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| Course Title | CHORUS SH AB |
| Course Abbreviation | Chorus SH AB |
| Course Code | 320509/10 |
| Prerequisites | None |
| Notes | For continuing and beginning choral musicians. This two-semester course may be taken three times. This course satisfies the “F” requirement. |
| Course Description | The major emphasis of this course is to develop student achievement through singing and vocal production. The course develops the skills necessary for <i>ensemble singing of simple choral literature</i> appropriately arranged for senior high school voices, develops skills in reading music notation, and provides opportunities for growth in the understanding of musical elements as applied to the music performed. |
| Key Assignments | Frequent and regular rehearsals each week and 2-6 formal performances throughout the school year, on campus and in the community, in addition to several informal in-class performance exams and informal performances each month. Students will perform music of various genres and historical periods in 1, 2, 3, and/or 4 parts. |
| Instructional Methods | 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). |
| Co-Curricular Work | 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. |
| Resources | <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: http://imslp.org/wiki/Chorale_Harmonisations,_BWV_1-438_(Bach,_Johann_Sebastian); Sight-Reading: http://www.lightandmatter.com/sight/sight.html; http://thesightreadingproject.com/</p> <p>Sheet Music Vendors: http://www.jwpepper.com; http://www.musicnotes.com http://www.sheetmusicplus.com</p> <p>Public Domain Music Resource (free): http://www.pdinfo.com</p> <p>Libraries: Glendale http://www.glendaleca.gov/government/departments/library-arts-culture/brand-library-art-center; Los Angeles City http://www.lapl.org; Los Angeles County http://www.colapublib.org/</p> <p><i>Professional Organizations</i>: National Association for Music Education (NAfME) www.nafme.org; American Choral Directors Association (ACDA) http://acda.org/; Southern California Vocal Association (SCVA) http://www.scvachoral.org/</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.

| Foundations Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music | | Instructional Time 35% |
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| Enduring Understanding | Music is a language that can be communicated aurally and visually. | |
| California Content Standards (Essential and Supporting) | <p><i>Essential: 1.0 – Artistic Perception</i> 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> | |
| Vocabulary | Score, conductor, measure, tempo, duple meter, triple meter, note, rest, dynamics, interval, form, range, soprano, alto, tenor, baritone, listening, vocalizing, technique. | |
| Skills and Objectives | Students will be able to use musical vocabulary to: <ul style="list-style-type: none"> Identify musical elements, Describe and evaluate vocal/choral music. | |
| Suggested Strategies | 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. | |
| Sample Performance Tasks | Describe and evaluate a musical production or concert using the vocabulary of vocal/choral music. | |
| Rubric | 5 Advanced | Student comprehends musical vocabulary, using at least six terms to accurately describe and evaluate vocal/choral music. |
| | 4 Proficient | Student generally understands musical vocabulary, using at least six terms to describe and evaluate vocal/choral music. |
| | 3 Basic | Student understands basic musical vocabulary, using at least four terms to describe and evaluate vocal/choral music. |
| | 2 Below Basic | Student superficially understands musical vocabulary but makes errors in articulating their use. |
| | 1 Far Below Basic | Student does not exhibit comprehension of musical vocabulary and/or makes serious errors in articulating their use. |

| Creativity Creating, Performing and Participating in Music | | Instructional Time 15% |
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| Enduring Understanding | Playing, improvising, composing music are great ways to communicate on several different levels with people with diverse experiences and backgrounds. | |
| California Content Standards (<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><i>Apply Vocal or Instrumental Skills</i></p> <p>2.1 Sing a repertoire of vocal literature representing various genres, styles, and cultures with expression, technical accuracy, tone quality, vowel shape, and articulation—written and memorized, by oneself and in ensembles (level of difficulty: 4 on a scale of 1–6).</p> <p>2.2 Sing music written in three or four parts with and without accompaniment.</p> <p>2.3 Sing in small ensembles, with one performer for each part.</p> <p><i>Compose, Arrange, and Improvise</i></p> <p>2.6 Compose music, using musical elements for expressive effect.</p> <p>2.7 Compose and arrange music for voices or various acoustic or digital/electronic instruments, using appropriate ranges for traditional sources of sound.</p> <p>2.8 Arrange pieces for voices and instruments other than those for which the pieces were originally written.</p> <p>2.9 Improvise harmonizing parts, using an appropriate style.</p> <p>2.10 Improvise original melodies over given chord progressions.</p> | |
| Vocabulary | Posture, breath preparation tone, vowel shape, phrase, vocalizing, technique, melody, phrase, climax, final cadence, tonic, dominant | |
| Skills and Objectives | <p>Students will be able to:</p> <ul style="list-style-type: none"> • Sing, alone and with others, their part in music written in two parts. • Create melodies for other students to learn and sing. | |
| Suggested Strategies | Group composition, listening, brainstorming, work-shopping, peer analysis. | |
| Sample Performance Tasks | Create original rhythmic and melodic dictation exercises that include specific musical elements. Perform the piece using solfege or numbers to indicate scale degrees. | |
| Rubric <i>Aesthetic Appeal</i> | 4 Advanced | Strong aesthetic appeal and general impression. Would be enjoyed by many listeners. Keeps the listener interested. |
| | 3 Proficient | Includes some interesting musical ideas. The general impression is pleasant and moderately effective. |
| | 2 Basic | Includes at least one interesting musical idea. Yet, the overall impression is not effective. |
| | 1 Below Basic | Does not present an effective general impression. Musical ideas do not hold the listener's interest. |

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| Rubric Creativity | 4 Advanced | Includes very original, unusual or imaginative musical ideas. Explores and varies at least two musical elements. |
| | 3 Proficient | Involves some original aspect(s) or manipulation(s) of musical idea(s). Explores and varies at least one musical element. |
| | 2 Basic | Musical idea is neither familiar nor a cliché. However, there is no development, variety, or exploration of musical elements. |
| | 1 Below Basic | Musical idea is familiar or a cliché. No variety or exploration of musical elements (range, timbre, dynamics, tempo, rhythm, melody). |
| Rubric Craftsmanship | 4 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. |
| | 3 Proficient | Ending feels final. Uses at least one musical element to organize the musical ideas and overall form |
| | 2 Basic | Presents one complete musical idea. However, composition lacks overall completeness. Fails to use musical elements to organize musical ideas or form. |
| | 1 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. |

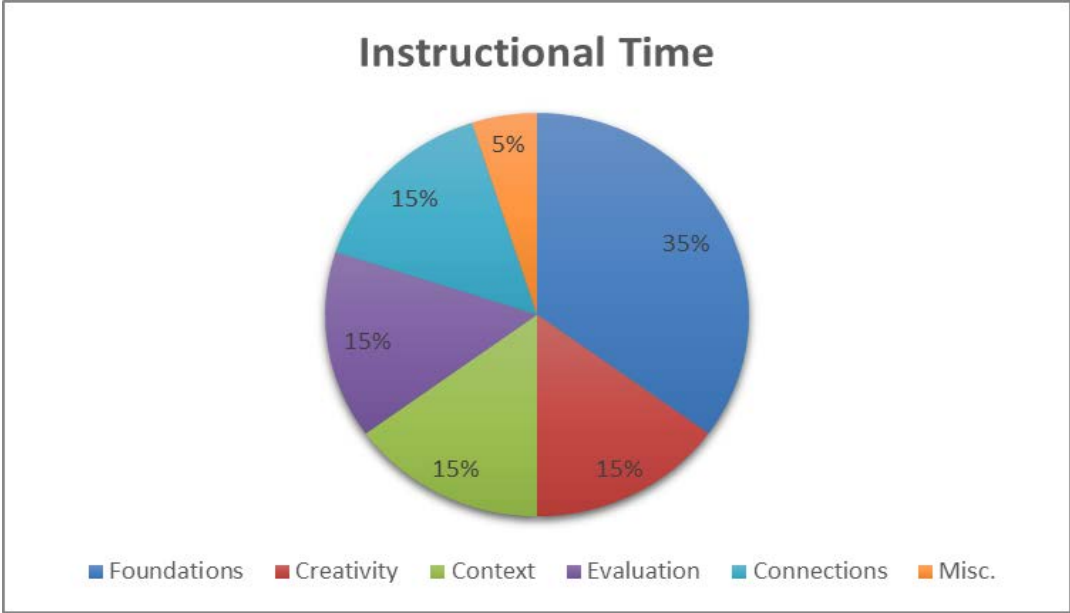
Rubric is a modification of one presented by: Hickey, M. (1999). Assessment rubrics for music composition. *Music Educators Journal*, 84 (4), 26 -33



| Context Understanding the Historical contributions and Cultural Dimensions of Music | | Instructional Time 15% |
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| Enduring Understanding | Making music connects us to civilizations on the other side of the world and from ancient times to the present. | |
| California Content Standards (<i>Essential and Supporting</i>) | <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><i>Role of Music</i></p> <p>3.1 Identify the sources of musical genres of the United States, trace the evolution of those genres, and cite well-known musicians associated with them.</p> <p>3.2 Explain the various roles that musicians perform, identify representative individuals who have functioned in each role, and explain their activities and achievements.</p> <p><i>Diversity of Music</i></p> <p>3.3 Describe the differences between styles in traditional folk genres within the United States.</p> <p>3.4 Perform music from various cultures and time periods.</p> <p>3.5 Classify, by genre or style and historical period or culture, unfamiliar but representative aural examples of music and explain the reasoning for the classification.</p> | |
| Vocabulary | Medieval, Renaissance, Baroque, Classical, Romantic, Contemporary, Gospel, Folk, Classical, Pop, Jazz. | |
| Skills and Objectives | <p>Students will be able to:</p> <ul style="list-style-type: none"> Identify and define specific musical styles, Perform music from different eras and regions with appropriate style and characteristic expression | |
| Suggested Strategies | K/W/L chart, Thinking Maps, word wall, jigsaw, research, dramatizing, heterogeneous groups, compare and contrast, direct instruction, reading, Venn diagram, listening charts | |
| Sample Performance Tasks | 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. | |
| Rubric | 4 Advanced | Specific terminology is used in differentiating performance practice among different musical traditions and cultures |
| | 3 Proficient | Differentiates the musical traditions of cultures throughout the world |
| | 2 Basic | Attempts to differentiate the musical traditions of cultures throughout the world |
| | 1 Below Basic | Unclear differentiation of musical traditions of cultures throughout the world |

| Evaluation Responding to, Analyzing, and Making Judgments About Works of Music | | Instructional Time 15% |
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| Enduring Understanding | Music and Music-Making can mean different things to different people | |
| California Content Standards (<i>Essential and Supporting</i>) | <p><i>Essential: 4.0 – Aesthetic Valuing</i> Students critically assess and derive meaning from works of music and the performance of musicians in a cultural context according to the elements of music, aesthetic qualities, and human responses.</p> <p>4.1 Develop criteria for evaluating the quality and effectiveness of musical performances and compositions, including arrangements and improvisations, and apply the criteria in personal listening and performing. 4.2 Explain how various aesthetic qualities convey images, feeling, or emotion. 4.3 Identify aesthetic qualities in a specific musical work.</p> | |
| Vocabulary | Criteria, rubrics, adaptation, revival, customs, traditions, rituals, style, genre | |
| Skills and Objectives | Students will be able to: <ul style="list-style-type: none"> Identify and define musical styles, Explain how culture affects specific musical styles. | |
| Suggested Strategies | Discussion, K/W/L chart, jigsaw, research, compare and contrast, Thinking Maps, reading, writing, reports, heterogeneous groups, guided listening, directed instruction, applied music making. | |
| Sample Performance Tasks | Working in groups, select two historical periods or cultures. Do additional research on societal influences and present comparisons in a graphic organizer or Thinking Map. Write/present/perform excerpts that reinforce information explaining the differences between two musical styles. | |
| Rubric | 4 Advanced | Uses rich supporting details to differentiate the musical traditions of cultures throughout the world |
| | 3 Proficient | Differentiates the musical traditions of cultures throughout the world |
| | 2 Basic | Attempts to differentiate the musical traditions of cultures throughout the world |
| | 1 Below Basic | Unclear differentiation of musical traditions of cultures throughout the world |

| Connections Connecting and Applying What Is Learned in Music to Learning in Other Art Forms and Subject Areas and to Careers | | Instructional Time 15% |
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| Enduring Understanding | Music skills can be applied to other core subjects and jobs, and teach us life skills. | |
| California Content Standards (<i>Essential and Supporting</i>) | <p><i>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><i>Essential:</i></p> <p>5.1 Explain how elements, artistic processes, and organizational principles are used in similar and distinctive ways in the various arts.</p> <p>5.2 Analyze the role and function of music in radio, television, and advertising.</p> <p><i>Supporting:</i></p> <p><i>Careers and Career-Related Skills</i></p> <p>5.3 Research musical careers in radio, television, and advertising.</p> | |
| Vocabulary | Projection, diction, analysis, citation, expression, gesture, confidence, clarity, production. | |
| Skills and Objectives | <p>Students will be able to:</p> <ul style="list-style-type: none"> • Use musical skills to communicate concepts and knowledge to peers, • Perform confidently with expression, and accuracy • Collaborate with others in producing all aspects of a choral concert | |
| Suggested Strategies | Audition strategies, concert and technical production collaboration, research and presentation. | |
| Sample Performance Tasks | 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. | |
| Rubric | 4 Advanced | <ul style="list-style-type: none"> • Adapts literature or concept into a well-organized production • Creative and original presentation of vocal literature which meets Standard 2.0 |
| | 3 Proficient | <ul style="list-style-type: none"> • Adapts literature or concept into a production • Appropriate presentation of vocal literature which meets Standard 2.0 |
| | 2 Basic | <ul style="list-style-type: none"> • Somewhat adapts literature or concept into the production • Musical performance of vocal literature does not meet Standard 2.0 |
| | 1 Below Basic | <ul style="list-style-type: none"> • Does not adapt literature or concept into a production • Musical performance of vocal literature does not meet Standard 2.0 |



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