

UNEDITED DRAFT

Choral Music Curriculum Guide Introduction

This document is intended to serve as a companion document to the 2003 South Carolina Curriculum Standards document. The activities, topics, resources, assessment strategies are only suggestions, not required activities.

Although levels are assigned as Beginning, Intermediate, Proficient, and Advanced, the teacher must discern the entering level of pupils in the choral program and begin instruction at that level before moving to the next. The state adopted text, *Essential Elements for Choir (EEC)* is referred to throughout the document as a common thread available to each choral program throughout the state. An excellent resource kit is available with the text, however it is not intended to be the only resource used for choral instruction.

In reading the document, if an activity can be used to teach other levels within the same standard, the other standard is listed in parenthesis at the bottom of the box. If the standard links to other standards, the other standards are listed in italics at the bottom of the box.

Resources important to a particular standard may be listed with the activity. Other resources are listed at the end of the document.

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Choral Music 3-5/6-8 Beginning

I. SINGING. Singing, alone and with others, a varied repertoire of music.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>A. Sing independently, on pitch and in rhythm, using appropriate timbre, diction, and posture, while maintaining a steady tempo.</p>	<p>Vocal Skills</p> <ul style="list-style-type: none"> • Students sing a familiar song on pitch, rhythmically, and with good phrasing, dynamics and open tone. Sing the song first using a neutral syllable to allow students to focus on inherent musical elements. For legato singing, begin with the vowel “oo” and consonants “m”, “n”, “ny”, “v”, and “z”. For non-legato singing, begin with the vowel “oo” and consonants “t”, “p”, “d”, “b” <p>Examples:</p> <ul style="list-style-type: none"> ➤ “America” ➤ “Row, Row, Row Your Boat” ➤ “Are You Sleeping?” ➤ “Swing Low, Sweet Chariot” ➤ EEC Book 1, pg 1-50 ➤ Selections from <i>Get America Singing Again</i> (MENC) <ul style="list-style-type: none"> • Students sing in various keys, accompanied and unaccompanied, as call and response or rounds, or with added rhythmic or melodic ostinati. • Students compare and contrast examples of student voices to discern good vocal tone. <p>Examples:</p> <ul style="list-style-type: none"> ➤ SCMEA and SCACDA Honor Choir recordings ➤ Recordings of choirs directed by Doreen Rao, Henry Leck or other notable children’s choir directors. <ul style="list-style-type: none"> • (A, D E) • (<i>Link to VI. C</i>) 	<ul style="list-style-type: none"> • Teacher observation • Singing in small groups • Rubric or checklist
<p>B. Sing expressively, with appropriate dynamics, phrasing, and interpretation, a repertoire of vocal literature with a level of difficulty of 1 to 2 on a scale</p>	<ul style="list-style-type: none"> • (<i>Link to V.C</i>) • Using the skills learned from the “Musical Roadmap” (V.C) students sing songs (some from memory) representing genres and styles from diverse cultures. <p>Examples:</p> <ul style="list-style-type: none"> ➤ “Promised Land” Sleeth ➤ “Shake the Papaya Down Leck 	<ul style="list-style-type: none"> • Oral test • Written test • Recorded evaluation • Small group singing test to check for memorization

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<p>of 1-6.</p>	<ul style="list-style-type: none"> ➤ “Path to the Moon” Thiman ➤ “Panis Angelicus” (2pt) Franck ➤ EC Level 1 and 2 	<ul style="list-style-type: none"> • Choral Music Analysis Worksheet: students will analyze a song using the “Musical Roadmap”
<p>C. Sing from memory a varied repertoire of songs representing genres and styles from diverse cultures.</p>	<ul style="list-style-type: none"> • (A,B,C,D,E) • (<i>Links to V.C, V.D, VI.C., IX.A, IX.B,</i>) 	<ul style="list-style-type: none"> • Critique of group performance (live or recorded) • Individual critique of a recorded example of the student’s choice • Teacher observation
<p>D. Sing ostinati, partner songs, rounds, and two/three part music.</p>	<ul style="list-style-type: none"> • (A) • Harmony Skills • Students sing root-chord melodies as follows: <ul style="list-style-type: none"> - Step One: one group sings the melody of a simple song while the other group sings the root of each chord (I, IV, V) - Step Two: students sing as in Step One, but an appropriate rhythm pattern is added to the root chord • When introducing two/three part music, part-singing will be most easily achieved by introduction songs with parts moving as follows: <ul style="list-style-type: none"> -oblique motion -contrary motion -similar motion -parallel motion 	<ul style="list-style-type: none"> • Teacher observation • Critique of group performance (live or recorded)
<p>E. Sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues if the conductor.</p>	<ul style="list-style-type: none"> • Students stop and start with the conductor’s appropriate cues. • Students listen as they sing in groups to blend voices and match dynamic levels; record for evaluation. • Students adjust personal vocal production to match blend of section and ensemble. 	<ul style="list-style-type: none"> • Self, group, and teacher critique of groups performance (live or recorded) • Teacher observation • Small and large ensemble rehearsal with teacher observation or critique of recorded performance

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III. IMPROVISING. Improving melodies, variations, and accompaniments.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>A. Echo simple rhythmic and melodic patterns.</p>	<ul style="list-style-type: none"> • Students (individually or as a class) echo short rhythmic passages as demonstrated by the teacher. • Students (individually or as a class) echo short tonal passages as demonstrated by the teacher. • Students (individually or as a class) echo short melodic passages as demonstrated by the teacher. (These activities are performed during the warm-up to prepare the ear before the eye – to prepare students for difficult places within the music or as preparation before singing a new piece.) 	<ul style="list-style-type: none"> • Teacher observation with checklist.
<p>B. Improvise Rhythmic and melodic ostinato accompaniments with a level of difficulty of 1 to 2 on a scale of 1 to 6.</p>	<ul style="list-style-type: none"> • Students, working with a partner, create a rhythmic and a melodic ostinato accompaniment to one section of an assigned piece. Students select any rhythmic or melodic instruments found in the classroom. Using selected classroom instruments, students notate their creation and share it with the class. • Students, working with a partner, create a rhythmic or tonal pattern over root-chord melodies. • Given a pentatonic scale, students create a simple melodic pattern of a pre-determined length. • <i>(Links to II.B., V.D)</i> 	<ul style="list-style-type: none"> • Teacher observation with checklist • Peer observation and critique
<p>C. Improvise simple rhythmic variations and simple melodic embellishments on familiar melodies.</p>	<ul style="list-style-type: none"> • Teacher writes a four measure rhythm exercise on the board or overhead, leaving one measure blank. The class chants the rhythm for the given measure while individual students create the missing measure. Each student’s solution is notated to reinforce dictation skills. • Using the <i>Get America Singing Again Book I and II</i>, students choose one familiar song and create simple rhythmic and melodic variations. After exploration, students notate and perform variations for the class. (This could also be used during the Christmas holiday time with familiar carols from around the world.) • <i>(Links to V.D, IX, A)</i> 	<ul style="list-style-type: none"> • Teacher observation with checklist • Critique of performance

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<p>D. Improvise short songs and instrumental pieces (4 to 8 measures) using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means.</p>	<ul style="list-style-type: none">• Students listen to recordings of vocal and instrumental improvisation. Jazz, gospel, and blues recordings provide good examples.• As the class or teacher provides an eight-measure rhythmic background, students improvise a vocal pattern on a neutral syllable or an instrumental pattern using traditional and non-traditional sound sources over the background.• Students improvise a rhythmic, tonal, or melodic piece using a repertoire of known patterns (See A) designated by the teacher.	<ul style="list-style-type: none">• Teacher observation with checklist• Performance demonstration
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IV. COMPOSING AND ARRANGING. Composing and arranging music within specific guidelines.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>A. Create compositions in large group settings.</p>	<ul style="list-style-type: none"> • Students listen and describe a variety of examples written in AB, ABA, AABA, ABACA or theme and variations. Students describe them by distinguishing between like and unlike phrases of varying lengths and by using visuals to indicate repetition and contrast, unity and variety. Examples: “Farandole” “Trepak” “Simple Gifts” from <i>Appalachian Spring</i> “Swing Low, Sweet Chariot” “The Marine’s Hymn” Poem – “Stopping By Woods on a Snowy Evening” “The Entertainer” Any verse/chorus folk song or hymn tune • (<i>Links to V.D, VIII, C</i>) 	<ul style="list-style-type: none"> • Written test on vocabulary terms • Teacher observation with checklist • Listening test
<p>B. Compose short pieces within specified guidelines.</p>	<ul style="list-style-type: none"> • Students compose a 2-4 measure rhythm composition in Common Time using only whole, half, quarter, and eighth notes/rests. • Students write a 2-4 four measure melodic composition using only do, re, mi and rhythmically only using quarter notes. • Given a prescribed tone set, students decide the rhythm and meter. • Given a prescribed rhythm and meter, students write a melody using a specified tone set. • Using the vowel sounds and any combination of consonants, students create a vocal warm-up of 2-4 measures following the specified guidelines. Example: Using <i>do, re, me, fa so</i> Starting and ending on <i>do</i> Moving by steps or skips only from <i>do-mi, mi-so, or do-so</i> Using half notes, quarter notes, or eighth notes Students notate their compositions on staff paper and publish them by sharing them with the class. • (<i>Links to V.D</i>) 	<ul style="list-style-type: none"> • Teacher observation with checklist/rubric

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<p>C. Arrange simple pieces for voices and/or classroom instruments.</p>	<ul style="list-style-type: none">• Using the original composition from above, students add appropriate accompaniments from classroom instruments and/or vocal ostinati. Students notate the arrangement and publish it by sharing it with the class.• Using a familiar piece from <i>Get America Singing Again, Book I or II</i>, students arrange pieces by altering the voices and adding classroom instruments.	<ul style="list-style-type: none">• Teacher observation with checklist• Peer observation with checklist
<p>D. Compose and arrange using a variety of traditional and nontraditional sound sources, including sounds produced by electronic means.</p>	<ul style="list-style-type: none">• Students compose a 4 measure rhythmic pattern. Divided into groups of three, students arrange original phrases in rondo form. Each student selects instrumentation for his/own part. Groups perform compositions for the class.	<ul style="list-style-type: none">• Videotape of performance

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V. READING AND NOTATING. Reading and notating music.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>A. Read whole, half, dotted quarter, and eighth notes and corresponding rests in 2/4, 3/4, and 4/4 meter signatures.</p>	<ul style="list-style-type: none"> • Teacher chants rhythm patterns on neutral syllable while patsching the beat; students echo on neutral syllable while patsching the beat. (Always establish meter before teaching patterns.) • Teacher chants rhythm patterns on rhythm syllable (such as Kodaly or Gordon) while quietly patsching the beat; students echo on rhythm syllable while quietly patsching the beat. • Teacher chants rhythm patterns on neutral syllable; students echo on rhythm syllables while patsching the beat. • Students identify rhythmic patterns aurally in a familiar piece of music. • Students identify notes and rests in isolated examples in repertoire. • Students compare and contrast the differences in the meters and the notes appropriate for use with each meter. • Students aurally distinguish between beat, beat division, beat subdivision, and borrowed division • Students aurally distinguish between same, different, and similar rhythm patterns • Students demonstrate rhythmic concepts through body movement (such as patsching), singing, clapping, chanting on neutral syllables (bum or bah) and counting aloud • Students listen to short rhythm exercises chanted on a neutral syllable and then notate using short hand method. (Refer to <i>III.A</i>) 	<ul style="list-style-type: none"> • Written assessments • Work samples • Performance assessments • Checklists
<p>B. Read simple pitch notation in the appropriate clef using a system (syllables, numbers, or letter names).</p>	<ul style="list-style-type: none"> • Teacher sings tonal patterns on neutral syllable while using hand signs; students echo on neutral syllable while using hand signs (Always establish tonality by singing an arpeggio before teaching patterns) • Teacher sings tonal patterns on tonal (solfege) syllables while using hand signs; students echo on tonal syllables while using hand signs. • Teacher sings tonal patterns on neutral syllable; students echo on tonal syllables using hand signs • Students listen to 4-8 note tonal patterns sung on a neutral syllable and then notate using a short-hand method • Students aurally distinguish between intervals thirds (skips) and seconds (steps);aurally repeat the pattern and determine whether the intervals were ascending or descending 	<ul style="list-style-type: none"> • Performance assessments • Written assessments • Question and answer • Flash card drill

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	<ul style="list-style-type: none"> • Sight-singing Students sing notation written on a two-three line staff. Use short patterns beginning with three tones. Students should read patterns rather than individual notes. Using flash cards will facilitate this process if each card is shown briefly then hidden. Do not allow students to write syllables by the notes or to read from written tonal syllables as this leads to students reading syllables and not notation. 	
<p>C. Identify symbols, and traditional terms referring to dynamics, tempo, and articulation and interpret them correctly when performing.</p>	<ul style="list-style-type: none"> • Students locate and identify musical signs in order to follow their vocal part and to sing expressively. These signs and symbols will give students a “Musical Roadmap” to follow when reading a new piece of music. Students should identify terms and symbols including but not limited to: <ul style="list-style-type: none"> title meter musical period barlines lyricist key tempo measures composer voicing phrasing treble and bass clefs arranger language dynamics other special markings and notes Students will locate and identify musical signs within: <ul style="list-style-type: none"> overheads or handouts a piece of choral music a choral textbook 	<ul style="list-style-type: none"> • Written assessments • Oral question and answer
<p>D. Use standard symbols to notate meter, rhythm, pitch, and dynamics in simple patterns presented by the teacher.</p>	<p>(Introduce melodic dictation by first teaching dictation with separate rhythm patterns and tonal patterns. Only after teaching them separately should melodic dictation -the combination of rhythm and tonal patterns- be taught.)</p> <ul style="list-style-type: none"> • Students notate familiar 3-5 note rhythm patterns using half notes, quarter notes, and eighth notes • Students notate familiar 3-5 note tonal patterns on a three- lined staff Before using paper and pencil, have students take dictation using small bingo chips, small oyster crackers or other small crackers or cookies on a three-lined staff • Students notate rhythm patterns with varying meters and changing dynamics • Students notate melodic patterns within specified guidelines 	<p>Written assessment (large groups practice necessary before individual written assessments).</p>

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VI. ANALYZING. Listening to, analyzing, and describing music.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. Identify simple musical forms including verse/refrain, canon, AB, and ABA.	<ul style="list-style-type: none"> • Students use good listening skills as the teacher sings, performs on an instrument, or uses a recording to assist students in listening to rhythmic and melodic patterns. • Students aurally recognize AB, ABA, verse/.refrain, canon, and theme and variation forms 	<ul style="list-style-type: none"> • Aural assessment/written responses with checklists/rubrics
B. Demonstrate perceptual skills by moving as well as describing and answering questions about aural examples of music in various styles representing diverse cultures.	<ul style="list-style-type: none"> • Students use good listening skills as the teacher plays a recording of two different styles of music. After the second hearing of each example. Students make a list of the characteristics that describe each example. After the third hearing, students, with a paired partner, compare their written notes for accuracy and create some special movement to demonstrate the style of each example. Students share their creations with the class. • Students sing a familiar song. When the teacher signals to stop, students sing the home tone or tonic. <p>Aural Skills: Error Recognition</p> <ul style="list-style-type: none"> • Students examine a two measure written rhythmic or tonal pattern. After the teacher speaks or sings the pattern on a neutral syllable with an error, students aurally identify the error. <p>Audiation (Inner Hearing) Skills The ability to think musical sounds without external voicing in an essential tool for musicians.</p> <ol style="list-style-type: none"> 1.) Students sing a scale with pre-determined syllables being sung silently. 2.) Students are given melody, rhythm pattern, or simple song. When given an appropriate signal, students stop singing or chanting to read silently. After another signal, students resume singing or chanting. 	<ul style="list-style-type: none"> • Teacher observation with checklist • Performance assessment • Class and individual assessment • Written/aural error detection quiz
D. Use appropriate terminology when explaining music notation, music instruments and voices and music.	<ul style="list-style-type: none"> • Students discuss descriptors used when explaining music notation, musical instruments, and voices, then create a rubric for describing music. • Students use appropriate terminology, in written and spoken form, to analyze their own performances and the performance of others. • Students listen to quality examples of varying genres of musical compositions and discuss these performances as informed consumers. • Students use “listening maps” to follow, identify, then describe elements of a musical selection. (“Share the Music” series has excellent examples) 	<ul style="list-style-type: none"> • Student-created rubrics • Teacher observation with checklist • Teacher questioning • Class discussions • Performance assessment

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<p>E. Identify the sounds of a variety of instruments as well as children’s voices, and adult male and female voices.</p>	<ul style="list-style-type: none">• Students listen to and describe a variety of voices and instruments.• Students compare and contrast the different voice types (soprano, alto, tenor, bass, etc) to the pitch levels of different instruments.	<ul style="list-style-type: none">• Teacher observation with checklist• Written and aural assignments
<p>F. Use purposeful movement to respond to selected prominent music characteristics or to specific music events.</p>	<ul style="list-style-type: none">• Students demonstrate appropriate movements to sections of a piece of music to enhance the quality of its performance. (ex. Touch Canon)<ul style="list-style-type: none">- For songs with meter in 2, 3, or 4:<ul style="list-style-type: none">Move to beat with same motion in both hands (tap shoulders)Move to beat with one hand staying the same and one hand changing (ex. on waist)Move to beat with both hands changing on the beat. This reinforces steady beat. <p>Choreography</p> <ul style="list-style-type: none">• Students create movements to accompany a selected work in a performance.	<ul style="list-style-type: none">• Teacher observation with checklist• Performance assessment

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3-5/6-8 Beginning

VII. EVALUATING. Evaluating music and music performances.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>A. Devise criteria for evaluating performances and compositions</p>	<ul style="list-style-type: none"> • Students listen to a variety of taped examples of small and large group singing as they develop an understanding of what is an acceptable tone for proper singing. The students explore the various categories that an adjudicator uses in critiquing a performance. From these experiences the class as a whole develops a “critique sheet” to use when giving opinions about a live or recorded example of music. Musical examples: National and State ACDA Honor Choir tapes, All-State tapes from elementary and high school honor choirs, Vienna Boys choir, Harlem Boys Choir, and tapes/videos, outstanding local performing groups. 	<ul style="list-style-type: none"> • Teacher observation • Rubric to evaluate the student-created critique sheet • Journal writing to compare and contrast examples of singing.
<p>B. Use appropriate music terminology to explain their personal preferences for specific music works and styles.</p>	<ul style="list-style-type: none"> • After students have become familiar with giving an “educated opinion” of proper singing through listening experiences, set aside times to listen to each student’s favorite song and let each person discuss why it is a favorite using the music vocabulary that the student has acquired. • Extensions: <ol style="list-style-type: none"> 1.) Ask each student to discuss the job opportunities that are available through the purchase of their favorite CD or cassette. This could become an outside individual or small group project 2.) Invite people from the community who have careers in those fields to visit your class to discuss their jobs. (School-to-Work) • Informally, during the regular rehearsal students can give brief explanations of personal preferences of music styles and/or the present chorus repertoire. 	<ul style="list-style-type: none"> • Oral presentation • Teacher observation • Journal writing • <i>Group or individual projects</i> • <i>Interviews</i>

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3-5/6-8 Beginning

VIII. MAKING CONNECTIONS. Understanding relationships between music, the other arts, and disciplines outside the arts.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. Identify similarities and differences in the meanings of common terms used in the various arts disciplines (e.g., “texture,” “color,” “form”).	<ul style="list-style-type: none"> • Students identify and explain descriptive terms commonly found in more than one art form. • Students select a song and one other work of art which share one chose element (such as texture, color, form, or rhythm). Students compare and contrast that element in the two works. 	<ul style="list-style-type: none"> • Written test • Written comparison or class presentation
B. Explain how the principles and subject matter of other arts disciplines interrelate with those of music.	<ul style="list-style-type: none"> • Students observe a musical such as “West Side Story”, “Seven Brides for Seven Brothers” “The Music Man” or “Singing in the Rain” and identify was that other arts intertwine with music to make the complete production. If possible, view the video and the live production and compare and contrast the use of the arts disciplines in both productions. 	<ul style="list-style-type: none"> • Written critique
C. Explain how the principles and subject matter of other disciplines interrelate with those of music.	<ul style="list-style-type: none"> • Students explain ways in which the skill and knowledge learned in music may be helpful in learning the following: <ul style="list-style-type: none"> English or foreign languages math science and health history or geography Musical examples: <ul style="list-style-type: none"> “Fifty Nifty United States and spirituals – American history “The Bells”, “Velvet Shoes” – poetry vocal health, singing and listening mechanisms – science and health • “Toreador Song” from <i>Carmen</i> – foreign language 	<ul style="list-style-type: none"> • Interdisciplinary projects • Written essay

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IX. RELATING TO HISTORY AND CULTURE. Understanding music in relation to history and culture.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. Perform a varied repertoire of music from other cultures.	<ul style="list-style-type: none">• Students take a musical journey throughout a unit by locating on a map the homeland of the composer of each piece from repertoire. Students select one composer for research and a class presentation	<ul style="list-style-type: none">• Rubric for class presentations
B. Perform music from various historical periods.	<ul style="list-style-type: none">• Students select a historical period representing one of the pieces in the repertoire and research a composer, a visual artist, an author, a major world event, and the architectural styles of that period. Students create a time line with this information by sharing with others in a class presentation.	<ul style="list-style-type: none">• Rubric for class presentations
C. Identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use.	<ul style="list-style-type: none">• Students interview individuals from various cultures in the community about the use of music in the daily life of that culture. Students present this in class via video of audio tape., written presentation or dramatization	<ul style="list-style-type: none">• Rubric for class presentations
D. Identify and describe roles of musicians in various music settings and cultures.	<ul style="list-style-type: none">• Refer to B. and C. and include this information in the student research.	
E. Demonstrate audience behavior appropriate for the context and style of music being performed.	<ul style="list-style-type: none">• Students sing “The Concert Etiquette Rap” to introduce and reinforce appropriate audience behavior.• Students plan, participate in, and videotape a mock classroom concert from the printing of tickets and programs to the “after-concert” reception.	<ul style="list-style-type: none">• Performance assessments• Rubric and videotape with critique

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Choral Music 6-8/9-12 Intermediate

I. SINGING. Singing, alone and with others, a varied repertoire of music.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. Sing with stylistic accuracy and good breath control throughout their singing ranges, alone or in small and large ensembles.	<ul style="list-style-type: none"> • Students vocalize with five pure vowels on five-tone scales showing external gestures to indicate attempted mouth and throat positions. (ex. videos by Jeff Johnson and Charlotte Adams) • Students sing neutral scales with staccato and legato articulation • Students demonstrate correct singing posture and open throat as they sing with demonstrably good breath support. 	<ul style="list-style-type: none"> • Teacher observation with check list • Teacher listening • Performance rubric
B. Sing with expression and technical accuracy a repertoire of vocal literature with a level of difficulty of 2 on a scale of 1 to 6, including some songs performed from memory.	<ul style="list-style-type: none"> • Students sing correct pitches and rhythms on songs from EEC Level 2 and comparable repertoire selected by the teacher. • Students memorize several songs in the repertoire by analyzing similarities and differences in “bite-sized” segments and combining mastered segments. 	<ul style="list-style-type: none"> • Teacher observation • Teacher listening • Audio/video taping for students analysis
C. Sing music representing diverse genres and cultures with expression appropriate for the work they are performing.	<ul style="list-style-type: none"> • Students will listen to examples of diverse musical styles. Sample recordings from groups such as the Moses Hogan Chorale, Robert Show Chorale, St. Olaf Choir, Chanticleer, the Kingsingers, Harlem Boys Choir, Vienna Choir Boys, Manhattan Transfer, Ladysmith Black Mombaza, other college, all-state, MENC and ACDA honor choirs and independent groups such as SPEBSQA (barbershop quartets) or Capital City Chorale, Columbia, SC (gospel), and the Richard Smallwood Singers, Washington, DC. • Students will replicate the articulation and interpretation appropriate to the genres studied. • Students will participate in whole class discussion of musical styles heard and performed. 	<ul style="list-style-type: none"> • Teacher observation with check list • Teacher listening • Written tests which assess students’ understanding
D. Sing music written in two, three, and four parts.	<ul style="list-style-type: none"> • Students will sing in rounds and canons. • Students will sing music in two, three, and four parts from EEC level 2 and comparable literature as directed by the teacher. 	<ul style="list-style-type: none"> • Teacher listening • Audio/video taping
E. Sing in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of the conductor.	<ul style="list-style-type: none"> • Students will sing in groups beginning with two in a group, expanding to as many as necessary in a section or group to blend vocal tone. • Students adjust personal vocal production to match blend of section and ensemble. • Students will “mirror” each other to match vowel production and mouth placement. • Students will reflect the conductors’ gestures in their singing – loud, soft, crescendo, diminuendo, staccato, legato, etc. 	<ul style="list-style-type: none"> • Audio/video taping • Teacher observation • Teacher listening

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Choral Music 6-8/9-12 Intermediate

II. PERFORMING ON INSTRUMENTS. Performing on instruments, alone and with others, a varied repertoire of music.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. Play a classroom instrument accurately and independently in small and large ensembles and alone.	<ul style="list-style-type: none"> • Students play beginning notes for vocalizes, ascending or descending in half-steps. • If resources permit, students play a simple handbell or tone chime part on a selected piece of repertoire • If resources permit, students play a short melodic exercise on a keyboard. 	<ul style="list-style-type: none"> • Teacher observation • Self- observation. critique • Performance checklist
B. Play rhythmic, melodic, and chordal patterns with a level of difficulty of 1 to 2 on a scale of 1 to 6 accurately and independently on various types of classroom instruments.	<ul style="list-style-type: none"> • Students play various ostinatos on pitched and non-pitched instruments to accompany warm-up exercises and rounds; students sing without the piano to develop independency. 	<ul style="list-style-type: none"> • Critique of performance
C. Play music representing diverse genres and cultures with expression appropriate for the particular work they are performing.	<ul style="list-style-type: none"> • Students listen to recordings of music of various genres and cultures then play simple rhythmic accompaniments as indicated in current musical repertoire. 	<ul style="list-style-type: none"> • Oral critique
D. Play simple melodies and accompaniments on an instrument.	<ul style="list-style-type: none"> • Students find the keynote and their starting pitch on the keyboard. • Students with piano skills play single line parts for sectional rehearsals. • Students with piano skills play simple accompaniments to accompany small and large group singing. 	<ul style="list-style-type: none"> • Teacher observation • Critique of performance

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Choral Music 6-8/9-12 Intermediate

III. IMPROVISING. Improving melodies, variations, and accompaniments.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. Echo simple rhythmic and melodic patterns.	<ul style="list-style-type: none"> • Students (individually, in small groups, and as a class) echo rhythmic patterns as demonstrated by the teacher. • Students create simple rhythmic patterns of 1-2 measures. Individual students lead the echo clapping as noted above by using original patterns. • Follow the same procedure for tonal patterns 	<ul style="list-style-type: none"> • Teacher observation with checklist
B. Improvise Rhythmic and melodic ostinato accompaniments with a level of difficulty of 1 to 2 on a scale of 1 to 6.	<ul style="list-style-type: none"> • Working individually, students create a rhythmic or melodic ostinato accompaniment to one section of an assigned piece. Students select a percussion instrument or use body percussion for the improvisation. Students perform improvisations for the class. 	<ul style="list-style-type: none"> • Teacher observation with checklist
C. Improvise simple rhythmic variations and simple melodic embellishments on familiar melodies.	<ul style="list-style-type: none"> • Teacher sings a tonal question using a specific set of tonal syllables. The student answers on a given rhythm, using the same tonal notes in a different arrangement, but ending on the tonic. • With the voice, students improvise on a familiar melody (folk tune, children’s song, spiritual, etc.) by making a melodic embellishment or rhythmic variation. The melody should be 8-16 measures long. Students may begin by making alterations to only one segment of the song (such as the ending). • <i>(Links to V.D, IX,A)</i> 	<ul style="list-style-type: none"> • Critique of performance
D. Improvise short songs and instrumental pieces (4 to 8 measures) using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means.	<ul style="list-style-type: none"> • Using familiar nursery rhymes, short 4-6 lined poems, or a short children’s book, students, in small groups, improvise rhythmic and tonal patterns to accompany the selection. Classroom instruments, body percussion, found sounds, and electronic sounds can be used. Students notate their work in traditional and non-traditional ways. Students perform their improvisations for the class and for classes with younger children and special needs children. • <i>(Links to V.D, VIII.C)</i> 	<ul style="list-style-type: none"> • Teacher observation with checklist • Peer observation with checklist • Journal writing after visits to other classrooms • Performance demonstration

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Choral Music 6-8/9-12 Intermediate

IV. COMPOSING AND ARRANGING. Composing and arranging music within specific guidelines.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>A. Create compositions in large group settings.</p>	<ul style="list-style-type: none"> • Students listen and describe a variety of examples written in AB, ABA, AABA, ABACA or theme and variations. Students describe them by distinguishing between like and unlike phrases of varying lengths and by using visuals to indicate repetition and contrast, unity and variety. Examples: <ul style="list-style-type: none"> “Farandole” “Trepak” “Simple Gifts” from <i>Appalachian Spring</i> “Swing Low, Sweet Chariot” “The Marine’s Hymn” Poem – “Stopping By Woods on a Snowy Evening” “The Entertainer” Any verse/chorus folk song or hymn tune • (<i>Links to V.D, VIII, C</i>) • (<i>D</i>) 	<ul style="list-style-type: none"> • Teacher observation/checklist • Performance assessment
<p>B. Compose short pieces within specified guidelines.</p>	<ul style="list-style-type: none"> • Students compose a 4-8 measure rhythm composition in Common Time using only whole, half, quarter, and eighth notes/rests. • Students write a 4-8 measure melodic composition using only do, re, mi and rhythmically only using quarter notes. • Given a prescribed tone set, students decide the rhythm and meter. • Given a prescribed rhythm and meter, students write a melody using a specified tone set. • Note- rhythm and tonal sets should reflect the reading skill level of the students. • Using the vowel sounds and any combination of consonants, students create a vocal warm-up of 4-8 measures following the specified guidelines. Example: <ul style="list-style-type: none"> Using <i>do, re, me, fa so</i> Starting and ending on <i>do</i> Moving by steps or skips only from <i>do-mi, mi-so, or do-so</i> Using half notes, quarter notes, or eighth notes • Students notate their compositions on staff paper and publish them by sharing them with 	<ul style="list-style-type: none"> • Composition rubric

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	<p>the class.</p> <ul style="list-style-type: none"> • Students compose a 4-8 measure melodic exercise (e.g. a sight-singing example for the class) within specified guidelines (e.g. – tonic on first space, stepwise or skips of <i>do, mi</i>, and/or <i>so</i>, and on <i>do, mi</i>, or <i>so</i>, using only half, dotted half, and quarter notes/rests. • Using ABA (ternary form), students compose a short piece for unison singing. Example: Students select a short poem, nursery rhyme, or original words Compose using the specified guidelines above Notate the piece using standard notation Pair with partners to check for mistakes Perform creations for the class • (<i>Links to V.D., VIII.C</i>) 	
<p>C. Arrange simple pieces for voices and/or classroom instruments.</p>	<ul style="list-style-type: none"> • Using the four measure melodic exercise from B, students create a simple harmony part using <i>do, re, mi</i> and quarter notes and half notes. • Students add to the arrangement above by creating instrumental accompaniments to add to the vocal parts. Students notate the compositions with standard or non-standard notation and perform pieces for the class. 	<ul style="list-style-type: none"> • Composition rubric
<p>D. Compose and arrange using a variety of traditional and nontraditional sound sources, including sounds produced by electronic means.</p>	<ul style="list-style-type: none"> • Students, individually and in groups of 2-4, compose and/or arrange a composition by following or expanding upon the parameters given above. Students perform compositions for the class. • Students compose a simple melody based on I, IV, and V, chords using the parameters above. 	<ul style="list-style-type: none"> • Rubric for class presentation • Self, peer, and teacher oral or written critique

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Choral Music 6-8/9-12 Intermediate

V. READING AND NOTATING. Reading and notating music.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>A. Read whole, half, quarter, eighth, sixteenth, and dotted notes and corresponding rests in 2/4, 3/4, 4/4, 6/8, 3/8, and alla breve meter signatures.</p>	<ul style="list-style-type: none"> • Teacher chants rhythm patterns on neutral syllable while <i>patsching</i> the beat; students echo on neutral syllable while patsching the beat. (Always establish meter before teaching patterns.) • Teacher chants rhythm patterns on rhythm syllable while quietly patsching the beat; students echo on rhythm syllable while quietly patsching the beat. • Teacher chants rhythm patterns on neutral syllable; students echo on rhythm syllables while patsching the beat. • Students identify rhythmic patterns aurally in a familiar piece of music. • Students identify notes and rests in isolated examples in repertoire. • Students compare and contrast the differences in the meters and the notes appropriate for use with each meter. • Students aurally distinguish between beat, beat division, beat subdivision, and borrowed division • Students aurally distinguish between same, different, and similar rhythm patterns • Students demonstrate rhythmic concepts through body movement (such as patsching), singing, clapping, chanting on neutral syllables (bum or bah) and counting aloud <p>Students listen to short rhythm exercises chanted on a neutral syllable and then notate using short hand method. (Refer to <i>III.A</i>)</p>	<ul style="list-style-type: none"> • Performance assessment • Teacher observation with checklist
<p>B. Sight-read simple melodies in the appropriate clef with a level of difficulty of 2 on a scale of 1 to 6.</p>	<ul style="list-style-type: none"> • Move from teacher-made patterns and melodies to standard sight-singing literature. Examples: <u>Sing at Sight</u> (Oxford), <u>333 Reading Exercises</u> (Kodaly), EEC text • <u>Choral Approach to Sight-Singing</u> (Eilers) 	<ul style="list-style-type: none"> • Teacher observation • Performance rubric • Recorded sight-singing
<p>C. Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.</p>	<ul style="list-style-type: none"> • Remove all expressive markings (dynamics, phrasing, tempo, articulation, etc.) from a piece of printed music leaving only the time and key signatures. Students sing the composition without markings. Discuss the modifications made. Once students have an understanding of all markings, have them assign markings to the score and sing. Finally, look at the original markings of the composer/arranger and sing the piece with the original markings. 	<ul style="list-style-type: none"> • Teacher observation

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<p>D. Use the standard symbols to notate meter, rhythm, pitch, and dynamics, in simple, patterns presented by the teacher.</p>	<p>Dictation skills are directly related to the development of musical memory, inner hearing, and reading and writing skills. The purpose of dictation is to produce a listener who can hear musical patterns. Rhythm and melody should be taught separately.</p> <ul style="list-style-type: none">• Rhythm: -Given a five-line staff, meter, bar lines, and lines separating the beats drawn in each measure, students notate rhythms using short hand method (ex. Krueger method). Students write with one hand and tap the beat with the other hand. Begin with familiar 3-4 beat rhythm patterns then progress to 2-4 measures.	<ul style="list-style-type: none">• Teacher observation• Written examples
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Patsching: silently tapping the tempo with one or both hands, using large arm movements that start from the shoulder. The beat should be audible.

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VI. ANALYZING. Listening to, analyzing, and describing music.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>A. Identify simple musical forms including verse/refrain, canon, AB, and ABA.</p>	<ul style="list-style-type: none"> • Students brainstorm with teacher to create a listening analysis guide to use throughout the year during listening lessons. (In addition to form, students should listen for performance elements such as initial and final consonants and unified vowels.) • The teacher selects several compositions representing different styles, genres, and cultures to introduce to students each grading period. Once a week (or on a regular schedule appropriate for the class) a short listening lesson is presented, including an aural analysis and class discussion of the form, instrumentation/voicing, meter, tonality, style, and other identifiable musical attributes of the piece. (examples of listening ideas can be found in Chokesy, <u>Kodaly II</u> published by Prentice-Hall) • (B, C,D,E) 	<ul style="list-style-type: none"> • Written guide • Teacher observation and checklist • Aural quiz
<p>B. Use appropriate terminology to describe specific music events in a given aural example.</p>	<ul style="list-style-type: none"> • Students recognize and describe musical events in a recording by using a call chart or listening guide. (<i>Share the Music</i> series has excellent listening maps) • Students listen to a recording and identify and describe musical events without a call chart or listening guide. <p>Aural Skills: Error Recognition</p> <ul style="list-style-type: none"> • Students examine a two measure written rhythmic or tonal pattern. After the teacher speaks or sings the pattern on a neutral syllable with an error, students aurally identify the error. <p>Audiation (Inner Hearing) Skills</p> <p>The ability to think musical sounds without external voicing in an essential tool for musicians.</p> <ol style="list-style-type: none"> 1.) Students sing a scale with pre-determined syllables being sung silently. 2.) Students are given melody, rhythm pattern, or simple song. When given an appropriate signal, students stop singing or chanting to read silently. After another signal, students resume singing or chanting. 3.) Select certain pitches or notes to sing or chant silently as they appear in an exercise or simple song, for example: <ul style="list-style-type: none"> - all 8th notes - all mi's 	<ul style="list-style-type: none"> • Listening tests Students may identify musical events by raising hands, giving a thumbs up or showing the correct answer on a given set of cards. • Written/aural error detection quiz • Class and individual assessment Written/aural error detection quiz

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<p>C. Analyze the uses of the elements of music in examples representing diverse genres and cultures.</p>	<ul style="list-style-type: none"> • (A) 	<ul style="list-style-type: none"> • Written guide • Teacher observation and checklist Aural quiz
<p>D. Analyze music by identifying basic principles of meter, rhythm, tonality, intervals, and chords.</p>	<ul style="list-style-type: none"> • (A) 	<ul style="list-style-type: none"> • Written guide • Teacher observation and checklist • Aural quiz
<p>E. Identify the sounds of a variety of instruments as well as children’s voices, and adult male and female voices.</p>	<ul style="list-style-type: none"> • Students listen to choral works with various forms of instrumental accompaniment. Students identify and describe the voices and instruments used in the choral works then explain the function of the accompaniment and instruments. 	<ul style="list-style-type: none"> • Written guide • Teacher observation and checklist • Aural quiz
<p>F. Use purposeful movement to respond to selected prominent music characteristics or to specific music events.</p>	<ul style="list-style-type: none"> • Students draw the shaped of the phrase with a hand • Students draw circles with the hand to indicate the phrase shape. Conducting • Students identify and conduct patterns of 2, 3, and 4 meter beat patterns. • Students identify dynamics levels, phrasing beginnings and endings, and staccato/ legato • phrases from the conductor’s beat patterns. Choreography • Students create movements to accompany a selected work in a performance. • Students demonstrate appropriate movements to sections of a piece of music to enhance the quality of its performance. (ex. Touch Canon) <ul style="list-style-type: none"> - For songs with meter in 2, 3, or 4: <ul style="list-style-type: none"> Move to beat with same motion in both hands (tap shoulders) Move to beat with one hand staying the same and one hand changing (ex. on waist) Move to beat with both hands changing on the beat. This reinforces steady beat. • Take the canon one step further: <ul style="list-style-type: none"> Students say “yoh” on 1 (and say it once) Students “stomp” twice on 2 Students “snap” three times on 3 Students “clap” four times on 4 -Perform this as a a canon, as a composition with mixed combinations of 1,2,3,4 (spply to study of mixed meter), backwards in a study of retrograde 	<ul style="list-style-type: none"> • Teacher observation and checklist • Performance assessment

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VII. EVALUATING. Evaluating music and music performances.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria to personal listening, composing, and performing.	<ul style="list-style-type: none">• Students use the standard SC Choral Festival adjudicator’s form and other state adjudication forms to become familiar with critique sheets during class discussions while listening to samples of proper and improper singing.• Using the information discussed above, students develop a rubric for grading personal and group performances. The rubric should include the specific criteria by which the composition or performance will be judged, as well as a scale of at least three points (e.g. excellent , good, needs improvement) for each criterion. It should also include a space for comments.• Students utilize the rubrics to evaluate personal performances and performances of others	<ul style="list-style-type: none">• Teacher observation/student discussion• Rubrics
B. Evaluate the quality and effectiveness of their own performances and those of others.	<ul style="list-style-type: none">• Students evaluate their own performances and those of others by writing a composition including three pluses and a wish – three positive comments and a wish for improvement in a particular area. (This gives students an understanding of constructive criticism and its use as a valuable means of self-improvement.)	<ul style="list-style-type: none">• Written compositions

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VIII. MAKING CONNECTIONS. Understanding relationships between music, the other arts, and disciplines outside the arts.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. Explain the similarities and differences in the meanings of common terms used in the various arts disciplines (e.g., “texture,” “color,” “form”).	<ul style="list-style-type: none"> Choose one term at the time to explain terms within different disciplines. For example, to explain texture, the teacher might show textures in fabric, painting techniques, and other artwork, then utilize different musical examples to explain texture in music – homophony, polyphony, monophony. 	<ul style="list-style-type: none"> Written quiz
B. Explain how the principles and subject matter of other arts disciplines interrelate with those of music.	<ul style="list-style-type: none"> Students sing songs using foreign languages. Students research and report to the class the following as related to foreign language songs rehearsed: <ul style="list-style-type: none"> Meaning of the foreign text Geography and characteristics of the country/people represented in the piece Major historical events occurring during the musical period represented by the piece Other artists, composers, authors, playwrights and their contributions to the arts during same period After research is reported to the class, students discuss similarities/differences in disciplines (C.) 	<ul style="list-style-type: none"> Oral/written reports Teacher checklist
C. Explain how the principles and subject matter of other disciplines interrelate with those of music.	<ul style="list-style-type: none"> Given a short story, short novel, or play read in a literature class and given the basic characteristics of opera , students brainstorm about the kinds of things they would need to consider in adapting the work as an opera. These should include considerations such as voice parts of characters, musical features and styles for each character, adaptation of the story, elimination of sections of the story, division of the work into scenes and acts, dialogue, arias, duets, and ensemble pieces. (See MENC, <i>Strategies for Teaching , High School Chorus</i>) 	<ul style="list-style-type: none"> Teacher checklist Written outline of adaptation ideas.

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IX. RELATING TO HISTORY AND CULTURE. Understanding music in relation to history and culture.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. Describe distinguished characteristics of representative music genres and styles from a variety of cultures.	<ul style="list-style-type: none"> Utilizing recorded examples from various historical periods and musical genres, students analyze the artistic styles, trends, or movements by identifying and describing distinguishing characteristics of the elements such as rhythm, melody, pitch, timbre, dynamics, and structure. To assist students, the teacher or class create and analysis sheet which is prepared in advance. 	<ul style="list-style-type: none"> Oral and written analysis
B. Classify by genre and style (and, if applicable, by historical period, composer, and title) a varied body of high quality musical works and explain the characteristics that cause each work to be exemplary.	<ul style="list-style-type: none"> Students, with the help of the teacher, analyze and categorize each song performed and listened to in class. Students keep a written log of songs analyzed by category, so that by the end of high school they will have a classified listing of works studied. Students will also be to explain the characteristics that cause the work to be exemplary. (A) (Links to VII A) 	<ul style="list-style-type: none"> Written log
C. Compare and contrast the functions that music serves and the situations in which music is typically performed in various cultures of the world.	<ul style="list-style-type: none"> Watch a video tape of a school drama production or videotape students performing a scene from a play. Working in small groups, students select music (not original) to go with the drama/scene then record the correlated music to use as a soundtrack. Discuss the use of music in setting the stage or setting the mood for the action. Choose two or three diverse countries on different continents. Research the people and the way that music is used in their culture. Compare and contrast the style of music as well as the situations where music is used in each of the countries. 	<ul style="list-style-type: none"> Performance with soundtrack and explanation of musical choices. Oral/written comparison/contrast paper or project
D. Identify the various roles of musicians in society, name representative individuals who have functioned in each role, and describe their activities and achievements.	<ul style="list-style-type: none"> Brainstorm with students and make a list of music careers. Add any important careers that students miss. Students choose write a short composition naming at least one musical career from the list then write an essay describing a representative musician in that career, their activities, and their achievements while functioning in that career. Students share information, creating a wall chart by categorizing each career and each musician and noting skills necessary to function in that career. 	<ul style="list-style-type: none"> Rubric
E. Demonstrate audience behavior appropriate for the context and style of music being performed.	<ul style="list-style-type: none"> Students create a concert etiquettes checklist to evaluate their behavior and the behavior of others during performances. Students attend a performance at a neighboring school or community event and rate the audience using the rubric. 	<ul style="list-style-type: none"> Rubric Discussion of concert experiences

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Choral Music 9-12 Proficient

I. SINGING. Singing, alone and with others, a varied repertoire of music.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. Sing with fluency, varied expression, and increased vocal control, alone and in small and large ensembles.	<ul style="list-style-type: none"> • Students vocalize with five pure vowels on arpeggios and five-tone, major, minor, and pentatonic scales showing external gestures to indicate attempted mouth and throat positions. • Students sing neutral scales with staccato and legato articulation. • Students sing slides to improve registration. • Students sing lip trills to improve breath flow and breath support. • Students show standard posture and open throat as they sing with demonstrably good breath support. <p>(Resources - videos by Jeff Johnson, Charlotte Adams, Russ Robinson, warm-up books by Sally Albrecht, Russ Robinson, and Nancy Telfer)</p>	<ul style="list-style-type: none"> • Teacher observation with checklist
B. Sing with expression and technical accuracy a large and varied repertoire of vocal literature with a level of difficulty of 4 on a scale of 1 to 6, including some songs performed from memory.	<ul style="list-style-type: none"> • Students sing correct pitches and rhythms on songs from EEC Level 3 and comparable repertoire selected by the teacher. • Students memorize some songs by analyzing similarities and differences in “bite-sized” segments and combining mastered segments. • Students sing a piece from memory, expressively and accurately, with or without accompaniment in a small ensemble. The piece is selected from a repertoire list of classroom pieces of varying styles, genres, and difficulty. 	<ul style="list-style-type: none"> • Performance with checklist • Self critique
C. Sing with increased fluency and expression, music in a variety of languages representing a diversity of cultures.	<ul style="list-style-type: none"> • Students will listen to examples of diverse musical styles. • Sample recordings from groups such as the Moses Hogan Chorale, Robert Show Chorale, St. Olaf Choir, Chanticleer, The Kingsingers, Harlem Boys Choir, Vienna Choir Boys, Manhattan Transfer, Ladysmith Black Mombaza, other college, all-state, MENC and ACDA honor choirs and independent groups such as SPEBSQA (barbershop quartets), Capital City Chorale, Columbia, SC (gospel), Richard Smallwood Singers, Washington, DC (gospel), and the Kurt Carr Singers, Los Angeles (gospel) • Students will replicate the articulation and interpretation appropriate to the genres studied. • Students will participate in whole class discussion of musical styles heard and performed. 	<ul style="list-style-type: none"> • Small and large group singing tests • Written tests
D. Sing music written in four parts, with or without accompaniment.	<ul style="list-style-type: none"> • Students will sing acappella and accompanied pieces in four parts from EEC 3 and comparable literature. 	<ul style="list-style-type: none"> • Performance • Self, peer, and teacher assessment based on checklist or rubric

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<p>E. Demonstrate ensemble skills in rehearsal and performance.</p>	<ul style="list-style-type: none">• Students will reflect the conductors' gestures in their singing – loud, soft, crescendo, diminuendo, staccato, legato, etc.• Students adjust personal vocal production to match blend of section and ensemble.	<ul style="list-style-type: none">• Video of performance• Self, peer, teacher critiques
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Choral Music 9-12 Proficient

II. PERFORMING ON INSTRUMENTS. Performing on instruments, alone and with others, a varied repertoire of music.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. Play a classroom instrument accurately and independently in small and large ensembles and alone.	<ul style="list-style-type: none"> • Students play beginning notes for vocalizes, ascending or descending in half-steps. • If resources permit, students play a simple handbell or tone chime part on a selected piece of repertoire • If resources permit, students play a simple exercise on a keyboard. (Music Software programs such as <u>Discovery Keyboards</u> may facilitate keyboard instruction). 	<ul style="list-style-type: none"> • Teacher observation • Self- observation • Performance critique
B. Play rhythmic, melodic, and chordal patterns with a level of difficulty of 3 to 4 on a scale of 1 to 6 accurately and independently on various types of classroom instruments.	<ul style="list-style-type: none"> • Students play various ostinatos on pitched and non-pitched instruments to accompany warm-up exercises and rounds; students sing without the piano to develop independency. 	<ul style="list-style-type: none"> • Critique of performance
C. Play music representing diverse genres and cultures with expression appropriate for the particular work they are performing.	<ul style="list-style-type: none"> • Students listen to recordings of music of various genres and cultures to develop an understanding of style. Then students play simple rhythmic accompaniments as indicated in current musical repertoire being studied. Examples from EEC: “Keep Your Lamps” “Gabi, Gabi” • (D) 	<ul style="list-style-type: none"> • Oral critique • Performance assessment
D. Play simple melodies and accompaniments on an instrument.	<ul style="list-style-type: none"> • Students find the keynote and their starting pitch on the keyboard. • Students with piano skills play single line parts for sectional rehearsals. • Students with piano skills play simple accompaniments to accompany small and large group singing. 	<ul style="list-style-type: none"> • Teacher observation • Critique of performance

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III. IMPROVISING. Improving melodies, variations, and accompaniments.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. Echo more difficult rhythmic and melodic patterns including syncopation, triplets, and dotted rhythms.	<ul style="list-style-type: none"> • Students individually and as a class, echo more difficult rhythm patterns demonstrated by a teacher or other student. • Divide students into pairs. One student will clap, <i>patschen</i>, or speak a rhythm pattern in simple or common time. The other student will answer the pattern with an altered version of the pattern. Patterns should increase in difficulty and include syncopation. 	<ul style="list-style-type: none"> • Teacher observation with checklist
B. Improvise rhythmic and melodic ostinato accompaniments with a level of difficulty of 3 to 4 on a scale of 1 to 6.	<ul style="list-style-type: none"> • Students, in groups of 3-4, improvise 2 melodic and rhythmic ostinati to accompany a short selected piece of music. Students perform pieces with ostinati for the class. 	<ul style="list-style-type: none"> • Student performance • Rubric
C. Improvise short melodies both without accompaniment and with basic rhythmic accompaniment.	<ul style="list-style-type: none"> • Teacher sings a tonal question using a specific set of tonal syllables. Students answer on a given rhythm, using the same tonal notes in a different arrangement 	<ul style="list-style-type: none"> • Teacher observation
D. Improvise extended songs and instrumental pieces (8 to 16 measures) using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means.	<ul style="list-style-type: none"> • Place a four measure rhythm exercise on the board or overhead. Regard the exercise as the statement in an ABA or rondo form. Individual students create/improvise an additional four measure B statement, etc. After each improvisation, the class should repeat the A statement. Alternate sound sources (traditional, non-traditional, body sounds, and electronic sounds) may be used to play rhythms. 	<ul style="list-style-type: none"> • Rubric • Audio or videotape of improvisations

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Choral Music 9-12 Proficient

IV. COMPOSING AND ARRANGING. Composing and arranging music within specific guidelines.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>A. Compare and contrast compositional devices using a variety of pieces in a large group setting.</p>	<ul style="list-style-type: none"> • The teacher creates a composition with the students by following the procedure below: Divide students into two to four groups within the classroom. Specify the number of measures in common time. Assign each group a specific section of the composition (repeated melodic pattern, vocal percussion, body percussion, traditional /nontraditional sound sources). Allow each group 10-20 minutes to create their part. Measures of rest may be included. Students notate parts using standard or non-standard notation. Under the leadership of the teacher, combine the parts to form a simple composition. • The teacher selects a question and answer phrase from “real “literature. Students are given the question then must write their own answer. Students compare the answer in their composition to the actual composer’s composition. Difficulty of Q/A must match student skill level. 	<ul style="list-style-type: none"> • Written Comparison/Contrast charts
<p>B. Compose extended pieces within specified guidelines.</p>	<ul style="list-style-type: none"> • Using traditional sound sources, nontraditional sound sources or electronic devices, students (divided into small groups) create and perform a composition in theme and variations form based on a selected story or poem, such as a ballad, that contains a series of events, moods, or actions. Students experiment with different tempi note values, instruments, sounds, and dynamics to create the theme or mood. Using conventional or nontraditional notation, students notate their compositions. • Sample resources: • <i>Activities in Musical Composition (Swope) (D)</i> 	<ul style="list-style-type: none"> • Rubric • Performance assessment
<p>C. Arrange extended pieces for voices and/or classroom instruments.</p>	<ul style="list-style-type: none"> • In small groups, students select a favorite melody such as a folk song , children’s song, spiritual, or Christmas carol Students compose and notate a descant, harmony part, or instrumental accompaniment part for the song. Students may alter pieces further by changing rhythms, altering melodies, changing dynamics, and tempo markings. Students perform arrangements, recording them for further evaluation. (D) 	<ul style="list-style-type: none"> • Rubric • Performance assessment
<p>D. Combine traditional and nontraditional sound sources in composing and arranging extended pieces.</p>	<ul style="list-style-type: none"> • Students, individually and in groups of 2-4, compose and/or arrange a composition by following or expanding upon the parameters given above. Students perform compositions for the class. • Students compose a simple melody based on I, IV, and V, chords using the parameters above. (B,C) 	

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V. READING AND NOTATING. Reading and notating music.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<ul style="list-style-type: none"> A. Read and interpret a vocal score of up to four parts by describing how the elements of music are used in it. 	<ul style="list-style-type: none"> As a class, develop a rubric for describing a vocal score using the elements of music. As a class and individually, evaluate each piece in the current repertoire based on the rubric. Sing repertoire in a large group setting, with an understanding of the particular elements and their influence on the interpretation of the work. (VI) 	<ul style="list-style-type: none"> Performance assessment Written evaluation/quiz
<ul style="list-style-type: none"> B. Sight-read, accurately and expressively, music with a level of difficulty of 3 on a scale of 1 to 6. 	<ul style="list-style-type: none"> Teacher-made exercises, continued melodic exercises, and harmonic reading using recommend literature: Examples: <u>The Key to Sight-Reading Success</u> (AMC Music), 2 pt. 3pt., 4 pt. <u>A Cappella Songs without Words</u> (AMC Music), SATB, SSA, and TTB in different levels <u>Songs for Sight-Singing</u> (Southern Music) HS SATB, JH SATB, HS Treble, JH Treble Masterworks Press materials Melodic supplement: <u>The Folk Song Sight-Singing Series</u>, Books 1-10 (Oxford) 	<ul style="list-style-type: none"> Teacher observation Performance rubric Recorded sight-singing
<ul style="list-style-type: none"> C. Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression. 	<ul style="list-style-type: none"> Students indicate an understanding of standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression, through: <ul style="list-style-type: none"> written analysis of elements of music studied in class completion of written rhythm and tonal exercises singing repertoire on correct pitches and rhythms with correct dynamics, tempo, articulation, and expression (<i>Links to I.A</i>) 	<ul style="list-style-type: none"> Class discussion Performance assessment Written quiz Written analysis of repertoire
<ul style="list-style-type: none"> D. Use standard notation to record musical ideas. 	<ul style="list-style-type: none"> Students use standard notation or composition software to notate improvisation ideas and compositions in III and IV. (<i>Links to III and IV</i>) 	<ul style="list-style-type: none"> Written compositions

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VI. ANALYZING. Listening to, analyzing, and describing music.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. Identify musical forms including AABA, rondo, and theme and variation.	<ul style="list-style-type: none"> • A short musical work is played (up to four times). Students identify the style, musical period, form of the work and describe how the elements of music are used in the work. A checklist or worksheet listing these elements may be provided. Examples of works; call-and-response work song blues piece Da Capo Aria • Examples of listening ideas can be found in Chokesy, <u>Kodaly II</u> published by Prentice-Hall • (B,C,D,E) 	<ul style="list-style-type: none"> • Oral and written critiques
B. Use appropriate terminology to describe specific music events in a given aural example.	<ul style="list-style-type: none"> • (A) 	<ul style="list-style-type: none"> • Oral and written critiques
C. Analyze aural examples of music representing diverse genres and cultures by describing the elements of music and the expressive devices used in it.	<ul style="list-style-type: none"> • (A) 	<ul style="list-style-type: none"> • Oral and written critiques
D. Use the correct technical vocabulary when analyzing and describing musical works.	<ul style="list-style-type: none"> • (A) 	<ul style="list-style-type: none"> • Oral and written critiques
E. Recognize and describe timbre in various styles and genres.	<ul style="list-style-type: none"> • (A) 	<ul style="list-style-type: none"> • Oral and written critiques
F. Use purposeful movement to respond to a variety of music styles and genres.	<p>Conducting</p> <ul style="list-style-type: none"> • Students identify and conduct patterns of 2, 3, and 4 mete beat patterns. • Students identify dynamics levels, phrasing beginnings and endings, and staccato/ legato phrases through beat patterns. <p>Choreography</p> <ul style="list-style-type: none"> • Students create movements to accompany a selected work in a performance. 	<ul style="list-style-type: none"> • Performance Assessment

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<p>G. Identify and explain compositional devices and techniques used to provide unity, variety, and tension and release in a musical work and give examples of other works that make similar uses of these devices and techniques.</p>	<ul style="list-style-type: none">• (A)	<ul style="list-style-type: none">• Oral and written critiques
<p>H. Analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive.</p>	<ul style="list-style-type: none">• (A)	<ul style="list-style-type: none">• Oral and written critiques

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VII. EVALUATING. Evaluating music and music performances.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. Refine and apply specific criteria for making informed critical evaluations of the quality and effectiveness of performances.	<ul style="list-style-type: none">• Students use a rubric (as described in Intermediate VII) to evaluate performances	<ul style="list-style-type: none">• Oral and written evaluations
B. Evaluate a performance, arrangement, or improvisation by comparing it to similar or exemplary models.	<ul style="list-style-type: none">• Videotape or audiotape a classroom performance of a standard piece of choral literature. Listen and evaluate the performance using an evaluation rubric.• Play a quality recording of the same piece. Compare and contrast performances.• Outline a plan for improvement of the classroom performance.	<ul style="list-style-type: none">• Written comparison/.contrast paper• Written improvement plan

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VIII. MAKING CONNECTIONS. Understanding relationships between music, the other arts, and disciplines outside the arts.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. Compare and contrast the uses of characteristic elements, artistic processes, and organizational principles among the arts in different cultures and historical periods.	<ul style="list-style-type: none"> Teacher explains and gives examples of unifying factors common to music and the arts such as color, line, form, rhythm, space, timing, tempo, mood, etc. Students, divided into small groups, choose musical compositions, art works, dance pieces and other artistic works exhibiting similar characteristics. Students share findings with the class. (Teacher must prepare samples, a list of websites, sample recordings, photos of artworks, etc. to assist in making proper choices. 	<ul style="list-style-type: none"> Written comparison/contrast in journals Rubric
B. Compare and contrast two or more arts disciplines within a particular historical period and cite relevant examples.	<ul style="list-style-type: none"> Students organize and plan a Renaissance Day (or a day based on any particular musical period). Students research arts disciplines, historical events, lifestyles, and famous artists, writers, scientists etc. of the period. Students research and present projects (aural, written, poster, powerpoint) on the Renaissance Day. A banquet, special music, costumes, and decorations will add to the study. Common themes and cultural influences on music should be discussed as part of the presentations. Students write an essay summarizing new information and comparing/contrasting arts disciplines and their benefit during the time period studied. Students trace the history of America through song. Students create a musical program such as “An American Journey”, “An American Quilt”, or “A Choral Tapestry”. Students may select different eras or genres of American Music. combined with Standard A, students cover all of the historical periods appropriate to American Music. 	<ul style="list-style-type: none"> Projects Essay
C. Explain how the principles and subject matter of various disciplines outside the arts interrelate with those of music.	<ul style="list-style-type: none"> Students prepare a project to explain way in which the skills and knowledge learned in music and other disciplines are related. Example: -knowledge of the physiological process of hearing increases awareness of the dangers of a constantly loud environment -music illuminates particular historical or social events or movements Students may present poster demonstrations, info-performances, or multimedia presentations. 	<ul style="list-style-type: none"> Project presentation Rubric

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Choral Music 9-12 Proficient

IX. RELATING TO HISTORY AND CULTURE. Understanding music in relation to history and culture.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>A. Describe distinguished characteristics of representative music genres and styles from a variety of cultures.</p>	<ul style="list-style-type: none"> • Choose a certain genre such as the carol (Christmas carols or holiday songs would be easy to find.) Compare settings and determine distinguishing characteristics of carols from different countries and cultures, such as : <ul style="list-style-type: none"> -“Three Spanish Carols” arr. Crocker (EEC 3) -“Ding, Dong Merrily on High” or “Bring a Torch Jeanette Isabella” (France) -“Go Tell It on the Mountain” (USA) • After comparing the above selections, brainstorm to establish a list of other possible genres styles. Other possibilities include: <ul style="list-style-type: none"> - Spirituals (work song, underground railroad songs, etc.) -Folk Songs (sailor songs, other job-related songs, love songs) - Wagon Train/Western Songs -Railroad Songs -Jazz types (bepop, swing, blues, etc.) • See EEC Teacher Resource Kit – Music history Lessons (C.) 	<ul style="list-style-type: none"> • Teacher observation and checklist • Written comparison chart • Reports • Projects
<p>B. Classify music by culture and historical period on the basis of characteristic styles or genres and justify these classifications.</p>	<ul style="list-style-type: none"> • Plan short units on each of the five major musical periods. Students sing music of the period and determine characteristic styles and genres of the period. Start comparisons with only two periods, then add other periods as they are studied. Create a wall chart or bulletin board identifying each period, style characteristics, genres, and representative composers and pieces. • (<i>Link to VI. A, VIII. A, B</i>) 	<ul style="list-style-type: none"> • Teacher observation with checklist • Written quiz • Written, oral, and aural identification of musical pieces, styles, and genres
<p>C. Compare and contrast the functions that music serves and the situations in which music is typically performed in various cultures of the world.</p>	<ul style="list-style-type: none"> • (A.) 	<ul style="list-style-type: none"> • Reports • Projects

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<p>D. Identify the various roles of musicians in society, name representative individuals who have functioned in each role, and describe their activities and achievements.</p>	<ul style="list-style-type: none">• Students select three diverse careers involving musicians. Examples might include a symphony orchestra conductor, a church organist, a composer of television commercials, a middle school choral director or the drummer in a rock band. Students research the career, representative individuals who have functioned in each role, the activities involved with that career and the skills necessary to work successfully in that career. Students share findings orally, in written reports, on poster projects, or in powerpoint presentations	<p>Student projects</p>
<p>E. Compare and contrast audience behavior appropriate for various musical practices.</p>	<ul style="list-style-type: none">• See EEC Teacher Resource Kit – concert etiquette• Question students to determine which types of concerts they have attended. Compare and contrast behavior at rock concerts, orchestral or choral concerts, jazz concerts, dance performances, and other relevant performances particular to the class.	<ul style="list-style-type: none">• Written quiz• Performance evaluation with checklist

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Choral Music 9-12 Advanced

I. SINGING. Singing, alone and with others, a varied repertoire of music.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
<p>A. Sing with fluency, varied expression, and increased vocal control, alone and in small and large ensembles.</p>	<ul style="list-style-type: none"> • Students vocalize with five pure vowels on arpeggios and five-tone, major, minor, and pentatonic scales showing external gestures to indicate attempted mouth and throat positions • Students will sing neutral scales with staccato and legato articulation • Students will demonstrate correct singing posture and open throat as they sing with demonstrably good breath support. • In small groups, students select two contrasting pieces from differing cultures and/or in different languages to rehearse, perform, and explain musically in presentations to the class. (Resources - videos by Jeff Johnson, Charlotte Adams, Russ Robinson, warm-up books by Sally Albrecht, Russ Robinson, and Nancy Telfer) • <i>(B, C, D.)</i> 	<ul style="list-style-type: none"> • Teacher observation with checklist
<p>B. Sing with expression and technical accuracy a large and varied repertoire of vocal literature with a level of difficulty of 5 on a scale of 1 to 6.</p>	<ul style="list-style-type: none"> • Students will sing correct pitches and rhythms on songs from EEC Level 4, all-state literature, state honor choir literature and other comparable repertoire selected by the teacher. • Students will memorize some songs by analyzing similarities and differences in “bite-sized” segments and combining mastered segments. • Students sing a more than one piece from memory, expressively and accurately, with or without accompaniment in a small ensemble and large ensembles. The piece is selected from a repertoire list of classroom pieces of varying styles, genres, and difficulty. 	<ul style="list-style-type: none"> • Performance with checklist • Self critique
<p>C. Sing with increased fluency and expression, music in a variety of languages representing a diversity of cultures.</p>	<ul style="list-style-type: none"> • Students listen to examples of diverse musical styles. <ul style="list-style-type: none"> -Sample recordings should include groups such as the Moses Hogan Chorale, Robert Show Chorale, St. Olaf Choir, Chanticleer, The Kingsingers, Harlem Boys Choir, Vienna Choir Boys, Manhattan Transfer, Ladysmith Black Mombaza, other college, all-state, MENC and ACDA honor choirs and independent groups such as SPEBSQA (barbershop quartets), Capital City Chorale, Columbia, SC (gospel), Richard Smallwood Singers, Washington, DC (gospel), and the Kurt Carr Singers, Los Angeles (gospel) • Students replicate the articulation and interpretation appropriate to the genres studied. • Students participate in whole class discussion of musical styles heard and performed. • Students sing in school, district, region, and state honor choirs. 	<ul style="list-style-type: none"> • Small and large group singing tests • Written tests

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<p>D. Sing music written in more than four parts, with or without accompaniment.</p>	<ul style="list-style-type: none">• Students sing all-state, solo and ensemble, or other repertoire in large and small ensembles.	<ul style="list-style-type: none">• Performance assessment• Self, peer, and teacher assessment based on checklist or rubric
<p>E. Sing in small ensembles with one student to a part.</p>	<ul style="list-style-type: none">• Students sing all-state, solo and ensemble, or other small ensemble repertoire with one student on each part. Students perform songs in auditions, at solo and ensemble festival, in regular performance, or in a mini-concert for other students in the class.• Students adjust personal vocal production to match blend of section and ensemble.	<ul style="list-style-type: none">• Written critique of performance

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Choral Music 9-12 Advanced

II. PERFORMING ON INSTRUMENTS. Performing on instruments, alone and with others, a varied repertoire of music.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. Play a classroom instrument accurately and independently in small and large ensembles and alone.	<ul style="list-style-type: none"> • Students play beginning notes for vocalizes, ascending or descending in half-steps. • If resources permit, students play a simple handbell or tone chime part on a selected piece of repertoire • If resources permit, students play a simple exercise on a keyboard. (Music Software programs such as <u>Discovery Keyboards</u> may facilitate keyboard instruction). 	<ul style="list-style-type: none"> • Teacher observation • Self- observation • Performance critique
B. Play rhythmic, melodic, and chordal patterns with a level of difficulty of 3 to 4 on a scale of 1 to 6 accurately and independently on various types of classroom instruments.	<ul style="list-style-type: none"> • Students play various ostinatos on pitched and non-pitched instruments to accompany warm-up exercises and rounds; students sing without the piano to develop independency 	<ul style="list-style-type: none"> • Critique of performance
C. Play music representing diverse genres and cultures with expression appropriate for the particular work they are performing.	<ul style="list-style-type: none"> • Students listen to recordings of music of various genres and cultures to develop an understanding of style. Then students play simple rhythmic accompaniments as indicated in current musical repertoire being studied. Example from EEC 4: “Hodie” 	<ul style="list-style-type: none"> • Oral critique • Performance assessment
D. Play simple melodies and accompaniments on an instrument.	<ul style="list-style-type: none"> • Students find the keynote and their starting pitch on the keyboard • Students with piano skills play single line parts for sectional rehearsals. • Students with piano skills play simple accompaniments to accompany small and large group singing. • Students with training in a specific instrument other than piano will play accompaniment parts on instruments such as flute, trumpet, and violin as dictated by the literature. 	<ul style="list-style-type: none"> • Performance

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III. IMPROVISING. Improving melodies, variations, and accompaniments.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. Echo more difficult rhythmic and melodic patterns including syncopation, triplets, and dotted rhythms.	<ul style="list-style-type: none"> • Students individually and as a class, echo more difficult rhythm patterns demonstrated by a teacher or other student. • Divide students into pairs. One student will clap, patschen, or speak an advanced rhythm pattern in simple or compound meter. The other student will answer the pattern with an altered version of the pattern. 	<ul style="list-style-type: none"> • Teacher observation with checklist
B. Improvise rhythmic and melodic ostinato accompaniments with a level of difficulty of 3 to 4 on a scale of 1 to 6.	<ul style="list-style-type: none"> • Students, in groups of 3-4, improvise melodic and rhythmic ostinati to accompany a short selected piece of music. All students will work on the same piece. Groups perform pieces then compare and contrast accompaniment patterns among groups. 	<ul style="list-style-type: none"> • Video or audio recording for an oral and/or written comparison/contrast of performances
C. Improvise short melodies both without accompaniment and with basic rhythmic accompaniment.	<ul style="list-style-type: none"> • Given a basic accompaniment pattern, students improvise a simple melody, first on neutral syllables, then with words, with and without accompaniment. 	<ul style="list-style-type: none"> • Self-critique of performance
D. Improvise extended songs and instrumental pieces (8 to 16 measures) using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means.	<ul style="list-style-type: none"> • Given a familiar melody that uses at least three different chords (I,IV,V and their inversions), students improvise an accompaniment on the piano or other classroom instrument. There should be a chord on every strong beat The accompaniment should reflect the melody and text as much as possible and should not be so busy or complicated as to detract from the melody. Students should play the accompaniment while the melody is provided by the other students, the teacher, or a recording. • Students improvise a melody over a given progression (such as 12 bar blues). Other students provide accompaniment using instruments, traditional sounds, and a variety of nontraditional sounds. • <i>(Links to VIII, IX)</i> 	<ul style="list-style-type: none"> • Video or audio recording for critique

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IV. COMPOSING AND ARRANGING. Composing and arranging music within specific guidelines.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. Compare and contrast compositional devices using a variety of pieces in a large group setting.	<ul style="list-style-type: none"> • Select three different choral compositions or arrangements of a familiar text such as <i>Psalm 23</i>, a familiar poem, or a section of the Mass such as <i>Kyrie</i> or <i>Gloria</i>. Students sing or listen to selections, then compare and contrast compositional devices used to depict the text. Discussion topics include how the elements of music are used to achieve repetition and contrast, unity and variety, tension and release, and balance. • Students select and lead class discussions/study of above pieces. 	<ul style="list-style-type: none"> • Written Comparison/Contrast charts
B. Compose extended pieces within specified guidelines.	<ul style="list-style-type: none"> • Using traditional sound sources or electronic devices, students (divided into small groups) create and perform a composition in theme and variations form (or other common form) based on a selected story or poem, such as a ballad, that contains a series of events, moods, or actions. Students experiment with different tempi note values, instruments, sounds, and dynamics to create the theme or mood. Using conventional or nontraditional notation, students notate their compositions. • (D) 	<ul style="list-style-type: none"> • Rubric • Performance assessment
C. Arrange extended pieces for voices and/or classroom instruments.	<ul style="list-style-type: none"> • In small groups, students compose an original melody or select a favorite melody such as a folk song, children's song, spiritual, or Christmas carol. Students compose and notate a descant, harmony part, or instrumental accompaniment part for the song. Students may alter pieces further by changing rhythms, altering melodies, changing dynamics, and tempo markings. Students perform arrangements, recording them for further evaluation. • (D) 	<ul style="list-style-type: none"> • Rubric • Performance assessment
D. Combine traditional and nontraditional sound sources in composing and arranging extended pieces.	<ul style="list-style-type: none"> • (B,C) 	

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V. READING AND NOTATING. Reading and notating music.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. Read and interpret a full vocal score by describing how the elements of music are used and explaining all key changes, meters, and clefs.	<ul style="list-style-type: none"> • As a class, develop a rubric for describing a vocal score using the elements of music. • As a class and individually, evaluate each piece in the current repertoire based on the rubric. • Sing repertoire in a large group setting, with an understanding of the particular elements and their influence on the interpretation of the work. • (VI) 	<ul style="list-style-type: none"> • Performance assessment • Written evaluation/quiz
B. Sight-read, accurately and expressively, music with a level of difficulty of 4 on a scale of 1 to 6.	<ul style="list-style-type: none"> • Teacher-made exercises, continued melodic exercises, and harmonic reading using recommend literature: Examples: <u>The Key to Sight-Reading Success</u> (AMC Music), 2 pt. 3pt., 4 pt. <u>A Cappella Songs without Words</u> (AMC Music), SATB, SSA, and TTB in different levels <u>Songs for Sight-Singing</u> (Southern Music) HS SATB, JH SATB, HS Treble, JH Treble Masterworks Press materials Bach chorales • Melodic supplement: <u>The Folk Song Sight-Singing Series</u>, Books 1-10 (Oxford) 	<ul style="list-style-type: none"> • Teacher observation • Performance rubric • Recorded sight-singing
C. Identify nonstandard notation symbols used by twentieth-century composers.	<ul style="list-style-type: none"> • Select a song such as “Mikmaq Honour Song” which includes nonstandard notation. Explain notation then follow the music as a recording (such as SC State Chorus performance) is played. 	<ul style="list-style-type: none"> • Teacher observation • Written quiz
D. Use standard notation to record musical ideas.	<ul style="list-style-type: none"> • Students use standard notation or composition software to notate improvisation ideas and compositions in III and IV. (ex. Music-in-a-Box Software) 	<ul style="list-style-type: none"> • Written composition

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VI. ANALYZING. Listening to, analyzing, and describing music.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. Identify musical forms including AABA, rondo, and theme and variation.	<ul style="list-style-type: none"> Students create a list of musical forms with defining characteristics and sample pieces representing the form. A short musical work is played (up to four times). Students identify the style, musical period, form of the work and describe how the elements of music are used in the work. A checklist or worksheet listing these elements may be provided. Examples of works; call-and-response work song Mass Part-Songs blues piece Opera (recitative/aria) madrigals Da Capo Aria Oratorio Examples of listening ideas can be found in Chokesy, <u>Kodaly II</u> published by Prentice-Hall 	<ul style="list-style-type: none"> Written list Group identification with checklist Individual checklist/worksheet
B. Describe in detail significant events occurring in a given musical example.	<p>Sample musical examples:</p> <ul style="list-style-type: none"> Describe the parts of the mass (Ordinary and Proper) Compare the Mass vs. Requiem vs. Missa Brevis vs. Passion Compare and contrast different types of madrigals Compare and contrast the madrigals, glees, catches, rounds 	<ul style="list-style-type: none"> Oral and written critique
C. Analyze aural examples of music representing diverse genres and cultures by describing the elements of music and the expressive devices used in it.	<ul style="list-style-type: none"> After analyzing the above, identify and describe aural examples of the above as to elements of music and expressive devices used. 	<ul style="list-style-type: none"> Oral and written critique
D. Use the correct technical vocabulary when analyzing and describing musical works.	<ul style="list-style-type: none"> A, B, C 	<ul style="list-style-type: none"> Oral and written critique Written quiz
E. Recognize and describe timbre in various styles and genres.	<ul style="list-style-type: none"> Compare and contrast the different voice types for Soprano, Alto, Tenor, Bass 	<ul style="list-style-type: none"> Oral and written critique Teacher observation with checklist

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<p>F. Use purposeful movement to respond to a variety of music styles and genres.</p>	<p>Conducting</p> <ul style="list-style-type: none"> • Students identify and conduct patterns of 2, 3, and 4 meter beat patterns. Students indicate dynamics levels, phrasing beginnings and endings, and staccato/ legato phrases through beat patterns. • Students select, study, and rehearse the choir or a small ensemble on a piece of choral literature. Students lead class discussions about the work/works they have chosen, discussing musical style, genre, language, and musical period of the piece. <p>Choreography</p> <ul style="list-style-type: none"> -Students create movements to accompany a selected work in a performance and teach movements to other students 	<ul style="list-style-type: none"> • Rubric • Videotape of student work
<p>G. Compare ways in which musical materials are used in various works of the same style and genre.</p>	<ul style="list-style-type: none"> • Compare two masses from different composers or different periods. (Mozart Requiem, Faure Requiem, Brahms Requiem) 	<ul style="list-style-type: none"> • Comparison Chart • Rubric
<p>H. Analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive.</p>	<ul style="list-style-type: none"> • Listen to and analyze Orff’s “Carmina Burana” or Britten’s “Rejoice in the Lamb”, noting the unusual poetry and elements of music that make the works unique, interesting, and expressive. 	<ul style="list-style-type: none"> • Oral and written description

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VII. EVALUATING. Evaluating music and music performances.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. Evaluate a given musical work in terms of its aesthetic qualities and explain the musical means it uses to evoke feelings and emotions.	Sample musical works for study: <ul style="list-style-type: none">- program music- madrigals- “Peter and the Wolf”- segments of music from “West Side Story” (or compare Romeo/Juliet music by Tchaikovsky to Tony/Maria music by Bernstein in “West Side Story”)	<ul style="list-style-type: none">• Teacher assessment with checklist• Written comparison/contrast paper
B. Evaluate a performance, arrangement, or improvisation by comparing it to similar or exemplary models.	<ul style="list-style-type: none">• Videotape or audiotape a classroom performance of a standard piece of choral literature. Listen and evaluate the performance using an evaluation rubric.• Play a quality recording of the same piece. Compare and contrast performances.• Outline a plan for improvement of the classroom performance.	<ul style="list-style-type: none">• Written comparison/.contrast paper• Written improvement plan

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VIII. MAKING CONNECTIONS. Understanding relationships between music, the other arts, and disciplines outside the arts.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. Compare and contrast the uses of characteristic elements, artistic processes, and organizational principles among the arts in different cultures and historical periods.	<ul style="list-style-type: none"> • Students select three diverse cultures and, for each, describe one two exemplary works of music (one Western, one non-Western) in terms of the elements of music, their expressive characteristics, and their expressive characteristics. Students work as a class and in small groups. findings of small groups can be presented to the class in a sharing session. • <i>Links to IX, A-E)</i> 	<ul style="list-style-type: none"> • Teacher assessment with checklist.
B. Compare the ways in which the characteristic media of two or more discipline areas can be used to transform similar events, scenes, emotions, or ideas into works of art.	<ul style="list-style-type: none"> • Students, in small groups, identify a particular event, scene, or concept and demonstrate how the event, scene, emotion, or concept might be represented in each of three arts (i.e. three from theatre, dance, music. visual arts.) Examples might include a thunderstorm, a surprise, or sorrow. The demonstration consists of acting, dancing, performing music or playing a recording) or creation representation in a visual medium. The students in the audience attempt to identify the event, scene, emotion, or concept. The performers then explain how it is the disciplines are represented in the other arts. 	<ul style="list-style-type: none"> • Performance rubric
C. Explain how the roles of creators, performers, and others involved in the production of the various arts are similar to and different from one another.	<ul style="list-style-type: none"> • Students select three diverse cultures and, for each, describe one role performed by a musician, on function served by the music of that musician, and the conditions under which that music is typically performed. Expand the conversation to include the role of the artist, dancer, playwright/actor in the culture as well. • <i>(Links to IX, A-E)</i> 	<ul style="list-style-type: none"> • Class sharing session • Teacher checklist

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IX. RELATING TO HISTORY AND CULTURE. Understanding music in relation to history and culture.

South Carolina Standards	Activities/Topics/Resources	Assessment Strategies
A. Identify and explain the stylistic features of a given musical work that serve to define its aesthetic traditions and its historical or cultural context.	<i>(Links to VIII, A and C)</i>	Teacher assessment with checklist.
B. Identify and describe music genres or styles that show the influence of two or more cultural traditions, identify the cultural source of each influence, and trace the historical conditions that produced the synthesis of influences.	<i>(Links to VIII, A and C)</i>	Teacher assessment with checklist.
C. Compare and contrast the functions that music serves and the situations in which music is typically performed in various cultures of the world.	<i>(Links to VIII, A and C)</i>	
D. Identify the various roles of musicians in society, name representative individuals who have functioned in each role, and describe their activities and achievements.	<ul style="list-style-type: none"> • The teacher develops a list of musicians from various cultures and time periods. Students choose a musician a write an essay or report on the individual, their function in society, their activities, and achievements. Students may choose of choral works currently being performed. • (C) 	<ul style="list-style-type: none"> • Student written work
E. Compare and contrast audience behavior appropriate for various musical practices.	<ul style="list-style-type: none"> • Students plan and present a concert etiquette concert for children at a local elementary school. Students perform a variety of music giving the opportunity to respond in appropriate manners aa explained during the concert. Chorus members write an essay comparing the behavior of the students to audiences at their regular concerts. 	<ul style="list-style-type: none"> • Written critique

UNEDITED DRAFT

National and International Resources

MENC Publications:

- Strategies for Teaching High School General Music
- Strategies for Teaching Elementary and Middle-Level Classes
- Strategies for Teaching: Guide for Music Method Classes
- Strategies for Teaching: High School Chorus

Alphabetical List

- Action Kit for Music Educators (Music Makes the Difference Campaign)
- Aiming for Excellence: The Impact of the Standards Movement on Music Education
- An Agenda for Excellence in Music at the Middle Level
- Applications of Research in Music Technology
- Arts in Schools: State by State
- Bringing Multicultural Music to Children (video)
- Building Support for School Music: A Practical Guide
- Careers in Music (brochure)
- The Careers in Music Video
- Certification Practices and Trends in Music Teacher Education
- Choral Music for Children
- Choral Music Packet (Supplement to Teaching Choral Music: A Course of Study)
- Choral Triad Video Workshop
- Cooperative Learning in Music
- Cooperative Learning in the Music Classroom
- Copyright: The Complete Guide for Music Educators
- Creativity in the Music Classroom: The Best of MEJ
- Data on Music Education
- Dimensions of Musical Thinking
- The Eclectic Curriculum in American Music Education
- Elementary General Music: The Best of MEJ

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- Exploring Careers in Music
- From Research to the Music Classroom: Music and Students at Risk: Creative Solutions for a National Dilemma
- Getting Started with High School Choir
- Getting Started with Jazz/Show Choir
- The Gifts of Music
- Growing Up Complete: The Imperative for Music Education
- Guidelines for Performances of School Music Groups: Expectations and Limitations
- Handbook of Research on Music Teaching and Learning
- Kids' Voices
- Life in the Music Classroom
- Movement in Middle School Choral Rehearsal (video)
- Multicultural Perspectives in Music Education
- Multicultural Perspectives in Music Education (2nd Edition)
- Music at the Intermediate Level: Building Strong Programs
- Music Booster Manual
- Music Code of Ethics (brochure)
- Music Education and Your Child
- The Music Education Project Radio Reports
- The Music Educator and Community Music: The Best of MEJ
- Music in Cultural Context
- Music Makes the Difference (brochure)
- Music Resources for Multicultural Perspectives (audiocassette)
- Music Scholarship Guide
- National Standards for Arts Education
- Opportunity-to-Learn Standards for Music Instruction: Grades PreK-12
- Performance Standards
- Pre-kindergarten Music Education Standards
- Preparing to Teach Music in Today's Schools: The Best of MEJ
- Promising Practices: High School General Music
- Promising Practices: Pre-kindergarten Music Education
- Essential Strategies for Arts Education (video)

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- Religious Music in Schools (brochure)
- School Music and “Reverse Economics” (video)
- The School Music Program: A New Vision
- Setting the Record Straight—Give and Take on the National Standards for Arts Education
- Sing Choral Music at Sight
- Sing! Move! Listen! Music and Young Children (video)
- Singing in General Music (video)
- Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America (SPEBSQSA) Resources
- Something to Aim For (video)
- Sounds of the World Audiocassette Series
- Standards Q & A
- Strategies for Teaching Series
- Syllabi for Music Methods Courses
- Teacher Education for the Arts Disciplines
- Teacher’s Guide for Advocacy
- Teaching Choral Music: A Course of Study
- Teaching Examples: Ideas for Music Educators
- Teaching General Music: A Course of Study
- Teaching Music with a Multicultural Approach (book and video series)
- TIPS: Discipline in the Music Classroom
- TIPS: Getting Started with Elementary School Music
- TIPS: Music Activities in Early Childhood
- TIPS: Teaching Music to Special Learners
- TIPS: Technology for Music Educators
- TIPS: Thinking Skills in the Music Classroom
- Toward a New Era in Arts Education
- Toward Tomorrow: New Visions for General Music
- The Vision for Arts Education in the 21st Century
- Vocal Master Class with Robert Merrill (video)
- What Works: Instructional Strategies for Music Education
- Why Teach? Why Music? Why Me? (brochure)

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- Working Together for Quality Music Education for All Students (brochure series)
- The World's Greatest Music (video and teacher's guide)
- You Make the Difference (video)

- MENC Publications Sales
1806 Robert Fulton Drive
Reston, VA 20191-4348
Telephone: 800-828-0229

Online Resources:

- American Music Conference
<http://www.amc-music.com>
- American Choral Directors Association
<http://www.acdaonline.org>
- American Orff-Schulwerk Association
<http://www.aosa.org>
- ArtsEdge
<http://artsedge.kennedy-center.org>
- ATMI World Wide Web Site
<http://www.music.org/atmi>
- College and University Home Pages
<http://www.mit.edu:8001/people/cdemello/univ.html>
- ChoralNet: The Internet Center for Choral Music
<http://choralnet.org>
- Music Education Online
<http://childrensmusicworkshop.com>
- Music Educators National Conference
<http://www.menc.org>
- Music Research Information Service
<http://imr.utas.edu>

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- MuSICA (The Music and Science Information Computer Archives)
<http://musica.uce.edu>
- Pepper National Music Network
<http://www.jwpepper.com>
- Society for Music Theory
<http://www.societymusictheory.org>
- Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America
<http://www.spebsqsa.org>
- The Suzuki Association
<http://www.suzukiassociation.org>
- Worldwide Internet Music Resources
http://www.music.indiana.edu/music_resources
- South Carolina Music Educator's Association
<http://www.scmea.net>
- Choristers Guild
<http://www.choristersguild.org>

Technology

- Theory/Ear Training
 - “Auralia” “Musicition” (Rising Software)
 - “Essentials of Music Theory” (Alfred)
 - “Music Ace”
- Notation
 - “Finale”
 - “Sibelius 2”
 - “Print Music”