Pitch

Content Area: **Music**
Course(s):
Time Period: **Marking Period 1**
Length: **30-45 Day Cycle**
Status: **Published**

Brief Summary of Unit- Revised June 2021

Students will continue to expand their understanding of pitch as an essential musical element. Emphasis will continue on the development of proper vowel and consonant formation and their importance to the unification of sound and pitch within the ensemble. Additionally, the importance of maintaining good posture will continue to be reinforced so students continue to develop a clear resonant tone quality individually and as an ensemble. Ear training, Solfege, sight singing and dictation exercises will be continued to enhance tonal memory, pitch development and pitch accuracy. Students will be encouraged and given opportunities to develop smaller student directed ensembles to apply their knowledge and skills to new music.

Standards

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

1.3C.12int.Pr4a	Select varied repertoire to study based on music reading skills (where appropriate), an understanding of formal design in the music, context, and the technical skill of the individual and ensemble.
1.3C.12int.Pr4b	Demonstrate, using music reading skills (where appropriate), how the setting and formal characteristics of musical works contribute to understanding the context of the music in prepared or improvised performances.
1.3C.12int.Pr4c	Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances.
1.3C.12int.Pr5a	Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.
1.3C.12int.Pr6a	Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.
1.3C.12int.Pr6b	Demonstrate an understanding of the context of the music through prepared and improvised performances.
1.3C.12int.Re7a	Explain the reasons for selecting music citing characteristics found in the music and connections to interest, purpose and context.
1.3C.12int.Re7b	Describe how understanding context and the way the elements of music are manipulated inform the response to music.
1.3C.12int.Re8a	Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts and the setting of the text (when appropriate).

1.3C.12int.Re9a	Explain the influence of experiences, analysis and context on interest in and evaluation of music.
1.3C.12int.Cn10a	Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
CRP.K-12.CRP1	Act as a responsible and contributing citizen and employee.
CRP.K-12.CRP6	Demonstrate creativity and innovation.
CRP.K-12.CRP8	Utilize critical thinking to make sense of problems and persevere in solving them.

Essential Questions

How can I use my changed/unchanged voice to my benefit?

How can I keep an accurate pitch when singing in harmony with others?

How do I distinguish between my chest voice and head voice?

How can I transition smoothly between the two?

How can I correct inaccurate pitches?

What vocal techniques can I apply to improve intonation?

How do musicians improve the quality of their performance?

When is a performance judged ready to present?

How do context and the manner in which musical work is presented influence audience response?

How does understanding the structure and context of music inform a response?

How do we discern the musical creators' and performers' expressive intent?

How do we judge the quality of musical work(s) and performance(s)?

How do musicians make meaningful connections to creating, performing, and responding?

Essential Understandings

There is a difference between chest voice and head voice.

That there are limits and contributions from both changed and unchanged voices.

Proper breathing, tone and vocal range can be improved through vocal exercises.

Ear training is an essential part of learning how to sing in tune.

Singing in harmony is a learned technique which requires listening and intonation skills.

Reading notation, practicing solfege and following melodic contour reinforces pitch accuracy.

The vocal cords (vocal folds) are muscles and require proper care (keep hydrated,rest the voice and avoid screaming/ yelling and tension).

Objectives

Students will be skilled at....

Reading pitch notation, treble and bass

Following choral music scores of known and unknown repertoire

Singing scale patterns

Singing in tune individually or within a group

Self-assessing for the accuracy of their own pitches and being able to identify the accuracy of others

Self-correcting intonation or wrong notes

Self-correcting blend when dynamics are not balanced within the ensemble

Writing melodic dictation

Sight singing melodic lines

Demonstrating knowledge of the Kodaly hand signs and using them to identify and perform scales or melodic patterns

Distinguishing between chest voice and head voice and transitioning successfully between the two registers

Sustaining their own voice part when performing two and three part harmony

Following conductor cues during rehearsals

Learning Plan

Placement of voice: head voice, chest voice, transition between the two

Verifying vocal range: soprano, alto, tenor, baritone, bass

Harmony: Provide literature voiced SA, SSA, SAB, SATB, TB, TTB (whichever applies)

Work to sustain vocal independence within choral ensemble

Solfege and Kodaly: review and reinforce through various exercises, scale patterns, application of melodic patterns in music examples, apply to sight reading, learning and applying pitch relationships, steps, skips and leaps

Sight reading in scale step starting on “do” extending to “sol”

Sight read from given “do” and start scale step exercise on “mi” and also on “sol”

Identify “sol-do” pattern

Introduce “do-mi-so” written patterns

Reinforce and teach pitch names in treble clef and apply to repertoire

Introduce Bass Clef

Critiquing and assessing of self and other: listening to recordings of youth choirs, recording of concerts, application of knowledge of vocal and ensemble techniques

Evidence/Performance Tasks

Formative:

Teacher visual/aural observation of students performance:

Reading and performing voice part in choral score

Reading notation and following melodic contour through a choral score

Reading Treble Clef and becoming familiar with Bass Clef especially for Tenors and Basses

Using proper diction while chanting, singing and performing

Use of enunciation to properly articulate text

Maintaining a balance in blend with fellow choral members

Posture while standing, while seated

Students adherence to conductor cutoffs and other cues

Student discussion, aural/visual performance

Following the conductor to successfully perform Articulation/Diction

Musical Styles/Forms

Breathing

Summative

Video or audio recordings of repertoire

Individual and ensemble contributions

Winter Concert

Spring Concert

Other live performances

Benchmark

Individual recordings of repertoire for self critique with rubric

Ensemble recordings of repertoire for group critique with rubric

Assessment will have the following grade-level competency expectations:

6th Grade-with assistance

7th Grade- with limited assistance

8th Grade- independently

Materials

Choral Folders

Repertoire/ Octovo Music

Tuned Piano

Keyboard

Computer with speakers

Finale Software Score writing program

Reaper or Logic (audio/visual production app)

Smartboard

Music Stands

Pencils

Chairs

Choral Risers

Microphones

Microphone Stands

Audio Microphone cables

Digital Recorder

Choral Director Resources Method Books

Digital Page Turner

Auxiliary Percussion

Hand Drums

Shaker

Afuche

Maracas

Cowbells

Finger Cymbals

Tambourine

Djembe

Boomwhackers

Hand bells

Claves

Triangle

Suggested Strategies for Modification

This link includes content specific accommodations and modification for all populations:

Performing Arts Accommodations & Modifications