



Lawton Chiles High School Choral Program

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Mary Biddlecombe, Director

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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 2011-2012 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, Chiles High School has become one of the premier choral programs in Florida. This year marks Mary Biddlecombe's third year as the legacy of choral excellence at Chiles High School 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. Extracurricular choirs are led by student conductors 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 *42nd Street*, *Oklahoma*, *Swing*, *Seussical the Musical*, *Pippin* and *Guys and Dolls*. In 2012, the Chiles Performing Arts department will combine to present a fully-staged production of the musical *Bye Bye Birdie*

GOALS FOR 2011-2012

- Continue National Anthem singing before sporting events. Small groups and large ensembles will be auditioned to sing at least one anthem for every athletic team on campus. These ensembles will be led by HONORS students, and be part of mentorship experience.
- Full participation in all local field trips
- Perfect concert attendance from all students
- Obtain all Superior ratings in sight-reading at District MPA
- Obtain double-digit student participation at Florida All-State
- At least 8 Chiles students will participate in the ACDA Florida Honor Choir
- Maintain Solo and Ensemble participation
- 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
- New leaders must emerge. We graduated the largest class of choral students yet last year. I'm excited to see what you all can do.

"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, sign the pass log, bring the pass with you and go. 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 school telephone **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**

UNIFORM AND FEE INFORMATION

New Women	\$30 RENTAL FEE FOR CONCERT DRESS
	\$30 BLACK CONCERT SHOES (yours to keep)
	\$15 MUSIC/MATERIALS FEE
	\$10 TOURING T-SHIRT
	\$5 END OF YEAR CD
	TOTAL: \$90 due as soon as possible

Returning Women	\$35 RENTAL FEE FOR CONCERT DRESS/\$85 PURCHASE NEW
	\$20 MUSIC/MATERIALS FEE
	\$10 TOURING T-SHIRT
	\$5 END OF YEAR CD
	TOTAL: \$70 due as soon as possible/\$120 if purchasing dress

All Men	\$55 RENTAL FEE FOR TUXEDO SET
	\$20 MUSIC/MATERIALS FEE
	\$10 TOURING T-SHIRT
	\$5 END OF YEAR CD
	TOTAL: \$90 due as soon as possible

Multiple Choirs	ADDITIONAL \$20 FEE PER CHOIR ENROLLED
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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 where the heel meets the concert shoe. **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, the black concert slipper is the only acceptable shoe to be worn in a performance. *Flip flops or sandals are not allowed!*

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 according to the following replacement guidelines:

All Women	\$80 DRESS REPLACEMENT FEE
All Men	\$200 TUXEDO REPLACEMENT FEE

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 each singer is heard by a trained adjudicator. We have a wonderful staff of FSU graduate voice students who have agreed to come to Chiles on a weekly basis and teach. They will be introduced at our choral parent meeting where they will give a performance. If you are interested in lessons, they will be taking new students at that time. The rate for private voice instruction is \$20 per half hour. **Lesson cancellations must be made at least the day prior to the lesson, or the student will have to pay for the lesson missed.**

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 6 and 8	Uniform Fittings	Chorus room	2-7pm
September 13	Chorus Parent Meeting	Chiles	7pm
September 19	All-state Musicianship test	Lincoln HS	3PM
September 22	All-State sight-reading test	Leon HS	3pm
October 11	Fall Choral Concert	Chiles	7:30pm
October 20	All-State final vocal audition	THUMC	FT
November 3-5	Florida ACDA Honor Choir	Lake Mary, FL	FT
November 19	Fall Solo and Ensemble	Raa MS	TBA
December 12-13	Combined Holiday Concert	Chiles	7pm
January 7	Chamber Choir rehearsal with FSO	TBA	6pm
January 8	Chamber Choir performance with FSO	First Pres Thomasville	11am
January 11-15	FMEA All-State Conference	Tampa	FT
January 23-25	<i>Bye Bye Birdie</i> auditions	Chiles	2pm
January 31	Men's Day	Chiles	FT
February 10 – 12	Belle Chantique to Tampa	Tampa/Lakeland	FT
February 17	Spirit of the Arts Day	Chiles	FT
February 23-24	District Music Performance Assessment	Chiles	FT
March 10	Spring Solo and Ensemble	Raa MS	TBA
March 12	Masterworks Concert	Chiles	7pm
April 12-14	Spring Musical – <i>Bye Bye Birdie</i>	Chiles	7:30pm
May 10	Spring Choral Concert	Chiles	7pm

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 2011-2012 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 19

NOTE: Bold items are new to the 2011-2012 list

1. A tempo- return to the original tempo after some deviation
2. 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
3. Adagio- slow, leisurely tempo
4. Al fine- to the end, generally used after a repetition
5. Allargando- slowing of tempo, usually with increasing volume; most frequently occurs toward the end of a piece.
6. Allegretto- slightly slower than allegro, often implying lighter texture and character as well
7. Allegro- fast
8. Allegro con spirito- fast tempo with spirit
9. Amabile- sweet, loveable
10. Ancora meno mosso- once more, but a little slower
11. Andante- rather slow, at a moderate walking speed
12. Arpeggio- the notes of a chord played in succession to one another, rather than simultaneously; a broken chord
13. Art song- a composed song in which the text, melody, and accompaniment, are interrelated to create a unified effect.
14. Atonal- music that lacks a tonal center; absence of key
15. Augmented- raised or enlarged. Generally refers to the raising of a pitch by one half-step
16. Cadenza- an improvised or written-out ornamental passage performed by a soloists usually near the final cadence
17. Cantabile- in a singing style; singable
18. Catch breath- a short or partial breath to renew lung supply quickly
19. Chord- 3 or more pitches sounded simultaneously or functioning as if sounded simultaneously
20. Chromatic- motion by half steps; also describes harmony or melody that employs some of the sequential 12 pitches (semi-tones) in an octave
21. Coda- a passage that brings a piece of music to its conclusion; an ending.
22. Concerto- composition for instruments in which a solo instrument is set against an orchestral ensemble.

23. D.C. or Da Capo- repeat from the beginning of the composition
24. D.S. or Dal Segno- repeat from the sign
25. Diminished- lowered, or reduced; generally refers to the lowering of a pitch chromatically by one half step
26. Diminuendo- gradually reduce volume, getting softer
27. Divisi- performers singing the same part are divided to sing different parts.
28. Dolce- sweetly, usually also softly
29. Embellishment- ornamentation added to music to make it more beautiful or effective, or to demonstrate the abilities of the performer
30. Falsetto- type of vocal phonation that enables the singer to sing notes beyond the normal vocal range.
31. Fermata- a pause or hold
32. Fortissimo- very loud
33. Forward tone- focused tone; a tone with major frontal resonance of the mouth and vocal mask
34. Grave- solemn, with dignity
35. Grazioso- graceful
36. Gruppo ad lib- a group of notes played or sung at the will or pleasure of the singer
37. Half-step- a semi-tone. There are 12 half-steps in an octave
38. Harmony- any collection of pitches as they sound simultaneously, or when pitches are in agreement
39. Interval- the relationship between two pitches, the distance between an upper and a lower pitch
40. Key- the pitch relationships that establish a tonal center
41. 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
42. Largo- very slow and broad
43. 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
44. Ledger lines- lines written above or below the staff representing a continuation of the staff, used to indicate pitches above or below the staff
45. Leggiero- lightly
46. Lunga- a long pause that is determined by the performer or director
47. Major scale- A diatonic scale where the half-steps fall between the third and fourth, and the seventh and octave
48. Marcato- marked, stressed
49. Meter- indicated by a time signature, can be simple or compound
50. Mezzo piano- medium soft
51. Misterioso- play or sing in a mysterious manner
52. Motif- a short musical idea or melodic theme, usually shorter than a musical phrase
53. Natural- a note that is not affected by either a sharp or a flat, a natural sign cancels a previous sharp or flat
54. Niente- dying away to nothing

55. 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.
56. Oratorio- large scale musical composition on a sacred subject.
57. Pesante- heavy, ponderous
58. Perdendosi- gradually dying away, softer and slower
59. Phrase- a single musical idea or element which is often defined by a repeated rhythmic pattern or a melodic contour
60. Portamento- special manner of singing where the voice glides from one tone to the next through all the intermediate pitches
61. Prestissimo- as fast as possible
62. Presto- very fast, faster than allegro
63. Primo- first or upper part
64. Rallentando- gradually slowing down
65. Rubato- making the established pulse flexible by accelerating and slowing down the tempo, an expressive device
66. Sempre- always
67. Senza- without
68. Sequence- the repetition of a phrase at different pitch levels using the same or similar intervals
69. Sforzando- strongly accented, forced
70. Simile- continue to perform in a similar manner
71. Sotto voce- softly; with subdued sound; performed in an undertone
72. Staccato- detached, crisply played
73. Stringendo- pressing forward, becoming faster and usually louder, in a hurrying manner
74. Strophic- describes a song where the stanzas are all sung to the same music
75. Subito- suddenly, quickly
76. Tacet- indicates that a particular voice or instrument is silent for an extended passage or movement
77. Tenuto- fully sustained, occasionally even a bit longer than the note value requires
78. Tessitura- most widely used range of pitches in a piece of music
79. Tonic- the key center, the foundation of a scale or melody
80. Vivace - lively, briskly

Bold indicates a term is new to the 2011-2012 list