Middle School Chorus Syllabus 0520/0530/0540

CCSD
CLARK COUNTY
SCHOOL DISTRICT

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PREFACE

The course syllabus reflects the philosophical position stated in the Standards of Quality and the Course of Study approved as policy by the Clark County Board of School Trustees. The purpose of the syllabus is to establish minimum basic concepts for each coarse. **Teachers will use this syllabus in all Chorus classes.**

The **course scope and goals** are statements of broad direction and should facilitate the designing of a program that will meet the needs of students.

The **course structure** is an overview of the general concepts to be included in the major areas of emphasis. The numbers to the right of the structure refer to the performance objectives in the body of the syllabus.

The **performance objectives** are the minimum expectations of the completed course. They are organized statements which will be used to measure student achievement. Each objective statement includes the number of the course goal(s) to which that objective relates. Each objective has also been designed to provide challenging instruction for all students.

The **strategies** provide an extension to the regular classroom methodology. They offer additional approaches for translating the performance objectives into actual instructional activities.

The **suggested** resources section lists materials which may be useful in achieving the performance objectives.

This syllabus was developed by the Clark County School District's Department of Curriculum and Professional Development using a teacher task force. Syllabi are in continuous revision. Teachers should recommend additions and changes as input to the Department of Curriculum and Professional Development.

SYLLABUS KEY: (EXAMPLE)

Concept one ⟶ **1. VOCAL PRODUCTION**

Concept one, objective one ⟶ **1.1 THE STUDENT WILL DEMONSTRATE CORRECT POSTURE WHILE SITTING OR STANDING.**

Correlated to course goal ⟶ **(1, 11, 13)**

Concept one, objective one, strategy one ⟶ 1.1A STRATEGY: Have students demonstrate correct posture sitting forward in the chair with back erect, head in line with body, and feet placed on the floor.

THINKING LEVELS EXPLANATION

A useful system to classify questions is Sanders' Levels of Questioning, which is based on Bloom's Taxonomy. This classification system offers a framework for movement to higher-level student thinking. A brief description of the seven levels of questions follows.

LEVEL	DEFINITION
1. MEMORY	The student recalls or recognizes information. The content may be particular facts, definitions, and generalizations.
2. TRANSLATION	The student expresses the same idea in a different way. For example, a student may explain graphs, write a word problem in numerical notation, or change a statement in English to its Spanish equivalent.
3. INTERPRETATION	The student relates facts, generalizations, definitions, values, and skills. To relate means to discover or use a relationship between two or more ideas. There are several types of interpretation: comparison, implication, inductive thinking, quantitative thinking, and cause and effect.
4. APPLICATION	The student solves a problem that requires the use of generalizations, facts, values, and other types of thinking. A student is not told what information to use because, at this level, a student transfers skills on his/her own. Application call for the transfer of learning to new situations.
5. ANALYSIS	The student is expected to analyze elements and relationships. The student breaks down information into parts. The student is able to see the relationship between parts, such as tracing a statement made early in a novel to an event that occurs later in the novel. The student must be conscious of the intellectual process he/she is performing and know the rules for reaching a valid and true conclusion.
6. SYNTHESIS	The student uses original, imaginative thinking to solve a problem. The student has great freedom in deciding what is to be produced and how it is to be produced. A synthesis question never has one correct response.
7. EVALUATION	The student makes judgments based on clearly defined standards. The student rates something as being good or bad, right or wrong, beautiful or ugly. An evaluation answer is never provable. The best that can be done is to present good supporting evidence.

GRADUATE PROFILE CORRELATIONS
GOALS FOR CLARK COUNTY SCHOOL DISTRICT INSTRUCTION

The following goals represent learning outcomes expected in all course for all Clark County School District students. These goals will be integrated in context with instruction within each content area in order for students to understand and apply the fundamentals of English, mathematics, science, civics and government, history, geography, economics, arts, and health fitness.

1. COMMUNICATION
   READING — The student will locate, comprehend, and interpret written information. This will include but not be limited to, books, papers, manuals, graphs, and schedules.
   WRITING — The student will organize, compose, proof, and edit written material appropriate to the course.
   SPEAKING — The student will organize, compose, and present material orally.
   LISTENING — The student will receive, interpret, and respond to oral communications, taking into account both verbal and non verbal clues.

2. RESOURCES / INFORMATION — The student will acquire, organize, interpret and process information to make the maximum use of time, money, material, and personal resources.

3. SYSTEMS / TECHNOLOGY — The student will use appropriate technology to function effectively in various organizational systems.

4. INTERPRESONAL SKILLS — The student will demonstrate effective interpersonal skills by cooperating in team situations; asserting leadership when appropriate; negotiating differences and appreciating diversity; and being willing to skills, knowledge, and material with peers.

5. PROBLEM SOLVING — The student will use analytical, logical and creative thinking skills to solve problems, make decisions, make reasonable judgments, and generate new ideas.

6. PERSONAL INVENTORY — The student will evaluate career choices and long-term options based on personal criteria.
   WHERE AM I? — The student will assess his/her existing interests, aptitudes, knowledge, and skills. Personal qualities such as self-confidence, responsibility, integrity, and honesty will be part of the self-assessment.
   WHERE DO I WANT TO GO? — The student will explore a wide array of career options at all levels to formulate long-term goals.
   HOW DO I GET THERE? — The student will interrelate his/her present status with personal long-term goals to determine the best course of action to achieve the long-term goals.

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MIDDLE SCHOOL CHORUS - 0520/0530/0540

Course Scope:

This one-year course is designed as a study in vocal production of music fundamentals with opportunities to sing a variety of choral literature. Emphasis will be placed on providing each student with an array of performance experiences. This is an elective course for sixth, seventh and eighth grade students.

Course Goals:

1.   To develop correct solo vocal production techniques.

2.   To develop performance skills necessary to create an ensemble sound.

3.   To develop fundamental music skills in notation, sight-reading, and theory.

4.   To recognize form and structure in music.

5.   To develop a broad knowledge and appreciation of music of many styles, periods, and cultures.

6.   To develop the skills needed to compose and arrange music.

7.   To develop the skills necessary to improvise melodies, variations, and accompaniments.

8.   To further develop the understanding of the relationships between music and the other arts disciplines.

9.   To develop the skill of listening to music.

10.   To develop the skills needed to discriminate with regard to the quality of composition and performance.

11.   To have opportunities for the enjoyment of music through active participation and public performances.

12.   To develop a sense of individual responsibility to the chorus as an organization.

13.   To recognize the possibility of continuing involvement with choral music throughout life.

NOTE: The number(s) following each performance objective relates directly to the above goals.

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MIDDLE SCHOOL CHORUS - 0520/0530/0540

COURSE STRUCTURE   PERFORMANCE OBJECTIVES

  1.   VOCAL PRODUCTION   1.1 - 1.10

        Posture
        Breath Support
        Tone Quality
        Vowel Placement
        Vocal Placement
        Intonation Assessment
        Intonation Problem-Solving
        Diction
        Expression
        Dynamics

  2.   CHORAL TECHNIQUES   2.1 - 2.5

        Matching Vowel Sounds
        Blend and Balance
        Accurate Pitch Attacks
        Staggered Breathing
        Following the Conductor

  3.   MUSIC SKILLS   3.1 - 3.11

        Time Signatures
        Note Values
        Clefs
        Tempi
        Dynamics
        Rhythmic Sight-reading
        Melodic Sight-reading
        Diatonic Phrases
        Key Signatures
        Expressive Indications
        Notation Symbols

  4.   MUSICAL FORM   4.1 - 4.5

        Structure
        Binary Form
        Ternary Form
        Theme and Variations
        Round

  5.   MUSICAL STYLE AND REPERTOIRE   5.1 - 5.6

        Sacred Music
        Secular Music
        Popular Music
        Folk Music
        Classical Music
        Contemporary Music

1.   VOCAL PRODUCTION

1.1   THE STUDENT WILL DEMONSTRATE CORRECT POSTURE WHILE SITTING OR STANDING.
(1, 11, 13)

1.1.A   STRATEGY: Have students demonstrate correct posture sitting forward in the chair with back erect, head in line with body, and feet placed on the floor.

1.1.B   STRATEGY: Have students demonstrate correct posture standing with back erect, shoulders down, and knees slightly bent, not locked.

1.2   THE STUDENT WILL BE ABLE TO DEMONSTRATE PROPER BREATHING TECHNIQUES NECESSARY FOR SUPPORTING TONE.
(1, 2)

1.2.A   STRATEGY: Have students practice breathing with an open throat and inaudible breathing.

1.2.B   STRATEGY: Have students inhale from the diaphragm and release the air gradually, using the technique of staggered breathing.

1.2.C   STRATEGY: Have students sing one brief song segment using the technique of staggared breathing.

1.3   THE STUDENT WILL REPRODUCE A VOCAL TONE WITH A RELAXED, OPEN THROAT.
(1, 2, 11, 13)

1.3.A   STRATEGY: Have students "yawn" while inhaling then exhale with a sigh.

1.4   THE STUDENT WILL DEMONSTRATE PROPER VOWEL PLACEMENT.
(1, 2, 11,13)

1.4.A   STRATEGY: Using the example of an egg shape, have students smoothly form all vowel sounds, continuing to visualize the egg shape.

1.5   THE STUDENT WILL EMPLOY CORRECT VOCAL PLACEMENT.
(1, 2, 11, 13)

1.5.A   STRATEGY: Practice finding all vocal registers, with particular attention to smooth transitions in all voices, and use of the falsetto in the men's voice.

1.6   THE STUDENT WILL ASSESS INTONATION DISCREPANCIES.
(1, 2, 11, 13)

1.6.A   STRATEGY: Have students listen carefully to themselves within the ensemble.

1.6.B   STRATEGY: Have students listen to examples and practice evaluating good and bad intonation.

1.7   THE STUDENT WILL EMPLOY CORRECT POSTURE, BREATH SUPPORT, AND VOCAL PLACEMENT TO SOLVE INTONATION PROBLEMS.
(1, 2, 11, 13)

1.7.A   STRATEGY: Have students listen carefully to themselves within the ensemble.

1.7.B   STRATEGY: Encourage students to sing softer while solving intonation problems.

1.8   **THE STUDENT WILL DEMONSTRATE CORRECT ARTICULATION OF BEGINNING AND ENDING CONSONANTS WHILE MAINTAINING UNIFORM VOWEL PLACEMENT. (1, 2, 11, 13)**

1.8.A   STRATEGY: Practice consonant sounds including "t," "d," "k," and the proper use of "s."

1.8.B   STRATEGY: Using the example of an egg shape, have students smoothly form all vowel sounds, continuing to visualize the egg shape.

1.9   **THE STUDENT WILL SING MUSICALLY WITH PROPER PHRASING. (1, 2, 5, 11, 13)**

1.9.A   STRATEGY: Practice singing long phrases with sensitivity to the text.

1.9.B   STRATEGY: Practice word painting

1.10   **THE STUDENT WILL SING AT VARIOUS DYNAMIC LEVELS WHILE MAINTAINING CORRECT BREATH SUPPORT AND TONE QUALITY. (1, 2, 11, 13)**

1.10.A   STRATEGY: Demonstrate proper crescendo and decrescendo techniques.

1.10.B   STRATEGY: Have students sing vowels at various dynamic levels during warm-ups.

1.10.C   STRATEGY: Have students sing at various dynamic levels while singing ascending and descending scales.

1.10.D   STRATEGY: Have students practice singing accents while maintaining appropriate breath support.

2.   **CHORAL TECHNIQUES**

2.1   **THE STUDENT WILL UTILIZE MATCHING VOWEL SOUNDS TO ENHANCE THE ENSEMBLE BLEND (1, 2, 11, 13)**

2.1.A   STRATEGY: Using the example of an egg shape, have students smoothly form all vowel sounds, continuing to visualize the egg shape.

2.1.B   STRATEGY: Have small ensembles (groups of 4-5) sing simple unison melodies to learn to listen for appropriate blend.

2.2   **THE STUDENT WILL MODULATE HIS/HER VOLUME LEVEL TO ALLOW ALL PARTS TO BE HEARD IN ADDITION TO HIS/HER OWN SINGING. (1, 2, 11, 13)**

2.2.A   STRATEGY: Have small ensembles (groups of 4-5) sing simple unison melodies for the class asking each to try to sing louder or softer at the director's cue.

2.2.B   STRATEGY: Have the class sing a simple, unison melody on a given vowel with the director singing along using a secret text for students to identify at the end of the exercise.

2.2.C   STRATEGY: Have the students develop an awareness of listening to other sections within the ensemble while adjusting their dynamics to the ensemble as an entity.

2.3   **THE STUDENT WILL DEMONSTRATE HOW TO ATTACK PITCHES ACCURATELY SCOOPING OR SLIDING UNLESS STYLISTICALLY CORRECT.**
         (1, 2, 11, 13)

2.3.A   STRATEGY: Ask students to visualize dropping the pitch from above.

2.3.B   STRATEGY: Have the students discuss their own visualizations.

2.3.C   STRATEGY: Practice using the correct pitch on the initial vowel sound or phonated consonant.

2.4   **THE STUDENT WILL DEMONSTRATE PROPER USE OF STAGGERED BREATHING.**
         (1, 2, 11,13)

2.4.A   STRATEGY: Practice singing "America" using long phrases that require staggered breathing.

2.4.B   STRATEGY: Practice singing simple, unison melodies in small ensembles (groups of 4-5) while sneaking unheard breaths.

2.4.C   STRATEGY: Have students sing an chosen vowel for 60 seconds using staggered breathing so that breaths cannot be heard.

2.5   **THE STUDENT WILL DISPLAY THE ABILITY TO FOLLOW A CONDUCTOR.**
         (2, 10, 11, 13)

2.5.A   STRATEGY: Discuss the function of the conductor.

2.5.B   STRATEGY: Have the students practice following the conductor, starting and ending notes.

2.4.C   STRATEGY: Have students practice conducting these patterns: 4/4, 3/4, and 2/4. Have students draw these beat patterns on the board.

2.5.D   STRATEGY: Demonstrate the various gestures for conducting the basic dynamics. Have the students practice conducting these patterns.

2.5.E   STRATEGY: Have the students practice following the conductor while singing warm-ups in the time signatures of 4/4, 3/4, and 2/4.

2.5.F   STRATEGY: Have the students singing warm-ups while following the conductor's gestures for dynamic changes.

2.5.G   STRATEGY: Have the students sing selected literature while following a conductor.

2.5.H   STRATEGY: Sing pieces utilizing a variety of dynamics and tempi.

2.5.I   STRATEGY: Vary the stylistic interpretation of a particular piece to encourage students to be flexible and attentive to the conductor.

2.5.J   STRATEGY: Have the students practice conducting while singing incorporating both a steady beat and appropriate dynamic changes.

3.   **MUSIC SKILLS**

3.1   **THE STUDENT WILL IDENTIFY THE COMMON TIME SIGNATURES OF 4/4, 3/4, AND 2/4.**
         (3, 7, 9, 10, 11, 13)

3.1.A   STRATEGY: Explain the function of the top number in the time signature.

3.1.B   STRATEGY: Have the students compose two bar rhythms on the board in a given time signature.

3.1.C   STRATEGY: Have the students label the beats in each bar and clap or play the above measures.

3.1.D   STRATEGY: Explain the function of the bottom number in a time signature.

3.1.E   STRATEGY: Discuss natural accents in each time signature.

3.1.F   STRATEGY: Practice rhythms in a variety of time signatures, including 4/4, 3/4, 2/4, 6/8.

3.2   THE STUDENT WILL RECOGNIZE WHOLE, HALF, AND EIGHTH NOTES, INCLUDING DOTTED RHYTHMS AND THEIR EQUIVALENT RESTS.
(3, 7, 9, 10, 11, 13)

3.2.A   STRATEGY: Have the students identify common note values and corresponding rests.

3.2.B   STRATEGY: Have the students write each note on staff paper or on the board as each new value is introduced.

3.2.C   STRATEGY: Have the students write the number of beats under each note. Have

3.2.D   STRATEGY: Have the students clap note value sequences written on the board

3.2.E   STRATEGY: Have the students identify note values on flash cards, working to decrease response time.

3.2.F   STRATEGY: Have the students compose and perform two measure tunes using note values

3.2.G   STRATEGY: Practice evaluating the values of various notes and rests.

3.3   THE STUDENT WILL DEMONSTRATE AN UNDERSTANDING OF THE RELATIONSHIP BETWEEN THE BASS AND TREBLE CLEFS.
(3, 7, 9, 10, 11, 13)

3.3.A   STRATEGY: Use diagrams of the grand staff in conjunction with the piano keyboard.

3.3.B   STRATEGY: Have students write the clef signs on staff paper.

3.3.C   STRATEGY: Have students identify clef signs through use of flash cards.

3.3.D   STRATEGY: Have students identify the notes in both treble and bass clefs including ledger.

3.4   THE STUDENT WILL DEMONSTRATE VARIOUS TEMPO MARKINGS.
(3, 7, 9, 10, 11, 13)

3.4.A   STRATEGY: Have the students experience the singing of pieces with a variety of tempi.

Examples:

a. Allegro
b. Moderato
c. Ritardando
d. Accelerando

3.4.B   STRATEGY: Have the students sing scales at slow, medium, and fast tempi keeping a steady pulse and articulating precisely together.

3.5   THE STUDENT WILL INTERPRET DYNAMIC MARKINGS.
(3, 7, 9, 10, 11, 13)

3.5.A   STRATEGY: Choose selections with a variety of dynamic levels.

Examples:
a. pp
b. p
c. mp
d. mf
e. f
f. ff
g. crescendo
h. decrescendo

3.5.B   STRATEGY: Have the students practice basic dynamics during warm-ups.

3.5.C   STRATEGY: Have the students practice basic dynamics while singing scales.

3.5.D   STRATEGY: Demonstrate proper crescendo and decrescendo techniques.

3.6   THE STUDENT WILL COUNT AND CLAP FOUR MEASURE PHRASES OF BASIC RHYTHMIC NOTATION.
(3, 7, 9, 10, 11, 13)

3.6.A   STRATEGY: Practice reading rhythms in a variety of time signatures.

3.6.B   STRATEGY: Have the students clap basic rhythm patterns.

3.6.C   STRATEGY: Have the students sing basic rhythm patterns during warm-ups.

3.6.D   STRATEGY: Have the students sing basic rhythm patterns while singing scales.

3.6.E   STRATEGY: Have the students sing selected literature, counting aloud the rhythms indicated in their respective parts.

3.7   THE STUDENT WILL SING DIATONIC INTERVALS WITH PROPER INTONATION.
(2 ,3, 7, 9, 10, 11, 13)

3.7.A   STRATEGY: Use familiar songs to identify the intervals to include major, minor, and perfect intervals.

3.7.B   STRATEGY: Have the students distinguish between high and low pitches as sung by the conductor.

3.7.C   STRATEGY: Have students identify when they are singing half-steps and whole-steps.

3.7.D   STRATEGY: Have students practice sing pitches sharp and flat against a constant pitched tone such as that produced by a strobe tuner to hear the change in vibrations.

3.8   THE STUDENT WILL BE ABLE TO SING SIMPLE TO COMPLEX MELODIC PHRASES UTILIZING DIATONIC INTERVALS WITH VARIOUS RHYTHMIC PATTERNS.
(2, 3, 7, 9, 10, 11, 13)

3.8.A   STRATEGY: Utilize a variety of sight-singing texts that gradually increase in difficulty as students become more proficient.

3.8.B   STRATEGY: Have the students clap and count basic quarter note, half note, dotted half note, and whole note rhythm patterns in 4/4 time.

3.8.C   STRATEGY: Have the students count and sing basic quarter, half, and whole note rhythms by singing staccato, then by singing legato during warm-up exercises.

3.8.D   STRATEGY: Have the students sing scales using various basic rhythm patterns on each pitch.

**3.9   THE STUDENT WILL IDENTIFY VARIOUS KEY SIGNATURES.
(3, 7, 9, 10, 11, 13)**

3.9.A   STRATEGY: Illustrate each new key signature on the board.

3.9.B   STRATEGY: Have the students identify the number of sharps and flats present in each of the Major key signatures.

3.9.C   STRATEGY: Have the students copy the key signatures on staff paper.

3.9.D   STRATEGY: Have the students sing and do warm-ups in several keys.

3.9.E   STRATEGY: Have the students diagram flat and sharp patterns in each key signature on paper.

3.9.F   STRATEGY: Utilize a variety of sight-singing texts that gradually increase in difficulty as students become more proficient.

**3.10   THE STUDENT WILL IDENTIFY EXPRESSIVE INDICATIONS IN MUSIC NOTATION.
(3, 7, 9, 10, 11, 13)**

3.10.A   STRATEGY: Have the students demonstrate such expressive indications as:

Examples:
a.   Forte
b.   Piano
c.   Crescendo
d.   Decrescendo
e.   Diminuendo
f.   Ritardando
g.   Rallentando

3.10.B   STRATEGY: Have the students demonstrate the appropriate response.

3.10.C   STRATEGY: Have the students perform literature utilizing expressive indications.

**3.11   THE STUDENT WILL IDENTIFY NOTATION SYMBOLS.
(3, 7, 9, 10, 11, 13)**

3.11.A   STRATEGY: Have the students explain the following notation symbols as they are introduced:

a.   Repeat sign
b.   First and second endings
c.   Fermata

d.   Da Capo
        e.   Double bar

3.11.B   STRATEGY: Have the students perform literature utilizing notation symbols.

3.11.C   STRATEGY: Have the students write each term and add them to their vocabulary list.

4.   MUSICAL FORM

**4.1   THE STUDENT WILL ASSESS STRUCTURES THAT ENCOMPASS THEMES AND FORM IN HIS/HER MUSIC.
(4, 6, 7, 9)**

4.1.A   STRATEGY: Have the students demonstrate knowledge of structure in music.

        Examples:
        a.   A composition usually has an even number of measures.
        b.   Each measure has an equal number of beats.
        c.   Compositions are made up of phrases.

4.1.B   STRATEGY: Have the students demonstrate that phrases have a question and an answer portion.

4.1.C   STRATEGY: Have the students compose answer phrases to a question phrase.

**4.2   THE STUDENT WILL ASSESS SIMPLE BINARY FORM (A B).
(4, 6, 7, 9)**

4.2.A   STRATEGY: Have the students recognize binary (AB) form in music compositions.

4.2.B   STRATEGY: Have the students sing selected literature that is written in binary form.

4.2.C   STRATEGY: Have the students identify the A and B sections in music literature.

4.2.D   STRATEGY: Have the students listen to literature written in binary form.

**4.3   THE STUDENT WILL ASSESS TERNARY FORM (ABA).
(4, 6, 7, 9)**

4.3.A   STRATEGY: Explain and give examples of literature using ABA form.

4.3.B   STRATEGY: Have the students sing selected literature that is written in ternary form.

4.3.C   STRATEGY: Have the students identify the A and B sections in music literature.

4.3.D   STRATEGY: Have the students listen to literature written in ternary form.

**4.4   THE STUDENT WILL ASSESS A THEME AND VARIATION FORM.
(4, 6, 7, 9)**

4.4.A   STRATEGY: Explain and give examples of literature using theme and variation form.

4.4.B   STRATEGY: Have the students identify the main theme and a variation in music literature.

4.4.C   STRATEGY: Have the students listen to literature written in theme and variation form.

4.5   **THE STUDENT WILL ASSESS A ROUND.**
            (4, 6, 7, 9)

4.5.A   STRATEGY: Explain and give examples of literature using round form.

4.5.B   STRATEGY: Have the students sing selected literature that is written in round form.

4.5.C   STRATEGY: Have the students identify the round in music literature.

4.5.D   STRATEGY: Have the students listen to literature written using round form.

4.5.E   STRATEGY: Divide students into two groups and have them sing the same line of music. Group I begins first and Group II begins measure number one when Group II has reached measure number three.

5.   **MUSICAL STYLE AND REPERTOIRE**

5.1   **THE STUDENT WILL RECOGNIZE THE ROLE THAT SACRED MUSIC HAS PLAYED IN THE DEVELOPMENT OF WESTERN MUSIC.**
            (4, 5, 13)

5.1.A   STRATEGY: Include sacred music from a variety of periods.

5.1.B   STRATEGY: Provide students with some historical background of the composer and the period in which he/she lived.

5.1.C   STRATEGY: Provide students with cultural background information highlighting the role of the church during the period being studied.

5.1.D   STRATEGY: Refer to the NAfME publication, Religious Music in the Schools, for appropriate means to teaching about sacred music.

5.1.E   STRATEGY: Include literature from a variety of religions.

5.2   **THE STUDENT WILL ACKNOWLEDGE THE FUNCTION OF SECULAR MUSIC IN WORLD CULTURE.**
            (4, 5, 13)

5.2.A   STRATEGY: Include seculary music from a variety of periods.

5.2.B   STRATEGY: Provide students with historical background of the composer and the period in which he/she lived.

5.2.C   STRATEGY: Include folk music from a variety of regions and periods incorporating appropriate rhythm instruments whenever possible.

5.3   **THE STUDENT WILL WILL RECOGNIZE A VARIETY OF POPULAR/CURRENT MUSIC STYLES**
            (4, 5, 13)

5.3.A   STRATEGY: Include diverse examples of jazz, rock, hip hop, broadway, etc., when choosing music to perform.

5.3.B   STRATEGY: Provide listening examples of the various popular music styles.

5.3.C   STRATEGY: Have students listen to various types of popular music and identify the instruments being used.

5.3.D   STRATEGY: Ask students to articulate the differences in performance styles between the above.

5.4   THE STUDENT WILL DESCRIBE THE USE OF VOCAL MUSIC IN THE PERFORMANCE OF VARIOUS STYLES OF FOLK MUSIC.
(5)

5.4.A   STRATEGY: Expose students to a variety of folk music through selected literature.

5.4.B   STRATEGY: Have the students listen to various types of folk music and identify the instruments and vocal arrangements being used.

5.5   THE STUDENT WILL DESCRIBE THE USE OF VOCAL MUSIC IN THE PERFORMANCE OF VARIOUS STYLES OF CLASSICAL MUSIC.
(5)

5.5.A   STRATEGY: Expose the students to classical vocal music through appropriate literature.

5.5.B   STRATEGY: Have the students listen to various types of classical music and identify the instruments being used.

5.5.C   STRATEGY: Have the students make a list of composers of the classical period.

5.6   THE STUDENT WILL DESCRIBE THE USE OF VOCAL MUSIC IN THE PERFORMANCE OF VARIOUS STYLES OF CONTEMPORARY MUSIC.
(5)

5.6.A   STRATEGY: Expose the students to contemporary music through appropriate literature.

5.6.B   STRATEGY: Have the students listen to various types of contemporary music and identify the instruments being used.

5.6.C   STRATEGY: Have the students make a list of contemporary composers.

6.   COMPOSING AND ARRANGING MUSIC

6.1   THE STUDENT WILL COMPOSE A RHYTHMIC COMPOSITION.
(6)

6.1.A   STRATEGY: Have students compose using simple rhythmic patterns.

6.1.B   STRATEGY: Have students compose using different sound effects, i.e. hand clapping, stomping, snapping , etc.

6.2   THE STUDENT WILL COMPOSE A MELODY USING SYMBOLS AND TRADITIONAL TERMS REFERRING TO DYNAMICS, TEMPO, AND ARTICULATION.
(6)

6.2.A   STRATEGY: Have students compose a melody using the notes of the C major scale

6.2.B   STRATEGY: Have the students examine their compositions for correct notes, note values, and proper notation.

6.2.C   STRATEGY: Have the students sing their compositions for each other.

**6.3   THE STUDENT WILL ARRANGE PIECES FOR VOICES OTHER THAN THEIR OWN.
         (6)**

6.3.A   STRATEGY: Have the students arrange a piece in a clef other than their own.

6.3.B   STRATEGY: Have the students arrange a simple harmony part to a single line melody.

7.   IMPROVISING MELODIES, VARIATIONS, AND ACCOMPANIMENTS

**7.1   THE STUDENT WILL IMPROVISE "ANSWERS" IN THE SAME STYLE TO GIVEN
         RHYTHMIC AND MELODIC PHRASES.
         (7)**

7.1.A   STRATEGY: Have students improvise a rhythmic pattern based on a rhythm given by the
         teacher.

7.1.B   STRATEGY: Have students improvise answers to the phrases of Twinkle Twinkle Little Star by
         changing rhythms, tempo, or dynamics.

7.1.C   STRATEGY: Have students improvise 8 count phrases based on a simple major scale.

**7.2   THE STUDENT WILL IMPROVISE MELODIC EMBELLISHMENTS AND SIMPLE RHYTHMIC
         AND MELODIC VARIATIONS ON GIVEN MELODIES.
         (7)**

7.2.A   STRATEGY: Have students embellish rhythms of a simple, familiar tune.

7.2.B   STRATEGY: Have students improvise a simple melodic variation of Mary Had a Little Lamb,
         choosing from only the five notes in the song.

**7.3   THE STUDENT WILL IMPROVISE SIMPLE ACCOMPANIMENTS.
         (7)**

7.3.A   STRATEGY: Have students improvise the rhythm of a given bass line to a familiar tune.

7.3.B   STRATEGY: Have students improvise the accompaniment to a given tune by altering the types
         of sound used, so as to change the character or texture of the song. (Staccato, legato, and
         non-traditional sounds.)

**7.4   THE STUDENT WILL IMPROVISE SIMPLE MELODIES.
         (7)**

7.4.A   STRATEGY: Have students improvise an eight beat melody using quarter notes. The students
         will choose the notes from a one octave major scale.

7.4.B   STRATEGY: Have students improvise a melody using notes of different lengths.

7.4.C   STRATEGY: Have students improvise a melody using non-traditional vocal sounds.

8.   MUSIC ACROSS THE CURRICULUM

8.1	**THE STUDENT WILL EXPLAIN HOW ELEMENTS, ARTISTIC PROCESSES, AND ORGANIZATIONAL PRINCIPLES ARE USED IN SIMILAR AND DISTINCTIVE WAYS IN THE VARIOUS ART FORMS.**
	(8)

8.1.A	STRATEGY: Have students identify, define, and compare common terms used in the various art forms.

	Examples:
	a. Form
	b. Contrast
	c. Color
	d. Line
	e. Texture

8.1.B	STRATEGY: Have students compare how a historical event is represented in the various arts.

	Examples:
	a. The story of Romeo and Juliet in literature, music, dance, and theatre
	b. Compare the events of the War of 1812 to Tchaikovsky's depiction in The 1812 Overture

8.1.C	STRATEGY: Have students identify a specific event, scene, or emotion and describe what devices and materials would be used to convey this in the various art forms.

	Examples:
	a. Raindrops
	b. Sadness
	c. Happiness

8.2	**THE STUDENT WILL EXPLAIN AND COMPARE THE ROLES OF CREATORS, PERFORMERS, AND OTHERS INVOLVED IN THE PRODUCTION AND PRESENTATION OF THE ARTS. (Creating, Performing, Responding and Connecting)**
	(8)

8.2.A	STRATEGY: Discuss the role of the artist and the patronage system in baroque and classical times. Compare and contrasts to the roles of a romantic and modern artist.

8.2.B	STRATEGY: Discuss the influence the church has had on the development of music and art.

8.3	**THE STUDENT WILL EXPLAIN WAYS IN WHICH THE PRINCIPLES AND SUBJECT MATTER OF VARIOUS DISCIPLINES OUTSIDE THE ARTS ARE INTERRELATED WITH THOSE OF MUSIC. (8)**

8.3.A	STRATEGY: Have students identify how other subjects they are learning in school are related to music.

	Example:
	a. Counting rhythms and time signatures is related to math
	b. Music terminology is related to foreign language
	c. Folk songs are related to geography and culture
	d. Popular music is often related to current events and/or history

8.3.B	STRATEGY: Have students identify poetry and other writings from English classes which could easily be described through music and list which musical elements would be used to express the text most accurately.

9.   **LISTENING SKILLS**

9.1   **THE STUDENT WILL DESCRIBE THE MUSIC PLAYED IN A GIVEN AURAL EXAMPLE USING APPROPRIATE TERMINOLOGY.**
             (3, 4, 5, 9)

9.1.A   STRATEGY: Have students identify the musical form of the aural example.

9.1.B   STRATEGY: Have students identify the meter of the aural example.

9.1.C   STRATEGY: Have students analyze the uses of elements of music in the aural example.

9.1.D   STRATEGY: Have students demonstrate their recognition of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their description of the aural example.

9.2   **THE STUDENT WILL DESCRIBE THE EVENTS IN AN AURAL EXAMPLE OF PROGRAM MUSIC**

9.2.A   STRATEGY: Present the story of the music about to be heard and have students make a list of musical characteristics they would use to describe the events of the story.

             (Example: In Sorcerer's Apprentice, how did Dukas use music to describe the Sorcerer's commands, the rising water, the hacking of the broom into pieces, etc.)

9.2.B   STRATEGY: Play the musical themes used to describe the events from the example used in 9.2.A and ask students to match the theme with the appropriate action.

9.2.C   STRATEGY: Have students listen to the entire work from 9.2.A and have them identify by raising their hands the familiar themes which point out events within the story.

10.   **DISCRIMINATION SKILLS**

10.1   **THE STUDENT WILL DISCRIMINATE THE QUALITY OF A MUSICAL PERFORMANCE.**
             (3, 10)

10.1.A   STRATEGY: Perform a familiar piece twice, once with appropriate phrasing and musicality, and once without.

10.1.B   STRATEGY: Have the students use the following components to adjudicate performance quality:

             a. Pitch
             b. Intonation
             c. Rhythm
             d. Tempi
             e. Form
             f. Expression
             g. Phrasing

10.1.C   STRATEGY: Have the students analyze which version of a performance was better and justify their choice.

10.1.D   STRATEGY: Have the students watch a performance on video adjudicating the quality of performance based on the criteria covered.

10.2   **THE STUDENT WILL COMPARE PERFORMANCE STYLES AMONG CLASSMATES.**
             (10)

10.2.A   STRATEGY: Have the students listen to several classmates perform various selections.

10.2.B   STRATEGY: Have the students list three differences and three similarities between
             performance styles in Strategy 10.2.A.

11.   **ENJOYMENT THROUGH PARTICIPATION**

11.1   **THE STUDENT WILL EXPLORE THE BASIC COMPONENTS OF MUSIC, INCLUDING
             STYLE, INTERPRETATION, DYNAMIC LEVELS, PHRASING, AND ARTICULATION WHILE
             REHEARSING CONCERT LITERATURE.**
             (1, 2, 3, 4, 5, 9, 12, 13)

11.1.A   STRATEGY: Lead students in a discussion of the components of music and how the composer
             used each of them as tools to express text.

11.1.B   STRATEGY: Have the students practice appropriate rehearsal and concert behavior.

             Examples:
             a. Respond appropriately to the conductor's entrance at a performance.
             b. Sit alertly prior to the conductor raising the baton.
             c. Sing in class with the same behaviors expected of them in concert.

11.2   **THE STUDENT WILL EXPAND HIS/HER MUSICAL REPERTOIRE THROUGH
             PERFORMANCES IN THE SCHOOL SETTING.**
             (2, 5, 10, 11, 12, 13)

11.2.A   STRATEGY: Have students present a repertoire summary before the performance of each
             selection during a concert.

11.2.B   STRATEGY: Have students write in their journals concerning the experience of performing for
             peers and parents in the school setting including those moments which were most
             aesthetic.

11.3   **THE STUDENT WILL BE EXPOSED TO A VARIETY OF PERFORMANCE SETTINGS
             THROUGH PERFORMANCES IN THE COMMUNITY.**
             (2, 5, 10, 11, 12, 13)

11.3.A   STRATEGY: Have the students practice behaviors appropriate to cooperative ensemble
             performance.

             Examples:
             a. Remain quite while the conductor gives instructions.
             b. Sit attentively immediately after the conductor's cutoff, without talking or singing past the
                 cutoff.
             c. Show respect for anyone who is speaking or singing by listening attentively.

11.3.B   STRATEGY: Have the students practice leading the ensemble so that they can experience
             ensemble problem solving.

11.3.C   STRATEGY: Have students rehearse in a variety of settings to enhance flexibility.

11.3.D   STRATEGY: Have students prepared to speak at various settings about the experiences
             gained as a result of participating in their music program.

11.3.E   STRATEGY: Encourage students to perform solos and small ensemble works in community concert settings.

11.4   THE STUDENT WILL RECOGNIZE THE OPPORTUNITY TO AUDITION FOR DISTRICT HONOR CHOIR CHOIR.
(2, 11, 12, 13)

11.4.A   STRATEGY: Discuss with students the advantages to performing in a highly select ensemble.

11.4.B   STRATEGY: Rehearse students in small ensembles.

11.4.C   STRATEGY: Prepare students who wish to audition by holding mock auditions.

11.5   THE STUDENT WILL RECOGNIZE THE OPPORTUNITY TO PERFORM AT SOLO AND ENSEMBLE FESTIVAL.
(1, 2, 11, 12, 13)

11.5.A   STRATEGY: Discuss with students the advantages to performing in a highly select ensemble.

11.5.B   STRATEGY: Discuss with students the advantages to preparing and performing solo literature in this type of venue.

11.5.C   STRATEGY: Rehearse students in small ensembles.

11.5.D   STRATEGY: Prepare students who wish to audition by holding mock auditions.

11.6   THE STUDENT WILL DISPLAY APPROPRIATE CONCERT BEHAVIOR.
(4,5,9,10,12,13)

11.6.A   STRATEGY: Discuss proper expressions of appreciation, discouraging screaming, stomping, and hooting.

11.6.B   STRATEGY: Discuss polite concert etiquette, including entering and leaving between selections, and attentive listening.

11.6.B   STRATEGY: Have students practice sitting quietly while listening to performances of peers.

12.   ORGANIZATIONAL RESPONSIBILITIES

12.1   THE STUDENT WILL PARTICIPATE IN SCHEDULED PERFORMANCES OF THEIR ENSEMBLE.
(1, 2, 10, 11, 12)

12.1.A   STRATEGY: Lead a discussion on the significance of the individual to the ensemble.

12.1.B   STRATEGY: Require attendance at performances as a part of the grade.

12.1.C   STRATEGY: Include concert schedule for the year in the course expectations.

12.1.D   STRATEGY: Have parents and students sign statement acknowledging course requirements.

12.2   THE STUDENT WILL WORK IN COOPERATION WITH THE DIRECTOR AND OTHER STUDENTS TO PRODUCE A COHESIVE MUSICAL SOUND.
(1, 2, 4, 5, 11 ,12)

12.2.A   STRATEGY: Have students make a list of what they perceive as their responsibilities to the success of the ensemble as a whole.

12.2.B   STRATEGY: Ask the class to prioritize the items they listed above individually.

12.2.C   STRATEGY: Have students discuss similarities in other situations where teamwork leads to a quality final product.

12.2.D   STRATEGY: On a regular basis, have students evaluate their own progress in contributing to the team effort identifying areas which could be improved.

12.3   THE STUDENT WILL EXPLAIN INTRINSIC, AESTHETIC VALUE AND EMOTIONAL STIMULI INHERENT IN MUSIC.
(5, 11, 12, 13)

12.3.A   STRATEGY: Have the students listen to several musical selections and discuss what moods the music evoked in them.

12.3.B   STRATEGY: Lead the students to discover that the composer was motivated intrinsically to compose the music in the examples.

12.3.C   STRATEGY: Have the students respond to each composer's personal statement by stating what was felt while listening.

13.   LIFELONG LEARNING

13.1   THE STUDENT WILL IDENTIFY VARIOUS CAREER OPPORTUNITIES IN THE MUSIC FIELD.
(11, 12, 13)

13.1.A   STRATEGY: Discuss a variety of careers, including performance opportunities, teaching opportunities and related fields of composing and engineering.

13.1.B   STRATEGY: Have the students review the progress they are making throughout the year then have them make plans for how they can continue their musical progress

13.1.C   STRATEGY: Make available information on continuing music study.

13.1.D   STRATEGY: Invite speakers from related fields to visit with the class.

13.2   THE STUDENT WILL RECOGNIZE HIS/HER ROLE AS A CONSUMER OF MUSIC.
(9, 11, 12, 13)

13.2.A   STRATEGY: Use billboard charts to study musical trends.

13.2.B   STRATEGY: Conduct surveys of musical purchasing habits.

13.2.C   STRATEGY: Post and discuss community performances.

13.3   THE STUDENT WILL GIVE EXAMPLES OF CONTINUED OPPORTUNITIES FOR MUSICAL PARTICIPATION.
(11, 12, 13)

13.3.A   STRATEGY: Discuss scholarship opportunities for participants of college performing groups.

13.3.B   STRATEGY: Invite guest speakers from community performing organizations.

SUGGESTED RESOURCES

From textbooks to internet articles to Pinterest ideas to YouTube performances and Pandora, a myriad of resources for choral educators are available for every need. Below is a sampling that may be helpful.

MATERIALS

Benward, B. (1991) Sight singing complete. Dubuque, Iowa: Wm. C. Brown Publishers. This text uses moveable DO in major and minor modes.

Fowler, C. (1988) Sing! Houston, Texas: Hinshaw Music. A comprehensive textbook for all aspects of a choral program, including sight-singing. Incorporates Edwin Gordonõs' Mnemonics for teaching rhythms and moveable DO for pitch.

Freer, P. (2009) Getting started with middle school chorus, 2nd Edition. Lanham, Maryland.
Rowman & Littlefield. This second edition of Getting Started with Middle School Chorus gives choral educators new information on working with young adolescent changing voices, designing optimal rehearsals for middle schoolers, managing growing choral programs, and helping youngsters gain musical skills they can carry with them for a lifetime of making music.

Masterworks Press Sight-Singing Series. Olympia, Washington. 1-800-300-9229 This series is excellent for teaching sight-singing with harmony. All choral voicings are available in multiple levels of difficulty and in each musical style. Retrieved from https://store.masterworkspress.com.

The Contemporary A Capella Society: www.casa.org for teaching sight-singing with harmony. All choral voicings are available in multiple levels of difficulty and in each musical style. Retrieved from https://store.masterworkspress.com.

USEFUL WEBSITES

American Choral Directors Association: https://acda.org
Choral Music on Pandora: https://www.pandora.com/genre/choral-music
Choral Net: https://www.choralnet.org
Choral Public Domain Library: http://www.cpdl.org/wiki/
Chorus America: https://www.chorusamerica.org
Contemporary A Capella Society: http://www.casa.org
Festival Singers Organization: http://www.festival-singers.org.nz
Grove Music Online: http://www.oxfordmusiconline.com/grovemusic
National Association for Music Education: https://nafme.org
National Association of Teachers of Singing: https://www.nats.org
Singers.com: http://www.singers.com/choral/
UIL (University Interscholastic League, Texas) Prescribed Music List:
      http://wwwdev.uiltexas.org/pml/

LISTENING EXAMPLES

Schoefield Middle School (NV) Madrigal Singers: https://itunes.apple.com/us/album/acda-2011-national-convention-schofield-middle-school/444951991

Green Valley High School (NV) Madrigal Singers: https://itunes.apple.com/us/album/2014-american-choral-directors/id899730388

Cass Tech High School Choir (MI): https://www.youtube.com/watch?v=jWAwzKmRIPQ

Shiloh High School (GA) Gospel Choir: https://www.youtube.com/watch?v=G3R43TTftYg

Cardinal Shehan Middle School Choir (MD)
http://www.baltimoresun.com/features/baltimore-insider-blog/bs-fe-cardinal-shehan-choir-good-morning-america-20171017-story.html

Kettering Fairmont High School 11th Hour A Capella (OH):
https://www.youtube.com/watch?v=iI9ZRf1dYng

Chicago Children's Choir (IL): https://www.youtube.com/watch?v=4LSLnahwmUA
https://www.youtube.com/watch?v=bYw0LV_8ifk

Monaco MS Mariachi (NV): https://www.youtube.com/watch?v=uvoh6HX9lZ8

Del Sol HS Mariachi (NV): https://www.youtube.com/watch?v=UiPSPsVZArw

SAMPLE SCHOOL BASED CHORAL WEBSITES

Arlington High School Choirs (TX): http://www.arlingtonhighchoirs.com

Green Valley High School Choirs (NV): https://greenvalleyhschoir.weebly.com

Trevor G. Brown High School Choir (AZ): http://www.tgbchoir.org

White Station Middle School Choirs (TN): http://wsmschoirs.weebly.com/about.html