

NEW MILFORD PUBLIC SCHOOLS
New Milford, Connecticut



Choral Performance – Grades 6-8

BOE Approved March 2017

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New Milford's Mission Statement

The mission of the New Milford Public Schools, a collaborative partnership of students, educators, family and community, is to prepare each and every student to compete and excel in an ever-changing world, embrace challenges with vigor, respect and appreciate the worth of every human being, and contribute to society by providing effective instruction and dynamic curriculum, offering a wide range of valuable experiences, and inspiring students to pursue their dreams and aspirations.

Course Overview

Through this standards-based course, students will be able to create, respond, and perform according to individual abilities. Students are taught to use aural and visual discrimination skills to perceive the nuances present in music performance. Students will work together to perform choral pieces in diverse musical styles with authenticity and musicianship. Students will use music notation to write their own compositions for others to sing and hear. Students will evaluate music performances, live and recorded.

The curriculum addresses choral skills including, but not limited to:

- Teamwork
- Posture
- Breath Control
- Music Theory
- Tone Development
- Intonation
- Diction
- Expression
- Musicianship

These skills are embedded at every level, with each unit involving a higher level of performance of each.

Pacing Guide

Unit Title	# of Weeks
Introduction to Choral Performance Level 1 – Part A – Grade 6	6
Introduction to Choral Performance Level 1 – Part B – Grade 6	10
Choral Music Performance Level 2 – Grade 6	20
Choral Music Performance Level 3 – Grade 7	16
Choral Music Performance Level 4 – Grade 7	20
Choral Music Performance Level 5 – Grade 8	16
Choral Music Performance Level 6 – Grade 8	20

New Milford Public Schools

Committee Member(s): Diane Taylor Unit Title: Introduction to Choral Performance Level 1 – Part A (with a focus on American Folk Music	Course/Subject: Chorus Grade Level: 6 # of Weeks: 6
Identify Desired Results	
NaFME National Music Education Standards	
National Music Education Common Core Standards for Ensembles <ul style="list-style-type: none"> • MU:Cr1.1.E.5a Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal • MU:Cr2.1.E.5a Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding or characteristic(s) of music or text(s) studied in rehearsal. • MU:Cr2.1.E.5b Preserve draft compositions and improvisations through standard notation and audio recording. • MU:Pr4.1.E.8a Select a varied repertoire to study based on music reading skills (where appropriate), and understanding of formal design in the music, context and the technical skill of the individual and ensemble. • MU:Pr5.3.E.5a Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music. • MU:Re7.1.E.5a Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music. 	
Enduring Understandings Generalizations of desired understanding via essential questions (Students will understand that ...)	Essential Questions Inquiry used to explore generalizations
<ul style="list-style-type: none"> • Students will understand that performing in a musical group develops teamwork, cooperation, and respect • Students will understand that proper posture improves vocal tone quality and projection, as well as expanded vocal range. • Students will understand that a working knowledge of music theory leads to a more productive rehearsal process. 	<ul style="list-style-type: none"> • What is appropriate ensemble awareness and behavior, and why is it important? • What is appropriate posture when performing, both standing and sitting, and why is it important to ensemble singing? • How will individual knowledge of basic music theory benefit the choral group?
Expected Performances	
What students should know and be able to do	
Students will know the following: <ul style="list-style-type: none"> • How to follow both a unison and two-part choral octavo. • Basic notation of whole, half, quarter, and eighth notes and their corresponding rests. • Solfege pitches do-re-mi-fa-sol and the corresponding hand signs 	

- Musical terms crescendo, decrescendo, ritardando, system, dynamics
- Musical symbols – repeat signs, fermata, forte, piano, mezzo forte, mezzo piano
- How to demonstrate proper standing and sitting posture when performing
- What teamwork and appropriate behavior expectations are in the choral setting

Students will be able to do the following:

- Accurately follow unison/two-part choral music
- Perform melodic and rhythmic exercises containing whole, half, quarter, and eighth notes and corresponding rests
- Perform exercises and repertoire with attention to dynamics
- Accurately perform exercises containing solfege pitches do-re-mi-fa-sol
- Compose short exercises using notation and solfege learned in this unit.

Character Attributes

- Cooperation
- Respect
- Responsibility
- Perseverance

Technology Competencies

- Students will use computers to research songs and their origins and histories, and/or for biographical research on composers or arrangers.
- Students will listen to different versions of a song from their repertoire, using various computer applications.
- Students will watch/listen to recordings of their own performances for self-assessment purposes.

Develop Teaching and Learning Plan

Teaching Strategies:

- Teacher introduces the students to the choral octavo and instructs them in reading it.
- Teacher models and discusses proper performance posture, both standing and sitting.
- Teacher provides written directions and diagrams for proper posture
- Teacher leads a discussion on the various ways students should demonstrate proper behavior in the choral setting.
- Teacher will use various rhythmic exercises to enable students to learn basic music reading skills, including understanding solfege.
- Through modeling and providing written information and diagrams, the teacher will enable students to

Learning Activities:

- Students will use their choral repertoire as well as singing exercises, to demonstrate their ability to follow choral music.
- Students will perform vocal exercises designed to improve their music reading and solfege skills, as well as improved their ability to hear and accurately perform two-part harmony.
- Students will demonstrate proper posture whenever they are performing, either from vocal exercises or their choral repertoire.
- Through various classroom activities, students will demonstrate teamwork and cooperation in learning/reviewing concepts in the choral repertoire.

<p>understand the concept and performance of solfege pitches do-re-mi-fa-sol.</p> <ul style="list-style-type: none"> • Through the chorus repertoire and vocal exercises, teacher models and discusses vocal dynamics and the necessity of performing them accurately for quality performance. 	
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Assessments

Performance Task(s) Authentic application to evaluate student achievement of desired results designed according to GRASPS (one per marking period)	Other Evidence Application that is functional in a classroom context to evaluate student achievement of desired results
<p>Goal: To perform choral repertoire, demonstrating teamwork, cooperation and attention to posture and rhythmic accuracy.</p> <p>Role: Performer</p> <p>Audience: Peers and teacher</p> <p>Situation: Students are preparing for a concert</p> <p>Product or Performance: Performance of specific exercises or sectional of repertoire for assessment of skills.</p> <p>Standards for Success: Students will work cooperatively with each other and the director to display the vocal skills and performance techniques they have learned to date.</p>	<ul style="list-style-type: none"> • Students will be given written assessment of terminology and rhythmic skills taught to date. • Students will be given singing assessment to determine their knowledge of solfege skills taught to date. • Students will be given singing assessment(s) to determine their knowledge of the choral repertoire that has been taught to date.

Suggested Resources

<ul style="list-style-type: none"> • J.W. Pepper. Resource for choral octavos and accompaniments. www.jwpepper.com • <i>Music K-8 Magazine</i> Resource for choral arrangements. Plank Road Publishing, P.O. Box 26627, Wauwautosa, WI 53226 • <u>Essential Musicianship: A Comprehensive Choral Method</u> – resources for music theory and solfege skill development. Crocker, Emily. Leavitt, John. Hal Leonard Corp. Milwaukee, WI. 1995 • Robinson, R. and Althouse, J. <u>The Complete Choral Warm-Up Book</u>. Alfred Publishing. • Nesheim, P. Noble, W. <u>Building Beautiful Voices</u>. Roger Dean Publishing Co. USA

2005

- Snyder, A. The Rhythm Reader – Levels I and II. Hal Leonard Corp. Milwaukee, WI 2001
- Crocker, E. Voice Builders for Better Choirs. Hal Leonard Corp., Milwaukee, WI 2002
- Crocker, E. and Eilers, J. The Choral Approach to Sight-Singing – Volumes 1 and 2 Hal Leonard Corp. Milwaukee, WI. 2000
- Slabbinck, R. and Shaw-Slabbinck, J. One-Minute Sight-Singer. Neil A. Kjos Music Co. USA 2010
- Bauguess, D. The Jensen Sight-Singing Course Hal Leonard Corp., Milwaukee, WI 1984

New Milford Public Schools

Curriculum Template

(template can be found in the Curriculum tab on our school website)

Committee Member(s): Diane Taylor Unit Title: Introduction to Choral Performance Level 1 – Part B (with a focus on American Folk Music	Course/Subject: Chorus Grade Level: 6 # of Weeks:10
Identify Desired Results	
NaFME Music Education Standards	
National Music Education Common Core Standards for Ensembles <ul style="list-style-type: none"> • MU:Cr1.1.E.5a Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal • MU:Cr2.1.E.5a Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding or characteristic(s) of music or text(s) studied in rehearsal. • MU:Cr2.1.E.5b Preserve draft compositions and improvisations through standard notation and audio recording. • MU:Pr4.1.E.8a Select a varied repertoire to study based on music reading skills (where appropriate), and understanding of formal design in the music, context and the technical skill of the individual and ensemble. • MU:Pr5.3.E.5a Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music. • MU:Re7.1.E.5a Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music. • MU:Re9.1.E.5a Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music. 	
Enduring Understandings Generalizations of desired understanding via essential questions (Students will understand that ...)	Essential Questions Inquiry used to explore generalizations
<ul style="list-style-type: none"> • Students will continue to demonstrate and develop skills learned in part I of the Introduction to Choral Performance • Students will understand that the proper use of breathing in singing improves tone quality • Students will understand the proper use of head voice and chest voice • Students will understand that learning a varied vocal repertoire leads to a better understanding of American history and culture 	<ul style="list-style-type: none"> • How does one take a proper breath for singing? • How does proper breath control lead to better performance in the choral setting? • What is proper vocal technique for singing and how is it developed? • What is the benefit of learning a varied repertoire, including historical music and multicultural music?
Expected Performances	

What students should know and be able to do

In addition to the expectations in Part A, students will know the following:

- Additional solfege pitches la-ti-do'
- Musical terminology including tempos
- Music symbols including breath marks, "no breath" markings, staccato, accent
- How to sing in head voice and chest voice, and when to do it
- How to take a proper breath in choral singing
- Historical and/or biographical information regarding their choral repertoire

In addition to the expectations in Part A, students will be able to do the following:

- Accurately sing a scale from do-do'
- Accurately sing exercises and passages using all solfege learned to date
- Identify all music symbols learned to date
- Demonstrate their ability to sing in head and chest voices
- Demonstrate proper breath support

Character Attributes

- Cooperation
- Respect
- Responsibility
- Perseverance
- kindness

Technology Competencies

- students use mp3 or mp4 files to practice repertoire
- students use electronic devices to record audio samples
- internet resources to research historical and/or biographical information
- use of virtual piano keyboard or other music theory computer applications to enhance music theory learning

Develop Teaching and Learning Plan

Teaching Strategies:

- Teacher models and explains proper breath control and explains its importance to the overall sound of a piece of choral music.
- Teacher models head and chest voice
- Teacher provides warm-ups that address head and chest voice, and explains and/or models how students should perform them
- Through the use of their concert repertoire, teacher discusses proper breath support, and where or where not to take breaths
- Teacher will assign students a project in which students will either complete historical research on a

Learning Activities:

- Students will demonstrate their understanding of proper breath control within the context of their choral repertoire
- Students will demonstrate understanding of head vs. chest voice through warm-ups devoted to the development of this skill.
- Students will complete a project with regard to researching historical or biographical information of one of the choral pieces in their repertoire.
- Students will identify music symbols learned to date, as well as define music terminology.

<p>piece from their repertoire, or find biographical information regarding a composer or arranger of a song from the repertoire. Teacher will provide guidelines and rubric to the students. Teacher will address the diversity of the students in the classroom when assigning the project.</p> <ul style="list-style-type: none"> • Teacher will use the concert repertoire to discuss and explain the various terminology and music symbols students will be expected to know in Part B 	
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Assessments	
Performance Task(s) Authentic application to evaluate student achievement of desired results designed according to GRASPS (one per marking period)	Other Evidence Application that is functional in a classroom context to evaluate student achievement of desired results
<p>Goal: To perform choral repertoire, demonstrating teamwork, cooperation and attention to posture and rhythmic accuracy.</p> <p>Role: Performer</p> <p>Audience: Peers and teacher</p> <p>Situation: Students are preparing for a concert</p> <p>Product or Performance: Performance of specific exercises or sectional of repertoire for assessment of skills.</p> <p>Standards for Success: Students will work cooperatively with each other and the director to display the vocal skills and performance techniques they have learned to date.</p>	<ul style="list-style-type: none"> • Students will be given written assessment of terminology and rhythmic skills taught to date. • Students will be given singing assessment to determine their knowledge of solfege skills taught to date. • written and aural assessment to demonstrate knowledge of rhythmic patterns and solfege. • Performance at December concert.
Suggested Resources	
<ul style="list-style-type: none"> • J.W. Pepper. Resource for choral octavos and accompaniments. www.jwpepper.com • <i>Music K-8 Magazine</i> Resource for choral arrangements. Plank Road Publishing, P.O. Box 26627, Wauwautosa, WI 53226 	

- Essential Musicianship: A Comprehensive Choral Method – resources for music theory and solfege skill development. Crocker, Emily. Leavitt, John. Hal Leonard Corp. Milwaukee, WI. 1995
- Robinson, R. and Althouse, J. The Complete Choral Warm-Up Book. Alfred Publishing.
- Nesheim, P. Noble, W. Building Beautiful Voices. Roger Dean Publishing Co. USA 2005
- Snyder, A. The Rhythm Reader – Levels I and !!. Hal Leonard Corp. Milwaukee, WI 2001
- Crocker, E. Voice Builders for Better Choirs. Hal Leonard Corp., Milwaukee, WI 2002
- Crocker, E. and Eilers, J. The Choral Approach to Sight-Singing – Volumes 1 and 2 Hal Leonard Corp. Milwaukee, WI. 2000
- Slabbinck, R. and Shaw-Slabbinck, J. One-Minute Sight-Singer. Neil A. Kjos Music Co. USA 2010
- Bauguess, D. The Jensen Sight-Singing Course Hal Leonard Corp., Milwaukee, WI 1984

New Milford Public Schools

Committee Member(s): Diane Taylor Unit Title: Choral Music Performance Level 2 (with a focus on African-American Spiritual)	Course/Subject: Chorus Grade Level: 6 # of Weeks:20
Identify Desired Results	
NaFME Music Education Standards	
<ul style="list-style-type: none"> • MU:Cr2.1.E.8a Select and develop draft melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal. • MU:Cr2.1.E.8b Preserve draft compositions and improvisations through standard notation and audio recording • MU:Cr3.1.E.5a Evaluate and refine draft compositions and improvisations based on knowledge, skill and teacher-provided criteria • MU:Pr4.2.E.5a Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances • MU:Pr5.3.5a Use self-reflection and peer feedback to refine individual and ensemble performances or a varied repertoire of music. • MU:Pr5.3.E.8a 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 • MU:Pr6.1.E.8a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles. • MU:Re7.1.E.8a Describe how understanding context and the way the elements of music are manipulated inform the response to music. • MU:Re9.1.e.5a Identify and describe the effect of interest , experience, analysis and context on the evaluation of music. 	
Enduring Understandings Generalizations of desired understanding via essential questions (Students will understand that ...)	Essential Questions Inquiry used to explore generalizations
In addition the understanding learned in Parts 1A and 1B of the Introduction to Choral Performance <ul style="list-style-type: none"> • Students will understand that knowledge of music theory leads to a more productive rehearsal process. • Students will understand that proper diction will result in a quality choral performance. • Students will understand that singing expressively will lead to a quality choral performance. 	<ul style="list-style-type: none"> • How have spirituals impacted music history and culture? • What roles do different types of music play within a culture and within other cultures? • How does the utilization of proper vocal technique affect the individual singer and the entire group? • In what ways can one use his/her knowledge of music theory to benefit the choral group? • What constitutes a quality choral

<ul style="list-style-type: none"> Students will understand that exposure to a variety of music styles leads to a better understanding of our, and others', cultures 	<p>performance.</p>
Expected Performances What students should know and be able to do	
<p>In addition to concepts learned in Level 1, students will know the following:</p> <ul style="list-style-type: none"> How to read a 3-part choral octavo Proper counting and performance of rhythms containing sixteenth notes, dotted half notes, and dotted quarter-eighth notes How to sing passages with solfege pitches from do-do', as well as having an awareness of low sol, low la, and low ti. All music terminology to date, as well as the concept of proper consonant diction and the diphthong. How to sing expressively within the context of their choral repertoire <p>Students will be able to do the following:</p> <ul style="list-style-type: none"> Accurately read and follow a 3-part octavo Accurately perform rhythmic passages/exercises containing sixteenth notes, dotted half notes, and dotted quarter-eighth notes Sing passages/exercises containing solfege pitches ranging from do-do' Accurately identify solfege pitches from low sol-do' Describe how a select piece from their choral repertoire demonstrates historical or cultural values from which it came. 	
Character Attributes	
<ul style="list-style-type: none"> Integrity Perseverance Responsibility Respect Cooperation Citizenship Compassion 	
Technology Competencies	
<ul style="list-style-type: none"> students use mp3 or mp4 files to practice repertoire students use electronic devices to record audio samples use of virtual piano keyboard or other music theory computer applications to enhance music theory learning 	
Develop Teaching and Learning Plan	
<p>Teaching Strategies:</p> <ul style="list-style-type: none"> Teacher will lead students to understanding how to follow a 3-part choral piece Teacher will explain, model, and discuss the concepts of rhythm 	<p>Learning Activities:</p> <ul style="list-style-type: none"> Students will accurately read their choral literature, whether 2- or 3-part music. Students will accurately perform rhythm patterns that include 16th notes, dotted

<p>patterns of 16th, dotted half, and dotted quarter-eighth notes</p> <ul style="list-style-type: none"> • Teacher will provide modeling and examples of melodic passages that contain solfege pitches from low sol to do' • Through diagrams and discussion, teacher will demonstrate proper vowel formation and explain and demonstrate diphthong. • Teacher will discuss the historical/cultural relevance to the current choral repertoire • Teacher will lead students through modeling and experimental practice, how to sing with expression. • Teacher will explain the history/cultural significance of the African-American spiritual, in general, and using the selected piece from the students' repertoire. 	<p>half and dotted quarter-eighth note rhythms.</p> <ul style="list-style-type: none"> • Students will be able to accurately sing passages with solfege notation from do-do'. • Students will recognize melodic passages that contain solfege pitches from low sol-do'. • Student will compose and perform short melodic passages that contain all rhythm patterns learned to date, and include solfege pitches from do-sol. • Students will sing excerpts from their choral repertoire to demonstrate knowledge of proper diction. • Students will complete activities to demonstrate understanding of African-American spirituals, and their concert material, specifically.
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Assessments	
Performance Task(s)	Other Evidence
<p>Authentic application to evaluate student achievement of desired results designed according to GRASPS (one per marking period)</p> <p>Goal: To perform choral repertoire, demonstrating teamwork, cooperation and attention to posture and rhythmic accuracy.</p> <p>Role: Performer</p> <p>Audience: Peers and teacher</p> <p>Situation: Students are preparing for a concert</p> <p>Product or Performance: Performance of specific exercises or sectional of repertoire for assessment of skills.</p> <p>Standards for Success: Students will work cooperatively with each other and the director to display the vocal skills and</p>	<p>Application that is functional in a classroom context to evaluate student achievement of desired results</p> <ul style="list-style-type: none"> • Written/performance assessments to demonstrate understanding of melodic and rhythmic concepts learned. • Compositions written to address concepts learned throughout the year. • Performance in end-of-year concert.

performance techniques they have learned to date.

Suggested Resources

- J.W. Pepper. Resource for choral octavos and accompaniments.
www.jwpepper.com
- *Music K-8 Magazine* Resource for choral arrangements. Plank Road Publishing, P.O. Box 26627, Wauwautosa, WI 53226
- Essential Musicianship: A Comprehensive Choral Method – resources for music theory and solfege skill development. Crocker, Emily. Leavitt, John. Hal Leonard Corp. Milwaukee, WI. 1995
- Robinson, R. and Althouse, J. The Complete Choral Warm-Up Book. Alfred Publishing.
- Nesheim, P. Noble, W. Building Beautiful Voices. Roger Dean Publishing Co. USA 2005
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- Crocker, E. Voice Builders for Better Choirs. Hal Leonard Corp., Milwaukee, WI 2002
- Crocker, E. and Eilers, J. The Choral Approach to Sight-Singing – Volumes 1 and 2 Hal Leonard Corp. Milwaukee, WI. 2000
- Slabbinck, R. and Shaw-Slabbinck, J. One-Minute Sight-Singer. Neil A. Kjos Music Co. USA 2010
- Bauguess, D. The Jensen Sight-Singing Course Hal Leonard Corp., Milwaukee, WI 1984

New Milford Public Schools

Committee Member(s): Diane Taylor Unit Title: Choral Music Performance, Level 3 (with a focus on Baroque or classical music styles)	Course/Subject: Chorus Grade Level: 7 # of Weeks: 16
Identify Desired Results	
NaFME Music Education Standards	
<ul style="list-style-type: none"> • MU:Cr2.1.E.8a Select and develop draft melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal. • MU:Cr2.1.E.8b Preserve draft compositions and improvisations through standard notation and audio recording • MU:Cr3.1.E.5a Evaluate and refine draft compositions and improvisations based on knowledge, skill and teacher-provided criteria • MU:Pr4.2.E.5a Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances • MU:Pr5.3.5a Use self-reflection and peer feedback to refine individual and ensemble performances or a varied repertoire of music. • MU:Pr5.3.E.8a 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 • MU:Pr6.1.E.8a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles. • MU:Re7.1.E.8a Describe how understanding context and the way the elements of music are manipulated inform the response to music. • MU:Re9.1.e.5a Identify and describe the effect of interest , experience, analysis and context on the evaluation of music. 	
Enduring Understandings Generalizations of desired understanding via essential questions (Students will understand that ...)	Essential Questions Inquiry used to explore generalizations
In addition to the concepts learned in Level 1 and 2: <ul style="list-style-type: none"> • Students will understand that knowledge of music theory leads to a more productive rehearsal process. • Students will understand that singing expressively will lead to a quality choral performance. • Students will understand that singing with attention to blend within sections and the entire ensemble leads to a quality 	<ul style="list-style-type: none"> • How does developing music reading skills help the overall success of the choral group? • Why is it important to sing choral repertoire with appropriate expression? • Why is it important to sing with attention to blend, both with the individuals near you and within the entire ensemble? • What is the value of learning Baroque or Classical music style?

<p>performance.</p> <ul style="list-style-type: none"> • Students will understand that learning about Baroque/Classical music leads to a greater understanding of that culture and time period and how it relates to our current culture. • Students will understand that knowing the anatomy and physiology of the voice will lead to becoming a better singing, both individually and within the group. 	<ul style="list-style-type: none"> • How does the voice work? • Why is it important for choral students to know how the voice works?
<p>Expected Performances What students should know and be able to do</p>	
<p>In addition to the expectations of Levels 1 and 2, students will know the following:</p> <ul style="list-style-type: none"> • Read 3-part mixed or SAB choral literature • The differences in notation between music written in treble clef and bass clef. • Students will be able to do the following: how to perform all rhythm patterns to date, as well as triplets, eighth-sixteenth, and sixteenth-eighth note patterns • How to perform music with 6/8 time signature. • Understand the terminology/concept of phrasing and expression (using dynamics, syllabic emphasis) • Be able to recognize major (do) and minor (la) tonality and sing those scales. • Be able to sing passages containing solfege pitches from low sol-mi' and be able to accurately sing intervals of a second, third, fourth and fifth. • The historical/cultural relevance of the specific Baroque/Classical piece they are preparing for the concert. • Recognize all music symbols learned to date, with the addition or marcato, legato, and tenuto. <p>Students will be able to do the following:</p> <ul style="list-style-type: none"> • perform rhythm patterns containing triplets, eighth-sixteenth, and sixteenth-eighth note patterns • Perform melodic passages that contain solfege pitches from low sol to mi'. • Perform passages of repertoire, demonstrating techniques used to sing with appropriate phrasing and expression. • Sing a major (do tonality) and minor (la tonality) scale. • Correctly identify all music symbols learned to date, as well as marcato, legato, and tenuto. • Describe how their specific Baroque/Classical work relates to that culture/historical time period from which it was composed, and how it is relevant to current culture. • Write a short piece using the pentatonic scale (do-sol) and the new rhythm patterns. 	
<p>Character Attributes</p>	
<ul style="list-style-type: none"> • Integrity • Perseverance • Responsibility • Respect 	

- Cooperation
- Citizenship
- Compassion

Technology Competencies

- students use mp3 or mp4 files to practice repertoire
- students use electronic devices to record audio samples
- internet resources to research historical and/or biographical information
- use of virtual piano keyboard or other music theory computer applications to enhance music theory learning

Develop Teaching and Learning Plan

Teaching Strategies:

- teacher will introduce and discuss the vocal parts for 3-part mixed and SAB choral literature in general, and how to follow the music.
- Teacher will explain and discuss the anatomy and physiology of the voice and how it relates to singing.
- Teacher will lead discussion on expression in a given piece of music from the concert repertoire.
- Teacher will explain the cultural aspect of the Baroque/Classical work from the students' repertoire, and lead a discussion on comparisons with that culture and current American culture.
- Teacher will explain and model new rhythm patterns: triplets, sixteenth-eighth, and eighth-sixteenth notes and provide opportunities to practice passages containing those rhythm through large and small group work.
- Teacher will demonstrate and model exercises using major and minor tonality and provide students with opportunities to work in small groups to take exercises to determine whether they are written using major or minor scales.
- Teacher will explain and show diagrams of key signatures and their significance to the repertoire the students are learning.
- Teacher will guide students in small

Learning Activities:

- Students will read 3-part mixed/SAB music from their repertoire.
- Students will work together to identify the anatomy of the voice and demonstrate how it all comes together when singing.
- Students will participate in a discussion of what techniques can be used to sing a choral piece expressively, according to the style/time period of that piece.
- Students will participate in games and write short compositions to demonstrate their understanding of triplets, sixteenth-eighth, and eighth-sixteenth note rhythm patterns.
- Students will participate in games, write composition and be involved in other singing activities to develop their solfege skills.
- Students will work together to successfully sight-sing given exercises.
- Students will be able to identify key signatures in the choral repertoire as well as whether or not the works are based on major or minor tonality.

<p>group projects, whereby they compose a short melody using the pentatonic scales and the new rhythm patterns.</p> <ul style="list-style-type: none"> • Teacher will guide students through sight-singing exercises. 	
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Assessments	
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Performance Task(s)	Other Evidence
<p>Authentic application to evaluate student achievement of desired results designed according to GRASPS (one per marking period)</p>	<p>Application that is functional in a classroom context to evaluate student achievement of desired results</p>
<p>Goal: To perform choral repertoire, demonstrating teamwork, cooperation and attention to posture and rhythmic accuracy.</p> <p>Role: Performer</p> <p>Audience: Peers and teacher</p> <p>Situation: Students are preparing for a concert</p> <p>Product or Performance: Performance of specific exercises or sectional of repertoire for assessment of skills.</p> <p>Standards for Success: Students will work cooperatively with each other and the director to display the vocal skills and performance techniques they have learned to date.</p>	<ul style="list-style-type: none"> • Written/performance assessments to demonstrate understanding of melodic and rhythmic concepts learned. • Compositions written to address concepts learned throughout the year. • Performance at the December concert.

Suggested Resources

<ul style="list-style-type: none"> • J.W. Pepper. Resource for choral octavos and accompaniments. www.jwpepper.com • <i>Music K-8 Magazine</i> Resource for choral arrangements. Plank Road Publishing, P.O. Box 26627, Wauwautosa, WI 53226 • <u>Essential Musicianship: A Comprehensive Choral Method</u> – resources for music theory and solfege skill development. Crocker, Emily. Leavitt, John. Hal Leonard Corp. Milwaukee, WI. 1995 • Robinson, R. and Althouse, J. <u>The Complete Choral Warm-Up Book</u>. Alfred Publishing. • Nesheim, P. Noble, W. <u>Building Beautiful Voices</u>. Roger Dean Publishing Co. USA

2005

- Snyder, A. The Rhythm Reader – Levels I and II. Hal Leonard Corp. Milwaukee, WI 2001
- Crocker, E. Voice Builders for Better Choirs. Hal Leonard Corp., Milwaukee, WI 2002
- Crocker, E. and Eilers, J. The Choral Approach to Sight-Singing – Volumes 1 and 2 Hal Leonard Corp. Milwaukee, WI. 2000
- Slabbinck, R. and Shaw-Syllabic, J. One-Minute Sight-Singer. Neil A. Kjos Music Co. USA 2010
- Bauguess, D. The Jensen Sight-Singing Course Hal Leonard Corp., Milwaukee, WI 1984

New Milford Public Schools

Committee Member(s): Diane Taylor Unit Title: Choral Music Performance, level 4 (with a focus on multi-cultural music)	Course/Subject: Chorus Grade Level: 7 # of Weeks:20
Identify Desired Results	
NaFME Music Education Standards	
<ul style="list-style-type: none"> • MU:Cr2.1.E.8a Select and develop draft melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal. • MU:Cr2.1.E.8b Preserve draft compositions and improvisations through standard notation and audio recording • MU:Cr3.1.E.5a Evaluate and refine draft compositions and improvisations based on knowledge, skill and teacher-provided criteria • MU:Pr4.2.E.5a Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances • MU:Pr5.3.5a Use self-reflection and peer feedback to refine individual and ensemble performances or a varied repertoire of music. • MU:Pr5.3.E.8a 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 • MU:Pr5.3.E.1a 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:Pr6.1.E.8a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles. • MU:Re7.2.E.8a Describe how understanding context and the way the elements of music are manipulated inform the response to music.. • MU:Re9.1.e.5a Identify and describe the effect of interest , experience, analysis and context on the evaluation of music. 	
Enduring Understandings Generalizations of desired understanding via essential questions (Students will understand that ...)	Essential Questions Inquiry used to explore generalizations
In addition to the concepts learned in Levels 1-3, <ul style="list-style-type: none"> • Students will understand that knowledge of music theory leads to a more productive rehearsal process • Students will understand that singing expressively and with blend will lead to a quality choral performance. 	<ul style="list-style-type: none"> • How does developing music reading skills help the overall success of the choral group? • Why is it important to sing choral repertoire with appropriate expression? • Why is it important to sing with attention to blend and balance, both within the individual section and within the entire ensemble?

<ul style="list-style-type: none"> Students will understand that learning about multi-cultural music leads to a greater understanding of that culture and how it may relate to our culture and other cultures. 	<ul style="list-style-type: none"> Why is it important to learn music from another culture?
Expected Performances What students should know and be able to do	
<p>In addition to the expectations from Levels 1-3, students will know the following:</p> <ul style="list-style-type: none"> Be able to recognize the intervals of a sixth, seventh and octave Rhythm patterns learned to date Recognize when there is a blend or balance problem within the large group, and how to solve it The historical/cultural significance of the multi-cultural work in their repertoire The structure of sight-singing samples used in CMEA choral auditions <p>Students will be able to do the following:</p> <ul style="list-style-type: none"> Accurately sing passages from their repertoire or exercises utilizing intervals of a sixth and/or an octave Write a rhythm piece that utilizes all rhythm patterns learned from level 1-3 Be able to articulate a problem with blend or balance, and/or be able to individually correct the problem, for the good of the group. Be able to describe any diction or expression problems within a song or passage from a song, and be able to correct the problem. Explain the historical or cultural significances of a multi-cultural work, and compare it with American history and culture. Write a sight-singing samples that follows the CMEA audition structure, while still maintaining melodic flow. 	
Character Attributes	
<ul style="list-style-type: none"> Integrity Perseverance Responsibility Respect Cooperation Compassion Citizenship 	
Technology Competencies	
<ul style="list-style-type: none"> Students will use mp3 or mp4 files to practice repertoire Students will use electronic devices to record audio samples Students will use virtual piano keyboard or other music theory computer applications to enhance music theory learning. 	
Develop Teaching and Learning Plan	
<p>Teaching Strategies:</p> <ul style="list-style-type: none"> Teacher will explain the cultural/historical aspect of the repertoire, especially that which from another culture. 	<p>Learning Activities:</p> <ul style="list-style-type: none"> Students will recognize and explain the cultural and/or historical significance of a multi-cultural work and how it compares with American culture or

<ul style="list-style-type: none"> • Teacher will continue to provide large and small group activities to strengthen all rhythmic skills learned to date. • Teacher will continue to enable students to develop skills with regard to major and minor tonality and key signatures. • Teacher will continue to provide opportunities to develop sight-singing. • Teacher will guide students in composing individual short melodies based on the CMEA choral music audition structure. • Teacher will lead discussions on blend, balance, diction and expression within the context of rehearsing the concert repertoire. 	<p>history.</p> <ul style="list-style-type: none"> • Students will work individually and in small groups to perform rhythm exercises or articulate the rhythm of a passage from the choral repertoire. • Students will work individually and in small groups to accurately sing a passage of repertoire and/or a sight-singing exercise. • Students will individually compose one or more short melodies that are based on the structure used in CMEA choral auditions. • Students will demonstrate, through their singing, their ability to blend with other members of their section and how to correct any blend, balance, diction or expression problems that they may personally be responsible for correcting.
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Assessments	
Performance Task(s) Authentic application to evaluate student achievement of desired results designed according to GRASPS (one per marking period)	Other Evidence Application that is functional in a classroom context to evaluate student achievement of desired results
<p>Goal: To perform choral repertoire, demonstrating teamwork, cooperation and attention to posture and rhythmic accuracy.</p> <p>Role: Performer</p> <p>Audience: Peers and teacher</p> <p>Situation: Students are preparing for a concert</p> <p>Product or Performance: Performance of specific exercises or sectional of repertoire for assessment of skills.</p> <p>Standards for Success: Students will work cooperatively with each other and the director to display the vocal skills and</p>	<ul style="list-style-type: none"> • Aural assessment of sight-singing exercise • Aural assessment of the performance of a piece, or section of the piece, from their concert repertoire. • Composition of a melody utilizing the structure of CMEA audition material. • Participation in the end-of-year concert.

performance techniques they have learned to date.	
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Suggested Resources

- J.W. Pepper. Resource for choral octavos and accompaniments.
www.jwpepper.com
- *Music K-8 Magazine* Resource for choral arrangements. Plank Road Publishing, P.O. Box 26627, Wauwautosa, WI 53226
- Essential Musicianship: A Comprehensive Choral Method – resources for music theory and solfege skill development. Crocker, Emily. Leavitt, John. Hal Leonard Corp. Milwaukee, WI. 1995
- Robinson, R. and Althouse, J. The Complete Choral Warm-Up Book. Alfred Publishing.
- Nesheim, P. Noble, W. Building Beautiful Voices. Roger Dean Publishing Co. USA 2005
- Snyder, A. The Rhythm Reader – Levels I and II. Hal Leonard Corp. Milwaukee, WI 2001
- Crocker, E. Voice Builders for Better Choirs. Hal Leonard Corp., Milwaukee, WI 2002
- Crocker, E. and Eilers, J. The Choral Approach to Sight-Singing – Volumes 1 and 2 Hal Leonard Corp. Milwaukee, WI. 2000
- Slabbinck, R. and Shaw-Slabbinck, J. One-Minute Sight-Singer. Neil A. Kjos Music Co. USA 2010
- Bauguess, D. The Jensen Sight-Singing Course Hal Leonard Corp., Milwaukee, WI 1984

New Milford Public Schools

Committee Member(s): Diane Taylor Unit Title: Choral Music Performance Level 5 (with a focus on Medieval/Renaissance music)	Course/Subject: Chorus Grade Level: 8 # of Weeks: 16
Identify Desired Results	
NaFME Music Education Standards	
<ul style="list-style-type: none"> • MU:Cr1.1.E.Ia 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 studied in rehearsal. • MU:Cr2.1.E.Ia 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. • MU:Cr2.1.E.Ib Preserve draft compositions and improvisations through standard notation and audio recording. • MU:Cr3.1.E.Ia Evaluate and refine draft melodies, rhythmic passages and arrangements based on established criteria, including the extent to which they address identified purposes. • MU:Cr3.2.E.Ia share personally-developed melodies, rhythmic passages and arrangements – individually or as an ensemble – that addresses identified purposes. • MU:Pr4.3.E.Ia demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances. • MU:Pr53.E.Iia develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music, and evaluate their success.. • MU:Pr6.1.E.Iib Demonstrate and understanding of intent as a means for connecting with an audience through prepared and improvised performances. • MU:Re7.2.E.Ia Explain how the analysis of passages and understand they way the elements of music are manipulated inform the response to music. • MU:Re8.1.E.8a identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of elements of music, contexts, and (when appropriate) the setting of the text. • MU:Re9.1.E.Ia Evaluate works and performances based on personally-or-collaboratively-developed criteria, including analysis of the structure and context. 	
Enduring Understandings Generalizations of desired understanding via essential questions (Students will understand that ...)	Essential Questions Inquiry used to explore generalizations
In addition to the concepts learned in Levels 1-4, <ul style="list-style-type: none"> • Students will understand that learning about Medieval/Renaissance music leads to a greater understanding of that time period and culture and how it 	<ul style="list-style-type: none"> • What are the elements of music used in Medieval/Renaissance music and why are they important to know? • Why is it important to sing expressively in the choral setting?

<p>relates to American history and culture</p> <ul style="list-style-type: none"> • Students will understand that utilizing different tone colors will lead to a more authentic performance. 	<ul style="list-style-type: none"> • How does a singer adjust tone color? Why is it important to change color from one work to the next?
<p>Expected Performances What students should know and be able to do</p>	
<p>In addition to the expectations from levels 1-4, students will know the following:</p> <ul style="list-style-type: none"> • How to perform music in 5/4 or with changing meters. • Recognize solfege pitches di, ri, fi, si, ta, in addition to the pitches already learned • What accidentals are in music • History of Medieval times or Renaissance period and the structure of the music of that specific period. • How to adjust vowel formation, consonant sounds, and vocal projection to change tone color. <p>Students will be able to do the following:</p> <ul style="list-style-type: none"> • Accurately perform music in 5/4 time signature or with changing meters. • Successfully identify accidentals in music, both by flat, natural, sharp, and by correct solfege pitch • Correctly make adjustments to their tone production to alter the tone color of their voices. • Discuss the historical and structural context of Medieval or Renaissance music, and how it might relate to our culture or other cultures. 	
<p>Character Attributes</p>	
<ul style="list-style-type: none"> • Integrity • Perseverance • Responsibility • Respect • Cooperation • Compassion • Citizenship 	
<p>Technology Competencies</p>	
<ul style="list-style-type: none"> • Students use mp3 or mp4 files to practice repertoire • Students use electronic devices to record audio samples • Internet resources to research historical and/or biographical information • Use of virtual piano keyboard or other music theory computer applications to enhance music theory learning. 	
<p>Develop Teaching and Learning Plan</p>	
<p>Teaching Strategies:</p> <ul style="list-style-type: none"> • Through the use of samples, and, if possible, concert repertoire, explain and model 5/4 time signature or 	<p>Learning Activities:</p> <ul style="list-style-type: none"> • Students will demonstrate accurate performance of a piece or passage of music in which 5/4 time or mixed

<p>mixed meter performance.</p> <ul style="list-style-type: none"> • Teacher introduces students to the chromatic scale, both with letter names (including accidentals) and through solfege pitches. • Teacher explains accidentals and provides students with exercises to develop recognition skills with regard to accidentals and new solfege pitches. • Teacher facilitates experimentation with changing vocal production to produce different tone quality and color. • Teacher discusses changes in vocal production that will lead to a more authentic performance of the specific piece(s) in the concert repertoire. • Teacher provides students with the opportunity to discuss/learn about the historical aspects other Medieval or Renaissance piece they are learning. • Teacher provides guidelines and rubric for an individual assignment regarding the history of notation. • Teacher continues to facilitate discussion on proper diction, blend, balance, tone quality, dynamics, etc., as part of a high quality rehearsal/performance. 	<p>meters is utilized.</p> <ul style="list-style-type: none"> • Students will work in small groups to identify accidentals in exercised and passages or repertoire and be able to identify both the pitch name and solfege syllable. • In large and small groups, students will experiment with changing vocal production to achieve different tone colors. • Students will apply specific vocal techniques to adjust the tone color in a specific piece of their concert repertoire. • Students will work individually on a project regarding the history of notation and Medieval/Renaissance music. • Students will participate in discussions about different choral skills and how to correct performance problems in their choral literature.
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Assessments	
Performance Task(s) Authentic application to evaluate student achievement of desired results designed according to GRASPS (one per marking period)	Other Evidence Application that is functional in a classroom context to evaluate student achievement of desired results
<p>Goal: To perform choral repertoire, demonstrating teamwork, cooperation and attention to posture and rhythmic accuracy.</p> <p>Role: Performer</p> <p>Audience: Peers and teacher</p>	<ul style="list-style-type: none"> • Written assessment of accurate identification of accidentals found in music. • Aural assessment of passage(s) of choral repertoire in which the student is expected to adjust tone color. • Continue sight-singing assessments to reinforce all concepts of solfege and intervallic structure learned to date

<p>Situation: Students are preparing for a concert</p> <p>Product or Performance: Performance of specific exercises or sectional of repertoire for assessment of skills.</p> <p>Standards for Success: Students will work cooperatively with each other and the director to display the vocal skills and performance techniques they have learned to date.</p>	<ul style="list-style-type: none"> • Performance at December concert.
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Suggested Resources

- J.W. Pepper. Resource for choral octavos and accompaniments. www.jwpepper.com
- *Music K-8 Magazine* Resource for choral arrangements. Plank Road Publishing, P.O. Box 26627, Wauwautosa, WI 53226
- Essential Musicianship: A Comprehensive Choral Method – resources for music theory and solfege skill development. Crocker, Emily. Leavitt, John. Hal Leonard Corp. Milwaukee, WI. 1995
- Robinson, R. and Althouse, J. The Complete Choral Warm-Up Book. Alfred Publishing.
- Nesheim, P. Noble, W. Building Beautiful Voices. Roger Dean Publishing Co. USA 2005
- Snyder, A. The Rhythm Reader – Levels I and II. Hal Leonard Corp. Milwaukee, WI 2001
- Crocker, E. Voice Builders for Better Choirs. Hal Leonard Corp., Milwaukee, WI 2002
- Leavitt, J. Ed. 31 Bach Chorales for Sight-Singing and Performance. Hal Leonard Corp., Milwaukee, WI 2002
- Leavitt, J. Ed. 30 More Bach Chorales for Sight-Singing and Performance. Hal Leonard Corp., Milwaukee, WI 2008
- Holt, M. and Jordan, J. The School Choral Program. GIA Publications. USA 2008

New Milford Public Schools

Committee Member(s): Diane Taylor Unit Title: Choral Music Performance, Level 6 (with a focus on jazz music)	Course/Subject: Chorus Grade Level: 8 # of Weeks: 20
Identify Desired Results	
NaFME Music Education Standards	
<ul style="list-style-type: none"> • MU:Cr1.1.E.Ia 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 studied in rehearsal. • MU:Cr2.1.E.Ia 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. • MU:Cr2.1.E.Ib Preserve draft compositions and improvisations through standard notation and audio recording. • MU:Cr3.1.E.Ia Evaluate and refine draft melodies, rhythmic passages and arrangements based on established criteria, including the extent to which they address identified purposes. • MU:Cr3.2.E.Ia share personally-developed melodies, rhythmic passages and arrangements – individually or as an ensemble – that addresses identified purposes. • MU:Pr4.3.E.Ia demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances. • MU:Pr53.E.Iia develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music, and evaluate their success.. • MU:Pr6.1.E.Iib Demonstrate and understanding of intent as a means for connecting with an audience through prepared and improvised performances. • MU:Re7.2.E.Ia Explain how the analysis of passages and understand they way the elements of music are manipulated inform the response to music. • MU:Re8.1.E.8a identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of elements of music, contexts, and (when appropriate) the setting of the text. • MU:Re9.1.E.Ia Evaluate works and performances based on personally-or-collaboratively-developed criteria, including analysis of the structure and context. 	
Enduring Understandings Generalizations of desired understanding via essential questions (Students will understand that ...)	Essential Questions Inquiry used to explore generalizations
In addition to the concepts learned in Levels 1-5, <ul style="list-style-type: none"> • Students will understand that having knowledge of the history and structure of jazz music gives them a clearer understanding of contemporary and popular styles of 	<ul style="list-style-type: none"> • What is the history of jazz music and why is important to our culture?

music.	
Expected Performances What students should know and be able to do	
<p>In addition to the expectations in levels 1-5, students will know the following:</p> <ul style="list-style-type: none"> • Basic jazz song terminology, including scat, smear, lift, slide, glissando • Basic chord progression for a three-line blues song. • Construction and performance of a blues pentatonic scale. • Identify pitches in Bach 3-part chorales with minimum of study <p>Students will be able to do the following:</p> <ul style="list-style-type: none"> • Sing a jazz song and other passages in jazz style, utilizing vocal techniques typical to the genre. • Construct a blues chord progression • Improvise a short melody • Construct a melody based on a blues pentatonic scale. • Accurately sing 3-part chorales, with proper solfege pitches and with minimal study time, and then use that knowledge to sing those chorales with the lyrics written for them 	
Character Attributes	
<ul style="list-style-type: none"> • Integrity • Perseverance • Responsibility • Respect • Cooperation • Compassion • Citizenship 	
Technology Competencies	
<ul style="list-style-type: none"> • Students use mp3 or mp4 files to practice repertoire • Students use electronic devices to record audio samples. • Students use internet resources to research historical/biographical information • Use of virtual piano keyboard or other music theory computer applications to enhance music theory learning 	
Develop Teaching and Learning Plan	
<p>Teaching Strategies:</p> <ul style="list-style-type: none"> • Teacher will introduce basic jazz terminology and symbols, and model appropriate vocal performance utilizing these symbols • Teacher will provide historical/cultural background of jazz music, and how the vocal inflections are used in context with this background information • Teacher will lead a discussion on 	<p>Learning Activities:</p> <ul style="list-style-type: none"> • Within the full group setting, students will work on singing passages of their jazz literature with attention to the required vocal nuances. • Students will research a specific style of jazz and present a one-page paper that includes a list of famous musicians and a link to an audio=visual sample of that style of jazz. • Students will work in small groups to

<p>the importance of understanding the development of jazz to our current musical climate and culture.</p> <ul style="list-style-type: none"> • Teacher will explain chords, and the construction of a blues progression, as well as the structure of a blues pentatonic scale. • Teacher will review accidentals and chromatic scale, using solfege • Teacher will provide students with copies of Bach chorales and provide minimal assistance in learning them • Teacher will provide examples of blues melodies,. Teacher will provide guidelines and rubric to students and assign a composition activity based on blue structure. • Teacher will model scatting and improvisation 	<p>discuss the structure of a blues scale and to construct blues pentatonic scales.</p> <ul style="list-style-type: none"> • Students will work in pairs to create a short blues melody • Students will perform scatting or improvising as required by a specific choral piece they are learning.
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Assessments	
Performance Task(s) Authentic application to evaluate student achievement of desired results designed according to GRASPS (one per marking period)	Other Evidence Application that is functional in a classroom context to evaluate student achievement of desired results
<p>Goal: To perform choral repertoire, demonstrating teamwork, cooperation and attention to posture and rhythmic accuracy.</p> <p>Role: Performer</p> <p>Audience: Peers and teacher</p> <p>Situation: Students are preparing for a concert</p> <p>Product or Performance: Performance of specific exercises or sectional of repertoire for assessment of skills.</p> <p>Standards for Success: Students will work cooperatively with each other and the director to display the vocal skills and performance techniques they have learned to date.</p>	<ul style="list-style-type: none"> • Aural assessment of jazz work, passage o f that work, to demonstrate knowledge of vocal nuances. • Writtent assessment of jazz terminology and grading of one-page paper. • Aural assessment of accurate performance of Bach chorale using solfege.

Suggested Resources

- J.W. Pepper. Resource for choral octavos and accompaniments.
www.jwpepper.com
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