

# 05 - Sight Singing - Notes/Rhythm/Meter - 6-8 Choir - 2020

Content Area: **Music**  
Course(s):  
Time Period: **Full Year**  
Length: **Ongoing**  
Status: **Published**

## **General Overview, Course Description or Course Philosophy**

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This course provides a solid foundation in Choir fundamentals, which are introduced, reviewed and mastered, from grade level 6 through level 8. Its design is to impart students with a multifaceted music education, through skill building, historical and social contexts, and performance. Students will engage in daily collaborative whole group and small group singing, to enhance vocal technique, while building community and equity through diversity. Musical growth and mastery will be demonstrative at two choir concerts, one marking their mid-year progress, the second culminating in their end of year proficiency.

## **OBJECTIVES, ESSENTIAL QUESTIONS, ENDURING UNDERSTANDINGS**

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The acquisition of learning a new choral piece, is dependent on a singer's ability to read music, or 'sight-sing.' Pitch, rhythmic, and metric accuracy (through symbol identification), combined with aural ear training, are skills which facilitate a choir's capacity to learn repertoire quickly and efficiently. To sing through a piece of music, without having to hear the song played first, promotes a more skilled, well-rounded musician.

## **CONTENT AREA STANDARDS**

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1.3C.12nov.Pr4b: Demonstrate, using music reading skills (where appropriate) how knowledge of formal aspects in musical works inform prepared or 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.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.

## **RELATED STANDARDS (Technology, 21st Century Life & Careers, ELA Companion Standards are Required)**

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**Technology**

*\*See linked standard(s) below*

## **21st Century Life & Careers**

9.4.8.GCA.1: Model how to navigate cultural differences with sensitivity and respect (e.g., 1.5.8.C1a).

9.4.8.GCA.2: Demonstrate openness to diverse ideas and perspectives through active discussions to achieve a group goal.

## **ELA**

NJSLSA.L3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

NJSLSA.L4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.

TECH.8.1.8.B.CS1

Apply existing knowledge to generate new ideas, products, or processes.

TECH.8.2.8.C.1

Explain how different teams/groups can contribute to the overall design of a product.

## **STUDENT LEARNING TARGETS**

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### **Declarative Knowledge**

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Students will understand that:

- Notes have specific names and tone values associated with them, written on the Treble and Bass clefs.
- Pitches have intervallic relationships, and their patterns in choral music reflect them.
- Note names also reflect time duration, or rhythm, and have names associated with their symbols.
- Meter is derived from simple and complex/compound time signatures, and the choral applications for them change, based on the composition.

### **Procedural Knowledge**

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Students will be able to:

- Identify pitch names by 'Solfa' (do re mi fa sol la ti do'), and perform them in various patterns, combinations, and intervallic arpeggios, during their warm-up exercises.
- Apply rhythmic patterns rehearsed in the vocalizations, to their choral music, by singing the correct note value durations.
- Demonstrate changing meters, through recognition of time signature variations in the measures of their

scores.

- Perform a piece of their choral repertoire, with pitch/note, rhythm, and metric accuracy, on the first read-through.

## **EVIDENCE OF LEARNING**

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### **Alternative Assessments**

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- Performance
- Teacher/Student Conferences

### **Formative Assessments**

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- Group discussions/critiques
- Small singer group demonstrations (partner work)
- Active listening to foster assessments and analysis (written)
- Constructive input, utilizing Choir vocabulary and Music terminology

### **Summative Assessments**

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- Performance critique and/or assessments
- Performance technique analysis

## **RESOURCES (Instructional, Supplemental, Intervention Materials)**

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- SolfaSinger: Sight Sing with Solfege: <https://solfasinger.com/>
- S-Cubed! Successful Sight-Singing for Middle School Teachers: <https://nafme.org/wp-content/files/2014/05/S-Cubed-Webinar-Jan-2014-FINAL-Duncan.pdf>

- Beck, Andy. *Sing at First Sight, Level 1: Foundations in Choral Sight-Singing*. Alfred Music, 2004.
- Beck, Andy. *Sing at First Sight, Reproducible Companion, Level 1: Foundations in Choral Sight-Singing, Book & CD*. Alfred Music, 2005.
- Beck, Andy. *Sing at First Sight, Level 2: Foundations in Choral Sight-Singing*. Alfred Music, 2007.

## **INTERDISCIPLINARY CONNECTIONS**

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### **Career Readiness**

Utilizing leadership, collaboration and communication skills.

### **Technology/Multimedia**

Music education tech resources (Chrome Music Lab, Voice Record)

### **Science and Health**

Vocal Anatomy and Pedagogy

## **ACCOMMODATIONS & MODIFICATIONS FOR SUBGROUPS**

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See link to Accommodations & Modifications document in course folder.