

# Summit High School Chorus

Summit High School  
Summit, NJ

Grade Level/Content Area:

9<sup>th</sup>-12<sup>th</sup> Grade  
Chorus

Concert Choir and Women's Chorus

Revised by  
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## **Concert Choir:**

**Length of Course.....Full Year**

**Credit..... 5.0**

**Grade Level..... Male Voices 9-12; Female Voices 10-12**

**Prerequisite ..... None**

## **Treble Singers:**

**Length of Course.....Full Year**

**Credit..... 5.0**

**Grade Level..... Female Voices 9-12**

**Prerequisite ..... None**

### **HIGH SCHOOL MUSIC DEPARTMENT PHILOSOPHY**

The study of music contributes in important ways to the quality of every student's life. Every musical work is a product of its time and place, although some works transcend their original settings and continue to appeal to humans through their timeless and universal attraction. Through singing, playing instruments, and composing, students can express themselves creatively, while knowledge of notation and performance traditions enables them to learn new music independently throughout their lives. Skills in analysis, evaluation, and synthesis are important because they enable students to recognize and pursue excellence in their musical experiences and to understand and enrich their environment. Through understanding the cultural and historical forces that shape social attitudes and behaviors, students are better prepared to live and work in a multicultural society. Every course in music, including performance courses, should provide instruction in creating, performing, listening to, and analyzing music, in addition to focusing on its specific subject matter.

Chorus is a full year elective course that meets daily. Chorus is open to all students who wish to sing with a group. The ensemble performs at the highest level of proficiency. Small group lessons provide individualized attention for each student's personal growth. Opportunity and encouragement is provided to move all students to their highest level of singing ability. Instruction is based on performance literature, with emphasis on public performance. All performances are mandatory.

In Chorus, there are six levels of mastery; performance repertoire, vocal technique, vocal agility, diction, sight singing and musical and score literacy. Special emphasis is given to timbre, intonation, style, musical symbols, and structure.

Note: Music performance, as implemented in the Chorus program, is unique in its individual, continuous progress approach. Each chorus member enters the program with differing levels of talent, ability and musical experiences. As their competency and readiness increase, they are brought to the next level of mastery at their own pace. This progressive method rewards the student for personal effort and for contribution to the accomplishments of the ensemble.

**Standard 1.1 (The Creative Process)**

All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

**Big Ideas:** *Course Objectives / Content Statement(s)*

Students will be able to use solfege to interpret and sight-read beginner to advanced musical literature, either in a large ensemble or individually.

Students will be able to understand the vocal score.

**Essential Questions**

*What provocative questions will foster inquiry, understanding, and transfer of learning?*

**Enduring Understandings**

*What will students understand about the big ideas?*

1. What are the tools that will help any singer sight-read a song or musical example?
2. What musical elements that will enable a composer to create a piece of music and an ensemble to perform it.
3. How can you draw on all of your knowledge of the essential elements of music to sight read a piece of music, either in a large ensemble or individually?

Students will understand that...

The foundation of any music reading is a working knowledge of key signatures, scales (major and the 3 forms of minor), rhythm, pulse and beat, and dynamic and musical symbols.

Playing literature from a variety of genres and time periods is vital to having an advanced and complete lexicon of musical taste.

Basic understanding of clefs, key and time signatures, system and measure numbers, dynamics etc.

In depth knowledge of score reading, adding articulation and tempo markings.

How to properly interpret the intent of the composer while performing the piece as your own.

Expressively Sight-sing various levels of

	melodies using proper solfege. Melodies will have chromatic inflections and various time signatures.
<b>Areas of Focus: Proficiencies (Cumulative Progress Indicators)</b>	<b>Examples, Outcomes, Assessments</b>
Students will:	Instructional Focus:
1.1.12.B.1 Have an understanding of clefs, key, and time signatures, systems and measure numbers. As well as more in depth knowledge of score reading, articulation, and basic chord analysis.	How to use our musical knowledge to recognize and perform different genres of music.
1.1.12.B.2 Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.	Sample Assessments: <ul style="list-style-type: none"> <li>a. Playing tests: Students are required to perform in small group testing.</li> <li>b. Sight Singing examples.</li> <li>c. Perform compositions of various genres and degrees of difficulty.</li> <li>d. Scale test using Solfege symbols and hand gestures.</li> </ul>
1.1.5.B1- Students will be able to aurally identify intervals and scales.	
	Instructional Strategies:
	<b>Technology Integration</b> Students the teach website to access individual vocal parts, as well as YouTube clips of performances.
	<b>Media Literacy Integration</b> Use laptop with <i>imovie</i> to record various performances, and evaluate.
	<b>Global Perspectives</b> Learn, and perform styles of music from other cultures and countries.
	Perform Songs using a variety of languages including French, Italian, Spanish, German, Latin, Hebrew, Creole, etc.

**Standard 1.2 (The History of The Arts and Culture)**

All students will understand the role, development, and influence of the arts throughout history and across cultures.

**Big Ideas:** *Course Objectives / Content Statement(s)*

**Which time periods do the composers we study, operate in. What are the characteristics of each era?**

**How does music from different cultures compare and contrast to Western music?**

**Essential Questions**

*What provocative questions will foster inquiry, understanding, and transfer of learning?*

**Enduring Understandings**

*What will students understand about the big ideas?*

1. Which composers were pivotal in the composition of choral music in each time period?

2. What are the traits of the following musical styles and eras: Renaissance, Baroque, Classical, Romantic, 20<sup>th</sup> Century/Modern, and Vocal Jazz?

3. How do the traits of different cultures influence the vocal music they produce?

Students will understand that...

Various factors influenced how composers of different periods wrote their music (i.e. Influence of the church, influence of other arts).

Music of the Renaissance tends to be more modal and contains longer phrases. Baroque and Classical tend to be more melismatic and require a more coloratura vocal tone. Romantic – Modern tends to have more chromatic tones and tends to be more secular. There is also a heightened level of dramatics in Romantic-Modern Music.

<p>4. What is the influence on popular culture on the genre of music performed in each cultures and time period?</p>	<p>Some music lends itself to more rhythmic music and complex harmonies depending on the importance of percussions or drums in the society, like African Countries, or West Indian Music. There are also more subdued music of the West with longer phrases and more linear harmonies.</p> <p>Music has always been intertwined with various cultures. In the Renaissance through the Classical Time period, the Church was the major impetus in music production. However in the Classical time period, the music begins shift towards a more performance based. However religious music still continues to have a major impact on choral music.</p>
<p><b>Areas of Focus: Proficiencies (Cumulative Progress Indicators)</b></p>	<p><b>Examples, Outcomes, Assessments</b></p>
<p>Students will:</p>	<p>Instructional Focus:</p>
<p>1.2.12.A.1: Identify how dance and music, and theatre, will be brought together to create a more effective performance.</p>	<p>Giving students an understanding of the history and cultural effect of various styles of music.</p>
<p>1.2.12.A.2: Student will be able to understand choral and vocal music through the lenses of various cultures and time periods of history.</p>	<p>Sample Assessments:</p>
<p>1.3: Students will be able to perform songs in various vocal styles, imitating the most professional ensembles.</p>	<ul style="list-style-type: none"> <li>a. Classroom discussion regarding the style or composer of a song.</li> <li>b. Working on composition in the style of a particular composer.</li> <li>c. Performance assessment of a piece in a particular style.</li> </ul>
<p>1.3.2.B7 Blend unison and harmonic parts and vocal timbers in response to the conductor’s cues.</p>	<p>Instructional Strategies:</p>
	<p><b>Interdisciplinary Connections</b></p>

	<p>Incorporate musical instruments into performance and rehearsal process to demonstrate vocal characteristic desired.</p> <p>Also incorporate dance and movement into musical rehearsals and performances.</p> <p><b>Technology Integration</b></p> <p>Use YouTube/DVD's CD's to show examples of musical dance and movement into the rehearsals and performances.</p> <p><b>Global Perspectives</b></p> <p>Learn, and perform styles of music from other cultures and countries.</p> <p>Perform Songs using a variety of languages including French, Italian, Spanish, German, Latin, Hebrew, Creole, etc.</p>
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**Standard 1.3 (Performance)**

All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

**Big Ideas:** *Course Objectives / Content Statement(s)*

Students will be able to sing expressively using proper posture, breath support, and tone production.

Reinforcement of technical aspect of singing as well as identify proper and in proper use.

Proper use of vocal diction.

Rehearse and perform in large and small ensembles demonstrating an advanced level of balance and blend, intonation and listening skills.

**Essential Questions**

*What provocative questions will foster inquiry, understanding, and transfer of learning?*

**Enduring Understandings**

*What will students understand about the big ideas?*

1. Can students demonstrate vocal techniques at the mastery level?

Students will understand that...

Properly sing the five basic singing vowels.

As well as properly sing consonants and diphthongs.

Understand and be able to sing from head to chest voice, with minimum vocal break.

Effectively sing in any register while maintaining intonation.

2. Can students listen well enough to be able to play at a high level in both large and small ensembles?

To be a great ensemble the key is learning how to listen. Not only to their own part, but to the other sections in the choir, and understand how they fit in the chord and in the general function of the

<p>3. Can students understand the score well enough to play advanced music in various genres?</p>	<p>ensemble.</p> <p>In order to play advanced music. They must understand the concepts of rhythm and meter, and chromatic harmonies.</p>
<p><b>Areas of Focus: Proficiencies (Cumulative Progress Indicators)</b></p>	<p><b>Examples, Outcomes, Assessments</b></p>
<p>Students will:</p>	<p>Instructional Focus:</p>
<p>1.3.12.B.1: Students will be able to perform an expansive and varied repertoire of solo and choral music with expression and technical accuracy, from a moderate to difficult level.</p>	<p>The basic and advanced nature of vocal training. We must understand the 4 basics of vocal production, posture, breathing, phonation and placement, and listening.</p>
<p>1.3.12.B.2: Demonstrate proper vocal technique using the 4 elements for proper vocal productions.</p>	<p>Sample Assessments:</p>
<p>1.3.12.B.3: Perform at a variety of pieces at various levels of difficulty with proper vocal placement and production.</p>	<ul style="list-style-type: none"> <li>a. Playing tests of specific sections of music.</li> <li>b. Self-assessment using a recording of the ensemble and other ensembles for comparison.</li> <li>c. Periodic checks during lesson periods.</li> </ul>
	<p>Instructional Strategies: <b>Interdisciplinary Connections</b></p> <p>Use Choreography and dramatic staging to enhance performances.</p> <p><b>Technology Integration</b></p> <p>Use of various computer tools to assess and drill musical passages and excerpts.</p> <p>Use of recording technology.</p>

**Standard 1.4 (Aesthetic Responses & Critique Methodologies)**

All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

**Big Ideas:** *Course Objectives / Content Statement(s)*

Evaluate and critique performances of various choirs, as well as self-assessment of the ensemble and individual performance.

Evaluate pieces of music from various styles and genres.

**Essential Questions**

*What provocative questions will foster inquiry, understanding, and transfer of learning?*

**Enduring Understandings**

*What will students understand about the big ideas?*

1. What makes a good performance?

Students will understand that...

By applying their musical knowledge they may determine what makes a quality performances.

2. How can we improve upon the last performance?

By listening critically, they can give constructive criticism to each other and to themselves to improve the ensembles performance.

3. Using musical clues and text, how can we tell the composers intent?

By interpreting the text of the pieces and the chord structures, they can gain valuable insight on a composer's intent.

<b>Areas of Focus: Proficiencies (Cumulative Progress Indicators)</b>	<b>Examples, Outcomes, Assessments</b>
Students will:	Instructional Focus:
1.4.12.A.1: Use text to interpret the music and inform the intent of the composer and/or poet.	Evaluation and critique of performances and various works of music. This also includes self-evaluation of both the instrumentalist and their ensemble.
1.4.12.A.2: Critique other vocal ensembles using recordings (audio) and video (visual).	Sample Assessments:
	<ul style="list-style-type: none"> <li>a. Teacher led discussions on a recording of the ensemble.</li> <li>b. Written critique on a performance.</li> <li>c. Memorization test on certain sections of the song.</li> </ul>
	Instructional Strategies:
	<b>Interdisciplinary Connections</b>
	Critique another choral performance using YouTube and other recordings.
	Interpret the poem using literary skills and vocabulary.
<b>Technology Integration</b>	
	Use of recording studio.
	Use of computer to assist in evaluations.

Texts and Resources:

Building Beautiful Voices (Warm ups and technique exercises)- Paul Newsheim and Weston Noble

Variety of Scores and vocal collection.