

CONCERT CHOIR

LENGTH OF TIME: 1 year, 90 minutes every other day

GRADE LEVEL: 10-12

COURSE STANDARDS:

By careful attention, motivation and practicing, the vocal music students will be able to bring out the aesthetic qualities of music through professional performance. The students will also:

1. Demonstrate proper singing posture and breath control. . (NMCS 1; PA Std 9.1 a, c, g)
2. Show ability to sing with acceptable tone quality and pitch & rhythmic accuracy with or without accompaniment. (NMCS 1,5; PA Std 9.1 a, b, c)
3. Review music theory - reading notes, reading rhythms, intervals, dynamics, and key signatures, music terminology. (NMCS 5; PA Std 9.1 c)
4. Demonstrate through performance proper phrasing and interpretation as indicated by the score or by the choral conductor. (NMCS1,3,5,6,7; PA Std 9.1, 9.3, 9.4)
5. Be able to sing his/her individual voice part against other parts. (SATB, SSA, SSAA, TTB, SSATB) (NMCS 1,5; PA Std 9.1)
6. Demonstrate an acceptable level of sight-singing. (NMCS 5; PA Std 9.1 a, b; 9.3 a)
7. Be exposed to and be able to perform a variety of vocal literature from various time periods and cultures. (NMCS 1,2,3,4,5,6,7,8,9; PA Std 9.1, 9.2, 9.3, 9.4)
8. Analyze their own vocal performance, in addition to recordings and live performances of other choral groups as a method of self-improvement. (NMCS 6,7,8,9; PA Std 9.2 a, b, c, d; 9.3 a, b; 9.4)

NATIONAL MUSIC CONTENT STANDARDS

* - indicates advanced level of achievement of standard

1. Singing, alone and with others, a varied repertoire of music
Students
 - a. sing with correct expression and technical accuracy (Level 4 Literature)
 - b. sing music in 4 parts
 - c. demonstrate well-developed ensemble skills
 - *d. sing with correct expression and technical accuracy (Level 5 Literature)
 - *e. sing music in more than 4 parts with and without accompaniment
 - *f. sing in small ensembles with one on a part
2. Performing on instruments, alone and with others, a varied repertoire of music
Students
 - a. perform with correct expression and technical accuracy (Level 4 Literature)
 - b. demonstrate well-developed ensemble skills
 - c. perform in ensemble with one on a part
 - *d. perform with correct expression and technical accuracy (Level 5 Literature)

3. Improvising melodies, variations, and accompaniments
Students
 - a. improvise stylistically appropriate harmonizing parts
 - b. improvise rhythmic/melodic variations on pentatonic melodies and melodies in major and minor keys
 - c. improvise original melodies over given chord progression
 - *d. improvise stylistically appropriate harmonizing parts in variety of styles
 - *e. improvise original melodies over given chord progression in variety of styles
4. Composing and arranging music within specified guidelines
Students
 - a. compose music in several distinct styles demonstrating creativity in achieving expressive effects
 - b. arrange piece for different instrumentation or voice parts; preserve or enhance original expressive effect
 - c. compose/arrange for voices, acoustic and electronic instruments demonstrating knowledge of ranges and traditional usages of sound sources
 - *d. compose music demonstrating imagination and technical skill in applying principles of composition.
5. Reading and notating music
Students
 - a. demonstrate ability to read instrumental or vocal score up to 4 staves
 - b. sight-read in an instrumental ensemble with correct expression and technical accuracy (Level 3 Literature)
 - *c. demonstrate ability to read full instrumental or vocal score; explain transpositions and clefs
 - *d. interpret non-standard notation used in 20th century compositions
 - *e. sight-read in an instrumental ensemble with correct expression and technical accuracy (Level 4 Literature)
6. Listening to, analyzing, and describing music
Students
 - a. analyze the uses of elements of music and expressive devices in music of different genres and cultures (presented aurally)
 - b. demonstrate extensive knowledge of technical vocabulary of music
 - c. identify and explain compositional devices/techniques used to provide unity/variety and tension/release in a musical composition; give examples of other works that use similar devices/techniques
 - *d. demonstrate ability to perceive and remember musical events in an aural example by describing significant events in detail
 - *e. compare use of musical materials between given example and other work of same style/genre
 - *f. analyze/describe elements of music that make a work unique, interesting, and expressive
7. Evaluating music and music performances
Students

- a. develop specific criteria for making informed, critical evaluations of the quality and effectiveness of musical events and then apply to personal participation in music
 - b. evaluate musical event by comparing to similar or exemplary model
 - *c. evaluate musical event in terms of aesthetic qualities and explain the musical means it uses to evoke feelings and emotions
8. Understanding relationships between music, the other arts, and disciplines outside the arts

Students

- a. explain similar and distinct use of artistic process, organizational principles, and characteristic elements in various arts (cite examples)
 - b. compare characteristics of 2 or more arts within historical period or style (cite examples from various cultures)
 - c. explain the ways in which principles and subject matter of other disciplines are interrelated to those of music
 - *d. compare the use of artistic process, organizational principles, and characteristic elements in various arts in different historical periods and in different cultures
 - *e. compare/contrast role of creators/performers/those involved in production and presentation in various arts
9. Understanding music in relation to history and culture

Students

- a. using unfamiliar, but representative aural musical examples - classify by genre, style, historical period or culture; explain reasoning behind classification
- b. using American music - identify genre, trace evolution of genre, and cite well-known musicians associated with genre
- c. identify variety of roles performed by musicians, cite examples of specific musicians, describe their activities and achievements
- *d. identify/explain stylistic features of work that define aesthetic tradition and historical/cultural context
- *e. identify/describe music genres/styles that show influence of 2 or more cultural traditions; identify cultural source of each influence and trace historical condition that produced synthesis of influences

RELATED PA ACADEMIC STANDARDS FOR ARTS AND HUMANITIES

- 9.1 Production, Performance and Exhibition of Dance, Music, Theatre & Visual Arts
- A. Elements and principles in each Art Form
 - B. Demonstration of Dance, Music, Theatre and Visual Arts
 - C. Vocabulary Within each Art Form
 - D. Styles in Production, Performance and Exhibition
 - E. Themes in Art Forms
 - F. Historical and Cultural Production, Performance and Exhibition
 - G. Function and Analysis of Rehearsals and Practice Sessions
 - H. Safety Issues in the Arts
 - I. Community Performances and Exhibitions
 - J. Technologies in the Arts

- K. Technologies in the Humanities
- 9.2 Historical and Cultural Contexts
 - A. Context of Works in the Arts
 - B. Chronology of Works in the Arts
 - C. Styles and Genre in the Arts
 - D. Historical and Cultural Perspectives
 - E. Historical and Cultural Impact on Works in the Arts
 - F. Vocabulary for Historical and Cultural Context
 - G. Geographic regions in the arts
 - H. Pennsylvania artists
 - I. Philosophical context of works in the arts
 - J. Historical differences of works in the arts
 - K. Traditions within works in the arts
 - L. Common themes in works in the arts
- 9.3 Critical Response
 - A. Critical Processes
 - B. Criteria
 - C. Classifications
 - D. Vocabulary for Criticism
 - E. Types of Analysis
 - F. Comparisons
 - G. Critics in the Arts
- 9.4 Aesthetic Response
 - A. Philosophical Studies
 - B. Aesthetic Interpretation
 - C. Environmental Influences
 - D. Artistic Choices

PERFORMANCE ASSESSMENTS:

Students will demonstrate achievement of the standards by:

1. Daily assessment of progress by instructor and by individual (Course Standards 1,2,5,6,7)
2. Teacher observation and students evaluation of class or individual performances. (Course Standards 4,5,6,8)
3. Successful public performance of selected music from various types of vocal literature. (Course Standards 1,2,4,5,7,8)
4. Class participation and attendance at all concerts and rehearsals. (Course Standards 5,7)
5. Written evaluations on composers, music theory, music terminology pertinent to current literature being studied. (Course Standards 3,6)
6. Critical reviews of outside music performances. (Course Standards 7,8)

DESCRIPTION OF COURSE:

Concert Choir is an elective for any student in grades 10-12 who loves to sing, and desires to improve their vocal skills while performing with a group. A scheduled class

that will build on the techniques and literature learned in Freshman Chorus, it will seek to broaden the student's repertoire through a study of vocal music from various time periods and cultures. 3, 4, or 5 part singing and music reading skills will be stressed and special attention will be given to the composers of selected music and the educational value of compositions being performed.

Attendance at winter and spring concerts is required and possibly an additional after-school rehearsal to prepare for concerts. Performance of a major work with the orchestra is sometimes included in February.

A trip to NYC to attend a Broadway show is usually scheduled for each semester

TITLES OF UNITS: (ongoing throughout the semester)

1. Vocal technique
2. Theory
3. Ear training
4. Study of performance literature
5. Study and listening of all styles of vocal literature

SAMPLE INSTRUCTIONAL STRATEGIES:

1. Vocal warm-ups to identify and correct problem areas of singing: i.e. Breath control, vowels, consonants, pitch, tone color, posture, etc.
2. Vocal Literature from a variety of sources and cultures
 - a. singing in other languages (Latin, Hebrew, Italian, et al)
 - b. unusual time signatures
 - c. various modes from other cultures
 - d. standard literature from Medieval to Contemporary
 - e. American folk music
3. Ear Training
 - a. Tonal memory patterns
 - b. Solfège
 - c. Intervals
 - d. Scales
 - e. Vocalises
4. Part-singing
5. Listening
 - a. Professional & college choral groups
 - b. Ourselves
6. Theory exercises to reinforce what is learned in choral literature
7. Performance techniques

MATERIALS:

Piano	Blackboard
Pitchpipe	Sight-singing materials
Record player/Stereo	Music and folders

METHODS OF ASSISTANCE AND ENRICHMENT:

1. Peer-teaching
2. Theory
3. Outside seminars/lectures/concerts

PORTFOLIO DEVELOPMENT:

1. Resume
2. Journal of critiques, performances, and future semester goals
3. Theory levels
4. Tape
5. Student reflection/assessment sheets

METHODS OF EVALUATION:

1. Individual or small group testing on concert music.
2. Written theory exams
3. Written critical review of an outside performance
4. Class participation/concert attendance
5. Evaluation of performance qualities by teacher observation.

INTEGRATED ACTIVITIES

1. Information Tools and Techniques
 - music reading
 - theory levels
 - vocal or instrumental technique
2. Communication Tools and Techniques
 - interpretation of various musical styles
 - expressing themselves through music
3. Thinking/Problem Solving
 - identify and demonstrate form and style in music
 - transposition skills/music reading
 - care of music and folder
4. Learning and Self-management Tools and Techniques
 - performance skill
 - phrasing
 - sight-singing
5. Tools and Techniques for working with others
 - ensemble practice
 - blending and balancing performance with the group

	Novice	Proficient	Distinguished
NOTES	<ul style="list-style-type: none"> - many incorrect notes - many note reading errors - no attention to key signature 	<ul style="list-style-type: none"> -most notes are correct -note reading is accurate in one clef. - understands the role of the key signature- minimal help 	<ul style="list-style-type: none"> - notes are always correct - note reading is consistently accurate in one clef. - key signatures are accurate and used consistently
RHYTHM	<ul style="list-style-type: none"> - tempo is inconsistent and inaccurate - no attention to time signature and meter - basic note and rest values can be inaccurate and inconsistent 	<ul style="list-style-type: none"> - tempo is consistent and mostly accurate - understands time signature and meter but needs prompting - basic note and rest values are understood and mostly accurate 	<ul style="list-style-type: none"> - tempo is always accurate - time signature and meter is consistent and accurate - basic note and rest values are always accurate
TONE	<ul style="list-style-type: none"> - notes are incorrectly execute (breathing/bowing technique) 	<ul style="list-style-type: none"> - notes and usually correctly executed and understood 	<ul style="list-style-type: none"> - notes are always correctly executed with proper breathing/bowing technique
PRODUCTION	<ul style="list-style-type: none"> - no attention to articulation 	<ul style="list-style-type: none"> - various articulation attempted 	<ul style="list-style-type: none"> - proper articulation is almost always present
MUSICALITY	<ul style="list-style-type: none"> - very little dynamic variation is attempted. - very little attention to phrasing and/or breathe control - lacks understanding of style (legato, staccato, accent) - student is not comfortable in performance materials 	<ul style="list-style-type: none"> - dynamics are understood and attempted. - proper phrasing and breath control are understood and achieved with little prompting - consistent attention paid to style (legato, staccato, accent) - student participates in group performances 	<ul style="list-style-type: none"> - dynamic variation is consistent and accurate. - consistent attention is paid to proper phrasing and breathe control - consistently accurate style is displayed (legato, staccato, accent) - student will demonstrate to others the performance materials
POSTURE	<ul style="list-style-type: none"> - incorrect posture inhibits proper performance 	<ul style="list-style-type: none"> - posture is correct/consistent 	<ul style="list-style-type: none"> - posture is exemplary and student is used as a role model