

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

## Monthly Plans & Suggestions

### **Month One: August –September**

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

Nevada State Standards: 1, 5, 9

### **Concepts taught this month:**

Ensemble/Individual Goals

Posture

Breath Support

Time Signatures

Rhythmic Notation

**Listening Skills (see appendix for suggestions and procedures)**

### **Week One:**

The student will:

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

### **Procedures:**

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

**SUGGESTION FOR THIS WEEK:** It would be beneficial to give the students a 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. Some principals require a pre and post test in all subjects.

The student will:

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

#### Procedures:

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

#### Week Two:

The student will:

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

#### Procedures:

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

The student will:

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

#### Procedures:

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

The student will:

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

#### Procedures:

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

**Week Three:**

The student will: (repeat)

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

**Procedures:**

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

The student will: (repeat)

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

**Procedures:**

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

The student will:

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

**Procedures:**

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

The student will: (repeat)

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

**Procedures:**

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

**Week Four:**

The student will: (repeat)

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

**Procedures:**

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

The student will: (repeat)

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

**Procedures:**

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

The student will:

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

**Procedures:**

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

The student will: (repeat)

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

**Procedures:**

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

**Week Five:**

The student will: (repeat)

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

**Procedures:**

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

The student will: (repeat)

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

**Procedures:**

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

The student will:

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

**Procedures:**

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

The student will: (repeat)

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

**Procedures:**

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

## **PREPARING FOR MONTH TWO:**

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

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

## **Month Two: October**

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

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

### **Concepts taught this month:**

Vocal Placement

Intonation

Time Signatures

Key Signatures

Rhythmic Notation

**Listening Skills (see appendix for suggestions and procedures)**

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

### **Week One:**

The student will:

- Demonstrate a focused tone. (1.5)

### **Procedures:**

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

The student will: (repeat)

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

#### Procedures:

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

The student will: (repeat)

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

#### Procedures:

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

#### Week Two:

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

The student will: (repeat)

- Demonstrate a focused tone. (1.5)

#### Procedures:

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

The student will:

- Sing in tune. (1.4)

#### Procedures:

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

The student will:

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

#### Procedures:

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

The student will: (repeat)

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

#### Procedures:

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

### Week Three:

The student will: (repeat)

- Demonstrate a focused tone. (1.5)

**Procedures:**

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

The student will: (repeat)

- Sing in tune. (1.4)

**Procedures:**

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

The student will: (repeat)

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

**Procedures:**

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

The student will:

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

**Procedures:**

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

- It is now time to quiz your students individually on sight singing.

### **Week Four:**

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

The student will: (repeat)

- Sing in tune. (1.4)

### **Procedures:**

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

The student will:

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

### **Procedures:**

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

The student will:

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

### **Procedures:**

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

### **Procedures:**

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

The student will:

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

#### **Procedures:**

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

### **PREPARING FOR MONTH THREE AND BEYOND:**

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

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

### **Month Three: November**

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

Nevada State Standards: 1, 5, 6, 9

#### **Concepts practiced this month:**

Posture	Intonation
Breathing	Key Signatures
Focused Tone	Blend and Balance
Tone Colors	Response to Gesture for Articulation
Time Signatures	Key Signatures
Rhythmic Notation	
<b>Listening Skills (see appendix for suggestions and procedures)</b>	

### **Week One:**

Continue to work for mastery of the previous weeks objectives.

The student will:

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

#### Procedures:

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

The student will:

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

#### Procedures:

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

The student will:

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

#### Procedures:

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

The student will:

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

- Recognize and interpret the circle of fifths.

### Procedures:

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

### Week Two:

The student will: (blend)

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

### Procedures:

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

The student will:

- Demonstrate their understanding of balance. (2.1)

### Procedures:

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

The student will:

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

### Procedures:

- Introduce the concept of **triple-simple meter**, showing how there are essentially three beats in each measure, and the division of the pulse is two.
- Use same procedures outlined for week three.

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

The student will: (repeat)

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

### Procedures:

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

### Week Three:

The student will: (repeat)

- Demonstrate their understanding of balance. (2.1)

### Procedures:

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

The student will:

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

### Procedures:

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

The student will: (repeat)

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

**Procedures:**

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

The student will:

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

**Procedures:**

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

**Week Four:**

The student will: (repeat)

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

**Procedures:**

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

The student will:

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

**Procedures:**

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

The student will:

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

#### Procedures:

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

The student will:

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

#### Procedures:

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

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

### **Month Four: December**

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

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

#### **Concepts practiced this month:**

Posture	Intonation
Breathing	Rhythmic Notation
Focused Tone	Blend and Balance
Tone Colors	Response to Gesture for Articulation
Time Signatures	Key Signatures
<b>Listening Skills (see appendix for suggestions and procedures)</b>	
<b>Performance Opportunity - Winter Concert (see appendix for procedures)</b>	

### **Week One – Week Three:**

The student will:

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

#### Procedures:

- Program appropriate literature to meet this objective.
- Consult recommended lists available in the appendix.

- Practice concert etiquette, logistical details, concert dress, stage deportment, and concert program

The student will:

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

#### Procedures:

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

The student will: (repeat)

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

#### Procedures:

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

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

### **Month Five: January**

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

Nevada State Standards: 1, 5, 6, 9

#### **Concepts practiced this month:**

Posture	Intonation
Breathing	Diction, Attacks and Releases
Focused Tone	Blend and Balance
Tone Colors	Response to Gesture for Articulation
Time Signatures	Key Signatures
Rhythmic Notation	Review of Ensemble/Individual Goals
<b>Listening Skills (see appendix for suggestions and procedures)</b>	

### **Week One:**

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

**Week Two:**

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

**Week Three:**

The student will:

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

**Procedures:**

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

The student will:

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

**Procedures:**

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

**Week Four:**

The student will:

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

**Procedures:**

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

The student will:

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

**Procedures:**

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

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

### **Month Six: February**

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

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

#### **Concepts practiced this month:**

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

**Listening Skills (see appendix for suggestions and procedures)**  
**Performance Opportunity - Pre-Festival Concert (see appendix for procedures)**

#### **Week One:**

The student will:

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

#### **Procedures:**

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

The student will:

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

#### **Procedures:**

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

#### **Week Two:**

The student will:

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

#### **Procedures:**

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

The student will:

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

#### **Procedures:**

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

### **Week Three:**

The student will:

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

#### **Procedures:**

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

The student will:

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

#### **Procedures:**

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

### **Week Four:**

The student will:

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

#### **Procedures:**

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

The student will:

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

#### Procedures:

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

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

#### **Month Seven: March**

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

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

#### **Concepts practiced this month:**

Posture	Intonation
Breathing	Diction, Attacks and Releases
Focused Tone	Blend and Balance
Tone Colors	Response to Gesture for Articulation
Time Signatures	Key Signatures
Rhythmic Notation	
<b>Listening Skills (see appendix for suggestions and procedures)</b>	
<b>Performance Opportunity - CCSD Choir Festival (see appendix for procedures)</b>	

#### **Week One:**

The student will:

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

#### Procedures:

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

The student will:

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

#### Procedures:

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

- Continue review of the circle of fifths.

### **Week Two:**

The student will:

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

#### **Procedures:**

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

The student will:

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

#### **Procedures:**

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

### **Week Three:**

The student will:

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

#### **Procedures:**

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

The student will:

- Sight sing in A minor.
- Recognize and interpret the circle of fifths.

#### **Procedures:**

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

**Week Four:**

The student will:

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

**Procedures:**

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

The student will:

- Sight sing in E minor.
- Recognize and interpret the circle of fifths.

**Procedures:**

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

**Month Eight: April**

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

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

**Concepts practiced this month:**

Posture	Intonation
Breathing	Diction, Attacks and Releases
Focused Tone	Blend and Balance
Tone Colors	Response to Gesture for Articulation
Time Signatures	Key Signatures
Rhythmic Notation	
<b>Listening Skills (see appendix for suggestions and procedures)</b>	
<b>Performance Opportunity - Possible Out of Town Festival (see appendix for procedures)</b>	

**Week One:**

The student will:

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

**Procedures:**

- Have several exercises ready to clap or play for the students. Have the students write the rhythm on a piece of paper and then check the exercises afterward.

- Teach the students how to translate the rhythmic clapping they have been doing into a written example.
- Have each student present a rhythmic exercise to the class for notation.

The student will:

- Sight sing in D minor.
- Recognize and interpret the circle of fifths.

#### **Procedures:**

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

#### **Week Two:**

**SPRING BREAK !!!!!!!**

#### **Week Three:**

The student will:

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

#### **Procedures:**

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

The student will:

- Sight sing in B minor.
- Recognize and interpret the circle of fifths.

#### **Procedures:**

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

#### **Week Four:**

The student will:

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

#### **Procedures:**

- Have several exercises ready to clap or play for the students. Have the students write the rhythm on a piece of paper and then check the exercises afterward.

- Review with the students how to translate the rhythmic clapping they have been doing into a written example.
- Have each student present a rhythmic exercise to the class for notation.

The student will:

- Sight sing in G minor.
- Recognize and interpret the circle of fifths.

#### Procedures:

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

### **PREPARING FOR THE END OF THE SCHOOL YEAR**

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

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

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

### **Month Nine: May**

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

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

#### **Concepts practiced this month:**

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

**Listening Skills (see appendix for suggestions and procedures)**  
**Performance Opportunity - Spring Concert (see appendix for procedures)**

**Week One:**

The student will:

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

**Procedures:**

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

The student will:

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

**Procedures:**

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

**Week Two:**

The student will:

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

**Procedures:**

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

The student will:

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

**Procedures:**

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

**Week Three and Four:**

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

The student will:

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

**Procedures:**

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

# **APPENDIX A**

## **SAMPLE LESSON PLAN**

## 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 class. 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. relaxed
  - b. seated
  - c. standing
- 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.

# **APPENDIX B**

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

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

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

### **SELECTION**

- 1) The director must be enthusiastic about the piece.
- 2) Literature with quality and relevant subject matter will draw in the students. What will the aesthetic experience be for the students ?
- 3) Include in your selections a variety of historical periods and musical styles in line with CCSD Objectives 4.1 - 4.3.
- 4) Choose literature with a variety of tempo, aesthetic, style/period and include both sacred and secular texts.
- 5) The difficulty level of the pieces must be suitable for the ensemble. Never be afraid to 'raise the bar', but be careful not to overwhelm your students with too many vocal/musical challenges too soon.
- 6) Optional : Choose literature for teaching 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. (4.1 - 4.3 - CCSD Course Syllabus)
- 2) Prepare some listening examples that demonstrate the tone quality, performance practice, and other aspects of the selections you are working on. It could be a recording of the same piece or a piece from the same period. This could be worked into your listening examples during that time.
- 3) Make a vocabulary list of any terms in the music that the students will need to be familiar with before they start each piece. (3.4 - CCSD Course Syllabus) \*\* You might want to do music vocabulary weekly or every other week using other music terms and adding in the vocabulary from the music as needed. \*\*
- 4) Make sure you have translated the text if it is in a different language. Find the origin of the text and be ready to share it with your students.
- 5) Extensive score study is a must. Be prepared to play the accompaniment and the separate vocal lines individually or together. Know the tonal road map. Find challenges - know where to start teaching - it isn't always at the beginning.
- 6) Prepare lesson plans for teaching each selection. Work backwards from your concert and develop a backwards assessment model - a time line for preparing the selections for performance.
- 7) Make sure you secure an accompanist for the performance and several rehearsals ahead of time. Also, make the necessary facility reservation with the concert site (this includes a dress rehearsal).

***When the students 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. (3.5 - CCSD Course Syllabus)
- 3) Cover the text/translation with the students - have them write it in the music.
- 4) Introduce the pieces by singing through them, and play a recording of each.

Weeks Two - Five

Begin rehearsals and use your lesson plans.

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

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

Weeks Six and Seven

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

Week Eight

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

Week Nine

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

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

*After Your Performance*

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

# **APPENDIX C**

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

# Plan for Teaching Scales and Intervals

August - September		
	Scale	Interval
Week 1	--	--
Week 2	CM	--
Week 3	CM	--
Week 4	CM	5 <sup>th</sup>
Week 5	CM	5 <sup>th</sup>
October		
Week 1	CM	3 <sup>rd</sup>
Week 2	CM	3 <sup>rd</sup>
Week 3	CM	8 <sup>va</sup>
Week 4	CM	8 <sup>va</sup>
November		
Introduce Circle of 5ths - (# side)		
Week 1	GM	4 <sup>th</sup>
Week 2	GM	4 <sup>th</sup>
Week 3	GM	6 <sup>th</sup>
Week 4	GM	6 <sup>th</sup>
December		
Introduce Circle of 5ths - (b side)		
Week 1	FM	review
Week 2	FM	review
Week 3	FM	review
No School	--	--
January		
Week 1	review	review
Week 2	finals	finals
Week 3	DM	7 <sup>th</sup>
Week 4	DM	7 <sup>th</sup>

February		
	Scale	Interval
Week 1	B <sup>b</sup> M	review
Week 2	B <sup>b</sup> M	review
Week 3	AM	--
Week 4	AM	--

March		
Week 1	E <sup>b</sup> M	--
Week 2	E <sup>b</sup> M	--
Week 3	EM	--
Week 4	EM	--

April		
Week 1	A <sup>b</sup> M	--
<i>Spring Break</i>	--	--
Week 3	A <sup>b</sup> M	--
Week 4	A <sup>b</sup> M	--

May		
Week 1	review	--
Week 2	review	--
Week 3	--	--
Week 4	--	--

| |

# **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)

# **APPENDIX E**

## **SIGHT SINGING EXERCISES – SAMPLE**

The following materials are  
excerpts from the *Bruce  
Phelps Sight Reading  
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[brucephelps.com](http://brucephelps.com)

# **APPENDIX F**

## **LISTENING OUTLINE AND SUGGESTIONS**

## Listening Outline

<b>August</b>	Average voices creating above average performances -locally, regionally, and nationally renowned choirs of all ages and levels
<b>September</b>	Exploring Choral Tone -variety of tone color appropriate to different styles and genres
<b>October</b>	Spirituals and Gospel -unique performance practice issues for two very different genres
<b>November</b>	Major Choral Works I -requiems and masses
<b>December</b>	Major Choral Works II -oratorio
<b>January</b>	Barbershop
<b>February</b>	Festival Literature -folksongs, excerpts from large works, a cappella, world musics
<b>March</b>	Madrigals and the Renaissance Style
<b>April</b>	Vocal Jazz
<b>May</b>	Lighter Literature -selections that are “fun” but still promote good technique

### **Suggestions:**

- focus on listening at least once a week depending on performance schedule
- place questions on the board to encourage engagement
- demonstrate accountability through use of weekly journal writing and incorporating a participation grade

# **APPENDIX G**

## **SUGGESTED REPERTOIRE LISTS**

## Suggested Repertoire for Treble Chorus

### SA Accompanied

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

### SA A Cappella

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

**SSA Accompanied**

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

**SSA A Cappella**

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

## **Suggested Repertoire for Male Chorus**

### **TB Accompanied**

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

### **TB A Cappella**

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

### **TTBB Accompanied**

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

### **TTBB A Cappella**

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

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

# **APPENDIX H**

## **RESOURCES FOR THE MUSIC EDUCATOR**

# RESOURCES FOR THE CHORAL EDUCATOR

## MUSIC SHARE SITES FOR FINDING RECORDINGS:

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

\*-highly recommended

## MUSIC SHARE SITES FOR FINDING SCORES:

casa.org  
cpdl.org  
festival-singers.org.nz  
handlo.com  
musicroom.com  
musicviva.com  
premieremusic.net  
snaptel.com

## 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.uil.utexas.edu](http://www.uil.utexas.edu) -access to University  
of Texas' prescribed music list.

## 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/brads-clipart-11.html)  
[http://seidel.ncsa.uiuc.edu/ClipArt/  
cmu-english-server.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:

acdaonline.org  
choralnet.org  
chorusamerica.org  
grovemusic.com  
menc.org  
music.indiana.edu  
musicnet.org

## LANGUAGE DICTIONARIES:

[http://humanities.uchicago.edu/  
forms\\_unrest/FR-ENG.html](http://humanities.uchicago.edu/forms_unrest/FR-ENG.html)

## BOOKS EVERY CHORAL CONDUCTOR SHOULD HAVE

(from Choral.net/resources):

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.

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 calibres, and more. Guaranteed to be well-thumbed after a few years.

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!

Harvard Dictionary of Music. Not really a dictionary; really a small encyclopedia, an excellent desk reference.

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 violon, 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.

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.

## 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.org** 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**

## **SAMPLE TESTS**