

Mixed Chorus Grades 9-12

Unit 1-Music Literacy

Subject Mixed Chorus	Grade 9-12	Unit Music Literacy	Suggested Timeline Continuous
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Grade Level Summary

From the **National Coalition for Core Arts Standards**

“Core music standards emphasize conceptual understanding in areas that reflect the actual processes in which musicians engage. The standards cultivate a student’s ability to carry out the three Artistic Processes* of

- Creating,
- Performing, and
- Responding

These are the processes that musicians have followed for generations, even as they connect through music to themselves and their societies.

Students need to have experience in creating, to be successful musicians and to be successful 21st century citizens.

Students need to perform – as singers, as instrumentalists, and in their lives and careers.

Students need to respond to music, as well as to their culture, their community, and their colleagues.”

Grade Level Units

Unit 1-Music Literacy

Unit 2-Vocal Technique

Unit 3-Historical and Cultural Connections

Unit 4-Analyzing and Responding to Music

Unit Title	Music Literacy
Unit Summary	This unit’s structure is to introduce, remind, examine, evaluate, and describe many symbols and elements of music notation to further the understanding of music as it pertains to creating, performing and responding to music.

Unit Essential Questions

Key Understandings

<ol style="list-style-type: none"> 1. How do I identify and perform the notes and rhythms found in our choral literature? 2. How do I recognize time signatures and identify their meaning? 3. How do I identify and perform the pitches found in our choral literature? 4. How do I find and read my vocal part in a choral score? 5. How do I identify and describe the form in our choral music? 6. How do I identify and perform different dynamics found in our choral music? 7. How do I identify and perform different tempi found in our choral literature? 8. How do I describe the vocal timbre of our chorus vs. a professional choir? 9. How do I identify and describe the texture found in our choral literature? 	<ol style="list-style-type: none"> 1. Students will demonstrate ability to read notes and rhythms. 2. Students will understand the purpose of time signatures. 3. Students will demonstrate ability to read pitches in choral literature. 4. Students will demonstrate reading their vocal part in a choral score. 5. Students will describe form in choral literature. 6. Students will demonstrate dynamics in choral music. 7. Students will describe tempo in choral literature. 8. Students will describe timbre in vocal performance. 9. Students will describe texture in vocal ensembles.
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Focus Standards Addressed in the Unit

9.1.12	<p>A. Know and use the elements and principles of each art form to create works in the arts and humanities:</p> <p>Elements: duration, intensity, pitch, timbre</p> <p>Principles: composition, form, genre, harmony, rhythm, texture</p>
9.1.12	<p>B. Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review, and revise original works in the arts:</p> <p>Sing, Play an instrument, read and notate music, compose and arrange, improvise.</p>
9.1.12	C. Integrate and apply advanced vocabulary to the arts forms.

Important Standards Addressed in the Unit

9.1.12	G. Analyze the effect of rehearsal and practice sessions.
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Misconceptions	Proper Conceptions
<ol style="list-style-type: none"> 1. Singing is easy, everyone can do it. 2. Reading notes is hard. 3. These notes are too high/too low and/or uncomfortable to sing. 4. My voice is not an instrument. 	<ol style="list-style-type: none"> 1. Singing is a skill that must be learned. 2. Reading music notation is a learned skill, just like reading a language. 3. Everyone has a vocal range that can be extended with proper vocalizes and maturity. 4. The voice is an instrument which must be cared for.

Concepts	Competencies	Vocabulary
<ul style="list-style-type: none"> ● Rhythm ● Pitch ● Score Reading ● Form ● Dynamics ● Tempo ● Timbre ● Texture ● Key ● Tonal Center ● Intervals & Scales 	<p>Students will learn and perform selected vocal literature for two annual concerts a school year.</p> <p>Students will sing warm up exercises using the pentatonic and diatonic scales (Kodaly solfege pitch syllables: Do, Re, Mi, Fa, Sol, La, Ti, Do)</p> <p>Students will be able to explain how a key signature helps us understand the music's tonal center.</p> <p>Students will identify and describe Major versus Minor music.</p> <p>Students will maintain independence on their vocal part in selected choral literature.</p> <p>Students will identify the relationship of their vocal parts to the other vocal parts in a choral score.</p> <p>Students will describe why composers use dynamics to make music more interesting. Students will identify and describe the four main vocal timbres found in a professional choir vs. our choir.</p> <p>Students will improvise a rhythmic or melodic variation within specific guidelines aligned with performance levels.</p> <p>Students will improvise a melody within an existing chord structure.</p>	<ul style="list-style-type: none"> ● Musical Form ● AB ● ABA ● Beat ● Body Percussion ● Chant ● Music Concepts ● Create ● Diatonic ● Demonstrate ● Dynamics ● Elements of Music ● Pitch ● Rhythm ● Harmony ● Timbre ● Texture ● Style/Articulation ● Ensemble ● Expanded Form ● Explore ● Meter ● Time Signature ● Clefs ● Intervals ● Scales ● Keys and Key Signatures ● Homophonic ● Improvisation ● Interpret ● Intonation ● Major Scale ● Minor Scale ● Melody ● Motif ● Range ● Notation ● Perform ● Polyphonic ● Respond ● Score ● Sight-reading ● Rondo ● Rhythmic Pattern ● Score ● Tonality ● Solfege ● Many symbols and tempo words

		<ul style="list-style-type: none"> • Many symbols and dynamic terms • Many symbols and terms for form. • Many symbols and terms for rhythm
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Assessments:

- Vocal Warm-Ups: Students will perform vocal warm-ups at each rehearsal and sectional. The teacher will observe and correct incorrect notes/rhythms of the students.
 - Marking Period Choral Assessment: Students will complete a performance assessment each marking period as part of their overall performance grade.
 - Vocabulary Quizzes: Students will be required to learn music terminology within a given piece of music. This terminology will be cumulative.
 - Rehearsals: Students will be responsible for displaying music reading abilities.
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Suggested Strategies to Support Design of Coherent Instruction

Charlotte Danielson's Framework for Teaching: Domain 3 Instruction

Domain 3a Communicating with Students

Directions and Procedures, Goals and objectives, whiteboards

Domain 3b Using Questioning and Discussion Techniques

Student participation, Hands on materials

Domain 3c Engaging Students in Learning

Student groups, activities and assignments, instructional materials and resources, cooperative groups, gradebook

Domain 3d Using Assessment in Instruction

Feedback to students, students self-assessment and monitoring, collecting classwork, examples of student work, teacher observations, rubrics

Domain 3e Demonstrating Flexibility and Responsiveness

Response to students, recordings

Differentiation:

- Students who need assistance will be partnered with students who are high achievers.
 - Students will receive individual attention to aid their understanding.
 - Students will be given additional worksheets/assignments to aid in the understanding of elements of music.
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Interdisciplinary Connections:

- **English/Language Arts:** Reading, Vocabulary
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Additional Resources:

- Academic Standards for the Arts and Humanities, PDE (July 18, 2002)
 - National Coalition for Core Arts Standards <http://www.nafme.org/my-classroom/standards/>
 - *Building Choral Excellence: Teaching Sight-Singing in the Choral Rehearsal*, by: Steven M. Demorest
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- *Choral Music: Methods and Materials- Developing Successful Choral Programs (Grade 5 to 12)*, by: Barbara A. Brinson
 - *The Choral Warm-Up Collection*, by: Sally Albrecht
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 - *Ready to Read Music: Sequential Lessons in Music Reading Readiness*, by Jay Althouse.
 - *Vocal Builders for Better Choirs: A Complete Resource for Choral Directors*, by Emily Crocker.
 - Ricci Adam's Music Theory, www.musictheory.net
 - <http://www.imusicdictionary.com/>
 - <https://www.samedaymusic.com/library--musicteachers>

Created By:
Laura Bissell



Mixed Chorus Grades 9-12

Unit 2- Vocal Technique

Subject Mixed Chorus	Grade 9-12	Unit Vocal Technique	Suggested Timeline Continuous
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Grade Level Summary

From the **National Coalition for Core Arts Standards**

“Core music standards emphasize conceptual understanding in areas that reflect the actual processes in which musicians engage. The standards cultivate a student’s ability to carry out the three Artistic Processes* of

- Creating,
- Performing, and
- Responding.

These are the processes that musicians have followed for generations, even as they connect through music to their selves and their societies.

Students need to have experience in creating, to be successful musicians and to be successful 21st century citizens.

Students need to perform – as singers, as instrumentalists, and in their lives and careers.

Students need to respond to music, as well as to their culture, their community, and their colleagues.”

Grade Level Units:

Unit 1-Music Literacy

Unit 2-Vocal Technique

Unit 3-Historical and Cultural Connections

Unit 4-Analyzing and Responding to Music

Unit Title	Vocal Technique
Unit Summary	The secondary choral student should be able to sing quality music correctly and beautifully. In this unit, students will learn how to maintain vocal health, and how to sing using proper vocal technique.. Students will develop a basic understanding of the human vocal mechanism, its function, and how to support vocal tone with breath support and good singer’s posture. Students will learn the correct way to sing using an age-appropriate choral sound.

Unit Essential Questions	Key Understandings
<ol style="list-style-type: none"> 1. How does good singer's posture benefit the quality of my singing? 2. How does breath control benefit the quality of my singing? 3. How do I identify and produce a good vocal tone? 4. How does good tone quality benefit the sound of the choral ensemble? 5. How does blend, balance, and intonation impact the sound of the choral ensemble? 6. How do I identify and perform good diction? 7. How do I identify and describe the parts of the vocal mechanism? 8. How do I identify and practice good vocal health? 	<ol style="list-style-type: none"> 1. Students will demonstrate good singer's posture. 2. Students will demonstrate proper breath support while singing. 3. Students will demonstrate proper vocal tone, appropriate for intermediate level choral music. 4. Students will understand blend, balance and intonation and their impact on the choral sound. 5. Students will demonstrate proper choral diction. 6. Students will understand the parts of the voice, how the vocal mechanism operates. 7. Students will gain basic knowledge of good vocal health and it's impact on the choral ensemble.

Focus Standards Addressed in the Unit	
9.1.12	C. Integrate and apply advanced vocabulary to the arts forms.
9.1.12	G. Analyze the effect of rehearsal and practice sessions.
9.1.12	<p>H. Incorporate the effective and safe use of materials, equipment and tools into the production of works in the arts at work and performance spaces.</p> <p>Evaluate the use and applications of materials.</p> <p>Evaluate issues of cleanliness related to the arts.</p> <p>Evaluate the use and applications of mechanical/electrical equipment.</p> <p>Evaluate differences among selected physical space/environment.</p> <p>Evaluate the use and applications of safe props/stage equipment.</p> <p>Evaluate the use and apply safe methods for storing materials in the arts.</p>
9.1.12	K. Analyze and evaluate the use of traditional and contemporary technologies in furthering knowledge and understanding in the humanities.
9.3.12	<p>A. Explain and apply the critical examination processes of works in the arts and humanities.</p> <ul style="list-style-type: none"> ● Compare and contrast ● Analyze ● Interpret ● Form and test hypotheses ● Evaluate/form judgments

Important Standards Addressed in the Unit	
9.1.12	<p>A. Know and use the elements and principles of each art form to create works in the arts and humanities:</p> <p>Elements: duration, intensity, pitch, timbre</p> <p>Principles: composition, form, genre, harmony, rhythm, texture</p>

9.1.12	B. Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review, and revise original works in the arts: Sing, Play an instrument, read and notate music, compose and arrange, improvise.
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Misconceptions	Proper Conceptions
<ol style="list-style-type: none"> 1. Singing is easy, everyone can do it. 2. These notes are too high/too low and/or uncomfortable to sing. 3. My voice is not an instrument. 4. I know everything about singing from watching “American Idol” or “The Voice”. 5. You’ll never be a good singer unless you are born with natural talent. 	<ol style="list-style-type: none"> 1. Singing is a skill that must be learned. 2. Everyone has a vocal range that can be extended with proper vocalizes and maturity. 3. The voice is an instrument which must be cared for. 4. Correct vocal technique cannot be learned from pop musicians. In order to protect the voice, students must learn how to use it properly. 5. Natural talent can be a great starting point; but students can learn techniques to enable them to sing better.

Concepts	Competencies	Vocabulary
<ul style="list-style-type: none"> • Posture • Breath Support • Phrasing • Tone Quality • Blend • Balance • Intonation • Diction • Vocal Mechanism • Vocal Health 	<p>Students will demonstrate the eight check points of correct singing posture.</p> <p>Students will perform vocal literature utilizing expressive qualities, technical accuracy, and demonstrating the fundamentals of posture, breath support, and control.</p> <p>Students will sing alone and with others multiple styles and genres in multiple languages with accompaniment and a cappella proficiently utilizing diction, dynamics, articulation, and phrasing appropriate to the genre and style period.</p> <p>Students will sing choral literature in a group, expressively, showing a understanding of intonation, balance, discipline, and stage presence while correctly following all director cues.</p>	<ul style="list-style-type: none"> • Singer’s Posture • Singer’s Breath/Low Breath • Intonation • Head Voice • Chest Voice • Falsetto • Phrase • Vertical Sound • Articulation/Articulators • Vowels • Consonants • Diphthong • Soft Palette • Hard Palette • Larynx • Vocal folds • Diaphragm • Staggered breathing • Tone Quality • A cappella

Assessments:

Vocal Warm-Ups: Students will engage in vocal warm-ups at the onset of each chorus rehearsal/sectional. The teacher will observe and correct vocal habits of students.

Marking Period Performance Assessment: Students will complete a performance assessment each marking period as part of their overall performance grade.

Vocabulary Quizzes: Students will be required to learn music terminology within a given piece of music. This terminology will be cumulative.

Final Performance/Concert: Students will be responsible for displaying good vocal technique during performances.

Suggested Strategies to Support Design of Coherent Instruction

Charlotte Danielson's Framework for Teaching: Domain 3 Instruction

Domain 3a Communicating with Students

Directions and Procedures, Use of oral and written language, Goals and objectives, whiteboards

Domain 3b Using Questioning and Discussion Techniques

Student participation, Hands on materials

Domain 3c Engaging Students in Learning

Student groups, activities and assignments, instructional materials and resources, cooperative groups, gradebook

Domain 3d Using Assessment in Instruction

Feedback to students, students self-assessment and monitoring, Assessment criteria, collecting classwork, examples of student work, teacher observations, rubrics

Domain 3e Demonstrating Flexibility and Responsiveness

Response to students, recordings

Differentiation:

- Students who need assistance will be partnered with students who are high achievers.
 - Students will receive individual attention to aid their understanding.
 - Students will be given additional worksheets/assignments to aid in the understanding of elements of music.
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Interdisciplinary Connections:

- **English/Language Arts:** Reading, Vocabulary
 - **Health:** Learn proper care of voice, as well as posture care.
 - **Science/Anatomy:** Learn correct terminology for the vocal mechanism, and understand how it functions.
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Additional Resources:

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 - *The Book of Canons*, Compiled by John M. Feierabend.
 - *The Complete Choral Warm-Up Book*, by Russell Robinson and Jay Althouse.
 - *Vocal Development Through Organic Imagery*, by William D. Leyerle
 - *How to Train Singers* 2nd ed. by Larra Browning Henderson

Created By:
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Mixed Chorus Grades 9-12

Unit 3- Historical and Cultural Connections

Subject Mixed Chorus	Grade 9-12	Unit Historical and Cultural Connections	Suggested Timeline Continuous
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Grade Level Summary

From the **National Coalition for Core Arts Standards**

“Core music standards emphasize conceptual understanding in areas that reflect the actual processes in which musicians engage. The standards cultivate a student’s ability to carry out the three Artistic Processes* of

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Grade Level Units:

Unit 1-Music Literacy

Unit 2-Vocal Technique

Unit 3-Historical and Cultural Connections

Unit 4-Analyzing and Responding to Music

Unit Title:	Historical and Cultural Connections
Unit Summary:	In this unit as students perform and listen to compositions selected from a variety of periods, cultures, styles, and composers, they become familiar with the characteristics used to categorize music literature. Literature includes songs in foreign languages. Live performances and selected recordings introduce students to music representing diverse heritages. Students identify characteristics of particular time periods, styles, cultures, and/or individual composers and apply their knowledge to authentic performance.

Unit Essential Questions	Key Understandings
<ol style="list-style-type: none"> 1. Why is it important to be able to identify the music's genre? 2. Why should choral students have an understanding of sacred and secular music? 3. Why is it important to understand the overarching themes that influence the music we perform? 4. How does good rehearsal behavior impact our performance behavior? 5. How does good performance behavior impact the success of our concert? 6. What does the audience expect of us and what should we expect from them? 7. How and why do works in the different arts disciplines share characteristics? 	<ol style="list-style-type: none"> 1. Students will be able to identify music's genre. 2. Students will have an understanding of and be able to identify sacred and secular music. 3. Students will understand the overarching themes that influence the music they perform. 4. Students will be able to describe how good rehearsal behavior impacts their performance behavior. 5. Students will understand how good performance behavior impacts the success of their concerts. 6. Students will understand what the audience expects from them and what they expect from the audience. 7. There are similarities between works in different arts disciplines from different time periods and different cultures.

Focus Standards Addressed in the Unit	
9.1.12	F. Analyze works of arts influenced by experiences or historical and cultural events through production, performance or exhibition.
9.2.12	A. Explain the historical, cultural and social context of an individual work in the arts.
9.2.12	B. Relate works in the arts chronologically to historical events (eg. 10,000 BC to present)
9.2.12	C. Relate works in the arts to varying styles and genre and to the periods in which they were created (eg. Bronze Age, Ming Dynasty, Renaissance, Classical, Modern, Postmodern, Contemporary, Futuristic, others).
9.2.12	E. Analyze how historical events and culture impact forms, techniques and purposes of works in the arts (eg. Gilbert and Sullivan operettas)
9.2.12	F. Know and apply appropriate vocabulary used between social studies and the arts and humanities.
9.2.12	G. Relate works in the arts to geographic regions: <ul style="list-style-type: none"> ● Africa ● Asia ● Australia ● Central America ● Europe ● North America ● South America
9.3.12	A. Explain and apply the critical examination processes of works in the arts and humanities. <ul style="list-style-type: none"> ● Compare and contrast ● Analyze ● Interpret ● Form and test hypotheses

	<ul style="list-style-type: none"> Evaluate/form judgments
9.3.12	D. Analyze and interpret works in the arts and humanities from different societies using culturally specific vocabulary of critical response.
9.3.12	F. Analyze the processes of criticism used to compare the meanings of a work in the arts in both its own and present time.

Important Standards Addressed in the Unit

9.1.12	<p>A. Know and use the elements and principles of each art form to create works in the arts and humanities:</p> <p>Elements: duration, intensity, pitch, timbre</p> <p>Principles: composition, form, genre, harmony, rhythm, texture</p>
9.1.12	<p>B. Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review, and revise original works in the arts:</p> <p>Sing, Play an instrument, read and notate music, compose and arrange, improvise.</p>
9.1.12	C. Integrate and apply advanced vocabulary to the arts forms.
9.2.12	H. Identify, describe and analyze the work of Pennsylvania Artists in dance, music, theatre and visual arts.
9.2.12	J. Identify, explain and analyze historical and cultural differences as they relate to works in the arts (eg. PLAYS BY Shakespeare, works by Michelangelo, ethnic dance and music).
9.2.12	K. Identify, explain and analyze traditions as they relate to works in the arts (eg. storytelling-plays, oral histories-poetry, work songs-blue grass).
9.2.12	L. Identify, explain and analyze common themes, forms and techniques from works in the arts (eg. Copland and Graham's <i>Appalachian Spring</i> and Millet's <i>The Cleaners</i>).

Misconceptions	Proper Conceptions
<ol style="list-style-type: none"> Classical music is boring. I don't understand what they are singing about. Some dancing looks funny. Why does music from other countries sound so funny? 	<ol style="list-style-type: none"> The classical era of music was a stepping stone in the development of today's music. Music is sung in many different languages and when you understand the language, you will understand what they are singing about. All cultures have been performing music and dance for thousands of years, and even though their music/dancing looks <i>different</i> from ours, it is part of their history. Other countries/cultures' music sounds <i>different</i> from ours, and their music is part of their heritage. We can accept that.

Concepts	Competencies	Vocabulary
<ul style="list-style-type: none"> Analyze Relate Examine 	Students will identify and compare the characteristics of different genres.	<ul style="list-style-type: none"> Analyze Baroque Era Chant

<ul style="list-style-type: none"> ● Create ● Aesthetic Response ● Critical Analysis ● Evaluate ● Respond ● Connect ● Perform ● Listen 	<p>Students will identify sacred and secular music.</p> <p>Students will relate music of another culture to our culture.</p> <p>Students will describe how society influences music that is composed.</p> <p>Students will understand how genre affects the performance of a piece.</p> <p>Students will understand the history of a piece of music.</p> <p>Students will identify what they know about a piece of music.</p> <p>Students will describe how sacred and secular music has impacted choral music throughout history and society.</p> <p>Students will demonstrate good performance behavior.</p> <p>Students will describe what the audience wants to hear.</p> <p>Students will describe how their performance behavior influences the audience's reaction to their performance.</p> <p>Students will describe what a good performance sounds like.</p> <p>Students will explain similarities between works in dance, music, theatre and visual arts in various cultural and historical contexts.</p>	<ul style="list-style-type: none"> ● Classical Era ● Composition ● Contemporary Music ● Country/Bluegrass music ● Historical Context ● Cultural Context ● Personal Context ● Social Context ● Ensemble ● Explore ● Expression ● Folksong ● Genre ● Improvisation ● Interpretation ● Jazz Music ● Latin ● Lyrics ● Mood ● Motif ● Movement ● Notation ● Opera ● Performance ● Phrasing ● Plan ● Program ● Refine ● Renaissance Era ● Repertoire ● Respond ● Rhythm ● Romantic Era ● Sacred Music ● Score ● Secular Music ● Select ● Set ● Structure ● Style ● Stylistic expression ● Symphony ● Technical challenges ● Tempo ● Tension/Release ● Texture ● Theme and Variations ● Tonality ● Variety ● Venue
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Assessments:

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Response to students, recordings

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Interdisciplinary Connections:

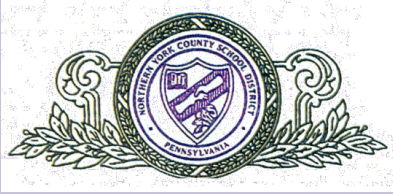
- **English/Language Arts:** Reading, Vocabulary
 - **Social Studies/History:** Historical events
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Additional Resources:

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 - *The Book of Canons*, Compiled by John M. Feierabend.
 - *The Complete Choral Warm-Up Book*, by Russell Robinson and Jay Althouse.
 - <http://www.sharemylesson.com/>
 - *The Billboard Encyclopedia of Classical Music*, Edited by Stanley Sadie
 - *Norton Anthology of Western Music (Ancient to Baroque) 3rd Edition*, Edited by Claude V. Palisca
 - *A History of Western Music* 5th Edition, by Donald Jay Grout and Claude V. Palisca
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Created By:
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Mixed Chorus Grades 9-12

Unit 4- Analyzing and Responding to Music

Subject
Mixed Chorus

Grade
9-12

Unit
Analyzing and Responding to Music

Suggested Timeline
Continuous

Grade Level Summary

From the **National Coalition for Core Arts Standards**

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Students need to have experience in creating, to be successful musicians and to be successful 21st century citizens.

Students need to perform – as singers, as instrumentalists, and in their lives and careers.

Students need to respond to music, as well as to their culture, their community, and their colleagues.”

Grade Level Units:

Unit 1-Music Literacy

Unit 2-Vocal Technique

Unit 3-Historical and Cultural Connections

Unit 4-Analyzing and Responding to Music

Unit Title:

Analyzing and Responding to Music

Unit Summary:

Listening, analyzing, and making adjustments in exercises and in performance literature is a continual process of growth. Reflection on one’s own and others’ performance and application of one’s thoughts to one’s performance practice are the keys to success. Teachers demonstrate exemplary technique, helping students learn the characteristics of exemplary performance. Students evaluate specific performances and learn to make constructive criticism based on musical concepts. Appropriate rehearsal and performance etiquette is developed over time.

Unit Essential Questions	Key Understandings
<ol style="list-style-type: none"> 1. Why is musical meaning and interpretation important when making music? 2. Why is it important to be able to analyze and critique the music that we listen to and perform? 3. Why is it important to discuss how music makes us feel? 4. How does good rehearsal behavior impact our performance behavior? 5. How does good performance behavior impact the success of our concert? 6. What does the audience expect of us and what should we expect from them? 7. How do musicians compare their work to the work of others? 8. Why is it important to be able to create, recreate and perform music independently? 	<ol style="list-style-type: none"> 1. Students will determine why the meaning and interpretation of music is important. 2. Students will understand why it is important to analyze and critique the music that they listen to and perform. 3. Students will understand why it is important to discuss how music makes us feel. 4. Students will understand how good rehearsal behavior impacts our performance behavior. 5. Students will understand how good behavior impacts the success of our concert. 6. Students will understand what the audience expects of them during a performance and what they should expect from the audience. 7. Musicians use both aesthetic and critical processes to assess their own work and compare it to the work of others. 8. While much of the school-based musical experience happens within a group, it is also important for people to be able to create, recreate, rehearse and perform music independently.

Focus Standards Addressed in the Unit	
9.2.12	I. Identify, explain, and analyze philosophical beliefs as they relate to works in the arts (eg. classical architecture, rock music, Native American dance, contemporary American musical theatre).
9.3.12	A. Explain and apply the critical examination processes of works in the arts and humanities. <ul style="list-style-type: none"> • Compare and contrast • Analyze • Interpret • Form and test hypotheses • Evaluate/form judgments
9.3.12	B. Determine and apply criteria to a person's work and works of others in the arts (e.g. use visual scanning techniques to critique the student's own use of sculptural space in comparison to Julio Gonzales' use of space in <i>Woman Combing Her Hair</i> .)
9.3.12	C. Apply systems of classification for interpreting works in the arts and forming a critical response.
9.3.12	D. Analyze and interpret works in the arts and humanities from different societies using culturally specific vocabulary of critical response.

9.3.12	E. Examine and evaluate various types of critical analysis of works in the arts and humanities. <ul style="list-style-type: none"> ● Contextual criticism ● Form criticism ● Intuitive criticism
9.3.12	F. Analyze the processes of criticism used to compare the meanings of a work in the arts in both its own and present time.
9.4.12	A. Evaluate an individual's philosophical statement on a work in the arts and its relationship to one's own life based on knowledge and experience.
9.4.12	B. Describe and analyze the effects that works in the arts have on groups, individuals, and the culture (e.g. Orson Welles' 1938 radio broadcast, <i>War of the Worlds</i>).
9.4.12	C. Compare and contrast the attributes of various audiences' environments as they influence individual aesthetic response (e.g. viewing traditional <i>Irish</i> dance at county fair versus the performance of <i>River Dance</i> in a concert hall).
9.4.12	D. Analyze and interpret a philosophical position identified in works in the arts and humanities.

Important Standards Addressed in the Unit

9.1.12	A. Know and use the elements and principles of each art form to create works in the arts and humanities: Elements: duration, intensity, pitch, timbre Principles: composition, form, genre, harmony, rhythm, texture
9.1.12	B. Recognize, know, use and demonstrate a variety of appropriate arts elements and principles to produce, review, and revise original works in the arts: Sing, Play an instrument, read and notate music, compose and arrange, improvise.
9.3.12	G. Analyze works in the arts by referencing the judgments advanced by arts critics as well as one's own analysis and critique.

Misconceptions	Proper Conceptions
<ol style="list-style-type: none"> 1. Knowing the correct notes and rhythms is all I need to put on a good performance. 2. I cannot remain independent on my voice part. 3. Students say the performance was good or not good. 	<ol style="list-style-type: none"> 1. We want to add musicality to our music to enhance it and to express the emotion of the songs. 2. With practice, you can become independent on your voice part. Practice listening for your voice part during a full choir rehearsal. 3. Judging a performance requires one to know what good sounds like. A student must know what qualities a good performance has. They must be able to judge themselves after having the knowledge to explain what is good and what is not.

Concepts	Competencies	Vocabulary
<ul style="list-style-type: none"> Analyze Relate Examine Create Aesthetic Response Critical Analysis Evaluate Respond Connect Perform Listen 	<p>Students will reflect on the concert performance answering specific questions about that performance.</p> <p>Students will communicate a mood and meaning of the music to the audience.</p> <p>Students will describe why they like a piece of music, what mood the music is portraying, and what emotions a piece of music makes them feel.</p> <p>Students will compare the similarities and differences between pieces of music.</p> <p>Students will compare different performances of themselves and/or others.</p> <p>Students will describe how their surroundings influence their feelings towards a piece of music.</p> <p>Students will describe how the emotions of a composer impacts the music he/she composes.</p> <p>Students will independently create, recreate, rehearse and perform musical works and explain why this is important.</p>	<ul style="list-style-type: none"> Elements of music Arrangement Composer Demonstrate Enduring understanding Expression Expressive aspects Expressive intent Expressive qualities Intent Interpret Mood Perform Performance Practice Performance technique Piece Plan Purpose Refine Respond Section Sensitivity Setting Stage Performance Staging Style Technical challenges Tension/Release Texture Tonality Variety Venue

Assessments:

Vocal Warm-Ups: Students will engage in vocal warm-ups at the onset of each chorus rehearsal/sectional. The teacher will observe and correct vocal habits of students.

Marking Period Performance Assessment: Students will complete a performance assessment each marking period as part of their overall performance grade.

Vocabulary Quizzes: Students will be required to learn music terminology within a given piece of music. This terminology will be cumulative.

Final Performance/Concert: Students will be responsible for displaying good vocal technique during performances.

Suggested Strategies to Support Design of Coherent Instruction

Charlotte Danielson's Framework for Teaching: Domain 3 Instruction

Domain 3a Communicating with Students

Directions and Procedures, Use of oral and written language, Goals and objectives, whiteboards

Domain 3b Using Questioning and Discussion Techniques

Student participation, Hands on materials

Domain 3c Engaging Students in Learning

Student groups, activities and assignments, instructional materials and resources, cooperative groups, gradebook

Domain 3d Using Assessment in Instruction

Feedback to students, students self-assessment and monitoring, Assessment criteria, collecting classwork, examples of student work, teacher observations, rubrics

Domain 3e Demonstrating Flexibility and Responsiveness

Response to students, recordings

Differentiation:

- Students who need assistance will be partnered with students who are high achievers.
 - Students will receive individual attention to aid their understanding.
 - Students will be given additional worksheets/assignments to aid in the understanding of elements of music.
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Interdisciplinary Connections:

- **English/Language Arts:** Reading, Vocabulary
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Additional Resources:

- Academic Standards for the Arts and Humanities, PDE (July 18, 2002)
 - National Coalition for Core Arts Standards <http://www.nafme.org/my-classroom/standards/>
 - *Building Choral Excellence: Teaching Sight-Singing in the Choral Rehearsal*, by: Steven M. Demorest
 - *Choral Music: Methods and Materials- Developing Successful Choral Programs (Grade 5 to 12)*, by: Barbara A. Brinson
 - *The Choral Warm-Up Collection*, by: Sally Albrecht
 - *60 Music Quizzes for Theory & Reading*, by Jay Althouse
 - *Sing at First Sight*, by Andy Beck, Karen Farnum Surmani & Brian Lewis.
 - *Ready to Read Music: Sequential Lessons in Music Reading Readiness*, by Jay Althouse.
 - *Vocal Builders for Better Choirs: A Complete Resource for Choral Directors*, by Emily Crocker.
 - *Choral Musicianship: A Director's Guide to Better Singing*, by William C. Fenton & Sarah O. Johnson, 1st Edition.
 - *Beyond Singing: Blueprint for the Exceptional Choral Program*, by Stan McGill and Elizabeth Volk.
 - *Diction for Singers (Italian, German, French)*, by David Adams.
 - *Essential Elements for Choir: Teacher Resource Kit*, by Janice Killian, Debbie Helm Daniel and Linda Rann.
 - *150 Rounds for Singing and Teaching*, by Edward Bolkovac and Judith Johnson.
 - *Choir Builders: Fundamental Vocal Techniques for Classroom and General Use*, by Rollo Dilworth.
 - *The Book of Canons*, Compiled by John M. Feierabend.
 - *The Complete Choral Warm-Up Book*, by Russell Robinson and Jay Althouse.
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