

[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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# MADRIGAL SINGERS/CHAMBER ENSEMBLE - 5680

## Monthly Plans & Suggestions

**SUGGESTION FOR SEPTEMBER:** The CCSD holds district 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 5.5)

### **Month One: August –September**

Curriculum Performance Objectives: 1.1–1.3, 1.7-1.9, 2.1-2.5, 2.8, 3.6, 5.5–5.8, 6.1, 6.2–7.2

Nevada State Standards: 1, 5, 9

### **Concepts presented this month:**

Ensemble and Individual Goals	Dynamics
Posture	Tone Colors
Breath Support	Basic Conducting Skills
Vocal Placement	Unity in Performance
Time Signatures	Leadership Skills
Rhythmic Notation	Sight Singing
Relationship between Bass and Treble Clefs	Key Signatures
Listening Skills (see appendix for suggestions and procedures)	

### **Week One:**

**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 will 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:

- Read handbook with instructor and parent, and submit signed contract.
- Identify individual goals for the year.
- Identify ensemble goals for the year. (5.6, 5.7)

### **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. (5.8)

The student will:

- Demonstrate and practice correct posture and breathing techniques necessary for supporting the tone. (2.1, 2.2)
- Sing at various dynamic levels while maintaining appropriate breath support and tone quality. (2.2)

#### 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 2.2A and B from the 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.

The student will:

- Sing ascending and descending scales using numbers, note names, and/or *solfeggio* in CM/am. (1.7-1.9)

#### 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 and relative minor scale, but remember to stay consistent with your method throughout the year.
- Drill this exercise until students have complete mastery of the major scale and relative minor scale.
- When students have mastered the scales, train their ears by prompting them to sing pitches from the scales at random.
- Teach all students the bass and treble clef notes so they are musically literate. (1.3)



## **Week Two:**

The student will: (repeat)

- Demonstrate and practice correct posture and breathing techniques necessary for supporting the tone. (2.1, 2.2)
- Sing at various dynamic levels while maintaining appropriate breath support and tone quality. (2.2)

### **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 2.2A and B from the 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.

The student will:

- Recognize and properly interpret a 4/4 time signature. (1.1)
- Count, clap and sing whole notes, half notes, quarter notes and their equivalent rests in 4/4. (1.2)
- Count, clap and sing eighth notes, sixteenth notes and their equivalent rests in 4/4. (1.1, 1.2)

**Procedures:**

- Employ suggestion 1.1A thru E in teaching time signatures.
- Write simple exercises, using overheads or the board, that use whole 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 (a 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:

- Demonstrate basic conducting skills using the traditional 4/4, 3/4 and 2/4 patterns. (3.6)

**Procedures:**

- Employ suggestion 3.6A and C in teaching conducting skills.
- Introduce and model proper conducting stance.
- Introduce and model the concepts of ictus, tactus and rebound.
- Have students pair up and mirror each other's conducting patterns.
- 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 ascending and descending scales using numbers, note names, and/or *solfeggio* in CM/am. (1.7-1.9)
- Sight sing steps and fifths using melodic examples on numbers, note names and/or *solfeggio* in CM/am.

**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. (1.3)
- Write your own sight singing examples or use a sight singing method book (see appendix).

The student will:

- Demonstrate independent and collaborative skills while analyzing his/her individual role and its relationship to the ensemble. (working towards 6.1)
- Understand the harmonic role of his/her part and its relationship to the whole. (6.1)

**Procedures:**

- Employ suggestion 6.1A thru E.
- See Appendix B, Section B for suggestions on teaching towards independence.
- 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 triad (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 D 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 the chord is in tune.
- Continue to focus on these objectives throughout the school year.
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.

**Week Three:**

The student will:

- Demonstrate a focused tone. (2.3, 2.5)
- Sing at various dynamic levels while maintaining appropriate breath support and tone quality. (2.8)

**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 2.8A and B.
- Have students pay close attention to the feeling in their masque/head/chest as they sing through a scale on an “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 2.2A and B.

The student will:

- Count, clap and sing dotted rhythms and their equivalent rests in 4/4 and 2/4. (1.1, 1.2)

**Procedures:**

- Use 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 ascending and descending scales using numbers, note names, and/or *solfeggio* in CM/am. (1.7-1.9)
- Sight sing steps and fifths using melodic examples on numbers, note names and/or *solfeggio* in CM/am.

**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).

The student will: (repeat)

- Demonstrate independent and collaborative skills while analyzing his/her individual role and its relationship to the ensemble. (working towards 6.1)
- Understand the harmonic role of his/her part and its relationship to the whole. (6.1)

**Procedures:**

- Employ suggestion 6.1A thru E.
- See Appendix B, Section B for suggestions on teaching towards independence.
- 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 triad (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 D 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 the chord is in tune.
- Continue to focus on these objectives throughout the school year.
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.

## **Week Four:**

The student will: (repeat)

- Demonstrate a focused tone. (2.3, 2.5)

### **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. (1.1, 1.2)
- 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. (1.1, 1.2)

### **Procedures:**

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

The student will:

- Sing ascending and descending scales using numbers, note names, and/or *solfeggio* in CM/am. (1.7-1.9)
- Sight sing steps, fifths and thirds using melodic examples on numbers, note names and/or *solfeggio* in CM/am.
- Sing a chromatic scale (ascending and descending) using *solfeggio*.

### **Procedures:**

- Drill the interval of a third to help with the sight singing exercises.
- Introduce the Circle of Fifths. (1.9)
- 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).

The student will: (repeat)

- Demonstrate independent and collaborative skills while analyzing his/her individual role and its relationship to the ensemble. (working towards 6.1)
- Understand the harmonic role of his/her part and its relationship to the whole. (6.1)

### Procedures:

- Employ suggestion 6.1A thru E.
- See Appendix B, Section B for suggestions on teaching towards independence.
- 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 triad (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 D 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 the chord is in tune.
- Continue to focus on these objectives throughout the school year.
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.

### Week Five:

The student will:

- Identify [and reproduce] a variety of tone colors. (2.4)

### 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 2.4A and B.
- 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, 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 a 3/4 time signature. (1.1, 1.2)
- 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. (1.1, 1.2)

### Procedures:

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

The student will:

- Sight sing steps, fifths and thirds using melodic examples on numbers, note names and/or *solfeggio* in CM/am. (1.7-1.9)
- 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).

The student will: (repeat)

- Demonstrate independent and collaborative skills while analyzing his/her individual role and its relationship to the ensemble. (working towards 6.1)
- Understand the harmonic role of his/her part and its relationship to the whole. (6.1)

**Procedures:**

- Employ suggestion 6.1A thru E.
- See Appendix B, Section B for suggestions on teaching towards independence.
- 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 triad (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 D 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 the chord is in tune.

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

**SUGGESTION FOR OCTOBER:** Have students record the Fall Concert date in their personal planners and transfer it to their family calendars at home. (5.6)

### **Month Two: October**

Curriculum Performance Objectives: 1.1, 1.4-1.6, 1.9-1.12, 1.13, 2.6-2.8, 3.1-3.5, 4.1-4.2, 5.1-5.3, 5.6

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

### **Concepts presented this month:**

Ensemble and Individual Goals	Dynamics
Posture	Tone Colors
Breath Support	Basic Conducting Skills
Vocal Placement	Unity in Performance
Time Signatures	Leadership Skills
Rhythmic and Melodic Notation	Sight Singing
Relationship between Bass and Treble Clefs	Musical Terms
Balance and Blend	Intonation
Phrasing	Text Accent
Notation Symbols	Diction, Attacks & Releases
Key Signatures	Performance Objectives
Rhythmic Subdivision (see HS Chorus 3.4D)	Response to Gesture
Listening Skills (see appendix for suggestions and procedures)	
<b>Performance Opportunity - Fall Concert (see appendix for procedures)</b>	

### **Week One:**

The student will:

- Sing in tune. (2.6)

### **Procedures:**

- Discuss the idea of *intonation*, and its importance in musical performance.
- Employ suggestions 2.6A and B.
- 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:

- Identify and execute dynamic markings in an appropriate manner. (2.8)

**Procedures:**

- Employ suggestions 2.8A and B.
- 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 a 6/8 time signature. (1.1)
- Count, clap and sing sixteenth notes up to whole notes and their equivalent rest values in each time signature above. Include dotted rhythms as well. (1.1, 1.2)

**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! 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/em.

**Procedures:**

- Write your own sight singing examples or use a sight singing method book. (see appendix)
- Review the interval of a fifth and a 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.

The student will: (repeat)

- Demonstrate independent and collaborative skills while analyzing his/her individual role and its relationship to the ensemble. (working towards 6.1)
- Understand the harmonic role of his/her part and its relationship to the whole. (6.1)

**Procedures:**

- Employ suggestion 6.1A thru E.
- See Appendix B, Section B for suggestions on teaching towards independence.
- 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 triad (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 D 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 the chord is in tune.
- Continue to focus on these objectives throughout the school year.
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.

**Week Two:**

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

The student will: (repeat)

- Sing in tune. (2.6)

**Procedures:**

- Discuss the idea of *intonation*, and its importance in musical performance.
- Employ suggestions 2.6A and B.
- 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:

- Define and demonstrate their understanding of blend. (3.1)

### 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 3.1A thru C.
- Rhythmic unification can be learned by singing an excerpt from your literature on a neutral syllable, such as [de] or [du], on rhythmic subdivision. Sing all the printed rhythmic values as equivalent combinations of eighth notes or sixteenths. Have students tap each other's shoulders with this same subdivision while they sing. After they have mastered this using a neutral syllable, have the students sing the same excerpt using the actual text.
- Students can check for vowel unification by singing a note or chord in isolation and critically listening to its sonority.
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.

The student will:

- Identify and demonstrate the musical terms in a given score. (1.4, 1.5)
- Define and interpret common expressive indications and symbols in music notation. (1.10, 1.11)

### Procedures:

- Employ suggestions 1.4A and B, 1.5A thru C.
- Employ suggestions 1.10A and B, 1.11A thru C.
- Make a vocabulary list of any terms, and their accompanying symbols, 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 through the year.
- Apply it to your literature today, demonstrating understanding of terms and symbols.

The student will: (repeat)

- Recognize and correctly interpret a 6/8 time signature. (1.1)
- Count, clap and sing sixteenth notes up to whole notes and their equivalent rest values in each time signature above. Include dotted rhythms as well. (1.1, 1.2)

### 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!

The student will:

- Demonstrate basic conducting skills using the traditional 4/4, 3/4, 2/4 and 6/8 patterns. (3.6)

**Procedures:**

- Employ suggestion 3.6A thru D in teaching conducting skills.
- As you are working with your students to respond to your gesture, introduce and model the various gestures for conducting dynamics, releases, attacks, etc. (a la Eichenberger).
- Reinforce and model proper conducting stance.
- Reinforce and model the concepts of ictus, tactus and rebound.
- Have students pair up and mirror each other's conducting patterns.
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.

The student will:

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

**Procedures:**

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

The student will: (repeat)

- Demonstrate independent and collaborative skills while analyzing his/her individual role and its relationship to the ensemble. (working towards 6.1)
- Understand the harmonic role of his/her part and its relationship to the whole. (6.1)

**Procedures:**

- Employ suggestion 6.1A thru E.
- See Appendix B, Section B for suggestions on teaching towards independence.
- 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 triad (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 D 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 the chord is in tune.
- Continue to focus on these objectives throughout the school year.
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.

**Week Three:**

The student will:

- Demonstrate an understanding of balance. (3.2)

### Procedures:

- Employ suggestions 3.2A 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 the 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. (3.5)

### Procedures:

- Employ suggestions 3.5A thru E.
- 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 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 that 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 a 9/8 time signature. (1.1)
- Count, clap, and sing sixteenth notes up to whole notes and their equivalent rest values in each time signature above. Include dotted rhythms as well. (1.1, 1.2)

### 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/dm.

**Procedures:**

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

The student will: (repeat)

- Demonstrate independent and collaborative skills while analyzing his/her individual role and its relationship to the ensemble. (working towards 6.1)
- Understand the harmonic role of his/her part and its relationship to the whole. (6.1)

**Procedures:**

- Employ suggestion 6.1A thru E.
- See Appendix B, Section B for suggestions on teaching towards independence.
- 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 triad (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 D 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 the chord is in tune.
- Continue to focus on these objectives throughout the school year.
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.

**Week Four:**

The student will:

- Demonstrate correct articulation of beginning and ending consonants while maintaining uniform vowel placement. (2.7)

**Procedures:**

- Lead discussion about *voiced* and *unvoiced* consonants. List and practice them all.
- Employ suggestions 2.7A thru 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. (3.3)
- 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. (3.4, 4.1)
- Demonstrate the appropriate uses for the treatment of text. (4.2)

**Procedures:**

- Employ suggestions 3.4A thru C.
- Employ suggestions 4.1A and B.
- Employ suggestions 4.2A and B.
- From your score study, make decisions on phrasing appropriate to the literature (textual stress, arched-phrasing, question and answer, *messa di voce*).
- Draw pictures of the musical phrase. Have students draw pictures as well.
- In class, listen to recordings with 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.
- Discuss prosody and agogic stress and how they apply to your texts.

The student will:

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

**Procedures:**

- Employ suggestions from HS Chorus 3.4A thru 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 and melodic notation in 4/4 time. (1.12, 1.13)

**Procedures:**

- Have several exercises ready to clap or play for the students. Have the students write the melody 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 a 4/4 time signature.

The student will:

- Sight sing steps, fifths, thirds, and octaves using melodic examples on numbers, note names, and/or *solfeggio* in FM/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 steps, fifths, thirds, and octaves.
- Continue review of the Circle of Fifths.
- Quiz individually on sight singing in CM/am, GM/em and FM/dm.

The student will: (repeat)

- Demonstrate independent and collaborative skills while analyzing his/her individual role and its relationship to the ensemble. (working towards 6.1)
- Understand the harmonic role of his/her part and its relationship to the whole. (6.1)

#### Procedures:

- Employ suggestions 6.1A thru E.
- See Appendix B, Section B for suggestions on teaching towards independence.
- 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 triad (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 D 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 the chord is in tune.
- Continue to focus on these objectives throughout the school year.
- Apply it to your literature today! See repertoire suggestions and procedures for teaching a piece of music for performance in the appendix.

**PREPARING FOR MONTH THREE AND BEYOND:** For the past couple of months, you have been teaching the fundamentals 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 you have set for your singers. Continue daily review and develop correct posture, breathing, airflow, focused tone, tone colors, intonation, 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 repertoire 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 CCSD 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 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 5.5)

**Month Three: November**

Curriculum Performance Objectives: 1.1, 1.4-1.6, 1.9-1.12, 2.6-2.8, 3.1, 3.2, 3.5, 4.1-4.2, 5.1-5.3, 5.6

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

**Concepts presented this month:**

Posture	Tone Colors
Breath Support	Basic Conducting Skills
Unity in Performance	Melodic Notation
Time Signatures	Response to Gesture
Rhythmic Notation	Sight Singing
Balance and Blend	Intonation
Diction, Attacks & Releases	Ensemble Listening Skills
Key Signatures	Performance Objectives
Focused Tone	
Listening Skills (see appendix for suggestions and procedures)	

**Week One:**

The student will:

- Write rhythmic and melodic notation in 3/4 time. (1.12, 1.13)

**Procedures:**

- Have several exercises ready to clap or play for the students. Have the students write the melody 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 a 3/4 time signature.

The student will:

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

## **Week Two:**

The student will:

- Write rhythmic and melodic notation in 2/4 time. (1.12, 1.13)

### **Procedures:**

- Have several exercises ready to clap or play for the students. Have the students write the melody 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 a 2/4 time signature.

The student will:

- Sight sing steps, fifths, thirds, octaves, and fourths (P4 and tritone) using melodic examples on numbers, note names, and/or *solfeggio* in DM/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, and octaves. Concentrate on the interval of a fourth.
- Continue review of the Circle of Fifths. Quiz as needed.

## **Week Three:**

The student will:

- Write rhythmic and melodic notation in 2/4, 3/4, and 4/4 times. (1.12, 1.13)

### **Procedures:**

- Have several exercises ready to clap or play for the students. Have the students write the melody 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, and fourths using melodic examples on numbers, note names, and/or *solfeggio* in BbM/gm.
- Recognize and interpret the Circle of Fifths.

### **Procedures:**

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

### **Week Four:**

The student will: (repeat)

- Write rhythmic and melodic notation in 2/4, 3/4, and 4/4 times. (1.12, 1.13)

#### **Procedures:**

- Have several exercises ready to clap or play for the students. Have the students write the melody 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, and sixths using melodic examples on numbers, note names, and/or solfeggio in BbM/gm.
- Recognize and interpret the Circle of Fifths.

#### **Procedures:**

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

**SUGGESTION FOR DECEMBER:** Have students record the Winter Concert date in their personal planners and transfer it to their family calendars at home. (5.6)

**Month Four: December**

Curriculum Performance Objectives: 1.1, 1.4-1.6, 1.9-1.12, 2.6-2.8, 3.1, 3.2, 3.5, 4.1-4.2, 5.1-5.3, 5.6

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

**Concepts presented this month:**

Posture  
Breath Support  
Unity in Performance

Time Signatures

Rhythmic Notation

Balance and Blend

Diction, Attacks & Releases

Key Signatures

Focused Tone

Listening Skills (see appendix for suggestions and procedures)

**Performance Opportunity - Winter Concert (see appendix for procedures)**

Tone Colors

Basic Conducting Skills

Melodic Notation

Response to Gesture

Sight singing

Intonation

Ensemble Listening Skills

Performance Objectives

**Week One:**

The student will:

- Write rhythmic and melodic notation in 2/4, 3/4, and 4/4 time. (1.12, 1.13)

**Procedures:**

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

The student will: (repeat)

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

**Procedures:**

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

## **Week Two:**

The student will: (repeat)

- Write rhythmic and melodic notation in 2/4, 3/4 and 4/4 time. (1.12, 1.13)

### **Procedures:**

- Have several exercises ready to clap or play for the students. Have the students write the melody 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/f#m.
- Recognize and interpret the Circle of Fifths.

### **Procedures:**

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

## **Week Three:**

The student will: (repeat)

- Write rhythmic and melodic notation in 2/4, 3/4, and 4/4 times. (1.12, 1.13)

### **Procedures:**

- Have several exercises ready to clap or play for the students. Have the students write the melodies 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: (repeat)

- Sight sing steps, fifths, thirds, octaves, fourths and sixths using melodic examples on numbers, note names, and/or *solfeggio* in AM/f#m.
- 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 review of 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 their director. Students who participated in Honor Choir are eligible to audition for the Nevada All-State Choir. Teachers may research information at [www.nvmusiced.org](http://www.nvmusiced.org). Auditions will be held in the middle of January. (Objective 5.5)

**Month Five: January**

Curriculum Performance Objectives: 1.1, 1.4-1.6, 1.9-1.12, 2.6-2.8, 3.1, 3.2, 3.5, 4.1-4.2, 5.1-5.3, 5.6-5.7

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

**Concepts presented this month:**

Posture	Tone Colors
Breath Support	Basic Conducting Skills
Unity in Performance	Melodic Notation
Time Signatures	Response to Gesture
Rhythmic Notation	Sight singing
Balance and Blend	Intonation
Diction, Attacks & Releases	Ensemble Listening Skills
Key Signatures	Performance Objectives
Focused Tone	Review Ensemble/Individual Goals
Listening Skills (see appendix for suggestions and procedures)	

**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 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. Semester exam should include a written and performance portion. You may need to be flexible with Weeks Two and Three as exam times change every academic year.

**Week Three:**

The student will:

- Write rhythmic and melodic notation in 6/8 time. (1.12, 1.13)

**Procedures:**

- Have several exercises ready to clap or play for the students. Have the students write the melody 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, and sixths using melodic examples on numbers, note names, and/or *solfeggio* in EbM/cm.
- 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 review of the Circle of Fifths.
- Quiz students on all intervals learned thus far.

**Week Four:**

The student will: (repeat)

- Write rhythmic and melodic notation in 6/8 time. (1.12, 1.13)

**Procedures:**

- Have several exercises ready to clap or play for the students. Have the students write the melody 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, and sixths using melodic examples on numbers, note names, and/or *solfeggio* in EM/c#m.
- 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 review of the Circle of Fifths.
- Quiz students individually on sight singing.

**SUGGESTION FOR FEBRUARY:** Have students record the Pre-Festival Concert and the CCSD High School Vocal Chamber/Madrigals Festival dates in their personal planners and transfer them to their family calendars at home. (5.6)

**Month Six: February**

Curriculum Performance Objectives: 1.1, 1.4-1.6, 1.9-1.12, 2.6-2.8, 3.1, 3.2, 3.5, 4.1, 4.2, 5.1-5.3, 5.6, 5.7

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

**Concepts presented this month:**

Posture	Tone Colors
Breath Support	Basic Conducting Skills
Unity in Performance	Melodic Notation
Time Signatures	Response to Gesture
Rhythmic Notation	Sight singing
Balance and Blend	Intonation
Diction, Attacks & Releases	Ensemble Listening Skills
Key Signatures	Performance Objectives
Focused Tone	
Listening Skills (see appendix for suggestions and procedures)	
<b>Performance Opportunity – Pre-Festival Concert (see appendix for procedures)</b>	

**Week One:**

The student will:

- Write rhythmic and melodic notation in 6/8 time. (1.12, 1.13)

**Procedures:**

- Have several exercises ready to clap or play for the students. Have the students write the melodic 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, and sixths using melodic examples on numbers, note names, and/or *solfeggio* in EM/c#m.
- 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 review of the Circle of Fifths. Quiz as needed.



## **Week Two:**

The student will: (repeat)

- Write rhythmic and melodic notation in 6/8 time. (1.12, 1.13)

### **Procedures:**

- Have several exercises ready to clap or play for the students. Have the students write the melodic 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/c#m.
- Recognize and interpret the Circle of Fifths.

### **Procedures:**

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

## **Week Three:**

The student will:

- Write rhythmic notation in 6/8 and 9/8 time. (1.12, 1.13)

### **Procedures:**

- Have several exercises ready to clap or play for the students. Have the students write the melody 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/fm.
- Recognize and interpret the Circle of Fifths.

### **Procedures:**

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

## **Week Four:**

The student will:

- Write rhythmic and melodic notation in 6/8, 9/8 and 12/8 time. (1.12, 1.13)

### **Procedures:**

- Have several exercises ready to clap or play for the students. Have the students write the melody 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: (repeat)

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

### **Procedures:**

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

**SUGGESTION FOR MARCH:** Have students record the CCSD High School Vocal Chamber/Madrigals Festival dates in their personal planners and transfer them to their family calendars at home. (5.6)

**Month Seven: March**

Curriculum Performance Objectives: 1.1, 1.4-1.6, 1.9-1.12, 2.6-2.8, 3.1, 3.2, 3.5, 4.1, 4.2, 5.1-5.3, 5.6-5.7

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

**Concepts presented this month:**

Posture  
Breath Support  
Unity in Performance  
Time Signatures  
Rhythmic Notation  
Balance and Blend  
Diction, Attacks & Releases  
Key Signatures  
Focused Tone

Tone Colors  
Basic Conducting Skills  
Melodic Notation  
Response to Gesture  
Sight Singing  
Intonation  
Ensemble Listening Skills  
Performance Objectives

Listening Skills (see appendix for suggestions and procedures)

**Performance Opportunity - CCSD High School Vocal Chamber Ensemble Festival**

**Week One:**

The student will:

- Write rhythmic notation in 6/8, 9/8 and 12/8 time. (1.12, 1.13)

**Procedures:**

- Have several exercises ready to clap or play for the students. Have the students write the melody 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/g#m.
- Recognize and interpret the Circle of Fifths.

**Procedures:**

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

## **Week Two:**

The student will: (repeat)

- Write rhythmic and melodic notation in 6/8, 9/8 and 12/8 time. (1.12, 1.13)

### **Procedures:**

- Have several exercises ready to clap or play for the students. Have the students write the melody 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: (repeat)

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

### **Procedures:**

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

## **Week Three:**

The student will:

- Write rhythmic notation in 5/4 and 7/8 time. (1.12, 1.13)

### **Procedures:**

- Have several exercises ready to clap or play for the students. Have the students write the melody on a piece of paper and then check the exercises afterward.
- Review how to translate rhythmic clapping 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 DbM/b flat m.
- Recognize and interpret the Circle of Fifths.

### **Procedures:**

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

### **Week Four:**

The student will:

- Write rhythmic and melodic notation in 5/4 and 7/8 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.
- Review how to translate rhythmic clapping 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 DbM/b flat m.
- Recognize and interpret the Circle of Fifths.

#### **Procedures:**

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

## **Month Eight: April**

Curriculum Performance Objectives: 1.1, 1.4-1.6, 1.9-1.12, 2.6-2.8, 3.1, 3.2, 3.5, 4.1, 4.2, 5.1-5.3, 5.6-5.7

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

### **Concepts presented this month:**

Posture	Tone Colors
Breath Support	Basic Conducting Skills
Unity in Performance	Melodic Notation
Time Signatures	Response to Gesture
Rhythmic Notation	Sight singing
Balance and Blend	Intonation
Diction, Attacks & Releases	Ensemble Listening Skills
Key Signatures	Performance Objectives
Focused Tone	
Listening Skills (see appendix for suggestions and procedures)	
<b>Performance Opportunity - Spring Tour/Out-of-Town Festival (see appendix)</b>	

### **Week One:**

The student will:

- Write rhythmic and melodic notation in various time signatures, including 5/4 and 7/8. (1.12, 1.13)

#### **Procedures:**

- Have several exercises ready to clap or play for the students. Have the students write the melody 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 steps, fifths, thirds, octaves, fourths, sixths and sevenths using melodic examples on numbers, note names, and/or *solfeggio* in F#M/d#m.
- Recognize and interpret the Circle of Fifths.

#### **Procedures:**

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

### **Week Two:**

**SPRING BREAK!!!!!!! Please note that the placement of this week changes for every academic year.**

### **Week Three:**

The student will: (repeat)

- Write rhythmic and melodic notation in various time signatures, including 5/4 and 7/8. (1.12, 1.13)

#### **Procedures:**

- Have several exercises ready to clap or play for the students. Have the students write the melody 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 steps, fifths, thirds, octaves, fourths, sixths and sevenths using melodic examples on numbers, note names, and/or *solfeggio* in F#M/d#m.
- Recognize and interpret the Circle of Fifths.

#### **Procedures:**

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

### **Week Four:**

The student will: (repeat)

- Write rhythmic and melodic notation in various time signatures, including 5/4 and 7/8. (1.12, 1.13)

#### **Procedures:**

- Have several exercises ready to clap or play for the students. Have the students write the melody 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 steps, fifths, thirds, octaves, fourths, sixths and sevenths using melodic examples on numbers, note names, and/or *solfeggio* in C#M/a#m.
- Recognize and interpret the Circle of Fifths.

**Procedures:**

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

**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 striving to master all of the skills you have been working on throughout the 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 yet returned.
- Collect all uniforms and assign fines for any uniforms not yet 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 planners and transfer it to their family calendars at home.

**Month Nine: May**

Curriculum Performance Objectives: 1.1, 1.4-1.6, 1.9-1.12, 2.6-2.8, 3.1, 3.2, 3.5, 4.1, 4.2, 5.1-5.3, 5.6-5.7

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

**Concepts presented this month:**

Posture	Tone Colors
Breath Support	Basic Conducting Skills
Unity in Performance	Melodic Notation
Time Signatures	Response to Gesture
Rhythmic Notation	Sight singing
Balance and Blend	Intonation
Diction, Attacks & Releases	Ensemble Listening Skills
Key Signatures	Performance Objectives
Focused Tone	Review Ensemble and Individual
Goals	
Listening Skills (see appendix for suggestions and procedures)	
<b>Performance Opportunity - Spring Concert (see appendix for procedures)</b>	

**Week One:**

The student will:

- Write rhythmic and melodic notation in various time signatures, including 5/4 and 7/8. (1.12, 1.13)

**Procedures:**

- Have several exercises ready to clap or play for the students. Have the students write the melody 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 steps, fifths, thirds, octaves, fourths, sixths and sevenths using melodic examples on numbers, note names, and/or *solfeggio* in CbM/abm.
- Recognize and interpret the Circle of Fifths.

**Procedures:**

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

## **Week Two:**

The student will: (repeat)

- Write rhythmic and melodic notation in various time signatures, including 5/4 and 7/8. (1.12, 1.13)

### **Procedures:**

- Have several exercises ready to clap or play for the students. Have the students write the melody 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: (repeat)

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

### **Procedures:**

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

## **Week Three and Four:**

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

## **Week Three:**

The student will: (repeat)

- Write rhythmic and melodic notation in various time signatures, including 5/4 and 7/8. (1.12, 1.13)

### **Procedures:**

- Have several exercises ready to clap or play for the students. Have the students write the melody 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. Quiz as needed.

The student will:

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

**Procedures:**

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

**Week Four:**

The student will:

- Write rhythmic and melodic notation in various time signatures, including 5/4 and 7/8. (1.12, 1.13)

**Procedures:**

- Have several exercises ready to clap or play for the students. Have the students write the melody 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 steps, fifths, thirds, octaves, fourths, sixths and sevenths using melodic examples on numbers, note names, and/or *solfeggio* in all keys.
- Recognize and interpret the Circle of Fifths.

**Procedures:**

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

The student will:

- Recognize the various career opportunities in the field of music. (10.1, 10.2)
- Recognize the ability for being involved in music beyond high school. (10.3)

**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. Have a class discussion about singing in community choirs, professional ensembles and/or church choirs.
- Make brochures available for professional associations, music unions, or the music industry, which describe career opportunities in music.

# **APPENDIX A**

## **SAMPLE REHEARSAL PLANS**

## **Daily Timeline** (50 minute rehearsal)

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

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

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

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

**Daily Timeline**  
(Flex Model - 80 minute rehearsal)

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

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

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

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

# **APPENDIX B**

## **A**

### **SUGGESTED PROCEDURES FOR CHOOSING AND LEARNING LITERATURE**

## **B**

### **SUGGESTIONS FOR IMPLEMENTING ENSEMBLE UNITY AND TEACHING TOWARDS INDEPENDENCE (6.1)**



## **SUGGESTED PROCEDURES FOR CHOOSING AND LEARNING LITERATURE**

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

### **SELECTION**

- 1) The director must be enthusiastic about the piece.
- 2) Literature with quality and relevant subject matter will draw in the students. What will the aesthetic experience be for the students ?
- 3) Include in your selections a variety of historical periods and musical styles in line with CCSD Objectives 9.1 and 9.2. Employ suggestions from CCSD Syllabus 9.1 A - D, 9.2 A, 2.4 A - B, 3.3 A - C, 4.2, A – B.
- 4) Choose literature with a variety of tempo, aesthetic, style/period and include both sacred and secular texts.
- 5) The difficulty level of the pieces must be suitable for the ensemble. Never be afraid to ‘raise the bar’, but be careful not to overwhelm your students with too many vocal/musical challenges too soon.
- 6) Optional: Choose literature for teaching a specific musical concepts, such as phrasing, harmony, or rhythm.

### **PREPARATION**

- 1) Prepare information on the composer, the historical period in which each piece was written, any historical background or anecdotes about the piece, and the performance practice for that period. This information will be shared with the students. (8.1 – 8.4)
- 2) Prepare some listening examples that demonstrate the tone quality, performance practice and other aspects of the selections you are working on. It could be a recording of the same piece or a piece from the same period. This could be worked into your listening examples during that time.
- 3) Make a vocabulary list of any terms in the music that the students will need to be familiar with before they start each piece (1.10 – 1.11). You might want to do music vocabulary weekly or every other week using other music terms and adding in the vocabulary from the music as needed. \*\*
- 4) Make sure you have translated the text if it is in a different language. Find the origin of the text and be ready to share it with your students.
- 5) Extensive score study is a must. Be prepared to play the accompaniment and the separate vocal lines individually or together. Know the tonal road map. Find challenges - know where to start teaching - it isn’t always at the beginning.



6) Prepare lesson plans for teaching each selection. Work backwards from your concert and develop a backwards assessment model - a time line for preparing the selections for performance.

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

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

### *Week One*

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

### *Weeks Two - Five*

Begin rehearsals and use your lesson plans.

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

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

### *Weeks Six and Seven*

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

### Week Eight

Make sure the music is memorized and discuss proper concert etiquette (as a performer and observer), concert uniform reminders, the importance of attendance at the concert, and discuss all logistical details. (5.1 – 5.5)

### 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. (5.1 – 5.3)

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 audio recording or view a video recording of the performance. Have students critique the performance either as a class discussion or a written assignment. The teacher should have a prepared list of questions for the written assignment. (7.1B)

# B

## SUGGESTIONS FOR IMPLEMENTING ENSEMBLE UNITY AND TEACHING TOWARDS INDEPENDENCE (6.1)

*Summary of an article taken from the "Choral Journal" by Aimee Beckman-Collier,  
(February 2003): 35-41.*

The goal of the choral conductor is to encourage musical independence among their singers. Conductors may equip students with the tools they need to deal with the notational, contextual, technical, affective, and collaborative aspects of music-making in an effective, efficient, and thoroughly satisfying manner. By doing so, chorus members not only become independent musicians, but also become thoroughly engaged in the entire rehearsal process, taking ownership in mind, body and spirit.

Weekly quartet rehearsal assignments can reinforce goals related to specific pieces and provide an ongoing process by which all the general goals can be addressed and assessed. At the conclusion of the quartet assignments, students should evaluate themselves and be evaluated by the teacher. A sample "Individual Vocal Performance Rating" rubric is included. To read the complete article with more thorough examples, please consult the source cited above. The following examples are included for your benefit.

### Example of Guided Quartet Procedures

#### ***"Vere Languores Nostros"***

- 1.) Sing through "Vere Languores" twice with your quartet.
- 2.) Mark any rising phrases with a slight crescendo. Mark any descending phrases with a slight diminuendo.
- 3.) Sing through your score incorporating the new marks.
- 4.) Mark your score with breaths at the end of each phrase. Verify with other sections where the end of your phrase is and mark the score accordingly.
- 5.) Sing through your score incorporating the new marks.
- 6.) Sing through a final time on a lip buzz to support your breath through each phrase.

#### ***"Crucifixion"***

- 1.) Sing through "Crucifixion" beginning at the B section (...he bowed his head...) to the end, stopping before the coda.
- 2.) Sing through again without soprano line. Soprano should follow along with the bass and circle rhythms on his score that sound questionable.
- 3.) Write the timing in the score under the bass line and as a quartet, sing through the bass line together.
- 4.) Sing through the B section again with soprano and tenor singing the tenor line and alto and bass singing the bass line.

### Example of Quartet Assignments

#1

Alison Barton  
Jana Brown  
Mark Henderson  
Jordon Hafen

#2

Monica Beck  
Rachel Brown  
Jason Hanley  
Kevin Maves

#3

Jacki Gilek  
Katie Day  
Brandon King  
Brock Wilke

#4

Ashley Ruder  
Jillian Dennis  
Kasey Campbell  
Matt Nelson

This choir sings in quartets in order to heighten listening skills, to deal with balance issues, and to reinforce singers' musical independence. Rehearsals of each quartet provide students with opportunities to learn critical listening skills, develop diagnostic and prescriptive skills, and refine the ability to collaborate with others in a musical setting.

Quartets are expected to rehearse together approximately fifteen minutes per week and turn in their tapes and post-rehearsal assignments each Tuesday. All members of the quartet are expected to be present during the practice session. However, if the quartet has scheduled a rehearsal and a singer is absent, the others are under no obligation to reschedule. They may complete the assignment as scheduled and the missing singer will have to accept the consequence.

Start the semester with a clean tape.

Record in a practice room or other space in which no other musical sounds are bleeding through into your session and onto your tape.

Test your equipment each time to make sure your rehearsal is being taped.

The assessment of your work is based on three factors: 1) your level of preparation for the quartet rehearsal, 2) your active participation in the rehearsal (singing, analyzing, prescribing), and 3) your written work.

Name \_\_\_\_\_  
Choir \_\_\_\_\_

Song Title \_\_\_\_\_  
Date \_\_\_\_\_

TEST (circle one) :      Music Knowledge      Semester Exam      3<sup>rd</sup> Quarter Exam      Final Exam

### **INDIVIDUAL VOCAL PERFORMANCE RATING**

#### **TONAL RATING (circle the highest level attained)**

During the performance of the prepared piece(s), the student:

- 5      sang accurately with precise pitch
- 4      sang almost accurately but there were some missed pitches
- 3      sang with the given tonal center and had some sense of melodic direction
- 2      used a singing voice and had some sense of general melodic direction but didn't match the given tonal center
- 1      did not use a singing voice

#### **RHYTHM RATING (circle the highest level attained)**

During the performance of the prepared piece, the student:

- 5      sang accurately with precise tempo, meter, and melodic rhythm
- 4      sang most rhythms accurately, with few variations in meter and tempo
- 3      sang with consistent tempo and recognizable meter, but with inaccurate rhythms
- 2      sang with some evidence of consistent tempo and sense of meter
- 1      presented inconsistent tempo and no sense of meter

#### **EXPRESSIVE QUALITIES (check all that apply - two points each)**

During the performance of the prepared piece, the student demonstrated:

- |                             |                               |
|-----------------------------|-------------------------------|
| _____ proper phrasing       | _____ clear diction           |
| _____ use of dynamic levels | _____ centered tone quality   |
| _____ breath control        | _____ correct interpretations |

#### **INTERVALS/ CHROMATIC SCALES (two points each)**

<u>Semester</u>	<u>Quarter 3</u>	<u>Final Exam</u>
_____ Major triad	_____ Minor triad	_____ Tritone
_____ Perfect Fourth	_____ Minor 7th	_____ Major 7th
_____ Major Scale	_____ Chromatic Scale	_____ Minor 6th

#### **GRADING SCALE**



	<u>Semester</u>	<u>Quarter 3</u>	<u>Final</u>
"A"	95-100%	27-28 points	33-34 points
"B"	85-94%	24-26 points	29-32 points
"C"	75-84%	21-23 points	26-28 points
"D"	65-74%	19-20 points	22-25 points
"F"	64% or below	18 or below	21 or below

# **APPENDIX C**

## **TIMELINE FOR TEACHING INTERVALS AND SCALES**

Teaching Intervals and Scales	Week 1	Week2	Week 3	Week 4	
<b>September</b>	C major scale a minor scale	Harmonic Interval: 5 <sup>th</sup>			Week 5 Review: 5 <sup>th</sup> CM, am
<b>October</b>	G major scale e minor scale	Harmonic Interval: 8va	F major scale d minor scale	Harmonic Interval: 3rd	
<b>November</b>	D major scale b minor scale	Harmonic Interval: 4 <sup>th</sup> Perfect 4 <sup>th</sup> Augmented 4th	B <sup>b</sup> major scale g minor scale		
<b>December</b>	Harmonic Interval: 6th	A major scale f# minor scale		no school -winter break	
<b>January</b>	Review: Intervals and scales covered so far	FINALS	E <sup>b</sup> major scale c minor scale		
<b>February</b>	E major scale c# minor scale	Harmonic Interval: 7th	A <sup>b</sup> major scale f minor scale	Review: 7 <sup>th</sup> , scales	
<b>March</b>	B major scale g# minor scale		no school - spring break	D <sup>b</sup> major scale b <sup>b</sup> minor scale	
<b>April</b>	F# (Gb) major scale d# (e <sup>b</sup> ) minor scale		C# major scale a# minor scale	Review:	
<b>May</b>	C <sup>b</sup> major scale a <sup>b</sup> minor scale			Review:	

Suggestion: You may want to introduce the church mode which begins on the same first scale degree. (i.e. C major = Ionian)

# **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](http://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

73. 

74. 

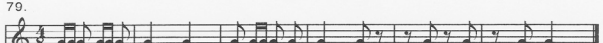
75. 

76. 

77. 

78. 

79. 

80. 

# **APPENDIX E**

## **SIGHT SINGING EXERCISES – SAMPLE**

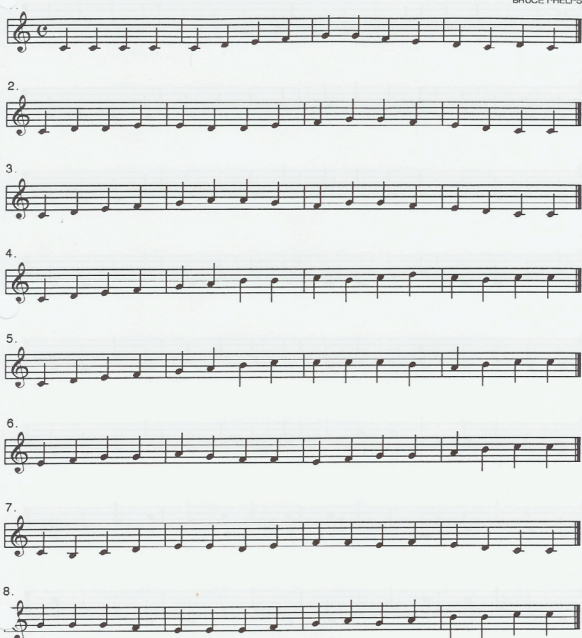
The following materials are excerpts from the *Bruce Phelps Sight Reading Manual*.

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# SIGHT READING MANUAL - LEVEL 1

BRUCE PHILIPS

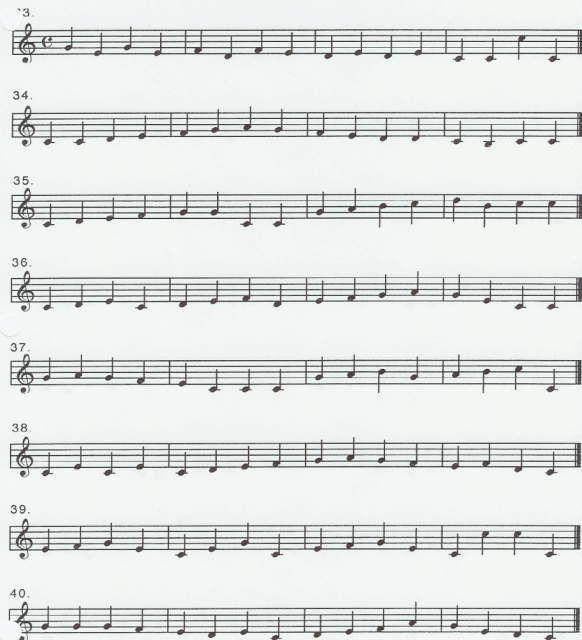


PAGE 1

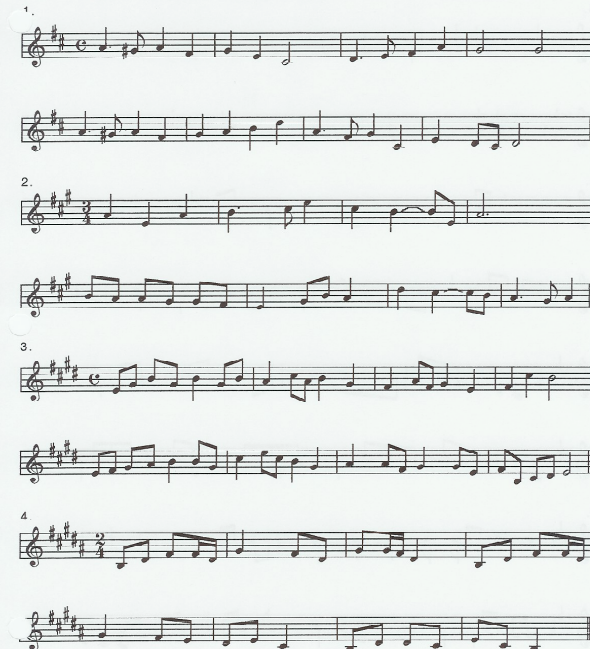
# LEVEL ONE - PAGE 3



# LEVEL ONE - PAGE 5



# SIGHT READ LEVEL SIX - PAGE 1



## Bach Chorales in Order of Complexity

<http://www.jsbchorales.net>

BWV is the Chorale number in the standard catalog

R is the Chorale number in the Riemenschneider edition

K is the Chorale number in the Kalmus edition

<u>Order of Complexity</u>	<u>BWV</u>	<u>R</u>	<u>K</u>
1	269	1	30
2	409	141	306
3	319	187	116
4	264	159	20
5	308	27	92
6	32.6	29	102
7	373v	328	
8	386	32	257
9	262	153	17
10	252	330	258
11	306	176	85
12	144.3	65	338
13	373	131	228
14	375	276	233
15	194.6V	64	
16	244.37	50	292
17	44.7	355	296
18	298	127	66
19	244.44	80	159
20	155.5	335	88
21	251	329	89
22	194.6	256	100
23	248(4).42s	368	
24	248(5).46	77	214
25	324	130	121
26	290	224	58
27	20.7(11)	26	276
28	151.5	54	235
29	406	219	300
30	281	6	46
31	248(5).59	362	263
32	164.6	101	127
33	327	334	132
34	385	36	254
35	438	157	389
36	394	366	290
37	250	347	339
38	307	260	262
39	154.3	233	365
40	388	183	261
41	45.7	85	278
42	427	147	352
43	377	44	237
44	360	350	364
45	349	188	179

46	69a.6	293	
47	414	148	313
48	399	315	282
49	13.6	103	295
50	317	135	113
51	323	320	120
52	253	177	1
53	19.7	298	99
54	27.6	150	350
55	303	250	75
56	248(3).33	139	335
57	244.32	118	213
58	395	363	291
59	117.4	248	90
60	351	19	182
61	422	357	334
62	287	311	54
63	80.8	273	76
64	369	129	217
65	36(2).8	28	264
66	227.1	263	196
67	244.10	117	294
68	293	154	61
69	392	289	298
70		354	
71	57.8	90	231
72	365	175	208
73		14	
74	341	168	170
75	255	40	3
76		86	
77	286	228	53
78	145a	338	209
79	39.7	67	104
80	430	351	355
81	36(2).4	305	377
82	245.11	63	293
83	361	264	202
84	64.2	160	108
85	338	221	149
86		319	
87	336	189	146
88	226.2	69	221
89	121.6	56	42
90	325	235	123
91	344	155	173
92	301	134	71

BWV 269

Harmonized by J.S. Bach

PDF © 2004 Margaret Greentree  
www.jsbchorales.net

Soprano

Alto

Tenor

Bass

S.

A.

T.

B.

S.

A.

T.

B.

BWV 4-9

Harmonized by J.S. Bach

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Soprano

Alto

Tenor

Bass

S.

A.

T.

B.

S.

A.

T.

B.

BWV 370

Harmonized by J.S. Bach

PDF © 2003 Margaret Greentree  
www.jsbchorales.net

Soprano

Alto

Tenor

Bass

S.

A.

T.

B.

These excerpts were taken from  
<http://www.jsbchorales.net>.

They are free, full-page downloads and  
 may be photocopied.

PDF files, midi files and Quicktime files  
 of each of Bach's chorales may be  
 downloaded from this site. It is  
 recommended that you share this site  
 with your students so that they may  
 practice their sight reading and check  
 themselves against the sound file.

# **APPENDIX F**

## **LISTENING OUTLINE AND SUGGESTIONS**



## Listening Outline

Please select quality recordings throughout the year that focus on the following:

<b>August-September</b>	Describing an aural example using appropriate terminology and vocabulary (6.3)
<b>October-November</b>	Analyzing performance quality, style and expressive capabilities through live performances and recordings (6.2)
<b>December-January</b>	Assessing whether a piece of music is performed correctly when comparing the score to the recording/live performance (7.1)
<b>February-March</b>	Comparing performance styles of different individual artists and ensembles (7.2)
<b>April</b>	Identifying themes and motifs through live performances and recordings (6.2)
<b>May</b>	Describing the events in program music (6.4)

## Suggestions:

Local Choral Ensembles: CCSD Festival DVD set, CCSD Honor Choirs, NMEA All-State Choir

ACDA National and Regional Conventions: Mark Custom Recording [[www.markcustom.com](http://www.markcustom.com)]

Suggested Reputable Recordings:

Hilliard Ensemble, King's College Choir, King's Singers, Chanticleer, Anonymous 4, Westminster Choir College, Dale Warland Singers, Roger Wagner Chorale, Fred Waring's Pennsylvanians, Cambridge Singers, Tallis Scholars, National Lutheran Choir, Mormon Tabernacle Choir, BYU Singers, NAU's Shrine of the Ages, Donald Brinegar Singers, University of Miami Chorale, Los Angeles Master Chorale, St. Olaf College Choirs, Concordia College Choirs, Luther College Choirs

*Ask your colleagues for more suggestions!*

Program Music:

*Four Seasons*, Vivaldi

*Symphonie Fantastique*, Berlioz

*Peter and the Wolf*, Prokofiev

*Romeo and Juliet*, Tchaikovsky

*Don Quixote*, Richard Strauss

*Threnody for the Victims of Hiroshima*, Penderecki

*Godzilla Eats Las Vegas*, Whitacre

# **APPENDIX G**

## **SUGGESTED REPERTOIRE LISTS**

# Madrigal Singers/Chamber Ensemble

## Suggested Repertoire from the Southern California Vocal Association (SCVA)

<i>Title</i>	<i>Grade</i>	<i>Composer</i>	<i>Number</i>	<i>Publisher</i>
Adoramus te	E	Perti	51609	Lawson-Gould
Adoramus te, Christe	E	Palestrina	OCT00769	Belwin
Agnus Dei	E	Pergolesi	35200132	Theodore Presser
Ain'-a That Good News	EM	Dawson	T103A	Neil A. Kjos
Ain't Got Time To Die	M	Johnson	HL50305670	G. Schirmer
All My Trials	M	arr. Luboff	W3065	Walton
Allon, gay Bergeres	E	Costeley	HL50305000	G. Schirmer
At The Round Earth's Imagined Corners	M	Spencer	A-986	Shawnee Press
Ave Maria	M	Vittoria	W2712	Music Pub. Holding Co.
Bon jour, mon coeur	M	Lassus	28-4	Salabert
Cantate Domino	E	Hassler	018636	Bourne
Cantate Domino	E	Pitoni	018716	Bourne
Chester	E	Billings	LG501	Lawson-Gould
Christe eleison	M	Durante	NY2003	Columbia
Christus factus est	D	Bruckner	LG748	Lawson-Gould
Come To Me, My Love	M	Dello Joio	HL00007541	Edward B. Marks Music
Crucifixus	D	Lotti	1192	E.C. Schirmer
Dancing And Springing	M	Hassler	029866	Bourne
Doe, The	MD	Hindemith	AP111	Schott
Easter Anthem	M	Billings	HL50303990	G. Schirmer
Echo Song	E	di Lasso	HL50296190	G. Schirmer
Ehre sei dir Christe	E	Schutz	HL50304790	G. Schirmer
Ev'ry Time I Feel The Spirit	M	arr. Dawson	T117	Neil A. Kjos
Exsultate justi	M	Viadana	2304	McLaughlin-Reilly
Exultate Deo	MD	Scarlatti	HL50310000	G. Schirmer
Eyes Of All, The	MD	Berger	11-1264	Augsburg Fortres
Fa una canzone	E	Vecchi	LG556	Lawson-Gould
Five Flower Songs	D	Britten	OCTB1871-1875	Boosey & Hawkes
Gloria	M	DuFay	A5130	Harold Flammer
Haec dies (SSATTBB)	D	Byrd	AE223	Arista
Hodie, Christus natus est (SSATB)	D	Sweelinck	XR133	Sam Fox
Hodie, Christus natus est	D	Willan	CM469	Carl Fischer
I Cannot Conceal It	E	Certon	058646	Bourne
Ich freude mich im Herrn	D	Homilius	HL51456	Lawson-Gould

I Have Longed For Thy Saving Health	E	Byrd	GCMR01679	H.W. Gray
I Hear A Voice A-Prayin'	EM	Bright	A-335	Shawnee Press
I'll Praise My Maker	E	Pfausch	APM110	Abingdon
I'm Goin' To Sing	M	Shaw/Parker	LG51101	Lawson-Gould
It Was A Lover And His Lass	M	Kirk	A426	Shawnee Press
Jesu dulcis memoria	M	Victoria	HL50295970	G. Schirmer
Laboravi clamans (SSATB)	M	Rameau	66276	C.F. Peters
Magnificat (SSATB)	E	Buxtehude	312-40987	Theodore Presser
Mary Had A Baby	M	arr. Dawson	T118	Neil A. Kjos
Miserere mei	M	Lotti	OCTB1938	Boosey & Hawkes
Modern Music	E	Billings	35200088	Theodore Presser
Neckereien	D	Brahms	2WHC048	National Music Pub.
O Heiland, reiss die Himmel auf	D	Distler	B294	Boonin
O magnum mysterium	D	Victoria	094786	Bourne
O rex gloriae	M	Marenzio	381	Mills Music
O vos omnes	M	Vittoria	FCC1875	Belwin
Plorate filii Israel (SSAATB)	M	Carissimi	ED29	Neil A. Kjos
Popule meus	E	Victoria	A-419	<b>AMP ???</b>
Psalms 81 (SSATTB)	D	Sweelinck	MF127	Mark Foster
Psalms 98	D	Distler	AE110	Arista
Regina coeli	E	Palestrina	AB721	Tetra
Rise Up, My Love, My Fair One	M	Willan	0193851714	Oxford
She Walks In Beauty	D	Foltz	WBCH9369	Music Pub. Holding Co.
Sicut cervus	M	Palestrina	G2141	Gregorian Institute
Simple Gifts	E	arr. Pooler	HL50317460	G. Schirmer
Stars Are With The Voyager, The	M	Bright	A513	Shawnee Press
Super flumina Babylonis	D	Palestrina	FEC07259X	J. Fischer
Three Madrigals	E	Diemer	ECTB5417	Boosey & Hawkes
Trios Chansons	MD	Debussy	36203316-3318	Theodore Presser
Tu es Petrus	M	Palestrina	A531	<b>AMP ???</b>
Ubi caritas	D	Durufle	312-41253	Theodore Presser
Walking On The Grass (SATTBB)	MD	Hennagin	OCTB5443	Boosey & Hawkes
Weep, O Mine Eyes	E	Bennett	LG51167	G. Schirmer
We Turn Our Eyes To Thee (Oculi omnium)	M	Praetorius	OCT02268	Belwin
Wondrous Cool, Thou Woodland Quiet	M	Brahms	HL50302110	G. Schirmer
Zigeunerleben	M	Schumann	W2706	Walton

# Madrigal Singers/Chamber Ensemble

## Additional Suggested Repertoire

<b>Title</b>	<b>Composer/Arranger</b>	<b>Accompaniment</b>
Lobet den Herrn, AlleHeiden	Bach, J.S.	A cappella
Sure On This Shining Night	Barber, Samuel	pno
In Stiller nacht	Brahms, Johannes	A cappella
Sing A Mighty Song	Gawthrop, Daniel	pno
Dirait-on (Les Chanson des Roses)	Lauridsen, Morton	pno
Rise Up My Love, My fair One	McCray, James	pno, flt
A Red, Red Rose	Mulholland, James	pno
The Cloths of Heaven	Stroope, Z. Randall	pno
Sure On This Shining Night	Stroope, Z. Randall	pno
Salmo 150	Aguiar	
Aftonen	Alfven, Hugo	
A Maiden Is In A Ring	Alfven, Hugo	
Der Geist Hilft	Bach, J.S.	
The Coolin	Barber, Samuel	
The Eyes of All	Berger, Jean	
When Jesus Wept	Billings, William	
Kittery	Billings, William	
In Stiller nacht	Brahms, Johannes	
Wondrous Cool	Brahms, Johannes	
Locus Iste	Bruckner, Anton	
Os Justi	Bruckner, Anton	
Mass for 4 Voices	Byrd, William	
O Voc Omnes	Casals, Pablo	
All That Hath Life and Breath	Clausen, Rene	
Set Me As A Seal	Daley, Eleanor	
Absalon, Fili Mi	des Prez, Josquin	
Muie Rendera	Fonseca	
Sing Me To Heaven	Gawthrop, Daniel	
Verbum Caro Factum Est	Hassler Hans Leo	
Angelus Ad Pastores	Hassler, Hans Leo	
Six Chansons	Hindemith, Paul	
I'm Gonna Sing Till The Spirit Moves In My Heart	Hogan, Moses, arr.	
A Spotless Rose	Howells, Herbert	
With A Voice Of Singing	Jennings, Kenneth	
Jubilate Deo	Gabrieli, Giovanni	
Praise The Name of God With a Song	Koepke, Allen	
Adoramus te Christe	Lassus, Orlando	
Penitential Psalms	Lassus, Orlando	
O Nata Lux	Lauridsen, Morton	
Miserere Mei	Lotti, Antonio	
Crucifixus	Lotti, Antonio	
Die Nachtigall	Mendelssohn, Felix	
O Scarum Convivium	Messiaen, Oliver	
Daniel, Daniel Servant of the Lord	Moore, Undine Smith, arr.	
Agnus Dei	Morley, Thomas	
Alma Redemptoris	Palestrina, Giovanni	
Missa Brevis	Palestrina, Giovanni	
Adoramus Te	Palestrina, Giovanni	
Hark, I Hear the Harps Eternal	Parker, Alice, arr.	
Magnificat	Pergolsei, Giovanni	
Quatre motets pour le temps de Noel	Poulenc, Francis	
Hear My Prayer, O Lord	Purcell, Henry	

Exultate Deo	Scarlatti, Antonio
Lebenslust	Schubert, Franz
The Bluebird	Stanford, Charles
Like As The Culver on the Bared Bough	Stevens, Halsey
Cantate Domino	Sweelinck, Jan
Hodie Christus Natus Est	Sweelinck, Jan
Lamentations of Jeremiah, Pt. 1	Tallis, Thomas
Psalms 117	Telemann, Georg
The Paper Reeds	Thompson, Randall
Ye Shall Have a Song	Thompson, Randall
The Three Kings	Willan, Healey
There Is No Rose Of Such Virtue	Young, Robert
To Him We Sing	Young, Robert

## SUGGESTED SOURCE COLLECTIONS

### from CCSD Madrigal Singers/Chamber Singers Syllabus (9.2A)

- The King Singers: Madrigals in Four Parts, Vol. 1. Faber Music LTD. Distributed by Hal Leonard.
- Invitation to Madrigals, Vols. 1-11 (Various Composers). Stainer & Bell, 82 High Road, London N2, 9PW, Galaxy Music Corporation, New York.
- The A Cappella Singer, Mixed Voices. Edited by H. Clough-Leigher. E.C. Schirmer, Boston.
- Renaissance to Baroque – Three Centuries of Choral Music, Vol. 3. Lehman Engle, editor. Harold Flammer, publisher.
- The Golden Age of the Madrigal. Alfred Einstein, editor. G. Schirmer.
- The Oxford Book of English Madrigals. Philip Ledger, editor. Oxford University Press, publisher.

# **APPENDIX H**

## **RESOURCES FOR THE CHORAL EDUCATOR**

# RESOURCES FOR THE CHORAL EDUCATOR

## MUSIC SHARE SITES FOR FINDING RECORDINGS:

\*[audiogalaxy.com](http://audiogalaxy.com)  
[audiognome.com](http://audiognome.com)  
[bearshare.com](http://bearshare.com)  
[besonic.com](http://besonic.com)  
[free-music.com](http://free-music.com)  
[kazaa.com](http://kazaa.com)  
[music4free.com](http://music4free.com)  
[musicseek.net](http://musicseek.net)  
[themusiclover.com](http://themusiclover.com)  
\*[winmx.com](http://winmx.com)

\*-highly recommended

## MUSIC SHARE SITES FOR FINDING SCORES:

[casa.org](http://casa.org)  
[cpdl.org](http://cpdl.org)  
[festival-singers.org.nz](http://festival-singers.org.nz)  
[handlo.com](http://handlo.com)  
[musicroom.com](http://musicroom.com)  
[musicviva.com](http://musicviva.com)  
[premieremusic.net](http://premieremusic.net)  
[snaptel.com](http://snaptel.com)  
[jsbchorales.net](http://jsbchorales.net)  
[music-scores.com](http://music-scores.com)  
[schubertline.co.uk](http://schubertline.co.uk)  
[repertoireonline.com](http://repertoireonline.com)

## REPERTOIRE LISTS:

[www.nyssma.org/manual.cfm](http://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](http://www.acdaonline.org/ncwc/index.shtml) -- Women's Choir repertoire lists  
[www.uil.utexas.edu](http://www.uil.utexas.edu) -- Access to University of Texas' prescribed music list.  
[scvachoral.org](http://scvachoral.org)

## CLIP ART SITES:

[http://clever.net/graphics/clip\\_art/clipart/html](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/](http://www.acy.digex.net/~infomart/clipart/)  
[www.bn1.com/mm](http://www.bn1.com/mm)  
[www.channel1.com/users/jlovett/music.html](http://www.channel1.com/users/jlovett/music.html)  
[www.moash.edu.au/pub/clipart/music/](http://www.moash.edu.au/pub/clipart/music/)  
[www.n-vision.com/panda/c/](http://www.n-vision.com/panda/c/)  
[www.toltbbs.com/~jhudson/clipart.html](http://www.toltbbs.com/~jhudson/clipart.html)

## GENERAL REFERENCE SITES:

[Aabaca.com](http://Aabaca.com) (music technology)  
[acdaonline.org](http://acdaonline.org)  
[choralnet.org](http://choralnet.org)  
[chorusamerica.org](http://chorusamerica.org)  
[grovemusic.com](http://grovemusic.com)  
[ifcm.net/index.php](http://ifcm.net/index.php)  
[isd77.k12.mn.us/resources/staffpages/shirk/k12.music.html](http://isd77.k12.mn.us/resources/staffpages/shirk/k12.music.html)  
[menc.org/networks/chorus/chorus.html](http://menc.org/networks/chorus/chorus.html)  
[music.indiana.edu](http://music.indiana.edu)  
[musicanet.org](http://musicanet.org)  
[scvachoral.org](http://scvachoral.org) -- Contains repertoire lists  
[christmassongbook.net](http://christmassongbook.net) -- The on-line answer to the Oxford Book of Carols  
[recmusic.org](http://recmusic.org) -- Text and translations to many art songs  
[musicals101.com](http://musicals101.com) -- Info. and background on musicals  
[www.channel1.com/users/gsilvis/](http://www.channel1.com/users/gsilvis/) -- Contains sound files of many choral pieces; great for learning parts  
[www-personal.umich.edu/~msmiller/rounds.html](http://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](http://humanites.uchicago.edu/forms_unrest/FR-ENG.html)

*German - English*

[Dictionaries.travlang.com/GermanEnglish](http://Dictionaries.travlang.com/GermanEnglish)

*Italian - English*

[Dictionaries.travlang.com/ItalianEnglish](http://Dictionaries.travlang.com/ItalianEnglish)

## CHORAL MANAGEMENT:

[charmsmusic.com](http://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](http://teoria.com)

[www.andymilne.dial.pipex.com](http://www.andymilne.dial.pipex.com): THE  
TONAL CENTER

[musictheory.net](http://musictheory.net): Crowther's favorite  
[sightreadthis.com](http://sightreadthis.com)

[brucephelps.com](http://brucephelps.com)

[www.pianonanny.com](http://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 1<sup>st</sup> Edition. By Evelina Colomi.
- German for Singers - A Textbook of Diction and Phonetics -2<sup>nd</sup> Edition. By William Odom and Benno Schollum, Viennese Academy of Music and Performing Arts.
- Singer's Manual of French and German Diction - 1<sup>st</sup> 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 - 1<sup>st</sup> 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 1<sup>st</sup> 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](http://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**

## **CAREERS AND LIFE-LONG LEARNING**



**LIFELONG LEARNING**  
**Madrigal Singers/Chamber Ensemble 5680**  
**CCSD Syllabus 10.1**

**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 10.1 A thru C.**

**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.

## **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**  
**Madrigal Singers/Chamber Ensemble 5680**  
**CCSD Syllabus 8.1 – 8.4**

Music across the curriculum should be incorporated in 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 8.1A thru C, 8.2A and B, 8.3A, 8.4A thru D.

Note: for additional ideas, consult *Strategies for Teaching High School Chorus* (available through MENC): See Standards 8A thru E.

# **APPENDIX J**

## **FESTIVAL SUGGESTIONS AND SAMPLE 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. The performance days and requirements are as follows :

### **Chamber/Madrigal Groups – Performance on Saturday**

Adjudication Process: Warm-up (15 minutes)  
 Performance (15 minutes)  
 Clinic (15 minutes)  
 Sight-reading Adjudication (15 minutes)  
 Pictures

Ensembles choosing to perform on this day must perform at least one *a cappella* selection and one foreign language selection. In addition, one of these two pieces must be selected from the New York and/or Texas State Repertoire Lists. Each selection must be contrasting.



# 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.

DIRECTOR'S INSTRUCTIONS:		ADJUDICATOR'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.		Please award an overall performance score against each category below.	
CATEGORY		MAXIMUM SCORE	ACTUAL SCORE
<b>TONE:</b> 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	
<b>INTERPRETATION:</b> 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	
<b>INTONATION:</b> Selection 1 <input type="checkbox"/> Selection 2 <input type="checkbox"/> Selection 3 <input type="checkbox"/> Selection 4 <input type="checkbox"/>		15	
<b>DICTION:</b> 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	
<b>BALANCE:</b> Within Choir <input type="checkbox"/> Between Voices <input type="checkbox"/>		10	
<b>RHYTHM:</b> 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	
<b>BLEND:</b> 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	
<b>MUSIC:</b> Choice and Variety <input type="checkbox"/> Degree of Difficulty <input type="checkbox"/> Quality <input type="checkbox"/>		10	
<b>GENERAL EFFECT:</b> 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	
<b>SCORING/AWARD LEVELS</b> SUPERIOR                      90-100 EXCELLENT                    80-89 GOOD                            65-79 MERIT                            50-64 FESTIVAL                        BELOW 50		<b>TOTAL SCORE:</b>	100



ADJUDICATOR'S SIGNATURE

# CLARK COUNTY SCHOOL DISTRICT FESTIVAL SIGHT-READING ADJUDICATION FORM

School \_\_\_\_\_

Musical Selection \_\_\_\_\_

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

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 (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 \_\_\_\_\_

# 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 K**

## **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

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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](http://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 20<sup>th</sup> after school and return late Saturday, April 23<sup>rd</sup>. (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](http://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](http://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***

### **Payment Schedule**

<b>Date Payment Due</b>	<b>Amount</b>	<b>Signature of Student</b>	<b>Signature of Director</b>
Monday, September 13, 2004	\$150.00		
<b>Monday, October 4, 2004</b>	\$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		

- 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](http://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](http://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 L**

## **SAMPLE TESTS**

Name \_\_\_\_\_

## CHORAL MUSIC SEMESTER EXAM

### I. MUSIC TERMINOLOGY.

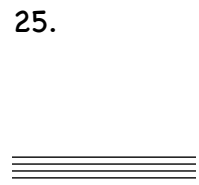
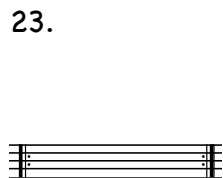
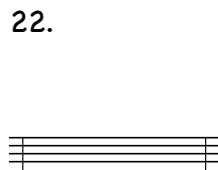
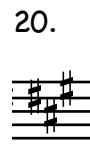
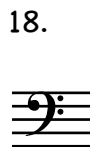
Questions 1-15. Mark your scantron with the answer that correctly describes the term in the first column.

- |                 |                         |
|-----------------|-------------------------|
| 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.

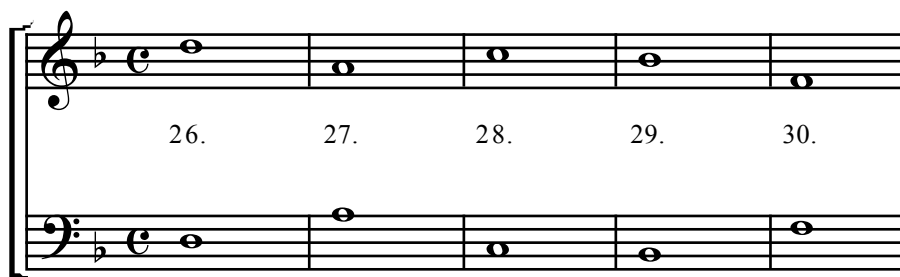
- a. score    b. treble clef    c. key signature    d. staff    e. barline  
 a. repeat    b. bass clef    c. time signature    d. measure    e. double barline



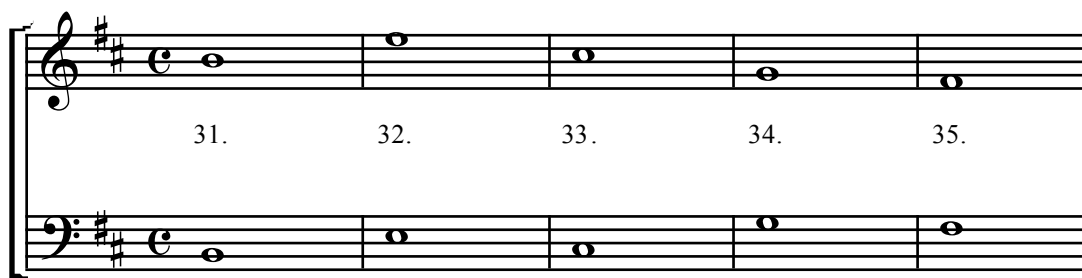
### III. NAMES OF NOTES

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

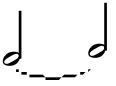
same time.

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. less    c. 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.**









# **APPENDIX M**

## **RESOURCE PAGES**

# Piano Keyboard



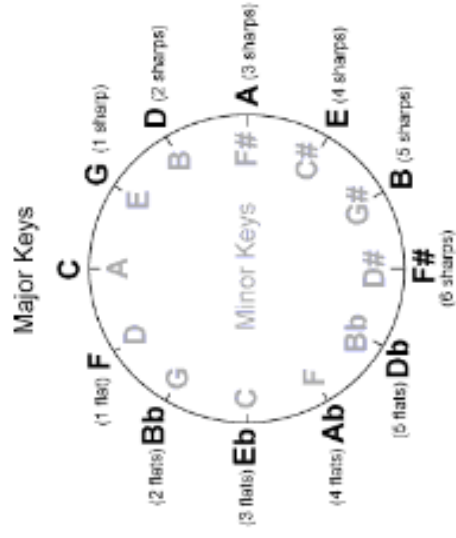
**Major Scale = WWHWWWH**  
1/2 steps between 3 & 4 and 7 & 8






**Natural Minor Scale = WHWWHWW**  
1/2 steps between 2 & 3 and 5 & 6

**Harmonic Minor Scale**  
Natural Minor Scale with raised 7

**Melodic Minor Scale**  
Ascending = Major Scale with lowered 3  
Descending = Natural Minor Scale

**Order of Flats: BEADGCF**  
**Order of Sharps: FCGDAEB**



	Whole	Half	Quarter	Eighth	Sixteenth
	4	2	1	1/2	1/4
					
	Tay	Toe	Ta	Ti	Ti-Ki
	-	-	z	γ	γ

Interval	Song (ascending)	Half Steps	Solfège	Song (descending)
Key: m = minor M = Major P = Perfect TT = Tritone				
m2	Jaws	1	Do-Di	Fur Elise (Beethoven)
M2	Happy Birthday; Chopsticks	2	Do-Re	Three Blind Mice
m3	Brahm's "Lullaby"	3	Do-Ri	This Old Man; Doorbell Chime
M3	Oh When the Saints	4	Do-Mi	Swing Low, Sweet Chariot
P4	Bridal March ("Here Comes the Bride")	5	Do-Fa	Oh Come All Ye Faithful
TT	The Simpsons	6	Do-Fi	European Ambulance
P5	Twinkle, Twinkle; Alphabet Song (... "ABCD" ...)	7	Do-Sol	Introductory Theme from "Superman"
m6	The Entertainer (without the pickup notes)	8	Do-Si	Theme from "Love Story" ("Where do I begin?")
M6	NBC Theme	9	Do-La	Nobody Knows the Trouble I've Seen
m7	"Have You Driven a Ford;" Somewhere ("There's a Place for Us")	10	Do-Li	
M7	"Maria" from West Side Story	11	Do-Ti	
P8	Hi-Ho; Somewhere Over the Rainbow	12	Do-Do	

# Choir Goals

Name \_\_\_\_\_ Choir \_\_\_\_\_

## **1st Quarter**

1. Identify three goals for yourself pertaining to choir this quarter.
  - a.
  - b.
  - c.
2. After identifying your goals, list ways you will accomplish these goals.
  - a.
  - b.
  - c.

## **2nd Quarter**

1. Identify three goals for yourself pertaining to choir this quarter.
  - a.
  - b.
  - c.
2. After identifying your goals, list ways you will accomplish these goals.
  - a.
  - b.
  - c.

## **3rd Quarter**

1. Identify three goals for yourself pertaining to choir this quarter.
  - a.
  - b.
  - c.
2. After identifying your goals, list ways you will accomplish these goals.
  - a.
  - b.
  - c.

## **4th Quarter**

1. Identify three goals for yourself pertaining to choir this quarter.
  - a.
  - b.
  - c.
2. After identifying your goals, list ways you will accomplish these goals.
  - a.
  - b.
  - c.

## Evaluation of Goals

### **1st Quarter**

1. Identify whether or not you reached your goals for the given quarter and why or why not.
  - a.
  - b.
  - c.

### **2nd Quarter**

1. Identify whether or not you reached your goals for the given quarter and why or why not.
  - a.
  - b.
  - c.

### **3rd Quarter**

1. Identify whether or not you reached your goals for the given quarter and why or why not.
  - a.
  - b.
  - c.

### **4th Quarter**

1. Identify whether or not you reached your goals for the given quarter and why or why not.
  - a.
  - b.
  - c.

## Section Goals and Ratings

Date: \_\_\_\_\_ Section: \_\_\_\_\_

Section Leader: \_\_\_\_\_

Co-Section Leader: \_\_\_\_\_

### Goals

At the beginning of each week, establish one musical and one nonmusical goal. Make the goals measurable by determining how you will accomplish them.

Musical Goal:

Nonmusical Goal:

### Ratings

Using a scale from 1 to 10 (10 being the ideal),  
rate your section on the following criteria:

Discipline      Tone      Interpretation      Intonation      Diction

Blend      Balance      Rhythm      Appearance      Music

### Evaluation

Did you fulfill your musical goal?    Yes    No

If no, explain:

Did you fulfill your nonmusical goal?    Yes    No

If no, explain:

Did you improve your ratings from the prior week?    Yes    No



# **APPENDIX N**

## **SUGGESTED PRACTICES AND EXERCISES FOR IMPROVING INTONATION**

# Practices and Exercises for Improving Intonation

*The following suggestions for improving intonation were posted on the resource page at Choralnet.org:*

- Transpose your acappella selections up or down by half or whole step –
  - Change the key to remove difficulties in relation to the passagio;
  - More complicated key signatures, even if the choir is unaware of the new key signature, tend to stay in tune better. [See “Choral Flatting: Sometimes It’s a Matter of Register Transition” by Mel Unger in The Choral Journal 29 (Canadian), February 1989: 13-18]
- Sing the passage in solfege.
- Challenge your singers to shift modes; i.e., from major to minor, minor to major.
- Have your singers “enter their own private studio” – hands cupped around mouth and ear.
- Insist on consistent vowel shapes, giving the students imagery to shape the vowel; i.e., oreo cookie turned sideways.
- You are the voice teacher – warm-ups are the voice lessons. Use warm-ups to teach support, resonance, space and focus – essential elements of good intonation.
- Conduct using upward gestures and smiling eyes.
- Have the group sing the out-of-tune phrases on lip trills.
- Consider having the choir sing with a reference tone; i.e., pedal point from the keyboard, or one part sings one tone while the others sing the melody.
- Get away from the piano! Make the students rely on themselves for pitch.

*The following suggestions are taken from “Connecting the Inner Ear and the Voice” by Eric Johnson and Edward Klonoski, Choral Journal (October 2003): 35-40:*

## Summary of Article:

Singers need to learn how to connect their inner ear to the physical vocal process before initiating sound so they can accurately reproduce a pitch on the first attempt. This process is often referred to as *auralizing*, *pitch internalization*, *subvocalization* and *audiation*. The use of maxims, such as “hear the pitch before you sing it” and “use the mind’s ear” will help singers focus on the intense concentration necessary to produce an accurate pitch. Challenge singers to think about how they are going to execute the pitch before it is sung rather than correct the pitch after it has sounded. The concept of inner hearing will ultimately create an musically independent singer.

## **Advanced Subvocalization/Audiation Activities**

- Always give students time to internalize the tonal center of a work, (i.e. subvocalize *do*, *ti*, *do*, *sol*, *do*). Simply hearing a key-defining pattern played on a piano does not ensure that the students have actually internalized the new tonal center.
- Once a tonality is established for a work, do not constantly give starting pitches to the ensemble. Encourage them to remember the tonal center in their heads. This takes time and concentration.

- Make certain that singers know the tonal center for each song or section. If they aren't hearing a modulation, they have the wrong harmonic context, which means they are hearing that section in the wrong key.
- Teach singers to think and hear harmonically by accompanying exercises and compositions with chords. In time, the accompaniment can be taken away and the students will still be able to recall the sound of the underlying harmony. In this way, the students have the correct harmonic context for the given passage. It is very difficult for a young singer to sing *sol-re* if the tonal image they have is a tonic *sol-mi-do*. If you teach them to hear the dominant function, *sol-re* will be consistently accurate.

#### **Subvocalization Applications in Warm-ups**

- While singing on a familiar tonal pattern, add random subvocalization. (On a specific cue, the singers stop making sound but continue subvocalizing the pattern. At the next cue the singers resume singing the pattern as if they had never stopped making sound.)
- Subvocalize an entire vocal exercise, but randomly stop and have the choir sing the next pitch in the pattern.
- When singing familiar patterns, modulate to unpredictable keys, such as C major to F# major to A minor. This activity keeps singers mentally engaged in generating new tonal centers that are far removed from the previous keys.
- Sing a major scale by section (soprano = *do*, alto = *re*, tenor = *mi*, etc.) This is an advanced activity that requires singers to subvocalize all of the pitches so that entrances are accurate.
- Repeat the preceding exercise, but instruct the students to sustain their pitch until their next note to be sung in the scale.
- Sing and subvocalize patterns against sustained notes, such as bass and alto sustaining *sol* while soprano and tenor sing *sol-fa-mi-re-do*. This reinforces the importance of hearing the tonal center. Intervals are not disjunct events, but are heard and understood as part of an underlying harmonic context.

***The following summary and suggestions are taken from the article "Check Your Intonation" by Thomas Wine, Choral Journal (April 2004): 23-27.***

#### Checklist for physiological intonation problems:

- Posture
- Breath support
- Tessitura
- Energy level
- Vowels

#### Checklist for psychological intonation problems:

- Score
- Volume
- Seating formation
- Room
- Resonance

### Rehearsal Solutions to intonation problems:

- Change the key
- Change the tempo
- Isolate diphthongs
- Lose the consonants
- Start with one [Identify a singer in each section that sings in tune. Add one voice at a time, being sure each new singer is exactly matching the vowel and pitch of the initial singer.]
- Remember tonic
- Think opposites [Have singers move their hands in the opposition direction they are singing; i.e., sing a descending scale and raise the hands upward from the waist as if lifting a package]
- Divide and conquer [If one section is out of tune, drop them and have the others sustain their pitches, then add the other section back in. This will also help them understand their harmonic role, thus how important their note is to good intonation.]
- Move [Get the singers out of their seats and moving about while singing or creating motions and gestures that encourage energy.]
- Throw the pitch [Hey, batter, batter!]
- Take turns [Place 1/2 the choir on the director's right, the other on the left. Randomly switch which ensemble is singing by assigning a different hand to each group.]
- *Staccato* eighths
- Every other one [Have singers sing every other syllable in the melody to be sure they are maintaining a sense of tonality.]
- Silent sing
- Just a half step [Robert Shaw used a technique to develop his singer's awareness of intonation by having them raise the pitch 1/2 step over a 16-beat period. Singers were instructed to keep thinking the pitch sharper with each repetition of the same note with the eighth count being a quarter step higher than the original.]
- Get out of the way [...meaning the conductor]

# Warm-ups for Better Intonation

A

The whole chorus should learn the top chromatic part, then half the chorus should try to reinforce the whole steps (down-stemmed notes). Eventually, when it tunes well, switch parts. This encourages listening by forcing the singers to align vowels and pitch.

Dec ah dee ah dee ah dee ah    dee ah dee ah dee.

Dec \_\_\_\_    dee \_\_\_\_    dee \_\_\_\_    dee \_\_\_\_    dee \_\_\_\_    dee \_\_\_\_    dee.

B

Start with *do ti la* moving downward, modulating to a new key each time after three notes. Vocalists tend to flat moving from *do* to *ti*. Similarly, try the ascending warm-up. Think high going from *do* to *re*.

Key of C                      Key of A                      Key of F#                      Key of Eb

Do ti la,    Do ti la,    Do ti la,    Do ti la.

Key of C                      Key of E                      Key of G#

Do re mi,    Do re mi,    Do re mi.

C

Good for interval training and vocal flexibility. Pay very close attention to the intonation in the last 4 measures.

Aw eh ee oh oo.    Aw eh ee oh oo.    Aw eh ee oh oo.

Aw eh ee oh oo.    Aw eh ee oh oo.    Aw eh ee oh oo.

- D** Altos have the "color" note. Work out the alto and bass alone if necessary, then add the remaining harmonies.

Noo noo noo noo noo noo noo noo

- E** This exercise assists with intonation as well as hearing and balancing chord tones in a real harmonic context. Work this warm-up in various keys, reminding singers to prepare their vocal placement (head voice vs. chest voice). This is also a good warm-up for phrasing and dynamics.

naw. \_\_\_\_\_

Noo naw noo naw noo naw noo naw noo naw \_\_\_\_\_ noo naw.

naw \_\_\_\_\_

naw noo nawnoo naw noo naw

# **APPENDIX O**

## **PERFORMANCE PRACTICE INFORMATION**

## A Guide to Performance Practice: Paraphrased from “Choral Music: History, Style and Performance Practice,” by Robert Garrettson

### Renaissance (1400-1600)

- Meter and Stress
  1. Most music of this period was unmetered, with stress (accent) occurring only through emphasis on certain syllables of important words. (Bar lines did not appear until late in this period.)
  2. Speaking the text aloud repeatedly can help determine the intended word stress, then marking the stressed syllables in the score.
  3. Think horizontally (melodically) rather than vertically (chords)
- Tempo
  4. Attention to the spiritual and poetic content of the text will guide the conductor to a suitable tempo.
  5. Tempo should remain constant throughout a piece or section, until there is a shift in mood and musical texture
- Dynamics
  6. Dynamics are dictated by the mood of the text.
  7. Change in dynamics should occur only with change in tempo.
  8. Avoid extremes!
- Tone Quality
  9. Singing in the early church was done by men and boys or falsettists, but since we use women on the treble parts today, the tone should be *light and clear with a minimum of vibrato*.
- Pitch
  10. A conductor should feel free to choose a pitch that is comfortable for his/her singers. (The only source of pitch during the Renaissance was from church organs, and that varied significantly from place to place. In the Sistine Chapel, there were no instruments to give pitch.)
- Texture
  11. Bring out points of imitation between parts. After making an entrance, that part should then recede into the background.
  12. Use embellishments to fill larger melodic intervals. There are texts available on the subject. (In the Renaissance, these embellishments were largely improvised, and singers developed a vocabulary of melodic patterns that could be used.)
- Expressive Aspects
  13. Strive for a ‘seamless’ quality with the overlapping and dovetailing of phrases, leaning slightly on all suspensions.
  14. Masses and motets are “impersonal in nature and should be performed with an atmosphere of quiet reflection and sincerity of feeling —a prayer. . . The impersonal quality of Renaissance sacred music is comparable to the detachment that may be observed in certain paintings of the period.”
  15. In madrigals and other secular genres, more freedom existed. Word painting devices in a piece must be identified by the conductor, and the singers must be led to understand them. The music should be sung with emotional expressiveness, with emphasis on the rhythmic interplay between parts.



## **Baroque (1600-1750)**

- Meter and Stress
  1. The bar line and metered music came into being during the Baroque period, therefore rhythmic accents do occur at regularly spaced intervals. The conductor should use a definite and precise beat.
  2. The 'pick-up note' or *anacrusis* was used by composers to give the effect that the music was a continuation of something already begun. This delayed entrance created a rhythmic drive to the nearest downbeat.
  3. Although some passages are to be performed *legato*, the majority of Baroque music should have a detached quality, with a slight separation between notes.
  4. The double-dotting controversy: The practice of lengthening the dotted note and shortening the complementary note is an important consideration in Baroque music. The purpose of this practice is to "achieve a crisp, clear manner of articulation, rather than a sluggish or lazy approach." The question is where to apply this practice. One criterion is to consider the general character of the music; double-dotting would be more appropriate to brilliant and majestic music and less appropriate to graceful and lilting music.

To a large extent it is for the performers to find the answer by trial and error. If a conductor thinks a double-dotted performance is too extreme, let him find a happy medium.

- Tempo
  5. The tempo of Baroque music should generally be moderate and deliberate, and extremes should be avoided. Even fast tempi should be performed with some restraint.
  6. Italian markings should be considered as an indication of mood rather than of tempo. *Allegro* should be interpreted as lively, brisk, rather than as 'fast,' while *largo* should be considered as broad, rather than as 'slow.'
  7. Baroque music is characterized by a steady pulse, with no long and gradual *accelerando* or *ritardando*. The tempo can and should, however slightly hold back before important cadences.
  8. The *fermata* should be treated only as a breath mark in the music, it is not to be interpreted as an untimed hold.
- Dynamics
  9. Dynamic contrast was achieved by adding or dropping various voices and/or instruments. This practice was referred to as *terraced dynamics*, meaning various levels or plateaus of dynamics. (The concepts of *crescendo* and *decrescendo* were developed later.) You may also increase or decrease the number of performers participating in order to effect a dynamic change.
  10. Avoid extremes. Use a range only from *p* to *f*.
- Tone Quality
  11. Avoid a full, rich and heavy tone quality. The Italian vocal technique of *bel canto* (beautiful singing) would better serve music of the Baroque. It is a light and florid vocal style with a natural use of vibrato. The emphasis should be on agility, and the clear execution of all ornamentation and rapid scalar passages.
- Pitch
  12. There is an accepted idea that music in the Baroque period was calibrated to a standard pitch of A = 422, rather than 440 (a full half-step below). Other musicologists maintain that pitch varied greatly from town to town (as it did in the Renaissance), with no standard at all.

- Texture
  13. Although some composers continued to write in the Renaissance style during the Baroque, the majority of composers ushered in a change from modal polyphony to a homophonic style, and the harmonic language also shifted from church modes to a system of major and minor tonality. Greater range of emotional expression is allowed.
  14. The new Baroque polyphony varied in complexity of texture; the lighter the texture affords brighter tempi, while the more dense textures, may be held back. As for imitations, answering voices should be replicas of the announcing voice.
  15. As to the practice of ornamentation, the intervals between notes of a given melody are filled-in with scalar or arpeggio figures, beginning and ending on the given notes.
- Expressive Aspects
  16. The Baroque composer expressed emotion with greater freedom than in the Renaissance. The emotion stems from the dramatic forces affecting all mankind, not from the individual's struggle.
  17. Composers used harmonic tension and release as devices in composition, and the drive to the keynote was apparent. The use of dissonance increased, especially unprepared dissonance (as opposed to the suspensions of the Renaissance).
  18. Increased attention given to tone-painting.
  19. Instrumental music assumed an equal position with vocal music for first time in history. The performance of Baroque music must have exacting rhythmic precision, with singers being as exacting as instrumentalists. Singers should also maintain a steadiness and purity of vocal line, without excessive vibrato.

### Classical (1750-1820)

- Meter and Stress
  1. Elegance and delicate proportion were hallmarks of the Classical period. Therefore the pulse of the music was more delicately marked than in the Baroque period. The conductor should use a lighter beat, yet definite and precise to allow for crisp rhythms.
  2. The beginning tone of every new section must be given an even more marked emphasis than an ordinary strong beat.
  3. When duplets and triplets occur simultaneously, the two notes of the duplet must coincide with the first and last notes of the triplet (like swinging the eighth notes).
- Tempo
  4. The Classical period generally favored moderate tempi and avoided extremes. It seems that music tempi were more likely to be on the bright side, and overly slow tempi were avoided. More and more, composers indicated tempo markings on their scores. Metronome markings were even used in the final years of the period.
  5. *Tempo Rubato* was used as a device for interpretation. *Rubato* was used when a musical phrase required expressive emphasis. It is suggested however, that *tempo rubato* be used with discretion and restraint. In general the principle of strict time should be observed.
  6. The use of *ritardando* and *accelerando* became more frequent during the latter part of the period, and, again, such changes in tempi should be performed with restraint.
- Dynamics
  7. By the mid-eighteenth century, a considerable number of dynamic markings were known and in use: up to *fff* and down to *ppp*.
  8. The use of *Crescendo* and *decrescendo* was significant development during the Classical period. The *crescendo-decrescendo* should be performed with restraint, the crescendo should not begin with as low a level, nor reach as high a level as it would during the Romantic period. Generally the dynamic level should change just one degree higher or lower, for example, from *p* to *mp*, rarely from *p* to *f*.

9. The *forte-piano* contrast was an unwritten law in performing with dynamics; all repeated phrases or periods should be performed *piano*, as an echo. Periods performed *piano* the first time should be performed *forte* the second time.
  10. Every note that is not diatonic (having an accidental) should be either *mf*, *f* or *ff*. Dissonance must be stronger than its resolution.
  11. It is not possible for the composer to indicate every conceivable degree of loudness or softness. Therefore it is up to the performer to make numerous judgments regarding dynamics.
- Tone Color and Vibrato
    12. Tone color is much more important in the Classical period than during the Baroque. The performer should strive for a warm tone color, with a natural vibrato. The oscillation of pitch in the vibrato must not be too wide (about a quarter tone).
  - Texture
    13. Composers of the Classical period sought lightness and simplicity in their music, contrasting from the heavy texture of the Baroque. During the Classical period the inner voices between melody and bass assumed greater importance, and the bass became more flexible and had interplay with the inner voices.
  - Expressive Aspects
    14. Composers of the Classical period used phrases of a regular 2 to 4 bar length - shorter and more distinct than that of the Baroque. There were points of strong harmonic arrival and the phrase structure was well-defined. Melody reigned supreme, all other parts served to support it. Ornamentation continued, but the embellishment of the melodic line was done in the spirit of elegance and grace.
    15. The music of the Classical period was moderate in style, avoiding extremes of the later Romantic period. Emotional content was less important, and unity of design became the composer's goal. Form served to eliminate personal qualities and universalized the style.

### **Romantic (1820-1900)**

- Meter and Stress
  1. Composers during the Romantic period sought to break the strictness of rhythm, yet remain within the time-honored rules. A widely used device to achieve this objective was the use meter changes without changing the time signature (hemiola). Syncopation also became widely used to evoke interest. Intricate rhythmic patterns and rhythmic surprise were characteristic of music in this period. Irregular phrase lengths were also used.
- Tempo
  2. The restraint from the Classical period was abandoned during the Romantic era. It was a period of extremes -fast tempi were performed exceptionally fast and slow tempi exceptionally slow.
  3. Tempo was closely aligned with mood the composer was trying to express.
  4. *Accelerando* and *ritardando* were more frequently used, and *tempo rubato* reached its ultimate in expressiveness. Composers of this period, however, did more precisely indicate their desired tempi.
- Dynamics
  5. Composers of the Romantic period often used extremes in dynamics ranging from *fff* to *ppp*, but with a slight leaning toward the use of the lower dynamic levels.
  6. *Crescendo* and *decrescendo* became a widely used expressive device. Some composers employed a slight *accelerando* with a *crescendo* a slight *ritardando* with a *decrescendo*.

7. In contrast to the moderately sized ensembles used in the Classical period, the combined forces of large orchestras and choirs became the ideal medium for the expression of the dynamic extremes of the Romantic era.
- Texture
    8. New harmonic relationships were explored by composers of the Romantic period. Dissonance became more widely used and an increasing use of the melodic and harmonic chromaticism gave the composer a wider range of expression. Strong harmonic cadences were sometimes avoided, favoring a deceptive resolution, or no resolution at all. Sudden shifts in tonal center were also used.
    9. Harmony became predominant in music of this period, above counterpoint. When counterpoint was used, the composer focused on the opposition of masses, rather than vocal lines. In contrast to the light and clear texture of the Classical period, the texture of music in the Romantic period was often dense and heavy.
  - Expressive Aspects
    10. Individual expression became the composer's principal goal. To express emotion, composers experimented harmonically. Unusual rhythmic effects, wide contrasts in dynamics, changing moods, and varying textures were all expressive devices used by the Romantic composer.
    11. Tone color took on new importance in the Romantic period. Through tone color, composers sought to express sensuous beauty and enchantment. Both instrumental and vocal music were influenced by the lyricism of the human voice.
    12. Ornamentation was now written out by composers in the Romantic era to limit the improvisational freedom performers once enjoyed in the Baroque and Classical eras.

### **The Modern Period (1900 to Present)**

- Meter and Stress
  1. Impressionistic music possesses less tension and rhythmic drive than that of the Romantic period. The conductor should avoid any exaggeration of tempo changes, and the beat should be clear and precise but flexible and responsive to subtle nuance of the music.
  2. Expressionistic music, in contrast, possesses considerable rhythmic drive and clarity. Rhythm is generally aligned with textual stress, however tension was achieved through distorting the natural accentuation of the words with changing meter.
  3. Neo-Classical music avoided regular stress following the bar line using mixed meter or shifting accents and stresses within the measure without changing tie signature. In conducting rhythms in non-symmetrical forms, the conductor must alter his/her patterns to conform to the basic rhythm of the music.
  4. Neo-Romantic music places greater emphasis on the poetic aspects of the music and on a means of personal expression. When modern day rhythmic devices contribute to this end, they are used, when they do not, they are avoided.
- Tempo
  5. With impressionistic music, most tempi tend to be moderate and slow.
  6. The rhythm of expressionistic music tends to be irregular and rather complex. As a result of word stress being distorted, tempo will fluctuate.
  7. In Neo-Classical music, tempo is a function of clarity of melodic line.
  8. IN Neo-Romantic music, the consideration of mood is of utmost importance. Projecting textual meaning will require flexibility in tempi.
- Dynamics
  9. Impressionistic music utilizes a low level of dynamic intensity (i.i *mf*, *mp* and *p*). *Crescendo* and *decrescendo* are to be used very carefully.

10. After the impressionistic phase, modern music incorporated a huge range of dynamic expression with rapid changes in dynamic levels, mixed with uniform levels of intensity.
- Texture
    11. Impressionistic music abandoned the restrictions of major-minor tonality, using church modes, whole-tone scale, and pentatonic scale. Parallel fourths and fifths were used against pedal point to create unusual harmonic effects. Relationships between chords was less important than the sound and effect of a single chord. Harmonic tension and resolution was less important. Tonal color became as important as melody, harmony and rhythm.
    12. Expressionism saw the ultimate evolution of chromaticism and the advent of 12-tone (serial) music.
    13. Neo-Classical music saw a resurgence of counterpoint, although it was referred to as a 'dissonant counterpoint.'
    14. Neo-Romantic music emphasizes sensuous lyricism and rich harmonies. Dissonance is used to highlight emotional and poetic aspect of the text.
  - Expressive Aspects
    15. The impressionistic composer's aim was to suggest rather than to boldly state. Music of this style should be approached with restraint and objectively. Legato style of articulation is preferred to not disrupt the flow chords.
    16. The expressionistic composer used continuous dissonance, angular melodies and irregular rhythm, and abrupt changes in tempi and dynamics to express inner conflict. Singers must listen carefully with wide angular melodic leaps, to help combat intonation problems.
    17. The Neo-Classicist is concerned with craftsmanship and an impersonal, objective statement of his/her material. Emotional expression is to be minimized. Lessen the dramatic qualities of the singing voice to give more clarity to structure.
    18. The Neo-Romanticist seeks a more personal means of communication, using most of the same musical devices of the Neo-Classicist, but in a different way. Voice quality should be warm and expressive to convey the best subjective aspects of the music.