

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 MU:Cr1; 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 MU:Cr1, Pr 4, 5; PA Std 9.1 a, b, c)
3. Review music theory - reading notes, reading rhythms, intervals, dynamics, and key signatures, music terminology. (NMCS MUPr 4; PA Std 9.1 c)
4. Demonstrate through performance proper phrasing and interpretation as indicated by the score or by the choral conductor. (NMCS MU:Pr 4,5; 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 MU:Pr4, 5; PA Std 9.1)
6. Demonstrate an acceptable level of sight-singing. (NMCS MU:Pr6; 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 MU:Pr 4, 5, 6; 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 MU:Re 7,8,9; PA Std 9.2 a, b, c, d; 9.3 a, b; 9.4)

NATIONAL MUSIC CONTENT STANDARDS (Ensemble Grades 9-12)

<https://nafme.org/wp-content/files/2014/11/2014-Music-Standards-Ensemble-Strand.pdf>

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 and student evaluation of class or individual performances.(Course Standards 1-8)
3. Successful public performance of selected music from various types of vocal literature. (Course Standards 1, 2, 3, 4, 5, 7, 8)
4. Class participation and attendance at all concerts and rehearsals.
5. Written evaluations on composers, music theory, music terminology pertinent to current literature being studied. (Course Standards 7, 8)
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 form 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 normally scheduled during the school year.

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. Solfege
 - 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	Whiteboard
Pitchpipe	Sight-singing materials
Record player/Stereo	Choral Music and folders
Computer/Internet	Theory & Music History pages

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. Recorded projects
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 correct consistently accurate are accurate and used	<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 - note reading is in one clef. - key signatures consistently
RHYTHM accurate and meter is consistent rest values are always	<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 - time signature and accurate - basic note and accurate
TONE always correctly executed with breathing/bowing technique PRODUCTION articulation is almost always present	<ul style="list-style-type: none"> - notes are incorrectly execute (breathing/bowing technique) - no attention to articulation 	<ul style="list-style-type: none"> - notes and usually correctly executed and understood - various articulation attempted 	<ul style="list-style-type: none"> - notes are proper - proper
MUSICALITY variation is consistent and attention is paid to proper breathe control accurate style is displayed staccato, accent) demonstrate to others	<ul style="list-style-type: none"> - very little dynamic variation accurate. - 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 is 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 attempted. - consistent phrasing and - consistently (legato, - student will the

performance materials

POSTURE	- incorrect posture inhibits proper	- posture is correct/consistent	- posture is
exemplary and student is	performance		used as a role
model			