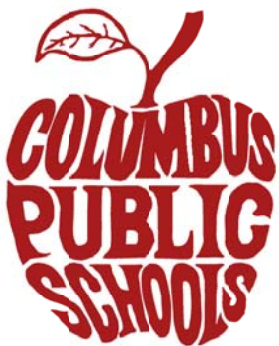


**MIXED  
CHORUS II**  
**Grades 9-12**

**CURRICULUM  
GUIDE**

**Aligned with the Ohio  
Academic Content Standards**



**Division of  
Academic Achievement  
Support Services**

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Full Year Guide

# VOCAL MUSIC CURRICULUM GUIDES

## MIXED CHORUS II

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## **THE PURPOSE OF THIS CURRICULUM GUIDE**

The purpose of this Vocal Music Curriculum Guide is to provide teachers with deeply aligned curricular materials and examples of lessons. It contains standards, benchmarks and grade level indicators which are correlated with the Ohio Arts Academic Standards, the National Music Standards, the previous levels of learning, aligned teaching resources and texts, and differentiated teaching strategies for music students.

The Vocal Music Curriculum Guide is approved by the Columbus Board of Education as the official curriculum to be taught. It is the intent of the board that all teachers will follow the prescribed scope and sequence in order to maximize student achievement.

This curriculum document provides essential information and examples that will allow teachers to create specific lessons to maximize student learning. The strategies contained in this guide are designed to provide guidance to teachers on how to approach key concepts and skills. This curriculum guide cannot replace good teaching, but it can reinforce and guide teachers to provide all students with the skills, knowledge and experiences to master the Columbus Public Schools Vocal Music Curriculum.

## TEACHERS GUIDE FOR USING THIS DOCUMENT

A curriculum guide is a document designed to lead teachers in the creation of lessons that will produce higher levels of learning for all students. The content of this guide has been carefully selected to provide a focused, aligned roadmap that is 100 percent correlated to district, state and national standards.

This curriculum guide was designed using the concept of “deep curriculum alignment.” Deep alignment occurs when lessons taught to students include activities, experiences and materials that match or exceed the content, context and cognitive levels of the standards and lead to improved student performance.

Teachers are asked to pay particular attention to the following components of this guide:

### Standards, Benchmarks and Grade Level Indicators

The vocal music Content Standards for Columbus Public Schools are based on the nine National Music Standards. The Benchmarks and Grade Level Indicators are a blend of national achievement standards and standards, benchmarks and grade level indicators from the Ohio Academic Content Standards for Music. The **standards** are the overarching goals, the **benchmarks** are smaller pieces of the standards, and the **grade level indicators** (GLIs) outline what students must do to show mastery at each grade level.

### Quarterly Scope and Sequence Charts

The grade level indicators have been divided into quarterly scope and sequence charts, which serve as pacing guides for each grading period. Some grade level indicators are used more than once throughout the year to allow students ample opportunity to master them. The philosophy of designing sample lesson plans is to provide strategies for teaching all grade level indicators, which may not result in lesson plans for each week.

### Assessment

Assessment is one of the critical elements of deep alignment. Therefore, teachers should ensure that any assessment they create is consistent and aligned with the district grade level indicators. Assessments should also be aligned with the strategies that are used for instruction so that students receive “no surprises” when engaged in assessment. Assessment of each grade level indicator has been provided in this curriculum guide.

### Summative Assessment

Summative Assessments provide ways that students demonstrate mastery of the grade level indicators. Performance, written and alternative assessments can be used. Summative Assessments should be planned before procedures so the assessments guide the strategies for teaching the lessons.

### Pre-Assessment

Pre-Assessment activities provide information about what students already know so that they are able to work towards mastering the appropriate grade level indicators.

## Formative Assessment

Formative Assessment occurs during the lesson so that the teacher will know the level of student comprehension and can make adjustments in instruction during the lesson instead of waiting until the lesson is completed.

## Procedures

Procedures are written with differentiated instruction in mind. Differentiated instruction means choosing a variety of strategies that will enable students with varying needs to master the grade level indicators.

## Writing Connections

Writing across the curriculum is an expectation of all instruction in Columbus Public Schools. The lessons in this curriculum guide contain Writing Connections that are used by CPS students; e.g., Type 1 and 2 Quick writes, comparison and contrast, graphic organizers, short answer response and the writing process. Teachers are expected to use these connections during instruction.

## Interdisciplinary Connections

Interdisciplinary Connections are the Ohio Academic Content standards and benchmarks from English Language Arts and Social Studies. These standards and benchmarks correlate/integrate with the lessons and help CPS students become accustomed to utilizing content, context and cognitive levels of the Ohio Graduation Test.

## Background Information

Background Information is provided for teachers if information needed to teach the lesson is not included in district adopted texts.

## Re-Teach

Re-teach strategies are for students who did not comprehend the lesson and master the grade level indicators. Re-teach strategies involve breaking down strategies from the procedures into smaller chunks of learning; e.g., instead of applying several elements to a piece of music, apply one element at a time.

## Enrichment/Extension

Enrichment/Extension provides strategies for students who have already mastered the grade level indicators. Since mastery may occur at the beginning, during or at the end of a lesson, they are a necessary component for differentiating instruction and providing more breadth and depth to learning.

## **A SPECIAL NOTE ABOUT THE CHORAL UNITS**

Choral rehearsals most often consist of rehearsing music and increasing musical skills. The units in the choral curriculum guides are divided into ten to fifteen minute segments that can be taught during rehearsals. Each segment is intended to be a portion of not a replacement for an entire rehearsal. Several segments can also be taught at one time.

Each choral curriculum guide also contains a packet of single copy octavos that represent the type of choral literature that can be used for Level One and Level Two choruses. The choral literature is incorporated into the lesson plans.

**Chorus Scope and Sequence**  
**High School Level II: Mixed Chorus II, SSA & TTB Ensembles – Grading Period 1**

<b>Period</b>	<b>Content Standard Themes</b>	<b>GLI</b>	<b>Standard Benchmark GLI</b>	<b>OGT Social Studies Standards and Benchmarks</b>	<b>OGT English Language Arts Standards and Benchmarks</b>
1	Singing	Sings vocal exercises, 3-8-part chord progressions, and a varied repertoire of choral music in 3-8 parts, with or without accompaniment, using correct posture, breath support/control, articulation, and intonation.	MCII1A1		
1	Singing	Sings, alone and in ensembles, demonstrating part independence, blend, balance, phrasing, and musicality.	MCII1A2		
1	Singing	Responds appropriately to the musical and expressive cues of a conductor.	MCII1A3		
1	Singing	Sings, refines, memorizes, and performs 14–20 choral selections representing diverse cultures and styles with a level of difficulty of 4 or 5, on a scale of 1–6.	MCII1A4		Communication: Oral and Visual – G
1	Performing on Instruments	Performs major and minor scales on the piano and/or keyboard with correct fingering.	MCII2A1		Communication: Oral and Visual – G
1	Performing on Instruments	Performs with others 3-5 rhythmic excerpts of a choral score on a non-pitched percussion instrument.	MCII2A3		S
1	Performing on Instruments	Responds appropriately to the musical and expressive cues of a conductor.	MCII2A4		
1	Reading and Notating	Reads, notates, and performs rhythmic and melodic patterns in simple and compound time signatures.	MCII5A1		Writing Conventions – A, B, C
1	Reading and Notating	Reads and notates melodies in the treble and bass clefs.	MCII5A2		Writing Conventions – A, B, C

<b>Period</b>	<b>Content Standard Themes</b>	<b>GLI</b>	<b>Standard Benchmark GLI</b>	<b>OGT Social Studies Standards and Benchmarks</b>	<b>OGT English Language Arts Standards and Benchmarks</b>
1	Reading and Notating	Utilizes the application of accidentals, expression markings, musical signs, and symbols contained in an octavo (e.g., repeat signs, coda, D.S. al fine).	MCII5A3		Acquisition of Vocabulary – F Writing Conventions – A, B, C
1	Reading and Notating	Identifies major and minor scales and their relative minors.	MCII5A4		
1	Reading and Notating	Sings, aurally identifies, and visually identifies major, minor, and perfect intervals.	MCII5B1		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – A
1	Reading and Notating	Sightreads choral music, accurately and expressively, using solfege syllables, numbers, letters and/or text in 3-8 parts, with a difficulty of 4 or 5, on a scale of 1–6.	MCII5B2		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – A
1	Listening, Analyzing, and Describing	Compares and describes the use of tension and release in several similar choral selections.	MCII6A1		Communication: Oral and Visual – A, C
1	Listening, Analyzing, and Describing	Compares and contrasts musical elements and compositional devices in choral music of varied genres, cultures, time periods, or composers (e.g., form, instrumentation, rhythmic/melodic/harmonic, structure).	MCII6A2	People in Societies – A, C	Communication: Oral and Visual – A, C
1	Evaluating	Compares and contrasts choral performances and uses musical terminology to assess if it was a quality performance (e.g., intonation, blend, balance, uniformity of vowels and consonants, overall musical effectiveness).	MCII7A1		Communication: Oral and Visual – A, C



<b>Period</b>	<b>Content Standard Themes</b>	<b>GLI</b>	<b>Standard Benchmark GLI</b>	<b>OGT Social Studies Standards and Benchmarks</b>	<b>OGT English Language Arts Standards and Benchmarks</b>
1	Evaluating	Experiences and evaluates a variety of live choral music performances and activities.	MCII7A2		Communication: Oral and Visual – A, C Writing Convention - A, B, C
1	Evaluating	Practices audience etiquette in selected music settings.	MCII7A3		
1	Evaluating	Defines and supports aesthetic value as it applies to choral music.	MCII7B1		
1	Evaluating	Describes and supports how musical elements affect the aesthetic impact and quality of choral music.	MCII7B2		
1	Evaluating	Demonstrates an understanding of why people value music and develop certain preferences.	MCII7B3	People in Societies – A	
1	History and Culture	Analyzes and discusses choral music of various composers, cultures, and/or time periods using musical terminology.	MCII9A1	People in Societies – A, C	Literary Text – D, E, F, G
1	History and Culture	Compares and contrasts several cultures' musical works based on the function music serves, roles of musicians, and conditions under which the music is performed.	MCII9B1	People in Societies – A, C History – A, B, D, E, F Geography – A, C	Literary Text – F

**Chorus Scope and Sequence**  
**High School Level II: Mixed Chorus II, SSA & TTB Ensembles – Grading Period 2**

<b>Period</b>	<b>Content Standard Themes</b>	<b>GLI</b>	<b>Standard Benchmark GLI</b>	<b>OGT Social Studies Standards and Benchmarks</b>	<b>OGT English Language Arts Standards and Benchmarks</b>
2	Singing	Sings vocal exercises, 3-8-part chord progressions, and a varied repertoire of choral music in 3-8 parts, with or without accompaniment, using correct posture, breath support/control, articulation, and intonation.	MCI1A1		
2	Singing	Sings, alone and in ensembles, demonstrating part independence, blend, balance, phrasing, and musicality.	MCI1A2		
2	Singing	Responds appropriately to the musical and expressive cues of a conductor.	MCI1A3		
2	Singing	Sings, refines, memorizes, and performs 14–20 choral selections representing diverse cultures and styles with a level of difficulty of 4 or 5, on a scale of 1–6.	MCI1A4		Communication: Oral and Visual – G
2	Performing on Instruments	Performs major and minor scales on the piano and/or keyboard with correct fingering.	MCI2A1		Communication: Oral and Visual – G
	Performing on Instruments	Performs a vocal line in a choral score on the piano and/or keyboard.	MCI2A2		Communication: Oral and Visual – G
2	Performing on Instruments	Performs with others 3-5 rhythmic excerpts of a choral score on a non-pitched percussion instrument.	MCI2A3		
2	Performing on Instruments	Responds appropriately to the musical and expressive cues of a conductor.	MCI2A4		
2	Reading and Notating	Reads, notates, and performs rhythmic and melodic patterns in simple and compound time signatures.	MCI5A1		Writing Conventions – A, B, C

<b>Period</b>	<b>Content Standard Themes</b>	<b>GLI</b>	<b>Standard Benchmark GLI</b>	<b>OGT Social Studies Standards and Benchmarks</b>	<b>OGT English Language Arts Standards and Benchmarks</b>
2	Reading and Notating	Reads and notates melodies in the treble and bass clefs.	MCII5A2		Writing Conventions – A, B, C
2	Reading and Notating	Utilizes the application of accidentals, expression markings, musical signs, and symbols contained in an octavo (e.g., repeat signs, coda, D.S. al fine).	MCII5A3		Acquisition of Vocabulary– F Writing Conventions – A, B, C
2	Reading and Notating	Identifies major and minor scales and their relative minors.	MCII5A4		
2	Reading and Notating	Sings, aurally identifies, and visually identifies major, minor, and perfect intervals.	MCII5B1		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – A
2	Reading and Notating	Sightreads choral music, accurately and expressively, using solfege syllables, numbers, letters and/or text in 3–8 parts, with a difficulty of 4 or 5, on a scale of 1–6.	MCII5B2		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – A
2	Listening, Analyzing, and Describing	Compares and describes the use of tension and release in several similar choral selections.	MCII6A1		Communication: Oral and Visual – A, C
2	Listening, Analyzing, and Describing	Compares and contrasts musical elements and compositional devices in choral music of varied genres, cultures, time periods, or composers (e.g., form, instrumentation, rhythmic/melodic/harmonic, structure).	MCII6A2	People in Societies – A, C	Communication: Oral and Visual – A, C
2	Evaluating	Compares and contrasts choral performances and uses musical terminology to assess if it was a quality performance (e.g., intonation, blend, balance, uniformity of vowels and consonants, overall musical effectiveness).	MCII7A1		Communication: Oral and Visual – A, C

<b>Period</b>	<b>Content Standard Themes</b>	<b>GLI</b>	<b>Standard Benchmark GLI</b>	<b>OGT Social Studies Standards and Benchmarks</b>	<b>OGT English Language Arts Standards and Benchmarks</b>
2	Evaluating	Experiences and evaluates a variety of live choral music performances and activities.	MCI17A2		Communication: Oral and Visual – A, C Writing Convention - A, B, C
2	Evaluating	Practices audience etiquette in selected music settings.	MCI17A3		
2	Evaluating	Defines and supports aesthetic value as it applies to choral music.	MCI17B1		
2	Evaluating	Describes and supports how musical elements affect the aesthetic impact and quality of choral music.	MCI17B2		
2	Evaluating	Demonstrates an understanding of why people value music and develop certain preferences.	MCI17B3	People in Societies – A	
2	Music and Other Disciplines	Compares choral selections to the other arts (e.g., dance, visual arts) to discuss ways each art form conveys images, meanings, or feelings.	MCI18A1		
2	Music and Other Disciplines	Identifies which art forms combine multiple artistic mediums and describes how music is utilized in those mediums (e.g., musical theater, opera, dance, film).	MCI18A2		
2	Music and Other Disciplines	Compares choral selections to short literary work to discuss similar elements found in each (e.g., meter, rhythm, texture, style).	MCI18B1		Literary Text – D, E, F, G
2	Music and Other Disciplines	Utilizes technology in musical performances.	MCI18B2		
2	Music and Other Disciplines	Explores how technology has enabled the arts and science to meet and expand the possibilities of musical expression and composition.	MCI18B3		

<b>Period</b>	<b>Content Standard Themes</b>	<b>GLI</b>	<b>Standard Benchmark GLI</b>	<b>OGT Social Studies Standards and Benchmarks</b>	<b>OGT English Language Arts Standards and Benchmarks</b>
2	Music and Other Disciplines	Identifies and applies problem solving and creative thinking skills utilized in music and other disciplines outside the arts (e.g., math, history, literature).	MCII8B4		Concepts of Print, Comprehension, Strategies and Self-Monitoring Strategies – B
2	History and Culture	Analyzes and discusses choral music of various composers, cultures, and/or time periods using musical terminology.	MCII9A1	People in Societies – A, C	Literary Text – D, E, F, G
2	History and Culture	Compares and contrasts several cultures' musical works based on the function music serves, roles of musicians, and conditions under which the music is performed.	MCII9B1	People in Societies – A, C History – A, B, D, E, F Geography – A, C	Literary Text – F
2	History and Culture	Explores and explains how technology changes the roles of composers and performers.	MCII9B2		

**Chorus Scope and Sequence**  
**High School Level II: Mixed Chorus II, SSA & TTB Ensembles – Grading Period 3**

<b>Period</b>	<b>Content Standard Themes</b>	<b>GLI</b>	<b>Standard Benchmark GLI</b>	<b>OGT Social Studies Standards and Benchmarks</b>	<b>OGT English Language Arts Standards and Benchmarks</b>
3	Singing	Sings vocal exercises, 3-8-part chord progressions, and a varied repertoire of choral music in 3-8 parts, with or without accompaniment, using correct posture, breath support/control, articulation, and intonation.	MCI1A1		
3	Singing	Sings, alone and in ensembles, demonstrating part independence, blend, balance, phrasing, and musicality.	MCI1A2		
3	Singing	Responds appropriately to the musical and expressive cues of a conductor.	MCI1A3		
3	Singing	Sings, refines, memorizes, and performs 14–20 choral selections representing diverse cultures and styles with a level of difficulty of 4 or 5, on a scale of 1–6.	MCI1A4		Communication: Oral and Visual – G
3	Performing on Instruments	Performs a vocal line in a choral score on the piano and/or keyboard.	MCI2A2		Communication: Oral and Visual – G
3	Performing on Instruments	Responds appropriately to the musical and expressive cues of a conductor.	MCI2A4		
3	Improvising	Sings a 12–24-measure excerpt of a given selection adding and/or changing syncopated and complex rhythms.	MCI3A1		
3	Improvising	Improvises a melody derived from a blues scale over a 12-bar blues form.	MCI3B1		
3	Improvising	Creates, notates, and performs an accompaniment (e.g., chords, bass line) for a vocal melody using a I, IV, and V <sup>7</sup> chord progression.	MCI3C1		

<b>Period</b>	<b>Content Standard Themes</b>	<b>GLI</b>	<b>Standard Benchmark GLI</b>	<b>OGT Social Studies Standards and Benchmarks</b>	<b>OGT English Language Arts Standards and Benchmarks</b>
3	Improvising	Improvises a given vocal melody by interpreting it in a different style and/or by embellishing rhythmic and melodic elements.	MCII3D1		
3	Composing and Arranging	Creates and notates rhythm patterns in varied time signatures including 2/4, 3/4, 4/4, 6/8, 3/8, alla breve, and mixed meter.	MCII4A1		Writing Process – A, B, C, D, F Writing Conventions – A, B, C
3	Composing and Arranging	Demonstrates knowledge of various tempi while performing rhythmic patterns.	MCII4A2		
3	Composing and Arranging	Creates and notates melodic compositions in a variety of time signatures in major and minor keys.	MCII4B1		Writing Process – A, B, C, D, F Writing Conventions – A, B, C
3	Composing and Arranging	Incorporates a variety of expression markings in compositions appropriate to the style of the piece including tempo, dynamics, and articulation.	MCII4B2		
3	Composing and Arranging	Performs student-composed compositions.	MCII4B3		
3	Composing and Arranging	Arranges a melodic composition for solo voice based on an instrumental melody with vocal and/or instrumental accompaniment.	MCII4C1		Writing Process – A, B, C, D, F Writing Conventions – A, B, C
3	Composing and Arranging	Utilizes technology in creating, arranging, notating, and performing student composed pieces.	MCII4D1		Writing Process – A, B, C, D, F
3	Reading and Notating	Reads, notates, and performs rhythmic and melodic patterns in simple and compound time signatures.	MCII5A1		Writing Conventions – A, B, C
3	Reading and Notating	Reads and notates melodies in the treble and bass clefs.	MCII5A2		Writing Conventions – A, B, C

<b>Period</b>	<b>Content Standard Themes</b>	<b>GLI</b>	<b>Standard Benchmark GLI</b>	<b>OGT Social Studies Standards and Benchmarks</b>	<b>OGT English Language Arts Standards and Benchmarks</b>
3	Reading and Notating	Utilizes the application of accidentals, expression markings, musical signs, and symbols contained in an octavo (e.g., repeat signs, coda, D.S. al fine).	MCII5A3		Acquisition of Vocabulary – F Writing Conventions – A, B, C
3	Reading and Notating	Identifies major and minor scales and their relative minors.	MCII5A4		
3	Reading and Notating	Sings, aurally identifies, and visually identifies major, minor, and perfect intervals.	MCII5B1		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – A
3	Reading and Notating	Sightreads choral music, accurately and expressively, using solfege syllables, numbers, letters and/or text in 3–8 parts, with a difficulty of 4 or 5, on a scale of 1–6.	MCII5B2		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – A
3	Listening, Analyzing, and Describing	Compares and describes the use of tension and release in several similar choral selections.	MCII6A1		Communication: Oral and Visual – A, C
3	Listening, Analyzing, and Describing	Compares and contrasts musical elements and compositional devices in choral music of varied genres, cultures, time periods, or composers (e.g., form, instrumentation, rhythmic/melodic/harmonic, structure).	MCII6A2	People in Societies – A, C	Communication: Oral and Visual – A, C
3	Evaluating	Compares and contrasts choral performances and uses musical terminology to assess if it was a quality performance (e.g., intonation, blend, balance, uniformity of vowels and consonants, overall musical effectiveness).	MCII7A1		Communication: Oral and Visual – A, C



<b>Period</b>	<b>Content Standard Themes</b>	<b>GLI</b>	<b>Standard Benchmark GLI</b>	<b>OGT Social Studies Standards and Benchmarks</b>	<b>OGT English Language Arts Standards and Benchmarks</b>
3	Evaluating	Experiences and evaluates a variety of live choral music performances and activities.	MCI17A2		Communication: Oral and Visual – A, C Writing Convention - A, B, C
3	Evaluating	Practices audience etiquette in selected music settings.	MCI17A3		
3	Evaluating	Defines and supports aesthetic value as it applies to choral music.	MCI17B1		
3	Evaluating	Describes and supports how musical elements affect the aesthetic impact and quality of choral music.	MCI17B2		
3	Evaluating	Demonstrates an understanding of why people value music and develop certain preferences.	MCI17B3	People in Societies – A	
3	Music and Other Disciplines	Compares choral selections to the other arts (e.g., dance, visual arts) to discuss ways each art form conveys images, meanings, or feelings.	MCI18A1		
3	Music and Other Disciplines	Identifies which art forms combine multiple artistic mediums and describes how music is utilized in those mediums (e.g., musical theater, opera, dance, film).	MCI18A2		
3	Music and Other Disciplines	Compares choral selections to short literary work to discuss similar elements found in each (e.g., meter, rhythm, texture, style).	MCI18B1		Literary Text – D, E, F, G
3	Music and Other Disciplines	Utilizes technology in musical performances.	MCI18B2		
3	Music and Other Disciplines	Explores how technology has enabled the arts and science to meet and expand the possibilities of musical expression and composition.	MCI18B3		

<b>Period</b>	<b>Content Standard Themes</b>	<b>GLI</b>	<b>Standard Benchmark GLI</b>	<b>OGT Social Studies Standards and Benchmarks</b>	<b>OGT English Language Arts Standards and Benchmarks</b>
3	Music and Other Disciplines	Identifies and applies problem solving and creative thinking skills utilized in music and other disciplines outside the arts (e.g., math, history, literature).	MCII8B4		Concepts of Print, Comprehension, Strategies and Self-Monitoring Strategies – B
3	History and Culture	Analyzes and discusses choral music of various composers, cultures, and/or time periods using musical terminology.	MCII9A1	People in Societies – A, C	Literary Text – D, E, F, G
3	History and Culture	Compares and contrasts several cultures' musical works based on the function music serves, roles of musicians, and conditions under which the music is performed.	MCII9B1	People in Societies – A, C History – A, B, D, E, F Geography – A, C	Literary Text – F
3	History and Culture	Explores and explains how technology changes the roles of composers and performers.	MCII9B2		

**Chorus Scope and Sequence**  
**High School Level II: Mixed Chorus II, SSA & TTB Ensembles – Grading Period 4**

<b>Period</b>	<b>Content Standard Themes</b>	<b>GLI</b>	<b>Standard Benchmark GLI</b>	<b>OGT Social Studies Standards and Benchmarks</b>	<b>OGT English Language Arts Standards and Benchmarks</b>
4	Singing	Sings vocal exercises, 3-8-part chord progressions, and a varied repertoire of choral music in 3-8 parts, with or without accompaniment, using correct posture, breath support/control, articulation, and intonation.	MCII1A1		
4	Singing	Sings, alone and in ensembles, demonstrating part independence, blend, balance, phrasing, and musicality.	MCII1A2		
4	Singing	Responds appropriately to the musical and expressive cues of a conductor.	MCII1A3		
4	Singing	Sings, refines, memorizes, and performs 14–20 choral selections representing diverse cultures and styles with a level of difficulty of 4 or 5, on a scale of 1–6.	MCII1A4		Communication: Oral and Visual – G
4	Performing on Instruments	Responds appropriately to the musical and expressive cues of a conductor.	MCII2A4		
4	Improvising	Sings a 12–24-measure excerpt of a given selection adding and/or changing syncopated and complex rhythms.	MCII3A1		
4	Improvising	Improvises a melody derived from a blues scale over a 12-bar blues form.	MCII3B1		
4	Improvising	Creates, notates, and performs an accompaniment (e.g., chords, bass line) for a vocal melody using a I, IV, and V <sup>7</sup> chord progression.	MCII3C1		

<b>Period</b>	<b>Content Standard Themes</b>	<b>GLI</b>	<b>Standard Benchmark GLI</b>	<b>OGT Social Studies Standards and Benchmarks</b>	<b>OGT English Language Arts Standards and Benchmarks</b>
4	Improvising	Improvises a given vocal melody by interpreting it in a different style and/or by embellishing rhythmic and melodic elements.	MCII3D1		
4	Composing and Arranging	Creates and notates rhythm patterns in varied time signatures including 2/4, 3/4, 4/4, 6/8, 3/8, alla breve, and mixed meter.	MCII4A1		Writing Process – A, B, C, D, F Writing Conventions – A, B, C
4	Composing and Arranging	Demonstrates knowledge of various tempi while performing rhythmic patterns.	MCII4A2		
4	Composing and Arranging	Creates and notates melodic compositions in a variety of time signatures in major and minor keys.	MCII4B1		Writing Process – A, B, C, D, F Writing Conventions – A, B, C
4	Composing and Arranging	Incorporates a variety of expression markings in compositions appropriate to the style of the piece including tempo, dynamics, and articulation.	MCII4B2		
4	Composing and Arranging	Performs student-composed compositions.	MCII4B3		
4	Composing and Arranging	Arranges a melodic composition for solo voice based on an instrumental melody with vocal and/or instrumental accompaniment.	MCII4C1		Writing Process – A, B, C, D, F Writing Conventions – A, B, C
4	Reading and Notating	Reads, notates, and performs rhythmic and melodic patterns in simple and compound time signatures.	MCII5A1		Writing Conventions – A, B, C
4	Reading and Notating	Reads and notates melodies in the treble and bass clefs.	MCII5A2		Writing Conventions – A, B, C

<b>Period</b>	<b>Content Standard Themes</b>	<b>GLI</b>	<b>Standard Benchmark GLI</b>	<b>OGT Social Studies Standards and Benchmarks</b>	<b>OGT English Language Arts Standards and Benchmarks</b>
4	Reading and Notating	Utilizes the application of accidentals, expression markings, musical signs, and symbols contained in an octavo (e.g., repeat signs, coda, D.S. al fine).	MCII5A3		Acquisition of Vocabulary – F Writing Conventions – A, B, C
4	Reading and Notating	Identifies major and minor scales and their relative minors.	MCII5A4		
4	Reading and Notating	Sings, aurally identifies and visually identifies major, minor, and perfect intervals.	MCII5B1		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – A
4	Reading and Notating	Sightreads choral music, accurately and expressively, using solfege syllables, numbers, letters and/or text in 3–8 parts, with a difficulty of 4 or 5, on a scale of 1–6.	MCII5B2		Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies – A
4	Listening, Analyzing, and Describing	Compares and describes the use of tension and release in several similar choral selections.	MCII6A1		Communication: Oral and Visual – A, C
4	Listening, Analyzing, and Describing	Compares and contrasts musical elements and compositional devices in choral music of varied genres, cultures, time periods, or composers (e.g., form, instrumentation, rhythmic/melodic/harmonic, structure).	MCII6A2	People in Societies – A, C	Communication: Oral and Visual – A, C
4	Evaluating	Compares and contrasts choral performances and uses musical terminology to assess if it was a quality performance (e.g., intonation, blend, balance, uniformity of vowels and consonants, overall musical effectiveness).	MCII7A1		Communication: Oral and Visual – A, C

<b>Period</b>	<b>Content Standard Themes</b>	<b>GLI</b>	<b>Standard Benchmark GLI</b>	<b>OGT Social Studies Standards and Benchmarks</b>	<b>OGT English Language Arts Standards and Benchmarks</b>
4	Evaluating	Experiences and evaluates a variety of live choral music performances and activities.	MCII7A2		Communication: Oral and Visual – A, C Writing Convention - A, B, C
4	Evaluating	Practices audience etiquette in selected music settings.	MCII7A3		
4	History and Culture	Analyzes and discusses choral music of various composers, cultures, and/or time periods using musical terminology	MCII9A1	People in Societies – A, C	Literary Text – D, E, F, G
4	History and Culture	Compares and contrasts several cultures' musical works based on the function music serves, roles of musicians, and conditions under which the music is performed.	MCII9B1	People in Societies – A, C History – A, B, D, E, F Geography – A, C	Literary Text – F



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<b><u>UNIT TITLE</u></b>	<b><u>LEVEL</u></b>	<b><u>COURSE</u></b>	<b><u>GRADING PERIOD</u></b>
Beginning A New Piece: “Blow, Blow Thou Winter Wind”	Grades 10-12	Mixed Chorus II, SSA and TTB Ensembles	1, 2, 3 and 4

<b><u>CONTENT STANDARD 5</u></b>		
Reading and notating music		
<b><u>Benchmark A</u></b>  Read, notate, and perform music while demonstrating an understanding of the language of music.	<b><u>Grade Level Indicator 1</u></b>  Reads, notates, and performs rhythmic and melodic patterns in simple and compound time signatures (including dotted and syncopated rhythms).  <b>MCH5A1</b>	<b><u>Previous Level</u></b>  Reads, notates, and performs rhythmic and melodic patterns in simple and compound time signatures (including dotted and syncopated rhythms).  <b>MCI5A1</b>
<b><u>Benchmark A</u></b>  Read, notate, and perform music while demonstrating an understanding of the language of music.	<b><u>Grade Level Indicator 2</u></b>  Reads and notates melodies in the treble and bass clef.  <b>MCH5A2</b>	<b><u>Previous Level</u></b>  Reads and notates melodies in treble and bass clefs.  <b>MCI5A2</b>
<b><u>Benchmark A</u></b>  Read, notate, and perform music while demonstrating an understanding of the language of music.	<b><u>Grade Level Indicator 3</u></b>  Utilizes the application of accidentals, expression markings, musical signs and symbols contained in an octavo (e.g., repeat signs, Coda, D.S. al fine etc.)  <b>MCH5A3</b>	<b><u>Previous Level</u></b>  Reviews and utilizes the application of accidentals, expression markings, musical signs, and symbols contained in an octavo (e.g., repeat signs, coda, D.S. al fine).  <b>MCI5A3</b>
<b><u>Benchmark A</u></b>  Read, notate, and perform music while demonstrating an understanding of the language of music.	<b><u>Grade Level Indicator 4</u></b>  Identifies major and minor scales and their relative minors.  <b>MCH5A4</b>	<b><u>Previous Level</u></b>  Identifies major and minor scales and their relative minors.  <b>MCI5A4</b>

# **Beginning a New Song: “Blow, Blow Thou Winter Wind”**

## **Introduction**

In this unit, students begin a new piece of music: “Blow, Blow Thou Winter Wind,” by J. Rutter. The unit focus is on reading music and reinforces music literacy.

Note: Several of the procedures listed can be used as rehearsal techniques throughout the year.

## **Summative Assessment**

- Students sing “Blow, Blow Thou Winter Wind,” by J. Rutter, observing all musical signs, symbols, and expression markings.
- Students aurally and visually identify major and minor keys in “Blow, Blow Thou Winter Wind” (changes in mood/key heard and seen).
- Students take rhythmic and melodic dictation from “Blow, Blow, Thou Winter Wind,” which includes dotted rhythms and syncopation.

## **Pre-Assessment**

Students verbally identify the following musical signs, symbols, and expression markings in “Blow, Blow, Thou Winter Wind,” by J. Rutter: time signature, key signature, tempo, dynamics, voicing, key changes, tempo changes, and melodic rhythm by way of clapping. This process requires students to look all the way through the piece before they sing it.

## **Procedures**

### **Segment 1**

- Based on what they see in the written score, the class discusses what they think the mood/key is of “Blow, Blow, Thou Winter Wind” (*because the song is somber and forlorn and the words seem lonely or melancholy it is likely in a minor key*, Formative Assessment).
- Using solfege syllables or scale degree numbers, students sightread the opening unison melody in the soprano voice, measures 9-39 (Summative Assessment).
- Using solfege syllables or scale degree numbers, students sightread the bass part in measures 39-59 (Summative Assessment).
- Each section of the chorus sings their own part using solfege syllables or scale degree numbers until pitches are secure (Formative Assessment).
- Entire chorus sings their parts together using solfege syllables.



- Students sing the whole piece using the text, observing dynamics and expression markings. Class discusses the mood of the piece again. (Teacher asks: “Is the mood of the piece different than we predicted it would be before we began to sing it?”) Students identify the relative major key (Summative Assessment).

## **Segment 2**

- Teacher distributes staff paper to students. Teacher plays/sings 4-measure rhythmic and melodic patterns from “Blow, Blow, Thou Winter Wind,” including dotted rhythms and syncopation. Students take rhythmic and melodic dictation (Summative Assessment).

## **Materials and Equipment**

- copies of the song, “Blow, Blow Thou Winter Wind,” by J. Rutter
- staff paper
- piano or keyboard

## **Re-Teach**

- Students take rhythmic and melodic dictation in two measures sections and check their work for accuracy.
- Students write in the solfege syllables or the scale degree numbers in their scores of “Blow, Blow Thou Winter Wind.” The scale is either written on the chalk board or on a poster for their use.
- Students use hand signals for the solfege scale to reinforce the concept of scale degrees.
- Students sing their part using the solfege syllables or numbers they wrote in their scores.
- Students clap the rhythm of the opening melody line.
- Students sing the text of the song while observing expression markings.
- Repeat the process in other sections of the piece until the song is secure.

## **Enrichment/Extension**

The text of the song “Blow, Blow Thou Winter Wind,” is taken from the Shakespearean play, “As You Like It.” Students read the play and discuss in writing what this text means in the context of the play. Students answer the question: “Is there any relevance of the text on today’s society?”



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Solo/Ensemble Singing	Grades 10-12	Mixed Chorus II, SSA and TTB Ensembles	1, 2, 3 and 4

**CONTENT STANDARD 1**

Singing, alone and with others, a varied repertoire of music

<b><u>Benchmark A</u></b> Sing, alone and in ensembles, a varied repertoire of choral music with stylistic expression and musical accuracy.	<b><u>Grade Level Indicator 2</u></b> Sings, alone and/or in ensembles, demonstrating part independence, balance, blend, phrasing, and musicality.  <b>MCII1A2</b>	<b><u>Previous Level</u></b> Sings, alone and/or in ensembles, demonstrating part independence, balance, blend, phrasing, and musicality.  <b>MCI1A2</b>
<b><u>Benchmark A</u></b> Sing, alone and in ensembles, a varied repertoire of choral music with stylistic expression and musical accuracy.	<b><u>Grade Level Indicator 3</u></b> Responds appropriately to the musical and expressive cues of a conductor.  <b>MCII1A3</b>	<b><u>Previous Level</u></b> Responds appropriately to the musical and expressive cues of a conductor.  <b>MCI1A3</b>
<b><u>Benchmark A</u></b> Sing, alone and in ensembles, a varied repertoire of choral music with stylistic expression and musical accuracy.	<b><u>Grade Level Indicator 4</u></b> Sings, refines, memorizes, and performs 14-20 choral selections representing diverse cultures and styles with a level of difficulty of 4 or 5, on a scale of 1-6.  <b>MCII1A4</b>	<b><u>Previous Level</u></b> Sings, refines, memorizes, and performs 12-14 choral selections representing diverse cultures and styles with a level of difficulty of 3 or 4, on a scale of 1-6.  <b>MCI1A4</b>

# Solo/Ensemble Singing

## Introduction

Throughout the year students learn to sing in ensembles of four or more parts with attention to part independence, posture, breath support, articulation, intonation, balance, blend and musicality. Students also understand and respond appropriately to the cues of the conductor. The Mixed Chorus II Standard 1, Benchmark A, Grade Level Indicators 1-4 (GLIs) should be a part of the daily lesson plan in the choral music class throughout the school year.

## Summative Assessment

These summative assessments include benchmarks to be met throughout the year and at the year's end.

- Students perform in small ensembles responding appropriately to conductor cues, songs in four or more parts, with and without accompaniment. Students demonstrate part independence, appropriate posture, breath support and control, articulation, intonation, balance, blend and musicality (*Mixed Chorus Ensemble Singing Rubric*).
- Students demonstrate and explain the importance of vowels, intonation, expression, articulation, tempo, dynamics, timbre, blend, balance, phrasing, and appropriate posture when singing alone or in a choral ensemble.
- Students write a brief comparison of ensemble singing and solo singing with specific regard to intonation, vowel shaping, phrasing, blend, and balance.
- Students demonstrate mastery of 14-20 choral selections representing diverse cultures and styles with a minimal difficulty level of 4 on a scale of 1-6. Students perform four songs each grading period in small groups while the class and teacher evaluate (*Mixed Chorus II Repertoire Rubric*).

## Pre-Assessment

- Students sing in small groups in four parts demonstrating part independence, balance, blend, posture, breath support, intonation and musicality (e.g., selections from Songs for Sight-Singing, by Mary Henry and Marilyn Jones).
- Teacher evaluates students' knowledge of conductor's cues while singing scales in small groups.

## Procedures

### Segment 1

- Teacher distributes and explains the *Mixed Chorus II Ensemble Singing Rubric*, then introduces “Cantate Domino,” by G. Croce, measures 1-13. Students split into groups of 4-8 to rehearse the music excerpt together. Students perform for the class demonstrating part independence, appropriate posture, breath support, articulation, intonation, balance, blend, and musicality. Additional suggestions for this exercise are “Cantate Domino,” by G. Pitoni, measures 1-15; “The Sidewalks of New York,” (TTB) arranged by L. Beery, measures 41-72; and “I’ll Paint You a Rainbow,” by G. Gilpin, measures 46-61 (Summative Assessment).

### Segment 2

- Teacher distributes and explains the *Choral Music Repertoire Rubric*. Teacher introduces choral selections representing diverse cultures and styles each week. Students sight-read through songs initially. Teacher works through difficult sections and assigns students to small groups to rehearse. Students then return to large group rehearsal and sing through sections. Students may also perform the rehearsed sections in small groups for the class. At the end of the week, students perform entire song or section from memory for the class and possible grade. Assigned songs should be of difficulty level 4-6 on a scale of 1-6 (see Supplemental Materials for a listing of suggested songs; Summative Assessment).

### Segment 3

- Teacher reviews a conductor’s role and cues with class. Teacher introduces *Conducting* worksheet and guides students through at least one exercise using conducting and expressive cues. Students complete the worksheet in small groups and take turns conducting their groups (Summative Assessment).
- Students write about the importance of the conductor’s role to a performing group (Type 2 Quick write, Summative Assessment).

## Writing Connections

Type 1 Quick write, comparison and contrast

## Interdisciplinary Connections

Communications: Oral and Visual A – Use a variety of strategies to enhance listening.

## Materials and Equipment

Worksheets

- *Mixed Chorus I Ensemble Singing Rubric*
- *Mixed Choir II Repertoire Rubric*
- *Conducting* worksheet

## Octavos

- “Cantate Domino,” by G. Croce
- “Cantate Domino,” by G. Pitoni
- “The Sidewalks of New York,” (TTB) arranged by L. Beery
- “I’ll Paint You a Rainbow,” by G. Gilpin

## Supplemental

Songs For Sight-Singing, Level 4-6 SATB, by Mary Henry and Marilyn Jones

### Suggested Song List:

- |  |  |
|--|--|
| • “Blow, Blow Thou Winter Wind,”<br>by J. Rutter   | • “The Lass From the Low Countree,”<br>by J. Niles               |
| • “Cantate Domino,” by G. Croce                    | • “Seeds Grow To Plants,” by J. Rutter                           |
| • “Cantate Domino,” by G. Pitoni                   | • “Till The Stars Fall From the Sky,”<br>arranged by J. Althouse |
| • “Come Lovely Spring,” by J. Haydn                | • “Ubi Caritas,” by J. Leavitt                                   |
| • “Erev Shel Shoshnim,”<br>arranged by J. Klebanow | • “When I Hear Music,” by M. Martin                              |
| • “For The Beauty of The Earth,”<br>by J. Rutter   | • “Who Knows?,” by J. Martin                                     |
| • “Il est bel et bon,” by Passereau                | • “Ye Shall Have a Song,”<br>by S. Porterfield                   |
| • “I Will Sing With The Spirit,” by J. Rutter      |  |

(Additional SSA and TTB suggestions are provided in the curriculum packet of songs.)

## Re-Teach

- In groups of 4-8, students sing “When I Hear Music,” by M. Martin, measures 4-11. Students rehearse parts by gradually adding additional parts. Students then perform for the class.
- Teacher reviews dynamics, articulation and phrase markings. Students rehearse assigned sections of level 4-6 songs (see Supplemental Materials list) in small groups and take turns conducting using conducting patterns and expressive cues.

## Enrichment/Extension

- Write a brief description of conducting cues and explain how they may evoke emotional responses from the listener.
- Choose one of your favorite songs and write out the lyrics. Beneath each line of words write out expressive markings that you would want to convey as a conductor when performing the lyrics to music.

# Conducting

Name \_\_\_\_\_  
 Period \_\_\_\_\_  
 Date \_\_\_\_\_

Practice these patterns by following the diagrams. Then sing the suggested melodies while conducting the meter pattern.

Meter	Pattern	Hand Motion
<b>2</b> <u>Jingle Bells</u> (fast tempo) <u>Pop Goes the Weasel</u>		
<b>3</b> <u>The Star Spangled Banner</u> <u>Take Me Out to the Ballgame</u> (slowly)		
<b>4</b> <u>America the Beautiful</u> <u>Jingle Bells</u> (slowly)		

## Mixed Chorus Ensemble Singing Rubric

Name \_\_\_\_\_

Period \_\_\_\_\_

Date \_\_\_\_\_

Students perform in small ensembles a song in four or more parts, with or without accompaniment, demonstrating part independence, appropriate posture, breath support and control, with attention to articulation, intonation, balance, blend and musicality.

24 Points Possible	4	3	2	1	Points
Part Independence	Student sings his/her part independently with confidence and accuracy.	Student sings his/her part effectively with some independence.	Student sings his/her part adequately with little independence.	Student does not sing his/her part independently.	
Tone	Student sings with a well supported tone.	Student sings with a well-supported tone some of the time.	Student sings with poorly supported tone.	Student sings with no support of tone.	
Balance	Student sings demonstrating appropriate balance within the song.	Student sings demonstrating some balance within the song.	Student sings with little attention to balance of his/her part.	Student sings with no regard to balance of his/her part within the song.	
Phrasing	Student sings using appropriate phrasing.	Student sings using some appropriate phrasing.	Student sings with little attention to phrasing.	Student sings without regard to phrasing.	
Articulation	Student sings demonstrating appropriate articulation.	Student sings demonstrating some articulation.	Student sings with little attention to articulation.	Student sings with no regard to articulation.	
Intonation	Student sings well demonstrating awareness to intonation.	Student sings demonstrating some awareness to intonation.	Student sings with little attention to intonation.	Student sings with no regard to intonation.	
				Total:	

## Mixed Chorus II Repertoire Rubric

Grading Period	1	2	3	4
√ (Identify Grading Period)				

Name \_\_\_\_\_

Period \_\_\_\_\_

Date \_\_\_\_\_

Sings, refines, memorizes, and performs 14-20 choral selections representing diverse cultures and styles with a level of difficulty of 4, on a scale of 1-6. (MCIII A4)

	Song	Level	Style
1.			
2.			
3.			
4.			
5.			

Points	4	3	2	1	Points
<b>Musicality</b>	Student demonstrates excellent musicality while performing songs	Student demonstrates some musicality while performing songs	Student demonstrates little musicality while performing the songs	Student demonstrates poor musicality while performing the songs	
<b>Memorization</b>	Student sings all 4 songs entirely from memory	Student sings 3 of the songs from memory	Student sings 2 of the songs from memory	Student sings 1 or less of the songs from memory	
<b>Style Interpretation</b>	Student accurately interprets the style of all 4 songs	Student accurately interprets the style of 3 songs	Student accurately interprets the style of 2 songs	The student accurately interprets the style of 1 song or less	
<b>Level Mastery</b>	Student demonstrates level 4 mastery	Student demonstrates level 3 mastery	Student demonstrates level 2 mastery	Student demonstrates level 1 mastery or less	
				Total:	





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Music and Culture	Grades 10-12	Mixed Chorus II, SSA and TTB Ensembles	1, 2, 3 and 4

**CONTENT STANDARD 9**

Understanding music in relation to history and culture

<b><u>Benchmark A</u></b>	<b><u>Grade Level Indicator 1</u></b>	<b><u>Previous Level</u></b>
Analyze and discuss various music styles from the United States, world music, and historical periods.	Analyzes and discusses choral music of various composers, cultures, and/or time periods using musical terminology.  <b>MCII9A1</b>	Analyzes and discusses choral music of various composers, cultures, and/or time periods using musical terminology.  <b>MCI9A1</b>
<b><u>Benchmark B</u></b>	<b><u>Grade Level Indicator 1</u></b>	<b><u>Previous Level</u></b>
Explore and explain how music and composers both influence and are influenced by society, culture, and vocational choice.	Compares and contrasts several cultures' musical works based on the function music serves, role of musicians, and conditions under which the music is performed.  <b>MCII9B1</b>	Compares and contrasts several cultures' musical works based on the function music serves, role of musicians, and conditions under which the music is performed.  <b>MCI9B1</b>

# Music and Culture

## Introduction

In this unit, students explore the influence of society and culture on music, analyze and discuss world music styles and increase their use of music terminology.

## Summative Assessment

- Students demonstrate understanding of music vocabulary in class discussion and written reports. Suggested vocabulary is in *Building Music Vocabulary* (Music!, pages 553 and 577).
- Students demonstrate understanding of the influence of society and culture on music and composers by completing *Activity: Compare Popular and Folk Music* (Music!, page 542-545; Music! Instructor's Guide, page 203), *Activity: Analyze the Decimas*, (Music!, page 546), and *Activity: Evaluate a Blend of Musical Styles* (Music!, page 574).
- Students present a Power Point project highlighting American music genres and representative composers.

## Pre-Assessment

- Students complete *Musical Style Check* (Music! Teacher's Resource Binder, reproducible master, page 173).
- Students respond to one of the following writing prompts using music terminology (Music! Teacher's Resource Binder, page 333):
  - “How has urbanization changed music in our society?”
  - “Why do you think American popular music is well-liked around the world?”

## Procedures

### Segment 1

- Students read *Folk Music* and *American Music of Protest* and then respond to the questions from *Activity: Discuss Social Issues in Folk Music* (Music!, page 542-545; Music! Instructor's Guide, page 203; Formative Assessment).
- Students complete *Chapter Reviews* (Music!, *Building Music Vocabulary*, page 553; Summative Assessment).
- Teacher leads a discussion on musical styles influencing each other, social issues influencing music, and composers' music influencing society (Formative Assessment).

## Segment 2

- Students read *Ethnic Folk Music* (Music!, page 546) and then complete *Activity: Analyze the Decimas* (Summative Assessment).
- Teacher presents listening example “Aria” from *Bachianas Brasileiras No.5*, by H. Villa-Lobos (Music! CD 17, track 6). Students complete *Activity: Evaluate a Blend of Musical Styles* (Music!, page 574; Summative Assessment).

## Segment 3

- Teacher leads a discussion on American music genres and composers. Students complete a web search for more information and present their findings (Summative Assessment).

## Materials and Equipment

CD player/stereo

Worksheets

- *Activity: Compare Popular and Folk Music* (Music!, page 542-545; Music! Instructor’s Guide, page 203)
- *Activity: Evaluate a Blend of Musical Styles* (Music!, page 574)
- *Ethnic Folk Music, Activity: Analyze the Decimas* (Music!, page 546)
- *Musical Style Check* (Music! Teacher’s Resource Binder, reproducible master page 173)
- *The Protest Song in South Africa, Activity: Discover South African Music* (Music!, page 567-571)
- *Unit Nine Test: Building Music Vocabulary* (Music! Teacher’s Resource Binder, reproducible master, page 335)

Octavo

- “Aria” from *Bachianas Brasileiras No.5*, by H. Villa-Lobos

CDs

- Music! CD 17

## Textbook

- Music! Its Role and Importance in Our Lives
- Music! Teacher’s Resource Binder
- Music! Instructor’s Guide

## Supplemental

Music! MIDI Activities Binder

## Technology Resources

Technology Option Project 26, Music! MIDI Activities Binder

## Writing Connections

Type 2 Quick writes

## Interdisciplinary Connections

- Literary Text D – Identify similar recurring themes across different works.
- Literary Text E – Analyze the use of a genre to express a theme or topic.
- Literary Text F – Identify and analyze how an author uses figurative language, sound devices, and literary techniques to shape plot, set meaning, and develop tone.
- People in Societies A – Analyze the influence of different cultural perspectives on the actions of groups.
- People in Societies C – Analyze the ways that conflicts between people of different cultures result in exchanges of cultural practices.
- Acquisition of Vocabulary A – Use context clues and text structures to determine the meaning of new vocabulary.
- Acquisition of Vocabulary F – Use multiple resources to enhance comprehension of vocabulary.

## Re-Teach

- Students review chapter readings for vocabulary and write out the definitions of the musical terms.
- Students explore American music genres in small groups and compile a list with representative composers then report findings to class.

## Enrichment/Extension

- Students explore the music styles and traditions of different cultures and present their findings in a report.
- Students complete *MIDI Technology Option* ([Music!](#), [MIDI Activities Binder](#), Project 26).



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Valuing Music: Deep Concentrated Listening	Grades 10-12	Mixed Chorus II, SSA and TTB Ensembles	1, 2, 3 and 4

<b><u>CONTENT STANDARD 7</u></b>		
Evaluating music and music performance		
<b><u>Benchmark A</u></b>  Evaluate the quality of a music performance.	<b><u>Grade Level Indicator 1</u></b>  Compares and contrasts choral performances and uses musical terminology to assess if it was a quality performance (e.g., intonation, blend, balance, musicality).  <b>MCH7A1</b>	<b><u>Previous Level</u></b>  Compares and contrasts choral performances and uses musical terminology to assess if it was a quality performance (e.g., intonation, blend, balance, musicality).  <b>MCI7A1</b>
<b><u>Benchmark A</u></b>  Evaluate the quality of a music performance.	<b><u>Grade Level Indicator 2</u></b>  Experiences and evaluates a variety of live choral music performances and activities.  <b>MCH7A2</b>	<b><u>Previous Level</u></b>  Experiences and evaluates a variety of live choral music performances and activities.  <b>MCH7A2</b>
<b><u>Benchmark A</u></b>  Evaluate the quality of a music performance.	<b><u>Grade Level Indicator 3</u></b>  Practices audience etiquette in selected music settings.  <b>MCH7A3</b>	<b><u>Previous Level</u></b>  Practices audience etiquette in selected music settings.  <b>MCH7A3</b>

**CONTENT STANDARD 7**

Evaluating music and music performance

<b><u>Benchmark B</u></b> Examine aesthetic value and support personal preferences about the quality and effectiveness of choral works.	<b><u>Grade Level Indicator 1</u></b> Define aesthetic value as it applies to choral music.  <b>MCII7B1</b>	<b><u>Previous Level</u></b> Define aesthetic value as it applies to choral music.  <b>MCI7B1</b>
<b><u>Benchmark B</u></b> Examine aesthetic value and support personal preferences about the quality and effectiveness of choral works.	<b><u>Grade Level Indicator 2</u></b> Describes and supports how musical elements affect the aesthetic impact and quality of choral music.  <b>MCII7B2</b>	<b><u>Previous Level</u></b> Describes and supports how musical elements affect the aesthetic impact and quality of choral music.  <b>MCI7B2</b>
<b><u>Benchmark B</u></b> Examine aesthetic value and support personal preferences about the quality and effectiveness of choral works.	<b><u>Grade Level Indicator 3</u></b> Demonstrates an understanding of why people value music and develop certain preferences.  <b>MCII7B3</b>	<b><u>Previous Level</u></b> Demonstrates an understanding of why people value music and develop certain preferences.  <b>MCI7B3</b>

# Valuing Music: Deep Concentrated Listening

## Introduction

Students performing at Level II already have had many experiences involving them in the valuing and evaluating process. This unit provides additional listening opportunities in order to focus on the aspect of deep concentrated listening, not just listening for pleasure and experiential fulfillment. Each student identifies, analyzes, and assesses if the listening experience is a quality performance and uses musical terminology to describe it (e.g., intonation, blend, balance, and musicality).

## Summative Assessment

- Using the *Listening Organizer for Live or Recorded Music Performances*, students respond to all aspects of a listening experience (e.g., a live performance a choral field trip a guest performing group or selected recordings in class). Students use music terminology to describe or identify what they hear.
- As an outside of class assignment, students write a two-page essay that examines the aesthetic value of the listening experience from the live performance. Students define aesthetic value as it applies to choral music, describe and support how musical elements affect the aesthetic impact and quality of choral music, and demonstrate an understanding of why people value certain kinds of music or develop music preferences. Students may use the listening organizer as a guide.

## Pre-Assessment

- The class discusses human listening skills. There are three levels of listening:
  1. **Passive listening** does not involve the brain too much other than just being aware of background noise (e.g., turning on the radio while doing house work or putting on a CD for a dinner party).
  2. **Focused listening** is more intent on the pleasure of the listening experience (to really get into the mood and feeling of the music, as in a concert going experience).
  3. **Deep concentrated listening** employs the cognitive domain in a way that allows the listener to examine and analyze intricate details of what is being heard in order to describe it in academic terms.
- Students enter into a discussion based on the following questions:
  - “How is music preference developed?”
  - “Are the three listening levels linked to the development of music preferences?”
  - “Can/Do people change music preferences in their life time?”

## Procedures

### Segment 1

- Teacher provides an organized listening experience (e.g., a pre-planned field trip to hear a choral performance, a guest choral group, a neighboring school choir or selected recordings played in class). Students respond using music terminology on the *Listening Organizer for Live or Recorded Music Performances*. Provide one organizer sheet for each piece being performed.
- After its conclusion, students discuss the performance and share their written responses from the *Listening Organizer for Live or Recorded Music Performances* (Summative Assessment).

### Segment 2

- Teacher assigns a two-page essay based on the listening experience and written comments. Students go a step deeper defining aesthetic value as it applies to choral music, describing and supporting how musical elements affect the aesthetic impact and quality of choral music, and demonstrating an understanding of why people value certain kinds of music or develop music preferences. Students may use the *Listening Organizer for Live or Recorded Music Performances* as a guide. This assignment is to be completed out of class (Summative Assessment).
- Teacher sets a due date for the essay and the completed listening organizers.

## Materials and Equipment

Copies of the *Listening Organizer for Live or Recorded Music Performances* (one copy per piece being performed)

## Writing Connections

Graphic organizer

## Interdisciplinary Connections

- Writing Process B – Determine the usefulness of organizers and apply appropriate pre-writing tasks.
- Writing Process C – Use revision strategies to improve the style, variety of sentence structure, clarity of the controlling idea, logic, effectiveness of word choice and transitions between paragraphs, passages, or ideas.
- Writing Process D – Edit to improve sentence fluency, grammar, and usage.
- Writing Convention A – Use correct spelling.
- Writing Convention B – Use conventions of punctuation and capitalization.



- Writing Convention C – Demonstrate understanding of the grammatical conventions of the English language.

## **Re-Teach**

- Students select listening examples of their own choosing and [using the *Listening Organizer for Live or Recorded Music Performances*], respond to each aspect of the listening experience.
- Students select two differing choral pieces from a CD provided by the teacher and using the listening organizer, respond to each aspect of the listening experience using musical terminology.

## **Enrichment/Extension**

Students go to selected performances on their own, turn in the printed program or ticket stub, and a written review of the performance using musical terminology to describe the listening experience.

# Listening Organizer for Live or Recorded Music Performances

*Use one listening organizer for each piece of music*

Name \_\_\_\_\_ Date \_\_\_\_\_

Name of the composition \_\_\_\_\_

Name of the composer \_\_\_\_\_

Personal notes about the piece:

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<p>Label the mood(s) created by the tempo(i):</p> <p>Section 1 –</p> <p>Section 2 –</p> <p>Section 3 –</p>	<p>Label the articulation of the music: (e.g., staccato or legato)</p>	<p>Label the emotion the music causes you to have in the <u>beginning</u> of the piece:</p>
<p>Label the kinds of instruments used in each section of the piece:</p>	<p>What is the meter?</p> <p>Does it make you feel like dancing?</p> <p>Does the meter inspire you to move or act in any other way?</p>	<p>Label the emotion the music causes you to have in the <u>middle</u> of the piece:</p>
<p>Are voices used?</p> <p>What language are the lyrics written in?</p>	<p>Are there any meter changes?</p> <p>What do meter changes do to the style of the piece?</p>	<p>Label the emotion the music causes you to have at the <u>end</u> of the piece:</p>



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<b><u>LESSON/UNIT TITLE</u></b>	<b><u>LEVEL</u></b>	<b><u>COURSE</u></b>	<b><u>GRADING PERIOD</u></b>
Compositional Devices in History	Grades 10-12	Mixed Chorus II, SSA and TTB Ensemble	1, 2, 3 and 4

**CONTENT STANDARD 6**

Listening to, analyzing, and describing music

<b><u>Benchmark A</u></b>	<b><u>Grade Level Indicator 1</u></b>	<b><u>Previous Level</u></b>
Analyze and explain compositional devices and techniques used in works of varied genres, cultures, and times.	Compares and describes the use of tension and release in several similar choral selections.  <b>MCH6A1</b>	Compares and describes the use of tension and release in several similar choral selections.  <b>MCI6A1</b>
<b><u>Benchmark A</u></b>	<b><u>Grade Level Indicator 2</u></b>	<b><u>Previous Level</u></b>
Analyze and explain compositional devices and techniques used in works of varied genres, cultures, and times.	Compares and contrasts musical elements and compositional devices in choral music of varied genres, cultures, time periods, or composers (e.g., form, instrumentation, rhythmic/harmonic/melodic structure).  <b>MCH6A2</b>	Compares and contrasts musical elements and compositional devices in choral music of varied genres, cultures, time periods, or composers (e.g., form, instrumentation, rhythmic/harmonic/melodic structure).  <b>MCI6A2</b>

# Compositional Devices in History

## Introduction

In this unit students describe and demonstrate the use of tension and release in the phrasing of several similar choral works. Students also compare and contrast expressive elements and/or compositional devices found in the choral music of several different historical eras (e.g., Baroque, Classical, Romantic, and/or Contemporary).

## Summative Assessment

- Students listen to and/or perform two similar choral works then identify, describe, demonstrate, and compare the use of tension and release.
- Students describe, compare, and contrast the expressive and compositional devices in two choral selections from different periods in history using the *Historical Characteristics Listening Organizer*.

## Pre-Assessment

- The teacher provides the following writing prompts:
  - “Describe the use of tension and release in music. How does it relate to phrasing” (Type 2 Quick write)?
  - “List as many compositional and expressive devices you can think of that might be utilized in any selection of music” (Type 2 Quick write).
  - “Name different historical periods in music and describe the musical characteristics of those eras” (Type 2 Quick write).

## Procedures

### Segment 1

- Class reviews the first writing prompt from the pre-assessment. Teacher leads students through listening to and/or singing two similar choral selections. Students identify phrases found within the selection either by showing a phrase arc or utilizing the text (Formative Assessment). Suggested song selections are:
  - Mixed Chorus II: “For The Beauty of the Earth” and “I Will Sing with the Spirit,”
  - SSA Ensemble: “All Through the Night” and “Go ‘Way From My Window,” and
  - TTB Ensemble: “I Hear a Voice a-Prayin” and “Little Innocent Lamb.”

- Teacher leads students through mapping or graphing the contour of the melody of the phrases. Teacher introduces the concept of tension and release and demonstrates by using hands and fists to “pull out” the phrase like one might pull taffy, or showing the tension and resolution of the phrase by using an arm to show the arc of the phrase in the air. Teacher then leads class through singing several other phrases from the selections and has students show the use of tension and release with hands and/or arms (Formative Assessment).
- In pairs or small groups, students select and demonstrate the use of tension and release in several phrases from the songs and then show or describe the differences in the shape, tension, and resolution in the phrases (Summative Assessment).

## **Segment 2**

- Class reviews the second and third writing prompts from the pre-assessment. Using the categories listed in the *Historical Characteristics Listening Organizer*, teacher lists different historical periods and compositional devices or characteristics in different columns on the board. Three or more of the following eras in Music History may be used: Renaissance, Baroque, Classical, Romantic, or Contemporary. Teacher corrects any mistaken information provided by students.
- Students listen to and/or sing through several choral selections representing different eras or styles of music literature. Students describe compositional devices and/or characteristics found in the musical example and name eras or styles represented (Formative Assessment). Suggested selections are:
  - Mixed Chorus II: “Come Lovely Spring” and Pitoni’s “Cantate Domino,”
  - SSA Ensemble: “Lift Thine Eyes to the Mountain” and “O, Eyes of My Beloved,” and
  - TTB Ensemble: “Brothers, Sing On” and “Gentle Annie.”
- Teacher passes out *Historical Characteristics Listening Organizer* and leads students through singing the previous selections or provides listening examples of the instructor’s choice. Students describe the compositional devices and musical characteristics as they sing or listen to the selections. Students describe the major differences in the selections (Summative Assessment).

## **Writing Connections**

Type 2 Quick writes, graphic organizer

## **Interdisciplinary Connections**

- Communications: Oral and Visual A – Use a variety of strategies to enhance listening.
- Communications: Oral and Visual B – Give presentations using a variety of delivery methods, visual displays, and technology.

## Materials and Equipment

CD player/stereo

Worksheets

- *Historical Characteristics Listening Organizer* Worksheet

Octavos

- “All Through the Night”
- “Ave Verum”
- “Brothers, Sing On”
- “Cantate Domino,” by Pitoni
- Come Lovely Spring”
- “For The Beauty of the Earth”
- “Gentle Annie”
- “Go ‘Way From My Window”
- “Hatikva”
- “I Hear a Voice a-Prayin”
- “I Will Sing with the Spirit”
- “Lift Thine Eyes to the Mountain”
- “Little Innocent Lamb”
- “Lo Yisa Goy”
- “O, Eyes of My Beloved”
- “Riu, Riu, Chiu”

## Supplemental

Choral or listening selections of the instructor’s choice

## Re-Teach

- Individual or small group instruction for students who did not adequately demonstrate, describe, and/or compare the use of tension and release in a selection:
  - The teacher provides another choral selection and guides students through the use of tension and release in the selection.
- Individual or small group instruction for students who did not provide responses in at least 10 of the 12 boxes on the *Historical Characteristics Listening Organizer*:
  - The teacher provides the students with another *Organizer* and one singing or listening example. The students provide appropriate responses in at least 5 of the boxes and describe the differences in the compositional elements found in the example.

## Enrichment/Extension

- Students select several large works by composers of different historical eras and report on the use of tension and release and/or compositional devices utilized by the composers.
- Students research and present reports on compositional devices utilized in different forms of music from various historical periods and provide listening selections (e.g., Opera, Symphony, Concerto, Etudes, Art Songs).
- Students select, perform, and demonstrate/describe the use of tension and release and compositional devices found in several different Art Songs.

## Historical Characteristics Listening Organizer

Name \_\_\_\_\_

Class \_\_\_\_\_

After listening to or singing the provided choral selections, describe as many qualities and or features found in the examples in the provided categories.

Compositional Device	Example 1 Title: _____ Era/Style: _____	Example 2 Title: _____ Era/Style: _____
Melody		
Rhythm		
Texture/Harmony		
Form(s)		
Expression/Dynamics		
Instrumentation /Timbre		



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<b><u>UNIT TITLE</u></b>	<b><u>LEVEL</u></b>	<b><u>COURSE</u></b>	<b><u>GRADING PERIOD</u></b>
Music and Technology	Grades 10-12	Mixed Chorus II, SSA and TTB Ensembles	1, 2, 3 and 4

**CONTENT STANDARD 9**

Understanding music in relation to history and culture

<b><u>Benchmark B</u></b>	<b><u>Grade Level Indicator 2</u></b>	<b><u>Previous Level</u></b>
Explore and explain how music and composers both influence and are influenced by society, culture, and vocational choice.	Explores and explains how technology changes the roles of composers and performers.  <b>MCII9B2</b>	Explores and explains how technology changes the roles of composers and performers.  <b>MCI9B2</b>



# Music and Technology

## Introduction

In this unit, students identify and describe various technologically-based sound sources utilized in music and relay how electronic and technological mediums alter expressive devices.

## Summative Assessment

- Based on a listening example demonstrating various technologically based music devices, students identify and describe various technological mediums and devices used in performing, composing and recording music.
- Each student chooses a recording of technologically based music and describes how composers and performers alter music by using electronic and technological media.

## Pre-Assessment

Students respond to the question: “How might technology alter the expressive elements of a selection of music” (Type 1 Quick write)?

## Procedures

- Students perform *Activity: Distinguish the Origin of Sound* (Music!, page 343; Music! Instructor’s Guide, pages 223-224). Students identify and distinguish electronically produced sounds from acoustic sounds while listening to an “electronic montage” (Music!, CD 10, tracks 23-30), using the *Synthesis Montage* (Music! Teacher’s Resource Binder, reproducible master 17-1; Formative Assessment).
- In small groups, students compare and contrast how electronic media alter performance and expression in music and then report their findings to the class (Formative Assessment).
- Each student chooses a recording of technologically based music and describes how composers and performers alter music by using electronic and technological media (Summative Assessment).

## Materials and Equipment

### Worksheets

- *Activity: Distinguish the Origin of Sound* (Music!, page 343; Music! Instructor’s Guide, pages 223-224)
- *Synthesis Montage* (Music! Teacher’s Resource Binder, reproducible master 17-1)

### CDs

- Music!, CD 10

## Textbook

Music! Its Role and Importance in Our Lives

## Supplemental

MIDI Activities found in Music!, Chapter 17

## Technology Resources

- keyboard/synthesizer
- other electronic instruments (e.g., electric guitar, drum machine)
- computer with Internet and MIDI access

## Writing Connections

Type 1 Quick write, comparison and contrast

## Interdisciplinary Connections

- Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies A – Apply reading comprehension strategies to understand grade-appropriate text.
- Writing Convention A – Use correct spelling.
- Writing Convention B – Use conventions of punctuation and capitalization.
- Writing Convention C – Demonstrate understanding of the grammatical conventions of the English language.

## Re-Teach

- Teacher reviews acoustic, electric and electronic sound. Students complete *Activity: Potential of Music* (Music!, page 226).
- Students complete *Chapter 17 Project* (Music! Instructor's Guide, page 237).

## Enrichment/Extension

- Students write a report on an early pioneer in electronic music or recording and describe that person's contribution to the development of electronic music (*Making the Connection*; Music!, page 363).
- Students research and present music technology tools and resources found on the Internet.



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<b><u>UNIT TITLE</u></b>	<b><u>LEVEL</u></b>	<b><u>COURSE</u></b>	<b><u>GRADING PERIOD</u></b>
Vocal Exercise	Grades 10-12	Mixed Chorus II, SSA and TTB Ensembles	1, 2, 3 and 4

**CONTENT STANDARD 1**

Singing, alone and with others, a varied repertoire of music

<b><u>Benchmark A</u></b>	<b><u>Grade Level Indicator 1</u></b>	<b><u>Previous Level</u></b>
Sing, alone and in ensembles, a varied repertoire of choral music with stylistic expression and musical accuracy.	Sings vocal exercises, 3-8-part chord progressions, and a varied repertoire of choral music in 3-8 parts, with or without accompaniment, using correct posture, breath support/control, articulation, and intonation.  <b>MCII1A1</b>	Sings vocal exercises, 3- and 4-part chord progressions, and a varied repertoire of choral music in four or more parts, with or without accompaniment, using correct posture, breath support/control, articulation, and intonation.  <b>MCI1A1</b>

# Vocal Exercise

## Introduction

In this unit, students learn the importance of vocal exercise to improve skill, to solve vocal problems, and to sing chord progressions in 3- and 4-part harmony.

## Summative Assessment

Teachers or students choose from the following:

- Students perform alone and/or in small ensembles vocal exercises that specifically target a vocal problem or improve certain vocal skills (*Vocal Exercises*).
- Students write a brief essay demonstrating comprehension of the role and importance of vocal exercises to improving and maintaining a healthy vocal sound (Type 1 Quick write).
- Students perform 3- to 8-part chord progressions in small ensembles (*Reading Chord Progressions*).

## Pre-Assessment

- Students sing scales or songs of their choice, alone and/or in groups, using appropriate phrasing and balance.
- Students complete *Vocal Exercise Pre-Assessment* worksheet.

## Procedures

### Segment 1

- Students sing the major scale beginning on various pitches in rounds. Teacher discusses the importance of good posture, breathing, shaping of vowels, and a well-supported tone.
- Teacher presents and conducts vocal exercises that target specific vocal problems and improve vocal skills as well as appropriate posture and breathing techniques. The exercises can be derived from music in the rehearsal to follow or from another source, but should always be developmental and purposeful (see Supplemental Materials for suggestions). Students then write a brief description of a vocal exercise and its purpose (Type 1 Quick write, Formative Assessment).

### Segment 2

- Students identify and sing the 1<sup>st</sup>, 4<sup>th</sup> and 5<sup>th</sup> degrees of the major scale. Teacher introduces the primary chords I, IV and V in a major key (*I, IV, V7, I Progression* worksheet). Students then sing all major scales followed by the primary chords in 4-part harmony (Summative Assessment).

### Segment 3

- Teacher presents measures 5-20 of “Till the Stars Fall from the Sky,” arranged by J. Althouse. Students identify and sing the scale associated with excerpt. Students then sing the primary chords of the key in 4-part harmony and identify the primary chords written in the score before performing the excerpt (Summative Assessment).

### Segment 4

Teacher or students choose from the summative assessments listed at the beginning of the lesson.

## Writing Connections

Type 1 Quick write, comparison and contrast

## Interdisciplinary Connections

Communications: Oral and Visual A – Use a variety of strategies to enhance listening.

## Materials and Equipment

Worksheets

- *I, IV, V7, I Progression* worksheet
- *Reading Chord Progressions* worksheet
- *Vocal Exercise Pre-Assessment* worksheet
- *Vocal Exercise* worksheet

Octavo

- “Till The Stars Fall From the Sky,” arranged by J. Althouse

## Supplemental

Suggested resources include:

- [Songs For Sight-Singing](#), by Mary Henry and Marilyn Jones
- [Successful Warm Ups](#), by N.Telfer
- [The Complete Chorale Warm-Up Book](#), by Robinson/Althouse
- [The Choral Warm-up Collection](#), by S. Albrecht
- [Warm Ups & Workouts](#), by Emily Crocker
- [www.vocalist.org.uk/singing\\_exercises.html](http://www.vocalist.org.uk/singing_exercises.html) (multiple links to additional websites)

Octavo

- “I Will Sing With The Spirit,” by J. Rutter

## **Re-Teach**

- Teacher reviews appropriate breathing and posture for singing. Students sing scales in small groups and critique each other on vocal skills, offering techniques to improve vocal problems (Formative Assessment).
- Teacher reviews the major scale and the primary chords of the scale. Students sing major scales and primary chords in 3 and 4 parts in small ensembles (Summative Assessment).
- Teacher presents measures 5-12 of “I Will Sing with the Spirit,” by J. Rutter. Students identify and sing the scale and primary chords of the excerpt. Students then sing the excerpt (Summative Assessment).

## **Enrichment/Extension**

- Students explore the following websites:
  - <[www.vocalist.org.uk/singing\\_exercises.html](http://www.vocalist.org.uk/singing_exercises.html)>, and
  - <[www.SingingSuccess.com](http://www.SingingSuccess.com)>.
- Students choose song lyrics and read them aloud to the class as poetry. Class discusses the relationship of word phrasing to phrasing in music.

## Vocal Exercises

Name \_\_\_\_\_

Period \_\_\_\_\_

Date \_\_\_\_\_

Choose one of the following vocal skills or problems and write a brief description of a vocal exercise that will improve the skill or provide a solution to the problem. Perform the exercise.

Breath Support  
Head Voice  
Staccato  
Over-Dark/Hooty

Tongue Tension  
Chest Voice  
Flexibility  
Airy Sound

Diction  
Blending Registers  
Sustained Singing  
Posture

Vocal Skill/Problem \_\_\_\_\_

Solution: \_\_\_\_\_

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## Reading Chord Progressions

Name \_\_\_\_\_

Period \_\_\_\_\_

Date \_\_\_\_\_

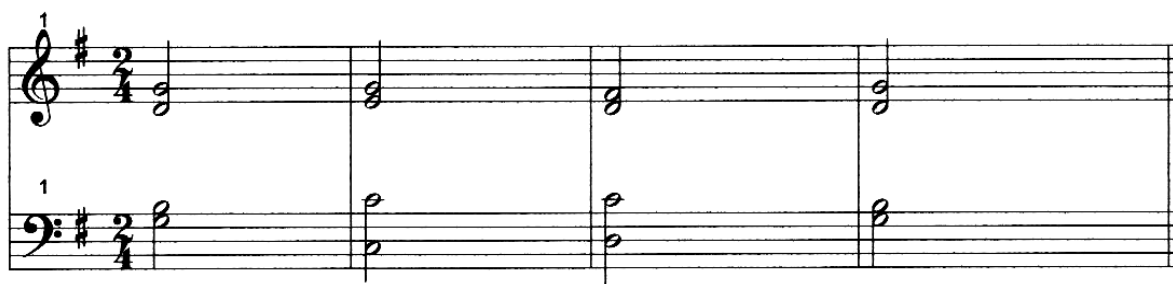
Choose one of the following chord progressions.

Identify and sing the scale associated with the progression.

In small ensembles or in a large group sing the I, IV, and V degrees of the scale in 3 and 4 part harmony.

Sing the chord progression on the syllable *loo*.

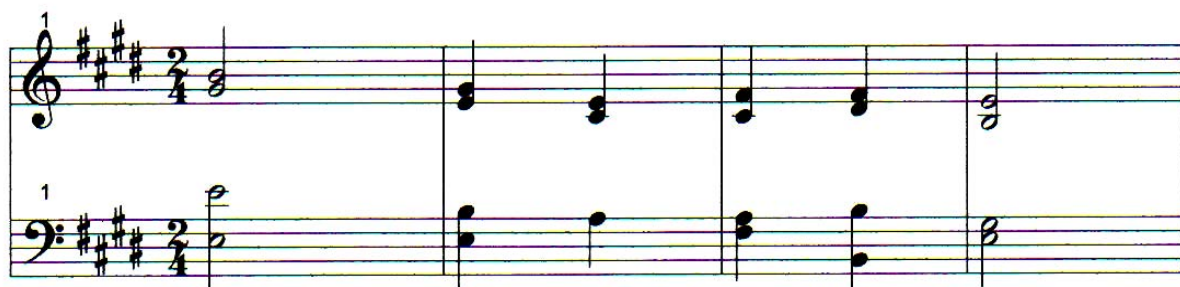
Scale \_\_\_\_\_



Scale \_\_\_\_\_



Scale \_\_\_\_\_





## Vocal Exercise Pre-Assessment

Name \_\_\_\_\_

Period \_\_\_\_\_

Date \_\_\_\_\_

Read the following statements. Write *Yes* beside each accurate statement and *No* beside each inaccurate statement.

1. Be relaxed and natural. \_\_\_\_\_
2. A singer's breath comes from the diaphragm. \_\_\_\_\_
3. Stretch your head and neck up to sing high notes. \_\_\_\_\_
4. Keep your knees loose. \_\_\_\_\_
5. Force air out of the lungs for more volume. \_\_\_\_\_
6. Tuck your chin when singing low notes. \_\_\_\_\_
7. Keep back muscles relaxed. \_\_\_\_\_
8. Keep your chin level. \_\_\_\_\_
9. Drop and hunch your shoulders. \_\_\_\_\_
10. Shape vowels vertically when singing. \_\_\_\_\_
11. Keep your toes forward and weight on your heels. \_\_\_\_\_
12. Keep abdominal muscles relaxed. \_\_\_\_\_

## I, IV, V7, I Progression

Name \_\_\_\_\_

Period \_\_\_\_\_

Date \_\_\_\_\_

Circle or highlight the voice part that you sing.

The musical score is written for two staves, Treble and Bass, in G major (one sharp) and 2/4 time. The progression consists of four measures, each with a chord symbol above the staff: I, IV, V7, and I. The first measure has a '1' above the bass staff. The lyrics 'Loo - loo - loo - loo.' are written below the bass staff, with hyphens indicating the vocal line continues across the measures. The chords are: I (G4, B4, D5), IV (B4, D5, F#5), V7 (B4, D5, F#5, G5), and I (G4, B4, D5).

1

I IV V7 I

Loo - loo - loo - loo.



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<b><u>UNIT TITLE</u></b>	<b><u>LEVEL</u></b>	<b><u>COURSE</u></b>	<b><u>GRADING PERIOD</u></b>
Sightreading	Grades 10-12	Mixed Chorus II, SSA and TTB Ensembles	1, 2, 3 and 4

**CONTENT STANDARD 5**

Reading and notating music

<b><u>Benchmark B</u></b>	<b><u>Grade Level Indicator 2</u></b>	<b><u>Previous Level</u></b>
Sightread independently and with a group.	Sightreads choral music, accurately and expressively, using solfege syllables, numbers, letters, and/or text in 3-8 parts, with a difficulty of 4 or 5, on a scale of 1-6.  <b>MCII5B2</b>	Sightreads choral music, accurately and expressively, using solfege syllables, numbers, letters, and/or text in 3-4 parts, with a difficulty of 3 or 4, on a scale of 1-6.  <b>MCI5B1</b>

# Sightreading

## Introduction

In this unit students identify and practice the necessary terminology and skills required to sightsing choral literature accurately and expressively, alone and with others. Students identify the musical concepts in examples, practice sightsinging skills, and sightread various musical examples to demonstrate their mastery.

Note: These sessions are intended to be used as segments of choral rehearsals. They do not take the place of choral rehearsals.

## Summative Assessment

Student identifies and demonstrates the essential skills, concepts, terminology, and practices required for expressive sightsinging as well as for singing solo and/or 3- to 8-part selections with 75% accuracy. Students and teacher use the *Sightsinging Rubric* to assess their performance.

## Pre-Assessment

- Teacher provides the following writing prompts:
  - “What steps would you take to prepare to sightread a new piece of music?” (*Responses include: identify the key, tonic, or home pitch; establish tonality; sing the tonic pitch, triad or scale; establish the meter or time signature; identify unusual or difficult rhythms; identify solfege syllables/pitch numbers; identify intervals or steps and leaps; identify triad or chord names/progressions and intervals within; identify patterns; identify phrases; identify stylistic/expressive markings or devices; Type 2 Quick write.*)
  - “Name effective practices that you should utilize while sightsinging” (*Responses include: sing the keynote or tonic pitch/triad strongly; utilize hand signals while singing; read ahead; sing through phrases; keep singing through mistakes; practice intervals and/or rhythms; practice internal audiation (e.g., hearing pitches inside your head); watch or listen to the conductor; sing with confidence; work together with your section; breathe; Type 2 Quick write.*)
- Teacher leads students through the following: singing scale patterns and intervals, using hand signals, and identifying and drilling tonic and dominant leaps. Students sing, individually or in groups, the *Mixed Choir II Pitch Challenge* worksheet.
- Teacher leads students through clapping and counting using *Rhythm Activity: All Types of Meters* (Music! Teacher Resource Book, Theory Master M-4).

## Procedures

### Segment 1

- Teacher reviews, reinforces, and drills the following with class: identifying/singing keynote or tonic; identifying/singing intervals (M/m3, P4, P5, M/m6, M/m7); and identifying/singing the pitch names and structure of tonic, subdominant, and dominant chords and/or triads (Formative Assessment).
- Teacher reviews, reinforces, and drills the following with class: identifying meter and time signatures; and identifying and performing simple and complex rhythms in simple duple and simple triple meters (long durations through sixteenth patterns, combinations of dotted values, triplet patterns, rests, and syncopation). Students read/practice examples from pre-assessment or of instructor's choice (Formative Assessment).

### Segment 2

- Teacher provides short musical examples of simple melodies or songs. Students sing the tonic pitch and triad and practice internal audiation (hearing or thinking pitches without audibly producing them). Students sing through a melody singing every other pitch, making corrections or revisiting problem sections. Students repeat this process singing every third pitch, fourth pitch, etc., at the instructor's discretion (Formative Assessment).
- Students sightread segments of a choral selection such as "Little Innocent Lamb, Who Knows" (Mixed Choir II); "Go 'Way from My Window," "All Through the Night" (SSA Ensemble); or "Jubilant Gloria," "I Hear a Voice a Prayin'" (TTB Ensemble) in individual parts or 2-4 parts simultaneously. Students use hand signals, practice internal audiation on chosen selections, and reinforce previous sightsinging skills and practices.
- Teacher helps students correct individual sections; practice difficult sections; and discuss problem pitches, rhythms, and expressive devices without singing the pitches for the students. Students sing the selection again to correct mistakes (Formative Assessment).

### Segment 3

- Teacher distributes the *Sightsinging Rubric* and a chorale or sight singing exercise. The following music can be used: "Good King Wenceslas," "Come Again," a hymn of choice such as "Joyful, Joyful, We Adore Thee," or a selection of the instructor's choice.
- Teacher reviews skill categories and method of scoring found in the rubric with students.
- Students identify tonic and sing the triads found in the selection, sightread the example and identify the following: syllable/number/note names, intervals, rhythms, patterns, phrases, and expressive devices. Students may do this individually, with partners, in small groups, or by section.
- Teacher chooses a method of performance (whole group, section, pairs, or individually) and students sightsing the example. Class assesses the performance utilizing the *Sightsinging Rubric*. The assessment may be teacher-led or the students may assess each other (Summative Assessment).

## Writing Connections

Type 2 Quick writes

## Interdisciplinary Connections

Concepts of Print, Comprehension Strategies, and Self-Monitoring Strategies A: Apply reading comprehension strategies to understand grade-appropriate text.

## Materials and Equipment

Worksheets

- *Mixed Choir II Pitch Challenge*
- *Rhythm Activity: All Types of Meters* (Music! Teachers Resource Book, Theory Master M-4)
- *Sightsinging Rubric*

Octavos

- “Little Innocent Lamb”
- “Who Knows”
- “Go ‘Way from My Window”
- “All Through the Night”
- “A Jubilant Gloria”
- “I Hear a Voice a Prayin”
- chorales and/or sightsinging exercises

## Supplemental

Suggested sightsinging resources include:

- Songs for Sight-Singing, High School SATB, SSA, TTB  
editions published by the Southern Music Company
- The Jensen Sight Singing Course, Student Edition I, II, Part Exercises  
by David Bauguess and C.M. Shearer
- 31 Bach Chorales for Sight-Singing and Performance, edited by John Leavitt
- Sing at First Sight, by Karen Surmani
- Successful Sight Singing, Book 2, by Nancy Telfer

## Technology Resources

Computer with Internet access

## **Re-Teach**

Individual or small group instruction for students who scored 75 or below on the assessment:

- Teacher provides a different choral selection and has students review and perform the selection, then re-assess.
- Teacher provides individualized instruction in the necessary skills, terminology, and practices required for effective sightreading.
- Teacher provides additional sightsinging drills from the Jensen course or of the instructor's choice, and assesses individual students.

## **Enrichment/Extension**

- Students research and report on sightsinging methods.
- Students utilize sightsinging software on the computer or visit the following websites and practice the provided drills:

Sightsing.com Homepage found at:

- <[http://ourworld.compuserve.com/homepages/Neil\\_Hawes/sitesing.htm](http://ourworld.compuserve.com/homepages/Neil_Hawes/sitesing.htm)>, or visit
- <<http://www.music.princeton.edu/music04/ass4.sightsinging.pdf>>
- Students sightread choral and other literature using the keyboard or instruments of their choice.

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## Sightsinging Rubric

Performer's Name \_\_\_\_\_  
 Evaluator \_\_\_\_\_  
 Class \_\_\_\_\_  
 Date \_\_\_\_\_

As you listen to the singer's performance, assess the listed skills and assign a score based on the rubric below. Total the singer's score and provide feedback on the performance.

Performance Skill	Possible Score	Score
<b>Rhythmic Accuracy</b> -performs consistently accurate rhythms -rhythms accurate most of the time -few or no accurate rhythms	20 15 10	
<b>Accurate Pitches</b> -sings pitches with consistent accuracy -pitches mostly accurate -few or no pitches accurate	20 15 10	
<b>Correct Syllables, Numbers, or Note Names</b> -consistently accurate in chosen format -mostly correct in chosen format -seldom correct in chosen format	15 10 5	
<b>Follows Expressive Markings</b> -utilizes all expressive marks in example -utilizes most expressive marks -utilizes few or no expressive marks	15 10 5	
<b>Continued Singing</b> -sings continuously -stops occasionally -sings with frequent stops	15 10 5	
<b>Confidence</b> -consistent confidence -confident in simpler passages -performs, but tentative	15 10 5	
<b>Overall Score</b>	<b>Possible Score: 100</b>	<b>Actual Score:</b>

Evaluator's Signature \_\_\_\_\_



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<b><u>UNIT TITLE</u></b>	<b><u>LEVEL</u></b>	<b><u>COURSE</u></b>	<b><u>GRADING PERIOD</u></b>
Scales and Intervals	Grades 10-12	Mixed Chorus II, SSA and TTB Ensembles	1, 2, and 3

**CONTENT STANDARD 2**

Performing on instruments, alone and with others, a varied repertoire of music

<b><u>Benchmark A</u></b>	<b><u>Grade Level Indicator 1</u></b>	<b><u>Previous Level</u></b>
Perform on an instrument, an excerpt from a choral score, with technical accuracy and expression.	Performs major and minor scales on the piano and/or keyboard with correct fingering.  <b>MCH2A1</b>	Performs a major and minor scale on the piano and/or keyboard with correct fingering.  <b>MCI2A1</b>
<b><u>Benchmark A</u></b>	<b><u>Grade Level Indicator 2</u></b>	<b><u>Previous Level</u></b>
Perform on an instrument, an excerpt from a choral score, with technical accuracy and expression.	Performs a vocal line in a choral score on the piano and/or keyboard.  <b>MCH2A2</b>	Performs an excerpt of a vocal line in a choral score on the piano and/or keyboard.  <b>MCI2A2</b>

**CONTENT STANDARD 5**

Reading and notating music

<b><u>Benchmark A</u></b>	<b><u>Grade Level Indicator 4</u></b>	<b><u>Previous Level</u></b>
Read, notate, and perform music while demonstrating an understanding of the language of music.	Identifies major and minor scales and their relative minors.  <b>MCH5A4</b>	Identifies major and minor scales and their relative minors.  <b>MCI5A4</b>
<b><u>Benchmark B</u></b>	<b><u>Grade Level Indicator 1</u></b>	<b><u>Previous Level</u></b>
Sight-read independently and with a group.	Sings, aurally identifies, and visually identifies major, minor, and perfect intervals.  <b>MCH5B1</b>	Sings and aurally identifies major, minor, and perfect intervals.  <b>MCI5B1</b>

# Scales and Intervals

## Introduction

In this unit, students perform, construct and notate major and minor scales and intervals; identify the degrees of the scale; and perform excerpts of vocal melodies and major and minor scales on the piano/keyboard with correct fingering.

## Summative Assessment

Teacher or students choose from the following:

- Students perform major and relative minor scales on the piano or keyboard with a steady tempo (*Scale Performance Rubric*).
- Students notate and explain the construction of a major and minor scale, as well as the relationship between major and relative minor (Type 2 Quick write).
- Students sing and identify major, minor, and perfect intervals.
- Students create a graphic organizer highlighting the construction of major and minor intervals and scales.
- Students complete *Pitch Quiz* (Music! Teacher's Resource Binder, reproducible master P – 21).
- Students perform an excerpt of a voice part from a given choral score on the piano or keyboard. Suggested pieces: “Blow, Blow Thou Winter Wind,” by J. Rutter, measures 9-27; “Cantate Domino,” by G. Croce, measures 1-19; “O Eyes of My Beloved,” (SSA), arranged by J. W. Harris, measures 1-7; “The Sidewalks of New York,” (TTB) arranged by L. Beery, measures 9-40.

## Pre-Assessment

- Students perform a major and minor scale on the piano or keyboard.
- Students complete *Interval Training 6: Review of All Intervals I* (Music! Teacher's Resource Binder, reproducible master P-19).
- Students perform an 8-measure excerpt from a choral score on the piano or keyboard.

## Procedures

### Segment 1

- Teacher reviews “Scales and Tonal Centers” (Music!, page 606-607), followed by the *Constructing Major and Minor Scales* information sheet.
- Students complete the *Scale Construction Level 2* worksheet (Formative Assessment).
- Teacher introduces relative minor scales. Students then complete *Major Scales and Their Relative Minors Level 2* (Summative Assessment).

### Segment 2

- Teacher introduces major, minor, and perfect intervals. Class sings intervals, creating a reference sheet for the interval sounds using the *Interval Sounds Like...* worksheet. Students complete *Intervals* worksheet over a series of lessons (Music! Teacher’s Resource Binder, reproducible masters P-9 through P18; Formative Assessment).
- Students complete *Interval Training 7: Review of All Intervals II* (Music! Teacher’s Resource Binder, reproducible master P-20; Summative Assessment).

### Segment 3

- Teacher introduces “Seeds Grow to Plants,” by J. Rutter, measures 7-28. Students review the notes and then locate them on the *Keyboard* worksheet. Students rehearse the excerpt from the choral score on the piano or keyboard.
- Additional suggested musical excerpts are:
  - “Cantate Domino,”  
by G. Pitoni, measures 1-19
  - “Colorado Trail,”  
by N. Luboff, (TTB) measures 5-20
  - “I Know Where I’m Goin,”  
by D. Wagner, (SSA) measures 5-20
  - “My Heart’s in the Highlands,”  
by V.C. Johnson, (TTB) measures 5-21
  - “Over The Land Is April,”  
by E. Rentz, (SSA) measures 5-20
  - “Till The Stars Fall From The Sky,”  
by S. Albrecht, measures 5-20

### Segment 4

Teacher or students choose from the summative assessments listed at the beginning of the lesson.

## Writing Connections

Type 2 Quick write, graphic organizer

## Interdisciplinary Connections

- Communication: Oral and Visual G – Give presentations using a variety of delivery methods, visual displays and technology.
- Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies A – Apply reading comprehension strategies to understand grade-appropriate text.

## Materials and Equipment

### Worksheets

- *Constructing Major and Minor Scales*
- *Intervals* worksheet over a period of lessons. (Music! Teacher's Resource Binder, reproducible masters P-9 through P18)
- *Interval Sounds Like...*
- *Interval Training 6: Review of All Intervals I* (Music! Teacher's Resource Binder, reproducible master P-19)
- *Interval Training 7: Review of All Intervals II* (Music! Teacher's Resource Binder, reproducible master P-20)
- *Major Scales and Their Relative Minors Level 2*
- *Pitch Quiz* (Music! Teacher's Resource Binder, reproducible master P – 21)
- “Scales and Tonal Centers” (Music!, page 606-607)
- *Scale Construction*
- *Scale Performance Rubric*

### Octavos

- “Blow, Blow Thou Winter Wind,” by J. Rutter, measures 9-27
- “Cantate Domino,” by G. Croce, measures 1-19
- “Cantate Domino,” by G. Pitoni, measures 1-19
- “Colorado Trail,” TTB, by N. Luboff, measures 5-20
- “I Know Where I’m Goin,” SSA, by D. Wagner, measures 5-20
- “My Heart’s in the Highlands,” TTB, by V.C. Johnson, measures 5-21
- “O Eyes of My Beloved,” SSA, arranged by J. W. Harris, measures 1-7
- “Over The Land Is April,” SSA, by E. Rentz, measures 5-20
- “The Sidewalks of New York,” TTB, arranged by L. Beery, measures 9-40
- “Till The Stars Fall From The Sky,” by S. Albrecht, measures 5-20

## Textbook

### Music! Its Role and Importance in Our Lives



## Technology Resources

Practice and learn more about major and minor scales at:

- <http://www.goodear.com>
- <http://www.musictheory.net/lessons>
- <http://www.davemyers.com/amcc>
- <http://www.theoryemozitrn.com/musictheory/majorscales>
- <http://cnx.rice.edu/content/m10851/latest>

## Re-Teach

- Teacher reviews construction of major and minor scales and the relationship of the relative minor.
- Students write major and minor scales on music staff paper and practice performing the scales on a piano or keyboard.
- Students complete a major and minor scale quiz online at: *Music Tech Teacher Major Scales Quiz by Ms. Garrett* <[http://www.musicteacher.com/quiz\\_scalesquiz001](http://www.musicteacher.com/quiz_scalesquiz001)>.

## Enrichment/Extension

- Students read “The Major Scale” (Music!, page 196).
- Students practice major and minor (natural, harmonic and melodic) scales at <<http://www.goodear.com>>.

# Scale Performance Rubric

Name \_\_\_\_\_  
 Period \_\_\_\_\_  
 Date \_\_\_\_\_

## Major Scale

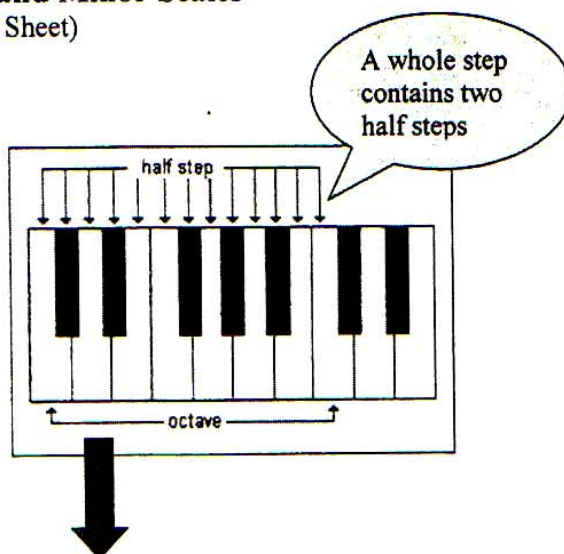
Category	4	3	2	1	Points 12 points possible
<b>Scale</b> _____	Student accurately performs 8 notes of the scale.	Student accurately performs at least 6 notes of the scale.	Student accurately performs at least 4 notes of the scale.	Student accurately performs only 2 notes of the scale.	
<b>Tempo</b>	Student accurately performs scale in a steady tempo.	Student performs most of the scale in a steady tempo.	Student intermittently performs scale in a steady tempo.	Student does not perform scale in a steady tempo.	
<b>Fingering</b>	Student performs the entire scale with the correct fingering.	Student performs most of the scale with the correct fingering.	Student performs very little of the scale with the correct fingering.	Student does not perform any portion of the scale with the correct fingering.	
				<b>Total:</b>	

## Minor Scale

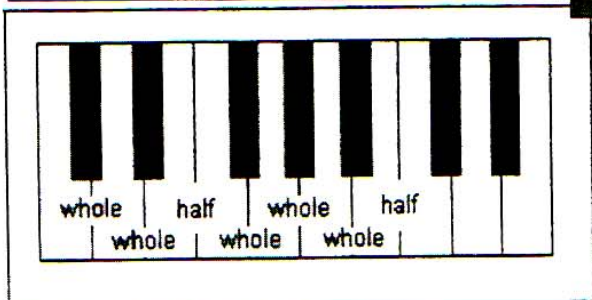
Category	4	3	2	1	Points 12 points possible
<b>Scale</b> _____	Student accurately performs 8 notes of the scale.	Student accurately performs at least 6 notes of the scale.	Student accurately performs at least 4 notes of the scale.	Student accurately performs only 2 notes of the scale.	
<b>Tempo</b>	Student accurately performs scale in a steady tempo.	Student performs most of the scale in a steady tempo.	Student intermittently performs scale in a steady tempo.	Student does not perform scale in a steady tempo.	
<b>Fingering</b>	Student performs the entire scale with the correct fingering.	Student performs most of the scale with the correct fingering.	Student performs very little of the scale with the correct fingering.	Student does not perform any portion of the scale with the correct fingering.	
				<b>Total:</b>	

## Constructing Major and Minor Scales (Information Sheet)

Major and minor scales are made up of a pattern of whole steps and half steps



The notes in a major scale follow the pattern of *whole step, whole step, half step, whole step, whole step, whole step, half step*.



C D E F G A B C  
(C Major Scale)

Note pitches can be modified by using accidentals:

#	Sharp	Raises note ½ step
b	Flat	Lowers note ½ step
X	Double sharp	Raises note 1 whole step
bb	Double flat	Lowers note 1 whole step
♮	Natural	Cancels previous accidental

In the natural minor scale the 3<sup>rd</sup>, 6<sup>th</sup>, and 7<sup>th</sup> degrees of the scale are lowered.



## Scale Construction Worksheet Level 2

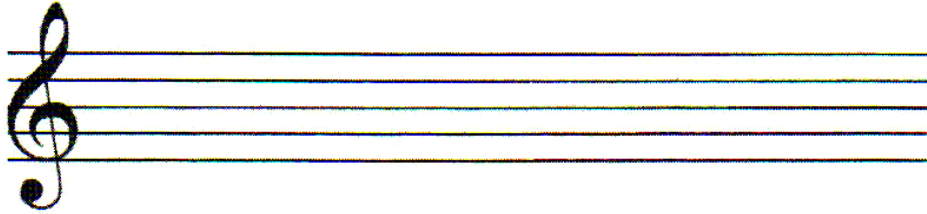
Name \_\_\_\_\_

Period \_\_\_\_\_

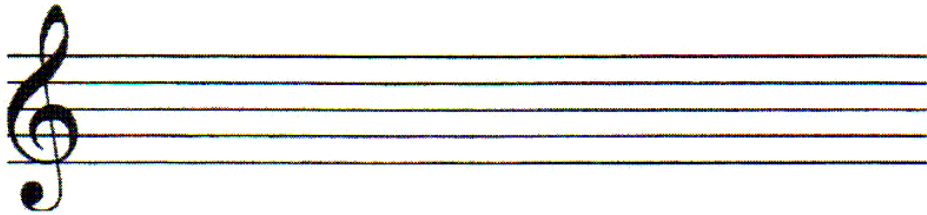
Date \_\_\_\_\_

Notate the major scales and their relative minors.

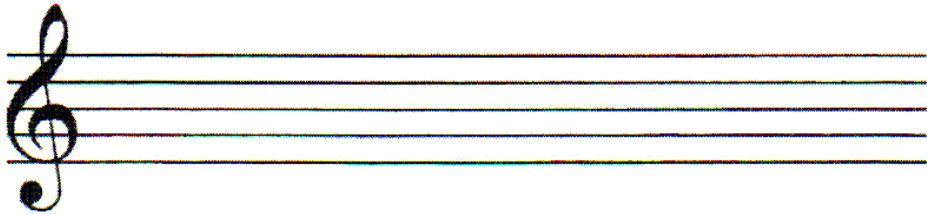
**Bb Major**



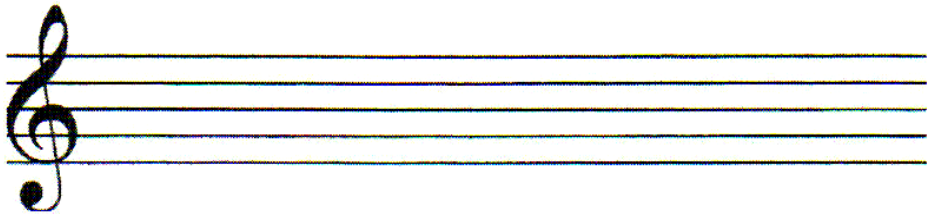
**g minor**



**Ab major**



**f minor**



Fill in the blanks.

1. A major scale is constructed with the following pattern: \_\_\_\_\_ step, \_\_\_\_\_ step, \_\_\_\_\_ step, \_\_\_\_\_ step, \_\_\_\_\_ step, \_\_\_\_\_ step.
2. A natural minor scale is constructed by lowering the \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_ degrees of the major scale.

# Major Scales and Their Relative Minors

## Level 2

Name \_\_\_\_\_

Period \_\_\_\_\_

Date \_\_\_\_\_

1 F Major minor

3 Gb Major minor

5 Db Major minor

7 Ab Major minor

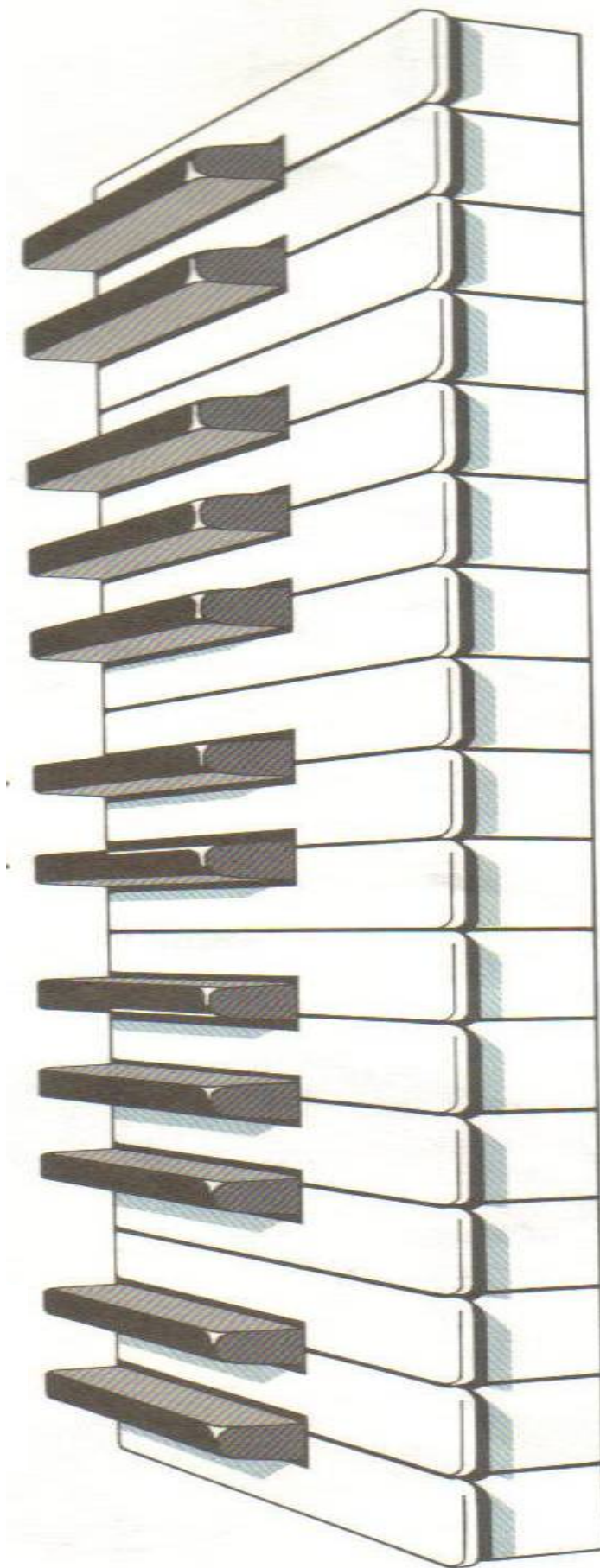
9 Eb Major minor

11 F# Major minor

13 A Major minor

15 B Major minor

# Keyboard



**Interval Sounds Like.....**

Name \_\_\_\_\_

Period \_\_\_\_\_

Date \_\_\_\_\_

<b>Interval</b>	<b>Sounds Like.....</b>
<b>Major 2</b>	
<b>minor 2</b>	
<b>Major 3</b>	
<b>minor 3</b>	
<b>Perfect 4</b>	
<b>Perfect 5</b>	
<b>Major 6</b>	
<b>minor 6</b>	
<b>Major 7</b>	
<b>minor 7</b>	
<b>Perfect 8</b>	





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<b><u>UNIT TITLE</u></b>	<b><u>LEVEL</u></b>	<b><u>COURSE</u></b>	<b><u>GRADING PERIOD</u></b>
Drumming and the Score	Grades 10-12	Mixed Chorus II, SSA and TTB Ensembles	1 and 2

**CONTENT STANDARD 2**

Performing on instruments, alone and with others, a varied repertoire of music

<b><u>Benchmark A</u></b>	<b><u>Grade Level Indicator 3</u></b>	<b><u>Previous Level</u></b>
Perform on an instrument, an excerpt from a choral score, with technical accuracy and expression.	Performs with others 3-5 rhythmic excerpts of a choral score on a non-pitched percussion instrument.  <b>MCI2A3</b>	Performs with others 2-3 rhythmic excerpts of a choral score on a non-pitched percussion instrument.  <b>MCI2A3</b>
<b><u>Benchmark A</u></b>	<b><u>Grade Level Indicator 4</u></b>	<b><u>Previous Level</u></b>
Perform on an instrument, an excerpt from a choral score, with technical accuracy and expression.	Responds appropriately to the musical and expressive cues of a conductor.  <b>MCI2A4</b>	Responds appropriately to the musical and expressive cues of a conductor.  <b>MCI2A4</b>



# Drumming and the Score

## Introduction

In this lesson students perform 3-5 rhythmic excerpts of a choral score on a non-pitched percussion instrument while responding appropriately to the cues of a conductor.

## Summative Assessment

As individuals, in pairs, or in small groups, students perform 3-5 rhythmic excerpts from a choral score while following the cues of a conductor. Students are evaluated using the *Mixed Chorus II Performance Rubric*, scoring at least 75 points.

## Pre-Assessment

Class performs *Level II Rhythm Challenge* and/or *Rhythm Activity: All Types of Meters* ([Music! Resource Binder](#), Theory Master M-4).

## Procedures

### Segment 1

- Students perform the pre-assessment rhythm activities. Teacher reinforces important rhythmic values and corrects rhythms.
- Students perform a choral selection(s) being rehearsed in class. Suggested repertoire includes:
  - Mixed Chorus II: “Blow, Blow, Thou Winter Wind” and “Ye Shall Have a Song”
  - SSA Ensemble: “Ain’-A That Good News!” and “Over the Land is April”
  - TTB Ensemble: “Brothers Sing On” and “A Jubilant Gloria”
- Class selects a challenging or interesting rhythmic passage and chants the rhythmic values. Teacher reinforces how to follow the conductor for tempo, cues, and expressive elements of the score.
- Class performs segment again, clapping correct rhythms while following the conductor (Formative Assessment).

### Segment 2

- Teacher distributes *Rhythmic Performance Rubric* and reviews criteria for rhythmic performance. Class selects 3-5 rhythmic excerpts from either the vocal lines or the accompaniments from the choral score(s) to be used for the performance.

### Segment 3

- Teacher distributes non-pitched percussion instruments and equipment (e.g., hand drums, tambourines, snares and drum sticks, rhythm sticks). Teacher reviews correct playing positions and techniques for each instrument. Teacher leads the students through some call-and-response group drumming, or selects a student to lead, and makes corrections (Formative Assessment).
- Students select a conductor and rehearse 3-5 rhythmic excerpts from either the vocal lines or accompaniments from a choral score(s). Students perform as individuals, pairs, small groups, or sections (Formative Assessment).
- Using the *Rhythmic Performance Rubric*, students and conductor perform their segments for the class (Summative Assessment).

### Interdisciplinary Connections

Communications: Oral and Visual G – Give presentations using a variety of delivery methods, visual displays, and technology.

### Materials and Equipment

Non-pitched percussion instruments and equipment (e.g., hand drums, tambourines, snares and drum sticks, rhythm sticks)

Worksheets

- *Level II Rhythm Challenge*
- *Rhythm Activity: All Types of Meters* ([Music! Resource Binder](#), Theory Master M-4)
- *Rhythmic Performance Rubric*

Octavos

- |                                  |                                   |
|----------------------------------|-----------------------------------|
| • “Ain’-A That Good News!”       | • “Over the Land is April”        |
| • “A Jubilant Gloria”            | • “Riu, Riu, Chiu”                |
| • “Blow, Blow, Thou Winter Wind” | • “Something Told the Wild Geese” |
| • “Brothers Sing On”             | • “Ye Shall Have a Song”          |

### Technology Resources

Optional electronic percussion devices

### Re-Teach

Individual or small group instruction for those students who did not receive at least 75 points on their performance assessment:

- Students practice their performance focusing on two of the performance features of the *Rhythmic Performance Rubric* at a time.

## **Enrichment/Extension**

- Students prepare their own percussion scores and/or accompaniments.
- Students conduct and perform rhythmic segments from large choral works and/or instrumental works.
- Students arrange a melody or choral work for acoustic or electronic percussion (pitched and/or non-pitched).
- Students create and perform a 2-4-part rhythmic ostinato based on rhythmic ideas contained in repertoire being rehearsed in class.

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## Mixed Chorus II Rhythmic Performance Rubric

Name \_\_\_\_\_

Class \_\_\_\_\_

Performance Features	Possible Score	Actual Score
<b>Continued Playing</b> -plays continuously -plays occasionally -plays with frequent stops	25 20 15	
<b>Accurate Rhythm</b> -consistently accurate -accurate most of the time -some accurate rhythms -few or no accurate rhythms	25 20 15 10	
<b>Follows the Conductor</b> -consistently follows the conductor -occasionally follows the conductor -seldom follows the conductor -never looks at the conductor	25 20 15 10	
<b>Performs Required number of excerpts</b> -performs 3-5 of the required excerpts -performs 2-4 of the required excerpts -performs 1-3 of the required excerpts -performs 0-1 of the required excerpts	25 20 15 10	
<b>Overall Score</b>	Possible Total: 100	Actual Score: _____

Evaluator's Signature \_\_\_\_\_

Date \_\_\_\_\_



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<b><u>UNIT TITLE</u></b>	<b><u>LEVEL</u></b>	<b><u>COURSE</u></b>	<b><u>GRADING PERIOD</u></b>
Choral Music and Technology	Grades 10-12	Mixed Chorus II, SSA and TTB Ensembles	2 and 3

**CONTENT STANDARD 8**

Understanding the relationship between music, the other arts,  
and other disciplines outside the arts

<b><u>Benchmark B</u></b>	<b><u>Grade Level Indicator 2</u></b>	<b><u>Previous Level</u></b>
Articulate and analyze similarities between music and other content areas or disciplines outside the arts.	Utilizes technology in musical performances.  <b>MCII8B2</b>	Utilizes technology in musical performances.  <b>MCI8B2</b>
<b><u>Benchmark B</u></b>	<b><u>Grade Level Indicator 3</u></b>	<b><u>Previous Level</u></b>
Articulate and analyze similarities between music and other content areas or disciplines outside the arts	Explores how technology has enabled the arts and sciences to meet and expand the possibilities of musical expression and composition.  <b>MCII 8B3</b>	Explores how technology has enabled the arts and sciences to meet and expand the possibilities of musical expression and composition.  <b>MCI8B3</b>

# Choral Music and Technology

## Introduction

In this unit students utilize a technological medium in a performance of an excerpt of a choral work.

## Summative Assessment

- Based on a listening example demonstrating a variety of technologically based musical devices, students identify and describe various technological mediums and devices used in performing, composing, and recording music.
- Students select and incorporate electronic sound sources or technological mediums into a performance of a segment of a choral work.

## Pre-Assessment

The students answer the following writing prompt (Type 1 Quick write):

- “Describe any technical devices used to create or reproduce music.”

## Procedures

### Segment 1

- Students hypothesize in a short essay: “How did scientists and/or musicians develop recorded or synthesized sound devices?” Students discuss their theories in small groups and present their findings to class.
- Teacher leads students through a brief overview or review of electronic sound sources and technologically-based equipment (e.g., drum machines, hyperinstruments, MIDI, musique concrete, sampling, sequencer, synthesizer, telharmonium, digital interface).

### Segment 2

- Teacher leads students in exploring synthesized sound in *Activity: Demonstrating Technical Music* (Music! Instructor’s Guide, page 227). Students bring their electronic instruments and present a demonstration (Summative Assessment).

### Segment 3

- Students complete *Activity: The Potential of Music Technology* (Music!, page 359). Students describe the impact that technology has had on musical expression and performance (Summative Assessment).

- Teacher chooses a segment of a choral selection being rehearsed in class and provides students with several electronic instruments (e.g., synthesizer, drum machine). Students decide how and in what capacity the electronic instruments will be used and create an accompaniment for the song. Teacher leads class through the performance (Summative Assessment).

## **Writing Connections**

Type 1 Quick write, comparison and contrast

## **Interdisciplinary Connections**

- Acquisition of Literary Vocabulary A – Use context clues and text structures to determine the meaning of new vocabulary.
- Literary Text D – Identify similar recurring themes across different works.
- Literary Text E – Analyze the use of a genre to express a theme or topic.

## **Materials and Equipment**

- CD player/stereo
- Music! CDs 10 and 11

## **Textbook**

- Music! Its Role and Importance in Our Lives
- Music! Instructors Guide
- Music! Teacher's Resource Binder

## **Supplemental**

MIDI Activities found in Music! Chapter 17

## **Technological Resources**

- keyboard/synthesizer
- other electronic instruments (e.g., electric guitar, drum machine)
- computer with Internet and MIDI access

## **Re-Teach**

The students complete the following activities:

- Chapter 17 – *Review* (Music!, page 363)
- *Activity: "Thinking It Through"* (Music!, page 363)
- *Activity: "Potential of Music"* (Music!, page 226)



## Enrichment/Extension

- Students perform *Activity: Making the Connection* (Music! , page 363; Music! Instructor's Guide, page 228).
- Students engage in *Activity: A Montage of Recording History* (Music!, page 390; Music! Instructor's Guide, page 238).
- Students find technologically based musical devices and prepare their own presentation and/or composition utilizing the technology.



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<b><u>UNIT TITLE</u></b>	<b><u>LEVEL</u></b>	<b><u>COURSE</u></b>	<b><u>GRADING PERIOD</u></b>
Applying Creative Arts Skills to Other Content Areas: Rhythm and Math	Grades 10-12	Mixed Chorus II, SSA and TTB Ensembles	2 or 3

**CONTENT STANDARD 8**

Understanding the relationship between music, the other arts,  
and other disciplines outside the arts

<b><u>Benchmark B</u></b>	<b><u>Grade Level Indicator 2</u></b>	<b><u>Previous Level</u></b>
Articulate and analyze similarities between music and other content areas or disciplines outside the arts.	Identifies and applies problem solving and creative thinking skills utilized in music to other disciplines outside the arts (e.g., math, history, literature).	Identifies and applies problem solving and creative thinking skills utilized in music to other disciplines outside the arts (e.g., math, history, literature).
	<b>MCI8B4</b>	<b>MCI8B4</b>

# Applying Creative Arts Skills to Other Content Areas: Rhythm and Math

## Unit Introduction

In this unit, students explore interdisciplinary connections and relate time signatures and rhythms to numerical representation of fractions. Finally, students substitute note values with equivalent fractions in worksheets and graphic organizers.

## Summative Assessment

- Given various time signatures, students compare how the number of beats represented by the top number can be translated as fraction values and how the substitution of the top number or numerator with a 1 can show what type of note gets one beat.
- Given whole, half, quarter, eighth, sixteenth notes, rests and patterns, students substitute the values of the durations with fractions.
- Students substitute and relate note values with corresponding fractions using a pie chart representing various fractions.

## Pre-Assessment

- Using *Rhythm Activity: All Types of Meters* (Music! Teacher Resource Book, page 183, Theory Master M-4) students write down the listed time signatures and describe the number of beats per measure and what type of note gets one beat.
- Using the handout and the chart *Rhythm and Notation: 1. Notes* (Music!, page 599) students identify various types of notes, what their duration is, and what fraction would be substituted for each. Teacher reviews the meaning of numerator and denominator when describing fractions. Students perform the various rhythms using their actual names (quarter, eighth, etc.), if desired.

## Procedures

### Segment 1

- Class reviews definitions of duple, triple, and compound meters (Music!, pages 597-598). Starting with the simple meter of 4/4, class reviews which number tells how many beats there are in a measure and which number relays what type of note gets one beat. Students examine the time signature as if it were a fraction.
- Teacher replaces the numerator or top number with a “1” so that the fraction becomes 1/4. A simple way to do this is to place a sheet of paper over the top number of the time signature and draw in a “1.” Teacher asks: “Which type of note would be the same as 1/4?” (*The quarter note gets 1 beat in this time signature.*) Teacher removes the sheet of paper and tells the class that in 4/4 there are four beats in a measure and a quarter gets the beat. Draw a measure of 4 quarter notes and write the fraction that each is worth underneath. Show the students that 4 quarter notes make one measure and  $4 \times 1/4 = 1$ .

- Teacher repeats the procedure of replacing the top number to describe what type of note gets the beat using:  $\frac{3}{4}$ ,  $\frac{2}{4}$ ,  $\frac{6}{8}$ ,  $\frac{3}{8}$ ,  $\frac{2}{2}$ ,  $\frac{4}{2}$ , etc. Students retake the time signature portion of the pre-assessment and check their work (Summative Assessment).

### Segment 2

- Students find the chart in Music!, page 599, and draw it on the board or use the “Music Theory Transparency 2” (Teacher’s Resource Binder) to answer the following questions:
  - How many half notes make a whole?
  - How many quarter notes make a half?
  - How many eighth notes make a quarter?
  - How many sixteenth notes make an eighth?
- Students rename the values with their fraction equivalent and write the fractions under the corresponding symbol. Teacher reviews how to add, multiply, and divide fractions, if necessary. Students re-describe the following values in terms of fractions:
  - How many sixteenths equal one eighth? (e.g.,  $\frac{2}{16} = \frac{1}{8}$ )
  - How many sixteenths equal one quarter?
  - How many sixteenths equal one half?
  - How many eighths equal one quarter?
  - How many eighths equal one half?
- For extra practice, students rename dotted values and note combinations using fractions (e.g., a dotted quarter equals  $\frac{3}{8}$  or  $\frac{6}{16}$ , an eighth note and two sixteenth note patterns equals  $\frac{1}{8} + \frac{2}{16}$  or  $\frac{4}{16}$  or  $\frac{1}{4}$ ; Formative Assessment).

### Segment 3

- Students complete the *Note Values* exercise (Teacher’s Resource Binder, page 184, Theory Master R-1). Students complete section B as instructed but substitute fractions for the answers in sections A and C. Note: pay attention to the value of the whole notes in the various columns as they change. Students have to multiply or divide to name the correct fraction. For example, if the quarter note equals 2 counts then all the values have to be multiplied by two (e.g., a quarter note will equal  $\frac{1}{2}$  not  $\frac{1}{4}$ ). The reverse is true when a whole note equals 8 beats (e.g., a quarter note equals  $\frac{1}{8}$  not  $\frac{1}{4}$ ; Formative Assessment).
- Students complete the *Notes and Fractions Pie Chart* (Summative Assessment).

## Interdisciplinary Connections

Concepts of Print, Comprehension Strategies and Self-Monitoring Strategies B – Demonstrate comprehension of print and electronic text by responding to questions (e.g., literal, inferential, evaluative and synthesizing).

## Materials and Equipment

### Worksheets

- *Note and Fractions Pie Chart*
- *Note Values* (Teacher's Resource Binder, page 184, Theory Master R-1)
- *Music Theory Transparency 2* (Music! Teacher's Resource Binder)
- *Rhythm Activity: All Types of Meters* (Music! Teacher Resource Book, page 183, Theory Master M-4)
- *Rhythm and Notation: 1. Notes* (Music!, page 599)

## Textbook

- Music! Its Role and Importance in Our Lives
- Music! Instructor's Guide

## Re-Teach

Additional exercises and activities for individual students who do not have correct responses in the *Note Values* worksheet or the *Note and Fractions Pie Chart*:

- Students complete the *Making the Connections* math assignment (Music!, page 55).
- Teacher provides individual instruction using *Duple and Triple Meters* worksheet (Music! Teacher's Resource Binder, Theory Master R-4, page 190) and/or the *Rhythm and Meter Quiz* (Music! Teacher's Resource Binder, Theory Master R-7, page 196). Students substitute fractions for the notes and rests in section A and B.

## Enrichment/Extension

- Students complete the *Jazz and Math: Rhythmic Innovations* lesson found at <<http://www.teachervision.fen.com/page/4851.html>>.
- Students explore the information and exercises found under the music heading at the ThinkQuest Library site found at <<http://library.thinkquest.org/4116/>>.

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**COLUMBUS PUBLIC SCHOOLS  
VOCAL MUSIC CURRICULUM GUIDE**



<b><u>UNIT TITLE</u></b>	<b><u>LEVEL</u></b>	<b><u>COURSE</u></b>	<b><u>GRADING PERIOD</u></b>
Multiple Art Forms: Musical Theater	Grades 10-12	Mixed Chorus II, SSA and TTB Ensembles	3 and 4

**CONTENT STANDARD 8**

Understanding relationships between music, the other arts,  
and other disciplines outside of the arts

<b><u>Benchmark A</u></b>	<b><u>Grade Level Indicator 1</u></b>	<b><u>Previous Level</u></b>
Analyze and discuss similarities and differences between choral genres and the other arts.	Compares choral selections to other arts to discuss ways each art form conveys images, meanings, or feelings.  <b>MCH8A1</b>	Compares choral selections to other arts to discuss ways each art form conveys images, meanings, or feelings.  <b>MCI8A1</b>
<b><u>Benchmark A</u></b>	<b><u>Grade Level Indicator 2</u></b>	<b><u>Previous Level</u></b>
Analyze and discuss similarities and differences between choral genres and the other arts.	Identifies which art forms combine multiple artistic mediums and describes how music is utilized in those mediums.  <b>MCH8A2</b>	Identifies which art forms combine multiple artistic mediums and describes how music is utilized in those mediums.  <b>MCI8A2</b>

# Multiple Art Forms: Musical Theater

## Introduction

In this unit students identify and describe the use of music in musical theater excerpts and identify and explain the use of other art forms in musicals.

## Summative Assessment

- Students identify and describe the various functions of music found in musical theater excerpts (i.e., plot, mood, use of text) by describing and analyzing how music is used in a theatrical context.
- After listening to and viewing examples of musical theater, students identify and explain how other art forms are combined and utilized in musical theater (*Music Theater and Other Art Forms Graphic Organizer*).

## Pre-Assessment

Students answer the following writing prompts (Type 1 Quick write):

- “Define the term **musical theater** and describe what it means to you.”
- “Make a list of any art form you know which combines two or more artistic mediums.”

## Segment 1

### Procedures

- Students complete the *Artistic Mediums in Multiple Art Forms Pre-Assessment* graphic organizer. Class discusses or evaluates the responses (Type 2 Quick write, Formative Assessment).
- Teacher initiates a class discussion with the question: “Can you name any popular Broadway musicals?”
- Students listen to and/or sing a Broadway song/choral selection such as “For Good” from *Wicked* or “Seventy Six Trombones” from *The Music Man*. Students describe the use of text as spoken and/or sung dialogue and how the music and lyrics relay mood, theme, story, and/or emotions in the selection (Summative Assessment).

## Segment 2

Choose from the following:

- Students answer the following writing prompt: “How do musical creators know when to transition from dialogue to singing?” Class discusses how composers and librettists adapt dialogue to song when the conflict and emotion of the scene become too great to express in regular speech (Type 2 Quick write).



- Teacher provides a listening/viewing example of a musical selection such as the “Tonight Montage” from *West Side Story*, by Bernstein and Sondheim, or “We Do Not Belong Together” and/or “Move On” from *Sunday in the Park with George*, by Sondheim. Students describe how the emotion/conflict builds to the moment when the composers transition from dialogue to song.
- Students sing a chosen choral selection such as “The Rainy Day” or “When I Hear Music” and create character biographies and/or an original scene based on the theme and emotions expressed in the text. Students may perform the song in character or the scene (Summative Assessment).

### Segment 3

- Students answer the following writing prompt: “Name and describe different areas of theatrical production or design” (e.g., costume, lighting, set, and sound design; Type 1 Quick write, Summative Assessment).
- Students discuss the question: “What other art forms are incorporated into or influence production elements in musicals” (e.g., painting, sculpture, graphic design, fashion, architecture, multimedia, etc.)?
- Teacher distributes the *Musical Theater and Other Art Forms Graphic Organizer*. Students identify and explain the use of various media found in different scenes while watching a segment of a musical such as *Into the Woods*, by Sondheim and Lapine, or another musical theater production of the instructor’s choice (Summative Assessment).

### Writing Connections

Type 1 and 2 Quick writes, graphic organizers

### Interdisciplinary Connections

- Literary Text D – Identify similar recurring themes across different works.
- Literary Text E – Analyze the use of a genre to express a theme or topic.
- Literary Text F – Identify and analyze how an author uses figurative language, sound devices, and literary techniques to shape plot, set meaning, and develop tone.

### Materials and Equipment

CD player/stereo

Worksheets

- *Artistic Mediums in Multiple Art Forms Pre-Assessment*
- *Musical Theater and Other Art Forms Graphic Organizer*

### Videos/DVDs

- *West Side Story*
- *Sunday in the Park with George*, and/or
- *Into the Woods*

### Music

- Broadway choral selection of the instructor's choice
- *The Rainy Day*
- *When I Hear Music*

## Supplemental

Additional videos and/or recordings of various musical theater performances

## Technology Resources

VHS/DVD player and TV

## Re-Teach

Individual instruction and tasks for students who have not adequately completed writing tasks and graphic organizers:

- With teacher guidance, students complete another *Musical Theater and Other Art Forms* organizer while watching another musical of the instructor's choice.
- Individual reports and projects on one art form found in a selected work (e.g., visual arts).

## Enrichment/Extension

- Class attends a live performance of a musical, evaluates the production, and describes the influence of other arts as seen in the performance.
- Students select, prepare, and perform for the class a scene including a song from a musical.
- Students create a report/presentation on the life and works of famous musical theater composers (e.g., Leonard Bernstein, Cole Porter, Andrew Lloyd Weber, Stephen Sondheim).
- Students write and compose their own original musical theater scene.

## Artistic Mediums in Multiple Art Forms Pre-Assessment

Name\_\_\_\_\_

Class/period\_\_\_\_\_

Date\_\_\_\_\_

Directions: Describe the artistic mediums that are used in the following multiple art forms.

Multiple Art Forms	Types of artistic mediums utilized
Musical Theater	
Opera	
Dance	
Performance Art (Free form, Avant Garde, etc.)	
Live Concerts	
Circus	

**Musical Theater and Other Art Forms Graphic Organizer**

Name\_\_\_\_\_

Class/period\_\_\_\_\_

Date\_\_\_\_\_

While watching the video of a musical, identify and describe how other art forms are combined or utilized in the production.

Other Art Form	Scene 1	Scene 2	Scene 3
Dance			
Visual Arts (Painting, Photography, Architecture, Graphic Arts)			
Fashion (i.e., costume design, clothing trends)			
Multi-Media			



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<b><u>UNIT TITLE</u></b>	<b><u>LEVEL</u></b>	<b><u>COURSE</u></b>	<b><u>GRADING PERIOD</u></b>
My Song of America: Comparing Songs to Literature	Grades 10-12	Mixed Chorus II, SSA and TTB Ensembles	3 and 4

**CONTENT STANDARD 8**

Understanding relationships between music, the other arts, and other disciplines outside the arts

<b><u>Benchmark B</u></b>	<b><u>Grade Level Indicator 1</u></b>	<b><u>Previous Level</u></b>
Analyze and discuss similarities between music and other disciplines outside the arts.	Compare choral selections to short literary work to discuss similar elements found in each (e.g., meter, rhythm, texture, style)  <b>MCI8B1</b>	Compare choral selections to short literary work to discuss similar elements found in each (e.g., meter, rhythm, texture, style)  <b>MCI8B1</b>

## Introduction

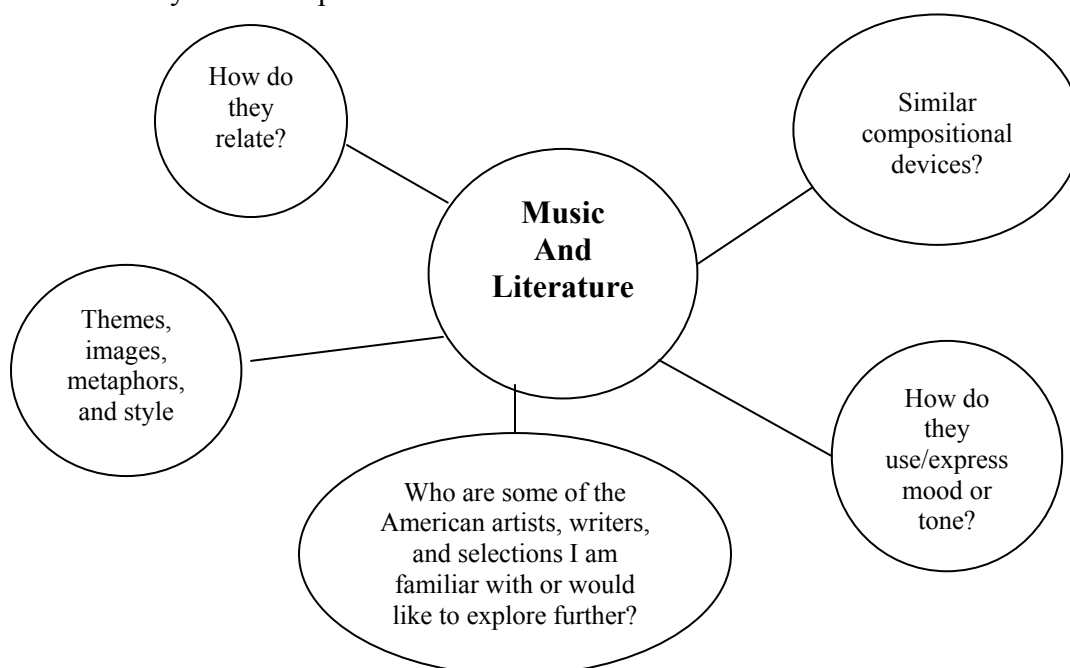
In this unit, students compare an American choral or popular song to a short selection(s) of American literature and analyze the use of compositional devices (e.g., meter, rhythm, form, texture), style, theme, tone, and/or mood. The students additionally examine American identity through the use of symbols, metaphors, and/or idioms as found in multiple examples of these genres. Students demonstrate their mastery of this assignment through compare and contrast writes and/or research presentations.

## Summative Assessment

Students compare and contrast an American song(s) to short examples of American literature, discussing compositional devices, style, theme, tone, and/or mood. Students prepare and present a research report or original creative work which incorporates a comparison of images and themes in works of American music and literature. Students present their findings to the class and/or instructor.

## Pre-Assessment

- Students respond to the following writing prompt: “Describe in your own words the following terms and how they might apply to songs and literature:”
  - composition
  - rhythm
  - form
  - texture
  - style
  - theme
  - tone
  - mood
- Teacher conducts a class brainstorming session by using a graphic organizer or an idea/outline generating software such as *Inspiration!*, to find the common elements of song and literature analysis. Example:



## Procedures

### Segment 1

- Students select an American choral work that the class is working on or has performed which incorporates images and themes of freedom, manifest destiny (this relates to westward expansion and the frontier), cultural or social differences, or the use of American idioms. Class sings through selection paying attention to lyrics. Suggestions for the selection include “The Battle Hymn Republic;” “Let the River Run,” by Carly Simon; “Shall We Gather at the River;” “Deep River;” “As I Went Down to the River to Pray;” “America the Beautiful;” and “Comin’ to America,” by Neil Diamond.
- Students identify and discuss various uses of themes, images, metaphors, symbols, icons, and/or idioms that speak to the American experience, then identify other works that contain similar content. Teacher leads a brief discussion of manifest destiny, immigration and diversity, the social protest movement, or other topics relevant to the work being examined.

### Segment 2

- Each student writes his/her own poem or lyric which addresses one of the themes discussed. He/she presents it to the class and describes how it relates to one of the other examples discussed. (Other options for teachers: Present and discuss the images found in the Hudson River School of Artists work and/or present a brief presentation of the history of social protest in music at this point. Example lessons for the latter can be found at the “For Educators” page on the “Rock and Roll Hall of Fame Museum” site at <<http://www.rockhall.com/programs/institute.asp>>, Formative Assessment).

### Segment 3

- Students read The Adventures of Huckleberry Finn: Chapter 16, and complete The Adventures of Huckleberry Finn Reading Assignment (a copy of the reading can be found online at <<http://pd.sparknotes.com/lit/huckfinn/section18.html>>). Teacher reminds students to provide evidence from the examples when they are discussing their thoughts and ideas (Type 2 Quick write, Formative Assessment).

### Segment 4

- Students answer the following writing prompt: “Why do you feel freedom and journey are such prevalent themes or images in the American identity” (Type 1 Quick write, Formative Assessment)?
- Students discuss their work from the reading assignment and share their findings with the class (Type 2 Quick write, Formative Assessment).
- Teacher leads a brief discussion on or shows students a documentary about spirituals and the Underground Railroad. The discussion includes the plight of slaves in the South, the desire for freedom, and the change in the American cultural landscape and ethnic diversity based on the displacement of other peoples in the United States. Teacher can also provide short poems, articles, or critical discussions which deal with the topics listed above. (Suggestions for sources are the features on The Jubilee Singers from the American Experience at <<http://www.pbs.org/wgbh/amex/singers/>> or the library media collection. This unit may be co-taught with a history or humanities instructor to expand the scope of instruction.)
- Teacher distributes the music and/or lyrics to the spiritual “Deep River.” Students listen to or watch a performance of the song. Teacher leads students in a discussion of what tone and mood mean in music and literature. Students form small groups and analyze the lyrics for theme, symbolism, and tone/mood, then present their findings to the class (Formative Assessment).

### **Segment 5**

- Class briefly reviews the concepts, ideas, and interdisciplinary topics from previous discussions.
- Teacher reviews with class *My Song of America Project Requirements* and *My Song of America Project Rubric*. Each student chooses a topic and format for the report or presentation to be done individually or as partners. Teacher may choose examples of American songs and literature to be discussed and used in the projects. Note: It may be useful to compile selections for whole class use and a list of works for students to choose from for their final projects.
- Students write out their research plans using a teacher selected format, the format suggested at <[http://www.edtechleaders.org/documents/Research/research\\_template.htm](http://www.edtechleaders.org/documents/Research/research_template.htm)>, or a format from a research idea/outline generating software program such as *Inspiration!*.
- Teacher evaluates research plans with students and provides suggestions (Formative Assessment).

### **Segment 6**

- Teacher provides time for students to conduct their research online and/or in the library/media center and prepare their presentations.

### **Segment 7**



- Students share their presentations with the class (Summative Assessment).

## Writing Connections

Type 1 and 2 Quick writes compare and contrast

## Interdisciplinary Connections

- Literary Text D – Identify similar recurring themes across different works.
- Literary Text E – Analyze the use of a genre to express theme or topic.
- Literary Text F – Identify and analyze how an author uses figurative language, sound devices, and literary techniques to shape plot, set meaning, and develop tone.
- Literary Text G – Explain techniques used by authors to develop style.

## Materials and Equipment

CD player/stereo

Worksheets

- *The Adventures of Huckleberry Finn Reading Assignment*
- *My Song of America Project Requirements*
- *My Song of America Project Rubric*

Octavos

- American choral selections, e.g.:
  - “America the Beautiful”
  - “As I Went Down to the River to Pray”
  - “The Battle Hymn Republic”
  - Comin’ to America,” by Neil Diamond
  - “Deep River”
  - “Let the River Run,” by Carly Simon
  - “Shall We Gather at the River”

Miscellaneous

- A copy of a reading of The Adventures of Huckleberry Finn: Chapter 16
- Film of the Jubilee Singers from the American Experience at:  
<<http://www.pbs.org/wgbh/amex/singers/>>
- Music and/or lyrics to the spiritual “Deep River”
- Recording or film of a performance of “Deep River”

## Supplemental

- Hudson River School of Artists works, lesson plans found on the “Rock and Roll Hall of Fame Museum” site at: <<http://www.rockhall.com/programs/institute.asp>>.
- Research plan template found at:  
<[http://www.edtechleaders.org/documents/Research/research\\_template.htm](http://www.edtechleaders.org/documents/Research/research_template.htm)>.

## **Technological Resources**

- computer(s) lab with Internet access
- idea/outline generating software (e.g., *Inspiration!*)
- TV/VHS player

## **Re-Teach**

For those students who do not complete the formative assessments or research project:

- Select a short story and song. Compare and contrast the use of composition devices, theme, style, or tone/mood and present findings to the class.
- Complete the Language Arts activity found under *Making the Connection* (Music!, page 219).

## **Enrichment/Extension**

- Students write their own spiritual that relays the themes and ideas discussed in the unit.
- Teacher leads students in lessons or activities from the following links to PBS programs which deal with connected themes in American music history. Students can also explore the lessons or activities on their own:
  - [http://www.pbs.org/americanrootsmusic/pbs\\_arm\\_into\\_the\\_classroom.html](http://www.pbs.org/americanrootsmusic/pbs_arm_into_the_classroom.html)
  - <http://www.pbs.org/riverofsong/teachers/>
  - <http://www.pbs.org/independentlens/strangefruit/>

## Reading Assignment

Name\_\_\_\_\_

Class/period\_\_\_\_\_

Read *Chapter 16* of **The Adventures of Huckleberry Finn**, by Mark Twain. As you read, highlight the parts of the story that deal with themes or ideas of freedom, Huck and Jim's feelings about racism, and their life on the river. After reading, write your thoughts to the questions or statements below.

1. What does the river represent to Huck and Jim? How does their journey relate to the American citizen's quest or desire for Freedom?
2. How does Huck feel about race and his relationship to Jim? What is Jim's attitude about his role on their adventure?
3. What do you think Mark Twain might be saying about individual rights when it comes to freedom and racial equality or harmony?
4. Provide some examples of Twain's use of images, metaphors, or symbols as related to the themes above.
5. When does the river turn from representing freedom and adventure to danger? Name other examples of songs, stories, films, or actual historical events that might relate to their situation. Use evidence from both examples to support your choice.

## My Song of America Project Guidelines

The following is a list of guidelines to help you research, create, and present your original project. You may work individually, with a partner, or in small groups. The instructor must approve all topics, formats, and partnerships. You will find a copy of the rubric, which will be used for the evaluation of your project, attached to these instructions.

You will compare and contrast compositional devices, style, theme, tone, and/or mood of an American song(s) to short examples of American literature or art. You will then prepare and present a research report or original creative work which will include the ideas, trends, images, or themes in the works you analyzed.

**Begin with choosing and researching a topic:**

- A. On your own or with a partner(s), choose a research topic you would like to explore which deals with a topic from the American experience that is meaningful to you. Topics may include:

- What does freedom mean to me as an American?
- What effect has slavery had in American literature and music?
- How I would express social protest in music and literature?
- What defines the American identity or experience to me?
- How has multiculturalism affected American music and literature?
- Important themes, images, icons, or idioms in American arts and literature today.

You may also choose your own topic but must present it to the instructor.

- B. Your research should include at least 3 examples of American music, literature, and/or art which deal with the concepts, issues, or themes discussed in class. All sources must be quoted and cited using the teacher-approved format.

- C. Use the teacher-approved research plan or the one suggested at:  
[http://www.edtechleaders.org/documents/Research/research\\_template.htm](http://www.edtechleaders.org/documents/Research/research_template.htm)

- D. Your findings and final project should include the following:

1. The use of the compositional devices of form, meter, and rhythm.
2. The style(s) of the literature, music, or artwork.
3. The use of theme(s), metaphors, symbols, and American idioms in the examined works.
4. The prevalent tone and/or mood of the examined works.
5. Your work will also be evaluated on neatness and organization.

**Apply what you have discovered:**

Choose a format to present your findings. If you choose a creative project you must provide an overview of your research and/or incorporate all the various elements in your presentation:

Research Paper  
Collection of 3 Poems  
Original Drama  
Original Rap

Original Song  
Power Point Presentation  
Video Presentation  
Original Short Story

**My Song of America Project Rubric**



Name \_\_\_\_\_



Class/period \_\_\_\_\_

Criteria	Excellent 4	Good 3	Fair 2	Poor 1
<b>Compositional Devices</b>	Research or presentation describes use of 3 or more compositional devices.	Research or presentation describes use of 2 compositional devices.	Research or presentation describes use of 1 compositional device.	Research or presentation does not describe compositional devices.
<b>Style</b>	Research or presentation compares and contrasts styles in 3 or more selections and provides evidence.	Research or presentation compares and contrasts styles in 2 selections and provides evidence.	Research or presentation compares and contrasts styles in 2 selections but uses little evidence.	Research or presentation compares and contrasts styles in 2 selections but uses no evidence.
<b>Theme</b>	Research or presentation compares and contrasts use of theme, metaphor, symbols, and American idioms.	Research or presentation compares and contrasts use of theme, metaphor, and symbols.	Research or presentation compares and contrasts use of theme and symbols.	Research or presentation compares and contrasts use of theme only.
<b>Tone and Mood</b>	Research or presentation describes the use of tone and/or mood in 3 or more selections.	Research or presentation describes the use of tone and/or mood in 2 selections.	Research or presentation describes the use of tone and/or mood in 1 selection.	Research or presentation does not describe the use of tone and/or mood.
<b>Content</b>	Content is quoted, documented, and uses several sources.	Content is quoted, and documented.	Content is used but not properly quoted or documented.	Content is not quoted or documented.
<b>Presentation</b>	Research or presentation is neat and well organized.	Research or presentation is neat or well organized.	Research or presentation isn't consistently neat or organized.	Research or presentation is neither neat nor organized.

## VOCAL MUSIC CURRICULUM GUIDE

<b><u>UNIT TITLE</u></b>	<b><u>LEVEL</u></b>	<b><u>COURSE</u></b>	<b><u>GRADING PERIOD</u></b>
Creating and Notating Rhythm: A Composition Project	Grades 10-12	Mixed Chorus II, SSA and TTB Ensembles	3 and 4

<b><u>CONTENT STANDARD 4</u></b>		
Composing and arranging music within specified guidelines		
<b><u>Benchmark A</u></b> Create, notate, and perform simple and complex rhythm patterns in varied time signatures.	<b><u>Grade Level Indicator 1</u></b> Creates and notates rhythm patterns in varied time signatures 2/4, 3/4 4/4, 6/4, 6/8, 3/8, alla breve, and mixed meter.  <b>MCH4A1</b>	<b><u>Previous Level</u></b> Creates, notates, and performs rhythm patterns in varied time signatures including 2/4, 3/4, 4/4, 6/8, 3/8, and alla breve.  <b>MCI4A1</b>
<b><u>Benchmark A</u></b> Create, notate, and perform simple and complex rhythm patterns in varied time signatures.	<b><u>Grade Level Indicator 2</u></b> Demonstrates knowledge of various tempi while performing rhythmic patterns.  <b>MCH4A2</b>	<b><u>Previous Level</u></b> Demonstrates knowledge of various tempi while performing rhythmic patterns alone and/or in groups.  <b>MCI4A2</b>
<b><u>Benchmark B</u></b> Create, notate, and perform a 16-24-measure melody with standard notation in treble and/or bass clef.	<b><u>Grade Level Indicator 1</u></b> Creates and notates melodic compositions in a variety of time signatures in major and minor keys.  <b>MCH4B1</b>	<b><u>Previous Level</u></b> Creates and notates melodic compositions in 4/4, 6/8, 3/8 and alla breve in major and minor keys.  <b>MCI4B1</b>

**CONTENT STANDARD 4**

Composing and arranging music within specified guidelines

<b><u>Benchmark B</u></b> Create, notate, and perform a 16-24-measure melody with standard notation in treble and/or bass clef.	<b><u>Grade Level Indicator 2</u></b> Incorporates a variety of expression markings in compositions appropriate to the style of the piece including tempo, dynamics, phrasing, and articulation.  MCII4B2	<b><u>Previous Level</u></b> Incorporates a variety of expression markings appropriate to the style of the piece including tempo, dynamics, and articulation.  MCI4B2
<b><u>Benchmark B</u></b> Create, notate, and perform a 16-24-measure melody with standard notation in treble and/or bass clef.	<b><u>Grade Level Indicator 3</u></b> Performs student-composed compositions.  MCII4B3	<b><u>Previous Level</u></b> Performs student-composed melodic compositions alone and/or with others.  MCI4B3
<b><u>Benchmark C</u></b> Arrange a melody for voice.	<b><u>Grade Level Indicator 1</u></b> Arranges a melodic composition for solo voice based on an instrumental melody with vocal and/or instrumental accompaniment.  MCII4C1	<b><u>Previous Level</u></b> Arranges a 16-24-measure melody for solo voice based on an instrumental melody with vocal and/or instrumental accompaniment.  MCI4C1
<b><u>Benchmark D</u></b> Apply technology while creating, arranging, and notating music.	<b><u>Grade Level Indicator 1</u></b> Utilizes technology in arranging, notating, and performing student-composed pieces.  MCII4D1	<b><u>Previous Level</u></b> Integrates technology while creating, arranging, and notating music.  MCI4D1

# Creating and Notating Rhythm: A Composition Project

## Introduction

This unit provides a systematic way to engage students in the process of composing their own music in conjunction with daily choral rehearsals. In the previous level, students composed generally using one separate element (e.g., rhythm, melody, or harmony). In Level Two, all aspects are combined for a more comprehensive look at composition. The composition is an out-of-class assignment due to rehearsal restraints. One to two weeks are needed for the completion of the project.

## Summative Assessment

Students compose a 24-measure composition incorporating melody, harmony, rhythm, and texture. The composition may be a new arrangement of another piece and should include tempo and expression markings. The composition may include technology either by way of performing the piece with electronic instrumentation or in the writing process (e.g., students can use the Sibelius software music writing program to compose the piece).

## Pre-Assessment

Students develop 24-measure melodies for their compositions.

## Procedures

- Teacher distributes and reviews *Mixed Chorus II Composition Checklist* and *Mixed Chorus II Composition Rubric* with class. Compositions may include technology either by way of performing the piece with electronic instrumentation or in the writing process. Teacher assigns due dates for the checklist components in order to give students attainable step-by-step goals. Suggested due dates are two days after each step is assigned.
- Students perform their compositions for the class (Summative Assessment).

## Interdisciplinary Connections

- Writing Process C – Use revision strategies to improve the style, variety of sentence structure, clarity of the controlling idea, logic, effectiveness of word choice and transitions between paragraphs, passages, or ideas.
- Writing Process D – Edit to improve sentence fluency, grammar, and usage.

## Materials

- *Mixed Chorus II Composition Checklist*
- *Mixed Chorus II Composition Rubric*
- staff paper
- Sibelius software



## **Textbook**

Music! Its Role and Importance in Our Lives

## **Re-Teach**

Teacher uses the glossary from Music! and reviews the musical terms students need to know for this unit.

## **Enrichment/Extension**

Students who desire to use technology to compose their pieces may use the Sibelius computer program to notate their compositions. Sibelius is provided by the Columbus Public Schools.

## Mixed Chorus II Composition Checklist

Name \_\_\_\_\_ Date \_\_\_\_\_

Compose a 24-measure composition that incorporates melody, harmony, rhythm, and texture. The composition may even be a new arrangement of another piece and should include tempo and expression markings. The composition may include technology either by way of performing the piece with electronic instrumentation or in the writing process.

*Use this checklist as a timeline and a way of including all of the elements.*

1. Compose a 24-measure melody that includes the following:

___ song title	___ composer's name
___ instrument	___ clef signs
___ key signature	___ time signature
___ lyrics	___ tempo markings
___ dynamics	___ other expression markings

**Date Due:** \_\_\_\_\_

2. Develop a bass line (basis for harmony) to accompany the melody.

**Date Due:** \_\_\_\_\_

3. Fill in the chordal harmony (inner voice parts) or accompaniment to enhance the melody. Make sure that I, IV, and V chords are used in the composition.

**Date Due:** \_\_\_\_\_

4. Write the final copy making sure that all notes are written neatly. Use correct barline placement. Check music score for neatness.

**Date Due:** \_\_\_\_\_

5. Be prepared to perform your composition for the class.

**Performance Date:** \_\_\_\_\_

## Mixed Chorus II Composition Rubric

Name: \_\_\_\_\_

Date: \_\_\_\_\_

CATEGORY	3	2	1	R – Redo
<b>Melody</b>	Melody is 24 measures long and all required elements are included: Song Title, Composer's Name, Instrument, Clef Signs, Time Signature, Key Signature, Lyrics, Tempo Markings, Dynamics and all other expression markings.	Melody is 16 measures long. Six of the required elements are included. The following items were omitted: _____ _____ _____ _____ _____ _____ _____ _____	Melody is 8 measures long. Four of the required elements are included. The following items were omitted: _____ _____ _____ _____ _____ _____ _____ _____	Melody is less than 8 measures long and more than 4 of the required musical score elements are missing. Needs to be resubmitted.
<b>Music Score and Notation</b>	Music Score is very neat. All notes are written neatly using correct barline placement.	Music score is neat. Most notes are written clearly using the correct barline placement.	Music score is legible. Most notes are written clearly, but barline placement is sometimes incorrect.	Music Score is illegible. Notes are written in a sloppy and illegible manner. Barline placement is not correct. Needs to be resubmitted.
<b>Harmony</b>	Composition includes chords beyond the use of I, IV, and V chords.	Composition includes I, IV, and V chords, but does not advance beyond a simple harmonic form.	Composition includes I, IV, and V chords with only one chord per measure and with few chord changes.	Composition does not include I, IV, and V chords. Needs to be resubmitted.



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<b><u>UNIT TITLE</u></b>	<b><u>LEVEL</u></b>	<b><u>COURSE</u></b>	<b><u>GRADING PERIOD</u></b>
Creating, Performing, and Improvising Accompaniment	Grades 10-12	Mixed Chorus II, SSA and TTB Ensembles	3 and 4

**CONTENT STANDARD 3**

Improvising melodies, variations, and accompaniments

<b><u>Benchmark C</u></b>	<b><u>Grade Level Indicator 1</u></b>	<b><u>Previous Level</u></b>
Create and perform an accompaniment for a given selection of music.	Creates, notates, and performs an accompaniment (e.g., chords, bass line) for a vocal melody using a I, IV, and V7 chord progression.  <b>MCH3C1</b>	Creates and performs an accompaniment (e.g., chords, bass line) for a vocal melody using a I and V7 chord progression.  <b>MCI3C1</b>
<b><u>Benchmark D</u></b>	<b><u>Grade Level Indicator 1</u></b>	<b><u>Previous Level</u></b>
Improvise by altering the stylistic elements of a given selection of music.	Improvises a given vocal melody by interpreting it in a different style and/or by embellishing rhythmic and melodic elements.  <b>MCH3D1</b>	Improvises a given vocal melody by interpreting it in a different style and/or by embellishing rhythmic and melodic elements.  <b>MCI3D1</b>

# Creating, Performing, and Improvising Accompaniment

## Introduction

In this unit, students learn primary chords and use them to create vocal accompaniment. Students explore improvisational forms of creating music, improvise melody, and improvise accompaniment.

## Summative Assessment

- Students complete *Primary Chords in Major* and *Secondary Chords in Major* (Music! Teacher's Resource Binder, Reproducible Master H-5/H-6), and identify key signatures and primary chords of given vocal selections.
- Students create and perform vocal accompaniment in four voice parts to melodies using a I, IV, and V7 chord progression.
- Students sing "The Golden Vanity" in small groups. Students take turns singing 4-part harmony accompaniment while one student improvises the melody with stylistic, rhythmic and melodic embellishments (Music! Teacher's Resource Binder, Reproducible Master 15-1, *Vocal Improvisation Rubric*).
- Students respond to the writing prompts (Type 1 and Type 2 Quick writes):
  - "Explain the difference between playing from written music and improvising music."
  - "Which do you think is more difficult?"
  - "Why?"

## Pre-Assessment

- Students complete *Key Signature Quiz* (Music! Teacher's Resource Binder, reproducible master K-11).
- Students sing "America the Beautiful" in small groups and harmonize the melody ("*America the Beautiful*" song sheet).
- Students sing melodies and improvise by altering the notes, rhythm and or style (e.g., Kumbaya).

## Procedures

### Segment 1

- Teacher reviews the primary chords of the major scale (I, IV, V) reminding students that a minor 7<sup>th</sup> above the root of the V chord is frequently added. Teacher explains that all together the three primary chords incorporate all seven tones of the scale, meaning each note of the scale appearing in the melody can be found in one of the these three chords. If a pitch in the melody is in one of the three primary chords, then that chord will most likely be acceptable as a part of the accompaniment. Teacher also reviews secondary chords. Students then complete *Find the Chord Changes* worksheet in small groups (Formative Assessment).

### Segment 2

- Students review singing scales followed by the primary chords of the same key. Students complete the *Create a Vocal Accompaniment* worksheet in small groups containing SATB voice parts. This same exercise can be completed using a variety of simple melodies (e.g., “Twinkle, Twinkle Little Star,” “Kumbaya;” Formative Assessment).

### Segment 3

- Teacher uses Music! Teacher’s Resource Binder, reproducible masters 5-4, to complete *Activity: Identify Differences in Musical Styles* (Music!, page 99-100). Students identify the four different musical styles heard and list characteristics of the styles (Formative Assessment).
- Students sing the melody of “We Shall Overcome.” Students then explore and perform rhythmic, stylistic, and melodic variations and embellishments on the melody in small groups (Formative Assessment).

### Segments 4, 5 and 6

- Students complete the activities listed under Summative Assessment.

## Writing Connections

Type 1 and 2 Quick write, comparison and contrast

## Interdisciplinary Connections

- Concepts of Print B – Demonstrate comprehension of print and electronic text by responding to questions (e.g., literal, inferential, evaluative, and synthesizing).
- Writing Convention A – Use correct spelling.
- Writing Convention B – Use conventions of punctuation and capitalization.

## Materials and Equipment

### Worksheets

- “Amazing Grace” (Music! Teacher’s Resource Binder, reproducible masters 5-4)
- *Amazing, Vocal Improvisation Rubric*
- “America the Beautiful” song sheet
- *Create a Vocal Accompaniment* worksheet
- *Discover: Can you follow the chord changes?* (Music! Teacher’s Resource Binder, reproducible master 11-1)
- *Find the Chord Changes* worksheet
- *Key Signature Quiz* (Music! Teacher’s Resource Binder, reproducible master K-11)
- *Primary Chords in Major and Secondary Chords in Major* (Music! Teacher’s Resource Binder, reproducible master H-5/H-6)
- *The Golden Vanity* (Music! Teacher’s Resource Binder, reproducible master 15-1)

### Textbook

Music! Its Role and Importance in Our Lives

### Supplemental

“For the Beauty of the Earth,” by J. Rutter

### Technology Resources

<<http://www.flstudio.com/English/frames.html>>

### Re-Teach

- Teacher reviews primary and secondary chords. Students complete activity *Discover: Can you follow the chord changes?* (Music! Teacher’s Resource Binder, reproducible master 11-1).
- Teacher reviews key scales and key signatures. Students complete *Notating Key Signatures* and *Key Signatures: Major Sharp Keys* and *Major Flat Keys* (Music! Teacher’s Resource Binder, reproducible masters K-2, K-3 and K-4).
- Students sing familiar songs as known to them and then in different styles. Students locate sections or small parts of songs that can be embellished rhythmically or melodically.

## Enrichment/Extension

- Students play primary chords of melodies to which they have created vocal accompaniment on any chorded instrument (e.g., guitar, keyboard).
- Students compose an 8-measure melody in a major key accompanied by primary chords (Music! Teacher's Resource Binder, reproducible master H-16).
- Read and complete the activity *Perform: "'Tis a Gift to Be Simple"* (Music!, page 370).
- Students sing "For the Beauty of the Earth," by J. Rutter, measures 10-31. Students identify the key signature and sing the primary chords of that key. Students mark the I, IV, or V chords in the excerpt leaving the other chords unmarked. Students sing through the excerpt slowly singing chordal accompaniment, sustaining each chord until it should change. Students experiment with different pitches to find unknown chords.



## Vocal Improvisation Rubric

Name \_\_\_\_\_

Period \_\_\_\_\_

Date \_\_\_\_\_

Improvises a given vocal melody by interpreting it in a different style and/or by embellishing rhythmic and melodic elements.

Category	4	3	2	1	Points
<b>Rhythmic Embellishment</b>	Student improvises using effective rhythmic embellishment	Student improvises using some rhythmic embellishment	Student uses very little rhythmic embellishment to improvise	Student does not use rhythmic embellishment to improvise	
<b>Melodic Embellishment</b>	Student improvises using effective melodic embellishment	Student improvises using some melodic embellishment	Student uses very little melodic embellishment to improvise	Student does not use melodic embellishment to improvise	
<b>Style Interpretation</b>	Student effectively changes the style of the original melody to improvise	Student changes the style of the original melody somewhat to improvise	Student changes the style of the original melody very little to improvise	Student does not change the style of the original melody to improvise	
			<b>Total:</b>		

## Vocal Accompaniment Pre-Assessment

Names \_\_\_\_\_ / \_\_\_\_\_ / \_\_\_\_\_ / \_\_\_\_\_

Period \_\_\_\_\_

Date \_\_\_\_\_

### America The Beautiful

Samuel A. Ward



## Find the Chord Changes

Name \_\_\_\_\_

Period \_\_\_\_\_

Date \_\_\_\_\_

- Identify the key signature and the primary chords of the following song.
- Listen as the song is played and place an X above each note where you hear a chord change in the accompaniment.
- Replace each X with a I, IV, or V. The first two chords have been identified. (the melody pitch should be present in the primary chord chosen)
- Sing the melody accompanied by the chords on "loo", sustaining each pitch until the next chord change. Experiment with different chords until the desired sound is achieved.

Key Signature \_\_\_\_\_

Primary Chords: I \_\_\_\_\_ IV \_\_\_\_\_ V \_\_\_\_\_

### Red River Valley

The musical score for "Red River Valley" is presented in a single system with six staves of music. The key signature is one sharp (F#), and the time signature is common time (C). The melody is written in treble clef. The lyrics are written below the notes. Chord markings are placed above the staff: 'I' is above the first measure, and 'IV' is above the third measure. The lyrics are: "From this val - ley they say you are go - ing, I shall miss your sweet face and your smile For they say you are tak - ing the sun - shine that bright - en'd our path - way a - while."

1 From this val - ley they

3 say you are go - ing, I shall

6 miss your sweet face and your smile

9 For they say you are tak - ing the

12 sun - shine that bright - en'd our

15 path - way a - while.

## Creating a Vocal Accompaniment

Name \_\_\_\_\_

Period \_\_\_\_\_

Date \_\_\_\_\_

Sing the following chord progression.

1  
I  
1  
I  
V7  
I  
Loo - loo - loo - loo.

Sing the following melody on the syllable “loo”. Mark an X above the notes where the chord should change. Sing the song and then notate where the I or V chords should be sung as accompaniment. Sing the melody (1-2 voices) accompanied by the chords. Sustain the pitches until moving to the next different chord. Experiment until the sound you want is created.

## "New World Symphony" Theme

1  
4  
7  
10  
13



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<b><u>UNIT TITLE</u></b>	<b><u>LEVEL</u></b>	<b><u>COURSE</u></b>	<b><u>GRADING PERIOD</u></b>
Improvisation: Rhythm and Blues	Grades 10-12	Mixed Chorus II, SSA and TTB Ensembles	3 and 4

**CONTENT STANDARD 3**

Improvising melodies, variations, and accompaniments

<b><u>Benchmark A</u></b>	<b><u>Grade Level Indicator 1</u></b>	<b><u>Previous Level</u></b>
Improvise by altering rhythms of a given selection of music.	Sings a 12-24-measure excerpt of a given selection adding and/or changing syncopated and complex rhythms.  <b>MCH3A1</b>	Sings a 12-24-measure excerpt of a given selection adding and/or changing syncopated and complex rhythms.  <b>MCI3A1</b>
<b><u>Benchmark A</u></b>	<b><u>Grade Level Indicator 1</u></b>	<b><u>Previous Level</u></b>
Improvise by creating and/or altering the melody of a given selection of music.	Improvises a melody derived from a blues scale over a 12-bar blues form.  <b>MCH3BI</b>	Improvises a 12-16-measure melody over a given chord structure of I, IV, and V7.  <b>MCI3BI</b>

# Improvisation: Rhythm and Blues

## Introduction

In this unit students improvise given melodies by adding and/or changing complex and syncopated rhythms in a 12-24-measure excerpt of a given selection as well as improvise a melody derived from a blues scale over a 12-bar blues accompaniment. Students are assessed by performing their improvisations as solos, duets, or in small groups for the instructor and class.

## Summative Assessment

Using the *Improvisation Rubric*, students as individuals, in pairs, or in small groups perform two improvised selections.

- In the first performance, students improvise by adding or altering rhythms to include sixteenth note combinations and/or syncopation using a given 12-24-measure example of a choral work.
- In the second performance, the students improvise a melody derived from a blues scale over a 12-bar blues accompaniment. Students are assessed using the *Improvisation Rubric*, achieving scores of at least 10 out of 16 possible points.

## Pre-Assessment

Students describe, define, or give an example of the following terms and symbols:  
(Type 2 Quick write):

- |                   |                 |
|-------------------|-----------------|
| • accompaniment   | • scat          |
| • blue note       | • I             |
| • blues scale     | • IV            |
| • improvisation   | • V7            |
| • 12-bar blues    | • seventh chord |
| • complex rhythms | • triplet       |
| • syncopation     |                 |

## Procedures

### Segment 1

Teacher reviews pre-assessment terms with class and reinforces necessary concepts about improvisation and the blues (review of blues forms on [Music!](#), pages 321-325). Teacher reviews necessary rhythmic skills and concepts so students can recognize and perform complex rhythms and syncopation (Formative Assessment).

## Segment 2

- Class sings a section of a song from the class' repertoire. Teacher, then students, visually and aurally demonstrates how to alter simple rhythms of a melody and translates them into sixteenth note combinations and syncopation (Formative Assessment).
- Teacher provides the class with a 12-24-measure segment of a song and reviews "Segment 2" criteria of the *Improvisation Rubric*. Students (individuals, pairs, and/or small groups) alter the melodic rhythm by:
  - adding a sixteenth note combination and a syncopated rhythm and
  - changing an existing simple rhythm to a sixteenth note combination and/or to a syncopated rhythm.
- Using the "Segment 2" criteria of the *Improvisation Rubric*, students rehearse and perform for the class (Summative Assessment).

## Segment 3

- Teacher leads the class through a brief session on improvising simple melodies and/or blues melodies. Refer to the "Blue Notes" and "Melody" sections in the text (Music!, page 325). Teacher leads students through the activity *Sing Along* (Music! Instructor's Guide, page 218). Students improvise a melody based on "Joe Turner's Blues" or a selection of the teacher's choice (Formative Assessment).
- Teacher leads students through the *Activity: Understanding the 12-Bar Blues Pattern* (Music!, page 323). Students listen to and label the I, IV, V7 progression as it occurs in a listening selection (Formative Assessment).
- Teacher leads student through a call-and-response improvisation session of a simple melody over a 12-bar blues accompaniment (Formative Assessment).

## Segment 4

- Teacher divides students up into individuals, pairs, and/or small groups and provides a 12-bar blues accompaniment ("Piano Accompaniment" is on Music! CD 10, track 6).
- Students create melodies based on the blues scale (lowered 3<sup>rd</sup> and 7<sup>th</sup> scale degrees) and the structure of a typical blues phrase or melody (the melody/lyric typically takes up 2 ½ measures of a 4-measure phrase). Students scat their melodies and may create lyrics based on a theme of sadness, hardship, or loss as is typified in the blues.

## Segment 5

- Teacher distributes *Improvisation Rubric* and reviews "Segment 5" criteria for performance and scoring. Students rehearse their melodies and prepare for performance.
- Using "Segment 5" criteria of the *Improvisation Rubric*, students perform their blues melodies for the class (Summative Assessment).

## Writing Connections

Type 2 Quick write

## Materials and Equipment

### Worksheets

- *Activity: Understanding the 12-Bar Blues Pattern* (Music!, page 323)
- *Blues Listening and Performance* (Music! Teacher's Resource Binder, Reproducible Master 16-1)
- *Improvisation Rubric*
- *Sing Along* activity

Music! CD 10

CD player/stereo

## Textbook

- Music! It's Role and Importance in Our Lives
- Music! Instructor's Guide

## Technology Resources

- "Blues Classroom" at PBS, *The Blues* page at:  
<<http://www.pbs.org/theblues/classroom.html>>
- "Blues in the Schools" at The Blues Foundation website at:  
<<http://www.blues.org/bits/plans.php4>>

## Re-Teach

Individual or small group instruction for students who did not score at least 10 out of 16 points on the *Improvisation Rubric*:

- Teacher leads students through *Project: Create Your Own 12-Bar Blues* (Music! Instructor's Guide, page 218).

## Enrichment/Extension

- Students compose and arrange their own original 12-bar blues composition for vocalists and/or instrumentalists.
- Students research and report on the development of blues, jazz, and improvisation in American music.
- Teacher leads students through *Activity: Perform the Blues Chord* (Music!, 322).
- Student completes Project 16 (Music! MIDI Activities Binder).



## Improvisation Rubric

Name \_\_\_\_\_

Class \_\_\_\_\_

Evaluate the performances using the following criteria and point assignments.

	<b>Superior</b> 4 points	<b>Excellent</b> 3 points	<b>Average</b> 2 points	<b>Below Average</b> 1 point
<b>Segment 2</b>  <b>Rhythm</b>	Alters rhythm by adding and changing a 16 <sup>th</sup> note combination and using syncopation. _____	Alters rhythm by changing a 16 <sup>th</sup> note combination and using syncopation. _____	Alters rhythm by adding/changing one 16 <sup>th</sup> note combination or by using syncopation. _____	Alters rhythm by using an 8 <sup>th</sup> note combination and uses no syncopation. _____
<b>Segment 5</b>  <b>Melody</b>	Improvises a melody over all 12 measures of the 12 Bar Blues. _____	Improvises a melody over at least 10 measures of the 12 Bar Blues. _____	Improvises a melody over at least 8 measures of the 12 Bar Blues. _____	Improvises a melody over at least 6 measures of the 12 Bar Blues. _____
<b>Segment 5</b>  <b>Performance</b>	Sings/plays with confidence throughout performance. _____	Sings/plays with confidence through most of the performance. _____	Sings/plays with some hesitation and/or stops. _____	Sings/plays with little or no confidence. _____
<b>Segment 5</b>  <b>Expression</b>	Sings/plays with outstanding phrasing and expression _____	Sings/plays with adequate phrasing and expression _____	Sings/plays with some attention to phrasing and/or expression _____	Sings/plays with little or no attention to phrasing or expression _____

Evaluator \_\_\_\_\_

Score \_\_\_\_\_