

Chorus Curriculum

Title of Unit	The Elements of Music	Grade Level	High School
Curriculum Area	Chorus	Time Frame	Two Months
Developed By	Christine Dorantes		
Identify Desired Results (Stage 1)			
Content Standards			
<p>1.1.12.B1 Students will perform quality literature containing the elements of music (rhythm, melody, harmony, form, & color)</p> <p>1.3.12.B1 Students will examine the application of the elements in a variety of works.</p> <p>1.3.12.B2 Students will examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in musical compositions.</p> <p>1.4.12.A2 Students will gain understanding and begin to hypothesize as to the composer’s intent through his usage of the elements of music.</p> <p>1.4.12.B1 Students will formulate criteria using their observations of the basic elements and how they are designed throughout a particular work.</p>			
Understandings		Essential Questions	
Overarching Understanding		Overarching	Topical

<ol style="list-style-type: none"> 1. Major and minor keys are built upon scales and steps. Each step affects the tonality of the scale. 2. The elements of music are the building blocks in which music is based in. 3. Composers manipulate the elements of music to demonstrate different intents and feelings. 4. One can make informed observations about music by interpreting the elements of music. 	<p>How does an understanding of the musical elements enrich the artistic experience?</p> <p>What progression should be taken in order to provide a sound foundation for a musical experience?</p>	<p>What would happen if one of the elements were missing from a song?</p> <p>How could changing a specific element change an entire composition?</p>
<p>Related Misconceptions</p>		
<p>Beat is the same as rhythm. All Music is the same. Music should be learned aurally.</p>	<p>Skills Students will be able to...</p>	
<p>Knowledge Students will know...</p>		

1. How to identify and sing in all Major and Minor Key Signatures.
2. How to properly subdivide complex rhythms.
3. How to employ appropriate musical vocabulary when analyzing choral works and/or performances.
4. How to achieve excellent intonation within the ensemble through active listening skills.

1. Sing scales and modes on *solfege* or [a].
2. Demonstrate a mastery of the Cohen Hand Signals.
3. Sing and aurally identify all intervals and triads.
4. Identify, define, and perform standard notation symbols.
5. Perform varying music in large ensembles using musical elements.
6. Perform sight-reading examples with accuracy.
7. Identify the melody, counter-melody, & accompaniment within the vocal ensemble.
8. Sing one person per part for vocal assessments.

Assessment Evidence (Stage 2)

Performance Task Description

- **Goal**
- **Role**
- **Audience**
- **Situation**
- **Product/Performance**
- **Standards**

Students will further develop the linguistic value of music through a better understanding of its variety of elements.

1. Scale Assessment
2. Repertoire Assessment
3. Rhythm Assessment
4. Smart Music Assignments
5. Music Vocabulary Assessment
6. Sight Singing Assessment

1. Analyze the elements of music for and their related concepts.
2. Describe elements of music, using appropriate music vocabulary, found within choral works being performed.
3. Demonstrate knowledge of the basic principles of meter, rhythm, and harmony in the analysis and preparation of music.
4. Speculate on the composer’s intent, using and citing embedded clues to substantiate the hypothesis.

Other Evidence

Read/perform a variety of choral repertoire from an extensive library of music. See Appendix “A” for further resource guides.

Learning Plan (Stage 3)

- **Where** are your students headed? **Where** have they been? **How** will you make sure the students know where they are going?
- **How** will you **hook** students at the beginning of the unit?
- **What** events will help students **experience and explore** the big idea and questions in the unit? **How** will you equip them with needed skills and knowledge?
- **How** will you cause students to **reflect and rethink**? **How** will you guide them in rehearsing, revising, and refining their work?
- **How** will you help students to **exhibit and self-evaluate** their growing skills, knowledge, and understanding throughout the unit?
- **How** will you **tailor** and otherwise personalize the learning plan to optimize the engagement and effectiveness of ALL students, without compromising the goals of the unit?
- **How** will you **organize** and sequence the learning activities to optimize the engagement and achievement of ALL students?

Students in auditioned chorus may or may not have an understanding of music theory . The goal for this unit is to prepare them towards music literacy. Their goal will be skill specific repertoire that they will prepare for public performances. Each essential question is tailored for students to decide what a quality performance includes, and judge how they can produce a quality sound. Students will assess both other choirs and their own performances.

- Students will learn and practice all major scales and vocalises.
- Students will watch different choirs and ensembles to determine what constitutes an effective performance. Students will generate a rubric based on this.
- Students will begin a listening journal to develop their taste and preference in choral music.
- Students will relate learning a song to Bloom's taxonomy.

Unit 2

Title of Unit	Musical Expression	Grade Level	High School
Curriculum Area	Chorus	Time Frame	Two Months
Developed By	Christine Dorantes		
Identify Desired Results (Stage 1)			
Content Standards			
<p>1.1.12.B2 Students will utilize their knowledge of the elements in the deconstruction and performance of complex choral literature from diverse cultural contexts.</p> <p>1.4.12.A1 Students will use contextual clues to differentiate between unique and common properties and be able to interpret the cultural implications of works of music.</p> <p>1.4.12.A3 Students will develop intuitive musical expression to a variety of choral literature using historical significance, cultural context, and originality as criteria for one’s own interpretation.</p>			
Understandings		Essential Questions	
Overarching Understanding		Overarching	Topical

<ul style="list-style-type: none"> - Dynamics add variation and emotion to a piece of music. - Vocalises develop skill and articulation in everyday musical pieces. - Silence is as powerful a tool as sonority. - Musical phrases are controlled and completed by syllabic stress, vowels, and breath. 	<p>How does musicality affect the style of a piece?</p> <p>What impact does phrasing have on a piece of music?</p> <p>How does adding musical expression to a piece of music enhance its performance?</p>	<p>What would happen if you ignored every musical direction in a piece of music?</p> <p>How can breathing at punctuation affect a musical phrase?</p> <p>In what ways is staggered breathing useful?</p> <p>Compare and contrast a performance where the choir sings and breathes together and a performance where they do not.</p>
Related Misconceptions		
<ul style="list-style-type: none"> - You breathe through your diaphragm. - Loud is the same thing as high singing. - Diction is controlled by the jaw, and not by the breath. - Vowels should be controlled by the jaw. 		
Knowledge Students will know...		Skills Students will be able to...
<ol style="list-style-type: none"> 1. How to use dynamics and articulation to give a piece proper phrasing. 2. How to perform music with proper phrasing. 3. General phrasing tendencies. 4. Historical and cultural stylistic differences and how to apply them to various works. 		<ol style="list-style-type: none"> 1. Perform with proper dynamics and articulation. 2. Understand where the high and low points in a phrase are and use dynamics accordingly. 3. Memorize basic phrasing rules and apply them in music. 4. Memorize styles of different cultures and historical eras.
Assessment Evidence (Stage 2)		
Performance Task Description		

- **Goal**
- **Role**
- **Audience**
- **Situation**
- **Product/Performance**
- **Standards**

Students will nurture creativity through musical expression by eliciting aesthetic and intellectual responses.

1. Students will sing through a piece, followed by a quiz on what time period and/or culture it originated.
2. Students will be given a piece and asked to sing it in a certain style.
3. Students will read aloud a passage from a text while being evaluated on expressiveness/creativity.

Other Evidence

Learning Plan (Stage 3)

- **Where** are your students headed? **Where** have they been? **How** will you make sure the students know where they are going?
- **How** will you **hook** students at the beginning of the unit?
- **What** events will help students **experience and explore** the big idea and questions in the unit? **How** will you equip them with needed skills and knowledge?
- **How** will you cause students to **reflect and rethink**? **How** will you guide them in rehearsing, revising, and refining their work?
- **How** will you help students to **exhibit and self-evaluate** their growing skills, knowledge, and understanding throughout the unit?
- **How** will you **tailor** and otherwise personalize the learning plan to optimize the engagement and effectiveness of ALL students, without compromising the goals of the unit?
- **How** will you **organize** and sequence the learning activities to optimize the engagement and achievement of ALL students?

The next level of music literacy is muscality. Once students can read music is is time for them to make music. The winter concert will be a cumulative assessment opportunities where students will demonstrate artistry and reflection in a variety of styles.

- Students will evaluate the different aspects that go into effective singing by recognizing the processes that occur in their body when vocalizing.
- Students will begin a practice journal to set weekly goals. At the end of the week they will review their journal with their teacher and peers to reflect on their practice and performance.
- Students will reinforce their playing techniques and musicianship by preparing for the winter concert, which will be a formative assessment.
- Students will record themselves and assess their use of musicianship skills to self evaluate their performances. The whole choir will eventually do this as well.
- Students will eventually get used to watching themselves perform and assessing their performances objectively based on their own performance rubric. (sample below) https://docs.google.com/a/aulcs.org/document/d/182tnWAXtzNpotWp9P4KXTaKLgcUK-QyNvKX8LjmXT34/edit?usp=drive_web

Unit 3

Title of Unit	Musical Awareness	Grade Level	High School
Curriculum Area	Chorus	Time Frame	Two Months
Developed By	Christine Dorantes		
Identify Desired Results (Stage 1)			
Content Standards			
<p>1.2.12.A1 Students will determine how music has influenced world cultures throughout history.</p> <p>1.2.12.A2 Students will justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.</p> <p>1.4.12.A4 Students will evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to music.</p> <p>1.4.12.B3 Students will determine the role of music & music-making in a global society by analyzing the influence of technology on the performing arts for consumers, creators, and performers around the world.</p>			
Understandings		Essential Questions	
Overarching Understanding		Overarching	Topical

<p>When in rehearsal a musician listens for not only their sectional blend, but also the whole choir's sound. The choir must sound as one voice. Music from different cultures have different choral sounds. Each section has a specific part to play in a piece of music.</p>	<p>How are musical decisions affected by our surroundings? What's crucial to a successful performance? What's not?</p>	<p>Will a weaker musician perform up to a strong ensemble, as will a strong musician perform down to a weak ensemble? Is tuning a proactive or reactive process? What is being evaluated when listening to a performance? How does the historical and cultural context of a piece of music affect musical decisions for performance?</p>
Related Misconceptions		
<p>I should sing loud to carry my whole section. One section is more important than the other. Loud singing is the best singing. One music only listen to their own part so they don't get confused with other sections'.</p>	<p>What's the difference between a good sound and a great sound?</p>	
<p>Knowledge Students will know...</p>	<p>Skills Students will be able to...</p>	
<ol style="list-style-type: none"> 1. How to listen to others within the ensemble and react to what is heard. 2. How to react to the music of other cultures. 3. How music influences a society. 4. How technology has influenced music throughout the past 500 years. 	<ol style="list-style-type: none"> 1. Coordinate style and articulation from person to person. 2. Balance properly within an ensemble. 3. Appreciate what role music plays in various cultures and historical eras. 4. Students will listen and determine what role they have within a piece of music. 	
Assessment Evidence (Stage 2)		
Performance Task Description		

- **Goal**
- **Role**
- **Audience**
- **Situation**
- **Product/Performance**
- **Standards**

Students will acquire an appreciation of music culture and musical awareness as it relates to music history, ultimately promoting one's relative responsibilities to their surroundings.

1. Question the students on their historical perspective of composers.
2. Evaluate recordings of the ensemble performances.
3. Quiz ensemble members on where the melodies lie within a given part to a given work.

Other Evidence

Learning Plan (Stage 3)

- **Where** are your students headed? **Where** have they been? **How** will you make sure the students know where they are going?
- **How** will you **hook** students at the beginning of the unit?
- **What** events will help students **experience and explore** the big idea and questions in the unit? **How** will you equip them with needed skills and knowledge?
- **How** will you cause students to **reflect and rethink**? **How** will you guide them in rehearsing, revising, and refining their work?
- **How** will you help students to **exhibit and self-evaluate** their growing skills, knowledge, and understanding throughout the unit?
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- **How** will you **organize** and sequence the learning activities to optimize the engagement and achievement of ALL students?

One of the goals of a music education is to allow students to perform, experience, and discover a variety of music from many different cultures. This curriculum is meant to divert from a purely western mindset, and allow students to classify quality pieces from all cultures. Students will reflect on what they value in music, and find value in the music of others.

- Students will choose skill appropriate music to perform at their spring concert based on a specific .
- Students will watch and perform music to assess it for meaning and structure.
- Students will translate and research songs from other cultures to assess them for meaning.
- The weekly practice journal will change to a more specific format this marking period. There is an added section where students notate music that is challenging. This will help them identify which playing skills they need to practice. <https://drive.google.com/drive/u/0/folders/0B61kyXD0sg94dmZobmNTUXIZdXM>

Unit 4

Title of Unit	Vocal Production	Grade Level	High School
Curriculum Area	Music	Time Frame	Three Months
Developed By	Christine Dorantes		

Identify Desired Results (Stage 1)

Content Standards

1.3.12.B.3 Students will understand physical elements that make up the essential vocal anatomy in the human body.

1.3.12.B.4 Students will know that basic vocal arranging skills require theoretical understanding of music composition and proper, healthy vocal tract usage.

1.4.12.B.2 Students will learn that the cohesiveness of a piece of music and its ability to communicate a theme can be directly affected by the artist's technical proficiency as well as by the manner and physical context in which it is performed.

Understandings	Essential Questions	
Overarching Understanding	Overarching	Topical
<p>Posture and alignment affect sound.</p> <p>The Diaphragm, Larynx, Windpipe/Trachea, Vocal Cords/Folds, Soft Palate, Hard Palate, Lips, Teeth, and Tongue, work together to form sound.</p> <p>Phonation and vibrato is affected by resonance.</p>	<p>How is sound produced with the human voice?</p> <p>How can the voice be manipulated in healthy and unique ways that contribute to a piece of art?</p>	<p>What are the different voice classifications?</p> <p>What are some healthy and efficient vocal techniques that male and female choir member need to practice to develop range, accuracy in matching pitches?</p>
Related Misconceptions		
<p>Vibrato is affected by the jaw.</p> <p>You have to sing harder to sing louder.</p>		
Knowledge Students will know...	Skills Students will be able to...	

1. Elements of the vocal anatomy.
2. Proper vocal ranges in various ensembles.
3. Appropriate techniques for developing improved vocal production.
4. What usage of vocal technique is appropriate given the historical context of the work being performed.

1. Expressive singing of choral works to be performed.
2. Sight-read a variety of choral literature.
3. Perform independent parts in choral works.
4. Use proper articulations using their prior knowledge of historical context.

Assessment Evidence (Stage 2)

Performance Task Description

- **Goal**
- **Role**
- **Audience**
- **Situation**
- **Product/Performance**
- **Standards**

The students will demonstrate accurate knowledge of the vocal anatomy and vocal production, develop skills appropriate to their age, gender and voice classification and apply listening skills and the process of critique in distinguishing different qualities of the singing voice.

Other Evidence

Learning Plan (Stage 3)

- **Where** are your students headed? **Where have they been? How will you make sure the students know where they are going?**
- **How will you hook** students at the beginning of the unit?
- **What events will help students experience and explore** the big idea and questions in the unit? **How will you equip them with needed skills and knowledge?**
- **How will you cause students to reflect and rethink?** **How will you guide them in rehearsing, revising, and refining their work?**
- **How will you help students to exhibit and self-evaluate** their growing skills, knowledge, and understanding throughout the unit?
- **How will you tailor** and otherwise personalize the learning plan to optimize the engagement and effectiveness of ALL students, without compromising the goals of the unit?
- **How will you organize** and sequence the learning activities to optimize the engagement and achievement of ALL students?

Almost all contemporary singers today have vocal health problems. Students often try to mimic their sound not realizing that it is not healthy. Singing is a form of communication, and one can not properly communicate if one's instrument (the voice) is broken. In order for students to self evaluate I will record them from the beginning of the year to the end of the year periodically, so that they can hear their gradual progress in vocal production.

- Students will research and present on the different types of vocal injuries, and how to prevent them. They will also examine which current artists suffer from from those injuries. Students will then give educated reasons why those artists sustained those injuries.
- Students will record and analyze their own voice based on proper vocal technique.
- Students will apply this to their spring concert repertoire.
- Students will judge other choirs based on their performance criteria.
- Students will conduct sectionals which will allow them to practice their own parts and develop a sectional sound / blend. This will add to the classroom community.