

# MADRIGAL SINGERS

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

GRADE LEVEL: 10-12

## COURSE STANDARDS:

Students will:

1. Demonstrate proper singing posture and breath control. (NMCS 1; PA Std 9.1 a, c, g)
2. Demonstrate ability to sing with acceptable tone quality, diction, pitch accuracy, rhythmic accuracy and musicianship with or without accompaniment. (NMCS 5; PA Std 9.1 a, b, c)
3. Display knowledge of music theory – notation, intervals, dynamics, key signature, time signatures, transposition, music terminology. (NMCS 5; PA Std 9.1 c)
4. Demonstrate through performance proper phrasing, diction, and interpretation as indicated by the score or by the choral conductor. (NMCS 1, 3, 5, 7; PA Std 9.1, 9.3, 9.4)
5. Be able to sing his/her individual voice part against other voice parts without accompaniment. (SATB, SSAATB, SSAA, TTB, SSA) (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 in the original language a variety of vocal literature from various time periods and cultures. (NMCS 1-9; PA Std 9.1, 9.2, 9.3, 9.4)
8. Analyze their own vocal performances, in addition to recordings and live performances of professional and college level choral groups as a method of self-improvement. (NMCS 7, 8, 9; PA Std 9.2 a, b, c, d; 9.3 a, b; 9.4)

## 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 20<sup>th</sup> 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)
2. Teacher observation of individual or class performances. (Course Standards 1, 2, 4, 5, 6, 7)
3. Successful public performances, including Festivals and Adjudications, of selected music from various types of choral literature. (Course Standards 1, 2, 4, 5, 7)
4. Class participation and attendance at all concerts and rehearsals. (Course Standards 1, 2, 3, 4, 5, 6, 7, 8)
5. Written and oral evaluations on composers, music theory, music terminology, sight-singing and languages pertinent to current literature being studied. (Course Standards 6, 7, 8)
6. Critical reviews of outside music performances. (Course Standard 8)

#### DESCRIPTION OF COURSE:

A scheduled group of 14 to 20 singer will be chosen by audition to perform Renaissance and Chamber music, Broadway show tunes, jazz and pop music. Each singer individually must display vocal quality and musicianship, and must blend with the other vocal parts. The performing group will sing during the school year for various community functions and will represent the Palisades Vocal Music Department when traveling outside the district. Attendance at all Madrigal Singer and Concert Choir functions is required. Students are responsible for the purchase of concert attire.

Singers (grade 9-12) may audition as long as they are part of a major ensemble, that is, Freshman chorus, Concert Choir, Band, or Orchestra. The class will emphasize vocal production and performance skills in addition to singing in various languages and sight-singing. County and District Chorus, and several Honors Choirs are additional venues available to members of this group. A trip to a Broadway show is planned for each semester.

Students may be required to attend additional rehearsals after school to prepare for concerts, festivals, and outside performances.

#### TITLE OF UNITS: (ongoing throughout the semesters)

1. Vocal technique/breath management/posture
2. Tone quality
3. Ear training/sight-singing
4. Diction (in a variety of languages)
5. Dynamics
6. Rhythm
7. Intonation (pitch)
8. Study of performance literature
9. Study and listening of all styles of vocal literature
10. Improvisational skills
11. Ensemble awareness (blend and balance)
12. Musicianship

#### SAMPLE INSTRUCTIONAL STRATEGIES:

1. Vocal warm-ups to identify and correct problem areas of singing, i.e., breath management, tone quality, pitch, posture, etc.
2. Ear training
  - a. Tonal memory patterns
  - b. Solfege
  - c. Intervals
  - d. Scales – major, minor, Dorian, Blues, Pentatonic, etc.
  - e. Vocalises
3. Small group repertoire
  - a. a cappella singing
  - b. Blend and intonation

- c. Balance
4. Rehearsal Techniques
  - a. Enthusiasm
  - b. Seating arrangements
  - c. Expectations
  - d. Motivation
  - e. Attitude
  - f. Physical conditions
5. Listening and Evaluating
  - a. Professional and college choral groups
  - b. Ourselves
6. Theory/Notation to reinforce what is being currently studied in choral literature
7. Conducting
8. Performance Techniques

**MATERIALS:**

1. Music and folders
2. Recording device
3. Piano
4. TV/VCR/DVD
5. Sight singing materials
6. Stereo with turntable, CD player, tape player
7. Recordings/tapes
8. Pitchpipe
9. Blackboard
10. Theory and music history pages

**METHODS OF ASSISTANCE AND ENRICHMENT:**

1. Class rehearsals
2. Peer-teaching
3. Festival adjudicators
4. Theory/piano
5. Master classes with guest artists
6. Audition to participate in County, District and Honors Choirs
7. Outside concerts (high school, college, community, professional)

**PORTFOLIO DEVELOPMENT:**

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

#### METHODS OF EVALUATION:

1. Performance evaluation by teacher (in and outside of the classroom situation.)
2. Participation in outside auditioned choirs (County, District, Honors)
3. Written theory exams
4. Class participation/concert attendance
5. Written critical reviews of outside performances

#### INTEGRATED ACTIVITIES:

Inter-disciplinary activities

Co-curricular performance opportunities

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 skills
  - phrasing
  - sight-singing
5. Tools and Techniques for Working with Others
  - ensemble practice
  - blending and balancing performance with the group