

Proficiency/Skills

Content Area: **Performing Arts**
Course(s):
Time Period: **Full Year**
Length: **Full Year**
Status: **Published**

Resources

- Alfred's Group Piano for Adults; Lancaster and Renfrow; Alfred publishing
- An Introduction to Sight Singing; Arkis and Schucker; Carl Fischer publishing
- Choir Builders; Rollo Dillworth; Hal Leonard Publishing
- Computer programs to possibly include: Finale; Sibelius; Music Ace; Music ace 2; Musition; Music Lessons; Practica Musica; Alfred's Essentials of Music Theory; Auralia; Ear Master; Piano Suite Premier; SmartScore; Band-In-A-Box; Cakewalk; Cubase, ToneSavvy, Music First, ProTools, Logic, Garageband, SoundTrap
- Essential Musicianship; Crocker and Leavitt; Hal Leonard publishing
- Essential Sight-Singing; Crocker and Leavitt; Hal Leonard publishing
- Excellence in Theory; Nowlin and Pearson; Neil A. Kjos Music Company
- Fundamentals of Music; Raymond Elliott; Prentice-Hall publishing
- Handel's Messiah, Warm-ups for Successful Performance; Paulik and Kelly; Hal Leonard Publishing
- Keyboard Theory; Grace Vandendool; Frederick Harris Music publishing
- Master Theory series; Peters, Yoder; Neil A. Kjos Music Company
- Melodia- a Course in Sight Singing Solfeggio; Cole and Lewis; Oliver Ditson Company
- Music for Sight Singing; Robert W. Ottman; Prentice-Hall publishing
- Occasional field trips to a live performance or related work environment, in-house guest performers, and masterclasses
- Piano Adventures; Faber & Faber; Hal Leonard publishing
- Ready to Read Music; Jay Althouse; Alfred publishing
- Rudiments of Music; Robert W. Ottman; Prentice-Hall publishing
- Sing at First Sight; Beck, Surmani, and Lewis; Alfred publishing
- Successful Warm-ups; Nancy Telfer; Neil A. Kjos Publishing
- Tonal Harmony; Kostka and Payne; Alfred A. Knopf publishing
- Various audio recordings and video recordings
- Various published solos, duets, ensemble music and large choral pieces suited to Artists' abilities

Teaching Strategies

Teaching methods and delivery will be differentiated to meet the individual needs of each Artist. Meaningful instruction will be given using chalk board notes, hand out worksheets, lecture, musical demonstration, listening examples, sight-singing using solfege, use of method books, use of various solo and group musical literature, educational videos, one on one instruction, group rehearsal, self-directed personal practice time. Projects, performances, and evaluations/assessments (formal and informal) will be used to reinforce learning. During the course of the year Artists may be given the opportunity to review current events in Vocal Music, meet with people in the music industry, attend masterclasses, or take various related field trips as opportunities

are presented.

Evaluation

- Artist and teacher subjective critique
- Artist Self-Assessment
- Class participation / on task / wise use of time
- Daily Attendance
- Daily preparation for class: notebook, staff paper, pencil, binder, class materials (sheet music, etc.), water bottle
- Final exams (Semester 1 and Semester 2)
- Notebook / listening diary check
- Performance assessments (individual and group, including: sight singing, solo/duet, and choral)
- Unit tests and quizzes
- Written class work / homework assignments
- Written research or performance projects