

[Editor’s Note: The CAP is intended to serve the choral music educator with suggested procedures and timelines to adhere to the CCSD Vocal Music Course Syllabi. This document will help our teaching across the district to be consistent, coherent and parallel. Teachers are encouraged to use this document as a foundational resource to their individual teaching methods. It should not replace nor hinder your approach, style or creativity.

This document can be used for Men’s and Women’s Glee Clubs as well as beginning and intermediate choirs.]

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GLEE CLUB (Men's or Women's) - 5660

Monthly Plans and Suggestions

Month One: August –September

Curriculum Performance Objectives: 1.1, 1.2, 3.1, 3.2, 3.4, 3.5, 6.1, 6.2, 6.3

Nevada State Standards: 1, 5, 9

Concepts presented this month:

- Ensemble/Individual Goals
- Posture
- Breath Support
- Time Signatures
- Rhythmic Notation
- Listening Skills (see appendix for suggestions and procedures)

Week One:

The student will:

- Read the handbook with instructor and parent and turn in signed contract.
- Identify individual goals for the year.
- Identify ensemble goals for the year. (6.2)

Procedures:

- Teachers lead discussion on importance of setting goals in order to focus on achievement, both for the ensemble and for the individual. [*Students who actively set goals will more readily learn prescribed concepts and invest themselves in rehearsals.*]
- Post the ensemble's goals in the room, so it is visible. As the year progresses, the group's goals should become realized, and/or the goals may be amended, if necessary.
- Discuss with the students the importance of being leaders in the ensemble as well as leaders in the school. Also discuss the fact that each student is responsible to the ensemble and its members. Stress that leadership and responsibility are two aspects that will be required as a productive member of the ensemble. (6.3)

SUGGESTION FOR THIS WEEK: It would be beneficial to give the students a pre-test during the first or second week of this month. The test should include all of the objectives you will cover through the end of the semester in January. This will be a good way to plan your lessons for the semester. Some principals require a pre- and post-test in all subjects.

The student will:

- Demonstrate and practice correct posture and breathing techniques necessary for supporting the tone. (1.1)

Procedures:

- Teachers should model correct posture while sitting and standing: ears should be in-line with the shoulders from the singer's profile; shoulders relaxed, down and back; pelvis underneath the spine (students with a swayback may need assistance); knees slightly bent; and feet shoulder width apart, with one foot slightly in front of the other. Call on individuals to help demonstrate.
- Employ suggestions 1.1B, C, D and E from CCSD course syllabus as proper breathing techniques for the students.
- Add the following techniques:
 - 1) Have students raise their arms above their heads and stretch, then have them let their arms down slowly to each side. The ribcage should be slightly elevated, and the shoulders should be relaxed and down. This feeling should be constant throughout the inhalation and exhalation of singing. *The ribcage should not collapse.*
 - 2) Emphasize proper position of the embouchure: lower jaw must be relaxed and positioned slightly inward, so as to produce a slight overbite. Use the "asleep on the airplane" look to model it; lift in the area of the cheek bones; the tongue should rest gently against the lower front teeth when singing (except when it is articulating).
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.

Week Two:

The student will:

- Control the amount and the speed of air flowing through the vocal apparatus. (1.2)

Procedures:

- Teach the concept of *sealing the glottis*. Excess air escapes during phonation if the glottis is not sealed.
 - 1) Have students imagine lifting a heavy object and to focus on what happens in their throats while doing this. The glottis should seal automatically, and the abdominal muscles should also come into play.
 - 2) Have the students sing staccato notes without letting any air escape in between notes. This is the most efficient expenditure of air possible.
- Employ suggestion 1.2A for teaching the amount and speed of air.
- Have students sing the alphabet in a single pitch in one breath. Vary the tempo of this exercise to challenge the singers.
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.

The student will:

- Recognize and properly interpret a 4/4 time signature. (3.1)
- Count, clap and sing whole notes, half notes, quarter notes and their equivalent rests in 4/4. (3.2)

Procedures:

- Employ suggestion 3.1A in teaching time signatures.
- Write simple exercises on the board, or use overheads, which use wholes notes, half notes and quarter notes and their equivalent rests.
 - 1) Have students identify rhythmic values of each symbol.
 - 2) Have students tap a steady pulse on their knee or sternum while you demonstrate how each symbol/measure is performed. (clap and speak)
 - 3) Have students clap and speak different symbols/measures while tapping a steady pulse.
 - 4) Have students perform entire exercise while tapping a steady pulse.
- You may choose to use a mnemonic system for speaking rhythms, such as Kodály or Gordon, or simple counting.
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.

The student will:

- Sing an ascending and descending major scale using numbers, note names, and/or *solfeggio* in CM. (Moving towards 3.3)

Procedures:

- Discuss the concept of how singing a scale leads the way toward reading music.
- Choose a method or combination of methods for teaching a major scale, but remember to stay consistent with your method throughout the year.
- Drill this exercise until students have complete mastery of the major scale.
- When students have mastered the scale, train their ears by prompting them to sing pitches from the scale at random.
- Teach all students the bass and treble clef notes so they are musically literate.

Week Three:

The student will: (repeat)

- Demonstrate and practice correct posture and breathing techniques necessary for supporting the tone. (1.1)

Procedures:

- Use the same procedures outlined for Week Two.
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.

The student will: (repeat)

- Control the amount and the speed of air flowing through the vocal apparatus. (1.2)

Procedures:

- Use the same procedures outlined for Week Two.
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.

The student will:

- Count, clap and sing eighth notes, sixteenth notes and their equivalent rests in 4/4. (3.2) *Teach this objective only when the students have mastered the basic rhythms above.*

Procedures:

- Use the same procedures outlined for Week Two.
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.

The student will: (repeat)

- Sing an ascending and descending major scale using numbers, note names, and/or *solfeggio* in CM. (moving towards 3.3)
- Sight sing stepwise melodic examples using numbers, note names, and/or *solfeggio* in CM.

Procedures:

- Discuss the concept of how singing a scale leads the way toward reading music.
- Choose a method or combination of methods for teaching a major scale, but remember to stay consistent with your method throughout the year.
- Drill this exercise until students have complete mastery of the major scale.
- When students have mastered the scale, train their ears by prompting them to sing pitches from the scale at random.
- Make sure to teach all students the bass and treble clefs.
- Write your own sight singing examples or use a sight singing method book (see appendix).

Week Four:

The student will: (repeat)

- Demonstrate and practice correct posture and breathing techniques necessary for supporting the tone. (1.1)

Procedures:

- Use the same procedures outlined for Week Two.
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.

The student will: (repeat)

- Control the amount and the speed of air flowing through the vocal apparatus. (1.2)

Procedures:

- Use the same procedures outlined for Week Two.
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.

The student will:

- Count, clap and sing eighth notes, sixteenth notes and their equivalent rests in 4/4. (3.2) *Teach this objective only when the students have mastered the basic rhythms above.*

Procedures:

- Use the same procedures outlined for Week Two.
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.

The student will: (repeat)

- Sing an ascending and descending major scale using numbers, note names, and/or *solfeggio* in CM. (moving towards 3.3)
- Sight sing steps and fifths using melodic examples on numbers, note names, and/or *solfeggio* in CM.

Procedures:

- Discuss the concept of how singing a scale leads the way toward reading music.
- Choose a method or combination of methods for teaching a major scale, but remember to stay consistent with your method throughout the year.
- Drill this exercise until students have complete mastery of the major scale.
- When students have mastered the scale, train their ears by prompting them to sing pitches from the scale at random.
- Drill the interval of a fifth to help with the sight singing exercises.
- Review the notes on the bass and treble clefs – include ledger lines.
- Write your own sight singing examples or use a sight singing method book (see appendix).

Week Five:

The student will: (repeat)

- Demonstrate and practice correct posture and breathing techniques necessary for supporting the tone. (1.1)

Procedures:

- Use the same procedures outlined for Week Two.
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.

The student will: (repeat)

- Control the amount and the speed of air flowing through the vocal apparatus. (1.2)

Procedures:

- Use the same procedures outlined for Week Two.
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.

The student will:

- Count, clap and sing dotted rhythms and their equivalent rests in 4/4. (3.2)

Procedures:

- Use the same procedures outlined for Week Two, but use dotted rhythms and rests this time. Be sure to cover dotted half notes, dotted quarter notes and dotted eighth notes.
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.

The student will: (repeat)

- Sing an ascending and descending major scale using numbers, note names, and/or *solfeggio* in CM. (moving towards 3.3)
- Sight sing steps and fifths using melodic examples on numbers, note names, and/or *solfeggio* in CM.

Procedures:

- Discuss the concept of how singing a scale leads the way toward reading music.
- Choose a method or combination of methods for teaching a major scale, but remember to stay consistent with your method throughout the year.
- Drill this exercise until students have complete mastery of the major scale.
- When students have mastered the scale, train their ears by prompting them to sing pitches from the scale at random.
- Drill the interval of a fifth to help with the sight singing exercises.
- Review the notes on the bass and treble clefs – include ledger lines.
- Write your own sight singing examples or use a sight singing method book (see appendix).

PREPARING FOR MONTH TWO:

During month two, the students should have the opportunity to attend and perform during the fall concert opportunity. Please see the procedure page in the appendix for tips on how to get the ensemble ready for performance. (i.e. logistics, memorization, practice on the risers, etiquette, etc.)

SUGGESTION FOR OCTOBER: Have students record the Fall Concert date in their personal planner and transfer it to the family calendar at home.

Month Two: October

Curriculum Performance Objectives: 1.4, 1.5, 3.1-3.5, 4.1, 5.1, 5.2

Nevada State Standards: 1, 5, 6, 7, 9

Concepts presented this month:

- Vocal Placement
- Intonation
- Time Signatures
- Key Signatures
- Rhythmic Notation
- Listening Skills

Performance Opportunity - Fall Concert (see appendix for procedures)

Week One:

The student will:

- Demonstrate a focused tone. (1.5)

Procedures:

- Discuss the importance of singing with a focused tone and resonance throughout the range, and what it means to sing that way versus singing with poor placement and airy tone.
- Employ suggestions 1.5A, B, and C.
- Have students pay close attention to the feeling in their masque/head/chest as they sing through a scale on “ee” vowel [i], and stress the importance of singing by feel, rather than by sound. What a singer hears inside his/her head is NOT the actual sound a listener hears. Use a tape recorder to demonstrate this phenomenon.
- Continue to apply lessons learned in 1.1 and 1.2 (open throat, embouchure, tongue, and breath support). Stress the importance of achieving a focused tone with a good degree of vocal freedom and relaxation.
- Incorporate your own vocalizes for this concept, and please share them with your colleagues!
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.

The student will: (repeat)

- Count, clap and sing dotted rhythms and their equivalent rests in 4/4. (3.2)

Procedures:

- Use the same procedures outlined for Week Two, but use dotted rhythms and rests this time. Be sure to cover dotted half notes, dotted quarter notes and dotted eighth notes.
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.

The student will: (repeat)

- Sing an ascending and descending major scale using numbers, note names and/or *solfeggio* in CM. (moving towards 3.3)
 - a. Sight sing steps, fifths and thirds using melodic examples on numbers, note names, and/or *solfeggio* in CM.

Procedures:

- Discuss the concept of how singing a scale leads the way toward reading music.
- Choose a method or combination of methods for teaching a major scale, but remember to stay consistent with your method throughout the year.
- Drill this exercise until students have complete mastery of the major scale.
- When students have mastered the scale, train their ears by prompting them to sing pitches from the scale at random.
- Review the interval of a fifth and drill the interval of a third for the sight singing examples.
- Give a quiz on the notes on the treble and bass clefs – include ledger lines.
- Write your own sight singing exercises or use a sight singing method book (see appendix).

Week Two:

Continue to work for mastery of the previous week’s objectives.

The student will: (repeat)

- Demonstrate a focused tone. (1.5)

Procedures:

- Discuss the importance of singing with a focused tone and resonance throughout the range, and what it means to sing that way versus singing with poor placement and airy tone.
- Employ suggestions 1.5A, B, and C.
- Have students pay close attention to the feeling in their masque/head/chest as they sing through a scale on “ee” vowel [i], and stress the importance of singing by feel, rather than by sound. What a singer hears inside his/her head is NOT the actual sound a listener hears. Use a tape recorder to demonstrate this phenomenon.
- Continue to apply lessons learned in 1.1 and 1.2 (open throat, embouchure, tongue, and breath support). Stress the importance of achieving a focused tone with a good degree of vocal freedom and relaxation.
- Incorporate your own vocalizes for this concept, and please share them with your colleagues!
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.

The student will:

- Sing in tune. (1.4)

Procedures:

- Discuss the idea of *intonation*, and its importance in musical performance.
- Employ suggestions 1.4A, B, and C.
- Teach students to recognize poor intonation as the result of not listening or as the result of singing a note in the wrong vocal registration, or both.
- Introduce the concept of the *harmonic series*, and how any pitch sung in tune can produce *overtones*. Have the students experiment with this idea by singing [o] in unison and listening for the first and second harmonics. Take this concept further by singing harmonic intervals of an octave with the fifth, and listening for the third.
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.

The student will:

- Recognize and correctly interpret 2/4 and 2/2 time signatures. (3.1)

- Count, clap and sing sixteenth notes up to whole notes and their equivalent rest values in each time signature above. Include dotted rhythms as well. (3.2)

Procedures:

- Introduce the concept of **duple-simple meter**, showing how each of the time signatures studied thus far are examples of duple meter. [There are essentially two beats in each measure, and the division of the pulse is two.]
- Use the same procedures outlined for Week Three.
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.

The student will: (repeat)

- Sing an ascending and descending major scale using numbers, note names and/or *solfeggio* in CM. (moving towards 3.3)
- Sight sing steps, fifths and thirds using melodic examples on numbers, note names, and/or *solfeggio* in CM.

Procedures:

- Discuss the concept of how singing a scale leads the way toward reading music.
- Choose a method or combination of methods for teaching a major scale, but remember to stay consistent with your method throughout the year.
- Drill this exercise until students have complete mastery of the major scale.
- When students have mastered the scale, train their ears by prompting them to sing pitches from the scale at random.
- Review the interval of a fifth and drill the interval of a third for the sight singing examples.
- Give a quiz on the notes on the treble and bass clefs – include ledger lines.
- Write your own sight singing exercises or use a sight singing method book (see appendix).

Week Three:

The student will: (repeat)

- Demonstrate a focused tone. (1.5)

Procedures:

- Discuss the importance of singing with a focused tone and resonance throughout the range, and what it means to sing that way versus singing with poor placement and airy tone.
- Employ suggestions 1.5A, B, and C.
- Have students pay close attention to the feeling in their masque/head/chest as they sing through a scale on “ee” vowel [i], and stress the importance of singing by feel, rather than by sound. What a singer hears inside his/her head is NOT the actual sound a listener hears. Use a tape recorder to demonstrate this phenomenon.
- Continue to apply lessons learned in 1.1 and 1.2 (open throat, embouchure, tongue, and breath support). Stress the importance of achieving a focused tone with a good degree of vocal freedom and relaxation.
- Incorporate your own vocalizes for this concept, and please share them with your colleagues!
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.

The student will: (repeat)

- Sing in tune. (1.4)

Procedures:

- Discuss the idea of *intonation*, and its importance in musical performance.
- Employ suggestions 1.4A, B, and C.
- Teach students to recognize poor intonation as the result of not listening or as the result of singing a note in the wrong vocal registration, or both.
- Introduce the concept of the *harmonic series*, and how any pitch sung in tune can produce *overtones*. Have the students experiment with this idea by singing [o] in unison and listening for the first and second harmonics. Take this concept further by singing harmonic intervals of an octave with the fifth, and listening for the third.
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.

The student will: (repeat)

- Recognize and correctly interpret 2/4 and 2/2 time signatures. (3.1)
- Count, clap and sing sixteenth notes up to whole notes and their equivalent rest values in each time signature above. Include dotted rhythms as well. (3.2)

Procedures:

- Introduce the concept of **duple-simple meter**, showing how each of the time signatures studied thus far examples of duple meter. [There are essentially two beats in each measure, and the division of the pulse is two.]
- Use the same procedures outlined for Week Three.
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.

The student will:

- Sight sing steps, fifths, thirds, and octaves using melodic examples on numbers, note names, and/or *solfeggio* in CM.

Procedures:

- Write your own sight singing examples or use a sight singing method book (see appendix).
- Continue to drill fifths, thirds, and octaves.
- It is now time to quiz your students individually on sight singing.

Week Four:

Continue to work for mastery of the previous week's objectives.

The student will: (repeat)

- Sing in tune. (1.4)

Procedures:

- Discuss the idea of *intonation*, and its importance in musical performance.
- Employ suggestions 1.4A, B, and C.
- Teach students to recognize poor intonation as the result of not listening or as the result of singing a note in the wrong vocal registration, or both.
- Introduce the concept of the *harmonic series*, and how any pitch sung in tune can produce *overtones*. Have the students experiment with this idea by singing [u] in unison and listening for the first and second harmonics. Take this concept further by singing harmonic intervals of an octave with the fifth, and listening for the third.
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.

The student will:

- Identify [and reproduce] a variety of tone colors. (1.3)

Procedures:

- Discuss how the human voice is the single most expressive musical instrument in its capacity to perform with a wide spectrum of color or *timbre*.
- Employ suggestions 1.3A, B, and C.
- Have students sing the five basic vowels with the appropriate shape, both inside the mouth and in the embouchure, to produce a beautiful characteristic sound for each vowel. [Remember to stay faithful to the rules of proper posture, open throat and relaxed jaw, and focused tone.]
- Have students experiment with *changing the space inside, and the embouchure* to create new colors with their voices. [Again, do this within the parameters of good vocal production.]
- Discuss the concept of how certain vowels inherently have either darker or lighter colors, and a singer can *modify* any vowel's color by simply "mixing-in" darker or lighter vowels sounds. For example: [a] can be made darker by adding [o]; [a] can be made lighter by adding [eh].

The student will:

- Write rhythmic notation in 4/4 time. (3.1, 3.2)
- Demonstrate the difference between a tie and a slur.

Procedures:

- Have several exercises ready to clap or play for the students. Have the students write the rhythm on a piece of paper and then check the exercises afterward.
- Teach the students how to translate the rhythmic clapping they have been doing into a written example.
- Use the written examples you have prepared and add ties and slurs. Have the student clap first without the tie and then with the tie.
- If needed, review sixteenth to whole notes in 4/4 time signature.

The student will:

- Sight sing steps, fifths, thirds, and octaves using melodic examples on numbers, note names, and/or *solfeggio* in CM.

Procedures:

- Write your own sight singing examples or use a sight singing method book. (see appendix)
- Continue to drill fifths, thirds, and octaves.
- Quiz students individually on sight singing in CM.

PREPARING FOR MONTH THREE AND BEYOND:

For the past couple of months, you will have taught the basics for a successful musical experience in your ensemble. It is of utmost importance that, although it will not be written in the weekly goals, you must continue to build upon the foundation which you have set for your singers. Continue to daily review and develop correct posture, breathing, airflow, focused tone, tone colors, singing in tune. Most of this can be done within the context of your literature – choose it wisely! All of these factors added to the sight singing, rhythmic notation/clapping, and listening will give each student a challenging and successful experience in your ensemble.

SUGGESTION FOR NOVEMBER: The CCSD holds a Solo and Ensemble Festival in the second week of February for high school students. It would be beneficial this month to talk to the students about the festival and see who is interested. For those individuals, set a time during the third week for them to come in and select literature with you. Explain that this is a huge commitment and the student must be willing to set aside time in the coming months to learn and perfect the music for the February performance.

Month Three: November

Curriculum Performance Objectives: 1.1 – 1.5, 2.1 – 2.2, 3.1 – 3.5

Nevada State Standards: 1, 5, 6, 9

Concepts presented this month:

Posture	Intonation
Breathing	Key Signatures
Focused Tone	Blend and Balance
Tone Colors	Response to Gesture for Articulation
Time Signatures	Key Signatures
Rhythmic Notation	Listening Skills

Week One:

Continue to work for mastery of the previous weeks objectives.

The student will:

- Identify [and reproduce] a variety of tone colors. (1.3)

Procedures:

- Discuss how the human voice is the single most expressive musical instrument in its capacity to perform with a wide spectrum of color or *timbre*.
- Employ suggestions 1.3A, B, and C.
- Have students sing the five basic vowels with the appropriate shape, both inside the mouth and in the embouchure, to produce a beautiful characteristic sound for each vowel. [Remember to stay faithful to the rules of proper posture, open throat and relaxed jaw, and focused tone.]
- Have students experiment with *changing the space inside, and the embouchure* to create new colors with their voices. [Again, do this within the parameters of good vocal production.
- Discuss the concept of how certain vowels inherently have either darker or lighter colors, and a singer can *modify* any vowel's color by simply "mixing-in" darker or lighter vowels sounds. For example: [a] can be made darker by adding [o]; [a] can be made lighter by adding [eh].

The student will:

- Define and demonstrate their understanding of blend. (2.1)

Procedures:

- Teach the concept of blend, emphasizing that rhythmic and vowel unification within the group are essential to achieving blend. [Blend is not possible unless the members of an ensemble arrive at the vowel at precisely the same time, nor will they blend unless they sing the same vowel sound.]
- Employ suggestions 2.1B and C.
- Rhythmic unification can be learned by singing an excerpt from your literature on a neutral syllable, such as [de] or [du], on rhythmic subdivision. [Sing all the printed rhythmic values as equivalent combinations of eighth notes or sixteenths.] Have students tap each other's shoulders with this same subdivision while they sing. After they have mastered this using a neutral syllable, have the students sing the same excerpt using the actual text.
- Students can check for vowel unification by singing a note or chord in isolation and critically listening to its sonority.
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.

The student will:

- Write rhythmic notation in 2/4 and 2/2 time. (3.1, 3.2)
- Demonstrate the difference between a tie and a slur.

Procedures:

- Have several exercises ready to clap or play for the students. Have the students write the rhythm on a piece of paper and then check the exercises afterward.
- Teach the students how to translate the rhythmic clapping they have been doing into a written example.
- Use the written examples you have prepared and add ties and slurs. Have the student clap first without the tie and then with the tie.

The student will:

- Sight sing steps, fifths, thirds, octaves, and fourths using melodic examples on numbers, note names, and/or *solfeggio* in GM.
- Recognize and interpret the Circle of Fifths.

Procedures:

- Write your own sight singing examples or use a sight singing method book (see appendix).
- Continue to drill fifths, thirds, and octaves. Concentrate on the interval of a fourth.
- Show the Circle of Fifths and teach the students how to read the key signatures.
- Give key signature quiz using sharp keys only.

Week Two:

The student will: (repeat)

- Define and demonstrate their understanding of blend. (2.1)

Procedures:

- Teach the concept of blend, emphasizing that rhythmic and vowel unification within the group are essential to achieving blend. [Blend is not possible unless the members of an ensemble arrive at the vowel at precisely the same time, nor will they blend unless they sing the same vowel sound.]
- Employ suggestions 2.1B and C.
- Rhythmic unification can be learned by singing an excerpt from your literature on a neutral syllable, such as [de] or [du], on rhythmic subdivision. [Sing all the printed rhythmic values as equivalent combinations of eighth notes or sixteenths.] Have students tap each other's shoulders with this same subdivision while they sing. After they have mastered this using a neutral syllable, have the students sing the same excerpt using the actual text.
- Students may check for vowel unification by singing a note or chord in isolation and critically listening to its sonority.
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.

The student will:

- Demonstrate their understanding of balance. (2.1)

Procedures:

- Introduce the concept of **balance** as a pyramid. The base of the pyramid represents the volume of the lowest sounding part, and the top of the pyramid represents the highest sounding part. This aural picture will produce a full and balanced choral sound.
- Be mindful of the pyramid when assigning students their vocal parts on any piece of music. Keep in mind each student's individual vocal size (volume) as well.
- Have the students sing in a circle to facilitate hearing of all the parts within the group.
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.

The student will:

- Recognize and correctly interpret 3/4 time signature. (3.1)
- Count, clap and sing sixteenth notes up to whole notes and their equivalent rest values in each time signature above. Include dotted rhythms as well. (3.2)

Procedures:

- Introduce the concept of **triple-simple meter**, showing how there are essentially three beats in each measure, and the division of the pulse is two.
- Use same procedures outlined for week three.
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.

The student will: (repeat)

- Sight sing steps, fifths, thirds, octaves, and fourths using melodic examples on numbers, note names, and/or *solfeggio* in GM.
- Recognize and interpret the Circle of Fifths.

Procedures:

- Write your own sight singing examples or use a sight singing method book. (see appendix)
- Continue to drill fifths, thirds, and octaves. Concentrate on the interval of a fourth.
- Continue review of the Circle of Fifths.
- Give a quiz on the Circle of Fifths.

Week Three:

The student will: (repeat)

- Demonstrate their understanding of balance. (2.1)

Procedures:

- Introduce the concept of **balance** as a pyramid. The base of the pyramid represents the volume of the lowest sounding part, and the top of the pyramid represents the highest sounding part. This aural picture will produce a full and balanced choral sound.
- Be mindful of the pyramid when assigning students their vocal parts on any piece of music. Keep in mind each student's individual vocal size (volume) as well.
- Have the students sing in a circle to facilitate hearing of all the parts within the group.
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.

The student will:

- Demonstrate and respond to the conductor's indications of the following interpretive markings: *legato* and *staccato*. (2.2)
[The remainder of interpretive markings from 2.2: *accelerando*, *ritardando*, and *fermata* will follow in the next week.]

Procedures:

- Discuss the importance of the conductor in a choral ensemble, and how his/her gesture should reflect what happens musically.
- Introduce the terms *legato* and *staccato*, and demonstrate examples of both articulation styles.
- Have the students sing in each articulation style a fragment from their literature. Then have the students sing silently (audiate) while watching you conduct the same fragment in both articulation styles, first *legato*, then *staccato*. Have students sing the fragment while following your gesture. [You might change your articulation randomly so the ensemble will pay closer attention to your gesture.]
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.

The student will: (repeat)

- Recognize and correctly interpret 3/4 time signature. (3.1)
- Count, clap and sing sixteenth notes up to whole notes and their equivalent rest values in each time signature above. Include dotted rhythms as well. (3.2)

Procedures:

- Introduce the concept of **triple-simple meter**, showing how there are essentially three beats in each measure, and the division of the pulse is two.
- Use the same procedures outlined for Week Three.
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.

The student will:

- Sight sing steps, fifths, thirds, octaves, fourths and sixths using melodic examples on numbers, note names, and/or *solfeggio* in GM.
- Recognize and interpret the Circle of Fifths.

Procedures:

- Write your own sight singing examples or use a sight singing method book (see appendix).
- Continue to drill fifths, thirds, octaves and fourths. Concentrate on the interval of a sixth.
- Continue review of the Circle of Fifths.

Week Four:

The student will: (repeat)

- Demonstrate and respond to the conductor's indications of the following interpretive markings: *legato* and *staccato*. (2.2)
[The remainder of interpretive markings from 2.2: *accelerando*, *ritardando*, and *fermata* will follow in the next week.]

Procedures:

- Discuss the importance of the conductor in a choral ensemble, and how his/her gesture should reflect what happens musically.
- Introduce the terms *legato* and *staccato*, and demonstrate examples of both articulation styles.
- Have the students sing in each articulation style a fragment from their literature. Then have the students sing silently (audiate) while watching you conduct the same fragment in both articulation styles, first *legato*, then *staccato*. Have students sing the fragment while following your gesture. [You might change your articulation randomly so the ensemble will pay closer attention to your gesture.]
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.

The student will:

- Demonstrate and respond to conductor's indications of the following interpretive markings: *accelerando*, *ritardando*, and *fermata*. (2.2)

Procedures:

- Introduce the terms *accelerando*, *ritardando*, and *fermata*, and demonstrate examples of all three expressive markings.
- Have the students sing each expressive marking in a fragment from their literature. Then have the students sing silently (audiate) while watching you conduct the same fragment showing all three markings. Have students sing the fragment while following your gesture.
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.

The student will:

- Write rhythmic notation in 3/4 times. (3.1, 3.2)
- Demonstrate the difference between a tie and a slur.

Procedures:

- Have several exercises ready to clap or play for the students. Have the students write the rhythm on a piece of paper and then check the exercises afterward.
- Teach the students how to translate the rhythmic clapping they have been doing into a written example.
- Use the written examples you have prepared and add ties and slurs. Have the student clap first without the tie and then with the tie.

The student will:

- Sight sing steps, fifths, thirds, octaves, fourths, and sixths using melodic examples on numbers, note names, and/or *solfeggio* in GM.
- Recognize and interpret the Circle of Fifths.

Procedures:

- Write your own sight singing examples or use a sight singing method book. (see appendix)
- Continue to drill fifths, thirds, octaves, and fourths. Concentrate on the interval of a sixth.
- Continue review of the Circle of Fifths.

SUGGESTION FOR DECEMBER: Have students record the Winter Concert date in their personal planner and transfer it to the family calendar at home.

Month Four: December

Curriculum Performance Objectives: 1.1 – 1.5, 2.1 – 2.2, 3.1 – 3.5, 4.1 – 4.3, 5.1, 5.2, 6.1

Nevada State Standards: 1, 5, 6, 7, 9

Concepts presented this month:

- | | |
|------------------|--------------------------------------|
| Posture | Intonation |
| Breathing | Rhythmic Notation |
| Focused Tone | Blend and Balance |
| Tone Colors | Response to Gesture for Articulation |
| Time Signatures | Key Signatures |
| Listening Skills | |

Performance Opportunity - Winter Concert (see appendix for procedures)

Week One – Week Three:

The student will:

- Perform sacred and secular choral literature of various periods using proper vocal production and technique. (4.2, 4.3)

Procedures:

- Program appropriate literature to meet this objective.
- Consult recommended lists available in the appendix.
- Practice concert etiquette, logistical details, concert dress, stage deportment, and concert program.

The student will:

- Write rhythmic notation in 2/4, 3/4, and 4/4 time. (3.1, 3.2)

Procedures:

- Have several exercises ready to clap or play for the students. Have the students write the rhythm on a piece of paper and then check the exercises afterward.
- Review with the students how to translate the rhythmic clapping they have been doing into a written example.

The student will: (repeat)

- Sight sing steps, fifths, thirds, octaves, fourths and sixths using melodic examples on numbers, note names, and/or *solfeggio* in FM.
- Recognize and interpret the Circle of Fifths.

Procedures:

- Write your own sight singing examples or use a sight singing method book (see appendix).
- Continue to drill fifths, thirds, octaves and fourths. Concentrate on the interval of a sixth.
- Continue review of the Circle of Fifths.
- Give quiz on Circle of Fifths – flat keys only.

SUGGESTION FOR JANUARY: Any students that are participating in the CCSD Solo and Ensemble Festival should organize their individual and group rehearsal schedule with the teacher.

Month Five: January

Curriculum Performance Objectives: 1.1 – 1.6, 2.1 – 2.2, 3.1 – 3.5, 4.1 – 4.3, 6.2

Nevada State Standards: 1, 5, 6, 9

Concepts presented this month:

- | | |
|-------------------|--------------------------------------|
| Posture | Intonation |
| Breathing | Diction, Attacks and Releases |
| Focused Tone | Blend and Balance |
| Tone Colors | Response to Gesture for Articulation |
| Time Signatures | Key Signatures |
| Rhythmic Notation | Review of Ensemble/Individual Goals |
| Listening Skills | |

Week One:

Use this week to review all concepts taught this semester. Prepare students for the semester exam. Hand out and begin festival music. This is also a good time to review the ensemble goals and individual goals set by the students at the beginning of the year. Decide whether goals are attainable or should be revisited and adjusted.

Week Two:

Semester Exams: you may want to use your pre-test as your exam to see if your objectives were met. Semester exam should include a written portion and a singing portion.

Week Three:

The student will:

- Write rhythmic notation in 6/8 time. (3.1, 3.2)

Procedures:

- Have several exercises ready to clap or play for the students. Have the students write the rhythm on a piece of paper and then check the exercises afterward.
- Teach the students how to translate the rhythmic clapping they have been doing into a written example.

The student will:

- Sight sing steps, fifths, thirds, octaves, fourths, sixths and sevenths using melodic examples on numbers, note names, and/or *solfeggio* in any key already introduced.
- Recognize and interpret the Circle of Fifths.

Procedures:

- Write your own sight singing examples or use a sight singing method book (see appendix).
- Continue to drill fifths, thirds, octaves, fourths and sixths. Concentrate on sevenths.
- Continue review of the Circle of Fifths.
- Quiz students on all intervals learned thus far.

Week Four:

The student will:

- Write rhythmic notation in 6/8 time. (3.1, 3.2)

Procedures:

- Have several exercises ready to clap or play for the students. Have the students write the rhythm on a piece of paper and then check the exercises afterward.
- Teach the students how to translate the rhythmic clapping they have been doing into a written example.

The student will:

- Sight sing steps, fifths, thirds, octaves, fourths, sixths and sevenths using melodic examples on numbers, note names, and/or *solfegeio* in EM.
- Recognize and interpret the Circle of Fifths.

Procedures:

- Write your own sight singing examples or use a sight singing method book (see appendix).
- Continue to drill fifths, thirds, octaves, fourths and sixths. Concentrate on sevenths.
- Continue review of the Circle of Fifths.
- Quiz students individually on sight singing.

SUGGESTION FOR FEBRUARY: Have students record the Pre-Festival Concert and CCSD High School Choral Festival dates in their personal planner and transfer it to the family calendar at home.

Month Six: February

Curriculum Performance Objectives: 1.1 – 1.6, 2.1 – 2.2, 3.1 – 3.5, 4.1 – 4.3, 5.1 – 5.2, 6.1

Nevada State Standards: 1, 5, 6, 7, 9

Concepts presented this month:

- | | |
|-------------------|--------------------------------------|
| Posture | Intonation |
| Breathing | Diction, Attacks and Releases |
| Focused Tone | Blend and Balance |
| Tone Colors | Response to Gesture for Articulation |
| Time Signatures | Key Signatures |
| Rhythmic Notation | Listening Skills |

Performance Opportunity - Pre-Festival Concert (see appendix for procedures)

Week One:

The student will:

- Write rhythmic notation in 6/8 time. (3.1, 3.2)

Procedures:

- Have several exercises ready to clap or play for the students. Have the students write the rhythm on a piece of paper and then check the exercises afterward.
- Teach the students how to translate the rhythmic clapping they have been doing into a written example.

The student will:

- Sight sing steps, fifths, thirds, octaves, fourths, sixths and sevenths using melodic examples on numbers, note names, and/or *solfeggio* in AbM.
- Recognize and interpret the Circle of Fifths.

Procedures:

- Write your own sight singing examples or use a sight singing method book (see appendix).
- Continue to drill fifths, thirds, octaves, fourths and sixths. Concentrate on sevenths.
- Continue review of the Circle of Fifths.

Week Two:

The student will:

- Write rhythmic notation in 6/8 time. (3.1, 3.2)

Procedures:

- Have several exercises ready to clap or play for the students. Have the students write the rhythm on a piece of paper and then check the exercises afterward.
- Teach the students how to translate the rhythmic clapping they have been doing into a written example.

The student will:

- Sight sing steps, fifths, thirds, octaves, fourths, sixths and sevenths using melodic examples on numbers, note names, and/or *solfeggio* in EM and AbM.
- Recognize and interpret the Circle of Fifths.

Procedures:

- Write your own sight singing examples or use a sight singing method book (see appendix).
- Continue to drill fifths, thirds, octaves, fourths, sixths and sevenths.
- Continue review of the Circle of Fifths.

Week Three:

The student will:

- Write rhythmic notation in 6/8 and 9/8 time. (3.1, 3.2)

Procedures:

- Have several exercises ready to clap or play for the students. Have the students write the rhythm on a piece of paper and then check the exercises afterward.
- Teach the students how to translate the rhythmic clapping they have been doing into a written example.

The student will:

- Sight sing steps, fifths, thirds, octaves, fourths, sixths and sevenths using melodic examples on numbers, note names, and/or *solfeggio* in BM.
- Recognize and interpret the Circle of Fifths.

Procedures:

- Write your own sight singing examples or use a sight singing method book (see appendix).
- Continue to drill fifths, thirds, octaves, fourths, sixths and sevenths.
- Continue review of the Circle of Fifths.
- Continue to quiz students individually on sight singing.

Week Four:

The student will:

- Write rhythmic notation in 6/8 and 9/8 time. (3.1, 3.2)

Procedures:

- Have several exercises ready to clap or play for the students. Have the students write the rhythm on a piece of paper and then check the exercises afterward.
- Teach the students how to translate the rhythmic clapping they have been doing into a written example.

The student will:

- Sight sing steps, fifths, thirds, octaves, fourths, sixths and sevenths using melodic examples on numbers, note names, and/or *solfeggio* in DbM.
- Recognize and interpret the Circle of Fifths.

Procedures:

- Write your own sight singing examples or use a sight singing method book (see appendix).
- Continue to drill fifths, thirds, octaves, fourths, sixths and sevenths.
- Continue review of the Circle of Fifths.

SUGGESTION FOR MARCH: Have students record the CCSD High School Choral Festival Concert dates in their personal planner and transfer it to the family calendar at home.

Month Seven: March

Curriculum Performance Objectives: 1.1 – 1.6, 2.1 – 2.2, 3.1 – 3.5, 4.1 – 4.3, 5.1 – 5.2, 6.1

Nevada State Standards: 1, 5, 6, 7, 9

Concepts presented this month:

- | | |
|-------------------|--------------------------------------|
| Posture | Intonation |
| Breathing | Diction, Attacks and Releases |
| Focused Tone | Blend and Balance |
| Tone Colors | Response to Gesture for Articulation |
| Time Signatures | Key Signatures |
| Rhythmic Notation | Listening Skills |
- Performance Opportunity – CCSD HS Choral Festival (see appendix for procedures)**

Week One:

The student will:

- Write rhythmic notation in 6/8 and 9/8 time. (3.1, 3.2)

Procedures:

- Have several exercises ready to clap or play for the students. Have the students write the rhythm on a piece of paper and then check the exercises afterward.
- Teach the students how to translate the rhythmic clapping they have been doing into a written example.

The student will:

- Sight sing steps, fifths, thirds, octaves, fourths, sixths and sevenths using melodic examples on numbers, note names, and/or *solfeggio* in F#M/GbM.
- Recognize and interpret the Circle of Fifths.

Procedures:

- Write your own sight singing examples or use a sight singing method book (see appendix).
- Continue to drill fifths, thirds, octaves, fourths, sixths and sevenths.
- Continue review of the Circle of Fifths.

Week Two:

The student will:

- Write rhythmic notation in 6/8 and 9/8 time. (3.1, 3.2)

Procedures:

- Have several exercises ready to clap or play for the students. Have the students write the rhythm on a piece of paper and then check the exercises afterward.
- Teach the students how to translate the rhythmic clapping they have been doing into a written example.

The student will:

- Sight sing steps, fifths, thirds, octaves, fourths, sixths and sevenths using melodic examples on numbers, note names, and/or *solfeggio* in BM, DbM and F#M/GbM.
- Recognize and interpret the Circle of Fifths.

Procedures:

- Write your own sight singing examples or use a sight singing method book (see appendix).
- Continue to drill fifths, thirds, octaves, fourths, sixths and sevenths.
- Continue review of the Circle of Fifths.
- Continue to quiz students individually on sight singing.

Week Three:

The student will:

- Write rhythmic notation in various time signatures. (3.1, 3.2)

Procedures:

- Have several exercises ready to clap or play for the students. Have the students write the rhythm on a piece of paper and then check the exercises afterward.
- Review with the students how to translate the rhythmic clapping they have been doing into a written example.
- Have each student present a rhythmic exercise to the class for notation.

The student will:

- Sight sing in A minor.
- Recognize and interpret the Circle of Fifths.

Procedures:

- Have students sing a minor scale and get it into their ears.
- Write your own sight singing examples or use a sight singing method book (see appendix).
- Start with stepwise examples and work back to all of the intervals.
- Continue review of the Circle of Fifths, now concentrating on the relative minor.

Week Four:

The student will:

- Write rhythmic notation in various time signatures. (3.1, 3.2)

Procedures:

- Have several exercises ready to clap or play for the students. Have the students write the rhythm on a piece of paper and then check the exercises afterward.
- Review with the students how to translate the rhythmic clapping they have been doing into a written example.
- Have each student present a rhythmic exercise to the class for notation.

The student will:

- Sight sing in E minor.
- Recognize and interpret the Circle of Fifths.

Procedures:

- Have students sing a minor scale and get it into their ears.
- Write your own sight singing examples or use a sight singing method book (see appendix).
- Start with stepwise examples and work back to all of the intervals.
- Continue review of the Circle of Fifths, now concentrating on the relative minor.

Month Eight: April

Curriculum Performance Objectives: 1.1 – 1.6, 2.1 – 2.2, 3.1 – 3.5, 4.1 – 4.3, 5.1 – 5.2, 6.1

Nevada State Standards: 1, 5, 6, 7, 9

Concepts presented this month:

Posture	Intonation
Breathing	Diction, Attacks and Releases
Focused Tone	Blend and Balance
Tone Colors	Response to Gesture for Articulation
Time Signatures	Key Signatures
Rhythmic Notation	Listening Skills

Performance Opportunity - Possible Out of Town Festival (see appendix for procedures)

Week One:

The student will:

- Write rhythmic notation in various time signatures. (3.1, 3.2)

Procedures:

- Have several exercises ready to clap or play for the students. Have the students write the rhythm on a piece of paper and then check the exercises afterward.
- Teach the students how to translate the rhythmic clapping they have been doing into a written example.
- Have each student present a rhythmic exercise to the class for notation.

The student will:

- Sight sing in D minor.
- Recognize and interpret the Circle of Fifths.

Procedures:

- Write your own sight singing examples or use a sight singing method book (see appendix).
- Have students sing a minor scale and get it into their ears.
- Start with stepwise examples and work back to all of the intervals.
- Continue review of the Circle of Fifths, now concentrating on the relative minor.

Week Two:

SPRING BREAK!!!!!!!!!!

Week Three:

The student will:

- Write rhythmic notation in various time signatures. (3.1, 3.2)

Procedures:

- Have several exercises ready to clap or play for the students. Have the students write the rhythm on a piece of paper and then check the exercises afterward.
- Review how to translate the rhythmic clapping they have been doing into a written example.
- Have each student present a rhythmic exercise to the class for notation.

The student will:

- Sight sing in B minor.
- Recognize and interpret the Circle of Fifths.

Procedures:

- Have students sing a minor scale and get it into their ears.
- Write your own sight singing examples or use a sight singing method book (see appendix).
- Start with stepwise examples and work back to all of the intervals.
- Continue review of the Circle of Fifths, now concentrating on the relative minor.

Week Four:

The student will:

- Write rhythmic notation in various time signatures. (3.1, 3.2)

Procedures:

- Have several exercises ready to clap or play for the students. Have the students write the rhythm on a piece of paper and then check the exercises afterward.
- Review with the students how to translate the rhythmic clapping they have been doing into a written example.
- Have each student present a rhythmic exercise to the class for notation.

The student will:

- Sight sing in G minor.
- Recognize and interpret the Circle of Fifths.

Procedures:

- Have students sing a minor scale and get it into their ears.
- Write your own sight singing examples or use a sight singing method book (see appendix).
- Start with stepwise examples and work back to all of the intervals.
- Continue review of the Circle of Fifths, now concentrating on the relative minor.

PREPARING FOR THE END OF THE SCHOOL YEAR:

As you get ready to finish up the year, there are several things that must be done this month. While you are still working to master all of the skills you have been working on all year, you should do the following:

- | | |
|----|--|
| 1) | Hold auditions for next year's ensembles (if you haven't already). |
| 2) | Elect officers and leadership for next year. |
| 3) | Collect all music and assign fines for any music not returned. |
| 4) | Collect all uniforms and assign fines for any uniforms not returned. |
| 5) | Have a banquet for the choir with special awards, etc. (optional) |

SUGGESTION FOR MAY: Have students record the Spring Concert date in their personal planner and transfer it to the family calendar at home.

Month Nine: May

Curriculum Performance Objectives: 1.1 – 1.6, 2.1 – 2.2, 3.1 – 3.5, 4.1 – 4.3, 5.1 – 5.2, 6.1 - 6.3, 7.1 – 7.4

Nevada State Standards: 1, 5, 6, 7, 8, 9

Concepts presented this month:

- | | |
|-------------------|--------------------------------------|
| Posture | Intonation |
| Breathing | Diction, Attacks and Releases |
| Focused Tone | Blend and Balance |
| Tone Colors | Response to Gesture for Articulation |
| Time Signatures | Key Signatures |
| Rhythmic Notation | Review of Ensemble/Individual Goals |
| Leadership Skills | Lifelong Learning |
| Listening Skills | |

Performance Opportunity - Spring Concert (see appendix for procedures)

Week One:

The student will:

- Write rhythmic notation in various time signatures. (3.1, 3.2)

Procedures:

- Have several exercises ready to clap or play for the students. Have the students write the rhythm on a piece of paper and then check the exercises afterward.
- Teach the students how to translate the rhythmic clapping they have been doing into a written example.
- Have each student present a rhythmic exercise to the class for notation.

The student will:

- Sight sing steps, fifths, thirds, octaves, fourths, sixths and sevenths using melodic examples on numbers, note names, and/or *solfeggio* in C#M/DbM.
- Recognize and interpret the Circle of Fifths.

Procedures:

- Write your own sight singing examples or use a sight singing method book (see appendix).
- Review fifths, thirds, octaves, fourths, sixths and sevenths.
- Continue review of the Circle of Fifths.

Week Two:

The student will:

- Write rhythmic notation in various time signatures. (3.1, 3.2)

Procedures:

- Have several exercises ready to clap or play for the students. Have the students write the rhythm on a piece of paper and then check the exercises afterward.
- Teach the students how to translate the rhythmic clapping they have been doing into a written example.
- Have each student present a rhythmic exercise to the class for notation.

The student will:

- Sight sing steps, fifths, thirds, octaves, fourths, sixths and sevenths using melodic examples on numbers, note names, and/or *solfeggio* in CbM/BM.
- Recognize and interpret the Circle of Fifths.

Procedures:

- Write your own sight singing examples or use a sight singing method book (see appendix).
- Review fifths, thirds, octaves, fourths, sixths and sevenths.
- Continue review of the Circle of Fifths.

Week Three and Four:

Use these two weeks to review all concepts taught this semester. Prepare students for the semester exam. This would be a good time to review the ensemble goals and individual goals set by the students at the beginning of the year. Discuss the goals with the students and decide whether you achieved those goals. This might be a great writing assignment for the students.

The student will:

- Recognize the various career opportunities in the field of music. (7.1 – 7.4)
- Recognize the ability for being involved in music beyond high school.

Procedures:

- Bring in several members of the community who work in music related fields. Have a class discussion with these professionals.
- Use the MENC video on music careers and make a worksheet to go along with it. This video covers many of the career opportunities in music.
- Have a class discussion about singing in community choirs, professional ensembles and/or church choirs.
- Make brochures available for professional associations, music unions, or the music industry, which describe career opportunities in music.

APPENDIX A

SAMPLE REHEARSAL PLANS

Daily Timeline

(50 minute rehearsal)

Upon entering the rehearsal room, students should pick up their folders and take their positions on the risers (seated or standing). Prior to the official start of class, individuals should be warming up their own instruments and preparing for rehearsal. In addition, there should be a designated area where students can turn in any paperwork (i.e. absence admit slips, progress report forms, requests for excused absences from rehearsals and/or performances, etc.).

Make sure all class materials are ready prior to the beginning of class. (Suggestion: Set the tone and atmosphere for the daily rehearsal by consistently playing quality recordings in your classroom as students arrive)

- I. **Physical and Mental Warmups (3 minutes)**
 - a. activities that will raise the heart rate and send blood and oxygen to the brain
 - b. activities that will actively engage the brain as one begins to focus on the task at hand

- II. **Posture (1 minute)**
 - a. relaxation
 - b. seated
 - c. standing
 - d. alignment

- III. **Breathing (2-3 minutes)**
 - a. incremental exercises that develop a centered and supported breath
 - b. connection and relationship to posture

- IV. **Vocal Building (5-10 minutes)**
 - a. incremental range exercises beginning with three-tone (*do-re-mi-re-do*)
 - b. connection and relationship of posture, breath, and space
 - c. focus and tone

- V. **Daily Announcements (2-3 minutes)**
 - a. attendance
 - b. upcoming concert information and important dates

*** Suggestion: have your students phonate (hum or various vowels) on a unison pitch (men in falsetto) and move, by your direction, up or down chromatically and diatonically during these tasks.*

- VI. **Sight Singing (5-7 minutes)**
 - a. melodic and rhythmic
 - b. count-singing
 - c. apply to a score

- VII. **Rehearsal (23-30 minutes)**
 - a. review (3 minutes)
 - b. first selection (10-15 minutes)
 - c. second selection (10-15 minutes)

- VIII. **Rehearsal Conclusion (1 minute)**
 - a. students should return folders and gather belongings
 - b. students should submit required or completed work

Daily Timeline

(Flex Model - 80 minute rehearsal)

Upon entering the rehearsal room, students should pick up their folders and take their positions on the risers (seated or standing). Prior to the official start of class, individuals should be warming up their own instruments and preparing for rehearsal. In addition, there should be a designated area where students can turn in any paperwork (i.e. absence admit slips, progress report forms, requests for excused absences from rehearsals and/or performances, etc.).

Make sure all class materials are ready prior to the beginning of class. (Suggestion: Set the tone and atmosphere for the daily rehearsal by consistently playing quality recordings in your classroom as students arrive)

- I. **Physical and Mental Warmups (5 minutes)**
 - a. activities that will raise the heart rate and send blood and oxygen to the brain
 - b. activities that will actively engage the brain as one begins to focus on the task at hand

- II. **Posture (2-3 minutes)**
 - a. relaxation
 - b. seated
 - c. standing
 - d. alignment

- III. **Breathing (3-5 minutes)**
 - a. incremental exercises that develop a centered and supported breath
 - b. connection and relationship to posture

- IV. **Vocal Building (10-15 minutes)**
 - a. incremental range exercises beginning with three-tone (*do-re-mi-re-do*)
 - b. connection and relationship of posture, breath, and space
 - c. focus and tone

- V. **Daily Announcements (2-3 minutes)**
 - a. attendance
 - b. upcoming concert information and important dates

*** Suggestion: have your students phonate (hum or various vowels) on a unison pitch (men in falsetto) and move, by your direction, up or down chromatically and diatonically during these tasks.*

- VI. **Sight Singing (7-10 minutes)**
 - a. melodic and rhythmic
 - b. count-singing
 - c. apply to a score

- VII. **Rehearsal (35-40 minutes)**
 - a. review (3 minutes)
 - b. first selection (10-12 minutes)
 - c. second selection (10-12 minutes)
 - d. third selection (10-12 minutes)

- VIII. **Rehearsal Conclusion (1 minute)**
 - a. return folders and gather belongings
 - b. submit required or completed work

APPENDIX B

TIMELINE FOR TEACHING SCALES AND INTERVALS

Plan for Teaching Scales and Intervals

August – September			February		
	Scale	Interval		Scale	Interval
Week 1	--	--	Week 1	B ^b M	Review
Week 2	CM	--	Week 2	B ^b M	Review
Week 3	CM	--	Week 3	AM	--
Week 4	CM	5 th	Week 4	AM	--
Week 5	CM	5 th			
October			March		
Week 1	CM	3 rd	Week 1	E ^b M	--
Week 2	CM	3 rd	Week 2	E ^b M	--
Week 3	CM	8 ^{va}	Week 3	EM	--
Week 4	CM	8 ^{va}	Week 4	EM	--
November			April		
Introduce Circle of Fifths -(# side)			Week 1	A ^b M	--
Week 1	GM	4 th	<i>Spring Break</i>	--	--
Week 2	GM	4 th	Week 3	A ^b M	--
Week 3	GM	6 th	Week 4	A ^b M	--
Week 4	GM	6 th			
December			May		
Introduce Circle of Fifths -(b side)			Week 1	review	--
Week 1	FM	Review	Week 2	review	--
Week 2	FM	Review	Week 3	--	--
Week 3	FM	Review	Week 4	--	--
No School	--	--			
January					
Week 1	Review	Review			
Week 2	Finals	Finals			
Week 3	DM	7 th			
Week 4	DM	7 th			

APPENDIX C

SUGGESTED REPERTOIRE LISTS

Suggested Repertoire for Treble Chorus

SA Accompanied

An Die Nachtigall	Schumann
Cripple Creek	arr. Crocker
Die Meere	Brahms
Domine Deus from Mass in G Major BWV236	Bach, ed. Rao
Festival Alleluia	Pote
For The Beauty of the Earth	Rutter
Jubilate Deo	Spevacek
Panis Angelicus	Franck, arr. Bogar
Sakura	arr. DeCormier
Simple Gifts	Copland, arr. Fine
Something Told The Wild Geese	arr. Porterfield
Sound The Trumpet	Purcell, ed. Erb
The Drunken Sailor	arr. Crocker
The Lord Bless You and Keep You	Rutter
Velvet Shoes	Thompson
White Bird, Silver Bird	Nelson

SAA Cappella

Hashivenu	arr. Rao
Hush ! Somebody's Callin' My Name	Dennard
I Go Before My Charmer	Morley, arr. Greyson
Illumina Oculos Meos	Palestrina, ed. Leavitt
In Dulci Jubilo	Praetorius, ed. Leck
Kikkehihi	Schein
Medieval gloria (hand drum)	Singh
Non Nobis Domine	Byrd, ed. Bartle
Scarborough Fair	arr. Goetze
Two Motets	Lassus

SSA Accompanied

An Evening Scene	Newbury
Autumn Vesper	Snyder
Bella Bimba	arr. DeCormier
Black Is The Color Of My True Love's Hair	arr. Goldsmith
Come In from Frostiana	Thompson
Dance On My Heart	Koepke
Dixit Dominus	M. Haydn, ed. Weber
Heart We Will Forget Him (French Horn)	Mulholland
In The Highlands	Butler
Kansas Boys	Mechem
Laudate Dominum Pueri	Mendelssohn
My True Love Has My Heart	Butler
Nigra Sum	Casals
Now Sleeps The Crimson Petal	arr. Wagner
Pal pa Haugen	Ellingboe
Psalms 100	Clausen
Salut Printemps	Debussy
Sucepit Israel from Magnificat in D	Bach
The Water Is Wide	Wagner
Three Hungarian Folk Songs	Bartok, arr. Suchoff

SSA A Cappella

A Child Is Born In Bethlehem	Scheidt, ed. Willcocks
Adoramus Te, Christe	di Lasso
Arirang	arr. Park
Ave Maria	Kodaly
Ave Verum Corpus	Poulenc
Cry Unto The Lord	Keating
Deo Gracias (hand drum)	Leininger
Domine Fili Unigenite	Palestrina, ed. Michaels
Fire Fire My Heart	Morley, ed. Greyson
Hotaru Koi	arr. Ogura
How Beautiful Is Night	Eddleman
In These Delightful Pleasant Groves	Purcell, arr. Greyson
Lift Thine Eyes to the Mountains	Mendelssohn
Make Me A Fanciful Song	Vecchi, ed. Malin
Minoi, Minoi	arr. Marshall
Spring	Bartok
You Stole My Love	McFarren

Suggested Repertoire for Male Chorus

TB Accompanied

An Irish Blessing	Moore
Be Thou My Vision (TBB)	arr. Hunter
Colorado Trail (TTB)	arr. Moore
Drill Ye Tarriers (TTB)	Casey, arr. Crocker
Herbslied	Mendelssohn
I Will Sing Alleluia (TTB)	Johnson
I Wish I Was Single Again (TTB)	Spevacek
Old Dan Tucker	arr. DeCormier
Rise Up My Love, My Fair One (TBB, flute)	McCray
Sam Was A Man	Persichetti
So Wahr Die Sonne Scheinet	Schumann
That's Where My Money Goes	Leininger/Williams-Wir
The Pasture from Frostiana (TBB)	Thompson
This Train	arr. Moore
Ya viene la vieja (TBB)	arr. Leininger
Zion Hears The Watchmen Singing	Buxtehude

TB A Cappella

All This Night Shrill Chanticleer	Stevens
All Ye Who Music Love (TTB)	Donato, arr. Porterfield
Blow That Trumpet, Gabriel (TTB)	DeWitt
Come Shepherd Swains (TTB)	Wilbye, ed. Greenberg
En Roulant (hand drum)	arr. Pelletier
Mater Patris et Filia (TBB)	Brumel
My Love Is Like a Rose (TBB)	Butler
Noah's Ark (TT or TTB)	Siltman
Soldier's Hallelujah	Singh
Viva Tutti (TTB)	ed. Hunter

TTBB Accompanied

As Beautiful As She	Butler
Dance, Boatman Dance	arr. DeCormier
Down In The Valley	arr. Mead
Sing For Joy	Pote, arr. Hall
Tahiti	arr. Harris
The Sea Is Now Calling (flute)	Koepke
What Shall We Do With a Drunken Sailor	arr. Bartholemew
Widerspruch	Schubert, arr. Shaw/Pa
With All My Spirit (French Horn)	Duson

TTBB A Cappella

Aura Lee	Hunter/Parker/Shaw
Betelehemu	arr. Whalum
Bound For Jubilee	Eilers
Bound To The Wave (bass solo)	Moore
Brothers Sing On	Grieg
Cantate Domino	Hassler, arr. Greyson
Curtains of Night (tenor solo)	Niles
De Animals a-Comin'	arr. Bartholemew
Die Nacht	Schubert, arr. Erb
Down Among The Dead Men	Vaughn Williams
Exultate Justi In Domino	Viadana, arr. Vene
Go and Tell John	Pfautsch
Hosanna To Our God	Bortniansky, arr. Ballen
Hush, Somebody's Callin' My Name	Dennard
I Hear a Voice A'Prayin'	Bright
O Thou In Whose Presence (oboe, guitar)	Duson
Somebody's Callin' My Name	arr. Whalum
The Boar's Head Carol	arr. Parker/Shaw
The Vagabond	Vaughn Williams
Vive L'amour	arr. Shaw/Parker
Yes Sir! That's My Baby	Donaldson, arr. Hicks

APPENDIX D

**See sample test in
High School Chorus or
High School Madrigal
Singers/Chamber Ensemble**