

## HIGH SCHOOL GLEE CLUB

### Course Scope:

This one-year course is designed as an introductory study in vocal production and music fundamentals with opportunities to perform a variety of ensemble literature from historical periods. Career and vocational possibilities will also be explored. This course may be repeated.

### Course Goals:

1. To provide opportunities for the enjoyment of music through active participation.
2. To develop personal character traits of leadership, poise, and dependability as well as provide an avenue for self-expression.
3. To develop a sense of responsibility regarding the individual contribution to the total organizational efforts.
4. To develop fundamental musical skills in sight-reading and notation.
5. To acquire a focused and supported vocal sound.
6. To develop a repertoire of selected choral literature.
7. To develop the ability to evaluate live performances and recordings of choral literature from all historical periods.
8. To develop an awareness of the foundational musical skills required for various careers in music.

NOTE: The number(s) following each performance objective relates directly to the above goals.

## GLEE CLUB

COURSE STRUCTURE	PERFORMANCE OBJECTIVES
1. VOCAL PRODUCTION	1.1 - 1.6
Posture	
Breath Support	
Tone Quality	
Intonation	
Vocal Placement	
Diction, Attacks and Releases	
2. CHORAL TECHNIQUES	2.1 - 2.2
Blend and Balance	
Interpretation	
3. MUSIC SKILLS	3.1 - 3.5
Time Signatures	
Rhythmic Notation	
Pitch and Key Recognition	
Terminology	
Score Recognition	
4. REPERTOIRE	4.1 - 4.3
History and Style	
Sacred Literature	
Secular Literature	
5. PERFORMANCE	5.1 - 5.2
Clinics, Workshops, Concerts	
Etiquette	
6. ORGANIZATIONAL RESPONSIBILITY	6.1 - 6.3
Required Performance Attendance	
Ensemble Goals	
Building Leadership and Responsibility	
7. LIFELONG LEARNING	7.1 - 7.4
Education	
Music Industry	
Professional Music	
Continued Performance Opportunities	

## **1. VOCAL PRODUCTION**

### **1.1 THE STUDENT WILL BE ABLE TO DEMONSTRATE CORRECT POSTURE AND BREATHING TECHNIQUES NECESSARY FOR SUPPORTING THE TONE.**

- 1.1.A STRATEGY: Conduct a class discussion on correct posture for singing; have students practice and demonstrate.
- 1.1.B STRATEGY: Have students inhale using a “yawn” to facilitate proper use of the open-throat.
- 1.1.C STRATEGY: Have students place their hands around their waists to feel the expansion and contraction of the midsection and abdominal region to demonstrate diaphragmatic breathing.
- 1.1.D STRATEGY: Have students inhale using a “yawn” and hold their breath to feel the open throat and correct diaphragmatic support.
- 1.1.E STRATEGY: Have students rehearse using staccato arpeggios while demonstrating the release function of the diaphragm.

### **1.2 THE STUDENT WILL BE ABLE TO CONTROL THE AMOUNT AND SPEED OF THE AIR FLOWING THROUGH THE VOCAL APPARATUS.**

- 1.2.A STRATEGY: Have students inhale a “yawn” and slowly release the air using a silent “loo” vowel sound while counting the time lapse.
- 1.2.B STRATEGY: Have student demonstrate in small groups the staggered breathing techniques using three connecting musical phrases.

### **1.3 THE STUDENT WILL BE ABLE TO IDENTIFY A VARIETY OF TONE COLORS.**

- 1.3.A STRATEGY: Have students listen to several different singers and choral groups which are performing the same literature to become aware of different tone colors.

Example: Varieties of Tone Colors

- a. Dark
- b. Bright
- c. Light
- d. Heavy
- e. Rich

- 1.3.B STRATEGY: Have students compare the different moods created by the various tone colors.
- 1.3.C STRATEGY: Conduct a class discussion regarding the tone color characteristics of the various historical periods.

### **1.4 THE STUDENTS WILL BE ABLE TO SING IN TUNE.**

- 1.4.A STRATEGY: Have students develop the ability to seriously listen and correct problems with intonation.
- 1.4.B STRATEGY: Have students sing an ascending and descending chromatic exercise.
- 1.4.C STRATEGY: Have students sing descending arpeggios to insure intervallic accuracy.

**1.5 THE STUDENT WILL BE ABLE TO DEMONSTRATE A FOCUSED TONE.**

1.5.A STRATEGY: Have students inhale using a “yawn” to facilitate proper use of the open throat.

1.5.B STRATEGY: Have students place their fingers over the facial mask while singing an “mmm” to feel the vibrations.

1.5.C STRATEGY: Have students sing each vowel through an a neutral vowel sound, “oo” is recommended.

Example: Violinist’s bowing technique

a. smooth, drawn bow: sustained vowel

b. change of bow direction (flick of the wrist): crisp consonant

**2. CHORAL TECHNIQUES**

**2.1 THE STUDENT WILL BE ABLE TO DEFINE AND DEMONSTRATE THEIR UNDERSTANDING OF BLEND AND BALANCE.**

2.1.A STRATEGY: Conduct a class discussion to explain and demonstrate the meaning of blend and balance.

2.1.B STRATEGY: Have students demonstrate and practice matching volume and vowel sounds within their section to those of the other sections.

2.1.C STRATEGY: Have students sing while sitting in a large circle to become more aware of the total choral sound.

**2.2 THE STUDENT WILL BE ABLE TO DEMONSTRATE AND RESPOND TO CONDUCTOR’S INDICATIONS OF THE FOLLOWING INTERPRETIVE MARKINGS: LEGATO, STACCATO, ACCELERANDO, RITARDANDO AND FERMATA.**

2.2.A STRATEGY: Have students demonstrate their understanding of interpretive markings by singing a selection using each.

Example: Interpretive Markings

a. “Are You Sleeping, Brother John”

**3. MUSIC SKILLS**

**3.1 THE STUDENT WILL BE ABLE TO RECOGNIZE AND PROPERLY INTERPRET THE FOLLOWING TIME SIGNATURES: 4/4; 2/4; 3/4; 6/8; 2/2.**

3.1.A STRATEGY: Conduct a class discussion to explain the time signatures beginning with the meaning of upper and lower numbers.

3.1.B STRATEGY: Conduct a class discussion to explain the time signatures beginning with simple progressing to compound.

Example: Time signature progression

a. 4/4

b. 2/4

c. 3/4

- d. 6/8
- e. 3/8

**3.2 THE STUDENT WILL BE ABLE TO COUNT, CLAP AND SING SIXTEENTH NOTES TO WHOLE NOTES IN 4/4, 2/4, 3/4, 6/8 AND 2/2 TIME SIGNATURES INCLUDING DOTTED RHYTHMS AND EQUIVALENT RESTS.**

3.2.A STRATEGY: Conduct a class discussion to explain rhythmic notation in sequence of difficulty.

Example: Rhythmic Notation Sequence

- a. whole note
- b. dotted half note
- c. half note
- d. quarter note
- e. eighth note
- f. sixteenth note

3.2.B STRATEGY: Have students use flash cards to assist in learning the note values and corresponding rest values.

3.2.C STRATEGY: Have students count aloud and clap rhythms before singing a score.

3.2.D STRATEGY: Have students take written and oral tests on time signatures and notations.

**3.3 THE STUDENT WILL BE ABLE TO RECOGNIZE THE NOTE NAMES AND KEY SIGNATURES IN BOTH BASS AND TREBLE CLEFS.**

3.3.A STRATEGY: Conduct a class discussion to explain sequential patterns of the lines and spaces of treble and bass clef from middle C.

3.3.B STRATEGY: Conduct a class discussion using a chart showing the circle of fifths of the various key signatures. Review frequently and test.

3.3.C STRATEGY: Conduct a class discussion to explain that key signatures are built upon the circle of fifths.

3.3.D STRATEGY: Have students write on composition paper and board the scales of the various key signatures in the circle of fifths.

**3.4 THE STUDENTS WILL BE ABLE TO IDENTIFY AND DEMONSTRATE THE MUSICAL TERMS IN A GIVEN SCORE.**

3.4.A STRATEGY: Prepare handouts of musical terms for students to learn. Discuss and test students on the terms. Define musical terminology and markings as they appear in music.

3.4.B STRATEGY: Have students define tempo terminology and demonstrate selected tempo markings by singing or playing them on the piano.

**3.5 THE STUDENT WILL BE ABLE TO IDENTIFY THEIR VOCAL PART ON A MUSICAL SCORE.**

3.5.A STRATEGY: Conduct a class discussion to point out on the musical score the location of each vocal part.

#### **4. REPERTOIRE**

##### **4.1 THE STUDENT WILL BE ABLE TO PERFORM CHORAL LITERATURE OF THE VARIOUS PERIODS USING PROPER VOCAL PRODUCTION AND TECHNIQUE. (2, 4, 5) (NS 1, 9)**

4.1.A STRATEGY: Have students rehearse and perform music of various periods.

4.1.B STRATEGY: Introduce and discuss the respective historical aspects and composer backgrounds of the literature being rehearsed.

4.1.C STRATEGY: Have students sing vocal warmups using various stylistic techniques of the selected periods.

4.1.D STRATEGY: Have students become aware of the text and how it relates to the respective period.

##### **4.2 THE STUDENT WILL BE ABLE TO PERFORM SACRED CHORAL LITERATURE OF THE VARIOUS PERIODS USING PROPER VOCAL PRODUCTION AND TECHNIQUE.**

4.2.A STRATEGY: Introduce and discuss the historical aspects of sacred choral literature.

4.2.B STRATEGY: Have students perform the sacred literature in a performance venue conducive to the original intent of the composer.

##### **4.3 THE STUDENT WILL BE ABLE TO PERFORM SECULAR CHORAL LITERATURE OF VARIOUS PERIODS USING PROPER VOCAL PRODUCTION AND TECHNIQUE.**

4.3.A STRATEGY: Introduce and discuss the historical aspects of secular choral literature.

#### **5. PERFORMANCE**

##### **5.1 THE STUDENT WILL BE ABLE TO PARTICIPATE IN, AND OBSERVE, OUT-OF-SCHOOL CONCERTS AND OTHER MUSICAL PERFORMANCES.**

5.1.A STRATEGY: Have students perform on several occasions throughout the year.

5.1.B STRATEGY: Have students evaluate the musical effectiveness of each performance.

##### **5.2 THE STUDENT WILL BE ABLE TO DEMONSTRATE PROPER CONCERT AND PERFORMANCE ETIQUETTE.**

5.2.A STRATEGY: Conduct a class discussion on acceptable concert behavior both as a performer and observer.

5.2.B STRATEGY: Have students attend performances to demonstrate learned concert behavior.

#### **6. ORGANIZATIONAL BEHAVIOR**

##### **6.1 THE STUDENTS WILL BE REQUIRED TO ATTEND ALL PERFORMANCES.**

6.1.A STRATEGY: Have students write down all events in a calendar/day planner as soon as they are announced. Include concert schedule for the year in class expectations.

6.1.B STRATEGY: Conduct a class discussion on the process of getting ready for a performance and the importance of all members being present at the performance. Have parents and students sign a statement acknowledging course requirements.

**6.2 THE STUDENTS WILL IDENTIFY THE GOALS OF THE ENSEMBLE FOR THAT GIVEN YEAR.**

6.2.A STRATEGY: Conduct a class discussion concerning the school year and the goals for the ensemble, as well as each individual's goals.

**6.3 THE STUDENTS WILL LEARN LEADERSHIP SKILLS WHICH WILL HELP THEM WITH RESPONSIBILITY.**

6.3.A STRATEGY: Have students attend a leadership seminar and use what they have learned.

6.3.B STRATEGY: Have students elect officers to help with any choir events and responsibilities.

**7. LIFELONG LEARNING**

**7.1 THE STUDENT WILL BE AWARE OF VARIOUS CAREER OPPORTUNITIES IN THE FIELD OF MUSIC. ( ) (NS 8)**

7.1.A STRATEGY: Provide students with brochures from professional associations, music unions, or the music industry which describe career opportunities in music.

7.1.B STRATEGY: Have students discuss employment opportunities, skills training, rewards and salary ranges of various jobs in music.

Examples:

a. Performance

1. Conductor
2. Soloist
3. Professional choral musician
4. Professional accompanist
5. Composer/arranger/copyist
6. Sound/recording engineer
7. Booking agent

b. Teaching

1. Music Teacher
2. Studio Instructor
3. Educational television, music teacher
4. Composer-school choral literature
5. Author-method books
6. Music supervisor/administrator

