

FRESHMAN CHORUS

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

GRADE LEVEL: 9

COURSE STANDARDS:

This course will focus on the transition from middle school vocal curriculum to high school. As a result of this class, students will be able to:

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 accuracy with or without accompaniment. (NMCS 1, 5, 7; PA Std 9.1 a, b, c; 9.3, 9.4)
3. Improve vocally by displaying more volume, better breath control and beginnings of legitimate vocal technique. (NMCS 1, 3, 7; PA Std 9.1, 9.3, 9.4)
4. Review music theory and music history - reading notes, reading rhythms, intervals, dynamics, key signatures, time signatures and history of vocal music from Middle Ages to Modern. (NMCS 5, 6, 8, 9; PA Std 9.1, 9.2, 9.3, 9.4)
5. Demonstrate through performance proper phrasing and interpretation as indicated by the score or by the choral conductor. (NMCS 1, 5, 6, 9; PA Std 9.1, 9.2, 9.3, 9.4)
6. Sing his/her voice part against other parts. (NMCS 1, 3, 5, 7; PA Std 9.1, 9.3, 9.4)
7. Demonstrate an acceptable beginning level of sight-singing. (NMCS 1, 5; PA Std 9.1)
8. Be exposed to a variety of vocal literature. (NMCS 1, 6, 7, 8, 9; PA Std 9.1, 9.2 a, b, c, d, 9.3, 9.4)
9. Gain skills in evaluating vocal performance. (NMCS 6, 7, 8, 9; PA Std 9.2 a, b, c, d; 9.3 a; 9.4 a)

NATIONAL MUSIC CONTENT/ACHIEVEMENT STANDARDS (9-12)

* - 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, 3, 4, 5, 6, 7, 8, 9)
2. Teacher observation and student evaluation of class or individual performances. (Course Standards 1, 2, 3, 4, 5, 6, 7, 8, 9)
3. Class participation and attendance at all concerts and required rehearsals. (Course Standards 1, 2, 5)
4. Successful public performances of selected choral music from a variety of cultures and time periods. (Course Standards 1, 2, 3, 5, 6)
5. Written evaluations on composers, music history, notation, terminology, and current literature being studied in class. (Course Standards 4, 8)
6. Critical reviews of outside performances. (Course Standards 4, 9)
7. Demonstration of basic piano skills. (Course Standards 4)

DESCRIPTION OF COURSE:

The objective of Freshman Chorus is to ease the transition from middle school to high school Concert Choir, and to provide cumulative development of singing techniques. The course includes individual and group experiences for learning correct breath control for singing, vowel and consonant articulation, music reading, and preparation of literature for

a spring or winter concert. A wide variety of music from different time periods and cultures will be studied during rehearsals each day. The concert performance services as the final project/exam for the course. Attendance is required.

TITLE OF UNITS: (ongoing throughout the semester)

1. Vocal technique
2. Theory/history
3. Ear training/sight singing
4. Basic piano skills
5. Study of performance literature
6. Study and listening of all styles of vocal literature

SAMPLE INSTRUCTIONAL STRATEGIES:

1. Vocal warm-ups to encourage relaxation, correct posture, breathing and tone
2. Vocal literature from a variety of sources and cultures
 - a. diction for English and Latin
 - b. folk music
 - c. unusual rhythms
 - d. unusual modes (pentatonic)
3. Ear training
 - a. scales (major, minor, pentatonic)
 - b. solfege (Do, Re, Mi, Fa, Sol, La, Ti, Do)
 - c. intervals (major 2nd, 3rd, 6th, 7th, octave, perfect 4th and 5th, minor intervals)
 - d. building chords, learning I, IV, V progressions
4. Part-singing/rounds/partner songs
5. Listening
 - a. high school and college
 - b. ourselves
6. Piano keyboard familiarity through on-hands experience and worksheets
7. Musicianship
 - a. phrasing and interpretation
 - b. dynamics
 - c. rhythm
 - d. style

MATERIALS:

1. Piano
2. Stereo/CD player
3. TV/VCR
4. Blackboard
5. Music and folders
6. Piano lesson/theory books
7. Rhythm instruments
8. Recordings/videos
9. History lessons

METHODS OF ASSISTANCE AND ENRICHMENT:

1. Peer-teaching
2. Theory/piano lessons
3. Videos/recordings
4. Performing with outside groups (church, community, etc.)

PORTFOLIO DEVELOPMENT:

1. Journal of critiques and performances
2. Theory and history lessons/evaluations
3. Tape recordings
4. Student reflection/assessments

METHODS OF EVALUATION:

1. Individual and small group testing on scales, diction, posture, intonation, concert music. Music department rubric will apply.
2. Written evaluations of theory and history lessons
3. Class participation/concert attendance
4. Evaluation of performance qualities by teacher observation
5. Evaluation of piano skills by teacher or knowledgeable peers

INTEGRATED ACTIVITIES:

Inter-disciplinary activities; Co-curricular performance opportunities

1. Information Tools and Techniques
 - music reading
 - theory/history
 - vocal or instrumental technique
2. Communication Tools and Techniques
 - interpretation of various musical styles
 - expression through music
3. Thinking/Problem Solving
 - identify and demonstrate form and style in music
 - piano skills/music reading
 - care of music and folder
4. Learning and Self-Management Tools and Techniques
 - performance skills
 - phrasing and articulation
 - sight-singing
5. Interpersonal Skills
 - ensemble practice
 - blending and balancing performance with the group

PALISADES HIGH SCHOOL MUSIC DEPARTMENT
Grades 9-12 Music Department Scoring Device (Rubric)

	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