

BEL CANTO SINGERS

Bel Canto Singers is a full year course that meets twice in each four day rotation. Students will read three and four part choral scores, with a focus on fundamental aspects of reading and performing as a blended choral ensemble.

This course is offered to all choir students in grades 10-12 who have mastered Fairfield’s Skill Level VI and who wish to continue their study of vocal techniques, ensemble rehearsal and performance techniques and music literacy. Participation in all scheduled rehearsals, concerts and outside performing events as listed in the Choir Handbook are required. Adherence to the department policies including the Code of Ethics and performance dress code is also required.

As part of the High School Choral Program, all choral students will progress through a Repertoire Cycle in which they will complete and in-depth study of repertoire from various time periods and genres. All choral will target one block of the Cycle each year, and after four years, all participating choral students will have studied each genre in the Repertoire Cycle regardless of ensemble.

Course Overview

All students in the Fairfield Choral Program progress through an Ensemble Sequence and Vocal Skill Level. In order to address and properly develop male changing voices, ensemble voicings and balance, bass voices will meet skill levels V and VI in concert choir and skill levels VII and VIII in Chamber Choir.

Fairfield’s Choral Program Ensemble Sequence

<u>Grade/Course</u>	<u>Vocal Skill Level</u>	<u>Ensemble Sequence Marker</u>
5 th Grade Choir	I	Novice
6 th Grade Choir	II	Novice
7 th Grade Choir	III	Intermediate
8 th Grade Choir	IV	Intermediate
Concert Choir	V (treble and bass)/VI (bass)	Proficient
Treble Choir	VI	Accomplished
Chamber Choir	VII (treble and bass)/VIII (bass)	Advanced
Bel Canto Singers	VIII	Advanced

Course Goals

Students will have the ability to understand and engage with music in a number of different ways, including the **creative, responsive** and **performative** artistic processes. They will have the ability to perform music in a manner that illustrates careful preparation and reflects an understanding and interpretation of the selection. They will be musically literate.

Students will be artistically literate: they will have the knowledge and understanding required to participate authentically in the arts. They will have the ability to transfer arts knowledge, skills, experiences and capacities to other subjects, settings and **connects** to promote and enhance lifelong learning.

Ensemble Goals

1. Conveying Ideas: each student effectively

Artistic Processes

- Create
- Perform
- Respond
- Connect

Anchor Standards

- Select, analyze, and interpret artistic work for presentation.
- Develop and refine artistic techniques and work for presentation.
- Convey meaning through the presentation of artistic work.
- Perceive and analyze artistic work.
- Interpret intent and meaning in artistic work.
- Apply criteria to evaluate artistic work.
- Synthesize and relate knowledge

and musically demonstrates ensemble performance techniques including responding to conductor's cues and adjusting balance and blend in formal concert settings.

2. Communicating and Collaborating: each student participates in the group, taking individual responsibility for using strategies that effectively fulfill ensemble purpose and goals.
3. Creating and Constructing: student constructs an original composition or phrase, rhythmic or melodic, from the synthesis of existing ideas and information and can explain his/her individual creative process.
4. Exploring and Understanding: Student analyzes key issues and develops a detailed plan sufficient to address the task, independently creates and follows appropriate practice strategies to maximize time and effort.
5. Adhere to proper performance etiquette, concert dress, response to audience, and behavior when not engaged in active performance.

Individual Goals

- Concert Choir students will master Fairfield Skill Level V Individual Vocal Technique objectives.
- Concert Choir students with bass voices will master Fairfield Skill Level VI Individual Vocal Technique objectives.

and personal experiences to make art.

- Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Summary Ensemble Skill Objectives

Level VIII

Blend and Balance

- Students will demonstrate the ability to listen to others while singing by adjusting volume to balance within the ensemble at all dynamic levels.
- Students will demonstrate the ability to adjust a developed and mature tone quality in all registers to blend within the ensemble AND section.
- Students will demonstrate the ability to blend in mixed harmony in SSAA repertoire with additional divisi of parts when appropriate.

Rhythmic Accuracy

- Students will accurately enumerate and perform whole, half, dotted half, quarter, dotted quarter, eighth (including basic syncopation) and sixteenth notes in any pattern. Students will be able to enumerate and perform quarter note triplets, dotted eighth notes, and eighth note triplets.
- Students will accurately sing and read repertoire in any of the following meters: 2/4, 3/4, 4/4, cut time, 6/8, 9/8 and 12/8 time signatures as well repertoire in mixed meters.

Musical Expression

Responding to conductors' cues:

- Students will accurately perform a range of dynamics including piano, forte, crescendo (both quick and prolonged), decrescendo (both quick and prolonged), mezzo piano and mezzo forte, pianissimo, fortissimo, sforzando, fff, ppp, and subito piano.
- Students will accurately perform a variety of expressive musical symbols including staccato, legato, accent, fermata, accelerando, ritardando, a tempo, tenuto, marcato, rallentando accelerando, poco a poco, rubato, glissando, and portamento.
- Students will articulate plosive consonants uniformly and clearly.

Individual Vocal Technique

Level VIII

- Posture
 - Students will demonstrate correct singing posture while both sitting and standing without prompting.
- Tone Production
 - Students will sing in both head voice and chest voice with accurate pitch.
 - Students will be able to connect their head and chest voice: creating a consistent sound throughout their passaggio.
 - Students will sing with a clear and focused tone with the exception of extreme highs and lows (register).
 - Students will be able to place sound in multiple locations within the facial mask.
 - Students will be able to alter their resonance and tone through the change in placement and space.
 - Students will be able to demonstrate various tones reflective of the style of music at hand.
 - Students will demonstrate proper diaphragmatic breathing.
 - Students will sing with a tension free, supported and open sound in both head voice and chest voice, avoiding a breathy sound.

- Students will accurately perform clear entrances and cutoffs: big beats in homophonic music as well as “off beats” (8th note) in both homophonic and polyphonic music.
- Students will be able to choose what type of release is needed for musical phrases.
- Students will demonstrate “staggered breathing.”
- Students will sing eight measure phrases in one breath.
- Students will be able to identify, interpret and perform a phrase of music using dynamics, expressions, articulations and text notated in the score.

Reading the Choral Score/Ear Training & Solfege

- Students will demonstrate the ability to read and navigate a choral octavo arranged for SSAA with additional divisi of parts when appropriate.
- Students assimilate the following terms and symbols into their vocabulary and performances: treble clef, system, bar line, measure, double bar line, repeat sign, piano, forte, crescendo, decrescendo, piano line, breath mark, soprano, alto, unison, bass clef, key signature, mezzo piano, mezzo forte, coda, dal segno, first ending, second ending, second soprano, accent, staccato, tie, slur, pianissimo, fortissimo, diminuendo, baritone, tenor, bass, sforzando, descant and accidentals (sharps/flats/naturals), second soprano, tempo marking, meter, ritardando, legato, tutti, fermata, staccato, a tempo, subito, tenuto, marcato and rallentando, tutti, fermata, staccato, a tempo, subito, tenuto, marcato and rallentando.
- Students will demonstrate the ability to locate and follow musical markings including: accelerando, poco a poco, rubato, glissando, portamento and anacrusis.
- Students will identify note names on the staff in both treble and bass clefs, and will identify note names on the ledger lines from A3 to a C6 and from C2 to C4: including sharps, flats and naturals.
- Students will identify all major key signatures and their relative minor key signatures
- Students will be able to notate a Major Scale using the major scale formula (WWHWWH)
- Students will be able to aurally identify all ascending intervals in a major

- Students will sing with forward placed sound and a lifted soft palate.
- Intonation
 - Students will match pitch.
 - Students will demonstrate consistent intonation in all registers.
 - Students will be able to identify when they are not singing in tune and adjust the pitch as necessary to make it in tune.
 - Students will sing notes “on the bulls eye,” not flat or sharp.
 - Students will shape vowels uniformly.
 - Students will appropriately modify vowel shape when necessary.
 - Students will share the harmonic responsibility between sections to develop inner ear by singing soprano, second soprano, first alto or second alto when appropriate.

scale: P1, M2, M3, P4, P5, M6, M7 and P8.

- Students will be able to aurally identify the following descending intervals in a major scale: m2, M2, m3, P4, P5.
- Students will demonstrate the ability to declare a major key, and label solfege of any scale degree regardless of the key signature and intervallic leap. Students will be able to label and perform descending Do to Sol. Students will be able to label accidentals with solfege (ie – Fi, Te, Le and Me) In addition, students will be able to perform short musical examples including step wise patterns, thirds, fourths, fifths as wells as skips within the tonic, dominant, subdominant and supertonic triad. Students will also be able to sing patterns Ti to Re, Fa to La, Do to La, Fa to Re.

Assessment

- Ensemble performances
- Concert Evaluation
- Choir Ensemble Rehearsal Rubric
- Individual Rehearsal Rubric
- Sectional Rubric
- Mid Year Assessment
- Summative Assessment

CREATING

Conceiving and developing new artistic ideas and work.

Enduring Understanding

- Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.

Essential Questions

- How do musicians make creative decisions?
- How do musicians improve the quality of their creative work?

Process Components: Plan and Make, Evaluate and Refine

Repertoire:

- Student composed melodies

Tasks

- Students will compose (plan and make) a four measure melody with the following criteria:
 - 4/4 time
 - Treble clef
 - Key of C Minor
 - Quarter and eighth notes, no rests
 - Measure 1 must start on Do.
 - Measure 4 must end on Do.
 - Four measures of stepwise motion between low Do and high Do. Must use Me, Le, Te, and Ti.

Assessment

- Composition Rubric
- Peer Assessment

PERFORMING

Realizing artistic ideas and work through interpretation and presentation.

Enduring Understanding

- To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
- Musicians judge performance based on criteria that vary across time, place and cultures.

Essential Questions

- How do musicians improve the quality of their performance?
- When is a performance judged ready to present?

Process Components: Analyze, Interpret, Rehearse, Evaluate, Refine, Present

Repertoire

- Students will perform skill level appropriate choral arrangements representing a variety of genres that include Fairfield's Skill Level VIII objectives.
- Students will perform skill level appropriate choral arrangements with SSAA voicing.
- Students will perform various styles and genres of repertoire including at least one multicultural piece and one contemporary piece. In addition, students will progress through the 4 year cycle:

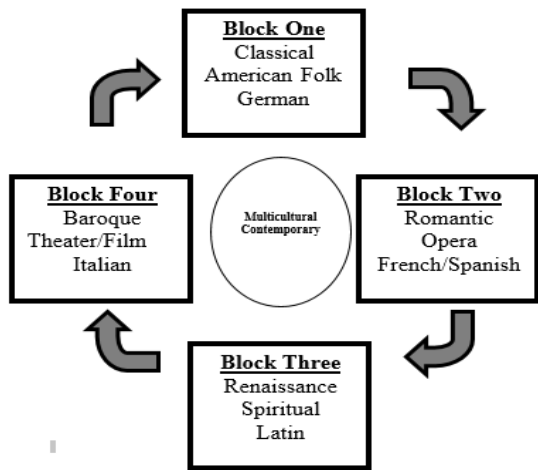
Tasks

Students will:

- Rehearse as a full ensemble and perform skill level appropriate choral literature demonstrating appropriate dynamics, balance and blend while interpreting the conductor's non-verbal directions.
 - Analyze & Interpret pitches, rhythms, note values, dynamics, and articulations
 - Evaluate & Refine ensemble balance, blend, intonation, phrasing and articulation.
 - Rehearse, refine, evaluate and present Choral literature corresponding to the FPS Repertoire Cycle in both class and formal concert settings.
 - Work collaboratively in a sectional setting to improve on specific

Assessment

- Ensemble improvement on targeted vocal techniques, ensemble skills and elements of music during rehearsals.
- Ensemble Performance Rubric
- Individual Rehearsal Rubric
- Sectional Rubric
- Individual recorded assessments
- Participation in concerts



musical and technical challenges
within the current repertoire.

RESPONDING

Understanding and evaluating how the arts convey meaning.

Enduring Understanding

- The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria based on the elements of music. (PROGRESSIVE BY LEVEL)

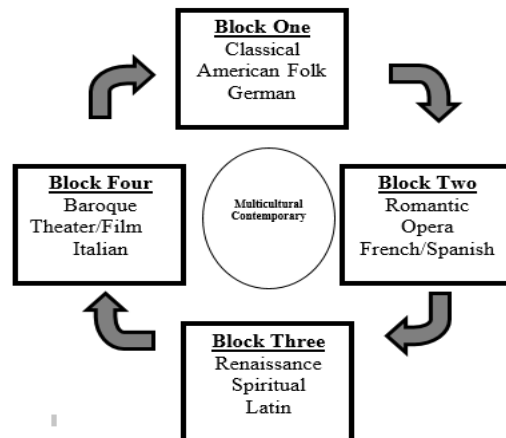
Essential Question

- How do we judge the quality of musical work(s) and performances?

Process Components: Analyze, evaluate

Repertoire

- Students will perform skill level appropriate choral arrangements representing a variety of genres that include Fairfield's Skill Level VIII objectives.
- Students will perform skill level appropriate choral arrangements with SSAA voicing.
- Students will perform various styles and genres of repertoire including at least one multicultural piece and one contemporary piece. In addition, students will progress through the 4 year cycle:



Tasks

Students will:

- Analyze and discuss targeted vocal techniques, ensemble skills and elements of music during rehearsals.
- Evaluate, in writing, the quality of their own performances by describing the uses of targeted vocal techniques and elements of music.
- Demonstrate knowledge of music vocabulary.
- Identify and analyze all ascending Major and Perfect intervals as well as descending minor 2nds, 3rds, perfect 4ths and 5ths.
- Make informed, critical evaluations of the quality and effectiveness of performances.
- Apply the evaluation criteria to their personal participation in rehearsals and curricular concerts.

Assessment

- Ensemble improvement on targeted instrumental techniques, ensemble skills and elements of music during rehearsals.
- Written evaluation of performances.
- Summative Written Assessment

CONNECTING

Relating artistic ideas and work with personal meaning and external context.

Enduring Understanding

- Understanding connections to varied contexts and daily life enhances musicians' creating, performing and responding.

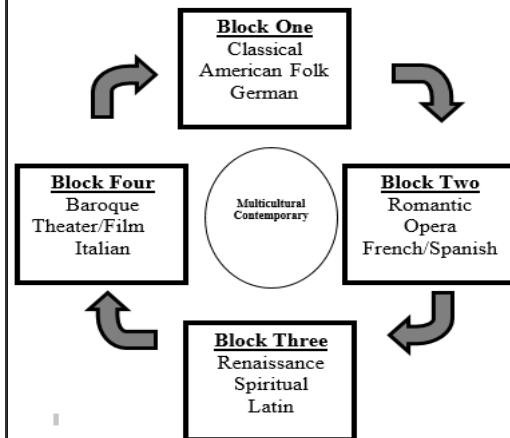
Essential Question

- How do the other arts, other disciplines, contexts, and daily life inform creating, performing and responding to music?

Process Components: **compare and contrast, analyze, interpret**

Repertoire

All choirs will cycle through four blocks of study, focusing on one block each year regardless of an individual student's grade or the ensemble they in which they are enrolled. Subsequently, a student who takes high school choir for four consecutive years will receive instruction in each of the four repertoire areas described below.



Tasks

Students will:

- Analyze and interpret key characteristics of performance literature from the Repertoire Cycle as it relates to the elements of music and cultural and historical connections.
- Compare and contrast Choral Repertoire performed from the Repertoire Cycle with Choral Repertoire from other genres.

Assessment

- Answering focus questions for each repertoire genre.

Connecting Focus Questions By Genre

Block 1

Classical

- Focus Question 1: What are some major differences between Baroque music and Classical music?
 - Instrumentation
 - Baroque: recorder, harpsichord, oboe, violin, viola, cello
 - Classical: adding orchestral instruments, timpani, horn, bass
 - Melody and Harmony
 - Baroque music was often polyphonic. Cannons, inventions and other such pieces were commonplace. Music was written in Suites, which were basically collections of dance numbers... gavotte, waltz, minuet, air, gigue, etc. Baroque music is detached, fairly stiff, without vibrato, and with a lot of ornamentation, such as trills.
 - Classical: Monophonic music, single melody and harmony with a counter melody. Dynamics, Tempo changes and rubato appear. Ornamentation is less common. Major works are symphonies with 3-4 movements.
- Focus Question 2: What are the major musical characteristics of Classical music?
 - Homophonic, melody above a chordal accompaniment, light/clear texture, frequent changes of mood/timbre through use of variety in keys, melodies (shorter), rhythms and dynamics, clear cut phrases/cadences

American Folk

- Focus Question 1: What is the origin of American Folk music?
 - Folk music has been community focused music of the working class. Folk music is accessible to all, and is something anyone can understand and in which everyone is welcome to participate. Folk songs range in subject matter from war, work, civil rights and economic hardship to nonsense, satire and love songs.
 - “From the onset of American history, folk music has shown up at times when the people needed it most. The earliest folk songs rose from slave fields as spirituals such as “Down by the Riverside” and “We Shall Overcome.” These are songs about struggle and hardship but are also full of hope. They sprang from the need of the worker to go to a place in her brain where she knew there was more to the world than the hardships she was facing at the time.”
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- Focus Question 2: What are the major musical characteristics of American Folk music?
 - Acoustic instrument accompaniment
 - Simple chord progressions
 - Simple time signatures such as 3/4 or 4/4.
 - "Sharp" or natural keys such as C, D, E, G or A.
 - Singable or “catchy” melody

Block 2

Romantic

- Focus Question 1: What are the major characteristics of music from the Romantic Era?
 - Song-like melodies (lyrical), as well as many chromatic harmonies and discords.
 - Big orchestras
 - Different “musical structures” like the song cycle, nocturne, concert etude, arabesque and rhapsody
 - A harmonic structure based on movement from I-IV rather than the traditional I-V and use of more elaborate harmonic progressions
 - A greater emphasis on melody to sustain musical interest.
 - Dramatic contrasts in dynamics and pitch
 - Singers require greater range of tone color, dynamics and pitch
 - Expression of human emotion through music
 - Greater emphasis on melody
- Focus Question 2: Who are prominent composers of the Romantic Era:
 - Brahms, Tchaikovsky, Liszt, Schumann, Verdi, Berlioz, Wagner, Schubert
- Focus Question 3: What is an Art Song and what makes it Romantic Music?
 - Lyrical song with musical elements associated carefully with text
 - Goal was turning text into something “tangible that could be emotionalized through music”
 - The accompaniment enhanced the mood/meaning of the text as it created harmonic, rhythmic, and melodic material independent of the voice part, but also supportive of it.
 - Emphasis on melody and expression of human emotion

Opera

- Focus Question 1: What is opera?
 - an extended dramatic composition, in which all parts are sung to instrumental accompaniment, that usually includes arias, choruses, and recitatives, and that sometimes includes ballet.
- Focus Question 2: What is the difference between opera and musical theater?
 - They are both made up of several songs, or musical pieces, connected by lines of dialogue; this is usually spoken in a musical, whereas in an opera it is performed as a recitative in which the dialogue transpires in a melodic or musical pattern.
- Focus Question 3: What are the major voice parts for opera?
 - In the operatic systems there are seven basic voice types and then several sub-types within each type. For women: soprano, mezzo-soprano, and contralto. For men: tenor, countertenor, baritone, and bass. Within choral music there are only four categories for adult singers.
- Focus Question 4: What are some vocal techniques commonly used in opera singing?
 - Vibrato, volume/projection, diction

Block 3

Renaissance Era

- Focus Question 1: What are the major characteristics of Motets?
 - Sacred choral works performed in worship services.
 - Strict style; little accent or emphasis on words, more focus on the melody and harmony.
 - Harmonies are “smooth and predictable” as opposed to dissonant.
 - All singers echo and overlap one another to create more texture. The voices blend clearly even when the parts become more melismatic, or several notes are sung on one syllable.
 - Most are written in Latin.

- Focus Question 2: What are the major musical characteristics of Madrigals?
 - Secular topics (love, humor etc.) presented for entertainment
 - Traditionally, polyphonic madrigals are unaccompanied; the number of voices varies from two to eight, and most frequently from three to six.
 - Rhythm, meter and tempo were often manipulated to more effectively depict the text. Smaller note values were used in 4/4 as opposed to 2/2.
 - Text and word painting was very important and dissonance and less predictable cadences are used to that effect.
 - Polyphonic texture
 - Most are written in the vernacular: French, Italian

Spiritual/Gospel

- Focus Question 1: What is the origin of Gospel music?
 - 19th century, African American church, taking traditional African American songs and “gospelizing” them integrating musical ideas and expressions from genres such as blues, jazz, rock, soul, classical, and country)
- Focus Question 2: What are the major musical characteristics of Gospel music?
 - repeated text and rhythms, flattened notes, distinct rhythms: syncopation, back beats, and pentatonic scales, call and response, clapping
- Focus Question 3: What are the origins of spirituals?
 - slave songs, sung on plantations, communicating hidden messages
- Focus Question 4: What are the major musical characteristics of spirituals?
 - rich harmonies, singable melody, specific text, distinct rhythms: syncopation

Block 4

Baroque

- Focus Question 1: What are some of the vocal genres that developed during the Baroque Era?
 - Early operas: chorus/dance/instrumental pieces – the music heightened the story – arias and ritornello
 - Oratorio – a SACRED story told with arias/chorus/recitatives – originally acted out and eventually gave way to music presented only.
 - Cantata – song for soloists/choir often accompanied by organ or orchestra for the church
 - Passion – similar to an oratorio, but specific in context of the Crucifixion of Christ
- Focus Question 2: What are the major musical characteristics of Baroque music?
 - figured bass, major/minor shifts, forms (binary, fugue, counterpoint), energetic rhythms, long melodies, ornamentation, grand contrasts in dynamics/timbres

Theatre/Film

- Focus Question 1: What are the major characteristics of Broadway music?
 - Telling a story, part of a musical, sing-able melody
- Focus Question 2: How does a song from a Broadway show or film further the plot?
 - Often times a song will either carry out the plot or depict an emotion or thought process of a character. A song can be portraying real time or be a frozen moment in time. It is important to know when and how the song fits into the plot so as to understand its importance or role in the story
- Focus Question 3: What types of singing techniques are needed for musical theater?
 - “belt,” volume, Forward placement, “brassier/nasal” sound

Fairfield Public Schools
Assessment Pack
Bel Canto Singers

Name: _____

Date: _____

Creating a Melody – Choir Level VIII

Students will compose a four measure melody with the following criteria:

- 4/4 time
- Treble clef
- Key of C Minor
- Quarter and eighth notes, no rests

Additional requirements:

- Measure 1 must start on Do.
- Measure 4 must end on Do.
- Four measures of stepwise motion between low Do and high Do. Must use Me, Le, Te, and Ti.

Name: _____

Ensemble: _____

Date: _____

Creating a Melody – Choir Level VIII

Rubric Categories	Correct (1 pt)	Incorrect (0 pts)		
Time Signature (4/4)			n/a	n/a
Clef (Treble)			n/a	n/a
Key Signature (C Minor)			n/a	n/a
Note Values (Quarter and Eighth Notes/ NO RESTS)			n/a	n/a
Measure 1 (Starts on Do)			n/a	n/a
Measure 4 (Ends on Do)			n/a	n/a
Usage of Required Tones In Stepwise Motin (Me, Le, Te and Ti)	Uses all 4 tones (4 pts)	Uses ONLY 3 tones (3 pts)	Uses 1-2 tones (2 pts)	Uses 0 of the required tones (0 pts)

Grade	
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Peer Assessment Rubric

Creating a Melody

Name: _____

Peer Composition: _____

Criteria	Yes	No	Comments
The meter is 4/4 and there are 4 beats per measure.			
The appropriate clef is used.			
The key is c minor.			
Quarter notes and eighth notes are used.			
The melody starts on Do.			
The melody ends on Do.			
Measures 1 and 4 leap between Do-Mi-Sol.			
Me, Le, Te and Ti are used in stepwise motion.			

Individual Performance Rubric

Rubric Categories	Consistently	Usually	Occasionally	Rarely
Pitch Accuracy	Sings all pitches accurately	Sings all but 1-4 pitches accurately	Sings all but 5-9 pitches accurately	Sings more than 10 inaccurate pitches
Rhythmic Accuracy	Sings all rhythms accurately	Sings all but 1-4 rhythms accurately	Sings all but 5-9 rhythms accurately	Sings more than 10 inaccurate rhythms
Intonation	All pitches are in tune	All but 1-4 pitches are in tune	All but 5-9 pitches are in tune	More than 10 inaccurate pitches in tune
Tone	Sings consistently with good placement (not too breathy or strident)	Sings usually with good placement; with limited breathy or strident tone.	Sings occasionally with good placement; is occasionally breathy or strident.	Sings continually with breathy or strident tone.
Breath Support	Consistently performs with appropriate breath support.	Usually performs with appropriate breath support.	Occasionally performs with appropriate breath support. Occasionally breathy/strident.	Rarely performs with appropriate breath support.
Vowels	Always pure and stylistically appropriate - according to the language.	Usually pure and stylistically appropriate - according to the language - with minor variations..	Sometimes pure and stylistically appropriately, but unfocused in many instances.	Never pure. Unclear. Stylistically inappropriate.
Consonants	Diction is clear, appropriate (stylistically correct pronunciation) and consistent.	Diction is clear, appropriate and consistent with minor variations.	Diction is appropriate, but unclear at times.	Diction is unclear most of the time and/or inappropriate.
Dynamics	Displays an appropriate range of dynamics throughout the performance.	Displays an appropriate range of dynamics throughout most of the performance.	There are few attempts at dynamic contrasts throughout the performance.	There are no discernable dynamic contrasts.
Articulation/ Phrasing	Always performs appropriate articulation style. Always performs with clear and meaningful shaping of musical passages.	Often performs appropriate articulation style. Often performs with clear and meaningful shaping of musical passages.	There is minimal attempt to perform appropriate articulation style. There is minimal attempt to perform with clear and meaningful shaping of musical passages.	Never performs appropriate articulation style. Never performs with clear and meaningful shaping of musical passages. No discernable phrases.

Choir Ensemble Rehearsal Rubric

Rubric Categories	Consistently	Usually	Occasionally	Rarely
Singing	Always sings and participates when applicable	Generally sings and participates when applicable	Occasionally sings and participates when applicable	Rarely sings or participates
Participation	Is consistently ready to sing when requested	Is usually ready to sing when requested	Is often not ready to sing when requested	Is not ready to sing when requested
Posture	Consistently exhibits proper singing posture while sitting or standing	Almost always exhibits proper singing posture while sitting or standing	Occasionally exhibits proper singing posture while sitting or standing	Rarely exhibits proper singing posture while sitting or standing
Productivity	Demonstrates concentrated focus; refrains from side conversations	Demonstrates strong concentration with little distraction	Demonstrates adequate focus; occasionally needs to be reminded to refrain from talking	Inconsistent focus; needs frequent reminders to sit still, refrain from talking or actively participate
Phone	Always refrains from phone use unless it is for an assignment or planner purposes	Mostly refrains from phone use unless it is for an assignment or planner purposes	Sometimes is on phone during class for reasons unrelated to class	Is on phone once or more per class period for reasons unrelated to class
Gum	Always refrains from chewing gum.	Generally refrains from chewing gum.	Gum chewing is a common occurrence.	Almost always chews gum during class.
Preparedness	Consistently prepared for class.	Usually prepared for class.	Sometimes prepared for class.	Rarely prepared for class.
Timeliness	Consistently ready to begin class on time.	Almost always ready to begin class on time.	Sometimes ready to begin class on time	Generally not ready to begin class on time.
Marking Music	Always marks music and takes useful notes without prompting.	Sometimes marks music and takes notes without being prompted.	Rarely marks music and takes notes without being prompted.	Never marks music and takes notes without being prompted.
Being Proactive in Rehearsals	Consistently listens and follows along while other sections are working. Consistently applies these lessons to their own work.	Generally listens and follows along while other sections are working. Generally applies these lessons to their own work.	Sometimes listens and follows along while other sections are working. Sometimes applies these lessons to their own work.	Rarely listens and follows along while other sections are working. Rarely applies these lessons to their own work.

Sectional Rubric

Sectional Locations	
_____	_____
_____	_____
_____	_____
_____	_____

1. Piece addressed: _____
2. Have one person in your section be the scribe and complete the form below. Everyone in the section should discuss and agree to what goes on the form before it is written down.
3. Work on solution(s) to 2-3 problem areas. (If 2, be much more specific)
4. Report results.

Name of scribe: _____

Measure #’s (from-to)	Domain to be Addressed <small>(TONE, TIME, TECHNIQUE, or EXPRESSION)</small>	Specific Problem (use musical vocabulary)	Specific Attempted Strategies (use musical vocabulary)

All members of the section sign below:

Name: _____

FPS Choir Department
Concert Evaluation

Our Sound

1. List 2 things we are doing well as a group in regard to our sound that we need to make sure we continue doing in the future

_____ and _____

2. What lessons did you learn by listening to the other ensembles? Are there aspects of music making they are doing well that you'd like to bring into your group?

3. Circle 2 items in the list below that you think we should work on the most between now and our next concert.

Balance between the sections

Blend within the sections

Tone (this includes working on taller vowels which will impact the maturity of the sound)

Dynamics

Diction

Expression/Emotion/Body Language

Other: _____

(turn over for Ensemble Performance Rubric)

Fairfield Public Schools Choral Ensemble Performance Rubric

	10- Superior	8- Excellent	6- Good	4- Fair	2- Needs Improvement
Tone Quality	Demonstrates a highly developed tone that is uniform, consistent, and well controlled throughout. Lapses are infrequent and minor in nature. Pitches are centered and focused.	Demonstrates an above average tone with minor lapses. Pitches are occasionally not centered and focused.	Demonstrates average tone quality. The sound is inconsistent in range and dynamic extremes. (Sometimes harsh, thin, pinched, or swallowed). Pitches are sometimes not centered and focused.	Demonstrates inadequate characteristic tone qualities. (Frequently harsh, thin, pinched, or swallowed). Pitches are often not centered and focused.	Demonstrates undesirable tone quality. (Always harsh, thin, pinched, or swallowed). Pitches are not centered and focused.
Balance & Blend	Demonstrates a highly developed concept of balance and blend. A particular section rarely overpowers another section.	Demonstrates an above average concept of balance and blend. Occasionally a particular section overpowers another section.	Demonstrates an average concept of balance and blend. Often a particular section overpowers another section.	Demonstrates inadequate balance and blend. Sections are frequently overpowering each other.	Does not demonstrate balance and blend.
Intonation	The ensemble performs in tune in all dynamics and ranges throughout the performance. There may be rare lapses in intonation.	The ensemble is well tuned most of the time with minor flaws.	The ensemble is often in tune with occasional flaws. Attempts are made to correct problems when they occur.	The ensemble is somewhat in tune. When problems occur minimal attempts are made to correct them.	There is a lack of tonal center that results in poor intonation. No attempts are made to correct problems when they occur.
Rhythmic Precision and Note Accuracy	Rhythmic precision and clarity are present at all times. Always sing correct pitches.	Rhythmic precision and clarity is present most of the time with rare mistakes. Sings correct pitches with rare mistakes.	Rhythmic precision and clarity is present most of the time. Students miss some pitches but recover quickly.	Rhythmic precision and clarity is present some of the time. Students miss numerous pitches and do not recover.	Rhythmic precision and clarity are rarely present. Students rarely sing correct pitches.
	5- Superior	4- Excellent	3- Good	2- Fair	1- Needs Improvement
Phrasing	Almost always achieves clear and meaningful shaping of musical passages.	Often achieves clear and meaningful shaping of musical passages.	Attempts to create clear and meaningful shaping of musical passages.	There is minimal attempt to create clear and meaningful shaping of musical passages.	There are no discernable phrases.
Dynamics	The ensemble displays an appropriate range of dynamics throughout the performance.	The ensemble displays an appropriate dynamic range throughout most of the performance.	The ensemble displays an appropriate dynamic range for some of the performance.	The ensemble attempts few dynamic changes.	There are no discernable dynamic changes.
Diction	Diction is clear, appropriate (stylistically correct pronunciation), and consistent.	Diction is clear, appropriate, and consistent with minor variations.	Diction is appropriate but unclear at times.	Diction is unclear most of the time and/or inappropriate.	Diction is unclear and inappropriate.

Skill Level VIII Checklist

Name: _____

Ensemble Performance

- Student demonstrates the ability to listen to others while singing by adjusting volume to balance within the ensemble at all dynamic levels.
- Student demonstrates the ability to adjust a developed and mature tone quality in all registers to blend within the ensemble AND section.
- Student demonstrates the ability to blend in mixed harmony in SSAA repertoire with additional divisi of parts when appropriate.
- Student accurately enumerates and performs whole, half, dotted half, quarter, dotted quarter, eighth syncopation, and sixteenth notes in any pattern. Students will be able to enumerate and perform quarter note triplets, dotted eighth notes, and eighth note triplets.
- Student accurately sings and reads repertoire in any of the following meters: 2/4, 3/4, 4/4, cut time, 6/8, 9/8 and 12/8 time signatures as well repertoire in mixed meters.
- Student accurately performs a range of dynamics including piano, forte, crescendo (both quick and prolonged), decrescendo (both quick and prolonged), mezzo piano and mezzo forte, pianissimo, fortissimo, sforzando, fff, ppp, and subito piano.
- Student accurately performs a variety of expressive musical symbols including staccato, legato, accent, fermata, accelerando, ritardando, a tempo, tenuto, marcato, rallentando accelerando, poco a poco, rubato, glissando, and portamento.
- Student articulates plosive consonants uniformly and clearly.
- Student accurately performs clear entrances and cutoffs: big beats in homophonic music as well as “off beats” (8th note) in both homophonic and polyphonic music.
- Student is able to choose what type of release is needed for musical phrases.
- Student demonstrates “staggered breathing.”
- Student sings eight measure phrases in one breath.
- Student is able to identify, interpret and perform a phrase of music using dynamics, expressions, articulations and text notated in the score.
- Student demonstrates the ability to read and navigate a choral octavo containing the following voice combinations depending on the ensemble: SSAA rep with additional divisi of parts when appropriate.
- Student is able to assimilate the following terms and symbols into their vocabulary and performances: treble clef, system, bar line, measure, double bar line, repeat sign, piano, forte, crescendo, decrescendo, piano line, breath mark, soprano, alto, unison, bass clef, key signature, mezzo piano, mezzo forte, coda, dal segno, first ending, second ending, second soprano, accent, staccato, tie, slur, pianissimo, fortissimo, diminuendo, baritone, tenor, bass, sforzando, descant and accidentals (sharps/flats/naturals), second soprano, tempo marking, meter, ritardando, legato, tutti, fermata, staccato, a tempo, subito, tenuto, marcato and rallentando, accelerando, poco a poco, rubato, glissando, portamento and anacrusis.
- Student is able to identify note names on the staff in both treble and bass clefs, and will identify note names on the ledger lines from A3 to a C6 and from C2 to C4: including sharps, flats and naturals.
- Student is able to identify all major key signatures and their relative minor key signatures
- Student is able to notate a Major Scale using the major scale formula (WWHWWWH)
- Student is able to aurally identify all ascending intervals in a major scale: P1, M2, M3, P4, P5, M6, M7 and P8.
- Student is able to aurally identify the following descending intervals in a major scale: m2, M2, m3, P4 and P5.
- Student is able to identify and perform the following intervals: m2, M2, m3 and M3.
- Student demonstrates the ability to declare a major or minor key, and label solfege of any scale degree regardless of the key signature and intervallic leap. Student is able to label and perform descending Do to Sol and Do to Fa. Student is able to label accidentals with solfege (ie – Fi, Te, Le and Me). Student is able to perform short musical examples including step wise patterns, thirds, fourths, fifths and sixths as wells as skips within the tonic, dominant, subdominant and supertonic, submediant triad. Student is able to sing patterns Ti to Re, Fa to La, Do to La, Fa to Re.

Individual Performance

Vocal Technique	Level VIII Mastery	Consistently	Usually	Sometimes	Rarely
Posture	Student demonstrates correct singing posture while both sitting and standing without prompting.				
Tone Production	<p>Student sings both head voice and chest voice with accurate pitch.</p> <p>Student is able to connect head and chest voice: creating a semi-consistent sound throughout their passaggio.</p> <p>Tenor and Bass students are able to utilize their falsetto as part of their vocal range.</p> <p>Student sings with a clear and focused tone in all registers.</p> <p>Student is able to place sound in multiple locations within the facial mask.</p> <p>Student is able to alter his/her resonance and tone through the change in placement and space.</p> <p>Student demonstrates various tones reflective of the style of music at hand.</p> <p>Students demonstrates proper diaphragmatic breathing.</p> <p>Student sings with a tension free, supported and open sound in both head voice and chest voice, avoiding a breathy sound.</p> <p>Student sings with forward placed sound and a lifted soft palate.</p>				
Intonation	<p>Student matches pitch.</p> <p>Student demonstrates consistent intonation in all registers and is able to identify when he/she is not singing in tune and adjust the pitch as necessary to make it in tune.</p> <p>Students sings notes “on the bulls eye,” not flat or sharp.</p> <p>Students shapes vowels uniformly.</p> <p>Student is able to appropriately modify vowel shape when necessary.</p> <p>Student shares the harmonic responsibility between sections to develop inner ear by singing soprano, alto, tenor and/or bass when appropriate.</p>				