

## CALENDAR (2012-2013)

8/9-8/10	10-6	Foundations Retreat	all ensembles
8/13	4pm	Studio Meeting	Voice Studio
8/18	12pm	Department Organization Day	All optional
9/1-9/2	10-6	Rehearsal Workshop / Clinic	Show Choir
9/15	12-5	Leadership Workshop	Ensemble leaders
10/20	3pm	Fall Concert	all ensembles
10/24	6pm	National Anthem	Adv. Choir
10/26	7pm	Group concert attendance	optional
11/16	7pm	Group musical attendance	optional
12/9	6pm	Holiday Concert	All ensembles
12/20	4pm	Studio recital	Voice Studio
1/5-1/6	10-6	Rehearsal Workshop / Clinic	Show Choir
1/25	6pm	Studio Cabaret	Voice Studio
2/9	AM	Solo & Ensemble Contest	All interested
3/15	7pm	Show Choir Concert	Show Choir
3/23	10-4	Community Volunteer Day	All optional
4/6	AM	State Choral Festival	Begin./Adv. Choir
4/6	4pm	Spring Concert	All ensembles
4/11	4pm	Studio Recital	Voice Studio
4/19	8pm	Community Spring Carnival Performance	Show Choir
4/25-27	7pm	Spring Musical	Musical cast
5/11	3pm	Friendship Concert with other local high schools	Adv. Choir
5/24	In class	Officer Elections	Adv./Show Choir
5/25	2pm	End of Year Cookout	All ensembles

REVISED  
FALL 2012



# Choral Handbook

Guide to the DBHS Choral Department  
Director: David Bobay

## Sound Connections Level 3 – Tonal

### Grading Rubric

Students will be evaluated on their development of the psychomotor skills involved in music literacy training as outlined by the Sound Connections program. First, the student will echo Level 3 (major and minor) tonal patterns from the teacher and then echo-translate patterns on solfege syllables. Students will then be asked to read their prepared tonal exercise on solfege syllables (supplied a week in advance) given a tonic triad. Next, students will read a tonal sight-reading exercise on solfege syllables (very similar to the prepared exercise only with one minute to prepare it on the spot, it will probably be the opposite mode (major/minor) of whatever the previous exercise was). Lastly, students will be asked to improvise short tonal patterns on a neutral syllable (an major and minor) as directed by teacher's call and response direction.

100 points possible

	<b>Unsatisfactory</b> (less than 67 pts.)	<b>Basic</b> (67-79 pts.)	<b>Proficient</b> (80-91 pts.)	<b>Distinguished</b> (92-100 pts.)
<b>Echoing</b>	Less than two-thirds of patterns correctly echoed. Rarely on the center of the pitch. Unacceptable use of solfege syllables.	More than two-thirds of the patterns are correctly echoed. Generally on the center of the pitch. Adequate use of solfege syllables.	Almost every pattern correctly echoed. Almost always on the center of the pitch. Perfect use of solfege syllables.	Every pattern is correctly echoed. Always on the center of the pitch. Perfect use of solfege syllables.
<b>Echo-translating</b>	Less than two-thirds of patterns correctly translated. Rarely on the center of the pitch. Unacceptable use of solfege syllables.	More than two-thirds of the patterns are correctly translated. Generally on the center of the pitch. Somewhat acceptable use of solfege syllables.	Almost every pattern correctly translated. Almost always on the center of the pitch. Usually correct use of solfege syllables.	Every pattern is correctly translated. Always on the center of the pitch. Perfect use of solfege syllables.
<b>Prepared reading</b>	Less than two thirds of the pitches are correct. Rarely on the center of the pitch. Unacceptable use of solfege syllables. Very inconsistent pace. Tonal center obscured.	More than two thirds of the pitches are correct. Usually on the center of the pitch. Adequate use of solfege syllables. Somewhat uneven pace. Tonal center decently clear.	Almost always on the center of the pitch. Almost perfect use of solfege syllables. Mostly steady pace. Strong tonal center.	All pitches are correct. Always on the center of the pitch. Perfect use of solfege syllables. Consistent steady pace. Strong tonal center.
<b>Sight-reading</b>	Less than two thirds of the pitches are correct. Rarely on the center of the pitch. Unacceptable use of solfege syllables. Very inconsistent pace. Lack of tonal center.	More than two thirds of the pitches are correct. Evident pitch issues. Somewhat acceptable use of solfege syllables. Somewhat uneven pace. Tonal center somewhat obscured.	Almost every pitch is correct. Almost always on the center of the pitch. Usually correct use of solfege syllables. Mostly steady pace. Tonal center usually clear.	All pitches are correct. Always on the center of the pitch. Perfect use of solfege syllables. Consistent steady pace. Strong tonal center.
<b>Improvising/Creating</b>	Extremely limited use of pitches/patterns. Very inconsistent pace. Lack of tonal center.	Limited use of pitches/patterns. Somewhat uneven pace. Tonal center somewhat obscured.	Evident creative use of pitches/patterns. Mostly steady pace. Tonal center usually clear.	Exemplary creative use of pitches/patterns. Consistent steady pace. Strong tonal center.

## VOCAL SKILLS RUBRIC EXAMPLE

[2012-2013]

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## GRADING POLICY

### CRITERIA

- PREPAREDNESS (IS THERE EVIDENT PREPARATION AND PRACTICE PUT INTO THE TASK)
- PERSONAL IMPROVEMENT (HAS THE SKILL OR KNOWLEDGE PROGRESSED FROM PAST ASSESSMENT)
- QUALITY OF WORK/PRODUCT (DOES IT MEET THE PRESCRIBED EXPECTATIONS)
- KNOWLEDGE OF CONTENT (CAN THE STUDENT ARTICULATE THEIR REASONING FOR THEIR CHOICES)

### CATEGORIES/METHODS OF ASSESSMENT

- MUSIC LITERACY QUIZZES (WRITTEN/DICTATED) (~6/SEM.) - 30%
- VOCAL SKILL EXAMS (PERFORMANCE-BASED)(~6/SEM.) - 45%
- STUDY GUIDES/HOMEWORK/WRITING ASSIGNMENTS (~2/WK.) - 10%
- PROFESSIONAL DISPOSITION (PERSONAL MEETING) (2/SEM.)- 15%

### SCALE

A 94-100	B+ 89-91	C+ 78-79	D+ 71	F 0-66
A- 92-93	B 83-88	C 74-77	D 68-70	
	B- 80-82	C- 72-73	D- 67	

### ACADEMIC HONESTY POLICY

- 1) STUDENTS MUST NOT COPY THE WORK OF OTHERS OR PRESENT IT AS THEIR OWN
- 2) STUDENTS MUST NOT PROVIDE FALSE INFORMATION AS TO THEIR PERSONAL CONTRIBUTION TO AN ASSIGNMENT
- 3) STUDENTS MUST NOT GIVE THEIR WORK TO OTHER STUDENTS TO BE MISREPRESENTED AS THE SECOND STUDENT'S WORK

\*ANY PROOF OF BREAKING THESE RULES WILL RESULT IN FAILURE OF THE ASSIGNMENT AND ADDITIONAL PENALTIES AS DEEMED APPROPRIATE BY THE DEPARTMENT HEAD/DEAN OF DISCIPLINE

### QUESTIONS OR CONCERNS

PLEASE CONTACT ME WITH ANY CONCERNS OR QUESTIONS REGARDING YOUR GRADES, I WILL BE ABLE TO PROVIDE DOCUMENTATION FOR EACH GRADE AND GLADLY DISCUSS IT WITH YOU

## PROGRAM OVERVIEW



### MISSION STATEMENT

The mission of the DBHS Choral Department is to train students to be comprehensive musicians with a diverse set of skills and knowledge in the world of music as a whole. The department will identify and train leaders, represent our school and community with professionalism, and actively encourage the development of well-rounded young adults of good character and positive social contribution.



### PHILOSOPHY

The DBHS Choral Department believes in cultivating the musical abilities that are inherent in every student by offering equal educational opportunities. We believe in offering diverse programs and courses that can assist each student's development of their personal musical goals. We uphold the ideals of quality, honesty, enjoyment, sincerity, and teamwork in all that we do.

## DIRECTOR CONTACT INFORMATION

- ❖ David Bobay  
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260-750-5032  
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### Beginning Choir

The start in the vocal ensemble sequence at DBHS, all first year choir members will be placed here. Emphasis is placed on vocal technique and music literacy building.

Fifth Period 12:00-1:00



### Advanced Choir

This group is open only by audition to members who have progressed through Beginning Choir. Higher emphasis on performance and choral technique involving high artistry and diverse repertoire demands.

Sixth Period 1:00-2:00



### Show Choir

A traveling group within the community that focuses on theatrical performances from a diverse repertoire of popular music. Open by audition to members who have progressed through Beginning Choir or Voice Studio.

Third Period 10:00-11:00



### Comprehensive Music Studies

Curriculum that focuses on the skills and knowledge necessary to be a well-rounded musician and/or casual music-lover (highlights theory, history, performance, composition, and more).

Second Period 9:00-10:00



### Private Study / Voice Studio

One-on-one weekly lessons that focus on vocal technique and performance idioms in a diverse repertoire. Culminates in several studio recitals each semester. Student decides course of study and goals.

Arranged

## CLASSROOM MANAGEMENT POLICY

### ♪ EXPECTATIONS (RIGHTS AND RESPONSIBILITIES)

Every student has the right to...

1. Know dates, deadlines, and schedules as early as possible
  2. Know grading policy
  3. Know audition criteria
  4. Know our underlying philosophy
  5. Know all conduct and performance appearance policies
  6. Expect and receive confidentiality
- and accepts the responsibility to...**

1. Know and comply with dates, deadlines, and schedules
2. Read and understand all information, philosophies, and policies
3. Accept responsibility for music, costumes, and equipment
4. Accept responsibility for conduct, actions, and decisions
5. Share in decision-making
6. Foster positive relations with fellow chorus members, audience, director, parents, and administrators
7. Demonstrate continued personal and professional growth
8. Maintain a GPA that reflects scholarship and commitment (below 2.5, you will be recommended to a study table)

#### CONDUCT:

1. Fighting, regardless of who started it, will not be tolerated
2. Use of intoxicants, or drugs while involved in a choral activity will lead to dismissal and further disciplinary actions
3. Violation of procedures which could injure other students or damage school property will not be tolerated
4. Willful insubordination is not permitted
5. Dishonesty or misconduct detrimental to the program in any way may result in dismissal

### ♪ PROCEDURE OF CONSEQUENCES

1. Verbal warning
2. After school discussion with director, parents notified
3. Remediation plan made with parents/ or counselor/ or administration
4. After school detention or work for director
5. Further action will be decided on a case by case basis