

Choral Music 9-12

Curriculum/Content Area: 9-12 Choral Music	Course Length:
Course Titles: Treble Choir- 9th grade female Concert Choir- 9th grade male/10-12 mixed Women's Ensemble- 10-12 female Chamber Choir- 10-12 mixed	Date last reviewed:
Prerequisites: Treble Choir- none Concert Choir- none Women's Ensemble- audition/instructor consent Chamber Choir- audition/instructor consent	Board approval date: November 2018
Primary Resources: <ul style="list-style-type: none">● <i>Repertoire</i>● <i>Sight reading materials</i>● <i>Sight reading factory online subscription</i>	

Desired Results

Course description and purpose: The four high school choirs are based upon large ensemble lay-out; mixed ensembles are divided into three and four part singing, with chamber choir sometimes dividing into smaller sections (SAB/SATB) and female ensembles into three and four part singing (SSA/SSAA) Through the rehearsal process, students will study music from a theoretical, historical, cultural, technical, and esthetic perspective appropriate to their level of comprehension, while utilizing healthy and appropriate vocal technique. The objective is to perform quality high school/collegiate level literature of moderate to advanced difficulty that spans many genres including sacred, secular, pop, and jazz. Students will also study the tools and techniques composers use to elicit the aesthetic and emotional response unique to each piece of music being studied. Mandatory obligations of the course include in-school/morning rehearsals, dress rehearsals, and concerts, as outlined in the course syllabus. Commitment to the group is a basic expectation of the course. (*Each singer must purchase portions of their choir uniform.)

Recommended sight reading skills and knowledge of music theory concepts differs for each ensemble and is recommended at a high level for auditioned ensembles. The music selected for every ensemble is the "textbook" for the course and serves as a vehicle to teach specific musical concepts. Great care is taken to select quality literature that is technically and musically appropriate for the unique needs of each ensemble. There is a consistent use of four-part construction (sometimes six parts), and the composer's use of rhythms, key signature, meter, and texture fall at various levels of difficulty, providing challenges for music readers, but also a means for gradual growth for those who are just beginning their music experiences.

Enduring Understandings:	Essential Questions:
<p>STANDARD 1 - CREATE: <i>Students will understand that...</i></p> <ul style="list-style-type: none"> ● Music can be created in a variety of ways. ● 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. ● Musicians' presentation of creative work is the culmination of a process of creation and communication. 	<p>STANDARD 1 - CREATE:</p> <ul style="list-style-type: none"> ● How do musicians generate creative ideas? ● How do musicians make creative decisions? ● How do musicians improve the quality of their creative work? ● When is creative work ready to share?
<p>STANDARD 2 - PERFORM: <i>Students will understand that...</i></p> <ul style="list-style-type: none"> ● The way a performer practices has a predictable effect on the level of proficiency of the piece and overall musicianship. ● Performers make interpretive decisions based on their understanding of context and expressive intent. ● The analysis of the structure, context, and form of a piece has the power to affect its performance ● Fluency in reading and notating music are key components in musical literacy. 	<p>STANDARD 2 - PERFORM:</p> <ul style="list-style-type: none"> ● Why is collaboration essential to the production of a high quality performance? ● How can a rehearsal or practice session be made more efficient and effective? ● How do musicians improve the quality of their performance? ● How do different techniques allow a musician to effectively perform? ● How can applying musical concepts guide interpretation and performance?
<p>STANDARD 3 - RESPOND: <i>Students will understand that.....</i></p> <ul style="list-style-type: none"> ● Educated music listeners learn to describe, analyze and evaluate music and music performances as an expressive art form. ● The interpretation and evaluation of music is influenced by knowledge, cultural background, philosophical approach and personal experience. ● Reflecting on our own performance helps us to recognize areas for improvement that can be implemented in following performances. 	<p>STANDARD 3 - RESPOND:</p> <ul style="list-style-type: none"> ● How do you define quality in music? ● How do I know if a performance was effective? ● How is music analyzed and understood? ● What is the best way to express an idea musically? ● How do we judge the quality of musical work(s) and performance(s)?
<p>STANDARD 4 - CONNECT: <i>Students will understand that...</i></p> <ul style="list-style-type: none"> ● Music is an important element of the 	<p>STANDARD 4 - CONNECT:</p> <ul style="list-style-type: none"> ● How does music relate to other disciplines?

<p>history and cultural record of humankind.</p> <ul style="list-style-type: none"> ● Music has the potential to elicit powerful response from the audience and the performer. 	<ul style="list-style-type: none"> ● Why do people have different interpretations of the same piece? ● How does knowing the context of a piece affect how one listens to it?
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Priority Standards
<p>Standard 1 - CREATE Students will generate, develop, and refine artistic work</p>
<p>Standard 2 - PERFORM Students will analyze, develop, and convey meaning through the presentation of artistic work</p>
<p>Standard 3 - RESPOND Students will critically interpret intent and meaning in order to evaluate artistic work</p>
<p>Standard 4 - CONNECT Students will relate prior knowledge and personal experience with music to cultural and historical context</p>

Instrumental Music
<p>Topics of Study: (see all EU and EQ above)</p> <ul style="list-style-type: none"> ● CREATE ● PERFORM ● RESPOND ● CONNECT
Standards:
<p>Standard 1 - CREATE</p> <ul style="list-style-type: none"> ● MP1.Cr.13.h: Design and develop musical compositions for voices or instruments. ● MP1.Cr.14.h: Improvise rhythmic, melodic, and harmonic variations in a variety of genres while following a harmonic progression in a specified style of music. ● MP1.Cr.15.h: Compose pieces in a distinct style, using standard and/or alternative notation and technology, demonstrating creativity in the use of the elements of music for expressive effect. ● MP1.Cr.16.h: Arrange short pieces using standard and/or alternative notation with symbols and/or technology means using specified guidelines to demonstrate creativity in the elements of music. <p>Standard 2 - PERFORM</p> <ul style="list-style-type: none"> ● MP2.P.25.h Rehearse and demonstrate the ability to sing and/or play expressively, on pitch, in rhythm, and with proper technique and maintaining a steady beat. ● MP2.P.26.h Perform using expressive qualities and techniques with the composer's intent. ● MP2.P.27.h: Discuss own ideas and feedback of others to develop and implement strategies to address technical challenges. ● MP2.P.28.h: Illustrate how the setting and music elements contribute to the context and expressive qualities of the music. ● MP2.P.30.h: Demonstrate well-developed ensemble skills while working collaboratively with other

performers and the conductor in a rehearsal and performance.

Standard 3 - RESPOND

- MP3.R.14.h: Illustrate understanding of contrasts and similarities of expressive elements in artistic work through discussion and written reflections.
- MP3.R.15.h: Express musical ideas through verbal, movement, written, artistic, or technological means.
- MP3.R.16.h: Analyze, critique, and evaluate musical performances, recordings, and compositions using appropriate music terminology, theory, and technology.
- MP3.R.18.h: Reflect upon and critique performances using grade appropriate music vocabulary.

Standard 4 - CONNECT

- MP4.Cn.13.h: Interpret the historical and cultural relationships between music and other disciplines.
- MP4.Cn.15.h: Analyze connections, similarities, and differences in a musical context.
- MP4.Cn.16.h Identify how the influence of two or more cultural traditions impact the genre and style of a piece of music.

Learning Targets:

Standard 1 - CREATE

- I can arrange/embellish/manipulate notes and/or rhythms to create my own composition.

Standard 2 - PERFORM

- I can sing my vocal line in 3 or 4-part harmony utilizing appropriate vocal technique.
- I can sing my vocal line accurately and expressively.
- I can model proper posture and breathing technique that characterize a good vocal tone.
- I can explain the meaning of text that I am performing.
- I can listen throughout the ensemble and appropriately adjust my voice dynamic to suit my vocal line (melody or harmony).
- I can modify vowels/placement to blend and tune with other members of my section/ensemble.
- I can interpret the tempo, expressiveness and dynamic gestures given by director.

Standard 3 - RESPOND

- I can identify how pieces of music elicit my varied emotional responses,
- I can respond to music in writing, describing how and why music makes me feel a certain way through journaling.
- I can listen critically to two different recordings of the same piece and identify what makes one performance superior to the other.
- I can compare two quality performances of the same piece and identify areas that are interpreted differently and decide which one I prefer and why.
- I can analyze recordings of myself and of my choral ensemble and identify areas that are well-performed, as well as areas that are in need of improvement.

Standard 4 - CONNECT

- I can explain how music connects to visual and performing arts as well as other disciplines.

- I can compare and contrast the characteristics of music from a variety of countries, cultures, and time periods.
- I can list the characteristics of music in a variety of genres.
- I can explain the relationship between performer and audience.

Assessment Evidence:

This section will answer the questions: How will we know if students have achieved the desired results? What will we accept as evidence of student understanding and their ability to use (transfer) their learning in new situations? How will we evaluate student performance in fair and consistent ways? Include standards-reference rubrics and learning continuums in this section once they are developed.

Performance Assessment Options

May include, but are not limited to the following:

- ◆ **Create Assessments**
 - **Compositions using flat.io or noteflight**
- ◆ **Perform Assessments**
 - **Sight reading assessments using sight reading factory- small group or individual recordings**
 - **In class “snapshot” assessments of progress- individual or small group repertoire checks**
 - **Solo/ensemble performances and self-assessments**
- ◆ **Respond Assessments**
 - **Musictheory.net theory assessments**
 - **Theory worksheets and application**
 - **Post-performance analysis and evaluation**
 - **Concert Critique Papers (attending and evaluating a concert other than our own)**
- ◆ **Connect Assessments**
 - **Journals/free-writing**

Other assessment options

May include, but are not limited to the following:

- ◆ **Teacher observation and feedback**

Digital Tools & Supplementary Resources:

Tools and resources that can augment the learning experience for students

Sight reading factory (online subscription)

Music theory.net

Quizlet

Flat.io (google docs-like composition software)

Smart Music

Youtube (repertoire playlists, examples of singers/choirs, etc)