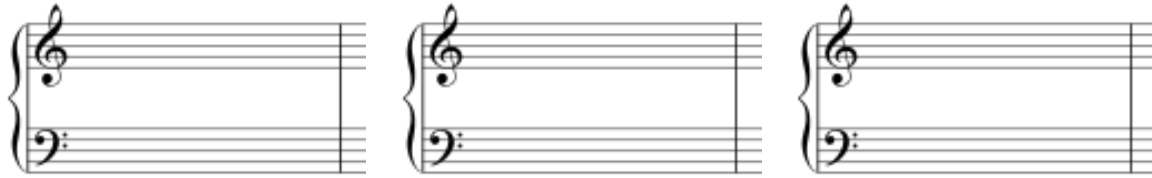
Qual: - 1 2 3 4 5 +

Qual: - 1 2 3 4 5 +

Qual: - 1 2 3 4 5 +

Year 3:

Date_____Age_____Grade_____



Place: S1 S2 A1 A2 T1 T2 B1 B2 Place: S1 S2 A1 A2 T1 T2 B1 B2 Place: S1 S2 A1 A2 T1 T2 B1 B2

Timbre:	rd	1	2	3	4	5	flt
Mature:	-	1	2	3	4	5	+
Size:	-	1	2	3	4	5	+
Qual:	-	1	2	3	4	5	+

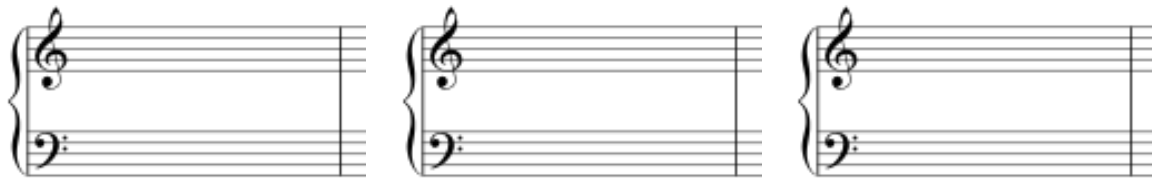
Timbre:	rd	1	2	3	4	5	flt
Mature:	-	1	2	3	4	5	+
Size:	-	1	2	3	4	5	+
Qual:	-	1	2	3	4	5	+

Timbre:	rd	1	2	3	4	5	flt
Mature:	-	1	2	3	4	5	+
Size:	-	1	2	3	4	5	+
Qual:	-	1	2	3	4	5	+

Mutation Phase:_____Mutation Phase:_____Mutation Phase:_____

Year 4:

Date_____Age_____Grade_____



Place: S1 S2 A1 A2 T1 T2 B1 B2 Place: S1 S2 A1 A2 T1 T2 B1 B2 Place: S1 S2 A1 A2 T1 T2 B1 B2

Timbre:	rd	1	2	3	4	5	flt
Mature:	-	1	2	3	4	5	+
Size:	-	1	2	3	4	5	+
Qual:	-	1	2	3	4	5	+

Timbre:	rd	1	2	3	4	5	flt
Mature:	-	1	2	3	4	5	+
Size:	-	1	2	3	4	5	+
Qual:	-	1	2	3	4	5	+

Timbre:	rd	1	2	3	4	5	flt
Mature:	-	1	2	3	4	5	+
Size:	-	1	2	3	4	5	+
Qual:	-	1	2	3	4	5	+

Mutation Phase:_____Mutation Phase:_____Mutation Phase:_____

ENSEMBLE PLACEMENT:

Year 1_____

Year 2_____

Year 3_____

Year 4_____

COMMENTS:

RESOURCE BIBLIOGRAPHY:

Middle School Warmup/Vocalize Collection:

- 1) *Warm-Ups For Changing Voices* (Building Healthy Middle School Singers), Anderson, Dan. (2017)
- 2) *Hal Leonard Warm-Ups and Workouts for the Developing Choir* (Vol. I), Crocker, Emily
- 3) *Vocal Exercises (Initial-Grade 8)*, Trinity College London Press (2018)

High School Warmup Collection:

- 1) *The Choral Warm-Up: Modal Exercises* – Book, Jordan. J. (2007)
- 2) *Harmonic Warmups for Choirs and Vocal Groups* – Krammer, Tijs
- 3) *Choir Builders for Growing Voices 2: 24 More Vocal Exercises for Warm-Up and Workout*, Dillworth, Rollo (2013)

Treble Warmup Collection (any age):

- 1) *Building Beautiful Voice*: Nesheim, Paul & Noble, Weston
- 2) *The Choral Warm-Up Collection: A Sourcebook of 167 Choral Warm-Ups Contributed by 51 Choral Directors*, Comb Bound Book, Albrecht, Sally K. (2003)

Male Warmup Collection (changed):

- 1) *The Boy's Changing Voice- New Solutions for Today's Choral Teacher*, Nelson and Barham

Sight Singing Sourcebook Collection:

- 1) *Sight-Reading for Young Singers*, Hal Leonard, Crocker, Emily
- 2) *Essential Musicianship: A Comprehensive Choral Method: Voice, Theory, Sight-Reading, Performance (Essential Elements for Choir)* Crocker, Emily (1995)
- 3) *Sing at First Sight Reproducible Companion, Bk 1: Foundations in Choral Sight-Singing, Book & CD (Sing at First Sight, Bk 1)* Beck, Andy, Surmani, Karen, and Lewis, Brian (2005)

Music Theory Sourcebook Collection:

- 1) *Alfred's Essentials of Music Theory: Complete-* Surmani, Karen & Andrew, and Manus, Morton
- 2) *Excellence in Theory*, Neil A. Kjos Music Company Nowlin, Ryan & Pearson, Bruce
- 3) *Music Theory for Choir*, Larsen, Laurel- Masterworks Press, Larsen, Laurel

Beginning Solo Collection:

- 1) *24 Italian Songs & Arias of the 17th & 18th Centuries*, Schirmer Library of Classics Volume (1723)
- 2) *Folk Songs for Solo Singers, Vol 1: 11 Folk Songs Arranged for Solo Voice and Piano*, Althouse, Jay (1993)

Intermediate Solo Collection:

- 1) *Soprano Mozart Opera Arias*, Ricordi Publishers, Best of Voice Solo, Mozart, Wolfgang

2) *Standard Vocal Literature* (Soprano, Mezzo, Tenor, Baritone etc.),
Hal Leonard Corporation, Walters, Richard Hal Leonard

Beginning or intermediate duet/small ensemble collection:

1) *Treasures for Two: 10 Exceptional Duets for Recitals, Concerts,
and Contests*, Beck, Andy (2006)