| ***High School Choir Class***  ***Winter Concert Unit:***  ***Elements of Choral Music, Vocal Production, and Reading Music***  ***Timeline: Weeks 1 to 20*** | | | | | |
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| Singing in a choral ensemble addresses the human need for expression, togetherness, and creativity. Choral performance is an important means to express and understand beliefs, ideas, and emotions through music. Working together toward a common goal of performance fosters critical thinking, problem-solving, discipline, teamwork, perseverance, and pride. Performances should be central to the curriculum in a choral ensemble. As students progress through the units and year(s) no skill or concept should ever completely finished but built upon with increasing difficulty as students are exposed to new choral literature and performance opportunities.  **Targeted Standards**  **Standard 4:**  Proficient 1.3C.12prof.Pr4b. Demonstrate, using music reading skills (where appropriate), how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.  Proficient 1.3C.12prof.Pr4c. Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances  **Standard 6**:  Proficient 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.  **Standard 8**:  Proficient 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.  **Standard 11**:  Proficient 1.3C.12prof.Cn11a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life. | | | | | |
| **Rationale and Transfer Goals** :  In choir class Unit 1, students will prepare for a winter concert with optional additional opportunities for special auditions and community performances. As students prepare for the concert, they will learn to use their voices to produce a healthy choral sound that blends with others and sing a variety of choral music in harmony with others. Students will learn that different styles of music require different singing techniques. In Unit 1 they will also learn that different styles of music have different influences, history, and expressive qualities. Through daily exposure in rehearsal to a variety of printed music, students in choir class Unit 1 begin to make and deepen the connection between the printed symbols on the page and the patterns in the music being performed. As students learn to read choral music, they are able to raise the level of their performance. | | | | | |
| **Enduring Understandings:** What are the most essential conclusions that students should be guided towards throughout this unit?   1. Vocalists use breath control, posture, placement, muscle control, mouth shape, listening skills, and repeated practice to create a healthy and blended choral sound. 2. Vocalists combine an understanding of musical concepts, aesthetics, and delivery to perform in rehearsals and concerts. 3. Music literacy is vital for choral rehearsal and performance. 4. Voclists that understand a variety genres of cultural and historical choral literature can create a stylistically accurate and expressive performance. | | | | | |
| **Essential Questions**: What are the questions that will guide critical thinking about the content of this unit? Essential questions should, in part, be thought-starters toward the enduring understandings.   1. How do vocalists create a beautiful choral sound? 2. How do vocalists create a good performance as individuals and a group? 3. Why is reading music fundamental to singing in a choral setting? 4. In what ways do traditions, cultural values, social issues, and historical context influence the way choirs perform music? | | | | | |
| **Content/Objectives** | | | **Instructional Actions** | | |
| **Content**  ***What students will know*** | **Skills**  ***What students will be able to do*** | | **Activities/Strategies**  ***How we teach content and skills*** | | **Evidence (Assessments)**  ***How we know students have learned*** |
| Elements of choral music  Healthy vocal sound production  How to create a specifically choral sound  Singing in 3 and 4 part harmony with others  How to blend voices with others  How to follow conductor cues  Treble and bass clef pItch names on grand staff  Counting notes and rest durations inside of measures using beat numbers  Counting rhythms in context literature being studied  Noting pitch patterns in context in literature being studied  Genre, history, and cultural significance of the choral literature and composers being studied  Stylistic traditions of literature and composers being studied | Identify, define, and analyze the following elements of choral music in context of choral literature: Dynamics, Tempo, Lyrics, Mood, Form, Harmony, Melody, Texture, Timbre  Sing his/her voice part with a healthy choral sound  Blend voice with others in his/her voice part  Follow and read through his/her own voice part through choral music (octavo) independently in rehearsa  Idenitfy and explain pitch and rhythmic challenges in literature being studied  Sing his/her part in a sectional (voice part) group with rhythmic and pitch accuracy  Sing his/her own part in a whole group SAB or SATB choral setting with rhythmic and pitch accuracy  Follow conductor cues for cut-offs, entrances, breathing, and dynamics  Compare and contrast the different characteristics of choral music of different composers, genres, and historical periods  Idenity, explain, and employ different vocal techniques needed for different genres of choral music being studied  Perform literature studied on a choral concert | | Daily vocalises and warm ups to practice healthy vocal techniques: breathing, articulation, posture, blending, listening/matching others, diction, watching the conductor, cut-offs, entrances, mask of face, phrasing, round vowels, difficult intervals, navigating passageo, dealing with stress and performance anxiety, dealing with changing voices, developing range  Singing 3 and 4 part rounds and partner songs in sections and mixed groups to practice staying on voice parts and singing in harmony  Daily rehearsals to work on a variety of concert literature  Small group/whole group/individual analysis and discussion of elements of music in concert literature being studied  Counting/using measures as a guide for following voice parts through mult-part music  Practice labeling, counting, and/or clapping using beat numbers for difficult rhythmic passages  Sectionals rehearsals to review pitch and rhythmic accuracy within each voice part  Researching composers background and historical periods of each piece of literature being studied. Discussion of research.  Listening, responding, analyzing, and discussing of variety of recordings to compare and contrast various performances of the same pieces of music  Winter concert performance  Concert reflection activity and discussion | | Daily teacher observations durings rehearsal  Rehearsal recordings and reflections  2 quarterly assessments on choral music reading and vocabulary  Winter concert performance  Written winter concert reflection  Optional Individual Assessment Opportunities:  Section Leader Audition  Solo Auditions  All South Jersey Choir Audition  After School Select Choir Audition |
| **Spiraling for Mastery**  **Where does this unit spiral back to other units from this or previous years**  **in order to ensure that students retain mastery of what they’ve learned?** | | | | | |
| **Content or Skill for this Unit** | | **Spiral Focus from Previous Unit** | | **Instructional Activity** | |
| Keeping a steady beat while singing  Counting Music While Singing  Matching pitch  Singing tunefully in unison and in 2 part rounds with others  Understanding that choirs are divided into voice parts (soprano, alto, tenor, bass) with different ranges and expectations for each voice part.  Following voice parts through different choral music formats  Understanding that singers of different voice parts sing different notes and rhythms at the same time to create harmony  Understanding performance etiquette and behaior expectations for rehearsals and performances  Singing music in languages other than English  Singing in front of an audience raises the level of the performer’s musicianship. | | Middle School Choir Curriculum  Previous Participation in High School Choir | | Moving/clapping to keep a steady beat or count  Alternate music counting systems such as food names  Pitch matching exercises  Singing 2 part rounds and partner songs to learn to stay on separate voice parts  Listening to examples of different voice parts  Vocalises for individuals to identify range  Highlight and color-code print and online music to facilitate easier following of different voice parts  Sectional rehearsals for each voice part and individual practice tracks for each voice part  Review and reinforce concert and rehearsal behavior expectations with written and verbal reminders  When singing in foreign languages, practice individual phrases separately in rhythm without pitch  Make recordings for instant feedback | |
| **Career Readiness, Life Literacies, and Key Skills**  9.4.2.GCA:1: Articulate the role of culture in everyday life by describing one’s own culture and comparing it to the cultures of other individuals (e.g., 1.5.2.C2a, 7.1.NL.IPERS.5  **9.1** All students will demonstrate the creative, critical thinking, collaboration, and problem-solving skills needed to function successfully as both global citizens and workers in diverse ethnic and organizational cultures.   1. Global citizens need to have cultural awareness that comes from studying and thinking critically about a variety of music. 2. Collaboration with other musicians in rehearsal and performance fosters: teamwork, listening skills, respect for others, responsibility, accountability, empathy for others, and cooperation.   Cultural Awareness is developed when performing non-western music, music in other languages, or music from a culture other than one’s own. | | | | | |
| **Key Resources:**  [Noteflight.com](https://www.noteflight.com/) music software, [Soundtrap.com](https://www.soundtrap.com/) music software, Teacher-Generated Worksheets and Rubrics, Variety of Printed Choral Literature [(jwpepper.com](https://www.jwpepper.com/sheet-music/welcome.jsp)), Piano or Keyboard, Videos and Audio Clips of a variety of choral performance examples, Successful Warm Ups Books 1 and 2 by Nancy Telfer, Choral Conenctions Choir Teacher Book Series by Glencoe/McGraw Hill Warming Up With Rounds by Catherine Delanoy, The Complete Choral Warm-up Book:A Sourcebook for Choral Directors by Jay Althouse, membership in South Jersey Choral Directors Association [(sjcda.net)](http://www.sjcda.net/), membership Jersey All State Choir, membership in [NAFME](https://nafme.org/): The National Association for Music Educators | | | | | |
| **Intersections of History:**  When planning the concert repertoir and class listening examples, we will draw upon a variety of musical repertoire that connects to the following categories:  **Black:** Listening, analyzing, responding to, rehearsing, and performing of choral music written and performed by black artists in America and the world with a specific focus on jazz, spirituals, gospel, and pop music. (examples: Rollo Dillworth, Victor Johnson, Rosephanye Powell, Moses Hogran, Brandon Williams from Rutgers University). Whenever possible, highlighting contributions and also the struggles faced by black artists and making connections between black history in America and different styles of music.  **Hispanic:** Listening, analyzing, responding to, rehearsing, and performing of choral music and styles written and performed by hispanic artists in America and around the world. For examples: cumbia, salsa, latin jazz, pop, bachata, mariachi, samba, bassa nova, etc. Studying the music of Puerto Rican music as part of our United States culture. Whenever possible, highlighting contributions and also the struggles faced by Hispanic artists and understanding how history shaped the music of Latin American and the United States.  **Women:** Listening, analyzing, responding to, rehearsing, and performing of choral music and styles written and performed by women. Whenever possible, highlighting contributions and also the struggles faced by women artists. (i.e. Ruth Elaine Schram, Rosephanye Powell, Mary Lynn Lightfoot)  **LGBTQ:** Listening, analyzing, responding to, rehearsing, and performing of choral music and styles written and performed by members of the LGBTQ community. Whenever possible, highlighting contributions and also the struggles faced by LGBTQ artists. (i.e. Aaron Copland, Leonard Berstein, Jonathan Larson) | | | | | |
| **Important Vocabulary:**  **Elements of Music** (Dynamics, Tempo, Lyrics, Mood, Form, Harmony, Melody, Texture, Timbre)  **Reading/Counting Rhythm and Duration**  (Measure, Beat, Counting, Note Values/Names, Time Signature, Tempo, Ritardando/Accelerando, Metronome Markings)  **Reading Pitch** (Staff, Clefs, Notenames, Directionality on the staff)  **Choral Elements** (Voice Parts, Sectionals, Blend, Phrasing, Octavo, Staggered Breathing, Intonation, Balance, Breath Marks, Harmony, Unison, Articulation, A Cappella, Voice Parts, Descant, Pick-Up, Accompaniment, Accompanist)  **Vocal Production** (Articulation, Diction, Breath Support, Mask of the Face, Placement, Posture, Tension, Scooping, Ornaments, Round Vowels)**Interdisciplinary Connection:**  6.1.12.HistoryCC.3.a: Evaluate the role of religion, music, literature, and media in shaping contemporary American culture over different time periods. | | | | | |