Choir Part and Entry Map

Follow a four-part rehearsal map.

Name _____ Date _____

S = soprano, A = alto, T = tenor, B = bass. Each column is one measure. X means the part sings in that measure; - means it rests for the whole measure. This is a rehearsal map, not a score.

Part	m.1	m.2	m.3	m.4	m.5	m.6
S	X	X	-	X	X	X
A	-	X	X	X	-	X
T	-	-	X	X	X	X
B	X	X	X	-	X	X

Use the model above. Write a brief answer for each item.

1. Which parts sing in measure 1?

2. When does the tenor part first enter?

3. Which part rests in measure 4?

4. Which part rests in measure 5?

5. In which measure do all four parts sing?

6. How many measures contain soprano singing?

7. Does X tell which pitch to sing?

8. After resting in measure 3, when does soprano re-enter?

Choir Rest and Re-entry Map

Keep a place through silent measures.

Name _____ Date _____

This exercise is in 4/4 with four quarter-note beats per measure. SING means sing during the measure; REST means four beats of silence. Read one measure per box.

Measure	1	2	3	4	5	6	7	8
Your part	SING	REST	REST	SING	SING	REST	SING	SING

Use the model above. Write a brief answer for each item.

1. Which measures are full-measure rests?

2. How many silent beats are in measures 2 and 3 together?

3. After the rests in measures 2 and 3, which measure is next?

4. How many silent beats are in measure 6?

5. Which measure follows the rest in measure 6?

6. How many quarter-note beats span all eight measures?

7. How many measures contain singing?

8. Do the SING boxes specify pitches or exact note lengths?

Choir Texture Models

Compare simplified patterns of musical lines.

Name _____ Date _____

Use these labels: SAME MELODY (the same note pattern together), MELODY + ACCOMPANIMENT, or CANON (the same pattern enters later). Each numbered column is one equal time slot.

Time slot		1	2	3	4	5	6
A	Part 1	C	D	E	F	-	-
	Part 2	C	D	E	F	-	-
B	Part 1	C	D	E	F	-	-
	Part 2	C	hold	hold	hold	-	-
C	Part 1	C	D	E	F	-	-
	Part 2	-	-	C	D	E	F

Use the model above. Write a brief answer for each item.

1. Which model has the same melody together?

2. Which model has melody plus held accompaniment?

3. Which model is a canon?

4. In model C, how many slots later does part 2 enter?

5. What are the first three note names sung by part 2 in C?

6. In model B, which part holds C while the melody moves?

7. Does a canon require the parts to start at the same time?

8. Do these models specify vocal range or octave?

Choir Phrase and Breath Map

Read a teacher-marked phrase plan.

Name _____ Date _____

A vertical line | marks a planned breath AFTER the preceding word. Follow this supplied plan for the paper exercise; real breath choices depend on the music and the singer.

A Sing the morning bright | then greet the day.

B We carry the tune together | and listen as we go.

C Let the final sound come home | then rest.

Use the model above. Write a brief answer for each item.

1. In line A, after which word is the breath planned?

2. In line B, after which word is the breath planned?

3. In line C, after which word is the breath planned?

4. How many planned breaths are marked in all?

5. What is the first word after the breath in line A?

6. Is a breath marked between carry and the in line B?

7. Does this page prescribe a fixed number of seconds to hold a breath?

8. If a marked plan is uncomfortable to sing, what should you do?

Choir Dynamic Route

Keep tempo and loudness decisions separate.

Name _____ Date _____

Read the rehearsal route. p = soft; mf = moderately loud; f = loud. Crescendo means gradually louder; diminuendo means gradually softer. The tempo is steady throughout.

Measures	Direction
1-2	p
3-4	crescendo toward f
5-6	f
7-8	diminuendo toward p

Use the model above. Write a brief answer for each item.

1. What dynamic begins the route?

2. In which measures does the sound gradually grow louder?

3. What is the stated target at the end of measure 4?

4. Which measures hold the loud dynamic?

5. What change happens in measures 7-8?

6. What is the final target dynamic?

7. Does crescendo mean to speed up?

8. Are these dynamics exact decibel settings?

Choir Rehearsal Evidence

Match a rehearsal observation with a focused next check.

Name _____ Date _____

For this paper task: PITCH = high/low accuracy; RHYTHM = timing; BALANCE = relative loudness among parts; DICTION = clarity of words. Use the written evidence, not an imagined recording.

Observation	What the teacher notices
A	One section starts a beat late.
B	The melody is covered by louder supporting parts.
C	A sustained note is below the target pitch.
D	The final consonant is unclear.

Use the model above. Write a brief answer for each item.

1. Which focus best matches observation A?

2. Which focus best matches observation B?

3. Which focus best matches observation C?

4. Which focus best matches observation D?

5. For A, choose: check the entry count OR make every part louder.

6. For B, choose: compare melody/support levels OR change the lyric.

7. For D, choose: coordinate the final consonant OR change the key.

8. Can this written task prove how an actual choir sounded?

Choir Part and Entry Map

Follow a four-part rehearsal map.

Name _____ Date _____

S = soprano, A = alto, T = tenor, B = bass. Each column is one measure. X means the part sings in that measure; - means it rests for the whole measure. This is a rehearsal map, not a score.

Part	m.1	m.2	m.3	m.4	m.5	m.6
S	X	X	-	X	X	X
A	-	X	X	X	-	X
T	-	-	X	X	X	X
B	X	X	X	-	X	X

Use the model above. Write a brief answer for each item.

1. Which parts sing in measure 1?

Soprano and bass

2. When does the tenor part first enter?

Measure 3

3. Which part rests in measure 4?

Bass

4. Which part rests in measure 5?

Alto

5. In which measure do all four parts sing?

Measure 6

6. How many measures contain soprano singing?

5

7. Does X tell which pitch to sing?

No. It only shows that the part sings.

8. After resting in measure 3, when does soprano re-enter?

Measure 4

Choir Rest and Re-entry Map

Keep a place through silent measures.

Name _____ Date _____

This exercise is in 4/4 with four quarter-note beats per measure. SING means sing during the measure; REST means four beats of silence. Read one measure per box.

Measure	1	2	3	4	5	6	7	8
Your part	SING	REST	REST	SING	SING	REST	SING	SING

Use the model above. Write a brief answer for each item.

1. Which measures are full-measure rests?

2, 3 and 6

2. How many silent beats are in measures 2 and 3 together?

8

3. After the rests in measures 2 and 3, which measure is next?

Measure 4

4. How many silent beats are in measure 6?

4

5. Which measure follows the rest in measure 6?

Measure 7

6. How many quarter-note beats span all eight measures?

32

7. How many measures contain singing?

5

8. Do the SING boxes specify pitches or exact note lengths?

No. Consult the actual score for those details.

Choir Texture Models

Compare simplified patterns of musical lines.

Name _____ Date _____

Use these labels: SAME MELODY (the same note pattern together), MELODY + ACCOMPANIMENT, or CANON (the same pattern enters later). Each numbered column is one equal time slot.

Time slot		1	2	3	4	5	6
A	Part 1	C	D	E	F	-	-
	Part 2	C	D	E	F	-	-
B	Part 1	C	D	E	F	-	-
	Part 2	C	hold	hold	hold	-	-
C	Part 1	C	D	E	F	-	-
	Part 2	-	-	C	D	E	F

Use the model above. Write a brief answer for each item.

1. Which model has the same melody together?

A

2. Which model has melody plus held accompaniment?

B

3. Which model is a canon?

C

4. In model C, how many slots later does part 2 enter?

2 slots

5. What are the first three note names sung by part 2 in C?

C - D - E

6. In model B, which part holds C while the melody moves?

Part 2

7. Does a canon require the parts to start at the same time?

No. Here the second part enters later.

8. Do these models specify vocal range or octave?

No. They show letter-name patterns only.

Choir Phrase and Breath Map

Read a teacher-marked phrase plan.

Name _____ Date _____

A vertical line | marks a planned breath AFTER the preceding word. Follow this supplied plan for the paper exercise; real breath choices depend on the music and the singer.

A Sing the morning bright | then greet the day.

B We carry the tune together | and listen as we go.

C Let the final sound come home | then rest.

Use the model above. Write a brief answer for each item.

1. In line A, after which word is the breath planned?

bright

2. In line B, after which word is the breath planned?

together

3. In line C, after which word is the breath planned?

home

4. How many planned breaths are marked in all?

3

5. What is the first word after the breath in line A?

then

6. Is a breath marked between carry and the in line B?

No

7. Does this page prescribe a fixed number of seconds to hold a breath?

No

8. If a marked plan is uncomfortable to sing, what should you do?

Tell the teacher and agree on a comfortable plan; do not force it.

Choir Dynamic Route

Keep tempo and loudness decisions separate.

Name _____ Date _____

Read the rehearsal route. p = soft; mf = moderately loud; f = loud. Crescendo means gradually louder; diminuendo means gradually softer. The tempo is steady throughout.

Measures	Direction
1-2	p
3-4	crescendo toward f
5-6	f
7-8	diminuendo toward p

Use the model above. Write a brief answer for each item.

1. What dynamic begins the route?

p (soft)

2. In which measures does the sound gradually grow louder?

3-4

3. What is the stated target at the end of measure 4?

f (loud)

4. Which measures hold the loud dynamic?

5-6

5. What change happens in measures 7-8?

Gradually softer (diminuendo)

6. What is the final target dynamic?

p (soft)

7. Does crescendo mean to speed up?

No. It means gradually louder.

8. Are these dynamics exact decibel settings?

No. They are relative musical directions.

Choir Rehearsal Evidence

Match a rehearsal observation with a focused next check.

Name _____ Date _____

For this paper task: PITCH = high/low accuracy; RHYTHM = timing; BALANCE = relative loudness among parts; DICTION = clarity of words. Use the written evidence, not an imagined recording.

Observation	What the teacher notices
A	One section starts a beat late.
B	The melody is covered by louder supporting parts.
C	A sustained note is below the target pitch.
D	The final consonant is unclear.

Use the model above. Write a brief answer for each item.

1. Which focus best matches observation A?

Rhythm (timing)

2. Which focus best matches observation B?

Balance

3. Which focus best matches observation C?

Pitch

4. Which focus best matches observation D?

Diction

5. For A, choose: check the entry count OR make every part louder.

Check the entry count.

6. For B, choose: compare melody/support levels OR change the lyric.

Compare melody and support levels.

7. For D, choose: coordinate the final consonant OR change the key.

Coordinate the final consonant.

8. Can this written task prove how an actual choir sounded?

No. You would need to listen to the choir.