

CV Guarantee (Concert Choir / 9-12)

<p>Big Idea: Be able to sight-sing music.</p>			
<p>Standard:</p> <p>Proficient 1.3 Sight-read music accurately and expressively (level of difficulty: 3 on a scale of 1-6).</p>		<p>Timeline:</p> <p>First Quarter: Understanding solfeggio. Second Quarter: Reading rhythms. Third Quarter: Applying solfeggio singing to rhythms. Fourth Quarter: Sight-singing with expression.</p>	
<p>Key Vocabulary:</p> <p>Key Signature, Time Signature, treble, bass, clef tempo, rhythm learning by rote, audiate, autism interval, major, minor dynamics, forte, piano, fortissimo, pianissimo articulations, staccato, slur, tenuto, legato, accent Solfeggio - do, re, mi, fa, sol, la, ti Note values: quarter, eighth, sixteenth, half rest</p>		<p>Vocabulary Activities:</p> <p>Demonstrate what time signatures are by using famous pieces as examples of each time signature.</p> <p>Demonstrate rhythmic terms by clapping and speaking in rhythm, emphasizing the vocabulary in question.</p> <p>Play musical examples of intervals, major and minor tonalities, and ask musicians to sing them back.</p>	
Knowledge	Reasoning	Performance Skills	Product Examples
<p>I know how to use a time signature and key signature to inform my initial attempt at sight-reading a piece of music.</p> <p>I know how to audiate without performing music such that my sight-read will be more accurate in its first attempt.</p>	<p>I can determine the appropriate style, mode, and rhetoric of a piece of music by looking at the dynamic markings, articulation, tempo, and rhythms.</p> <p>I can develop a reasonable expectation of what a piece will sound like based on its key.</p>	<p>I can see a rhythm notated using music notation and have a reasonable understanding of how it should sound.</p> <p>I can see a melodic line and have a reasonable understanding of how it should sound.</p> <p>I can apply solfège syllables to melodies that I sing.</p>	<p>The act of performing a sight-reading of a piece of music.</p> <p>A recording of such a performance so that the student and teacher can both assess understanding and sight-reading proficiency.</p>
<p>Resources:</p> <p>Concert repertoire, chosen from director. Crocker, Emily. Leavitt, John. "Essential Musicianship." © 1995 Hal Leonard Corp.</p>			

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Big Idea: Be able to describe the elements of a piece that make a piece expressive and how those elements create those expressive feelings.

Standard:

Proficient 1.4 Analyze and describe the use of musical elements and expressive devices (e.g., articulation, dynamic markings) in aural examples in a varied repertoire of music representing diverse genres, styles, and cultures.

Timeline:

First Quarter: Understanding expressive devices: dynamics and articulations.

Second Quarter: Express how dynamics and articulations create expressiveness and emotion.

Third Quarter: Determine how different types of music use expressive devices differently.

Key Vocabulary:

Expressive devices:

Articulations: staccato, marcato, tenuto, legato, slur, accent, breath mark

Dynamics: forte, piano, fortissimo, pianissimo, crescendo, diminuendo

Tempo alterations: ritardando, rallentando, accelerando

Styles: Classical, Contemporary, Romantic, Baroque, Folk

Vocabulary Activities:

Demonstrate articulations by using verbal and musical examples.

Demonstrate dynamics by drawing shapes on the board that visualize growth and recession.

Play musical examples of various genres that use expressive devices differently.

Knowledge

Reasoning

Performance Skills

Product Examples

I know what different dynamics and articulations are: what they look like on paper, how they are used musically, and how to identify them while listening.

I know how different genres use dynamics and articulations to get a desired emotional effect.

I can determine which articulations and dynamics I should use to create a desired emotional or expression effect.

I can listen to expressive devices to determine the genre of a provided piece of music.

I know how to produce dynamics and articulations on my instrument to create a desired emotional effect.

I can use vocabulary to talk about a performance, genre, or piece of music and how its expressive devices affect the performance.

A performance that uses dynamics and articulations that create a desired expressive or emotional effect.

A recording of such a performance to be reviewed by the student and teacher.

Verbal discussions about how certain pieces use expressive devices.

Resources:

Concert repertoire, chosen from director.

Crocker, Emily. Leavitt, John. "Essential Musicianship." © 1995 Hal Leonard Corp.

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Big Idea: Be able to sing a variety of repertoire accurately and expressively by yourself and with choir.

Standard:

Proficient 2.1

Timeline:

First Quarter: Achieve Level of Difficulty: 2

Second Quarter: Achieve Level of Difficulty: 3

Third Quarter: Expand breadth of genres, styles, and cultures

Fourth Quarter: Achieve Level of Difficulty: 4

Key Vocabulary:

articulation, staccato, marcato, slur, legato, accent, tenuto, timbre, blend, balance, dynamics, fortissimo, forte, mezzo forte, mezzo piano, piano, pianissimo

Vocabulary Activities:

Model vocabulary while musically expressing it to relate the musical expression to the term

Use vocabulary in a musical call-and-response exercise.

Use visuals depicting each of the vocabulary terms that describe a range or gradient.

Knowledge

Reasoning

Performance Skills

Product Examples

I am familiar with the notes on my instrument and the proper technique of how to play them.

I can understand what each musical term for articulation and dynamics means.

I can identify good timbre, blend, and balance and can explain how to achieve them.

I know the stylistic differences between various genres.

I can infer when it would be appropriate to play with a certain dynamic.

I can anticipate my entrances based on musical cues that precede them.

I can tell when I am out of tune based on how I sound compared to the instruments around me.

I can play the music on my instrument with accuracy.

I can play the music on my instrument with others effectively.

I can change styles while performing based on the genre that I am playing.

I can play with expression.

The act of playing the music individually.
The act of playing the music in a group.

Responding to instructions that use key vocabulary with accuracy demonstrating that they understand the meaning and intent.

Resources:

Concert repertoire, chosen from director.

Crocker, Emily. Leavitt, John. "Essential Musicianship." © 1995 Hal Leonard Corp.

CV Guarantee (Concert Choir / 9 - 12)

Big Idea: Be able to sing your own part independently along with others singing their own part.

Standard:

Proficient 2.3

Timeline:

February: Selection of chamber repertoire.

March: Rehearsal of chamber repertoire.

April: Performance of chamber repertoire.

Key Vocabulary:

Chamber Music, melody, harmony, accompaniment, woodwind, brass, strings, ornamentation, soloist, duet, trio, quartet, quintet, sextet, septet, octet

Vocabulary Activities:

Demonstrate the roles of different musical lines and how they react to each other.

Demonstrate the differences between solo, duet, trio, and quartet.

Use a variety of professional chamber groups as models of possible combinations of instruments and their exemplary use.

Knowledge

Reasoning

Performance Skills

Product Examples

I know how to read music on a staff paper.

I know the difference between woodwinds, brass, and strings.

I can listen to a piece of music and know what it should sound like when I perform it.

I can identify the type of chamber group a certain combination of instruments defines.

I can hear whether or not I am playing my part correctly and can make adjustments accordingly.

I can compare instrumental part to another instrumental part and know how they fit together.

I can perform music with people as an independent musician in collaboration with other independent musicians on a single musical work.

I have the confidence to believe in my own ability as a performer and will use that confidence to enhance my performance.

A live performance of a duet, a trio, or a quartet, performed with one on a part.

A recording of such a performance that can be evaluated by both teacher and student.

Resources:

Concert repertoire, chosen from director.

Crocker, Emily. Leavitt, John. "Essential Musicianship." © 1995 Hal Leonard Corp.

CV Guarantee (Concert Choir / 9-12)

Big Idea: Play music from many different cultures and time periods.

Standard:

Proficient 3.4 Perform music from various cultures and time periods.

Timeline:

First Quarter: Repertoire is an array of different time periods and cultural backgrounds.

Second Quarter: Repertoire is based in winter or Holiday themes, carols, and hymns, typically from Europe.

Third Quarter: Pieces of music are taken from a provided cultural or historical theme.

Fourth Quarter: Repertoire is an array of different time periods and cultural backgrounds.

Key Vocabulary:

Time Periods: Baroque, Classical, Romantic, Contemporary

Cultures of Target: Western Civilization, Europe, American, Hispanic, Mexican, Italian, French, English, Irish, Chinese, Japanese, Korean, Russian, German

Vocabulary Activities:

Demonstrate what time signatures are by using famous pieces as examples of each time signature.

Demonstrate rhythmic terms by clapping and speaking in rhythm, emphasizing the vocabulary in question.

Play musical examples of intervals, major and minor tonalities, and ask musicians to play or sing them back.

Knowledge

Reasoning

Performance Skills

Product Examples

I know what distinguishes the music of various time periods from each other.

I can identify signature sounds of various cultures of music, in particular music Western Tradition and music from Eastern traditions.

Through my knowledge of musical time periods and cultures, I can make inferences into the aesthetic values that different peoples had at different times in history.

I can perform on my instrument music from different time periods and cultures and nuance my performance according to the aesthetic demands of those time periods and cultures.

A concert repertoire featuring different time periods and cultures.

A portfolio of music that indicates different times and cultures.

Recordings of diverse concert programs to be evaluated by student and teacher.

Resources:

Concert repertoire, chosen from director.

Crocker, Emily. Leavitt, John. "Essential Musicianship." © 1995 Hal Leonard Corp.

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Big Idea: Be able to evaluate one's own musical work by comparing it to another.

Standard:

Proficient 4.2 Evaluate a performance, composition, arrangement, or improvisation by comparing each with an exemplary model.

Timeline:

October: First comparison after Fall Concert
December: Second comparison after Winter Concert
April: Third comparison after Cabaret Night
May: Final comparison after Spring Concert

Key Vocabulary:

composition, arrangement, transcription, improvisation, refinement, precision, accuracy, effectiveness, tempo, composer intent, rhetoric

Vocabulary Activities:

Clarify the difference between a composition, arrangement, and transcription through discussion and demonstrating examples in the outside world.

Listen to two or more performances of the same piece to demonstrate how styles can differ.

Demonstrate what is refined versus unrefined, precise versus imprecise, and accurate versus inaccurate using a variety of musical excerpts.

Knowledge

Reasoning

Performance Skills

Product Examples

I know how to identify a professional performance or recording based on its quality as compared to an amateur performance or recording.

I can judge musical decisions I've made against musical decisions made by exemplary performers and determine why theirs are more or less effective.

I can use a professional model to alter my own performance to be more accurate and refined.

Musical growth in performance quality.

A verbal or written indication of understanding of how an exemplary model is different from our own recorded performance.

Resources:

Professional recordings.
 Visiting clinicians and musicians.
 More experienced students.

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<p>Big Idea: Be able to describe how music creates feeling or imagery.</p>			
<p>Standard:</p> <p>Proficient 4.4 Describe the means used to create images or evoke feelings and emotions in musical works from various cultures.</p>		<p>Timeline:</p> <p>First Quarter: Practice the performance of expressive devices - dynamics, articulation, and tempo alteration. Second Quarter: Describe the emotional impact of music through the repertoire presented. Third Quarter: Introduction of repertoire of varying cultures. Fourth Quarter: Analysis of imagery in music.</p>	
<p>Key Vocabulary:</p> <p>Expressive devices: Articulations: staccato, marcato, tenuto, legato, slur, accent, breath mark Dynamics: forte, piano, fortissimo, pianissimo, crescendo, diminuendo Rhetoric, gesture, motif, theme</p> <p>Cultures of Target: Western Civilization, Europe, American, Hispanic, Mexican, Italian, French, English, Irish, Chinese, Japanese, Korean, Russian, German</p>		<p>Vocabulary Activities:</p> <p>Demonstrate articulations by using verbal and musical examples.</p> <p>Demonstrate dynamics by drawing shapes on the board that visualize growth and recession.</p> <p>Play musical examples of various genres that indicate differences in rhetoric, gesture, motif, and theme.</p>	
Knowledge	Reasoning	Performance Skills	Product Examples
<p>I know what elements of music produce certain emotional or imaginative effects.</p> <p>I know how different genres typically use dynamics and articulations to get a desired emotional effect.</p>	<p>I can determine which articulations and dynamics I should use to create a desired image, feeling, or rhetorical effect.</p> <p>I can listen to expressive devices to determine the source culture of a provided piece of music.</p>	<p>I know how to produce dynamics and articulations on my instrument to create a desired emotional effect.</p> <p>I can use a sense of rhetoric and storytelling to create images and emotional meaning while performing music.</p>	<p>A performance that uses dynamics and articulations that create an image or emotional effect.</p> <p>A recording of such a performance to be reviewed by the student and teacher.</p> <p>Verbal discussions about how pieces use expressive devices.</p>
<p>Resources:</p> <p>Concert repertoire, chosen from director. Crocker, Emily. Leavitt, John. "Essential Musicianship." © 1995 Hal Leonard Corp.</p>			

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<p>Big Idea: Be able to discern and decipher composers' intentions in their works of music.</p>			
<p>Standard:</p> <p>Advanced 4.1 Compare and contrast how a composer's intentions result in a work of music and how that music is used.</p>		<p>Timeline:</p> <p>3rd Quarter: Introduction of music with historical and contextual significance in a society 4th Quarter: Musicology assignment assigned to analyze a work and the intention of the composer</p>	
<p>Key Vocabulary:</p> <p>Differentiate: Musicology, Music History, Music Theory Composer, Arranger Zeitgeist Gesture, theme, motif</p>		<p>Vocabulary Activities:</p> <p>Use descriptions of different famous music analysts' careers to differentiate between Musicologist, Music History, and Music Theory.</p> <p>Use cultural examples from the modern day to describe Zeitgeist.</p> <p>Play excerpts to demonstrate differences and types of gesture, theme, and motif.</p>	
Knowledge	Reasoning	Performance Skills	Product Examples
<p>I know which forms of music are used for certain purposes, including cultural and religious ceremonies.</p> <p>I know the historical and cultural contexts in which certain composers worked.</p> <p>I am familiar with different expressive devices and how they create meaning in music that might be intended by a composer.</p>	<p>I can discern the intentions of a composer by listening to elements of the music and the historical and cultural context in which the work was written.</p>	<p>I can use knowledge of what other composers have done when pursuing their intentions to create music with my own deliberate intentions that is historically informed and effective.</p> <p>I can perform a composer's work highlighting the elements that indicate its intent.</p>	<p>A project that studies a composer and a piece that has specific intent made evident by context and expressive devices.</p> <p>An analysis of a piece that highlights the composer's intent with an explanation of how each the intent of the composer is evident.</p>
<p>Resources:</p> <p>Concert repertoire, chosen from director. Online research tools, depending on the nature of the piece, repertoire, historical focus, and composer.</p>			