

**2016-2017 Cypress Lake High School  
Center for the Arts  
Choral Handbook**



**Policies, Procedures and Guidelines for the  
2016-2017 School Year**

**Gary R. Stroh – Director**

**2016-2017 Officers**

**Bridget MacPherson – President**

**Steven James – Vice President**

**Dana Miller – Treasurer**

**Mackenzie Ackerman – Secretary**

**Paris Fulbright – Historian**

**Jenna Cosme - Historian**

**[www.cypresslakevocal.com](http://www.cypresslakevocal.com)**

**2016 All-State Choir Members**

***Reading Choir***

**Elle Fales**

***9-12 Concert Chorus***

**Bridget MacPherson**

***TTBB Men's Chorus***

**Allan Faria**

**Steven James**

**Phillip Stringham**

## Important Dates and Events

<u>Date</u>	<u>Performance or Event</u>	<u>Time</u>
Aug. 11-12	A Cappella Group Auditions	2:00 pm
<b>Aug. 19</b>	<b>Choir Bash 2016</b>	<b>12:15 – 7:15 pm</b>
Aug. 22,23,25	<i>The Addams Family</i> Auditions	2:00-4:30 pm
Aug. 27	TAG Retreat	12:00-7:00 pm
Aug. 30	All-State Contracts Due – Late Contracts Not Accepted	
Sept. 9	Fall Cabaret Audition Deadline	
<b>Sept. 15</b>	<b>Fall Cabaret</b> <b>CLHS Auditorium</b>	<b>7:00 p.m.</b>
Sept. 20	Whet Your Appetite!              CLHS Auditorium	7:00 pm
Sept. 22	FVA All-State Qualifying Test @ Evangelical Christian School	4:30 pm-9:00 pm
<b>Oct. 13</b>	<b>Fall Choral Concert</b> <b>CLHS Auditorium</b>	<b>7:00 pm</b>
Oct. 20	FVA All-State Vocal Auditions @ Cypress Lake HS	5:00 pm-9:00 pm
Nov. 3-4	All-County Choir @ TBA	TBA
Nov. 17-20	<i>The Addams Family</i> CLHS Auditorium	7:30 pm
<b>Dec. 6</b>	<b>Madrigal Dinner Rehearsal – Choir Room</b>	<b>2:00-4:00 pm</b>
<b>Dec. 8</b>	<b>Madrigal Dinner Rehearsal – Black Box</b>	<b>2:00-4:30 pm</b>
<b>Dec. 9&amp;10</b>	<b>Madrigal Dinner in Black Box Theatre</b>	<b>6:30 pm</b>
Dec. 13	Arts with a Heart Charity Concert	7:00 pm
Jan. 12-14	FVA All-State Choir in Tampa	
Jan. 18	Panther Showcase – TAG Performance	6:00 pm
Jan 28	TAG Workshop	9:00 am – 5:00 pm
Feb 3	Cabaret Audition Deadline	
<b>Feb. 9</b>	<b>Vocal Dept. Cabaret</b> <b>CLHS Auditorium</b>	<b>7:00 pm</b>
Feb 11	ICHSA South Quarter-Final @ Cypress Lake High School	7:00 pm
<b>Feb. 28</b>	<b>Pre-MPA Concert</b> <b>CLHS Auditorium</b>	<b>7:00 pm</b>
<b>Mar. 2</b>	<b>FVA District Choral MPA @ Gulf Coast High School</b>	<b>TBA</b>
Mar. 8-11	ACDA National Honor Choir – Minneapolis, MN	
Mar. 31	The A Cappella Group in Concert @ Auditorium	7:00 pm
Apr. 1	ICHSA South Semi-Final @ Winter Park High School	7:00 pm
Apr. 6-10	Vocal Dept. Trip to San Francisco	
<b>May 4</b>	<b>Spring Choral Concert</b> <b>CLHS Auditorium</b>	<b>7:00 pm</b>
May 8	Vocal Department Banquet      Center Art Gallery	6:30 pm
May 10	Senior Tribute      CLHS Auditorium	7:00 pm

All item in bold are mandatory events for all members of the vocal music department.

# Classroom Expectations

## Exhibit Positive and Effective Behavior in Class and On Stage

### Respect:

- Take pride in respecting classmates, director, and property
- Develop a “listening attitude” in following class expectations.
- Refrain from gum-chewing, disruptive talking, and other negative behaviors

### Contributions:

- Work on the development of proper vocal skills
- Participate with a positive attitude
- Present an eagerness and willingness to learn

### Leadership:

- Set examples of positive self-discipline
- Learn music quickly to help others with their parts
- Take initiative in all class activities

### Consequences for students who **choose** negative behaviors:

- Step 1: Verbal warning in class
- Step 2: Teacher administrated detention
- Step 3: Conference with Mr. Stroh and detention, phone call to parents
- Step 4: Written referral to dean, ISS for class period, phone call to parents
- Step 5: Referral, ISS, conference with Mr. Stroh & Mrs. Thimlar

### Harassment:

- Music is internationally understood as an art form that brings people of diverse backgrounds and opinions together.
- Harassment in the choral program is unacceptable. We expect you to do your best to resolve simple disagreements on your own.
- If it is impossible to resolve disagreements without assistance, the officers will help to find a resolution.
- Serious issues that remain unresolved by the officers should then be addressed to Mr. Stroh.

### Choir Folders and Music:

- Each member will be required to purchase a choir folder. This folder will be used for your entire time at Cypress Lake Center for the Arts.
- You will be issued music throughout the year. This music should be kept in your folder and be with you in class each and every day. You will be charged replacement cost for any lost or damaged music.
- You will be assigned an unsecured slot in the choir room for folder storage. If you choose to keep it in your slot, you are still responsible for the contents therein.

## Grading Policy – Cypress Chorale & Intermezzo

Grades will be determined by the effort a students puts into the choral ensemble. The grades will be divided into four categories:

**Participation – 40%**

**Assessments – 15%**

**Performances – 35%**

**Center Events – 10%**

The purpose of the system is twofold:

- To give the students visible credit for the aspects of the class they normally do, such as attending rehearsals and concerts.
- To encourage the students to become more involved by attending the events of other departments in the Center for the Arts at Cypress Lake High School.

### Participation – 40%

Rehearsal Attendance – Students will receive up to 10 points for each scheduled rehearsal they attend. Points will be awarded based on the following rubric.

10 Points -	Participates fully and attentively during warm-up Involved actively in rehearsal vast majority of time Displays correct posture at all times while singing
9 Points -	Participates fully during warm-up Involved actively in rehearsal most of the time Displays correct posture at all times while singing
8 Points -	Participates in warm-up with minor attention lapses Involved in rehearsal but has minor attention lapses Displays correct posture most of the time while singing
7 Points -	Participates in warm-up with some attention lapses Involved in rehearsal but has some attention lapses Displays correct posture intermittently
6 Points -	Participation in warm-up is casual Involved in rehearsal but is frequently distracted Displays correct posture inconsistently
5 Points -	Fails to take warm-up seriously Involves himself / herself in rehearsal casually and distractions are many Displays correct posture only after warning from director
4 Points -	Infrequently participates in warm-up Infrequently involved in rehearsal and off task a majority of time Infrequently displays correct posture
3 Points -	Rarely participates in warm-up Rarely involved in rehearsal and frequently off-task Rarely displays correct posture
2 Points -	Participation in warm-up is negligible Involvement in rehearsal is negligible Posture incorrectly displayed
1 Point -	No participation in warm-up No involvement in rehearsal No correct posture displayed even after warning from director
0 Points -	Absent from rehearsal, excused or unexcused, or removal from rehearsal for disciplinary reasons

All absences, excused and unexcused, will count as a zero point participation day. Students who are absent from rehearsal miss valuable time with the ensemble. Students that only have a few absences should see very minimal effect of the zero daily grades at the end of the quarter. Students will have the ability to make up each zero by spending the same amount of time as missed practicing and singing their music. This make-up time must be done after school hours.

As detailed earlier in this handbook, each student is required to have a folder. The folder, all music and a pencil must be with each student each day. Failure to have the folder and all contents will result in **3 points** being deducted from that day's participation point value. Rehearsal time is very valuable and we must make use of each and every moment. Tardies will result in **3 points** being deducted from that day's participation point value. Any student using a cell phone during class will have **9 points deducted** from their daily grade.

Extra Rehearsal Attendance – Extra rehearsals may be necessary for various performances and may be called outside the school day. Rehearsals will be worth 50-100 points.

### **Performances – 35%**

Performance Attendance – Students will receive up to 100 points per performance providing they arrive at the appointed time, be dressed appropriately, perform and remain until the completion of the performance.

FVA District and State Concert MPA – Students will receive up to 200 points for each FVA MPA performance.

Absences – In order for an absence to be excused, the student must have prior approval from the director. Excused absences will be granted only in extreme circumstances. If an excused absence is granted, an alternate project will be assigned. Work schedules or family trips will be unexcused, as all concert dates are known well in advance. In the event of illness or family emergency immediately before a concert or extra rehearsal, a “good faith” attempt (Parent-link, call to directors home, e-mail, etc.) must be made to notify the director.

### **Assessments – 15%**

Recorded Singing Tests – Recorded Singing Tests are singing tests in which the participants are either chosen at random or chosen by the director. Portions of the literature will be assigned and then assessed. Test dates will be announced for new material. Unannounced Tests will cover material that has already been assigned. Accuracy, diction, tone, phrasing, and musicianship will be evaluated. Singers will sing their part into a recorder while the entire choir sings. Each Test is worth 50 points. The grading rubric can be found in the appendix of this handbook.

Singing Tests – Students will also be tested on their parts by singing in quartets and octets during class time. Students will be chosen and then sing their part along with the others in front of the class. These tests will also be worth 50 points

Written Work – Quizzes, tests and essays may be utilized during any given quarter. Each assignment will be given a point value ranging from 10 points to 50 points.

### **Center for the Arts Events – 10%**

Each student will be expected to attend at least one performance or event from each of the other departments within the Center for the Arts during the year. Students must attend at least one of the performances or events during each quarter. All students at Cypress Lake Center for the Arts are being encouraged to become more aware of the activities of the entire Center and not just their own departments.

In order to receive credit for attending a qualifying performance or event, students must submit a one page synopsis and review of the performance in Google Classroom. Your written paper must be typed, single spaced and with a font size no larger than 12 point. About half of your paper should be synopsis. Tell what, where, who, and how things happened. The other half should involve critical thinking. What did you like? What didn't you like? How could it have been better? What made it great? Be specific and talk in depth about what you saw. If you go to an art gallery opening, I recommend that you choose 2 or 3 pieces that you have an emotional response to. This can be a positive or negative emotional response. Write about the piece of art and explain why you had this reaction. If you are there during the opening event, the artist will most likely be there and you can talk to them about their inspiration for the work. You should write to the best of your ability on this paper.

All papers must be submitted in Google Classroom within 7 days of the performance. Any paper that is not turned in within 7 days of the event will incur a 10 point deduction. You must write your paper on a different department each quarter. The musicals are considered their own category and will not count as a theatre performance.

## **Jobs/Work & Vocal Department Events**

It is your responsibility to notify your place of employment about rehearsal and performance dates. You should submit a copy of the performance schedule along with rehearsal dates to your employer at the beginning of the school year. Employers are happy to work around your schedule if they know it well in advance. They are usually less willing to work around your schedule when they find out the day before. Work is an unexcused absence under any circumstance.

## High School Choir Students Are:



**ALERT** – As you enter the classroom, check the board for announcements, music rehearsal order, seating arrangements, etc. Do what it says before class starts.

**COURTEOUS** – Put anything I need to see on the piano music stand before class starts (notes, forms that are due, presents, Moe’s Gift Cards, etc...).

**TIMELY** – Be in your seat BEFORE class starts. The secretary can take attendance and you can get your music ready to begin class. Don’t get marked tardy by being out of your seat when the tardy bell rings.

**PREPARED** – Have your folder, music, pencil with you at your seat, ready to go before the tardy bell rings. Turn in all forms and fundraising money on time. Respect every deadline given to you.

**CONSCIENTIOUS** – Please take your music home to memorize, practice, and study. It is your responsibility to know your part. Not knowing your part holds the choir back.

**AWARE** – You must write in your music with PENCIL. You are responsible for erasing all of your marking before you turn in your music. Be aware and take care of this at the proper time. Fines are given for lost or damaged music.

**CARING** – Get to know the people in choir. Become personally involved in their lives. Music is human. It is impossible to make glorious music without becoming involved with one another. Choir members are your teammates and may become your best friends.

**DETERMINED** – Do you want to have the most exceptional year in choir this year? Great! It’s up to you. Give it everything you’ve got and then some. Push yourself even further than you believe you can go.

**SERIOUS** – We have a tradition of excellence here. For the past fifteen years, the vocal department at Cypress Lake has set the bar for our area and has had a reputation as one of the best in the state. Hundreds of students have come and gone and we have maintained excellence...how do you measure up?

**HUMOROUS** – I believe that there is humor in every situation, and I will usually be the first one to find it. You have to laugh and enjoy life. You also shouldn’t be afraid to laugh at yourself.



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**HUMANE** – Be truly supportive of not only the other performing arts groups in the Center for the Arts, but choral groups from other schools as well. We genuinely wish every choir success and magnificent music making. After all, we're all in this together. Be helpful and compassionate. Be forgiving. Life isn't a contest. We can all be winners.



**DEDICATED** – I realize that many of our choir students have made sacrifices for the good of the program. I support your being involved in as many things as you can handle in high school. HOWEVER, it is important that you prioritize and communicate with me about any problems you foresee with you honoring your choir commitments. You will NEVER regret the sacrifices that you made in order to make life-lasting memories in choir.

**RESPECTFUL** – Choir students treat everyone with respect. From the lunch servers, to the custodians, to the hall monitors, to anyone who steps into our rehearsal area, we are known for our courtesy and kindness. This especially goes for how we treat each other. I WILL NOT ACCEPT ANYTHING LESS THAN YOUR FULL COOPERATION ON THIS. The one thing we have in the world is each other, and the way we treat each other is a real measure of our character and our humanness.

## How will being in Choir help me in the real world?

Most of you are in choir because you love to sing and appreciate music. I wonder how many of you realize how important choir is to your future.

**Cooperative Learning** – Major companies list the ‘ability to work together’ as the number one skill they would like their employees to have. Do you realize that we do this every day? We cooperate with each other, you cooperate with me... We spend 230 minutes per week, all year, learning and practicing the art of cooperation.

**High Standards/High Expectations** – I set very high standards that apply to everyone, including myself. I expect everyone to succeed! We provide each other with whatever is needed to ensure success. Consequently we succeed every time! Our failure rate should be 0%.

**Creative Problem Solving** – How many different ways can you think of to solve intonation problems? I bet most of you can think of at least 3. Every time we encounter a problem we try as many different ways as possible to find a successful solution. You give input. I give input. We'll try anything! This is a skill which is a must for any career, occupation, or job that you could have in the future.

**Winner Philosophy** – Music teaches us that everyone can be a winner. The competition occurs with our personal expectations and goals. Do we live up to our goals and wishes?

# Advanced Vocal Techniques Syllabus

Vocal Technique classes give the vocal major and minor the opportunity to develop their voice through solo and small ensemble literature.

- Requirements -
1. Each student will be required to have a three ring binder. This binder will be used as your repertoire folder. You will keep assigned solos, ensembles, vocal exercises, & class notes in the binder. The binder must be with during each class period and its presence will be included in the daily participation grade.
  2. Each solo will be graded three times. The first time will be a singing check at the piano. The second time will be in front of class and you can use your music. The final assessment will be the completed solo in front of class memorized.

Repertoire -	<u>3<sup>rd</sup> Year List – 1<sup>st</sup> Semester</u>	<u>4<sup>th</sup> Year List – 1<sup>st</sup> Semester</u>
	1 Italian piece from 26 Italian Arias	1 Foreign Language piece
	1 English piece from 1 <sup>st</sup> Book series	1 English piece from 1 <sup>st</sup> Book series
	1 musical theatre solo by Rogers & Hammerstein	1 musical theatre solo from the Musical Theatre Anthology series
	<u>3<sup>rd</sup> Year List – 2<sup>nd</sup> Semester</u>	<u>4<sup>th</sup> Year List – 2<sup>nd</sup> Semester</u>
	1 English piece from 1 <sup>st</sup> Book series	1 Classical Piece
	1 Contemp. piece with back-up vocals	1 Contemporary piece with back-up vocals
	1 musical theatre solo from the Musical Theatre Anthology	1 musical theatre solo from the Musical Theatre Anthology series

- Assessments -
1. Participation will be worth 25 points per week. Students should have all of their materials each day and be actively working during class time to receive all possible points.
  2. Music Theory.net assignments will be given weekly during the first semester. These assignments will be due every Friday and are worth 25 points. MusicTheory.net assignments must be posted in Google Classroom.
  3. Vocabulary sheets will be given out during the beginning of each semester. There will be quizzes 3 times per quarter. Each quiz will be worth 50 points.
  4. Sight Reading will be a daily activity.
  5. Each assigned piece must be performed during the semester. The first final assessment will be during week 6 of the first quarter. The second will be during week 4 of the second quarter. The third will be your semester final exam.

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### MusicTheory.net Assignment Schedule –

- Week 2 – Chord Ear Trainer – 50 exercises
- Week 3 – Interval Ear Trainer – All Intervals – 50 exercises
- Week 4 – Interval Ear Trainer – All Intervals – 75 exercises
- Week 5 – Key Signature Trainer – Major Keys – 50 exercises
- Week 6 – Interval Ear Trainer – All Intervals – 50 exercises with 60% correct
- Week 7 – Chord Ear Trainer – 50 exercises with 90% correct
- Week 8 – Key Signature Trainer – Minor Keys – 50 exercises
- Week 9 – Interval Ear Trainer – All Intervals – 50 exercises with 75% correct
- Week 10 – Scale Ear Trainer – Major, Nat. Minor, Har. Minor, Mel Minor – 50 exercises
- Week 11 – Interval Trainer – written intervals – 50 exercises
- Week 12 – Keyboard Trainer – 75 exercises
- Week 13 – Key Signature Trainer – Major Keys – 50 exercises with 80% correct
- Week 14 – Key Signature Trainer – Minor Keys – 50 exercises with 80% correct
- Week 15 – Interval Ear Trainer – All Intervals – 50 exercises with 80% correct
- Week 16 – Scale Ear Trainer – 50 exercises with 85% correct
- Week 17 – Interval Ear Trainer – 100 exercises with 80%
- Week 18 – Interval Trainer – 100 exercises with 85%

### Solo Assessment Procedures –

Each assigned solo will be evaluated three times. The first evaluation will be “At The Piano” You will meet with Mr. Stroh on the assigned day and sing your solo with while Mr. Stroh plays the piano. Feedback will be given immediately. This evaluation will be worth 100 points. The second evaluation will be you singing the solo in front of the class with the accompaniment track as your background. You may use your music for this evaluation. Mr. Stroh will then meet with you after the evaluation to give you feedback and specific things to improve upon. This second evaluation is a double grade worth 200 points. The third evaluation will be your performance of the completed solo in front of the class. The solo must be memorized and should be sung with the accompaniment track. This final evaluation will be a triple grade worth 300 points.

If you are absent on the day that you are scheduled to perform, you must perform the song at the beginning of the next class meeting. If you choose not to perform your song at your scheduled time, you will receive a score of zero for that solo. You have the option to perform it at the next class meeting, but with 50 points deducted from your final raw score, before doubling or tripling.

# Musical Theatre Syllabus

**Course Objective** – This course is designed for 2<sup>nd</sup> year members of the dance, theatre and vocal departments. The students will learn basic concepts and techniques in each of the three disciplines as well as study the vast history of American musical theatre. Included in the study will be history and performance of various styles and eras. Students completing this course should have a thorough understanding of American Musical Theatre as well as a better understanding of vocal technique, dance & movement techniques and acting and oratory techniques.

**Course Grading** - Students will be evaluated both objectively and subjectively, as is the case with all performance based classes. The overall quarter grades will be based on cumulative points. Points will be earned in the following areas.

Classroom Participation – 10 points per day.

Students will receive the daily points if they are on time to class and participate fully in the daily activity. Students who are using their cell phones, chewing gum or are not dressed appropriately will receive a zero for that day. All absences, whether excused or unexcused, will count as a zero for that day. Students are able to make up for each zero from an excused absence by staying after school and working on material that we have been studying. Students will need to stay for 84 minutes to make-up for each absence.

Written Tests – 50 points per test

The course will cover over 100 years of musical theatre history. Written tests will be given after each unit. Tests will consist of fill in the blank questions and some essay questions. All new unit tests will include questions about information given in previous units.

Classroom Projects – Up to 100 points, based on the type of project.

There will be a variety of performance based classroom projects. These projects will require the students to exhibit skills learned in the class and will be considered major grades.

## Course Weekly Schedule

### Quarter 1

- Week 1 – Class introductions and team building exercises.
- Week 2 & 3 – Musical Theatre History – Unit 1 (1893-1927)
- Week 4 – Group Activities
- Week 5 – Musical Theatre History – Unit 2 (1919-1933)
- Week 6 & 7- Create Your Own Musical
- Week 8 – Musical Theatre History – Unit 3 (1930-1942)
- Week 9 - Group Activities

### Quarter 2

- Week 10 – Musical Theatre History – Unit 4 (1943-1960)

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Week 11- Oklahoma musical

Week 12-13 – Create your own musical project

Week 14 – Musical Theatre History – Unit 5 (1957-1979)

Week 15 – Sweeney Todd musical

Week 16 – Group activities

Week 17 – Musical Theatre History – Unit 6 (1980-2004)

### **Quarter 3**

Week 1 & 2 – Basic trainings by discipline – Round 1

Week 3 & 4 – Musical Staging Number

Week 5 & 6 – Basic trainings by discipline – Round 2

Week 7 & 8 – Musical Staging Number

Week 9 – Group Activities

### **Quarter 4**

Week 10-16 – 90 Second Audition Unit

The ins and outs of the audition process will be covered completely. The unit will end with each student doing a 90 second audition that will also include a dance call.

Week 17-18 – Create Your Own Musical – 3

# Beginning Vocal Techniques Syllabus

Vocal Technique classes give the vocal major the opportunity to develop their voice through solo and small ensemble literature.

Requirements - 1. Each student will be required to have a three ring binder. This binder will be used as your repertoire folder. You will keep assigned solos, ensembles, vocal exercises, & class notes in the binder. The binder must be with during each class period and its presence will be included in the daily participation grade.

Repertoire -	<u>1<sup>st</sup> Quarter List</u>	<u>2<sup>nd</sup> Quarter List</u>
	Many a cappella songs to help develop stage presence	1 Art Song sung in English All students will sing same song
	<u>3<sup>rd</sup> Quarter List</u>	<u>4<sup>th</sup> Quarter List</u>
	1 Art Song sung in English chosen by students	Italian Diction and Weekly Vaccai exercises

Assessments -

1. Participation will be worth 25 points per week. Students should have all of their materials each day and be actively working during class time to receive all possible points.
2. Music Theory.net assignments will be given weekly during the first semester. These assignments will be due every Friday and are worth 25 points.
3. Vocabulary sheets will be given out during the beginning of each semester. There will be weekly quizzes worth 25 points.
4. Sight Reading will be a daily activity.
5. Each assigned piece must be performed during the quarter. During the first quarter, students will have many performance grades worth between 10 and 50 points. The assigned solo during the second quarter will be performed during week 7. The assigned solo during the third quarter will be performed during week 8. During the 4<sup>th</sup> quarter, Vaccai exercises will be performed during the last class meeting of each week.
6. Numerous other quizzes and class projects will be worth between 10 and 50 points.

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### MusicTheory.net Assignment Schedule –

- Week 2 – Chord Ear Trainer – Maj, Min, Aug, Dim - 50 exercises
- Week 3 – Chord Ear Trainer – 75 exercises
- Week 4 – Interval Ear Trainer – Major and Perfect Intervals – 50 exercises
- Week 5 – Interval Ear Trainer – All Intervals – 50 exercises
- Week 6 – Interval Ear Trainer – All Intervals – 50 exercises with 50% correct
- Week 7 – Chord Ear Trainer – 50 exercises with 70% correct
- Week 8 – Key Signature Trainer – Major Keys – 50 exercises
- Week 9 – Key Signature Trainer – Minor Keys – 50 exercises
- Week 10 – Keyboard Trainer – 75 exercises
- Week 11 – Interval Ear Trainer – All Intervals with 65% correct
- Week 12 – Chord Ear Trainer – 50 exercises with 85% correct
- Week 13 – Key Signature Trainer – Major Keys – 50 exercises with 80% correct
- Week 14 – Key Signature Trainer – Minor Keys – 50 exercises with 80% correct
- Week 15 – Interval Ear Trainer – All Intervals – 50 exercises with 70% correct
- Week 16 – Chord Ear Trainer – 50 exercises with 90% correct
- Week 17 – Interval Ear Trainer – 100 exercises – 75% correct
- Week 18 – Interval Trainer – 100 exercises – 77% correct

### Solo Assessment Procedures –

Assigned solos and projects during the first quarter will be performed in front of the class. Evaluation of these early projects will be mostly based on you actually doing the assignment. There will be feedback and points for improvement given immediately.

Each assigned solo during quarter two and three will be evaluated three times. The first evaluation will be “At The Piano” You will meet with Mr. Stroh on the assigned day and sing your solo while Mr. Stroh plays the piano. Feedback will be given immediately. This evaluation will be worth 100 points. The second evaluation will be you singing the solo in front of the class with the accompaniment track as your background. You may use your music for this evaluation. Mr. Stroh will then meet with you after the evaluation to give you feedback and specific things to improve upon. This second evaluation is a double grade worth 200 points. The third evaluation will be your performance of the completed solo in front of the class. The solo must be memorized and should be sung with the accompaniment track. This final evaluation will be a triple grade worth 300 points.

If you are absent on the day that you are scheduled to perform, you must perform the song at the beginning of the next class meeting. If you choose not to perform your song at your scheduled time, you will receive a score of zero for that solo. You have the option to perform it at the next class meeting, but with 50 points deducted from your final raw score, before doubling or tripling.

During quarter four, your solos will consist of a weekly exercise from the Vaccai Italian Diction method book. You will learn a required exercise each week and perform it without music on the final class meeting of each week. These exercises are sung in Italian and are no longer than one minute long. If you choose to perform with the music, 40 points will be deducted from your final performance grade.

## All-State Choir

Earning a spot in the Florida All-State Choir is one of the highest honors you can earn while at Cypress Lake Center for the Arts. The process is long and demanding, but the reward is great. All members of the All-State Choir travel to Tampa in early January to participate with their All-State group. There are four choirs in which members of the vocal department are eligible to earn membership. All of the All-State choirs are based entirely on each student's performance in the qualification process.

- |                         |   |
|-------------------------|---|
| Reading Choir           | -- Membership in this choir is considered the highest honor. There are 100 members, 25 per part, selected. Students must pass the musicianship test and have a sight-reading score that is among the highest in the state. The minimum qualifying sight-reading score is 30, but a score of 32 or 33 out of 40 measures is usually the cut-off. Students who are invited to the Reading Chorus do not have to participate in the vocal quality audition.                      |
| 9-12 Senior High Chorus | -- This choir is an SATB ensemble of 300 members. Tickets for this choir will be awarded to the students with the highest combined musicianship test, sight-reading score and vocal quality score who have passed the vocal quality audition. Students are competing against other students from our district for tickets. A musicianship test score in the mid nineties and a sight-reading score in the thirties is needed to give you a chance at a ticket for this choir. |
| SSAA Women's Chorus     | -- This choir will consist of 200 women in grades 9-12. Tickets for this choir will go to the next highest scores after the 9-12 Senior High tickets have been awarded. All soprano scores will be combined as well as the alto scores to award the tickets. Highest scoring students will be given their voice preference until those tickets have been taken. A soprano I could end up with a soprano II ticket.  |
| TTBB Men's Chorus       | -- This choir will consist of 150 men in grades 9-12. First preference for these tickets will go to the highest scoring students that do not receive a 9-12 Senior High ticket. Schools will also be awarded a ticket that do not have any other students receive a ticket.   |

The musicianship test is the first qualifying tool. This test, which consists of aural recognition, written theory and vocabulary, is worth 100 points. You must achieve a score of 70 to pass and move on to the next level. Realistically, you must achieve a score in the upper 80s or 90s to have a good chance of making it.



## Vocal Department Handbook

### Sight-reading Test

Sight-reading is the second qualifying tool in the All-State process. All 9-12 students will be required to sing 40 measures. There will be 5 exercises, each one consisting of 8 measures.

The following procedures will be used throughout the state during the sight-reading test.

#### A. Preliminary procedures:

1. Each singer will arrive in the room with sight-reading adjudication forms for each judge, forms supplied by the district chairman. Each student will be asked to put his/her name on the form before entering the sight-reading room. Sight-reading forms will be given to the judges by the singer.
2. Singers will be read the script provided by the FVA for sight-reading.
3. The judges will ask the singer which sight-reading music his/her director instructed him/her to sing from (Treble Clef, Bass Clef or Changing Voice) and whether his/her director has given him/her special instructions regarding the key in which to sing (transpose) the exercises.
4. The judges will inform the singer that he/she may hold the music or place the music on the music stand while singing.
5. One of the judges should be responsible for making sure that the appropriate sight-reading page is in front of the student but that it is turned face down on the music stand until all instructions are completed.
6. Before beginning the sight-reading audition each singer should be asked if they understand the procedure for establishing pitch and if they have any questions before they are asked continue with the audition.
7. Singers will then be reminded of the study time limitations, how tonality and time will be set and the rules for stopping and starting over on an exercise.
8. One of the judges should then ask the singer if he/she has any questions, answer those questions and proceed with the audition.

#### B. Testing Procedures

1. Singers are encouraged to sing as many of the exercises on the page as they can and to attempt all of the exercises.
2. Exercises must be sung in the order they appear on the page.
3. Before each exercise a judge will establish the key, tempo and meter of the exercise for the singer.
  - Key will be established for each sight-reading exercise by playing an eight note ascending and descending major or minor octave scale (quarter note = 60) followed immediately by the ascending and descending arpeggio. Singers are encouraged to sing the scale and arpeggio while it is played. The singer may continue to establish key in the fashion he/she has learned but without assistance from the judges.
  - The tempo will be set/counted for each simple time exercise at quarter note = approximately 60. The tempo for the compound triple exercise should be set at eighth-note = approximately 90/dotted quarter note = 30. The singer may elect to sing an exercise at a tempo faster than set by the judges.
  - The singer's score should not be affected if the tempo sung is faster than the tempo set by the judge. If the tempo of sections of an exercise is sung slower than the tempo set, the judge should count those sections incorrect.
4. After the key, time and tempo of the exercise has been established, a judge will play the first note of the exercise and ask the singer to sing the note.

5. After singing the starting note a judge will announce the length of time the singer will have to study the exercise and say “study” to begin timing the study period.
  - Senior high singers will be given 10 seconds to silently study exercise #1, 20 seconds to silently study #2 and #3 and #4 and 30 seconds to silently study exercise #5;
6. After the allotted study time expires a judge will call “time”, play the scale and arpeggio, the starting pitch and “count-off” one measure of the exercise in tempo.
  - The singer may sing the exercise using solfege, numbers or a neutral syllable. Because of lack of clarity singers are discouraged from humming the exercises. Judges should not penalize a singer for singing the wrong scale degree number or the wrong solfege syllable as long as the actual pitches and rhythms the singer produces match those of the exercise.
7. Once the singer has begun to sing an exercise he/she should not stop until end of that exercise or until he/she cannot go any further.
  - Judges will use their discretion as to what a “stop” is in the exercise as opposed to a “hitch”, “stumble”, “pause without completely stopping” or etc. A judge will be the sole determiner as to what constitutes a “stop” during singing.
8. If a singer stops before finishing an exercise the singer will be given time to request to begin the exercise again or may be asked, at the discretion of the judge, whether or not the singer wants to begin the exercise again as long as the singer has not “started-over” before.
  - If the singer elects to begin again, the re-start will count as his/her one “start-over” for the entire audition.
  - An exercise that is re-started must be done so immediately after the scale, arpeggio and starting pitch are played again. The exercise should be “counted-off” without additional study time.
9. If the singer finishes singing an exercise but feels he/she can improve his/her score for that exercise the singer can request to sing it again as long as (a) the singer has not moved onto the next exercise or (b) has not started over on any other exercise.
  - It will not be the judges responsibility to ask the singer whether or not he/she wants to begin an exercise over again once he/she finishes the exercise.
10. If the singer does not ask to repeat the last exercise attempted, the judges, after giving the singer time to request a “start-over”, will move to the next exercise on the page (unless all the exercises have been completed).
  - The singer may complete part or all of the exercise then request to sing the exercise again as long as he/she has not taken a “start-over” at any other time during the audition.
11. If the singer informs the judges that he/she has decided to start the last exercise over, the singer will have to start at the beginning of that exercise and will receive a score based on the number of measures sung correctly only on the “start over”, erasing completely the score on the first attempt to sing the exercise.
  - The singer cannot be given the best score between the two attempts; only the “start-over” score, for better or worse, will be recorded.
12. Once the singer has used the allotted “start-over” he/she will not be allowed to restart any other exercise of the audition and may never, after moving to the next exercise, go back to any other exercise whether or not the singer has used his/her “start-over” or not.
13. Judges will not give the singer a “running count” of the number of measures sung correctly, will not inform a singer if the minimum number of measures for passing has been sung and will not inform the singer of the total number of measures sung at the conclusion of that singer’s audition. It will be the responsibility of the singer’s choral director to inform him/her of all scores associated with the all-state chorus audition.

## Vocal Department Handbook

### Vocal Quality Audition

All students who pass the sight-singing test will then move on to the vocal quality audition. This audition takes place approximately four weeks after the first two tests. Each student will be required to learn the music for the 9-12 Choir. Students will then sing two vocalizes and three excerpts from the music. Students will sing along with a recording of the music that will include all vocal parts except the part the student is singing. The performance will be recorded. Students will sing alone in a testing room and be recorded by monitors in the room. These monitors are not the judges. All vocal quality tests will be evaluated by a panel of 5 judges from around the state. The same five person judging panel will listen to every singer in the state on a part. Every soprano 1 in the state will be heard by the same judging panel. This will ensure consistent scoring for the vocal quality test. At least two weeks before the vocal quality test, accompaniment tracks for the vocalises and the first excerpt will be available for practice on the Florida Vocal Association website.

### All-State Ticket Allotments

Students who pass the musicianship, sight-singing and vocal performance tests will be eligible to receive a ticket to all-state. Each qualified student will receive a composite score. This score will be determined as follows:

Musicianship Test - 30%, Sight Reading Score - 35%, Vocal Performance - 35%

The composite scores will then be ranked by vocal part with all of the students in the state. Tickets for the 9-12 Choir will be awarded to the highest ranked students in each vocal part.

Students not receiving tickets for the 9-12 Choir, will still be eligible to receive a ticket for either the SSAA or TTBB choir.

FVA rules only allow each school to have a maximum of 12 female or unchanged voice male students audition. Each school may bring a maximum of 20 changed voice males. In addition, the following caps per part are in place: 3 soprano I, 3 soprano II, 3 alto I, 3 alto II. There are no section limits for tenors and basses. Each year, Cypress Lake Center for the Arts has more students who are qualified to take the test than we are allowed to enter. The spots will be awarded to the students with the highest score on the All-State practice test that will be administered in vocal tech class. The scores on this practice test will be the only determining factor in awarding our all-state spots. Preference will not be given to upper classmen, section leaders or officers.

## Choral Ensembles

### **Cypress Chorale**

Cypress Chorale is an SATB mixed choir. Placement in this choir will be based on vocal ability and balance within the choir. Membership status in the choir will be reviewed at the end of each semester.

The Chorale is the top performing choir at Cypress Lake Center for the Arts. A wide repertoire of musical styles will be performed and studied throughout the year. Cypress Chorale will participate in FVA District and, if it qualifies, State Choral Music Performance Assessments as well as concerts throughout the year. This choir is open to all students in the vocal music department. It is also open to men not in the vocal department by audition.

### **Intermezzo**

Intermezzo is a women's choir. This choir will focus on three and four part women's literature. Intermezzo will participate in FVA District and, if it qualifies, State Choral Music Performance Assessments as well as concerts throughout the year.

Intermezzo has been created to allow the women in the vocal music program a chance to develop choral singing skills in a positive environment. This choir gives more inexperienced singers the chance to be leaders in a choir and have a positive choral experience. This choir is open to all women in the vocal music department. It is also open to women not in the vocal department by audition.

### **Concert Choir**

Concert Choir is a choir that is open to all students at Cypress Lake High School. This choir will sing a wide variety of musical styles. Concert Choir will participate in three concerts during the school year.

### **The A Cappella Group**

The A Cappella Group is an auditioned group that meets after school weekly. Auditions for the group are usually the first or second week of school. The group performs frequently in the community and competes in competitions.

## Student Leadership Positions

**Section Leaders** – One or two members of each section will be chosen by the director to serve as section leader. Section leaders will serve as role models and teachers for the rest of the students in their sections. Each section leader should possess the highest level of proficiency as a vocalist. They must also be well respected by the section in order to be an effective leader.

**Student Librarians** – Student librarians will assist the director in keeping the music library neat and orderly. They will also be responsible to checking folders periodically and collecting music when appropriate. Librarians will also assist students with solo and ensemble music.

The following offices are elected positions. Section leaders and student librarians may hold office. Any student wishing to serve as an officer must have a cumulative GPA of 3.0 or higher. All officers must maintain good attendance throughout the year. Any officer that misses more than 8 days of school during the year may be removed from office.

**President** – The president will work closely with the director and serve as the voice of the choir. All students should carefully weigh this choice, as they will be the spokesperson for the entire choir.

**Vice-President** – The vice-president will assist the president and be in charge of social events. The Vice-President will also be responsible for keeping the web-site up to date.

**Treasurer** – The treasurer must be a trustworthy individual who will handle the collection of money from fund-raiser and ticket sales. The treasurer should possess good organizational skills and be good with numbers.

**Secretary** – The secretary will be in charge of attendance reporting. The secretary will receive attendance reports each day from the section leaders. They will log those reports and submit them to the director each day. The secretary should possess good organizational skills and have a good attendance record.

**Historian** – The historian will be responsible for taking pictures and video as well as collecting pictures and video from vocal department members. The historian will keep the bulletin board updated and compile an end of the year video to be presented at the choir banquet.

All leaders will meet regularly with Mr. Stroh to discuss issues that affect the choir and its members.

## **Concert Attire**

All members are required to have formal concert attire and casual concert attire. The formal concert attire for the ladies will be a long formal black dress. This dress has been adopted by the entire music department. Orders will be taken in the fall and the dress will arrive before the first concert. Formal concert attire for gentlemen is a classic black tuxedo. The tux should consist of a white tux shirt, black bow tie, black cummerbund, formal black shoes and the tux coat and pants. The tux may be purchased at any local retailer. Some local shops offer discounts and specials for Center for the Arts students. Letters with this information will be sent home in the fall.

Each of these purchases should be one-time events. There are no plans to change either the formal or casual concert attire any time in the near future.

## **Folders & Music**

Each member of the vocal department is required to purchase a black folder. These folders will be ordered in the fall each year. This folder should last for the entire time that a student is a member of the vocal department.

During the course of the year, students will be issued a great deal of music. All music is expected to be kept in the folder and brought to class each day. Each student is responsible for all lost or damaged music. Replacement costs for each piece of music range from \$1.65 to \$7.95.

It is imperative the all students have their folder and all music at every rehearsal. Section leaders will keep track of which students have their music each day. Failure to have your folder and music will result in a 3 point deduction from the daily participation grade.

## **Academic Eligibility**

All students enrolled in the Center for the Arts at Cypress Lake High School must maintain a cumulative grade point average of 2.0 to remain a part of the Center. Students will immediately be removed from the Center if the cumulative average falls below 2.0. Students who have not attended Cypress Lake Center for the Arts for at least four semesters will then have to go through student reassignment at School Choice for placement. This means that students who are removed from the Center will be assigned to a different high school.

## Appendix

Transportation to Events Form

A Cappella Group Contract

Recorded Singing Rubric

## Transportation to Events – Vocal Music

From time to time, it is necessary to transport students via private vehicles. We need to have on file permission for each student to travel in a private vehicle. Please initial the appropriate choice(s) of travel for your child. Students and parents must sign and date bottom of form.

1. \_\_\_\_\_ Student may ride with director or another parent.
2. \_\_\_\_\_ Student may ride with another student.
3. \_\_\_\_\_ Student will drive his/her own car and may transport other students.
4. \_\_\_\_\_ Student will drive his/her own car, but may NOT transport other students.
5. \_\_\_\_\_ Student may NOT ride with another student.

Student's signature \_\_\_\_\_ Date \_\_\_\_\_

Parent's signature \_\_\_\_\_ Date \_\_\_\_\_



### Driver Information

Necessary information for all drivers (students, teachers, parents) will need to be on file for the duration of the year and includes the following:

1. Driver's Name \_\_\_\_\_
2. Driver License Number \_\_\_\_\_
3. Car Registration Number \_\_\_\_\_
4. Make and Model of Car \_\_\_\_\_
5. Insurance Company \_\_\_\_\_ Policy Number \_\_\_\_\_
6. License Plate Number of Car \_\_\_\_\_ State \_\_\_\_\_



## A Cappella Group Member Participation Contract

Congratulations on your membership into the A Cappella Group at Cypress Lake Center for the Arts. In order to maintain the high level of performance and achieve new levels for the group, each member must agree to the following conditions. These few rules and guidelines should help us make effective use of our time and allow the A Cappella Group to be one of the premier groups in our state.

1. Attendance is mandatory at rehearsals. The group only rehearses one time each week and it is essential that all members be in attendance. It is impossible to learn new music and rehearse effectively with members missing. If you must be absent for any reason, you must let Mr. Stroh know in advance. Any member who misses more than 2 rehearsals for any reason will be dismissed from the group and will be replaced.
2. Discipline at rehearsals. This is an after school group with limited rehearsal time. Time can not be wasted dealing with discipline issues and talking. If you are talking and disruptive, you will be asked to leave the rehearsal and that will count as an absence.
3. Promptness - Rehearsal begin at an assigned time. That means we start singing at that time Any tardiness cuts into our limited rehearsal time. Excessive tardies will result in dismissal from the group.
4. Music – Each member will be issued music for each piece that the group sings. It will be your responsibility to put your name on each piece of your music and to keep it in a 3 ring binder that you have with you at every rehearsal. Failure to bring music to rehearsals on a regular basis will be cause for dismissal from the group.
5. Performances – All A Cappella Group performances will be announced in advance and all members will be expected to be in attendance. Failure to attend performances will be cause for dismissal from the group.

I look forward to an exciting year with the A Cappella Group and I hope that you will take the responsibilities seriously.

Gary Stroh,  
Vocal Music  
Cypress Lake Center for the Arts

I, \_\_\_\_\_, agree to the terms of this contract and agree to abide by them.

\_\_\_\_\_  
Student Signature

\_\_\_\_\_  
Parent Signature

## Recorded Singing Test Rubric

Category	1 points	2 points	3 points	4 points	5 points
Tone Quality	Tone is very breathy and lacks much clarity. Tone is bright or dark to a displeasing extent.	Tone is breathy and lacking clarity. Tone has a noticeably consistent bright nasal or dark throaty quality.	Tone has some breathiness or lacking some clarity and has some nasal or throaty qualities.	Tone is slightly breathy or lacking a little clarity and is slightly forward or back from center	Tone is clear and well focused with no breathiness and well center.
Intonation	Pitches are <b>rarely</b> in tune and it is impossible to establish a tonal center.	Pitches are <b>infrequently</b> in tune and student tends to either be consistently sharp or flat throughout.	Pitches are <b>somewhat</b> in tune, but with many notes that are sharp or flat.	Pitches are <b>mostly</b> sung in tune with an occasional sharp or flat pitch.	Pitches are <b>consistently</b> sung in the middle of the pitch center.
Pitch Accuracy	Majority of pitches are sung incorrectly. Preparation has not been done.	Many pitches are sung correctly, but there are many wrong notes being sung as well.	Pitches are sung with some consistency, but more than an occasional error exists.	Pitches are <b>mostly</b> sung correctly with the occasional error.	Pitches are <b>always</b> sung correctly. Student appears to know the part.
Vowels/Diction	Vowels are obviously closed and not open at all. Diction is sloppy.	Vowels are more closed than open. Diction is not very clear.	Vowels are <b>somewhat</b> tall and open. Diction is <b>somewhat</b> clear and precise	Vowels are <b>usually</b> tall and open. Diction is <b>usually</b> clear and precise.	Vowels are <b>always</b> tall and open. Diction is <b>always</b> clear and precise.
Musicality	No musical details are attended to as student seems to be more focused on just singing correct notes.	Few musical details are attended to, including dynamics.	Some of the musical details are attended to, including dynamics, proper breathing and blend.	Most of the musical details are attended to with some phrasing, dynamics, proper breathing, style and blend	Great attention to detail is displayed with proper phrasing, dynamics, proper breathing, style and blend.