

VOCAL MUSIC CURRICULUM GUIDES

MIXED CHORUS I

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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.

Supplemental 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 I: Mixed Chorus I – Grading Period 1

Period	Content Standard Themes	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
1	Singing	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.	MCI1A1		
1	Singing	Sings alone and/or in ensembles, demonstrating part independence, balance, blend, phrasing, and musicality.	MCI1A2		
1	Singing	Responds appropriately to the musical and expressive cues of a conductor.	MCI1A3		
1	Singing	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.	MCI1A4		Communication: Oral and Visual – G
1	Performing on Instruments	Performs a major and minor scale on the piano and/or keyboard with correct fingering.	MCI2A1		Communication: Oral and Visual – G
1	Performing on Instruments	Performs with others 2–3 rhythmic excerpts of a choral score on a non-pitched percussion instrument.	MCI2A3		
1	Performing on Instruments	Responds appropriately to the musical and expressive cues of a conductor.	MCI2A4		
1	Reading and Notating	Reads, notates, and performs rhythmic and melodic patterns in simple and compound time signatures (including dotted and syncopated rhythms).	MCI5A1		Writing Conventions – A, B, C
1	Reading and Notating	Reads and notates melodies in treble and bass clefs.	MCI5A2		Writing Conventions – A, B, C

Period	Content Standard Themes	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
1	Reading and Notating	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).	MCI5A3		Acquisition of Vocabulary– F Writing Conventions – A, B, C
1	Reading and Notating	Identifies major and minor scales and their relative minors.	MCI5A4		
1	Reading and Notating	Sings and aurally identifies major, minor, and perfect intervals.	MCI5B1		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 3–4 parts, with a difficulty of 3 or 4, on a scale of 1–6.	MCI5B2		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.	MCI6A1		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).	MCI6A2	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, musicality).	MCI7A1		Communication: Oral and Visual – A, C
1	Evaluating	Experiences and evaluates a variety of live choral music performances and activities.	MCI7A2		Communication: Oral and Visual – A, C Writing Convention - A, B, C

Period	Content Standard Themes	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
1	Evaluating	Practices audience etiquette in selected music settings.	MCI7A3		
1	Evaluating	Defines aesthetic value as it applies to choral music.	MCI7B1		
1	Evaluating	Describes and supports how musical elements affect the aesthetic impact and quality of choral music.	MCI7B2		
1	Evaluating	Demonstrates an understanding of why people value music and develop certain preferences.	MCI7B3	People in Societies – A	
1	History and Culture	Analyzes and discusses choral music of various composers, cultures, and/or time periods using musical terminology.	MCI9A1	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.	MCI9B1	People in Societies – A, C History – A, B, D, E, F Geography – A, C	Literary Text – F
1	History and Culture	Identifies sources of American music genres.	MCI9B3		

Chorus Scope and Sequence

High School Level I: Mixed Chorus I – Grading Period 2

Period	Content Standard Themes	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
2	Singing	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.	MCI1A1		
2	Singing	Sings alone and/or in ensembles, demonstrating part independence, balance, blend, 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 12–14 choral selections representing diverse cultures and styles with a level of difficulty of 3 or 4, on a scale of 1–6.	MCI1A4		Communication: Oral and Visual – G
2	Performing on Instruments	Performs a major and minor scale on the piano and/or keyboard with correct fingering.	MCI2A1		Communication: Oral and Visual – G
	Performing on Instruments	Performs an excerpt of an individual 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 2–3 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		

Period	Content Standard Themes	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
2	Reading and Notating	Reads, notates, and performs rhythmic and melodic patterns in simple and compound time signatures (including dotted and syncopated rhythms).	MCI5A1		Writing Conventions – A, B, C
2	Reading and Notating	Reads and notates melodies in treble and bass clefs.	MCI5A2		Writing Conventions – A, B, C
2	Reading and Notating	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).	MCI5A3		Acquisition of Vocabulary– F Writing Conventions – A, B, C
2	Reading and Notating	Identifies major and minor scales and their relative minors.	MCI5A4		
2	Reading and Notating	Sings and aurally identifies major, minor, and perfect intervals.	MCI5B1		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 3–4 parts, with a difficulty of 3 or 4, on a scale of 1–6.	MCI5B2		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.	MCI6A1		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).	MCI6A2	People in Societies – A, C	Communication: Oral and Visual – A, C

Period	Content Standard Themes	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
2	Evaluating	Compares and contrasts choral performances and uses musical terminology to assess if it was a quality performance (e.g., intonation, blend, balance, musicality).	MCI7A1		Communication: Oral and Visual – A, C
2	Evaluating	Experiences and evaluates a variety of live choral music performances and activities.	MCI7A2		Communication: Oral and Visual – A, C Writing Convention - A, B, C
2	Evaluating	Practices audience etiquette in selected music settings.	MCI7A3		
2	Evaluating	Defines aesthetic value as it applies to choral music.	MCI7B1		
2	Evaluating	Describes and supports how musical elements affect the aesthetic impact and quality of choral music.	MCI7B2		
2	Evaluating	Demonstrates an understanding of why people value music and develop certain preferences.	MCI7B3	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.	MCI8A1		
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).	MCI8A2		
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).	MCI8B1		Literary Text – D, E, F, G

Period	Content Standard Themes	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
2	Music and Other Disciplines	Utilizes technology in musical performances.	MCI8B2		
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.	MCI8B3		
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).	MCI8B4		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.	MCI9A1	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.	MCI9B1	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.	MCI9B2		
2	History and Culture	Identifies sources of American music genres.	MCI9B3		

Chorus Scope and Sequence

High School Level I: Mixed Chorus I – Grading Period 3

Period	Content Standard Themes	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
3	Singing	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.	MCI1A1		
3	Singing	Sings alone and/or in ensembles, demonstrating part independence, balance, blend, 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 12–14 choral selections representing diverse cultures and styles with a level of difficulty of 3 or 4, on a scale of 1–6.	MCI1A4		Communication: Oral and Visual – G
3	Performing on Instruments	Performs an excerpt of an individual 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 12–16-measure melody over a given chord structure of I, IV, and V ⁷ .	MCI3B1		
3	Improvising	Creates and performs an accompaniment (e.g., chords, bass line) for a vocal melody using a I and V ⁷ chord progression.	MCI3C1		

Period	Content Standard Themes	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
3	Improvising	Improvises a given vocal melody by interpreting it in a different style and/or by embellishing rhythmic and melodic elements.	MCI3D1		
3	Composing and Arranging	Creates and notates rhythm patterns in varied time signatures including 2/4, 3/4, 4/4, 6/8, 3/8, and alla breve.	MCI4A1		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 alone and/or in groups.	MCI4A2		
3	Composing and Arranging	Creates and notates melodic compositions in 4/4, 6/8, 3/8 and alla breve in major and minor keys.	MCI4B1		Writing Process – A, B, C, D, F Writing Conventions – A, B, C
3	Composing and Arranging	Incorporates a variety of expression markings appropriate to the style of the piece including tempo, dynamics, and articulation.	MCI4B2		
3	Composing and Arranging	Performs student-composed melodic compositions alone and/or with others.	MCI4B3		
3	Composing and Arranging	Arranges a 16-24-measure melody for solo voice based on an instrumental melody with vocal and/or instrumental accompaniment.	MCI4C1		Writing Process – A, B, C, D, F Writing Conventions – A, B, C
3	Composing and Arranging	Integrates technology while creating, arranging, and notating music.	MCI4D1		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 (including dotted and syncopated rhythms).	MCI5A1		Writing Conventions – A, B, C

Period	Content Standard Themes	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
3	Reading and Notating	Reads and notates melodies in treble and bass clefs.	MCI5A2		Writing Conventions – A, B, C
3	Reading and Notating	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).	MCI5A3		Acquisition of Vocabulary– F Writing Conventions – A, B, C
3	Reading and Notating	Identifies major and minor scales and their relative minors.	MCI5A4		
3	Reading and Notating	Sings and aurally identifies major, minor, and perfect intervals.	MCI5B1		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 3–4 parts, with a difficulty of 3 or 4, on a scale of 1–6.	MCI5B2		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.	MCI6A1		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).	MCI6A2	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, musicality).	MCI7A1		Communication: Oral and Visual – A, C

Period	Content Standard Themes	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
3	Evaluating	Experiences and evaluates a variety of live choral music performances and activities.	MCI7A2		Communication: Oral and Visual – A, C Writing Convention - A, B, C
3	Evaluating	Practices audience etiquette in selected music settings.	MCI7A3		
3	Evaluating	Defines aesthetic value as it applies to choral music.	MCI7B1		
3	Evaluating	Describes and supports how musical elements affect the aesthetic impact and quality of choral music.	MCI7B2		
3	Evaluating	Demonstrates an understanding of why people value music and develop certain preferences.	MCI7B3	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.	MCI8A1		
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).	MCI8A2		
3	Music and Other Disciplines	Compare choral selections to short literary work to discuss similar elements found in each (e.g., meter, rhythm, texture, style).	MCI8B1		Literary Text – D, E, F, G
3	Music and Other Disciplines	Utilizes technology in musical performances.	MCI8B2		
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.	MCI8B3		

Period	Content Standard Themes	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
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).	MCI8B4		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.	MCI9A1	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.	MCI9B1	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.	MCI9B2		
3	History and Culture	Identifies sources of American music genres.	MCI9B3		

Chorus Scope and Sequence

High School Level I: Mixed Chorus I – Grading Period 4

Period	Content Standard Themes	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
4	Singing	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.	MCI1A1		
4	Singing	Sings alone and/or in ensembles, demonstrating part independence, balance, blend, phrasing, and musicality.	MCI1A2		
4	Singing	Responds appropriately to the musical and expressive cues of a conductor.	MCI1A3		
4	Singing	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.	MCI1A4		Communication: Oral and Visual – G
4	Performing on Instruments	Responds appropriately to the musical and expressive cues of a conductor.	MCI2A4		
4	Improvising	Sings a 12–24-measure excerpt of a given selection adding and/or changing syncopated and complex rhythms.	MCI3A1		
4	Improvising	Improvises a 12–16-measure melody over a given chord structure of I, IV, and V ⁷ .	MCI3B1		
4	Improvising	Creates and performs an accompaniment (e.g., chords, bass line) for a vocal melody using a I and V ⁷ chord progression.	MCI3C1		
4	Improvising	Improvises a given vocal melody by interpreting it in a different style and/or by embellishing rhythmic and melodic elements.	MCI3D1		

Period	Content Standard Themes	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
4	Composing and Arranging	Creates and notates rhythm patterns in varied time signatures including 2/4, 3/4, 4/4, 6/8, 3/8, and alla breve.	MCI4A1		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 alone and/or in groups.	MCI4A2		
4	Composing and Arranging	Creates and notates melodic compositions in 4/4, 6/8, 3/8 and alla breve in major and minor keys.	MCI4B1		Writing Process – A, B, C, D, F Writing Conventions – A, B, C
4	Composing and Arranging	Incorporates a variety of expression markings appropriate to the style of the piece including tempo, dynamics, and articulation.	MCI4B2		
4	Composing and Arranging	Performs student-composed melodic compositions alone and/or with others.	MCI4B3		
4	Composing and Arranging	Arranges a 16-24 measure melody for solo voice based on an instrumental melody with vocal and/or instrumental accompaniment.	MCI4C1		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 (including dotted and syncopated rhythms).	MCI5A1		Writing Conventions – A, B, C
4	Reading and Notating	Reads and notates melodies in treble and bass clefs.	MCI5A2		Writing Conventions – A, B, C
4	Reading and Notating	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).	MCI5A3		Acquisition of Vocabulary– F Writing Conventions – A, B, C

Period	Content Standard Themes	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
4	Reading and Notating	Identifies major and minor scales and their relative minors.	MCI5A4		
4	Reading and Notating	Sings and aurally identifies major, minor, and perfect intervals.	MCI5B1		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 3–4 parts, with a difficulty of 3 or 4, on a scale of 1–6.	MCI5B2		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.	MCI6A1		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).	MCI6A2	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, musicality).	MCI7A1		Communication: Oral and Visual – A, C
4	Evaluating	Experiences and evaluates a variety of live choral music performances and activities.	MCI7A2		Communication: Oral and Visual – A, C Writing Convention - A, B, C
4	Evaluating	Practices audience etiquette in selected music settings.	MCI7A3		

Period	Content Standard Themes	GLI	Standard Benchmark GLI	OGT Social Studies Standards and Benchmarks	OGT English Language Arts Standards and Benchmarks
4	History and Culture	Analyzes and discusses choral music of various composers, cultures, and/or time periods using musical terminology.	MCI9A1	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.	MCI9B1	People in Societies – A, C History – A, B, D, E, F Geography – A, C	Literary Text – F
4	History and Culture	Identifies sources of American music genres.	MCI9B3		



**COLUMBUS PUBLIC SCHOOLS
VOCAL MUSIC CURRICULUM GUIDE**



<u>UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Solo/Ensemble Singing	Grades 9-12	Mixed Chorus I	1, 2, 3 and 4

<u>CONTENT STANDARD 1</u>			
Singing, alone and with others, a varied repertoire of music			
<u>Benchmark A</u> Sing, alone and in ensembles, a varied repertoire of choral music with stylistic expression and musical accuracy.	<u>Grade Level Indicator 2</u> Sings, alone and/or in ensembles, demonstrating part independence, balance, blend, phrasing, and musicality. MCI1A2	<u>Previous Level</u> Sings a varied repertoire of music representing diverse genres and cultures with stylistic expression and musical accuracy. GM81A2	<u>Next Level</u> Sings, alone and in ensembles, demonstrating part independence, blend, balance, phrasing, and musicality. MCI1A2
<u>Benchmark A</u> Sing, alone and in ensembles, a varied repertoire of choral music with stylistic expression and musical accuracy.	<u>Grade Level Indicator 3</u> Responds appropriately to the musical and expressive cues of a conductor. MCI1A3	<u>Previous Level</u> Responds appropriately to the musical and expressive cues of a conductor. GM81A4	<u>Next Level</u> Responds appropriately to the musical and expressive cues of a conductor. MCI1A3
<u>Benchmark A</u> Sing, alone and in ensembles, a varied repertoire of choral music with stylistic expression and musical accuracy.	<u>Grade Level Indicator 4</u> 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. MCI1A4	<u>Previous Level</u> Sings, refines, and memorizes 10-12 choral pieces written for 3-4 parts incorporating the proper breath support, tone, and expression. GM81A3	<u>Next Level</u> 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

Solo/Ensemble Singing

Introduction

Throughout the year, students learn to sing in ensembles of 4 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. These Mixed Chorus I, Standard 1, Benchmark A Grade Level Indicators 1-4 (GLI's) should be a part of the daily lesson plan in the choral music class throughout the school year.

Summative Assessment

- Students perform in small ensembles responding appropriately to conductor cues, songs in four or more parts, with and without accompaniment, demonstrating part independence, appropriate posture, breath support and control, with attention to articulation, intonation, balance, blend, and musicality (*Mixed Chorus I 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 12-14 choral selections representing diverse cultures and styles with a minimal difficulty level of 3 on a scale of 1-6. Students perform 4 songs each grading period in small groups while the class and teacher evaluate (*Choral Music Repertoire Rubric*).

Pre-Assessment

- Students sing in small groups in 4 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 *Choral Music Repertoire Rubric*. Teacher introduces choral selections representing diverse cultures and styles each week. Students sightread 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, the teacher and the class use the *Choral Music Repertoire Rubric* while students perform entire song or section from memory for the class and possible grade. Assigned songs should be of difficulty level 3-4 on a scale of 1-6 (see Supplemental Materials for a listing of suggested songs, Summative Assessment).

- Students write a brief comparison of ensemble singing and solo singing with specific regard to intonation, vowel shaping, phrasing, blend and balance (Summative Assessment).

Segment 2

- Teacher distributes and explains the *Mixed Chorus I Ensemble Singing Rubric*, then introduces “Shenandoah,” arranged by B. Printz, measures 5–23. Students split into groups of 4 (at least 2 different voice parts) to rehearse the music excerpt together. The teacher and the class use the *Mixed Chorus I Ensemble Singing Rubric* while students perform for the class demonstrating part independence, appropriate posture, breath support, articulation, intonation, balance, blend and musicality (additional song suggestions for this exercise are “Suo-Gan,” arranged by J.N. White, measures 9-20; “Hatikva,” arranged by J. Leavitt, measures 5-13; and “Something Told the Wild Geese,” by S. Porterfield, measures 7-24; 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 then 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 1 Quick write, Summative Assessment).

Materials and Equipment

Worksheets

- *Mixed Chorus I Ensemble Singing Rubric*
- *Choral Music Repertoire Rubric*
- *Conducting* worksheet

Octavos

- “Shenandoah,” arranged by B. Printz
- “Suo-Gan,” arranged by J.N. White
- “Hatikva,” arranged by J. Leavitt
- “Something Told the Wild Geese,” by S. Porterfield

Writing Connections

Type 1 Quick write

Interdisciplinary Connections

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

Supplemental

Songs for Sight-Singing, Level 3-4, by Mary Henry and Marilyn Jones

Suggested Song List:

- “Ave Verum,” by W.A. Mozart
- “Hatikva,” arr. by J. Leavitt
- “Homeward Bound,”
arr. by J. Althouse
- “I Dream A World,”
by A. Thomas
- Kyrie, by J. Leavitt
- “The Rainy Day,” by K. Riggs
- “A Red, Red Rose,” arr. by D. Burton
- “Riu, Riu, Chiu,” arr. by L. Spevacek
- “Shenandoah,” arr. by B. Printz
- “Skye Boat Song,” arr. by T. Rodgers
- “Something Told the Wild Geese,”
by S. Porterfield
- “Suo-Gan,” arr. by J.N. White
- “Take These Wings,” by D. Besig

Re-Teach

- In groups of 4-8, students sing “Take These Wings,” by D. Besig, measures 41-58. Students rehearse by part gradually adding additional parts. Students then perform for the class.
- Teacher reviews dynamics, articulation and phrase markings. Students rehearse assigned sections of level 3-4 songs (see Supplemental Materials list) in small groups and take turns conducting using conducting patterns and expressive cues.

Enrichment/Extension

- Students write a brief description of conducting cues and explain how they may evoke emotional responses from the listener.
- Students choose a favorite song and write out the lyrics. Beneath each line of words students write out expressive markings they would want to convey as a conductor when performing the lyrics to music.

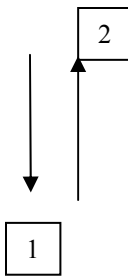

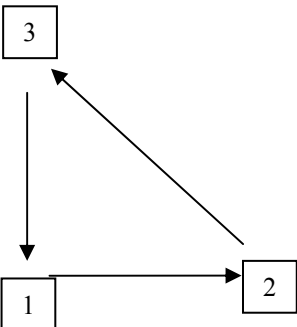
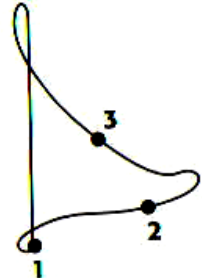
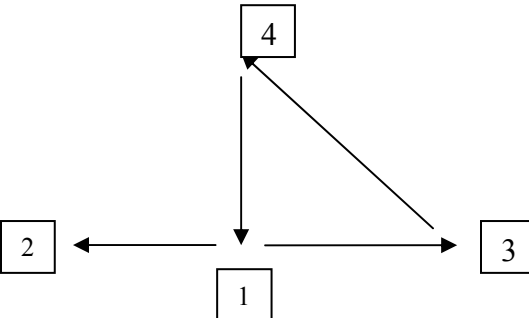
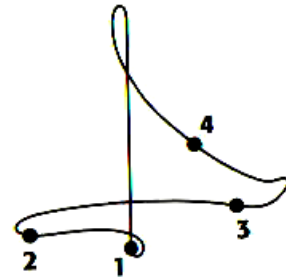
Conducting

Name _____

Period _____

Date _____

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

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

Mixed Chorus I 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 demonstrating awareness of intonation.	Student sings demonstrating some awareness of intonation.	Student sings with little attention to intonation.	Student sings with no regard to intonation.	
				Total:	

Choral Music Repertoire Rubric

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

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. (MCI1A4)

Name _____

Period _____

Date _____

Song	Level	Style
1.		
2.		
3.		
4.		

Points	4	3	2	1	Points
Musicality	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	
Memorization	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	
Style Interpretation	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.	
Level Mastery	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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<u>UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Vocal Exercise	Grades 9-12	Mixed Chorus I	1, 2, 3 and 4

CONTENT STANDARD 1

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

<u>Benchmark A</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>	<u>Next Level</u>
Sing, alone and in ensembles, a varied repertoire of choral music with stylistic expression and musical accuracy.	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.	Sings vocal exercises and short melodic phrases that strengthen diction, harmonization, breath support, articulation, and intonation.	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 correct intonation.
	MCI1A1	GM81A1	MCII1A1

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* worksheet).
- 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- and 4-part chord progressions in small ensembles (*Reading Chord Progressions* worksheet).

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* worksheets.

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 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 1st, 4th, and 5th 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 3- and 4-part harmony (Summative Assessment).

Segment 3

- Teacher presents measures 9-12 of “Suo-gan,” arranged by J.N. White. Students identify and sing the scale associated with the excerpt. Students then sing the primary chords of the key in 3- and 4-part harmony. Teacher identifies the primary chords written in the score before students perform 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

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

Octavos

- “Suo-gan,” arranged by J.N. White
- “Hatikva,” arranged by J. Leavitt

Supplemental

- [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 (multiple links to additional websites)

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 5-13 of “Hatikva,” arranged by J. Leavitt. 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>
 - <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 (Formative Assessment).

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: _____

Reading Chord Progressions

Name _____

Period _____

Date _____

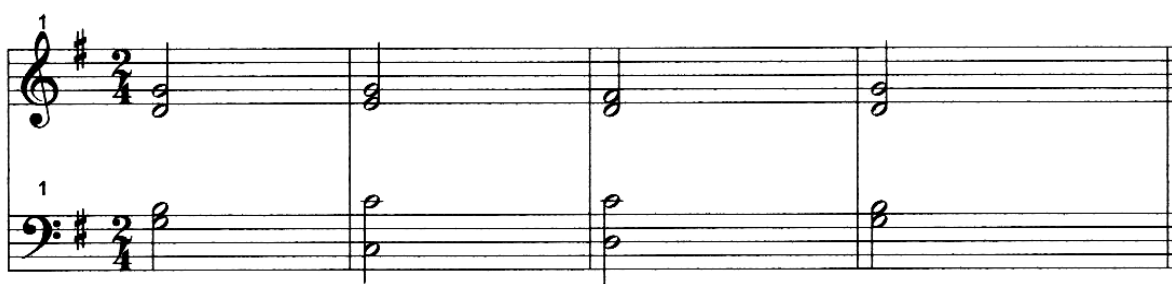
Choose one of the following chord progressions.

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 Treble staff and 'Loo' below the Bass staff. The second measure has 'lo' below the Bass staff. The third measure has 'loo' below the Bass staff. The fourth measure has 'loo.' below the Bass staff. The lyrics are 'Loo - loo - loo.' The notes are as follows: Measure 1 (I): Treble has G4 (quarter), Bass has G2 (quarter). Measure 2 (IV): Treble has C5 (quarter), Bass has C2 (quarter). Measure 3 (V7): Treble has F#5 (quarter), Bass has F#2 (quarter). Measure 4 (I): Treble has G4 (quarter), Bass has G2 (quarter).

1

I

IV

V7

I

1

Loo - loo - loo.



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<u>UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Sightreading	Grades 9-12	Mixed Chorus I	1, 2, 3 and 4

CONTENT STANDARD 5

Reading and notating music

<u>Benchmark B</u>	<u>Grade Level Indicator 2</u>	<u>Previous Level</u>	<u>Next Level</u>
Sightread independently and with a group.	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.	Sightreads an 8-12-measure excerpt written for 2-3 parts.	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.
	MCI5B2	C85B4	MCH5B2

Sightreading

Introduction

In this unit, students identify and practice the terminology, skills, and practices 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 entire choral rehearsals.

Summative Assessment

Students identify and demonstrate the skills, concepts, terminology, and practices required for expressive sightsinging as well as sing soli and/or 3-4-part selections with 75% accuracy. The students and the 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, identifying and drilling tonic and dominant leaps. Students sing, individually or in groups, the *Mixed Choir I Pitch Challenge* worksheet.
- Teacher leads students through the clapping and counting portion of *Rhythm Activity: Duple Meters* ([Music! Teacher Resource Book](#), Theory Master R-5) and *Rhythm Activity: Triple Meters* ([Music! Teacher Resource Book](#), Theory Master R-6).

Procedures

Segment 1

- Teacher reviews, reinforces, and drills the following with the class: identifying/singing keynote or tonic, identifying/singing intervals (M/m 3, P4, P5, M6), identifying/singing the pitch names and structure of tonic and dominant chords and/or triads (Formative Assessment).
- Teacher reviews, reinforces, and drills the following with the class: identifying meter and time signatures, identifying and performing simple and complex rhythms and rests in simple duple and simple triple meters (long durations through sixteenth patterns, combinations of dotted values, basic syncopation). The students read/practice examples from the pre-assessment or of the teacher's choice (Formative Assessment).

Segment 2

- Teacher provides short musical examples of simple melodies or songs. The 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 "Hatikva," "The Rainy Day," or "Shenandoah," in individual parts or 2-4 parts simultaneously. Students use hand signals, practice internal audiation on chosen sections, and reinforce previous sightsinging skills and practices.
- Teacher helps students correct individual sections, practice difficult sections, 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 sightsinging exercise. The following music can be used: "Marching Along," "Bonnie Blue Flag," "Good Night Ladies," a hymn of choice such as "Joy to the World," or a selection of the instructor's choice.
- Teacher reviews the skill categories and method of scoring found in the rubric with the 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 sections.
- Teacher chooses a method of performance (whole group, section, pairs, or individually). 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 write

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 I Pitch Challenge* worksheet
- *Sightsinging Rubric*
- *Rhythm Activity: Duple Meter*, Music! Teacher Resource Book, Theory Master R-5
- *Rhythm Activity: Triple Meter*, Music! Teacher Resource Book, Theory Master R-6

Octavos

- “Hatikva”
- “The Rainy Day”
- “Shenandoah”
- Other chorales and/or sightsinging exercises
- “Marching Along” (at the end of this lesson)
- “Bonnie Blue Flag” (at the end of this lesson)
- “Good Night Ladies” (at the end of this lesson)

Supplemental

Suggested sightsinging resources include:

- Songs for Sight-Singing, Junior High and High School SATB, SSA, TTB; editions published by the Southern Music Company
- The Jensen Sight Singing Course, Student Edition 1, Part Exercises, by David Bauguess and C.M. Shearer
- Sing at First Sight, by Karen Surmani
- Successful Sight Singing, Book 1, by Nancy Telfer

Technology Resources

Computer with Internet access

Re-Teach

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

- Teacher provides a different choral selection and has the students review and perform the selection, then re-assess.
- Teacher provides individualized instruction in the skills, terminology, and practices required for effective sightreading.
- The teacher provides additional sightsinging drills from the Jensen course or 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://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
Rhythmic Accuracy -performs consistently accurate rhythms -rhythms accurate most of the time -few or no accurate rhythms	20 15 10	
Accurate Pitches -sings pitches with consistent accuracy -pitches accurate most of the time -few or no accurate pitches	20 15 10	
Correct Syllables, Numbers, or Note Names -consistently accurate in chosen format -accurate in chosen format most of the time -seldom accurate in chosen format	15 10 5	
Follows Expressive Markings -utilizes all expressive marks in example -utilizes most expressive marks -utilizes few or no expressive marks	15 10 5	
Continued Singing -sings continuously -stops occasionally -sings with frequent stops	15 10 5	
Confidence -consistent confidence -confident in simpler passages -tentative performance	15 10 5	
Overall Score	Possible Score: 100	Actual Score:

Evaluator's Signature _____



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<u>UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Beginning A New Piece: “We Can Build a Bridge”	Grades 9-12	Mixed Chorus I	1, 2, 3 and 4

<u>CONTENT STANDARD 5</u>			
Reading and notating music			
<u>Benchmark A</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>	<u>Next Level</u>
Read, notate, and perform music while demonstrating an understanding of the language of music.	Reads, notates, and performs rhythmic and melodic patterns in simple and compound time signatures (including dotted and syncopated rhythms).	Reads whole, half, quarter, eighth, sixteenth, dotted notes, and rests in 2/4, 3/4, 4/4 and 6/8 time signatures.	Reads, notates, and performs rhythmic and melodic patterns in simple and compound time signatures (including dotted and syncopated rhythms).
	MCI5A1	C85A1	MCH5A1
<u>Benchmark A</u>	<u>Grade Level Indicator 2</u>	<u>Previous Level</u>	<u>Next Level</u>
Read, notate, and perform music while demonstrating an understanding of the language of music.	Reads and notates melodies in treble and bass clefs.	Notates 8-10-measure rhythmic and melodic patterns that include whole, half, quarter, eighth, sixteenth, dotted notes, and rests in 2/4, 3/4, 4/4 and 6/8 time signature.	Reads and notates melodies in treble and bass clefs.
	MCI5A2	C85A2	MCH5A2
<u>Benchmark A</u>	<u>Grade Level Indicator 3</u>	<u>Previous Level</u>	<u>Next Level</u>
Read, notate, and perform music while demonstrating an understanding of the language of music.	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).	Reviews and utilizes standard symbols contained in an octavo for dynamics, tempo, articulation, and expression.	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.).
	MCI5A3	C85A4	MCI5A3

Beginning a New Piece: “We Can Build a Bridge”

Introduction

In this unit, students begin a new piece of music, “We Can Build a Bridge,” by J. Althouse. 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

- Class sings each part (S, A, T and B) using solfege syllables or scale degree numbers on the first chorus section of “We Can Build a Bridge.”
- Class sings “We Can Build a Bridge,” observing all musical signs, symbols, and expression markings.
- Teacher gives the time signatures and plays 2-measure rhythm patterns. Students take rhythmic dictation on the chalk board in groups of three or four. Dotted rhythms and syncopation are used during the dictation. Use at least two of the following rhythmic excerpts from “We Can Build a Bridge:” measures 10-12, measures 20-22, measures 38-40.
- Optional: divide the class into two teams, then in pairs. Students play a relay game: Students race to be the first to write down the rhythmic pattern given for their team. The team with the most correct patterns wins the game. The class uses the *Class Participation Rubric* as a way of evaluating students’ contributions to the reading/singing process or to evaluate students’ contributions to the team effort.
- Teacher gives DO or the starting pitch and plays 2-measure melodic patterns. Students take melodic dictation on the chalk board in groups of three or four. The relay race can be used as an option. Use at least two of the following melodic excerpts from “We Can Build a Bridge:” measures 4-6, measures 12-14, measures 72-74.

Pre-Assessment

The students verbally identify the following musical signs, symbols and expression markings in “We Can Build a Bridge,” by J. Althouse: 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 begin to sing it.

Procedures

Segment 1

- Using solfege syllables or scale degree numbers, the class reads the opening unison melody in the treble voices continuing to where the tenor and bass voices sing the unison melody (measures 4-8).

- Class sings each part (S, A, T and B) using solfege syllables or scale degree numbers on the first chorus section (measures 12-28, Summative Assessment).
- Class reads and sings the first verse and first chorus, measures 4-28. Basses and tenors only sing in unison, measures 8-12.
- Once the opening theme and chorus are secure, students read through measures 32-68, 68-74 and 75-80, working for security of pitches and musical continuity.
- Students sing the piece in its entirety observing musical signs, symbols and expression markings (Summative Assessment).

Segment 2

- Teacher distributes staff paper to the class. Given two or three examples played or clapped by teacher, students practice taking rhythmic dictation (Formative Assessment).
- Teacher gives the time signatures and plays 2-measure rhythm patterns. Students take rhythmic dictation on the chalk board in groups of three or four. Dotted rhythms and syncopation are used during the dictation. Use at least two of the following rhythmic excerpts from “We Can Build a Bridge:” measures 10-12, measures 20-22, measures 38-40. The relay race can be used as an option (Summative Assessment).

Segment 3

- Given two or three examples played or sung by teacher, students practice taking melodic dictation (Formative Assessment).
- The teacher gives DO or the starting pitch and plays 2-measure melodic patterns. Students take melodic dictation on the chalk board in groups of three or four. Use at least two of the following melodic excerpts from “We can Build a Bridge:” measures 4-6, measures 12-14, measures 72-74. The relay race can be used as an option (Summative Assessment).

Materials and Equipment

- “We Can Build a Bridge,” by J. Althouse
- piano or keyboard

Re-Teach

- Students write in the solfege syllables or the scale degree numbers in their scores of “We Can Build a Bridge.” 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

- Students used procedures for reading scores with other octavos.

Class Participation Rubric:

Point Key: 18 – 20 (90 – 100 %) = A, 16 – 17 (80 – 89 %) = B,
14 – 15 (70 – 79 %) = C, 12 – 13 (60 – 69 %) = D

Name _____

Date _____

	Criteria				Points
20 points possible	4	3	2	1	
Attendance / Promptness	Student is always prompt and regularly attends classes.	Student is fairly prompt and regularly attends classes.	Student is tardy and regularly attends classes.	Student is tardy and has poor class attendance.	_____
Level Of Engagement In Class	Student proactively contributes to class by consistently singing, offering ideas and asking relevant questions, or helping to provide leadership.	Student proactively contributes to class by singing, and sometimes asking questions.	Student usually sings but rarely contributes to class by offering ideas and asking questions.	Student rarely sings and never contributes to class by offering ideas and asking questions.	_____
Listening Skills	Student listens when others talk, both in groups and in class. Student incorporates the ideas of others, and helps to provide positive direction for the group.	Student listens when others talk, both in groups and in class.	Student does not listen when others talk, both in groups and in class.	Student does not listen when others talk, both in groups and in class. Student often interrupts when others speak.	_____
Behavior	Student never displays disruptive behavior during class.	Student rarely displays disruptive behavior during class.	Student occasionally displays disruptive behavior during class.	Student frequently displays disruptive behavior during class.	_____
Preparation	Student is always prepared for class with assignments and required class materials.	Student is usually prepared for class with assignments and required class materials.	Student is rarely prepared for class with assignments and required class materials.	Student is never prepared for class with assignments and required class materials.	_____
				Total---->	_____



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<u>UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Music and Culture	Grades 9-12	Mixed Chorus I	1, 2, 3 and 4

<u>CONTENT STANDARD 9</u>
Understanding music in relation to history and culture

<u>Benchmark A</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>	<u>Next Level</u>
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. MCI9A1	Compares and contrasts choral music from the United States and diverse cultures by examining the text, form, and style. GM89A1	Analyzes and discusses choral music of various composers, cultures, and/or time periods using musical terminology. MCII9A1
<u>Benchmark B</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>	<u>Next Level</u>
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. MCI9B1	Compares and contrasts choral music from the United States and diverse cultures by examining the text, form, and style. GM89B1	Compares and contrasts several cultures' musical works based on the function music serves, role of musicians, and conditions under which the music is performed. MCII9B1
<u>Benchmark B</u>	<u>Grade Level Indicator 3</u>	<u>Previous Level</u>	<u>Next Level</u>
Explore and explain how music and composers both influence and are influenced by society, culture, and vocational choice.	Identifies sources of American music genres. MCI9B3	Identifies and discusses the composer and/or arranger of a choral piece. GM89B3	N/A

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 new music vocabulary in class discussion and written reports.
- Students demonstrate understanding of the influence of society and culture on music and composers by completing *Activity: Discover South African Music* (Music!, page 571).
- Students present their findings on American music genres and representative composers utilizing appropriate music terminology.

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 and their music influencing society (Formative Assessment).

Segment 2

- Students read *The Protest Song in South Africa* (Music!, page 567-571) and then complete *Activity: Discover South African Music* (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).
- Students complete *Chapter Reviews* (Music!, *Building Music Vocabulary*, page 577; 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

- *Musical Style Check* (Music! Teacher’s Resource Binder, Reproducible Master, page 173)
- *Unit Nine Test: Building Music Vocabulary* (Music! Teacher’s Resource Binder, Reproducible Master, page 335)

CDs

- Music! CD 17, track 6

Textbook

Music! Its Role and Importance in Our Lives

Supplemental

Music! MIDI Activities Binder

Technology Resources

Technology Option Project 26, Music! MIDI Activities Binder
Computers with Internet access

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. Students 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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<u>UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Valuing Music Part One: “Ave Verum Corpus”	Grades 9-12	Mixed Chorus I	1, 2, 3 and 4

<u>CONTENT STANDARD 7</u>			
Evaluating music and music performance			
<u>Benchmark A</u> Evaluate the quality of a music performance	<u>Grade Level Indicator 1</u> Compares and contrasts choral performances and uses musical terminology to assess if it was a quality performance (e.g., intonation, blend, balance, musicality). MCI7A1	<u>Previous Level</u> Compares and contrasts choral performances and uses musical terminology to assess quality performance (e.g., intonation, blend, balance, and musicality) C87A1	<u>Next Level</u> Compares and contrasts choral performances and uses musical terminology to assess if it was a quality performance (e.g., intonation, blend, balance, musicality). MCH7A1
<u>Benchmark A</u> Evaluate the quality of a music performance	<u>Grade Level Indicator 2</u> Experiences and evaluates a variety of live choral music performances and activities. MCI7A2	<u>Previous Level</u> Experiences and evaluates a variety of live music performances and activities. C87A2	<u>Next Level</u> Experiences and evaluates a variety of live choral music performances and activities. MCH7A2
<u>Benchmark A</u> Evaluate the quality of a music performance	<u>Grade Level Indicator 3</u> Practices audience etiquette in selected music settings. MCI7A3	<u>Previous Level</u> Practices audience etiquette in selected music settings. C87A3	<u>Next Level</u> Practices audience etiquette in selected music settings. MCH7A3

Valuing Music Part One: “Ave Verum Corpus”

Introduction

In this unit, students explore choral music of a variety of styles, eras, and composers in order to compare and contrast the varying genres and to be able to use music terminology to describe their listening experiences. It is the intention of this lesson to show how this important aspect of learning and rehearsing music can be incorporated into daily rehearsals at any given time.

Summative Assessment

- Students use music terminology to compare and contrast various choral music genres on the *Listening Organizers for Live or Recorded Music Performances* worksheet.
- Students describe the type of audience etiquette that should be used for each choral piece.

Pre-Assessment

Class discusses the following questions about listening preferences:

- “How are our preferences for music shaped?”
- “How do we base personal judgments of what we like and do not like in music?”
- Students make a jot list of styles of music they like and list a few titles under each style. Students share their responses verbally in class.

Procedures

Segment 1

- Students listen to a recording of Mozart’s “Ave Verum Corpus.”
- Teacher distributes copies of the octavo “Ave Verum Corpus.” Students read the Latin text in unison, working for uniformity of vowels.
- Teacher distributes *Listening Organizers for Live or Recorded Music Performances* to class. Students complete the *Organizers* while listening to the “Ave Verum Corpus” recording (Formative Assessment).

Segment 2

- Teacher distributes four select choral pieces to the students. Students write down their responses to four different choral pieces using *Listening Organizer for Live or Recorded Music Performances*. The choral pieces can be recordings, played on the piano, or performed by a guest group from another class or another neighboring school (Summative Assessment).

- Class discusses and describes the type of audience etiquette that should be used for each choral piece (Summative Assessment).

Materials and Equipment

CD player/stereo

Worksheet

- *Listening Organizer for Live or Recorded Music Performances* (one copy for piece of music)

Octavos & Recordings

- “Ave Verum Corpus,” by W. A. Mozart, recording and printed music
- Four select choral pieces, recordings and printed music

Writing Connections

Type 1 Quick write, 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 from their own music collections and use the *Listening Organizer for Live or Recorded Music Performances* to respond to each aspect of the listening experience using musical terminology.
- Students select two differing choral pieces from a CD provided by the teacher and use the *Listening Organizer for Live or Recorded Music Performances* to respond to each aspect of the listening experience using musical terminology.

Enrichment/Extension

- Students attend selected performances on their own, turn in the printed program or ticket stub and write a review of the performance using musical terminology to describe the listening experience.
- Students write a biography of W. A. Mozart.

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:

<p>Label the mood(s) created by the tempo(i): (e.g., fast or slow)</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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<u>UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Valuing Music Part Two: “Ave Verum Corpus”	Grades 9-12	Mixed Chorus I	1, 2, 3 and 4

<u>CONTENT STANDARD 7</u>			
Evaluating music and music performances			
<u>Benchmark B</u> Examine aesthetic value and support personal preferences about the quality and effectiveness of choral works.	<u>Grade Level Indicator 1</u> Define aesthetic value as it applies to choral music. MCI7B1	<u>Previous Level</u> Evaluate choral selections using musical terminology (e.g., range, lyrics, and arrangement). C87B1	<u>Next Level</u> Define aesthetic value as it applies to choral music. MCII7B1
<u>Benchmark B</u> Examine aesthetic value and support personal preferences about the quality and effectiveness of choral works.	<u>Grade Level Indicator 2</u> Describes and supports how musical elements affect the aesthetic impact and quality of choral music. MCI7B2	<u>Previous Level</u> Evaluate choral selections using musical terminology (e.g., range, lyrics, and arrangement). C87B1	<u>Next Level</u> Describes and supports how musical elements affect the aesthetic impact and quality of choral music. MCII7B2
<u>Benchmark B</u> Examine aesthetic value and support personal preferences about the quality and effectiveness of choral works.	<u>Grade Level Indicator 3</u> Demonstrates an understanding of why people value music and develop certain preferences. MCI7B3	<u>Previous Level</u> Evaluate choral selections using musical terminology (e.g., range, lyrics, and arrangement). C87B1	<u>Next Level</u> Demonstrates an understanding of why people value music and develop certain preferences. MCII7B3

Valuing Music Part 2: “Ave Verum Corpus”

Introduction

This unit explores the aesthetic quality of music and how it stirs emotions by being imaginative, sensitive, and spiritual.

Summative Assessment

Using the *Valuing Music Assignment* sheet, each student develops a list of ten choral pieces that represent different cultures, styles, eras, and composers as a homework assignment. After their lists are approved by the teacher, the students describe in writing how each of the songs on their lists may or may not be aesthetically pleasing to them and why.

Pre-Assessment

Class discusses how aesthetic quality is tied to cultural influences (e.g., what is emotionally stirring or moving to one culture may sound unpleasing or distasteful to another).

Procedures

Segment 1

- Class rehearses “Ave Verum Corpus,” by W. A. Mozart. Teacher works on the phrasing and expression of the piece and explains how phrasing, tension, release, and expression are very important to the emotion in music: they communicate feeling in music.
- Class answers the following questions:
 - “Whose culture does this piece of music represent?” (*Germany, Catholicism, Church Latin, 1700’s, or the Classical era*)
 - “How might the song “Ave Verum Corpus” evoke an emotional response from some people?” (*The music and text are based on some people’s religious experience. Spirituality in any culture or religion can be deeply emotional and personal. Formative Assessment*)

Segment 2

- Teacher distributes and explains the *Valuing Music Assignment* sheets. Each student develops a list of ten choral pieces that represent different cultures, styles, eras, and composers as a homework assignment. Students bring their lists to class the following day for approval. Once the lists are approved, students describe in writing how each of the songs on their lists may or may not be aesthetically pleasing to them and why. They next write who or what culture might find the piece/s aesthetically pleasing? Students may consult the Internet or the choral music library in the music room for ideas (Summative Assessment).

Materials and Equipment

Worksheets

- *Valuing Music Assignment* sheets
- *Performance Summary* worksheet

Octavo

- “Ave Verum Corpus”

Writing Connection

Graphic organizer

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.
- 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

- Class creates a list of ten choral pieces that represent different cultures, styles, composers, and eras. Students may consult the Internet for ideas or the choral music library in the music room.
- Students listen to an excerpt of each of the ten pieces and write a personal opinion about the aesthetic quality of each piece. Use these questions to prompt thoughtful written responses:
 - “Do you find the piece pleasing to listen to?”
 - “If so, why?”
 - “If not, who might find it pleasing and where might they live?”
 - “Do you think the song merits a place in music history as a representative piece of music literature? Why or why not?”

Enrichment/Extension

Students attend performances on their own and turn in the programs or ticket stubs along with completed *Performance Summaries* worksheet.

Valuing Music Assignment

Name _____ Date _____

Develop a list of ten choral pieces that represent different cultures, styles, eras and composers. Bring the list back to class for approval.

Due _____

Once the list is approved, describe in writing how each of the songs may or may not be aesthetically pleasing to you and why. Who or what culture might find the piece/s aesthetically pleasing? You may consult the Internet or the choral music library in the music room for ideas.

Due _____

Choral Piece	Is this piece aesthetically pleasing to you? Why or why not?	Who or what culture might find this piece aesthetically pleasing?
1.		
2.		
3.		
4.		

Choral Piece	Is this piece aesthetically pleasing to you? Why or why not?	Who or what culture might find this piece aesthetically pleasing?
5.		
6.		
7.		
8.		
9.		
10.		

Performance Summary

Name _____ Date _____

Directions: Answer the following questions after you attend a musical performance. Turn in the program or ticket stub along with your written answers.

1. Name the performers:
2. Where did the performance take place?
3. What age group made up most of those in attendance?
4. How many people were in attendance?
5. What style of music was performed?
6. What was the purpose of the performance?
(e.g., casual entertainment, cultural awareness, Christian worship concert)
7. What did you learn through careful listening?
8. Is this music that you prefer to listen to? Why or Why not?



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<u>LESSON/UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Compositional Devices in History	Grades 9-12	Mixed Chorus I	1, 2, 3 and 4

CONTENT STANDARD 6

Listening to, analyzing, and describing music

<u>Benchmark A</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>	<u>Next Level</u>
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. MCI6A1	Compares and contrasts a varied repertoire of choral music and applies music vocabulary for evaluation. C86A1	Compares and describes the use of tension and release in several similar choral selections. MCI6A1
<u>Benchmark A</u>	<u>Grade Level Indicator 2</u>	<u>Previous Level</u>	<u>Next Level</u>
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). MCI6A2	Listens to and analyzes musical elements heard in choral music of various cultures, nationalities, and historical time periods (e.g., rhythmic organization, and tonality.) C86A2	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). MCI6A2

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 as many 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 list of pre-assessments. Teacher leads students through listening to and/or singing two similar choral selections. Suggested song selections are “Hatikva” and “Lo Yisa Goy.” Students identify phrases found within the selection either by showing a phrase arc with their hands or utilizing the text in speaking the phrase (Formative Assessment).
- 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 the 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 of 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. Two 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. Suggested song selections are “Ave Verum” and “Riu, Riu, Chiu.” Students describe compositional devices and/or characteristics found in the musical example and name eras or styles represented (Formative Assessment).
- 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

Worksheets

- *Historical Characteristics Listening Organizer* Worksheet

Octavos

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

Supplemental

Choral or listening selections of the instructor's choice

Technology Resources

CD player/stereo

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



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<u>UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Music and Technology	Grades 9-12	Mixed Chorus I	1, 2, 3 and 4

CONTENT STANDARD 9

Understanding music in relation to history and culture

<u>Benchmark B</u>	<u>Grade Level Indicator 2</u>	<u>Previous Level</u>	<u>Next Level</u>
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.	Discusses and classifies events that occurred throughout United States history and makes a connection between historical events and popular music.	Explores and explains how technology changes the roles of composers and performers.
	MCI9B2	GM89B1	MCII9B2

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.
- Students write a brief essay describing how electronic and technological media are used by composers and performers to alter performance and expression in music.

Pre-Assessment

Students respond to the following writing prompt (Type 1 Quick write): “What developments in musical technology can you describe?”

Procedures

- Teacher leads students in exploring synthesized sound in *Activity: Demonstrating Technical Music* (Music! Instructor’s Guide, page 227; Summative Assessment).
- Teacher leads discussion on acoustic, electric and electronic instruments, and how technology is used by composers and performers. Students read Music!, pages 354-358, and discuss how technology has altered the role of the composer. Students write brief essays comparing how composing and performing has changed due to technology (Summative Assessment).

Materials and Equipment

- Music! Instructor’s Guide
- CD player/stereo
- electronic keyboard

Textbook

Music! Its Role and Importance in Our Lives

Supplemental

MIDI Activities found in Music!, Chapter 17

Technology Resources

- Keyboard/synthesizer and/or 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 respond to questions in *Thinking it Through* (Music!, page 363).
- Students complete *Chapter 17 Project* (Music! Instructor's Guide, page 237).

Enrichment/Extension

- Students write a report on an early pioneer in electronic music 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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<u>UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Scales and Intervals	Grades 9-12	Mixed Chorus I	1, 2, and 3

CONTENT STANDARD 2

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

<u>Benchmark A</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>	<u>Next Level</u>
Perform on an instrument, an excerpt from a choral score, with technical accuracy and expression.	Performs a major and minor scale on the piano and/or keyboard with correct fingering. MCI2A1	Performs 8-12 measures of a choral part in a song on a percussion instrument along with 1-2 other parts. GM82A1	Performs major and minor scales on the piano and/or keyboard with correct fingering. MCII2A1
<u>Benchmark A</u>	<u>Grade Level Indicator 2</u>	<u>Previous Level</u>	<u>Next Level</u>
Perform on an instrument, an excerpt from a choral score, with technical accuracy and expression.	Performs an excerpt of a vocal line in a choral score on the piano and/or keyboard. MCI2A2	Performs 8-12 measures of a choral part in a song on a melodic instrument along with 1-2 other parts. GM82A2	Performs a vocal line in a choral score on the piano and/or keyboard. MCII2A2

CONTENT STANDARD 5

Reading and notating music

<u>Benchmark A</u>	<u>Grade Level Indicator 4</u>	<u>Previous Level</u>	<u>Next Level</u>
Read, notate, and perform music while demonstrating an understanding of the language of music.	Identifies major and minor scales and their relative minors. MCI5A4	Identifies and notates the following major key signatures: C, F, B-flat, E-flat, G, D, and A. GM85A6	Identifies major and minor scales and their relative minors. MCH5A4
<u>Benchmark B</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>	<u>Next Level</u>
Sight-read independently and with a group.	Sings and aurally identifies major, minor, and perfect intervals. MCI5B1	Sings and aurally identifies the following intervals: m2nd (half step), M2nd (whole step), m3rd, M3rd, P4th, P5th, and octave. GM85B1	Sings, aurally identifies, and visually identifies major, minor, and perfect intervals. MCH5B1

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 (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 *Training 7: Review of All Intervals II* (Music! Teacher's Resource Binder, Reproducible Master P-20).
- Students perform an excerpt of a voice part from a given choral score on the piano or keyboard. Suggestions may include: "Ave Verum," by W.A. Mozart, measures 3-10; "A Red, Red Rose," by D. Burton, measures 1-17; "Something Told the Wild Geese," by S. Porterfield, measures 7-24.

Pre-Assessment

- Students perform a major and minor scale on the piano or keyboard.
- Students complete *Basic Intervals* (Music! Teacher's Resource Binder, Reproducible Master P-9).
- Students perform a 4-measure excerpt from a choral score on the piano or keyboard.

Procedures

Segment 1

- Teacher uses or conveys information from "Scales and Tonal Centers" (Music!, page 606-607). Teacher reviews *Constructing Major and Minor Scales* information sheet.
- Students complete the *Scale Construction* worksheet (Formative Assessment).

- Teacher introduces relative minor scales. Students complete *Major Scales and Their Relative Minors* worksheet (Summative Assessment).

Segment 2

- Teacher introduces major, minor, and perfect intervals. Class sings intervals and creates a reference sheet for the interval sounds using the *Interval Sounds Like...* worksheet. Students complete *Intervals* worksheets over a series of classroom lessons (Music! Teacher's Resource Binder, Reproducible Masters P-9 through P18; Formative Assessment).
- Students complete *Interval Training 6: Review of All Intervals I* (Music! Teacher's Resource Binder, Reproducible Master P-19; Summative Assessment).

Segment 3

- Teacher introduces "Take These Wings," by D. Besig, measures 9-24. 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: "Suo-Gan," arranged by J.N. White, measures 5-12; "Shenandoah," arranged by B. Printz, measures 5-23; "Kyrie," by J. Leavitt, measures 5-12.

Segment 4

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

Materials and Equipment

Worksheets

- *Constructing Major and Minor Scales* information sheet
- *Scale Construction* worksheet
- *Intervals* worksheets over a period of lessons (Music! Teacher's Resource Binder, Reproducible Masters P-9 through P18)
- *Interval Sounds Like...* worksheet
- *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)
- *Keyboard* worksheet
- *Major Scales and Their Relative Minors* worksheet
- *Scale Performance Rubric; Basic Intervals* (Music! Teacher's Resource Binder, Reproducible Master P – 9)

Octavos

- | | |
|---------------------------------------|--|
| • "Ave Verum," by W.A. Mozart | • "Something Told the Wild Geese," by S. Porterfield |
| • "A Red, Red Rose," by D. Burton | • "Suo-Gan," arranged by J.N. White |
| • "Kyrie," by J. Leavitt | • "Take These Wings," by D. Besig |
| • "Shenandoah," arranged by B. Printz | |

Textbook

Music! Its Role and Importance in Our Lives

Supplemental

“Take These Wings,” by D. Besig

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.theoryemoziton.com/musictheory/majorscales>>
- <<http://cnx.rice.edu/content/m10851/latest>>

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.

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. Garret* < 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>>.
- Students play the flute part of “Take These Wings,” by D. Besig, on the piano or keyboard.

Scale Performance Rubric

Name _____

Period _____

Date _____

Major Scale

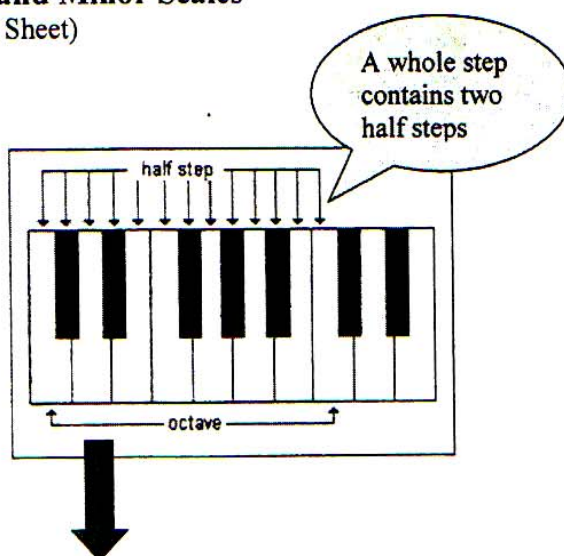
Category	4	3	2	1	Points 12 points possible
Scale ____	Student accurately performs 8 notes of the scale.	Student accurately performs at least 6 notes of the scale.	Student accurately performs at least 4 notes of the scale.	Student accurately performs only 2 notes of the scale.	
Tempo	Student accurately 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.	
Fingering	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.	
				Total:	

Minor Scale

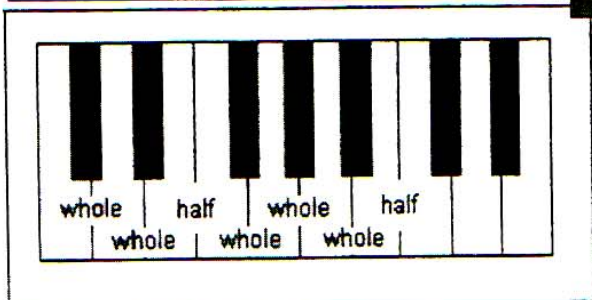
Category	4	3	2	1	Points 12 points possible
Scale ____	Student accurately performs 8 notes of the scale.	Student accurately performs at least 6 notes of the scale.	Student accurately performs at least 4 notes of the scale.	Student accurately performs only 2 notes of the scale.	
Tempo	Student accurately 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.	
Fingering	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.	
				Total:	

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 3rd, 6th, and 7th degrees of the scale are lowered.



Scale Construction Worksheet

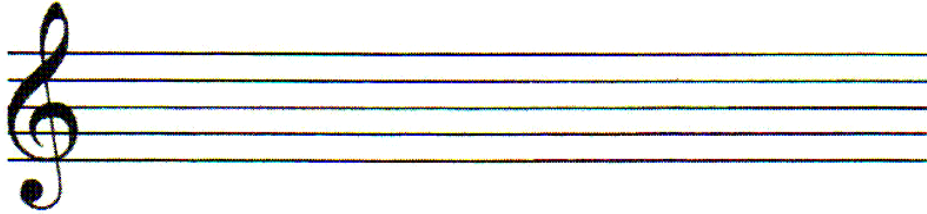
Name _____

Period _____

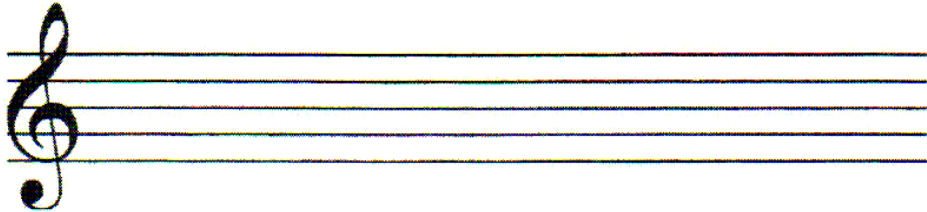
Date _____

Notate the major scales and their relative minors.

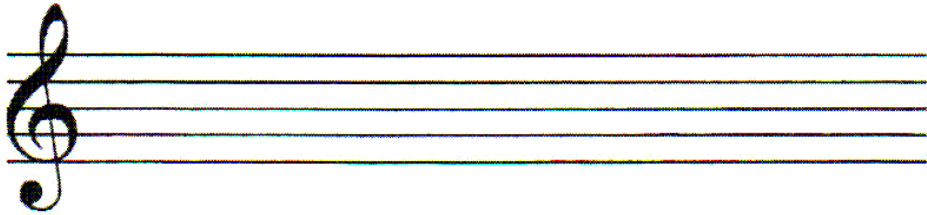
C Major



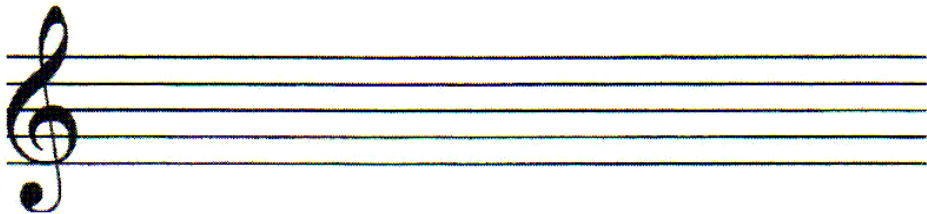
a minor



D major



b 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

Name _____

Period _____

Date _____

1 F Major minor

3 G Major minor

5 D Major minor

7 A Major minor

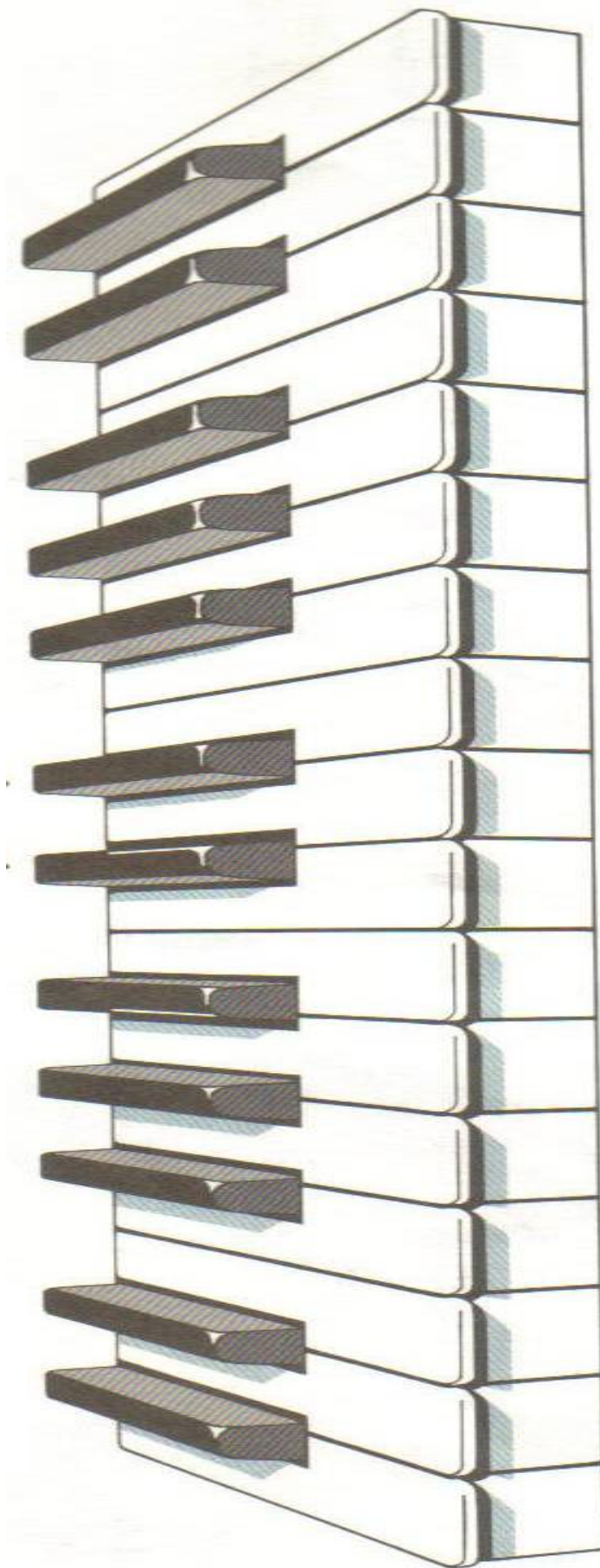
9 E Major minor

11 Gb Major minor

13 Ab Major minor

15 Bb Major minor

Keyboard



Interval Sounds Like.....

Name _____

Period _____

Date _____

Interval	Sounds Like.....
Major 2	
minor 2	
Major 3	
minor 3	
Perfect 4	
Perfect 5	
Major 6	
minor 6	
Major 7	
minor 7	
Perfect 8	



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<u>UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Drumming and the Score	Grades 9-12	Mixed Chorus I	Periods 1 and 2

CONTENT STANDARD 2

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

<u>Benchmark A</u>	<u>Grade Level Indicator 3</u>	<u>Previous Level</u>	<u>Next Level</u>
Perform on an instrument, an excerpt from a choral score, with technical accuracy and expression.	Performs with others 2-3 rhythmic excerpts of a choral score on a non-pitched percussion instrument. MCI2A3	Performs 8-12 measures of a choral part in a song on a percussion instrument along with 1-2 other parts. C82A1	Performs with others 3-5 rhythmic excerpts of a choral score on a non-pitched percussion instrument. MCH2A3
<u>Benchmark A</u>	<u>Grade Level Indicator 4</u>	<u>Previous Level</u>	<u>Next Level</u>
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. MCI2A4	Responds appropriately to the musical and expressive cues of a conductor. C82A3	Responds appropriately to the musical and expressive cues of a conductor. MCH2A4

Drumming and the Score

Introduction

In this lesson students perform 2-3 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 2-3 rhythmic excerpts from a choral score while following the cues of a conductor. Students are evaluated using the *Mixed Chorus I Rhythmic Performance Rubric*, scoring at least 75 points.

Pre-Assessment

Class performs *Level I 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 include “Riu, Riu, Chiu” and “Something Told the Wild Geese.”
- 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 2-3 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 (teacher may conduct the examples, if required) and rehearse 2-3 rhythmic excerpts from either 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

Unpitched percussion instruments (e.g., hand drums, tambourines, snares and drum sticks, rhythm sticks)

Worksheets

- *Level I Rhythm Challenge*
- *Rhythmic Performance Rubric*
- *Rhythm Activity: All Types of Meters*, Music! Resource Binder, Theory Master M-4

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 using 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 I Rhythmic Performance Rubric

Name _____

Class _____

Performance Features	Possible Score	Actual Score
Continued Playing -Plays continuously -Plays occasionally -Plays with frequent stops	25 20 15	
Accurate Rhythm -Consistently accurate -Accurate most of the time -Some accurate rhythms -Few or no accurate rhythms	25 20 15 10	
Follows the Conductor -Consistently follows the conductor -Occasionally follows the conductor -Seldom follows the conductor -Never looks at the conductor	25 20 15 10	
Performs Required number of excerpts -Performs 3 of the required excerpts -Performs 2 of the required excerpts -Performs 1 of the required excerpts -Performs 0 of the required excerpts	25 20 15 10	
Overall Score	Possible Total: 100	Actual Score: _____

Evaluator's Signature _____

Date _____



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<u>UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Choral Music and Technology	Grades 9-12	Mixed Chorus I	2 and 3

CONTENT STANDARD 8

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

<u>Benchmark A</u>	<u>Grade Level Indicator 3</u>	<u>Previous Level</u>	<u>Next Level</u>
Perform on an instrument, an excerpt from a choral score, with technical accuracy and expression.	Performs with others 2-3 rhythmic excerpts of a choral score on a non-pitched percussion instrument. MCI2A3	Integrates technology while creating, arranging, and notating music. C84D1	Performs with others 3-5 rhythmic excerpts of a choral score on a non-pitched percussion instrument. MCH2A3
<u>Benchmark A</u>	<u>Grade Level Indicator 4</u>	<u>Previous Level</u>	<u>Next Level</u>
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. MCI2A4	N/A	Responds appropriately to the musical and expressive cues of a conductor. MCH2A4

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 various 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

- Students complete Chapter 17 – Review (Music!, page 363)
- Students complete *Activity: “Thinking it Through”* (Music!, page 363)
- Students complete *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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<u>UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Applying Creative Arts Skills to Other Content Areas: Rhythm and Math	Grades 9-12	Mixed Chorus I	2 or 3

CONTENT STANDARD 8

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

<u>Benchmark B</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>	<u>Next Level</u>
Analyze and discuss similarities between music and other 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 problem solving and creative thinking skills used in music.	Identifies and applies problem solving and creative thinking skills utilized in music to other disciplines outside the arts (e.g., math, history, literature).
	MCII8B4	GM78B2	MCII8B4

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: $3/4$, $2/4$, $6/8$, $3/8$, $2/2$, $4/2$, 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 a 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., $2/16 = 1/8$)
 - “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 $3/8$ or $6/16$, an eighth note and two sixteenth note patterns equals $1/8 + 2/16$ or $4/16$ or $1/4$; 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 $1/2$ not $1/4$. The reverse is true when a whole note equals 8 beats (e.g., a quarter note equals $1/8$ not $1/4$; 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*
- *Rhythm Activity: All Types of Meters* (Music! Teacher's Resource Binder, Theory Master M-4, page 183)
- *Note Values* (Music! Teacher's Resource Binder, Theory Master R-1, page 184)
- *Music Theory Transparency 2*

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 (Teacher's Resource Binder, Theory Master R-4, page 190) and/or the *Rhythm and Meter Quiz* (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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<u>UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Creating Melody: “The Rainy Day”	Grades 9-12	Mixed Chorus I	3

<u>CONTENT STANDARD 4</u>			
Composing and arranging music within specified guidelines			
<u>Benchmark B</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>	<u>Next Level</u>
Create, notate, and perform a 16-24 measure melody with standard notation in treble and/or bass clef.	Creates and notates melodic compositions in 4/4, 6/8, 3/8 and alla breve in major and minor keys. MCI4B1	Creates, notates, and performs an 8-12 measure melody using 2/4, 3/4, 4/4, and 6/8 time signatures alone and/or with others. C84B1	Creates and notates melodic compositions in a variety of time signatures in major and minor keys. MCII4B1
<u>Benchmark B</u>	<u>Grade Level Indicator 2</u>	<u>Previous Level</u>	<u>Next Level</u>
Create, notate, and perform a 16-24 measure melody with standard notation in treble and/or bass clef.	Incorporates a variety of expression markings appropriate to the style of the piece including tempo, dynamics, and articulation. MCI4B2	Reviews and utilizes standard symbols contained in an octavo for dynamics, tempo, articulation, and expression. C85A3	Incorporates a variety of expression markings in compositions appropriate to the style of the piece including tempo, dynamics, phrasing, and articulation. MCII4B2
<u>Benchmark B</u>	<u>Grade Level Indicator 3</u>	<u>Previous Level</u>	<u>Next Level</u>
Create, notate, and perform a 16-24 measure melody with standard notation in treble and/or bass clef.	Performs student-composed melodic compositions alone and/or with others. MCI4B3	Performs 8-12 measures of a choral part in a song on a melodic instrument along with 1-2 other parts. C82A3	Performs student-composed compositions. MCII4B3

Creating Melody: “The Rainy Day”

Introduction

In this unit, students compose and perform their own melodies, incorporating their understanding of meter, tonality, and musical expression.

Summative Assessment

Students compose 16-24-measure melodies to be performed individually or in groups. The compositions must include: compound meter; their choice of major or minor key; and expression markings including tempo, dynamics, and articulation, if needed (staccato or legato).

Pre-Assessment

Class sings in unison the first twelve measures of the soprano line of “The Rainy Day,” by K. Riggs, observing all dynamics and expression markings.

Procedures

Segment 1

Class reviews dynamic markings including forte, piano, mezzo-forte, mezzo-piano, fortissimo, pianissimo, crescendo, and decrescendo. In order to reinforce the sound and feeling of each dynamic level, teacher can use a variety of dynamics during vocal warm-ups.

Class reviews simple meter (2/4, 3/4, 4/4) and compound meter (6/8, 9/8, 12/4). Note: compound meters are defined as meters which have a multiple of 3, such as 6 or 9 (but not 3 itself). Unlike simple meter which reflects the note that receives the beat, compound meter reflects the note that receives the division.

Segment 2

Class reviews major and minor tonality using two major keys and their relative minor keys (e.g., G Major – e minor and B Major – g minor). Class sings four different scales using scale degree numbers or solfege syllables. Students review and identify the order of whole-step and half-step succession of both major and minor scales (e.g., w-w-h-w-w-w-h for major and w-h-w-w-h-w-w for natural minor; Formative Assessment).

Class sings the first twelve measures of “The Rainy Day” and determines if they are singing in a major or minor key. After they have identified that they are in E flat major, class discusses how to find the relative minor key then finds the song’s relative minor (c minor). Teacher transposes the same 12-measure melody to minor tonality on the piano (use harmonic minor, e flat minor), then asks the students to “feel the mood change” as they listen (Formative Assessment).

Segment 3

Teacher distributes and explains *My Melodic Composition Rubric* to class. Using staff paper, students create their own melodies. They must use: compound meter; their choice of major or minor key; expression markings including tempo, dynamics, and articulation, if needed (staccato or legato). Teacher explains to class that often composers hear a melody first in their minds before they begin to write the notes, or they start with lyrics that inspire a melody. Lyrics are not mandatory for their melodies.

Session 4

Students complete their compositions and prepare for performance.

Session 5

Students perform their compositions for the class (Summative Assessment).

Materials and Equipment

- “The Rainy Day,” by Kenneth Riggs
- staff paper
- *My Melodic Composition Rubric*
- piano

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.

Re-Teach

- Teacher provides a practice tape or CD of major and minor scales using solfege syllables or numbers for students to take home and practice singing scales to reinforce the sounds of major and minor tonality. Teacher uses a variety of dynamic levels on the practice recording to reinforce the various dynamic levels discussed in class.
- Using staff paper, students write out the scale of the key for their compositions. Students start with the key tone of the scale/key signature chosen and continue to develop a melody from there. Students use: compound meter; their choice of major or minor key; expression markings including tempo, dynamics and articulation, if needed (staccato or legato).
- Allow student to perform only for the teacher in cases of intense performance anxiety.

Enrichment/Extension

The text of the song “The Rainy Day” is taken from a poem by Henry Wadsworth Longfellow (1807 – 1882). Class discusses the meaning of the poem and what a rainy day must have been like for people in the 1800’s when Longfellow lived. A brief written segment about the composer is included in the score and can be read as a class to engage the students in discussion.

My Melodic Composition Rubric

Name _____ Date _____

CATEGORY	3. Meets Expectations	2. Shows strong effort	1. Needs Improvement	R - Redo
Melody, Meter and Rhythm	The melody is 16-24 measures long and begins and ends on the key tone. A compound meter is used. A variety of rhythms and note values are used.	The melody is at least 16 measures long. A compound meter is used. A variety of rhythms are used.	The melody is at least 12 measures long. A compound meter is not used. Rhythms do not expand beyond quarter notes or half notes.	The melody is less than 12 measures long. A compound meter is not used. Rhythms do not expand beyond quarter notes or half notes. Composition needs to be edited and resubmitted.
Music Notation	All notes are written neatly using correct bar line placement.	Most notes are written clearly using the correct bar line placement.	Notes are written clearly, but bar line placement is incorrect or measures have the incorrect number of beats.	Notes are written in a sloppy and illegible manner. Bar line placement is not correct. Needs to be resubmitted.
Expression markings: Tempo Dynamics	A tempo is indicated. More than one dynamic marking is used.	A tempo is indicated, only one dynamic marking is used.	A tempo or dynamic marking is indicated.	Tempo and dynamic markings are not used. Needs to be resubmitted.
Performance	Performs composition alone and with others with accurate melody, rhythm, meter, tempo and dynamics.	Performs composition alone or with others with accurate melody, rhythm and meter.	Performs composition alone with accurate melody and rhythm.	Musical elements are performed inaccurately.



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<u>UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Creating and Notating Rhythm: “Riu, Riu, Chiu”	Grades 9-12	Mixed Chorus I	3

CONTENT STANDARD 4

Composing and arranging music within specified guidelines

<u>Benchmark A</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>	<u>Next Level</u>
Create, notate, and perform simple and complex rhythm patterns in varied time signatures.	Creates and notates rhythm patterns in varied time signatures including 2/4, $\frac{3}{4}$, 4/4, 6/8, 3/8, and alla breve. MCI4A1	Creates, notates, and performs rhythm patterns in varied time signatures including 2/4, $\frac{3}{4}$, and 6/8. C84A1	Creates and notates rhythm patterns in varied time signatures 2/4, $\frac{3}{4}$, 4/4, 6/4, 6/8, 3/8, alla breve and mixed meter. MCII4A1
<u>Benchmark A</u>	<u>Grade Level Indicator 2</u>	<u>Previous Level</u>	<u>Next Level</u>
Create, notate, and perform simple and complex rhythm patterns in varied time signatures.	Demonstrates knowledge of various tempi while performing rhythmic patterns alone and/or in groups. MCI4A2	Reviews and utilizes standard symbols contained in an octavo for dynamics, tempo, articulation, and expression. C85A4	Demonstrates knowledge of various tempi while performing rhythmic patterns. MCII4A2

Creating and Notating Rhythm: “Riu Riu Chiu”

Introduction

In this unit of 3-5 segments, students review rhythms and create their own rhythm compositions. The choral piece, “Riu, Riu Chiu,” is an intermediate piece for strengthening the rhythmic concepts students should know.

Summative Assessment

Using the *Eight Measure Rhythm Composition Rubric*, students demonstrate knowledge of tempi and rhythms by creating rhythmic compositions and performing them two times, using two different tempi of their choosing (i.e., allegro and adagio).

Pre-Assessment

In small groups of three or four, students perform two different rhythm patterns using basic note values in simple meter by clapping or tapping.

Procedures

Segment 1

- Teacher conducts a 5-10 minute review of basic note and rest values (include whole note, half note, quarter note, eighth note, sixteenth note and corresponding rests) using chalk board examples, flip chart examples, flash card examples, or a combination of various methods. Students perform 2-measure rhythm excerpts during this review process to reinforce the note values.
- Class reviews complex note durations (dotted notes, ties, triplets or beamed groupings of eighth and sixteenth notes). Students clap three rhythm patterns, provided by the teacher, demonstrating the use of complex note duration in simple meter. At least one pattern should include the concept of syncopation.

Segment 2

- Class reviews simple meter (2/4, 3/4, 4/4) and compound meter (6/8, 9/8, 12/4). Note: compound meters are defined as meters which have a multiple of 3, such as 6 or 9 (but not 3 itself). Unlike simple meter, which reflects the note that receives the beat, compound meter reflects the note that receives the division.
- Class reviews cut time, specifically using 2/2 and 3/2 meter. These are necessary for the performance of the choral piece “Riu, Riu, Chiu.”
- Class reviews the tempi: allegro, adagio, andante, presto, lento, and largo. It is advisable to include some professional recordings as listening examples where the tempi are demonstrated while reviewing. Students clap a 4-measure pattern, given by the teacher, six different times using each tempo once (Formative Assessment).

Segment 3

- Class claps the rhythm of the first eight measures in “Riu Riu Chiu” (Formative Assessment). Students note and observe the following: meter changes, ties, rests, and that the half note is the unit beat (Formative Assessment).
- Teacher distributes and reviews *Eight Measure Rhythm Composition Rubric*. Students compose and notate their own 8-measure rhythm patterns based on the same meter pattern as in the first 8 measures of “Riu Riu Chiu:” 2/2 for three measures, 3/2 for one measure, 2/2 for three measures, and 3/2 for one measure (Formative Assessment). Students use the *Eight Measure Rhythm Composition Rubric* to guide their compositions (Formative Assessment).
- Students perform their rhythmic compositions two times using two different tempi (e.g., allegro and adagio; 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 and Equipment

- *Eight Measure Rhythm Composition Rubric*
- “Riu Riu Chiu”
- tambourine

Supplemental

Recordings of various tempi for listening

Re-Teach

- Students perform in a group, and then individually, three given examples of rhythm using a combination of simple note duration and complex note duration in simple meter.
- Students use a practice tape made by the teacher in order to practice performing rhythm patterns on their own at home.
- Students perform in a group, and then individually, three given examples of rhythm using a combination of complex note duration in cut time.
- Students write 4-measure rhythm compositions in a simple meter using simple note duration.
- Students write 8-measure rhythm compositions based on the rhythm pattern of the first eight measures of “Riu Riu Chiu,” incorporating the meter change: 2/2, 3/2, and 2/2.

Enrichment/Extension

- Students compose their pieces using the *Sibelius* computer program to notate their compositions. *Sibelius* is provided by the Columbus Public Schools.
- Teacher selects a tambourine player for the performance of the song, “Riu, Riu, Chiu.”

Eight Measure Rhythm Composition Rubric

Name _____ Date _____

CATEGORY	3. Meets Expectations	2. Shows Strong Effort	1. Needs Improvement	R - Redo
Meter and Rhythm	Includes the designated meter changes: 2/2 for three measures, 3/2 for one measure, 2/2 for three measures, and 3/2 for one measure. All measures have the correct number of beats and a variety of rhythms are used.	Includes the designated meter changes. Six measures have the correct number of beats and a variety of rhythms are used.	Meter changes were attempted. Five of the measures have the correct number of beats. Rhythms are very basic and do not expand beyond quarter notes.	The meter changes were not made. Less than half of the measures have the correct number of beats. Composition needs to be edited and resubmitted.
Music Notation	All notes are clearly written neatly using correct bar line placement.	Most notes are clearly written clearly using the correct bar line placement.	Notes are clearly written clearly, but bar line placement is incorrect.	Notes are sloppy and illegible. Bar line placement is not correct. Needs to be resubmitted.
Tempi	Composition is performed twice using two of the following tempi: allegro, adagio, andante, presto, lento, or largo.	Composition is performed once using two tempi.	Composition is performed twice at the same tempo.	Composition is performed once at one tempo.



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<u>UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Improvisation: Rhythm and Blues	Grades 9-12	Mixed Chorus I	3 and 4

CONTENT STANDARD 3

Improvising melodies, variations, and accompaniments

<u>Benchmark A</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>	<u>Next Level</u>
Improvise by altering rhythms of a given selection of music.	Sings a 12-16-measure excerpt of a given selection by adding and/or changing syncopated and complex rhythms. MCI3A1	Examines and embellishes the rhythmic and melodic elements contained in a solo. C83A2	Sings a 12-24-measure excerpt of a given selection adding and/or changing syncopated and complex rhythms. MCII3A1
<u>Benchmark B</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>	<u>Next Level</u>
Improvise by creating and/or altering the melody of a given selection of music.	Improvises a 12-16-measure melody over a given chord structure of I, IV, and V7. MCI3B1	Examines and embellishes the rhythmic and melodic elements contained in a solo. C83A2	Improvises a melody derived from a blues scale over a 12-bar blues form. MCII3BI

Improvisation: Rhythm and Blues

Introduction

In this unit students improvise a 12-16-measure excerpt of a given melody by adding and/or changing complex and syncopated rhythms as well as improvise a 12-16-measure melody over a 12-bar blues accompaniment (a chord progression of I, IV, V7). 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 small groups perform two improvised selections with the following specifications:

- In the first performance, students improvise by adding or altering rhythms to include sixteenth note combinations and/or syncopation using a given 12-16-measure example of a choral work or song.
- In the second performance, the students improvise a melody 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 answer the following writing prompt (Type 2 Quick write):

Describe, define, or give an example of the following terms and symbols:

- | | |
|-------------------|-----------------|
| • Improvisation | • Scat |
| • 12-Bar Blues | • I |
| • Complex Rhythms | • IV |
| • Syncopation | • V7 |
| • Accompaniment | • Seventh Chord |

Procedures

Segment 1

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

Segment 2

- The class sings a section of a song from the class' repertoire. The teacher, then students visually and aurally demonstrates how to alter simple rhythms of a melody and translate them into sixteenth note combinations and syncopation (Formative Assessment).

- Teacher provides class with a 12-16-measure segment of a song and reviews the “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 (*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 or a 12-bar blues accompaniment with a 4-measure coda to create a 16-measure exercise (use the “Piano Accompaniment” on *Music!* CD 10, track 6, if needed).
- Students create improvisations based on the structure of a typical blues phrase or melody (the melody typically taking up 2 ½ measures of a 4 measure phrase). Students scat their melodies.

Segment 5

- Teacher distributes the *Improvisation Rubric* and reviews the Segment 5 criteria for performance and scoring. Students rehearse their melodies and prepare for performance (Summative Assessment).
- Using the 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

CD player/stereo

Worksheets

- *Improvisation Rubric*
- *Sing Along Activity* (Music! Instructor's Guide, page 218)
- *Activity: Understanding the 12-Bar Blues Pattern* (Music!, page 323)
- *Blues Listening and Performance* (Music! Teacher's Resource Binder, Reproducible Master 16-1)

CDs

- Music! CD 10

Textbook

Music! Its Role and Importance in Our Lives

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 the 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.
- The teacher leads students through *Activity: Perform the Blues Chord* (Music!, page 322).
- Student completes Project 16 in the Music! MIDI Activities Binder.

Improvisation Rubric

Name _____

Class _____

Evaluate the performance using the following criteria and point assignments.

	Superior 4 points	Excellent 3 points	Average 2 points	Below Average 1 point
Segment 2 Rhythm	Alters rhythm by adding and changing a 16 th note combination and using syncopation. _____	Alters rhythm by changing a 16 th note combination and using syncopation. _____	Alters rhythm by adding/changing one 16 th note combination or by using syncopation. _____	Alters rhythm by using an 8 th note combination and uses no syncopation. _____
Segment 5 Melody	Improvises a melody over all 12 measures of 12-bar blues. _____	Improvises a melody over at least 10 measures of 12-bar blues. _____	Improvises a melody over at least 8 measures of 12-bar blues. _____	Improvises a melody over at least 6 measures of 12-bar blues. _____
Segment 5 Performance	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. _____
Segment 5 Expression	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 _____



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<u>UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Arranging a Melody: “Joyful, Joyful We Adore Thee”	Grades 9-12	Mixed Chorus I	3 and 4

CONTENT STANDARD 4

Composing and arranging music within specified guidelines

<u>Benchmark C</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>	<u>Next Level</u>
Arrange a melody for voice.	Arranges a 16-24 measure melody for solo voice based on an instrumental melody with vocal and/or instrumental accompaniment. MCI4C1	Arranges 8-12 measures of a choral part by adding harmony and/or modulating keys. C84C1	Arranges a 24 measure piece for solo voice based on an instrumental melody with vocal and/or instrumental accompaniment. MCII4C1
<u>Benchmark D</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>	<u>Next Level</u>
Apply technology while creating, arranging, and notating music.	Integrates technology while creating, arranging, and notating music. MCI4D1	Integrates technology while creating, arranging, and notating music. C84D1	Utilizes technology in arranging, notating, and performing student-composed pieces. MCII4D1

Arranging a Melody Based on an Instrumental Melody: “Joyful, Joyful We Adore Thee”

Introduction

In this unit, students arrange an existing melody from a piece of instrumental/choral literature. The melody suggested for this lesson is the theme of the fifth movement of Beethoven’s 9th Symphony (“Joyful, Joyful, We Adore Thee”). The teacher may alternatively choose his/her own piece of instrumental literature which can be incorporated into any rehearsal using the same ideas, concepts, and plans listed below.

Summative Assessment

Using the *Arranging Rubric*, students arrange the first 16-24 measures of the melody line from the theme of Beethoven’s “Joyful, Joyful, We Adore Thee.” The finished assignment gives the melody a new style and feel by varying the rhythms, changing the melodic structure, changing the harmonic structure, or creating a new accompaniment. The completed project contains at least two of the four components listed.

Pre-Assessment

Students compare and contrast two choral arrangements: “Skye Boat Song,” arr. by R. Thomas, and “Skye Boat Song,” arr. by J. Althouse. Students listen to each piece and jot down musical characteristics on the *Compare & Contrast* worksheet (Type 2 Quick write).

Procedures

Segment 1

Students sing the opening melody line of the theme of “Joyful, Joyful, We Adore Thee,” in unison, focusing on rhythmic accuracy, pitch, phrasing, and dynamics. This step is repeated until the class is comfortable with the theme.

Class discusses their answers on the *Compare & Contrast* worksheet (Pre-Assessment). Students share their own ideas about each piece including their personal opinions of which arrangement they prefer and why (Formative Assessment).

Segment 2

Teacher distributes the *Arrangement Rubric* and explains the arranging project to the class. Students create a new arrangement using the opening melody of “Joyful, Joyful, We Adore Thee.” The completed project must contain at least two of these four components: varying the rhythms, changing the melodic structure, changing the harmonic structure, or creating a new accompaniment (Summative Assessment).

Writing Connections

Type 2 quick write, graphic organizer

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

Worksheets

- *Compare & Contrast* worksheets
- *Arranging Rubric* worksheets
- Staff paper

Octavos

- “Skye Boat Song,” arr. by R. Thomas
- “Skye Boat Song,” arr. by J. Althouse
- “Joyful, Joyful, We Adore Thee,” by Ludwig van Beethoven

Re-Teach

- Using a simple familiar children’s folk-tune such as “Mary Had a Little Lamb,” students write out the melody in simple meter starting on C in its traditional straight quarter note rhythm. Students rewrite the same melody altering the time signature or the rhythm, thereby changing the song’s rhythmic structure (teacher explains that this is a basic way of arranging a melody).
- Students review the “Joyful, Joyful, We Adore Thee,” melody (or whichever instrumental piece the teacher chose). Students arrange the melody using the same process they used for arranging the simple folk-tune then add an additional component such as varying the melodic structure.

Enrichment/Extension

- Using the *Sibelius* software program for composing and arranging, students write their arrangement on the computer following the procedures outlined above.
- Students play their arrangement on the computer program as a performance for the class.

Compare & Contrast

Two Choral Arrangements with the Same Tune/Text

Name _____ **Date** _____

<u>Song Title/Arranger:</u>	<u>Song Title/Arranger:</u>
<p>1. _____</p> <p>List Identifying Characteristics: Time Signature: Key Signature: Tempo: Accompaniment Style: Voicing: Solo parts: Tessitura: Harmony/Chord Structure: Other:</p>	<p>2. _____</p> <p>List Identifying Characteristics: Time Signature: Key Signature: Tempo: Accompaniment Style: Voicing: Solo parts: Tessitura: Harmony/Chord Structure: Other:</p>
Describe the mood and overall feeling of the piece:	Describe the mood and overall feeling of the piece:

Arranging Rubric

My Arrangement of _____

(Music Title Here with original composer's name)

Name _____ Date _____

Assignment: Arrange the first 16-24 measures of the melody line from the theme of the fifth movement of Beethoven's 9th Symphony, "Joyful, Joyful, We Adore Thee." The finished assignment will give the melody a new style and feel by including at least two of the four components listed:

- Varying the rhythms
- Changing the melodic structure,
- Changing the harmonic structure, or
- Creating a new accompaniment.

CATEGORY	3. Exceeds Expectations	2. Meets Expectations	1. Needs Improvement	R - Redo
Arranged Melody	Arrangement includes all four components: Varying the rhythms, changing the melodic structure, changing the harmonic structure, and creating a new accompaniment.	Arrangement includes two of the four components listed.	Arrangement includes one of the four components listed. Make corrections and resubmit.	Only an attempt is made at using a single component. Start over and resubmit.
Music Notation	All notes are written neatly using correct bar line placement.	Most notes are written clearly using the correct bar line placement.	Notes are written clearly, but bar line placement is incorrect or measures have the incorrect number of beats.	Notes are written in a sloppy and illegible manner. Bar line placement is not correct. Needs to be resubmitted.



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<u>UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
My Song of America: Comparing Songs to Literature	Grades 9-12	Mixed Chorus I	3 and 4

CONTENT STANDARD 8

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

<u>Benchmark B</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>	<u>Next Level</u>
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).	Applies problem solving and creative thinking skills experienced in other disciplines to music.	Compare choral selections to short literary work to discuss similar elements found in each (e.g., meter, rhythm, texture, style).
	MCI8B1	GM8B2	MCH8B1

My Song of America: Comparing Songs to Literature

Introduction

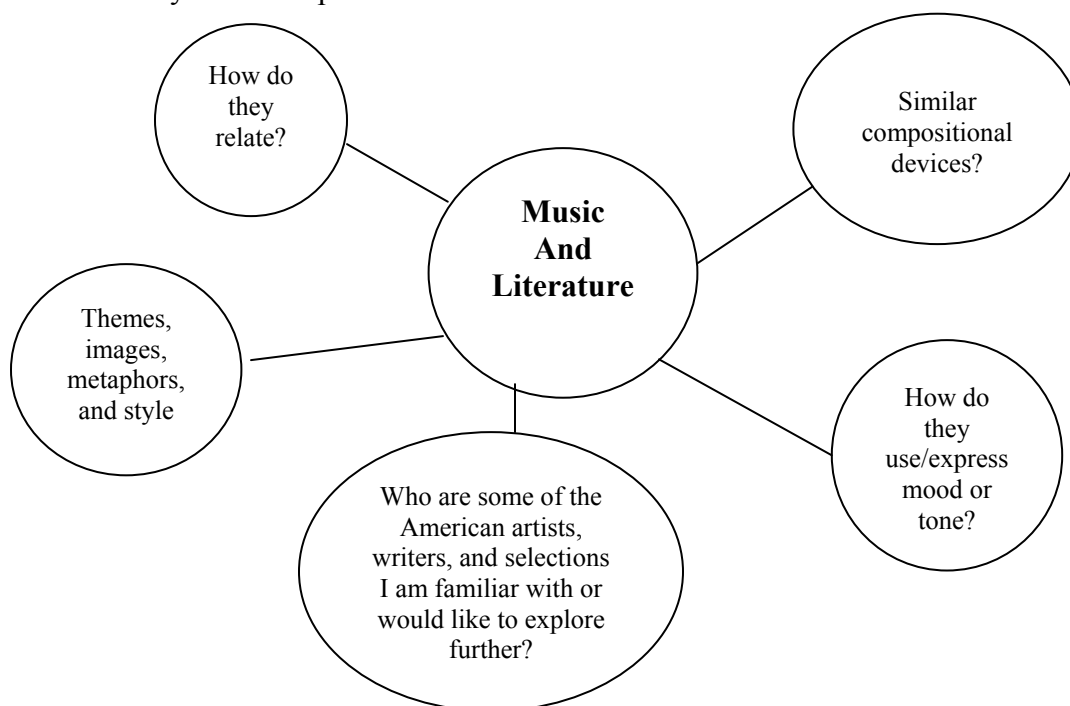
In this unit, students compare an American choral or popular song to a short selection(s) of American literature and analyze the use of compositional devices (e.g., meter, rhythm, form, texture), style, theme, tone, and/or mood. Students additionally examine American identity through the use of symbols, 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 (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 to scope of instruction.)

- Teacher distributes the music and/or lyrics to the spiritual “Deep River” to students. 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 distributes and reviews with the 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, 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

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

Technological Resources

- Computer(s) lab with Internet access
- Idea/outline generating software (e.g., *Inspiration!*)
- CD player/stereo
- TV/VHS player
- Projector

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.
- 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>>.
- Teacher leads students in lessons or activities from the following links to PBS programs which deal with connected themes in American music history. Student 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/riverofsong/teachers>>
 - <<http://www.pbs.org/independentlens/strangefruit>>

The Adventures of Huckleberry Finn
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. Then 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>

- D. Your findings and final project should include the following:
1. The use of the composition 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	Original Song
Collection of 3 Poems	Power Point Presentation
Original Drama	Video Presentation
Original Rap	Original Short Story

My Song of America Project Rubric

Name _____

Class/period _____

Criteria	Excellent 4	Good 3	Fair 2	Poor 1
Compositional Devices	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.
Style	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.
Theme	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.
Tone and Mood	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.
Content	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.
Presentation	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.



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<u>UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Multiple Art Forms: Musical Theater	Grades 9-12	Mixed Chorus I	3 and 4

<u>CONTENT STANDARD 8</u>			
Understanding relationships between music, the other arts, and other disciplines outside of the arts			
<u>Benchmark A</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>	<u>Next Level</u>
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. MCI8A1	N/A	Compares choral selections to other arts to discuss ways each art form conveys images, meanings, or feelings. MCII8A1
<u>Benchmark A</u>	<u>Grade Level Indicator 2</u>	<u>Previous Level</u>	<u>Next Level</u>
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. MCI8A2	Demonstrates and identifies how music, visual art, theater, and dance interact in musical theater, opera, and other vocal performances. C88C1	Identifies which art forms combine multiple artistic mediums and describes how music is utilized in those mediums. MCII8A2

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

Miscellaneous

- Graphic organizers
- Video/DVD of *West Side Story*, *Sunday in the Park with George*, and/or *Into the Woods*
- CD player/stereo

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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<u>UNIT TITLE</u>	<u>LEVEL</u>	<u>COURSE</u>	<u>GRADING PERIOD</u>
Creating, Performing and Improvising Accompaniment	Grades 9-12	Mixed Chorus I	3 and 4

CONTENT STANDARD 3

Improvising melodies, variations, and accompaniments

<u>Benchmark C</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>	<u>Next Level</u>
Create and perform an accompaniment for a given selection of music.	Creates and performs an accompaniment (e.g., chords, bass line) for a vocal melody using a I and V7 chord progression. MCI3C1	Arranges 4-8 measures of a choral part by altering articulation, dynamics, and/or tempo. GM83C1	Creates, notates, and performs an accompaniment (e.g., chords, bass line) for a vocal melody using a I, IV, and V7 chord progression. MCH3C1
<u>Benchmark D</u>	<u>Grade Level Indicator 1</u>	<u>Previous Level</u>	<u>Next Level</u>
Improvise by altering the stylistic elements of a given selection of music.	Improvise a given vocal melody by interpreting it in a different style and/or by embellishing rhythmic and melodic elements. MCI3D1	Improvise a 3-4 part vocal ostinato on a given melody. GM83A1	Improvise a given vocal melody by interpreting it in a different style and/or by embellishing rhythmic and melodic elements. MCH3D1

Creating Accompaniment, Performing and Improvising

Introduction

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

Summative Assessment

- Students complete *Primary Chords in Major* (Music! Teacher's Resource Binder, Reproducible Master H-5) and identify key signatures and primary chords of given vocal selections.
- Students create and perform vocal accompaniment in 3-4 voice parts to melodies using a I and V7 chord progression.
- Students sing "Trampin," arr. by T. Gerber, in small groups. Students take turns singing 3-4-part harmony accompaniment while one student improvises the melody with stylistic, rhythmic and melodic embellishments (Music! Teacher's Resource Binder, Reproducible Master 15-3; *Vocal Improvisation Rubric*).
- Students respond to the writing prompts:
 - "Explain the difference between playing from written music and improvising music."
 - "Which do you think is more difficult?"
 - "Why?" (Type 1 and Type 2 Quick write).

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 with the melody. (*"America the Beautiful"* song sheet)
- Students sing "Kumbaya" and improvise by altering the notes, rhythm, and or style.

Procedures

Segment 1

- Teacher reviews the primary chords of the major scale (I, IV, V) reminding students that a minor 7th 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 introduces 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 then complete the *Create a Vocal Accompaniment* worksheet in small groups containing SAB or 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.

Materials and Equipment

Worksheets

- “Amazing Grace” (Music! Teacher’s Resource Binder, Reproducible Masters 5-4)
- “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* (Music! Teacher’s Resource Binder, Reproducible Master H-5)
- “Trampin,” arr. by T. Gerber (Music! Teacher’s Resource Binder, Reproducible Master 15-3)
- *Vocal Improvisation Rubric*

Supplemental

Music! Its Role and Importance in Our Lives

Technology Resources

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

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.

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 (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 Kyrie, by J. Leavitt, measures 5-12. 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 (Formative Assessment).

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. (MCI3D1)

Category	4	3	2	1	Points
Rhythmic Embellishment	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	
Melodic Embellishment	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	
Style Interpretation	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	
			Total:		

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

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.

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

The first system of musical notation for 'The Rose Tree' is written on a single five-line staff in treble clef. The key signature has one sharp (F#), and the time signature is 3/4. The melody consists of six measures: a quarter note on G4, a quarter note on A4, a dotted quarter note on B4, a quarter note on A4, a quarter note on G4, and a quarter note on F#4.