BEGINNING WOMEN'S CHOIR, BEGINNING MEN'S CHOIR, INTERMEDIATE MIXED CHOIR
9, 10, 11, 12

Unit of Credit: One Year (Elective)

Prerequisite: None

Course Overview:
Beginning Women's and Men's Choirs introduce fundamentals of vocal production, including an understanding of the student's own voice, basic music literacy, and choral performance. Methodology is employed through group rehearsal. Assessments used are individual voice testing, written tests, live performance participation, and post-performance evaluation.

Vocabulary:
A cappella, Accompaniment, Allegro, Alto, Arranger, Baritone, Bar Line, Bass, Chest Voice, Composer, Diaphragmatic Support, Diphthongs, Dynamics, Falsetto, Forte, Fortissimo, Head Voice, Largo, Measure, Mezzo Forte, Mezzo Piano, Mezzo-Soprano, Moderato, Octavo, Passaggio, Pianissimo, Piano, Resonance, Rote, Soft Palate, Soprano, Staff, System, Tempo, Tenor, Treble, Vivace.

CREATING

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

- Generate musical ideas for various purposes and contexts.
- **Enduring Understanding**: The creative ideas concepts and feelings that influence musicians' work emerge from a variety of sources.
- **Essential Question(s)**: How do musicians generate creative ideas?

MU:Cr1.1.E.Ia Compose and improvise ideas for melodies, rhythmic passages, and arrangements for specific purposes that reflect characteristics of music from a variety of historical periods studied in rehearsal.

- I can describe characteristics of music from given historical styles.
- I can compose rhythmic passages in a given historical style.
- I can compose melodies in a given historical style.
- I can compose arrangements in a given historical style.

Anchor Standard 2: Organize and develop artistic ideas and work.

- Select and develop musical ideas for defined purposes and contexts.
- **Enduring Understanding:** Musicians' creative choices are influenced by their expertise, context and expressive intent.
- **Essential Question:** How do musicians make creative decisions?

MU:Cr2.1.E.Ia Select and develop draft melodies, rhythmic passages, and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of

historical periods studied in rehearsal.

- I can describe characteristics of music from a variety of historical periods studied in rehearsal.
- I can draft melodies.
- I can draft rhythmic passages.
- I can draft arrangements.
- I can select and draft melodies, rhythmic passages, and arrangements that demonstrate understanding of characteristics of music from a variety of historical periods studied in rehearsal.

MU:Cr2.1.E.Ib Preserve draft compositions and improvisations through standard notation and audio recording.

- I can preserve draft compositions and improvisations through audio recording.
- I can preserve draft compositions and improvisations through standard notation.

Anchor Standard 3: Refine and complete artistic work.

- Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.
- **Enduring Understanding:** Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
- **Essential Question:** How do musicians improve the quality of their creative work?

MU:Cr3.1.E.Ia Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes.

- I can identify purposes for melodies, rhythmic passages, arrangements, and improvisations.
- I can describe criteria used to evaluate melodies, rhythmic passages, arrangements, and improvisations.
- I can use established criteria to evaluate melodies, rhythmic passages, arrangements, and improvisations.
- I can use established criteria and prior evaluations to refine melodies, rhythmic passages, arrangements, and improvisations.

- Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.
- **Enduring Understanding**: Musicians' presentation of creative work is the culmination of a process of creation and communication.
- **Enduring Question:** When is creative work ready to share?

MU:Cr3.2.E.Ia Share personally-developed melodies, rhythmic passages, and arrangements-individually or as an ensemble - the address identified purposes.

- I can identify purposes for melodies, rhythmic passages, and arrangements.
- I can personally develop melodies, rhythmic passages, and arrangements individually.

- I can share personally-developed melodies, rhythmic passages and arrangements, created by me individually.
- I can develop melodies, rhythmic passages, and arrangements with an ensemble.
- I can share melodies, rhythmic passages and arrangements, created by my ensemble.

PERFORMING

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

- Select varied musical works to present based on interest, knowledge, technical skill, and context.
- **Enduring Understanding:** Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- **Essential Question**: How do performers select repertoire?

MU:Pr4.1.E.Ia Explain the criteria used to select a varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.

- Students rehearse and perform music in unison, two, and three parts.
  - I can sing a melody in unison with the choir.
  - I can sing and hold my part in a canon or partner song.
  - I can sing and hold my part in two-part harmony.
  - I can sing and hold my part in three-part harmony.
- Students can sightsing a 20-measure sightreading example in two parts, in the key of C, F or G, using solfege and Curwen hand signs.
  - I can sing a major scale, ascending and descending, using solfege and Curwen hand signs.
  - I can sing a short melody using solfege, where the solfege syllables are notated below each note.
  - I can sing a short melody using solfege, where the solfege syllables are NOT notated below each note.
  - I can sightsing a stepwise melody in unison.
  - I can sightsing a melody including steps and larger intervals in unison.
  - I can sightsing my part in a two-part choral sightsinging example.
- Students demonstrate the ability to read an instrumental or vocal score of up to four staves by describing how the elements of music are used.
  - I can identify and utilize traditional and non-traditional notation, including the treble and bass clef, absolute pitch names of the grand staff, and the use of sharps, flats and naturals.
  - I can recognize, learn and sing solfeggio with attention drawn to accurate intonation.
  - I can identify and demonstrate use of musical terminology in the areas of tempo, dynamics, style, and structure.

- Analyze the structure and context of varied musical works and their implications for performance.
- **Enduring Understanding:** Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.
- **Essential Question:** How does understanding the structure and context of musical works inform performance?

MU:Pr4.2.E.Ia: Demonstrate, using music-reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.

  - I can identify and describe compositional devices employed in a piece.
  - I can identify and describe theoretical and structural aspects of musical works.
  - I can demonstrate how theoretical and structural aspects impact and inform prepared and improvised performances.
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- Develop personal interpretations that consider creators' intent.
- **Enduring Understanding**: Performers make interpretive decisions based on their understanding of context and expressive intent.
- **Essential Question:** How do performers interpret musical works?

MU:Pr4.3.E.Ia Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.

  - I can identify expressive elements in a piece, including dynamics, articulation, tempo and phrasing.
  - I can accurately perform expressive elements in a piece, including dynamics, articulation, tempo and phrasing.
  - I can read and understand the meaning of the text.
  - I can identify stressed words and syllables within the text, and apply that word stress to my phrasing.
  - I can identify the compositional choices connecting words and music within the piece.

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.

- Evaluate and refine personal and ensemble performances, individually or in collaboration with others.
- **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.
- **Essential Question:** How do musicians improve the quality of their performance?

MU:Pr5.1.E.Ia Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.

  - I can identify expressive challenges in a varied repertoire of music.
  - I can develop strategies to address expressive challenges in a varied repertoire of music.

- I can evaluate the success of my strategies to address expressive challenges in a varied repertoire of music using feedback from ensemble peers and other sources.
- I can use evaluation and feedback to refine my performances.

Anchor Standard 6: Convey meaning through the presentation of artistic work.

- Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.
- **Enduring Understanding:** Musicians judge performance based on criteria that vary across time, place and cultures.
- **Essential Question:** When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

MU:Pr6.1.E.Ia Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.

- I can identify and describe characteristics of music representing diverse cultures, styles and genres.
- I can demonstrate attention to technical accuracy in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles and genres.
- I can demonstrate attention to expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles and genres.

MU:Pr6.1.E.Ib Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.

- I can identify and describe expressive intent in a piece of music.
- I can demonstrate expressive intent in a piece when performing.
- I can communicate expressive intent to an audience through my performance.

RESPONDING

Anchor Standard 7: Perceive and analyze artistic work.

- Choose music appropriate for specific purposes or contexts.
- **Enduring Understanding**: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.
- **Essential Question**: How do individuals choose music to experience?

MU:Re7.1.E.Ia Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.

- I can select appropriate solo repertoire for myself using given criteria and guidelines.
- With my performing peers, I can select appropriate ensemble repertoire for us, using given criteria and guidelines.

- I can cite characteristics in the music, which support my choosing this repertoire for myself and/or my ensemble.
- I can describe my personal interests in this piece.
- I can describe the purpose of studying/performing a piece of music.

- Analyze how the structure and context of varied musical works inform the response.
- **Enduring Understanding:** Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.
- **Essential Question:** How does understanding the structure and context of music inform a response?

MU:Re7.2.E.Ia Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music.

- I can describe and identify the elements of music in a piece.
- I can describe how the elements of music inform performance decisions.
- I can analyze phrases, form, and passages of music.
- I can describe how the phrases, form, and passages of music inform performance decisions.

Anchor Standard 8: Interpret intent and meaning in artistic work.

- Support an interpretation of musical work that reflects creators'/performers' expressive intent.
- **Enduring Understanding:** Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
- **Essential Question**: How do we discern the musical creators' and performers' expressive intent?

MU:Re8.1.E.Ia Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and personal research.

- I can identify and describe expressive elements such as dynamics, articulations and tempos.
- I can apply my knowledge of dynamics, articulations and tempos when performing.

- Students identify characteristics of the piece's historical period/ style/ culture and apply those characteristics when performing.
  - I can identify characteristics of the piece's historical period/ style/ culture.
  - I can apply my knowledge of the characteristics of the piece's historical period/ style/ culture when performing.
- Students understand the text of a piece, and apply that knowledge to performance.
  - I can read and interpret the meaning of the text of a piece.
  - I can relate phrases in the text to phrases in the music.
  - I can apply appropriate syllabic stress when singing.
  - I can identify word painting/symbolism in music.

Anchor Standard 9: Apply criteria to evaluate artistic work.

- Support personal evaluation of musical works and performance(s) based on analysis, interpretation, and established criteria.
- **Enduring Understanding:** The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
- **Essential Question**: How do we judge the quality of musical work(s) or performance(s)?

MU:Re9.1.E.Ia: Evaluate works and performances based on personally - or collaboratively-developed criteria, including analysis of the structure and context.

- Students evolve specific criteria for making informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvisations and apply the criteria in their personal participation in music.
    - I can create criteria to use in evaluating the quality and effectiveness of my own performances.
    - I can create criteria to use in evaluating the quality and effectiveness of others' performances.
    - I can create criteria to use in evaluating the quality and effectiveness of compositions, arrangements, and improvisations.
    - I can apply the criteria in my personal participation in music.
- Students evaluate a performance, composition, arrangement, or improvisation by comparing it to similar or exemplary models.
    - I can evaluate a performance, composition, arrangement, or improvisation by comparing it to similar or exemplary models.

CONNECTING

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

- Synthesize and relate knowledge and personal experiences to make music.
- **Enduring Understanding**: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
- **Essential Question:** How do musicians make meaningful connections to creating, performing, and responding?

MU:Cn10.0.E.Ia Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

- I can identify purposes for melodies, rhythmic passages, and arrangements.
- I can personally develop melodies, rhythmic passages, and arrangements individually.
- I can share personally developed melodies, rhythmic passages and arrangements, created by me individually.
- I can develop melodies, rhythmic passages, and arrangements with an ensemble.
- I can share melodies, rhythmic passages and arrangements, created by my ensemble.
- I can sing a melody in unison with the choir.
- I can sing and hold my part in a canon or partner song.

- I can sing and hold my part in two-part harmony.
- I can sing and hold my part in three-part harmony.
- I can sing a major scale, ascending and descending, using solfege and Curwen hand signs.
- I can sing a short melody using solfege, where the solfege syllables are notated below each note.
- I can sing a short melody using solfege, where the solfege syllables are NOT notated below each note.
- I can sight sing a stepwise melody in unison.
- I can sight sing a melody including steps and larger intervals in unison.
- I can sight sing my part in a two-part choral sightsinging example.
- I can identify and utilize traditional and non-traditional notation, including the treble and bass clef, absolute pitch names of the grand staff, and the use of sharps, flats and naturals.
- I can recognize, learn and sing solfeggio with attention drawn to accurate intonation.
- I can identify and demonstrate use of musical terminology in the areas of tempo, dynamics, style, and structure.
- I can identify expressive elements in a piece, including dynamics, articulation, tempo and phrasing.
- I can accurately perform expressive elements in a piece, including dynamics, articulation, tempo and phrasing.
- I can read and understand the meaning of the text.
- I can identify stressed words and syllables within the text, and apply that word stress to my phrasing.
- I can identify the compositional choices connecting words and music within the piece.
- I can select appropriate solo repertoire for myself using given criteria and guidelines.
- With my performing peers, I can select appropriate ensemble repertoire for us, using given criteria and guidelines.
- I can cite characteristics in the music, which support my choosing this repertoire for myself and/or my ensemble.
- I can describe my personal interests in this piece.
- I can describe the purpose of studying/performing a piece of music.

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

- Relate musical ideas and works with varied context to deepen understanding.
- **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?

MU:Cn11.0.E.Ia Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

- I can describe characteristics of music from given historical styles.
- I can compose rhythmic passages in a given historical style.
- I can compose melodies in a given historical style.
- I can compose arrangements in a given historical style.
- I can identify purposes for melodies, rhythmic passages, and arrangements.
- I can personally develop melodies, rhythmic passages, and arrangements individually.
- I can share personally developed melodies, rhythmic passages and arrangements, created by me individually.
- I can develop melodies, rhythmic passages, and arrangements with an ensemble.
- I can share melodies, rhythmic passages and arrangements, created by my ensemble.
- I can identify and describe expressive intent in a piece of music.
- I can demonstrate expressive intent in a piece when performing.
- I can communicate expressive intent to an audience through my performance.
- I can create criteria to use in evaluating the quality and effectiveness of my own performances.
- I can create criteria to use in evaluating the quality and effectiveness of others' performances.
- I can create criteria to use in evaluating the quality and effectiveness of compositions, arrangements, and improvisations.
- I can apply the criteria in my personal participation in music.
- I can evaluate a performance, composition, arrangement, or improvisation by comparing it to similar or exemplary models.