

# **TRUMBULL PUBLIC SCHOOLS**

**Trumbull, Connecticut**

## **Concert Choir High School Music 2016**

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# Concert Choir

## High School

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The Trumbull Board of Education will continue to take Affirmative Action to ensure that no persons are discriminated against in its employment.

## **CORE VALUES AND BELIEFS**

The Trumbull school community, which engages in an environment conducive to learning, believes that all students will read and write effectively, therefore communicating in an articulate and coherent manner. All students will participate in activities that address problem-solving through critical thinking. Students will use technology as a tool in decision-making. We believe that by fostering self-confidence, self-directed and student-centered activities, we will encourage independent thinking and learning. We believe ethical conduct to be paramount in sustaining our welcoming school climate.

We believe:

- Music is an inextricable part of the human experience, and every individual is inherently musical.
- Every student should be assured a high-quality course of music instruction, taught by qualified music educators.
- Music is a pillar of cultural heritage and a means for interdisciplinary learning.
- Music is an essential, core subject, and providing a musical education is a necessary part of educating the whole child. Therefore, every student should be offered opportunities to perform, create, respond, and connect musically.
- Learning music gives students a mode of artistic expression, a sense of music appreciation, and the tools needed for becoming lifelong musical learners.
- All individuals should have the high-quality resources and facilities necessary to achieve success within a challenging curriculum.

## **INTRODUCTION**

Concert Choir is an elective course offered by the Trumbull Public Schools music department. This course is designed for the vocal student who wants to learn/refine his or her individual and ensemble skills and musical expression, practice the skills which lead to music literacy, understand theoretical and historical principles leading to a greater understanding of a variety of repertoire, and explore the components of professional performance practice.

In accordance with National and State Standards, choral music students will be given the opportunity to learn to analyze and think critically, think and express creatively, communicate and collaborate artistically, and explore and share global connections.

## **PHILOSOPHY**

Music is part of the human experience. We believe that every child is inherently musical, that music is an essential core subject, and that providing a musical education is a necessary part of educating the whole child. Accordingly, every child should be offered opportunities to perform, create and respond musically. Learning music gives students a mode of artistic expression and provides tools needed for becoming lifelong musical learners.

## **COURSE DESCRIPTION**

### **Course Name**

Concert Choir

### **Prerequisites**

Elective course – open to any tenth-, eleventh-, or twelfth-grade student. No audition is required

### **Course Credit**

One credit in Music: One class period daily for a full year

.75 Credit in Music: 3 – 4 days/week

### **General Description of the Course**

This course is designed for a mixed-voice group of tenth-, eleventh-, or twelfth-grade students interested in singing in a choral group. This course involves the application of good vocal training through the study and performance of choral literature from all periods of music history. Both accompanied and unaccompanied music will be performed, and some of the repertoire will be in a foreign language. The Concert Choir will perform at all school concerts and at other selected events. This choir is open to all students in grades 10-12 without an audition. There should be a desire to learn basic music reading and vocal technique skills. Areas of study will be: music reading, voice production, and musical interpretation.

### **Major Projects**

Students will perform at all school concerts.

### **Assessments**

There will be a major assessment at the end of the year along with periodic written and performance-based assessments.

## GOALS

*Students will:*

- Develop their singing voice using proper posture, breathing technique, and placement.
- Develop the skills necessary to produce a blended and balanced sound with good intonation.
- Develop their ability to sight read musical notation.
- Develop an understanding of the historical and theoretical principles necessary to produce an informed and musical performance.
- Work towards proper concert demeanor and professional performance practice.
- Come to appreciate how the study of music can enhance their lives and is an essential component of a complete and comprehensive education.

Within each unit, students who possess a higher level of ability due to higher grade level or experience will be able to expand on unit goals by:

- Assuming a leadership position in Concert Choir as an official Group Leader
- Becoming a Sectional Rehearsal Assistant
- Performing a solo section of the choral repertoire with the group
- Having opportunities to perform higher level music as a member of a group or individually
- Having additional performance opportunities, either in school or in community
- Preparing solo repertoire for Western Region/All-State auditions
- Upon acceptance, preparing choral music repertoire for Western Region Chorus or All-State Chorus
- Having the opportunity to apply for acceptance into the Tri-M Music Honor Society

# MUSIC STANDARDS

The Performance Standards align with the 2014 National Core Arts Standards for Music.

## I. CREATING

- Imagine: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
- Plan and Make: Musicians' creative choices are influenced by their expertise, context, and expressive intent.
- Evaluate and Refine: Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
- Present: Musicians' presentation of creative work is the culmination of a process of creation and communication.

## II. PERFORMING

- Select: Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.
- Analyze: Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.
- Interpret: Performers make interpretive decisions based on their understanding of context and expressive intent.
- Rehearse, Evaluate, and Refine: To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.
- Present: Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.

## III. RESPONDING

- Select: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.
- Analyze: Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.
- Interpret: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
- Evaluate: The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.

## IV. CONNECTING

- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
- Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.

## Unit 1

### Proficiency in Performance

*At the completion of this unit, students will:*

MU:Pr6.1.E.1a Demonstrate an understanding of the basic layout of the closed vocal score

MU:Pr6.1.E.1a Demonstrate proper posture, seated and standing

MU:Pr6.1.E.1a Demonstrate an understanding of basic breathing techniques

MU:Pr6.1.E.1a Demonstrate a competence with proper voice placement using a lifted and activated face

MU:Pr6.1.E.1a Demonstrate a proficiency with the basics of proper diction in English and Roman Liturgical Latin

MU:Pr5.3.E.8a Demonstrate a competence with choral balance and blend between and among individuals and voice parts

MU:Pr6.1.E.1a Demonstrate basic sight reading of pitch using Curwen Hand Signs

MU:Pr6.1.E.1a Demonstrate basic sight reading of rhythm using rhythm syllables and clapping

MU:Re7.2.E.8a Demonstrate proficiency in performing choral music in various musical styles and appropriate to the grade level and group competency, with a goal of performing level 3 repertoire

#### Essential Questions

- How do I transfer the skills I am developing into my performance of the repertoire?
- How do I interact with the group to achieve a unified sound?

#### Focus Questions

- What areas in my posture and technique need refinement so I can be a better singer?
- What do I need to do to produce a free and clear tone?
- What exercises can I do to improve my breathing?
- Why is it important to become a literate musician?
- What should I listen for when I am singing with others?

#### Scope and Sequence

- Proper posture, seated and standing
- Layout of the choral score
- Proper breathing and voice placement
- Proper diction
- Introduce skills for sight reading
- Rehearse repertoire

## **Instructional / Teaching Strategies**

- Teacher demonstrates and students practice/review proper posture, seated and standing
- Teacher explains the intricacies of the choral score layout
- Students practice/review exercises for proper breathing and voice placement
- Teacher models and students practice/review proper diction
- Students begin/review basic sight reading of pitch using Curwen Hand Signs
- Students begin/review basic sight reading of rhythm using rhythm syllables and clapping
- Students rehearse repertoire in various musical styles and appropriate to the grade level and group competency using the skills introduced in class

## **Evaluation / Assessment Methods**

- On a regular basis, the teacher will give immediate verbal feedback to students regarding the skills introduced, the accuracy of notes, rhythms, dynamics, diction, etc.
- Students will be assessed periodically on an individual basis on the skills, competencies, and concepts introduced in class
- Students will be asked to evaluate their own performances through in-class discussions as well as written reflections

## **Time Allotment**

- Approximately 12 weeks

(Please note that a number of the concepts, such as proper posture, breathing, intonation, placement, diction, etc., introduced in Unit 1 will be reinforced and refined throughout the remainder of the year and are points of study and refinement throughout the careers of professional musicians.)

## Unit 2

### Refinement and Extension of Proficiency

*At the completion of this unit, students will:*

- MU:Pr6.1.E.1a Continue score study including the navigation of the closed and open choral score, musical terms, and musical symbols
- MU:Pr6.1.E.1a Demonstrate competence with proper mouth position necessary for a blended sound
- MU:Re7.2.E.8a Demonstrate an awareness of proper intonation as an individual performer and as a member of an ensemble
- MU:Pr6.1.E.1a
- MU:Pr4.3.E.8a Sing choral music repertoire demonstrating an understanding of phrasing and expression
- MU:Pr6.1.E.1a Demonstrate proficiency in proper concert demeanor
- MU:Pr6.1.E.1a Continue their study of sight reading of pitch using Curwen Hand Signs
- MU:Pr6.1.E.1a Continue their study of basic sight reading of rhythm using rhythm syllables and clapping
- MU:Pr6.1.E.1a Demonstrate proficiency in identifying major key signatures

#### Essential Questions

- What does it mean to perform expressively?
- How can my performance achieve a connection with an audience?

#### Focus Questions

- How does the position of my mouth affect my individual sound as well as the overall sound of the group?
- What do I need to do to sing in tune?
- In what way does proper breathing affect phrasing?
- What does it look like to have proper concert demeanor?

#### Scope and Sequence

- Mouth position and vowel modification
- Individual and group intonation
- Phrasing and expression
- Proper Concert Demeanor
- Key Signatures as they relate to sight reading
- Rehearse repertoire

#### Instructional / Teaching Strategies

- Teacher models and students practice correct mouth positions for all vowels
- Students practice exercises for proper voice placement, support, and mouth position for intonation
- Teacher models and students practice expressive singing and good phrasing

- Through discussion and observation of professional groups, students practice proper concert demeanor
- Teacher introduces and students practice/review Key Signature identification needed for sight reading
- Students rehearse repertoire in various musical styles and appropriate to the grade level and group competency using the skills introduced in class

### **Evaluation / Assessment Methods**

- On a regular basis, the teacher will give immediate verbal feedback to students regarding the skills introduced, the accuracy of notes, rhythms, dynamics, diction, etc.
- Students will be assessed periodically on an individual basis on the skills, competencies, and concepts introduced in class
- Students will be asked to evaluate their own performances through in-class discussions as well as written reflections

### **Time Allotment**

- Approximately 12 weeks

(Please note that the concepts introduced in Units 1 and 2 will be reinforced and refined during Unit 3.)

## Unit 3

### Achievement of Greater Technical Competency

*At the completion of this unit, students will:*

- MU:Pr6.1.E.1a Demonstrate an ability to perform both a cappella and accompanied choral music
- MU:Pr6.1.E.1a Demonstrate proficiency in proper diction in English, Roman Liturgical Latin, and additional foreign languages
- MU:Pr4.2.E.1a Demonstrate an understanding of basic historical and theoretical principles necessary to produce an informed and musical performance
- MU:Cr1.1.E.8a Create and perform eight-measure melodies using proper notation in a given key
- MU:Re9.1.E.1a Assess their individual and group performances demonstrating an understanding of the concepts, skills, and terminology studied in Units 1-3
- MU: Pr5.3.E.8a Demonstrate an ability to troubleshoot their individual performances and the performance of the ensemble using the skills learned throughout the year
- MU:Re7.2.E.8a Demonstrate a proficiency performing choral music of various musical styles and appropriate to the grade level and group competency, with a goal of performing level 3-4 repertoire

#### Essential Questions

- What does it mean to present an informed musical performance?
- How do musicians make creative decisions?

#### Focus Questions

- What are the rules for proper pronunciation of Roman Liturgical Latin as well as the additional foreign languages encountered in the repertoire?
- What tone quality changes should I make for the performance of repertoire of a variety of styles and genres?
- How will I select and develop musical ideas?
- How will I assess my individual performance as a member of Concert Choir and of the group as a whole?
- Based on my assessment, how might I refine my performance as a member of Concert Choir and of the group as a whole?

## **Scope and Sequence**

- Perform a cappella music
- Basic rules for proper pronunciation of Roman Liturgical Latin and additional foreign languages
- Tone Quality variations for music of different styles and genres
- Creation of eight-measure melodies
- Self-assessment and group performance assessment
- Students troubleshoot challenges uncovered in assessment
- Rehearse repertoire

## **Instructional / Teaching Strategies**

- Students practice the strategies for successful performance of a cappella music
- Teacher models and students practice proper diction for Roman Liturgical Latin as well as additional foreign languages encountered in the repertoire
- Students listen to examples of tone quality variations in music of varying styles and genres and incorporate these changes into their performance of the repertoire
- Students create and perform eight-measure melodies using the skills learned in sight reading practice
- Students evaluate their own performance and that of the group as a whole
- Using the skills and understandings learned in Units 1 and 2, students troubleshoot the problem spots uncovered in the evaluation
- Students rehearse repertoire of various musical styles and appropriate to the grade level and group competency using the skills introduced in class

## **Evaluation / Assessment Methods**

- On a regular basis, the teacher will give immediate verbal feedback to students regarding the skills introduced, the accuracy of notes, rhythms, dynamics, diction, etc.
- Students will be assessed periodically on an individual basis on the skills, competencies, and concepts introduced in class
- Students will be asked to evaluate their own performances through in-class discussions as well as written reflections

## **Time Allotment**

- Approximately 12 weeks

## **Technology Competency Standards**

1. Creativity and Innovation - Students demonstrate creative thinking, construct knowledge, and develop innovative products and processes using technology.
2. Communication and Collaboration - Students use digital media and environments to communicate and work collaboratively, including at a distance, to support individual learning and contribute to the learning of others.
3. Research and Information Fluency - Students apply digital tools to gather, evaluate, and use information.
4. Critical Thinking, Problem Solving, and Decision Making - Students use critical thinking skills to plan and conduct research, manage projects, solve problems, and make informed decisions using appropriate digital tools and resources.
5. Digital Citizenship - Students understand human, cultural, and societal issues related to technology and practice legal and ethical behavior.

## RESOURCE FILE/ APPENDICES

### Rating Scale – SIGHT SINGING

Name: \_\_\_\_\_

<b>Key Signature</b>	3	Identifies Key Signature accurately without assistance
	2	Identifies Key signature accurately with assistance
	0	Unable to Identify Key Signature
<b>Pitch</b>	5	Performs all pitches correctly
	4	Performs most pitches correctly
	3	Performs some pitches correctly
	2	Performs a few pitches correctly
	1	Performs no pitches correctly, but attempts the exercise
<b>Tonality</b>	3	Maintains Tonality
<b>Rhythm</b>	5	Performs all rhythms correctly
	4	Performs most rhythms correctly
	3	Performs some rhythms correctly
	2	Performs a few rhythms correctly
	1	Performs no rhythms correctly, but attempts the exercise
<b>Tempo</b>	3	Keeps a Steady Tempo throughout the piece
<b>Solfege</b>	5	Performs all solfege syllables correctly
	4	Performs most solfege syllables correctly
	3	Performs some solfege syllables correctly
	2	Performs a few solfege syllables correctly
	1	Performs no solfege syllables correctly, but attempts the exercise

## Self-Assessment – Winter Concert

Name: \_\_\_\_\_

### 1. Posture:

During the performance were your:

- |                                     |             |          |            |
|-------------------------------------|-------------|----------|------------|
| i. Shoulders Back?                  | very little | somewhat | completely |
| ii. Ribs Lifted?                    | very little | somewhat | completely |
| iii. Feet Slightly Separated?       | very little | somewhat | completely |
| iv. Knees straight, but not locked? | very little | somewhat | completely |

### 2. Activation of the Face

During the performance:

- |   |             |          |            |
|---|-------------|----------|------------|
| i. Were your cheeks lifted?                             | very little | somewhat | completely |
| ii. Were your eyes bright?                              | very little | somewhat | completely |
| iii. Was your face expressive?                          | very little | somewhat | completely |
| iv. Did your face reflect an understanding of the text? | very little | somewhat | completely |

### 3. Mouth Position

During the performance was your mouth positioned to produce:

- |                           |             |          |            |
|---------------------------|-------------|----------|------------|
| i. An open sound?         | very little | somewhat | completely |
| ii. Tall vertical vowels? | very little | somewhat | completely |

### 4. Overall contribution:

a. During the performance were you:

- |   |             |          |            |
|---|-------------|----------|------------|
| i. Focused, and free from distractions? | very little | somewhat | completely |
| ii. A vocal leader in your section?     | very little | somewhat | completely |

5. From the results of this assessment, what will be your focus for improvement as we move forward to the Second Semester?

## Self-Assessment

Name:

### Daily Performance in class

1. Have music folder, all of the music, and a pencil:
  - a. I have my music and pencil every day in class
  - b. I almost always have my music and pencil in class
  - c. I sometimes have my music and pencil in class
  - d. I rarely have my music and pencil in class
2. Make all appropriate marks in the music:
  - a. I always mark my music even without being reminded
  - b. I always mark my music when reminded
  - c. I sometimes mark my music
  - d. I rarely mark my music
3. Follow instructions for proper Vocal Production: Posture:
  - a. I always have proper posture, seated or standing, even without being reminded
  - b. I always have proper posture, seated or standing, when reminded
  - c. I sometimes have proper posture
  - d. I rarely have proper posture
4. Vocal Production: Breathing:
  - a. I always use proper breathing technique even without being reminded
  - b. I always use proper breathing technique when reminded
  - c. I sometimes use proper breathing technique
  - d. I rarely use proper breathing technique
5. Vocal Production: "Activation" of the face:
  - a. I always sing with a lifted and activated face, even without being reminded
  - b. I always sing with a lifted and activated face when reminded
  - c. I sometimes sing with a lifted and activated face
  - d. I rarely sing with a lifted and activated face
6. Follow procedures for sight singing:
  - a. I always follow procedures for sight singing
  - b. I sometimes follow procedures for sight singing
  - c. I rarely follow procedures for sight singing
7. Participation in class discussions regarding repertoire, vocal production, performance evaluation, and theoretical and historical issues:
  - a. I often participate in class discussions on a volunteer basis
  - b. I sometimes participate in class discussions on a volunteer basis
  - c. I participate in class discussions when called upon
  - d. I rarely participate in class discussions
8. Full participation & cooperation:
  - a. I fully participate and cooperate on a daily basis
  - b. I oftentimes participate and cooperate
  - c. I sometimes participate and cooperate
  - d. I rarely participate and cooperate

## CURRENT REFERENCES

- National Core Arts Standards – NafME: <http://www.nationalartsstandards.org/>
- *American Choral Directors Association Choral Journal*
- *Music Educators Journal*
- *Music for Sight Singing* – Robert Ottman
- *A Choral Approach to Sight Singing* – Emily Crocker and Joyce Eilers
- *90 Days to Sight Reading Success* – Stan McGill and H. Morris Stevens
- *Essential Sight Singing* - Emily Crocker and John Leavitt
- *Choral Warm-Up Collections* – Sally Albrecht and Klaus Heizmann
- Octavos from various periods and in a variety of styles