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CONTACT INFORMATION

Directors

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Resident Artists

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Mr. Brian Stinar (Voice Teacher)

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Ms. Ingrid Thompson (Accompanist)

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Communication with Directors:

Please **DO NOT** contact faculty at their home numbers unless they give you specific authorization to do so. Thank you for respecting their privacy. Directors will communicate information to students and parents through the following means:

1. Handbook
2. Website, specifically the Vocal Music pages
3. Email
4. Regular mail
5. Telephone
6. Handouts from class

Please check the website regularly for departmental updates. Be sure your telephone numbers, address, and email address are correct by filling out a roster information form at registration or at the mandatory orientation meeting held at the beginning of the school year. This information will be included in our departmental roster which will be sent out electronically to all vocal families. All contact information is to remain confidential and to be used only for school and departmental purposes.

PHILOSOPHY

- It is our philosophy at the Denver School of the Arts that each student has the equal opportunity to pursue his/her artistic endeavor in a safe, accepting, and nurturing environment. Students will not be discriminated for or against with regards to the following criteria: race, religion, ethnicity, gender, sexual orientation, or physical limitations.
- We consider our school and our department as a place where the continuing process of learning occurs. Students are viewed as “artists-in-training” and are therefore bound to make mistakes along their journey. We do not subscribe to creating “stars” or “divas”, but would rather develop team players, problem-solvers and contributing artists. The concept of Vocal Music being a vehicle in which students learn these lifelong skills is crucial towards achieving success for all, i.e., students, parents, teachers, and the community.
- It is understood that not all Vocal Music Majors will pursue a career in the Arts, but it is our aim that all Vocal Music Majors will be lifelong advocates for the Arts through one or more of the following paths:
 - A. Professional Artists (Singers, performers, directors, composers, teachers, etc.);
 - B. Avocational Artists (Involvement with community choirs, church choirs, theater organizations, vocal or instrumental lessons, etc.);
 - C. Audience of Artists (Attending and supporting Arts organizations, working behind-the-scenes as a volunteer or as a paid consultant for Arts organizations, working in the music industry, being a future VAMP at DSA, etc.).
- There is always a competitive nature among performing artists, which can be a healthy factor in developing standards of excellence on the individual and group level. It is important to note that competition from within is always desirable and you should use your personal strengths and weaknesses as benchmarks for personal artistic success. Music competitions (solo or choral) where one person or group receives “1st place” can be unrealistic and misleading. These situations can lead to a false understanding of the artistic world as it currently exists and they can devalue the intrinsic rewards of continuously refining the process of the artistic journey.

DEPARTMENT OVERVIEW

Students accepted as Majors into the Vocal Music Department are placed into a choir which meets daily for approximately ninety minutes. Within that time period, students receive instruction in vocal technique, choral methods, sight-singing, music theory, music history, and solo performance techniques.

Majors (meet daily for 90 minutes)

Treble Choir (Mr. Robert Styron, Director): Our beginning middle school choir consists of 35-singers in the sixth and seventh grades. Students will receive an intense training in vocal (solo & choral) technique, music fundamentals, and choral repertoire. The choir will sing music at the intermediate level.

Allegro Voce (Mr. Scott Shively, Director): Our middle school level majors, consisting of 23 singers in the seventh and eighth grades. This choir is considered the upper-level training choir for the High School Vocal Music program. Repertoire is selected from an intermediate to advanced level. Students also receive training in vocal (solo & choral) techniques, music theory and ear training.

Bellissima (Mr. Robert Styron, Director): Our premier women's choir known as Bellissima (Italian word meaning "very beautiful"). There are 38 singers, grades nine and ten who perform advanced SSA and SSAA choral music.

Chorale (Mr. Scott Shively, Director): This mixed ensemble consists of 42 singers and is comprised of girls in grades eleven and twelve, and boys in grades nine through twelve. The choir sings advanced SATB choral repertoire.

In addition to choral activities, high school students are expected to take private voice lessons. MS students participate in frequent Solo Days during class while HS students participate in class recitals or Music Convocation. HS students also have the opportunity to sing solos in quarterly Master Classes and Senior Recitals. Most students choose to take lessons on campus, while others secure their teacher elsewhere.

As part of their major, students study music theory, sight-singing, rhythm-reading, and choreography to songs when appropriate. They have the opportunity to work with local, state, and national guest artists in performance and/or in the classroom. Non-majors at the middle school level also have an opportunity to explore their vocal talents in an elective focused on musical theater.

Minors and Electives

8-12 Vocal Elective Choir: This elective for non-vocal majors focuses on building vocal technique, ensemble singing and incorporates history of jazz and musical theater. This group will perform at DSA concerts periodically. There is no audition required for this choir.

Minors and Electives (cont.):

8-12 Musical Theater: This class explores the history and elements of American musical theater, along with the fundamentals of singing, dancing, and acting in a non-competitive workshop atmosphere. Students have the opportunity to perform an original musical at the end of the semester.

4Squared (4²): High School minor elective, this sixteen-voice group performs a demanding eclectic repertoire. This group will perform at vocal music departmental concerts, off-campus concerts, special events and festivals throughout the Metro Denver area. This group is open by audition to all DSA high school students in the spring. Students on arts or academic probation during the Spring Semester are **not** eligible to audition.

Vocal Jazz Ensemble (VJE): Vocal jazz ensemble focuses on both solo and ensemble singing including vocal improvisation, lead-sheet reading, and transposition; this ensemble will also utilize a rhythm section. This group will perform at vocal music departmental concerts, off-campus concerts and jazz festivals throughout the Metro Denver area. This group is open by audition only to grades 8th – 12th. Students on arts or academic probation during the Spring Semester are **not** eligible to audition.

VAMPS

(Vocal Association of Music ParentS)

What is a VAMP?

If you have a child in the Vocal Music Department, you are A VAMP.

VAMPS support the Vocal Music department by giving of their time to make the wheels of the department turn. Some parents choose to step forward and head committees or projects and all parents are welcome to help in any way they can. Since we have so many creative students, we know that there are creative parents out there too.

VAMP Committees:

Committees are listed on the website. Please volunteer to chair one of these important committees, if not this year next year. No parent should have to chair a committee more than one year. If being a committee chair is not your area of comfort, please help the committee chairs when needed. Your volunteer hours are **expected and crucial** in making a public school, like DSA, function as well it does.

When are VAMPS meetings?

VAMPS meetings are held four times a year and generally held the first Tuesday of the scheduled month at 6:00 p.m. in one of the VM classrooms; they are open to all parents. Please refer to the website for specific meeting dates under the VAMPS link. This time is primarily a planning time for fundraisers, events, concerts, etc. If you need to speak with the faculty about a personal or academic issue, kindly make a separate appointment. Faculty may or may not be present at VAMP meetings.

What do VAMPS specifically do?

VAMPS support the Directors vision of the program

VAMPS coordinate supporting activities at concerts

- Run box office
- Provide student dinner for rehearsal and shows if necessary
- Monitor backstage - hallways and dressing rooms
- Run and coordinate pot luck/concessions
- Pass out programs and take tickets at door

VAMPS support new student audition

VAMPS design posters and programs for concerts

VAMPS coordinate fund-raising activities

VAMPS plan and coordinate special activities

VAMPS assisting in planning & rollout of national & international trips

VAMPS organize banquet facilities

VAMPS make life a lot easier for the faculty & students

BOARD of STUDENT OFFICERS

Student elections of the Vocal Music Officers are held by nominations and by secret ballot at the end of every school year for the following year. Students on arts or academic probation during the Spring Semester are **not** eligible for these nominations.

The new officers are announced for the upcoming school year at the Annual Awards Banquet. This group of students is very important in handling specific assigned duties, assisting the Directors with important tasks, working with VAMPS and giving the students' voice in departmental decisions. The Student Officers meet with the Directors on a semi-monthly basis.

The 2011-2012 Student Officers

Middle School

<u>Treble Choir</u>		<u>Allegro Voce</u>	
President:	Brynn Gwartzman		Jacqueline Melberg
Secretary:	Unni Amos		Devyn Bennett
Treasurer:	Caroline Martin		Blaise Hokkanen
Librarian:	Olivia Goldin-Dubois		Kailu Shannon-Frolich

High School

<u>Bellissima</u>		<u>Chorale</u>	
President:	Auburn Joseph		Melody Finch
Secretary:	Eleisia Lobato		Jade Gallegos
Treasurer:	Jenna Harker		Nicole Williams
Librarian:	Ashlyn Herd		

Responsibilities:

Link between the director and the choir	Setup student mailboxes at start of year
Morale leader and team building	Electronic attendance
Start class when director is not present	Assist with filing music
Spokesperson for choir or department	Give grades for music checks
Checking in frequently with section leaders	Create fine & replacement list for music
Communicating to MS choirs and officers	Collect checks & make deposit slips
Pre-concert & post concert stage manager	Keep accurate records of debts
Link between the other MS or HS choir	Update/submit vocal photos to website
Listen to your classmates	Maintain display case in the hallway
Taking notes and making lists	
File music and/or retrieve music & collect from section leaders	
Advertising DSA events to the community	
Keep an accurate history of events (website archive)	

FUNDRAISERS

All students and parents are expected to participate in fundraisers. Some fundraisers are specifically targeted for specific items such as:

Outfits	Meals
Trips	Guest Artists
Scholarships	Wenger Practice Modules
General Funds	Student Accounts

Each student has an individual account which is a record of all financial transactions with the department. **PLEASE NOTE THAT THESE ACCOUNTS ARE SOLELY DESIGNATED FOR DEPARTMENT EXPENSES. Money raised through fundraisers earmarked for individual accounts is considered the departments' funds. If the student leaves for any reason, these funds are rolled into the general department account.**

*****Vocal Music Student accounts are not savings account. DO NOT add any personal money to these accounts unless you have specifically been instructed to when it is a trip year.**

Besides fundraisers, we also collect donations at concerts, which usually go towards operating expenses. Honorariums of at least \$300.00 are charged for outside performances by DSA ensembles.

Honorariums and concert donations, or portions thereof, are sometimes divided into student accounts, depending on the financial condition of the department. Donations from parents or Friends of DSA are also gratefully received and apportioned accordingly.

Our Parent Treasurer's (Mark Kessinger & Lori Feehan) will be keeping accurate records of student accounts; periodic reports of student balances will be issued for your convenience. Accounting reports for the Vocal Music Department will also be reported at VAMPS meetings. Please turn in all money to the Vocal Music Department.

CALENDAR

The Vocal Music Department keeps a calendar on the department web site as well as performance dates on the DSA main calendar. Please adhere to it strictly.

Events are notated with abbreviations in order to help understand your specific commitments. They are as follows:

MS=Middle School
C=Chorale
CH=Concert Hall
4² =Four Squared

HS=High School
B=Bellissima
VM=Vocal Music
VJE=Vocal Jazz Ensemble

TC=Treble Choir
ST=Schomp Theater
AV=Allegro Voce

Please note that changes, additions, and deletions from this calendar may occur. Every effort will be given to communicate these changes: email, website, or memo delivered by your child. Please check the website on the Vocal Music page on a regular basis.

IMPORTANT REMINDERS!

- 1. Most performance dates and assignment deadlines are final; however, due to uncontrollable circumstances they are subject to change. Every effort will be made to notify you of any changes and why.*
- 2. It is crucial that both parents and students clear your calendars for these important DSA sanctioned events. Please plan ahead in order to avoid conflicts.*
- 3. Efforts are made to plan activities so they do not conflict with important religious holidays and other events.*
- 4. If you have a conflict with a calendar date, please communicate that conflict to the appropriate instructor once you have explored every possible solution.*
- 5. Be aware that consequences are inevitable to calendar conflicts, even if those conflicts are communicated in advance.*

SCHOLARSHIPS & GRANTS

We as a Vocal Music Department are committed to providing excellent opportunities to your students, but are also committed to finding solutions to financial problems. Scholarships are based on merit and financial need by application. **Please communicate your needs to Mr. Shively or Mr. Styron via telephone, in person, email, or letter.**

If you are a parent who would like to contribute to our Scholarship or Grant Fund or can direct the department to a corporation or business that can fund scholarships for VM students, **PLEASE** communicate this information to Mr. Shively or Mr. Styron as soon as possible. Your gift may remain anonymous if you so desire.

Scholarship and Grant Criteria:

- ✓ Student is not on Academic or Arts probation
- ✓ Student is a positive, contributing member of their choir
- ✓ Student shows consistent improvement in vocal growth
- ✓ Student shows a desire and commitment for excellence
- ✓ Service to the Vocal Music department is expected from the students and/or family in exchange for financial aid

The philosophy of offering scholarships to students is directly linked towards the students' initiative and involvement in fundraising. **We expect students that are requesting scholarships to be highly involved in departmental fundraisers, and we will do our best to match your fundraising dollars.** It is expected that students stay in good standing academically, as well as in their major.

If you are submitting an application, it is expected that you will fully participate in fundraising activities. The department will do it's best to match your fundraising efforts.

A Scholarship & Grant application can be found at the end of this handbook.

FEES FOR VOCAL MUSIC STUDENTS

In order for any successful performing arts organization to function, money is always needed. “To whom much is given, much is also required,” is an appropriate adage for serious students of singing. Financial obligations can be stressful, but also a long-term investment in your singing life.

Of course, there are many of us who can afford these investments much more easily than others can. Therefore, it is vitally important that everyone understands that money should NEVER hold you back from any opportunity here at DSA! Please do not hesitate to communicate your concerns about any Vocal Music financial investment. If you need assistance, Please submit a scholarship application located at the back of this handbook to the Directors.

The DSA Administration collects an Arts Fee per student at registration. This fee will subsidize the following items:

- ✓ Transportation for excursions
- ✓ Choral festival entry fees
- ✓ Audition fees
- ✓ Guest Artist
- ✓ Music theory supplies
- ✓ Awards Banquet student discounts
- ✓ Awards and trophies

Voice Lesson Fees for High School Students:

All high school students are required to take private vocal instruction with a qualified voice teacher. Students must take at least 15 lessons of at least 30-minute sessions per semester; however, 45-60 minute lessons are more effective. Lessons will be provided on campus at a nominal rate of **\$45.00 per hour**. Shorter lessons will be at a prorated price. Voice lesson fees are to be paid directly to the private vocal instructor, instead of through the department. Payment schedules shall be worked out between parents and voice instructors. If payments are not made on time, instructors will cease lessons temporarily until payment is received or an alternate financial plan is determined. Please communicate any financial problems to the voice instructor, as well as the directors.

Scholarships and grants are offered on the basis of merit and need. Please complete the application in this handbook and return to the directors for their consideration.

We are always open to receiving money from donors for this program. If you would like to contribute to our scholarship fund, please contact one of the directors immediately.

Outfit Fees:

Students will be assessed fees for outfits depending on whether or not the student is new or returning to their particular assigned choral ensemble. Every attempt is made to use each outfit for multiple years, but not always the case. An approximate fee of \$85-\$100 is assessed per student. Some items are purchased through the department; however some items must be purchased on your own. In addition to this outfit, students are expected to shop individually for other accessories such as shoes, hosiery, or pants.

CHORAL PERFORMANCE OUTFITS

Outfits are a reflection of the quality of our department, school and district. It is imperative that we all conform to the standards listed below. Some items will be purchased through the department while other items will be your personal responsibility.

Treble Choir:

Fee to dept: \$20*

- Black pants (purchased on your own)
- *Short-sleeved buttoned shirt (ordered through the department with DSA logo)
- Black socks & formal closed-toe black dress shoes (boys) or character shoes/flats (girls) (purchased on your own)

Allegro Voce:

Fee to dept: \$0 – Purchase on your own

- Girls: Black dress or black blouse & black skirt
(hem at least knee length)
Nude hose and formal closed-toe black shoes & heel no more than 2-inches), red accessory
- Boys: Black dress shirt, formal black pants, black belt, red tie
Black socks & formal black dress shoes

Chorale:

Fee to dept: \$85* (girls)

- Girls: *Black dress, with a gold accessory (ordered through the department)
Nude hose and formal closed-toe black shoes & heel no more than 2-inches (purchased on your own)
- Boys: White dress shirt (regular collar, no wing tipped collar, can be tuxedo style), formal black pants, long black tie, black tuxedo jacket, black socks and formal black dress shoes (purchased on your own)
Gold brocade vest (loaned by department)

Bellissima:

Outfit Fee to dept: \$85*

- *Black dress (ordered through the department)
- Pearl Necklace and matching earrings (ordered through department)
- Formal closed-toe black shoes & heel no more than 2-inches (purchased on your own)

Vocal Jazz Ensemble

Fee to dept: \$0 – Purchase on your own

Hip, snazzy, contemporary black & white casual dress attire. With unified accent colors to be determined collectively before each concert

4Squared (4²):

Fee to dept: \$0 – Purchase on your own

TBA:

Enforcement: It is expected that each singer follow this dress code for performances. Student could potentially receive only half-credit for a concert or event if student violates the dress code and you may not be permitted to perform. Students are expected to stay in full uniform at all times when in public. Ties and accessories are to remain intact. This includes intermission and after the concert while greeting friends and family in the lobby.

PROFESSIONAL ATTIRE

If students are performing, they are expected to dress in professional clothing and attire for the following occasions:

1. Auditions (All students)
2. Juries (All students)
3. Master classes (HS)
4. Solo days (MS)
5. Music convocations (HS)

***Enforcement:* It is expected that each singer follow this dress code for the above occasions. Student could potentially receive only half-credit for an event if student violates the dress code.**

The following professional attire guidelines **must** be observed:

Girls:

1. Dress or Skirt & Blouse
2. Skirt or Dress must at least have hem at knee-length
3. No exposed shoulders or midriffs
4. No tight clothing or spandex material
5. No hats

Boys:

1. Dress Pants and dark belt
2. Collared Shirt & Tie, Turtleneck sweater or banded collared shirt
3. Dark dress shoes and dark socks
4. Dress jacket optional, yet encouraged
5. No baggy pants or exposed underwear
6. No hats

ALL STUDENTS

Shoes:

1. **No** sandals, open-toed or open-heeled shoes
2. Heels should have a maximum 2-inch heel
3. Polished shoes

Hair:

1. Pulled back away from face
2. **No** funky dyed hair: bleached hair is OK
3. Natural hair colored accessories OK, **no** bright colors
4. Neutral-colored barrettes, hair ties OK, **no** sparkles

Jewelry:

1. Watches or bracelets are not permissible, unless they are hidden by a long sleeved shirt
2. Stud earrings are permitted; no other style of earring allowed
3. **No** other jewelry, including facial piercing, tongue piercing or exposed tattoos
4. Small rings are permissible

Makeup:

1. **No** glitter makeup
2. Discreet and sensible stage makeup is expected for girls and boys (depending on venue, time of day, and lighting)

CLASSROOM EXPECTATIONS

One of our goals here at the DSA is to train you as professional singers and artists, whether or not you actually pursue a career in the arts. In order to maintain the standards of excellence we all desire, the following expectations must be observed.

Professionalism

1. Enter the classroom and/or performance space in a mature, respectful manner at all times.
2. Be courteous and respectful to your peers, teachers, substitutes, guest artists and administrators.
3. Food, candy, gum and liquids (with exception to water bottles) are **prohibited** in the Vocal Music rooms unless approved by instructor (lunch rehearsals are the exception.)
4. A negative attitude is not a constructive attitude; leave your negativity outside the door so that we may focus on the work at hand.
5. Punctuality is a mindset we all need to observe. Since we do not have school bells, it is important that you are always aware of start times. (See tardy policy under "Attendance")
6. Please be respectful of our school, concert hall and equipment by keeping all areas clean and safe from vandalism or theft. Report any suspicious and criminal behavior. It is the right thing to do.

Work Ethic

1. Be prepared for every rehearsal by bringing appropriate singing materials: pencils, music notebook, staff paper, theory book, and water bottle.
2. You are expected to be in your assigned seat when class begins and focused on the warming-up process. Warm-ups are a key part of the singing experience.
3. If we split into sectionals, you are expected to go directly to that assigned rehearsal space and to heed your leader's instructions.
4. Be an example to your peers; give more than what you think you can give!
5. You are being watched all the time by outside observers, guest artists, and school and district officials. It is necessary that you maintain integrity and professionalism at all times.
6. **It is ultimately the student's responsibility to make up work** missed from an absence and also to learn your choral and solo parts. We will definitely work on choral parts in class, but you should consult your section leader and/or director if you are having extreme difficulty.

Classroom etiquette

1. Please turn all cell phones and I-Touches to an off or muted position. If they go off, they will be confiscated and will be released **ONLY** to the parent/guardian once they have made contact with the teacher. All electronic devices must be out of sight and out of reach.
2. Teacher phones are off limits to students, unless you are given specific teacher permission. Do not enter a teacher's office or sit at their desks unless they are present and have given you permission.
3. Raise your hand at all times if you need to speak.
4. Keep your room clean; always look back at your area before you leave the room in case you might be tempted to forget something.
5. A Lost-and-Found box will be in clear sight in case you might have misplaced a personal item.
6. Makeup and personal grooming is prohibited while class is in session. After the first warning, items will be confiscated and not returned.

DISCIPLINE

Discipline is essential in maintaining structure, control and order in any artistic field. Students will be held accountable for their behavior, attitude, and work ethic while enrolled in the Vocal Music Department.

Students are responsible for their own attitude and self-control. Here are some ways that we can all help each other on the chance that we might slip:

1. Students are **not** responsible for disciplining other students. Student Leadership Council may assist the director or substitute teacher by setting a good example and/or reporting students who are a disruption during rehearsals.
2. Avoid talking during rehearsal...**ESPECIALLY** while a teacher or guest artist is talking.
3. Avoid talking or making distracting noises/gestures while other singers are performing.
4. Sit with good, attentive posture whenever singing or while being an audience member during a vocal performance or master class.
5. No one leaves class during rehearsals, unless this is an extreme emergency (death, serious illness, or safety hazard.) This is a policy we must all enforce amongst ourselves...as this is how professional musicians work.

Vocal instructors may deal with disciplinary matters in different ways. Be aware that infractions may affect your grade by point deductions as well as more severe consequences.

Disruptions include, though may not be limited to the following:

1. Talking excessively to other classmates while the teacher is instructing
2. Making unnecessary noises while rehearsal is in progress
3. Walking freely around the room during rehearsal
4. Throwing objects across the room
5. Falling asleep or obvious daydreaming
6. Doing homework from other classes
7. Personal grooming
8. Electronic devices in class (cell phones, I-Pods, I-Touch, etc.)

The following sequence will be followed when necessary:

1. Teacher redirects behavior and corrects it.
2. Teacher conferences with student in hall or after class.
3. Teacher phones home with concern.
4. Teacher fills out referral and submits to Student Advisor.
5. Student Advisor conferences with student and calls parent.
6. Student Advisor conferences with student and parent.
7. Behavior contract is designed.
8. Suspension.

ATTENDANCE POLICY

School day absences

If a student is to be absent for any reason (except for school excursions or activities), it is *imperative* that the parent or guardian call in to the attendance line or bring a note to the Attendance Secretary in the Main office. *If your child is out of school for more than one day, the Directors would appreciate a courtesy call as to the reason for the extended absence.*

This is the school policy and the office will determine whether the student's absence is excused or unexcused. Please notify the major instructor if you incur an extended absence due to illness, family emergency, or vacation.

If a student is absent during a school day for any reason, the Vocal Music Dept. will grant *two grace absences per grading quarter* with no penalty to the quarter grade. This also refers to excused absences such as funerals, weddings, college trips, field trips, illnesses, etc. Choosing not to come to class will result in a truancy referral.

Makeup work for absences

If a student goes beyond the two day grace period, makeup work can be turned in to the instructor. *Makeup work must be turned in before the end of the grading quarter in which the absences were incurred.* Excused or unexcused absences are not recorded in the instructor's attendance book...only absences. Refer to the section of the handbook on *Makeup work* for more information.

Tardy Policy

Punctuality is essential for maintaining a quality vocal program. Being on time really means being early, in your seat, materials in hand and ready to work. Make it a priority to be consistently ON TIME to class and concerts.

If you are tardy (without a written pass from the office or a teacher/administrator), you can *automatically lose up to 50%* off your daily participation grade. Verbal excuses are not accepted. Instructors will periodically call parents of chronic late students.

Performances or Special Rehearsals

There should be NO conflicts for rehearsals or performances as per school policy and contract. Missing a performance or special rehearsal is an automatic F and could potentially place you on Arts probation for the semester. Student will receive a grade no higher than a "C" for that particular grading quarter. There may be additional consequences for missing a concert as deemed appropriate by the Directors or DSA Administration. **NOTE: No partial performances, i.e. if a performance is more than one night and you miss one, you miss them all (Pops/Broadway Bound).**

Every attempt to adhere to the school and departmental calendar must be made in order for a performing group to function. Some mandatory rehearsals and performances may be added over the course of the year.

PLEASE PLAN AHEAD. If some unforeseen conflict arises such as a serious illness or a death in the family, you will still be required to complete an alternative assignment. If an emergency arises, please inform your instructor immediately by phone, not the next day or through a third party. Refer to the next page of the handbook on *Makeup Work* for more information. Students are expected to adjust their schedules for added or emergency rehearsals. Every effort will be made to give advanced notice of these rehearsals or performances.

IMPORTANT NOTICE:

As per district and school policy, you must attend school for at least half a day on the day of evening performances or events. If you do not follow this guideline, you will not be able to perform that evening

MAKEUP WORK

Makeup work for SCHOOL DAY Absences

This is **only** necessary (however, not required) for absences beyond the 2-day grace period and only partial credit will be given. Please do one of the following:

1. Write a 1-page typed report (per daily absence) on the subject of your choice related to Vocal Music. You must cite your sources and the content must be in your own words. Some topics for this report might include the following: concert review, a biography on one of your favorite composers or performers, a short research paper on a subject related to vocal music (vocal health, vocal science, careers in music, etc.)
2. Create some kind of job around the department (minimum of 1 hour per absence): general cleanup, library sorting or filing, tutoring another student, organizing a performing group. **You must document this on paper and show evidence of your work to Mr. Shively or Mr. Styron.**

Please make a notation on your written documentation that your work is for absence makeup. **All make-ups must be turned in within one week of your return or agreed upon date with your Director.** Please see your Director you are concerned about the quantity of your absences.

Makeup work for Performances or Special rehearsals

****(ONLY FOR SERIOUS DOCUMENTED ILLNESS OR DEATH IN FAMILY)****

Serious illnesses, family crises, and family deaths are unfortunate and real. Makeup assignments are not meant to be a punishment, but rather an opportunity to maintain your grade in Vocal Music. A typed 10-page term paper on a subject to be approved by the Director is required in case an emergency arises.

This report should cite your sources and must be in your own words. Downloaded Internet sites will not be accepted as your own work. You have 2-weeks after the missed rehearsal or performance to complete this work or to make arrangements with the Director. The paper **MUST** be completed before the end of the grading period, in order to receive credit for that missed event.

Please be aware of the school policy on plagiarism. Un-cited sources or suspected plagiarized written work could result in failure, suspension and/or other disciplinary actions.

Makeup work missing a special rehearsal or performance **WILL NOT** be allowed for any reason other than documented serious illness (with doctor's note) or an unfortunate death in the family.

**Do not miss rehearsals or performances!!
This is why you are here!!**

GRADING POLICIES (Majors)

Students are expected to achieve an **A** or **B** in their major in order to avoid arts probation status. If you earn a semester grade of **C or below**, you will be placed on Arts Probation. You will have the following semester to improve your grade to at least a **B**, otherwise you will not return the following year. Your grade in Vocal Music is double-weighted within your GPA, so it is important to fulfill **all** department requirements. Overall, students are expected to maintain a cumulative grade point average (GPA) of 2.25.

Special Note:

Performances are a major portion of your grade. Missing a performance is an automatic zero (F) and could automatically place you on Arts probation for the semester.

Missing a concert will automatically LOWER your grade by 2 letter grades for the quarter.

Missing a special rehearsal will also LOWER your grade by 1 letter grade for the quarter.

(please see “Attendance” for the two exceptions

**Students/Parents please check Infinite Campus for grade/attendance/tardy status. If you do not have an account to get access please call the DSA office or see the DSA website for instructions.

High School

Grades will be given by letters:

A = Superior work

C = Average work

F = Poor work

B = Excellent work

D = Below average work

10 points will be given per daily rehearsal. This grade is based on attendance, punctuality, materials and work ethic. The semester grade is the grade that stays on your transcript and subsequently determines your semester and cumulative GPA. It is also the grade that determines possible Arts or Academic probation status. The following illustrates a guideline of how Vocal Music students are graded. The weighting of each category may vary and are subject to change at the discretion of the Directors.

1. Ensemble

- a. Periodic preparation checks (music, pencil, notebook, water, handbook, journal)
- b. Professionalism: Positive attitude, punctuality, noted improvement, and teamwork
- c. Special rehearsals, festivals and performances

2. Applied Voice

- a. Voice lesson progress
- b. Master classes & Studio Classes (performance & attendance)

3. Written Assignments

- a. Concert evaluation
- b. Reflective essays
- c. Worksheets or miscellaneous assignments

4. Assessments

- a. Part Checks
- b. Homework and/or class work
- c. Scales, triads, seventh chords
- d. Sight singing

5. Final or Mid-Semester Exam

- a. Voice Jury (double-weighted)
- b. Musicianship Assessment
- c. Written exams

A separate music theory course is required and assigned for all HS Vocal Music Majors. 2.5 credits from their major are allotted.

MIDDLE SCHOOL

1. Ensemble Singing

- a. Periodic preparation checks (music, pencil, notebook, water, handbook, journal)
- b. Part checks (quarterly)
- c. Attitude and Participation in class
- d. Attendance and Punctuality
- e. Special rehearsals, festivals and performances
- f. Professionalism and teamwork

2. Music Theory

- a. Worksheets, exercises
- b. Homework
- c. Aural assessments (scales, triads, dictation)
- d. Sight-reading (melodic & rhythmic)

3. Written Assignments

- a. Reflective Essays
- b. Concert Evaluation
- c. Work sheets and miscellaneous assignments

4. Solo Days

- a. Preparation
- b. Professionalism
- c. Vocal Technique
- d. Stage Presence

5. Final or Mid-semester Exam

- a. Musicianship Assessment (written or oral)
- b. Voice jury
- c. Written exams

Quarter grades are averaged together in order to create a semester grade in Mr. Shively's choirs. Grades are cumulative throughout the semester in Mr. Styron's choirs.

Grading Scale:

97-100% = A+	77-79% = C+
93-96% = A	73-76% = C
90-92% = A-	70-72% = C-
87-89% = B+	67-69% = D+
83-86% = B	63-66% = D
80-82% = B-	60-62% = D-
	59 and lower = F

HOMEWORK

The Vocal Music Department requires **some** homework of its students for 3-reasons:

1. Students receive double credit (10 credits) for their major, versus 5-credits for academic classes and minors
2. Homework gives more objectivity in grading
3. The work assigned is enriching and healthy for a developing artist

Homework in Vocal Music could be one or more of the following categories:

1. Reflective Essays
2. Concert Evaluations
3. Parental signature forms
4. Theory assignments
5. Music vocabulary
6. Practicing (daily study of musicianship including solo and choral music outside class)
7. Miscellaneous items

NOTE - Written assignments may **not** be submitted via e-mail. You must turn in written assignments by the end of class the day assignment is due.

The policy is that homework has deadlines; those deadlines must be observed. If homework is turned in late, the grade will be lowered by 10% for each day late. **Homework will NOT BE ACCEPTED after one week late, with exception to excused absences related to serious illness or an unfortunate death in family.**

2011-2012 Written Assignments:

1. 1st Quarter: HS--Song Research / MS - Reflective Essay
2. 2nd Quarter: Concert Evaluation #1 - MS & HS: (Choral Concert or Classical Solo Recital at a HS, Collegiate, Community or Professional venues)
3. 3rd Quarter: Concert Evaluation #2 - MS & HS: (Vocal Jazz Concert (solo or ensemble) or Musical Theater production at the HS, Collegiate, Community or Professional venues.
4. 4th Quarter: Reflective Essay – MS & HS.

If you are absent, it is solely the student's responsibility to find out what work was missed. You will be given until the next day upon your return to complete the assigned work. Since due dates are given in advance for most written assignments, there are no exceptions for lateness. If you know that you will be gone on a school trip or family obligation, turn in your assignment early!!

SPECIAL NOTE
It is **DOUBTFUL** and practically **IMPOSSIBLE** that a student could receive an **A** for the grading term if **no** written work is turned in for that grading period.

CONCERT EVALUATION

Concert Evaluations are 1-2 page reviews of vocal concerts attended by VM majors outside of DSA*. The purpose of these reviews is to encourage you to have an evaluative, constructive, educated opinion about other artists not formally connected with DSA.

*Special Note: For one of the concert evaluations, MS students can attend a Senior Recital.

Concert evaluation for HS and MS are due 2nd and 3rd quarter of each year; see calendar for due dates. Please adhere to the following guidelines when preparing your Concert Evaluation. See Writing Tips and Sample Concert Evaluation in the appendix.

****NOTE:** Students should see concerts up to 2-months prior of due dates.

A. Concert venues

1. **Choral Concert** at a High School, Collegiate, Community or Professional venues.
2. Classical Solo recital at a High School, Collegiate, Community or Professional venue;
3. **Musical Theater or Opera productions** at a Community or Professional venue;
4. **Community choirs:** Rocky Mountain Children's Choir, Colorado Children's Chorale, The Colorado Choir, Ars Nova, etc.)
5. **Senior Recital:** Middle School students only are permitted to attend DSA Senior Recitals for credit. High School students are encouraged to attend these recitals, but **cannot** use them as a concert evaluation topic.
6. **Vocal Jazz Concerts** at a High School, Collegiate, Community or Professional venue.

B. Guidelines

1. Performances **must** be Vocal Music-related and at least 45 minutes in length!! Instrumental concerts are valuable to hear, but do NOT fulfill the requirements of this assignment.
2. Performances must be live, NOT recorded. CD and vocal concerts on television are valuable, but do not meet the criteria for this assignment.
3. You must attend a variety of concerts; in other words, do not turn in 2 evaluations from 2 musical theater performances or 2 high school choral concerts.
4. It is recommended that you **take notes** on your program at the concert if possible, in order to keep your recollections accurate.
5. You cannot perform in the concert in which you are evaluating.

C. Format

1. Reports **must** be typed, double-spaced, spell and grammar-checked. Hand written reports will cause your grade to be lowered by 20%. Excuses related to printers will not be accepted. Do what it takes to get it printed (put it on a disk and bring it to a copy center, a friend's computer or a school computer in order to print it out.)
2. Your Name, Date, and word count **MUST** be listed at the top left of the report along with the following information (see Sample Concert Evaluation on next page):
 - a. Title of concert/production
 - b. Location of concert/production
 - c. Date and time of concert/production
 - d. Featured soloists or choirs
 - e. Word count
3. Attach some form of physical evidence of the concert (program, ticket stub, or autograph from director or performer if there is no program available.)
4. Do not use a font size any larger than 12 point.

5. Evaluations should be in a 5-paragraph format. Use a minimum of 500 words and maximum of 600 words (your computer has an automatic word count) and should only include the **BODY** of the essay, rather than the heading.
 - a. First paragraph—**Introduction** (who, what, where, etc.)
 - b. Second, third and Fourth paragraphs—**Body** (specific supporting statements about vocal issues). Perhaps divide your paragraphs into topics about certain singers, choirs, or characters. Do not feel as if you have to comment on every singer.
 - c. Fifth paragraph—**Conclusion** (closing thoughts, personal application of what you learned, summary)
6. Avoid one-sentence paragraphs. Plan each paragraph with a topic sentence followed by three to four supporting statements.
7. Avoid general terms such as the following: good, bad, ok, sort of, like, etc. Use descriptive and specific terms in your critique; do **not** give a summary of the show plot, etc.
8. Your writing style must be in a formal style for this assignment. You can be casual and informal in your journal.
9. Late papers will be knocked down a full letter grade (10%) for **every day** late. Plan ahead as to when you will be attending your concerts.
10. Choose your concert well in advance of the due date, as the deadline will sneak up on you.
11. Excused extensions for due dates will **NOT** be given to students.
12. Concepts to mention in your evaluation:
 - a. Tone & Sound
 - i. Balance (between different vocalists, choral sections, or instrumentalists)
 - ii. Blend
 - iii. Breath technique
 - iv. Diction
 - v. Intonation
 - vi. Posture
 - vii. Projection
 - viii. Vowel Unification
 - b. Notes & Rhythm
 - i. Note accuracy
 - ii. Rhythmic accuracy and execution
 - iii. Tempo
 - c. Musicality
 - i. Dynamics
 - ii. Interpretation and style
 - iii. Phrasing

SAMPLE CONCERT EVALUATION

Student's Name
October 23, 2011
Concert Evaluation #1
556 words

Title: Fall Choral Concert

Location: Sand Creek High School

Date & Time: October 17, 2011 at 7:00 p.m.

Featuring: The Chamber Singers, The Women's Select, Jazzy Juniors, and The Mixed Chorale. Mr. David Smith, Conductor.

I recently attended my home school's choral concert and was pleasantly surprised by the quality of choirs who sang, but dismayed by the concert length. A diverse selection of repertoire was chosen and the flow of the concert was well-executed. The setting was pleasant and the crowd was anxiously awaiting the performance.

The Chamber Singers began the concert by processing from the back of the auditorium while singing an early madrigal "Welcome to Music" by Thomas Weelkes. Their faces and mood were joyful and inviting as they interacted with the audience vocally and physically. I especially was impressed with their excellent sense of ensemble while they walked. With the exception of the tenor section, the balance was pleasing to my ear. They sang four other selections in many different languages and each had its own distinctive flavor. This group demonstrated exceptional tone and blend.

Although they made a sloppy entrance on stage, *The Women's Select* choir was the highlight of the evening. This choir consisted of approximately 40 girls; from what I could hear, they sang SSA (3-part) music, but I thought there were even four parts at one time. Not only did they sing the *Liebeslieder Waltzes* with perfect tone quality, but the music was exquisitely expressed through their faces and vocal expression. I didn't understand a word of the German, but it was obvious that they had studied the printed translations in depth. Much attention was given to their precise execution of their consonants.

The Jazzy Juniors seemed like a beginning mixed group. They lacked polish in their attacks and releases, but for the most part sang in tune with each other. The boys were small in number, but they balanced well with the girls. There was a female soloist, Jenny Moreland, who had trouble with her

microphone, but she projected her voice throughout the auditorium well enough with the added amplification. I would recommend some kind of movement or choreography for this group in the future, especially on their pop songs.

Overall, I enjoyed this concert. It broadened my listening abilities and exposed me to new choral repertoire. I am now more conscious of my strengths and weaknesses as a choral singer and understand more fully the comments my director gives to my choir. I would like to return in the Spring to hear the changes in these groups after they had sung together for the year.

REFLECTIVE ESSAYS

There are many purposes of writing reflective essays. It is important to develop a reflective practice as young musical artists. Everyone benefits. You get to think about what you have learned over the course of a semester. Reflective essays are a powerful self-assessment tool. They will help you in thinking back over your semester and analyze areas of growth and areas you can improve. You will be called upon to write reflective essays throughout your educational career and to instill a sense of reflective practice in any career you choose.

Writing your essay will help you pull together what you have learned and help you develop clarity in understanding your overall role in vocal music and how it connects with curricular knowledge. Critical thinking will help you grow and also help the directors improve their instructional delivery.

Requirements

Minimum of 500 words; maximum of 600 words- word count must be added to heading (see below example)

Double-spaced typed essay focusing on the following topics:

- a) Where you've been
- b) Where you are
- c) Where you are going
- d) Your strengths as a musician and student
- e) Your weaknesses and your strategies for improvement as a musician and student
- f) Discussion of your role and contribution to the vocal music department during the semester

Topics that may help guide your reflection:

1. How I personally deal with vocal stress
2. My personal goals related to my vocal growth
3. My obstacles/challenges in reaching my vocal or artistic goals
4. Strengths and weaknesses of my choir and personal commitments towards improvement
5. How I compare myself to this time last year
6. Things I like about my voice
7. Things I like about someone else's voice
8. How does music make a difference in my life?
9. What is my passion and why
10. Genres of music in which I don't know much about but have researched
11. Where I see myself in 10-years
12. Why I am at DSA
13. What frightens me the most about being a singer?
14. Who I most admire in the music world and why
15. Who I most admire at DSA and why

[sample heading upper right corner of paper]

Student's Name
October 23, 2011
Reflective Essay
535 words

MASTER CLASSES & STUDIO CLASSES (HS)

Master classes and studio classes are where HS VM majors can sing a solo in a performance setting and receive immediate feedback from a clinician, or resident artist. This is part of your applied voice grade. The clinician is there to give you performance tips related to your singing and your performance techniques. All studio and master classes will be scheduled during after school hours.

Studio Classes (conducted by resident artists)

All students will perform in a studio class 1st and 3rd quarter with one of our three vocal music resident artists. Off-campus students are required to perform in studio classes and students will sign up for these classes as space allows. Resident artists can give more detailed information regarding location and schedule. Some artists will hold these classes at school, while some will hold them off campus.

Master Classes (conducted by special guest artist)

Students will participate in master class's 2nd and 4th quarter. Juniors and seniors are required to sing at Master Classes during 2nd and 4th quarter. Some selected sophomores and freshmen may sing as well, however ALL students are required to attend one Master Class session per quarter.

Students singing in studio classes and master classes are required to dress appropriately for this event. Please refer to the page on *Professional Attire*. Master classes will be held in the Choir Room. Please refer to the Vocal Music department calendar on the website for times, dates and venue for studio classes.

HS students will be assigned to sing at these classes in advance and must have their voice teacher's approval of their repertoire selection. The purpose of these sessions is to give you additional feedback on your current vocal repertoire. If your assigned time poses a conflict for you, please mutually agree upon a swapped time with another student.

SOLO DAYS (MS)

Solo Days (MS)

MS Students participate in scheduled solo days. Students are required to prepare a new solo every quarter and sing it for class. Any genre of music is acceptable, however, students are encouraged to step outside of their comfort zone and perform a variety of styles (musical theater, classical, jazz, pop, etc. for ideas visit music stores, talk to other students etc.) Students will be assessed on vocal technique, presentation, preparation, and professionalism. Students may be called upon to bring in outside accompaniment.

NOTE: NO A cappella singing for solo day (or juries).

Parents are welcome to attend solo days. Ask your child when they are scheduled for the quarter. Students are encouraged to bring sheet music, accompaniment tracks, or their own student or adult accompanist. The class, as well as the instructor will offer some immediate verbal feedback on the singer's performance.

Parents are also encouraged to purchase a solo repertoire book from their local music store. Several classical and musical theater books are specifically designed for young or junior singers and include appropriate repertoire that appeal to their age.

Students should keep a running repertoire list of songs they hear during solo days. This will help them become familiar with a variety of repertoire, styles, and composers. It may also provide future repertoire ideas.

Solo Day Tips and Performance Expectations

Preparation

- Sheet music is neatly and clearly presented
- The original book stays open on the piano rack
- Copies are fresh and clear
- Choose appropriate songs: difficulty, length (2"-4"), text, key

Dress

- Put your best foot forward! Dress up for a special occasion!
- Don't show shoulders, toes, knees, or tummy
- Take off your glasses, coats, scarves, gloves—unless they are a part of your costume

Accompanist

- Stand behind the accompanist when you give instructions
- Instructions should only include repeats, changes, or tempo
- Always THANK your accompanist, no matter how well your performance went in your opinion.
- Be the master of YOUR tempo.

Greeting

- Be formal; this is a formal occasion. Say "Good Morning" or "Good Evening"
- Smile
- Enunciate and project ALL of your words
- Don't apologize for being sick and learn to sing through it (unless you are terribly ill and you should stay home and call in)
- Bow to applause; thank the audience with your eyes

- Practice your brief intro. Be the expert on your song. Know the composer, lyricist, and performer. If it's from a show or a movie, let us know.

Performance

- Stay in character throughout even when there are musical interludes
- Maintain character until the last chord sounds
- Smile and bow. Don't judge your performance verbally or non-verbally after your performance is finished.
- Have fun and seize the moment!

Audience

- Eyes and ears on the performer
- Send nonverbal encouragement by smiling and nodding
- Write down titles for your own repertoire list
- It is okay to enjoy the performance with laughter and smiles; know not to go overboard so that you distract the performer
- Don't talk, whisper, or slouch during someone's performance, even if it's positive comments
- Clap enthusiastically and avoid screaming or yelling. Everyone deserves acknowledgement from their peers.
- If you offer comments, keep them POSITIVE, CONSTRUCTIVE, AND SPECIFIC!
- Take notes about repertoire that you really liked or qualities of other singers that you would like to emulate.

JURIES & AUDITIONS

Voice juries take place at the end of the grading period. They are for all VM majors, however sometimes they vary between MS and HS. Juries are defined as a jury or group of experts that listen and critique a solo singer. It is a tool to monitor a student's vocal progress as well as to give important feedback to that student regarding strengths and weaknesses. Juries also sometimes serve as auditions, which are always an invaluable experience for any singer.

Every December, all current students are required to re-audition for their spot in the Vocal Music Department. The re-audition consists of a vocal jury, a musicianship assessment, a current résumé and repertoire sheet, and an oral presentation before your peers (topic to be selected from a list provided by the directors).

Voice Jury - For High School students, two or three selections from your assigned solo repertoire will be heard. You must show improvement from your semester of voice lessons and be fully prepared on all three songs. These will be performed in front of the voice faculty and possibly some community professionals.

NOTE: NO A cappella singing for juries, audition or solo day.

For Middle School students, you will be asked to prepare one of your own solos or sing one taught in class by the instructor. These will be performed in front of class. MS students sing one prepared song which can be from a previous solo day, but not from a previous jury.

Students are expected to bring the following to their jury:

- a. Professional attire (see handbook under *Professional Attire* for specific requirements)
- b. Original music or copied music in 3-ring binder for accompanist
- c. One typed poetic translation of foreign language song(s) in your own words – HS only.
- d. Comprehensive repertoire list of all songs studied under formal private instruction (sample format included in handbook) – HS only
- e. Prepared one-minute researched monologue on each of their songs detailing information about the composer, song, style, or context of song from larger work, etc. – HS only

Musicianship Assessment - All students will be assessed in their musicianship skills of sight-singing, rhythm-reading, scales, triads, seventh chords, and aural recall. Additionally, students may complete a written test on music fundamentals.

Waivers

Jury or Audition waivers can be given to students who meet the criteria designed by the Voice Faculty. This criteria changes between semesters; students will not receive more than one waiver per school year. If you receive a waiver, then you are excused (waived) from juries or auditions.

VOICE LESSONS (HS)

Students in grades 9-12 are expected to take private voice instruction. The purpose of these lessons is to teach specific vocal technique and solo repertoire in an intensive setting.

Because of the more developing nature (physically and emotionally) of 6th-8th graders, individual lessons are not offered, but teachers are more than happy to set up appointments on an irregular basis for voice building work. MS students are also encouraged, yet not required to study with a voice coach and building their solo repertoire.

In our efforts to align our standards and expectations with other arts-focused schools and collegiate environments around the country, we have recruited and retained several world-class resident artists who will serve the department as our primary teachers and experts in vocal instruction. We intend to achieve consistency and credibility in our voice program and we strongly suggest that HS vocal music majors, with the exception of juniors and seniors, retain one of these artists as their private voice instructor. Your support in our vision is appreciated.

Our resident artists' teaching credentials and performance experience is an invaluable asset to our students and our department. Our resident artists in voice for the 2011-2012 school year are as follows:

Sarah Barber, Mezzo Soprano

Rebecca Koenigberg, Soprano

Brian Stinar, Tenor

Students in voice lessons are responsible for learning 3 songs each semester. The solo repertoire requirement includes:

1. One Classical song in a foreign language (Italian, French, German, Spanish, or Latin)
2. One English or American Art song or Folk song
3. One Musical Theater, Jazz or other song approved by your teacher

All songs are to be agreed upon by teacher and student, although the teacher's expertise is to be strongly considered in this matter. Students will stay with the assigned repertoire throughout the semester in order to prepare them for their jury. If approved by instructor, you may carry one song over from the previous semester.

IMPORTANT:

The student has the primary responsibility in accurately learning and memorizing their repertoire by the end of the semester.

Teachers are here to teach proper technique, stylistic choices, and performance tips. They are not meant to pound out your notes and rhythms. Do that on your own or hire a pianist. Record your lessons and bring a pencil and organized music notebook to your lessons.

POPS SHOW (HS)

The Pops Show is one of our major concerts involving the entire department. Each year we choose a theme centered around a different pop genre or songs that have a common theme. The Pops Show is considered the “biggest” show of our season, due to the fact that each song is staged, choreographed, and costumed.

Many extra rehearsals will be held as we get closer to performance, so plan your schedule well in advance. Most of them are already on your calendar. The VM Department will do its best in giving you 3 weeks notice for any emergency rehearsals that are needed.

History of Pops Shows

1997—*Sing the Body Electric (Songs of the 70s)*

1998—*Popular Songs of the USO: The WWII Era*

1999—*Cinemagic: Music from the Movies*

2000—*American Pop Forever*

2001—*Blast to Broadway*

2002—*Melodies of Motown*

2003—*And the Envelope Please...Tony, Grammy, and Oscar-winning songs*

2004—*Sentimental Journey: Songs from the Big Band Era.*

2005—*The British Invasion*

2006—*Red, Hot, & Blue Skies: Songs from the Tin Pan Alley*

2007—*Toppin' the Charts*

2008—*Almost Oscar: Non-winning Oscar-Nominated songs.*

2009—*From Suave to Mod: Hit Vocal groups of the 50s & 60s*

2010—*Magical Kingdoms: Songs from Walt Disney Productions*

2011—*Solid Gold: An 80's Retrospective*

2012 – *Motown*

Senior Production Team

Seniors serve as Production Assistants and gain valuable experience in learning what it takes to put a show like this together. Seniors serve in the following capacities:

1. **Administrative Team:** Assist in the design and production of the program, performance order, posters, t-shirts, and narrations
2. **Choreography Team:** Design and teach choreography for all choral numbers
3. **Tech Team:** Coordinate and assist with costumes, lighting plots, props and set design. Help communication with VM and SD Depts.
4. **Small Group Team:** Assist at auditions and with the quality of small groups. Work with technical needs of each group.
5. **Band Team:** Provide CD recordings of each song for band. Assist in organizing music for band. Assist small groups with providing band with legible and understandable music charts. Facilitate physical band setup in ST.

Solo or Ensemble Auditions for Pops Show

Besides choral numbers, solos and small groups are an integral part of the Pops Show. Initiative, creativity, and teamwork are necessary in successful auditions. Researching the theme and appropriate repertoire and performance style is essential as well. Directors reserve the right to

Solo or Ensemble Auditions for Pops Show (cont.)

use your audition selection in a manner in which compliments the comprehensive theme of the show.

Appropriate professional dress (see *Professional Attire*) should be observed, as well as professional demeanor maintained, even if it is an after-school audition.

Please sign up for an audition time along with the title of song you are auditioning. Two afternoons of auditions will be held, along with a callback day if needed. Please communicate to your parents when you are auditioning and allowances for schedule delays.

If you can't make the audition, you simply can't make the audition. Exceptions will not be made for individual appointments at later times due to illness or conflicts.

Criteria for judging solos at auditions will be based on some or all of the following:

1. Quality and preparation
2. Appropriate for theme or style of concert
3. Originality
4. Variety of tempo, style, and mood
5. Inclusion of students who have not had multiple solo opportunities during their time at DSA

Efforts are strongly made by the directors in order to be fair and inclusive to all students without compromising the standards of quality created by the students and faculty of the Vocal Music Department.

PRACTICE

Practice is the key to enjoying music and vocal music students are **required and expected** to practice. The more you practice, the better you will sing, and the better musician you will become. The better you sing the more fun you will have. Time alone will not make you a good musician as you must use your time wisely and efficiently.

Good singing does not happen overnight. Learning new techniques and repertoire may take weeks, months, or years to successfully acquire. The voice is just as unique as any other instrument, but since it is housed within our body, it is subject to many changes and conditions, especially for the growing adolescent and teenager. Consistent, healthy repetition of technique is **vital** towards progress.

Patience, of course, is a big factor in any young singer's journey, but with perseverance, results are amazing. Students are encouraged to practice daily in a designated space where you can rehearse vocal exercises and repertoire. At least 30-60 minutes per day is recommended.

Here are some practical tips that will ensure productive practice sessions:

1. Schedule a practice time everyday (free period, after school or evening).
2. Find a quiet place where you can practice without interruption.
3. Gather all materials you need before you start practicing (music, pencil, water, metronome, tape recorder, and keyboard).
4. Set goals for your practice sessions (difficult rhythmic or melodic phrases, dynamics, acting, memorization, etc.).
5. Set a time limit and stick with it. Frequency of vocal practice is preferred over quantity of time.
6. Practice at a slow tempo, so that you will aim for better accuracy.
7. Fix your mistakes rather than practice your mistakes. Mark your music with highlighters or pictures.
8. Record yourself onto a tape recorder and listen to it.
9. Recognize that some days will be better than others.
10. If you are ill, you can mentally practice by silently acting your song or writing out planned gestures or facial expressions.
11. Memorize text away from rhythm.
12. Break apart your song by text, rhythm, and melody.
13. Practice in front of a mirror.
14. Practice in front of a friend or family member.

RESUME FORMAT

Your résumé is an important tool for any performing artist. It is a written summary and representation of your training, experience, and achievements. It should be typed and proofread for spelling and grammatical errors. Remember to list the most current experiences FIRST.

There are many styles and formats, but the following information should be included:

Heading

At the top, list your full name in large, bold letters. Also list your voice type.
List personal information such as contact information and date of birth

Education and/or Special Training

List in chronological order from present to past
Include schools you have attended and dates
Include names of choral directors and voice teachers

Performance Experience

List in chronological order from present to past
List major productions, venue, and character portrayed
List choral groups and concerts; especially notate any solo opportunities you may have had at these concerts or at other recitals
Include names of directors and vocal coaches

Community Service

List clubs and organizations in which you are a member
List any leadership positions you have held

Awards and Honors

Awards of academic and/or artistic achievement
Community or Civic honors

Other interests or skills

Sports or hobbies
Foreign language
Unique talents and interests

STANDARDS IN MUSIC

The Denver Public Schools adopted the following music standards for all students. The VM Faculty will strive to teach to these standards in its curricular materials.

- 1. Students will sing or play on instruments a varied repertoire of music, alone or with others.**
 - a. Singing or playing, with appropriate technique, music written in multiple parts, improving blend and using appropriate dynamic levels
 - b. Singing or playing an expanding repertoire of vocal or instrumental literature
 - c. Responding to visual and oral cues of phrasing and expression while singing or playing music

- 2. Students will read and make notations in the music**
 - a. Identifying music symbols and terms
 - b. Identifying, defining and reading notation symbols for pitch, rhythm, dynamics, style, and tempo
 - c. Reading advanced rhythmic and melodic notation
 - d. Advanced notation of rhythmic, melodic, and expressive musical ideas

- 3. Students will create music**
 - a. Creating rhythmic, melodic, and harmonic patterns or phrases
 - b. Creating short compositions
 - c. Creating/improvising a melody over a chord progression

- 4. Students will listen to, analyze, evaluate, and describe music**
 - a. Identifying, describing and comparing musical forms
 - b. Identifying, describing and evaluating music performances and compositions using musical terminology
 - c. Explaining characteristics that distinguish musical styles
 - d. Discussing aesthetic responses

- 5. Students will relate music to various historical and cultural traditions**
 - a. Identifying and explaining the features of a given musical work in its historical or cultural context
 - b. Comparing and evaluating the roles of musicians throughout history and in various cultures
 - c. Demonstrating an understanding of cross-disciplinary connections to music
 - d. Identifying music-related careers

EXCURSIONS & TRIPS

All DSA Vocal Music majors and parents will be asked to sign an excursion permit at registration so that individual excursion permission slips will not have to be issued multiple times throughout the school year. In case of out-of-city trips, other forms will be distributed.

A valuable element of the learning experience is going on excursions and taking trips locally, regionally, nationally and internationally. Here is a brief history of our travel in the past:

- 1997 – St. Louis, Missouri (MS & HS)
- 1998 – Los Angeles, California (MS & HS)
- 2001 – New York City, New York (HS)
Gunnison & Crested Butte, Colorado (MS)
- 2003 – Honolulu, Hawaii (HS)
Cripple Creek & Colorado Springs, Colorado (MS)
- 2005 – Vail & Grand Junction, Colorado (MS)
- 2006 – Miami, Florida and San Juan, Puerto Rico (HS)
- 2010 – San Francisco, California (HS)
- 2012 – To be announced (HS)

Regional and local excursions will be announced as opportunities are presented.

Student expectations for excursions

- ✓ All students in these ensembles are **EXPECTED** to attend these excursions. As a performing member of an elite ensemble at an Arts School, it is essential that all voices are present in order to represent DSA and the Music Department in the best way possible.
- ✓ All VM majors will follow all regulations set forth by director while traveling with performance groups.
- ✓ Students will be sent home, at their parents' expense, if found with alcohol, drugs, or weapons. They will also be suspended from school according to DPS policy.
- ✓ Students are restricted from acquiring piercings or tattoos on school trips during their free time
- ✓ Students are expected to stay in groups of 3 or more when away from the group
- ✓ Students are not permitted to be in hotel rooms of the opposite gender

VOICE CARE

This section will go into some detail regarding voice care. Seek advice from a qualified voice teacher, speech therapist or doctor for more specific information.

Examples of Vocal Abuse

1. Coughing
2. Throat-clearing
3. Grunting
4. Prolonged talking
5. Talking with excessive laryngeal tension
6. Smoking cigarettes or marijuana
7. Alcohol intake dehydrates system and lowers hearing threshold
8. Speaking or singing in smoky environments
9. Abusive speaking or singing during menstruation
10. Inadequate breath support
11. Abusive laughter
12. Talking in noisy environments
13. Yelling in anger or at sporting events or concerts
14. Inappropriate high pitch sounds
15. Inappropriate low pitch sounds
16. Excessive habitual loudness
17. Abusive singing
18. Excessive speaking during upper respiratory infections

Good Tips for your Voice (adapted from Florence B. Blager, Ph.D. of the Denver Center for the Performing Arts)

1. Inhale before you start to talk and exhale while you talk.
2. If you run out of breath while talking or singing, don't talk or sing to the end of your breath – take a quick inhale and then continue.
3. Practice your daily talking with good breath technique – as if you were a performer and this were your script.
4. When you feel hoarse, limit your talking.
5. Don't clear your throat – sip water and swallow instead.
6. Drink lots of water throughout the day and evening.
7. If your voice is hoarse for more than six weeks, seek medical advice. Do not take advice from other singers.
8. Eat a well-balanced diet
9. Avoid beverages with caffeine for hydration purposes
10. Get plenty of rest and exercise
11. Avoid sharing food or drinks with friends



Financial Grant & Scholarship Application

Department of Vocal Music – 2011-2012

Date: _____

Student Name: _____ Grade: _____

Parent or Guardian Name(s) _____

Amount requested: \$ _____

Note: Students and/or parents must match this amount from fundraising or family contribution

Scholarship purpose (check one only):

If you are seeking a summer music program or college scholarship, please attach documentation such as a brochure or a written description of the program in which you are applying.

_____ Choir Outfit

_____ Voice Lessons

_____ Trip

_____ Other: _____

Comments:

[Proposed service ideas:](#)

Parent Signature _____ e-mail: _____

Student Signature _____ e-mail: _____

You will receive an email notification letter within 2-weeks of this application regarding your scholarship award

Do not write below this line

Scholarship amount given \$ _____

Approved by _____

Writing Tips for Classroom Assignments

1. Read the question or the writing prompt closely. Think about what, exactly, you are supposed to write in your answer. As you write, glance back at the question and make sure you are staying on topic.
2. Your writing should be lively and formal. In other words, do not use slang or abbreviations. *Do* use exciting and colorful words and specific details.
3. Make sure you use paragraphs to separate your main ideas and make it easy for the reader to follow your thinking.
4. Vary the length of your sentences. Using commas and semicolons correctly will help you do this. Be careful not to write run-on sentences or sentence fragments.
5. Do not use a pronoun (he, she, it) without first telling the reader to whom or what you are referring.
6. Be careful to capitalize the first letter of each sentence, and all proper nouns, (especially names and places), for books, movies and other major works of art: italicize (or underline if writing by hand), and capitalize every major word. Short stories and poems are placed in quotation marks.
7. Make sure your subject and verb agree in number.
8. Apostrophes are used to indicate possession or to be used in contractions, and are not to be placed before an “s” when forming a plural noun.
9. Following are some very common usage and spelling mistakes. Make sure you are clear on the correct word to use.

- accept/except
- its/it's
- there, their, and they're
- to/too/two
- less/fewer
- then/than
- you're/your
- who/whom
- who/that
- weather/whether
- piece/peace
- effect/affect
- a lot is correct; alot is not
- b/c and w/o should not be used in place of because and without
- should have, would have, and could have are right
Should of, would of, could of are incorrect.

10. Use linking words to demonstrate the complexity of your thinking and to produce a flowing effect in your writing. Examples: because, also, furthermore, consequently, therefore, and for example. (Commas and semicolons are often required to incorporate these words.)



Vocal Music Department
PARENT & STUDENT ACKNOWLEDGEMENT
2011-2012 Handbook

The Vocal Music Department handbook has been prepared for your information and understanding of policies, philosophies and practices. Please read it carefully. Upon completion of your review of the 2011-2012 handbook, sign the statement below, and return it to your Director by the due date. A copy of this acknowledgement appears at the back of the handbook for your records.

I, _____ (student), I have received a copy of the Vocal Music Department 2011-2012 handbook which outlines the philosophy, rules and expectations of the Department, as well as my responsibilities as a student

I, _____ (parent), I have received a copy of the Vocal Music 2011-2012 handbook which outlines the philosophy, rules and expectations of the Department, as well as my responsibilities as a parent of a student in the Denver School of the Arts Vocal Music Department.

We have familiarized ourselves with the contents of this handbook. By our signatures below, we acknowledge, understand, accept and agree to comply with the information contained in the Vocal Music Department handbook.

Choir

Student Signature

Parent/Guardian Signature

Date

Date

DUE DATE AUGUST 31, 2011
FAILURE TO RETURN THIS ACKNOWLEDGEMENT WILL NOT RELIEVE A STUDENT OR THE PARENT(S)/GUARDIANS(S) OF THE STUDENT FROM RESPONSIBILITY FOR KNOWLEDGE OF THE CONTENTS OF THE RULES AND WILL NOT EXCUSE NON-COMPLIANCE BY THE STUDENT WITH THE PROVISIONS OF THE RULES.

For Department use only:
Date Received: _____