



A Harmonic Learning Sequence for Developing Choirs

Presenter: Alyssa Cossey, DMA



What is the “Harmonic Learning Sequence”?

- Based Upon/Adapted from Ruth Dwyer’s *Harmony in Sequence: Developing Part Singing*
- Organized/Hierarchical sequence of techniques for developing singers’ harmonic aural skills
- Examines repertoire from a “teachability” perspective to assist developing singers/choirs in moving from rote to reading
- Encourages and develops part independence in singers/choirs

The Harmonic Learning Sequence Techniques (Alphabetical Order)

1. Canon/Round
2. Canonic Entrance
3. Descants
4. Homophony/Various Techniques
5. Ostinato
6. Partner Songs
7. Suspended Pitches
8. Unison (*not including changing voices*)

* Based Upon/Adapted from Ruth Dwyer's *Harmony in Sequence: Developing Part Singing*

The Harmonic Learning Sequence

- Unison (8)
- Ostinato (5)
- Descants (3)
- Suspended Pitches (7)
- Canon/Round (1)
- Canonic Entrance (2)
- Partner Songs (6)
- Homophony/Various Techniques (4)

* Based Upon/Adapted from Ruth Dwyer's *Harmony in Sequence: Developing Part Singing*

The Harmonic Learning Sequence (Adapted)

1. Unison
2. Ostinato/Descants
3. Canon/Round
4. Canonic Entrance
5. Partner Songs
6. Homophony/Various Techniques

Harmonic Learning Sequence Presentation Materials



Unison

- Thanks & Praise, Ruth Dwyer & Martin Ellis (Colla Voce)
- Sally Garden, Benjamin Britten (Boosey & Hawkes)
- Galop (from *Solfège Suite*), Ken Berg (Pavane Publishing)
- Three Quotes by Mark Twain, Andrea Ramsey, (Santa Barbara)
 - Unison with brief, developmentally appropriate moments of two-part harmony
- The Swing (from *Morning, Noon, and Night*), Leeann Ashby (Colla Voce)
- Honeybees, Andrea Ramsey (Santa Barbara)
- Solstice, Randall Thompson (E.C. Schirmer)

Unison



Ostinato/Descants

- Sarasponda, arr. Ruth Boshkoff, (Santa Barbara Music Publishing), SA
- The Mountains Are Calling Me, Tom Shelton (Santa Barbara Music Publishing)*
- Golden Slumbers (from *Morning, Noon, and Night*), Leeann Ashby, Unison w/ descant
- Fairest Lady, Nick Page (Boosey & Hawkes), Unison w/ descant
- Common Threads, Andrea Ramsey (MusicSpoke), S(S)A w/descant

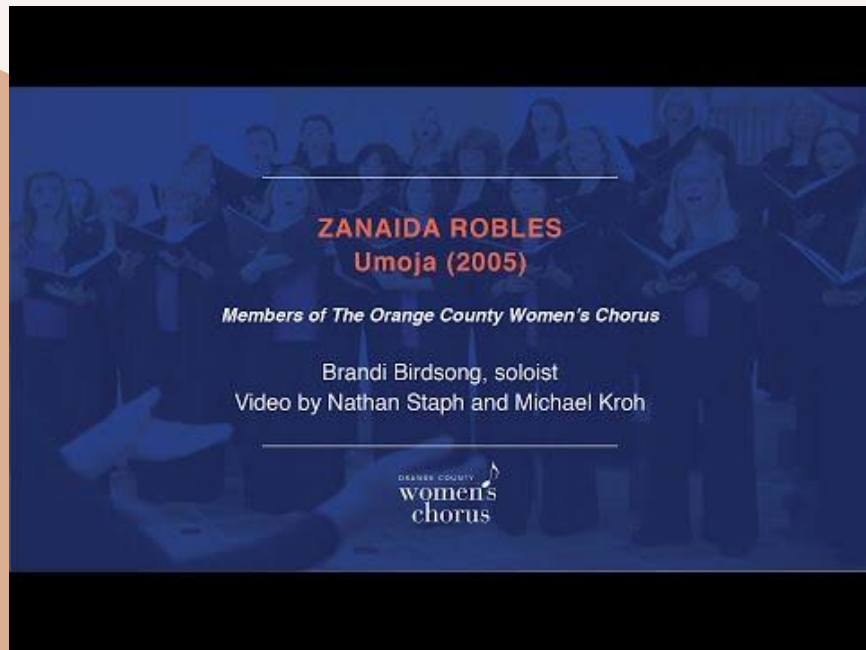
Ostinatos/Descants



Canons/Rounds

- Merrily, Merrily (from *Morning, Noon, and Night*), Leeann Ashby (Colla Voce), 3-pt treble
- Be Like the Bird, Abbie Betinis (Abbie Betinis Music Co.)
- Come In, Come In, Abbie Betinis (Abbie Betinis Music Co.)
- Love is Love is Love is Love, Abbie Betinis (Abbie Betinis Music Co.)
- Umoja, Zanaida Robles (zanaidarobles.com)
- Tre Cose, Alyssa Cossey (Music Spoke), SSA

Canons/Rounds



Sandra Snow, singmirabai.org
Artistic Director

seen *mirabai* and heard MUSIC SERIES

Tre Cose

for SSA choir

Franz Joseph Haydn (1732 - 1809)

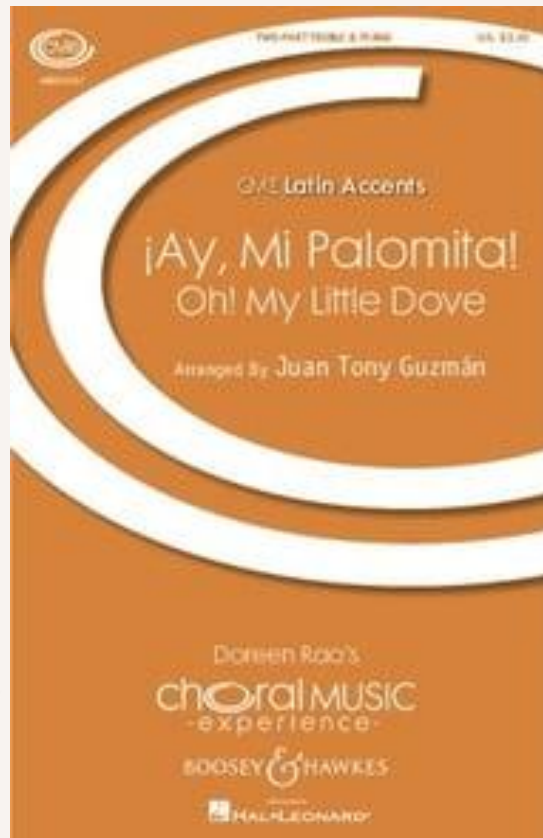
edited by Alyssa J. Cossey

powered by **MusicSpoke**

Canonical Entrances

- Circle 'Round the Moon (from *Reflections of Youth*), Mark Hierholzer (Colla Voce), SA
- Ay, Mi Palomita!, arr. Juan Tony Guzman, Boosey & Hawkes, 2-pt treble
- The Clouds, Cynthia Gray (Heritage Music Press), Two-part
- Salangadou, arr. Susan Brumfield (Henry Leck Choral Series), SSAA

Canonic Entrances



Partner Songs

- Kookaburra, arr. Keylock/Friedersdorf (Colla Voce), SSA
- Yonder Come Day, arr. Judith Cook Tucker (World Music Press), SSA
- Promised Land, arr. Natalie Sleeth (Lorenz Corporation), Two-part
- Al Shlosa D'varim, Allan Naplan (Boosey & Hawkes), SA/SATB
- The Water is Wide (with Bring Me a Little Water, Silvie), Rollo Dilworth (Hal Leonard), Two-part
 - Use of “suspended pitches”
- Shine on Me, Rollo Dilworth (Hal Leonard), Two-part, SSA, SAB, TTB, SATB

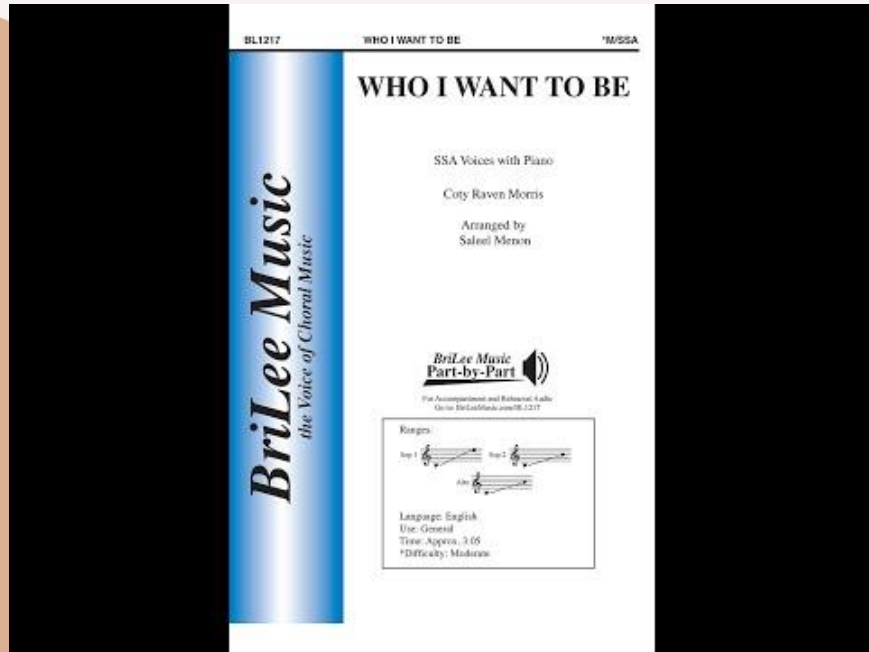
Partner Songs



Homophony/Various Techniques

- Who I Want to Be, arr. Saleel Menon (BriLee Music), SSA
 - Unison, homophony, canon, 3-pt part-song, call & response
- Vidalita, Diana Saez (Boosey & Hawkes), Two-part
 - Unison, homophony, descant, ostinato
- Doraji, arr. Yoojin Muhn (Pavane), SSA
 - Suspended pitches, unison, canonic, homophony
- Sisi Ni Moja, Jacob Narverud (Santa Barbara), all voicings
 - Unison, homophony, call & response
- Hine Ma Tov, arr. Neil Ginsberg (Santa Barbara), SA or TB, SATB
 - (SA or TB) includes section that emulates unison with descant
 - (SATB) sections mimic partner song experience
- Ad Astra, Jacob Narverud (Carl Fischer), SSA, SAB, TBB, SATB
 - Unison, suspended pitches, canonic entrances
- I Am Being Woven, Amy F. Bernon (Heritage Music Press), SSA/3-pt mixed
 - Spoken round, unison, ostinato, homophony
- Where the Light Begins, Susan LaBarr (Walton), SSA
 - Homophony, unison, canonic entrances

Homophony/Various Techniques



BL1217 WHO I WANT TO BE *MSSA

BriLee Music
the Voice of Choral Music

WHO I WANT TO BE

SSA Voices with Piano
Coty Raven Morris
Arranged by
Saluel Menon

BriLee Music
Part-by-Part

For Accompaniment and Rehearsal Audio
Go to BriLeeMusic.com/BL1217

Registers:

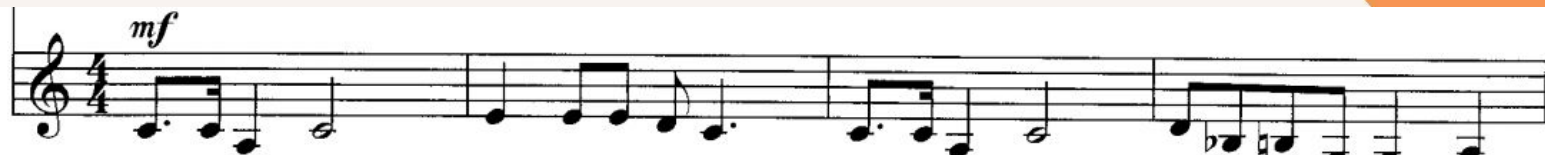
Step 1: [Musical notation for Soprano and Alto parts]

Step 2: [Musical notation for Tenor and Bass parts]

Language: English
Use: General
Time: Approx. 3:05
*Difficulty: Moderate

"I Am Being Woven"
Amy F. Bernon

Harmony Teaching Exercise



Yon - der come day, day is a-break-in', Yon - der come day, oh my ___ soul. ___



Yon - der come day, day is a-break-in', Sun is a - ris - in' in my soul.

mp

I

Sun rise, sun rise, oh yon - der

mf

II

Yon-der come day, day is a-break-in', Yon-der come day, oh my — soul.

(Piano for rehearsal only)

mf

I

sun rise. Sun is a - ris-in' in my soul.

II

Yon-der come day, day is a-break-in', Sun is a - ris-in' in my soul.

mp

I Sun rise, sun rise, oh yon - der

mf

II Yon - der come day, day is a-break-in', Yon - der come day, oh my — soul. —

mp

III Yon - der, — yon - der, — yon - der, — yon - der. —

mf *rit.* *f* *unc*

I sun rise. Sun is a-ris-in' in my soul.

f *rit.* *Fine*

II Yon - der come day, day is a-break-in', Sun is a-ris-in' in my soul.

mf *rit.* *Fine*

III Yon - der, — yon - der, — Sun is a-ris-in' in my — soul. (Oh well-a)

Harmonic Learning Sequence Presentation Materials



Questions?

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Thank You!

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