

Choral Music Curriculum Guide

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ACKNOWLEDGEMENTS

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Foreword

Through sequenced instruction in music, Wicomico County hopes to instill in students a knowledge of the world's diverse musical and cultural heritage, a knowledge of music skills for experiencing our complex musical environment, and a foundation for future music experiences. The nature of music instruction relies heavily upon student participation and this is reflected in the curriculum.

This guide is based upon, and aligns with, the Music Essential Learner Outcomes for the High School as stated by the Maryland State Department of Education. Through the materials in this guide, the teacher is provided with the state outcomes, expectations, and indicators. Included is the scope and sequence of skills with suggested activities, and an appendix that includes a literature list and musical references.

Those teachers and staff members who made this guide possible deserve the appreciation of teachers and students who will benefit from the use of this guide.

WICOMICO COUNTY SCHOOLS

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How to Use This Guide

The outcomes and indicators in this guide are based upon, and are aligned with the Maryland State Department of Education. Included with these outcomes, are the Wicomico County Indicators that are sequenced throughout all levels of music instruction. Also included in the guide are sample activities, sample assessments, model lesson plan (a template for planning lessons), several sample lesson plans, an activities reference chart, and a list of resources.

It is recommended that a daily music lesson contain a variety of musical activities that involve students in making music. Examples include:

- Singing
- Moving expressively
- Playing classroom instruments
- Improvising
- Creating musical sound and notation

The goal of this curriculum guide is to have the students demonstrate grade level appropriate outcomes in music. In order to achieve this goal, appropriate indicators are listed for each outcome. The activities following each indicator are “sample” activities, they are included as a further explanation of and a sample way to achieve each indicator. Many of the indicators, and their activities fulfill Dimensions of Learning, Values and Career Education, and Multicultural objectives. To access these activities, refer to the Activities Reference Charts, where each is listed by outcome, expectation, indicator, and activity. Use the materials presented as a guide for planning lessons that fulfill Wicomico County’s Outcomes, as well as a resource for music, activities, and literature.

PHILOSOPHY

Music education provides a vehicle through which students can fulfill a variety of developmental needs. As an interrelated and vital part of the total school experience, it supports and intensifies learning. Music provides students with the opportunity to develop the intellect, individual sensitivity, psychomotor skills and social skills. Through music students also develop an understanding and appreciation of the multicultural society in which they live. Further, music is a discipline with sequential knowledge and skills that promote self-discipline and positive self-esteem. Because of the ordered nature of the elements of music, students learn to think with increasing complexity. And, because of the creative potential in music, they learn to think in divergent ways. It is through organized, sequential music instruction, therefore, that we educate the whole child.

The Wicomico County Public Schools provides a comprehensive music program that leads to the development of:

- the skills necessary to perceive, perform, and respond to music;
- an understanding of music as an essential aspect of history and human experience;
- the ability to creatively organize musical ideas and sounds;
- the ability to make aesthetic judgments.

During the elementary years, a comprehensive music program will be one in which the student can realize individual potential through singing, moving, listening, playing, describing, and creating. The student will become acquainted with the many facets of music provided in and out of the classroom. The students will also become acquainted with the effects and role of music in their culture as well as various other cultures. The process will be one where the student is not only the observer or participant, but also the creator.

At the middle school level, students will continue to apply and develop the musical concepts developed at the elementary level. Students will become more proficient with musical performance as they utilize complex thinking skills. By engaging in quality musical experiences, students continue to develop positive self-concept, a sense of personal accomplishment, self-discipline, critical thinking skills, and an increased capacity for intrinsic reward. As students continue to interact with each other and study music of varying cultures, a respect for diverse cultures and an appreciation for other points of view are heightened.

The impact of technological advances must be considered in addressing the role of music in the contemporary society. Recorded sound and telecommunications have made the music from all world cultures available to most people. Electronically generated and controlled sound has increased the potential for individuals to participate more actively and creatively in making music. Wicomico County Public Schools provides all students the opportunity to utilize current musical technology for instruction and performance.

Music education in Wicomico County Public Schools is an interrelated and vital part of the total school experience. By developing the skills and understanding necessary to describe, analyze, create, perform, and evaluate music of all cultures, students understand, through experience, why music is such a dynamic and vital part of our lives.

Music Outcomes

OUTCOME I: PERCEIVING, PERFORMING, AND RESPONDING – AESTHETIC EDUCATION

The student will demonstrate the ability to perceive, perform, and responding to music.

OUTCOME II: HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS

The student will demonstrate an understanding of music as an essential aspect of history and human experience.

OUTCOME III: CREATIVE EXPRESSION AND PRODUCTION

The student will demonstrate the ability to organize musical ideas and sounds creatively.

OUTCOME IV: AESTHETIC CRITICISM

The student will demonstrate the ability to make aesthetic judgements.

**Wicomico County Public Schools
Vocal Instruction**

Scope and Sequence

**OUTCOME I: PERCEIVING, PERFORMING, AND RESPONDING-
AESTHETIC EDUCATION**

The student will demonstrate the ability to perceive, perform, and respond to music.

Expectation A:

The student will describe the characteristics of musical sounds.

Indicators of Learning: **Sixth** **Seventh** **Eighth** **Intermediate** **Concert Choir**

Using appropriate choral vocabulary, the student will identify melody, rhythm, harmony, form, and timbre in performed ensemble music.	X	X	X		
The student will describe structural characteristics such as form, themes, phrases, and variations experienced in a performed piece.	X	X	X		
The student will compare and contrast two performances of the same selections.	X	X	X		
The student will analyze examples of varied repertoire representing diverse genres and cultures.	X	X	X		
The student will identify elements of music, including melody, rhythm, harmony, form, texture, expressive devices, and tension and release, using music performed in the ensemble.				X	X
The student will describe structural characteristics, such as elements of form, order of themes or phrases, and the nature of variations experienced in a rehearsal or a given aural example.				X	X

The student will describe differences in interpretation of two or more performances of the same musical selection.				X	X
The student will identify and explain compositional techniques used to provide unity and variety, tension and release in musical works.				X	X
The student will analyze aural examples of a varied repertoire of music, representing diverse genres and cultures, and will describe uses of the elements of music.				X	X
The student will compare and contrast ways that the elements of music and accompaniment or instrumentation are used in a variety of compositions.				X	X
The student will analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive.				X	X

Expectation B:

The student will practice and evaluate performance skills alone and in groups.

Indicators of Learning: Sixth Seventh Eighth Intermediate Concert Choir

The student will demonstrate a variety of vocal warm-up procedures and discuss their purposes.	X	X	X		
The student will demonstrate good posture, breath control, articulation, enunciation, and vowel production.	X	X	X		
The student will sing, with correct phrasing, appropriate expression, and accurate intonation, from varied repertoire of vocal literature including songs performed from memory.	X	X	X		
The student will sing an assigned part in an ensemble accurately, with accompaniment.	X	X	X		
The student will demonstrate knowledge to properly care for one's vocal instrument.	X	X	X		

The student will sing with a clear and resonant tone quality that blends with the ensemble.	X	X	X		
The student will follow a conductor while maintaining proper tempo, balance, blend, and style.	X	X	X		
The student will demonstrate requirements for an ensemble performer, including proper rehearsal and concert behavior, part preparation, and responsibility to the section.	X	X	X		
The student will demonstrate a variety of vocal warm-up procedures and discuss their purposes.				X	X
The student will demonstrate good posture, breath control, articulation, enunciation, and vowel production.				X	X
The student will sing, with correct phrasing, appropriate expression, and accurate intonation, a large and varied repertoire of vocal literature with a level of difficulty appropriate to the competencies of the ensemble. Some of the songs should be performed from memory.				X	X
The student will sing an assigned part in a n ensemble accurately, with or without accompaniment.				X	X
The student will demonstrate knowledge to properly care for one's vocal instrument.				X	X
The student will sing with a clear and resonant tone quality that blends with the ensemble.				X	X
The student will sing an appropriate part in an ensemble with proper attention to intonation, articulation, correct notes, dynamic skills, and tempo.				X	X
The student will follow a conductor while maintaining proper tempo, balance, blend, and style.				X	X
The student will demonstrate requirements for an ensemble performer, including proper rehearsal and concert				X	X

behavior, part preparation, and responsibility to the section.					
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Expectation C:

The student will analyze and respond to complex musical sound through movement.

Indicators of Learning: Sixth Seventh Eighth Intermediate Concert Choir

The student will conduct simple duple and triple meters.	X	X	X		
The student will demonstrate rhythmic accuracy and musical expression through physical movement.	X	X	X		
The student will conduct the basic two, three, and four patterns and a variety of asymmetrical patterns.				X	X
The student will demonstrate rhythmic accuracy or musical expression through physical movement.				X	X

Expectation D:

The student will perform, reading from both traditional and non-traditional notation.

Indicators of Learning: Sixth Seventh Eighth Intermediate Concert Choir

The student will read and perform whole, half, quarter, eighth, sixteenth, and dotted notes and rests in duple and triple meters.	X	X	X		
The student will sing rounds, partner songs, descants, and songs in two or three parts.	X	X	X		
The student will sight-sing simple melodies in treble and/or bass clefs.	X	X	X		

Through performance, the student will demonstrate a knowledge of interpretive markings used in the musical score.	X	X	X		
The student will identify transpositions in familiar choral repertoire.	X	X	X		
The student will correctly interpret pitches, rhythms, and other notational symbols using musically appropriate techniques.				X	X
The student will demonstrate skill in reading music by correctly singing or playing passages from music appropriate to the developmental level.				X	X
The student will demonstrate, through performance, an independent knowledge of expressive marking used in musical scores.				X	X
The student will sight-read, accurately and expressively, music appropriate to the competencies of the ensemble.				X	X

OUTCOME II: HISTORICAL, CULTURAL, AND SOCIAL CONTEXT

The student will demonstrate an understanding of music as an essential aspect of history and human experience.

Expectation A:

The student will make connections between music from the oral and written traditions of various cultures.

Indicators of Learning: **Sixth** **Seventh** **Eighth** **Intermediate** **Concert Choir**

The student will describe the role of music as it relates to historical, cultural, and social expression.	X	X	X		
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The student will identify and demonstrate audience behavior appropriate for the context and style of performed music.	X	X	X		
The student will identify various opportunities to perform and hear music in the local community and beyond.	X	X	X		
The choral music student will sing music in other languages.	X	X	X		
The student will demonstrate knowledge of the ways choral music reflected the social and political climate in the United States and other countries.	X	X	X		
The student will identify various roles in society performed by musicians and will describe contributions of representative individuals for each role,				X	X
The student will identify and discuss reasons for choosing choral music as a performance medium.				X	X
The students will demonstrate knowledge of the ways choral music is used in cultures of the United States and other countries.				X	X
The student will identify and trace the evolution of genres of music from various cultures.				X	X
The student will name well-known musicians associated with various genres of music.				X	X
The student will identify various opportunities to perform and hear music in the local community and beyond.				X	X
The student will identify and explain the stylistic features of a given musical work to define its aesthetic tradition and its historical or cultural context.				X	X
The student will compare and contrast vocal music in the United States with that of other cultures.				X	X
The vocal music student will sign music in various languages.				X	X

Expectation B:

The student will describe the roles of music in reflecting and influencing diverse social structures.

Indicators of Learning: **Sixth** **Seventh** **Eighth** **Intermediate** **Concert Choir**

The student will discuss the historical and cultural significance of the works performed in the ensemble.	X	X	X		
The student will demonstrate knowledge of the evolution and diversity of choral or instrumental ensembles.	X	X	X		
The student will demonstrate knowledge of technology as it impacts performing, creating, and listening to music.	X	X	X		
The students will discuss opportunities available and qualifications needed to pursue careers in music.	X	X	X		
Choral music students will demonstrate understanding of song texts.	X	X	X		
The student will discuss the roles choral music have played throughout history.				X	X
The student will discuss the historical and cultural significance of the works performed in the ensemble.				X	X
The student will demonstrate knowledge of the evolution and diversity of choral ensembles.				X	X
The student will demonstrate knowledge of the diversity of choral styles throughout history and of the creative processes that engendered them.				X	X
The student will demonstrate awareness of technological advances as they impact on performing, creating, and listening to music.				X	X

The student will discuss the opportunities available and qualifications needed to pursue careers in music.				X	X
The choral music student will demonstrate understanding of song texts as they relate to the music.				X	X

Expectation C:

The student will recognize influences and interactions among music, dance, theatre, the visual arts, and other disciplines.

Indicators of Learning: Sixth Seventh Eighth Intermediate Concert Choir

The student will discuss common elements in music, poetry, dance, theatre, and the visual arts.	X	X	X		
The student will explain the roles of creators, performers, and others involved in production and presentation of the arts.	X	X	X		
The student will discuss music that is inspired by literature, visual art, drama, or other means of artistic expression.	X	X	X		
The student will recognize the fine arts as a unique means of individual creative expression.	X	X	X		
The student will perform ensemble literature from a variety of historical periods, styles, and cultures and will relate its characteristics to the elements of dance, theatre, visual arts, and other disciplines.				X	X
The student will perform improvisations based on concepts and techniques from dance, theatre, and visual arts.				X	X
The student will explain ways that the principles and subject matter of various disciplines are interrelated with those of music.				X	X

The student will explain how roles of creators, performers, and others involved in production and presentation of music are similar to and different from one another in the various arts.				X	X
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Expectation D:

The student will demonstrate knowledge of a wide variety of representative music styles and genres.

Indicators of Learning: **Sixth** **Seventh** **Eighth** **Intermediate** **Concert Choir**

The student will identify and perform representative selections of music from a variety of eras and ethnic origins.	X	X	X		
The student will discuss inter-cultural influences as represented in a variety of compositions.	X	X	X		
The student will explain why certain choral works are considered exemplary.	X	X	X		
The student will demonstrate knowledge of appropriate performance styles while singing music from a variety of eras and ethnic origins.				X	X
The student will analyze factors that influence relationships between a composer's work and environment.				X	X
The student will identify and compare styles of music from Western and non-Western cultures.				X	X

OUTCOME III: CREATIVE EXPRESSION AND PRODUCTION

The student will demonstrate the ability to organize musical ideas and sounds creatively.

Expectation A:

The student will perform musical improvisations using traditional and original techniques.

Indicators of Learning: **Sixth** **Seventh** **Eighth** **Intermediate** **Concert Choir**

The student will vocally improvise simple rhythmic and melodic variations.	X	X	X		
The student will improvise short melodies over given rhythmic accompaniment , maintaining consistent style, meter, and tonality.	X	X	X		
The student will improvise original melodies in a variety of styles over given chord progressions, each in a consistent style, meter, and tonality.				X	X
The student will improvise stylistically appropriate countermelodies or free contrapuntal lines to embellish familiar melodies.				X	X
The student will improvise rhythmic and melodic variations on given pentatonic melodies and melodies in major and minor keys.				X	X

Expectation B:

The student will structure arrangements and compositions using appropriate notation and forms.

Indicators of Learning: **Sixth** **Seventh** **Eighth** **Intermediate** **Concert Choir**

The student will create and perform short musical composition using traditional and non-traditional notation.	X	X	X		
The student will demonstrate awareness of contemporary compositional techniques and modern technologies.	X	X	X		
The student will create and perform short musical compositions.				X	X

The student will write traditional music notation, including major and minor scales, modes, and arpeggios.				X	X
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OUTCOME IV: AESTHETIC CRITICISM

The student will demonstrate the ability to make aesthetic judgments.

Expectation A:

The student will evaluate selected musical compositions using established criteria.

Indicators of Learning: **Sixth** **Seventh** **Eighth** **Intermediate** **Concert Choir**

The student will develop evaluative criteria based on the elements of music.	X	X	X		
The student will analyze the varying ways composers use the elements of music and how this affects the reactions of the listener.	X	X	X		
The student will use developed criteria to compare and evaluate a variety of musical compositions.	X	X	X		
The student will develop evaluative criteria based on the elements of music.				X	X
The student will make independent judgments concerning the functions of harmony, timbre, texture, form, and any other appropriate characteristics in a selection of music.				X	X
The student will evaluate a composition or arrangement by comparing it to similar or exemplary models.				X	X

The student will evaluate a given musical work in terms of its artistic and aesthetic qualities.				X	X
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Expectation B:

The student will formulate, apply, and communicate criteria for evaluating personal performances and those of others.

Indicators of Learning: Sixth Seventh Eighth Intermediate Concert Choir

The student will discuss ways one determines appropriate dynamic levels, tempi, phrasing, and other related characteristics when performing or listening to performances.	X	X	X		
The student will compare different performances of the same selection of music and analyze how interpretation affects the listener's reactions.	X	X	X		
The student will formulate criteria to critique personal performances, improvisations, and compositions and those of others.	X	X	X		
The student will develop, assess, and revise standards to evaluate personal musical performance.				X	X
The student will critique the performance of others within the ensemble setting using pre-determined criteria.				X	X
The student critique personal musical performance and its relationship to the full ensemble sound.				X	X
The student will evaluate recorded and live performances of individual voices or instruments and ensembles using established criteria to make qualitative judgments.				X	X

**Wicomico County Public Schools
Vocal Instruction in the Middle School**

SCOPE AND SEQUENCE

**OUTCOME I: PERCEIVING, PERFORMING, AND RESPONDING-
AESTHETIC EDUCATION**

The student will demonstrate the ability to perceive, perform, and respond to music.

Expectation A:

The student will describe the characteristics of musical sounds.

Indicators of Learning:

1. Using appropriate choral vocabulary, the student will identify melody, rhythm, harmony, form, and timbre in performance ensemble music.
2. The student will describe structural characteristics such as form, themes, phrases, and variations experienced in a performed piece.
3. The student will compare and contrast two performances of the same selection.
4. The student will analyze examples of varied repertoire representing diverse genres and cultures.

Expectation B:

The student will practice and evaluate performance skills alone and in groups.

Indicators of Learning:

1. The student will demonstrate a variety of vocal warm-up procedures and discuss their purposes.
2. The student will demonstrate good posture, breath control, articulation, enunciation, and vowel production.

3. The student will sing, with correct phrasing, appropriate expression, and accurate intonation, from varied repertoire of vocal literature, including songs performed from memory.
4. The student will sing an assigned part in an ensemble accurately, with accompaniment.
5. The student will demonstrate knowledge to properly care for one's vocal instrument.
6. The student will sing with a clear and resonant tone quality that blends with the ensemble.
7. The student will follow a conductor while maintaining proper tempo, balance, blend, and style.
8. The student will demonstrate requirements for an ensemble performer, including proper rehearsal and concert behavior, part preparation, and responsibility to the section.

Expectation C:

The student will analyze and respond to complex musical sound through movement.

Indicators of Learning:

1. The student will conduct simple duple and triple meters.
2. The student will demonstrate rhythmic accuracy and musical expression through physical movement.

Expectation D:

The student will perform music, reading from both traditional and non-traditional notation.

Indicators of Learning:

1. The student will read and perform whole, half, quarter, eighth, sixteenth, and dotted notes and rests in duple and triple meters.
2. The student will sing rounds, partner songs, descants, and songs in two or three parts.
3. The student will sight-sing simple melodies in treble and/or bass clefs.
4. Through performance, the student will demonstrate knowledge of interpretive markings used in the musical score.
5. The student will identify transposition in familiar choral repertoire.

OUTCOME II: HISTORICAL, CULTURAL, AND SOCIAL CONTEXT

The student will demonstrate an understanding of music as an essential aspect of history and human experience.

Expectation A:

The student will make connections between music from the oral and written traditions of various cultures.

Indicators of Learning:

1. The student will describe the role of music as it relates to historical, cultural, and social expression.
2. The student will identify and demonstrate audience behavior appropriate for the context and style of performed music.
3. The student will identify various opportunities to perform and hear music in the local community and beyond.
4. The choral music student will sing music in other languages.
5. The student will demonstrate knowledge of the ways choral music reflects the social and political climate in the United States and other countries.

Expectation B:

The student will describe the roles of music in reflecting and influencing diverse social structures.

Indicators of Learning:

1. The student will discuss the historical and cultural significance of the works performed in the ensemble.
2. The student will demonstrate knowledge of the evolution and diversity of choral or instrumental ensembles.
3. The student will demonstrate knowledge of technology as it impacts performing, creating, and listening to music.
4. The student will discuss opportunities available and qualifications needed to pursue careers in music.
5. Choral music students will demonstrate understanding of song texts.

Expectation C:

The student will recognize influences and interactions among music, dance, theatre, the visual arts, and other disciplines.

Indicators of Learning:

1. The student will discuss common elements in music, poetry, dance, theatre, and the visual arts.
2. The student will explain the roles of creators, performers, and others involved in production and presentation of the arts.

3. The student will discuss music that is inspired by literature, visual art, drama, or other means of artistic expression.
4. The student will recognize the fine arts as a unique means of individual creative expression.

Expectation D:

The student will demonstrate knowledge of a wide variety of representative musical styles and genres.

Indicators of Learning:

1. The student will identify and perform representative selections of music from a variety of eras and ethnic origins.
2. The student will discuss inter-cultural influences as represented in a variety of compositions.
3. The student will explain why certain choral works are considered exemplary.

OUTCOME III: CREATIVE EXPRESSION AND PRODUCTION

The student will demonstrate the ability to organize musical ideas and sounds creatively.

Expectation A:

The student will perform musical improvisations using traditional and original techniques.

Indicators of Learning:

1. The student will vocally improvise simple rhythmic and melodic variations.
2. The student will improvise short melodies over given rhythmic accompaniments, maintaining consistent style, meter, and tonality.

Expectation B:

The student will structure arrangements and compositions using appropriate notation and forms.

Indicators of Learning:

1. The student will use traditional and non-traditional notation as a means of retaining musical ideas.
2. The student will demonstrate awareness of contemporary compositional techniques and modern technologies.

OUTCOME IV: AESTHETIC CRITICISM

The student will demonstrate the ability to make aesthetic judgments.

Expectation A:

The student will evaluate selected musical compositions using established criteria.

Indicators of Learning:

1. The student will develop evaluative criteria based on the elements of music.
2. The student will analyze the varying ways composer use the elements of music and how this affects the reactions of the listener.
3. The student will use developed criteria to compare and evaluate a variety of musical compositions.

Expectation B:

The student will formulate, apply, and communicate criteria for evaluating personal performances and those of others.

Indicators of Learning:

1. The student will discuss ways one determines appropriate dynamic levels, tempi, phrasing, and other related characteristics when performing or listening to performances.
2. The student will compare different performances of the same selection of music and analyze how interpretation affects the listener's reactions.
3. The student will formulate criteria to critique personal performances, improvisations, and compositions and those of others.

Wicomico County Public Schools Vocal Instruction in the High School

SCOPE AND SEQUENCE

OUTCOME I: PERCEIVING, PERFORMING, AND RESPONDING- AESTHETIC EDUCATION

The student will demonstrate the ability to perceive, perform, and respond to music.

Expectation A:

The student will describe the characteristics of musical sounds.

Indicators of Learning:

1. The student will identify elements of music, including melody, rhythm, harmony, form, texture; expressive devices; and tension and release, using music performed in the ensemble.
2. The student will describe structural characteristics, such as elements of form, order of themes or phrases, and the nature of variations experienced in a rehearsal or a given aural example.
3. The student will describe differences in interpretation of two or more performances of the same musical selection.
4. The student will identify and explain compositional techniques used to provide unity and variety, tension and release in musical works.
5. The student will analyze aural examples of a varied repertoire of music, representing diverse genres and cultures, and will describe uses of the elements of music.
6. The student will compare and contrast ways that the elements of music and accompaniment or instrumentation are used in a variety of compositions.
7. The student will analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive.

Expectation B:

The student will practice and evaluate performance skills alone and in groups.

Indicators of Learning:

1. The student will demonstrate a variety of vocal warm-up procedures and discuss their purposes.
2. The student will demonstrate good posture, breath control, articulation, enunciation, and vowel production.
3. The student will sing, with correct phrasing, appropriate expression, and accurate intonation, a large and varied repertoire of vocal literature with a level of difficulty appropriate to the competencies of the ensemble. Some songs should be performed from memory.
4. The student will sing an assigned part in an ensemble accurately, with or without accompaniment.
5. The student will demonstrate knowledge to properly care for one's vocal instrument.
6. The student will sing with a clear and resonant tone quality that blends with the ensemble.
7. The student will sing an appropriate part in an ensemble with proper attention to intonation, articulation, correct notes, dynamic skills, and tempo.
8. The student will follow a conductor while maintaining proper tempo, balance, blend, and style.
9. The student will demonstrate requirements for an ensemble performer, including proper rehearsal and concert behavior, part preparation, and responsibility to the section.

Expectation C:

The student will analyze and respond to complex musical sound through movement.

Indicators of Learning:

1. The student will conduct the basic two, three, and four patterns and a variety of asymmetrical patterns.
2. The student will demonstrate rhythmic accuracy or musical expression through physical movement.

Expectation D:

The student will perform music, reading from both traditional and non-traditional notation.

Indicators of Learning:

1. The student will correctly interpret pitches, rhythms, and other notational symbols using musically appropriate techniques.

2. The student will demonstrate skill in reading music by correctly singing or playing passages from music appropriate to the developmental level.
3. The student will demonstrate, through performance, an independent knowledge of expressive markings used in musical scores.
4. The student will sight read, accurately and expressively, music appropriate to the competencies of the ensemble.

OUTCOME II: HISTORICAL, CULTURAL, AND SOCIAL CONTEXT

The student will demonstrate an understanding of music as an essential aspect of history and human experience.

Expectation A:

The student will make connections between music from the oral and written traditions of various cultures.

Indicators of Learning:

1. The student will identify various roles in society performed by musicians and will describe contributions of representative individuals for each role.
2. The student will identify and discuss reasons for choosing choral music as a performance medium.
3. The student will demonstrate knowledge of the ways choral music is used in cultures of the United States and other countries.
4. The student will identify and trace the evolution of genres of music from various cultures.
5. The student will name well-known musicians associated with various genres of music.
6. The student will identify various opportunities to perform and hear music in the local community and beyond.
7. The student will identify and explain the stylistic features of a given musical work to define its aesthetic tradition and its historical or cultural context.
8. The student will compare and contrast vocal music in the United States with that of other cultures.
9. The vocal music student will sing music in various languages.

Expectation B:

The student will describe the roles of music in reflecting and influencing diverse social structures.

Indicators of Learning:

1. The student will discuss the roles choral music have played throughout history.
2. The student will discuss the historical and cultural significance of the works performed in the ensemble.
3. The student will demonstrate knowledge of the evolution and diversity of choral ensembles.
4. The student will demonstrate knowledge of the diversity of choral styles throughout history and of the creative processes which engendered them.
5. The student will demonstrate awareness of technological advances as they impact on performing, creating, and listening to music.
6. The student will discuss the opportunities available and qualifications needed to pursue careers in music.
7. The choral music student will demonstrate understanding of song texts as they relate to the music.

Expectation C:

The student will recognize influences and interactions among music, dance, theatre, the visual arts and other disciplines.

Indicators of Learning:

1. The student will perform ensemble literature from a variety of historical periods, styles, and cultures and will relate its characteristics to the elements of dance, theatre, visual arts, and other disciplines.
2. The student will perform improvisations based on concepts and techniques from dance, theatre, and visual arts.
3. The student will explain ways that the principles and subject matter of various disciplines are interrelated with those of music.
4. The student will explain how roles of creators, performers, and others involved in production and presentation of music are similar to and different from one another in the various arts.

Expectation D:

The student will demonstrate knowledge of a wide variety of representative music styles and genres.

Indicators of Learning:

1. The student will demonstrate knowledge of appropriate performance styles while singing music from a variety of eras and ethnic origins.
2. The student will analyze factors that influence relationships between a composer's work and environment.

3. The student will identify and compare styles of music from Western and non-Western cultures.

OUTCOME III: CREATIVE EXPRESSION AND PRODUCTION

The student will demonstrate the ability to organize musical ideas and sounds creatively.

Expectation A:

The student will perform musical improvisations using traditional and original techniques.

Indicators of Learning:

1. The student will vocally improvise simple rhythmic and melodic variations.
2. The student will improvise short melodies over given rhythmic accompaniment maintaining consistent style, meter, and tonality.

Expectation B:

The student will structure arrangements and compositions using appropriate notation and forms.

Indicators of Learning:

1. The student will create and perform short musical compositions using traditional and non-traditional notation.
2. The student will demonstrate awareness of contemporary compositional techniques and modern technologies.

OUTCOME IV: AESTHETIC CRITICISM

The student will demonstrate the ability to make aesthetic judgments.

Expectation A:

The student will evaluate selected musical compositions using established criteria.

Indicators of Learning:

1. The student will develop evaluative criteria based on the elements of music.

2. The student will make independent judgments concerning the functions of harmony, timbre, texture, form, and any other appropriate characteristics in a selection of music.
3. The student will evaluate a composition or arrangement by comparing it to similar or exemplary models.
4. The student will evaluate a given musical work in terms of its artistic and aesthetic qualities.

Expectation B:

The student will formulate, apply, and communicate criteria for evaluating personal performances and those of others.

Indicators of Learning:

1. The student will develop, assess, and revise standards to evaluate personal musical performance.
2. The student will critique the performance of others within the ensemble setting using pre-determined criteria.
3. The student will critique personal musical performance and its relationship to the full ensemble sound.
4. The student will evaluate recorded and live performances of individual voices or instruments and ensembles using established criteria to make qualitative judgments.

**STUDENT COMPETENCIES FOR MIDDLE SCHOOL CHOIRS
BASED ON MARYLAND STATE ESSENTIAL LEARNER OUTCOMES**

TONE PRODUCTION AND TECHNIQUE		THEORY		BALANCE		INTERPRETATION/PERFORMANCE	
<i>Vocal care, posture, breathing vocal production, rhythmic/melodic accuracy, intonation, diction, sight-reading</i>	O.E.I.	<i>Musical vocabulary, melodic/rhythmic symbols, meter/ key signatures, Melodic/harmonic structure</i>	O.E.I.	<i>Individual, homogeneous and heterogeneous groups</i>	O.E.I.	<i>Dynamics, tempo, style, creative expression, stage presence, performance, historical style, evaluation</i>	O.E.I.
<p>Demonstrate the following:</p> <p>Good Vocal Care:</p> <ul style="list-style-type: none"> Vocal abuse Head colds Correct Speech level <p>Posture:</p> <ul style="list-style-type: none"> Correct sitting and standing positions <p>Breathing:</p> <ul style="list-style-type: none"> Good breath control <p>Vocal Production:</p> <ul style="list-style-type: none"> Recognition of a good vocal tone <p>Rhythmic/Melodic Accuracy:</p> <ul style="list-style-type: none"> Knowledge of lines and spaces in treble clef 	<p>I B 5</p> <p>I B 2</p> <p>I B 2</p> <p>I B 6</p> <p>I C 2 I D 1 III B 4 III B 5</p>	<p>Demonstrate an understanding of :</p> <p>Staff, clef, bar line, double bar, measure, meter signature, whole note/rest, half note/rest, quarter note/rest, eighth note/rest, sixteenth note/rest, soprano, contralto, baritone</p> <p>Identify, define, and perform the following:</p> <p>Melodies in unison, harmony (duet),</p> <p>meter (2/4)</p>	<p>I A 1 I B 2, 7 I C 1 I D 1 I D 3</p> <p>I A 4, 7 I B 3, 4, 6, 7</p> <p>I B 8 I C 1,2 I D 1,3 I B 3, 7</p>	<p>Individual, Homogeneous, and Heterogeneous groups</p> <p>Demonstrate an understanding of the following:</p> <ul style="list-style-type: none"> Balance (uniformity of quality of tone) Blend (uniformity of vowel quality) Dynamics (piano, forte, crescendo, decrescendo) 	<p>I A 7 I B 6 I B 8 I B 9</p>	<p>Demonstrate an understanding of and execute in performance:</p> <p>Dynamics:</p> <ul style="list-style-type: none"> Forte Piano Crescendo Decrescendo <p>Tempo:</p> <ul style="list-style-type: none"> Ritardando Fermata <p>Style/Genre:</p> <ul style="list-style-type: none"> Pop Broadway Spiritual <p>Creative Expression:</p> <ul style="list-style-type: none"> Creatively organize ideas and sounds <p>Stage Presence:</p> <ul style="list-style-type: none"> Appropriate concert dress Appropriate concert demeanor <p>Performance:</p> <ul style="list-style-type: none"> Group warm-ups Group rehearsal 	<p>I A 1</p> <p>I C 2</p> <p>II A 5, 7, 9 II B 3 II D 1</p> <p>I D 3</p> <p>IV B 5,6</p> <p>II B 4, 7</p>

<ul style="list-style-type: none"> Sing simple melodies with tonal accuracy Perform rhythmic pattern which include whole, half, quarter, and eighth notes and rests <p>Intonation:</p> <ul style="list-style-type: none"> Ability to sing on pitch <p>Diction:</p> <ul style="list-style-type: none"> Ability to pronounce words correctly <p>Sight-reading:</p> <ul style="list-style-type: none"> Ability to sight-read simple rhythmic patterns using whole, half, and quarter notes and rests 	<p>I B 3</p> <p>I B 2</p> <p>I D 4</p>	<p>Dynamics (piano, forte, mezzo piano, mezzo forte)</p> <p>Tempo (Allegro, Moderato)</p> <p>Key signature (music in the keys of C, F, and G)</p> <p>Texture (monophonic and polyphonic)</p> <p>Articulation (legato, staccato)</p>	<p>I D 1,3</p> <p>I B 2</p> <p>I C 1,2</p> <p>I D 1,3</p> <p>I A 1,7</p> <p>I A 1, 2, 5, 7</p> <p>I B 4</p> <p>II A 3</p> <p>I A 1, 4, 5, 6, 7</p> <p>I B 3, 4, 5, 7, 8</p> <p>I C 2</p> <p>I D 1,3</p>			<ul style="list-style-type: none"> Proper behavior at a performance <p>Aesthetic Criticism:</p> <ul style="list-style-type: none"> Aesthetic judgments <p>Historical Style:</p> <ul style="list-style-type: none"> Music from a variety of historical and diverse cultures <p>Evaluation:</p> <ul style="list-style-type: none"> Evaluate group performance 	<p>IV B 6, 7, 8</p> <p>IV A 3</p> <p>IV A 1</p> <p>IV B 1</p>
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**STUDENT COMPETENCIES FOR INTERMEDIATE CHOIR
BASED ON MARYLAND STATE ESSENTIAL LEARNER OUTCOMES**

TONE PRODUCTION AND TECHNIQUE		THEORY		BALANCE		INTERPRETATION/PERFORMANCE	
<i>Vocal care, posture, breathing vocal production, rhythmic/melodic accuracy, intonation, diction, sight-reading</i>	O.E.I.	<i>Musical vocabulary, melodic/rhythmic symbols, meter/ key signatures, Melodic/harmonic structure</i>	O.E.I.	<i>Individual, homogeneous and heterogeneous groups</i>	O.E.I.	<i>Dynamics, tempo, style, creative expression, stage presence, performance, historical style, evaluation</i>	O.E.I.
<p>Demonstrate the following:</p> <p>Good Vocal Care:</p> <ul style="list-style-type: none"> • Vocal Abuse • Head Colds • Laryngitis • Allergies • Tonsillitis • Smoking/Alcohol/Substance • Correct Speech Level <p>Posture:</p> <ul style="list-style-type: none"> • Correct sitting and standing positions <p>Breathing:</p> <ul style="list-style-type: none"> • Diaphragmatic breathing • Good breath control <p>Vocal Production:</p> <ul style="list-style-type: none"> • Knowledge of workings of singing mechanism • Vocal tone free of tension • Recognition of good vocal tone • Accurate use of head and chest resonance 	<p>I B 5</p> <p>I B 2</p> <p>I B 2</p> <p>I B 6</p>	<p>Demonstrate an understanding of these terms:</p> <p>Staff, clef, bar line, double bar, measure, meter signature, whole note/rest, half note/rest, quarter note/rest, eighth note/rest, sixteenth note/rest, sharp, flat, natural, repeat sign, ledger lines, pitch, dynamics, syncopation, soprano, contralto, tenor, baritone, bass, range, accompaniment, score, interval</p> <p>Identify, define, and perform the following:</p>	<p>I A 1</p> <p>I B 2, 7</p> <p>I C 1</p> <p>I D 1</p> <p>I D 3</p>	<p>Individual, Homogeneous, and Heterogeneous Groups</p> <p>Demonstrate an understanding of the following:</p> <p>Balance:</p> <ul style="list-style-type: none"> • Uniformity of quality of tone <p>Blend:</p> <ul style="list-style-type: none"> • Matching tone color within the ensemble • Uniformity of vowel quality <p>Dynamics:</p> <ul style="list-style-type: none"> • Adjusting dynamic levels to achieve balance Piano, forte Crescendo Decrescendo 	<p>I A 7</p> <p>I B 6</p> <p>I B 8</p> <p>I B 9</p>	<p>Demonstrate an understanding of and execute in performance:</p> <p>Dynamics:</p> <ul style="list-style-type: none"> • forte • piano • crescendo • decrescendo <p>Tempo:</p> <ul style="list-style-type: none"> • ritardando • accelerando • rallentando • a tempo • fermata • andante • allegro • moderato <p>Style/Genre:</p> <ul style="list-style-type: none"> • pop, Broadway, spiritual, folk song, anthem 	<p>I A 1</p> <p>I C 2</p> <p>I I A 5</p> <p>I I A 9</p> <p>I I A 7</p> <p>I I B 3</p> <p>I I D 1</p>

**STUDENT COMPETENCIES FOR INTERMEDIATE CHOIR
BASED ON MARYLAND STATE ESSENTIAL LEARNER OUTCOMES**

<ul style="list-style-type: none"> Ability to identify pitch as too flat or too sharp <p>Diction:</p> <ul style="list-style-type: none"> Ability to pronounce words correctly Ability to enunciate words clearly Ability to articulate and project words <p>Sight-reading:</p> <ul style="list-style-type: none"> Ability to sight-read simple rhythmic patterns using whole, half, quarter, eighth, sixteenth notes/rest Ability to sight-read grades II and III melodies 	<p>I B 2</p>	<p>Articulation-slur, tie, accent, legato, staccato</p>	<p>I A 1, 4, 5, 6, 7 I B 3, 4, 5, 7, 8 I C 2 I D 1, 3</p>				
	<p>I D 4</p>						

**STUDENT COMPETENCIES FOR CONCERT CHOIR
BASED ON MARYLAND STATE ESSENTIAL LEARNER OUTCOMES**

Each school year should begin with a review of concepts taught at the Intermediate Choir Level.

[illegible]

out-of-the ordinary positions • Staggered breathing • Catch-Breath • Sensitive phrasing • Sing long phrasing Vocal Production: • Extend vocal ranges • Falsetto • Control of natural vibrato • Development of good vocal tone • Open throat	I B 6	Meter Signatures-2/4, ¾, 4/4, 2/2, 6/8 and Time Signatures	I D 1,3 I B 8 I C 1, 2				
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STUDENT COMPETENCIES FOR CONCERT CHOIR
BASED ON MARYLAND STATE ESSENTIAL LEARNER OUTCOMES

Each school year should begin with a review of concepts taught at the Intermediate Choir Level.

TONE PRODUCTION AND TECHNIQUE	THEORY	BALANCE	INTERPRETATION/PERFORMANCE
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<ul style="list-style-type: none"> • Diphthongs • Elision • Analysis of Diction Problem <p>Sight-Reading:</p> <ul style="list-style-type: none"> • Ability to sight-read rhythmic patterns with values up to 64th notes and rests • Ability to sight-read grades IV, V, and VI melodies 	I D 4					<p>Evaluation:</p> <ul style="list-style-type: none"> • Critique performance of self within ensemble • Critique and evaluate performance of ensemble 	IV B 2, 3
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MUSIC SEQUENCE OF CHORAL COURSES GRADES 6-12

MIDDLE SCHOOL

1. Sixth Grade Chorus
2. Seventh Grade Chorus
3. Eighth Grade Chorus

HIGH SCHOOL

1. Intermediate Choir
2. Concert Choir CM

STRATEGIES FOR TEACHING MUSIC

This section offers a collection of teaching strategies designed to help teachers get students involved in the process of learning. These strategies help meet the needs of students with different learning styles and varied ability levels and interests. When planning instruction teachers should consider the ways students learn and select a variety of these strategies to stimulate critical thinking and to help students organize ideas.

Active Listening

Active listening enables students to become engaged with information by thinking about, reflecting upon, re-stating, and questioning the information presented in class.

Students may be provided with charts, graphic organizers, and other visual aids, which may be used to indicate appropriate responses to what they hear. Such opportunities for oral exchange of information provide time for clarification, correction of errors, and analysis of differences in perceptions.

Brainstorming

Brainstorming is a technique for exploratory thinking in a group setting about a given topic. Students generate ideas without fear of criticism. By sharing and building upon one another's ideas, students can develop more creative ideas and solutions. Teachers should first explain the rules for brainstorming: using imagination, accepting all ideas without criticism, and developing ideas of others. After introducing a specific problem or asking an open-ended question, the teacher allows free flowing discussion and exchange of ideas before listing suggested ideas on the chalkboard or overhead projector.

Call and Response

Call and Response is a means of having students provide a rhythmic and/or melodic answer/response to a similar directive from the teacher or another student.

Constructive Feedback

Constructive feedback will provide teachers and students with an opportunity to generate assessment statements pertinent to classroom discussions/performances. Ideas for implementing constructive feedback include the incorporation of:

1. Active listening techniques
2. Tangible and concrete ideas to bring about an appropriate change
3. Minimal negative evaluation
4. "I" messages (I like the way you..., however...)

Cooperative Learning

Cooperative learning promotes active learning, produces positive academic and social gains, reduces student apprehension, and adds variety to instruction to develop a student-centered classroom. Cooperative learning activities involve two or more students working together toward the same goal. A shared objective and positive interdependence are characteristics of cooperative learning.

Studies show that cooperative learning has significant advantages for cognitive and affective development. Benefits include higher achievement, enjoyable learning, practice of leadership and group skills, growth of self-esteem, and promotion of a sense of belonging. Collaborative classrooms operate on three important principles:

1. Cooperative skills are introduced, developed, and practiced. Feedback is given on how well the skills were used.
2. Class is structured so that students work in cohesive groups.
3. Individuals are given responsibility for their own learning and behavior.

There are few limits to the number of ways cooperative learning groups can be used.

Although the following list is not inclusive of all cooperative learning strategies, it does present many basic techniques. Teachers are encouraged to use and adapt these techniques.

1. Turn to Your Neighbor. Ask students to turn to a neighbor and share information. This activity can be used before, during, and/or after a lesson.
2. Think-Pair-Share. Have students listen while you ask a question. Give students time to think of a response. Have students then pair with another student to discuss their responses. Invite students to share their responses with the whole group.
3. Focus Trios. Before a lesson, have three students summarize together what they already know about the subject and come up with questions they have about it. Afterwards, have the trios answer questions, discuss new information, and formulate new questions.

4. Jigsaw. Each person on a team specializes in one part of a selection, then teaches what he/she has learned to the others. Ultimately, all members are responsible for all parts of the selection.
5. Corners. Label the four corners of the room with four topic choices. Have students choose a topic, report to that corner, and respond to the topic with the other members of the group.
6. Roundtable. Ask a question with many possible answers. In small groups have students make a list on one piece of paper, by having each individual write one answer and then pass the paper to the person on his/her left.

Dimensions of Learning

The teaching strategies in this section take into account the ways learning takes place and incorporate the framework presented in Dimensions of Learning: Teacher's Manual which can be found along with supplementary materials in each school's professional library. A brief explanation of each dimension follows.

Dimension 1: Attitudes and perceptions

In all strategies teachers use, they must ensure that they are developing positive attitudes and perceptions about learning in order for learning to occur.

Dimension 2: Acquire and Integrate Knowledge

Teachers must guide students in relating new knowledge to what they already know and in organizing and internalizing the new knowledge.

Dimension 3: Extend and Refine Knowledge

Teachers must guide students in analyzing the knowledge in more depth.

Dimension 4: Use Knowledge Meaningfully

Teachers must provide students the opportunity to apply what they have learned.

Dimension 5: Habits of Mind

Teachers must encourage students to think meta-cognitively, to think critically, and to think creatively.

Drill and Repetition

Students reinforce and refine skills through teacher directed repetition of exercises.

Graphic Organizers

Graphic organizers are diagrammatic shapes that are used to generate and/or organize thought by making the invisible process of thinking visible to both student and teacher.

Graphic organizers are advantageous because they make abstract information concrete and appeal to different learning styles. Also, they improve retention of information.

In using a graphic organizer, teachers should first introduce a specific graphic organizer by describing its purpose and form. Then they should explain and demonstrate the use of the selected organizer before students use them independently. Organizers may be used in small groups, large groups, or individually. Finally, students should be encouraged to construct their own organizers.

Hands On Experiences

Hands on experiences provide the student with manipulatives that enhance classroom instruction. As with active listening and cooperative learning, this technique provides for student engagement.

Interviewing

Interviewing is a strategy for gathering information directly, such as person to person, or indirectly, such as through written communication. This strategy provides more sources of information and enables students to gather primary information. It helps students gain confidence in approaching and obtaining ideas from others and provides an opportunity for them to practice communication skills.

A student who conducts interviews should follow these steps:

1. Make sure that the purpose of the interview is understood.
2. Ask permission of the prospective interviewee before expecting to interview him/her. Identify self, project, and purpose.
3. Prepare for those persons who may refuse an interview for whatever reasons they may have. Remember that no one must give an interview. Be gracious and thank that person for at least considering the opportunity.
4. Prepare a list of questions that guide the interview.

5. Make notes of the answers. Do not write everything. Use a tape recorder only if the interviewee gives permission.
6. Keep the interview moving as smoothly as possible. Show the interviewee that there is interest and importance in what is said.
7. Thank the interviewee at the conclusion of the interview and follow up with a thank-you note.
8. Write a summary of the interview as soon as possible after the interview when the newly acquired information is fresh and current.

Kodaly

Kodaly relies upon singing and an early attack on music reading using sol-fa syllables. Hand signals are coordinated with the use of the syllables. Stress is upon unaccompanied or *a cappella* work.

Lecture

The lecture method provides information that is not conveniently available to students. If presented in a motivational way, it allows the students to receive and synthesize information.

Modeling/Demonstration

The student strives to emulate an example of high caliber performance.

Note Taking

Note taking is a strategy whereby students learn to take notes from written, spoken, or viewed materials. The most important thing to know about note taking is that it is not simply writing down what one reads or hears; it is listening, thinking, questioning, summarizing, organizing, listing, illustrating, and writing.

Note taking enables students to remember information, improve understanding and develop a life-long skill.

In teaching note taking, the teacher should encourage students to do the following:

1. Place date and topic at the top of each page of notes.
2. Leave space in the margin for questions, revisions, or additions.

3. Write concisely. Leave out words that are not necessary; write notes in phrases rather than complete sentences.
4. Use many abbreviations, acronyms, and symbols.
5. Draw simple illustrations whenever it helps make a point clearer.
6. Circle those words or ideas that they will need to ask about or look up later.
7. Read over the notes they have taken and recopy, highlight, or summarize them as needed.
8. Review their notes within one day.
9. React to their notes by including these:
 - A comment on what memory or feeling a particular concept brings to mind
 - A reaction to a particular point they strongly agree or disagree with, a question about a concept that confuses them, paraphrase or rewording of a difficult concept
 - A discussion of material presented in class

Oral Presentations

In order for students to prepare oral presentations, the teacher should guide them to focus on the purpose, topic, audience, and form of the presentation or speech.

Teachers should lead students to consider the following questions as they develop the content of the presentation:

1. What are the important parts of the oral presentation?
 - a. The controlling statement provides the topic, purpose, and limits of the oral presentation.
 - b. The introduction begins an oral presentation by capturing listeners' attention and establishing the central idea.
 - c. The body is the main portion of the presentation in which the topic is explained and described.
 - d. The conclusion refocuses the listeners' attention on the central idea of the presentation.
2. How can listeners' attention be captured in the introduction?

- a. Refer to the audience. Appeal to the needs, interests, or situation of the listeners.
 - b. Use a direct approach. Go directly to the heart of the topic and define it for the audience.
 - c. Use an illustration. Use an example or story, or a series of examples and stories.
 - d. Cite a statistic. A numerical fact can provide an effective opening statement.
 - e. Begin with a quotation. Repeat someone else's words in relation to the topic or central idea.
3. What should your conclusion accomplish?
- a. Redirect listeners' attention. To conclude, give a summary of the material. Remind listeners of the purpose and content of the presentation.
 - b. Provide a final thought. End with a thought that ties up all loose ends, using any of the same methods used in the introduction.

Orff

Carl Orff evolved an approach to music education that starts with the basic element of music that is most natural to the child, rhythm.

Starting with this basic concept, Orff's approach includes specific objectives and contains many devices unique to music education in this country. Some of these devices include the use of speech patterns, proverbs and jingles as the basis for developing a feeling for basic note values, meter and phrase. As an accompaniment to moving, singing, and playing, Orff makes use of rhythmic and melodic ostinati. Finally the use of unique Orff-designed instruments, along with rhythm instruments and recorders provides children with another immediate way of making music while cultivating a deeper response to rhythm and melody.

Peer Tutoring/Teaching

In a peer tutoring partnership, the "tutor" is a student who assists another student to become more proficient in a skill. They share ideas and work together with minimal supervision.

Questioning

Questions frequently determine the quality of both mental and oral response. The Maryland State Department of Education has developed a series of “frame” questions that teachers may use in eliciting thoughtful responses. These “frames” follow:

Recalling

Who, What, When, Where, How _____?

Comparing

How is _____ similar to/different from _____?

Identifying Attributes and Components

What are the characteristics/parts of _____?

Classifying

How might we organize _____ into categories?

Ordering

Arrange _____ into sequence according to _____.

Identifying Relationships and Patterns

Develop an outline/diagram/web of _____.

Representing

In what other ways might we show/illustrate _____?

Identifying Main Ideas

What is the key concept/issue in _____?

Re-tell the main idea of _____ in your own words.

Identifying Errors

What is wrong with _____?

Inferring

What might we infer from _____?

What conclusions might be drawn from _____?

Predicting

What might happen if _____?

Elaborating

What ideas/details can you add to _____?

Give an example of _____.

Summarizing

Can you summarize _____?

Establishing Criteria

What criteria would you use to judge/evaluate _____?

Verifying

What evidence supports _____?

How might we prove/confirm _____?

Research

The ability to locate information on a given topic from a variety of sources is an essential skill. Students need a structured process. A written or oral report provides an appropriate outcome as well.

Visiting Artist

The visiting artist is a person in the field who will share his/her expertise with the class.

Conclusion

This chapter has briefly described strategies appropriate for use in music instruction. Many of these strategies mirror those used in other content areas, for they focus upon gaining declarative knowledge. Others such as cooperative learning provide opportunities for practicing process.

Other strategies form vital functions for music instruction: Kodaly, Orff and the performance of music. Music teachers should master these strategies and select appropriate ones as they plan effective lessons.

ADVANCED ORGANIZER

I. COURSE DESCRIPTION

In the choral music courses, students gain the knowledge and skills to perform in vocal ensembles. While learning to sing as a member of a chorus, the students will demonstrate:

- The ability to perceive, perform, and respond to music
- An understanding of music as an essential aspect of history and human experience
- The ability to organize musical ideas and sound creatively
- The ability to make aesthetic judgments

II. THEME DESCRIPTIONS

A. Theme I: Perceiving, Performing, and Responding-Aesthetic Education

The students will develop the ability to perceive, perform, and respond to music. This will include identifying elements and characteristics of music sound as they are used in a variety of genres and styles, recognizing and analyzing of the skills needed in the performance of music, responding to music through movement, and reading standard notation as it is used in the performance of music.

B. Theme II: Historical, Cultural, and Social Context

Understanding that music is an essential aspect of history and human experience is the focus of this theme. Social, political, and ethical issues will be examined in terms of musical expression. The influence of historical eras and places on composers will be explored. The relationship between music, visual arts, dance, theatre, and other disciplines will be identified. Significant styles and genres in musical history will be identified and classified.

C. Creative Expression and Production

Musical ideas and sounds will be explored and creatively organized into simple compositions, arrangements, and improvisations.

D. Theme IV: Aesthetic Criticism

This theme develops the ability to make aesthetic judgments. Musical compositions and personal performances, as well as those of others, will be evaluated by students through pre-determined criteria. Creation of

specific criteria for evaluation of selected performances will also be included.

III. Entering Skills

Students enrolled in choral music courses should bring to the course knowledge and skills in the areas of aesthetics, history, culture, production, performance, and criticism gained through the elementary and middle school general music program.

IV. Time Frame

A. Middle School

1. Sixth Grade Chorus-90 classes

Theme I: 63
Theme II: 10
Theme III: 8
Theme IV: 9

2. Seventh Grade Chorus-90 classes

Theme I: 63
Theme II: 8
Theme III: 10
Theme IV: 9

3. Eighth Grade Chorus-90 classes

Theme I: 63
Theme II: 9
Theme III: 9
Theme IV: 9

B. High School

1. Intermediate Choir-90 classes

Theme I: 63
Theme II: 9
Theme III: 9
Theme IV: 9

2. Concert Choir CM-180 classes

Theme I: 60
Theme II: 60
Theme III: 35
Theme IV: 35

V. Environment

A. Middle School

1. Sixth Grade Chorus

- Taught in a choral music room
- Taught on alternating days for 180 consecutive days
- Taught in a fifty minute period

2. Seventh Grade Chorus

- Taught in a choral music room
- Taught on alternating days for 180 consecutive days
- Taught in a fifty minute period

3. Eighth Grade Chorus

- Taught in a choral music room
- Taught on alternating days for 180 consecutive days
- Taught in a fifty minute period

B. High School

1. Intermediate Choir

- Taught in a choral classroom
- Taught every day for ninety consecutive days (one semester)
- Taught in a fifty minute period

2. Concert Choir

- Taught in a choral classroom
- Taught every day for 180 consecutive days (full year course)
- Taught in a fifty minute period

Wicomico County Public Schools
Vocal Instruction in the Middle School

**THEME I: PERCEIVING, PERFORMING, AND RESPONDING-
AESTHETIC EDUCATION**

THEME DESCRIPTION:

The students will develop the ability to perceive, perform, and respond to music. This will include identifying elements and characteristics of music sound as they are used in a variety of genres and styles, recognizing and analyzing of the skills needed in the performance of music, responding to music through movement, and reading standard notation as it is used in the performance of music.

THEME OBJECTIVES:

1. Using appropriate choral vocabulary, the student will identify melody, rhythm, harmony, form, and timbre in performance ensemble music.
2. The student will describe structural characteristics such as form, themes, phrases, and variations experienced in a performed piece.
3. The student will compare and contrast two performances of the same selection.
4. The student will analyze examples of varied repertoire representing diverse genres and cultures.
5. The student will demonstrate a variety of vocal warm-up procedures and discuss their purposes.
6. The student will demonstrate good posture, breath control, articulation, enunciation, and vowel production.
7. The student will sing, with correct phrasing, appropriate expression, and accurate intonation, from varied repertoire of vocal literature, including songs performed from memory.
8. The student will sing an assigned part in an ensemble accurately, with accompaniment.
9. The student will demonstrate knowledge to properly care for one's vocal instrument.
10. The student will sing with a clear and resonant tone quality that blends with the ensemble.
11. The student will follow a conductor while maintaining proper tempo, balance, blend, and style.
12. The student will demonstrate requirements for an ensemble performer, including proper rehearsal and concert behavior, part preparation, and responsibility to the section.
13. The student will conduct simple duple and triple meters.
14. The student will demonstrate rhythmic accuracy and musical expression through physical movement.

15. The student will read and perform whole, half, quarter, eighth, sixteenth, and dotted notes and rests in duple and triple meters.
16. The student will sing rounds, partner songs, descants, and songs in two or three parts.
17. The student will sight-sing simple melodies in treble and/or bass clefs.
18. Through performance, the student will demonstrate a knowledge of interpretive markings used in the musical score.
19. The student will identify transposition in familiar choral repertoire.

THEME ACTIVITIES:

1. Have students listen to Brahms's "How Lovely Is Thy Dwelling Place." Using a prepared worksheet, students will provide answers as indicated by questions on worksheet (e.g., voicing, rhythm, texture, etc.)
2. Choose a passage from a concert selection. Have students identify phrases and insert breath markings.
3. Using a Venn diagram, have students compare and contrast Beethoven's "Ode to Joy" to Sister Act's "Joyful, Joyful." Students will use vocabulary in reference to the elements of music.
4. Play recording of two vocal compositions that vary in style. Have students discuss similarities/differences in the two selections. Melodic contour, voicing, harmonic treatment and rhythm are areas to be analyzed.
5. Demonstrate a vocal warm-up that stresses proper vowel placement. Discuss the importance of proper placement and have students echo the warm-up sung by the teacher.
6. In small groups, students will sing a concert selection. An evaluation sheet is used to assess posture, breath control, articulation, enunciation and vowel production.
7. Have students critique a videotaped dress rehearsal. Students will be evaluated on phrasing, expression, intonation, and diction.
8. Have students practice singing their assigned parts around the piano with accompaniment. Have students focus on blending with the ensemble.
9. Using a prepared worksheet, have students label the parts of the vocal mechanism. Discuss the proper care of the vocal instrument.
10. Demonstrate diaphragmatic breathing. Have students place their index finger in front of their mouths. Pretending that this is a lighted candle, ask students to sing a short passage without blowing the "candle" out. Discuss the control of air flow.
11. Explain the movements and signals of a good conductor. Discuss. Have students practice following the conductor's cues while singing a familiar song.
12. Have students write a paragraph on the individual singer's responsibility to the ensemble and how it impacts the performance as a whole.
13. Have students aurally identify the meter of a concert selection as duple or triple. Demonstrate conducting patterns and have students execute them as the selection is played.

14. Assign to a small group of students the task of choreographing a concert piece. Have them instruct fellow students in this musical expression through physical movement.
15. Using a prepared overhead transparency, have students identify the meter and note values. Students will clap and count the given four measure phrases.
16. Invite the first sopranos to the piano for a descant sectional rehearsal. Add their part to the other vocal parts.
17. Students will sight-sing step-wise melodic phrases using melodies. Teacher will model examples using solfeggio or designated syllables. Students sing examples and then move on to more independent sight singing.
18. After a review of interpretive markings in a concert selection, students will be quizzed on the information. This knowledge will then be demonstrated through the performance of the piece.
19. Define transposition for students using transposing warm-ups as examples. Ask students to identify transposed passages in concert repertoire.

THEME ASSESSMENTS:

1. While listening to a choral selection, have students complete a worksheet describing the characteristics of melody, rhythm, harmony, form, and timbre. The teacher will evaluate the worksheet for accuracy.
2. Using two concert pieces, have students complete a Venn diagram to compare and contrast the musical characteristics of the two selections. The teacher will collect the diagrams and assess them for completeness and accuracy.
3. In small groups, students will perform a concert selection. A rubric is used to assess posture, breath control, articulation, enunciation and vowel production.
4. Following a concert performance, the teacher will complete a rubric addressing the students' ensemble participation, part preparation, and concert behavior.
5. Students come to the front of the classroom in small groups. Play examples of music in duple and triple and have students conduct the appropriate pattern. Teacher will observe for accuracy.
6. In small groups, have students perform choreography for a concert selection while the rest of the class sings the selection. Using a rubric the teacher will score the students' rhythmic accuracy and musical expression.
7. Using a prepared transparency, have students clap a selected rhythmic pattern. Use a rubric to score student accuracy.
8. In groups of two, students will perform two familiar folk songs as a partner song. Using a rubric, teacher will score the student's ability to read printed music.

THEME II: HISTORICAL, CULTURAL, AND SOCIAL CONTEXT

THEME DESCRIPTION:

Understanding that music is an essential aspect of history and human experience is the focus of this theme. Social, political, and ethical issues will be examined in terms of musical expression. The influence of historical eras and places on composers will be explored. The relationship between music, visual arts, dance, theatre, and other disciplines will be identified. Significant styles and genres in musical history will be identified and classified.

THEME OBJECTIVES:

1. The student will describe the role of music as it relates to historical, cultural, and social expression.
2. The student will identify and demonstrate audience behavior appropriate for the context and style of performed music.
3. The student will identify various opportunities to perform and hear music in the local community and beyond.
4. The choral music student will sing music in other languages.
5. The student will demonstrate knowledge of the ways choral music reflects the social and political climate in the United States and other countries.
6. The student will discuss the historical and cultural significance of the works performed in the ensemble.
7. The student will demonstrate knowledge of the evolution and diversity of choral or instrumental ensembles.
8. The student will demonstrate knowledge of technology as it impacts performing, creating, and listening to music.
9. The students will discuss opportunities available and qualifications needed to pursue careers in music.
10. Choral music students will demonstrate understanding of song texts.
11. The student will discuss common elements in music, poetry, dance, theatre, and the visual arts.
12. The student will explain the roles of creators, performers, and others involved in production and presentation of the arts.
13. The student will discuss music that is inspired by literature, visual art, drama, or other means of artistic expression.
14. The student will recognize the fine arts as a unique means of individual creative expression.
15. The student will identify and perform representative selections of music from a variety of eras and ethnic origins.
16. The student will discuss inter-cultural influences as represented in a variety of compositions.

17. The student will explain why certain choral works are considered exemplary.

THEME ACTIVITIES:

1. The students will listen to a given style of music. Using a prepared checklist on the overhead, students will identify the performer, style of music, period, culture, and social or individual expression in the lyrics. Using prior knowledge, the students will give other examples of similar performers and songs, and give justification for their answer.
2. Using a T-chart or other graphic organizer, the students will generate a list of appropriate behavior at a traditional concert versus a pop concert. Have students write an essay explaining what makes behavior acceptable for the context and style of the performed music.
3. Arrange field trips to community productions of musicals, ballets or other performances. Teacher will provide sufficient background information and review audience etiquette.
4. For the choral festival, students will sing a song in Latin such as “Laudate Dominum,” “Pie Jesu,” “Festival Sanctus” or similar pieces.
5. Students will take a stand on the controversial question: Should our national anthem be changed from “The Star Spangled Banner” to “America the Beautiful?” Captains will choose teams and debate the issue.
6. Students will sing a variety of celebration songs for the winter concert reflecting the traditions of various cultures. Have students discuss the significance of the works performed within the ensemble. (e.g., symbols, rituals, traditions, and principles.)
7. Students will view the video “The History of Music.” Have students complete a prepared worksheet covering the evolution of choral and instrumental ensembles.
8. Have students discuss ways technology could be used to enhance an upcoming performance. Employ technological devices available.
9. Invite local professional musicians or college students to speak on career choices and education requirements in the field of music.
10. Using a Kwanzaa song, students will translate the Swahili lyrics and explore the seven principles of Kwanzaa.
11. Have students discuss how music, poetry, dance, theatre, and other disciplines are incorporated in a musical. View a Rodgers and Hammerstein musical and have students explain in writing how the inclusion of the other disciplines enhances the story.
12. Plan a school-wide talent show. Explain and assign roles such as narrators, performers, technical and stage crew, ushers, lighting, and sound engineers.
13. Have students compare and contrast Oliver Twist to the musical “Oliver.” The students will discuss which means of artistic expression they enjoyed the most and give justification for their choice.
14. Given an eighth note silhouette, the student will place name, interest and creative designs that reflect their unique personality and expressions of themselves.
15. Students will perform a concert of music from a variety of eras and ethnic origins using appropriate performance styles.

16. After singing a choral arrangement of a popular song from the 1960's Civil Rights Movement, have students identify and discuss the influences of that historical era on the music and lyrics.
17. Have students listen to a selection from a Puccini opera and a Peking opera. Compare the two styles of music.

THEME ASSESSMENTS:

1. Have students list musical styles. Then, have them sort concert selections into categories. Teacher will check for accuracy.
2. In small groups, have students perform a choral selection in another language (e.g., Latin). Teacher will assess the performance as to pronunciation.
3. Following instruction on music of diverse cultures, students will correctly label five listening examples, citing the use of musical elements as a basis for their answers. Teacher will check for accuracy.
4. Students will plan a performance, listing all technological devices necessary for the execution of the performance. Teacher will score using a rubric.
5. Have students perform a song with a piece of standard poetry as the text. Using appropriate music vocabulary, students will cite specific examples of how the music enhances the meaning of the text. Teacher will score with a rubric.
6. In small groups, have students perform two pieces from different ethnic origins. Using a rubric, evaluate the appropriate performance styles.
7. Using a teacher prepared worksheet, explain how historical events are reflected in the popular music of a particular era. Worksheets will be evaluated for accuracy and completeness.

THEME III: CREATIVE EXPRESSION AND PRODUCTION

THEME DESCRIPTION:

Musical ideas and sounds will be explored and creatively organized into simple compositions, arrangements, and improvisations.

THEME OBJECTIVES:

1. The student will vocally improvise simple rhythmic and melodic variations.
2. The student will improvise short melodies over given rhythmic accompaniment maintaining consistent style, meter, and tonality.
3. The student will create and perform short musical compositions using traditional and non-traditional notation.
4. The student will demonstrate awareness of contemporary compositional techniques and modern technologies.

THEME ACTIVITIES:

1. Have students improvise a tambourine accompaniment to a previously learned spiritual or gospel selection.
2. Have students review a two or three part concert selection. Invite student volunteers to improvise a melodic descant while the choir sings the selection.
3. Using non-traditional notation, have students draw the melodic contour of phrases extracted from a familiar choral selection.
4. Demonstrate several different rhythm accompaniments on a digital piano keyboard. Have the class vote to select the most appropriate rhythm for a given choral composition.

THEME ASSESSMENTS:

1. The student will improvise vocally four measures of a jazz or spiritual piece in either $\frac{3}{4}$ or $\frac{4}{4}$ meter, focusing on the students' use of rhythm. Rubric should include: correct usage of eighth, sixteenth, quarter notes, and dotted rhythms; correct and consistent style; appropriate phrasing.
2. The student will improvise a 16 beat, $\frac{4}{4}$ melodic original composition over a given accompaniment, on tambourine, woodblock, or vocal instruments. 5 point rubric is as follows:

5-Correct number of beats, correct time signature, consistent style, appropriate use of instruments, originality
 4-four out of five of the above list
 3-three out of five of the above list
 2-two out of five of the above list
 1-one of the five listed above

3. The student will notate a four measure original composition, using $\frac{3}{4}$ or $\frac{4}{4}$ meters, in a jazz or spiritual style, using two measures of traditional notation and two measures of non-traditional notation. Rubric is as follows:

3-use of notation, use of meter, consistent style
 2-two out of the three listed above
 1-one of those listed
 0-none of the three listed

4. Using four styles of music (i.e., rhythm and blues, classical, rap, and pop), have students select the appropriate style to accompany selections being played. Rubric: Correct or Incorrect.

THEME IV: AESTHETIC CRITICISM

THEME DESCRIPTION:

This theme develops the ability to make aesthetic judgments. Musical compositions and personal performances, as well as those of others, will be evaluated by students through pre-determined criteria. Creation of specific criteria for evaluation of selected performances will also be included.

THEME OBJECTIVES:

1. The student will develop evaluative criteria based on the elements of music.
2. The student will analyze the varying ways composer use the elements of music and how this affects the reactions of the listener.
3. The student will use developed criteria to compare and evaluate a variety of musical compositions.
4. The student will discuss ways one determines appropriate dynamic levels, tempi, phrasing, and other related characteristics when performing or listening to performances.
5. The student will compare different performances of the same selection of music and analyze how interpretation affects the listener's reactions.
6. The student will formulate criteria to critique personal performances, improvisations, and compositions and those of others.

THEME ACTIVITIES:

1. Have students generate a list of characteristics (based on the elements of music) to consider when critiquing a performance.
2. Have students perform a choral composition observing the dynamic markings indicated by the composer. Then perform the same composition using the opposite of the dynamic markings. Compare and contrast the musical effect of dynamics.
3. Using a graphic organizer, compare the compositional techniques of two familiar choral selections.
4. Give students the lyrics to an unfamiliar choral selection. Discuss what the appropriate dynamics, tempo, and phrasing would be based on the lyrics.
5. Have students listen to a traditional performance of Handel's Messiah and compare it to a recording of "Handel's Messiah: A Soulful Celebration." Discuss the effects of both on the listener.
6. Have students develop a rubric to evaluate a videotaped performance of their concert.

THEME ASSESSMENTS:

1. Using the student generated evaluative criteria, have students adjudicate their performance. In a successful evaluation, students will use appropriate vocabulary and give justification for their comments.
2. Have students evaluate another choir's performance using a festival adjudication form. An accurate evaluation will include comments on proper vocal techniques used in the ensemble.
3. Given an unfamiliar piece of music, students will identify and define tempo markings, phrasing, and dynamics. Teacher will check for accuracy.
4. Working as a class, the student will develop a class rubric, or set of criteria to critique classroom performances. Students will evaluate a performance and identify missing criteria.

Wicomico County Public Schools

Vocal Instruction in the High School

THEME I: PERCEIVING, PERFORMING, AND RESPONDING- AESTHETIC EDUCATION

THEME DESCRIPTION:

The students will develop the ability to perceive, perform, and respond to music. This will include identifying elements and characteristics of music sound as they are used in a variety of genres and styles, recognizing and analyzing of the skills needed in the performance of music, responding to music through movement, and reading standard notation as it is used in the performance of music.

THEME OBJECTIVES:

1. The student will identify elements of music, including melody, rhythm, harmony, form, texture; expressive devices; and tension and release, using music performed in the ensemble.
2. The student will describe structural characteristics, such as elements of form, order of themes or phrases, and the nature of variations experienced in a rehearsal or a given aural example.
3. The student will describe differences in interpretation of two or more performances of the same musical selection.
4. The student will identify and explain compositional techniques used to provide unity and variety, tension and release in musical works.
5. The student will analyze aural examples of a varied repertoire of music, representing diverse genres and cultures, and will describe uses of the elements of music.
6. The student will compare and contrast ways that the elements of music and accompaniment or instrumentation are used in a variety of compositions.
7. The student will analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive.
8. The student will demonstrate a variety of vocal warm-up procedures and discuss their purposes.
9. The student will demonstrate good posture, breath control, articulation, enunciation, and vowel production.
10. The student will sing, with correct phrasing, appropriate expression, and accurate intonation, a large and varied repertoire of vocal literature with a level of difficulty appropriate to the competencies of the ensemble. Some songs should be performed from memory.
11. The student will sing an assigned part in an ensemble accurately, with or without accompaniment.
12. The student will demonstrate knowledge to properly care for one's vocal instrument.
13. The student will sing with a clear and resonant tone quality that blends with the ensemble.

14. The student will sing an appropriate part in an ensemble with proper attention to intonation, articulation, correct notes, dynamic skills, and tempo.
15. The student will follow a conductor while maintaining proper tempo, balance, blend, and style.
16. The student will demonstrate requirements for an ensemble performer, including proper rehearsal and concert behavior, part preparation, and responsibility to the section.
17. The student will conduct the basic two, three, and four patterns and a variety of asymmetrical patterns.
18. The student will demonstrate rhythmic accuracy or musical expression through physical movement.
19. The student will correctly interpret pitches, rhythms, and other notational symbols using musically appropriate techniques.
20. The student will demonstrate skill in reading music by correctly singing or playing passages from music appropriate to the developmental level.
21. The student will demonstrate, through performance, an independent knowledge of expressive markings used in musical scores.
22. The student will sight read, accurately and expressively, music appropriate to the competencies of the ensemble.

THEME ACTIVITIES:

1. Have students learn and record a work by a prominent composer. Using a pre-prepared worksheet, students will listen to recording and provide answers as indicated by questions on worksheet. (e.g., what voicing has melody, time signature, texture, etc.)
2. Have students discuss ways in which variations can be accomplished in music. (e.g., changes in voicing, meter, rhythm, instrumental accompaniment, melody, etc.) Play a selected composition employing theme and variations. Have students write ways in which variations are accomplished.
3. Play two professional vocal arrangements of the Aaron Copland tune "Simple Gifts." Have students provide a written analysis of each based on tempo, phrasing, voicing, dynamics, musical style, etc. Through group discussion, students will compare the qualities of each performance that make it unique, interesting, and expressive.
4. Have students discuss techniques used to create unity and variety in music. (e.g., repetition/contrast in melody, rhythm, harmony, timbre, etc.) Allow desiring students to demonstrate their understanding of these techniques by singing pre-selected simple melodies and/or harmonies.
5. Play recordings of two vocal compositions that vary in style. Using pre-established criteria, have students discuss similarities/differences in the two selections. Areas to analyze may include melodic contour, harmonic treatment, voicing, style, form, rhythm, timbre, texture, etc.
6. Have students learn and perform a traditional setting of "Ode to Joy." Record the performance. Have students listen to their recording and the version of "Ode to Joy" (Joyful,

Joyful”) as featured in the movie Sister Act II. Using pre-established criteria, have students discuss the similarities/differences in melody, harmony, rhythm, style, form, accompaniment, voicing, etc.

7. Divide class into groups. Provide each group with a recording of a vocal/choral work. Using pre-determined criteria, have each group analyze its selection based on melodic contour, rhythmic treatment, form, voicing, accompaniment, harmony, texture, style, unity, contrast, etc.
8. With students in vocal sections, have each section leader learn a different warm-up exercise from the teacher-generated warm-up list. The section leader will teach the warm-up to his/her section. The separate sections will model the exercise for the rest of the class. Then everyone will sing the exercise. The entire class will then discuss the vocal purpose for each exercise.
9. Select a passage from a composition the group has learned. Have the separate sections perform the passage for the rest of the group. The group will in turn evaluate the performance with particular attention given to the posture, breath control, articulation, enunciation, and vowel production.
10. The students will perform for adjudicators and an audience at least three compositions that are stylistically different. The compositions will be performed from memory. The compositions will each be assigned a level of difficulty by MMEA or other state music organization. The group will be judged on musical elements, choral and vocal technique including, but not limited to phrasing, expression, and intonation.
11. Divide students into quartets (or voicing for that particular group where there would be one person on each part). Have the small group sing a piece from the current choral repertoire. Each student should concentrate on accurately singing his/her part in the performance.
12. Have students visually illustrate examples of proper and improper care of the voice. Students should include descriptive paragraphs with the illustrations.
13. Students should sing a selection from the choir’s repertoire. The teacher should record the selection and play it back to the group. Students will listen to the recording then discuss vocal factors such as the blend, balance, and tone quality.
14. Students will listen to a recording of their own group and evaluate the performance on a teacher-generated worksheet. Particular attention should be given to intonation, correct notes, dynamics, and tempo.
15. Students will perform a concert featuring a varied repertoire of vocal literature. Students will follow the conductor’s (or student conductor’s) gestures relating to tempo, phrasing, balance, blend, and style.
16. Following a concert or public performance, students will write a journal entry relating to the appropriateness of behavior of the performing group and the audience, the class’s preparation for the performance, and the responsibility each student has to his or her section.
17. From the current class repertoire, each student will select a piece of music to conduct as the class performs it, using the correct conducting pattern for that piece.
18. The students will “echo clap” in response to the teacher’s lead on various patterns. This activity may progress in complexity from the class as a whole following in the next measure, to the teacher continuing on measure 2 while the class is echoing measure 1.
19. The student will clap the rhythm of a selected piece, giving each note/rest its correct value as dictated by the time signature.

20. Each student will prepare and perform as a solo, his/her voice part on a selection from the current class repertoire, employing correct usage of all the appropriate musical elements and performance techniques.
21. In preparation for performance, the student will analyze a selection for the variety of dynamic markings. Taking the loudest marking as a 10, he/she will label the decreasing levels accordingly. This analysis will take the form of a comparison chart.
22. The student will sight-read a melody of 4-8 measures comprised of step-wise intervals and/or skips of no more than a major third. At this level, the rhythm should consist of quarter and/or half notes.

THEME ASSESSMENTS:

1. The student will listen to a selected musical composition and complete a worksheet analysis. The teacher will collect and grade the worksheets according to a rubric.
2. The student will listen to a monophonic melody of 8-16 measures. The student will describe possible variations that might be used with the melody. The teacher will evaluate the ideas for creativity.
3. The student will sing a designated song or excerpt. The teacher will use a rubric to evaluate posture, breath control, articulation, and diction.
4. The student will sing in an ensemble consisting of one on a part. The teacher will listen and adjudicate the tonal accuracy of the student's respective part.
5. After some discussion, study, and practice, the student will be asked to find or compose a warm-up to address a specific vocal problem or technique. The teacher will evaluate the exercise for its effectiveness.
6. The teacher will assess the student's conducting pattern for accuracy and coordination with the music.
7. The students will clap, snap, or sway to the music. The teacher, through observation, will evaluate the student's "sync" and expression of the physical movement and the music.
8. The student will perform within an appropriately voiced ensemble with one on a part an excerpt from the current class repertoire. The teacher will listen and evaluate tonal accuracy, intonation, diction, rhythmic accuracy, and expression using a rubric.
9. The student will identify and define all dynamic markings found in an assigned musical selection, organizing them into a chart or table. The teacher will collect the papers and evaluate the student work for completeness and accuracy.
10. The student will sight-sing an appropriate musical sample of 4-8 measures. The teacher will listen and evaluate the sight-singing using a rubric.

THEME II: HISTORICAL, CULTURAL, AND SOCIAL CONTEXT

THEME DESCRIPTION:

Understanding that music is an essential aspect of history and human experience is the focus of this theme. Social, political, and ethical issues will be examined in terms of musical expression. The influence of historical eras and places on composers will be explored. The relationship between music, visual arts, dance, theatre, and other disciplines will be identified. Significant styles and genres in musical history will be identified and classified.

THEME OBJECTIVES:

1. The student will identify various roles in society performed by musicians and will describe contributions of representative individuals for each role.
2. The student will identify and discuss reasons for choosing choral music as a performance medium.
3. The student will demonstrate knowledge of the ways choral music is used in cultures of the United States and other countries.
4. The student will identify and trace the evolution of genres of music from various cultures.
5. The student will name well-known musicians associated with various genres of music.
6. The student will identify various opportunities to perform and hear music in the local community and beyond.
7. The student will identify and explain the stylistic features of a given musical work to define its aesthetic tradition and its historical or cultural context.
8. The student will compare and contrast vocal music in the United States with that of other cultures.
9. The vocal music student will sing music in various languages.
10. The student will discuss the roles choral music has played throughout history.
11. The student will discuss the historical and cultural significance of the works performed in the ensemble.
12. The student will demonstrate knowledge of the evolution and diversity of choral ensembles.
13. The student will demonstrate knowledge of the diversity of choral styles throughout history and of the creative processes that engendered them.
14. The student will demonstrate awareness of technological advances as they impact on performing, creating, and listening to music.
15. The student will discuss the opportunities available and qualifications needed to pursue careers in music.
16. The choral music student will demonstrate understanding of song texts as they relate to the music.

17. The student will perform ensemble literature from a variety of historical periods, styles, and cultures and will relate its characteristics to the elements of dance, theatre, visual arts, and other disciplines.
18. The student will perform improvisations based on concepts and techniques from dance, theatre, and visual arts.
19. The student will explain ways that the principles and subject matter of various disciplines are interrelated with those of music.
20. The student will explain how roles of creators, performers, and others involved in production and presentation of music are similar to and different from one another in the various arts.
21. The student will demonstrate knowledge of appropriate performance styles while singing music from a variety of eras and ethnic origins.
22. The student will analyze factors that influence relationships between a composer's work and environment.
23. The student will identify and compare styles of music from Western and non-Western cultures.

THEME ACTIVITIES:

1. Divide the students into groups of three or four. Each group should brainstorm names of musicians in this society. The list of musicians should include names of well-known musicians and their occupations. The groups should share their work with other groups. The entire class should then determine other musical occupations that support the musicians they came up with.
2. In small groups have students list the reasons why they chose to be involved in choral music performance. Following the small group discussion, have students write a personal journal entry including the reasons and how those reasons figure into their long-term goals.
3. Have students listen to a selection sung by the Vienna Boy's Choir and a selection sung by the Harlem Boy's choir. Students should compare the repertoire included on each recording and have students hypothesize about the intended audience and occasions for the selections.
4. Students will choose a country that they are studying in history or geography class. Have them trace the development of at least one type of music in that country. Ask students to attempt to share recorded examples of that genre of music.
5. Have students generate a list of as many genres of music as possible. On a chart have them write names of musicians and other personnel related to that genre.
6. Have students list choral, theatre, and instrumental ensembles in the area in which they may participate. Discuss the style and activities of those ensembles as well as personal knowledge students may have of the performers.
7. Using a choral composition from the repertoire, students will analyze musical elements such as form, melody, harmony, texture, and rhythm. They will then compare the findings to what they know about historical periods and place the piece in the correct period while supporting

the answer. Students will write a journal entry about that particular composition focusing on the cultural or historical influences on the composer or arranger.

8. Students will listen to examples of vocal music selections by American (U. S.) composers performed by the Pennsylvanians, performed by soloists, or performed by a small ensemble. Students will complete a listening chart concentrating on size of the group, rhythm, melody, mood, and text. Students will then listen to soloists and groups from and performing vocal and choral music of India. After completing a listening chart for the Indian music students will compare and contrast that music with the choral music from the United States.
9. Students will sing an Italian madrigal in the original language and then write a paragraph interpreting the meaning of the text.
10. Using a simple round, the class will discover how 2, 3, or 4 part harmony can be heard thereby creating a choral sound.
11. The student will choose a piece from the current class repertoire to investigate historically. He/she will create a timeline of the composer's life in order to discover how this composition may have been influenced by events in the composers' life.
12. Students will listen to 2 different recordings of the same madrigal, one performed by a small group and the other by a large choir. They will then compare the 2 performances.
13. Listen to the "Hallelujah Chorus" from Handel's oratorio Messiah and "Largo" from his opera Xerxes. Discuss the performance differences and similarities in opera and oratorio.
14. Using a standard LP recording and a CD of the same group performing the same choral composition, compare and contrast the quality of sound reproduction.
15. In preparation for class discussion, each student will interview a local personality involved in a music-related career, using a prepared group of questions previously agreed upon by the class.
16. With a class set of Schubert's "The Trout," the students will find examples of how the text is mirrored by the music.
17. Have students examine reproductions of painting that have a stylistic relationship to a choral work being studied to find commonalities. Students will orally analyze the common elements and determine ways they might impact upon the performance of the work.
18. Divide the class into groups. Each group will choose two contrasting emotions (e.g., conflict and peace or jealousy and tenderness) and perform an improvisation, in ABA form, that begins with one emotion, gradually moves into the second emotion, and ends with the original. (Different students may be assigned to each section, or the improvisation may be performed by the entire group.) The class will critique the results and suggest ways to improve the improvisation, and have the group repeat the exercise.
19. Divide the class into groups. Have each group select images for a multimedia presentation that could be used to enhance a performance of a work being studied. Allow each group to share its' selections and give rationale for its' choices.
20. Students will investigate the roles of the various personnel involved in the creation and performance of an opera. Students will organize and present an operatic scene, choosing students to write the libretto, compose music, perform, design and create sets, direct, manage, and be involved in any other activities the class decides will be needed to have an effective production. Each student will write a brief paper describing the process, how it might be

improved, and the effectiveness of the performance. The opera scene could be videotaped and critiqued by the class.

21. Have students examine and compare selected musical works by classifying differences in dynamics, articulations, timbres, melody, rhythm, and other relevant musical characteristics. Students will sing the works demonstrating their understanding of the characteristics discussed.
22. The student will discuss techniques of composition, performance practices, and how social, cultural, and political factors affect the composer's work. The student will then demonstrate understanding of the works through stylistically accurate performances.
23. Allow students from various ethnic backgrounds to demonstrate music and instruments from their personal cultural heritage. Using a preset listing of criteria, have the class compare those musical styles with music of traditional Western culture.

THEME ASSESSMENTS:

1. As a result of individual research, the student will create a four-column chart consisting of ten rows. In Column A will be listed ten genres of music from various cultures. In Column B will be the corresponding country of origin for that genre. In Column C will be the name of a well-known musician associated with that genre. In Column D will be the name of a song that is indicative of that particular genre. The teacher will collect the charts and evaluate the students' work for completeness and accuracy. (for Indicators 4 and 5).
2. After studying the country or ethnic origin of a non-English language song, the student will sing the song in a unison or two-part ensemble. The teacher will listen and adjudicate that only the tonal and rhythmic accuracy, but also the accuracy of the language. (for Indicators 8 and 9).
3. The student will choose a piece from the current class repertoire to investigate historically. He/she will create a timeline of the composer's life from beginning to end. The timeline should include at least ten events occurring socially, politically, and/or economically during the composer's life but not necessarily directly related to the composer. Though not directly connected to the composer, these ten events may have influenced one or more compositions. The teacher will collect the timelines and evaluate the students work for completeness and accuracy. (for Indicator 2).
4. The student will choose a music-related career to research and prepare a written report. At the teachers' discretion this report may or may not be presented orally to the class. The teacher will collect the reports and evaluate them using a rubric. (for Indicator 6).

THEME III: CREATIVE EXPRESSION AND PRODUCTION

THEME DESCRIPTION:

Musical ideas and sounds will be explored and creatively organized into simple compositions, arrangements, and improvisations.

THEME OBJECTIVES:

1. The student will improvise original melodies in a variety of styles over given chord progressions, each in a consistent style, meter, and tonality.
2. The student will improvise stylistically appropriate countermelodies or free contrapuntal lines to embellish familiar melodies.
3. The student will improvise rhythmic and melodic variations on given pentatonic melodies and melodies in major and minor keys.
4. The student will create and perform short musical compositions.
5. The student will write traditional music notation, including major and minor scales, modes, and arpeggios.

THEME ACTIVITIES:

1. Using a classic twelve-bar b blues format, with its I, IV, I, V, I standard chordal progression, the students will improvise simple melodies, being sure to adhere to the established meter and tonality.
2. After studying songs such as Irving Berlin's "You're Just In Love" from Call Me Madam, or "Old Fashioned Wedding" from Annie Get Your Gun, the student will choose an existing melody from the class repertoire and create a stylistically appropriate countermelody.
3. Given a traditional song such as "Home On the Range," the student will improvise a rhythmic variation on the initial melody.
4. Have students review traditional notation and scoring practices. Divide class into small groups. Each group will compose a sixteen bar passage, using traditional notation, for a given instrumentation. The group and/or class members will perform the work.
5. Discuss with students the method of writing major scales. Allow them to demonstrate their understanding by writing selected major scales (i.e., G major, F major, D \flat major, C \sharp major).

THEME ASSESSMENTS:

1. Student will record an improvisation using "scat" syllables over a boogie-woogie chord progression (I-IV-I-V-I). Students will listen to the recording and evaluate their own performance.
2. Students will be divided into pairs. One student will sing "When the Saints Go Marching In," with piano/choral accompaniment. The other student will vocally improvise a countermelody. Teacher will evaluate using a rubric.
3. Students will individually improvise a rhythmic accompaniment on a rhythmic instrument while the choir sings a spiritual such as "Keep Your Lamps." Teacher will evaluate each improvisation using a rubric.
4. Given a short four-line poem, students will compose a four-phrase composition.. Students will create an original melody and chordal accompaniment in the style of one of the songs in the group's repertoire. Teacher will evaluate the composition on its stylistic accuracy using a rubric.

5. Students will write a short four-measure sight-singing melodies based on diatonic intervals and arpeggios of major scales. Students will sing and evaluate the sight reading melodies for correctness and level of difficulty.

THEME IV: AESTHETIC CRITICISM

THEME DESCRIPTION:

This theme develops the ability to make aesthetic judgments. Musical compositions and personal performances, as well as those of others, will be evaluated by students through pre-determined criteria. Creation of specific criteria for evaluation of selected performances will also be included.

THEME OBJECTIVES:

1. The student will develop evaluative criteria based on the elements of music.
2. The student will make independent judgments concerning the functions of harmony, timbre, texture, form, and any other appropriate characteristics in a selection of music.
3. The student will evaluate a composition or arrangement by comparing it to similar or exemplary models.
4. The student will evaluate a given musical work in terms of its artistic and aesthetic qualities.
5. The student will develop, assess, and revise standards to evaluate personal musical performance.
6. The student will critique the performance of others within the ensemble setting using pre-determined criteria.
7. The student will critique personal musical performance and its relationship to the full ensemble sound.
8. The student will evaluate recorded and live performances of individual voices or instruments and ensembles using established criteria to make qualitative judgments.

THEME ACTIVITIES:

1. Select a piece of choral literature that is being studied in class. Have students develop evaluative criteria for assessing the effectiveness of the music. Areas to be considered should include melody, rhythm, harmony, timbre, form, and texture. List criteria.
2. Have students work in pairs. Provide a list of choral literature from which each pair of students will select a composition. After attaining a basic familiarity with the style, the students will analyze the melodic line, the expressive indications in the score, the nature of the accompaniment, and other relevant characteristics. If possible, play or perform the selection and share analysis with the class.
3. Students will listen to two stylistically similar works, by exemplary and lesser known composers. As they listen, students will use previously established criteria to analyze each selection. Students will orally identify reasons why one is considered more exemplary than the other.

4. Students will individually select a piece of music. After listening to a performance of the selection, the students will evaluate the work in terms of aesthetic and artistic qualities and articulate personal emotional response to the music and performance. Considerations might include: Is the music peaceful, restful, agitated, sad, happy, suspenseful, haunting, etc.? Students will write their responses.
6. Using the MCEA Choral Festival evaluation form, students will develop an evaluative tool (rubric) for classroom performance of the choral repertoire. Students should include such categories as balance, blend, diction, tone quality, and intonation as well as sections on ideas to improve the ensemble.
7. Students will be divided into groups with one singer on a part and will perform a composition from the groups' repertoire. Students in the audience will use the evaluative tool designed for Indicator One to evaluate the performance.
8. Students will record their own section singing an excerpt from a choral composition from the repertoire. Students will then evaluate the recording of their section with particular attention given to vowel shaping and uniformity. Students will suggest ways that the vowel uniformity might be improved.
9. Students will view a video tape recording of their group performing a concert. Students will evaluate the performance using the MCEA Festival Adjudication form. The students will identify and discuss strengths and weaknesses of the group in order to strategize future improvement.

THEME ASSESSMENTS:

1. Students will listen to a choral composition such as "The Road Not Taken" by Randall Thompson. Using a pre-established worksheet containing aesthetic considerations and artistic effect. The worksheet should include questions on mood (peaceful, agitated, suspenseful, haunting) and artistic considerations (what effect is the composer trying to create, has he/she been successful in creating that effect?) Teacher will evaluate the responses on the worksheet to identify students thoughtful consideration and appropriate responses.
2. Students will listen to two different arrangements of the same composition (preferably one of the compositions in the choir's repertoire). Students will write a journal entry comparing the two arrangements and supporting which arrangement they prefer. The journal entry will be evaluated by peers and teacher using rubric similar to one used to evaluate writing prompts in a core class.
3. The student will create a musical evaluation form in order to choose music for the group's performance at the next concert. The form should include factors such as tonality, harmony, texture, style, accompaniment, rhythm, melodic range, tessitura, and form. Teacher will evaluate the complete assignment sheets using a rubric.
4. Using the MCEA Choral Festival Evaluation form, students will listen to a videotaped performance of three compositions performed by their own ensemble. Students will then average each category. The students will compare the findings from the adjudication form with each other and then average the scores for each category. In a journal entry, students will summarize strengths and weakness of the group. Journals will be evaluated by the teacher using a writing rubric.
5. Using a student-generated evaluation form, students will listen to and critique small groups from their ensemble singing a choral selection excerpt. Students will critique tone, blend, and

diction and how those factors relate to the full ensemble sound. Teacher will assess papers for completion and appropriate observations for elements of critique.

6. In small groups of two or three, students will develop an evaluation form to assess the group's performance. Factors included should be balance, blend, tone quality, intonation, diction, overall musical effect, interpretation, and expression. Instructor will assess the form for its appropriateness and completeness in judging an entire choral performance.

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Appendix

Activities Reference Chart

Middle School

Values Education	Service Learning	Career Education	Multicultural Education	Dimensions of Learning
<p>I 9 I 12</p> <p>II 2 II 3 II 5 II 12 II 16</p> <p>IV 1</p>	<p>II 15</p>	<p>I 11 I 14</p> <p>II 9 II 12</p>	<p>II 1 II 4 II 6 II 10 II 15 II 17</p> <p>III 1</p> <p>IV 5</p>	<p>I 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19</p> <p>II 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11 12, 13, 14, 15, 16, 17</p> <p>III 1, 2, 3, 4</p> <p>IV 1, 2, 3, 4, 5, 6</p>

Activities Reference Chart

High School

Values Education	Service Learning	Career Education	Multicultural Education	Dimensions of Learning
I. 9 I. 13 I. 16 II. 2 II. 15 II. 18 II. 19 III. 4 IV. 3 IV. 4 IV. 7 IV. 8	I. 15 II. 6	I. 3 I. 10 I. 11 I. 14 I. 17 I. 20 II. 1 II. 5 II. 14 II. 17 II. 20 III. 1 IV. 6	I. 6 II. 3 II. 4 II. 8 II. 9 II. 22 II. 23	I. 1 I. 2 I. 5 I. 7 I. 8 I. 12 I. 18 I. 19 I. 21 I. 22 II. 7 II. 10 II. 11 II. 12 II. 13 II. 16 II. 21 III. 2 III. 3 III. 5 IV. 1 IV. 2 IV. 9

DAILY LESSON PLAN

MIDDLE SCHOOL

Outcome: ____ I ____	Values: ____ yes ____
Expectation: ____ B ____	Multicultural Ed: ____
Indicator: ____ 3 ____	Career Ed: ____
Dimensions of Learning: ____ yes ____	

Objective(s): TSW evaluate their dress rehearsal and make constructive comments to improve their concert performance.	
Materials: Videotape of the dress rehearsal Prepared evaluation sheet	Resources:

Procedures:

Introduction (Warm-up/Motivation):

Students will preview the prepared worksheet, and discuss vocabulary and proper concert practices.

Activity:

While viewing the video of the dress rehearsal, students will complete the prepared worksheet. Included should be comments on phrasing, expression, intonation, and diction.

Summary/Assessment:

Students will make suggestions to improve their performance and will incorporate these suggestions in their next concert.

DAILY LESSON PLAN

MIDDLE SCHOOL

Outcome: _____ I _____	Values: _____
Expectation: _____ D _____	Multicultural Ed: _____
Indicator: _____ 1 _____	Career Ed: _____
Dimensions of Learning: _____ yes _____	

Objective(s): TSW sight-read and accurately perform rhythm patterns in duple and triple meters.

Materials: Flash cards
Prepared transparency of
rhythm patterns in duple and triple
meters.

Resources:

Procedures:

Introduction (Warm-up/Motivation):

Using flash cards, students will identify the meter signature, music symbols and note values.

Activity:

Using a prepared transparency, the teacher will demonstrate clapping and counting several examples of four measure rhythm patterns in duple and triple meter. The students will read the notation and perform the examples. Ask for volunteers to sight-read remaining rhythm patterns. Classmates will critique each performance and then clap and count each example as a group.

Summary/Assessment:

As a group, students will clap and count two eight-measure rhythm patterns; one in duple meter and one in triple meter. Students will assess their performance as a group.

DAILY LESSON PLAN

MIDDLE SCHOOL

Outcome: II	Values:
Expectation: A	Multicultural Ed: yes
Indicator: 1	Career Ed: yes
Dimensions of Learning: yes	

Objective(s): TSW describe the role of music as it relates to historical, cultural, and social expression.	
Materials: overhead Stereo Students' own paper	Resources: examples of musical styles (recordings)

Procedures:

Introduction (Warm-up/Motivation):

On the overhead, display question.

How do you think music began? Give a time frame as in a date in history to estimate when music began. If possible, name the period of time.

Activity:

Using a prepared checklist on the overhead, students will identify the performer, style of music, period, culture, and social or individual expression in the lyrics. Using prior knowledge, the students will give other examples of similar performers and songs, and give justifications for their answer.

Summary/Assessment:

Students will give thumbs up for understanding or thumbs down for not understanding lesson taught as teacher summarizes the check list at the end of the lesson.

DAILY LESSON PLAN

MIDDLE SCHOOL

Outcome: ____II____	Values: _____
Expectation: ____B____	Multicultural Ed: _____
Indicator: ____4____	Career Ed: __yes_____
Dimensions of Learning: _____yes_____	

Objective(s): TSW discuss opportunities available and qualifications needed to pursue careers in music.	
Materials: overhead	Resources:

Procedures:

Introduction (Warm-up/Motivation):

Name a career in music that you possibly would feel comfortable pursuing, even if you have to pretend!

Activity:

Using a prepared checklist on the overhead, students will identify qualifications and discuss opportunities available to pursue careers in music.

Categories on the checklist would include: name of career, qualifications/duties, education, and salary.

Careers to be discussed for example: Music teacher, Instrumentalist, Performer, Conductor/Director, Church Organist/Pianist, Composer, Lyricist, and Recording Engineer.

Summary/Assessment:

Teacher will call on students at random to orally summarize the career that best suits their career expectations. Students should include justifications for their choice.

DAILY LESSON PLAN

MIDDLE SCHOOL

Outcome: ____ III ____	Values: __yes____
Expectation: ____ A ____	Multicultural Ed: ____yes____
Indicator: ____ 1 ____	Career Ed: _____
Dimensions of Learning: _____	

Objective(s): TSW improvise a tambourine accompaniment to a familiar gospel or spiritual.	
Materials: tambourine Gospel or spiritual piece	Resources:

Procedures:

Introduction (Warm-up/Motivation):

Define improvisation and identify musical styles that employ improvisation.

Activity:

Have students review a familiar spiritual or gospel selection and identify which sections of the music would be enhanced by the tambourine accompaniment. Ask for volunteers to improvise a tambourine part. Have students vote on the best improvisation.

Summary/Assessment:

The chosen improvisation will be played in the choral performance.

DAILY LESSON PLAN

MIDDLE SCHOOL

Outcome: ____ <u>III</u> ____	Values: _____
Expectation: ____ <u>B</u> ____	Multicultural Ed: _____
Indicator: ____ <u>1</u> ____	Career Ed: _____
Dimensions of Learning: ____ <u>yes</u> ____	

Objective(s): TSW use non-traditional notation to represent the contour of a familiar melody.	
Materials: Transparency of the 3 ways that melodies can move-up, down, repeat Familiar concert piece	Resources:

Procedures:

Introduction (Warm-up/Motivation):

Students will aurally and visually identify melodic direction as up, down or repeated.

Activity:

The students will listen to a phrase of a familiar song and draw a visual representation of the melodic contour. Select volunteers to draw their representation on the overhead. Students will sing selected phrases as a groups and use non-traditional notation to represent each phrase.

Summary/Assessment:

Pass out copies of the music. Students will exchange papers with a partner and compare the contour of the melody in the traditional notation to the contour of the non-traditional notation. Partners will point out discrepancies found on the student's papers.

DAILY LESSON PLAN

MIDDLE SCHOOL

Outcome: ____IV____	Values: __yes____
Expectation: ____A____	Multicultural Ed: _____
Indicator: ____1____	Career Ed: _____
Dimensions of Learning: _____yes_____	

Objective(s): TSW generate a list of characteristics based on the elements of music to consider when critiquing a performance.	
Materials: Overhead Stereo	Resources:

Procedures:

Introduction (Warm-up/Motivation):

Define the word critique.

Create a list of characteristics you would expect to hear while listening to a good choral performance.

Activity:

Using a prepared checklist on the overhead, students will generate a list of characteristics (based on the elements of music)) to consider when critiquing a good choral performance.

The checklist would include: Intonation, Tone Quality, Breath Control, Blending of Parts, Diction, Phrasing, Vowels, and Enunciation. Define necessary vocabulary as needed.

Summary/Assessment:

The student will use their checklist to critique a performance.

DAILY LESSON PLAN

MIDDLE SCHOOL

Outcome: ____ IV ____	Values: _____
Expectation: ____ B ____	Multicultural Ed: _____
Indicator: ____ 1 ____	Career Ed: _____
Dimensions of Learning: _____	

Objective(s): TSW be given lyrics to an unfamiliar choral selection, and discuss what the appropriate dynamics, tempo, and phrasing would be based on the lyrics.	
Materials: Sheet music Overhead	Resources: Unfamiliar choral selection

Procedures:

Introduction (Warm-up/Motivation):

Define dynamics, tempo, and phrasing as related to music.

Activity:

The student will be given the lyrics to an unfamiliar choral selection that should be selected by the teacher. After given a certain amount of time to preview over the unfamiliar choral selection, the student will discuss the appropriate dynamics, tempo and phrasing based on the lyrics.

Summary/Assessment:

Students will give a thumbs up for understanding or thumbs down for not understanding lesson taught as teacher summarizes dynamics, tempo, and phrasing in music.

DAILY LESSON PLAN

HIGH SCHOOL

Outcome: ____I____

Values: ____yes____

Expectation: ____B____

Multicultural Ed: _____

Indicator: __2__

Career Ed: _____

Dimensions of Learning: ____yes____

Objective(s): TSW demonstrate good posture, breath control, articulation, enunciation, and vowel production.

Materials: class folders with music
Evaluation sheets
Piano or taped
accompaniment

Resources:

Procedures:

Introduction (Warm-up/Motivation):

5 minutes of vocal warm-up exercises-

- a. "ha"s staccato up and down 5 tones//move each tones up by semitones.
- a. Class performances of a selected song passage

Activity:

1. Hand out individual evaluation sheets.
2. Separately, each section will perform the selected passage for the remaining vocal sections.
3. The listening groups will evaluate performing groups presentation with particular attention given to posture, breath control, articulation, enunciation, and vowel production.
4. Record performances to allow for self-evaluation.

Summary/Assessment:

1. After all sections have sung, teacher will initiate class discussion and oral critiquing, calling randomly on students to share their evaluations.
2. Teacher will collect the individual evaluation sheets for future reference.
3. Participation evaluated in both phases of the activity will be evaluated with a rubric.

DAILY LESSON PLAN

HIGH SCHOOL

Outcome: _____ **III** _____

Values: __yes__

Expectation: _____ **A** _____

Multicultural Ed: _____yes_____

Indicator: _____ **1** _____

Career Ed: _____yes_____

Dimensions of Learning: _____ **2,4** _____

Objective(s): TSW perform a vocal improvisation within a musical arrangement.

Materials: stereo, piano, journal,
recording of “Sir Duke” by Stevie Wonder

Resources:

Procedures:

Introduction (Warm-up/Motivation):

Play a recording of “Sir Duke” by Stevie Wonder asking them to pay particular attention to the scat singing in the vocal line.

Activity:

1. Have students discuss the technique of scat singing, including the development and effect in a song. Make a list of “scat: syllables in the song and other possible appropriate “scat” syllables.
2. Divide students into groups of four.
3. On piano or guitar, teacher plays a progression of I, IV, I, V, IV, I four times each time a different student improvises on scat syllables.
4. The process is repeated until all student have improvised.
5. Discuss the activity with the students and have them focus on the level of difficulty of improvising.

Summary/Assessment:

.Students will complete a journal entry on their personal feelings about improvising on their own. Journal entries are assessed using a rubric.

DAILY LESSON PLAN

HIGH SCHOOL

Outcome: ____II____	Values: ____yes____
Expectation: ____A____	Multicultural Ed: ____yes____
Indicator: ____9____	Career Ed: _____
Dimensions of Learning: ____yes____	

Objective(s): TSW perform music in a foreign language. TSW translate an Italian text into English. TSW interpret the meaning of the text and the musical treatment of the text.	
Materials: piano Sheet music “Fa Una Canzone”	Resources:

These activities may need to be covered over a two or three day period.

Procedures:

Introduction (Warm-up/Motivation):

1. Physical warm-ups
2. Vocal warm-ups

Activity:

1. Distribute the selection “Fa Una Canzone.”
2. Orally review pronunciation of Italian text.
3. Have class sing selection on arbitrary syllable (e.g., ah, doo, oh, la)
4. Sing selection using the Italian text.
5. Have students orally share English translation of text. (This has been an earlier assignment.)
6. Students will write their interpretation of the meaning of the text. In addition, students will indicate how the musical treatment does or does not compliment the text.
7. These comments are shared with class before turning in papers.

Summary/Assessment:

1. The teacher will orally critique vocal performance of “Fa Una Canzone,” giving attention to melodic and rhythmic accuracy, tone quality, articulation, pronunciation of text, diction, intonation, breath control, etc.
2. The teacher will evaluate written assignment turned in by students.

DAILY LESSON PLAN

HIGH SCHOOL

Outcome: ____IV____

Values: ____yes____

Expectation: ____B____

Multicultural Ed: ____yes____

Indicator: ____4____

Career Ed: ____yes____

Dimensions of Learning: ____yes____

Objective(s): TSW evaluate recorded performances of the ensemble using established criteria to make qualitative judgments.

Materials audio tape of class singing
“Good News,” “My Heart is Still Offered
to You,” (in French), and “Gloria.”
MCEA Choral Evaluation
form
Copies of music/folders

Resources:

Procedures:

Introduction (Warm-up/Motivation):

1. Listen to adjudication tape from previous years Festival performance.
2. Explain to group the importance of critical listening in relation to performance.
3. Students will have their choral folders.

Activity:

1. Hand out copies of MCEA Choral Evaluation forms.
2. Lead class discussion of the meaning and importance of the AREAS to be evaluated: BALANCE, BLEND, DICTION, TONE QUALITY, INTONATION.
3. Have each student follow the score as they listen to the previously recorded performance of that song.
4. Students will evaluate the performance in the designated areas as they listen, tallying the scores in each area and grand total.
5. Students will randomly share their evaluation with the class and explain how they arrived at their final decision.

Summary/Assessment:

Teacher will collect Evaluation forms and assess their completion and appropriate observations for elements of critique.

DAILY LESSON PLAN

Outcome: _____	Values: _____
Expectation: _____	Multicultural Ed: _____
Indicator: _____	Career Ed: _____
Dimensions of Learning: _____	

Objective(s):	
Materials:	Resources:

Procedures:

Introduction (Warm-up/Motivation):

Activity:

Summary/Assessment:

**Wicomico County Public Schools
Vocal Instruction in the Middle School**

COURSE OUTLINE

OUTCOME I: PERCEIVING, PERFORMING, AND RESPONDING- AESTHETIC EDUCATION

The student will demonstrate the ability to perceive, perform, and respond to music.

Expectation A:

The student will describe the characteristics of musical sounds.

Indicators of Learning:

1. Using appropriate choral vocabulary, the student will identify melody, rhythm, harmony, form, and timbre in performance ensemble music.

Suggested Activity:

- 1.1 Have students listen to Brahms's "How Lovely Is Thy Dwelling Place." Using a prepared worksheet, students will provide answers as indicated by questions on worksheet. (e.g., voicing, rhythm, texture, etc.)
2. The student will describe structural characteristics such as form, themes, phrases, and variations experienced in a performed piece.

Suggested Activity:

- 2.1 Choose a passage from a concert selection. Have students identify phrases and insert breath markings.
3. The student will compare and contrast two performances of the same selection.

Suggested Activity:

- 3.1 Using a Venn diagram, have students compare and contrast Beethoven's "Ode to Joy," to Sister Act's "Joyful, Joyful." Students will use vocabulary in reference to the elements of music.
4. The student will analyze examples of varied repertoire representing diverse genres and cultures.

Suggested Activity:

- 4.1 Play recording of two vocal compositions that vary in style. Have students discuss similarities/differences in the two selections. Melodic contour, voicing, harmonic treatment and rhythm are areas to be analyzed.

Suggested Assessments for Outcome I, Expectation A:

1. While listening to a choral selection, have students complete a worksheet describing the characteristics of melody, rhythm, harmony, form and timbre. The teacher will evaluate the worksheet for accuracy.

2. Using two concert pieces, have students complete a Venn diagram to compare and contrast the musical characteristics of the two selections. The teacher will collect the diagrams and assess them for completeness and accuracy.

Expectation B:

The student practice and evaluate performance skills alone and in groups.

Indicators of Learning:

1. The student will demonstrate a variety of vocal warm-up procedures and discuss their purposes.

Suggested Activity:

- 1.1 Demonstrate a vocal warm-up that stresses proper vowel placement. Discuss the importance of proper placement and have students echo the warm-up sung by the teacher.
2. The student will demonstrate good posture, breath control, articulation, enunciation, and vowel production.

Suggested Activity:

- 2.1 In small groups, students will sing a concert selection. An evaluation sheet is used to assess posture, breath control, articulation, enunciation and vowel production.
3. The student will sing, with correct phrasing, appropriate expression, and accurate intonation, from varied repertoire of vocal literature, including songs performed from memory.

Suggested Activity:

- 3.1 Have students critique a videotaped dress rehearsal. Students will be evaluated on phrasing, expression, intonation, and diction.
4. The student will sing an assigned part in an ensemble accurately, with accompaniment.

Suggested Activity:

- 4.1 Have students practice singing their assigned parts around the piano with accompaniment. Have students focus on blending with the ensemble.
5. The student will demonstrate knowledge to properly care for one's vocal instrument.

Suggested Activity:

- 5.1 Using a prepared worksheet, have students label the parts of the vocal mechanism. Discuss the proper care of the vocal instrument.
6. The student will sing with a clear and resonant tone quality that blends with the ensemble.

Suggested Activity:

- 6.1 Demonstrate diaphragmatic breathing. Have students place their index finger in front of their mouths. Pretending that this is a lighted candle, ask students to sing a short passage without blowing the "candle" out. Discuss the control of air flow.
7. The student will follow a conductor while maintaining proper tempo, balance, blend, and style.

Suggested Activity:

- 7.1 Explain the movements and signals of a good conductor. Discuss. Have students practice following the conductor's cues while singing a familiar song.
8. The student will demonstrate requirements for an ensemble performer, including proper rehearsal and concert behavior, part preparation, and responsibility to the section.

Suggested Activity:

- 8.1 Have students write a paragraph on the individual singer's responsibility to the ensemble and how it impacts the performance as a whole.

Suggested Assessments for Outcome I, Expectation B:

1. In small groups, students will perform a concert selection. A rubric is used to assess posture, breath control, articulation, enunciation, and vowel production.
2. Following a concert performance, the teacher will complete a rubric addressing the students' ensemble participation, part preparation, and concert behavior.

Expectation C:

The student will analyze and respond to complex musical sound through movement.

Indicators of Learning:

1. The student will conduct simple duple and triple meters.

Suggested Activity:

- 1.1 Have students aurally identify the meter of a concert selection as duple or triple. Demonstrate conducting patterns and have students execute them as the selection is played.
2. The student will demonstrate rhythmic accuracy and musical expression through physical movement.

Suggested Activity:

- 2.1 Assign to a small group of students the task of choreography a concert piece. Have them instrument fellow students in this musical expression through physical movement.

Suggested Assessments for Outcome I, Expectation C:

1. Have students come to the front of the classroom in small groups. Play examples of music in duple and triple and have students conduct the appropriate pattern. Teacher will observe for accuracy.
2. In small groups, have student perform choreography for a concert selection while the rest of the class sings the selection. Using a rubric, the teacher will score the students' rhythmic accuracy and musical expression.

Expectation D:

The student will perform music, reading from both traditional and non-traditional notation.

Indicators of Learning:

1. The student will read and perform whole, half, quarter, eighth, sixteenth, and dotted notes and rests in duple and triple meters.

Suggested Activity:

- 1.1 Using a prepared overhead transparency, have students identify the meter and note values. Students will clap and count the given four measure phrases.
2. The student will sing rounds, partner songs, descants, and songs in two or three parts.

Suggested Activity:

- 2.1 Invite first sopranos to the piano for a descant sectional rehearsal. Add their part to the other vocal parts.
3. The student will sight-sing simple melodies in treble and/or bass clefs.

Suggested Activity:

- 3.1 Students will sight-sing step-wise melodic phrases using melodies. Teacher will model examples using solfeggio or designated syllables. Students sing examples and then move on to more independent sight singing.
4. Through performance, the student will demonstrate knowledge of interpretive markings used in the musical score.

Suggested Activity:

- 4.1 After a review of interpretive making in a concert selection, students will be quizzed on the information. This knowledge will then be demonstrated through the performance of the piece.
5. The student will identify transposition in familiar choral repertoire.

Suggested Activity:

- 5.1 Define transposition using transposing warm-ups as examples. Ask students to identify transposed passages in concert repertoire.

Suggested Assessments for Outcome I, Expectation D:

1. Using a prepared transparency, have students clap a selective rhythmic pattern. Use a rubric to score student accuracy.
2. In groups of two, students will perform two familiar folk songs as a partner song. Using a rubric, teacher will score the students' ability to read the printed music.

OUTCOME II: HISTORICAL, CULTURAL, AND SOCIAL CONTEXT

The student will demonstrate an understanding of music as an essential aspect of history and human experience.

Expectation A:

The student will make connections between music from the oral and written traditions of various cultures.

Indicators of Learning:

1. The student will describe the role of music as it relates to historical, cultural, and social expression.

Suggested Activity:

- 1.1 The students will listen to a given style of music. Using a prepared checklist on the overhead, students will identify the performer, style of music, period, culture, and social or individual expression in the lyrics. Using prior knowledge, the students will give other examples of similar performers and songs, and give justification for their answer.
2. The student will identify and demonstrate audience behavior appropriate for the context and style of performed music.

Suggested Activity:

- 2.1 Using a T-chart or other graphic organizer, the students will generate a list of appropriate behavior at a traditional concert versus a pop concert. Have students write an essay explaining what makes behavior acceptable for the context and style of the performed music.
3. The student will identify various opportunities to perform and hear music in the local community and beyond.

Suggested Activity:

- 3.1 Arrange field trips to community productions of musicals, ballets or other performances. Teacher will provide sufficient background information and review audience etiquette.
4. The choral music student will sing music in other languages.

Suggested Activity:

- 4.1 For the choral festival, students will sing a song in Latin such as “Laudate Dominum,” “Pie Jesu,” “Festival Sanctus” or similar pieces.
5. The student will demonstrate knowledge of the ways choral music reflects the social and political climate in the United States and other countries.

Suggested Activity:

- 5.1 Students will take a stand on the controversial question: Should our national anthem be changed from “The Star Spangled Banner” to “America the Beautiful?” Captains will choose teams and debate the issue.

Suggested Assessments for Outcome II, Expectation A:

1. Have students list musical styles. Then, have students sort concert selections into categories. Teacher will check for accuracy.
2. In small groups, have students perform a choral selection in another language (e.g., Latin). Teacher will assess the performance as to pronunciation.

Expectation B:

The student will describe the roles of music in reflecting and influencing diverse social structures.

Indicators of Learning:

1. The student will discuss the historical and cultural significance of the works performed in the ensemble.

Suggested Activity:

- 1.1 Students will sing a variety of celebration songs for the winter concert reflecting the traditions of various cultures. Have students discuss the significance of the works performed within the ensemble. (e.g., symbols, ritual, traditions, and principles.)
2. The student will demonstrate knowledge of the evolution and diversity of choral or instrumental ensembles.

Suggested Activity:

- 2.1 Students will view the video “The History of Music.” Have students complete a prepared worksheet covering the evolution of choral and instrumental ensembles.
3. The student will demonstrate knowledge of technology as it impacts performing, creating, and listening to music.

Suggested Activity:

- 3.1 Have students discuss ways technology could be used to enhance an upcoming performance. Employ technological devices available.
4. The student will discuss opportunities available and qualifications needed to pursue careers in music.

Suggested Activity:

- 4.1 Invite local professional musicians or college students to speak on career choices and education requirements in the field of music.
5. Choral music students will demonstrate understanding of song texts.

Suggested Activity:

- 5.1 Using a Kwanzaa song, students will translate the Swahili lyrics and explore the seven principles of Kwanzaa.

Suggested Assessments for Outcome II, Expectation B:

1. Following instruction on music of diverse cultures, students will correctly label five listening examples, citing the use of musical elements as a basis for their answers.
2. Students will plan a performance, listing all technological devices necessary for the execution of the performance. Teacher will score using a rubric.

Expectation C:

The student will recognize influences and interactions among music, dance, theatre, the visual arts, and other disciplines.

Indicators of Learning:

1. The student will discuss common elements in music, poetry, dance, theatre, and the visual arts.

Suggested Activity:

- 1.1 Have students discuss how music, poetry, dance, theatre, and other disciplines are incorporated in a musical. View a Rodgers and Hammerstein musical and have students explain in writing how the inclusion of the other disciplines enhances the story.
2. The student will explain the roles of creators, performers, and others involved in production and presentation of the arts.

Suggested Activity:

- 2.1 Plan a school-wide talent show. Explain and assign roles such as narrators, performers, technical and stage crew, ushers, lighting, and sound engineers.
3. The student will discuss music that is inspired by literature, visual art, drama, or other means of artistic expression.

Suggested Activity:

- 3.1 Have students compare and contrast Oliver Twist to the musical “Oliver.” The students will discuss which means of artistic expression they enjoyed the most and give justification for their choice.
4. The student will recognize the fine arts as a unique means of individual creative expression.

Suggested Activity:

- 4.1 Given an eighth note silhouette, the student will place name, interest and creative designs which reflect their unique personality and expressions of themselves.

Suggested Assessments for Outcome II, Expectation C:

1. Have students perform a song with a piece of standard poetry as the text. Using appropriate music vocabulary, students will cite specific examples of how the music enhances the meaning of the text. Teacher will score with a rubric.
2. Following instruction, students will view a musical and explain in writing how the interaction of music, dance, theatre, and the visual arts enhances the story line. Teacher will score with a rubric.

Expectation D:

The student will demonstrate knowledge of a wide variety of representative musical styles and genres.

Indicators of Learning:

1. The student will identify and perform representative selections of music from a variety of eras and ethnic origins.

Suggested Activity:

 - 1.1 Students will perform a concert of music from a variety of eras and ethnic origins using appropriate performance styles.
2. The student will discuss inter-cultural influences as represented in a variety of compositions.

Suggested Activity:

- 2.1 After singing a choral arrangement of a popular song from the 1960's Civil Rights Movement, have students identify and discuss the influences of that historical era on the music and lyrics.
3. The student will explain why certain choral works are considered exemplary.

Suggested Activity:

- 3.1 Have students listen to a selection from a Puccini opera and a Peking opera. Compare the two styles of music.

Suggested Assessments for Outcome II, Expectation D:

1. In small groups, have students perform two pieces from different ethnic origins. Using a rubric, evaluate the appropriate performance styles.
2. Using a teacher prepared worksheet, explain how historical events are reflected in the popular music of a particular era. Worksheets will be evaluated for accuracy and completeness.

OUTCOME III: CREATIVE EXPRESSION AND PRODUCTION

The student will demonstrate the ability to organize musical ideas and sounds creatively.

Expectation A:

The student will perform musical improvisations using traditional and original techniques.

Indicators of Learning:

1. The student will vocally improvise simple rhythmic and melodic variations.

Suggested Activity:

- 1.1 Have students improvise a tambourine accompaniment to a previously learned spiritual or gospel selection.
2. The student will improvise short melodies over given rhythmic accompaniment maintaining consistent style, meter, and tonality.

Suggested Activity:

- 2.1 Have students review a two or three part concert selection. Invite student volunteers to improvise a melodic descant while the choir sings the selection.

Suggested Assessments for Outcome III, Expectation A:

1. The student will improvise vocally four measures of a jazz or spiritual piece in either $\frac{3}{4}$ or $\frac{4}{4}$ meter, focusing on the students' use of rhythm. The rubric will be based on: correct usage of eighth, sixteenth, quarter notes, and dotted rhythms; correct and consistent style; and appropriate phrasing.

2. The student will improvise a sixteen beat, 4/4 melodic original composition over a given accompaniment on tambourine, woodblock, or vocal instruments. The five point rubric is outlined here:

5-correct number of beats, correct time signature, consistent style,
appropriate use of instruments, originality
4-four out of five of the above listed items
3-three out of five of the above listed items
2-two out of five of the above listed items
1-one out of five of the above listed items

Expectation B:

The student will structure arrangements and compositions using appropriate notation and forms.

Indicators of Learning:

1. The student will create and perform short musical compositions using traditional and non-traditional notation.

Suggested Activity:

- 1.1 Using non-traditional notation, have students draw the melodic contour of phrases extracted from a familiar choral selection.
2. The student will demonstrate awareness of contemporary compositional techniques and modern technologies.

Suggested Activity:

- 2.1 Demonstrate several different rhythm accompaniments on a digital piano keyboard. Have the class vote to select the most appropriate rhythm for a given choral composition.

Suggested Assessments for Outcome III, Expectation B:

1. The student will notate a four measure original composition, using $\frac{3}{4}$ or $\frac{4}{4}$ meters, in a jazz or spiritual style, using two measures of traditional notation and two measures of non-traditional notation. The rubric is outlined below.
2. Using four styles of music (i.e., rhythm and blues, classical, rap and pop), have students select the appropriate style to accompany selections being played. Rubric is correct or incorrect.

OUTCOME IV: AESTHETIC CRITICISM

The student will demonstrate the ability to make aesthetic judgments.

Expectation A:

The student will evaluate selected musical compositions using established criteria.

Indicators of Learning:

1. The student will develop evaluative criteria based on the elements of music.

Suggested Activity:

- 1.1 Have students generate a list of characteristics (based on the elements of music) to consider when critiquing a performance.
2. The student will analyze the varying ways composer use the elements of music and how this affects the reactions of the listener.

Suggested Activity:

- 2.1 Have students perform a choral composition observing the dynamic markings indicated by the composer. Then perform the same composition using the opposite of the dynamic markings. Compare and contrast the musical effect of dynamics.
3. The student will use developed criteria to compare and evaluate a variety of musical compositions.

Suggested Activity:

- 3.1 Using a graphic organizer, compare the compositional techniques of two familiar choral selections.

Suggested Assessments for Outcome IV, Expectation A:

1. Using the student generated evaluative criteria, have students adjudicate their performance. In a successful evaluation, students will use appropriate vocabulary and give justification for their comments.
2. Have students evaluate another choir's performance using a festival adjudication form. An accurate evaluation will include comments on proper vocal techniques used in the ensemble.

Expectation B:

The student will formulate, apply, and communicate criteria for evaluating personal performances and those of others.

Indicators of Learning:

1. The student will discuss ways one determines appropriate dynamic levels, tempi, phrasing, and other related characteristics when performing or listening to performances.

Suggested Activity:

- 1.1 Give students the lyrics to an unfamiliar choral selection. Discuss what the appropriate dynamics, tempo, and phrasing would be based on the lyrics.
2. The student will compare different performances of the same selection of music and analyze how interpretation affects the listener's reactions.

Suggested Activity:

- 2.1 Listen to a traditional performance of Handel's Messiah and compare it to a recording of "Handel's Messiah: A Soulful Celebration." Discuss the effects of both on the listener.
3. The student will formulate criteria to critique personal performances, improvisations, and compositions and those of others.

Suggested Activity:

3.1 Have students develop a rubric to evaluate a video-taped performance of their concert.

Suggested Assessments for Outcome IV, Expectation B:

1. Given an unfamiliar piece of music, children will identify and define tempo markings, phrasing and dynamics. Teacher will check for accuracy.
2. Working as a class, the student will develop a class rubric, or a set of criteria to critique classroom performances. Students will evaluate a performance and identify missing criteria.

**Wicomico County Public Schools
Vocal Instruction in the High School**

COURSE OUTLINE

OUTCOME I: PERCEIVING, PERFORMING, AND RESPONDING- AESTHETIC EDUCATION

The student will demonstrate the ability to perceive, perform, and respond to music.

Expectation A:

The student will describe the characteristics of musical sounds.

Indicators of Learning:

1. The student will identify elements of music, including melody, rhythm, harmony, form, texture; expressive devices; and tension and release, using music performed in the ensemble.

Suggested Activity:

- 1.1 Have students learn and record a work by a prominent composer. Using a pre-prepared worksheet, students will listen to recording and provide answers as indicated by questions on worksheet. (e.g., what voicing has melody, time signature, texture, etc.)
2. The student will describe structural characteristics, such as elements of form, order of themes or phrases, and the nature of variations experienced in a rehearsal or a given aural example.

Suggested Activity:

- 2.1 Have students discuss ways in which variations can be accomplished in music. (e.g., changes in voicing, meter, rhythm, instrumental accompaniment, melody, etc.) Play a selected composition employing theme and variations. Have students write ways in which variations are accomplished.
3. The student will describe differences in interpretation of two or more performances of the same musical selection.

Suggested Activity:

- 3.1 Play two professional vocal arrangements of the Aaron Copland tune "Simple Gifts." Have students provide a written analysis of each based on tempo, phrasing, voicing, dynamics, musical style, etc. Through group discussion, students will compare the qualities of each performance that make it unique, interesting, and expressive.
4. The student will identify and explain compositional techniques used to provide unity and variety, tension and release in musical works.

Suggested Activity:

- 4.1 Have students discuss techniques used to create unity and variety in music. (e.g., repetition/contrast in melody, rhythm, harmony, timbre, etc.) Allow desiring students to demonstrate their understanding of these techniques by singing pre-selected simple melodies and/or harmonies.
5. The student will analyze aural examples of a varied repertoire of music, representing diverse genres and cultures, and will describe uses of the elements of music.

Suggested Activity:

- 5.1 Play recordings of two vocal compositions that vary in style. Using pre-established criteria, have students discuss similarities/differences in the two selections. Areas to

analyze may include melodic contour, harmonic treatment, voicing, style, form, rhythm, timbre, texture, etc.

6. The student will compare and contrast ways that the elements of music and accompaniment or instrumentation are used in a variety of compositions.

Suggested Activity:

- 6.1 Have students learn and perform a traditional setting of “Ode to Joy.” Record the performance. Have students listen to their recording and the version of “Ode to Joy” (“Joyful, Joyful”) as featured in the movie Sister Act II. Using pre-established criteria, have students discuss the similarities/differences in melody, harmony, rhythm, style, form, accompaniment, voicing, etc.
7. The student will analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive.

Suggested Activity:

- 7.1 Divide class into groups. Provide each group with a recording of a vocal/choral work. Using pre-determined criteria, have each group analyze its selection based on melodic contour, rhythmic treatment, form, voicing, accompaniment, harmony, texture, style, unity, contrast, etc.

Suggested Assessments for Outcome I, Expectation A:

1. The student will listen to a selected musical composition and complete a worksheet analysis. The teacher will collect and grade the worksheets according to a rubric.
2. The student will listen to a monophonic melody of 8-16 measures. The student will describe possible variations that might be used with the melody. The teacher will evaluate the ideas for creativity.

Expectation B:

The student will practice and evaluate performance skills alone and in groups.

Indicators of Learning:

1. The student will demonstrate a variety of vocal warm-up procedures and discuss their purposes.

Suggested Activity:

- 1.1 With students in vocal sections, have each section leader learn a different warm-up exercise from the teacher-generated warm-up list. The section leader will teach the warm-up to his/her section. The separate sections will model the exercise for the rest of the class. Then everyone will sing the exercise. The entire class will then discuss the vocal purpose for each exercise.
2. The student will demonstrate good posture, breath control, articulation, enunciation, and vowel production.

Suggested Activity:

- 2.1 Select a passage from a composition the group has learned. Have the separate sections perform the passage for the rest of the group. The group will in turn evaluate the

performance with particular attention given to the posture, breath control, articulation, enunciation, and vowel production.

3. The student will sing, with correct phrasing, appropriate expression, and accurate intonation, a large and varied repertoire of vocal literature with a level of difficulty appropriate to the competencies of the ensemble. Some songs should be performed from memory.

Suggested Activity:

- 3.1 The students will perform for adjudicators and an audience at least three compositions that are stylistically different. The compositions will be performed from memory. The compositions will each be assigned a level of difficulty by MMEA or other state music organizations. The group will be judged on musical elements, choral and vocal technique including, but not limited to phrasing, expression, and intonation.
4. The student will sing an assigned part in an ensemble accurately, with or without accompaniment.

Suggested Activity:

- 4.1 Divide students into quartets (or voicing for that particular group where there would be one person on each part). Have the small group sing a piece from the current choral repertoire. Each student should concentrate on accurately singing his/her part in the performance.
5. The student will demonstrate knowledge to properly care for one's vocal instrument.

Suggested Activity:

- 5.1 Have students visually illustrate examples of proper and improper care of the voice. Students should include descriptive paragraphs with the illustrations.
6. The student will sing with a clear and resonant tone quality that blends with the ensemble.

Suggested Activity:

- 6.1 Students should sing a selection from the choir's repertoire. The teacher should record the selection and play it back to the group. Students will listen to the recording, then discuss vocal factors such as the blend, balance, and tone quality.
7. The student will sing an appropriate part in an ensemble with proper attention to intonation, articulation, correct notes, dynamic skills, and tempo.

Suggested Activity:

- 7.1 Students will listen to a recording of their own group and evaluate the performance on a teacher-generated worksheet. Particular attention should be given to intonation, correct notes, dynamics, and tempo.
8. The student will follow a conductor while maintaining proper tempo, balance, blend, and style.

Suggested Activity:

- 8.1 Students will perform a concert featuring a varied repertoire of vocal literature. Students will follow the conductor's (or student conductor's) gestures relating to tempo, phrasing, balance, blend, and style.
9. The student will demonstrate requirements for an ensemble performer, including proper rehearsal and concert behavior, part preparation, and responsibility to the section.

Suggested Activity:

- 9.1 Following a concert or public performance, students will write a journal entry relating to the appropriateness of behavior of the performing group and audience, the class's preparation for the performance, and the responsibility each student has to his or her section.

Suggested Assessments for Outcome I, Expectation B:

1. The student will sing a designated song or excerpt. The teacher will use a rubric to evaluate posture, breath control, articulation, and diction.
2. The student will sing in an ensemble consisting of one on a part. The teacher will listen and adjudicate the tonal accuracy of the student's respective part.
3. After some discussion, study, and practice, the student will be asked to find or compose a warm-up to address a specific vocal problem or technique. The teacher will evaluate the exercise for its effectiveness.

Expectation C:

The student will analyze and respond to complex musical sound through movement.

Indicators of Learning:

1. The student will conduct the basic two, three, and four patterns and a variety of asymmetrical patterns.

Suggested Activity:

- 1.1 From the current class repertoire, each student will select a piece of music to conduct as the class performs it, using the correct conducting pattern for that piece.
2. The student will demonstrate rhythmic accuracy or musical expression through physical movement.

Suggested Activity:

- 2.1 The students will "echo clap" in response to the teacher's lead on various patterns. This activity may progress in complexity from the class as a whole following in the next measure, to the teacher continuing on measure 2 while the class is echoing measure 1.

Suggested Assessments for Outcome I, Expectation C:

1. The teacher will assess the student's conducting pattern for accuracy and coordination with the music.
2. The students will clap, snap or sway to the music. The teacher, through observation, will evaluate the student's "sync" and expression of the physical movement and the music.

Expectation D:

The student will perform music, reading from both traditional and non-traditional notation.

Indicators of Learning:

1. The student will correctly interpret pitches, rhythms, and other notational symbols using musically appropriate techniques.

Suggested Activity:

- 1.1 The student will clap the rhythm of a selected piece, giving each note/rest its correct value as dictated by the time signature.
2. The student will demonstrate skill in reading music by correctly singing or playing passages from music appropriate to the developmental level.

Suggested Activity:

- 2.1 Each student will prepare and perform as a solo, his/her voice part on a selection from the current repertoire, employing correct usage of all the appropriate musical elements and performance techniques.
3. The student will demonstrate, through performance, an independent knowledge of expressive markings used in musical scores.

Suggested Activity:

- 3.1 In preparation for performance, the student will analyze a selection for the variety of dynamic markings. Taking the loudest marking as a 10, he/she will label the decreasing levels accordingly. This analysis will take the form of a comparison chart.
4. The student will sight read, accurately and expressively, music appropriate to the competencies of the ensemble.

Suggested Activity:

- 4.1 The student will sight-read a melody of 4-8 measures, comprised of stepwise intervals and/or skips of no more than a major third. At this level, the rhythm should consist of quarter and/or half notes.

Suggested Assessments for Outcome I, Expectation D:

1. The student will perform within an appropriately voiced ensemble with one on a part an excerpt from the current class repertoire. The teacher will listen and evaluate tonal accuracy, intonation, diction, rhythmic accuracy, and expression using a rubric.
2. The student will identify and define all dynamic markings found in an assigned musical selection, organizing them into a chart or table. The teacher will collect the papers and evaluate the students' work for completeness and accuracy.
3. The students will sight-sing an appropriate musical sample of 4-8 measures. The teacher will listen and evaluate the sight-singing using a rubric.

OUTCOME II: HISTORICAL, CULTURAL, AND SOCIAL CONTEXT

The student will demonstrate an understanding of music as an essential aspect of history and human experience.

Expectation A:

The student will make connections between music from the oral and written traditions of various cultures.

Indicators of Learning:

1. The student will identify various roles in society performed by musicians and will describe contributions of representative individuals for each role.

Suggested Activity:

- 1.1 Divide students into groups of three or four. Each group should brainstorm names of musicians in this society. The list of musicians should include names of well-known musician and their occupations. The groups should share their work with other groups. The entire class should then determine other musical occupations that support the musicians they came up with.
2. The student will identify and discuss reasons for choosing choral music as a performance medium.

Suggested Activity:

- 2.1 In small groups, have students list the reasons why they chose to be involved in choral music performance. Following the small group discussion, have students write a personal journal entry including the reasons and how those reasons figure into their long-term goals.
3. The student will demonstrate knowledge of the ways choral music is used in cultures of the United States and other countries.

Suggested Activity:

- 3.1 Have students listen to a selection sung by the Vienna Boy's Choir and a selection sung by the Harlem Boy's Choir. Students should compare the repertoire included on each recording and have students hypothesize about the intended audience and occasions for the selections.
4. The student will identify and trace the evolution of genres of music from various cultures.

Suggested Activity:

- 4.1 Students will choose a country that they are studying in history or geography class. Have them trace the development of at least one type of music in that country. Ask students to attempt to share recorded examples of that genre of music.
5. The student will name well-known musicians associated with various genres of music.

Suggested Activity:

- 5.1 Have students generate a list of as many genres of music as possible. On a chart have them write names of musicians and other personnel related to that genre.
6. The student will identify various opportunities to perform and hear music in the local community and beyond.

Suggested Activity:

- 6.1 Have students list choral, theatre, and instrumental ensembles in the area in which they may participate. Discuss the style and activities of those ensembles as well as personal knowledge students may have of the performers.
7. The student will identify and explain the stylistic features of a given musical work to define its aesthetic tradition and its historical or cultural context.

Suggested Activity:

- 7.1 Using a choral composition from the repertoire students will analyze musical elements such as form, melody, harmony, texture, and rhythm. They will then compare the

findings to what they know about historical periods and place the piece in the correct period while supporting the answer. Students will write a journal entry about that particular composition focusing on the cultural or historical influences on the composer or arranger.

8. The student will compare and contrast vocal music in the United States with that of other cultures.

Suggested Activity:

8.1 Students will listen to examples of vocal music selections by American (U.S.) composers performed by the Pennsylvanians, performed by soloists, or performed by small ensembles. Students will complete a listening chart, concentrating on size of the group, rhythm, melody, mood, and text. Students will then listen to soloists and groups and performing from and performing vocal and choral music of India. After completing a listening chart for the Indian music, students will compare and contrast that music with the choral music from the United States.

9. The vocal music student will sing music in various languages.

Suggested Activity:

9.1 Students will sing an Italian madrigal in the original language and then write a paragraph interpreting the meaning of the text.

Suggested Assessments for Outcome II, Expectation A:

1. As a result of individual research, the student will create a four-column chart consisting of ten rows. In Column A will be listed ten genres of music from various cultures. In Column B will be the corresponding country of origin for that genre. In Column C will be the name of a well-known musician associated with that genre. In Column D will be the name of a song that is indicative of that particular genre. The teacher will collect the charts and evaluate the students' work for completeness and accuracy. (for Indicators 4 and 5).
2. After studying the country or ethnic origin of a non-English language song, the student will sing the song in a unison or two-part ensemble. The teacher will listen and adjudicate that only the tonal and rhythmic accuracy, but also the accuracy of the language. (for Indicators 8 and 9).

Expectation B:

The student will describe the roles of music in reflecting and influencing diverse social structures.

Indicators of Learning:

1. The student will discuss the roles choral music has played throughout history.

Suggested Activity:

1.1 Using a simple round, the class will discover how 2, 3, or 4 part harmony can be heard thereby creating a choral sound.

2. The student will discuss the historical and cultural significance of the works performed in the ensemble.

Suggested Activity:

- 2.1 The student will choose a piece from the current class repertoire to investigate historically. He/she will create a timeline of the composer's life in order to discover how this composition may have been influenced by events in the composer's life.
3. The student will demonstrate knowledge of the evolution and diversity of choral ensembles.

Suggested Activity:

- 3.1 Students will listen to 2 different recordings of the same madrigal, one performed by a small group and the other by a large choir. They will then compare the two performances.
4. The student will demonstrate knowledge of the diversity of choral styles throughout history and of the creative processes that engendered them.

Suggested Activity:

- 4.1 Listen to the "Hallelujah Chorus" from Handel's oratorio Messiah and "Largo" from his opera Xerxes. Discuss the performance differences and similarities in opera and oratorio.
5. The student will demonstrate awareness of technological advances as they impact on performing, creating, and listening to music.

Suggested Activity:

- 5.1 Using a standard LP recording and a CD of the same group performing the same choral composition, compare and contrast the quality of sound reproduction.
6. The student will discuss the opportunities available and qualifications needed to pursue careers in music.

Suggested Activity:

- 6.1 In preparation for class discussion, each student will interview a local personality involved in a music-related career, using a prepared group of questions previously agreed upon by the class.
7. The choral music student will demonstrate understanding of song texts as they relate to the music.

Suggested Activity:

- 7.1 With a class set of Schubert's "The Trout," the students will find examples of how the text is mirrored by the music.

Suggested Assessments for Outcome II, Expectation B:

1. The student will choose a piece from the current class repertoire to investigate historically. He/she will create a timeline of the composer's life from beginning to end. The timeline should include at least ten events occurring socially, politically, and/or economically during the composer's life but not necessarily directly related to the composer. Though not directly connected to the composer, these ten events may have influenced one or more compositions. The teacher will collect the timelines and evaluate the students work for completeness and accuracy. (for Indicator 2).

2. The student will choose a music-related career to research and prepare a written report. At the teachers' discretion this report may or may not be presented orally to the class. The teacher will collect the reports and evaluate them using a rubric. (for Indicator 6).

Expectation C:

The student will recognize influences and interactions among music, dance, theatre, the visual arts and other disciplines.

Indicators of Learning:

1. The student will perform ensemble literature from a variety of historical periods, styles, and cultures and will relate its characteristics to the elements of dance, theatre, visual arts, and other disciplines.

Suggested Activity:

- 1.1 Have students examine reproductions of paintings that have a stylistic relationship to a choral work being studied to find commonalities. Students will orally analyze the common elements and determine ways they might impact upon the performance of the work.
2. The student will perform improvisations based on concepts and techniques from dance, theatre, and visual arts.

Suggested Activity:

- 2.1 Divide the class into groups. Each group will choose two contrasting emotions (e.g., conflict and peace or jealousy and tenderness) and perform an improvisation, in ABA form, that begins with one emotion, gradually moves into the second emotion, and ends with the original. (Different students may be assigned to each section or the improvisation may be performed by the entire group.) The class will critique the result, suggest ways to improve the improvisation, and have the group repeat the exercise.
3. The student will explain ways that the principles and subject matter of various disciplines are interrelated with those of music.

Suggested Activity:

- 3.1 Divide the class into groups. Have each group select images for a multimedia presentation that could be used to enhance a performance of a work being studied. Allow each group to share its' selections and give rationale for its' choices.
4. The student will explain how roles of creators, performers, and others involved in production and presentation of music are similar to and different from one another in the various arts.

Suggested Activity:

- 4.1 Students will investigate the roles of the various personnel involved in the creation and performance of an opera. Students will organize and present an operatic scene, choosing students to write the libretto, compose music, perform, design and create sets, direct, manage, and be involved in any other activities the class decides will be needed to have an effective production. Each student will write a brief paper describing the process, how it might be improved, and the effectiveness of the performance. The opera scene could be videotaped and critiqued by the class.

Suggested Assessments for Outcome II, Expectation C:

1. In groups of three or four, the students will choose a song from their current repertoire. After establishing the historical period of which the piece is an example, the group will find examples of visual art that are representative of the same elements present in the music. Using a pre-determined rubric, the teacher will evaluate the findings of the group.
2. The class will study Menotti's Amahl and the Night Visitors for the purpose of performing the chorus selection. Students will investigate the duties of the composer, librettist, stage director, choral director, and scenic designer as they relate to each other in total production of an opera. Working in groups, the students will prepare class presentations of their findings. The teacher will evaluate the individual presentations and class performance using a rubric.

Expectation D:

The student will demonstrate knowledge of a wide variety of representative music styles and genres.

Indicators of Learning:

1. The student will demonstrate knowledge of appropriate performance styles while singing music from a variety of eras and ethnic origins.

Suggested Activity:

- 1.1 Have students examine and compare selected musical works by classifying differences in dynamics, articulations, timbres, melody, rhythm, and other relevant musical characteristics. Students will sing the works demonstrating their understanding of the characteristics discussed.
2. The student will analyze factors that influence relationships between a composer's work and environment.

Suggested Activity:

- 2.1 The student will discuss techniques of composition, performance practices, and how social, cultural, and political factors affect the composer's work. The student will then demonstrate understanding of the works through stylistically accurate performances.
3. The student will identify and compare styles of music from Western and non-Western cultures.

Suggested Activity:

- 3.1 Allow students from various ethnic backgrounds to demonstrate music and instruments from their personal cultural heritage. Using a pre-set listing of criteria, have the class compare those musical styles with music of traditional Western cultures.

Suggested Assessments for Outcome II, Expectation D:

1. The student will listen to performances of a piece of vocal literature that is sung in two different performance styles. Using the musical characteristics that have been discussed in class, the student will make a judgment as to which style is more appropriate for the selection. The student will write his/her assessment that will be graded by the teacher.

2. After discussing the musical characteristics of several non-Western cultures, the student will listen to excerpts of selections representing the cultures discussed. The students will classify the selections under the appropriate cultures and give reasons to support their choices. The student will write his/her responses that will be graded by the teacher.
3. The student will perform, within an appropriately voiced ensemble with one on a part, a selection representing a musical style studied. Using a rubric, the teacher will listen and evaluate appropriate use of dynamics, articulations, timbres, tonal quality, intonation, diction, rhythmic and melodic accuracy and expression.

OUTCOME III: CREATIVE EXPRESSION AND PRODUCTION

The student will demonstrate the ability to organize musical ideas and sounds creatively.

Expectation A:

The student will perform musical improvisations using traditional and original techniques.

Indicators of Learning:

1. The student will improvise original melodies in a variety of styles over given chord progressions, each in a consistent style, meter, and tonality.

Suggested Activity:

- 1.1 Using a classic twelve-bar blues format, with its I, IV, I, V, I standard chordal progression, the students will improvise simple melodies, being sure to adhere to the established meter and tonality.
2. The student will improvise stylistically appropriate counter melodies or free contrapuntal lines to embellish familiar melodies.

Suggested Activity:

- 2.1 After studying songs such as Irving Berlin's "You're Just In Love" from Call Me Madam or "Old Fashioned Wedding" from Annie Get Your Gun, the student will choose an existing melody from the class repertoire and create a stylistically appropriate counter melody.
3. The student will improvise rhythmic and melodic variations on given pentatonic melodies and melodies in major and minor keys.

Suggested Activity:

- 3.1 Given a traditional song such as "Home On the Range," the student will improvise a rhythmic variation on the initial melody.

Suggested Assessments for Outcome III, Expectation A:

1. Student will record an improvisation using "scat" syllables over a boogie-woogie chord progression (I-IV-I-V-I). Students will listen to the recording and evaluate their own performance.

2. Students will be divided into pairs. One student will sing “When the Saints Go Marching In,” with piano/choral accompaniment. The other student will vocally improvise a countermelody. Teacher will evaluate using a rubric.
3. Students will individually improvise a rhythmic accompaniment on a rhythmic instrument while the choir sings a spiritual such as “Keep Your Lamps.” Teacher will evaluate each improvisation using a rubric.

Expectation B:

The student will structure arrangements and compositions using appropriate notation and forms.

Indicators of Learning:

1. The student will create and perform short musical compositions.

Suggested Activity:

- 1.1 Have students review traditional notation and scoring practices. Divide class into small groups. Each group will compose a sixteen bar passage, using traditional notation, for a given instrumentation. The group and/or class members will perform the work.
2. The student will write traditional music notation, including major and minor scales, modes, and arpeggios.

Suggested Activity:

- 2.1 Discuss with students the method of writing major scales. Allow them to demonstrate their understanding by writing selected major scales (i.e., G major, F major, Db major, C# major).

Suggested Assessments for Outcome III, Expectation B:

1. Given a short four-line poem, students will compose a four-phrase composition. Students will create an original melody and chordal accompaniment in the style of one of the songs in the group’s repertoire. Teacher will evaluate the composition on its stylistic accuracy using a rubric.
2. Students will write a short four measure sight-singing melodies based on diatonic intervals and arpeggios of major scales. Students will sing and evaluate the sight-reading melodies for correctness and level of difficulty.

OUTCOME IV: AESTHETIC CRITICISM

The student will demonstrate the ability to make aesthetic judgments.

Expectation A:

The student will evaluate selected musical compositions using established criteria.

Indicators of Learning:

1. The student will develop evaluative criteria based on the elements of music.

Suggested Activity:

- 1.1 Select a piece of choral literature that is being studied in class. Have students develop evaluative criteria for assessing the effectiveness of the music. Areas to be considered should include melody, rhythm, harmony, timbre, form, and texture. List criteria.
2. The student will make independent judgments concerning the functions of harmony, timbre, texture, form, and any other appropriate characteristics in a selection of music.

Suggested Activity:

- 2.1 Have students work in pairs. Provide a list of choral literature from which each pair of students will select a composition. After attaining a basic familiarity with the style, the students will analyze the melodic line, the expressive indications in the score, the nature of the accompaniment, and other relevant characteristics. If possible, play or perform the selection and share analysis with class.
3. The student will evaluate a composition or arrangement by comparing it to similar or exemplary models.

Suggested Activity:

- 3.1 Students will listen to two stylistically similar works, by exemplary and lesser known composers. As they listen, students will use previously established criteria to analyze each selection. Students will orally identify reasons why one is considered more exemplary than the other.
4. The student will evaluate a given musical work in terms of its artistic and aesthetic qualities.

Suggested Activity:

- 4.1 Students will individually select a piece of music. After listening to a performance of the selection, the students will evaluate the work in terms of aesthetic and artistic qualities and articulate personal emotional response to the music and performance. Considerations might include include: Is music peaceful, restful, agitated, sad, happy, suspenseful, haunting, etc.? Students will write their responses.

Suggested Assessments for Outcome IV, Expectation A:

1. Students will listen to a choral composition such as “The Road Not Taken” by Randall Thompson. Using a pre-established worksheet containing aesthetic considerations and artistic effect. The worksheet should include questions on mood (peaceful, agitated, suspenseful, haunting) and artistic considerations (what effect is the composer trying to create, has he/she been successful in creating that effect?) Teacher will evaluate the responses on the worksheet to identify students thoughtful consideration and appropriate responses.
2. Students will listen to two different arrangements of the same composition (preferably one of the compositions in the choir’s repertoire). Students will write a journal entry comparing the two arrangements and supporting which arrangement they prefer. The journal entry will be evaluated by peers and teacher using rubric similar to one used to evaluate writing prompts in a core class.
3. The student will create a musical evaluation form in order to choose music for the group’s performance at the next concert. The form should include factors such as tonality, harmony, texture, style, accompaniment, rhythm, melodic range, tessitura, and form. Teacher will evaluate the complete assignment sheets using a rubric.

Expectation B:

The student will formulate, apply, and communicate criteria for evaluating personal performances and those of others.

Indicators of Learning:

1. The student will develop, assess, and revise standards to evaluate personal musical performance.

Suggested Activity:

- 1.1 Using the MCEA Choral Festival evaluation form, students will develop a evaluative tool (rubric) for classroom performance of the choral repertoire. Students should include such categories as balance, blend, diction, tone quality, and intonation as well as sections on ideas to improve the ensemble.
2. The student will critique the performance of others within the ensemble setting using pre-determined criteria.

Suggested Activity:

- 2.1 Students will be divided into groups with one singer on a part and will perform a composition from the groups' repertoire. Students in the audience will use the evaluative tool designed for Indicator One to evaluate the performance.
3. The student will critique personal musical performance and its relationship to the full ensemble sound.

Suggested Activity:

- 3.1 Students will record their own section singing an excerpt from a choral composition from the repertoire. Students will then evaluate the recording of their section with particular attention given to vowel shaping and uniformity. Students will suggest ways that the vowel uniformity might be improved.
4. The student will evaluate recorded and live performances of individual voices or instruments and ensembles using established criteria to make qualitative judgments.

Suggested Activity:

- 4.1 Students will view a video tape recording of their group performing a concert. Students will evaluate the performance using the MCEA Festival Adjudication Form. The students will identify and discuss strengths and weaknesses of the group in order to strategize future improvement.

Suggested Assessments for Outcome IV, Expectation B:

1. Using the MCEA Choral Festival Evaluation form, students will listen to a videotaped performance of three compositions performed by their own ensemble. Students will then average each category. The students will compare the findings from the adjudication form with each other and then average the scores for each category. In a journal entry, students will summarize strengths and weakness of the group. Journals will be evaluated by the teacher using a writing rubric.
2. Using a student-generated evaluation form, students will listen to and critique small groups from their ensemble singing a choral selection excerpt. Students will critique tone, blend, and

diction and how those factors relate to the full ensemble sound. Teacher will assess papers for completion and appropriate observations for elements of critique.

3. In small groups of two or three, students will develop an evaluation form to assess the group's performance. Factors included should be balance, blend, tone quality, intonation, diction, overall musical effect, interpretation, and expression. Instructor will assess the form for its appropriateness and completeness in judging an entire choral performance.

Internet Sites

www.johnhenny.com

www.joniwilsonvoice.com

www.popeil.com

www.choralweb.com

ebooks.whsmithonline.co.uk/encyclopedia/19/M0019119.htm

syllabus.syr.edu/SPP/Coltonr/Spp565/anatomy

www.vocalease.com/feature.html

www.runet.edu/~dcastong/ARTARCH/vocal.html

<http://www.ncvs.org/singers/uselow.pdf>

<http://www.choralnet.org/>

http://www.acdaonline.org/cj/cj_interactive.shtml

<http://www.choralnet.org/ifcm/#top>

http://chandrakantha.com/articles/indian_music/gayaki.html

<http://www.isd77.k12.mn.us/resources/staffpages/shirk/k12.music.html#vocal>

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