

SECONDARY CURRICULUM
CURRICULUM ALIGNMENT PROJECT (CAP)
SYLLABUS COMPANION

Beginning
Middle School
Chorus CAP
0520



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Contents

Section I

Lesson plans and Procedures

First Quarter

Week 1	3
Week 2	6
Week 3	8
Week 4	10
Week 5	12
Week 6	14
Week 7	16
Week 8	18
Week 9	20

Second Quarter

Week 10	23
Week 11	25
Week 12	27
Week 13	29
Week 14	31
Week 15	33
Week 16	35
Week 17	37
Week 18	38

Third Quarter

Week 19	41
Week 20	44
Week 21	46
Week 22	48
Week 23	50
Week 24	52
Week 25	54
Week 26	56
Week 27	58

Fourth Quarter

Week 28	61
Week 29	64
Week 30	66
Week 31	68
Week 32	70
Week 33	72
Week 34	74
Week 35	76
Week 36	78

Section II	Using Listening Examples as Class Openers	81
Section III	Vocal Warm-ups	97
Section IV	Rhythmic and Melodic Sight Reading	111
	Rhythmic	112
	Melodic	123
Section V	Canons and Rounds	133
Section VI	Recommended Choral Literature	141
	Sacred Music in Schools, NAFME Position Paper	147
Section VII	Miscellaneous Materials	151
Section VIII	Educational Resources and Teaching Aids	163

Section I

Lesson Plans and Procedural Suggestions

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Beginning Chorus
Monthly Plans and Teaching Procedures
Curriculum Alignment Project (CAP) Instructional Timeline
All materials should be considered cumulative. Once a concept has been introduced, daily practice on the concept must continue in order for the student to gain mastery. New concepts must build on existing knowledge.

1st Quarter

Curriculum Performance Objectives: 1.1-10, 2.1, 3.1-8, 4.5, 10.1, 12.1

State Content Standards: 1, 2, 5, 6

Concepts introduced this quarter:

Classroom Procedures/Responsibilities
Posture and Breathing
Vocal Tone
Intonation
Music Skills
Musical Form

Week One:

The student will...

- learn the procedure for entering, obtaining materials, and leaving the classroom.
- identify the course requirements regarding participation/performance necessary for success in choir. (12.1)
- identify and demonstrate the correct postures for singing. (1.1, 1.2, 1.3)
- clap and count basic note values. (3.2)
- learn a round (4.5)
- begin to develop a music vocabulary

Procedures:

- I. Devise and communicate to your students your plan for entering, and leaving the classroom. Explain the procedure for obtaining materials, taking notes, and keeping a journal (optional), as well as what they will need for class that day. They may check the front or sideboards for the daily agenda. Give them a specific location for placing their backpacks etc. Fill out choir student information card. (Approximately 5 minutes)
- II. Discuss with your classes the importance of each student to the ensemble. Read through the choir handbook, it will be necessary to review this again next week. Give special attention to the importance of concert attendance, and classroom participation as a major part of their grade. Review the concert dates for the year; have them note all dates in their planners (if they have one). Stress the importance of each student reviewing the handbook with their

parents. Once read and discussed parents should sign the corresponding parent signature slip and return.

- III. Posture is very important. Instruct the students and practice the three postures they will use during their choral rehearsal.
- a. **Posture 1** - Standing, feet slightly apart, weight balanced, knees relaxed, backbone straight, the rib cage high and the shoulders and head level, chin relaxed.
 - b. **Posture 2** - Sitting on the front half of chair, one foot forward and one back for balance. The backbone is straight; rib cage high, head and shoulders are level not raised.
 - c. **Posture 3** - sitting, relaxed position.
- (Approximately 5 minutes)

These positions may be indicated by a conducting gesture, number or signal. Practice these three positions daily until learned. It will save you time if you can simply say "position 1."

- IV. Introduce and practice proper breathing.
- a. Have students place their hands on their backs, fingers touching just above their waists. As the students breathe deeply into their body they will feel the muscles expanding. Have the students imagine the mouth and back of throat as open and expansive, like a yawn. Have the students "yawn" while inhaling then exhale with a sigh.
- (Approximately 3 minutes)
- V. Vocal Warm ups may consist of guided humming, echo singing parts of scale using solfege and/or numbers and pitch and vowel matching exercises.
- (Approximately 4 minutes)
- VI. You may wish to give a pretest at some point this week or next to evaluate your students.

You may wish to have your student's keep a notebook in which they record the vocabulary words for the week as well as other pertinent information. When you choose to have the students take notes (either at the beginning or end of class) will depend on the routine you establish.

Vocabulary

Diaphragm

Posture

Rhythm

Melody

Round

Personalization Notes

At the end of each week's suggestions is a section to note your own methods of personalization. Write down what worked well for you and what did not. By keeping this information you will be better able to prepare for future classes.

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Week Two:

The student will...

- identify posture positions by number (1.1)
- demonstrate proper breathing techniques (1.1, 1.2, 1.3, 1.4, 1.2c)
- read and clap 4 measure patterns of basic rhythmic notation (3.6)
- identify common time signatures (3.1)
- demonstrate proper breathing, phrasing, and intonation while singing rounds (1.6, 4.5a, b)
- demonstrate an understanding of the relationship between bass and treble clefs (3.3)
- develop a music vocabulary

Procedures:

- I. Review posture positions - 1, 2, and 3. Practice playing the elimination game with posture positions. (Teacher will say a number or use signal, students will respond with position. If position is wrong, the student remains seated while the rest of the class continues the game.)
(Approximately 3 minutes)
- II. Using position 1, have students practice breathing exercises then move into vocal warm ups. Continuously encourage posture, breathing, and relaxing the jaw. Warm up using solfege with hand signs- sing the scale, attention to proper vowel placement. Echo sing patterns using solfege or numbers. (Important to do this a cappella) Discuss the importance of learning to sing the scale as a sight reading tool.
(Approximately 3-4 minutes)

Continue on with your own vocal exercises emphasizing the importance of correct diaphragmatic breathing. For more warm ups consult the warm ups section of the supplemental materials.

- III. Move immediately into echo clapping measures (follow the leader) with choir 4 beats behind the leader. (Similar to rounds) Echo clap measures of eighth, quarter, half and whole notes. Review the notes and their values. Read the same rhythms in measures notated on the board or on an overhead. (You may wish to clap the rhythm of the song you are going to introduce.)
- IV. Ask about the time signatures; “What is the top number?” then draw attention to measures and bar lines. Explain and discuss time signatures, don't spend too much time on this as you will review time signatures again and again. Look at rounds (either on board or overhead) and discuss the time signatures.

(Approx. 2-3 minutes)

- V. Sing rounds or a familiar song such as "My Country 'Tis of Thee". It is important that these are sung a cappella so that the director can better hear the ensemble and the choir begins to become aware of intonation.
(Approximately 3-5 minutes)
- VI. Walk around and listen to students. You can begin to place students in sections if you choose. By this time the choir should feel comfortable enough to sing out a bit more.
- VII. Introduce a unison song to your students. Perhaps something they could sing at open house. As they look at their music discuss: clefs, note values, time signatures, introduction, text, and dynamics.

** You may wish to end your week with a question of the week. Provide each student a quarter piece of paper- have them answer the question and place it in a basket on the way out of class. The question could consist of any concept you want to be sure the students have mastered. You can give a (+) or (-) for a pass / fail grade. At the end of the month the weekly questions can be combined for a quiz grade. Written quizzes offer objective assessment for grades as well as checking for understanding to see if any materials need to be re-taught.*

Vocabulary

Time signature

Measure

Barline

Unison

Scale

Personalization Notes

Week Three:

Students will...

- recognize movement in music step, skip, same, and utilize dynamics in sight singing (1.4)
- demonstrate proper vowel placement (1.5)
- listen and assess intonation discrepancies (1.6)
- demonstrate correct posture, breathing support, and vocal placement to solve intonation problems (1.7)
- sing a round, unison song, or 2-part song musically with proper phrasing (1.9)
- begin to work in small groups (5-6) singing unison melodies to learn to listen for appropriate blend (2.1b)
- sing diatonic intervals with proper intonation (3.7)

Reminder: All previous objectives are continuously reinforced each week through warm ups and literature.

Procedures:

- I. Review rhythm drill. Perform rhythm exercises in 2/4, 3/4, and 4/4 time notated on board or overhead. Discuss with your students the importance of singing in tune. Have students listen carefully to themselves within the ensemble, starting with warm-ups. Echo sing short melodic patterns and intervals (*These may be taken from a song you will be introducing to the class at a later time.*)
- II. Sight singing - notated on the board or overhead music moving by step, same, thirds and fifths. Designate "Do" and allow the students to name the solfege and or numbers - then sing thru together. Practice this each week, changing the examples on the board from week to week.
- III. Continue to sing rounds / unison song - drawing attention to vocal and vowel placement, proper posture and breathing. Focus on listening for correct intonation. You may wish to sing in small groups - have the class help listen for intonation, and then discuss what is heard. (*Students should be taught to critique in positive terms*).
- IV. Once you have tentatively placed all your students in a section you may wish to introduce a new piece of music (either unison, or two parts). As you introduce the piece, first, look thru it, discuss the text, and ask the students about the time signature, how does each part move? is it mostly steps/skips? Is it notated in mostly quarter, eighth, half or whole notes? Are there any unison sections? Are there any symbols that they have not seen before? Have the students give you as much information as they can - do this through guided questioning. Try to sing thru the song, and then begin by having entire class try to sight read each part. It is not necessary to spend the entire class period on the entire song. 1 or 2 pages or sections each day will suffice.

Try to end class on a high note - something they do well.

Vocabulary:

Ascending

Descending

Interval

Repeat sign

Personalization Notes

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Week Four:

The student will.....

- demonstrate the ability to sing consonants “t”, “d”, “k”, “s” (1.8)
- continue to work on uniform vowel placement (2.1)
- sing at various dynamic levels using supported breathing and tone quality (1.10)
- demonstrate ability to follow a conductor (2.5)
- analyze recorded examples of choral ensembles

Procedures:

- I. Warm up: May add movement warm up - walk or move in place to beat of drum, piano or recording- Move shoulders to beat, pat the beat on knees, tap head with hands to beat, transfer the beat to various parts of body. To increase the difficulty level, utilize two then three different levels to the beat.
- II. Rhythm drill - Review the note values, echo clap and speak patterns. Read new patterns notated on the board or overhead.
- III. Melodic Drill - Hand sign and sing measures / intervals. Read melodies using step, skip, and same movement, using either solfege syllables or numbers. Read and practice singing intervals from overhead, board or cards.

** You may want to incorporate some of the rhythm / melody from the literature you will be introducing, into your warm up exercises.*

- IV. Continue to work the rounds. Discuss the role of the conductor and the use of conducting gestures. Incorporate conducting of dynamic levels as students sing the rounds - allow a few students to conduct the class.
- V. Introduce a new piece of music - maybe one you plan on using in your Winter Concert. (Many of us have to sing at Open House - rounds and unison pieces worked on earlier are fine to use.) Remember to use the same process for introducing new music.
 - a. Talk through - addressing new terms and symbols; reviewing ones already learned
 - b. Play through (Encourage the class to try and sight read their part.)
 - c. Find unison sections
 - d. Sight read - part by part; short sections at a time, read lyrics in rhythm, each part first, then as an ensemble

Remember it is not necessary to work the entire class period on one piece of music, work smaller sections then combine.

Remember to always apply concepts previously learned to your new literature!

- VI. Formal Listening: One to two class periods per month. Have students listen to a piece of music that relates to a time period, season, or song they are singing. Daily listening should consist of a variety of choral recordings. (For more information on using listening examples as class openers, consult the listening section of the supplemental materials.)

Vocabulary:

Piano

Forte

Mezzo Piano

Mezzo Forte

Legato

Personalization Notes

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Week Five:

The students will ...

- demonstrate how to attach pitches accurately (2.3)
- sing with proper phrasing (1.9)
- modulate volume in order to hear all parts (2.2)
- identify and interpret dynamic markings (3.5)

Procedures:

- I. Warm up –You may wish to do some stretching exercises prior to rhythm or vocal drills. Place the beat in various parts of the body as children listen to a popular song with a good beat. (Ex. pat or move shoulders 1, 2, 3, 4 - arms up stretch 1, 2, 3, 4 - knees (bend or pat) 1, 2, 3, 4. The beginning choirs love this. Begin simply - you can always increase the level of difficulty.)
- II. Rhythmic drills - clap and count from measures notated on board or overhead. Melodic drill - hand sign and sing intervals, practice attacks. Sight sing hand signals then transfer to staff. Read melodies using step wise movement, then 3rds, 5ths, and 8ths eventually entire scale. Continuously review and practice your intervals.
- III. Practice rounds utilizing dynamics and modulating volume. Allow students to direct. Choose small groups to perform. Review dynamics, if dynamics markings are not notated create your own!!! This is great time for a cappella work
- IV. Work on another selection you may be interested in for your Winter Concert. As you introduce pieces remember to read through your music and quiz students on what they see. Look at phrasing, unisons etc.
- V. Remember to consistently review the vocabulary, do so as you work through your lesson and you encounter the various symbols and terms. Choose one day of each week for a quick vocabulary quiz.
- VI. You may want to discuss Solo and Ensemble with your students early in the semester to allow enough time to choose and prepare their literature. Art songs and folk songs provide wonderful literature from which students can choose. Try to influence your students toward good solo vocal literature, and refrain from using popular music. Send out letters to parents of students interested in participating. A letter, contract, and timeline are available in the appendix of this book.

Vocabulary:

Conductor

Tempo

Crescendo

Decrescendo

Harmony

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Week Six:

The student will...

- identify the dynamic and tempo markings found in their music (3.4, 3.5)
- sing patterns containing various intervals (3.7)
- explain time signature and clap and count 2 - 4 measures in 2/4, 3/4, 4/4, and 6/8 time (3.6)
- name the notes in the treble and bass clef (3.3)
- identify key signatures that pertain to the music they are singing (3.9)

Procedures:

- I. Warm-Ups
 - a. Rhythmic and Melodic -Be sure to review many of your previous objectives in your warm-ups. Ex. posture and vocal placement, as you sing your melodic exercises, notes and time signatures as you practice rhythm reading, and intervals, scales and melodic movement as you practice your sight singing.
- II. Continue to work for uniform tone and good placement in rounds. Divide the class into a variety of groups; perhaps move them around the room as they sing.

Try having each row sing a short section from one of the choral pieces previously learned. Choose a different group of students to do the same thing. Listen and evaluate in a positive manner. Ask the students for their ideas on what was sung. Try to have them give the suggestions on how to improve a particular section of the music, either vocally or musically. Be creative when having the students work on particular techniques or concepts. It changes your routine. A little variety adds to your lessons and helps maintain classroom attention.

- III. Introduce third new piece for Winter Concert (see new music plan). By this time students have a few pieces that they can look at and compare the forms. (Round / A B / A B A.) Explain and give more examples of literature using these forms.
- IV. Use the few minutes at the end of class to quiz the students verbally on vocabulary, notes and note values. Remember that the vocabulary words are cumulative

Vocabulary

Pitch

Binary

Intonation

Ternary

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Week Seven:

The student will....

- recognize A B and A B A form in their music (4.2, 4.3)
- listen to prerecorded pieces and demonstrate knowledge of form (4.2, 4.3)
- identify and explain the difference between sacred and secular music (4.2, 4.3)

Procedures:

- I. Warm up
 - a. Add new exercises and game suggestions for rhythmic practice to maintain the student's interest.
 - b. Using flashcards helps the students learn the material. They can quiz each other and they may also use them as study aids.
 - c. Always review the concepts and objectives for the month.
- II. *Around this time of year many schools are involved in fundraisers so it is important to set up an organized system of collecting money / receipts without losing too much class time.*
- III. Review form with the student's as they sing through their music. You may want your quiz this week to be an oral one - prerecorded songs (familiar ones) that you have put on tape. Student's will listen and note whether they are rounds, A B or A B A. You may wish to assess them visually prior to a written quiz. This may be done easily by a thumb up, or 2 fingers up, if A B, thumbs down if A B A, hand extended palms down for Round. Have students listen then close their eyes this way you can visually assess whether they are getting the concept.
- IV. Work concert music.

Vocabulary:

Select vocabulary that best suits your class and the literature you are studying

_____	_____	_____
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Personalization Notes

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Week Eight:

The student will...

- continue to work for uniform supported tone as students make the transition from high to low register and back (1.5)
- continue to analyze and identify characteristics of good choral tone in recorded examples (10.1)
- continue to work for awareness of pitch while listening to the other sections (2.2)
- notate dictated measures of rhythm

Procedures:

- I. Warm up
 - a. Stretching
 - b. Rhythmic Drills
 - c. Echo clapping,
 - d. Rhythm reading
 - e. Director claps (quarter notes) snaps (eighth notes) pats legs (half note) Hands open palms up (quarter rest) Have students notate simple rhythms. Example: Clap, Clap Snap-Snap, Clap. This is an easy way for the students to begin to take rhythmic dictation. Eventually you transfer the patterns to drum or some other instrument
 - f. Melodic Drills - echo sing patterns using hand signs or numbers Sing patterns that the director hand signs, then read patterns from board or cards. Suggestion: Use large melody flashcards to practice reading. Have the students figure out the mystery tunes notated weekly on a side board. This is another opportunity for a weekly question or brain teaser.)
 - g. Rounds (attention to choral tone and balance) You may want to have your students sing in a circle to help facilitate a better balance.
- II. Work choral music. Draw attention to time and key signatures, expressive markings, difficult rhythmic measures, skips that might be a problem vocally. Work on attacks and releases.
- III. Have students listen to examples of good choral singing and discuss what they hear. Guide the students as to what they should be listening for. This should be easier each week for them as they utilize and recognize the correct technique for singing through warm-ups.
- IV. You may wish to do a Master Series Listening lesson this week on a composer you may have been discussing. Many holidays or community /cultural events are wonderful discussion starters. Example, Halloween - it lends itself to Grieg and his “Hall of the Mtn King” from the “Peer Gynt Suite.”

Vocabulary:

Select vocabulary that best suits your class and the literature you are studying

Personalization Notes

[illegible]

Week Nine:

Nevada Day - End of first 9 weeks

The student will...

- demonstrate knowledge of postures, clefs, terms, symbols and notation through a vocal and written quiz. (1.1 - 1.10)
- demonstrate vocal technique and knowledge of music through small ensemble performance (2.1)

Procedures:

- I. Warm ups
 - a. Stretching
 - b. rhythmic review
 - c. melody and intervals
 - d. You may use previous suggestions from earlier lessons. Use this week to catch up on, or review concepts you have not spent enough time on. (Most schools are at a point in the year where students must receive a progress report. This is a good week to spend time on evaluating specific concepts. By this time you should have a number of grades for each student. (See the appendix for examples of Grading Scales and Weights.)
 - e. Sight-reading - You may wish to evaluate your students on reading simple step/same melodic lines.
- II. Work on choral music. Always applying and reviewing previously discussed in conjunction with the choral literature.
- III. Quiz (Written)

Vocabulary:

Select vocabulary that best suits your class and the literature you are studying

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Personalization Notes

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2nd Quarter

Curriculum Performance Objectives: 2.4, 3.8-11, 5.1, 5.2, 5.4, 5.5, 6.1, 6.2, 8.2, 11.5

State Content Standards: 1, 2, 5, 8, 9

Concepts introduced this month:

Staggered Breathing
Key Signatures
Expressive Indications
Sacred / Secular Music
Role of church in choral music development
Melodic and Rhythmic Composition

Week Ten:

The student will...

- demonstrate the proper use of staggered breathing. (2.4)
- be able to sing simple melodic phrases utilizing various rhythmic patterns. (3.8b, d)
- be able to recognize the key signature and identify the number of sharps/flats present. (3.9)
- be able to identify expressive indicators in music notation. (3.10)

Procedures:

- I. Warm ups
 - a. Stretching:
 - b. Rhythmic Reading Drills- Students will read, clap and count measures in 2/4, 3/4, 4/4 time. Students will clap and count measures in 6/8 time.
 - c. Melodic/Rhythmic Drills - Students will sing scales using various rhythm patterns on each pitch.
 - d. Scales - Have students sing the scale in a variety of keys notated on board or overhead. Have the students identify the number of sharps and flats present in each key signature.
 - e. Students will sing a chosen vowel for 60 seconds using staggered breathing. Use a familiar song such as “America”; sing long phrases that require staggered breathing. Transfer these concepts to your literature.
- II. List on Board or overhead the expressive indicators found in your literature. Some might be diminuendo, ritardando, and rallentando. These would also be your vocabulary words for the week.
- III. Work on choral literature.

Week Eleven:

The student will.....

- identify various key signatures (3.9)
- identify notation symbols (3.11)
- be able to identify structure in music (4.1)

Procedures:

- I. Warm-up (Use some of the exercises and suggestions from earlier lessons)
 - a. Remember that the warm-up sections even those reinforcing particular concepts should only take about 12-15 minutes
 - b. Stretching/Movement
 - c. Rhythmic Drills
 - d. Melodic Drills
- II. As you proceed to work on your literature, try to work in the following: Look at the literature you are working on, take the notation symbols from this music. List them on the board or use overhead to name and define the symbol. Have the students find these symbols in their literature. As you work the music constantly review not just the symbols but the concepts from week one. (Examples of notation symbols: repeat sign, 1st and 2nd ending, fermata, Da Capo, Double Bar, etc.
- III. Using a large poster of the circle of 5ths, have the students locate the key they are singing in. Have them count the sharps or flats and have them illustrate the key - signature with its name in their notes or journal. Review the keys everyday as you rehearse your literature.
- IV. Work the music. In between practice ask the following questions. Have the students demonstrate knowledge of structure in their music. Is the number of measures even or odd? Does each measure have an equal number of beats? How many phrases do you see in your music? Demonstrate that phrases have a question and answer portion.

Vocabulary:

Select vocabulary that best suits your class and the literature you are studying

_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

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Week Twelve:

The student will...

- sing simple melodic phrases utilizing diatonic intervals with various rhythmic patterns. (3.8)
- begin to understand the role that sacred and secular music has played in the development of western music. (5.1, 5.2)
- discriminate the quality of a musical performance (10.1)

Procedures:

- I. Warm ups
 - a. Rhythmic drills
 - b. Melodic drills
 - c. Sight Sing simple, diatonic melodies in various key signatures.
 - i. Identify the time signature
 - ii. Clap the rhythm
 - iii. Identify the key and tonic
 - iv. Say the solfege in rhythm
 - v. Sing
- II. You should be rehearsing your winter concert literature. Try to include literature from several religions. (A great time for Hebrew!) It is important to include both sacred and secular music in your program. It is important to define for the students sacred and secular. Sacred: That which relates to religion - any religion. Secular: Relating to the worldly; not overtly or specifically religious. Spend some time discussing the differences. Name some songs that might apply to each. Many of them attend services at one church or another; ask them if the music they sing at church is the same as the music they listen to on their favorite radio station. Discuss content, etc. Remember to set guidelines and expectations on how you wish the students to respond. Discuss the influence the church has had on the development of choral music. Explain to the students that just as they will eventually study communism in history, no one is promoting communism. Similarly, we teach sacred music, but we are not promoting religion. This is another good reason to include music from several religions. Provide students with historical background of the composers of your literature and the period in which he/she lived.
- III. As you rehearse your concert literature, have the students discriminate the quality of their performance. One way to introduce this is to have students perform the piece twice, once with appropriate phrasing and musicality, and once without. Then have the students analyze the quality of their performance using the following components: pitch, intonation, rhythm, tempi, form, expression, and phrasing. You will want the students to begin to self-analyze

Week Thirteen

The student will....

- continue to sight sing diatonic melodies (3.8)
- begin to compose a rhythmic composition using the quarter note, half note, and whole note and their equivalent rests. (6.1)
- work in cooperation with the director and other students to produce cohesive musical sound. (12.2)
- begin to improvise “Answers” in the same style to given rhythmic and melodic phrases. (7.1)

Procedures:

I. Warm-Ups

a. Rhythmic/Melodic:

The students are used to echo clapping, begin now to sing or clap a rhythm or melody and have the students change it a little so it becomes the answer. Explain that when you ask a question people generally don't repeat the question. That would be an echo. For example, the question “Hello, how are you?” is answered, “Thank you, I am fine.” Try a few simple questions and answers. Use “Twinkle, Twinkle Little Star” if you need a place to start. students will sing “How I wonder what you are.” Etc. (At this point you should have an organized routine that incorporates movement/stretching, rhythmic and melodic drills

- b. You may wish to make a game out of reading your diatonic melodies. Cut out some large notes, laminate, and attach magnets to the backs. These adhere easily to the white boards available in most schools. (Use masking tape if nothing else) Move the notes into various positions on the staff, have students sight read. You can do it as an individual challenge, row, or small group competition. This can be done anytime you need to take a break from what you are working on.

II. Discuss the upcoming winter concert, and begin to have the student practice behaviors appropriate to cooperative ensemble performance.

- a. Remain quiet while the conductor gives instructions.
- b. Stand/sit attentively immediately after the conductor's cut-off, without talking, fidgeting, or singing past the cut-off.
- c. Show respect for anyone who is speaking or singing by listening attentively.
- d. Enter and leave the risers with good posture, hands out of pockets, and without talking.
- e. Practice proper expressions of appreciation, discouraging screaming, stomping and hooting.
- f. Have students practice sitting quietly while listening to a performance of their peers.

Vocabulary:

Select vocabulary that best suits your class and the literature you are studying

Personalization Notes

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Week Fourteen

The student will....

- be exposed to a variety of performance settings (11.3)
- continue to practice appropriate concert behavior (11.6)
- participate in scheduled performances of their ensemble (12.1)

Procedures:

- I. Warm-ups :
 - a. Stretching Rhythmic
 - b. Drills Melodic Drills
 - c. Interval Practice
 - d. Sight singing
- II. Winter Concert Choral Music Rehearsal. (Incorporate all previous vocal/choral objectives) Remind the students of the significance of the individual to the ensemble. Reiterate the importance of attendance at the upcoming winter concert. As the students evaluate their performance and progress on each piece, make them aware of how different the music would sound if many were missing. (It is difficult to have a baseball game if the pitcher and catcher are missing.) Have the students make a list of what they perceive are their responsibilities to the ensemble as a whole. Write them on the board and put them in order of priority. Your weekly question this week might be, "What is the importance of teamwork in a variety of situations." (Football, Baseball, Soccer, Etc)
- III. Many schools take their choirs off campus to perform. Remember to always have permission slips, letters home with pertinent details, transportation checked and confirmed, appropriate school personnel notified, and an administrator in attendance if possible.

Vocabulary:

Select vocabulary that best suits your class and the literature you are studying

_____	_____	_____
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Week Fifteen

The student will...

- explore the basic components of music including style, interpretation, dynamic levels,
- phrasing and articulation while rehearsing concert literature. (11.1)
- expand on his/her musical repertoire through performances in the school setting (11.2)
- explain and compare the roles of creators, performers and others involved in the production and presentation of the arts. (8.2)

Procedures:

- I. Warm ups:
 - a. Vocalize
 - b. Rhythmic and Melodic Drills
- II. Practice your Winter Concert music. Review appropriate dress (some schools have uniforms some do not.) Practice walking on and off risers (even if it is on a flat area) make so that students aware of their position in relation to others on risers, and their posture. Practice focusing on the conductor.
- III. This time of year there are many community performances as well as school performances. Discuss the roles of everyone involved in the performances. Producers Directors Performers Composers Graphics, to name a few.
- IV. Listening Activity: “The Messiah” is performed a great deal this time of year. You might want to study George F. Handel, and listen to some of his works.

Vocabulary:

Select vocabulary that best suits your class and the literature you are studying

_____	_____	_____
_____	_____	_____
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_____	_____	_____

[illegible]

Week Sixteen:

The student will...

- continue to work on identifying key signatures. (3.9)
- describe the use of vocal music in the performance of various styles of folk music (5.4)
- describe the use of vocal music in the performance of various styles of classical music (5.5)
- compose a rhythmic composition using quarter, half, and whole notes and equivalent rests (6.1)
- compose a melody (6.2)
- recognize the opportunity to perform at solo & ensemble festival (11.5)

Procedures:

- I. Warm-up :
 - a. Stretching
 - b. Movement
 - c. Vocal Exercises
 - d. Rhythmic Drill
- II. You may wish to introduce your festival music at this time. It is highly recommended that you use classical, folk, and spirituals. Avoid “Pop” and “Broadway” literature; you can use this music for your spring/summer “pops” concerts. (A list of recommended literature will be made available.)

Prior to introducing your festival music, you may want to expose the students to some recorded arrangements of folk and classical music. Have the students note in their notes or journals the differences they hear and discuss between the two genres.

- III. Your students have experienced some rhythmic and melodic dictation by this time. Have the students compose a melody. using these guidelines :
 - a. C Major
 - b. Use only quarter, eighth, whole and half notes.
 - c. Begin and end on tonic
 - d. Use stepwise for now and then increase difficulty level by adding intervals as students progress.
 - e. You may also wish to change keys as students become more comfortable with key signatures. Check students for accuracy, then have 1 or 2 students either sing their composition for the class, or write it on the board for the class to sight sing
- IV. Solo and Ensemble applications are typically due this week, so solos/duets etc should have already been assigned.
 - a. Make sure all students have original scores, and your accompanist(s) is set.
 - b. You may also wish to audition students for preparedness this week, that is, if you already assigned solos etc. before winter break. An advantage to auditioning is that you know who is really serious and hopefully avoid last minute drop outs.

- c. Finally, rehearse students throughout the month. (Attached you will find a copy of the letter and contract used to make sure the student aware of the commitment involved.)
- V. Choral music rehearsal. Applying all previous vocal /choral objectives to lesson. Review structure, form, tempo, dynamics, and expressive elements.

Vocabulary:

Select vocabulary that best suits your class and the literature you are studying

Personalization Notes

[illegible]

Week Seventeen

The student will....

- describe the use of vocal music in the performance of various styles of classical music (5.5)
- compose a melody using symbols and traditional terms referring to dynamics,
- tempo and articulation (6.2)

Procedures:

- I. Warm-up:
 - a. Vocal Exercises
 - b. Rhythmic Drills: Reading, Rhythmic dictation, writing
 - c. Melodic Drills: Reading, Simple melodic dictation, writing
- II. Continue composing melodies, this time including:
 - a. Dynamics
 - b. Tempo
 - c. Articulation
 - d. Rests (quarter, eighth, half, whole)
- III. Work Choral Literature.

Vocabulary:

Select vocabulary that best suits your class and the literature you are studying

_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

Personalization Notes

Week Eighteen

The student will...

- Review for the semester exam

Procedures:

- I. Warm-up:
 - a. Vocal Exercises
 - b. Rhythmic Drills
 - c. Melodic Drills
- II. Provide students with a study guide for your final, then review a portion of the study guide each day together. To get students motivated and involved, make a game out of the review. You can review by quizzing individual students or in teams. Incentives are also a possibility. Many teachers use candy as an incentive, others use a ticket or “money” system, others use extra credit points.
- III. Suggested guidelines for the final exam:
 - a. Vary the kinds of questions on your test:
 - i. multiple choice
 - ii. fill-in-the-blank
 - iii. matching, true-false
 - iv. labeling,
 - v. Avoid using ALL multiple choice, or ALL true-false etc
 - b. Avoid trick questions-this just confuses the student and is not a good measure of knowledge.
- IV. Many teachers write their final exams so they are compatible with the scantron sheets. This is a major time saver for those with very large classes.

Vocabulary:

Select vocabulary that best suits your class and the literature you are studying

_____	_____	_____
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3rd Quarter

Curriculum Performance Objectives: 1.5, 1.8-10, 2.1, 2.3, 6.1, 8.1, 8.3, 10.2, 11.3, 11.4, 12.1, 12.2

State Content Standards: 1, 2, 5, 6, 7, 8, 9

Concepts introduced/reviewed this quarter:

- Breath
- Composition
- Diction
- Dynamics
- Intonation
- Listening skills
- Music across the curriculum
- Performance etiquette
- Performance style
- Phrasing
- Vocal technique
- Vowel unification

Week Nineteen:

The student will...

- employ correct vocal registers (1.5)
- employ correct posture, breath support, and vocal placement (registers) to solve intonation problems (1.7)
- discriminate the quality of a musical performance (10.2)
- continue with key signatures (3.9)

Procedures:

- I. Warm up:
 - a. Rhythmic Drill
 - b. Melodic Drills

Increase the level of difficulty in the students' sight reading by adding more intervals and rhythms. Always work intervals, diatonic and whole tone scales. Try to use dynamics even in your warm ups, both rhythmic and melodic.

Make your students aware of the importance of focus and concentration when doing their warm ups.

Watch the students' chins to make sure they are not raising when singing the higher notes. If you notice this, have the students move their heads up and down, side to side until their jaws are back in a relaxed position. You may wish to re-test your male voices to see if any changes have occurred.

- II. The students have been taught musicianship and proper vocal technique this will have helped their intonation. Have students listen carefully to themselves within the ensemble, and encourage students to sing softer while solving intonation problems. You may also wish to give students different scenarios that may affect intonation, such as, sustaining the pitch with no support, then with support, etc. Should problems persist check the seating formation in your classroom. Can the students hear all the pitches in the chord? When singing loudly is the student pushing and over singing?
- III. Have students who are participating in the Solo & Ensemble Festival perform their solo in front of the class. They should follow the following procedure:
 - a. Introduce themselves, the song title, composer and accompanist.
 - b. Give a brief history of the song and composer.
 - c. If the language is other than English, have the student explain the meaning of what he/she is singing.

If you have no one performing in Solo & Ensemble you may want to invite some high school students in to sing for your class in order to teach objective 10.2.

- IV. The class will give each performer **positive** feedback based on the following criteria:
 - a. Tone quality:
 - i. Does it sound pleasant to listen to in the higher and lower parts of the voice?
 - ii. Does it sound clear and focused?
 - b. Intonation:
 - i. Is the performer singing in tune?
 - c. Breath Support:
 - i. Are the phrases good?
 - ii. Does the voice sound breathy?
 - d. Diction:
 - i. Are the words understandable?
 - e. Stage Presence:
 - i. Does the performer have a pleasant facial expression and relaxed body?
 - ii. Is the performer relating to the audience?
 - iii. Is there eye contact?

Tell the class that they must make positive comments only. Instruct them to come up with at least 2 positive comments for each performer. You can either have them write the comments down and turn them in for a grade, and then give the comments to the performer, or randomly call on students to comment in class. The class should be graded on audience etiquette and comments made.

Vocabulary:

Select vocabulary that best suits your class and the literature you are studying

Personalization Notes

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Week Twenty:

The student will...

- demonstrate correct articulation of beginning and ending consonants while maintaining uniform vowel placement (1.8)
- sing musically with proper phrasing (1.9)

***As you rehearse festival literature, you will want to revisit and refine concepts taught at the beginning of the school year.

Procedures:

- I. Warm up:
 - a. Stretching
 - b. Rhythmic Drill- Continue to sight read phrases containing quarter notes, half and whole notes, eighths and sixteenths and their equivalent rest. To vary your drill, work in ensembles, or individually. Rearrange notated patterns, perhaps stack patterns, then have each section clap, pat, snap or sing their part simultaneously.
 - c. Melodic Drill - Constantly review intervals. Using the hand signs help the special learners in the classroom. Sight read 8 measures of notes using stepwise, repeated notes and skips. Sing in sections or have a group of students sing a measure when you point to them. Remind them they have to watch carefully since you will point to the group and they must be ready so as not to stop the flow of the notated music.
- II. Students should be familiar with thirds and fifths by now. Have the students sing the pitches 1 3 5 of the scale or D M S in a variety of keys. Call attention to the note placement on the staff, written melodically and then harmonically. Explain why this is a major chord. (raised third) This reinforces a number of concepts previously taught, sharps, flats, key signature, note names and intervals.

Exercise: 1 3 1 5 1 3 5 3 1_ Have students sing in three or four keys.

Vowels make the tone beautiful but the consonants make the work understandable.

- III. During warm-ups, practice consonant sounds including “t,” “d,” “k,” and the proper use of “s,” then transfer these concepts to your literature, concentrating on beginning and ending consonants while maintaining vowel unification.

Suggested Exercises:

- a. Loosen the tongue with, 5 4 3 2 1 2 3 4 5 4 3 2 1, sing on Lah, on each pitch then alternating lah lee, or lah lu.
- b. 1 3 5 3 1 singing Nah or Dah on each pitch.
- c. 5 4 3 2 1 singing T-K-T-K-T or D-K-D-K-T on each pitch.
- d. Wow, wow, wow, wow, wow on 5 4 3 2 1 pitches of scale. (or Mum, or Pah Pea or Bah Bee).
- e. Yah on one note

- f. Yah, Yah, Yah, Yah, Yah. or Vah, Vee, Vah, Vee, Vah, on 1-2, 3-4, 5-4, 3-2, 1.

Transfer these exercises to your choral music. Continue to work on phrasing, your attacks and releases as you vocalize and sing your exercises.

Phrasing can be helped by being aware of the text as well as the music. Practice reading the text with the class emphasizing the important words and stressing the vital syllables. Use your sound as a painter would use color and incorporate text painting to help you interpret the music.

Vocabulary:

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Week Twenty-One:

The student will...

- utilize matching vowel sounds to enhance ensemble blend (2.1)
- demonstrate how to attack pitches accurately without scooping or sliding (2.3)

Procedures:

- I. Warm up:
 - a. Vocalize
 - i. During the warm-up, focus on vowel unification.
 - ii. Suggestion (2.1A): Using the example of an egg shape, have students smoothly form all vowels, continuing to visualize the egg shape.
 - b. Rhythmic Drill
 - i. Continue to read notated 4 measure phrases (incorporate all notes/and equivalent rests) Read together - allow the students to come and place dynamic markings, then have the class perform with attention to the markings placed by student.
 - ii. Continue to work on rhythmic dictation -either as board work with class or done individually.
 - c. Melodic Drill
 - i. Continue to sight read melodic lines in a variety of keys.
- II. Review Major and Minor Chords.
 - a. Play the thumbs up/down game. Teacher will play two chords. The students will close their eyes and indicate whether the second chord is major or minor by thumbs up for major and thumbs down for minor. The students love this game. You can extend it to a written quiz or even add it to the final exam. The students will listen to prerecorded chords and indicate 1 as Major and 2 as Minor.
- III. As the students work their choral music be attentive to the beginning and ending of phrases and clarity of attacks. If you encounter scooping or sliding, you may wish to try the following:
 - a. Ask students to visualize dropping the pitch from above.
 - b. Have students discuss their own visualizations
 - c. Practice singing the correct pitch on the initial vowel sound or phonated consonant.

Vocabulary:

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Personalization Notes

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Week Twenty-Two:

The student will...

- sing at various dynamic levels while maintaining correct breath support and tone quality (1.10)
- be exposed to a variety of performance settings through performances in the community (11.3)

Procedures:

- I. Warm up
 - a. Vocalize - Have the students warm up at various dynamic levels.
 - i. Demonstrate and practice singing accents while maintaining appropriate breath support.
 - b. Rhythmic Drill
 - i. Continue to read notated 4 measure phrases (incorporate all notes/and equivalent rests) Read together - allow the students to come and place dynamic markings, then have the class perform with attention to the markings placed by student.
 - c. Melodic Drills
 - i. Sight read a variety of phrases, incorporating all note values and equivalent rests. Add repeats, fermatas and dynamic markings.
 - ii.
- II. Sing chords through the “C” scale. Divide the class into three sections and assign each section a line, have the students listen for intonation as they sing.
- III. Play the Major/Minor game. See last week for directions.
- IV. As you go through the choral literature:
 - a. have the students locate major and minor chords.
 - b. Discuss together whether or not the dynamics are what the composer intended
 - c. Work the areas that call for crescendo and decrescendo - you may want to have smaller groups sing and have the rest of the class listen.
 - d. Allow students to come up and conduct.

Remember to always set guidelines for exactly how any activity that may not be daily is performed so the class does not lose its focus. This would be a good week/month for recruiting. Earlier in the year it was suggested that you contact your feeder schools and set-up performances. Confirm the dates and times of your visit to your feeder schools.

Vocabulary:

Select vocabulary that best suits your class and the literature you are studying

Personalization Notes

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Week Twenty-Three:

The student will...

- compose a rhythmic composition using quarter, half, and whole notes and equivalent rests (6.1)
- explain how elements, artistic processes, and organizational principles are used in similar and distinctive ways in the various art forms (8.1)
- explain ways in which the principles and subject matter of various disciplines outside the arts are interrelated with those of music (8.3)
- describe events in an aural example of program music

Procedures:

- I. Warm Up
 - a. Movement
 - i. Vary your routine with a physical warm up to a fun snappy tune. Sway to the beat, stretch arms up, bend down, shoulders up and down etc.
 - b. Rhythmic Drill - Continue to read and perform a variety of rhythmic exercises and ensembles.
 - c. Vocalize - Have the students warm up at various dynamic levels.
- II. Demonstrate and practice singing accents while maintaining appropriate breath support.
- III. This time of year students are beginning to work on a variety of projects for their other classes. If time permits, this would be a good week/month to ask your Geography, Science, English, and Social Studies Teachers for their second semester plans. As you work on your literature and do the listening lessons, you may have the opportunity to relate it to something the students are working on in their other classes.
 - a. Suggestion: Have students compare how historical events are represented in the various arts: Compare the events of the War of 1812 to Tchaikovsky's depiction, in the 1812 Overture (Social Studies). If the students are studying the Solar System, listen to Gustav Holst's, The Planets (Science). Folk songs are related to Geography and culture.
 - b. Similar elements like style, period, structure, form, rhythm, flow, contour, shape dynamic and color are found in many other art forms besides music: Art, Photography, Dance, Theater, and Architecture to name a few. The creative process, what is it, how does it happen, and its eventual result is a wonderful discussion or journal question.
- IV. Many students have not been formally introduced to the orchestra and its literature. One great introduction to the instruments in Benjamin Britten's, "A Young Persons Guide to the Orchestra." As the students become familiar with the instruments and their families you can quiz them on what they hear by having them place cards in the order of their appearance. You can make sets of cards that indicate Woodwind, Percussion, Strings, Brass or you can

Week Twenty-Four:

The student will...

- write a melodic composition using quarter, half, and whole notes and equivalent rests that is played aurally (6.1)
- explain how elements, artistic processes, and organizational principles are used in similar and distinctive ways in the various art forms (8.1)
- explain ways in which the principles and subject matter of various disciplines outside the arts are interrelated with those of music (8.3)
- describe events in an aural example of program music
- describe the music played in a given aural example using appropriate terminology (9.1)

Procedures:

- I. Warm Up:
 - a. Vocal
 - b. Rhythmic Drill- continue with sight reading and dictation
 - c. Melodic Drill - continue with sight reading, work intervals. Have the students try to take some simple melodic dictation. This was included in the plan a few weeks ago and needs to be ongoing.
- II. Review Major and Minor.
- III. Continue to review and refine diction, phrasing, dynamics, vowel unification, etc. These are not only crucial concepts for good choral sound, but will also be judged at Festival!!!
 - a. Sample checklist
 - ✓ Attacks and releases (in sections and full choir)
 - ✓ Breathing (staggered breathing / phrasing)
 - ✓ Intonation (within the chords and in sections)
 - ✓ Rhythm / Tempo (Is everyone executing correct note values.)
 - ✓ Dynamics (Are you observing the composers markings)
 - ✓ Articulation
 - ✓ Blend
 - ✓ Balance
 - b. Check posture and support.
 - c. Try singing the piece A cappella.

Planning a good listening lesson will keep your students on task should you need to be gone for festival.

Vocabulary:

Select vocabulary that best suits your class and the literature you are studying

Personalization Notes

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Week Twenty-Five:

The student will...

- continually review from previous months (1.8-1.10, 2.1, 2.3)
- describe the music played in a given aural example using appropriate terminology (9.1)

Procedures:

- I. Warm Up:
 - d. Vocal
 - e. Rhythmic Drill- continue with sight reading and dictation
 - f. Melodic Drill - continue with sight reading, work intervals. Have the students try to take some simple melodic dictation. This was included in the plan a few weeks ago and needs to be ongoing.
- II. Review Major and Minor.
- III. Continue to review and refine diction, phrasing, dynamics, vowel unification, etc. These are not only crucial concepts for good choral sound, but will also be judged at Festival!!!
 - g. Sample checklist
 - ✓ Attacks and releases (in sections and full choir)
 - ✓ Breathing (staggered breathing / phrasing)
 - ✓ Intonation (within the chords and in sections)
 - ✓ Rhythm / Tempo (Is everyone executing correct note values.)
 - ✓ Dynamics (Are you observing the composers markings)
 - ✓ Articulation
 - ✓ Blend
 - ✓ Balance
 - h. Check posture and support.
 - i. Try singing the piece A cappella.

Festival Tips:

- *Reconfirm buses*
- *Make sure your permission slips are in and that you bring them with you to festival.*
- *Don't forget to bring three envelopes containing octavos of each selection your group is singing. Include a new cassette in each envelope.*
- *Take roll on the bus and do a head count/ do the same when returning to school.*
- *Leave a list with the office of those students in the group who for whatever reason are not accompanying you to festival, as well as a list of the students going. You should make arrangements with another teacher to keep the student/s if the rest of the class is attending festival.*

- *Know where you are going!!! Sometimes the bus drivers are new and do not know where they are going.*

Vocabulary:

Select vocabulary that best suits your class and the literature you are studying

Personalization Notes

[illegible]

Week Twenty-Six:

The student will...

- participate in scheduled performances of their ensemble (12.1)
- work in cooperation with the director and other students to produce a cohesive musical sound (12.2)

Procedures:

- I. Warm up
 - a. Stretching/Moving to the beat
 - b. Rhythmic Drill- continue to review difficult patterns and sight read rhythmic compositions. Try to vary your approach to drills.
 - c. Melodic Drill- continue to sight read and sing a variety of melodic phrases.
 - d. Practice breath support and control as you sing the phrases.
- II. Have different students conduct for dynamics and tempo for a change of pace.
- III. Have the students notate some simple dictated phrases. Use particular movements to indicate note values.
 - a. Hand claps -quarter notes,
 - b. Palm of right hand moving up left arm- half notes,
 - c. Crossed arms, palms moving up to opposite shoulders whole note,
 - d. Snaps for eighth notes.
 - e. Palms out in front of body indicating rests; quarter, half and whole.
- IV. Review with the students the importance of participation. Each student is extremely vital to the ensemble. That is why attendance is mandatory, and a large portion of their grade.
- V. Review Concert Etiquette: School, Festival and Community Concerts
 - a. No talking
 - b. Keep eyes and ears on the director at all times
 - c. Practice entering/exiting the risers with hands at side, walking and standing tall, no fidgeting, etc
 - d. Practice proper applause
- VI. Discuss bus rules

You may wish to review the adjudication sheet with your students, so they are aware of the criteria on which the adjudicators will be focusing and evaluating.

Vocabulary:

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Personalization Notes

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Week Twenty-Seven:

The student will...

- compare performance styles (10.2)
- recognize the opportunity to audition for district Honor Choir
- perform at District Choral festival (11.4)

Procedures:

- I. Warm up:
 - a. Vocalize,
 - b. Rhythmic Drill,
 - c. Melodic Drill
- II. Review choral festival music.
- III. Try to schedule enough time to listen to other schools at festival. To keep students engaged, give them several copies of blank judges' sheets to fill out for the various groups they will hear. They will then hand the sheets in for a grade. If your groups are large you may want to wait until you return to school to write critiques of other choirs you heard and your own.
- IV. Listening: review the tapes from festival. Discuss the adjudicators' comments and the festival experience.
- V. Discuss the opportunity to audition for Honor Choir:
 - a. Pass out informational letter/form
 - b. Review the audition process and what will be required of each student.
 - c. Require students to rehearse with you prior to auditioning.
 - d. Pre-Audition your students:
 - i. Do not allow ill-prepared students to audition.

Vocabulary:

Select vocabulary that best suits your class and the literature you are studying

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4th Quarter

Curriculum Performance Objectives: 1.8, 1.9, 1.10, 2.1, 2.3, 3.2, 3.6, 5.6,6.1, 10.2, 11.2, 12.1, 12.2, 13.1, 13.2, 13.3,
State Content Standards: 1, 2, 5, 6, 7, 8

Concepts introduced/reviewed this quarter:

Classroom Procedures/Responsibilities
Intonation
Music Skills
Musical Form
Performance styles
Posture and Breathing
Vocal Tone

Week Twenty-Eight:

The student will...

- demonstrate correct articulation of beginning and ending consonants while maintaining uniform vowel placement (1.8)
- sing musically with proper phrasing (1.9)
- sing at various dynamic levels while maintaining correct breath support and tone quality (1.10)
- utilize matching vowel sounds to enhance ensemble blend (2.1)
- demonstrate how to attack pitches accurately without scooping or sliding (2.3)
- compose a rhythmic composition using eighth, quarter, half, and whole notes and equivalent rests (6.1)
- participate in scheduled performances of their ensemble (12.1)
- work in cooperation with the director and other students to produce a cohesive musical sound (12.2)

Procedures:

- I. Warm up
 - a. Stretching or movement to relax body prior to vocal exercises. Vary your routine.
 - b. Rhythmic Drill - Continue to read and perform a variety of rhythmic exercises and ensembles. At some point you may want to use a simple rhyme and have the student's note where the beat falls with a tic (l) or you can do it together at the board. Then have your students figure out if the words or syllables indicate dividing the beat. Work slowly with them leading them to figure out the rhythm of the words.

c. Example

Hec - tor Pro - tec - tor was dressed all in green.

Hec - tor Pro - tec - tor was sent to the king. The

king did not like him, nor did the queen. So

Hec - tor Pro - tec - tor was sent home a - gain.

When ever you have time give the students the opportunity to work on these rhymes, notate them and write rhythmic accompaniments to them. These are great end of the year exercises. The students can then write them as melodies. Create Melodies using the pentatonic scale.

- II. Continue to review and refine diction, phrasing and dynamics. Use the checklist to help you remember some specific problem areas. !!!
 - a. Sample checklist
 - ✓ Attacks and releases (in sections and full choir)
 - ✓ Breathing (staggered breathing / phrasing)
 - ✓ Intonation (within the chords and in sections)
 - ✓ Rhythm / Tempo (Is everyone executing correct note values.)
 - ✓ Dynamics (Are you observing the composers markings)
 - ✓ Articulation
 - ✓ Blend
 - ✓ Balance
 - b. Check posture and support.
 - c. Try singing the piece A cappella.
- III. You may want to have your students give you feedback on what they think are problem areas. Let a few stand out and critique what they hear. Take turns.
- IV. Review Concert/Audience etiquette.
 - a. No talking
 - b. Keep eyes and ears on the director at all times

- c. Practice entering/exiting the risers with hands at side, walking and standing tall, no fidgeting, etc
 - d. Practice proper applause
- V. Discuss bus rules

Vocabulary:

Select vocabulary that best suits your class and the literature you are studying

Personalization Notes

[illegible]

Week Twenty-Nine:

The student will...

- Perform in the: All City Festival
- Compare performance styles (10.2)

Procedures:

- I. Warm up:
 - a. Warm up using solfege with hand signs- sing the scale, attention to proper vowel placement. Echo sing patterns using solfege or numbers. (Important to do this a cappella) By this time your students should be able to sing the diatonic and whole tone scale.
 - b. Continue on with your own vocal exercises making sure to encourage correct diaphragmatic breathing.
- II. Try to schedule enough time to listen to other groups at festival. Listen to the tapes containing the adjudicators' comments. Discuss the experience as a whole. Did the students enjoy the experience? What did they learn?
- III. Listening Lesson - Vivaldi would be a good composer choice this time of year. Do the composer lesson and then plan on listening to "The Seasons." The students can hear the themes easily.

Vocabulary:

Select vocabulary that best suits your class and the literature you are studying

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Personalization Notes

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Week Thirty:

The student will...

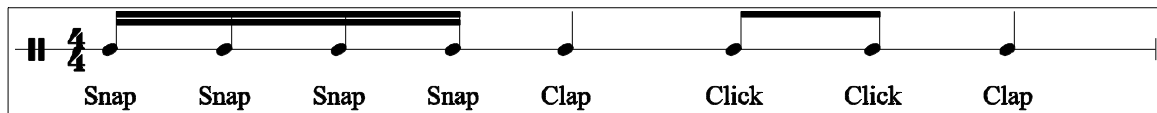
- recognize the sixteenth note and sixteenth rest (3.2)
- count and clap 4 measures phrases of basic rhythmic notation that includes the sixteenth note (3.6)
- describe the use of vocal music in the performance of various styles of contemporary music (5.6)

Procedures:

I. Warm up:

- a. Rhythmic Drills - (Echo clapping and rhythm reading) Director claps (quarter notes) snaps (sixteenth notes), tongue clicks (eighth notes), pat legs (half note) Hands open palms up (all rests, inform the students they must watch carefully and count to see which rest it is.) Have students notate simple rhythms.

Example.



This is an easy way for the students to begin to take rhythmic dictation. Eventually you transfer the patterns to drum or some other instrument

- b. Melodic Drills - echo sing patterns using hand signs or numbers
 - i. Sing patterns that the director hand signs, then read patterns from board or cards. Suggestion: Use large melody flashcards to practice reading. Have the students figure out the mystery tunes.

II. Once the students have experienced snapping the sixteenth note, have students identify the sixteenth note and rest by:

- a. Writing the notes on staff paper in a pattern of four sixteenth notes barred together (1e+a, etc). Explain that barring notes together makes it easier to read and that 4 sixteenth notes written separately and 4 barred together mean the same thing.
- b. Clapping rhythmic patterns utilizing 4 sixteenth notes barred together

III. Make a list of some contemporary composers. Discuss some of the music you have sung this past year or perhaps a new piece you are working on for your final concert. Compare some listening examples and discuss the instrumentation, the style, (not only of the music but of the singers) of the music. Discuss the lyrics, and accompaniment or lack of. Begin with composers of vocal music first, and then branch out to modern instrumental compositions.

IV. Work on your choral music.

This is a great time of year to add some musical theater or film music arranged for choir to your group. Keep in mind that although the music may be more popular you still need to be attentive to vocal technique, breathing, tone, blend etc.

Vocabulary:

Select vocabulary that best suits your class and the literature you are studying

Personalization Notes

[illegible]

Week Thirty-One:

The student will...

- recognize the sixteenth note and sixteenth rest (3.2)
- count and clap 4 measures phrases of basic rhythmic notation that includes the sixteenth note (3.6)
- describe the use of vocal music in the performance of various styles of contemporary music (5.6)

Procedures:

- I. Warm up:
 - a. Rhythmic Drill -sight read measures of notated rhythms. All note values from the sixteenth note and equivalent rests to the whole note and its equivalent rest should be incorporated now.
 - b. Dictation, while not an objective, has been included in previous lessons, it is in this one as well. You will find that the students appreciate the challenge. Just remember to go slowly and keep patterns within their capabilities.
 - c. Melodic Drill - sight read measures of melody using stepwise, skip and same movement. Hand sign and sing intervals, then read them from board. When writing the intervals on the board or overhead, write them melodically and harmonically. Divide your class into groups and sing them. Have the entire class sing together the interval melodically, and then have them sing the interval harmonically.
- II. This is a great time to practice melodic and harmonic intervals with the students. While this is not a specific objective the students are quite capable of doing this exercise.
- III. Choral Music - your plan
- IV. Make a list of some contemporary composers. Continue to compare some listening examples and discuss the instrumentation, the style of the singer and the music. Discuss the lyrics, and accompaniment. Begin with composers of vocal music, and then branch out to modern instrumental compositions.

Vocabulary:

Select vocabulary that best suits your class and the literature you are studying

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Week Thirty-Two:

The student will...

- recognize the sixteenth note and sixteenth rest (3.2)
- count and clap 4 measures phrases of basic rhythmic notation that includes the sixteenth note (3.6)
- describe the use of vocal music in the performance of various styles of contemporary music (5.6)

Procedures:

- I. Warm up-
 - a. Rhythmic Drill -sight read measures of notated rhythms. All note values from the sixteenth note and equivalent rests to the whole note and its equivalent rest should be incorporated now. Dictation, while not an objective, has been included in previous lessons, it is in this one as well. You will find that the students appreciate the challenge. Just remember to go slowly and keep patterns within their capabilities.
 - b. Melodic Drill - sight read measures of melody using stepwise, skip and same movement. Hand sign and sing intervals, then read them from board. When writing the intervals on the board or overhead, write them melodically and harmonically. Divide your class into groups and sing them. Have the entire class sing together the interval melodically, and then have them sing the interval harmonically. In previous lessons you have worked with Major and Minor chords. Continue the aural exercises and continue to play the thumbs up/thumbs down game for review.
- II. Choral Rehearsal - your plan.
- III. Composer listening lesson. Choose a composer from the Master Series or the listening CDs. Discuss his/her life, country, music, and social or political influences that may be demonstrated in the composer's music.

If you are not doing a last summer concert here is an interesting activity for the students. Assign students a composer to research. (they may work individually or in pairs) Duplications are fine. Have the students put together an interview with the composer. (One student is the composer the other student is the interviewer.) They may be creative in how they choose to present their project to the class. The students can do it live or video tape. They receive a grade for the project.

Vocabulary:

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Personalization Notes

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Week Thirty-Three:

If you are doing a final concert you will want to keep in mind the following objectives. If your concerts are completed by this month a number of activities are included to help keep your students motivated the last few weeks of school.

The student will...

- expand his/her musical repertoire through performances in the school setting (11.2)
- participate in scheduled performances of their ensemble (12.1)
- work in cooperation with the director and other students to produce a cohesive musical sound (12.2)
- identify various career opportunities in the field of music (13.1)
- recognize his/her role as a consumer of music (13.2)
- give examples of continued opportunities for musical participation (13.3)
- review for the final exam

Procedures:

- I. Warm up:
 - a. Rhythmic Drill - Use drills that challenge your students. You know where your students are at this point. If you need to review more and maybe stay with some of the exercises given early in the year do so. If you feel your students have surpassed the exercises given, be creative and find more challenging material for them.
 - b. Melodic Drill - see above
- II. Discuss the upcoming final concert, and have students practice behaviors appropriate to cooperative ensemble performance.
 - a. remain quiet while the conductor gives instructions
 - b. sit/stand attentively immediately after the conductor's cut-off, without talking, fidgeting, or singing past the cutoff
 - c. show respect for anyone who is speaking or singing by listening attentively
 - d. enter and leave the risers with good posture, hand out of pockets, and without talking
 - e. practice proper expressions of appreciation, discouraging screaming, stomping, and hooting
 - f. Have students practice sitting quietly while listening to a performance of their peers. (You can do this by asking for volunteers to sing in quartets or octets in front of the class)
- III. Have the students write in their journals (if they have been keeping one) or as an essay, how they feel they contributed to the class this past year. They may want to answer the following questions. What do I feel were my responsibilities to the class as a whole this year? In what other activities have I taken part this year that required teamwork? Was the

teamwork successful in producing an acceptable outcome? If it was a sports team, did you win? If you did not win, did you feel that everyone gave their best? How much practice and planning went into the activity? If it was a concert, did you perform the music successfully? Were you happy with the final result? What would you do differently?

- IV. Career opportunities in the field of music:
 - a. Discuss a variety of careers, including performance opportunities, teaching opportunities, and related fields of composing and engineering.
- V. Make available information on continuing music study by
 - a. giving students a list of private voice and piano teachers
 - b. provide information on secondary performance ensembles
 - c. post audition notices for community musicals: (Spring Mountain Ranch has a hotline: 594-PLAY)
- VI. Invite guest speakers from related fields to speak with the class.
- VII. Discuss scholarship opportunities for participants of college performing ensembles.

Vocabulary:

Select vocabulary that best suits your class and the literature you are studying

_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

Personalization Notes

Week Thirty-Four:

The student will...

- expand his/her musical repertoire through performances in the school setting (11.2)
- participate in scheduled performances of their ensemble (12.1)
- work in cooperation with the director and other students to produce a cohesive musical sound (12.2)
- identify various career opportunities in the field of music (13.1)
- recognize his/her role as a consumer of music (13.2)
- give examples of continued opportunities for musical participation (13.3)
- review for the final exam

Procedures:

- I. Warm up
 - a. Rhythmic Drill - Use drills that challenge your students. You know where your students are at this point. If you need to review more and maybe stay with some of the exercises given early in the year do so. If you feel your students have surpassed the exercises given, be creative and find more challenging material for them.
 - b. Melodic Drill - see above
- II. Discuss students' roles as consumers of music:
 - a. Use billboard charts to study musical trends
 - b. Conduct surveys of musical purchasing habits
 - c. Post and discuss community performances
- III. Musical Theater Unit Part One

(Before you begin this unit read through the next three weeks and the notes. This unit takes a few weeks to complete.)

- a. Discuss early musical theater, and the changes that have taken place in the last sixty years.
- b. Discuss the career opportunities in musical theater, and what each entails.

Producer	Carpenters	Sound
Director	Electricians	Recording
Singers	Costume Designers	Theater Staff
Dancers	Seamstresses	Ticket takers
Musicians	Wardrobe personnel	Custodians
Set Designers	Technicians	Manager Assistants
Painters	Lights	

- c. In the early days, there were no unions for any of these jobs. Now there are unions for almost every one of them. Most students are aware of unions - you may want to discuss reasons why a union might be necessary in these career fields as well as in others.

Vocabulary:

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Personalization Notes

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Week Thirty-Five:

The student will...

- expand his/her musical repertoire through performances in the school setting (11.2)
- participate in scheduled performances of their ensemble (12.1)
- work in cooperation with the director and other students to produce a cohesive musical sound (12.2)
- identify various career opportunities in the field of music (13.1)
- recognize his/her role as a consumer of music (13.2)
- give examples of continued opportunities for musical participation (13.3)
- review for the final exam

Procedures:

- I. Warm up
 - a. Rhythmic Drill
 - i. Use drills that challenge your students. You know where your students are at this point. If you need to review more and maybe stay with some of the exercises given early in the year do so. If you feel your students have surpassed the exercises given, be creative and find more challenging material for them.
 - b. Melodic Drill - see above
- II. Musical Theater Unit (Part two)
 - a. Discuss the material musicals are based on.
 - i. Revue (A combination of skits and songs that may or may not follow a theme – ex. Broadway Melodies)
 - ii. Book (Based on a story - ex. West Side Story)
 - iii. Concept (Based on a specific idea – ex. Chorus Line)
 - iv. Watch a very early musical, one of the “Broadway Melodies,” then watch “Oklahoma,” “West Side Story,” “Fiddler On the Roof,” and “Cats.”

It is not necessary to watch each one completely through, for example, I only use a portion of “Broadway Melodies,” “Oklahoma,” and “Fiddler On the Roof.” The students always want to see “West Side Story,” in its entirety. I generally edit “Cats,” a bit, but I love to spend a little time on how the poetry was adapted to the music. If you are doing arrangements from musicals this makes a good unit, tying it all together.

- v. Sample Questions:
 1. How did musicals change over the years?
 2. Where did the writers find subjects?
 3. How did the music change?
 4. At what point did the songs and dances become more closely interrelated to the story and characters?

Week Thirty-Six:

The student will....

- identify various career opportunities in the field of music (13.1)
- recognize his/her role as a consumer of music (13.2)
- give examples of continued opportunities for musical participation (13.3)
- review for the final exam

Procedures:

- I. Warm up
 - a. Rhythmic Drill
 - i. Use drills that challenge your students. You know where your students are at this point. If you need to review more and maybe stay with some of the exercises given early in the year do so. If you feel your students have surpassed the exercises given, be creative and find more challenging material for them.
 - b. Melodic Drill - see above
- II. Musical Theater Unit (Part three)
 - a. Have the students write their own short musical. They may work in groups of four or five.
 - b. They must write a script on a subject of their choosing. No more than two pages.
 - c. Using music from recordings they will find music that fits their characters and story line.
 - d. They will rehearse and then put the musical on cassette or video tape. (They may need before or after school time.) Using two cassette recorders or a CD player and one recording cassette, have the students perform their musical. They may however, perform it live for the class if they choose. They have until the end of May to turn in their performance.

Minimize wasted class time by being specific as to what needs to be accomplished each day. For those students off task have worksheets they can do in place of the project.

- III. Provide students with a study guide for your final, then review a portion of the study guide each day together.
- IV. Guidelines for the final exam:
 - a. Vary the kinds of questions on your test:
 - i. Multiple choice
 - ii. Fill-in-the-blank
 - iii. Matching
 - iv. True-false
 - v. Labeling
 - b. Avoid using ALL multiple choice, or ALL true-false etc.

- c. Avoid trick questions-this just confuses the student and is not a good measure of knowledge

Copies of final exams are included at the back (for reference) in the appendix. You will of course want to write your own, depending on how much and what you have covered or plan on covering. It is wise to write your exam at the beginning of the nine weeks or semesters so you are aware of what you need to teach.

Vocabulary:

Select vocabulary that best suits your class and the literature you are studying

Personalization Notes

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Section II

Using Listening Examples as Class Openers

USING LISTENING EXAMPLES AS CLASS OPENERS

Class openers are short educational exercises that get the students to work as soon as the bell rings, and allows the teacher time to do the daily paperwork.

(Attendance, admit slips, etc.)

Objectives: Using audio recorded examples. . .

- The student will develop the ability to identify good choral technique.
- The student will identify varying styles of vocal literature.
- The student will identify a variety of instruments and/or instrument groups used as accompaniment for vocal literature.
- The student will discern between regular and irregular meters.
- The student will describe the shape of a singer's mouth/vowel and recreate it using his/her own vocal mechanism.
- The student will describe the mood created by a specific piece of vocal music.
- The student will compare and contrast similar pieces of vocal music written by different composers.
- The student will develop an understanding that all voices are worthwhile and that the dedication of the singer often outweighs the quality of the voice.
- The student will practice proper audience etiquette.

Procedures:

- At the beginning of every class period play a short listening example.
- Theme the examples by month so that the students can compare the examples from day to day. At the beginning of each month you will need to have a short discussion to guide the students as to what to listen for.
- Follow the listening examples with questioning about the recording.
- Give the students specific things to listen for each day. You may want to write a question or two on the board.
- It is important that the teacher listen to each example before playing it for the class.
- Pass out listening guides as the students enter the class. Collect these for a small daily grade.
- Include listening questions on quizzes and exams.

Included on the following pages is a month by month outline of information to better assist you in the implementing of a daily listening example. Use your own expertise to adapt the listening to your own style.

August
Average voices doing above average things.

The examples in this section are designed to help build the student's belief in himself/herself. Have the students keep a daily journal describing the performers and what makes the performance unique. Make sure and collect the journals and grade them. What the student writes is not that important as long as it has to do with the listening. Opinions, especially in this section, are valid. If the students do not like what they are hearing, try to get them to describe in detail what it is that they don't like. After the listening example, take a moment and have some of the students read their entries. You should also include a biographical sketch of the singer. The biographical sketches below have been found from various internet sources. The website containing the complete biography is listed as well.

Biographical Information

Poor Unfortunate Souls from The Little Mermaid sung by Pat Carroll
<https://www.youtube.com/watch?v=lOyy887d4vs>

Pat Carroll began her career in 1947 with Gloria Swanson in A Goose for the Gander. She made her Broadway debut in the 1955 musical review Catch a Star for which she received a Tony nomination. In 1956 she won an Emmy for her work on Caesar's Hour. She had regular appearances on The Danny Thomas Show, Busting Loose, Getting Together, The Ted Knight Show and She's the Sheriff. She guest-starred on The Carol Burnett, Danny Kaye and Red Skelton shows. She also appeared in Rodgers and Hammerstein's Cinderella which aired annually on CBS for ten years. In 1979, she starred in her first one-woman show, Gertrude Stein Gertrude Stein Gertrude Stein. The production ran for 18 months on Broadway and 4 years on the road. It received the Outer Critics Circle Award for Best Production, a Drama Desk Award for Best Actress and a Grammy for the recording. In 1989 she performed the role of Ursula the Sea Witch in The Little Mermaid. The film album received two platinum records.

Les Poissons from The Little Mermaid sung by Rene Auberjonois
<https://www.youtube.com/watch?v=UoJxBEQRLd0>

Rene Auberjonois was born in New York City and raised in nearby Rockland County. At 16, Rene took to the stage under the tutelage of family friend and noted director John Houseman. He received a Bachelor of Arts degree in Drama from Carnegie-Mellon University in Pennsylvania. Auberjonois' first appearance on Broadway was in the musical "Coco" with Katherine Hepburn, for which he won a Tony Award. He was also honored with Tony Award nominations for his performances in the Broadway productions of "Big River," "The Good Doctor" and for his role as movie mogul Buddy Fidler in the musical "City of Angels." Auberjonois made his mark on the silver screen, beginning with his debut in "M*A*S*H." and continuing with "Eyes of Laura Mars,"

"Brewster McCloud," "The Hindenburg", "Batman Forever" , and "The Patriot" as the Reverend Oliver. Auberjonois was the voice of Chef Louis in Disney's "The Little Mermaid," and provided a voice-over for "Cats Don't Dance." On television, Auberjonois portrayed Chief of Staff Clayton Endicott III on *Benson* (He has been nominated twice for an Emmy Award, once for *Benson* and also for his performance in ABC's "The Legend of Sleepy Hollow." He is also known to Star Trek fans as Chief of Security Odo on Deep Space Nine.

It Takes a Woman from Hello Dolly sung by Walter Mathau
<https://www.youtube.com/watch?v=2pztQQn6mwo>

Walter Mathau was nominated for an Academy Award twice in the Best Actor category for "The Sunshine Boys" and "Ketch." He won the Academy Award as Best Supporting Actor for his tour de force performance as Whiplash Willie Gingrich in "The Fortune Cookie." Mathau was also nominated for six Golden Globe Awards, winning for his performance in "The Sunshine Boys." In 1962, his Broadway role in "A Shot in the Dark" brought Mathau his first Tony Award, winning for Best Supporting Actor. He received his second Tony Award this time for Best Actor, in Neil Simon's "The Odd Couple." Audiences continued to fall in love with that unlikely face as Walter's on-screen romances to follow included top Hollywood stars of the day. In "Hello Dolly" he was pursued by matchmaker Barbara Streisand. In "A New Leaf," Walter played a wealthy playboy seeking to restore his lost fortune by conning the unsuspecting heiress (Elaine May) into marriage. The ever versatile Mathau topped himself by playing all three leading roles in Neil Simon's vignette comedy "Plaza Suite." The 90's were a busy time for him with one box office hit after another; "Dennis the Menace," "JFK," "Grumpy Old Men," "Out to Sea," and "Grumpier Old Men." Walter also appeared in the film version of the play "I'm Not Rappaport" and in the critically acclaimed film based on Truman Capote's novella, "The Grass Harp" directed by his son Charlie. In 1998 he appeared opposite Carol Burnett in "The Marriage Fool," which the young Mathau also directed. Walter died on July 1, 2000.

Why Me from Two by Two sung by Danny Kaye
<https://www.youtube.com/watch?v=TIbjFCDPZ88>

Danny Kaye began his long career as a performing busboy in the Borscht Belt of Catskills resorts. He made his film debut in 1937 in the two-reel short *Dime a Dance* and took part in cabarets and vaudeville in the United States and abroad. He signed with Samuel Goldwyn in 1943 and went on to make various films as well as appearances in the New York stage; meanwhile, his self-titled *Danny Kaye Show* delighted radio audiences in 1945 and television viewers from 1963 to 1967. Kaye's many awards include two Golden Globes, a Tony, an Emmy, and two Oscars. He was married to composer and lyricist Sylvia Fine for forty-seven years.

Poor Sweet Baby from *Snoopy* sung by Pamela Myers

https://www.youtube.com/watch?v=89Ad_cO7H2U

Pamela Myers had been performing extensively since the 1960's. She has performed on Broadway in *Company*, *The Selling of the President*, in regional theater in *Gypsy*, *Sweeney Todd*, *Annie Get Your Gun*, *I Do, I Do*, *Brecht: Sacred and Profane*, and *Sunday in the Park With George*. She has performed on television: "Sha Na Na," "Major Dad," and "In Performance at the White House." She has been Guest Artist with the Boston Pops and the Cincinnati Pops. She holds a B.F.A. from the Cincinnati College Conservatory of Music.

Is Anybody There from *1776* sung by William Daniels

<https://www.youtube.com/watch?v=okGuLsqDz9o>

William Daniels is a versatile character player of stage, film and, most successfully, TV, often cast in arrogant, authoritative roles. William Daniels began performing as a child with his family and made his Broadway debut as one of the youths in the long-running "Life with Father". Over the next four decades, he amassed an impressive list of stage credits that ran the gamut from classics (e.g., the famed 1956 revival of "The Iceman Cometh") to new plays (Edward Albee's "The Zoo Story" 1960) to several musicals (i.e., "On a Clear Day You Can See Forever" 1965; "A Little Night Music" 1973). Daniels had one of his best roles as the obnoxious Founding Father John Adams in the delightful "1776" (1969), although he engendered some controversy when he refused a Tony Award nomination as Best Featured Actor in a Musical, claiming that Adams was the leading role. Although he had appeared briefly in the film "Family Honeymoon" (1949) and had reprised his stage role in "A Thousand Clowns" (1965), Daniels' big feature break came when he was cast by Mike Nichols as the father of Benjamin Braddock (Dustin Hoffman) in "The Graduate" (1967). While the film gave him Hollywood exposure and led to his repeating his Broadway stage role of John Adams in the 1972 film version of "1776" and playing Brooke Shields' father in "The Blue Lagoon" (1980), Daniels found lasting success on the small screen in a variety of roles, most notably as the cantankerous and egotistical heart surgeon Dr. Mark Craig in the NBC drama "St. Elsewhere" (1982-88) for which he earned two Emmy Awards. Daniels provided the voice of KITT, the super car, on NBC's "Knight Rider" (1982-86) before settling in as the neighbor and educator George Feeney on the long-running ABC sitcom "Boy Meets World".

Blowin' in the Wind sung by Joan Baez

<https://www.youtube.com/watch?v=DFvkhzkS4bw>

With John Denver: <https://www.youtube.com/watch?v=zTUG9CehwhY>

Joan Baez has influenced nearly every aspect of popular music in a career still going strong after more than 35 years. Baez is possessed of a once-in-a-lifetime soprano, which, since the late '50s, she has put in the service of folk and pop music as well as a variety of political causes. Starting out in Boston, Baez first gained recognition at the 1959 Newport

Folk Festival, then cut her debut album, *Joan Baez* (Oct. 1960) for Vanguard Records. It was made up of 13 traditional songs, some of them Child ballads, given near-definitive treatment. A moderate success on release, the album took off after the breakthrough of *Joan Baez, Vol. 2* (Sep. 1961), and both albums became huge hits, as did Baez's third album, *Joan Baez in Concert* (Sep. 1962). Each album went gold and stayed in the bestseller charts more than two years.

Old Time Rock and Roll sung by Bob Seger
<https://www.youtube.com/watch?v=SoaAb5MnKtY>

Bob Seger was born on May 6, 1945, in Ann Arbor, Michigan. By 1961, Seger was leading a three-piece band called "the Decibels. He subsequently joined "Doug Brown and the Omens" as organist, but was installed as their vocalist and songwriter when such talents surfaced. The group made its recording debut as "the Beach Bums". The band then became known as "Bob Seger and the Last Heard" and as such, released several powerful singles, notably 'East Side Story' (1966) and 'Heavy Music' (1967). By 1968, he had five Top Ten singles in the Detroit market but was unheard of outside Michigan, Florida, Pennsylvania and a few other Midwest markets. In Detroit, his records outsold the Beatles. Now fronting the Silver Bullet Band - Drew Abbott (guitar), Robyn Robbins (keyboards), Alto Reed (saxophone), Chris Campbell (bass) and Charlie Allen Martin (drums) - Segar reinforced his in-concert popularity with the exciting "Live Bullet", which was in turn followed by "Night Moves", his first platinum disc. The title track reached the US Top 5 in 1977, a feat 'Still the Same' repeated the following year. In 1983 Segar returned to the road with an altered Silver Bullet Band including ex-Grand Funk Railroad drummer Don Brewer, and continued to pound out the hit records with 'Hollywood Nights', 'Old Time Rock 'N' Roll' and 'We've Got Tonight'. "Against The Wind" also topped the US album charts, while another live set, "Nine Tonight", allowed the artist time to recharge creative energies. Segar released his first studio album in five years in 1991. Co-produced by Don Was, it was a Top 10 hit in the USA, clearly showing his massive following had remained in place. A highly successful greatest hits collection issued in 1994 also demonstrated just what a huge following he still had. "It's A Mystery" came after a long gap, presumably buoyed by recent success and he followed with a box-office record-breaking tour of America in 1996. Ticketmaster claimed that the concert in his home-town sold 100,000 tickets in 57 minutes.

It's a Fish from The Apple Tree sung by Alan Alda
https://www.youtube.com/watch?v=eENRl63_0aU

Alan Alda proved to be a popular leading man of film, stage, and TV. He became a household name during his 11 years as Hawkeye Pierce on the classic CBS comedy-drama series "M*A*S*H" (1972-83). During his stint on the show, he branched out into

writing and directing and became the only person to win Emmy Awards in the writing, acting and directing categories. He also branched out to feature work, often playing off his persona which came to define the tolerant, good-natured, intelligent, middle-aged, middle-class American male of the 1980s and 90s. Despite success in other media, Alda remains widely known and admired for his small screen work where his greatest cultural impact was felt through his influence on the tone and subject of "M*A*S*H". After considerable theater work, Alda moved to features in 1963's "Gone Are the Days" (repeating his role from the 1962 Broadway production "Purlie Victorious"). He earned some attention impersonating author and pundit George Plimpton in "Paper Lion" (1968) but his real impact in features was felt after he had achieved TV stardom. Alda made his feature screenwriting debut with the political drama "The Seduction of Joe Tynan" (1979), in which he played a US Senator facing moral dilemmas. He proceeded to write, direct, and star in a series of gentle comedies of variable quality depicting the foibles of American bourgeois life: "The Four Seasons" (1981), "Sweet Liberty" (1986), "A New Life" (1988) and "Betsy's Wedding" (1990).

Everything's Coming Up Roses from Gypsy sung by Angela Lansbury
<https://www.youtube.com/watch?v=ouJi8n0Lpw0>

Angela Lansbury became a Broadway musical star in middle age and enjoyed a hit TV series in her golden years. Lansbury's screen career began with her acclaimed debut as the scheming maid in the Gothic thriller, "Gaslight" (1944), for which she received an Oscar nomination as Best Supporting Actress at age 19. She duplicated that achievement the following year with a lovely performance as the kindly heroine in "The Picture of Dorian Gray" (1945). Stationed at MGM for a number of years thereafter, portraying characters in "Kind Lady" (1951), "State of the Union" (1948), and "The Harvey Girls" (1946). Lansbury also showed a flair for farce in the Danny Kaye vehicle "The Court Jester" (1956) and did fairly well in the atypical Western "A Lawless Street" (1955). Unafraid to play roles older than her years, Lansbury played Laurence Harvey's monstrous mother in "The Manchurian Candidate" (1962), winning a third Oscar nomination. (She was only three years older than Harvey at the time of filming.) Lansbury soon turned her energies to the musical stage, where she would do some of her most important work over the next two decades. Having made her Broadway debut in 1957 and appeared in her first musical ("Anyone Can Whistle") in 1964, Lansbury took off as the zesty, eccentric Mame Dennis in Jerry Herman's "Mame" (1966). She won her second Tony in Herman's "Dear World" (1969), a musical version of "The Madwoman of Chaillot". Her third Tony was for the Jule Styne-Stephen Sondheim musical "Gypsy" (1975), in which she boldly stepped into Ethel Merman's shoes as Mama Rose, the harsh, ambitious stage mother of Gypsy Rose Lee, and she received number four as the murderous Mrs. Lovett in Sondheim's deliciously ghoulish "Sweeney Todd" (1979). Lansbury brought a suitably cartoonish charm to her amateur witch in Disney's "Bedknobs and Broomsticks" (1971). Lansbury garnered what has almost certainly been her widest audience to date as the warm and spunky mystery writer and sleuth Jessica Fletcher in the long-running CBS ratings favorite, "Murder, She Wrote", (1984-96). As the show moved closer to a decade on the air, Lansbury was coaxed into remaining on the

series by being offered the chance to executive produce it as well. She also gained kid video immortality in the early 90s as the voice of kindly teakettle Mrs. Potts, who sings the sweet, Oscar-winning title song, in the Disney animated blockbuster, "Beauty and the Beast" (1991).

Take Me Home, Country Roads sung by John Denver

<https://www.youtube.com/watch?v=Tk4F-sDqF2Q>

John Denver Henry John Deutschendorf Jr. was born December 31, 1943 in Roswell, New Mexico. In 1965, after studying architecture at Texas Tech, he headed west to pursue a career in folk music. Denver's rise to fame began when he was discovered in a Los Angeles night club. He initially joined the Back Porch Majority, a nursery group for the renowned New Christy Minstrels but, tiring of his role there, left for the Chad Mitchell Trio. There, he forged a reputation as a talented songwriter. After the departure of the last original member, the trio became known as Denver, Boise and Johnson, but their brief lifespan ended when John embarked on a solo career in 1969. Denver wrote *Leaving On A Jet Plane*, which was an international hit for the folk group Peter, Paul, and Mary and which was the highlight of his own debut album, *RHYMES AND REASONS*. Subsequent albums, *TAKE ME TO TOMORROW* and *WHOSE GARDEN WAS THIS*, garnered only mild attention. It was not until the release of *POEMS, PRAYERS AND PROMISES* that the singer enjoyed popular acclaim when *Take Me Home, Country Roads* reached number 3 in the U.S. The song's undemanding simplicity established a light, almost naive style, reinforced by the albums *AERIE* and *ROCKY MOUNTAIN HIGH*. *I'd Rather Be A Cowboy* (1973) and *Sunshine On My Shoulders* (1974) were both gold singles, while a third million-seller, the sweetly romantic *Annie's Song*, secured Denver's international status and topped UK charts that same year. Further U.S. chart success for Denver came in 1975 with two number 1 hits, *Thank God I'm A Country Boy* and *I'm Sorry*. Denver's status as an all-round entertainer was enhanced by many well-received television specials. Gold records for *AN EVENING WITH JOHN DENVER* and *WINDSONG* ensured that 1975 was an extremely successful year. Denver later observed, "I never worked to create a hit. I always wanted to write good songs that have a message in them. I was real lucky that I became so popular All in all; Denver had 14 gold and eight platinum albums in the United States and was popular around the world.

Liaisons from *A Little Night Music* sung by Hermione Gingold

<https://www.youtube.com/watch?v=YE52zPJsCLc>

A justly beloved, somewhat bizarre-looking English character player, Hermione Gingold delighted millions with her typically haughty, imperious manner, a slight lisp in her voice and a richly fruity, theatrical line delivery. Gingold most often played middle-aged or elderly, whimsical eccentrics or self-righteous, gorgon-like "pillars" of the community. Though much of her lengthy, distinguished career was spent on the stage, Gingold did spread her legendary, hilarious magic through a number of films, including "Bell, Book and Candle" (1958), as one of a covens of amusing, dotty witches, and "The Music Man"

(1962), as a commanding, small-town dragon of a matron who stages a human sculpture as an "Ode to a Grecian Urn". 5Gingold was ideal in Dickensian territory as part of the motley crew of eccentrics in the 1952 film adaptation of "The Pickwick Papers". By contrast, in "Gigi" (1958), she was warm, wise and witty as Leslie Caron's sympathetic, solicitous grandmother, joining Maurice Chevalier for an enchanting and moving duet on the perils and joys of human memory and the twilight of romance, "I Remember It Well". The unique Gingold was a splendid trouper on the stage well into her later years (as in Stephen Sondheim's marvelous "A Little Night Music" in the 70s), and her very occasional feature credits extend up until shortly before her death.

Send in the Clowns from A Little Night Music sung by Glynnis Johns
<https://www.youtube.com/watch?v=OAI-EawVobY>

Uniquely husky-voiced, high energy performer, daughter of actor Mervyn Johns, who made her London stage bow in 1935 and her screen debut three years later. She was a versatile leading actress in her native land in such memorable films as "49th Parallel" (1941), "Frieda" (1947), "Miranda" (1948) and "State Secret" (1950) before working internationally on a regular basis. Her spirited personality has especially enlivened a number of comedies and comic roles, including a memorable Oscar-nominated performance in the Australian-set "The Sundowners" (1960). Johns also lit up Broadway in the leading role of Stephen Sondheim's hit musical, "A Little Night Music", and the 90s saw her flair for eccentric types undimmed with her turn in the hit, "While You Were Sleeping" (1995).

From a Distance sung by Bette Midler
<https://www.youtube.com/watch?v=IN4AcFzxtDE>

Bette Midler performed on Broadway in "Fiddler on the Roof" in the late 1960s and electrified New York in a series of shows early the following decade. Achieving success as a recording artist and performer in "Divine Madness" and "The Divine Miss M", Midler made her first impact as a film actress in "The Rose" (1978), in a role as a burned-out singer that fully exploited her singing talents and yen for the outrageous. After the failure of the aptly named comedy "Jinxed!" (1982), Midler was off the screen for four years, but kept busy in concert work and TV specials. Signed by Disney in 1986, Midler proved herself a deft, aggressive comedienne in a skein of profitable comedies beginning with the bright satire "Down and Out in Beverly Hills" (1986) and continuing through the enjoyable if forgettable "Outrageous Fortune" (1987) and "Big Business" (1988). Probably the best of her films in this period was the hilarious black comedy "Ruthless People" (1986). An entertainer who combines an unabashedly sentimental nostalgia for showbiz tradition with a brassy, sometimes campy approach to its delivery, Midler next appeared in "Beaches" (1988), and continued to enjoy box-office if not critical success. 1993 marked a memorable, long-delayed return to live concert performances for the

indefatigable star. That same year, her tour-de-force performance as Mama Rose in a TV remake of the musical classic "Gypsy" sharply divided critics and fans.

All I Ever Need Is You sung by Sonny and Cher
<https://www.youtube.com/watch?v=vGhhA7EOkFw>

Performing initially as Caesar and Cleo, the pair played bowling alleys and skating rinks to little effect. Her first solo recordings, released under the pseudonym Bonnie Jo Mason and as Cherilyn, were also flops. Their fortunes turned in 1965, when - as Sonny and Cher - they hit gold with the Bono-penned "I Got You Babe," a sweet ode to married hippie life, (though they didn't officially tie the knot until '69). Within weeks their previous songs, the folkish "Baby Don't Go" and "Just You," were re-released and superstardom set in. That success, however, was short-lived; the age of psychedelic rock soon dawned and Sonny and Cher's hopeful sound was passé. They had one more huge hit together, 1967's "The Beat Goes On," and she had a solo smash, "You Better Sit Down Kids," before fans deserted them. Earning respect on the New York stage in 1982's Come Back to the 5 & Dime Jimmy Dean Jimmy Dean. After catching her in a matinee one day, famed director Mike Nichols cast her in Silkwood on the spot. Though the concept of Cher opposite Meryl Streep drew snickers, critics were stunned when Silkwood premiered, calling Cher a genuine acting marvel. An Oscar nomination followed, as did her triumphant role in Mask. She was in London in January '98 when a call from Chastity brought the shocking news of Sonny Bono's tragic skiing death. Captured in tears as she fled through Heathrow Airport, the media quickly appointed Cher his widow, though they had been apart 24 years and he was long remarried with a new career as a popular congressman. By March '99 she was ruling the American Top 40 as well, holding at No. 1 for four weeks with the album's title track. She was now the oldest female ever to hit the top spot and owned the longest Billboard chart span between No. 1's ('65 - '99) of any pop recording artist.

Willkommen, Bienvenue, Welcome sung by Joel Grey with the Muppets (in German)
<https://www.youtube.com/watch?v=Sv3cRZt-6zQ>

This pixie-like singer and dancer is perhaps best known for his performance as the unctuous Emcee in "Cabaret", a part he created in the 1966 Broadway production and reprised in the 1972 film adaptation. The son of Yiddish revue performer Mickey Katz, Joel Grey spent part of his early years performing with his father before making his stage acting debut at age nine. In 1956 Grey began to win particular notice as the star of a musical version of "Jack and the Beanstalk" on an episode of NBC's "Producer's Showcase" and in the Broadway production "The Littlest Revue". He continued to alternate between stage and TV, with an occasional film appearance. After over a decade off-screen, Bob Fosse chose him to reprise the Emcee in "Cabaret". Brilliantly reconceived, the film highlighted the character's decadence and Grey delivered an Oscar-winning supporting performance. He next played a mysterious clairvoyant in Frank Perry's "The Man on a Swing" (1974) then appeared as the promoter Nate Salsbury in

Robert Altman's "Buffalo Bill and the Indians, or Sitting Bull's History Lesson" (1976). He was excellent as the villainous Lowenstein in "The Seven Per-Cent Solution" (also 1976), but additional film roles were not forthcoming. Despite his fine work, Grey was mostly considered a musical comedy performer and some producers felt he was difficult to cast as he was neither a leading man nor enough of a character type. It was nearly a decade before he returned to features, virtually unrecognizable under Asian makeup as the 75-year-old Korean martial arts master in "Remo Williams: The Adventure Begins" (1985). Stephen Soderbergh cast him as the reptilian and mean-spirited office manager in "Kafka" (1991) and Philip Haas' gave him the role of an eccentric millionaire in "The Music of Chance" (1993). Grey was oddly cast as Josef Goebbels in the experimental "The Empty Mirror" (filmed in 1996; released theatrically in 1999) and he was featured in the unreleased film version of the long-running stage hit "The Fantasticks" (filmed in 1995). 5The father of actress Jennifer Grey, he toured on and off throughout the 1970s

My Shot from Hamilton sung by Lin-Manuel Miranda

<https://www.youtube.com/watch?v=jR1jn8tfrLg>

The Schuyler Sisters from Hamilton sung by Renee Elise Goldsberry, Phillipa Soo and Jasmine Cephas Jones

<https://www.youtube.com/watch?v=jR1jn8tfrLg>

You'll Be Back from Hamilton sung by Jonathan Groff

<https://www.youtube.com/watch?v=jR1jn8tfrLg>

Lin-Manuel Miranda is an award-winning composer, lyricist, and performer, as well as a 2015 MacArthur Foundation Award recipient. His current musical, *Hamilton* - with book, music and lyrics by Mr. Miranda, in addition to him originating the title role - opened on Broadway in 2015. *Hamilton* was awarded the 2016 Pulitzer Prize in Drama and earned a record-breaking 16 Tony Nominations, winning 11 Tony Awards including two personally for Mr. Miranda for Book and Score of a Musical. The Original Broadway Cast Recording of *Hamilton* won the 2016 Grammy for Best Musical Theater Album. Both Mr. Miranda and *Hamilton* won the 2016 Drama League Awards for Distinguished Performance and Outstanding Production of a Musical, respectively. For its sold-out Off-Broadway run at The Public Theater, *Hamilton* received a record-breaking 10 Lortel Awards, as well as 3 Outer Critic Circle Awards, 8 Drama Desk Awards, the New York Drama Critics Circle Award for Best New Musical, and an OBIE for Best New American Play. Material from the show was previewed at the White House during its first-ever Evening of Poetry & Spoken Word in 2009, Lincoln Center Theater's 2012 American Songbook Series and New York Stage and Film's 2013 Powerhouse Theatre Season at Vassar College. The Chicago production of *Hamilton* opened in October 2016, with a 1st National Tour and London production both opening in 2017. The *Hamilton* Mixtape, a concept album inspired by the show's score featuring top rappers and musicians in the music industry, was released on Dec. 2, 2016. Lin-Manuel received a 2017 MTV VMA Award in the "Best Fight Against The System" category for the video, "Immigrants (We Get the Job Done)" off of *The Hamilton Mixtape*. His TV/Film credits include *The Electric Company*, *Sesame Street*, *The Sopranos*, *House*, *Modern Family*, *Inside Amy Schumer*, *Hamilton's America* and *Saturday Night Live* (Emmy nomination. Guest Actor) and *Moana*. He received his B.A. from Wesleyan University in 2002. He lives in NYC with his wife, son and dog.

Have I Told You Lately That I Love You sung by Rod Stewart

<https://www.youtube.com/watch?v=CurxZ947NyM>

Roderick David Stewart, 10 January 1945, Highgate, London, England. The leading UK rock star of the 70s started his career as an apprentice professional with Brentford Football Club (over the years Stewart has made it known that football is his second love. His choice and exemplary execution of non-originals gave him numerous hits including; 'Reason To Believe' (Tim Hardin), 'I'm Losing You' (Temptations), 'Angel' (Jimi Hendrix). His own classics were the irresistible chart-topping magnum opus 'Maggie May' and the wonderful 'You Wear It Well', all sung in his now familiar frail, hoarse voice. The high-spots during his glitzy 1970's phase, which saw him readily embrace the prevalent disco era, were 'The Killing Of Georgie', Cat Stevens' 'First Cut Is The Deepest', 'Tonight's The Night' and 'You're In My Heart'.

His biggest hits of the 80s were 'What Am I Gonna Do', 'Every Beat Of My Heart' and 'Baby Jane'. As the 90s got under way Stewart, now re-married, indicated that he had settled down, and found an enduring love at last. His new guise has not affected his record sales; in April 1991 he was high on the UK chart with 'Rhythm Of My Heart' and had the best selling Vagabond Heart. Unplugged And Seated in 1993 boosted his credibility with an exciting performance of familiar songs. A new album in 1995 was his best for years and during the launch Stewart undertook some interviews which were both revealing and hilarious. The once seemingly pompous rock star, dressed to the nines in baggy silks was really 'Rod the Mod' after all.

Rod Stewart, one of the biggest 'superstars' of the century, has turned 50 without his audience diminishing in any way.

The Ladies Who Lunch from Company sung by Elaine Stritch

https://www.youtube.com/watch?v=hcI_Px5_Vi8

Raspy-voiced stage star, known for her wry, ironic comic delivery, who made her film debut in 1956. Stritch has starred on Broadway, most notably in the musicals "Goldilocks", Noel Coward's "Sail Away!" and, saluting "the ladies who lunch," in Stephen Sondheim's "Company"; she has also appeared on numerous TV series since the early 1950s.

Talking To You from High Spirits sung by Beatrice Lillie
<https://www.youtube.com/watch?v=Ee96fGenqm8>

A brilliant deadpan stage comic whose film career never really took off, Beatrice Lillie was born in Canada had her first success in the 1910s in London with revues staged by Andre Charlot. She starred in shows by Noel Coward, Shaw and others, including several one-woman shows. Lillie's unique appeal rarely came across on screen. Her first film, the silent "Exit Smiling" (1926) was a hit, and she shone in the all-star "Show of Shows" (1929). But her film work was spotty from then on: the early musical "Are You There?" (1930), the Bing Crosby musical "Dr. Rhythm" (1938), the stogy British-made "On Approval" (1944) and a cameo in "Around the World in 80 Days" (1956). She went out in style, though, with a brilliant turn as a white slaver in "Thoroughly Modern Millie" (1967).

Home Sweet Heaven from High Spirits sung by Tammy Grimes
<https://www.youtube.com/watch?v=d74Ge0EKQrA>

Tammy Grimes was born on January 30, 1934 in Boston, Massachusetts. By the age of 16 she acted as Sabina, the maid in *The Skin of Our Teeth*, by Thornton Wilder. This performance was witnessed by the playwright himself, and he said to her, "Young lady, even Tallulah Bankhead didn't do the things you did to the role." In college, she took starring roles in *Born Yesterday* and *The Importance of Being Earnest*. During the summer of 1952, she was an apprentice actress at the Falmouth Playhouse in Massachusetts, working on stage and then back stage. In 1953, she graduated with honors from Stephens Junior College, and by 1954 she was part of the staff of the Westport Playhouse in Connecticut, but when she gave away \$500 worth of tickets at the box office, she was removed from that position... Tammy won critical approval in the off-Broadway review *Phoenix '55*, and she served as a stand-by for Kim Stanley in William Inge's *Bus Stop*. She became a major star by appearing on Broadway in the starring role in *The Unsinkable Molly Brown* for which she won the Tony Award for Best Musical Comedy Actress. Tammy says that she won the role by singing 'Melancholy Baby' at her audition, and her amazing energy in the role of Molly kept the production going for two years on Broadway and on the road. Walter Kerr, the Drama Critic for the New York Times proclaimed "Tammy Grimes is a genius!", and ten years later he said "Miss Grimes remains a miracle." Tammy delighted New York theatergoers with her performances in *Rattle of A Simple Man*, and *The Only Game in Town*. *Trick, Gabrielle, California Suite, Tartuffe, Molly, A Month in the Country, 42nd Street, The Imaginary Invalid, The Millionairess, Blythe Spirit* and *The Taming of the Shrew*. Tammy has won many awards including the 1961 Comoedia Matinee Club Award, and the 1961 Tony.

On The Road Again sung by Willie Nelson
<https://www.youtube.com/watch?v=dBN86y30Ufc>

Willie Nelson is the symbol of the true survivor in country music. That he exists at all today is purely a miracle, knowing how the music industry insiders tried to eliminate him early on. The image of Willie Nelson in his early career is quite different than his image during the past twenty years or so. Willie Hugh Nelson was born April 30th, 1933 in Abbot, Texas. This area of Texas is heavily influenced by its farming and German-Czech-Eastern European heritage. His first musical performance was when he was just ten years old in a Polka band. After he attended Baylor University in Waco, Texas, he set off to write and record music. One of the first songs he wrote was "Crazy," recorded by Patsy Cline in 1961 and several other artists since then. Willie's stage presence was comparable to a banker in a business suit. Whether this is his own creation or the creation of industry image-makers, it did not work out very well. Willie found himself on the outside looking in. It was not until he changed his image to the form he is known today that he was able to record his first album, *Yesterday's Wine*, in 1971. He became almost overnight a very big draw in the fair, rodeo, and concert circuit. He was inducted into the Country Music Hall of Fame in 1993. In the 1980's, he founded Farm Aid, the profits of which helped distressed and bankrupt farmers hold onto their lands. Willie still remains the president of Farm Aid. He became popular in movies, such as the *Electric Horseman*, *Songwriter*, and *Wag the Dog*. He is a part of the perennial super group, The Highwaymen, featuring Waylon Jennings, Chris Kristofferson, and Johnny Cash. Willie is also the most popular person to grace the commercials of the Texas Department of Transportation and Tourism, a role he has performed since 1989.

You're in the Band sung by Alex Brightman from School of Rock by Andrew Lloyd Webber
<https://www.youtube.com/watch?v=kWjNXJNemml>

Andrew Lloyd Webber is arguably the most successful composer of our time. He is best known for stage and film adaptations of his musicals *Jesus Christ Superstar* (1973), *Cats* (1994), *Evita* (1996), *The Phantom of the Opera* (2004) and *School of Rock* (2015).

In 1965 he met lyricist Tim Rice and dropped out of school to compose musicals and pop songs. In 1968 he had his first success with the production of 'Joseph and the Amazing Technicolor Dreamcoat'. From the 1960s to 2000s Lloyd Webber has been constantly updating his style as an eclectic blend of musical genres ranging from classical to rock, pop, and jazz, and with inclusion of electro-acoustic music and choral-like numbers in his musicals.

Lloyd Webber shot to fame in 1971 with the opening of his rock opera 'Jesus Christ Superstar'. His next successful collaboration with Tim Rice was the musical biopic 'Evita', based on the true story of Eva Peron of Argentina. He has been constantly updating the genre of musical theatre. In 1981 he delivered 'Cats', based on Old Possum's Book of Practical Cats and other poems by T.S. Eliot. The innovative stage was designed as a giant junkyard with large-scale bottles and cans scattered around a huge tire representing a playground for cats dressed in exotic costumes who would come and go through the aisles.

September

Pure Choral Tone

The examples in this section are intended to help the students hear what Good Choral Tone sounds like. You will need to guide the students to listen for vowel shape, placement, breath support, etc. You may want to ask the students to perform some of their repertoire in the same way as the recordings. A wonderful rehearsal technique is to have the kids sing a passage the way they think that it should sound and then sing it like one of the recorded groups. Make sure that you have students who are not singing tell the class which one sounds better. The class will not believe you.

Suggested questions:

- What do the mouths of the choir members look like?
- Where do the singers breathe during the longer phrases?
- Where do the singers “feel” the sound?

You may want to include some questions that do not deal with technique.

- What kinds of instruments are used as accompaniment?
- How many singers do you hear?
- Does the piece have a regular or irregular meter?
- What style of music is the piece?
- What mood does the piece evoke?
- What language is the piece in?
- Is the piece in a major mode or a minor mode?
- Describe the rhythm. Is it syncopated? Etc.

Even if you have not yet discussed some of these things with the students, allow the students the opportunity to guess.

Vary your questioning techniques:

- Write the questions on the board.
- Hand out slips of paper with the questions on them for the students to return.
- Ask the students to write about the listening example in their journals concentrating on the questions.

October, January, February, March, April and May
Spirituals, Barbershop, A cappella Pop, English Madrigal, Vocal Jazz and
Composers

Use the same questions as in September, but guide the students to better understand the style of the literature.

- Explain sacred literature and secular literature and how to tell the difference.
- Help the students to listen critically to find why the music is being performed well.
- Never describe the music as “good” music, but help the students to realize that all music has merit and must be judged accordingly.
- Help the students to realize that the proper vowel shape, placement, breath support, tone quality, etc. are not static. That they must change according to the needs of the text, the mood being presented, and the quality of the chord.

November – December
Major Choral Works - Requiems

Continuing with the same questions, guide the students to compare and contrast the different movements of the mass. Explain that the requiem mass is a mass for the dead and that the Latin text comes from the Catholic liturgy. You may want to play similar excerpts rather than all of the excerpts by a single composer. Ex: Play all of the Sanctus movements over the course of a week and compare the differences. You may want to translate the movements for the students or write the text on the board for the students to copy down and give extra credit to the student that correctly translates it. (This is easily done on the internet.)

Section III

Vocal Warm-Ups

Vocal Warm-ups

These warm-ups are merely suggestions. Each warm-up has been labeled with its primary function. Transpose the exercises as needed.

It is suggested that numbers, solfège syllables and nonsense syllables be used interchangeably as the needs of the choir dictate.

Warm-ups listed specifically in the procedural section have been identified as to the suggested week.

Intonation and Intervals (Mentioned in Week Two Procedures)

Staff 1: Do 1, Do 1, Re 2, Do 1, Do 1, Re 2, Mi 3, Re 2, Do 1, Do 1, Re 2, Mi 3, Fa 4, Mi 3, Re 2, Do 1

Staff 2: Do 1, Re 2, Mi 3, Fa 4, So 5, Fa 4, Me 3, Re 2, Do 1, Do 1, Re 2, Mi 3, Fa 4, So 5, La 6, So 5, Fa 4, Me 3, Re 2, Do 1

Staff 3: Do 1, Re 2, Mi 3, Fa 4, So 5, La 6, Ti 7, La 6, So 5, Fa 4, Mi 3, Re 2, Do 1

Staff 4: Do 1, Re 2, Mi 3, Fa 4, So 5, La 6, Ti 7, Do 8(1), Ti 7, La 6, So 5, Fa 4, Mi 3, Re 2, Do 1

Intonation and Intervals - Begin this exercise slowly. Increase speed and raise the pitch a half step with each repetition.

Do 1, Re 2, Me 3, Fa 4, So 5, Fa 4, Mi 3, Re 2, Do 1, Re 2, Mi 3, Fa 4, Mi 3, Re 2, Do 1, Re 2, Mi 3, Re 2, Do 1, Re 2, Do 1

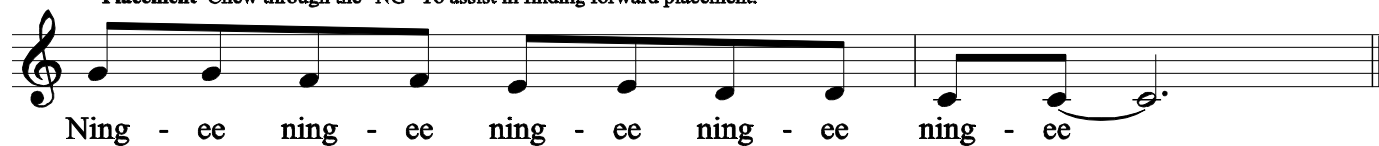
Transitions Slowly and gently Slur through the octave trying to minimize the break between registers. Transpose as needed.

Zee - - ee Ah - - ah

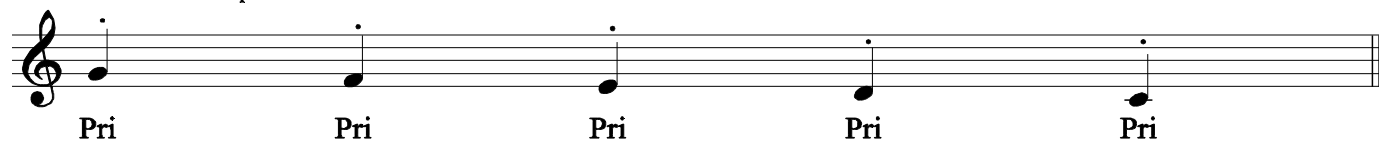
Intonation and Breath

Zee - e - e - e ah ah ah ah ah ah ah ah ah

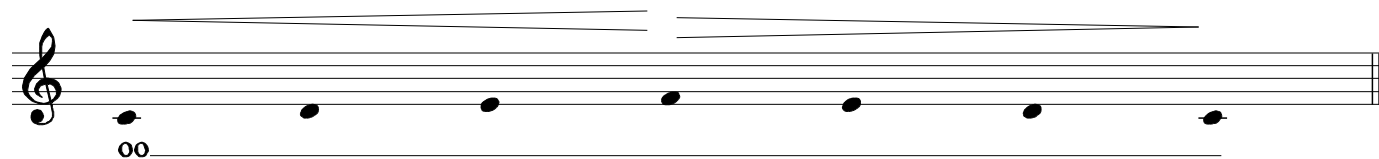
Placement Chew through the "NG" To assist in finding forward placement.



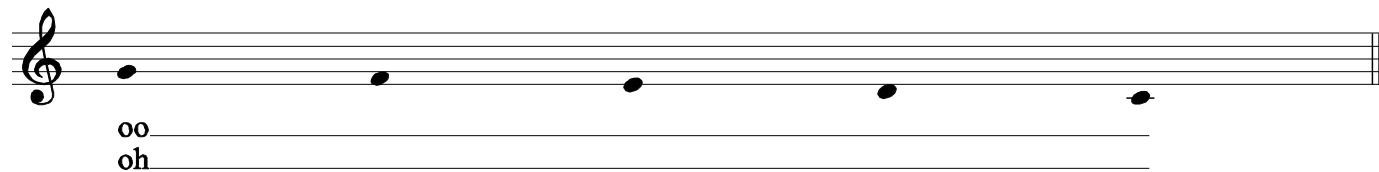
Placement Flip the "r"



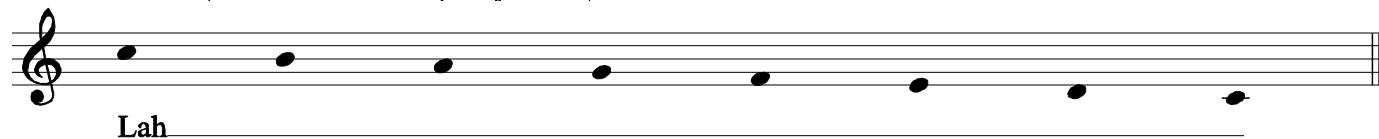
Transitions (Mentioned in Week Twenty-two procedures)



Transitions (Mentioned in Week Twenty-two procedures)



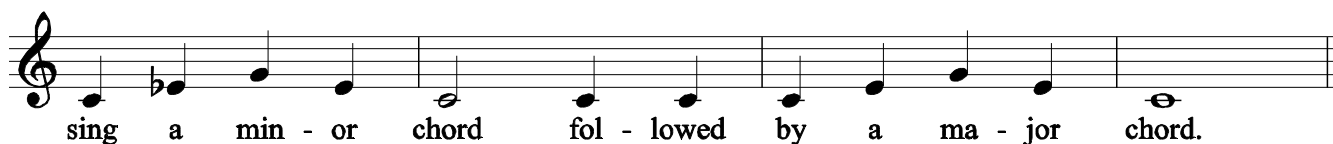
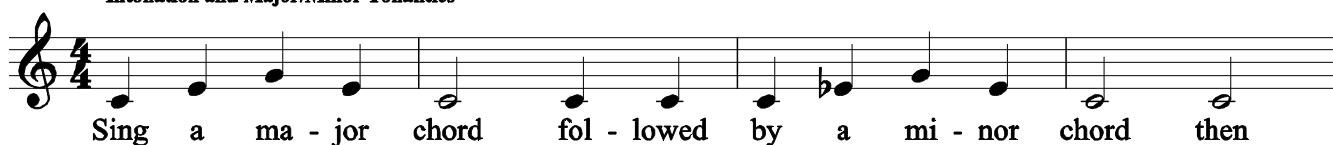
Transitions (Mentioned in Week Twenty-two procedures)



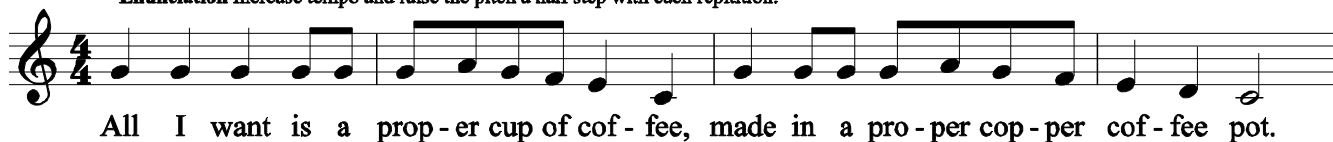
Transitions (Mentioned in Week Twenty-two procedures)



Intonation and Major/Minor Tonalties



Enunciation Increase tempo and raise the pitch a half step with each repetition.



Lyrics by Dr. Suess

Placement Emphasize the "m"

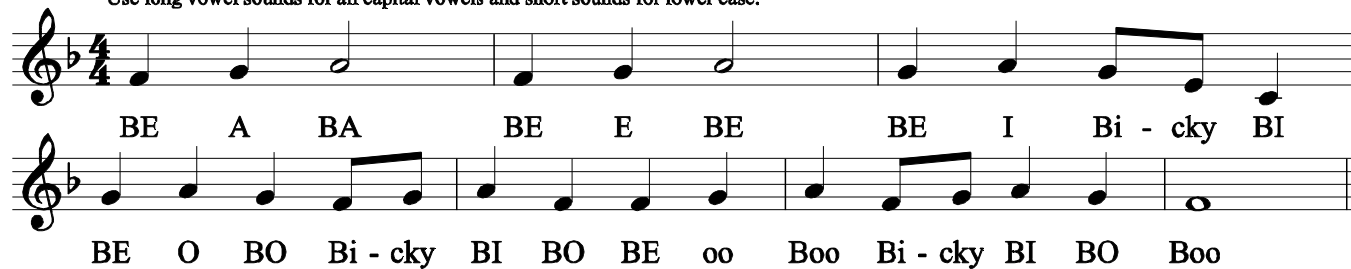


Enunciation and rhythm



Enunciation, Rhythm and Legato Line Quick bright tempo Change the beginning consonant at will.

Use long vowel sounds for all capital vowels and short sounds for lower case.



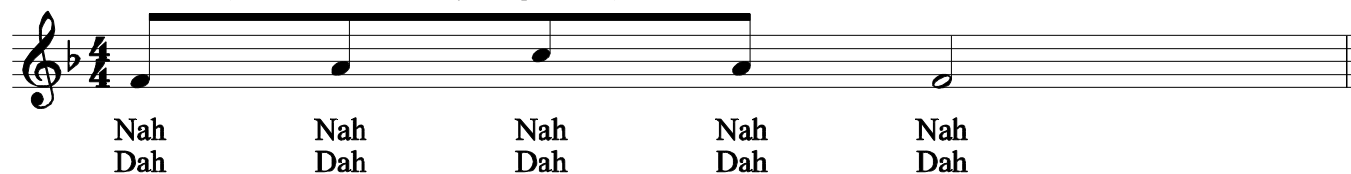
BE A BA BE E BE BE I Bi - cky BI
BE O BO Bi - cky BI BO BE oo Boo Bi - cky BI BO Boo

Enunciation (Mentioned in Week Twenty-three procedures)



La La La La La La La La La La La La
Lah Lee Lah Lee Lah Lee Lah Lee Lah Lee Lah Lee Lah

Enunciation (Mentioned in Week Twenty-three procedures)



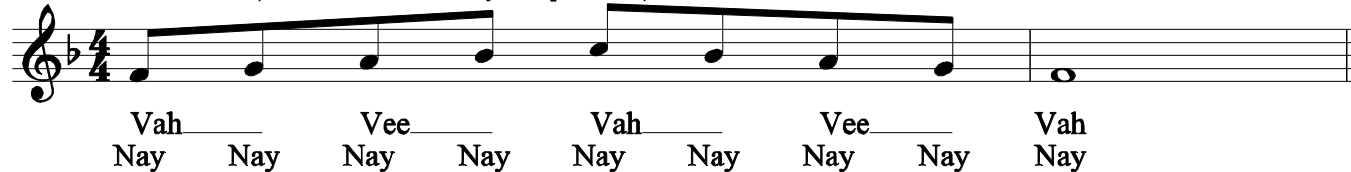
Nah Nah Nah Nah Nah
Dah Dah Dah Dah Dah

Enunciation (Mentioned in Week Twenty-three procedures)



Tee Kay Tee Kay Tee
Dee Kay Dee Kay Tee
Wow Wow Wow Wow Wow

Enunciation (Mentioned in Week Twenty-three procedures)



Vah Vee Vah Vee Vah
Nay Nay Nay Nay Nay
Nay Nay Nay Nay Nay

Placement and enunciation



Fum - my fum - my fum fum piff paff poof fum - my fum - my fee fie foe
Fum - my fum - my fum fum piff paff poof Vah Veh Vee Vye Vo

A musical staff in G major (one sharp) and 4/4 time. The melody consists of quarter notes: G4 (labeled 'ee'), A4 (labeled 'oh'), B4 (labeled 'ah'), C5 (labeled 'ooh'), and a half note G4 (labeled 'ay'). The staff ends with a double bar line.

Intonation

A musical staff in G-clef with a key signature of one flat (B-flat). The staff contains five measures. The first four measures each contain a single eighth note, and the fifth measure contains a single half note. The notes are: G4 (first measure), A4 (second measure), B-flat4 (third measure), C5 (fourth measure), and B-flat4 (fifth measure). The staff ends with a double bar line.

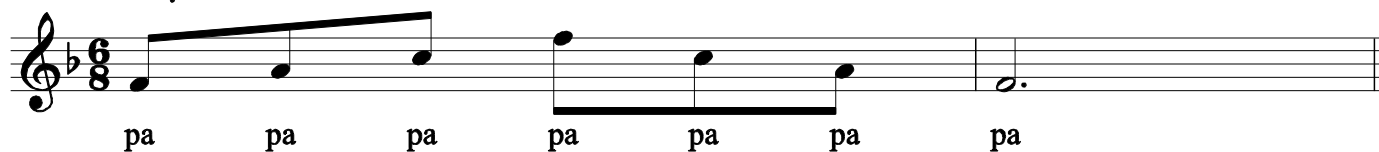
Ooh	Ooh	Ooh	Ooh	Ah
Zee	Zay	Zah	Zo	Zoo
Na	Nay	Nee	No	Noo`3

Flexibility

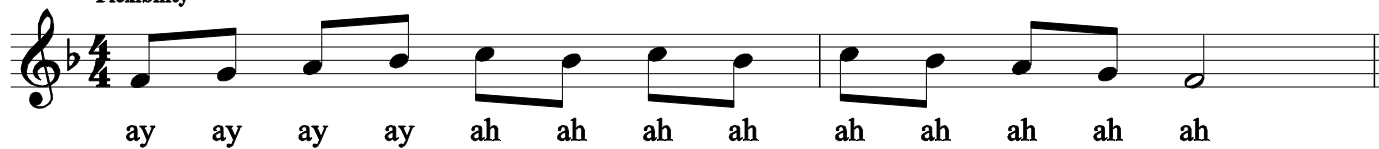
Fla Fla Nee Fla Fla Nee

A musical staff in treble clef with a key signature of one flat (B-flat). The staff contains five notes: a quarter note E, a quarter note A (labeled 'ah'), a quarter note G (labeled 'e'), a quarter note F (labeled 'ah'), and a half note E (labeled 'e'). The notes are positioned on the lines and spaces of the staff: E on the first line, A on the second space, G on the second line, F on the first space, and E on the first line. The staff ends with a double bar line.

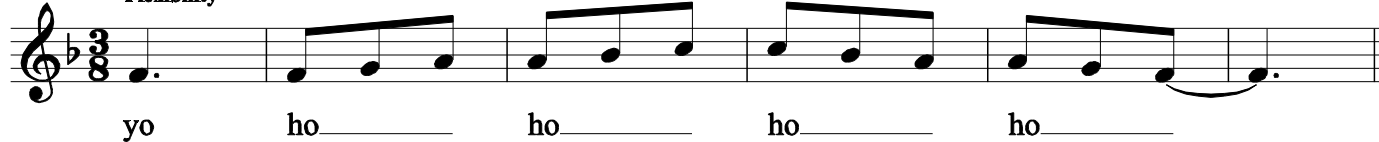
Flexibility / Intervals'''



Flexibility



Flexibility



Flexibility/ Intervals



Vocal Exercises

These exercises are used to build security in singing chords and parts (rounds).

Marcia Neel

Do mi sol. Ti - fa - sol. Do - mi - sol. Do - fa -

8 la. Do - mi - sol. Ti - fa - sol. Do - mi - sol.

15 2 Do Mi Re Fa Mi Sol Fa La Sol Ti La Do

23 Ti Re Do. Do Fa Si Sol La Fa Sol Mi Fa Re

30 Mi Do Re Si Do

Teach students to sing the exercise in measures 1-14 in unison. Next, divide the class into thirds (e.g. by rows, etc.) then have row 1 sing the first note (Do) and hold it with the remaining 2 rows moving onto singing the 2nd note (Mi). Have row 2 hold that note and have the students in row 3 proceed to the third note (Sol). Students should eventually be able to sing through the entire exercise (measures 1-14) while maintaining the chordal structure. Once their ears “tune” to the sound of the triads, they will be able to apply this skill to the music being learned.

Exercise 15-32 is to first be sung in unison. Once students are secure in singing these intervals in tune in unison, they should sing it in round form with a new group starting every two measures. This exercise can be sung in a one-, two-, three- or four-part round.

When ready, challenge students to sing these two exercises as written (i.e. one right after the other) then change keys by raising (or lowering) by half-steps.

Introduction

This article is meant to offer a very concise look into the subject of developing a healthy and artistic vocal tone with the choral ensemble. Volumes have been written about this topic, and I must put forth the disclaimer that the ideas I present here are not new. The vocalises I have used here have come down through the years from teacher to teacher, and the pedagogy I will talk about is consistent with the ideas of many other choral teachers.

I will start by saying that any concept of excellent choral tone cannot exist without a basic understanding of the human vocal instrument and the way it creates a beautiful sound. This is of course a huge topic, but here are some fundamental ideas:

An excellent vocal tone can be said to be clear, resonant, free, and pleasing. It is rooted in:

1. Excellent, consistent singing posture.
2. The proper inhalation, suspension and exhalation of the breath.
3. Proper coordination of the breath and phonation.
4. Proper vowel formation, alignment and placement for resonance.
5. Ease of transition between the various registers of the voice (passaggio).
6. A natural, flexible and pleasing vibrato (not developed in younger singers).

Most choral directors are the only voice teacher their singers will ever know. It is absolutely important that choral directors have at least a working knowledge of how the voice works. Indeed the teacher can actually do harm to his or her students if not informed. It is vitally important to dedicate a good segment of time out of each rehearsal for vocal training. This is the conductor's chance to focus only on vocal training, and many of the singers will not receive this in any other form. If the singers in the ensemble do not have a solid understanding of proper vocal production as it relates to their own instrument, great choral ensemble tone will not be attainable. **Remember, the choir has to have an excellent sound to be successful--nothing else matters.**

A successful vocal warmup follows a rather simple system, and all the elements I will mention should be included:

Stage 1: Proper posture and breath

1. First, the singers have to be placed in a proper position to sing: standing in a tall, strong posture with the chest elevated (but not tense), shoulders relaxed, knees not locked, and one foot placed slightly ahead of the other at shoulder width. The head should be centered and level, the neck relaxed.
2. When taking a proper breath, a singer must have an animated face, and should have a feeling of space and relaxation inside the head as air is inhaled. The soft palate is lifted, the tongue down and relaxed, the throat open. As the air enters there should be no constriction, no sound ("silent breath, or warm breath"). Some visualizations to help achieve this:
 - a. Put an imaginary fragrant flower under your nose, breath in fully through the nose and take in the aroma. Open the mouth to exhale.
 - b. Breath in through an imaginary straw.
 - c. Hot "mashed potato" breath: put an imaginary spoon full of hot mashed potatoes in your mouth. Quick! Get the tongue down--don't burn it, roof up also! Pull air in to cool the food.
3. Many singers have no concept of how the air naturally fills their bodies. Without getting technical, give the singers some visualizations to help them understand this.
 - a. If possible have the singers lay on the floor on their backs. Place a small stack of books on the abdomen, just below the sternum. As air is inhaled, the books move naturally up and down.
 - b. When standing to breath, have the singers begin with hands in front of their abdomen, then move the arms gradually down and out as air is taken in. Reverse this as the air is exhaled. Be sure the singers take the air in with an "open" breath, and have them watch one of their hands to be sure the air is being gradually inhaled and exhaled.
4. When exhaling the air must be controlled and not completely consumed by the end of a musical phrase. A good way to practice this is with hissing exercises or long tones. The air must feel like a constant stream of water, the sound produced is like a leaf riding on top of this water.
5. When proper phonation occurs the flow of air is coordinated with the vocal folds causing a natural vibration. A healthy onset without a glottal attack is necessary. A flowing hand motion and a very slight aspirated "h" may help this. The "h" eventually needs to be imagined.
6. Once phonation occurs, the tone must be properly placed in the mask of the face in order to resonate. Have the singers imagine throwing the sound into the mask, using the hard palate like a deflector. This may cause a slight feeling of nasality, but the sound must not be nasal. Put some nose in the sound without the sound being in the nose. Another idea is to have the singers put a hand at arms length in front of the face in a strong, semi-cupped position, then have throw the sound forward into the palm of the hand.
7. Always breath as if you were going to sing 'ah' (the tallest vowel), then send the sound forward so it is not swallowed. This feeling of space is maintained for the other vowels, but there will be subtle changes in the position of the tongue and walls inside the mouth. "Breath for 'ah,' but sing 'ee,' and send the sound forward."
8. The best vowel progression for a unified sound is ee-eh-ah-oh-oo. Now, we are ready to sing!

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Stage 2a: mid-range descending exercises

Always stay in medium range with stage two exercises. Begin each vocalise at medium volume and descend in a decrescendo, ending mp or piano--bring the head voice down to the lower range for beauty and warmth. Sing these exercises musically, use good phrasing. There are lots of options for adding beginning consonants or combining vowels for all of these. Always insist on a beautiful, light, lyric quality, but with good forward focus. Try singing them in minor keys!

1 *mp* *mf* *mp* 3

Fee ah__ eh ee Yawm yawm yawm yawm Vee veh vee veh vee veh vee veh
I sigh__ to sing Glo - ri - a Meh o meh o meh o meh o meh
Se - nyaw - re Bee bee bee bee Mah o mah o mah o mah o mah

4 *mp* 5 *mf* 6 *mp*

Mm____ Noo____ Mm____
Oo____ Naw____ Oo____
Brrr____ Zee____ oo Aw____

7 *mf* *leggiere* 8 *mp* *Close immediately*

Ma - ma made me mash my M & Ms hung aw____
Pa - pa pa - pa picked a pot of peas zing ee____

9 *mp* *leggiere*

Mim mi mi mim, __ mim mi mi mim, __ mim mi mi mim __ mi mim __ mi mim __ mi mim __
Mom mo mo mom, __ mom mo mo mom, __ mom mo mo mom __ mo mom __ mo mom __ mo mom __

The next exercise is great for helping your guys find their way through transitions from register to register in descending exercises. Have all the female voices sing a light “oo” to begin, then have the male singers match it in quality and register (falsetto is fine)--encourage the basses that it is alright to get up there with everyone else. The first few times it may be helpful for the female voices to just sustain the first note throughout to give the guys a reference point. Having the voices go in opposite directions is good for working on intonation. Be sure the male voices stay in falsetto as long as possible on the way down and have them mix gradually toward a fuller voice, but stay light. It may take some time for them to get used to this, and you need to make sure they know it is just fine for the voice to crack. Move up and down in key only a few half steps. As the singers get more comfortable with this exercise the men can go down a full octave. Moving up a full octave scale is challenging for the women if the key is too high. The “oo” vowel should be changed to “oh.”

⑩ *p*

Oo oo oo oo

p

Descending exercises for vowel alignment

Vowel alignment and matching are of utmost importance in building choral tone. When breathing, always make space for the tallest vowel, the make the other vowels “revolve” around that space, but be sure to keep the sound forward in the mouth so the tone is not covered. These descending exercises are excellent for teaching the connection from vowel to vowel.

⑪ *mp*

Ee eh ah oh oo Ee eh ah oh oo

⑫ *mf*

Oo oh ah eh ee

Stage 2b: mid-range ascending exercises

Stay in a narrow range--the choir is not warmed up just yet. Make certain that the singers start lightly on the bottom end of the exercise. If they are too heavy, they will not be able to shift registers with agility and in tune. Have them shape the exercise with a slight crescendo as it ascends, and be sure the decrescendo on the way back down. Breath for ah, but sing ee--bring the sound forward! Use hand motions to help.

⑬

Zee ah Ah oh

⑭

Zeh ah Fee oo

⑮

Zee eh ah Hip hip ho ho ho ho ho ho

⑯

Ee eh ah oh oo Mah oh mah oh mah oh mah oh mah

⑰

Ee oo ee oo ee oo ee Ee eh ah oh oo

Stage 3: Extensions and cross range exercises

Once the choir has had a chance to feel comfortable and warm in the mid-range, move to some exercises that blend registers and extend to the outer parts of the range. Stretch the sopranos and tenors to their upper range, but allow the altos and basses to drop out or down an octave if too high. The opposite is true when doing lower descending exercises. It is very important to start at the bottom of ascending exercises in a light, shifted voice so there is less shifting to do in the passagio on the way up the scale. Keeping the sound forward in the mask of the face will help keep the tone resonant and not fuzzy at the bottom. Likewise, when descending into the lower range, gradually mix the head voice into the middle and lower registers, coloring the sound with beauty and warmth. Stay away from full chest voice, but allow your altos to sing in it using the warmth of the head voice to color it. Please note that some vowel modification must take place as voices ascend into the upper range. Female voices need to create space for vowels to place there--oh and ah vowels work well. Male voices work well with eh, aw (but not swallowed) or oh. Ee can work if the lips are pursed almost in a German ö vowel position. For female voices in the lowest range, try vee or veh. For male voices, relaxed but resonant (not swallowed) ah. Encourage your singers to move their bodies while the sing--give them motions to help energize their singing and help them be expressive.

18 *mp*

Mm Zee eh ah

19 *mp*

Oo Ah oh

20 *mp*

I love to sing to - day Ee eh ee eh oh ah oh ah oh

21 *mp*

Bel - la se - no - ra Fee eh oh

22 *mp*

Zee eh ah oh eh ah

23 *mp*

Zim zim zim zoo oh oo

24 *mp*

Ah aw oh aw ah Fee eh ah Nah oh eh

25 *mp*

Bee bee bee bee Down to the bot - tom of the sea.

mp Begin mezzo voce, keep it even between registers

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Developing Choral Tone: The Conductor's Role

Assuming that teaching proper vocal technique is a regular part of the choral rehearsal, how does the conductor take all these individual instruments and create or coordinated choral ensemble tone? Some ideas:

1. Choose repertoire that allows you and your singers to focus on sound. Remember, if the choir does not have an excellent sound, nothing else matters. There are undoubtedly great pieces of literature that you have always wanted to conduct and share with your singers. However, if the technical demands of the repertoire are beyond the ability level of the singers, they will struggle to just survive, and any concept of tone is the first thing that goes by the wayside.
2. If possible, place your singers in vocal categories and stand them in formation next to other singers that match their quality. Be sure to put a bit of space between the singers for resonance.
3. Be smart about balancing the choir, even if it means standing in some unorthodox way. Experiment with ways to create the best artistic and stylistic product. Often the structure of the music will help dictate this. For instance, if you have just a few men singing, it might be better to put them in the front where they can be heard without pushing.
4. Carry the work you put into vocal warmup into the rehearsal of the repertoire. This sounds like a no-brainer, but in my experience as a clinician, I have found that many choirs make a great sound in warmup and immediately regress to bad vocal habits when singing their repertoire.
5. Use unison Bel Canto art songs as a regular part of your repertoire. Many of the world's most outstanding youth choirs do this. Use them both in rehearsal and in concert. Many websites carry this music at a very inexpensive cost, and in a variety of ranges. One very good site is: <http://www.schubertline.co.uk/home.htm>
6. If you have sung in a choir, you understand that in many cases the singers cannot really hear how they sound. Record your group on a regular basis in rehearsal, not just in concert. Play the recording for the choir, and have discussions about the sound they are making.
7. Play recordings of great choral ensembles for your choir. Singers learn a lot by listening and emulating. With the advent of the internet, there is easy access to recordings by excellent choirs at all levels.
8. Geoffrey Boers uses the idea of having the singers in the ensemble rotate like a lighthouse as they sing in order to listen carefully to the sounds around them in order to match up. This works very well.
9. As you rehearse, ask for student feedback about the sound they are making both individually and as an ensemble. Relate this to the concepts for excellent tone that you teach every day in warm up. It is vitally important for the conductor to know that the students understand the sound they are creating, and that they have ideas for evaluating it. Occasionally bring students out front to listen and critique. It is important to couch all this in a positive way--the students will tend to be very critical, and often negative
10. Take a very close look at your conducting gesture--is it evoking the beautiful sound you are after? I have noticed in working with high school choirs that many teachers over conduct. They believe this is necessary in order to coax the desired sound out of the ensemble. The opposite could not be more true--the singers usually know very well what to do, they just do not feel empowered to do it because they conductor tries to do everything for them. Stop being a "traffic cop," you cannot sing the piece for the students. Less is more in conducting. You don't have to be a minimalist, just be subtle and expressive. Empower your students to be educated musicians--not just singers--then get out of the way.
11. When conducting be sure your face is active and expressive, a model for free and relaxed tone. Show breath preparations--young singers in particular need a consistent model for proper breath. Breath preps are much more important than cues--you know the old joke, "What is a cue? A conductor's response to an entrance!" If the prep is solid, the entrance will also be, and the singer will be placed in a good, open position for the initial vowel.
12. Drop the invisible curtain between yourself and the choir. Is the sound you have imagined for this piece what is really coming out of the choir? Listen--use your critical ear. Have your score prepared so you know where vocal issues are possibly going to occur. Have some ideas for fixing these problems at the ready. It might be best to record your rehearsals and listen to them critically when not in the moment of the rehearsal. Be honest with yourself and the choir, and if you are not getting the production you are after, do something about it. Be a stickler--letting things slide just builds bad habits that are difficult to break.
13. Finally, when a choir is singing with optimal choral tone, the individual singers are:
 - a. Producing the same pitch, in tune
 - b. Producing unified, consistent vowels
 - c. Producing a free, consistent vocal color that is stylistically correct and adaptable for any repertoire.
 - d. Listening carefully and critically to each other, and making adjustments in their tone as necessary to match other singers around them.
 - e. Comfortable with the repertoire so they can concentrate on the sound they are making.
 - f. Empowered to make decisions about their individual sound, but trusting in the conductor to control the overall sound of the ensemble.

Some good, general sources for vocalises:

The Complete Choral Warm-up Book
Russell Robinson and Jay Althouse
Alfred 11653

Voice Builders for Better Choirs
Emily Crocker
Hal Leonard 8743260

The Choral Warm-up Collection
Sally K. Albrecht
Alfred 21676

Encourage students to write their own vocal warm-ups.

Handwriting practice lines (four horizontal lines).

Handwriting practice lines (four horizontal lines).

Handwriting practice lines (four horizontal lines).

Handwriting practice lines (four horizontal lines).

Handwriting practice lines (four horizontal lines).

Handwriting practice lines (four horizontal lines).

Handwriting practice lines (four horizontal lines).

Handwriting practice lines (four horizontal lines).

Handwriting practice lines (four horizontal lines).

Handwriting practice lines (four horizontal lines).

Section IV

Rhythmic and Melodic Sight Reading

Rhythmic and Melodic Sight Reading

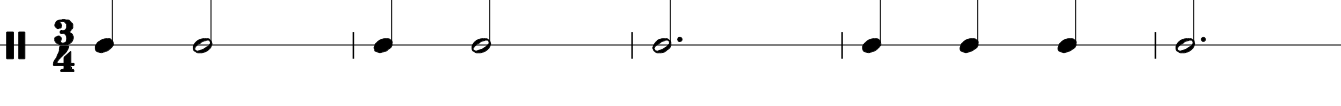
Section I

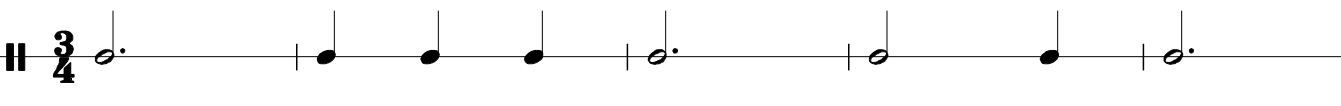
Whole notes, dotted half notes, half notes and quarter notes in 2/4, 3/4, and 4/4 time.

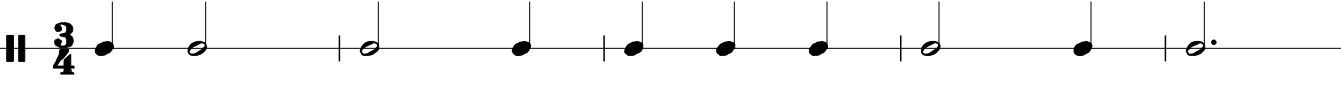
Eight musical staves for rhythmic and melodic sight reading exercises. Each staff begins with a repeat sign and a time signature.

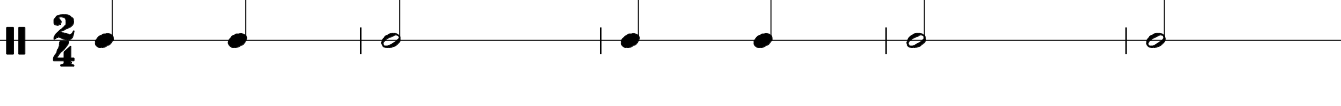
- Staff 1: 4/4 time. Measures: 1. Quarter, Quarter, Quarter, Quarter. 2. Half note. 3. Quarter, Quarter, Quarter, Quarter. 4. Dotted half note.
- Staff 2: 4/4 time. Measures: 1. Quarter, Quarter, Half note. 2. Quarter, Quarter, Half note. 3. Quarter, Quarter, Quarter, Quarter. 4. Half note, Half note.
- Staff 3: 4/4 time. Measures: 1. Half note, Half note. 2. Quarter, Quarter, Quarter, Quarter. 3. Half note, Half note. 4. Half note.
- Staff 4: 3/4 time. Measures: 1. Dotted half note. 2. Dotted half note. 3. Quarter, Quarter, Quarter. 4. Dotted half note.
- Staff 5: 3/4 time. Measures: 1. Half note. 2. Quarter, Half note. 3. Quarter, Quarter, Quarter. 4. Dotted half note.
- Staff 6: 3/4 time. Measures: 1. Quarter, Quarter, Quarter. 2. Half note, Quarter, Quarter. 3. Quarter, Quarter, Quarter. 4. Dotted half note.
- Staff 7: 2/4 time. Measures: 1. Quarter, Quarter. 2. Half note. 3. Quarter, Quarter. 4. Half note.
- Staff 8: 2/4 time. Measures: 1. Quarter, Quarter. 2. Quarter, Quarter. 3. Half note (spanning two measures).

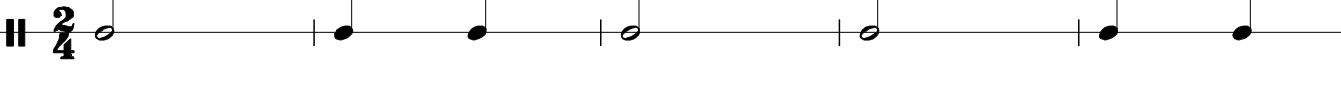
9. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

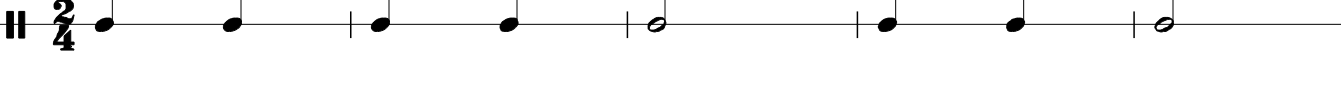
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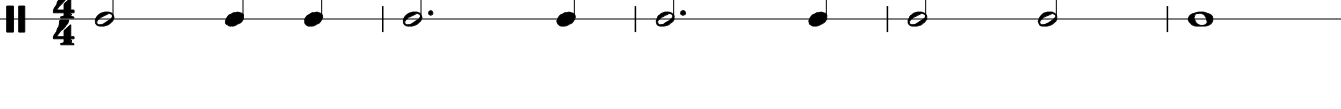
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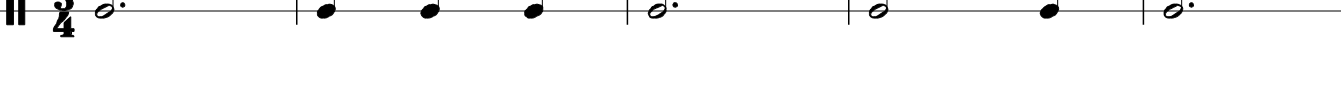
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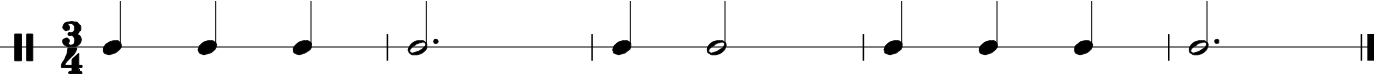
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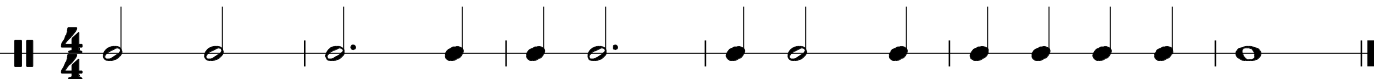
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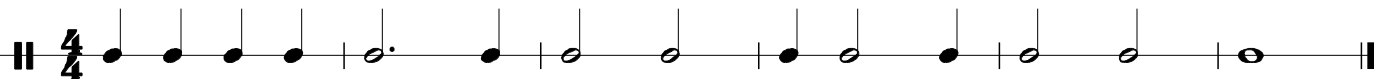
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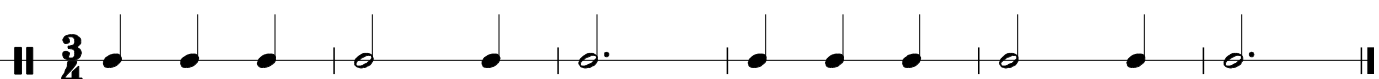
9. $\text{H } \frac{3}{4}$ 

0. $\text{H } \frac{2}{4}$ 

1. $\text{H } \frac{4}{4}$ 

2. $\text{H } \frac{4}{4}$ 

3. $\text{H } \frac{4}{4}$ 

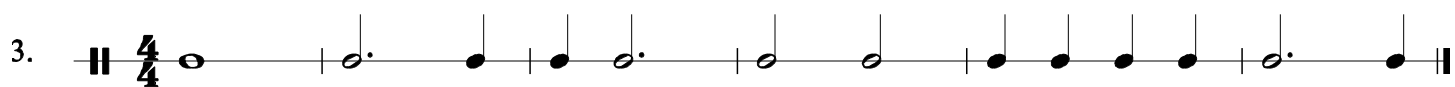
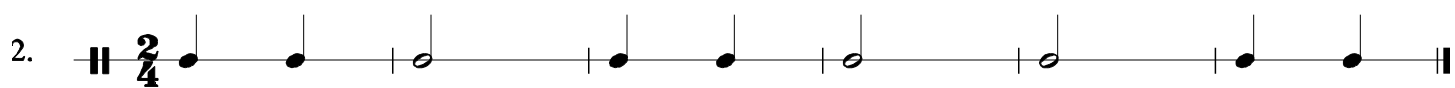
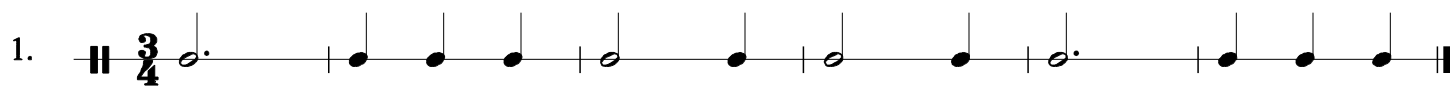
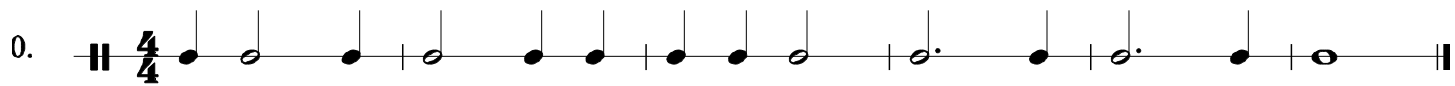
4. $\text{H } \frac{3}{4}$ 

5. $\text{H } \frac{3}{4}$ 

6. $\text{H } \frac{3}{4}$ 

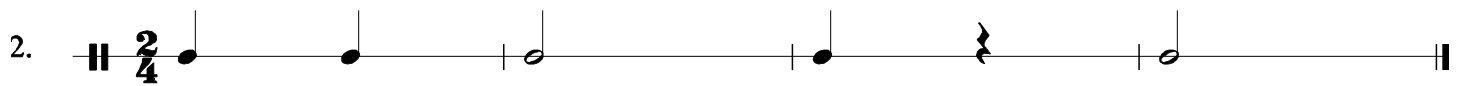
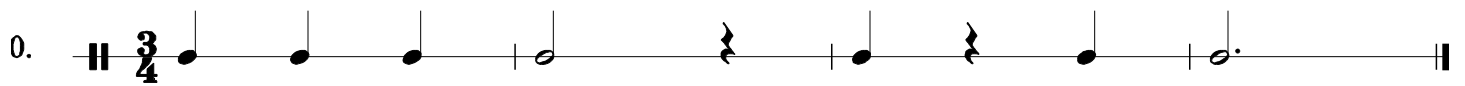
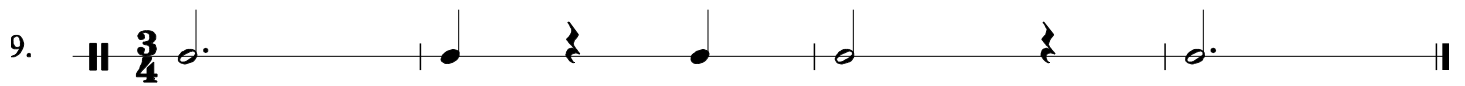
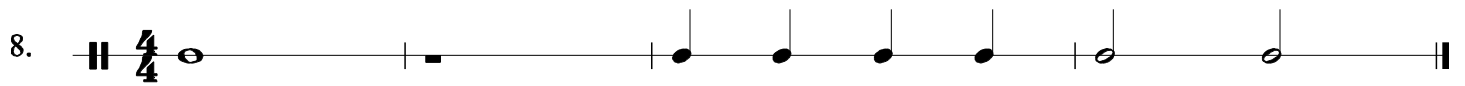
7. $\text{H } \frac{2}{4}$ 

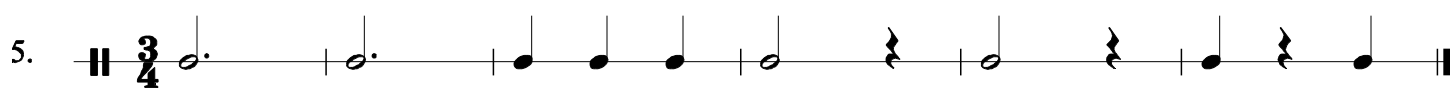
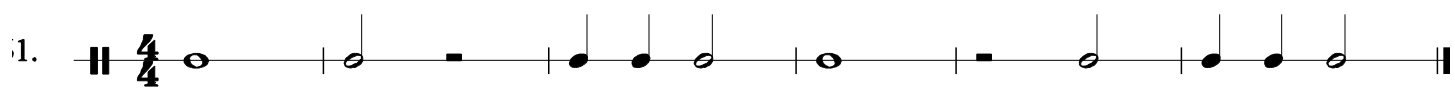
8. $\text{H } \frac{2}{4}$ 

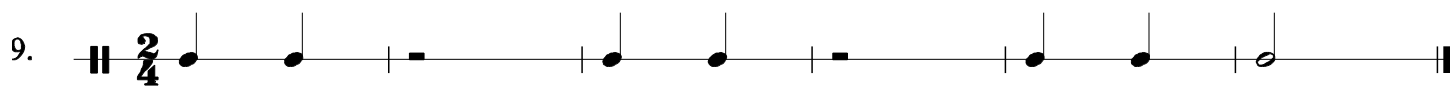
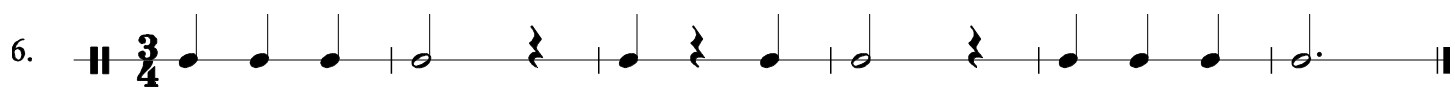


Section II

Adding whole rests, half rests and quarter rests







Section III

Adding Eighth note pairs



5. 2/4

6. 3/4

7. 4/4

8. 2/4

9. 3/4

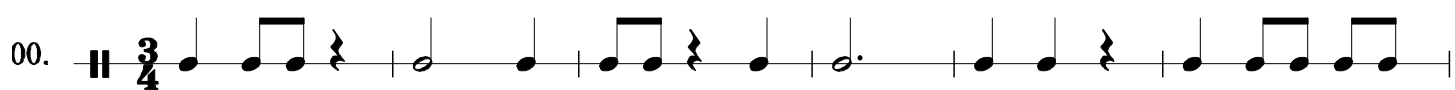
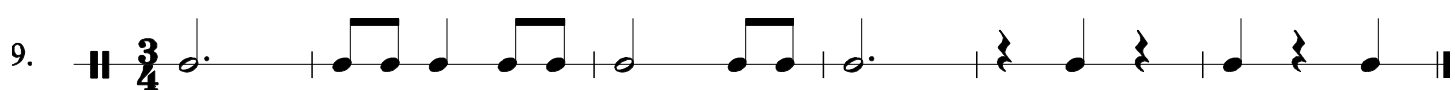
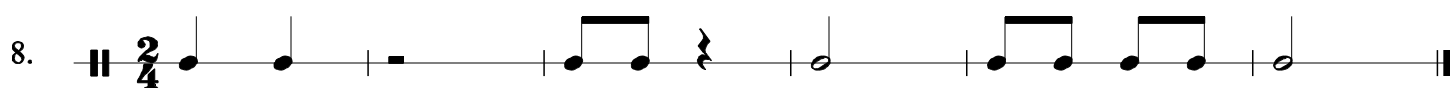
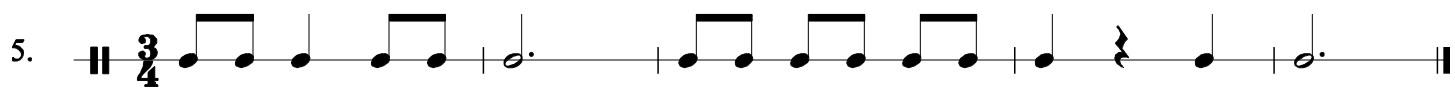
0. 4/4

1. 2/4

2. 3/4

3. 4/4

4. 2/4

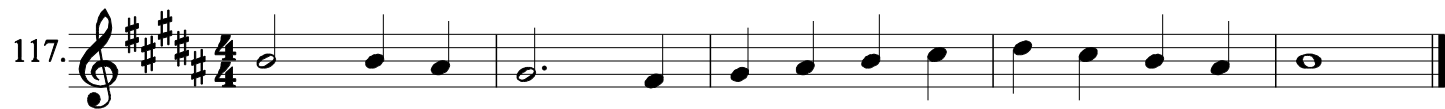


Section IV

Melodic Sight Reading

Step-wise motion using whole, half, dotted half and quarter notes in 2/4, 3/4 and 4/4 time



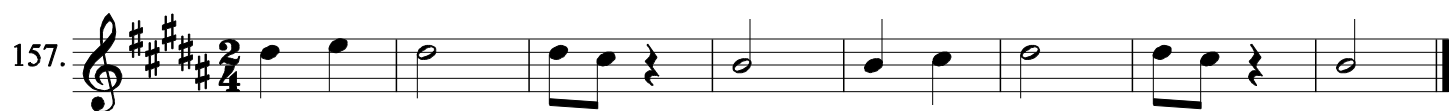
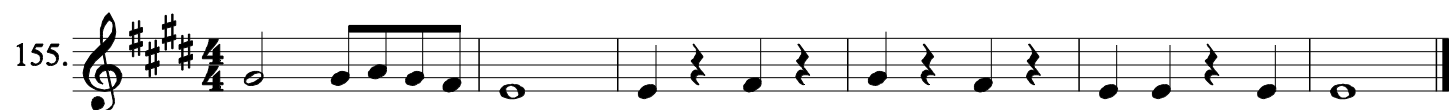
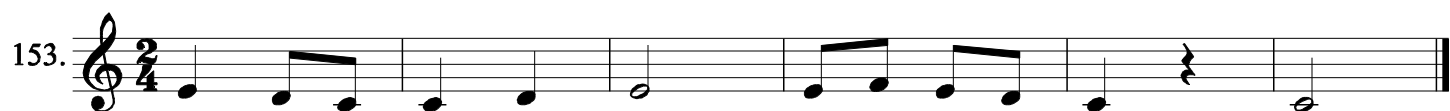




The next 20 melodies begin on the third scale degree.





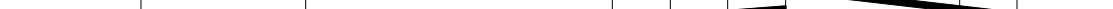


[illegible]

160.

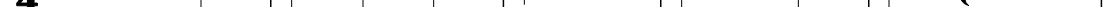
Section VI

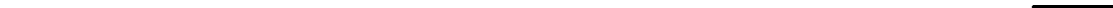
Adding in leaps within the tonic triad.

161. 

162.

Musical notation for exercise 162. It consists of a single staff in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The melody starts with a half note B-flat, followed by two eighth notes G and A, a quarter note B-flat, and ends with a half note B-flat.

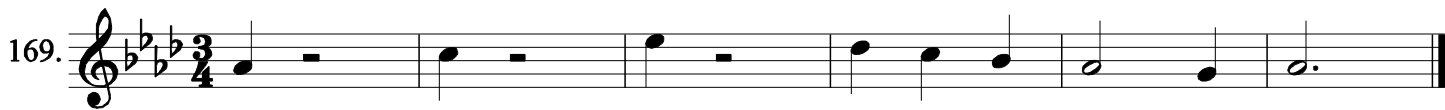
163. 

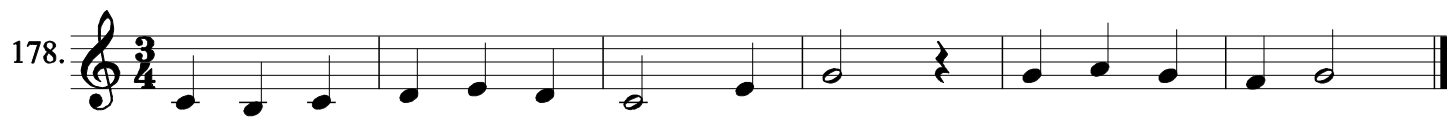
164. 

165.

166. 

[illegible]





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Section V

Canons and Rounds

All of the rounds and canons presented in this section are believed to be in the public domain. If one of the examples is not public domain, please contact the publisher and the specific canon or round will be removed.

Rounds

A **round** is a composition in which two or more voices sing an identical melody with each voice starting after a specified number of beats. A round may be repeated endlessly.

Sing this simple round.

Frère Jacques

This round may be sung in three parts.
The first part starts singing the song at the top of the circle (1). When the first part reaches number two (2), the second part may begin at the top of the circle. The third part may join in when the first part reaches number three (3).
All parts may continue singing around the circle as long as they like.

Come, Count the Time for Me

Anon.

1 
Come, count the time for me _____ come, now be - gin

2 
and you shall quick - ly see _____ that thus good time we run;

3 
now, one two, three, four, one, two, three, four, one two, three, four, one, two, three.

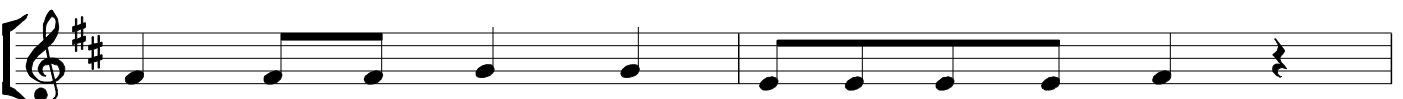
'Tis Blithe May Day

Brightly

Anon.


'Tis blithe May Day


come, haste a - - way


bright flags are stream - ing on the vill - age green,


bright fac - es beam - ing all a - round are seen.

Oaken Leaves

Pammelia 1609

1 [Musical staff with lyrics: Oak - en leaves in the mer - rywoodso wild, when will you grow green, ah,

2 [Musical staff with lyrics: Fair - est maid, and thoube with child lul - la - by may'st thou sing, ah,

3 [Musical staff with lyrics: Lul - la lul - la by, lul-la, lul-la, lul-la-by lul-la-by may'stthou sing, ah.

The May Queen's Plaint

Words by Emily Norcross
Music by Mary C. Taylor 1945

1 [Musical staff with lyrics: Now the flow'rs are all a - bloom - ing, how ver - y mer - ry May can be.

[Musical staff with lyrics: Still the dear old world needs groom - ing, look at what it's done to me.

2 [Musical staff with lyrics: Na - ture's strange - ly full of rich - es, best things in this life are free,

[Musical staff with lyrics: But dear na - ture can be vi - cious look at what it's done to me.

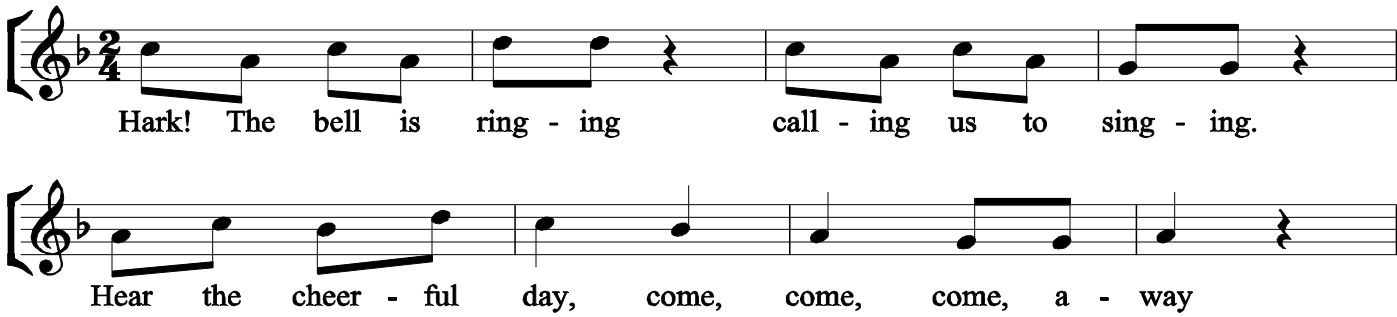
3 [Musical staff with lyrics: Yon a lit - tle iv - y hid - ing, un - der - neath a bud - ding tree,

[Musical staff with lyrics: Full of poi - son, there a - bid - ing, look at what it's done to me.

Hark! The Bell is Ringing

Victorian

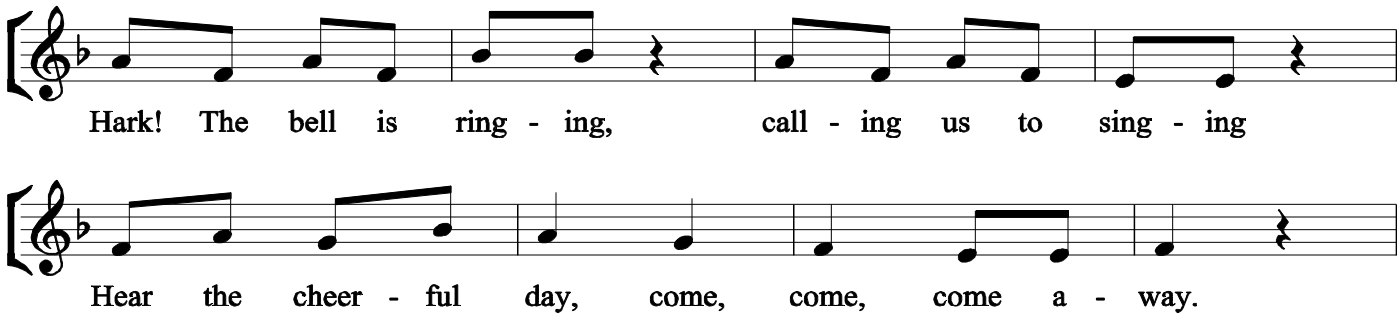
1



Hark! The bell is ring - ing call - ing us to sing - ing.

Hear the cheer - ful day, come, come, come, a - way

2



Hark! The bell is ring - ing, call - ing us to sing - ing

Hear the cheer - ful day, come, come, come a - way.

3



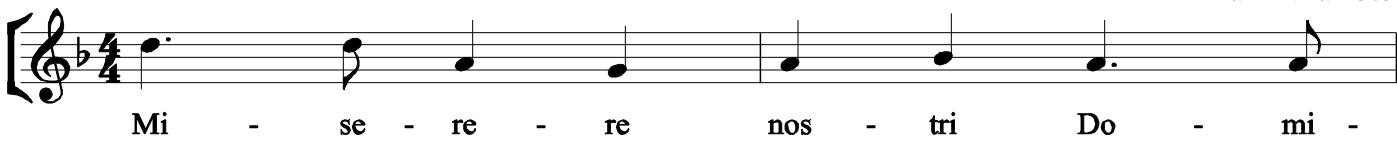
Hark! Hark! The bell is ring - ing, call - ing us to

sing - ing Come, come, come come a - way.

Miserer Nostri Domine

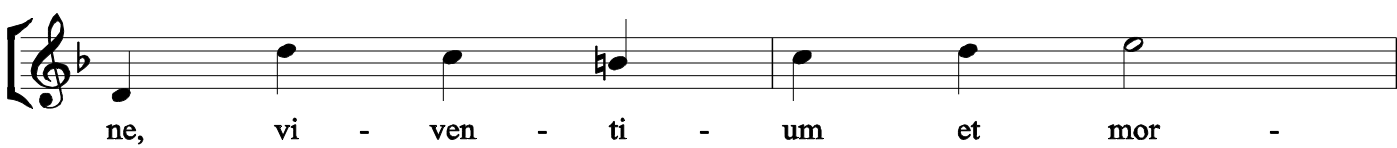
Pammelia 1609

1



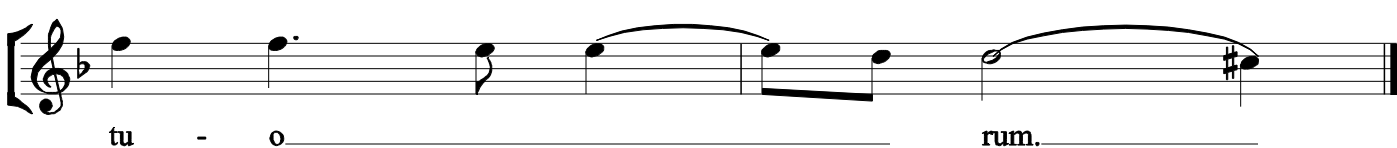
Mi - se - re - re nos - tri Do - mi -

2



ne, vi - ven - ti - um et mor -

3



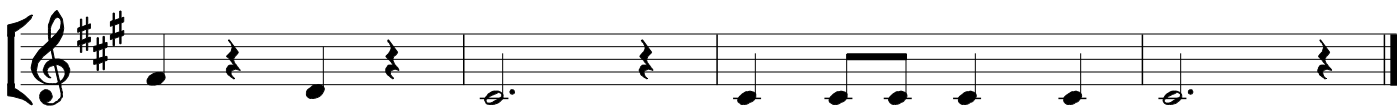
tu - o rum.

Mourn for the Thousands Slain

Victorian

1 
Mourn for the thou - sands slain, the youth - ful and the strong,

2 
Mourn for the ty - rant's fa - tal reign, and the de - lud - ed throng!

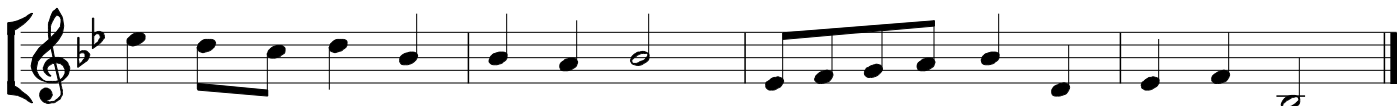
3 
Mourn, mourn, mourn. Mourn for the thou - sands slain.

I'm Not Strong, Sir!

Victorian

1 
I'm not strong, sir, sure, 'tis wrong, sir, I'm quite hoarse, sir, so, of course, sir,

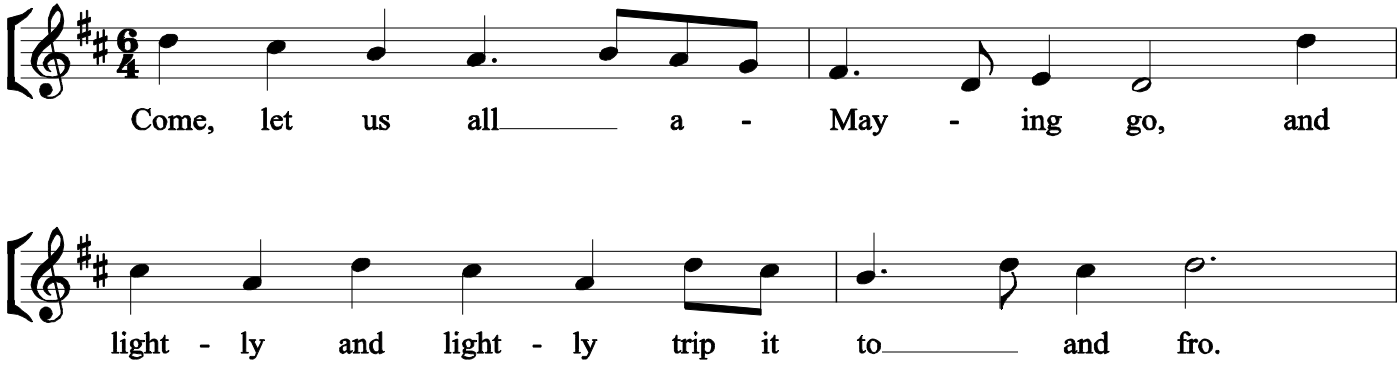
2 
I can't sing a note, sir, some - thing hurts my throat, sir, such high notes my voice do strain;

3 
I can - not sing this round a - gain, tho' I try my best, 'tis all in vain.

Come, Let Us All a-Maying Go

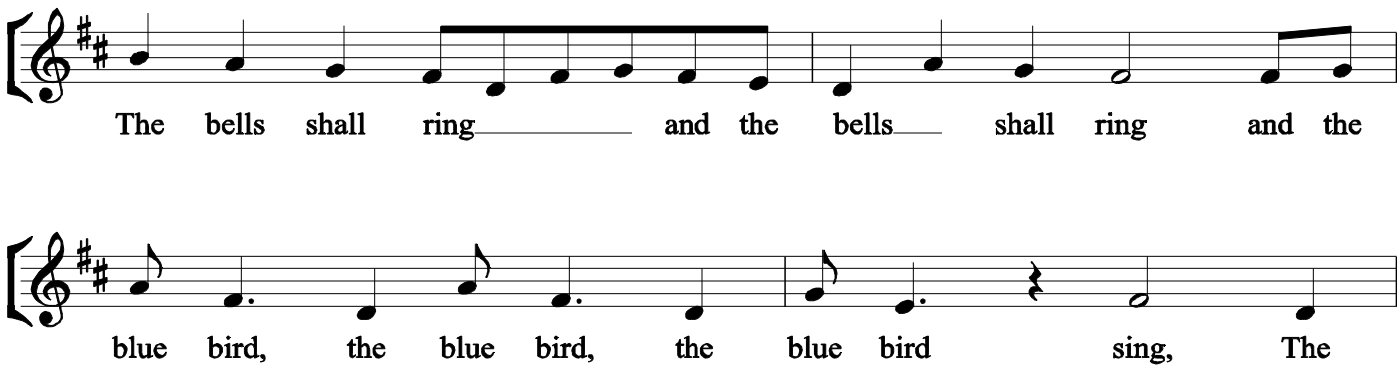
John Hilton 1599-1657

1



Come, let us all a - May - ing go, and
light - ly and light - ly trip it to and fro.

2



The bells shall ring and the bells shall ring and the
blue bird, the blue bird, the blue bird sing, The

3

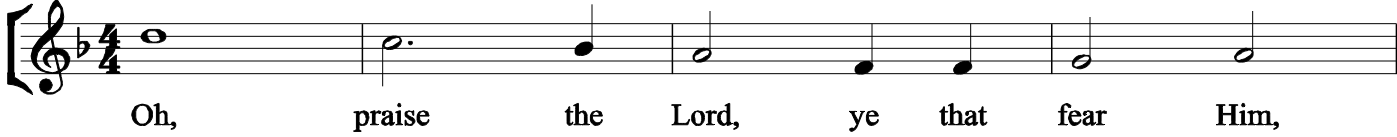


drums shall beat and the fife shall play and so we'll pass our time a-way

Oh. Praise the Lord

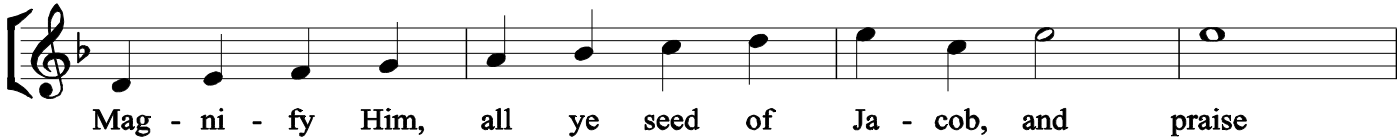
Pammelia 1609

1



Oh, praise the Lord, ye that fear Him,

2



Mag - ni - fy Him, all ye seed of Ja - cob, and praise

3



Him, all ye seed of Is - ra - - - el.

Dona Nobis Pacem

Palestrina

1 [Musical staff with lyrics: Do - na no - bis pa - cem, pa cem do - na no - bis pa - cem,

2 [Musical staff with lyrics: Do - na no - bis pa - cem, do - na no - bis pa - cem,

3 [Musical staff with lyrics: Do - na no - bis pa - cem do - na no - bis pa - cem]

Now We'll Make the Rafters Ring

Anon 18th Centruy

Begin new voice every measure

[Musical staff with lyrics: Now we'll make the raft - ers ring, while we all this round will sing.

Sing This Grave and Simple Strain

Anon 19th Century

Slowly at first - then faster and faster

1 [Musical staff with lyrics: Sing this grave and

2 [Musical staff with lyrics: sim - - ple strain,

3 [Musical staff with lyrics: sing it fas - ter, sing it fas - ter,

4 [Musical staff with lyrics: round and round a - gain.

Section VI

Recommended Choral Literature

Treble Chorus

SA Accompanied

Title

An Die Nachtigall
Cripple Creek
Die Meere
Domine Deus form Mass in G Major BWV 236
Festival Alleluia
For The Beauty of the Earth
Jubilate Deo
Panis Angelicus
Sakura
Simple Gifts
Something Told the Wild Geese
Sound the Trumpet
The Drunken Sailor
The Lord Bless You and Keep You
Velvet Shoes
White Bird, Silver Bird

Composer/Arranger

Schumann
Arr. Crocker
Brahms
Back/Ed. Rao
Pote
Rutter
Spevacek
Franck, Arr. Bogar
Arr. DeCormier
Copland, Arr. Fine
Arr. Porterfield
Purcell, Ed. Erb
Arr. Crocker
Rutter
Thompson
Nelson

SA A Cappella

Title

Hashivenu
Hush! Somebody's Callin' My Name
I Go Before My Charmer
Illumina Oculos Meos
In Dulci Jubilo
Kikkehihi
Medieval Gloria
Non Nobis Domine
Scarborough Faire
Two Motets

Composer/Arranger

Arr. Rao
Dennard
Morley, Arr. Greyson
Palestrina, Ed. Leavitt
Praetorius, Ed. Leck
Schein
Singh
Byrd, Ed. Bartle
Arr. Goetze
Lassus

SSA Accompanied

Title

An Evening Scene
Autumn Vesper
Bella Bimba
Black Is the Color of My True Love's Hair
Come In from Frostiana
Dance On My Heart
Dixit Dominus
Heart We Will Forget Him
In The Highlands
Kansas Boys
Laudate Dominum Pueri
My True Love Has My Heart
Nigra Sum
Now Sleeps The Crimson Petal
Pal pa Haugen
Psalm 100
Salut Printemps
Sucepit Israel from Magnificat in D
The Water Is Wide
Three Hungarian Folk Songs

Composer/Arranger

Newbury
Snyder
arr. DeCormier
arr. Goldsmith
Thompson
Koepke
M. Haydn, ed. Weber
MuJholland
Butler
Mechem
Mendelssohn
Butler
Casals
arr. Wagner
Ellingboe
Clausen
Debussy
Bach
Wagner
Bartok, arr. Suchoff

SSA A Cappella

Title

A Child Is Born In Bethlehem
Adoramus Te, Christe
Arirang
Ave Maria
Ave Verum Corpus
Cry Unto The Lord
Deo Gracias (hand drum)
Domine Fffi Unigenite
Fire Fire My Heart
Hotaru Koi
How Beautiful Is Night
In These Delightful Pleasant Groves
Lift Thine Eyes to the Mountains
Make Me A Fanciful Song
Minoi, Minoi
Spring
You Stole My Love

Composer/Arranger

Scheidt, ed. Wifickocks
di Lasso
arr. Park
Kodaly
Poulenc
Keating
Leininger
Palestrina, ed. Michaels
Morley, ed. Greyson
an. Ogura
Eddleman
Purcell, arr. Greyson
Mendelssohn
Vecchi, ed. Maim
arr. Marshall
Bartok
McFarren

TB Accompanied

Title

An Irish Blessing
Be Thou My Vision (TBB)
Colorado Trail (TTB)
Drill Ye Tarriers (TTB)
Herbslied
I Will Sing Alleluia (TTB)
I Wish I Was Single Again (TTB)
Old Dan Tucker
Rise Up My Love, My Fair One (TBB)
Sam Was A Man
So Wahr Die Sonne Scheinet
That's Where My Money Goes
The Pasture from Frostiana (TBB)
This Train
Ya viene la vieja (TBB)
Zion Hears The Watchmen Singing

Composer/Arranger

Moore
arr. Hunter
arr. Moore
Casey, arr. Crocker
Mendelssohn
Johnson
Spevacek
arr. DeCormier
McCray
Persichetti
Schumann
Leininger/Williams-Wii
Thompson
arr. Moore
arr. Leininger
Buxtehude

TB A Cappella

Title

All This Night Shrill Chanticleer
All Ye Who Music Love (TTB)
Blow That Trumpet, Gabriel (TTB)
Come Shepherd Swains (TTB)
En Roulant
Mater Patris et Filia (TBB)
My Love Is Like a Rose (TBB)
Noah's Ark (U or TTB)
Soldier's Hallelujah
Viva Tutsi (TTB)

Composer/Arranger

Stevens
Donato, arr. Porterfield
DeWitt
Wilbye, ed. Greenberg
arr. Pelletier
Brumel
Butler
Siltman
Singh
ed. Hunter

TTBB Accompanied

Title

As Beautiful As She
Dance, Boatman Dance
Down In The Valley
Sing For Joy
Tahiti
The Sea Is Now Calling (flute)
What Shall We Do With a Drunken Sailor
Widerspruch
With All My Spirit (French Horn)

Composer/Arranger

Butler
arr. DeCormier
arr. Mead
Pote, arr. Hall
arr. Harris
Koepke
arr. Bartholemew
Schubert, arr. Shaw/Pa:
Duson

TTBB A Cappella

Title

Aura Lee
Betelehemu
Bound For Jubilee
Bound To The Wave (bass solo)
Brothers Sing On
Cantate Domino
Curtains of Night (tenor solo)
De Animals a-Comin
Die Nacht
Down Among the Dead Men
Exultate Justi In Domino
Go and Tell John
Hosanna To Our God
Hush, Somebody's Calm' My Name
I Hear a Voice A'Prayin'
O Thou In Whose Presence
Somebody's Calm' My Name
The Boar's Head Carol
The Vagabond
Vive L'amour
Yes Sir! That's My Baby

Composer/Arranger

Hunter/Parker/Shaw
arr. Whalum
Eilers
Moore
Grieg
Hassler, arr. Greyson
Niles
arr. Bartholemew
Schubert, arr. Erb
Vaughn Williams
Viadana, arr. Vene
Pfautsch
Bortniansky, arr. Ballen
Dennard
Bright
Duson
arr. Whalum
arr. Parker/Shaw
Vaughn Williams
arr. Shaw/Parker
Donaldson, arr. Hicks

In addition to the above, the Hal Leonard site below provides many other quality choral pieces in a variety of arrangements:

<https://www.halleonard.com/promo/promo.action?promotion=7930005&subsiteid=5>

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Sacred Music In Schools (Position Statement)

Music with a Sacred Text

Does music with a sacred text have a place in the public schools? It is the position of the National Association for Music Education that the study and performance of religious music within an educational context is a vital and appropriate part of a comprehensive music education. The omission of sacred music from the school curriculum would result in an incomplete educational experience.

The First Amendment...

The First Amendment does not forbid all mention of religion in the public schools; it prohibits the advancement or inhibition of religion by the state. A second clause in the First Amendment prohibits the infringement of religious beliefs. The public schools are not required to delete from the curriculum all materials that may offend any religious sensitivity. For instance, the study of art history would be incomplete without reference to the Sistine Chapel, and the study of architecture requires an examination of Renaissance cathedrals. Likewise, a comprehensive study of music includes an obligation to become familiar with choral music set to religious texts. The chorales of J. S. Bach, the "Hallelujah Chorus" from George Frideric Handel's *Messiah*, spirituals, and Ernest Bloch's *Sacred Service* all have an important place in the development of a student's musical understanding and knowledge. In order to ensure that any music class or program is conforming to the constitutional standards of religious neutrality necessary in public schools, the following questions raised in 1971 by Chief Justice Warren E. Burger in *Lemon v. Kurtzman*¹ should be asked of each school-sanctioned observance, program, or institutional activity involving religious content, ceremony, or celebration: 1. What is the purpose of the activity? Is the purpose secular in nature, that is, studying music of a particular composer's style or historical period? 2. What is the primary *effect* of the activity? Is it the celebration of religion? Does the activity either enhance or inhibit religion? Does it invite confusion of thought or family objections? 3. Does the activity involve excessive *entanglement* with a religion or religious group, or between the schools and religious organizations? Financial support can, in certain cases, be considered an entanglement. If the music educator's use of sacred music can withstand the test of these questions, it is probably not in violation of the First Amendment. Since music with a sacred text or of a religious origin (particularly choral music) constitutes such a substantial portion of music literature and has such an important place in the history of music, it should and does have an important place in music education.

Legal History

In the first court case that dealt specifically with music, Roger Florey, the father of a primary student, challenged the rules set up by the Sioux Falls, South Dakota, school board. The plaintiff, an avowed atheist, touched off a statewide furor in 1978 when he complained about the use of the hymn "Silent Night" in the school's Christmas program. He contended that the use of the song violated the doctrine of separation of church and state. At a hearing on the plaintiff's motion for an injunction in December 1978, the motion was denied. The plaintiff's request for declaratory and final injunctive relief was denied in February 1979. The case *Florey v. Sioux Falls School District 49-5*² was appealed to the Eighth U.S. Circuit Court of Appeals in St. Louis. This court, in April 1980, upheld the Sioux Falls school policy, allowing religious songs for educational purposes. The Appeals Court said the policy was not promulgated with religious purposes in mind. In a more recent court case (1995), U.S. District Judge J.

Thomas Greene dismissed a lawsuit (*Bauchman v. West High School*) filed by 15-year-old Rachel Bauchman over Christian songs performed by the choir at Salt Lake City's West High School. Ms. Bauchman claimed that the songs were sung prayers and therefore constituted a violation of the establishment clause. Rejecting this argument, the court said that music has a purpose in education beyond the mere words or notes in conveying a mood, teaching cultures and history, and broadening understanding of arts and that the selection of the music had a primarily secular purpose of teaching music appreciation.³ Several other cases, most notably *Brandon v. the Board of Education of the Guilderland Central School District*,⁴ involving free exercise of religion, and *Widmar v. Vincent*,⁵ involving freedom of speech, suggest that in the court's opinion, college and university students have the maturity to understand the religiously neutral role that public schools must play in dealing with the subject of religion, where younger students may not. Therefore, college teachers may not be required to emphasize this neutrality so much. According to the Brandon decision, "Our nation's elementary and secondary schools play a unique role in transmitting basic and fundamental values to our youth. To an impressionable student, even an appearance of secular involvement in religious activities might indicate that the state has placed its imprimatur on a particular creed." Teachers of young children have a special responsibility in treating this sensitive subject. Young students (and their parents) sometimes become confused and upset by what they view as contradictions to their religious teaching. It is important to communicate that music learning, not religious indoctrination, is the motivation in choosing repertoire. One way to reinforce this is to list the music concepts/skills associated with each song in a printed program.

Religiously Neutral Programs

With this volatile topic, music educators should exercise caution and good judgment in selecting sacred music for study and programming for public performances. During the planning phase of each program, the following questions should assist the teacher in determining if the program is, indeed, religiously neutral:

1. Is the music selected on the basis of its musical and educational value rather than its religious context?
2. Does the teaching of music with sacred text focus on musical and artistic considerations?
3. Are the traditions of different people shared and respected?
4. Is the role of sacred music one of neutrality, neither promoting nor inhibiting religious views?
5. Are all local and school policies regarding religious holidays and the use of sacred music observed?
6. Is the use of sacred music and religious symbols or scenery avoided? Is performance in devotional settings avoided?
7. Is there sensitivity to the various religious beliefs represented by the students and parents?

Abraham Schwadron summarized the problems facing the music educator in the use of religious music in the public schools:

Obviously, the key to an adequate solution rests ultimately with the sensitive and well-informed music educator. Of singular importance is the development of the attitude that participation in actual performance produces a better grasp of the aesthetic import of great music than mere listening or nonparticipation. If it is possible to study Communism without indoctrination or to examine the ills of contemporary society without promoting the seeds of revolution, then it must also be possible to study sacred music (with performance-related activities) without parochialistic attitudes and sectarian points of view.

This position statement is not to be construed as finite. It cannot hope to answer all specifics. It does give some guidelines to help the music educator. Like any issue with legal ramifications, the final answers often can only be found in a court of law. However, this issue involves more than just court cases. It calls for increased understanding and sensitivity on the part of students, teachers, principals, and the community.

It is hoped that with sensitivity to the issues raised, with careful understanding of legal aspects, and with consideration for personal feelings, educators will use the full range of music literature in an appropriate contextual setting.

Notes

1. 403 U.S. 602, 612 (1971).
2. 619 F. 2d 1311 (8th Cir. 1980).
3. 900 F. Supp 254 (D. Utah 1995).
4. 635 F. 2d 971 (2nd Cir. 1980), Cert denied. 454 U.S. 1123 (1981).
5. 454 U.S. 263 (1981).
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- "Judge Limits School Prayer." Associated Press, Prodigy News Service, September 3, 1994.
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Section VII

Miscellaneous Materials

This section contains sample forms to assist in keeping the students, classroom and classroom materials neatly organized. It is always a good idea to have all forms approved by your supervising administrator.

The following items are included in this section.

- Public Relations Information
- Procedures for Choosing and Learning Literature
- Helpful Hints to Establish Routine Procedures
- Analogy of the Music Teacher's Job. . .The Professional Attitude
- Materials
- Useful Websites
- Listening Examples
- Sample School-based Choral Websites
- Audience Guidelines

PUBLIC RELATIONS

1. Interact teachers and administrators, and place announcements on the intercom regarding any and all choir events. Congratulate the choirs for a great performance (regardless of whether you thought it was great or not) over the intercom after each concert. Do this for festivals and solo & ensemble as well.
2. Contact your feeder schools and bring your advanced groups to perform for the 5th graders.
3. Invite your administrators to sit in on rehearsals.
4. Contact nursing homes in your area and bring your advanced groups there to perform. THEY LOVE THIS!!! I bring my show choir, which is only 22 members. That way, we don't need a bus---we carpool. Be careful, though, that each student has a permission slip to ride in a private car, and a field trip permit.
5. Perform at all school functions: Open House, 6th grade orientation/parent night, Award's night, etc. Our school also has a fine arts assembly in December, so we perform at that as well. You may want to suggest such an assembly to your administrator---then the whole school population sees your group(s.)
6. Do something good for others. Organize a food drive, plan a trip to entertain children who may be in the hospital, ask students to help form study groups as needed. All of these activities help to create a bond among the singers and will go a long way in building relationships.

SUGGESTED PROCEDURES FOR CHOOSING AND LEARNING LITERATURE

Before passing the music out to the students, the following must be done by the director:

SELECTION

- 1) The director must be enthusiastic about the piece.
- 2) Literature with quality and relevant subject matter will draw in the students. What will the aesthetic experience be for the students?
- 3) Include in your selections a variety of historical periods and musical styles in line with CCSD Objectives 4.1 - 4.3.
- 4) Choose literature with a variety of tempo, aesthetic, style/period and include both sacred and secular texts.
- 5) The difficulty level of the pieces must be suitable for the ensemble. Never be afraid to 'raise the bar', but be careful not to overwhelm your students with too many vocal/musical challenges too soon.
- 6) Optional: Choose literature for teaching specific musical concepts, such as phrasing, harmony, or rhythm.

PREPARATION

- 1) Prepare information on the composer, the historical period in which each piece was written, any historical background or anecdotes about the piece, and the performance practice for that period. This information will be shared with the students. (4.1 - 4.3 - CCSD Course Syllabus)
- 2) Prepare some listening examples that demonstrate the tone quality, performance practice, and other aspects of the selections you are working on. It could be a recording of the same piece or a piece from the same period. This could be worked into your listening examples during that time.
- 3) Make a vocabulary list of any terms in the music that the students will need to be familiar with before they start each piece. (3.4 - CCSD Course Syllabus) ** You might want to do music vocabulary weekly or every other week using other music terms and adding in the vocabulary from the music as needed. **
- 4) Make sure you have translated the text if it is in a different language. Find the origin of the text and be ready to share it with your students.
- 5) Extensive score study is a must. Be prepared to play the accompaniment and the separate vocal lines individually or together. Know the tonal road map. Find challenges - know where to start teaching - it isn't always at the beginning.
- 6) Prepare lesson plans for teaching each selection. Work backwards from your concert and develop a backwards assessment model - a time line for preparing the selections for performance.

7) Make sure you secure an accompanist for the performance and several rehearsals ahead of time. Also, make the necessary facility reservation with the concert site (this includes a dress rehearsal).

When the students get the selections, the following should be done:

Week One

- 1) Discuss the composer information and historical information you gathered.
- 2) Help the students identify their vocal part on the score. (3.5 - CCSD Course Syllabus)
- 3) Cover the text/translation with the students - have them write it in the music.
- 4) Introduce the pieces by singing through them, and play a recording of each.

Weeks Two - Five

Begin rehearsals and use your lesson plans.

If students' reading skills are low, help students by:

- 1) Teaching the rhythm using a mnemonic system such as Kodaly.
- 2) Teaching the pitches using solfeggio or numbers (use system you are currently using during sight singing).
- 3) Combining pitch and rhythm using a neutral syllable.
- 4) Working first for rhythmic unification, and then working for good intonation and balance.
- 5) Rehearsing the literature with the intended phrasing, dynamics and general effect or feeling that you want in performance. (You may want to include facial expression and movement now to help achieve the desired effect.)
- 6) Having students listen and discuss the listening examples you prepared and how they relate.
- 7) Teaching the diction and work for vowel unification.

Weeks Six and Seven

After the sections of each piece are somewhat mastered, it is time to work on the transitions between each section. Revisit the big picture of the piece. Record a rehearsal of the whole piece, then have the students listen to the recording and evaluate whether or not they realized the big picture. Decide together what steps to take to bring the piece to the next level.

Week Eight

Make sure the music is memorized and discuss proper concert etiquette (as a performer and observer), concert uniform reminders, the importance of attendance at the concert, and discuss all logistical details. (5.2 - CCSD Course Syllabus)

Week Nine

Review all aspects of week eight and arrange students on the risers in concert position for all rehearsals. Make sure you have scheduled plenty of rehearsals with your accompanist. (5.2 - CCSD Course Syllabus)

NOTE: This time line is to be taken as a suggestion. You may have to be flexible with the timeframe depending on your performance calendar.

After Your Performance

Listen to an audio recording or view a video recording of the performance. Have students critique the performance either as a class discussion or a written assignment. The teacher should have a prepared list of questions for the written assignment. (5.1 B - CCSD Course Syllabus)

Helpful Hints to Establish Routine Procedures

1. Students enter quickly and quietly (music may be playing in the background)
2. Students get their folders
3. Students put their music in rehearsal order as indicated by the detailed lesson plan which should have been put on the board in the same place each day (Your plan should not only indicate which selections you will rehearse but which pages and what will be rehearsed--i.e. dynamics, diction, etc.)
4. Attendance is taken as soon as the bell rings--can you require students to be in their seats with folders in hand by the time the bell rings? (If not and students are still getting to their seats from retrieving their folders, it should be done as silently as possible)
5. Begin warm-ups and be certain that there is relevance to the literature you will be rehearsing that day
6. Try to make strides in at least 3 pieces of music each day. Again, remember that the more you expect, the better. I am not referring to level of difficulty of literature. but rather to achievement of musical aspects within each work.
7. At the end of the period, do two (2) things.
 - a. Review musical accomplishments by asking the students a question like, "What improvements did we make in the Mozart today?" At the high school level, I recommend that teachers use rehearsal review forms to record achievements made in rehearsals each day and submit them every Friday as part of their grade requirements. This could be used to develop a journal--something which I consider to be of great value. (Be certain to expect good writing, spelling, etc.)
 - b. Articulate what needs be worked on "tomorrow."
8. Make relevant announcements.
9. Have students put away their folders within a reasonable amount of time before the bell.

Analogy of the Music Educator's Job. . .the *Professional Attitude*

It is best for music educators to work with students in a business-like, professional manner. As a result, students perceive that they have a job to do. It is somewhat like running a very large company. You are the president/CEO and each of the sections is a department which must be provided with the tools and motivation to operate well within the organization so that the company can function at its very best and make a profit (the musical performance). The individuals within the section thus have the responsibility of working at their best so that their department is the best it can be. All of this should be accomplished while having an enjoyable rehearsal with high expectations.

SUGGESTED RESOURCES

From textbooks to internet articles to Pinterest ideas to YouTube performances and Pandora, a myriad of resources for choral educators are available for every need. Below is a sampling that may be helpful.

MATERIALS

Benward, B. (1991) *Sight singing complete*. Dubuque, Iowa: Wm. C. Brown Publishers. This text uses moveable DO in major and minor modes.

Fowler, C. (1988) *Sing!* Houston, Texas: Hinshaw Music. A comprehensive textbook for all aspects of a choral program, including sight-singing. Incorporates Edwin Gordon's Mnemonics for teaching rhythms and moveable DO for pitch.

Freer, P. (2009) *Getting started with middle school chorus, 2nd Edition*. Lanham, Maryland: Rowman & Littlefield. This second edition of *Getting Started with Middle School Chorus* gives choral educators new information on working with young adolescent changing voices, designing optimal rehearsals for middle schoolers, managing growing choral programs, and helping youngsters gain musical skills they can carry with them for a lifetime of making music.

Masterworks Press Sight-Singing Series. Olympia, Washington. 1-800-300-9229 This series is excellent for teaching sight-singing with harmony. All choral voicings are available in multiple levels of difficulty and in each musical style. Retrieved from <https://store.masterworkspress.com>.

The Contemporary A Capella Society: www.casa.org for teaching sight-singing with harmony. All choral voicings are available in multiple levels of difficulty and in each musical style. Retrieved from <https://store.masterworkspress.com>.

USEFUL WEBSITES

American Choral Directors Association: <https://acda.org>

Choral Music on Pandora: <https://www.pandora.com/genre/choral-music>

Choral Net: <https://www.choralnet.org>

Choral Public Domain Library: <http://www.cpdlib.org/wiki/>

Chorus America: <https://www.chorusamerica.org>

Contemporary A Capella Society: <http://www.casa.org>

Festival Singers Organization: <http://www.festival-singers.org.nz>

Grove Music Online: <http://www.oxfordmusiconline.com/grovemusic>

National Association for Music Education: <https://nafme.org>

National Association of Teachers of Singing: <https://www.nats.org>

Robert Shaw Website (includes recorded examples): <http://robertshaw.website/speeches/>

Singers.com: <http://www.singers.com/choral/>

UIL (University Interscholastic League, Texas) Prescribed Music List:
<http://www.dev.uiltxas.org/pml/>

LISTENING EXAMPLES

Schoefield Middle School (NV) Madrigal Singers:

<https://itunes.apple.com/us/album/acda-2011-national-convention-schofield-middle-school/444951991>

Green Valley High School (NV) Madrigal Singers:

<https://itunes.apple.com/us/album/2014-american-choral-directors/id899730388>

Cass Tech High School Choir (MI):

<https://www.youtube.com/watch?v=jWAwzKmRIPQ>

Shiloh High School (GA) Gospel Choir:

<https://www.youtube.com/watch?v=G3R43TTftYg>

Cardinal Shehan Middle School Choir (MD)

<http://www.baltimoresun.com/features/baltimore-insider-blog/bs-fe-cardinal-shehan-choir-good-morning-america-20171017-story.html>

Kettering Fairmont High School 11th Hour A Capella (OH):

<https://www.youtube.com/watch?v=iI9ZRf1dYng>

Chicago Children's Choir (IL): <https://www.youtube.com/watch?v=4LSLnahwmUA>

https://www.youtube.com/watch?v=bYw0LV_8ifk

Monaco MS Mariachi (NV): <https://www.youtube.com/watch?v=uvoh6HX9lZ8>

Del Sol HS Mariachi (NV): <https://www.youtube.com/watch?v=UiPSPsVZArw>

SAMPLE SCHOOL BASED CHORAL WEBSITES

Arlington High School Choirs (TX): <http://www.arlingtonhighchoirs.com>

Green Valley High School Choirs (NV): <https://greenvalleyhschoir.weebly.com>

Trevor G. Brown High School Choir (AZ): <http://www.tgbchoir.org>

White Station Middle School Choirs (TN): <http://wsmschoirs.weebly.com/about.html>

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Supporting Music Education: Audience Guidelines

Becoming a discerning, supportive and knowledgeable audience member is an important part of a student's education. Successful audience participation requires skill, discretion, common sense, discipline and a bit of knowledge.

You have worked very hard to prepare your students to perform in concert. One final step remains: It is also essential that you set a high expectation for audience behavior and appropriate participation.

- Most of us learn to be “an audience” in front of the television or at the movies. This is quite different from actually being present in a room with other people—most likely, people you don't know and who don't know you—at a live performance. At live performances, **we enter into relationships**, both with the performers and with our fellow audience members.
- **One of the pleasures of live performance** is spontaneity, but what is required of an audience is spontaneity within certain discreet boundaries.
- **Appropriate performance behaviors change** according to the type of performance we are attending. When we comment on a performance, we are not only voicing our opinions, but also revealing our knowledge—or lack of knowledge.

Choose from the appropriate event information below and consider including it in your program.

At Live Performances

- **Be amazed, impressed, challenged, fascinated and appreciative.**
- **Applaud** when the performers walk onstage and at the end of the piece—but not in the middle. Look at the printed program: Some pieces consist of several “movements.” It is customary to wait in silence between these movements and then to applaud at the end of the entire piece.
- **Refrain from talking during the performance.** The performers and our fellow audience members
- are trying to concentrate. The medium is sound, and unwanted sound competes with the performance.
- **Show appreciation through applause.** Cheering is not appropriate at a live concert.
- **Refrain from taking flash photos or making video or audio recordings.** Flash photos disrupt the performers, and copyright laws prohibit recordings of any sort.

In Addition, at a Jazz Concert

- **Get excited!**
- **Applaud** a solo that you find particularly great. You may show appreciation in the middle of a piece.
- **Express** yourself more openly than at a classical concert, but remember that cheering is still not appropriate.

In Addition, at a Dance Concert

- **Be amazed and fascinated with the movement of the human body.**
- **Applaud** anywhere in the midst of the dance. You may applaud a particularly difficult or well-executed move, step or leap.

At a Visual Arts Event

- **Examine, ogle, question, speak with the artist, scrutinize, be baffled, converse, melt, raise your eyebrows—but also show respect for the creative process.**
- **Refrain from touching** unless specifically asked.
- **You may ask permission from the artist to take photographs.**

At the Theatre

- **Be fascinated, cry, laugh, get angry and smile.**
- **Applaud** at the end of a scene, act, speech or zinger. In other words, you may respond in the middle of the piece.
- **Refrain from talking and taking flash photos or making recordings.**

- Don't distract the performers before, during or after the performance.

At a Poetry or Fiction Reading

- **Listen in silence.** Cultivate the ability to let the words play on your imagination. Let the voice of the reader and his or her language conjure up images in your mind's eye.
- If a poet is reading more than one poem, he or she will tell you this at the beginning of the reading. **Do not applaud until** all of the poems have been read.

And Finally

- Standing **ovations are rare in the real world.** Be judicious with your standing ovations. They should not become so commonplace that performers who receive only warm applause fear that the audience disapproves of their performance.

Informances

- **Informances** (opportunities where the audience gains information about an arts discipline while at a performance) are extremely effective advocacy tools. Informances can be one number in a program or an entire production.
- **Build opportunities for the audience to actively participate** (sing, move, emulate, play, etc.) in them.
- **Encourage the audience to look at the process** of creating, not just the product. It is through “process” that students become enriched through the arts.

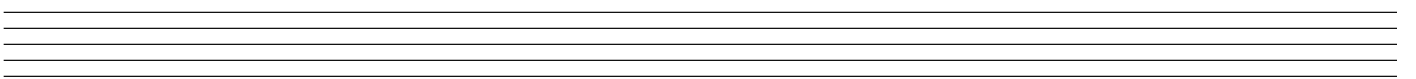
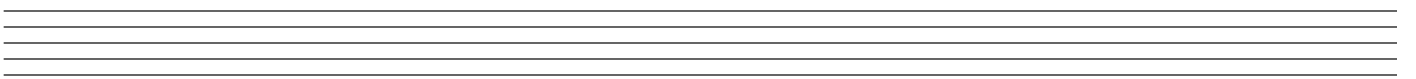
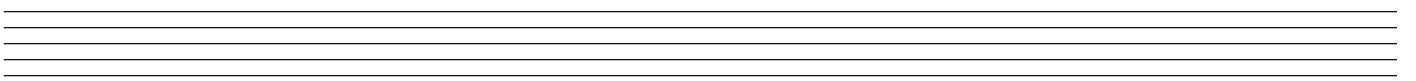
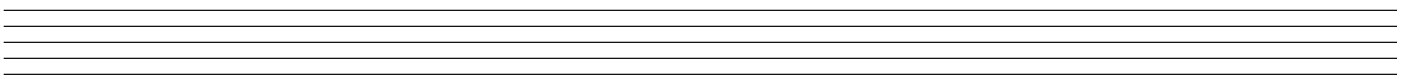
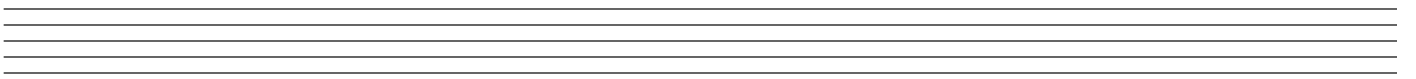
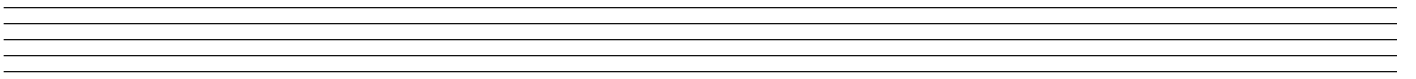
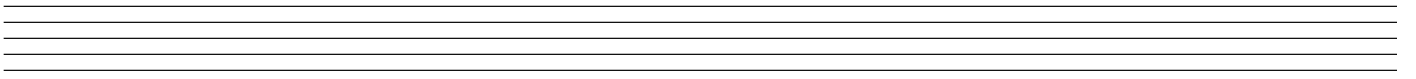
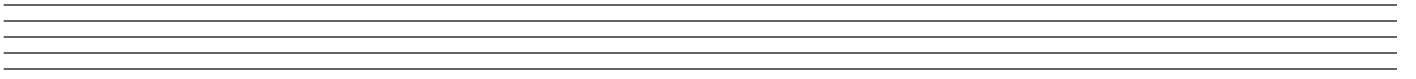
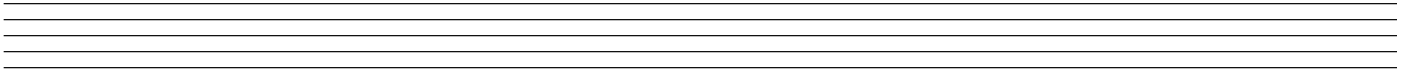
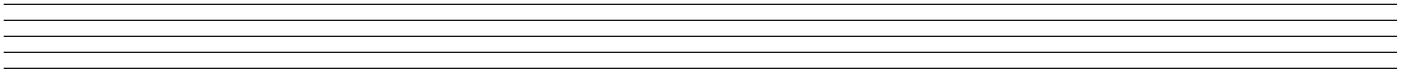


Want more tips for keeping music strong in your schools?
Visit the site devoted to all things music advocacy: www.supportmusic.com

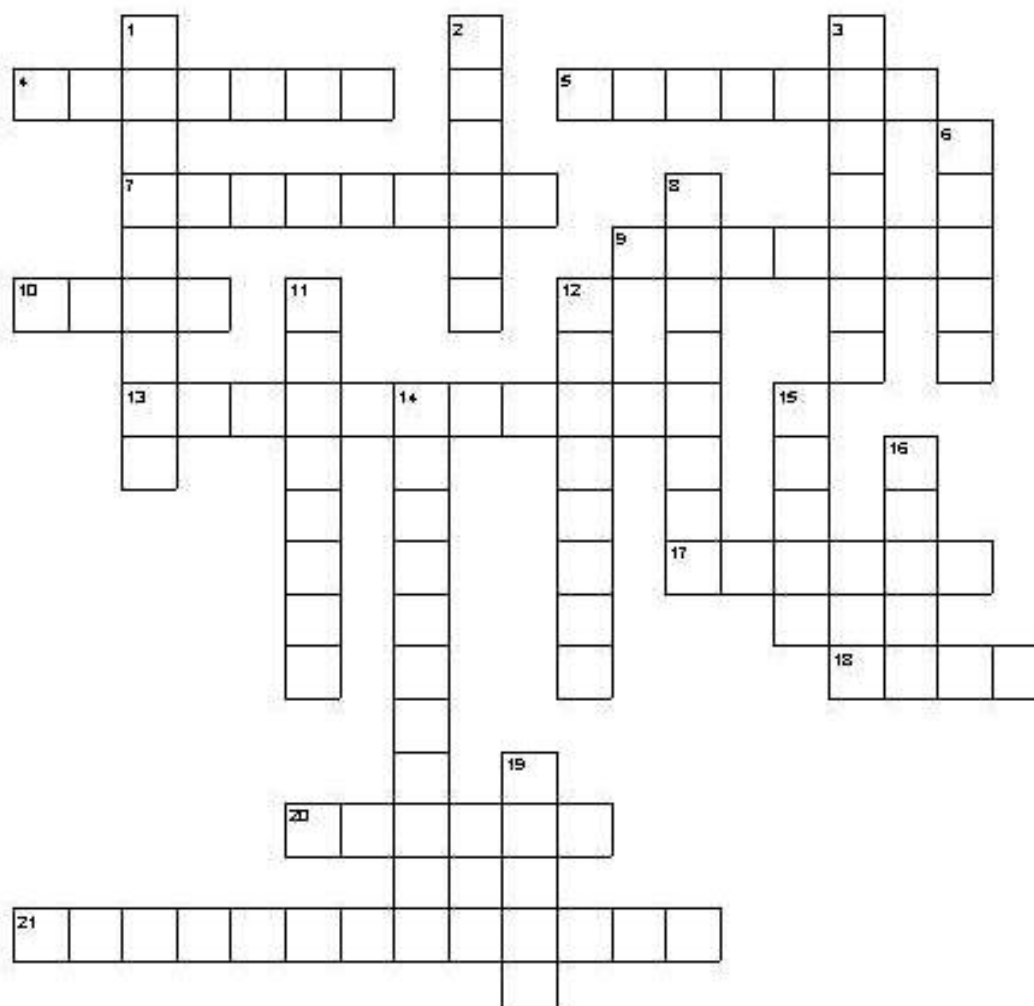
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Section VIII

Educational Resources and Teaching Aids



Vocabulary



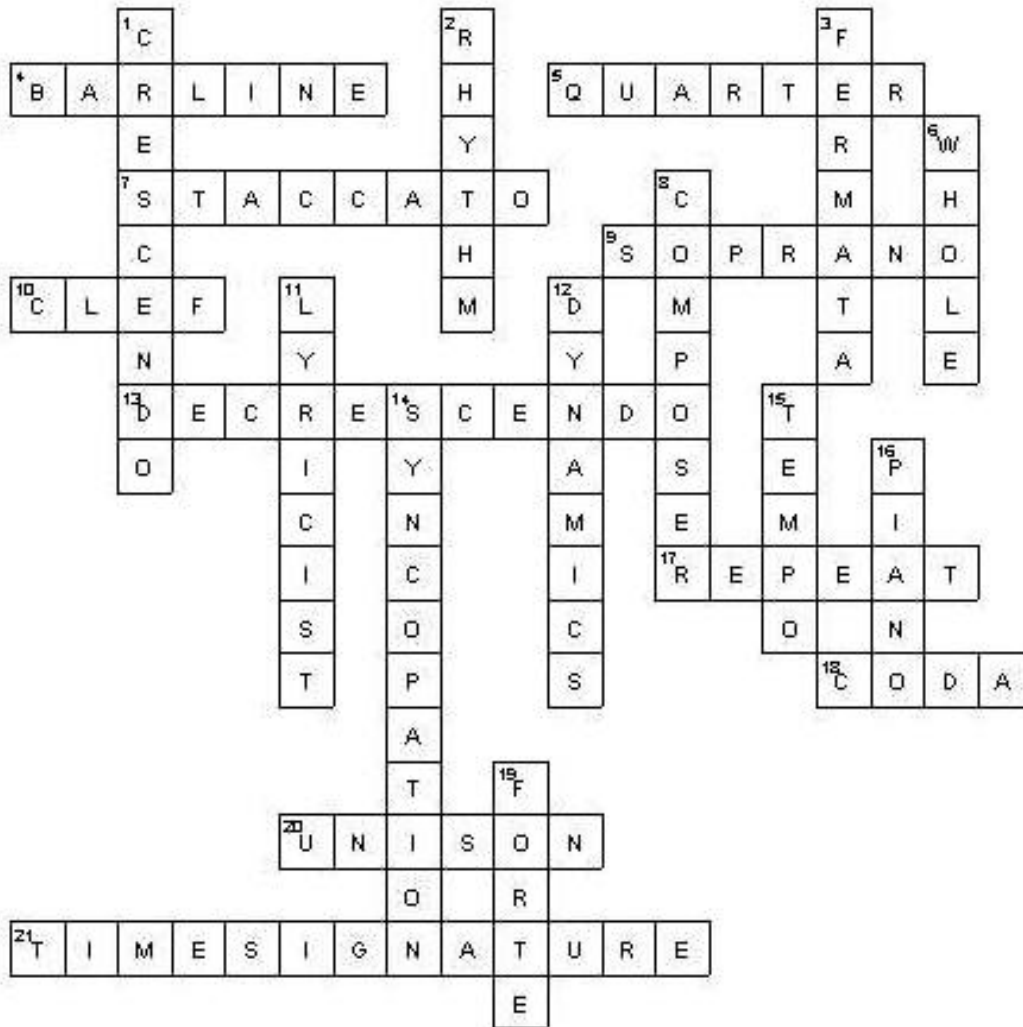
Across

- | | |
|--|---|
| 4. The vertical line separating measures | 17. Two lines with two dots placed vertically in front of them |
| 5. A note that gets one beat in 4/4 time | 18. An added ending |
| 7. Short and quick | 20. All sing together the same melody |
| 9. The highest female voice in four part music | 21. Indicates how many beats per measure and which note gets one beat |
| 10. Treble or bass | |
| 13. Get softer | |

Down

- | | |
|---|--|
| 1. Get louder | 11. One who writes the text or words of a song |
| 2. The organization of sound | 12. The degrees of soft and loud |
| 3. The symbol that means to hold | 14. The accent falls on the weak beat |
| 6. a note that gets 4 beats in 4/4 time | 15. The speed of a composition |
| 8. One who writes music | 16. soft |
| | 19. Loud |

Vocabulary



Across

- | | |
|---|--|
| <p>4. The vertical line separating measures</p> <p>5. A note that gets one beat in 4/4 time</p> <p>7. Short and quick</p> <p>9. The highest female voice in four part music</p> <p>10. Treble or bass</p> <p>13. Get softer</p> | <p>17. Two lines with two dots placed vertically in front of them</p> <p>18. An added ending</p> <p>20. All sing together the same melody</p> <p>21. Indicates how many beats per measure and which note gets one beat</p> |
|---|--|

Down

- | | |
|--|--|
| <p>1. Get louder</p> <p>2. The organization of sound</p> <p>3. The symbol that means to hold</p> <p>6. a note that gets 4 beats in 4/4 time</p> <p>8. One who writes music</p> | <p>11. One who writes the text or words of a song</p> <p>12. The degrees of soft and loud</p> <p>14. The accent falls on the weak beat</p> <p>15. The speed of a composition</p> <p>16. soft</p> <p>19. Loud</p> |
|--|--|

Choir Final

Listening to a Variety of Styles

Directions: Listen to the examples played then circle the answers that best describe that selection.

A. Title and Composer _____

1. Describe the Meter
 - A. Regular
 - B. Irregular
 - C. Fast
 - D. Slow
 - E. None of the Above
2. Describe the Accompaniment
 - A. Keyboard
 - B. Guitar
 - C. A Cappella
 - D. Orchestral
 - E. None of the Above
3. Describe the Style
 - A. Barbershop
 - B. Requiem
 - C. Jazz
 - D. Madrigal
 - E. None of the Above
4. Describe the Tempo
 - A. Very Slow
 - B. Slow
 - C. Moderate
 - D. Fast
 - E. Very Fast

C. Title and Composer _____

5. Describe the Meter
 - A. Regular
 - B. Irregular
 - C. Fast
 - D. Slow
 - E. None of the Above
6. Describe the Accompaniment
 - A. Keyboard
 - B. Guitar
 - C. A Cappella
 - D. Orchestral
 - E. None of the Above
7. Describe the Style
 - A. Barbershop
 - B. Requiem
 - C. Jazz
 - D. Madrigal
 - E. None of the Above
8. Describe the Tempo
 - A. Very Slow
 - B. Slow
 - C. Moderate
 - D. Fast
 - E. Very Fast

B. Title and Composer _____

9. Describe the Meter
 - A. Regular
 - B. Irregular
 - C. Fast
 - D. Slow
 - E. None of the Above
10. Describe the Accompaniment
 - A. Keyboard
 - B. Guitar
 - C. A Cappella
 - D. Orchestral
 - E. None of the Above
11. Describe the Style
 - A. Barbershop
 - B. Requiem
 - C. Jazz
 - D. Madrigal
 - E. None of the Above
12. Describe the Tempo
 - A. Very Slow
 - B. Slow
 - C. Moderate
 - D. Fast
 - E. Very Fast

D. Title and Composer _____

13. Describe the Meter
 - A. Regular
 - B. Irregular
 - C. Fast
 - D. Slow
 - E. None of the Above
14. Describe the Accompaniment
 - A. Keyboard
 - B. Guitar
 - C. A Cappella
 - D. Orchestral
 - E. None of the Above
15. Describe the Style
 - A. Barbershop
 - B. Requiem
 - C. Jazz
 - D. Madrigal
 - E. None of the Above
16. Describe the Tempo
 - A. Very Slow
 - B. Slow
 - C. Moderate
 - D. Fast
 - E. Very Fast

Vocabulary

Choose the best musical definition for the given term

17. Diaphragm

- A. The roof of the mouth
- B. The muscle that supports the rib cage
- C. The muscle that allows us to breath
- D. To get louder
- E. To get softer

18. Proper Posture

- A. Knees bent, back straight, hands in pockets
- B. Back straight, chest high, chin resting on chest
- C. Weight supported by on leg, hands on hips
- D. Feet shoulder width apart, chest held high, neck in line with the spine
- E. None of the above

19. Rhythm

- A. The organization of music into differing note lengths
- B. How fast a piece of music is performed
- C. Whether or not you can tap your foot easily to the music
- D. Singing the notes smoothly connected together
- E. None of the above

20. Melody

- A. A series of random pitches and rhythms
- B. A girls name
- C. A collection of notes that are played at the same time
- D. A series of different pitches and rhythms that combine to form a distinctive pattern.
- E. None of the above

21. Round

- A. A single line song
- B. A single line song that is sung by a choir.
- C. An single line overlapping song that is sung by having each voice start at different times
- D. The shape of a circle
- E. None of the above

22. Time Signature

- A. The two numbers at the beginning of a piece of music that helps organize the rhythm
- B. The two numbers at the beginning of a piece of music that indicates how fast to perform the song
- C. The two numbers at the beginning of a piece of music that indicates how many measures the song has.
- D. The two numbers at the beginning of a piece of music that indicate how many pieces the composer had written when the piece was completed
- E. None of the above

23. Measure

- A. How to figure out how long a piece of music is going to be
- B. The distant between the first and last barlines in the piece
- C. A division in music that separates the rhythm into smaller pieces as dictated by the time signature
- D. None of the above

24. Bar line

- A. A small vertical line that divides the music into measures
- B. A vertical line that connects several staves together
- C. A horizontal line that indicates to sing the music smoothly
- D. A broken line that indicates where to take a breath
- E. None of the above

25. Unison

- A. Three or more notes sounding at the same time
- B. Two or more notes sounding at the same time
- C. One note being played by one player
- D. One note being played by multiple players
- E. None of the above

26. Scale

- A. A collection of specific notes divided into a pattern of half steps and whole steps that help organize tonal music
- B. The protective covering on a fish
- C. A group of notes chosen by a composer to write a song
- D. An instrument used to weigh things
- E. None of the above

27. Ascending

- A. Going up
- B. Going down
- C. Going faster
- D. Going slower
- E. None of the above

28. Descending

- A. Going down
- B. Going down
- C. Going faster
- D. Going slower
- E. None of the above

29. Interval

- A. How fast a piece of music should be played
- B. How loud a piece of music should be played
- C. The distance between two notes
- D. The length a note should be held
- E. None of the above

30. Repeat Sign
- A. A symbol used to indicate that a specific note should be held for a long time
 - B. A symbol used to indicate that a section of music should be played again
 - C. A symbol used to indicate how fast a piece of music should be performed
 - D. A symbol used to indicate how loud a piece of music should be performed
 - E. None of the above
31. Piano
- A. Softly
 - B. Loudly
 - C. Quickly
 - D. Slowly
 - E. None of the above
32. Forte
- A. Softly
 - B. Loudly
 - C. Quickly
 - D. Slowly
 - E. None of the above
33. Mezzo Piano
- A. Softly
 - B. Loudly
 - C. Quickly
 - D. Slowly
 - E. None of the above
34. Mezzo forte
- A. Softly
 - B. Loudly
 - C. Quickly
 - D. Slowly
 - E. None of the above
35. Legato
- A. Smoothly connected together
 - B. Short and separated
 - C. Held for the full duration
 - D. Sung with feeling
 - E. None of the above
36. Conductor
- A. The person who drives a train
 - B. A metal that electricity can pass through
 - C. The person directing the musical ensemble
 - D. A mathematician that designs airplanes
 - E. None of the above
37. Tempo
- A. How fast or slow the music should be performed
 - B. The two numbers at the beginning of a piece of music that divide the music into small rhythmic sections
 - C. Whether or not you can tap your foot to the music
 - D. A car built by Ford
 - E. None of the above

38. Crescendo
- A. To get softer
 - B. To get louder
 - C. To increase speed
 - D. To decrease speed
 - E. None of the above
39. Decrescendo
- A. To get softer
 - B. To get louder
 - C. To increase speed
 - D. To decrease speed
 - E. None of the above
40. Harmony
- A. Two or more notes being played at the same time
 - B. Two or more performers playing the same note at the same time
 - C. A single performer singing alone
 - D. The distance between two notes
 - E. None of the above
41. Pitch
- A. Any specific rhythmic value
 - B. Any specific note
 - C. Any specific musical symbol
 - D. The act of throwing a ball
 - E. None of the above
42. Binary
- A. A musical piece with four distinct sections
 - B. A musical piece with three distinct sections
 - C. A musical piece with two distinct sections
 - D. A musical piece with one distinct section
 - E. None of the above
43. Intonation
- A. A musical piece with four distinct sections
 - B. A musical piece with three distinct sections
 - C. A musical piece with two distinct sections
 - D. A musical piece with one distinct section
 - E. None of the above
44. Ternary
- A. A musical piece with four distinct sections
 - B. A musical piece with three distinct sections
 - C. A musical piece with two distinct sections
 - D. A musical piece with one distinct section
 - E. None of the above

Rhythmic Equations

Combine all note and rest values to complete the rhythmic equations provided.

Examples: $\text{♪} + \text{♪} = 3$
 $\text{♩} + \text{♩} = 6$

45. $\text{♪} + \text{♩} =$

53. $\text{♩} + \text{♪} + \text{♪} + \text{♩} =$

46. $\text{♩} + \text{♪} =$

54. $\text{♪} + \text{♩} + \text{♪} + \text{♪} =$

47. $\text{♪} + \text{♪} + \text{♪} =$

55. $\text{♩} + \text{♪} + \text{♪} =$

48. $\text{♩} + \text{♪} + \text{♩} =$

56. $\text{♩} + \text{♪} + \text{♩} =$

49. $\text{♩} + \text{♪} + \text{♪} =$

57. $\text{♩} + \text{♪} + \text{♪} + \text{♪} =$

50. $\text{♩} + \text{♩} + \text{♪} =$

58. $\text{♩} + \text{♪} + \text{♪} + \text{♩} =$

51. $\text{♪} + \text{♪} + \text{♩} =$

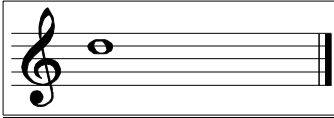
59. $\text{♩} + \text{♩} + \text{♪} + \text{♪} =$

52. $\text{♩} + \text{♩} + \text{♪} =$

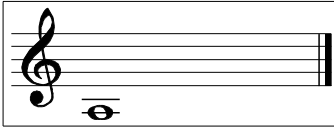
60. $\text{♪} + \text{♩} + \text{♪} + \text{♪} =$

Note Identification

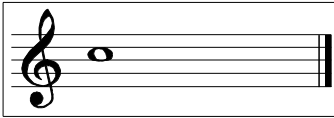
Write the name of the note in the spaces provided next to each measure.

61. 

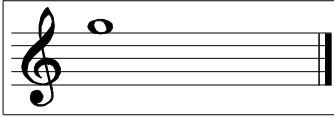
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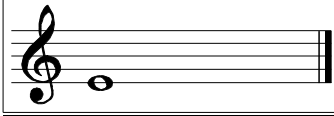
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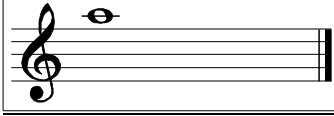
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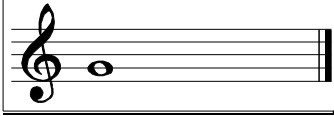
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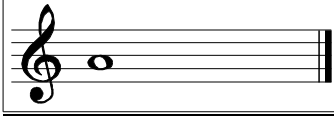
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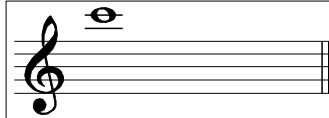
Note Name

67. 

Note Name

68. 

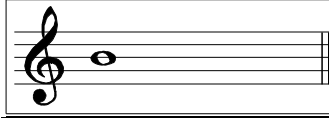
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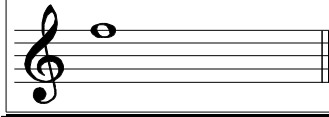
Note Name

70. 

Note Name

71. 

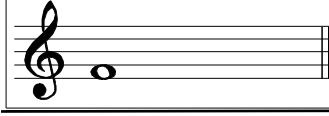
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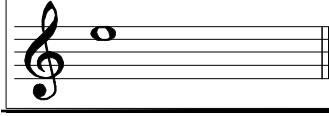
Note Name

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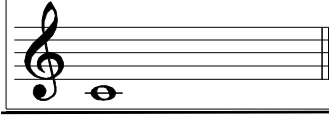
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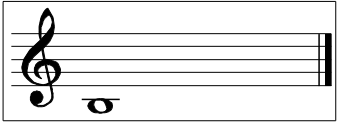
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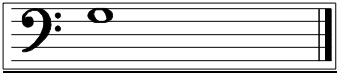
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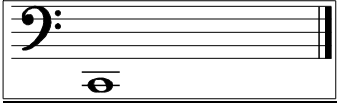
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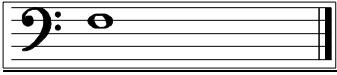
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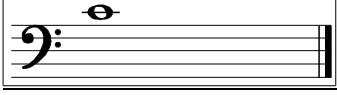
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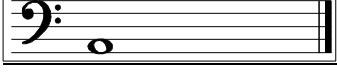
77.  _____
Note Name

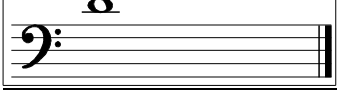
78.  _____
Note Name

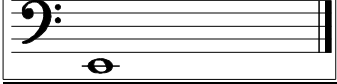
79.  _____
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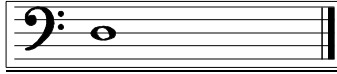
80.  _____
Note Name

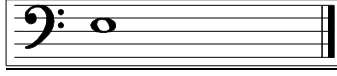
81.  _____
Note Name

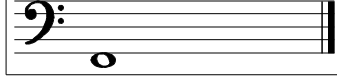
82.  _____
Note Name

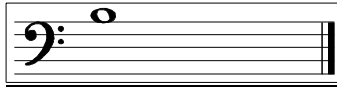
83.  _____
Note Name

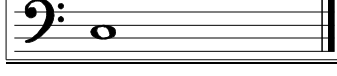
84.  _____
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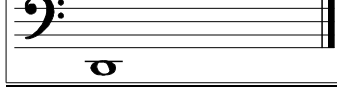
85.  _____
Note Name

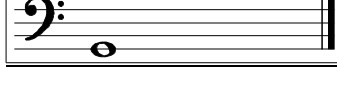
86.  _____
Note Name

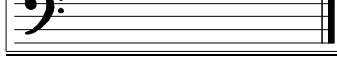
87.  _____
Note Name

88.  _____
Note Name

89.  _____
Note Name

90.  _____
Note Name

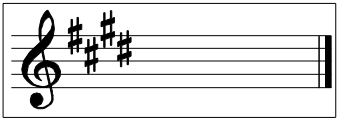
91.  _____
Note Name

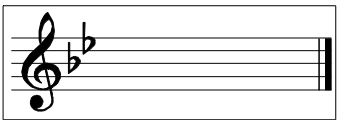
92.  _____
Note Name

Major Keys

Identify the given Major Keys.

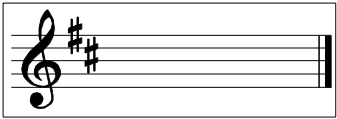
Write the name of the key in the space provided next to each measure.

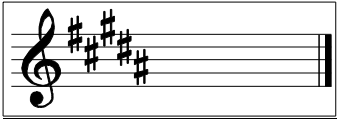
93.  _____

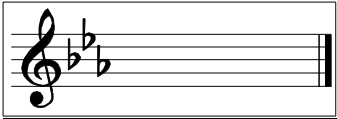
94.  _____

95.  _____

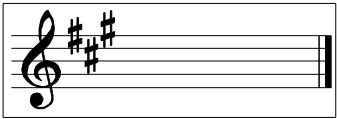
96.  _____

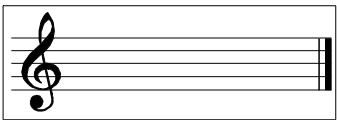
97.  _____

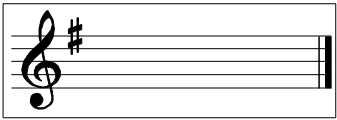
98.  _____

99.  _____

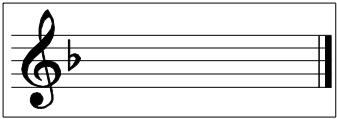
100.  _____

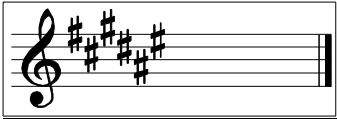
101.  _____

102.  _____

103.  _____

104.  _____

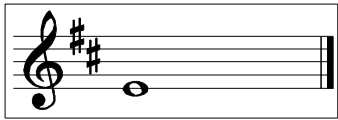
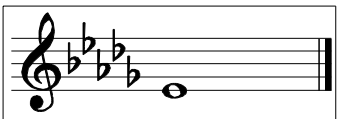
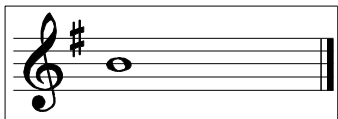
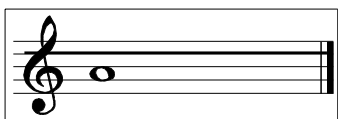
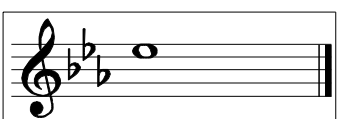
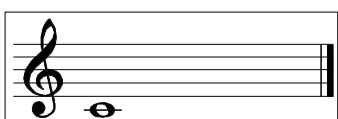
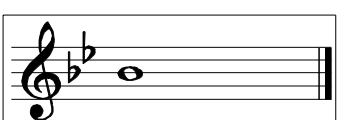
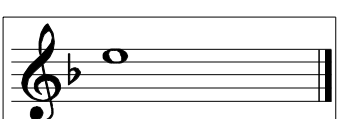
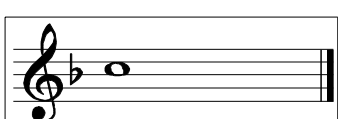
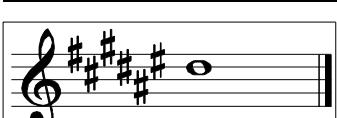
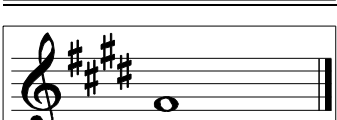
105.  _____

106.  _____

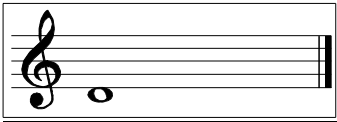
107.  _____

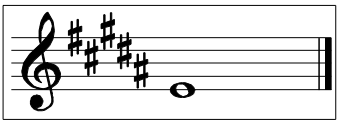
Pitch Syllables

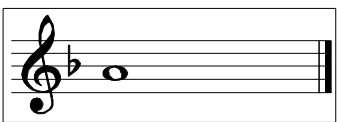
Identify the given pitches using Solfeggio. EX: Do, Re, Mi, Fa, Sol, La, Ti
Write the name of the solfege syllable in the space provided next to each measure.

108.		_____	118.		_____
109.		_____	119.		_____
110.		_____	120.		_____
111.		_____	121.		_____
112.		_____	122.		_____
113.		_____	123.		_____
114.		_____	124.		_____
115.		_____	125.		_____
116.		_____	126.		_____
117.		_____	127.		_____

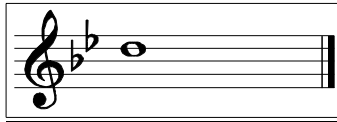
128.  _____

129.  _____

130.  _____

131.  _____

132.  _____

133.  _____

134.  _____

Musical Words - Mixed Clefs

Each group of notes spells a word.
Write the word that each group spells.

Example



C A F E

135.



— — — —

136.



— — — —

137.



— — — —

138.



— — — —

139.



— — — —

140.



— — — —

141.



— — — —

142.



— — — —

143.



— — — —

144.



— — — —

145.



— — — —

146.



— — — —

147.



— — — —

148.



— — — —

149.



— — — —

150.



— — — —

Write out the question in the space just below then use this form to respond using correct sentence structure and spelling.

[illegible]

177