



Lawton Chiles High School Choral Program

7200 Lawton Chiles Lane

Tallahassee, FL 32312

(850) 488 6818 ext. 415

www.chileschorus.com

Corey Sullivan, Director

Madeleine Bodiford, President

WELCOME TO CHILES!

Lawton Chiles High School choral program has become one of the top choral programs in Florida, and we are delighted to welcome you to our musical family. With one of the top facilities in the state, we offer a multitude of musical opportunities for students geared toward showcasing the performing arts.

This handbook is intended to help you become familiar with the following important items:

- Departmental policies
- Classroom expectations
- Uniform Rental
- The calendar of events for the 2017-2018 School year
- Voice lessons
- Grading Policies
- Calendar

ABOUT OUR CHORAL PROGRAM

The Lawton Chiles High School Choral Program opened under the direction of José Rivera in 1999, joining a rich tradition of choral music in Tallahassee. Followed by the direction of Tucker Biddlecombe and Mary Biddlecombe, Chiles High School has become one of the premier choral programs in Florida. This year marks Corey Sullivan's fourth year at Chiles as the legacy of choral excellence continues.

The choral program at Chiles consists of five curricular performing ensembles. Offerings include an entry-level women's chorus; a combined men's chorus that performs for many campus events; the large mixed ensemble Chiles Singers; an auditioned a cappella choir called *Pardon our Dust*, and the award -winning advanced choir *Belle Chantique*. *Belle Chantique* has performed for conventions of ACDA at the state and division level, most recently in Louisville during March of 2008. Student conductors lead extracurricular choirs as part of the mentorship portion of their honors credit in advanced music classes.

The music program at Lawton Chiles High School is comprehensive and offers multiple classes in Chorus, Orchestra, Band, and Guitar. The drama department offers a full technical theater program as well as a full sequence of dramatic and stagecraft classes.

Lawton Chiles High School also has become widely known for its musical theater productions. In 2004, the Chiles Choral department presented a fully-staged student production of Gian-Carlo Menotti's opera *Amahl and the Night Visitors*. In 2007, the Choral Department presented a completely student-performed (on stage and instruments) production of *The Taffetas*. The combined Performing Arts department has recently presented productions of *Swing*, *Seussical the Musical*, *Pippin*, *Guys and Dolls*, *Bye Bye Birdie*, *The Mikado*, *Once Upon a Mattress*, *Phantom of the Country Opera*, *The Music Man*, and *Legally Blonde*. Our most recent production was a combined Fine Arts Department production of *Legally Blonde*.

GOALS FOR 2017-2018

- Full participation in all local field trips
- Perfect concert attendance from all students
- Obtain all Superior ratings in sight-reading at District MPA
- Represent Chiles High School at State MPA
- Obtain double-digit student participation at Florida All-State
- At least 5 Chiles students will participate in the ACDA Florida Honor Choir
- Maintain record of superiors at district 3 Solo and Ensemble
- Continue to reach out to the community, and do more concerts away from Chiles, including more outreach to our feeder middle schools
- Musicianship and musical independence must become a priority for each ensemble
- Develop new student leaders

“I usually get myself into situations that cause sparks. I mean I'm a girl that likes the storms. I love feeling alive, I love walking out in the cold in my bare feet and feeling the ice on my toes.” **Tori Amos**

CLASSROOM POLICIES

1. Punctuality

- a. Music making may not always start at the bell, but rehearsal does. Be in the room on time. If the bell rings after you come in the door, sign the tardy roster next to the door.
- b. Sometimes, travel time between classes does not give you time to go to the bathroom. Check in with the instructor or an officer to let them know you are here, then go. Failure to check in before you go will result in being marked tardy. Abuse of this privilege will result in consequences.
- c. Extracurricular ensembles require consistent attendance to succeed. Chronic lateness or absences excused or otherwise, will require your replacement, or the group's dissolution.

2. Conduct

- a. Students will show respect to one another, their student leaders, and to their instructor at all times.
- b. Chewing gum in class will result in detention, every time.
- c. No food or drinks other than water in the choral suite at any time.
- d. Do not insult our work together by interrupting it with distractions such as phones, ipods, makeup, etc. This is described in your student code of conduct.
- e. Disrupt our rehearsals at your own risk.

3. Participation

- a. More than half of your grade is based on the quality of your participation in class. That refers to being mentally active in the rehearsal, giving our work your undivided attention, and actually singing.
- b. Participation cannot be made up. Individual warnings will be given to students who are in danger of failure.

4. Consequences

YOU WILL BE MARKED TARDY IF:

- You are not in class when the bell rings
- You are repeatedly in violation of 1a/1b

YOU WILL RECEIVE CLASSROOM DETENTION IF:

- You chew gum in class
- You receive your 4th tardy
- You are repeatedly in violation of 2c/2d/2e

A REFERRAL WILL BE WRITTEN IF:

- Your behavior warrants repeated discipline
- You accrue your third classroom detention
- You exhibit a behavior that dictates a referral according to the LCHS discipline policy.

YOU WILL FAIL IF:

- You don't attend concerts or other events without proper authorization
- You do not participate in class

"I haven't understood a bar of music in my life, but I've felt it." Igor Stravinsky

GRADING

Level I/II		Level III/IV	
REHEARSAL PARTICIPATION	50%	REHEARSAL PARTICIPATION	40%
CONCERT PARTICIPATION	30%	CONCERT PARTICIPATION	30%
CLASSROOM ASSIGNMENTS/TESTS	10%	CLASSROOM ASSIGNMENTS/TESTS	10%
MINI-LESSONS/EVALUATIONS	10%	LOCAL CONCERT REVIEWS	10%
		MENTORSHIP	10%

CLASSROOM ASSIGNMENTS

At times, written work will be assigned during class. This can consist of a concert response, listening free responses, worksheets, music theory and vocabulary quizzes. These assignments may be given often in the absence of your regular instructor. It would behoove you to take the small amount of time it takes to do these assignments, rather than ignore them. Remember, you're auditioning for me every day.

CONCERT ATTENDANCE

Concert attendance and participation is mandatory for all students.

IN THE CASE OF:

1. Unavoidable family conflict with a pre-set concert date: Parents must make contact at least *two weeks* prior to the concert date. The student and instructor will then settle on suitable, proportionate replacement work to make up the missed grade.
2. Unforeseen emergency: a parent should notify the teacher by way of email **BEFORE** the concert time.
3. CONFLICT WITH AN EXTRA-CURRICULAR EVENT: This cannot be excused. This includes sporting events, dance recitals, banquets, club events, etc. Chorus is a curricular class, and a concert is the culmination of your class experience.

HONORS STUDENTS

In addition to the high rigor of your participation, concert attendance and classroom work, you will be given additional duties and written assignments to provide extra-evidence of your scholarship, thus fulfilling the extra grade point that your grade will carry.

1. Each quarter you will attend one local concert and submit a review report. The report must be typed, double-spaced in 12 point font, and at least three pages in length.
2. During the year you will fulfill a mentorship role, and write a final term paper describing what you did and how it went. This can be completed by:
 - a. Student-directing a small ensemble for District S&E, or national anthem performances
 - b. All-State, Honor Choir, S/E Participation
 - c. Tutoring students in sight-reading and running after school sectionals

"The primary and most commonly recognized goal of choral rehearsal is the concert appearance. It not only provides motivation for purposeful and disciplined rehearsals but also constitutes a pause in choral development at which time the chorus and its conductor can present a summation of their progress in the process in the art of choral refinement." **Lloyd Pfautch**

CLASS FEES

	<u>FEE DESCRIPTION</u>	<u>NUMBER OF CHOIRS</u>	<u>UNIT PRICE</u>	<u>AMOUNT</u>
UNIFORM FEES (PICK ONE)	DEPARTMENT UNIFORM RENTAL & CLEANING (ALL CHORUSES)*		\$20	
	BELLE/SINGERS DRESS PURCHASE		\$57	
	WOMEN'S CHORUS DRESS PURCHASE		\$80	
	TUXEDO PURCHASE		\$113	
MISC FEES (ALL APPLY)	MUSIC FEE**		\$25	
	T-SHIRT FEE		\$9	
	MPA REGISTRATION FEE		\$5	
			<u>TOTAL DUE:</u>	

* Rental fees cover a uniform cleaning and the upkeep prices of dress and tuxedo repairs spent during the school year.

**This music fee covers the purchase of all music used during the school year. The choral department maintains a library of gently used choral music to be used in future performances – please consider donating this music back as a way of saying thank you!

Any student needing financial help should have their parent/guardian contact the director. The choral department and WOLFPAC will make sure you have what you need!

Women in *Belle Chantique* and *Chiles Singers* will wear a black dress, while members of *Chiles Women* will wear a maroon dress. You are required to hem the dress to ¾ inch above the ground while wearing concert shoes. **Do not use hem tape, or cut the fabric in any way.** If you are unable to get the dress hemmed, please notify the instructor.

In addition, all students will be responsible for the purchase of appropriate footwear for concerts. Men must possess black shoes and black socks. For women, a black close-toed shoe with little to no heel must be worn (you may wish to use <http://www.sansha.com/ShowModel.php?id=677> as your guide). *Flip flops or sandals are not allowed!*

Rented concert attire is provided by the CHS choral department and is the property of our school. Students will be held responsible for missing or damaged articles by paying the full amount of the articles in question (see fee table).

Seniors will be given student obligations for unreturned uniforms that will prohibit you from graduating!

“When I don't like a piece of music, I make a point of listening to it more closely.” **Florent Schmitt**

PRIVATE INSTRUCTION

At some point this year, you may want to consider taking voice lessons. Private voice lessons are a wonderful way to become more comfortable with singing, in a solo or choral context. Voice students work on song repertoire, but also work on more individualized vocalization, range development, and expressive elements often too intricate to address in the choir. All voice students are requested to sing at Solo and Ensemble festival, where a trained adjudicator hears each singer. Please inform Mr. Sullivan via email (sullivanc@leonschools.net) if you are interested in private study to receive a voice teacher recommendation.

For younger students still in the early stages of vocal development, it may be more beneficial for you to take lessons on an instrument that won't go through so many changes. Private instruction on the piano is the most in-depth musical training a student can have in music, as it covers every conceivable musical element. To inquire about piano teachers, ask your director for contact information of a piano instructor near you. Many students ask, "what should I do, take voice or piano?" You must weigh the positives and challenges of both. For a senior entering college as a voice major, voice lessons may be more appropriate; but for a sophomore beginning a chorus class, piano lessons may be more beneficial to the student's long-term growth.

"In the olden days, everybody sang. You were expected to sing as well as talk. It was a mark of the cultured man to sing." **Leonard Bernstein**

"I don't think young people are as demoralized as the media and government would like us to think. The obvious sign of that is how strong and how close personal connections are and how much people are able to build a life for themselves, despite all this stuff that's been thrown at them." **Thom Yorke (lead singer of Radiohead)**

Date	Event	Location	Time
September 7-8	Uniform Fittings	Chorus room	3-8pm
September 11	All-State Musicianship Test	Lincoln HS	3:30pm
September 12	Choral Parent Meeting	Chiles	7pm
September 19	All-State Sight-Reading test	Leon HS	3:30pm
October 16	All-State final vocal audition	St. Paul's UMC	4pm
October 19	Fall Choral Concert	Chiles	7pm
November 2-4	Florida ACDA Honor Choir	Lake Mary, FL	FT
December 4-5	Combined Holiday Concert	Chiles	7pm
January 10-13	FMEA All-State Conference	Tampa	FT
January 17-19	Musical Auditions	Chiles	2pm
January 23	Leon County Men's Chorus Day	Chiles	FT
February 2	Spirit of the Arts Day	Chiles	FT
February 9	Solo and Ensemble	St. Paul's UMC	TBA
February 13	Masterworks*	Chiles	7pm
March 1-2	District Music Performance Assessment	Faith PC	TBA
April 5-7	Spring Musical	Chiles	7pm
April 16-17	State Music Performance Assessments	Faith PC	FT
April 19	Spring Choral Concert	Chiles	7pm

* These events will feature dress rehearsals in the days preceding the performances. As soon as more information is available, it will be released. Please make every attempt to participate in the dress rehearsals before the concert!

Please be flexible with your scheduling. Although this calendar is accurate at the time of this posting, dates and times change often. Check www.chileschorus.com for further updates, and for further information on these activities.

FVA 2017-18 All-State Musicianship Examination High School Terms Study Guide

Students wishing to audition for all-state must have this list memorized by the first test on September 11

1. A tempo- return to the original tempo after some deviation
2. A cappella- without instrumental accompaniment
3. Accent mark- symbols that indicate a note is strongly played or sung
4. Accidentals- symbol used to raise or lower a given pitch by 1 or 2 semi-tones, or to cancel a previous sign or part of a key signature
5. Al fine- to the end, generally used after a repetition
6. Allargando- slowing of tempo, usually with increasing volume; most frequently occurs toward the end of a piece
7. Allegretto- slightly slower than allegro, often implying lighter texture and character as well
8. Allegro con spirito- fast tempo with spirit
9. Amabile- sweet, loveable
10. Andante- rather slow, at a moderate walking speed
11. Arpeggio- the notes of the chord played in succession to one another, rather than simultaneously; a broken chord
12. Atonal- music that lacks a tonal center; absence of key
13. Augmented- raised or enlarged. Generally refers to the raising of a pitch by one half-step
14. Bel canto- “beautiful singing”; an Italian Opera term
15. Binary form- AB- form of a composition that has two distinct sections
16. Cadenza- an improvised or written-out ornamental passage performed by a soloists usually near the final cadence
17. Caesura- grand pause; an interruption or break in the line
18. Cantabile- in a singing style; singable
19. Chromatic- motion by half steps; also describes harmony or melody that employs some of the sequential 12 pitches (semi-tones) in an octave
20. Coda- a passage that brings a piece of music to its conclusion; an ending
21. Concerto- composition for instruments in which a solo instrument is set against an orchestral ensemble
22. D. C. or Da Capo- repeat from the beginning of the composition
23. Diminished- lowered, or reduced; generally refers to the lowering of a pitch chromatically by one half step
24. Diminuendo- gradually reduce volume, getting softer
25. Divisi- performers singing the same part are divided to sing different parts.
26. Dolce- sweetly, usually also softly
27. Espressivo- to play or sing with expression
28. Falsetto- type of vocal phonation that enables the singer to sing notes beyond the normal vocal range.
29. Fermata- a pause or hold

30. Fortissimo- very loud
31. Grave- solemn, with dignity
32. Grazioso- graceful
33. Half-step- a semi-tone. There are 12 half-steps in an octave
34. Harmonic minor- a minor scale with a raised 7th
35. Interval- the relationship between two pitches, the distance between an upper and a lower pitch
36. Key signature- sharps or flats at the beginning of each staff to indicate which pitches are to be raised or lowered from their natural state during the piece
37. Largo- very slow and broad
38. Legato- to play or sing in a smooth, connected manner
39. Leading tone- the seventh degree of the diatonic scale, when it is only a half-step below the tonic, gives the feeling of wanting to move up to the tonic
40. Leggiero- lightly
41. Lunga- a long pause that is determined by the performer or director
42. Marcato- marked, stressed
43. Meno mosso- less motion
44. Meter- indicated by a time signature, can be simple or compound
45. Mezzo forte- medium loud
46. Mezzo piano- medium soft
47. Misterioso- play or sing in a mysterious manner
48. Motif- a short musical idea or melodic theme, usually shorter than a musical phrase
49. Niente- dying away to nothing
50. Octave- an interval eight diatonic scale degrees a pitch. Two notes an octave apart have the same letter name, and form the most consonant interval possible.
51. Opera- a major vocal work that involves theatrical elements
52. Opus- a creative work, numbered to designate the order of the composer's works
53. Oratorio- large scale musical composition on a sacred subject.
54. Pesante- heavy, ponderous
55. Perdendosi- gradually dying away, softer and softer
56. Phrase- a single musical idea or element which is often defined as a repeated, rhythmic pattern, or a melodic contour
57. Poco pui mosso- a little more motion
58. Portamento- special manner of singing where the voice glides from one tone to the next through all the intermediate pitches
59. Presto- very fast; faster than allegro
60. Premo- first or upper part
61. Rallentando- gradually slowing down
62. Rondo form ABACA- form of a composition that has a recurring "A" section
63. Rubato- Making the established pulse flexible by accelerating and slowing down the tempo; an expressive device
64. Senza- without
65. Sequence- the repetition of a phrase at different pitch levels using the same or similar intervals
66. Sforzando- strongly accented; forced

67. Simile- continue to perform in a similar manner
68. Slur- curved line that indicates to sing or play in a legato manner; without separation
69. Solfege- a system used for teaching sight-singing (Do-Re-Mi)
70. Sotto voce- Softly; with subdued sound; performed in an undertone
71. Sostenuto- in a sustained manner
72. Staccato- detached; crisply played
73. Strophic- describes a song where the stanzas are all sung to the same music
74. Subito- suddenly; quickly
75. Tempo primo- the original speed
76. Tenuto- fully sustained; occasionally even a bit longer than the note value requires.
77. Tessitura- most widely used range of pitches in a piece of music
78. Triad- three note chord consisting of the root, third, and fifth
79. Tutti- in a choral work, would indicate all voices
80. Vivace- lively; briskly