



<b>Course Title</b>	<b>CHOIR MS 1 AB</b>
<b>Course Abbreviation</b>	Choir MS 1 AB
<b>Course Code</b>	321501/02
<b>Prerequisites</b>	None
<b>Notes</b>	For beginning vocal musicians. This two-semester course may not be repeated.
<b>Course Description</b>	The major emphasis of this course is to develop students' technical abilities in singing and vocal production. The course develops the skills necessary for ensemble singing of <i>simple unison and two-part choral literature</i> appropriately arranged for middle school voices, and in reading music notation. The course also provides opportunities for growth in the understanding of musical elements as applied to the music performed.
<b>Key Assignments</b>	<ul style="list-style-type: none"> <li>• Note and pitch identification</li> <li>• Identification of form for each piece (AB, ABBA, etc)</li> <li>• Rhythmic sight reading, using both hand percussion and vocal syllables ("tah, ti-ti, ti-ki-ti-ki")</li> <li>• Melodic sight reading, using solfege and/or numbers</li> <li>• Sight reading on keyboard</li> <li>• Individual playing tests on scales, arpeggios and individual parts from repertoire</li> </ul>
<b>Instructional Methods</b>	Direct Instruction, modeling, group practice, woodshedding, Curwen hand signs, keyboarding, solfege, rehearsal, written reflections, performance assessments (formative and summative), written theory assessments (formative and summative)
<b>Co-Curricular Work</b>	Music history can be tied to social studies lessons, the text of a vocal/choral composition can be tied or related to English Language Arts and English Language Development, the rhythmic and formal elements of a piece can be related to mathematics, the processes of vocal production can be tied to physiology or biology.
<b>Resources</b>	<p><i>Experiencing Choral Music</i> McGraw Hill-Glencoe, appropriate scores and historical source material; <i>Norton Anthology of Western Music</i>, WW Norton and Co.; Bach Chorales: <a href="http://imslp.org/wiki/Chorale_Harmonisations,_BWV_1-438_(Bach,_Johann_Sebastian)">http://imslp.org/wiki/Chorale_Harmonisations,_BWV_1-438_(Bach,_Johann_Sebastian)</a>; Sight-Reading: <a href="http://www.lightandmatter.com/sight/sight.html">http://www.lightandmatter.com/sight/sight.html</a>; <a href="http://thesightreadingproject.com/">http://thesightreadingproject.com/</a></p> <p>Sheet Music Vendors: <a href="http://www.jwpepper.com">http://www.jwpepper.com</a>; <a href="http://www.musicnotes.com">http://www.musicnotes.com</a> <a href="http://www.sheetmusicplus.com">http://www.sheetmusicplus.com</a></p> <p>Public Domain Music Resource (free): <a href="http://www.pdinfo.com">http://www.pdinfo.com</a></p> <p>Libraries: Glendale <a href="http://www.glendaleca.gov/government/departments/library-arts-culture/brand-library-art-center">http://www.glendaleca.gov/government/departments/library-arts-culture/brand-library-art-center</a>; Los Angeles City <a href="http://www.lapl.org">http://www.lapl.org</a>; Los Angeles County <a href="http://www.colapublib.org">http://www.colapublib.org</a></p> <p><i>Professional Organizations</i>: National Association for Music Education (NAfME) <a href="http://www.menc.org">www.menc.org</a>; American Choral Directors Association (ACDA) <a href="http://acda.org">http://acda.org</a>; Southern California Vocal Association (SCVA) <a href="http://www.scvachoral.org">http://www.scvachoral.org</a></p>

## Course Outline

Units should be related to the choral repertoire where possible. Time spent on each unit is to be based upon the needs of the student and the instructional program.

<b>Foundations</b> Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music		<b>Instructional Time</b>	<b>35%</b>
<b>Enduring Understanding</b>	Music is a language that can be communicated aurally and visually.		
<b>California Content Standards</b> (Essential and Supporting)	<p><i>Essential: 1.0 – Artistic Perception</i></p> <p>Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.</p> <p>1.1 Read, write, and perform intervals and triads.            1.2 Read, write, and perform rhythmic and melodic notation, using standard symbols for pitch, meter, rhythm, dynamics, and tempo in duple and triple meters.            1.3 Transcribe simple aural examples into rhythmic notation.            1.4 Sight-read simple melodies in the treble clef or bass clef.            1.5 Analyze and compare the use of musical elements representing various genres and cultures, emphasizing meter and rhythm.</p>		
<b>Vocabulary</b>	Score, conductor, measure, tempo, duple meter, triple meter, note, rest, dynamics, interval, form, range, soprano, alto, tenor, baritone, listening, vocalizing, technique,		
<b>Skills and Objectives</b>	Students will be able to use musical vocabulary to: <ul style="list-style-type: none"> <li>Identify musical elements,</li> <li>Describe and evaluate vocal/choral music.</li> </ul>		
<b>Suggested Strategies</b>	Think-pair-share, full class discussion followed by group work, informal peer assessments, mock game show to reinforce vocabulary, guided and assisted reading, guided listening, direct instruction		
<b>Sample Performance Tasks</b>	Describe and evaluate a musical production using the vocabulary of vocal/choral music.		
<b>Rubric</b>	<b>5</b> Advanced	Student comprehends musical vocabulary, using at least six terms to accurately describe and evaluate vocal/choral music.	
	<b>4</b> Proficient	Student generally understands musical vocabulary, using at least six terms to describe and evaluate vocal/choral music.	
	<b>3</b> Basic	Student understands basic musical vocabulary, using at least four terms to describe and evaluate vocal/choral music.	
	<b>2</b> Below Basic	Student superficially understands musical vocabulary but makes errors in articulating their use.	
	<b>1</b> Far Below Basic	Student does not exhibit comprehension of musical vocabulary and/or makes serious errors in articulating their use.	

<b>Creativity</b> Creating, Performing and Participating in Music		<b>Instructional Time</b> 15%
<b>Enduring Understanding</b>	Spontaneous, fun activities are a way to reinforce understanding of fundamentals and expression.	
<b>California Content Standards</b> ( <i>Essential and Supporting</i> )	<p><i>Essential: 2.0 – Creative Expression</i></p> <p>Students apply vocal musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.</p> <p>2.1 Sing a repertoire of vocal literature representing various genres, styles, and cultures with expression, technical accuracy, good posture, tone quality, and vowel shape written and memorized, by oneself and in ensembles (level of difficulty: 1 on a scale of 1-6).</p> <p>2.2 Sing music written in two parts.</p> <p>2.4 Compose short pieces in duple and triple meters.</p>	
<b>Vocabulary</b>	Posture, breath, preparation tone, vowel shape, phrase, vocalizing, technique, melody, harmony, phrase, climax, final cadence, tonic, dominant	
<b>Skills and Objectives</b>	<p>Students will be able to:</p> <ul style="list-style-type: none"> <li>• Sing, alone and with others, their part in music written in two parts.</li> <li>• Create melodies for other students to learn and sing.</li> </ul>	
<b>Suggested Strategies</b>	Group composition, listening, brainstorming, work-shopping, and peer analysis.	
<b>Sample Performance Tasks</b>	Create original rhythmic and melodic dictation exercises that include specific musical elements. Perform the piece using solfege or numbers to indicate scale degrees.	
<b>Rubric</b> <i>Aesthetic Appeal</i>	<b>4</b> Advanced	Strong aesthetic appeal and general impression. Would be enjoyed by many listeners. Keeps the listener interested.
	<b>3</b> Proficient	Includes some interesting musical ideas. The general impression is pleasant and moderately effective.
	<b>2</b> Basic	Includes at least one interesting musical idea. Yet, the overall impression is not effective.
	<b>1</b> Below Basic	Does not present an effective general impression. Musical ideas do not hold the listener's interest.
<b>Rubric</b> <i>Creativity</i>	<b>4</b> Advanced	Includes very original, unusual or imaginative musical ideas. Explores and varies at least two musical elements.
	<b>3</b> Proficient	Involves some original aspect(s) or manipulation(s) of musical idea(s). Explores and varies at least one musical element.
	<b>2</b> Basic	Musical idea is neither familiar nor a cliché. However, there is no development, variety, or exploration of musical elements.
	<b>1</b> Below Basic	Musical idea is familiar or a cliché. No variety or exploration of musical elements (range, timbre, dynamics, tempo, rhythm, melody).

<b>Rubric</b> <b>Craftsmanship</b>	<b>4</b> Advanced	Presents at least one complete musical idea. Has a coherent and organized form with a clear beginning, middle, and end. Uses musical elements to organize musical ideas or the form.
	<b>3</b> Proficient	Ending feels final. Uses at least one musical element to organize the musical ideas and overall form
	<b>2</b> Basic	Presents one complete musical idea. However, composition lacks overall completeness. Fails to use musical elements to organize musical ideas or form.
	<b>1</b> Below Basic	Gives no sense of a completed musical idea. Exhibits no clear beginning, middle or end section. Form appears random rather than organized. Musical elements (range, timbre, dynamics, tempo, rhythm, melody) do not connect well or are not used to organize musical ideas or the form.

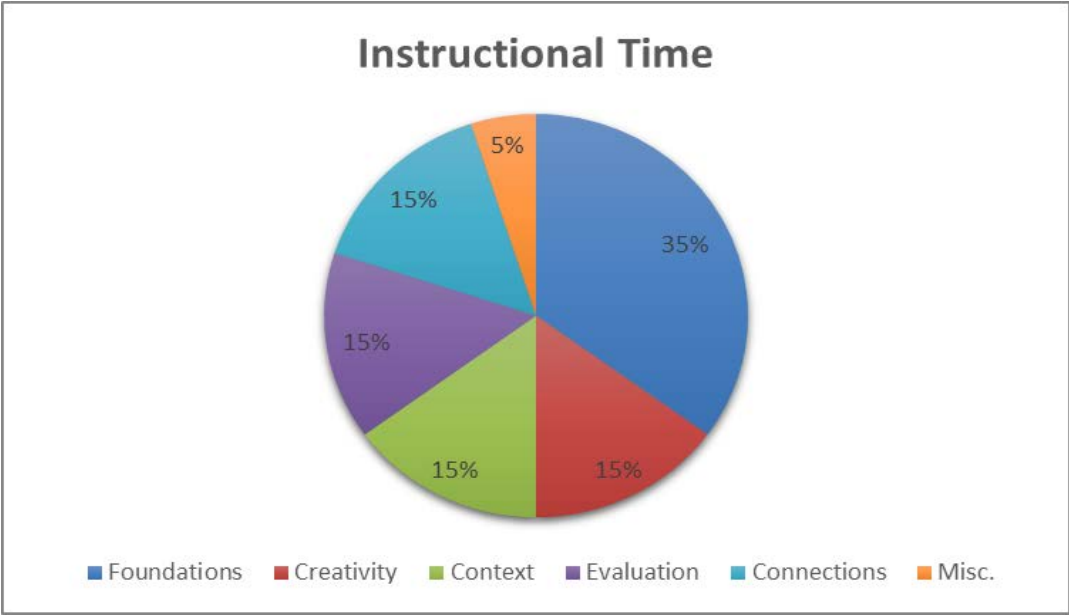
Rubric is a modification of one presented by: Hickey, M. (1999). Assessment rubrics for music composition. *Music Educators Journal*, 84 (4), 26 -33



<b>Context</b> Understanding the Historical contributions and Cultural Dimensions of Music		<b>Instructional Time</b> 15%
<b>Enduring Understanding</b>	Making music connects us to civilizations on the other side of the world and from ancient times to the present.	
<b>California Content Standards (Essential and Supporting)</b>	<p><i>Essential: 3.0 – Historical and Cultural Context</i></p> <p>Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.</p> <p>3.1 Compare music from two or more cultures of the world  3.3 Describe distinguishing characteristics of representative musical genres and styles from two or more cultures  3.4 Listen to, describe, and perform music of various styles from a variety of cultures</p>	
<b>Vocabulary</b>	Medieval, Renaissance, Baroque, Classical, Romantic, Contemporary, Gospel, Folk, Classical, Pop, Jazz,	
<b>Skills and Objectives</b>	Students will be able to: <ul style="list-style-type: none"> <li>Identify and define specific musical styles,</li> <li>Perform music from different eras and regions with appropriate style and characteristic expression</li> </ul>	
<b>Suggested Strategies</b>	K/W/L chart, Thinking Maps, word wall, jigsaw, research, dramatizing, heterogeneous groups, compare and contrast, direct instruction, reading, Venn diagram, listening charts	
<b>Sample Performance Tasks</b>	Analyze an excerpt from a musical composition from a distinct era or region. Identify the characteristics that define its identity, and then perform the piece twice, once highlighting the characteristics and once de-emphasizing the characteristics. Discuss as a group the changes your group heard in each performance. As an individual, list the changes you heard or felt during the performance, citing specific examples in the score or text.	
<b>Rubric</b>	<b>4</b> Advanced	Specific terminology is used in differentiating performance practice among different musical traditions and cultures.
	<b>3</b> Proficient	Differentiates the musical traditions of cultures throughout the world.
	<b>2</b> Basic	Attempts to differentiate the musical traditions of cultures throughout the world.
	<b>1</b> Below Basic	Unclear differentiation of musical traditions of cultures throughout the world.



<b>Connections</b> Connecting and Applying What Is Learned in Music to Learning in Other Art Forms and Subject Areas and to Careers		<b>Instructional Time</b> 15%
<b>Enduring Understanding</b>	Music skills can be applied to other core subjects and jobs, and teach us life skills.	
<b>California Content Standards</b> ( <i>Essential and Supporting</i> )	<p><i>Essential: 5.0 – Connections, Relationships, and Applications</i></p> <p>Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to music.</p> <p>5.1 Describe how knowledge of music connects to learning in other subject areas.</p> <p>5.2 Identify career pathways in music.</p>	
<b>Vocabulary</b>	Projection, diction, analysis, citation, expression, gesture, confidence, clarity, production	
<b>Skills and Objectives</b>	<p>Students will be able to:</p> <ul style="list-style-type: none"> <li>• Use musical skills to communicate concepts and knowledge to peers,</li> <li>• Perform confidently with expression, and accuracy</li> <li>• Collaborate with others in producing all aspects of a choral concert</li> </ul>	
<b>Suggested Strategies</b>	Audition strategies, concert and technical production collaboration, research and presentation	
<b>Sample Performance Tasks</b>	Create and produce a performance based on literature or a concept from another curricular area. Perform it for others while demonstrating projection, diction, expression, technical accuracy, and confidence.	
<b>Rubric</b>	<b>4</b> Advanced	<ul style="list-style-type: none"> <li>• Adapts literature or concept into a well-organized production</li> <li>• Creative and original presentation of choral literature which meets Standard 2.0, including use of costumes, setting and props where appropriate</li> </ul>
	<b>3</b> Proficient	<ul style="list-style-type: none"> <li>• Adapts literature or concept into a production</li> <li>• Appropriate presentation of choral literature which meets Standard 2.0, including use of costumes, setting and props where appropriate</li> </ul>
	<b>2</b> Basic	<ul style="list-style-type: none"> <li>• Somewhat adapts literature or concept into the production</li> <li>• Musical performance of choral literature does not meet Standard 2.0, including use of costumes, setting and props are used inconsistently</li> </ul>
	<b>1</b> Below Basic	<ul style="list-style-type: none"> <li>• Does not adapt literature or concept into a production</li> <li>• Musical performance does not meet Standard 2.0, any use of costumes, setting and props are either not evident or not connected to script</li> </ul>



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