

SECONDARY CURRICULUM
COURSE SYLLABUS

High School Chorus Syllabus 5650



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PREFACE

The course syllabus reflects the philosophical position stated in the Standards of Quality and the Course of Study approved as policy by the Clark County Board of School Trustees. The purpose of the syllabus is to establish minimum basic concepts for each course. **Teachers will use this syllabus in all Chorus classes.**

The **course scope and goals** are statements of broad direction and should facilitate the designing of a program that will meet the needs of students.

The **course structure** is an overview of the general concepts to be included in the major areas of emphasis. The numbers to the right of the structure refer to the performance objectives in the body of the syllabus.

The **performance objectives** are the minimum expectations of the completed course. They are organized statements which will be used to measure student achievement. Each objective statement includes the number of the course goal(s) to which that objective relates. Each objective has also been designed to provide challenging instruction for all students.

The **strategies** provide an extension to the regular classroom methodology. They offer additional approaches for translating the performance objectives into actual instructional activities.

The **suggested** resources section lists materials which may be useful in achieving the performance objectives.

This syllabus was developed by the Clark County School District's Department of Curriculum and Professional Development using a teacher task force. Syllabi are in continuous revision. Teachers should recommend additions and changes as input to the Department of Curriculum and Professional Development.

THE STUDENT WILL DEMONSTRATE CORRECT POSTURE WHILE SITTING OR STANDING ON A CONSISTENT BASIS. (SYLLABUS KEY: (EXAMPLE))

Concept one	→	1.	VOCAL PRODUCTION
Concept one, objective one	→	1.1	THE STUDENT WILL DEMONSTRATE CORRECT POSTURE WHILE SITTING OR STANDING ON A CONSISTENT BASIS.
Correlated to course goal	→	(1, 11, 13)	
Concept one, objective one, strategy one	→	1.1A	STRATEGY: Have students demonstrate correct posture by sitting forward in the chair with back erect, head in line with body, and feet placed on the floor.

THINKING LEVELS EXPLANATION

A useful system to classify questions is Sanders' Levels of Questioning, which is based on Bloom's Taxonomy. This classification system offers a framework for movement to higher-level student thinking. A brief description of the seven levels of questions follows.

LEVEL	DEFINITION
1. MEMORY	The student recalls or recognizes information. The content may be particular facts, definitions, and generalizations.
2. TRANSLATION	The student expresses the same idea in a different way. For example, a student may explain graphs, write a word problem in numerical notation, or change a statement in English to its Spanish equivalent.
3. INTERPRETATION	The student relates facts, generalizations, definitions, values, and skills. To relate means to discover or use a relationship between two or more ideas. There are several types of interpretation: comparison, implication, inductive thinking, quantitative thinking, and cause and effect.
4. APPLICATION	The student solves a problem that requires the use of generalizations, facts, values, and other types of thinking. A student is not told what information to use because, at this level, a student transfers skills on his/her own. Application call for the transfer of learning to new situations.
5. ANALYSIS	The student is expected to analyze elements and relationships. The student breaks down information into parts. The student is able to see the relationship between parts, such as tracing a statement made early in a novel to an event that occurs later in the novel. The student must be conscious of the intellectual process he/she is performing and know the rules for reaching a valid and true conclusion.
6. SYNTHESIS	The student uses original, imaginative thinking to solve a problem. The student has great freedom in deciding what is to be produced and how it is to be produced. A synthesis question never has one correct response.
7. EVALUATION	The student makes judgments based on clearly defined standards. The student rates something as being good or bad, right or wrong, beautiful or ugly. An evaluation answer is never provable. The best that can be done is to present good supporting evidence.

GRADUATE PROFILE CORRELATIONS
GOALS FOR CLARK COUNTY SCHOOL DISTRICT INSTRUCTION

The following goals represent learning outcomes expected in all course for all Clark County School District students. These goals will be integrated in context with instruction within each content area in order for students to understand and apply the fundamentals of English, mathematics, science, civics and government, history, geography, economics, arts, and health fitness.

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|----------------------------|--|
| 1. COMMUNICATION | |
| READING | The student will locate, comprehend, and interpret written information. This will include but not be limited to, books, papers, manuals, graphs, and schedules. |
| WRITING | The student will organize, compose, proof, and edit written material appropriate to the course. |
| SPEAKING | The student will organize, compose, and present material orally. |
| LISTENING | The student will receive, interpret, and respond to oral communications, taking into account both verbal and non verbal clues. |
| 2. RESOURCES / INFORMATION | The student will acquire, organize, interpret and process information to make the maximum use of time, money, material, and personal resources. |
| 3. SYSTEMS / TECHNOLOGY | The student will use appropriate technology to function effectively in various organizational systems. |
| 4. INTERPERSONAL SKILLS | The student will demonstrate effective interpersonal skills by cooperating in team situations; asserting leadership when appropriate; negotiating differences and appreciating diversity; and being willing to skills, knowledge, and material with peers. |
| 5. PROBLEM SOLVING | The student will use analytical, logical and creative thinking skills to solve problems, make decisions, make reasonable judgments, and generate new ideas. |
| 6. PERSONAL INVENTORY | The student will evaluate career choices and long-term options based on personal criteria. |
| WHERE AM I? | The student will assess his/her existing interests, aptitudes, knowledge, and skills. Personal qualities such as self-confidence, responsibility, integrity, and honesty will be part of the self-assessment. |
| WHERE DO I WANT TO GO? | The student will explore a wide array of career options at all levels to formulate long-term goals. |
| HOW DO I GET THERE? | The student will interrelate his/her present status with personal long-term goals to determine the best course of action to achieve the long-term goals. |

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HIGH SCHOOL CHORUS 5650

Course Scope:

This one-year course is designed to familiarize high school students with the many techniques of vocal production through the study of a variety of choral literature in an ensemble setting. This course will fulfill either the one arts/humanities credit or one of the elective credits required for graduation.

Course Goals:

1. To apply proper vocal production techniques to the choral singing art form.
2. To apply the ability to appropriately project the combination of elements required for exemplary choral singing through the rehearsal and performance of experience-appropriate unison and multi-part literature.
3. To demonstrate an increased level of mastery of music literacy skills.
4. To recognize and analyze more complex musical forms.
5. To continue to develop an appreciation of music of many styles, periods, and cultures by identifying and demonstrating the characteristics and interpretive elements of each being studied.
6. To demonstrate an understanding of the skills needed to compose and arrange music.
7. To demonstrate an understanding of the skills necessary to improvise melodies, variations, and accompaniments.
8. To demonstrate an understanding of the relationships between music and the other arts disciplines.
9. To demonstrate critical listening skills in rehearsal and performance as well as in the performance of others.
10. To evaluate performances and demonstrate the skills needed to discriminate with regard to the quality of the performance.
11. To provide extensive opportunities for the enjoyment of active music-making through participation and public performances.
12. To demonstrate individual responsibility to the chorus as an organization through the understanding of the components of a successful choral concert and participation in a variety of leadership opportunities.
13. To have a comprehensive understanding of the possibilities and opportunities provided to continue in choral music throughout life.

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

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HIGH SCHOOL CHORUS - 5650

COURSE STRUCTURE	PERFORMANCE OBJECTIVES
1. VOCAL PRODUCTION	1.1 - 1.10
Posture Breath Support Tone Quality Vowel Placement Vocal Placement Intonation Assessment Intonation Problem-Solving Diction Expression Dynamics	
2. CHORAL TECHNIQUES	2.1 - 2.4
Matching Vowel Sounds Blend and Balance Attacks and Releases Following the Conductor	
3. MUSIC LITERACY	3.1 - 3.10
Time Signatures Note Values Tempi Dynamics Rhythmic and Melodi Sight-reading Diatonic Scales Rhythmic Figures and Patterns Key Signatures Expressive Indications Notation Symbols	
4. FORM	4.1 - 4.4
Architecture Song FormS Various Choral Forms from Periods of Music Like Choral Forms from Various Periods of Music	
5. REPERTOIRE, MUSICAL STYLES, AND PERIODS OF MUSIC	5.1 - 5.8
Stylistic Performance Style and Characteristics Sacred Music Secular Music Baroque Period Classical Period Romantic Period Impressionistic Era Contemporary Era	

6.	COMPOSING AND ARRANGING MUSIC	6.1 - 6.3
	Rhythmic Compositions Melodic Compositions Arranging	
7.	IMPROVISATION	7.1 - 7.4
	Question and Answer Melodic Embellishments Simple Accompaniments Simple Melodies	
8.	MUSIC ACROSS THE CURRICULUM	8.1 - 8.7
	Relationships Among the Arts Artistic Processes: Creating Artistic Processes: Performing Artistic Processes: Responding Artistic Processes: Connecting Relationships Outside of the Arts Eras and Influences	
9.	LISTENING SKILLS	9.1 - 9.2
	Describing Music Harmonic Security	
10.	DISCRIMINATION SKILLS	10.1 - 10.2
	Performance Quality Performance Comparisons	
11.	ENJOYMENT THROUGH PARTICIPATION	11.1 - 11.4
	Components of Quality Choral Performances Stage Presence Additional Districtwide and Community Performance Opportunities Concert Behavior and Audience Etiquette	
12.	ORGANIZATIONAL RESPONSIBILITY	12.1 - 12.3
	Behavior and Principles Ensemble Goals Leadership	
13.	LIFELONG LEARNING	13.1 - 13.3
	Career Opportunities Consumer Awareness Continued Performance Opportunities	

1. VOCAL PRODUCTION

1.1 THE STUDENT WILL DEMONSTRATE CORRECT POSTURE WHILE SITTING OR STANDING ON A CONSISTENT BASIS.

(1)

1.1.A STRATEGY: Have students sit forward in the chair with the back erect, head in line with body, and feet placed firmly the floor.

1.1.B STRATEGY: Have students keep their chins parallel to the floor.

1.1.C STRATEGY: Have students bend knees slightly when standing.

1.1.D STRATEGY: Have students establish good habits of posture and eye contact while holding the music at eye level.

1.1.E STRATEGY: Have section leaders serve as role models for demonstrating correct posture.

1.2 THE STUDENT WILL DEMONSTRATE PROPER BREATHING TECHNIQUES NECESSARY FOR SUPPORTING THE TONE.

(1, 2)

1.2.A STRATEGY: Have students place the palms of their hands on the abdominal region to experience the feeling of diaphragmatic breathing.

1.2.B STRATEGY: Have students inhale and support the singing by controlling the amount and speed of air flowing through the vocal apparatus using sustained long tone phrases.

1.2.C STRATEGY: Have students practice inaudible breathing to apply in staggered breathing technique.

1.2.D STRATEGY: Have students sing staccato arpeggios to demonstrate the release function of the diaphragm.

1.2.E STRATEGY: Have students blow short puffs of air to demonstrate the release function of the diaphragm.

1.3 THE STUDENT WILL SING UNIFORM VOWEL SOUNDS BY USING A VARIETY OF TONE COLORS

(1, 2)

1.3.A STRATEGY: Have students compare the variety of timbre created by the various tone colors.

1.3.B STRATEGY: Have students sing a familiar phrase using only the vowels to demonstrate the sustaining quality of vowels.

1.3.C STRATEGY: Have students sing a familiar phrase using only the voiced consonants to demonstrate that some consonants have pitch.

1.3.D STRATEGY: Have students place their hands shoulder height while singing an overly bright vowel (ee). As students pull hands forward toward each other, they should darken the vowel until hands meet in the front center of their body.

1.4 THE STUDENT WILL DEMONSTRATE AN UNDERSTANDING OF THE PHYSICAL ATTRIBUTES OF CORRECT VOWEL PLACEMENT.

(1)

- 1.4.A STRATEGY: Have students demonstrate a variety of vowel formations with lips, teeth and tongue.
- 1.4.B STRATEGY: Have students place their index fingers on the corners of their mouth, creating a “fish lips” formation and sing all five vowels in unison.
- 1.4.C STRATEGY: Have students explain and demonstrate how the appropriate use of the jaw, tongue and facial muscles contribute to proper vocal production.

**1.5 THE STUDENT WILL SING WITH A FOCUSED, RESONANT TONE.
(1, 2)**

- 1.5.A STRATEGY: Have students sing “oo” while quickly circling pursed lips with index finger.
- 1.5.B STRATEGY: Have students place their fingers over the facial mask while singing an “mmm” to feel the vibrations then replicate the sound while taking the fingers away from the mask.
- 1.5.C STRATEGY: Have students inhale using a “yawn” to facilitate proper use of the open throat.
- 1.5.D STRATEGY: Using a variety of vowels as sung by specific sections, have students demonstrate their ability to distinguish resonant tone from non-resonant tone. Encourage students to repeat the strategy in 1.4.B as necessary.

**1.6 THE STUDENTS WILL MATCH PITCH AND SING IN TUNE.
(1)**

- 1.6.A STRATEGY: Have students sing an ascending and descending major scale.
- 1.6.B STRATEGY: Have students sing ascending and descending chromatic exercises.
- 1.6.C STRATEGY: Have students sing descending arpeggios to insure intervallic accuracy.
- 1.6.D STRATEGY: Have students identify the structure of the chords to correctly tune the chords.

**1.7 THE STUDENTS WILL DEMONSTRATE THE ABILITY TO SELF-CORRECT PITCH
INACCURACIES
(1)**

- 1.7.A. STRATEGY: Have students identify and those elements which contribute to intonation problems and describe what and how adjustments can be made to correct the matter.

Examples:

- a. Breath Support
- b. Descending Half-steps
- c. Tone Production
- d. Intervals

- 1.7.B STRATEGY: Have students develop the ability to listen critically and self-correct intonation problems.
- 1.7.C STRATEGY: At the beginning of each semester, have students sing independently next to a variety of singing partners and ask choral members to indicate which singing partnership produces the better intonation and blend. Repeat throughout each section of the choir to establish the best possible seating arrangement for the most effective intonation and natural blend.

1.8 THE STUDENT WILL DEMONSTRATE ARTICULATE DICTION CONSISTENTLY WHILE MAINTAINING UNIFORM VOWEL PLACEMENT.
(1)

- 1.8.A STRATEGY: Have students demonstrate correct articulation of “voiced” and “unvoiced” consonants.
- 1.8.B STRATEGY: Have students sing familiar phrases while the conductor varies the attacks and releases to increase precision and emphasize articulation.
- 1.8.C STRATEGY: Have students sing a familiar, rapid phrase emphasizing enunciation while maintaining consistent mouth vowel formation.

1.9 THE STUDENT WILL SING MUSICALLY WITH APPROPRIATE PHRASING WITH AN UNDERSTANDING OF HOW THESE ELEMENTS MAY BE USED TO COMMUNICATE THE TEXT MOST EFFECTIVELY.
(1, 2, 3)

- 1.9.A STRATEGY: Have students practice singing long phrases with sensitivity to the text.
- 1.9.B STRATEGY: Have students practice word painting to enhance the text.
- 1.9.C STRATEGY: Have students explain how musical line and text work together to provide an expressive, musical performance.

1.10 THE STUDENT WILL SING AT VARIOUS DYNAMIC LEVELS WHILE MAINTAINING APPROPRIATE BREATH SUPPORT AND TONE QUALITY.
(1, 2, 3)

- 1.10.A STRATEGY: Have students demonstrate appropriate crescendo and decrescendo techniques.
- 1.10.B STRATEGY: Have students sing vowels at various dynamic levels during warm-ups.
- 1.10.C STRATEGY: Have students sing at various dynamic levels while singing ascending and descending scales.
- 1.10.D STRATEGY: Have students demonstrate singing accents while maintaining appropriate breath support.
- 1.10.E STRATEGY: Have students demonstrate the technique of singing two-note phrases.

2. CHORAL TECHNIQUES

2.1 THE STUDENT WILL RECOGNIZE AND DEMONSTRATE A UNIFORM VOWEL SOUND WITHIN THE SECTION AND IN FULL CHOIR.
(1, 2, 3, 9)

- 2.1.A STRATEGY: Have students match vowel sounds within the section and by section.

Examples:

- a. Begin with one student until the entire choir has matched a given vowel sound.
- b. Have all students sing a selected vowel then choose a few students to sing an unfocused vowel.

- 2.1.B STRATEGY: Have students explain in their own words the difference in sonority between uniform vowel sound and a non-uniform vowel sound both within the section.

2.1.C STRATEGY: During rehearsal, have students write critical reflections in their journals regarding the manner in which each section demonstrates appropriate blending techniques.

2.2 THE STUDENT WILL RECOGNIZE AND DEMONSTRATE SENSITIVITY TO CHORAL BLEND AND BALANCE.
(1, 2, 3, 9)

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

2.2.B STRATEGY: Divide students into quartets and ask each to demonstrate harmonic awareness and vocal independence.

2.2.C STRATEGY: Ask students to explain the pyramid of sound and the significance of the lowest voice as the foundation.

2.2.B STRATEGY: Have students sing with awareness to blend within their individual section.

Examples:

a. Have students listen carefully for the vowel placement and continuity within their section.

b. Have students make a conscious effort for their section to sound like one “big voice.”

2.3 THE STUDENT WILL BE ABLE TO DEMONSTRATE THE APPROPRIATE RESPONSE TO THE DIRECTOR’S CONDUCTING OF ATTACK AND RELEASE CUES.
(1, 2, 3, 9)

2.3.A STRATEGY: Have students demonstrate their understanding of the preparation breath and its relationship to the ensuing entrance.

2.3.B STRATEGY: Using the choral literature being studied, have students identify where in the music a rest could to be used to allow for the preparation breath.

2.3.C STRATEGY: Ask students to respond uniformly to a variety of release cues including those ending in vowels as well as a variety consonants.

2.3.D STRATEGY: Ask students to respond uniformly to a variety of release cues of varying dynamic levels.

2.3.E STRATEGY: Ask students to identify how the composer might have used attacks and releases to propel the intent of the composition.

2.3.F STRATEGY: In presenting a piece of music, ask students to identify where staggered breathing may need to be implemented.

2.4 THE STUDENT WILL BE ABLE TO RESPOND TO THE DIRECTOR’S INTERPRETATION OF ANY GIVEN CHORAL WORK.
(1, 2, 3, 10, 12)

2.4.A STRATEGY: Have students sing under the direction of various choral directors including student directors.

2.4.B STRATEGY: Introduce students to word painting through the text of pieces being studied.

2.4.C STRATEGY: Have students listen to several recordings of one specific choral work and discuss the varying interpretations of the respective directors.

2.4.D STRATEGY: Prior to rehearsing the music, have students review then discuss the text and how they might want to interpret it musically then compare that to the interpretation of the director.

3. MUSIC LITERACY

3.1 THE STUDENT WILL DEMONSTRATE AN UNDERSTANDING OF THE FUNCTION OF TIME SIGNATURES.

(3)

3.1.A STRATEGY: Have students demonstrate the significance of the top and bottom numbers in the time signature.

3.1.B STRATEGY: Have students label the beat divisions within measures of differing time signatures by labeling the beats in the measure.

3.1.C STRATEGY: Have students count note values in times such as 4/2.

3.1.D STRATEGY: Have students transpose note values in compound time.

3.1.E STRATEGY: Have students subdivide rhythms in various time signatures.

3.1.F STRATEGY: Have students sight-read multi-part exercises and choral works in various time signatures.

3.1.G STRATEGY: Have students define natural accents within given time signatures.

3.2 THE STUDENT WILL BE ABLE TO IDENTIFY AND RESPOND APPROPRIATELY TO MUSICAL NOTATION.

(3)

3.2.A STRATEGY: Have students review common note values and corresponding rests.

3.2.B STRATEGY: Have students count by the lowest note value in the music.

3.3 THE STUDENT WILL BE ABLE TO SET AND FOLLOW A GIVEN TEMPO.

(3)

3.3.A STRATEGY: Have students identify the various tempo markings in a given score.

3.3.B STRATEGY: Have students develop the ability to distinguish between tempo, pulse, and rhythm.

3.3.C STRATEGY: Have students bounce on their toes with a running eighth or sixteenth note pattern to avoid the “bending” of the tempo.

3.3.D STRATEGY: Have students vocalize the subdivisions of the beat to avoid sluggishness in tempo.

3.3.E STRATEGY: Have students define and demonstrate their ability to interpret tempo markings in rehearsal and performance.

Examples:

- a. Largo
- b. Adagio
- c. Andante
- d. Moderato
- e. Allegro
- f. Vivace
- g. Presto

**3.4 THE STUDENT WILL IDENTIFY AND EXECUTE DYNAMIC MARKINGS IN AN APPROPRIATE MANNER.
(1, 2, 3)**

- 3.4.A STRATEGY: Have students sing a sustained note for eight counts starting at ppp and increasing the volume to fff. Reverse to ppp.
- 3.4.B STRATEGY: Have student directors conduct warm-ups or a portion of literature being studied using appropriate body language to reflect dynamic levels.
- 3.4.C STRATEGY: Have students respond to the director's alterations of dynamics in a familiar choral work.
- 3.4.D STRATEGY: Have all students conduct the dynamic markings while singing their part within the selection.

**3.5 THE STUDENT WILL BE ABLE TO DEMONSTRATE THE ABILITY TO SIGHT-SING RHYTHMIC AND MELODIC MATERIAL.
(3)**

- 3.5.A STRATEGY: Have students sight-read melodic and rhythmic exercises regularly while continuing to progress to an increasing level of difficulty throughout the year.
- 3.5.B STRATEGY: Have students sight-sing music in a variety of clefs.
- 3.5.C STRATEGY: Have students sight-sing chorales in multiple parts increasing the level of difficulty to more complex, contrapuntal material throughout the year.
- 3.5.D STRATEGY: Have students perform their warm-ups using solfege syllables and hand signs.
- 3.5.E STRATEGY: Have students sight-sing using solfege syllables and hand signs.
- 3.5.F STRATEGY: Have students sight-sing using "fixed do."
- 3.5.G STRATEGY: Have students sight-sing exercises which incorporate expressive markings.

**3.6 THE STUDENT WILL RECOGNIZE AND SING MORE ADVANCED DIATONIC SCALES COMBINING MELODIC AND HARMONIC ELEMENTS AS WELL AS WHEN ALSO INCORPORATING RHYTHMIC ELEMENTS.
(3)**

- 3.6.A STRATEGY: Have students sing a diatonic scale using solfege, note names, or numbers to establish melodic concepts in various keys.
- 3.6.B STRATEGY: Have students sing a variety of intervallic patterns.

Example:

1	3	2	4	3	5	4	2	1
do	mi	re	fa	mi	sol	fa	re	do

- 3.6.C STRATEGY: Have students sing various intervallic patterns in rounds to establish harmonic concepts.

Examples:

- a. Have students sing the example provided in 3.6.B as a round.
- b. Have students sing diatonic scales in rounds

- 3.6.D STRATEGY: Have students sing various intervallic patterns using chosen rhythmic figures and corresponding rests.
- 3.6.E STRATEGY: Have students sing a multi-part exercise and name the chord tone their part adds to the harmonic structure.

Examples:

- a. Root
- b. Third
- c. Fifth

**3.7 THE STUDENT WILL BE ABLE TO PERFORM COMPLEX RHYTHMIC FIGURES AND IDENTIFY PATTERNS AS THEY APPEAR IN THE LITERATURE.
(3)**

- 3.7.A STRATEGY: Have students review each new piece of music to identify and demonstrate the rhythmic patterns found as well as explain with appropriate vocabulary where the patterns are located within the score.
- 3.7.B STRATEGY: Have students speak the lyrics of a chosen part in rhythm. Note: The director is encouraged to expand this exercise to include several parts simultaneously as students become more proficient.
- 3.7.C STRATEGY: Have students clap rhythmic patterns, moving the accents each time.
- 3.7.D STRATEGY: Have students perform natural accents and contrived accents.
- 3.7.E STRATEGY: Have students identify the ways in which the accents are used in the various time periods of the music being studied.

3.8 THE STUDENT WILL DEMONSTRATE AN UNDERSTANDING OF THE FUNCTION OF KEY SIGNATURES.

- 3.8.A STRATEGY: Ask students how to correctly identify the key signature in each new selection.
- 3.8.B STRATEGY: Have students identify where key changes occur within the score and how that change was used to create interest or serve expressionistic aspects of the work.
- 3.8.C STRATEGY: Have students demonstrate their understanding of the circle of fifths.
- 3.8.D STRATEGY: Have students discuss how keys are used by composers to elicit a specific mood.
- 3.8.E STRATEGY: Have students sing vocal exercises and choral repertoire in a variety of major and minor keys.

**3.9 THE STUDENT WILL IDENTIFY AND DEMONSTRATE COMMON EXPRESSIVE INDICATIONS.
(1, 2, 3, 4, 5)**

- 3.9.A STRATEGY: Have students define common expressive terms and how they are performed.

Examples:

- a. Forte
- b. Piano
- c. Crescendo
- d. Decrescendo

- e. Legato
- f. Dolce

3.9.B STRATEGY: Have students perform literature utilizing a variety of expressive indications.

3.9.C STRATEGY: Have students maintain a list in their journals of all of the expressive indications in all of the selections being rehearsed and lead a discussion on how each will be demonstrated in performance.

3.9.D STRATEGY: Discuss methods of dynamic control and have section leaders demonstrate.

3.9.E STRATEGY: Have students demonstrate their understanding of the expressive terms found in the literature through vocal demonstration within the rehearsal as well as in the performance.

3.9.F STRATEGY: Lead a discussion on how expressive indicators contribute to the composer's intent.

**3.10 THE STUDENT WILL IDENTIFY AND DEMONSTRATE THE MUSICAL TERMS AND NOTATION SYMBOLS PROVIDED IN A GIVEN SCORE.
(3)**

3.10.A STRATEGY: Have students identify and explain musical symbols as they occur within the score and maintain a list within their journals.

Examples:

- a. Accidentals
- b. Articulations
- c. Octave Signs
- d. Repeat signs
- e. Coda
- f. Da capo
- g. Dal segno

3.10.B STRATEGY: Have students talk through all new choral compositions concentrating solely on terminology, musical symbols and stylistic indicators.

3.10.C STRATEGY: Have students apply their understanding of all musical symbols in rehearsal and performance.

4. MUSICAL FORM

**4.1 THE STUDENT WILL IDENTIFY AND ASSESS THE ARCHITECTURE OF THE MUSIC BEING STUDIED.
(4, 5)**

4.1.A STRATEGY: Have the students review each new selection to determine the number of various sections within the piece as well as the musical characteristic of each.

4.1.B STRATEGY: Have the students identify the form of each of the choral works being studied and attribute it to the appropriate period of music.

4.2 THE STUDENT WILL RECOGNIZE A VARIETY OF SONG FORMS.

Examples:

- a. Strophic or AAA Song Form
- b. AABA Song Form
- c. AB or Verse/Chorus Song Form

- d. Verse/Chorus/Bridge Song Form
- e. ABAB Song Form
- f. ABAC Song Form
- g. ABCD Song Form
- h. 12-Bar Song Form
- i. 8-Bar Song Form
- j. 16-Bar Song Form
- k. Hybrid/Compound Song Forms

**4.3 THE STUDENT WILL PERFORM CHORAL MUSIC REPRESENTATIVE OF A VARIETY OF CHORAL FORMS
(4, 5)**

- 4.3.A STRATEGY: Have the students perform a characteristic madrigal or other choral form from the Renaissance period.
- 4.3.B STRATEGY: Have the students perform a characteristic work from an oratorio, cantata, fugue or other choral form from the Baroque period.
- 4.3.C STRATEGY: Have the students perform a characteristic movement from a mass or other choral form from the Classical period.
- 4.3.D STRATEGY: Have the students perform a selection representative of a specific choral form composed the Romantic period.
- 4.3.E STRATEGY: Have the students perform a selection representative of a specific choral form composed in the Modern era.

**4.4 THE STUDENT WILL COMPARE AND CONTRAST LIKE CHORAL FORMS FROM DIFFERENT PERIODS OF MUSIC
(4, 5)**

- 4.4.A STRATEGY: Play an example of a madrigal or given movement from a mass (e.g. “Gloria”) that is characteristic of contrasting periods of music and lead students to discover the similarities and differences.

Example:

- a. The Gloria movement from Schubert’s Mass in G and the Gloria movement from the Bernstein Mass

Schubert example: <https://www.youtube.com/watch?v=EoRv5JwizbA>

Bernstein example: <https://www.youtube.com/watch?v=sBVgCxbZalc>

- 4.4.B STRATEGY: Have the students sing similar forms of music from a variety of periods of music and elicit responses regarding similarities and differences.

5. REPERTOIRE, MUSICAL STYLES, AND PERIODS OF MUSIC

**5.1 THE STUDENT WILL BE ABLE TO PERFORM CHORAL LITERATURE OF THE VARIOUS PERIODS USING PROPER VOCAL PRODUCTION AND TECHNIQUE.
(1, 2, 3, 5)**

- 5.1.A STRATEGY: Have students rehearse and perform music of various periods and demonstrate appropriate stylistic characteristics.
- 5.1.B STRATEGY: Introduce and discuss the respective historical aspects and composer backgrounds of the literature being rehearsed.

- 5.1.C STRATEGY: Have students sing vocal warm ups using various stylistic techniques of the selected periods.
- 5.1.D STRATEGY: Have students become aware of the text and how it relates to the respective period.
- 5.1.E STRATEGY: Have students identify the significant composers of the respective period.
- 5.2 THE STUDENT WILL BE ABLE TO PERFORM CHORAL LITERATURE WITH A SACRED TEXT REPRESENTING THE VARIOUS PERIODS USING PROPER PRODUCTION AND TECHNIQUE.
(1, 2, 3, 4, 5)**
- 5.2.A STRATEGY: Introduce and discuss the historical aspects of sacred choral literature.
- 5.2.B STRATEGY: Have students perform the sacred literature in a performance venue conducive to the original intent of the composer.
- 5.3 THE STUDENT WILL BE ABLE TO PERFORM SECULAR CHORAL LITERATURE REPRESENTING VARIOUS PERIODS USING PROPER VOCAL PRODUCTION AND TECHNIQUE.
(1, 2, 3, 4, 5)**
- 5.3.A SUGGESTION: Introduce and discuss the historical aspects of secular choral literature.
- 5.3.B STRATEGY: Have students rehearse and perform secular choral literature.
- 5.4 THE STUDENT WILL PERFORM MUSIC OF THE BAROQUE PERIOD.
(1, 2, 3, 4, 5)**
- 5.4.A STRATEGY: Have the students identify the Baroque music style through selected literature.
- 5.4.B STRATEGY: Have the students listen to Baroque music, concentrating on articulation, polyphonic texture, and embellishment.
- 5.4.C STRATEGY: Have the students sing selections from the Baroque period, concentrating on articulation passages in the Baroque style.
- 5.4.D. STRATEGY: Have the students identify the differences between the Baroque Period and other periods.
- 5.5 THE STUDENT WILL PERFORM MUSIC OF THE CLASSICAL PERIOD.
(1, 2, 3, 4, 5)**
- 5.5.A STRATEGY: Have the students identify factors that create the Classical music style.
- 5.5.B STRATEGY: Have the students listen to various types of Classical music and identify the musical factors which define the style.
- 5.5.C STRATEGY: Have the students sing selections from Classical period, concentrating on articulation passages in the Classical style.
- 5.5.D STRATEGY: Have the students identify the differences between the Classical Period and other periods.
- 5.6 THE STUDENT WILL PERFORM MUSIC OF THE ROMANTIC PERIOD.
(1, 2, 3, 4, 5)**

- 5.6.A STRATEGY: Have the students identify factors which create the Romantic music style.
- 5.6.B STRATEGY: Have the students listen to various examples of Romantic literature and identify the musical factors which define the style.
- 5.6.C STRATEGY: Have the students sing selections from the Romantic period, concentrating on articulation passages in the Romantic style.
- 5.6.D STRATEGY: Have the students identify the differences between the Romantic Period and other periods.

**5.7 THE STUDENT WILL PERFORM MUSIC OF THE IMPRESSIONISTIC ERA.
(1, 2, 3, 4, 5)**

- 5.7.A STRATEGY: Have the students identify factors that create the Impressionistic music style.
- 5.7.B STRATEGY: Have the students listen to various examples of Impressionistic literature and identify the musical factors which define the style.
- 5.7.C STRATEGY: Have the students sing selections from the Impressionistic era, concentrating on articulation passages in the Impressionistic style.
- 5.7.D STRATEGY: Have the students identify the differences between the Impressionistic Era and other periods.

**5.8 THE STUDENT WILL PERFORM MUSIC OF THE CONTEMPORARY ERA.
(1, 2, 3, 4, 5)**

- 5.8.A STRATEGY: Have the students identify factors that create the Contemporary music era.
- 5.8.B STRATEGY: Have the students listen to various types of Contemporary literature and identify the musical factors which define the style.
- 5.8.C STRATEGY: Have the students sing selections from the Contemporary Period, concentrating on articulation passages in the Contemporary style.
- 5.8.D STRATEGY: Have the students identify the differences between the Impressionistic Era and other periods.

6. COMPOSING AND ARRANGING MUSIC

**6.1 THE STUDENT WILL COMPOSE A RHYTHMIC COMPOSITION.
(3, 6)**

- 6.1.A STRATEGY: Have students compose using simple to complex rhythmic patterns.
- 6.1.B STRATEGY: Have students compose using different sound effects, i.e. hand clapping, stomping, snapping, and non traditional sounds.

**6.2 THE STUDENT WILL COMPOSE A MELODY USING SYMBOLS AND TRADITIONAL TERMS REFERRING TO DYNAMICS, TEMPO, AND ARTICULATON.
(3, 6)**

- 6.2.A STRATEGY: Have students compose a melody using the notes of various scales.

6.2.B STRATEGY: Have the students examine their compositions for correct notes, note values, and proper notation.

6.2.C STRATEGY: Have the students perform their compositions for each other.

**6.3 THE STUDENT WILL ARRANGE PIECES EMPLOYING NEW COMBINATIONS OF VOICES AND/OR INSTRUMENTS.
(3, 6)**

6.3.A STRATEGY: Have the students arrange a piece in a clef other than their own.

6.3.B STRATEGY: Have the students arrange a simple harmony part to a single line melody.

7. IMPROVISING MELODIES, VARIATIONS, AND ACCOMPANIMENTS

**7.1 THE STUDENT WILL IMPROVISE “ANSWERS” IN THE SAME STYLE TO GIVEN RHYTHMIC AND MELODIC PHRASES.
(3, 7)**

7.1.A STRATEGY: Have students improvise a rhythmic pattern based on a rhythm given by the teacher.

7.1.B STRATEGY: Have students improvise answers to a given melody by having the teacher sing the melody, and having the student respond by altering aspects of the musical phrase.

**7.2 THE STUDENT WILL IMPROVISE MELODIC EMBELLISHMENTS AND SIMPLE RHYTHMIC AND MELODIC VARIATIONS ON GIVEN MELODIES.
(3, 7)**

7.2.A STRATEGY: Have students embellish rhythms of a melody that they are currently working on as a group.

7.2.B STRATEGY: Have students improvise a simple melodic variation of a melody, in a piece that the students are rehearsing.

7.2.C STRATEGY: Encourage students to improvise embellishments using the performance characteristics of the various periods of music.

**7.3 THE STUDENT WILL IMPROVISE SIMPLE ACCOMPANIMENTS.
(3, 7)**

7.3.A STRATEGY: Have students improvise the rhythm of a given bass line to a familiar tune.

7.3.B STRATEGY: Have students improvise the accompaniment to a given tune by altering the types of sound used, so as to change the character or texture of the song, including non-traditional sounds.

**7.4 THE STUDENT WILL IMPROVISE SIMPLE MELODIES.
(3, 7)**

7.4.A STRATEGY: Have students improvise a melody, using a variety of scales. (Major, Minor, Modal, or Blues.)

7.4.B STRATEGY: Have students improvise a melody using notes of different lengths.

7.4.C STRATEGY: Have students improvise a melody using non-traditional, vocal sounds.

8 MUSIC ACROSS THE CURRICULUM

8.1 THE STUDENT WILL EXPLAIN HOW ELEMENTS, ARTISTIC PROCESSES, AND ORGANIZATIONAL PRINCIPLES ARE USED IN SIMILAR AND DISTINCTIVE WAYS IN THE VARIOUS ART FORMS. (8)

8.1.A STRATEGY: Have students identify, define, and compare common terms used by the various art forms.

Examples:

- a. Form
- b. Contrast
- c. Color
- d. Line
- e. Texture

8.1.B STRATEGY: Have students compare how a story or historical event is represented by the various art forms.

Examples:

- a. The story of Cinderella in music, dance (comic ballet by Prokofiev), literature and theatre
- b. Compare the story of the Johann Wolfgang von Goethe poem, "The Sorcerer's Apprentice" to Dukas' depiction in "The Sorcerer's Apprentice" to the Disney representation in "Fantasia."
- c. The depiction of the "Wild West" in literature, art and Aaron Copland's Ballet Suites

8.1.C STRATEGY: Have students identify a specific event, scene, or emotion and describe what devices and materials would be used to convey this in the various art forms.

Examples:

- a. Love
- b. Weather
- c. Seasons
- d. Disappointment

8.1.D STRATEGY: Have students compare the performance styles of the various periods of music with the characteristics of the works of the visual arts representative of the same period.

8.1.E STRATEGY: Have students demonstrate their understanding of the term, Artistic Processes.

8.2 THE STUDENT WILL DEMONSTRATE THE ROLE OF CREATORS AMONG ALL OF THE ARTFORMS.

8.2.A STRATEGY: Have students generate and conceptualize artistic ideas and work.

8.2.B STRATEGY: Have students organize and develop artistic ideas and work.

8.2.C STRATEGY: Have students define and complete artistic work.

8.3 THE STUDENT WILL DEMONSTRATE THE ROLE OF PERFORMERS AMONG ALL OF THE ARTFORMS.

8.3.A STRATEGY: Have students perceive and analyze artistic work.

8.3.B STRATEGY: Have students interpret intent and meaning in artistic work.

- 8.3.C STRATEGY: Have students apply criteria to evaluate artistic work.
- 8.4 THE STUDENT WILL DEMONSTRATE AN UNDERSTANDING OF HOW THE ARTS CONVEY MEANING AMONG ALL OF THE ARTFORMS.**
- 8.4.A STRATEGY: Have students select, analyze, and interpret artistic work for presentation.
- 8.4.B STRATEGY: Have students develop and refine artistic techniques and work for presentation.
- 8.4.C STRATEGY: Have students convey meaning through the performing/presentation of artistic work.
- 8.5 THE STUDENT WILL DEMONSTRATE AN UNDERSTANDING OF HOW ARTISTIC IDEAS AND WORK RELATE WITH PERSONAL MEANING AND EXTERNAL CONTEXT.**
- 8.25A STRATEGY: Have students synthesize and relate knowledge and personal experiences to make art.
- 8.5.B STRATEGY: Have students relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
- 8.6 THE STUDENT WILL EXPLAIN AND COMPARE THE ROLE OF CREATORS, PERFORMERS, AND OTHER INVOLVED IN THE PRODUCTION AND PRESENTATION OF THE ARTS IN GIVEN PERIODS AND UNDER SPECIFIC INFLUENCES.
(8)**
- 8.6.A STRATEGY: Discuss the role of the artist and the patronage system in Baroque and Classical Periods. Compare and contrast to the roles of a Romantic and/or Modern artist.
- 8.6.B STRATEGY: Discuss the influence the church has had on the development of music and art.
- 8.7 THE STUDENT WILL EXPLAIN WAYS IN WHICH THE PRINCIPLES AND SUBJECT MATTER OF VARIOUS DISCIPLINES OUTSIDE THE ARTS ARE INTERRELATED WITH THOSE OF MUSIC.
(8)**
- 8.7.A STRATEGY: Have students identify how other subjects they are learning in school are related to music.
- Examples:
- a. Counting rhythms and time signatures is related to math
 - b. Music terminology is related to foreign language
 - c. Folk songs are related to geography and culture
- 8.7.B STRATEGY: Ask orchestra students to locate natural harmonics on their instruments then have them explain the ratio of string length to the pitch.
- 9. LISTENING SKILLS**
- 9.1 THE STUDENT WILL IDENTIFY AND DESCRIBE THEMES, MOTIFS, PERFORMANCE QUALITY, STYLE, AND EXPRESSIVE CAPABILITIES WHILE LISTENING TO ARTISTS THROUGH LIVE PERFORMANCES AND RECORDINGS.
(3, 4, 5, 9)**
- 9.1.A STRATEGY: Have students listen to a theme or motif of a musical piece in isolation then have them listen to the composition as a whole and identify similar/differentiated themes and motifs.

9.1.B STRATEGY: Have students listen to recordings and live concerts, recognizing the sensitivity inherent in the performances and the communicative possibilities through expression, timbre, and use of voicing/instrumentation.

9.1.C STRATEGY: Have students listen to recordings and live performances, concentrating on determining the period in which the music was written.

**9.2 THE STUDENT WILL ACHIEVE UNITY OF PERFORMANCE WITH THE OTHER MEMBERS OF THE SECTION WHILE UNDERSTANDING THE HARMONIC ROLE OF THAT SECTION WITHIN THE CHOIR.
(9)**

9.2.A STRATEGY: Have students demonstrate concepts relative to intonation on a consistent basis.

9.2.B STRATEGY: Have students sing scales, arpeggios, and literature while demonstrating the ability to match intonation, tempo, articulation, and dynamics precisely within the ensemble.

9.2.C STRATEGY: Have students rehearse as sections, concentrating on difficult intonation passages.

9.2.D STRATEGY: Have students listen to isolated parts of literature being studied to determine the harmonic significance of each part.

10. DISCRIMINATION SKILLS

**10.1 THE STUDENT WILL ASSESS WHETHER A PIECE OF MUSIC IS BEING PERFORMED ACCURATELY.
(1, 2, 3, 5, 9, 10)**

10.1.A STRATEGY: Have students listen to recorded music while following a score, concentrating on specified components of the performance.

Examples:

- a. Pitch
- b. Intonation
- c. Rhythm
- d. Tempi
- e. Form
- f. Expression
- g. Phrasing
- h. Dynamics
- i. Articulation
- j. Style
- k. General performance aspects

10.1.B STRATEGY: Have students analyze a recording of their own performances using a standardized set of criteria.

10.1.C STRATEGY: Have students critique other student's performances of solo and ensemble performances/works using a standardized set of criteria.

10.1.D STRATEGY: Have students listen to popular music, making critical assessments as to the quality of performance using a standardized set of criteria as well as their own judgments.

**10.2 THE STUDENT WILL COMPARE PERFORMANCE STYLES OF INDIVIDUAL ARTISTS AND ENSEMBLES.
(9, 10)**

10.2.A STRATEGY: Have the students listen to several recordings of artists performing a specific piece, listening for differences in interpretation.

10.2.B STRATEGY: Have the students sing simple works, varying the style of performance each time.

11. ENJOYMENT THROUGH PARTICIPATION

11.1 THE STUDENT WILL DEMONSTRATE AN UNDERSTANDING OF ALL OF THE ESSENTIAL COMPONENTS NECESSARY IN PREPARING FOR A SUCCESSFUL CHORAL PERFORMANCE. (11)

11.1.A STRATEGY: Have students arrange for the publicity of the event.

11.1.B STRATEGY: Have students design and submit program covers and ticket designs.

11.1.C STRATEGY: Have students prepare the concert hall for the performance.

11.1.D STRATEGY: Have students rehearse in the performance hall prior to the performance for the purpose of testing acoustics.

11.1.E STRATEGY: Have students prepare their uniforms well in advance.

11.1.F STRATEGY: Have student representatives send invitations to all school administrators.

11.3.G STRATEGY: Have students follow up with appropriate acknowledgements and thank yous.

11.2 THE STUDENT WILL DEMONSTRATE AN UNDERSTANDING OF STAGE PRESENCE. (11)

11.2.A STRATEGY: Have students demonstrate eye contact with the director at all times.

11.2.B STRATEGY: Have students visually show emotional involvement with the music.

11.2.C STRATEGY: Have students realize that the performance begins even before they enter the performance area.

11.2.D STRATEGY: Have students be aware of audience reaction.

11.3 THE STUDENT WILL BECOME KNOWLEDGEABLE IN DISTRICT AND STATEWIDE OPPORTUNITIES TO FURTHER THEIR INDIVIDUAL GROWTH AND PERFORMANCE ABILITIES. (11)

11.3.A STRATEGY: Have students prepare selected audition material and audition for District Honor Choir and All-State Choir.

11.3.B STRATEGY: Have students prepare appropriate solo and/or ensemble material to perform at the District Solo and Ensemble Festival.

11.4 THE STUDENT WILL DISPLAY PROPER CONCERT BEHAVIOR AND AUDIENCE ETIQUETTE AT ALL PERFORMANCES. (11)

11.4.A STRATEGY: Have students become aware of proper audience response.

11.4.B STRATEGY: Have soloists demonstrate the ability to respond to applause.

11.4.C STRATEGY: Have students demonstrate attentiveness during the performance.

11.4.D STRATEGY: Conduct a class discussion in which students are reminded that they represent their school while in choir uniform.

12. ORGANIZATIONAL RESPONSIBILITY

12.1 THE STUDENT WILL DEMONSTRATE APPROPRIATE ORGANIZATIONAL BEHAVIOR/PRINCIPLES. (12)

12.1.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.

12.1.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.

12.2 THE STUDENTS WILL IDENTIFY THE GOALS OF THE ENSEMBLE FOR THAT GIVEN YEAR. (12)

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

12.3 THE STUDENTS WILL DEMONSTRATE LEADERSHIP SKILLS. (12)

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

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

13. LIFELONG LEARNING

13.1 THE STUDENT WILL BE AWARE OF VARIOUS CAREER OPPORTUNITIES IN THE FIELD OF MUSIC. (13)

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

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

Examples:

- Performance
 - a. Conductor
 - b. Soloist
 - c. Professional choral musician
 - d. Professional accompanist
 - e. Composer/arranger/copyist
 - f. Sound/recording engineer
 - g. Booking agent

Teaching

- a. Music Teacher
- b. Studio Instructor
- c. Educational television, music teacher
- d. Composer-school choral literature
- e. Author-method books
- f. Music supervisor/administrator

**13.2 THE STUDENT WILL RECOGNIZE HIS/HER ROLE AS A CONSUMER OF MUSIC.
(3, 9, 11, 12, 13)**

- 13.2.A STRATEGY: Over a specific period, ask students to notate in their journals how music is used in commercials, films and other outlets to convey meaning and create mood or action.
- 13.2.B STRATEGY: Have students notate what specific mood or action was elicited as a direct result.
- 13.2.C STRATEGY: Have students discuss how listening to music impacts their feelings.
- 13.2.D STRATEGY: Have students compare and contrast their experience when listening to live music versus recorded music.
- 13.2.E STRATEGY: Have students explain how they consume music in their own lives.

**13.3 THE STUDENT WILL GIVE EXAMPLES OF CONTINUED OPPORTUNITIES FOR MUSICAL PARTICIPATION.
(11, 12, 13)**

- 13.3.A STRATEGY: Discuss scholarship opportunities for participants of college performing groups.
- 13.3.B STRATEGY: Invite guest speakers from community performing organizations to speak about the opportunities to continue singing.
- 13.3.C STRATEGY: Have students list the ways in which opportunities to sing are made available in their community.

Examples:

- a. Church
- b. Community Choirs
- c. Recitals

SUGGESTED RESOURCES

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

MATERIALS

BOOKS EVERY CHORAL CONDUCTOR SHOULD HAVE (from Choral.net/resources):

The New Harvard Dictionary of Music. Not really a dictionary; really a small encyclopedia, an excellent desk reference. Michael Randel, ed.

The Choral Tradition. A great overview of choral music history. By Percy Young.

Choral Music. Another great historical overview. ed. Arthur Jacobs

Online info on Copyright: <http://www.hinshawmusic.com/copyright.html>

Anatomy of the Orchestra (Norman Del Mar). Everything (and I mean everything) that a conductor needs to know about orchestras: types of instruments, ranges, platform planning, handling players of different calibers, and more. Guaranteed to be well-thumbed after a few years.

Orchestral Music: A Handbook. This valuable reference work gives instrumentation and durations of thousands of other orchestral works. By David Daniels.

Pronunciation Guide for Choral Literature. Description: The choral director's first choice for easy, reliable reference. Provides pronunciations for most consonants and vowels in French, German, Hebrew, Italian, Latin, and Spanish. Includes the International Phonetic Alphabet, complete pronunciation rules for each language, and suggestions for further study. Appropriate for all levels. By William V. May and Craig Tolin.

Singer's Italian - A Manual of Diction and Phonetics 1st Edition. By Evelina Colomi.

German for Singers - A Textbook of Diction and Phonetics -2nd Edition. By William Odom and Benno Schollum, Viennese Academy of Music and Performing Arts.

Singer's Manual of French and German Diction - 1st Edition. By Richard Cox.

The Interpretation of French Song. The longstanding definitive resource for French art song. By Pierre Bernac.

The Ring of Words – An Anthology of Song Texts. Ann. Philip Miller

Translations and Annotations of Choral Repertoire, vol. 1: Sacred Latin texts (Ron Jeffers). Every standard Latin text is translated both with poetic and word-by-word translations, along with historical and liturgical contexts, and lists of settings of those texts.

Translations and Annotations of Choral Repertoire, vol. 2: German Texts (Ron Jeffers). Many standard German texts are translated both with poetic and word-by-word translations, along with historical contexts, and lists of settings of those texts.

Singing Early Music: The Pronunciation of European languages in the Late Middle Ages and Renaissance (Timothy McGee et al.) -- this excellent resource discusses historical pronunciations of English, Spanish, German, French, and Italian (not to mention Catalan, Scots, and Portuguese), plus medieval Latin in various countries. A must for early-music lovers. You'll never perform Ceremony of Carols the same way again!

Bach's Continuo Group: Players and Practices in His Vocal Works (Laurence Dreyfus). Did Bach use harpsichord or organ in his cantatas? Or both? How often did he use bassoon for continuo? What about the violin, or the viola da gamba? Short or long accompaniment for secco recitatives? A fascinating analysis of the extant evidence from the manuscripts, with some surprising conclusions.

The First Days of School. An indispensable resource for developing a successful classroom climate through the use of procedures. By Harry and Rosemary Wong.

Choral Music Methods and Materials -Developing Successful Choral Programs - 1st Edition. This core text provides a well-organized and concise introduction to directing choirs and managing programs at the secondary level. By Barbara A. Brinson, SMU

Group Vocal Techniques. From the late vocal coach of the Westminster Choir College comes a detailed guide to teaching your choirs to sing correctly. By Frauke Haasemann.

Choral Ensemble Intonation: Method, Procedures, and Exercises. A new method encouraging the building of intonation skills within the confines of the rehearsal. By James Jordan and Matthew Mehaffey.

The Musician's Soul. Look beyond the mechanics of technique into the soul of music, creating a new, inspired voice. By James Jordan.

Evoking Sound. Introduces the subtle but important pre-musical factors that determine a choir's performance. These include the conductor's stance, breathing, and movement. By James Jordan.

Choral Concepts - A Text for Conductors 1st Edition. This text provides a practical introduction to choral techniques and conducting. By Donald Neuen

Choral Conducting: A Symposium. Aside from being a complete guide to all the concerns of the choral conductor, this text does include a thorough discussion of score analysis. By Harold Decker and Julius Herford.

The Conductor and His Score. By Elizabeth Green and Nicolai Malko.

Choral Music – History, Style, and Performance Practice. A concise, but thorough guide to helpful performance practice tips for all historical periods. By Robert Garretson.

Music Performed at American Choral Directors Association Conventions 1960-2000. Compiled by Sandefur Schmidt.

The Foundation of Artistry: An Annotated Bibliography of Distinctive Choral Literature for High School Mixed Chorus. Annotated by Linda Allen Anderson.

Things They Never Taught You in Choral Methods. Catherine Pfeiler, Nancy Jorgensen and Eph Ehly. You can't afford not to have this book! Hours of college methods classes cannot teach you what really happens when you're in front of a group of students. A "must read" for any beginning teacher and a motivational "shot in the arm" for veterans!

Up Front! Edited by Guy Webb. Published by E.C. Schirmer books. This "director's bible" of lectures and articles sure to keep your profession progressive and refreshing.

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

Publications by NAFME:

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

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

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

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

USEFUL WEBSITES

American Choral Directors Association: <https://acda.org>
Choral Music on Pandora: <https://www.pandora.com/genre/choral-music>
Choral Net: <https://www.choralnet.org>
Choral Public Domain Library: <http://www.cpdlib.org/wiki/>
Chorus America: <https://www.chorusamerica.org>
Contemporary A Capella Society: <http://www.casa.org>
Festival Singers Organization: <http://www.festival-singers.org.nz>
Grove Music Online: <http://www.oxfordmusiconline.com/grovemusic>
National Association for Music Education: <https://nafme.org>
National Association of Teachers of Singing: <https://www.nats.org>
Singers.com: <http://www.singers.com/choral/>
UIL (University Interscholastic League, Texas) Prescribed Music List:
<http://wwwdev.uil-texas.org/pml/>

LISTENING EXAMPLES

Schoefield Middle School (NV) Madrigal Singers: <https://itunes.apple.com/us/album/acda-2011-national-convention-schoefield-middle-school/444951991>

Green Valley High School (NV) Madrigal Singers: <https://itunes.apple.com/us/album/2014-american-choral-directors/id899730388>

Cass Tech High School Choir (MI): <https://www.youtube.com/watch?v=jWAwzKmRIPQ>

Shiloh High School (GA) Gospel Choir: <https://www.youtube.com/watch?v=G3R43TTftYg>

Cardinal Shehan Middle School Choir (MD)
<http://www.baltimoresun.com/features/baltimore-insider-blog/bs-fe-cardinal-shehan-choir-good-morning-america-20171017-story.html>

Kettering Fairmont High School 11th Hour A Capella (OH):
<https://www.youtube.com/watch?v=il9ZRf1dYng>

Chicago Children's Choir (IL): <https://www.youtube.com/watch?v=4LSLnahwmUA>
https://www.youtube.com/watch?v=bYw0LV_8ifk

Monaco MS Mariachi (NV): <https://www.youtube.com/watch?v=uvoh6HX9IZ8>

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

SAMPLE SCHOOL BASED CHORAL WEBSITES

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

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

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

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