| ***High School Choir Class***  ***Spring Concert Unit:***  ***Sight-Singing, Expression, and Critique***  ***Timeline: Weeks 20 to 40*** | | | | | |
| --- | --- | --- | --- | --- | --- |
| 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** What are the NJSLS standards that are the focus in this unit?  **Standard 3:**  Proficient 1.3C.12prof.Cr3ba.Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes.  **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.  **Standard 5**: Proficient 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.  **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.  Proficient 1.3C.prof.Pr6b. Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.  **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 9:**  Proficient 1.3C.12prof.Re9a. Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.  **Standard 11:**  Proficient 1.3C.12prof.Cn11 Demonstrate understanding of relationships between music and other arts or disciplines, varied contexts, and daily life. | | | | | |
| **Rationale and Transfer Goals** :  In Choir Unit 2 students will prepare for the spring concert. As they prepare for the spring concert (with optional additional performances) they will continue to build on and reinforce the skills introduced in Choir Unit 1. Students will begin to strive for deeper connections with the conductor, audiences, and each other through musical expression. Students will focus on going beyond the notes and rhythms and printed page to work to evoke the expressive qualities of music.  Music literacy will continue to be vital to music performance, but in Choir Unit 2 students will begin to sight-read passages. Through the addition of sight-reading/sight-singing exercises students will deepen the connection between the printed symbols on the page and the patterns in the music. They will begin to audiate or hear music in their head as they read notation. As students learn to sight-sing and audiate music, they are able to tackle increasingly complex literature and raise the level of their performance.  In Choir Unit 2, critique and self-reflection will take on a bigger role as students will learn to plan for improvement and set goals. As part of the choir class Unit 2, students will regularly reflect on their own performances and the performances of other choirs in a variety of contexts. Choral students will engage in regular individual and whole-group critique. They will actively listen and to identify both positive and negative aspects of performances, develop their own criteria for performances, and begin to take ownership of their own learning. | | | | | |
| **Enduring Understandings:** What are the most essential conclusions that students should be guided towards throughout this unit?   1. Self-evaluation allows a vocalist to create an improvement plan that promotes personal growth. 2. By listening to and evaluating the choir as one entity, improvements can be made to create a oneness or blending of sound of the whole   ensemble.  3. By listening to and evaluating the performance of a variety of other choirs, vocalists can recognize the elements of music and vocal  production that are required to produce a quality sound.  4. Each pitch correlates with a distinct solfege syllable and/or scale degree and a distinct place on the staff.  5. By mastering the basic elements of sight singing, singers will have the tools to interpret the music on a higher level.  6. Choirs connect with audiences when the performance create a consistently strong emotional connection.  . | | | | | |
| **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 does listening critically to their own performances allow individual singers to grow and improve? 2. How can choirs work toward a more unified and consistent sound from listening to and providing feedback to each other? 3. How do vocalists and choirs utilize and combine the elements of music and vocal techniques to produce an expressive performance? 4. How do singers begin to use scales, chords, intervals, key signatures, and solfeggio as guide posts to predict what the notes on the page should sound like without hearing them played or sung first? 5. How does experience with reading music independently lead to becoming a better singer? 6. How is the mood and feeling of music conveyed musically and how does that encourage a connection with the audience? | | | | | |
| **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*** |
| Healthy vocal techniques for a healthy expressive choral sound  How to sing a variety of different music with different expressive techniques  How to maintain expressive vocal technique when singing in 3 and 4 part harmony with others  How to follow expressive cues from the conductor  Genre, history, and cultural significance of the choral literature and composers being studied and how those contexts effects the expressive techniques singers should employ  Counting music in several different meters  Solfeggio syllables and scale degrees and how to use them  Different types intervals, scales and chords in a variety of keys  Sight-reading vocal lines in context of literature using solfeggio and/or scale degrees  Using critique to set goals for individual and whole group self-improvement | Identify, demonstrate, and apply vocal techniques for singing with expression: blending, staggered breathing, phrasing, articulation, vibrato, straight tone, head voice, chest voice, etc.  Sing familiar songs in harmony with varying types of expressive techniques: tempo changes, dynamics changes, diction changes, phrasing/breathing changes.  Follow conductor cues for expression: dynamics, articulation, tempo changes, etc.  Sing a variety of music from different cultural styles  Analyze lyrics in the context of the music to identify how the mood and story telling is influenced and connected to the pitch, breathing, phrasing, rhythm, dynamics, articulation, tempo, timbre, etc.  Count, clap, and label beats in context of music in simple (ie 3/4and 4/4) and complex meteres (ie 6/8 and 9/8).  Identify and sing solfeggio syllables within the context of a scale/key/octave and explain the scale degree each on represents  Identify and sing various intervals, major and minor chords, major, minor, chromatic and pentatonic scales on a neutral syllable, using scale degrees/and or solfeggio syallables.  Sight-sing individual lines of music using solfeggio or scale degress  Identity pitch and rhythm pattens in the context of music being studied  Analyze and critique recordings or performances using choral elements and vocal production criteria  Explain areas of success and improvement for a choir using choral elements and vocal production criteria  Perform literature studied on a choral concert  Set goals for self-improvment in performance | | Daily vocalises and warm ups to practice healthy vocal techniques such as: phrasing, articulation, blending, listening/matching others, diction, watching the conductor, vowel shape, intervals, navigating passageo,chest voice vs head voice, dealing with stress, dealing with changing voices, developing range  Daily rehearsals to work on a variety of concert literature from a variety of cultural and historical backgrounds  Singing 3 and 4 part rounds and familiar simple songs in mixed groups with various types of expression  Sectionals rehearsals to review pitch and rhythmic accuracy and stylistic and contextual demands of each part  Small group/whole group/individual analysis and discussion of elements of music, expressive, and stylistic demands in concert literature being studied  Researching composers background and history context and using those to identity the stylistic and expressive demands of the music they composed. Discussion of research.  Singing concert literature with a variety of expressive techniques (ie. trying a phrase or group of phrases with different dymanics) to see the effect on of the mood and expressive peformance  Discussion of lyrics outside and within the context of the music. Translating and discussing lyrics in languages other than English.  Counting/labeling beats using measures in different meters as a guide for following voice parts through literature being studied  Counting and clapping exercises in simple and complex meter  As a group with different sections singing different notes, create, hold, and manipulate chords on a variety of vowel sounds.  Sing scales, intervals, and arpeggios using solfeggio syllables and scale degrees  Sight-sing a variety of exercises or excerpts from literature being studied using scale degrees or solfeggio syllables with increasing levels of difficluty  Listening, responding, analyzing, and discussing of variety of recordings to compare and contrast various performances of the same pieces of music  Deciding on a set of criteria with which to analyze our own progress  Listening to, responding, analyzing and critiquing rehearsal recordings of concert literature  Spring concert performance  Concert reflection activity and discussion  Writing goals for future performances | | Teacher observations durings rehearsal  Response Assignments to rehearsal Recordings  2 Quarterly Assessments on sight-reading and choir critique  Sight-reading assignments  Spring Concert Performance |
| **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** | |
| Elements of choral music  Healthy vocal sound production  How to create a specifically choral sound  Singing in 2 and 3 part harmony with others  How to blend voices with others  How to follow basic conductor cues  Counting Music While Singing  Following voice parts through different choral music format  Understanding performance etiquette and behaior expectations for rehearsals and performances | | Middle School Choir Curriculum  High School Choir Curriclum Unit 1  Previous Years of Participation in High School Choir | | Small group/ individual review of elements of music in concert literature being studied  Daily warm ups to review and reinforce healthy vocal techniques and choral sound  Singing 2 and 3 part rounds and partner songs in sections  Make recordings for instant feedback  Review conductor visual cues for cut-offs, breathing, and entrances  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 | |
| **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. 3. 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 music software, Soundtrap.com music software, Teacher-Generated Worksheets and Rubrics, Variety of Printed Choral Literature (jwpepper.com), 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), membership Jersey All State Choir, membership in NAFME: 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 countries such as Cuba and Mexico.  **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. Whenever possible, highlighting contributions and also the struggles faced by LGBTQ artists. (i.e. Aaron Copland, Leonard Berstein, Jonathan Larson) | | | | | |
| **Important Vocabulary:**  **Scales and Chords** (Major Chords, Minor Chords, Major/Diatonic Scale, Minor Scale, Chromatic Scale, Pentatonic Scale, Octave, Solfeggio, Scale Degree, Interval, Half Step, Whole Step)  **Pitch in Context of Key** (Key Signatures, Circle of 5ths, Accidentals, Naturals, Flats, Sharps, Clefs, Staff, Half Step, Whole Step)  **Rhythm, Duration, and Counting in Several Meters**  (Measure, Beat, Note Values/Names, Simple Meter, Compound Meter, Time Signature, Fermata, Tempo, Ritardando/Accelerando, Metronome Markings, Ties)  **Choral Elements** (Blend, Phrasing, Staggered Breathing, Intonation, Balance, Breath Marks, Harmony, Unison, Articulation, A Cappella, Voice Parts, Descant, Pick-Up)  **Advanced Vocal Production** (Articulation, Vibrato, Straight Tone, Diction, Soft Palate, Breath Support, Mask of the Face, Placement, Posture, Tension, Belting, Falsetto, Registers, Scooping, Vocal Fry, Ornaments, Round Vowels, Spread Vowels, Bright Sound, Dark Sound, Choral Style, Musical Theater Style, Solo Style, Head Voice, Chest Voice)  **Interdisciplinary Connections:**  6.1.12.HistoryCC.3.a: Evaluate the role of religion, music, literature, and media in shaping contemporary American culture over different time periods. | | | | | |