

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

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CHORUS - 5650

Monthly Plans and Suggestions

SUGGESTION FOR SEPTEMBER: CCSD holds Honor Choir auditions in September. It would be beneficial to talk with your students about this select opportunity. Directors will receive specific information at the opening meeting in the Fall. (Objective 10.4)

Month One: August –September

Curriculum Performance Objectives: 1.1, 1.2, 1.3, 1.5, 1.8, 3.1, 3.2, 3.5, 8.1, 10.5, 10.6, 10.7

Nevada State Standards: 1, 5, 9

Concepts presented this month:

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

Week One:

The student will:

- Read handbook with instructor and parent, and turn in signed contract.
- Identify individual goals for the year.
- Identify ensemble goals for the year. (10.6)

Procedures:

- Teachers lead discussion on importance of setting goals in order to focus on achievement, both for the ensemble and for the individual. [*Students who actively set goals will more readily learn prescribed concepts and invest themselves in rehearsals.*]
- Post the ensemble's goals in the room, so it is visible. As the year progresses, the group's goals should become realized, and/or the goals may be amended, if necessary.
- Discuss with the students the importance of being leaders in the ensemble as well as leaders in the school. Also discuss the fact that each student is responsible to the ensemble and its members. Stress that leadership and responsibility are two aspects that will be required as a productive member of the ensemble. (10.7)

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

The student will:

- Demonstrate and practice correct posture and breathing techniques necessary for supporting the tone. (1.1, 1.2)
- Sing at various dynamic levels while maintaining appropriate breath support and tone quality. (moving toward 1.8)

Procedures:

- Teachers should model correct posture while sitting and standing: ears should be in-line with the shoulders from the singer's profile; shoulders relaxed, down and back; pelvis underneath the spine (students with a swayback may need assistance); knees slightly bent; and feet are shoulder width apart, with one foot slightly in front of the other. Call on individuals to help demonstrate.
- Employ suggestions 1.1B, C, D and E from CCSD course syllabus as proper breathing techniques for the students.
- Add the following techniques:
 - 1) Have students raise their arms above their heads and stretch, then have them let their arms down slowly to each side. The ribcage should be slightly elevated, and the shoulders should be relaxed and down. This feeling should be constant throughout the inhalation and exhalation of singing. *The ribcage should not collapse.*
 - 2) Emphasize proper position of the embouchure: lower jaw must be relaxed and positioned slightly inward, so as to produce a slight overbite. Use the "asleep on the airplane" look to model it; lift in the area of the cheekbones; the tongue should rest gently against the lower front teeth when singing (except when it is articulating).
- Teach the concept of *sealing the glottis*. Excess air escapes during phonation if the glottis is not sealed.
 - 1) Have students imagine lifting a heavy object and to focus on what happens in their throats while doing this. The glottis should seal automatically, and the abdominal muscles should also come into play.
 - 2) Have the students sing staccato notes without letting any air escape in between notes. This is the most efficient expenditure of air possible.
- Have students sing the alphabet in a single pitch in one breath. Vary the tempo of this exercise to challenge the singers.
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.
- Employ suggestions 1.8A-E.

The student will:

- Sing an ascending and descending major scale using numbers, note names, and/or *solfeggio* in CM. (Moving towards 3.1)

Procedures:

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

Week Two:

The student will: (repeat)

- Demonstrate and practice correct posture and breathing techniques necessary for supporting the tone. (1.1, 1.2)
- Sing at various dynamic levels while maintaining appropriate breath support and tone quality. (moving toward 1.8)

Procedures:

- Teachers should model correct posture while sitting and standing: ears should be in-line with the shoulders from the singer's profile; shoulders relaxed, down and back; pelvis underneath the spine (students with a swayback may need assistance); knees slightly bent; and feet are shoulder width apart, with one foot slightly in front of the other. Call on individuals to help demonstrate.
- Employ suggestions 1.1B, C, D and E from CCSD course syllabus as proper breathing techniques for the students.
- Add the following techniques:
 - 1) Have students raise their arms above their heads and stretch, then have them let their arms down slowly to each side. The ribcage should be slightly elevated, and the shoulders should be relaxed and down. This feeling should be constant throughout the inhalation and exhalation of singing. *The ribcage should not collapse.*
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- Teach the concept of *sealing the glottis*. Excess air escapes during phonation if the glottis is not sealed.
 - 1) Have students imagine lifting a heavy object and to focus on what happens in their throats while doing this. The glottis should seal automatically, and the abdominal muscles should also come into play.
 - 2) Have the students sing staccato notes without letting any air escape in between notes. This is the most efficient expenditure of air possible.
- Have students sing the alphabet in a single pitch in one breath. Vary the tempo of this exercise to challenge the singers.
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.
- Employ suggestions 1.8A-E.

The student will:

- Recognize and properly interpret a 4/4 time signature. (3.1, 3.5)
- Count, clap and sing whole notes, half notes, quarter notes and their equivalent rests in 4/4. (3.2)
- Count, clap and sing eighth notes, sixteenth notes and their equivalent rests in 4/4.

(3.1, 3.5) *Teach this objective only when the students have mastered the basic rhythms above.*

Procedures:

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

The student will:

- Sing an ascending and descending major scale using numbers, note names and/or *solfeggio* in CM. (Moving towards 3.1)
- Sight sing in steps and fifths using melodic examples on numbers, note names and/or *solfeggio* in CM.

Procedures:

- Drill the interval of a fifth to help with the sight singing exercises.
- Review the notes on the bass and treble clefs - include ledger lines.
- Write your own sight singing examples or use a sight singing method book (see appendix).

Week Three:

The student will:

- Demonstrate a focused tone. (1.5)
[This objective is presented out of sequence in regard to the CCSD syllabus, because singers must be able to sing with a sense of vocal registration and proper placement before they begin to color their tone or to think about intonation.]
- Sing at various dynamic levels while maintaining appropriate breath support and tone quality. (1.8)

Procedures:

- Discuss the importance of singing with a focused tone and resonance throughout the range, and what it means to sing that way versus singing with poor placement and airy tone.
- Employ suggestions 1.5A, B, and C.
- Have students pay close attention to the feeling in their masque/head/chest as they sing through a scale on “ee” vowel [i], and stress the importance of singing by feel, rather than by sound. What a singer hears inside his/her head is NOT the actual sound a listener hears. Use a tape recorder to demonstrate this phenomenon.
- Continue to apply lessons learned in 1.1 and 1.2 (open throat, embouchure, tongue, and breath support). Stress the importance of achieving a focused tone with a good degree of vocal freedom and relaxation.
- Incorporate your own vocalizes for this concept, and please share them with your colleagues!
- Repeat procedures from Week One for objective 1.8.
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.

The student will:

- Count, clap and sing dotted rhythms and their equivalent rests in 4/4. (3.1, 3.5)

Procedures:

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

The student will: (repeat)

- Sing an ascending and descending major scale using numbers, note names and/or *solfeggio* in CM. (3.1)
- Sight sing in steps and fifths using melodic examples on numbers, note names and/or *solfeggio* in CM.

Procedures:

- Drill the interval of a fifth to help with the sight singing exercises.
- Review the notes on the bass and treble clefs - include ledger lines.
- Write your own sight singing examples or use a sight singing method book (see appendix).

Week Four:

The student will: (repeat)

- Demonstrate a focused tone. (1.5)

Procedures:

- Discuss the concept of vocal registration, touching on chest, middle, and head registers, and discuss how the resonance of each register feels different from the others.
- Have students discover the feeling of singing with focused tone and good resonance in each register.
- Repeat procedures from previous week, but apply them to all the basic vowel sounds (i, e, a, o, u). Each vowel sound should have a degree of forward resonance and vocal freedom.

The student will:

- Recognize and correctly interpret 2/4 and 2/2 time signatures. (3.1, 3.5)
- Count, clap and sing sixteenth notes up to whole notes and their equivalent rest values in each time signature above. Include dotted rhythms as well. (3.1, 3.5)

Procedures:

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

The student will:

- Sing an ascending and descending major scale using numbers, note names and/or *solfeggio* in CM. (3.1)
- Sight sing in steps, fifths and thirds using melodic examples on numbers, note names and/or *solfeggio* in CM.
- Sing a chromatic scale (ascending and descending) in *solfeggio*.

Procedures:

- Drill the interval of a third to help with the sight singing exercises.
- Introduce the **Circle of Fifths**.
- Review the notes on the bass and treble clefs - include ledger lines.
- Write your own sight singing examples or use a sight singing method book (see appendix).

Week Five:

The student will:

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

Procedures:

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

The student will:

- Recognize and correctly interpret 3/4 time signature. (3.1, 3.5)
- Count, clap and sing sixteenth notes up to whole notes and their equivalent rest values in each time signature above. Include dotted rhythms as well. (3.1, 3.5)

Procedures:

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

The student will:

- Sight sing in steps, fifths and thirds using melodic examples on numbers, note names and/or *solfeggio* in GM. (3.1)
- Sing a chromatic scale (ascending and descending) in *solfeggio*.

Procedures:

- Continue to drill the intervals of a fifth and a third to help with the sight singing exercises.
- Review the Circle of Fifths.
- Review the notes on the bass and treble clefs - include ledger lines.
- Write your own sight singing examples or use a sight singing method book (see appendix).

PREPARING FOR MONTH TWO:

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

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

Month Two: October

Curriculum Performance Objectives: 1.4, 1.6, 1.7, 2.1-2.5, 3.1-3.5, 8.1-8.3, 10.1-10.3

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

Concepts presented this month:

Intonation	Diction, Attacks and Releases
Blend and Balance	Response to Gesture for Articulation
Time Signatures	Key Signatures
Rhythmic Notation	Performance Objectives (10.1-10.3)
Musical Terms	Rhythmic Subdivision
Phrasing	Listening Skills
Performance Opportunity - Fall Concert (see appendix for procedures)	

Week One:

The student will:

- Sing in tune. (1.4)

Procedures:

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

The student will:

- Identify and execute dynamic markings in an appropriate manner. (3.3)

Procedures:

- Employ suggestions 3.3 A-D.
- Incorporate useful analogies, such a "stereo volume control."
- Work to help students find their individual dynamic levels.
- Apply it to your literature today! Have students take note of different dynamic markings in their scores.

The student will:

- Recognize and correctly interpret 6/8 time signature. (3.1, 3.5)
- Count, clap and sing sixteenth notes up to whole notes and their equivalent rest values in each time signature above. Include dotted rhythms as well. (3.1, 3.5)

Procedures:

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

The student will:

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

Procedures:

- Write your own sight singing examples or use a sight singing method book (see appendix).
- Review the interval of a fifth and third.
- Continue to review the Circle of Fifths.
- It is now time to quiz your students individually on sight singing and the Circle of Fifths.

Week Two:

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

The student will: (repeat)

- Sing in tune. (1.4)

Procedures:

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

The student will:

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

Procedures:

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

The student will:

- Identify and demonstrate the musical terms in a given score. (3.2)
- Define and interpret common expressive indications in music notation. (2.4, 2.5)

Procedures:

- Employ suggestions 3.2A and B.
- Employ suggestions 2.4A-D, and 2.5A.
- Make a vocabulary list of any terms in the music that the students need to know. You may want to do this weekly or every other week using other musical terms and adding in vocabulary from the music as needed. Students should keep a written record (notebook/journal) of all terms discussed throughout the year.
- Apply it to your literature today, demonstrating an understanding of terms.

The student will: (repeat)

- Recognize and correctly interpret 6/8 time signature. (3.1, 3.5)
- Count, clap and sing sixteenth notes up to whole notes and their equivalent rest values in each time signature above. Include dotted rhythms as well. (3.1, 3.5)

Procedures:

- Introduce the concept of **duple-compound meter**, showing how there are essentially two beats in each measure, and the division of the pulse is three.
- Use the same procedures outlined for Week Three.
- Apply it to your literature today!

The student will:

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

Procedures:

- Write your own sight singing examples or use a sight singing method book (see appendix).
- Continue to drill fifths and thirds.

Week Three:

The student will:

- Demonstrate the understanding of balance. (2.2)

Procedures:

- Employ suggestions 2.2A and B.
- Introduce the concept of **balance** as a pyramid. The base of the pyramid represents the volume of the lowest sounding part, and the top of the pyramid represents the volume of the highest sounding part. This aural picture will produce a full and balanced choral sound.
- Be mindful of the pyramid when assigning students their vocal parts on any piece of music. Keep in mind each student's individual vocal size (volume) as well.
- Have the students sing in a circle to facilitate hearing of all the parts within the group.
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.

The student will:

- Respond to the conductor's interpretation of any given choral work. (2.3)

Procedures:

- Employ suggestions 2.3A-C.
- Discuss the importance of the conductor in a choral ensemble, and how his/her gesture should reflect what happens musically.
- Demonstrate examples of different articulation styles (*legato*, *staccato* and *marcato*).
- Demonstrate examples of varying tempi with *accelerando*, *ritardando* and *fermata*.
- Have the students sing, in each articulation style, a fragment from their literature. Then have the students sing silently (audiate) while watching you conduct the same fragment in both articulation styles, first *legato* and then *staccato*. Have students sing the fragment while following your gesture. You may want to change your articulation randomly so the ensemble will pay closer attention to your gesture.
- Make a decision on how you will interpret a musical passage from your literature. Let your gesture reflect your interpretation, and have the students sing with it. Repeat this procedure, modifying your gesture until you get the response that matches your interpretation.
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.

The student will:

- Recognize and correctly interpret 9/8 time signature. (3.1, 3.5)
- Count, clap, and sing sixteenth notes up to whole notes and their equivalent rest values in each time signature above. Include dotted rhythms as well. (3.1, 3.5)

Procedures:

- Introduce the concept of **triple-compound meter**, showing how there are essentially three beats in each measure, and the division of the pulse is three.
- Use same procedures outlined for last week.
- Apply it to your literature today!

The student will:

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

Procedures:

- Write your own sight singing examples or use a sight singing method book (see appendix).
- Drill fifths, thirds, and octaves.
- Continue with quizzes on the Circle of Fifths.

Week Four:

The student will:

- Demonstrate correct articulation of beginning and ending consonants while maintaining uniform vowel placement. (1.6)

Procedures:

- Lead discussion about *voiced* and *unvoiced* consonants. List and practice them all.
- Employ suggestions 1.6A-C.
- This objective is important in teaching singers how to prevent “scooping” up to a pitch by placing the beginning consonant ON the next pitch; and singers can also prevent “sliding” down to a pitch by placing the ending consonant ON the previous pitch.
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.

The student will:

- Sing musically with appropriate phrasing. (1.7)

Procedures:

- Employ suggestions 1.7A and B.
- From your score study, make decisions on phrasing appropriate to the literature (textual stress, arched-phrasing, antecedent (question) and consequent (answer), *messa di voce*).
- Draw pictures of the musical phrase. Have students draw pictures as well.
- In class, listen to recordings that demonstrate good phrasing, and have students discuss why the phrasing example works.
- Promote student ownership of the shape of the phrase, through discussion, movement, pictures, recordings and singing.

The student will:

- Verbally articulate and demonstrate evidence of rhythmic subdivision in a given tempo. (3.4)

Procedures:

- Employ suggestions 3.4A-D.
- Have students "count-sing" their music, using smallest level of rhythmic subdivision in the score.
- Have students conduct the beat pattern while verbally articulating the subdivision.
- Have students step in time to the subdivision, even up to sixteenth notes.
- Sing the subdivision of the music on neutral syllables, emphasizing the shape and direction of the phrase.

The student will:

- Write rhythmic notation in 4/4 time. (3.1, 3.5)

Procedures:

- Have several exercises ready to clap or play for the students. Have the students write the rhythm on a piece of paper and then check the exercises afterward.
- Teach the students how to translate the rhythmic clapping they have been doing into a written example.
- If needed, review sixteenth to whole notes in 4/4 time signature.

The student will:

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

Procedures:

- Write your own sight singing examples or use a sight singing method book (see appendix).
- Drill fifths, thirds, octaves and fourths.
- Continue to review the Circle of Fifths.
- Quiz individually on sight singing in CM, GM and FM.

PREPARING FOR MONTH THREE AND BEYOND:

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

SUGGESTION FOR NOVEMBER: The CCSO holds a Solo and Ensemble Festival in the second week of February for high school students. It may be beneficial to talk to the students about the festival and explore the interest level. For those students, set a time during the third week for them to come in and select literature with you. Explain that this is a huge commitment and the student must be willing to set aside time in the coming months to learn and perfect literature for the February performance. (Objective 10.4)

Month Three: November

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

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

Concepts presented this month:

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

Week One:

The student will:

- Achieve unity of performance with the other members of his/her section while understanding the harmonic role of his/her section in the choir. (4.1)

Procedures:

- Employ suggestions 4.1A - 4.1D.
- Have students sing a section of their literature in a circle, within their voice part.
- Have students sing a section of their literature in a circle, mixed.
- Have students sing a section of their literature focusing their ears on a specific voice part or individual singer.
- Employ these techniques with the understanding of tuning procedures. Discuss which part of the chord each voice part has and its relative importance. Listen for the root, fifth, third, seventh, ninth, etc.

The student will:

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

Procedures:

- Have several exercises ready to clap or play for the students. Have the students write the rhythm on a piece of paper and then check the exercises afterward.
- Teach the students how to translate the rhythmic clapping they have been doing into a written example.
- If needed, review sixteenth to whole notes in 3/4 time signature.

The student will:

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

Procedures:

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

Week Two:

The student will: (repeat)

- Achieve unity of performance with the other members of his/her section while understanding the harmonic role of his/her section in the choir. (4.1)

Procedures:

- Employ suggestions 4.1A - 4.1D.
- Have students sing a section of their literature in a circle, within their voice part.
- Have students sing a section of their literature in a circle, mixed.
- Have students sing a section of their literature focusing their ears on a specific voice part or individual singer.
- Employ these techniques with the understanding of tuning procedures. Discuss which part of the chord each voice part has and its relative importance. Listen for the root, fifth, third, seventh, ninth, etc.
- Discuss the overtone series. Have students sing each partial, listening for the next partial to sound. For example: Sing D in unison, listening for the octave to sound. Then have the men stay on the lower D and women stay on the upper D and listen for the next partial (fifth - A) to sound. Continue until all parts of the triad are in tune.
- Continue to focus on this objective throughout the school year.

The student will:

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

Procedures:

- Have several exercises ready to clap or play for the students. Have the students write the rhythm on a piece of paper and then check the exercises afterward.
- Teach the students how to translate the rhythmic clapping they have been doing into a written example.
- If needed, review sixteenth to whole notes in 2/4 time signature.

The student will:

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

Procedures:

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

Week Three:

The student will:

- Write rhythmic notation in 2/4, 3/4, and 4/4 times. (3.1, 3.2)
- Demonstrate the difference between a tie and a slur.

Procedures:

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

The student will:

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

Procedures:

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

Week Four:

The student will: (repeat)

- Write rhythmic notation in 2/4, 3/4, and 4/4 time. (3.1, 3.2)
- Demonstrate the difference between a tie and a slur.

Procedures:

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

The student will:

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

Procedures:

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

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

Month Four: December

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

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

Concepts presented this month:

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

Performance Opportunity - Winter Concert (see appendix for procedures)

Week One:

The student will:

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

Procedures:

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

The student will:

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

Procedures:

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

Week Two:

The student will:

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

Procedures:

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

The student will:

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

Procedures:

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

Week Three:

The student will:

- Write rhythmic notation in 2/4, 3/4, and 4/4 time. (3.1, 3.2)
- Demonstrate the difference between a tie and a slur.

Procedures:

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

The student will:

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

Procedures:

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

SUGGESTION FOR JANUARY: Any students that are participating in the CCSD Solo and Ensemble Festival should organize their individual and group rehearsal schedules with the director. Students who participated in Honor Choir are eligible to audition for the Nevada (NMEA) All-State Choir. Teachers may research information at www.nvmusiced.org. Auditions will be held in the middle of January. (Objective 10.4)

Month Five: January

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

Nevada State Standards: 1, 5, 6, 9

Concepts presented this month:

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

Week One:

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

Week Two:

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

Week Three:

The student will:

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

Procedures:

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

The student will:

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

Procedures:

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

Week Four:

The student will:

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

Procedures:

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

The student will:

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

Procedures:

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

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

Month Six: February

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

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

Concepts presented this month:

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

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

Week One:

The student will:

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

Procedures:

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

The student will:

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

Procedures:

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

Week Two:

The student will:

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

Procedures:

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

The student will:

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

Procedures:

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

Week Three:

The student will:

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

Procedures:

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

The student will:

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

Procedures:

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

Week Four:

The student will:

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

Procedures:

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

The student will:

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

Procedures:

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

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

Month Seven: March

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

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

Concepts presented this month:

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

Performance Opportunity - CCSD HS Choir Festival (see appendix for procedures)

Week One:

The student will:

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

Procedures:

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

The student will:

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

Procedures:

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

Week Two:

The student will:

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

Procedures:

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

The student will:

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

Procedures:

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

Week Three:

The student will:

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

Procedures:

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

The student will:

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

Procedures:

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

Week Four:

The student will:

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

Procedures:

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

The student will:

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

Procedures:

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

Month Eight: April

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

Nevada State Standards: 1, 4, 5, 6, 7, 9

Concepts presented this month:

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

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

Week One:

The student will:

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

Procedures:

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

The student will:

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

Procedures:

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

The student will:

- Compose a rhythmic composition

Procedures:

- Make up a few symbols for different non-pitched percussive sounds, like clapping, stomping, snapping, spoken syllables, or other sounds. (These symbols should be simple, yet distinct.)
- Have students perform each sound with its respective symbol to help them learn this 'new' musical language.
- Arrange the symbols on the board in any order, and have the students perform the symbols at your command (you decide on the timing of each event/symbol).
- Now assign a time signature to your new composition, giving each symbol a definite rhythmic value. For instance, if you want a measure of 4/4 time with two symbols in it, you may want to write two half-notes in that measure with a symbol above each half-note. You can do this for any rhythmic combination.
- Have students create their own symbols and associate non-pitched percussive sounds to each symbol. Have them follow the same steps you did, determining an order of performance for the symbols, and then assigning actual rhythmic values to each one on manuscript paper. [Note: Assign a required number of measures.]
- Select outstanding examples from the students' work and have those students teach the class their original composition using the procedures outlined above.
- Talk about how to represent multiple parts on manuscript paper using a brace or bracket connecting the staves for each system, and how measures should align vertically.
- Students will write a 2-part (minimum) to 4-part (maximum) rhythmic composition of at least 8 measures using their previous composition's time signature and rhythmic values as one of those parts.
- Students can rhythmically subdivide and combine rhythmic values to come up with additional parts to go along with their original piece.
- Have students assign different non-pitched sounds and/or non-pitched instruments to each part (i.e. clapping, maracas, triangle, claves, etc.).
- Again, select outstanding examples from the students' work, and have those students choose their own performing ensembles to perform their new compositions in class.

Week Two:

SPRING BREAK !!!!!!!

Week Three:

The student will:

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

Procedures:

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

The student will:

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

Procedures:

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

The student will:

- Compose a melody, using symbols and traditional terms referring to dynamics, tempo and articulation.

Procedures:

- Choose any scale you have studied this year, and, with those pitches, make up a basic melody in a common time signature. Write this melody on the board using the appropriate key signature and basic rhythmic values. Write at least two melodic phrases, the first should end on the fifth or second scale degree (dominant), and the second should end on the first scale degree (tonic). Be sure the melody has a rise and fall (general arch shape).
- Discuss the melody in class, and point out the use of pitches within the chosen scale, key signature, time signature, two phrases (one ending on dominant and the next on tonic), and shape of the melody.
- Have students choose their own scale to create a similar melody, using the same criteria. They may use the rhythmic values from their previous composition as a point of departure, but they must have enough measures to make the two required melodic phrases.

Week Four:

The student will:

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

Procedures:

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

The student will:

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

Procedures:

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

The student will:

- Compose a melody, using symbols and traditional terms referring to dynamics, tempo and articulation.

Procedures:

- Continue working on melody composition.
- Have students share their melodies with a partner, each partner should examine the other's melody, checking for correct key signature, rhythmic values corresponding to the time signature, melodic phrases ending on the required scale degree, and general arch-shape.

PREPARING FOR THE END OF THE SCHOOL YEAR:

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

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

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

Month Nine: May

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

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

Concepts presented this month:

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

Performance Opportunity - Spring Concert (see appendix for procedures)

Week One:

The student will:

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

Procedures:

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

The student will:

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

Procedures:

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

The student will:

- Compose a melody, using symbols and traditional terms referring to dynamics, tempo and articulation.

Procedures:

- Select outstanding examples from the students' work, and have those students perform their original melodies in class. They may ask another student to sing/play their melody if you so choose.

Week Two:

The student will:

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

Procedures:

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

The student will:

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

Procedures:

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

The student will:

- Arrange pieces employing new combinations of voices and/or instruments.

Procedures:

- Discuss the difference between composition and arranging. Make reference to your own literature as examples of both.
- Choose a phrase from your recent literature (it should be an excerpt the students will recognize). Write this phrase on the board, or project it on a screen, along with an empty staff in a different clef.
- In front of students, transpose each pitch of the phrase to the new staff in a different clef.
- Repeat this transposition procedure, only use the same clef and transpose to a different key.
- Have students choose any excerpt from their literature as a basis for their own arrangement. (Note: You should decide on a minimum length for the assignment.) Then have students identify the voice part which has the melody, and transpose the pitches of that part to a different clef.
- Have students transpose that same part to a different key.

Week Three and Four:

Use these two weeks to review all concepts taught this semester. Prepare students for the semester exam. This would be a good time to review the ensemble goals and individual goals set by the students at the beginning of the year. Discuss the goals with the students and decide whether you achieved them or not. This might be a great writing assignment for the ensemble.

Week Three:

The student will:

- Arrange pieces employing new combinations of voices and/or instruments.

Procedures:

- Discuss the concept of harmony, emphasizing how the different parts make chords when performed together, giving the melody a unique soundprint. Discuss how an arrangement of a melody, using different harmonies, can alter that soundprint. [It would be useful to play recordings of a piece and an arrangement of the same piece to reinforce this concept.]
- Choose a familiar melody, such as *Mary Had A Little Lamb* and write on the board at least two other voice parts along with the melody reflecting the traditional harmonization.
- Have the students perform this traditional version, dividing voices to cover all the parts.
- Write an "arrangement" of the same melody on the board, only alter the other voice parts slightly to create a new harmonization. (Perhaps you could change a one or two chords to minor instead of major or do the reverse.) [Note: You may want to cover some basic information on major and minor triads at this point, or cover whatever music theory you think the students will need to do this assignment.]
- Have the students perform this new arrangement, again, dividing the voices to cover the parts. Discuss which parts were altered to create new chords, and how those parts were altered.
- Have the students copy the original melody with its traditional harmonization on manuscript paper, and then have them create their own arrangements altering the different voice parts to create a new harmonization. [You may wish to dictate which chords the students should alter in order to simplify the assignment.]
- Have students choose their own musical excerpt or melody for arrangement.
- Have students choose, on their own which chords in their excerpt to alter, and have them create, on manuscript paper, their own arrangements.
- Select outstanding examples of students' work, and perform those arrangements as a class.

Week Four:

The student will:

- Recognize the various career opportunities in the field of music. (7.1 – 7.4)
- Recognize the opportunity to be involved in music beyond the high school level.

Procedures:

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

The student will: (repeat)

- Arrange pieces employing new combinations of voices and/or instruments.

Procedures:

- Discuss the concept of harmony, emphasizing how the different parts make chords when performed together, giving the melody a unique soundprint. Discuss how an arrangement of a melody, using different harmonies, can alter that soundprint. [It would be useful to play recordings of a piece and an arrangement of the same piece to reinforce this concept.]
- Choose a familiar melody, such as "Mary had a Little Lamb," and write on the board at least two other voice parts along with the melody reflecting the traditional harmonization.
- Have the students perform this traditional version, dividing voices to cover all the parts.
- Write an "arrangement" of the same melody on the board, only alter the other voice parts slightly to create a new harmonization. (Perhaps you could change a one or two chords to minor instead of major or do the reverse.) [Note: You may want to cover some basic information on major and minor triads at this point, or cover whatever music theory you think the students will need to do this assignment.]
- Have the students perform this new arrangement, again, dividing the voices to cover the parts. Discuss which parts were altered to create new chords, and how those parts were altered.
- Have the students copy the original melody with its traditional harmonization on manuscript paper, and then have them create their own arrangements altering the different voice parts to create a new harmonization. [You may wish to dictate which chords the students should alter in order to simplify the assignment.]
- Have students choose their own musical excerpt or melody for arrangement.
- Have students choose on their own which chords in their excerpt to alter, and have them create on manuscript paper their own arrangements.
- Select outstanding examples of students' work, and perform those arrangements as a class.

APPENDIX A

SAMPLE REHEARSAL PLANS

Daily Timeline
(50 minute rehearsal)

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

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

- I. **Physical and Mental Warmups (3 minutes)**
 - a. activities that will raise the heart rate and send blood and oxygen to the brain
 - b. activities that will actively engage the brain as one begins to focus on the task at hand
- II. **Posture (1 minute)**
 - a. relaxation
 - b. seated
 - c. standing
 - d. alignment
- III. **Breathing (2-3 minutes)**
 - a. incremental exercises that develop a centered and supported breath
 - b. connection and relationship to posture
- IV. **Vocal Building (5-10 minutes)**
 - a. incremental range exercises beginning with three-tone (*do-re-mi-re-do*)
 - b. connection and relationship of posture, breath, and space
 - c. focus and tone
- V. **Daily Announcements (2-3 minutes)**
 - a. attendance
 - b. upcoming concert information and important dates

*** Suggestion: have your students phonate (hum or various vowels) on a unison pitch (men in falsetto) and move, by your direction, up or down chromatically and diatonically during these tasks.*
- VI. **Sight Singing (5-7 minutes)**
 - a. melodic and rhythmic
 - b. count-singing
 - c. apply to a score
- VII. **Rehearsal (23-30 minutes)**
 - a. review (3 minutes)
 - b. first selection (10-15 minutes)
 - c. second selection (10-15 minutes)
- VIII. **Rehearsal Conclusion (1 minute)**
 - a. students should return folders and gather belongings
 - b. students should submit required or completed work

Daily Timeline
(Flex Model - 80 minute rehearsal)

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

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

- I. **Physical and Mental Warmups (5 minutes)**
 - a. activities that will raise the heart rate and send blood and oxygen to the brain
 - b. activities that will actively engage the brain as one begins to focus on the task at hand
- II. **Posture (2-3 minutes)**
 - a. relaxation
 - b. seated
 - c. standing
 - d. alignment
- III. **Breathing (3-5 minutes)**
 - a. incremental exercises that develop a centered and supported breath
 - b. connection and relationship to posture
- IV. **Vocal Building (10-15 minutes)**
 - a. incremental range exercises beginning with three-tone (*do-re-mi-re-do*)
 - b. connection and relationship of posture, breath, and space
 - c. focus and tone
- V. **Daily Announcements (2-3 minutes)**
 - a. attendance
 - b. upcoming concert information and important dates

*** Suggestion: have your students phonate (hum or various vowels) on a unison pitch (men in falsetto) and move, by your direction, up or down chromatically and diatonically during these tasks.*
- VI. **Sight Singing (7-10 minutes)**
 - a. melodic and rhythmic
 - b. count-singing
 - c. apply to a score
- VII. **Rehearsal (35-40 minutes)**
 - a. review (3 minutes)
 - b. first selection (10-12 minutes)
 - c. second selection (10-12 minutes)
 - d. third selection (10-12 minutes)
- VIII. **Rehearsal Conclusion (1 minute)**
 - a. return folders and gather belongings
 - b. submit required or completed work

APPENDIX B

SUGGESTED PROCEDURES FOR CHOOSING AND LEARNING LITERATURE

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 a variety of historical periods and musical styles in line with CCSD Objectives 8.1 - 8.8. Employ suggestions from CCSD Syllabus 8.1 A - D, 8.2 A - B, 8.3 A - B, 8.4 A - D, 8.5 A - D, 8.6 A - D, 8.7 A - D, 8.8 A - D.
- 4) Choose literature with a variety of tempi, aesthetic values, styles/periods 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 a specific musical concepts, such as phrasing, harmony, rhythm, etc.

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)
- 2) Prepare some listening examples that demonstrate good 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). You may 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) Translate 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) Secure an accompanist for the performance and several rehearsals ahead of time. Also, make the necessary facility reservations with the concert site (this includes a dress rehearsal).

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

Week One

- 1) Discuss the composer and historical information.
- 2) Help the students identify their vocal part on the score. (3.5)
- 3) Cover the text/translation with the students - have them write it in the score.
- 4) Introduce the pieces by sight 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 Kodály.
- 2) Teaching the pitches using *solfeggio* or numbers. Use the same 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 diction and work for vowel unification.

Weeks Six-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)

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)

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 and/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. (5.1B)

APPENDIX C

TIMELINE FOR TEACHING INTERVALS AND SCALES

Teaching Intervals and Scales	Week 1	Week2	Week 3	Week 4	
September	C major scale	Harmonic Interval: 5 th	Review: Interval and scale covered thus far	Harmonic Interval: 3rd	Week 5 G major scale
October	G major scale	F major scale	Harmonic Interval: 8va	Harmonic Interval: 4ths D major scale	
November	Review: C, G, F major scales	D major scale	B ^b major scale	Harmonic Interval: 6th	
December	A major scale	E ^b major scale	Review: D, B ^b , A, E ^b major scales	no school -winter break	
January	Review: Intervals and scales covered thus far	FINALS	Harmonic Interval: 7th	E major scale	
February	A ^b major scale	Review: E, A ^b major scales	B major scale	D ^b major scale	
March	F [#] (G ^b) major scale	Review: B, D ^b , F ³ (G ^b) major scales	a minor scale	e minor scale	
April	d minor scale	Review all	b minor scale	g minor scale	
May	C [#] (D ^b) major scale	C ^b (B) major scale	Review all	Review all	

APPENDIX D

RHYTHM EXERCISES – SAMPLE

The following materials are
excerpts from the
Bruce Phelps
Sight Reading Manual.

This is for *your* educational
purposes only - **do not copy.**

You may purchase the complete
series and rights to copy from
Mr. Phelps at brucephelps.com

SIGHT READING MANUAL LEVEL TWO

ALL EXERCISES IN 2/4 METER

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

LEVEL TWO - PAGE 5

ALL EXERCISES IN 6/8 METER

5. 

26. 

27. 

28. 

LEVEL TWO - PAGE 3

ALL EXERCISES IN 4/4 METER

7. 

18. 

19. 

20. 

LEVEL TWO - PAGE 17

3. 

74. 

75. 

76. 

77. 

78. 

79. 

80. 

APPENDIX E

SIGHT SINGING EXERCISES – SAMPLE

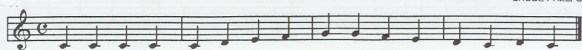
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SIGHT READING MANUAL - LEVEL 1

BRUCE PHILIPS



PAGE 1

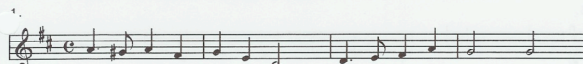
LEVEL ONE - PAGE 3



LEVEL ONE - PAGE 5



SIGHT READ LEVEL SIX - PAGE 1



APPENDIX F

LISTENING OUTLINE AND SUGGESTIONS

Listening Outline

August	Average Voices Creating Above-average Performances <ul style="list-style-type: none">• locally, regionally, and nationally renowned choirs of all ages and levels
September	Exploring Choral Tone <ul style="list-style-type: none">• a variety of tone colors appropriate to different styles and genres
October	Spirituals and Gospel <ul style="list-style-type: none">• unique performance practice issues for two very different genres
November	Major Choral Works I <ul style="list-style-type: none">• requiems and masses
December	Major Choral Works II <ul style="list-style-type: none">• oratorio
January	Barbershop
February	Festival Literature <ul style="list-style-type: none">• folk songs, world music, shorter major works
March	Renaissance Music <ul style="list-style-type: none">• madrigals, chansons, motets
April	Vocal Jazz
May	Lighter Literature <ul style="list-style-type: none">• selections that are "fun" but still promote good technique

Suggestions:

- focus on listening at least once a week depending on performance schedule
- place questions on the board to encourage engaged listening
 - have students identify themes, motifs, performance quality, style, and expressive capabilities (4.2)
- employ suggestions 4.2 A - 4.2 C
- occasionally play two different recordings of the same piece and have students compare performance styles of each artist/ensemble (5.2)
- employ suggestions 5.2 A & B
- demonstrate accountability through use of weekly journal writing and incorporating a participation grade

APPENDIX G

SUGGESTED REPERTOIRE LISTS

Mixed Chorus - Accompanied

Title	Composer/Arranger	Accompaniment
Lobet den Herrn, AlleHeiden	Bach, J.S.	Org
Magnificat in D	Bach, J.S.	Svv. Orch
Sure On This Shining Night	Barber, Samuel	Pno
Four Slovak Folksongs	Bartok, Bela	Pno
In Stiller nacht	Brahms, Johannes	Pno
How Lovely Is Thy Dwelling Place	Brahms, Johannes	Pno
O Schone Nacht	Brahms, Johannes	Pno
Music When Soft Voices Die	Butler, Eugene	Pno
Magnificat	Charpentier, Marc-Antoine	Svv, orch
The Water Is Wide	Clausen, Rene	Pno
My Luve's Like A Red, Red Rose	Clausen, Rene	Pno, cello, vln
At the River	Copland, Aaron	Pno
Stomp Your Foot	Copland, Aaron	Pno
Jubilant Song	Dello Joio, Norman	Pno
Four Pastorales	Effinger, Cecil	Ob
Cantique de Jean Racine	Faure, Gabriel	Pno
Requiem	Faure, Gabriel	Svv, orch
Sing A Mighty Song	Gawthrop, Daniel	Pno
Haste Thee, Nymph	Handel, George F.	Pno
Dixit Dominus	Handel, George F.	Svv, orch
Messiah	Handel, George F.	Svv,orch
Sing Unto God	Handel, George F.	Pno
The Creation	Haydn, Franz Josef	Svv, orch
Lord Nelson Mass	Haydn, Franz Josef	Svv, orch
Saul	Hovland, Egil	Org
Dirait-on (Les Chanson des Roses)	Lauridsen, Morton	Pno
Let the People Praise Thee O God	Matthias, William	Org
Rise Up My Love, My fair One	McCray, James	Pno, flt
Ave Verum Corpus	Mozart, Wolfgang	str., org.
Regina Coeli	Mozart, Wolfgang	Svv, orch
Coronation Mass	Mozart, Wolfgang	Svv,orch
Missa Brevis in F	Mozart, Wolfgang	Svv.orch
A Red, Red Rose	Mulholland, James	Pno
Neighbor's Chorus	Offenbach, Jacques	Pno
Magnificat	Pergolsei, Giovanni	Svv, orch
Missa Croilla	Ramirez, Ariel	Svv, instr
Gloria	Rutter, John	Brass
Requiem	Rutter, John	Svv, orch
All Things Bright and Beautiful	Rutter, John	Pno
Blow, Blow Thou Winter Wind	Rutter, John	Pno
Lebenslust	Schubert, Franz	Pno
Mass in G	Schubert, Franz	Svv. Orch
Zigeunerleben	Schumann, Robert	Pno
Magnificat (Latin)	Schutz, Heinrich	Instr
The Cloths of Heaven	Stroope, Z. Randall	Pno
Sure On This Shining Night	Stroope, Z. Randall	Pno
Psalms 117	Telemann, Georg	Str
Last Words of David	Thompson, Randall	Pno
Frostiana	Thompson, Randall	Pno
See The Chariot At Hand	Vaughn Williams, Ralph	Pno
Laetatus Sum	Vivaldi, Antonio	Cont
Gloria	Vivaldi, Antonio	Svv, orch
Laudate Jehovah Omnes Gentes	Vivaldi, Antonio	Pno, 2 vln
Psalms 100	Zimmerman, Heinz-Werner	Org

Mixed Chorus - A Cappella

Title	Composer/Arranger
Salmo 150	Aguiar
Aftonen	Alfven, Hugo
A Maiden Is In A Ring	Alfven, Hugo
Lobet den Herrn, AlleHeiden	Bach, J.S.
Magnificat in D	Bach, J.S.
Der Geist Hilft	Bach, J.S.
The Coolin	Barber, Samuel
Four Slovak Folksongs	Bartok, Bela
Brazilian Psalm	Berger, Jean
The Eyes of All	Berger, Jean
When Jesus Wept	Billings, William
Kittery	Billings, William
In Stiller nacht	Brahms, Johannes
Alle Meine Herzgedenken	Brahms, Johannes
Zwei Motetten, op. 74	Brahms, Johannes
Wondrous Cool	Brahms, Johannes
Im Herbst	Brahms, Johannes
Hymn to Saint Cecilia	Britten, Benjamin
Locus Iste	Bruckner, Anton
Os Justi	Bruckner, Anton
Mass for 4 Voices	Byrd, William
O Voc Omnes	Casals, Pablo
Magnificat	Charpentier, Marc-Antoine
O Light Everlasting	Christiansen, Olaf
A Jubilant Song	Clausen, Rene
All That Hath Life and Breath	Clausen, Rene
Flower of Beauty	Clements
At the River	Copland, Aaron
Set Me As A Seal	Daley, Eleanor
Trois Chansons	Debussy, Claude
Let Me Fly	Decormier, Robert, arr.
Absalon, Fili Mi	des Prez, Josquin
Ubi Caritas (Quatre Motets)	Durufle, Maurice
Four Pastorales	Effinger, Cecil
Cantique de Jean Racine	Faure, Gabriel
Requiem	Faure, Gabriel
Sing Unto God	Fetler, Paul
By The Waters of Babylon	Fissinger, Edwin
Muie Rendera	Fonseca
Sing Me To Heaven	Gawthrop, Daniel
Surely, He Hath Born Our Griefs	Graun, Karl
Haste Thee, Nymph	Handel, George F.
Dixit Dominus	Handel, George F.
Messiah	Handel, George F.
Verbum Caro Factum Est	Hassler, Hans Leo
Angelus Ad Pastores	Hassler, Hans Leo
Verbum Caro Factum Est	Hassler, Hans Leo
The Creation	Haydn, Franz Josef
Lord Nelson Mass	Haydn, Franz Josef
Six Chansons	Hindemith, Paul
Elijah Rock	Hogan, Moses, arr.
Battle of Jericho	Hogan, Moses, arr.
I'm Gonna Sing Till The Spirit Moves In My Heart	Hogan, Moses, arr.

Saul
 Glory of the Father
 A Spotless Rose
 With A Voice Of Singing
 Gabrieli, Giovanni
 Praise The Name of God With a Song
 Adoramus te Christe
 Penitential Psalms
 O Magnum Mysterium
 O Nata Lux
 Miserere Mei
 Crucifixus
 Let the People Praise Thee O God
 Die Nachtigall
 Heilig
 O Scarum Convivium
 Daniel, Daniel Servant of the Lord
 Agnus Dei
 Ave Verum Corpus
 Regina Coeli
 Coronation Mass
 Missa Brevis in F
 Cry Out and Shout
 O Crux
 Neighbor's Chorus
 Alma Redemptoris
 Missa Brevis
 Adoramus Te
 Hark, I Hear the Harps Eternal
 Magnificat
 Musik's Empire
 Wedding Cantata
 Quatre motets pour le temps de Noel
 Hear My Prayer, O Lord
 Ave Maria (Vespers)
 Missa Croilla
 Gloria
 Requiem
 Exultate Deo
 Lebenslust
 Mass in G
 Magnificat (Latin)
 Cantate Domino
 Ride On, King Jesus
 At The Round Earth's Imagined Corners
 The Bluebird
 Like As The Culver on the Bared Bough
 Ave Maria
 Cantate Domino
 Hodie Christus Natus Est
 Lamentations of Jeremiah, Pt. 1
 Cherubic Hymn
 Psalm 117
 Keep Your Lamps
 Last Words of David
 Frostiana
 Alleluia

Hovland, Egil
 Hovland, Egil
 Howells, Herbert
 Jennings, Kenneth
 Jubilate Deo
 Koepke, Allen
 Lassus, Orlando
 Lassus, Orlando
 Lauridsen, Morton
 Lauridsen, Morton
 Lotti, Antonio
 Lotti, Antonio
 Matthias, William
 Mendelssohn, Felix
 Mendelssohn, Felix
 Messiaen, Oliver
 Moore, Undine Smith, arr.
 Morley, Thomas
 Mozart, Wolfgang
 Mozart, Wolfgang
 Mozart, Wolfgang
 Mozart, Wolfgang
 Nystedt, Knut
 Nystedt, Knut
 Offenbach, Jacques
 Palestrina, Giovanni
 Palestrina, Giovanni
 Palestrina, Giovanni
 Parker, Alice, arr.
 Pergolisei, Giovanni
 Pfautsch, Lloyd
 Pinkham, Daniel
 Poulenc, Francis
 Purcell, Henry
 Rachmaninov, Sergei
 Ramirez, Ariel
 Rutter, John
 Rutter, John
 Scarlatti, Antonio
 Schubert, Franz
 Schubert, Franz
 Schutz, Heinrich
 Schutz, Heinrich
 Shaw/Parker arr.
 Spencer, Williametta
 Stanford, Charles
 Stevens, Halsey
 Stravinski, Igor
 Sweelinck, Jan
 Sweelinck, Jan
 Tallis, Thomas
 Tchaikovsky, Peter
 Telemann, Georg
 Thomas, Andre, arr.
 Thompson, Randall
 Thompson, Randall
 Thompson, Randall

The Paper Reeds
Ye Shall Have a Song
Ave Maria
Exultate Justi
Ave Maria
O Magnum Mysterium
Laetatus Sum
Gloria
Hodie Christus Natus Est
The Three Kings
There Is No Rose Of Such Virtue
To Him We Sing
Psalm 100

Thompson, Randall
Thompson, Randall
Verdi, Guiseppe
Viadana, Lodovico
Victoria, Tomas Luis`
Victoria, Tomas Luis`
Vivaldi, Antonio
Vivaldi, Antonio
Willan, Healey
Willan, Healey
Young, Robert
Young, Robert
Zimmerman, Heinz-Werner

APPENDIX H

RESOURCES FOR THE CHORAL EDUCATOR

RESOURCES FOR THE CHORAL EDUCATOR

MUSIC SHARE SITES FOR FINDING RECORDINGS:

*audiogalaxy.com
audiognome.com
bearshare.com
besonic.com
free-music.com
kazaa.com
music4free.com
musicseek.net
themusiclover.com
*winmx.com

*-highly recommended

MUSIC SHARE SITES FOR FINDING SCORES:

casa.org
cpdl.org
festival-singers.org.nz
handlo.com
musicroom.com
musicviva.com
premieremusic.net
snaptel.com
jsbchorales.net
music-scores.com
schubertline.co.uk
repertoireonline.com

REPERTOIRE LISTS:

www.nyssma.org/manual.cfm -- An
exhaustive graded list (difficulty level 1-
6) of choral literature in every voicing.
www.acdaonline.org/ncwc/index.shtml --
Women's Choir repertoire lists
www.uil.utexas.edu -- Access to University of
Texas' prescribed music list.
scvachoral.org

CLIP ART SITES:

http://clever.net/graphics/clip_art/clipart/html
<http://seidel.ncsa.uiuc.edu/ClipArt/brads-clipart-11.html>
<http://seidel.ncsa.uiuc.edu/ClipArt/cmu-english-server.html>
www.acy.digex.net/~infomart/clipart/
www.bn1.com/mm
www.channell.com/users/jlovett/music.html
www.moash.edu.au/pub/clipart/music/
www.n-vision.com/panda/c/
www.toltbbs.com/~jHUDSON/clipart.html

GENERAL REFERENCE SITES:

Aabaca.com (music technology)
acdaonline.org
choralnet.org
chorusamerica.org
grovemusic.com
ifcm.net/index.php
isd77.k12.mn.us/resources/staffpages/shirk/k12.music.html
menc.org/networks/chorus/chorus.html
music.indiana.edu
musicanet.org
sevachoral.org -- Contains repertoire lists
christmassongbook.net -- The on-line answer to the Oxford Book of Carols
recmusic.org -- Text and translations to many art songs
musicals101.com -- Info. and background on musicals
www.channell.com/users/gsilvis/ -- Contains sound files of many choral pieces; great for learning parts
www-personal.umich.edu/~msmiller/rounds.html -- Contains numerous rounds; great for warm-ups.

LANGUAGE DICTIONARIES:

French - English

http://humanites.uchicago.edu/forms_unrest/FR-ENG.html

German - English

Dictionaries.travlang.com/GermanEnglish

Italian - English

Dictionaries.travlang.com/ItalianEnglish

CHORAL MANAGEMENT:

charmsmusic.com:

- * Library Management
- * Online Parent Calendar
- * Quickly Assign Uniforms
- * Barcode Scanning
- * Varsity Jacket Points
- * Fee and Form Collection
- * Upload Student Handbooks
- * Assign Sheet Music
- * Custom Reports
- * Group and Individual E-mail
- * Print Mailing Labels
- * Parent Communication Log
- * Parent Information
- * Fundraising Accounting
- * Activity Fund
- * Booster Club
- * Budget Management
- * Download Reports to Excel
- * Award and Progress Log
- * End of Year Promotion

MUSIC THEORY:

teoria.com

www.andymilne.dial.pipex.com: THE TONAL CENTER

musictheory.net: Crowther's favorite

sightreadthis.com

brucephelps.com

www.pianonanny.com: on-line piano lessons

BOOKS EVERY CHORAL CONDUCTOR SHOULD HAVE

(from Choral.net/resources):

- The New Harvard Dictionary of Music. Not really a dictionary; really a small encyclopedia, an excellent desk reference. Michael Randel, ed.
- The Choral Tradition. A great overview of choral music history. By Percy Young.
- Choral Music. Another great historical overview. ed. Arthur Jacobs
- Online info on Copyright: <http://www.hinshawmusic.com/copyright.html>
- Anatomy of the Orchestra (Norman Del Mar). Everything (and I mean everything) that a conductor needs to know about orchestras: types of instruments, ranges, platform planning, handling players of different calibers, and more. Guaranteed to be well-thumbed after a few years.
- Orchestral Music: A Handbook. This valuable reference work gives instrumentation and durations of thousands other orchestral works. By David Daniels.
- Pronunciation Guide for Choral Literature. Description: The choral director's first choice for easy, reliable reference. Provides pronunciations for most consonants and vowels in French, German, Hebrew, Italian, Latin, and Spanish. Includes the International Phonetic Alphabet, complete pronunciation rules for each language, and suggestions for further study. Appropriate for all levels. By William V. May and Craig Tolin.
- Singer's Italian - A Manual of Diction and Phonetics 1st Edition. By Evelina Colomi.
- German for Singers - A Textbook of Diction and Phonetics -2nd Edition. By William Odom and Benno Schollum, Viennese Academy of Music and Performing Arts.
- Singer's Manual of French and German Diction - 1st Edition. By Richard Cox.
- The Interpretation of French Song. The longstanding definitive resource for French art song. By Pierre Bernac.
- The Ring of Words – An Anthology of Song Texts. Ann. Philip Miller
- Translations and Annotations of Choral Repertoire, vol. 1: Sacred Latin texts (Ron Jeffers). If this book isn't on your desk, you're not a choral conductor. Every standard Latin text is translated both with poetic and word-by-word translations, along with historical and liturgical contexts, and lists of settings of those texts.
- Translations and Annotations of Choral Repertoire, vol. 2: German Texts (Ron Jeffers). If this book also isn't on your desk, you're not a choral conductor. Many standard German texts are translated both with poetic and word-by-word translations, along with historical contexts, and lists of settings of those texts.
- Singing Early Music: The Pronunciation of European languages in the Late Middle Ages and Renaissance (Timothy McGee et al.) -- this excellent resource discusses historical pronunciations of English, Spanish, German, French, and Italian (not to mention Catalan, Scots, and Portuguese), plus medieval Latin in various countries. A must for early-music lovers. You'll never perform *Ceremony of Carols* the same way again!

- Bach's Continuo Group: Players and Practices in His Vocal Works (Laurence Dreyfus). Did Bach use harpsichord or organ in his cantatas? Or both? How often did he use bassoon for continuo? What about the violin, or the viola da gamba? Short or long accompaniment for secco recitatives? A fascinating analysis of the extant evidence from the manuscripts, with some surprising conclusions.
- The First Days of School. An indispensable resource for developing a successful classroom climate through the use of procedures. By Harry and Rosemary Wong.
- Choral Music Methods and Materials -Developing Successful Choral Programs - 1st Edition. This core text provides a well-organized and concise introduction to directing choirs and managing programs at the secondary level. By Barbara A. Brinson, SMU
- Group Vocal Techniques. From the late vocal coach of the Westminster Choir College comes a detailed guide to teaching your choirs to sing correctly. By Frauke Haasemann.
- Choral Ensemble Intonation: Method, Procedures, and Exercises. A new method encouraging the building of intonation skills within the confines of the rehearsal. By James Jordan and Matthew Mehaffey.
- The Musician's Soul. Look beyond the mechanics of technique into the soul of music, creating a new, inspired voice. By James Jordan.
- Evoking Sound. Introduces the subtle but important pre-musical factors that determine a choir's performance. These include the conductor's stance, breathing, and movement. By James Jordan.
- Choral Concepts - A Text for Conductors 1st Edition. This text provides a practical introduction to choral techniques and conducting. By Donald Neuen, UCLA
- Choral Conducting: A Symposium. Aside from being a complete guide to all the concerns of the choral conductor, this text does include a thorough discussion of score analysis. By Harold Decker and Julius Herford.
- The Conductor and His Score. By Elizabeth Green and Nicolai Malko.
- Choral Music – History, Style, and Performance Practice. A concise, but thorough guide to helpful performance practice tips for all historical periods. By Robert Garretson.
- Music Performed at American Choral Directors Association Conventions 1960-2000. Compiled by Sandefur Schmidt.
- The Foundation of Artistry: An Annotated Bibliography of Distinctive Choral Literature for High School Mixed Chorus. Annotated by Linda Allen Anderson.
- Things They Never Taught You in Choral Methods. Catherine Pfeiler, Nancy Jorgensen and Eph Ehly. You can't afford not to have this book! Hours of college methods classes cannot teach you what really happens when you're in front of a group of students. A "must read" for any beginning teacher and a motivational "shot in the arm" for veterans!
- Up Front! Edited by Guy Webb. Published by E.C. Schirmer books. This "director's bible" of lectures and articles sure to keep your profession progressive and refreshing.

- Voiceworks: Volume 1 and 2. Edited by Peter Hunt. Musicians in every discipline know the importance of a proper warm-up, and gifted British educator Peter Hunt has assembled a comprehensive and dynamic tool that is simply foundational for choral directors. Here is a gold mine of warm-ups, with reproducible student sheets, accompaniment tracks and lesson plans and specific goals in the warm-up session. Unison songs move seamlessly into more difficult part-singing exercises, vocal percussion, ostinato riffs, and choral “snippets” that include echoing and independent vocal lines.

Publications by MENC:

- Tips – Discipline in the Music Classroom. Compiled by R. Louis Rossman.
- Classroom Management: In General, Choral and Instrumental Music Programs
- Choral Triad Video and Workbook
- Teaching Choral Music
- Getting Started with the High School Choir
- Music Booster Manual
- Strategies for Teaching High School Chorus
- Spotlight on Teaching High School Chorus

SIGHT SINGING TEXTS (from menc.org):

INITIAL QUESTION POSED:

I teach sight singing using the Damschroder text: LISTEN AND SING.
I am considering using, instead, Bach Chorales and MELODIA (full).
I wonder if any of you have thoughts on this approach and/or preferences for other materials.

RECIEVED THE FOLLOWING EMAILS:

From: William Christopher Fields

I would strongly suggest using **BACH Chorale** sight-reading material. It is generally more complex and therefore has the tendency to strengthen your singers, and, overall, it is a great thing to have!

Reply-to: smulder@falcon.gdn.peachnet.edu

I inherited the Damschroeder text in my Aural Skills course and am now in the process of changing to "**Music for Sight Singing**" by **Robert W. Ottman**. The exercises are similar to **Melodia**, although I like these better. It includes duets and canons, all organized in a logical manner into chapters. I suggest reviewing a copy to see if this tool will be appropriate for you. Published by Prentice Hall.

Bach Chorales are always good supplements!

Dr. Stephen J. Mulder
Director of Choral Activities

From: "Terry Barham"

For my university solfege course, I've gone back to **Ottman, Music for Sight Singing**--now in its 7th edition. Really good. And I've tried several different books.

From: SAMOChoir@aol.com

I love **Melodia** because it is a book of notes. I can mix and match and adjust them to my personal a style. I feel that it isolates elements well and uses a good progression. It includes minor and bass clef and chromatic syllables with traditional notation.

From: SBrailove@aol.com

I have read your posting to Choralist, and take the liberty of writing you. You don't say at what level your students are - but may we send you a brochure about the **McElheran "Music Reading by Intervals"**, a book based on his 50 years of conducting and teaching at SUNY-Potsdam? If you'd like us to do that, just send your postal address. Brichtmark Music, Inc./SBrailove

From: Philip and Susan Kern

I used the Damschroder text for a year but found it to be difficult to use in an academic setting. It seemed to move too quickly without filling in gaps along the way. Just my reflections, though. I think **Melodia** would be a much better choice. I assume you are using solfege syllables, but Melodia would work well under any circumstances. It also makes a great book to work with after one graduates. **Bach Chorales** are always a great choice. Philip Kern pskern@earthlink.net

From: Bruce Phelps

I am a choral director at Anoka High School in Anoka, MN and have been here since 1976. I fought the battle of trying to find a sight singing method to use for my students and discovered that the thing they needed most was exercises that would guide them through the process. Many methods are very good and very expensive so I went about **writing my own. I have marketed my own Sight Singing Manual in over 35 states to over 500 schools.** For a more complete description, please go to my website at brucephelps.com and you will get a broader picture of what the manual does. My book comes with permission to duplicate all pages for use in your school, hence a one-time purchase. Take a look at it and if it is something you might be interested in, let me know.

Bruce Phelps
Vocal Music director
Anoka High School
Anoka, MN

From: "Candy Jimenez"

Why not try **Berkowitz, Dannhauser and Modus Novus** for challenge. Yet another suggestion that you might just consider is to try Madrigal pieces in 2 to 3 part harmony. My teacher uses this in the conservatory, and, moreover, knows that sight singing is and should not be memorizing pieces from any books recommended in the exam. So what he would do is to invert the book and we of course sing it in another way. If you want to test your students their sight singing skills, having a definite book would not really be good enough. The tendency is for them to memorize and be so familiar with each piece given by the book. But if you want to know how you are with your students, be innovative with the pieces. Harmony wise, they can of course use the 2-3 part **Bach chorales** for voice.

ADDITIONAL RECOMMENDED SIGHT SINGING METHOD BOOKS:

Sightsinging Complete, Bruce Benward. Wm. C. Brown Publishers, Dubuque, Iowa.

This text uses moveable *DO* in both major and minor modes.

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.

Sing!, Charles Fowler, ed. Hinshaw Music, Houston, Texas. 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.

The NYSSMA Manual is a 500+ page reference book copyrighted by the New York State School Music Association (NYSSMA) that is updated every three years. Edition XXVI (effective July 2000) is the current edition. It contains an extensive listing of instrumental and vocal music for solo and ensemble performance. Every section is further broken down into six levels of difficulty. The Manual also includes the rules and regulations for all NYSSMA sanctioned

evaluation festivals as well as NYSSMA's constitution and by-laws.

If you are interested in placing an order for the NYSSMA manual and you reside outside of the United States, please contact:

Katie Struzik
NYSSMA Manual Chairperson
535 Rondo Lane
Webster, NY 14580
Phone & Fax: 585-670-9252

APPENDIX I

IMPROVISATION

SUGGESTED PROCEDURES FOR TEACHING IMPROVISATION/VOCAL JAZZ

High School Chorus 5650

CCSD Syllabus 7.1 – 7.4

Written by Janet Tyler

SELECTION & PROCEDURES

- 1) The director will select a basic jazz melody and teach it through aural memory (rote). (Possible melodies: “Red Top”, “Kansas City”, “Route 66”)
(Utilize Jamey Aebersold Rhythm Tracks for accompaniment)
- 2) Teach students simple rhythmic/melodic riffs over one or two measure phrases. Through a “call and response” technique, students will repeat all given riffs from choir director. Once these riffs are learned, a volunteer student can become the “caller”, while the rest of the choir still “responds”. (Utilize the Shelly Berg Student Improvisation Method)
- 3) Students should practice vocal improvisation through a private studio technique. During the 12 bars of accompaniment, each student will place a hand around their ear, angling forward towards his/her cheek, while the other hand should be cupped over or in front of the mouth. As the tracks are playing, each choir member can practice improvisation in their own little “studio”. This helps to take away any self-consciousness or embarrassment.
- 4) Once the basic jazz melodies are learned well (see #1), the students should be given the opportunity to alter these melodies by changing the rhythms or the melody line of the tune.
(In a small classroom setting, the students should try this in groups of three. The first student would sing the melody as it has been taught. The second student should try to change the rhythm and the third student may want to try to change the melody and rhythm.)
- 5) All students should imitate basic jazz scales (Major, minor, modal, blues and/or be-bop riffs)
- 6) In time, choir members should improvise full choruses utilizing simple melodies, scales, rhythmic characteristics, notes of varying lengths, space or rests and quotes from other tunes.
(It is important to include and utilize well-known jazz standards from jazz fake books. Teaching these on a daily basis as a group warm-up is a great way to build individual students repertoire.)
- 7) Extensive listening is a must. As many past and present vocal jazz and instrumental artists that time will allow, should be discussed and listened to. If you are performing a vocal jazz piece on a concert, then historic and present day vocal jazz groups should be included in daily listening.
- 8) Vocal and written transcriptions should be included in a performance quiz or test. Start with a simple trumpet solo and ask the class to learn it by ear. (A 12 bar solo is enough for the first test.)
Once the students have mastered this aural technique, have them transcribe a vocalist scatting or trading fours with other instrumental musicians. You may want to have the students simply write out the scat syllables. Eventually, all students should try to write out the notes and rhythms.
- 9) Discuss the form of jazz music. Also discuss standard jazz terms such as: intro., the “head” or beginning of the song, solo improvisation choruses, a shout chorus, trading of fours, a soli (saxophone, trombone or trumpet) and a “tag” at the end of a piece (repeating three times, the last four-to-eight measures of the piece before ending it.)
- 10) For quick preparation of a vocal jazz piece, give the students a CD or tape of a group singing the piece you will eventually perform. Ask the students to learn this piece within 5-10 days. Do not give them the music to the song yet. You will be surprised how close they pay attention to the words and style if they do not have

score to study from. Once the piece is somewhat memorized, give them the vocal jazz score and study the lyrics and harmonies. Discussion should take place over how this different learning style worked for them.

Suggested Listening for Vocal Jazz Ensembles

Lambert, Hendricks & Ross
The Hi-Lo's
Manhattan Transfer
New York Voices
Take 6
The Four Freshmen
Vox 1
Voicestra
Gold Company
Fifth Avenue

Suggested Listening of Jazz Soloists

Ella Fitzgerald
Mel Torme
Carmen McCrae
Bobby McFerrin
Sarah Vaughn
Dianne Reeves
Diane Schuur
Sunny Wilkinson
Diana Krah
Harry Connick, Jr.
Louis Armstrong

Employ the suggestions given in 7.1 A & B, 7.2 A & B, 7.3 A & B, 7.4 A & B

APPENDIX J

CAREERS AND LIFE-LONG LEARNING

LIFELONG LEARNING
High School Chorus 5650
CCSD Syllabus 11.1

Most schools have a career day or period where the emphasis is placed on various careers the students could choose. This is a perfect time to teach the portion of the CCSD Syllabi that coordinates with that topic.

Employ the suggestions given in 11.1 A & B.

You may also want to use the handouts that are included. The “Careers in Music” form goes along with the “Careers in Music” Video that can be purchased through MENC.

CAREERS IN MUSIC

The world of music presents a wide range of job possibilities to those with the skills, determination, and perseverance to investigate the options and prepare for successful careers. To thousands of people working in the music business, music is not just a career or a job; it is fun, exciting, and a fulfilling way to earn a living.

Careers in Performing Arts

Symphony orchestras
Professional choirs
Armed Forces Music (vocal and instrumental)
Popular Music/Performer - Recording Artist

Careers in Education

Private Teaching:	Individual Voice/ Instrumental Lessons Music
Education:	Elementary/Secondary General Music
	Elementary/Secondary Choir Director
	Elementary/Secondary Band Director
	Elementary/Secondary Orchestra Director
	Fine Arts Consultant for a School District
	Post-Secondary Theory
	Post-Secondary Sight Singing
	Post-Secondary Music History
	Post-Secondary Music Education

Careers in Business

Retailing	Distributing
Manufacturing	Music Publishing/ Recording Rights
Composition	Film Scoring
Censorship	

Careers in the Recording Industry

Recording Artists and Song Writers	Record Producers
Studio Arranger	Copyist
Music Contractor	Musician's Leader
Recording Musicians (sidemen)	Recording Engineers or Mixers
Merchandisers	Manager
Disc Jockey	Music Industry Attorney

Careers in Allied Fields

Music Therapy	Music Librarian
Music Critic	Music Communications
Music for Worship	

CAREER DAY WORKSHEET

NAME _____
CLASS _____

I. Careers in Music

A. Brainstorm - List five possible career choices related to music

1. _____
2. _____
3. _____
4. _____
5. _____

II. Excerpts form “Careers In Music” Video

A. Career Choices

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.

B. Training Needed for Specific Career Choices (from above)

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.

APPENDIX K

MUSIC ACROSS THE CURRICULUM

What Is Music?

Daniel Mooney, New York

Music is a science

It is exact, specific; and it demands exact acoustics. A conductor's full score is a chart, a graph that indicates frequencies, intensities, volume change, melody, and harmony all at once and with the most exact control of time.

Music is mathematical

It is rhythmically based on the subdivisions of time into fractions that must be done instantaneously, not worked out on paper.

Music is a foreign language

Most of the terms are in Italian, German or French; and the notation is certainly not English - but a highly developed kind of shorthand that uses symbols to represent ideas. The semantics of music is the most complete and universal language.

Music is history

Music usually reflects the environment and times of its creation, often even the country and/or racial feeling.

Music is physical education

It requires fantastic coordination of fingers, hands, arms, lips, cheeks, and facial muscles, in addition to extraordinary control of the diaphragmatic, back, stomach, and chest muscles, which respond instantly to the sound that the ear hears and the mind interprets.

Music is all these things, but most of all,

Music is art

It allows a human being to take all these dry, technically boring (but difficult) techniques and use them to create emotion. That is one thing science cannot duplicate: humanism, feeling, emotion, call it what you will.

Music is presented in schools

not because you are expected to major in music
not because you are expected to play or sing all your life
not so you can relax
not so you can have fun

But - so you will be human
so you will recognize beauty
so you will be sensitive
so you will be closer to an infinite beyond this world
so you will have something to cling to
so you will have more love, more compassion, more gentleness, more good - in short, more life.

**Of what value will it be to make a prosperous living unless you know how to live?
That is why music is taught.**

Music Across the Curriculum

High School Chorus 5650

CCSD Syllabus 9.1 - 9.3

Music across the curriculum should be incorporated into your lessons each week. The teacher should creatively seek ways to bridge core subjects to their class content. Here are some ideas for discussion to incorporate the core subject areas outlined by Daniel Mooney with your curriculum.

- **Music is a science - acoustics, vocal pedagogy, score study/interpretation, harmonic series (overtones)**
- **Music is mathematical - rhythmic subdivision, harmonic and melodic intervals, "Golden Mean"**
- **Music is a foreign language - terms in different languages, music itself is a language with symbols, phrases, and syntax**
- **Music is history - music as an art form reflects the culture and society of its historical period, ranging from the Middle Ages to present day**
- **Music is physical education - correct diaphragmatic breathing, correct registration of the voice, full body coordination , interpretive movement**

**** Employ suggestions from CCSD Syllabus Objectives 9.1 A-C, 9.2 A-B, 9.3 A-B**

APPENDIX L

FESTIVAL SUGGESTIONS AND ADJUDICATION FORMS

CCSD High School Choral Festival Suggestions and Reminders

Every spring, the Clark County School District holds a High School Choral Festival for all Women's, Men's, Concert and Chamber Ensembles. Following are a few suggestions and reminders regarding this event:

- Contact your Assistant Principal of Activities for appropriate paperwork; complete and submit forms three to four weeks in advance. Also, submit an excused list to the Activities Office at least seven days prior to the festival.
- Make sure you order your bus or busses according to the information given to you at the pre-festival HS Choir Directors Meeting held in January. If you do not order your bus as directed you will not have transportation to the events.
- Continue to prepare your ensembles according to your backward assessment plan. Remember to discuss and practice logistical details as well as musical ones.
- Prepare a parent and student letter as well as an itinerary so that there is absolutely no question about the plan for the day. Remember to include all details such as arrival and departure information, lunch needs (sack lunch, money, etc.), performance times, uniform requirements, etc.
- Plan to keep your students at the festival site for as long as possible, as this is one of the best learning experiences they may have all year. Students gain an understanding of your demands and standards when they see both negative and positive aspects of this process from their peers. They may also aspire to perform at an even higher level when they see and hear other quality and experienced ensembles.
- Encourage (or require) your students to leave bags, purses, homework, makeup, etc. in your rehearsal room. This alleviates audience noise and theft issues when attending the Festival. You may choose to require student adjudication forms from your ensemble during their listening time. If so, please provide these forms and pencils.
- Though your ensembles have fifteen minutes to warm-up in the green room, you may want to excuse yourselves from the performance site even earlier in order to get prepared physically, mentally and vocally. This allows a chance, during your warm-up time, to line up, review entrance and exit instructions, start and stop pieces and discuss your goals for this experience. **DO NOT** put your students in a position where they feel rushed or unprepared!!
- Carefully consider the visual aspect of your performance...including spacing, arrangement, uniforms, etc. Specifically, encourage (or require) your students to refrain from all jewelry, hair accessories and high heeled shoes or sneakers. These items distract audience members from the most important element...the musical performance. In addition, consider a hair requirement where all students (with appropriate lengths) must put their hair in a bun (braid, ponytail, etc.) in order to keep students from bringing their hands to their faces and allowing maximum aural ability. This ensures that they are able to hear you, their neighbor, the piano/orchestra, and the ensemble.
- Teach your ensemble to enter and exit the stage at a very fast pace...walking as fast as possible without running. This sets an immediate impression about your professionalism and keeps the festival moving along. There is nothing more boring than watching a choir walk on and off slowly.

- Once your ensemble has successfully and quickly entered the stage, take your time before beginning your performance. Your students need a chance to breath, relax and think. Through visual cues and your physical presence, your ensemble will focus on the experience at hand.
- Upon reentering the performance site (after clinics, pictures, etc.) please remain quiet and professional while other ensembles are on stage. Also, remind your students of the importance of being appropriate and respectful when engaging in dialogue with other schools.
- Regardless of scores/ratings, take time following the festival to listen to the ensemble's performances, adjudicator's spoken and written comments and discuss the goals and outcomes of the performance. You may want to design a rubric on the board and have students adjudicate themselves first (upon listening to the performance recording) and then reveal the judges scores. This way they may compare their own expectations with the adjudicators' results.
- Most importantly of all, relax and enjoy the day! Your students respond to your physical, mental and verbal cues. Be positive and energetic.
- Performance schedules will be made available by the first week of February.

ADJUDICATION FORM

CONCERT CHOIR
CHAMBER CHOIR
MADRIGAL CHOIR
MEN'S / WOMEN'S CHOIR

Please Note: Three (3) conductor's scores of the selections to be adjudicated, with measures numbered, must be supplied by the Choir Director to the Festival Director at the festival site.

CATEGORY		MAXIMUM SCORE	ACTUAL SCORE
DIRECTOR'S INSTRUCTIONS: There are no required selections. Total time for set-up, performance, and exit is 15 minutes. Two or three selections may be performed within the 15 minute performance time.		ADJUDICATOR'S INSTRUCTIONS: Please award an overall performance score against each category below.	
TONE: Appropriate to Style <input type="checkbox"/> Projection <input type="checkbox"/> Support <input type="checkbox"/> Beauty <input type="checkbox"/> Quality <input type="checkbox"/> Vitality <input type="checkbox"/> Control <input type="checkbox"/>		15	
INTERPRETATION: Musical Sensitivity <input type="checkbox"/> Expression <input type="checkbox"/> Tempo <input type="checkbox"/> Articulations/Inflections <input type="checkbox"/> Performance Practice <input type="checkbox"/> Vitality <input type="checkbox"/> Dynamics <input type="checkbox"/> Understanding of Lyrics <input type="checkbox"/> Stylistic Authenticity <input type="checkbox"/> Phrasing <input type="checkbox"/>		15	
INTONATION: Selection 1 <input type="checkbox"/> Selection 2 <input type="checkbox"/> Selection 3 <input type="checkbox"/> Selection 4 <input type="checkbox"/>		15	
DICTION: Beginning Consonants <input type="checkbox"/> Ending Consonants <input type="checkbox"/> Clarity of Vowels <input type="checkbox"/> Releases <input type="checkbox"/> Attacks <input type="checkbox"/> Inner Consonants <input type="checkbox"/> Clarity of Words <input type="checkbox"/>		10	
BALANCE: Within Choir <input type="checkbox"/> Between Voices <input type="checkbox"/>		10	
RHYTHM: Releases <input type="checkbox"/> Stylistic Authenticity <input type="checkbox"/> Precision <input type="checkbox"/> Attacks <input type="checkbox"/> Accuracy of Time Values <input type="checkbox"/>		10	
BLEND: Individual Voices <input type="checkbox"/> Vowel Purity <input type="checkbox"/> Among Sections of the Choir <input type="checkbox"/> Vowel Consistency <input type="checkbox"/> Appropriate to Style <input type="checkbox"/> Vowel Unification <input type="checkbox"/>		10	
MUSIC: Choice and Variety <input type="checkbox"/> Degree of Difficulty <input type="checkbox"/> Quality <input type="checkbox"/>		10	
GENERAL EFFECT: Energy <input type="checkbox"/> Appearance <input type="checkbox"/> Confidence <input type="checkbox"/> Communication <input type="checkbox"/> Excitement <input type="checkbox"/> Deportment <input type="checkbox"/>		5	
SCORING/AWARD LEVELS SUPERIOR 90-100 EXCELLENT 80-89 GOOD 65-79 MERIT 50-64 FESTIVAL BELOW 50		TOTAL SCORE: 100	



ADJUDICATOR'S SIGNATURE

**CLARK COUNTY SCHOOL DISTRICT
FESTIVAL SIGHT-READING
ADJUDICATION FORM**

School _____

Musical Selection _____

TECHNICAL ACCURACY <input type="checkbox"/> CORRECT INTERVALS _____ FEELING OF TONALITY _____ NOTE VALUES _____ RHYTHMIC FIGURES _____ BALANCE _____ TONE QUALITY _____ INTONATION _____	<u>COMMENTS</u>
INTERPRETATION <input type="checkbox"/> TEMPO _____ EXPRESSION MARKINGS _____ DYNAMICS _____ PHRASING _____ STYLE _____	
MUSICAL EFFECT <input type="checkbox"/> FLUENCY _____ CONFIDENCE – SECTIONS _____ CONFIDENCE – ENSEMBLE _____	
DEPORTMENT <input type="checkbox"/> CONDUCT _____ ATTITUDE _____ ATTENTION TO ADJUDICATOR _____ RESPONSE TO DIRECTOR _____	
RATING <input type="checkbox"/>	
<div style="display: flex; justify-content: space-between;"> <div> I = SUPERIOR III = GOOD </div> <div> II = EXCELLENT IV = FAIR </div> </div>	

Adjudicator Signature _____



**CLARK COUNTY SCHOOL DISTRICT
SECONDARY MUSIC EDUCATION PROGRAM
HIGH SCHOOL CHOIR FESTIVAL EVALUATION FORM**

Please check the appropriate response and return to Kim Drusedum by March 12, 2004

SA-Strongly Agree

A-Agree

D-Disagree

SD-Strongly Disagree

1. The performance venue fit the needs of our ensemble(s).

SA_____

A_____

D_____

SD_____

If you indicated D or SD, please suggest ways in which this area may be improved for next year's festival)_____

2. Overall, the event was well-organized.

SA_____

A_____

D_____

SD_____

If you indicated D or SD, please suggest ways in which this area may be improved for next year's festival)_____

3. The adjudicators were fair and consistent in their ratings and comments.

SA_____

A_____

D_____

SD_____

If you indicated D or SD, please suggest ways in which this area may be improved for next year's festival)_____

4. The sight-reading sessions were well-managed and met the prescribed expectations.

SA_____

A_____

D_____

SD_____

NA _____

If you indicated D or SD, please suggest ways in which this area may be improved for next year's festival)_____

5. All workers were helpful and courteous.

SA_____

A_____

D_____

SD_____

If you indicated D or SD, please suggest ways in which this area may be improved for next year's festival)_____

6. The performance recordings (CDs) were of fine quality.

SA_____

A_____

D_____

SD_____

If you indicated D or SD, please suggest ways in which this area may be improved for next year's festival)_____

7. The equipment provided was as expected (pianos, risers, percussion, etc.).

SA_____

A_____

D_____

SD_____

If you indicated D or SD, please suggest ways in which this area may be improved for next year's festival)_____

8. The timing of this year's event worked well for my particular situation.

SA_____

A_____

D_____

SD_____

If you indicated D or SD, please suggest ways in which this area may be improved for next year's festival)_____

9. The scheduling of my school's ensemble(s) worked well.

SA_____

A_____

D_____

SD_____

If you indicated D or SD, please suggest ways in which this area may be improved for next year's festival)_____

10. The transportation provided was as was requested.

SA_____

A_____

D_____

SD_____

If you indicated D or SD, please suggest ways in which this area may be improved for next year's festival)_____

Choral--Small Ensemble

Order or time of appearance _____	Event No. _____	Class _____	Date _____ 20____	<u>RATING</u>
Name of Organization _____				
School _____	No. of Singers _____			
City _____	State _____	District _____	School Enrollment _____	

Selections _____

Adjudicator will grade principal items, A, B, C, D, or E, or numerals, in the respective squares. Comments must deal with fundamental principles and be constructive. Minor details may be marked on music furnished to adjudicator.

TONE (beauty, blend, control) _____ ☐

INTONATION _____ ☐

DICTION (clarity of consonants, naturalness, purity of vowels) _____ ☐

TECHNIQUE (breathing and posture, precision, rhythm) _____ ☐

BALANCE _____ ☐

INTERPRETATION (expression, phrasing, style, tempo) _____ ☐

MUSICAL EFFECT (artistry, feeling of ensemble, fluency, vitality) _____ ☐

OTHER FACTORS (choice of music, discipline, stage presence and appearance) _____ ☐

Signature of Adjudicator _____

Vocal Solo

Order or time of appearance _____ Event No. _____ Class _____ Date _____ 20____

Name _____

School _____ City _____ State _____ District _____

Selection _____

RATING

Adjudicator will grade principal items, A, B, C, D, or E, or numerals, in the respective squares. Comments must deal with fundamental principles and be constructive. Minor details may be marked on music furnished to adjudicator.

TONE (beauty, control) _____ ☐

INTONATION _____ ☐

TECHNIQUE (accuracy of notes, breathing, posture, rhythm) _____ ☐

DICTION (clarity of consonants, naturalness, purity of vowels) _____ ☐

INTERPRETATION (expression, phrasing, style, tempo) _____ ☐

MUSICAL EFFECT (artistry, fluency) _____ ☐

OTHER FACTORS (choice of music, stage presence and appearance) _____ ☐

Signature of Adjudicator _____

Student Conductor

RATING

Order or time of appearance _____ Event No. _____ Class _____ Date _____ 20 _____

Name _____

School _____ City _____ State _____ District _____

Selection (1) _____ Strain (1) _____

(2) _____ (2) _____

(3) _____ (3) _____

Adjudicator will grade principal items, A, B, C, D, or E, or numerals, in the respective squares. Comments must deal with fundamental principles and be constructive. Minor details may be marked on music furnished to adjudicator.

TECHNIQUE (check list) _____ ☐

(Adjudicator will indicate that these rudiments have been correctly performed.
He will request demonstration of time signatures not called for in selections.)

Right hand..... ☐ _____
Left hand..... ☐ _____
Both hands..... ☐ _____
Preparatory beat..... ☐ _____
Release..... ☐ _____
2/4 time..... ☐ _____
3/4 time..... ☐ _____
4/4 time..... ☐ _____
6/8 time..... ☐ _____
..... ☐ _____
Subdivided beats..... ☐ _____
Entrances..... ☐ _____

STYLE AND INTERPRETATION (check list) _____ ☐

Did manner of conducting indicate character
of music being played?..... ☐ _____
Was point of beat unmistakably indicated?..... ☐ _____
Were accents plainly indicated?..... ☐ _____
Were attacks plainly indicated?..... ☐ _____
Were releases plainly indicated?..... ☐ _____
Were tempi in keeping with the character and
mood of the movements played?..... ☐ _____
Were dynamics clearly indicated?..... ☐ _____

GENERAL COMMENTS (check list) _____ ☐

Confidence--assurance..... ☐ _____
Bravado--cockiness..... ☐ _____
Timidity--uncertainty..... ☐ _____
Did conductor have organization under
control?..... ☐ _____

Signature of Adjudicator _____

Barbershop Quartet

Order or time of appearance _____ Event No. _____ Class _____ Date _____ 20____

Name of Organization _____

School _____ No. of Singers _____

City _____ State _____ District _____ School Enrollment _____

Selections _____

RATING

Adjudicator will grade principal items, A, B, C, D, or E, or numerals, in the respective squares. Comments must deal with fundamental principles and be constructive. Minor details may be marked on music furnished to adjudicator.

TONE (quality, appropriateness, control) _____ 1st song ☐ 2nd song ☐

INTONATION (melodic and harmonic accuracy) _____ ☐ ☐

BALANCE	1st Song	Tenor	Lead	Bass	Bari.	2nd Song	Tenor	Lead	Bass	Bari.		
Too Loud						Too Loud					<input type="checkbox"/>	<input type="checkbox"/>
Too Soft						Too Soft						
Shading Balance						Shading Balance						
Control						Control						

DICTION (clarity of consonants, naturalness, purity of vowels) _____ ☐ ☐

INTERPRETATION (phrasing, style, tempo, dynamics) _____ ☐ ☐

TECHNIQUE (rhythmic accuracy, attacks and releases, precision, breathing) _____ ☐ ☐

MUSICAL EFFECT (artistry, feeling of ensemble) _____ ☐ ☐

OTHER FACTORS (choice of music, posture, discipline, stage presence and appearance) _____ ☐ ☐

Signature of Adjudicator _____

APPENDIX M

TRAVEL/TOUR SUGGESTIONS



*Basic High School
Choir Department*
www.bhschoir.org

Darrell Crowther, Director 400 Palo Verde Henderson, Nevada 89015 799-8000x4050 dtcrowther@interact.ccsd.net

August 13, 2004

Dear Parents of the Basic HS Choral Department,

It is with pleasure that I write to you concerning our spring tour to Orlando, Florida to participate in a music festival and competition on April 20 – 24, 2005.

As a parent, I share your concerns about your child's safety, money, and missed days of school. I have included a packet of information with this letter that I hope eases any concerns you have. Because this information has been prepared nine months early, all information is subject to change, including dates and prices.

At the end of the packet are two forms requiring the signature of you and your child – the **Payment Schedule and Fundraiser Agreement**. The signed forms must be returned to me, along with the first payment, by Monday, September 13, 2004, in order for your student to participate in the tour.

If you have any questions or concerns, please do not hesitate to contact me. I hope you will take advantage of this once in a lifetime experience for your child.

Sincerely,

Darrell Crowther
Director of Choirs

Questions & Answers

Which festival will you be participating in?

Over the last two years, we have participated in Heritage Festivals. This year, we have an option to continue with Heritage Festivals or experiment with an Orlando-specific festival company. The travel agent booking our trip has suggested that the All American Music Festival provides a better performance venue, cheaper rates, and more access to theme parks. Parents will decide at the first parent booster meeting which itinerary they prefer. You may view both itineraries on the choir website, www.bhschoir.org.

Why Orlando?

Festival companies provide performance venues all over the globe. Directors choose which venue is suitable to them for various reasons: personal, budget, proximity, and other offerings. Mr. Crowther has chosen to establish the tradition of traveling far and close distances on alternating years, allowing students enrolled in the choir program to experience states beyond the west. Two years ago, the choirs traveled to Anaheim, California, and last year to San Francisco, California. Orlando is the furthest distance the choirs have traveled in 8 years.

Will my child miss school?

The students will miss two consecutive days of school. We will leave on Wednesday, April 20th after school and return late Saturday, April 23rd. (Please be aware that students will have approximately 12 hours on an airplane to complete any homework.) Please see the itinerary for specific dates and times.

Is my child required to attend?

The tour is mandatory for Singers, Concert Choir, and Advanced Women's Glee. Part of being in an auditioned ensemble is a commitment to others. Since daily rehearsals require all students, performances especially require all students to ensure rehearsed success. Some students may be denied the privilege of traveling if their grades and/or behavior in school are unsatisfactory.

What will my child gain from this experience?

Students will be exposed to some of the finest singers and choirs in the United States and will work with some of the finest conductors and musicians in the country. This will prove to be a once in a lifetime event for you and your student. Students will also gain a deeper appreciation for music in general, choral music, performing, and working towards a perfected and refined aesthetic product. School pride, closer friendships and lasting memories will also result from this unique experience.

Will my child ever be alone?

Free time will be very limited for the students (please see the itinerary). Students will be chaperoned by Mr. Crowther, adult chaperones, and an administrator at all times except for any free time designated in the itinerary. During that time the students are required to travel in packs of three or more. Please contact Mr. Crowther if you are interested in serving as a chaperone. (Chaperones are required to pay the package price.)

How much will it cost for my child to attend?

The cost of the tour is approximately \$850 per student and is based on 75 full fee paying participants. A complete itinerary, including flight information, daily activities, sleep and wake times, and prices, can be viewed on the choir website (www.bhschoir.org). The travel agency states that once deposits on airfare are made, price negotiations take place that may possibly lower airfare. Additionally, various choir department fundraisers may offset travel costs. In the event package prices change, you will be notified through the department website or Charms Music.

Does the money have to come out of my own pocket?

NO! Fundraising is provided (but not required) for the students on a monthly basis and will continue to be available to the students until the month of the tour. If you prefer to not participate in fundraising, payments should be given to Mr. Crowther by the payment deadline as outlined in the Payment Schedule. Students participating in fundraising events will be required to sign a fundraising agreement and payment schedule. A list of scheduled or anticipated fundraisers is posted on the choir website (www.bhschoir.org). It is important to note that the success of fundraisers is directly related to the amount of work and initiative students put in to the activity.

May I attend?

Please! It would be wonderful to see the support of parents at an event so unique to your child's growth as a musician. If you do choose to attend, your child is still required to follow all CCSD and BHS travel policies.

Heritage Festival: Orlando, Florida

Date Payment Due	Amount	Signature of Student	Signature of Director
Monday, September 13, 2004	\$150.00		
Monday, October 4, 2004	\$75.00		
Monday, October 25, 2004	\$75.00		
Monday, November 15, 2004	\$100.00		
Friday, December 10, 2004	\$100.00		
Monday, January 24, 2005	\$150.00		
Monday, February 21, 2005	\$150.00		
Monday, March 14, 2005	\$50.00		

Payment Schedule

- I agree to make all payments in full before or on the dates listed above. I understand that late payments may result in late fees of \$10 or my being excluded from the trip without refund.
- I am aware that any monies in my account or any money earned through fundraising will satisfy any personal choir fees before they will be credited to the tour. I can view my account status at www.charmsmusic.com at any time.
- I understand that no refunds are available under any circumstances, even if I withdraw from the tour or am not allowed to attend because of poor grades or inappropriate behavior. I am aware that a Basic High School teacher or administrator may deny my traveling privileges at any time.
- I am aware that preparation for the tour may require pre-planned out-of-school rehearsals and personal practice time. Failure to attend additional rehearsals will result in dismissal from the tour without refund.
- I have read all literature pertaining to this travel opportunity and understand the commitment needed to make the trip successful. Furthermore, I understand that traveling with the Basic High School Choir Department is not a right, but a privilege. As such, I understand that any failure on my part to keep related commitments hurts the ensemble and me, and may prevent me from participating in future choir performances, and may require my removal from the choir department.

I have reviewed the payment schedule and obligations associated therewith and agree to fulfill payment in an accurate and prompt manner.

Student Signature

Date

Parent Signature

Date

Fundraiser Agreement

(anticipated fundraisers as of August 13, 2004)

The following fundraisers are planned for September through April:

<i>Advertising</i>	<i>September (continuous)</i>
<i>Entertainment Books</i>	<i>September</i>
<i>Timberwick Candles</i>	<i>October</i>
<i>Marie Callendar Pies</i>	<i>November</i>
<i>TBA</i>	<i>December</i>
<i>See's Candy</i>	<i>January</i>
<i>Car Wash</i>	<i>February</i>
<i>TBA</i>	<i>March</i>

Additional fundraisers will be decided on at parent booster meetings and posted on the choir website (www.bhschoir.org) pending scheduled contracts. Please plan to participate in parent booster meetings to help ensure profitable and successful fundraising activities.

- I acknowledge that I am responsible to the Basic High School Choral Department for collection and payment of all fundraisers. In the event of lost or stolen items, failure to return unused items, or failure to complete deposits, I guarantee settlement of the account.
- I understand that funds raised for tours or clothing must be received by the calendar deadlines in order to be credited. Late fees of \$10 may be added to student account balances.
- I understand that deposits and payments for tours are **non-refundable**, even in the event of a withdrawal or dismissal from a tour.
- I understand that all funds may be used for BHS Choral Department events only and are **non-refundable**. Unused funds will return to the general account upon graduation or departure from the department.
- I understand that BHS choir fees must be paid before any funds will be used for choral department events. Money will be kept in the general account and may be used until notification of paid fines is received.
- I understand that fundraised money is credited to my account, an account that belongs to the BHS choral department. Money earned from fundraisers does not belong to the student.
- I am aware that merchandise checked out for fundraising is equivalent to receiving money. Unreturned money and merchandise may constitute embezzlement and is punishable by law.

I have read the information regarding the fund-raising rules and regulations of the Basic High School Choral Department and agree to abide by the policies and regulations stated above.

Student Signature

Date

Parent Signature

Date



Coronado Choirs

1001 Coronado Center Dr.

Henderson, NV 89052

(702)799-6800, ext. 4050

March 23, 2006

Dear Coronado Choir Parent:

With our trip to Southern California only days away, I'd like to make sure that all students and parents are aware of the behavior that is expected on school trips. After reading the following expectations for behavior, both the participating student and parent must sign the attached behavior contract, acknowledging that the family understands and will abide by these regulations. Below is a list of Coronado High School rules that apply to all students when traveling.

1. All school rules apply -- please review the Clark County School District Behavior Guidelines for Secondary Students provided for each family at the beginning of the year. These rules include dress code, traveling/bus conduct, etc.
2. Students must be at their assigned places at the appropriate times. If a group has to leave a designated place at a certain time and a student is not at the assigned place on time, the group will continue on while a chaperone waits for him or her. The student will be responsible for any charges incurred in order for the student and chaperone to meet up with the rest of the group.
3. **When the administration deems it necessary in cases of misbehavior, students will be sent home at the family's expense. Students may also risk removal from the Coronado Choir program.**
4. Students must remain in their hotel rooms from Bed Check/Lights Out until a chaperone awakens them in the morning. Each door will be taped and chaperones will be patrolling the hallways at night. If a student is out of his or her room after Light Out, he or she will be sent home. (See rule #3.) A chaperone directory will be provided in case an emergency should arise during the night, so that students can seek assistance if needed.
5. No phone calls should be made after Lights Out unless calling a chaperone for an emergency.
6. No female student is permitted on the boys' floor of the hotel, and no male student is permitted on the girls' floor. (See Rule #3.)

7. In the unlikely event that a student chooses to shoplift anywhere, the student will remain in the custody of the local police department until the family can arrange for transportation home. Coronado High School is not responsible for arranging for transportation home for these students. Should a student be taken into custody, the family is responsible for making all arrangements to pick up the student. No chaperone will remain with the student at the police station.
8. In the unlikely event that a student is found to have alcohol, drugs, or drug paraphernalia in his or her possession, he or she will be sent home. Cigarettes are also included in this list.
9. Students are accountable for any damages to hotel rooms incurred while on the trip, and the cost will be equally divided among the occupants of the damaged room.
10. All luggage is subject to search before leaving the Coronado campus, as well as any time during the trip deemed necessary by the administration. This is to ensure the safety and security of all students on the trip.
11. Students will be responsible for their own money on the trip. While some meals are provided, it is a good idea for each student to have his or her own spending money. Between \$20.00 and \$25.00 per day is suggested.
12. Frequently cash money is lost or stolen. Some students may wish to bring a portion of their money in traveler's checks. Coronado High School is not responsible for any items lost, stolen, or damaged.

These rules are for everyone's protection and safety. While I do not anticipate problems, these rules are in place to address potential incidents and prevent them from occurring. **No student will be exempt from these rules.** If there is a problem with your child, you will be contacted immediately. Please provide home, work, and cell phone numbers so that we may reach you in the event of an emergency.

Thank you for your cooperation and understanding. We look forward to an amazing musical experience with Coronado's best students - the Choir!

Musically Yours,

Nancy West
Choir Director

CONTRACT

My child, (PLEASE PRINT) _____, and I have read and understand the Behavior Guidelines for Secondary Students. We have also read and will abide by the attached rules. We understand and agree that misbehavior in any manner will result in the consequences listed above.

Student Signature

Parent Signature

I have also completed the medical information form and provided all of the necessary medical information, including insurance company, policy number, and phone number.

Parent Signature

Phone numbers where I may be reached:

APPENDIX N

SAMPLE TESTS

Name _____

CHORAL MUSIC SEMESTER EXAM

I. MUSIC TERMINOLOGY.

Questions 1-15. Mark your scantron with the answer that correctly describes the term in the first column.

- | | |
|-----------------|-------------------------|
| 1. diminuendo | a. voice box |
| 2. forte | b. gradually get louder |
| 3. legato | c. boy's changing voice |
| 4. marcato | d. fast and slow |
| 5. dynamics | e. hold |
| 6. tempo | a. not accompanied |
| 7. staccato | b. gradually get softer |
| 8. piano | c. very loud |
| 9. cambiata | d. short and detached |
| 10. fortissimo | e. loud and soft |
| 11. crescendo | a. medium soft |
| 12. larynx | b. marked, accented |
| 13. mezzo-piano | c. loud |
| 14. acapella | d. smooth |
| 15. fermata | e. soft |

II. MUSIC SYMBOLS

Questions 16-25. Mark your scantron with the answer that correctly describes the numbered symbols below.

- a. score b. treble clef c. key signature d. staff e. barline
 a. repeat b. bass clef c. time signature d. measure e. double barline

16.



17.



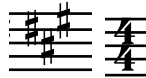
18.



19.

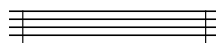


20.

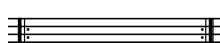


21.

22.



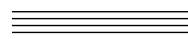
23.



24.



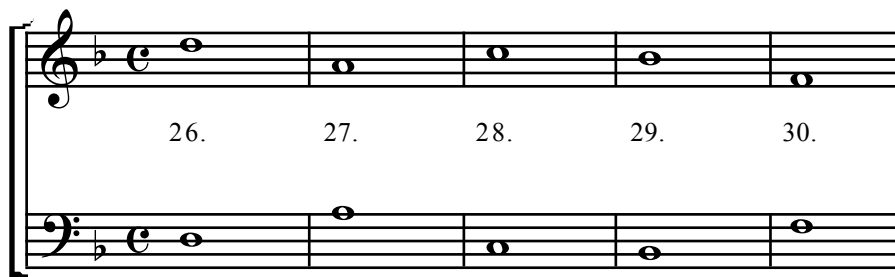
25.



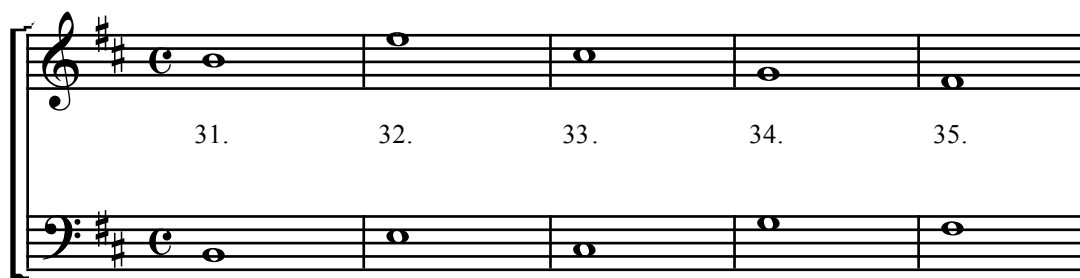
III. NAMES OF NOTES

Questions 26–35. Below are two staves with the same note name written in two different ranges. Identify each note by filling in the box on your answer sheet with the letter that gives you the correct note name.

- a. F b. C c. B flat d. D e. A



- a. E b. G c. C sharp d. F sharp e. B



IV. TRUE AND FALSE

Questions 36–55. Mark "A" on your scantron if the statement is true and mark "B" if the statement is false.










36. How you act in rehearsal and performances will affect how you sound.
37. It takes less energy to sing soft.
38. Singing is easy and takes very little concentration.
39. A quarter note receives 1 beat in 4/4 time.
40. Choral singing is an independent activity.
41. In order to sing correctly, good posture is very important.
42. As long as you know your part, you may sing as loud as you want.
43. When "the" appears before a word starting with a vowel it is pronounced "thee."
44. Good diction is achieved with fortissimo consonants and pianissimo vowels.
45. Unison singing is singing two different notes on two different vowels at the

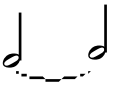
same time.

46. A pencil is an important tool for the choral singer.
47. Singers should sit with their legs crossed and shoulders rounded during rehearsal.
48. During warmups, one need not focus on vowel uniformity or technique since they don't apply to any of the music under study.
49. Dropping your jaw and pulling in the corners of your mouth helps to create a more mature vocal sound.
50. It is important to rehearse in a professional manner in order to prepare for performance.
51. Singing is a talent and not a skill - either you're born with it or unlucky.
52. Talking while another section is rehearsing is acceptable and wise.
53. You are the only one who can be responsible for your behavior in rehearsal.
54. When a beat is divided into 3 equal parts the notes are called triplets.
55. Being a member of a choral group is a great way to learn to work together toward a common goal.

V. MULTIPLE CHOICE: NOTES AND REST VALUES

Questions 56-65. Mark your scantron with the answer that gives the correct value for the note or rest. The notes and rests are in 4/4 time.


56.  = a. 1 b. 3 c. 1 and 1/2
57.  = a. 2 b. 4 c. 6
58.  = a. 1/4 b. 1 c. 1/2
59.  = a. 1 b. 1/2 c. 2
60.  = a. 4 b. 2 c. 1/4
61.  = a. 1/2 b. 1/4 c. 3
62.  = a. 1 and 1/2 b. 2 c. 1
63.  = a. 3 b. 1 c. 6
64.  = a. 6 b. 2 c. 4

65.  = a. 4 b. 1 c. 2


VI. MUSIC SYMBOLS/Part 2




Questions 66–75. Mark your scantron with the answer that correctly describes the numbered symbols below.

- a. slower b. 3 beats per measure c. fortissimod. legato e. stacatto

 = 1 count

- a. natural b. 6 beats per measure c. flat d. crescendo e. mezzo piano

 = 1 count

66.  67. *mp* 68.  69. 

70. *ff* 71. *rit.* 72.  73. 

74.  75. 

VII. MULTIPLE CHOICE

Questions 76–85. Mark your scantron with the answer that correctly completes each statement.

76. It is important to _____ through a song before we sing it aloud.
a. speak b. glance c. think
77. The first fundamental of singing is _____.
a. talent b. breath support c. interest

78. When we breath out we _____:
a. exhale b. inhale c. hyperventilate
79. You need more support as you sing _____:
a. lower b. lessc. higher
80. Vocal cords are primarily _____:
a. bones b. muscles c. tissue
81. When we sing, we sustain _____:
a. vowels b. consonants c. diphthongs
82. Two vowels located together are called _____:
a. consonants b. diphthongs c. diction
83. The way we speak or sing our vowels, consonants, syllables, words and phrases is called _____:
a. diction b. diphthongs c. vocalising
84. Using warm-ups at the beginning of each rehearsal helps to improve _____:
a. posture b. music reading ability c. range and quality
85. When people are able to name the musical sounds they hear it is called ____:
a. resonance b. absolute (perfect) pitch c. lucky

VIII. INTERVALS

Questions 86-90. Mark your scantron with the answer that correctly gives the solfege for the listed intervals or triads.

- | | |
|-----------------|--------------|
| 86. tritone | a. Do Mi Sol |
| 87. Perfect 4th | b. Do Te |
| 88. Major Triad | c. Do Fa |
| 89. Minor 7th | d. Do Me Sol |
| 90. Minor Triad | e. Do Fi |

IX. INTERVALS SONG CLUES

Questions 91-95. Mark your scantron with the answer that correctly identifies the song clue for the interval.

- | | |
|-----------------|--|
| 91. Major 6th | a. "Here Comes the Bride" |
| 92. Tritone | b. "NBC" |
| 93. Minor 7th | c. "Oh When the Saints Go Marching In" |
| 94. Major 3rd | d. "The Simpsons" |
| 95. Perfect 4th | e. "Have You Driven a Ford" or "There's a Place" |

X. KEY SIGNATURES

Questions 96-100. Mark your scantron with the answer that correctly identifies the key signatures below.

- a. C Major b. F# Major c. Gb Major d. F Major e. A Major



XI. ESSAY

Please use your own paper to respond to the following essay question. Answer the question as thoroughly as possible. Please write neatly and use the proper English grammar and spelling. The essay should be at least 4 paragraphs in length.

Discuss the level of commitment it takes for someone who is involved in a performing arts organization such as ours. You may discuss responsibilities, extra time, mental attitude and the dedication and initiative needed. Please feel free to discuss your role in our choir.