

# Pitch: Reading and Interpreting Music Copied from: Tenor Bass Chorus Grade 9-12 (Formerly Men's Chorus), Copied on: 11/30/23

Content Area: **Music**  
Course(s):  
Time Period: **Marking Period 1**  
Length: **65 Days**  
Status: **Published**

## Brief Summary of Unit

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ELD standards: <https://docs.google.com/document/d/1wdmsiGOdCHlrjU-WPvAtENnEgi0EStZXo0uiFYv1Nu4/edit>

Experiencing and understanding the relationships of pitches is vital in a student's musical development. Students will work to develop aural skills as well create a connection to and comprehension of written pitch on the staff.

Revised August 2019

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| MU.9-12.1.3B.12prof.Cn10  | Synthesizing and relating knowledge and personal experiences to create products.  |
| MU.9-12.1.3B.12prof.Cn11  | Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.   |
| MU.9-12.1.3B.12prof.Cn10a | Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.  |
| MU.9-12.1.3B.12prof.Cn11a | Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.  |
| MU.9-12.1.3C.12prof.Cr1   | Generating and conceptualizing ideas.   |
| MU.9-12.1.3C.12prof.Cr2   | Organizing and developing ideas.  |
| MU.9-12.1.3C.12prof.Cr3   | Refining and completing products.   |
| MU.9-12.1.3C.12prof.Pr4   | Selecting, analyzing and interpreting work.   |
| MU.9-12.1.3C.12prof.Pr5   | Developing and refining techniques and models or steps needed to create products.   |
| MU.9-12.1.3C.12prof.Pr6   | Conveying meaning through art.  |
| MU.9-12.1.3C.12prof.Re7   | Perceiving and analyzing products.  |
| MU.9-12.1.3C.12prof.Re8   | Interpreting intent and meaning.  |
| MU.9-12.1.3C.12prof.Re9   | Applying criteria to evaluate products.   |
| MU.9-12.1.3C.12prof.Cr1a  | 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 or cultures studied in rehearsal.   |
| MU.9-12.1.3C.12prof.Cr2a  | Select and develop draft melodies, rhythmic passages and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal. |

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| MU.9-12.1.3C.12prof.Cr3a | Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes.   |
| MU.9-12.1.3C.12prof.Cr3b | Share personally developed melodies, rhythmic passages, and arrangements (individually or as an ensemble) that address identified purposes.  |
| MU.9-12.1.3C.12prof.Pr4a | Explain the criteria used to select 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.9-12.1.3C.12prof.Pr4c | Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.  |
| MU.9-12.1.3C.12prof.Pr5a | Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.   |
| MU.9-12.1.3C.12prof.Pr6a | 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.  |
| MU.9-12.1.3C.12prof.Pr6b | Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.   |
| MU.9-12.1.3C.12prof.Re7a | 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.9-12.1.3C.12prof.Re7b | Explain how the analysis of passages and understanding the way the elements of music are manipulated informs the response to music.  |
| MU.9-12.1.3C.12prof.Re8a | Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, the setting of the text (when appropriate), and personal research.                     |
| MU.9-12.1.3C.12prof.Re9a | Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.  |

## **Essential Questions**

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- How do composers represent pitch and how do musicians think about pitch?
- How and why does individual pitch accuracy affect the intonation of the entire ensemble?
- What is melody?
- What is harmony?
- What is a key signature and how does it function?
- What is the relationship of the pitch I am singing to the key signature of the piece?
- How does the use and understanding of solfege help a singer?
- What does it mean to have good intonation and how can poor vocal technique affect intonation?

## **Students Will Know/Skilled At**

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- The difference between melody and harmony.
- The difference between the major and minor modes.
- How to perform any major scale and chromatic scale.
- How to perform minor scales found within the choral repertoire.
- How to write a major scale using the appropriate “formula.”

- How to use solfege to aid in pitch accuracy, both in sight-singing and in the choral repertoire.
- How to interpret and perform accidentals.
- How to determine the tonic of a piece of music in a major key by looking at the key signature.
- How to take short melodic dictation.
- All note names for the treble clef, including enharmonics.
- How to write a chord.
- How to identify and correct poor intonation.
- Pitches have relationships to the key of a piece of music.
- Careful listening and awareness are essential to the intonation of the choir.
- The practice and skill of singing scales and sight-singing directly affect a singer's ability when performing other music.

## **Learning Plan**

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- Teacher sings pitch sequences to students, who are asked to sing them back in order to build aural skills.
- Teacher leads students in performance of major and chromatic scale. Together, the teacher and students evaluate the performance and identify and remedy intonation difficulties.
- Using solfege charts, hand signs, and regular practice students become proficient in singing intervallic relationships between notes within a major scale.
- Students regularly perform written melodies and harmonies with solfege syllables. These exercises may be found in various sight-singing books, created by the teacher, or isolated from choral repertoire. The exercises increase in difficulty as student ability increases.
- Teacher and students discuss note names on the treble clef and identify the notes on the piano. Students create acronyms to remember the note names.
- Teacher and students discuss the formula for constructing a major scale. Students are assigned specific scales to write out on staff paper and then to play on the piano.
- Students complete various music theory worksheets and packets, some developed by the teacher.
- Students experience various keys, modes, and tonalities within the choral repertoire the class prepares for performance.
- Through careful listening, awareness, and discussion, teachers and students will identify and remedy intonation difficulties during rehearsal of the choral repertoire.
- Teacher records various rehearsals and the concert performance. The class listens, critiques, and assesses the pitch accuracy and intonation of the performances.
- Students write a short final composition, demonstrating their understanding of pitch. The composition will be performed for the class so it may be critiqued in its effective use and execution of melody and simple harmony

## **Evidence/Performance Tasks**

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- Perform melodies as a class and individually, at sight and rehearsed, with accuracy.
- Identify and assign appropriate solfege syllables to corresponding pitches within sight-singing examples and choral repertoire.
- Identify the tonic of a piece of music by looking at the key signature.

- Perform major and chromatic scales as a class and individually.
- Write major scales using the appropriate “formula.”
- Write accurate pitches derived from aural dictation.
- Write and assign simple chords (I, IV, V) to a given melody.
- Build an aural vocabulary using solfege and performing intervals accurately.
- Identify and assign appropriate solfege syllables to corresponding pitches within sight-singing examples and choral repertoire.
- Evaluate the accuracy of their own and others performances of pitches.
- Identify and remedy intonation problems within choral repertoire.

## **Materials**

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- Varied and diverse repertoire
- The Jenson Sight Singing Course Volume 1
- Worksheets utilized from Music Theory textbooks or designed by Teacher
- Music Staff Journals
- Solfege Teaching Manipulatives

## **Suggested Strategies for Modification**

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Tenor Bass Choir [Accomodations](#)