

7th GRADE CHOIR

7th Grade Choir is a full year course that meets three times per week. In choir, music of various periods and styles will be studied and performed including works using texts in world languages. Proper vocal technique, ensemble skills, large group rehearsal and performance etiquette and music theory concepts are emphasized.

Participation in the Winter and Spring evening curricular concerts is expected and integral for successful completion of this class. For Band and Orchestra students who elect to take Choir as a one day/week class, proper vocal technique, ensemble skills, large group rehearsal, performance etiquette and performance of choral repertoire will be emphasized. Band and Orchestra students electing to take Choir will be assessed only on the performance standards.

Course Overview

All students in the Fairfield Choral Program progress through an Ensemble Sequence and Vocal Skill Levels.

Fairfield's Choral Program Ensemble Sequence

<u>Grade/Course</u>	<u>Vocal Skill Level</u>	<u>Ensemble Sequence Marker</u>
5 th Grade Choir	I	Novice
6 th Grade Choir	II	Novice
7th Grade Choir	III	Intermediate
8 th Grade Choir	IV	Intermediate
Concert Choir	V treble voices V/VI tenor, bass, baritone voices	Proficient/ Accomplished
Treble Choir	VI treble voices	Accomplished
Chamber Choir	VII treble voices VII/VIII tenor, bass, baritone voices	Accomplished/ Advanced
Bel Canto Singers	VIII treble voices	Advanced

Course Goals

Students will have the ability to understand and engage with music in a number of different ways, including the **creative, responsive and performative** artistic processes. They will have the ability to perform music in a manner that illustrates careful preparation and reflects an understanding and interpretation of the selection. They will be musically literate.

Students will be artistically literate: they will have the knowledge and understanding required to participate authentically in the arts. They will have the ability to transfer arts knowledge, skills, experiences and capacities to other subjects, settings and **connects** to promote and enhance lifelong learning.

Artistic Processes

- Create
- Perform
- Respond
- Connect

Anchor Standards

- Select, analyze, and interpret artistic work for presentation.
- Develop and refine artistic techniques and work for presentation.
- Convey meaning through the presentation of artistic work.
- Perceive and analyze artistic work.
- Interpret intent and meaning in artistic work.
- Apply criteria to evaluate artistic work.
- Synthesize and relate knowledge and personal experiences to make art.
- Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

	<p>Ensemble Goals</p> <ol style="list-style-type: none">I. Learn and demonstrate ensemble performing techniques which will include responding to conductor's cues, ensemble balance and blend, and performance etiquette.II. Apply the principles of teamwork and cooperation to achieve a common goal in the ensemble setting.III. Successfully participate in authentic concert experiences through public performance in the most professional setting available.IV. Adhere to proper performance etiquette, concert dress, response to audience, and behavior when not engaged in active performance.	
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Summary Ensemble Skill Objectives

Blend and Balance

- Students will demonstrate the ability to adjust volume to balance within the ensemble.
- Students will demonstrate the ability to adjust tone quality in both chest voice and head voice to blend within the ensemble.
- Students will demonstrate the ability to blend in unison and blend and balance in two-part harmony and three-part harmony.

Rhythmic Accuracy

- Students will accurately enumerate and perform whole, half, dotted half, quarter, dotted quarter, eighth and a grouped set of four sixteenth note rhythms and their corresponding rests excluding sixteenth note rests.
- Students will accurately sing and read repertoire in 4/4, 2/4, 3/4 and 2/2 time signatures.

Musical Expression

By responding to conductors' cues:

- Students will perform a range of dynamics including piano, forte, crescendo, decrescendo, mezzo piano and mezzo forte, pianissimo and fortissimo.
- Students will perform a variety of expressive musical symbols including staccato, legato, accent and fermata.
- Students will articulate plosive consonants uniformly and clearly.
- Students will accurately perform clear entrances and cutoffs.
- Students will demonstrate "staggered breathing."
- Students will sing four to six measure phrases in one breath.

Reading the Choral Score/Ear Training & Solfege

- Students will demonstrate the ability to follow a voice part in a choral octavo containing one, two and/or three voice parts.
- Students assimilate the following terms and symbols into their vocabulary and performances: treble clef, system, bar line, measure, double bar line, repeat sign, piano, forte, crescendo, decrescendo, piano line, breath mark, soprano, alto, unison, bass clef, key signature, mezzo piano, mezzo forte,

Assessments

- Ensemble performances (Winter and Spring Concerts)
- Written Concert Evaluation
- Weekly Performance Assessment
- Written End of Year assessment

coda, dal segno, first ending and second ending.

- Students will demonstrate the ability to locate and follow musical markings including: second soprano, accent, staccato, tie, slur, flat, sharp, pianissimo, fortissimo and diminuendo.
- Students will identify note names on the staff in both treble and bass clefs, and will identify note names on the ledger lines from A3 to a C6 and from C2 to a C4.
- Students will identify major key signatures.
- Students will demonstrate the ability to declare a major key in and solfege written musical examples while understanding that “Do” is the key.
- Students will demonstrate the ability to perform short musical examples including step wise patterns.

Vocal Technique

- Posture
 - Students will demonstrate correct singing posture while both sitting and standing.
- Tone Production
 - Students will sing in both head voice and chest voice with accurate pitch.
 - Students will demonstrate proper diaphragmatic breathing.
 - Students will sing with a tension free, supported and open sound in both head voice and chest voice, avoiding a breathy sound.
 - Students will sing with forward placed sound and a lifted soft palate.
- Intonation
 - Students will match pitch.
 - Students will sing notes “on the bulls eye,” not flat or sharp.
 - Students will shape vowels uniformly.
 - Students will share the harmonic responsibility between sections to develop inner ear by singing soprano, second soprano and alto.
(Students will sing soprano, second soprano and alto throughout the course of the year.) Baritone may be added if necessary.

CREATING

Conceiving and developing new artistic ideas and work.

Enduring Understanding

- Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.

Essential Questions

- How do musicians make creative decisions?
- How do musicians improve the quality of their creative work?

Process Components: Plan and Make, Evaluate and Refine

Repertoire

- Student composed rhythms

Tasks

- Students will compose (plan and make) a four measure rhythm in 2/2 time using whole, half, dotted half, quarter, dotted quarter, and eighth note rhythms and their corresponding rests.
- Students will evaluate their compositions for proper use of note values, and will refine their compositions as needed.

Assessment

- Composition Rubric
- Peer Assessment

PERFORMING

Realizing artistic ideas and work through interpretation and presentation.

Enduring Understanding

- To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
- Musicians judge performance based on criteria that vary across time, place and cultures.

Essential Questions

- How do musicians improve the quality of their performance?
- When is a performance judged ready to present?

Process Components: Analyze, Interpret, Rehearse, Evaluate, Refine, Present

Repertoire

- Students will perform grade level appropriate choral arrangements representing a variety of genres that include Fairfield's Skill Level III objectives.
- Students will perform grade level appropriate choral arrangements in unison, two part and three part treble or mixed, one of which must be contemporary choral repertoire, and one of which must be in a world language.
- Students will perform at least one piece of grade level appropriate choral repertoire in the focus meter of 2/2.
- Students will perform various styles of repertoire including but not limited to the focus genres of:
 - Multicultural music
 - Pop music

Tasks

Students will:

- Rehearse as a full ensemble and perform choral literature demonstrating appropriate dynamics, balance and blend while interpreting the conductor's non-verbal directions.
 - Analyze & Interpret pitches, rhythms, note values, dynamics, and articulations
 - Evaluate & Refine ensemble balance, blend, intonation and articulation.
- Present choral literature at grade level concerts that includes but is not limited to multicultural, pop, music in a world language, contemporary choral repertoire, and a piece in 2/2 time.

Assessment

- Formative assessments on dynamics, balance and blend and following the conductor's gestures.
- Summative Winter and Spring concert performances.
- Weekly Performance Assessment

RESPONDING

Understanding and evaluating how the arts convey meaning.

Enduring Understanding

- The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria based on the elements of music. (PROGRESSIVE BY GRADE LEVEL)

Essential Question

- How do we judge the quality of musical work(s) and performances?

Process Components: Analyze, evaluate

<u>Repertoire</u>	<u>Tasks</u>	<u>Assessment</u>
<ul style="list-style-type: none">• Students will perform grade level appropriate choral arrangements representing a variety of genres that include Fairfield's Skill Level III objectives.• Students will perform grade level appropriate choral arrangements in unison, two part and three part treble or mixed, one of which must be contemporary choral repertoire, and one of which must be in a world language.• Students will perform at least one piece of grade level appropriate choral repertoire in the focus meter of 2/2.• Students will perform various styles of repertoire including but not limited to the focus genres of:<ul style="list-style-type: none">○ Multicultural music○ Pop music	<p>Students will:</p> <ul style="list-style-type: none">• Analyze and discuss targeted instrumental techniques, ensemble skills and elements of music during rehearsals.• Evaluate, in writing, the quality of their own performances by describing the uses of elements of music and expressive devices• Demonstrate knowledge of music vocabulary.• Demonstrate knowledge of all components of a time signature, understanding bottom number and it's impact on enumeration.• Demonstrates understanding of the dot as it relates to note values and enumeration.• Make informed, critical evaluations of the quality and effectiveness of performances.• Apply the evaluation criteria to their personal participation in rehearsals and curricular concerts.	<ul style="list-style-type: none">• Ensemble improvement on targeted instrumental techniques, ensemble skills and elements of music during rehearsals.• Written evaluation of performances.• Written End of Year Assessment.

CONNECTING

Relating artistic ideas and work with personal meaning and external context

Enduring Understanding

- Understanding connections to varied contexts and daily life enhances musicians' creating, performing and responding.

Essential Question

- How do the other arts, other disciplines, contexts, and daily life inform creating, performing and responding to music?

Process Components: compare and contrast, analyze

Repertoire

Using choral literature aligned with Fairfield Skill Level III, students will study and perform a variety of styles of repertoire with in-depth study on focus genres: Multicultural and Pop music.

Tasks

- Students will study and analyze key characteristics of performance literature as it relates to the repertoire covered.
- Students will compare and contrast various concert repertoire learned with the repertoire in the required genres.

Assessment

- Worksheet answering focus questions for each repertoire genre.

Multicultural Music

- Focus Question 1: What are the major characteristics of multicultural music? (reflective of another culture, distinctive rhythms, harmonies, melodies)
- Focus Question 2: Compare and contrast the musical characteristics of the multicultural piece you performed to another piece (to be selected by teacher).

Pop Music

- Focus Question 1: What are the major characteristics of pop music? (simple harmonic structure, similar chord progressions, "catchy" melody.)
- Focus Question 2: Why is pop music important? (reflective of the time period)

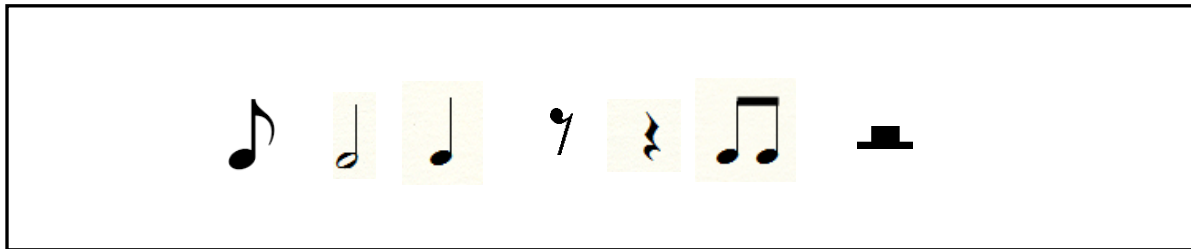
Fairfield Public Schools
Assessment Pack
Grade 7 Choir







Grade 7 Rhythm Composition

Name: _____ Date: _____ Class: _____

Composing in 2/2

1. Compose your own four measure rhythm using rhythms in the Note Bank.
2. Use a variety of notes!



Composition Rubric

Grade 7

Name: _____

Requirement	Points Possible	Points Earned	Teacher Comments
The composition contains 4 measures.	10		
The composition uses a variety of note values.	20		
The composition contains 2 beats per measure.	20		

Name _____

Date _____

7th Grade Peer Evaluation of Rhythmic Composition

Yes No Are there 4 measures?

Yes No Does each measure contain 2 beats?

Yes No Is there a variety of note values and rests?

Name _____

Date _____

7th Grade Peer Evaluation of Rhythmic Composition

Yes No Are there 4 measures?

Yes No Does each measure contain 2 beats?

Yes No Is there a variety of note values and rests?

Name _____

Date _____

7th Grade Peer Evaluation of Rhythmic Composition

Yes No Are there 4 measures?

Yes No Does each measure contain 2 beats?

Yes No Is there a variety of note values and rests?

Choir Weekly Performance Assessment Rubric

(How to Succeed in Choir by REALLY Trying!)

<u>Rehearsal Technique</u>	<u>Excellent</u> A	<u>Good</u> A-/B+	<u>Satisfactory</u> B/B-	<u>Needs Improvement</u> C+/C	<u>Below Expectations</u> C-/D+/D
Effort/Attitude 25%	<ul style="list-style-type: none"> *Follows directions the first time *Is always attentive in class *Always has a positive attitude toward choir *Is a positive leader in class 	<ul style="list-style-type: none"> *Follows directions most of the time *Is usually attentive in class *Usually has a positive attitude toward choir *Sets a good example for others in class 	<ul style="list-style-type: none"> *Follows directions after prompting *Is sometimes attentive in class *Sometimes has a positive attitude toward choir *Follows good examples set by others 	<ul style="list-style-type: none"> *Rarely follows directions *Is rarely attentive in class *Rarely has a positive attitude toward choir *Follows negative examples set by others 	<ul style="list-style-type: none"> *Does not/refuses to follow directions *Is never attentive in class *Never has a positive attitude toward choir *Is a negative leader in class
Participation 25%	<ul style="list-style-type: none"> *Is always singing to best of ability *Consistently asks and answers appropriate questions 	<ul style="list-style-type: none"> *Is usually singing to best of ability *Usually asks and answers appropriate questions 	<ul style="list-style-type: none"> *Is sometimes singing to best of ability *Sometimes asks and answers appropriate questions 	<ul style="list-style-type: none"> *Is rarely singing to best of ability *Rarely asks and answers appropriate questions 	<ul style="list-style-type: none"> *Is never singing to best of ability *Never asks or answers appropriate questions

<u>Choral Technique</u> 50%	<u>Excellent</u> A	<u>Good</u> A- /B+	<u>Satisfactory</u> B/B-	<u>Needs Improvement</u> C+/C	<u>Below Expectations</u> C-/D+/D
Volume/Projection					
Diction/Vowels					
Dynamics					
Pitch accuracy					
Blend					
Tone					
Breath control/phrasing					
Following score					
Posture					
Entrances/Cutoffs					

A grade out of 100 points is entered into Infinite Campus weekly for 3x a week students, and monthly for 1x a week students.

Choir Concert Evaluation

Name: _____

What did you think was the choir's strongest piece and why?

Which vocal techniques were particularly effective in the concert? (Diction, breathing, cut-offs etc.) In which piece(s) can you hear them?

What did you think was the choir's' weakest piece and why?

Which vocal techniques were not as prevalent in the concert? (Diction, breathing, cut-offs etc.) In which piece(s) can you hear room for improvement?

How do you think the behavior and presentation of the group was overall? How do you think that affects the performance?

Overall, how do you think the choir performed? Why? Also, what did you think of the rest of the concert? Did you enjoy the other groups? Why/why not?

What is/are your goal(s) for improvement as a contributor to the choir? How do you plan to achieve it/them?

**End of Year Assessment
Grade 7 Choir**

Name: _____ Class: _____

Score Navigation (2 pts each)

Match the following terms to the labeled score. Place the corresponding number on the line next to the term.

- | | | | |
|-------|----------------|-------|-----------------|
| _____ | Treble Clef | _____ | Bass Clef |
| _____ | Tie | _____ | Slur |
| _____ | Natural | _____ | Double Bar Line |
| _____ | Fermata | _____ | Mezzo Piano |
| _____ | Mezzo Forte | _____ | Crescendo |
| _____ | Flat | _____ | Piano Line |
| _____ | Breath Mark | _____ | First Soprano |
| _____ | Alto | _____ | Second Soprano |
| _____ | Pianissimo | _____ | Fortissimo |
| _____ | Key Signature | _____ | Dal Segno |
| _____ | First Ending | _____ | Second Ending |
| _____ | Accent | _____ | Staccato |
| _____ | Time Signature | _____ | Quarter Rest |

79
I know you can see. I am call-ing, call - ing out to you.

2 eyes. I am call-ing out to you, call-ing out, call-ing

3 eyes. I am call-ing out to you, call-ing out, call-ing

4 eyes. I am call-ing out to you, call-ing out, call-ing

5

8
ritard. out to you

9
out. Can you out to you, can you hear, can you hear, can you hear me call - ing?

6
out. Can you out to you, can you hear, can you hear, can you hear me call - ing?

7
out. Can you out to you, can you hear, can you hear, can you hear me call - ing?

10

11

12

eyes I am call-ing out to you Mmm *accel.*

eyes I am call-ing out to you Mmm *accel.*

eyes I am call-ing out to you Mmm *accel.*

13

17

B ♩ = 105 *mf flowing*

Call-ing in the dis-tance, soft-ly
Sud-den-ly I see I'm fall-ing

Ooh Ooh yah eh oh

Ooh Ooh yah eh oh

B ♩ = 105

14

15

16

18

19

69 *f* Can you hear me call - ing out to you? ← 20

Can you hear me call - ing out to you? Can you

Can you hear me call - ing out to you? Can you

Can you hear me call - ing out to you? Can you

21 *f* 24

76 *ff* $\%$ I know you can hear, I know you can hear, I know you can see, ← 25.

hear my cries, can you see my

hear my cries, can you see my

hear my cries, can you see my

23 *ff* 26.

Vocal Techniques (2 pts each)

Circle the correct letter.

26. Blend is:

- a. singing together with similar tone and technique
- b. singing in unison
- c. singing in harmony

27. Pitch accuracy means:

- a. singing correct notes
- b. singing “in tune” (not flat or sharp)
- c. both a and b

28. The diaphragm is:

- a. part of your lungs
- b. a tendon involved in good posture
- c. a muscle used for breathing

29. Breath support is:

- a. a balloon
- b. having air behind your sound
- c. a device used to support breathing

30. A “choral breath” means:

- a. breathing all together
- b. breathing at different times
- c. breathing every measure

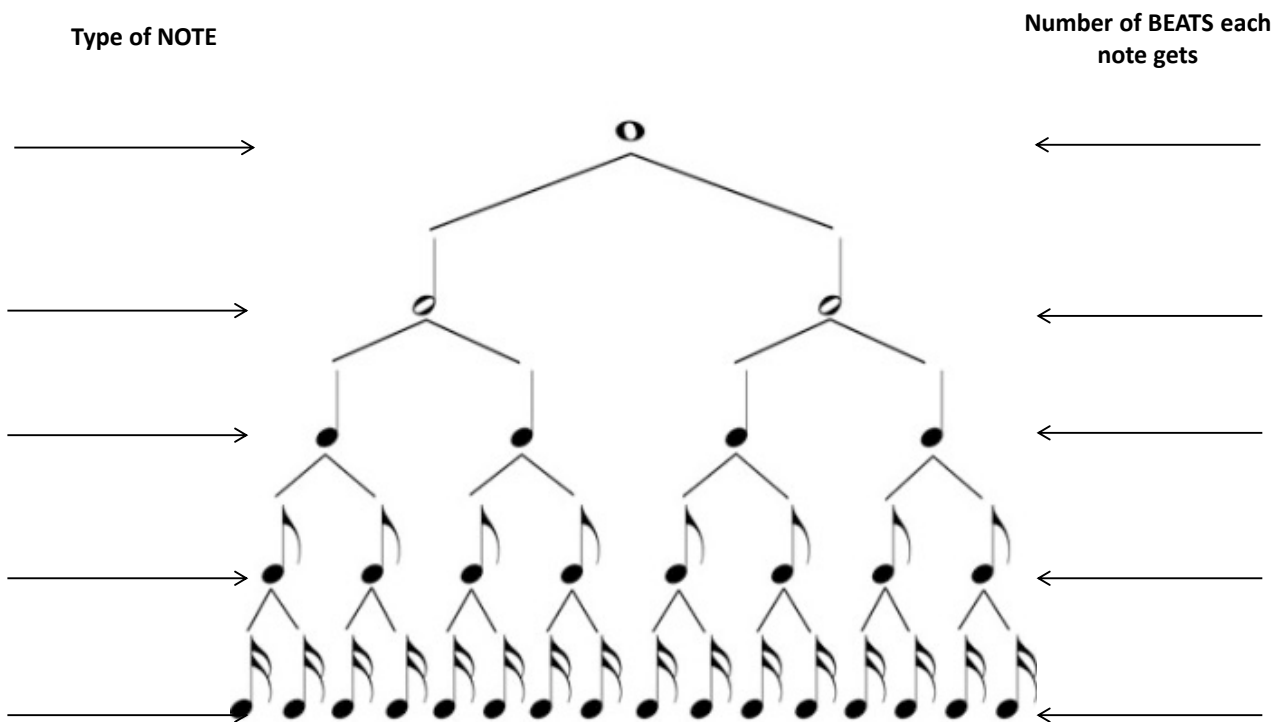
31. Singing with good tone means:

- a. singing with proper vowels
- b. singing with good breath support
- c. both a and b

Time Signatures and Note Values (1 pt each)

- 32. What does a dot next to any note or rest add?
- 33. What does the top number of the time signature tell?
- 34. What does the bottom number of the time signature tell?

In the pyramid below, identify each kind of note and tell how many beats each would get if there is a 2 on the **bottom** of the time signature.



35. What is the time signature of 2/2 often referred to as? _____

