

Course Title – Concert Choir

Implement start year – 2014-2015

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Unit #1, topic – Sight Singing

Students will be able to independently use their learning to analyze, perform and interpret a piece of music for rhythm, pitch, phrasing, and dynamics in order to achieve a higher level of musicianship.

Stage 1 – Desired Results

Established Goals

2009 NJCCC Standard(s), Strand(s)/CPI #
(<http://www.nj.gov/education/cccs/2009/final.htm>)

Common Core Curriculum Standards for Math and English
(<http://www.corestandards.org/>)

- 1.1.12.B.1 - Explore the elements of music through verbal and written responses to diverse aural prompts and printed scores.
- 1.1.12.B.2 - Identify musical elements in response to diverse aural prompts, such as rhythm, timbre, dynamics, form, and melody.
- 1.3.12.B.2 - Analyze how the elements of music are manipulated in original or prepared musical scores.

21st Century Themes

(www.21stcenturyskills.org)

- Global Awareness
- Financial, Economic, Business and Entrepreneurial Literacy
- Civic Literacy
- Health Literacy
- Environmental Literacy

21st Century Skills

Learning and Innovation Skills:

- Creativity and Innovation
- Critical Thinking and Problem Solving
- Communication and Collaboration

Information, Media and Technology Skills:

- Information Literacy
- Media Literacy
- ICT (Information, Communications and Technology) Literacy

Life and Career Skills:

- Flexibility and Adaptability
- Initiative and Self-Direction
- Social and Cross-Cultural Skills
- Productivity and Accountability

	<input checked="" type="checkbox"/> Leadership and Responsibility
<p><u>Enduring Understandings:</u> <i>Students will understand that . . .</i></p> <p><i>EU 1</i> There is a hierarchy of note values that remain consistent regardless of meter.</p> <p><i>EU 2</i> Each pitch correlates with a distinct solfege syllable and hand sign.</p> <p><i>EU 3</i> The central tone can be discovered by analyzing the pitch relationships within a melodic line.</p> <p><i>EU 4</i> Through the use of movable "do", the interval names and sound recognition remain the same from one key to another.</p> <p><i>EU 5</i> By mastering the basic elements of sight singing, singers will have the tools to interpret the music on a higher level.</p>	<p><u>Essential Questions:</u></p> <p><i>EU 1</i></p> <ul style="list-style-type: none"> • How does each note relate to one another rhythmically and mathematically? <p><i>EU 2</i></p> <ul style="list-style-type: none"> • How does each hand signal represent the change in pitch for the voice? <p><i>EU 3</i></p> <ul style="list-style-type: none"> • How do you determine the tonality of a piece of music? <p><i>EU 4</i></p> <ul style="list-style-type: none"> • What two solfege syllables are strongly connected in a major key? <p><i>EU 5</i></p> <ul style="list-style-type: none"> • How does the shape of the musical phrase determine the dynamics?
<p><u>Knowledge:</u> <i>Students will know . . .</i></p> <p><i>EU 1</i></p> <ul style="list-style-type: none"> • how to recognize each rhythmic note. <p><i>EU 2</i></p> <ul style="list-style-type: none"> • the essential aspects of the Kodaly Method (solfege syllable and Curwen handsigns). 	<p><u>Skills:</u> <i>Students will be able to . . .</i></p> <p><i>EU 1</i></p> <ul style="list-style-type: none"> • write out the rhythmic notation under each note. <p><i>EU 2</i></p> <ul style="list-style-type: none"> • audiate and match each tone with its correlating solfege syllable.

<ul style="list-style-type: none"> • how to find "do" and "la" and determine which is the central tone in the melody. <p><i>EU 4</i></p> <ul style="list-style-type: none"> • how to internalize each solfege syllable and interval recognition. <p><i>EU5</i></p> <ul style="list-style-type: none"> • how to analyze a musical line for phrasing and breath markings. 	<p><i>EU 3</i></p> <ul style="list-style-type: none"> • write the solfege syllable under each note to discover the central tone and key. <p><i>EU 4</i></p> <ul style="list-style-type: none"> • sing solfege syllables as the teacher demonstrates each Curwen handsign . <p><i>EU5</i></p> <ul style="list-style-type: none"> • mark the score for breath marks and legato phrasing.
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Stage 2 – Assessment Evidence

Recommended Performance Tasks:

Other Recommended Evidence: *Tests, Quizzes, Prompts, Self-assessment, Observations, Dialogues, etc.*

- Students will independently sing their voice part's melodic line within a four part harmony using solfege syllables.

Stage 3 – Learning Plan

Suggested Learning Activities to Include Differentiated Instruction and Interdisciplinary Connections: *Each learning activity listed must be accompanied by a learning goal of A= Acquiring basic knowledge and skills, M= Making meaning and/or a T= Transfer.*

- The teacher will model and sing the individual Curwen hand signs and solfege syllables. (A)
- The teacher will discuss the historical and musical importance of the Kodaly method. (A)
- Students will observe the conductor's modeling Curwen hand signs and sing the correlating pitches. (M)
- Students will analyze a melody from choral literature by finding "do" and then write the rhythm and solfege syllable names under each note. (M)
- Students will break into groups and learn a song together from "The King's Singers Book of Rounds, Canons and Partsongs" by counting the rhythm, singing the solfege syllables and finally adding the lyrics. The groups will then perform their individual songs for the other groups. (T)
- Students will take a choral score of their choosing and analyze the melodic line for breath, phrasing, dynamics and diction. They will mark the score and be able to teach the class the aspects that will make a good performance. (T)

