

## High School Chorus

### ***COURSE OUTLINE***

<b>Unit One</b>	<i>Sight Reading</i>	<i>Throughout the year</i>
<b>Unit Two</b>	<i>Vocal Technique</i>	<i>Throughout the year</i>
<b>Unit Three</b>	<i>Critical Listening</i>	<i>Throughout the year</i>
<b>Unit Four</b>	<i>Performance</i>	<i>Throughout the year</i>
<b>Unit Five</b>	<i>Music of the European Classical Tradition</i>	<i>One semester</i>
<b>Unit Six</b>	<i>Music with Non-English Lyrics</i>	<i>One semester</i>
<b>Unit Seven</b>	<i>Music of Significant Literary Sources</i>	<i>One semester</i>
<b>Unit Eight</b>	<i>Non-major Music</i>	<i>One semester</i>
<b>Unit Nine</b>	<i>Broadway Music</i>	<i>One semester</i>
<b>Unit Ten</b>	<i>Contemporary Pop Music</i>	<i>One semester</i>

### ***School-wide Academic Expectations Taught In This Course***

- Communication\*
- Collaboration
- Analysis
- Literacy

### ***School-wide Social and Civic Expectations Taught in This Course***

- Demonstrate Honesty
- Demonstrate Responsibility
- Demonstrate Respect
- Demonstrate Safety

### ***Content Standards Taught in This Course***

MU:Cr1.1.E.HSI	Compose and improvise ideas for melodies, rhythmic passages, and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods studied in rehearsal.
MU:Pr4.1.E.HSI	Explain the criteria used to select a varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.
MU:Pr4.2.E.HSI	Document and demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works may impact and inform prepared and improvised performances.
MU:Pr4.3.E.HSI	Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.
MU:Pr6.1.E.HSI	a. Demonstrate attention to technical accuracy and expressive qualities in

	<p>prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.</p> <p>b. Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.</p>
MU:Re7.1.E.HSI	Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.
MU:Re7.2.E.HSI	Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music.
MU:Re8.1.E.HSI	Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and personal research.
MU:Re9.1.E.HSI	Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context.
MU:Cn10.0.E.HSI	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
MU:Cn11.0.E.HSI	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

## Unit 1: Sight Reading

### Introduction and Established Goals:

Sight reading is the skill by which musicians interpret printed musical notation and prepare it for performance. This skill is applied every time a student prepares, rehearses, or performs a piece of notated music.

### Desired Outcome(s):

Students should be able to decode and perform intermediate rhythmic values. Students should be able to decode and perform intermediate stepwise and intervallic diatonic melodies.

### National Core Arts Standards:

MU:Cr1.1.E.HSI

Compose and improvise ideas for melodies, rhythmic passages, and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods studied in rehearsal.

MU:Re7.2.E.HSI

Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music.

MU:Re8.1.E.HSI

Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and personal research.

MU:Cn10.0.E.HSI

Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

### Common Core Standard(s):

CCSS.ELA-LITERACY.RST.9-10.4

Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 9-10 texts and topics.

CCSS.ELA-LITERACY.RST.9-10.5

Analyze the structure of the relationships among concepts in a text, including relationships among key terms (e.g., force, friction, reaction force, energy).

### Essential Question(s):

How do musicians interpret musical works?

### Key Terms/Concepts:

Time signature

Whole, half, quarter, eighth, sixteenth, dotted notes and rests

Repeat, first and second endings, DS, DC al coda

Diatonic seconds, thirds, fourths, and fifths, including those outside the tonic triad

Dynamics

Accelerando, ritardando, fermata

## LEARNING PLAN

STANDARD	LEARNING OBJECTIVES	INSTRUCTIONAL STRATEGIES	ASSESSMENT EVIDENCE
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	(Content and Skill)		
MU:Cr1.1.E.HSI MU:Re7.2.E.HSI MU:Re8.1.E.HSI MU:Cn10.0.E.HSI	Students will decode intermediate rhythmic values, increasing in complexity throughout the year.	Aural preparation through echoing activities Decoding through standard rhythmic counting Dictation and creation of original rhythms	
MU:Cr1.1.E.HSI MU:Re7.2.E.HSI MU:Re8.1.E.HSI MU:Cn10.0.E.HSI	Students will decode stepwise diatonic pitch motion within the major scale.	Aural preparation through echoing activities Decoding through standard moveable-do solfeggio. Dictation and creation of original melodies	
MU:Cr1.1.E.HSI MU:Re7.2.E.HSI MU:Re8.1.E.HSI MU:Cn10.0.E.HSI	Students will synthesize rhythmic and tonal reading to perform notated music.	Aural preparation through echoing activities Decoding through musical performance Dictation and creation of original music	
MU:Cr1.1.E.HSI MU:Re7.2.E.HSI MU:Re8.1.E.HSI MU:Cn10.0.E.HSI	Students will decode intervallic motion.	Aural preparation through echoing activities Decoding through standard moveable-do solfeggio. Dictation and creation of original melodies	
MU:Cr1.1.E.HSI MU:Re7.2.E.HSI MU:Re8.1.E.HSI MU:Cn10.0.E.HSI	Students will decode directional, dynamic, and timing symbols.	Aural preparation through tracking a recorded example Decoding through musical performance Creating original symbols within known works through written, sung, and conducted communication.	

**Suggested Resources and Texts:**

Selected Choral Performance Repertoire

*Essential Musicianship: A Comprehensive Choral Method*

*The Sight-Singer Vol. I*

**Suggested Technology:**

Musictechteacher.com

Emusictheory.com

## Unit 2: Vocal Technique

### Introduction and Established Goals:

“Vocal technique” is a broad term which encompasses the way singers use their body – muscles, air, resonating chambers – to achieve a desired auditory effect. The Western tradition of *bel canto* technique defines the ideally pleasing and healthy tone for students in a choral setting.

### Desired Outcome(s):

Students should be able to describe ideal vocal tone and demonstrate development of their own tone in vocal performance.

### National Core Arts Standards:

MU:Cn10.0.E.HSI

Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

MU:Cn11.0.E.HSI

Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

### Common Core Standard(s):

CCSS.ELA-LITERACY.RST.9-10.3

Follow precisely a complex multistep procedure when carrying out experiments, taking measurements, or performing technical tasks, attending to special cases or exceptions defined in the text.

### Essential Question(s):

How do musicians express musical works?

### Key Terms/Concepts:

Head voice, chest voice

Projection

Resonance

Vowels

Consonants

Diaphragm

Breath management

Breath support

Range

Register

## LEARNING PLAN

STANDARD	LEARNING OBJECTIVES (Content and Skill)	INSTRUCTIONAL STRATEGIES	ASSESSMENT EVIDENCE
MU:Cn10.0.E.HSI MU:Cn11.0.E.HSI	Students will describe, hear, and sing in head-voice	Warm-ups and exercises Modeling by teacher and	Performance Rubric (section

	registration. They will contrast this with chest-voice resonance. They will navigate individual registration issues through changing vocal development.	students Singing excerpts from repertoire in isolation Singing complete repertoire Self-assessment through recordings (whole group, small group, and individualized)	III and IV), applied to various repertoire-centered assessments throughout the year (i.e. individual and whole-group recordings).  Self-assessment and reflection
<b>MU:Cn10.0.E.HSI</b> <b>MU:Cn11.0.E.HSI</b>	Students will describe, hear, and sing with proper breath management.	Warm-ups and exercises Modeling by teacher and students Conducting representative phrasing (teacher-led and student-led) Singing excerpts from repertoire in isolation Singing complete repertoire Self-assessment through recordings (whole group, small group, and individualized)	Performance Rubric (section III and IV), applied to various repertoire-centered assessments throughout the year (i.e. individual and whole-group recordings).  Self-assessment and reflection
<b>MU:Cn10.0.E.HSI</b> <b>MU:Cn11.0.E.HSI</b>	Students will describe, hear, and sing with proper breath support through activation of the diaphragm in order to achieve appropriate projection	Warm-ups and exercises Modeling by teacher and students Singing excerpts from repertoire in isolation Singing complete repertoire Self-assessment through recordings (whole group, small group, and individualized)	Performance Rubric (section III and IV), applied to various repertoire-centered assessments throughout the year (i.e. individual and whole-group recordings).  Self-assessment and reflection
<b>MU:Cn10.0.E.HSI</b> <b>MU:Cn11.0.E.HSI</b>	Students will describe, hear and sing with adequate vowel and consonant formation for diction during	Warm-ups and exercises Modeling by teacher and students Singing excerpts from	Performance Rubric (section III and IV), applied to

	performance, in pieces with increasing lyric complexity.	repertoire in isolation Singing complete repertoire Self-assessment through recordings (whole group, small group, and individualized)	various repertoire-centered assessments throughout the year (i.e. individual and whole-group recordings).  Self-assessment and reflection
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**Suggested Resources and Texts:**

Selected Choral Performance Repertoire

*Essential Musicianship: A Comprehensive Choral Method*

**Suggested Technology:**

Recording technology: Microphones, Audacity, multi-track recorder

## Unit 3: Critical Listening

### Introduction and Established Goals:

Critical listening is important, as musicians must constantly respond to what they hear. Musicians must make adjustments to their performance based on a number of audible cues. Active critical listening is the fundamental step in self-assessment, a necessary skill for all musicians. This practice will also help shape effective consumers of media.

### Desired Outcome(s):

Students will assess themselves and others through active, critical listening. They will describe what they hear with appropriate, content-specific vocabulary. They will develop action plans for individual and group improvement based on what they hear. Students will make adjustments to pitch, rhythm, tempo, dynamics, etc. in real time, based on what they hear. They will become more attentive listeners on and off stage.

### National Core Arts Standard(s):

MU:Pr4.2.E.HSI

Document and demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works may impact and inform prepared and improvised performances.

MU:Pr6.1.E.HSI

- a. Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.
- b. Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.

MU:Re7.1.E.HSI

Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.

MU:Re7.2.E.HSI

Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music.

MU:Re8.1.E.HSI

Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and personal research.

MU:Re9.1.E.HSI

Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context.

MU:Cn10.0.E.HSI

Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

### Common Core Standard(s):

CCSS.ELA-LITERACY.RH.9-10.9

Compare and contrast treatments of the same topic in several primary and secondary sources.

### Essential Question(s):

How do we judge the quality of musical work(s) and performance(s)? (#MU:Re9.1.E)

How does understanding the structure and context of the music influence a response? (#MU:Re7.2.E)

How do musicians improve the quality of their performance? (#MU:Pr5.1.E)

**Key Terms/Concepts:**

Pitch  
 Rhythm  
 Technique  
 Expression

**LEARNING PLAN**

<b>STANDARD</b>	<b>LEARNING OBJECTIVES (Content and Skill)</b>	<b>INSTRUCTIONAL STRATEGIES</b>	<b>ASSESSMENT EVIDENCE</b>
MU:Pr6.1.E.HSI MU:Re7.1.E.HSI MU:Re7.2.E.HSI MU:Re8.1.E.HSI	Students will self-assess as individuals and in small groups through directed listening.	Error detection exercises, discussion and revision during sight reading exercises Students will identify pitch and rhythmic errors in musical performance.	Performance Evaluations
MU:Pr4.2.E.HSI MU:Pr6.1.E.HSI MU:Re7.1.E.HSI MU:Re7.2.E.HSI MU:Re8.1.E.HSI	Students will listen to and evaluate musical performances, both live and recorded.	Compare/contrast YouTube recordings of performance repertoire Select a musically exemplary performance and justify their choice using music vocabulary.	Performance Evaluations
MU:Re7.1.E.HSI MU:Re9.1.E.HSI MU:Cn10.0.E.HSI	Students will take what they gather from critical listening and form an action plan for continuous improvement.	Self- Recordings Providing feedback to other sections Discussion Worksheets Exit Slips	Performance Evaluations
MU:Pr4.2.E.HSI MU:Re7.2.E.HSI MU:Re9.1.E.HSI MU:Cn10.0.E.HSI	Students will use appropriate, content-specific vocabulary to describe what they hear.	Vocabulary banks (based on the department-wide Performance Rubric) to prompt student responses in activities described above	Performance Evaluations

**Suggested Resources and Texts:**

Selected Choral Performance Repertoire  
*Essential Musicianship: A Comprehensive Choral Method*

**Suggested Technology:**

Audacity  
 SmartBoard

## Unit 4: Concert Presentation Skills

### Introduction and Established Goals:

Concert presentation skills are important because they are the way by which students demonstrate mastery in all other musical content areas. Without successful concert presentation skills, students have difficulty demonstrating their musical learning. Moreover, the skills that students exercise in concert presentation pervade all aspects of life, including self-presentation and being an effective consumer of media.

### Desired Outcome(s):

Students will effectively present evidence of their music learning by fulfilling conventional practice in a variety of musical performance settings. This includes but is not limited to: stage presence and audience protocol.

### National Core Arts Standards:

MU:Pr4.1.E.HSI

Explain the criteria used to select a varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.

MU:Pr4.2.E.HSI

Document and demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works may impact and inform prepared and improvised performances.

MU:Pr4.3.E.HSI

Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.

MU:Pr6.1.E.HSI

a. Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.

b. Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.

MU:Cn10.0.E.HSI

Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

MU:Cn11.0.E.HSI

Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

### Common Core Standard(s):

### Essential Question(s):

How does understanding the structure and context of the music inform performance and influence a response? (#MU:Re7.2.E, #MU:Pr4.2E)

### Key Terms/Concepts:

Acoustics

Posture

Stage presence

Genre  
 Style  
 Expression  
 Form and Movements  
 Projection  
 Program Notes

**LEARNING PLAN**

<b>STANDARD</b>	<b>LEARNING OBJECTIVES (Content and Skill)</b>	<b>INSTRUCTIONAL STRATEGIES</b>	<b>ASSESSMENT EVIDENCE</b>
<b>MU:Pr4.3.E.HSI MU:Cn10.0.E.HSI MU:Cn11.0.E.HSI</b>	Students will demonstrate appropriate physical presence while performing.	Describe and demonstrate appropriate posture. Describe and demonstrate diaphragmatic breathing. Describe and demonstrate appropriate facial expression. In critical listening tasks, students will articulate how physical adjustments can improve performance quality.	Concert performances and self-reflections
<b>MU:Pr4.2.E.HSI MU:Pr4.3.E.HSI MU:Pr6.1.E.HSI MU:Cn10.0.E.HSI MU:Cn11.0.E.HSI</b>	Students will observe conventional performance practice while performing.	Students will create and present program notes. Students will demonstrate proper riser positioning, entrance, exit, and bowing. Students will articulate successful soloing practice. Students will describe and demonstrate flexible performance strategies when working with a clinician.	Concert performances and self-reflection  Festival reflection and judges' commentary
<b>MU:Pr4.3.E.HSI MU:Cn10.0.E.HSI MU:Cn11.0.E.HSI</b>	Students will observe conventional performance practice while in an audience.	Students will describe ideal audience behavior and explain its impact on the artistic performance. Students will demonstrate and articulate the differences in convention between styles of music.	Concert performances and self-reflection  Performance field trips reflections (Broadway, Festival, etc.)
<b>MU:Pr4.1.E.HSI MU:Cn10.0.E.HSI MU:Cn11.0.E.HSI</b>	Students will adjust their musical performance to reflect the setting and expectation of the environment.	Projection and consonant exercises In critical listening tasks, students will articulate how musical adjustments will improve performance quality.	Concert performances and self-reflection

		<p>Students will demonstrate and articulate the differences in convention between performance settings and venues.</p> <p>Performances in a variety of venues: Tree lighting, sports arena, community events</p>	
<p><b>MU:Pr4.2.E.HSI</b>  <b>MU:Pr6.1.E.HSI</b>  <b>MU:Cn11.0.E.HSI</b></p>	<p>Students will demonstrate and respond to conducting mechanics during performance.</p>	<p>Teacher demonstrations  Class discussion  Student leaders to demonstrate  Experimental conducting gestures</p>	<p>Concert performances and self-reflection</p>

**Suggested Resources and Texts:**

Selected Choral Performance Repertoire

*Essential Musicianship: A Comprehensive Choral Method*

**Suggested Technology:**

Audacity

SmartBoard

## Unit 5: Music of the European Classical Tradition

### Introduction and Established Goals:

The Western musical tradition has rich roots in European classical music. It is imperative that musicians at the collegiate level be well-versed in its performance. Many regional and state singing opportunities also expect familiarity with the genre. Moreover, a thorough understanding of classical music can inform performance of any Western genre.

### Desired Outcome(s):

Students will perform classical European with awareness of its unique cultural heritage.

### National Core Arts Standards:

MU:Pr4.1.E.HSI

Explain the criteria used to select a varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.

MU:Pr4.2.E.HSI

Document and demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works may impact and inform prepared and improvised performances.

MU:Pr4.3.E.HSI

Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.

MU:Pr6.1.E.HSI

a. Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.

b. Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.

MU:Re7.1.E.HSI

Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.

MU:Cn10.0.E.HSI

Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

MU:Cn11.0.E.HSI

Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

### Common Core Standard(s):

CCSS.ELA-LITERACY.RH.9-10.1

Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.

CCSS.ELA-LITERACY.RH.9-10.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

CCSS.ELA-LITERACY.RH.9-10.5

Analyze how a text uses structure to emphasize key points or advance an explanation or analysis.

**Essential Question(s):**

How do singers use context to perform European classical music?

**Key Terms/Concepts:**

Homophony  
Polyphony  
Key  
Modulation  
Cadence

**LEARNING PLAN**

<b>STANDARD</b>	<b>LEARNING OBJECTIVES (Content and Skill)</b>	<b>INSTRUCTIONAL STRATEGIES</b>	<b>ASSESSMENT EVIDENCE</b>
<b>MU:Pr4.1.E.HSI</b> <b>MU:Pr4.2.E.HSI</b> <b>MU:Pr4.3.E.HSI</b> <b>MU:Pr6.1.E.HSI</b> <b>MU:Re7.1.E.HSI</b>	Students will create, perform, and respond to classical vocal repertoire.	Sight reading Performance Listening examples	Students will sing a European classical piece, assessed using the Performance rubric.
<b>MU:Pr4.2.E.HSI</b> <b>MU:Pr4.3.E.HSI</b> <b>MU:Cn10.0.E.HSI</b> <b>MU:Cn11.0.E.HSI</b>	Students will analyze and sing authentic text.	Discussion Writing program notes Teacher and student modeling Chanting Singing Exploration of background historical context through nonfiction reading and videos	Students will sing a European classical piece, assessed using the Performance rubric.
<b>MU:Pr4.2.E.HSI</b> <b>MU:Pr4.3.E.HSI</b> <b>MU:Re7.1.E.HSI</b> <b>MU:Cn10.0.E.HSI</b>	Students will identify and incorporate idiomatic classical <i>bel canto</i> stylistic features in their singing.	Listening examples Solfeggio analysis Discussion Choral movement	Students will sing a European classical piece, assessed using the Performance rubric.

**Suggested Resources and Texts:**

Selected Choral Performance Repertoire:

Solo works from “*21 Italian Songs and Arias*”

Masters In This Hall from *Multiple Voicings for Middle Voices*

Caro Mio Ben, Giordani arr. Rentz

Da Pacem Domine, Franck arr. Spevacek

Hallelujah Chorus, Handel

Gloria, Vivaldi arr. Collins

Dies Irae, Mozart arr. Liebergen (perf W2015)

Je Le Vous Dirai, Certon arr. Leavitt, *Essential Repertoire for the Developing Choir, Level 2*

(perf S2016)

**Suggested Technology:**

Multitrack recorder and microphones

Audacity

YouTube

Wordle

SmartBoard

## Unit 6: Music with Non-English Lyrics

### Introduction and Established Goals:

It is important for musicians to become familiar with pieces from around the world. Singing in other languages brings a special awareness to diction, consonant, and vowel formation. It also affords the opportunity to introduce students to the International Phonetic Alphabet, a tool which advanced high school and collegiate singers must be familiar with to continue growing as musicians. Students are challenged to recognize the performance traditions of diverse cultures to broaden their artistic horizons.

### Desired Outcome(s):

Students will perform pieces with non-English lyrics with an understanding of the cultural context.

### National Core Arts Standards:

MU:Pr4.1.E.HSI

Explain the criteria used to select a varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.

MU:Pr4.2.E.HSI

Document and demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works may impact and inform prepared and improvised performances.

MU:Pr4.3.E.HSI

Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.

MU:Pr6.1.E.HSI

- a. Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.
- b. Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.

MU:Re7.1.E.HSI

Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.

MU:Cn10.0.E.HSI

Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

MU:Cn11.0.E.HSI

Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

### Common Core Standard(s):

CCSS.ELA-LITERACY.RH.9-10.1

Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.

CCSS.ELA-LITERACY.RH.9-10.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

CCSS.ELA-LITERACY.RH.9-10.5

Analyze how a text uses structure to emphasize key points or advance an explanation or analysis.

**Essential Question(s):**

How do singers ensure a high-quality performance when singing music in a non-native language?

**Key Terms/Concepts:**

Consonants: Voiced, unvoiced, fricative, glottal, stop, continuant, aspirate

Vowels: long, short, neutral, schwa

**LEARNING PLAN**

<b>STANDARD</b>	<b>LEARNING OBJECTIVES (Content and Skill)</b>	<b>INSTRUCTIONAL STRATEGIES</b>	<b>ASSESSMENT EVIDENCE</b>
<b>MU:Pr4.1.E.HSI MU:Pr4.2.E.HSI MU:Pr6.1.E.HSI</b>	Students will create, perform, and respond to non-English repertoire.	Sight reading Performance Listening examples	Students will perform a non-English piece, assessed using the Performance rubric.
<b>MU:Pr4.2.E.HSI MU:Pr6.1.E.HSI</b>	Students will analyze and sing authentic text.	Echoing Teacher and student demonstration Inventive phonetic spelling IPA spelling Chanting Singing on one pitch Translation and interpretation Full performance	Students will perform a non-English piece, assessed using the Performance Rubric.
<b>MU:Pr4.1.E.HSI MU:Pr4.3.E.HSI MU:Re7.1.E.HSI MU:Cn10.0.E.HSI MU:Cn11.0.E.HSI</b>	Students will articulate and demonstrate how the cultural context of the piece should inform performance.	Listening and viewing examples Building background knowledge through nonfiction reading and primary sources Solfeggio analysis Discussion Choral movement	Students will perform a non-English piece, assessed using the Performance Rubric.

**Suggested Resources and Texts:**

## Selected Choral Performance Repertoire:

Niska Banja, arr. Page (Serbian)

Al YadiL YadiL Yadi, arr. Higgins (Arabic)

A La Nanita Nana

Da Pacem Domine (2014)

Bonse Aba, arr. Johnson, *Singable Solutions for SAB Choirs*

Siyahamba

*Kyrie Eleison (Dan Davidson)*

Solo works from “*21 Italian Songs and Arias*”

Caro Mio Ben, Giordani arr. Rentz

Da Pacem Domine, Franck arr. Spevacek

Gloria, Vivaldi arr. Collins

Chinese pieces composed by Lily Grant, i.e. Gao Shan

Je Le Vous Dirai, Certon arr. Leavitt, *Essential Repertoire for the Developing Choir, Level 2*

YouTube demonstration videos for languages

**Suggested Technology:**

Multitrack recorder and microphones

Audacity

YouTube

Wordle

SmartBoard

## Unit 7: Music of Significant Literary Works

### Introduction and Established Goals:

Choral performance imbues lyrics with added meaning through music. Through vocal technique and performance practice, singers must always enrich the meaning of their pieces. Using significant literary works, such as poetry, provides students an inherently meaningful text in order to focus on the artistic strategies for communicating the text to the audience.

### Desired Outcome(s):

Students will effectively communicate the emotional and literary content of a work of poetry.

### National Core Arts Standards:

MU:Pr4.1.E.HSI

Explain the criteria used to select a varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.

MU:Pr4.2.E.HSI

Document and demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works may impact and inform prepared and improvised performances.

MU:Pr4.3.E.HSI

Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.

MU:Pr6.1.E.HSI

- a. Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.
- b. Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.

MU:Re7.1.E.HSI

Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.

MU:Cn10.0.E.HSI

Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

MU:Cn11.0.E.HSI

Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

### Common Core Standard(s):

CCSS.ELA-LITERACY.RH.9-10.1

Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.

CCSS.ELA-LITERACY.RH.9-10.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

CCSS.ELA-LITERACY.RH.9-10.5

Analyze how a text uses structure to emphasize key points or advance an explanation or analysis.

**Essential Question(s):**

How do singers imbue a musical piece with meaning and emotion?

**Key Terms/Concepts:**

Word painting

Vocal color

Resonant spaces

**LEARNING PLAN**

<b>STANDARD</b>	<b>LEARNING OBJECTIVES (Content and Skill)</b>	<b>INSTRUCTIONAL STRATEGIES</b>	<b>ASSESSMENT EVIDENCE</b>
<b>MU:Pr4.1.E.HSI</b> <b>MU:Re7.1.E.HSI</b> <b>MU:Cn10.0.E.HSI</b> <b>MU:Cn11.0.E.HSI</b>	Students will evaluate works of poetry and determine their own artistic vision for the text	Student-led poetry readings Discussion Debate and vote	Students will perform a piece based on a work of poetry, assessed using the Performance rubric.
<b>MU:Pr4.2.E.HSI</b> <b>MU:Pr6.1.E.HSI</b>	Students will analyze and sing a poetic text.	Echoing Discussion to determine the mood and structure of the poem Teacher and student demonstration IPA spelling Chanting Singing on one pitch to focus on lyric expression Original interpretations Full performance	Students will perform a piece based on a work of poetry, assessed using the Performance rubric.
<b>MU:Pr4.2.E.HSI</b> <b>MU:Pr4.3.E.HSI</b> <b>MU:Cn10.0.E.HSI</b> <b>MU:Cn11.0.E.HSI</b>	Students will articulate and demonstrate the compositional and performance strategies that enrich and reinforce the message of the poem.	Listening to, viewing, and discussing examples of text painting Discussion and experimentation with vocal color and resonance spaces (front of the mouth, back of the mouth) Creating original artistic representations and interpretations of the lyrics	Students will perform a piece based on a work of poetry, assessed using the Performance rubric.

**Suggested Resources and Texts:**

Selected Choral Performance Repertoire:

Inscription of Hope, Stroope

The Jabberwocky, Brunner  
Night Winds, Farnell, *Singable Solutions*  
Dream Keeper, Dilworth  
I Dream A World, Thomas  
I Dream A World, Dilworth  
Will There Really Be A Morning, Johnson  
Fences, Thomas  
*Dreams of Thee, Barnum*

**Suggested Technology:**

Multitrack recorder and microphones

Audacity

YouTube

Wordle

SmartBoard

## Unit 8: Music Beyond the Major Tonality

### Introduction and Established Goals:

In middle school, singers focus on diatonic music, primarily in major keys. By high school, students need to become very familiar with minor keys, modes, modulations, and nondiatonic music. Students will use solfeggio to help them analyze the composer's intent when making departures from the realm of the major scale.

### Desired Outcome(s):

Students will accurately perform music in a variety of non-major keys.

### National Core Arts Standards:

MU:Pr4.1.E.HSI

Explain the criteria used to select a varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.

MU:Pr4.2.E.HSI

Document and demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works may impact and inform prepared and improvised performances.

MU:Pr4.3.E.HSI

Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.

MU:Pr6.1.E.HSI

a. Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.

b. Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.

MU:Re7.1.E.HSI

Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.

MU:Cn10.0.E.HSI

Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

### Common Core Standard(s):

CCSS.ELA-LITERACY.RH.9-10.1

Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.

CCSS.ELA-LITERACY.RH.9-10.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

CCSS.ELA-LITERACY.RH.9-10.5

Analyze how a text uses structure to emphasize key points or advance an explanation or analysis.

**Essential Question(s):**

How do musicians perform with pitches beyond the major scale?

**Key Terms/Concepts:**

Key signature

Half step

Whole step

Modulation

Transposition

Minor

Major

**LEARNING PLAN**

<b>STANDARD</b>	<b>LEARNING OBJECTIVES (Content and Skill)</b>	<b>INSTRUCTIONAL STRATEGIES</b>	<b>ASSESSMENT EVIDENCE</b>
<b>MU:Pr4.2.E.HSI</b> <b>MU:Pr6.1.E.HSI</b>	Students will accurately sing pitches beyond the major scale: Modes, natural minor (la-based), harmonic minor, melodic minor, whole-tone, and chromatic.	Echoing Warmups Solfeggio analysis Sight reading Dictation Performance	Students will perform a piece in a non-major tonality, assessed using the Performance rubric.
<b>MU:Pr4.2.E.HSI</b> <b>MU:Re7.1.E.HSI</b> <b>MU:Cn10.0.E.HSI</b>	Students will aurally identify instances of nondiatonic activity in a variety of listening examples.	Critical Listening responses Aural tests: Major or minor? Whole step or half step? Harmonic or melodic minor? Reading exercises	Students will perform a piece in a non-major tonality, assessed using the Performance rubric.
<b>MU:Pr4.1.E.HSI</b> <b>MU:Pr4.2.E.HSI</b> <b>MU:Pr4.3.E.HSI</b> <b>MU:Re7.1.E.HSI</b> <b>MU:Cn10.0.E.HSI</b>	Students will explain how a composer's choice to use nondiatonic pitches enhances his or her artistic product.	Critical Listening responses Analysis of repertoire, including text Discussion Performance Writing program notes	Students will perform a piece in a non-major tonality, assessed using the Performance rubric.

**Suggested Resources and Texts:**

Selected Choral Performance Repertoire:

The Jabberwocky, Brunner

Al Yadi Yadi Yadi, Higgins

*Dreams of Thee*, Barnum

*I'll Find Freedom*, Papoulis

*Shady Grove*, Allsbrook/Goodin

**Suggested Technology:**

Multitrack recorder and microphones

Audacity

YouTube

Wordle

SmartBoard

## Unit 9: Broadway Music

### Introduction and Established Goals:

The musical is one of the most uniquely American genres. It places unique demands on singers in terms of vocal tone, physicality, and emotional expressiveness. Many high schools produce musicals annually or semi-annually. It is especially important that Wheeler singers be exposed to this genre in the classroom, since they rarely gain experience with the genre outside the classroom. A trip to view a Broadway show is extremely helpful – the sheer spectacle of the Broadway stage is so integral to the effect of the music.

### Desired Outcome(s):

Students will perform Broadway music with awareness of its unique cultural heritage.

### National Core Arts Standards:

MU:Pr4.1.E.HSI

Explain the criteria used to select a varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.

MU:Pr4.2.E.HSI

Document and demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works may impact and inform prepared and improvised performances.

MU:Pr4.3.E.HSI

Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.

MU:Pr6.1.E.HSI

- a. Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.
- b. Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.

MU:Re7.1.E.HSI

Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.

MU:Cn10.0.E.HSI

Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

MU:Cn11.0.E.HSI

Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

### Common Core Standard(s):

CCSS.ELA-LITERACY.RH.9-10.1

Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.

CCSS.ELA-LITERACY.RH.9-10.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

CCSS.ELA-LITERACY.RH.9-10.5

Analyze how a text uses structure to emphasize key points or advance an explanation or analysis.

**Essential Question(s):**

How do singers use context to perform Broadway music?

**Key Terms/Concepts:**

Belt  
Plot  
Staging  
Choreography  
Costuming  
Pit orchestra

**LEARNING PLAN**

<b>STANDARD</b>	<b>LEARNING OBJECTIVES (Content and Skill)</b>	<b>INSTRUCTIONAL STRATEGIES</b>	<b>ASSESSMENT EVIDENCE</b>
<b>MU:Pr4.1.E.HSI MU:Pr4.2.E.HSI MU:Pr6.1.E.HSI MU:Cn10.0.E.HSI</b>	Students will perform and respond to Broadway repertoire.	Student-led discussion and selection of repertoire Sight reading Performance Listening examples	Students will sing a Broadway piece, assessed using the Performance rubric.
<b>MU:Pr4.2.E.HSI MU:Pr4.3.E.HSI MU:Cn11.0.E.HSI</b>	Students will communicate the plot, character development, and mood of a Broadway show through a performance of a Broadway piece.	Reading about or viewing the source musical (video or live) Writing program notes Teacher and student modeling Acting exercises	Students will sing a Broadway piece, assessed using the Performance rubric.
<b>MU:Pr4.2.E.HSI MU:Pr4.3.E.HSI MU:Pr6.1.E.HSI MU:Re7.1.E.HSI MU:Cn10.0.E.HSI</b>	Students will identify and incorporate idiomatic Broadway stylistic features in their singing.	Listening examples Discussion and experimentation with recitative, speaking voice, belt, and falsetto	Students will sing a Broadway piece, assessed using the Performance rubric.

**Suggested Resources and Texts:**

Selected Choral Performance Repertoire:  
Wicked: For Good, Defying Gravity  
Les Miserables: Do You Hear The People Sing  
Working Girl: Let The River Run  
*The Civil War: Tell My Father*  
Lion King: Circle of Life

## Sweet Charity: Rhythm of Life

Videos and synopses of Broadway shows

Field trip to Broadway

### **Suggested Technology:**

Multitrack recorder and microphones

Audacity

YouTube

SmartBoard

## Unit 10: Contemporary American Music

### Introduction and Established Goals:

Understanding the roots of contemporary pop styles empowers students to become more informed consumers of media. The rich repertoire of the contemporary musical heritage also offers appropriate pieces for vocal and musical development.

### Desired Outcome(s):

Students will perform contemporary pop music with awareness of its unique cultural heritage.

### National Core Arts Standards:

MU:Pr4.1.E.HSI

Explain the criteria used to select a varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.

MU:Pr4.2.E.HSI

Document and demonstrate, using music reading skills where appropriate, how compositional devices employed and theoretical and structural aspects of musical works may impact and inform prepared and improvised performances.

MU:Pr4.3.E.HSI

Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.

MU:Pr6.1.E.HSI

- a. Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.
- b. Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.

MU:Re7.1.E.HSI

Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.

MU:Cn10.0.E.HSI

Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

MU:Cn11.0.E.HSI

Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

### Common Core Standard(s):

CCSS.ELA-LITERACY.RH.9-10.1

Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.

CCSS.ELA-LITERACY.RH.9-10.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

CCSS.ELA-LITERACY.RH.9-10.5

Analyze how a text uses structure to emphasize key points or advance an explanation or analysis.

**Essential Question(s):**

How do singers use context to perform pop music?

**Key Terms/Concepts:**

Verse

Chorus

Bridge

Solo

Bend, Scoop

Belt

**LEARNING PLAN**

<b>STANDARD</b>	<b>LEARNING OBJECTIVES (Content and Skill)</b>	<b>INSTRUCTIONAL STRATEGIES</b>	<b>ASSESSMENT EVIDENCE</b>
<b>MU:Pr4.1.E.HSI MU:Pr4.2.E.HSI MU:Re7.1.E.HSI MU:Cn10.0.E.HSI</b>	Students will select a piece of popular repertoire, with consideration of the unique considerations needed for popular singing.	JW Pepper Exploration worksheet Group discussion, debate, and voting	Exploration feedback and contributions to group discussion
<b>MU:Pr4.2.E.HSI MU:Pr6.1.E.HS</b>	Students will create, perform, and respond to common pop idioms, such as pop, rock, and hip-hop.	Sight reading Performance Listening examples Belt exercises Scoop and bend exercises Practicing solo singing techniques	Students will sing a contemporary pop song, assessed using the Performance rubric.
<b>MU:Pr6.1.E.HS MU:Cn10.0.E.HSI MU:Cn11.0.E.HSI</b>	Students will analyze and sing authentic text.	Teacher and student modeling Chanting Singing	Students will sing a pop song, assessed using the Performance rubric.
<b>MU:Pr4.2.E.HSI MU:Pr4.3.E.HSI MU:Pr6.1.E.HS MU:Cn10.0.E.HSI</b>	Students will identify and incorporate idiomatic contemporary stylistic features in their singing.	Listening examples Solfeggio analysis Discussion Choral movement Scoops and bends Belt voice experimentation and demonstrations	Students will sing a contemporary pop song, assessed using the Performance rubric.

**Suggested Resources and Texts:**

Selected Choral Performance Repertoire – By nature, this will change from year to year as new songs become contemporary and popular. Some perennially popular choices include:

Don't Stop Believing, Journey

Queen Medley  
Hello Goodbye, Beatles  
Bohemian Rhapsody, Queen  
Lean On Me, Bill Withers

**Suggested Technology:**

Multitrack recorder and microphones

Audacity

YouTube

Wordle

SmartBoard

