

MANCHESTER REGIONAL HIGH SCHOOL

MUSIC DEPARTMENT

GENERAL CHORUS

REVISED & ADOPTED AUGUST 2016

Manchester Regional High School Board of Education

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Mr. Jonathan Banta

Curriculum Committee for General Chorus

Mr. Jonathan Banta

Ms. Rachel Persenaire

COURSE DESCRIPTION:

General Chorus is a beginner-level course, for students who have limited or no musical knowledge. The course focuses on basic voice training, ear training, music fundamentals, and music literature. Students work cooperatively to create a unified sound. Student growth is enhanced through performances at concerts and optional performance in the musical.

The purpose of this course is to:

- A. Give each student a basic musical education.
- B. Increase the ability of each student in regards to voice quality and ability to lead and sing their part in a harmonic setting.
- C. Develop each voice to its fullest potential.
- D. Acquaint students with various genres of music from a variety of time periods and cultures for choir.
- E. Create a cohesive group of singers capable of supporting each other.
- F. Encourage student growth in confidence and technique through musical performance.

COURSE DATA:

Length of Course: One Year

Credits: Five

Periods Per Week: Five

Classification: Elective--Grades 9-12

Prerequisite: None

EVALUATION:

The purpose of evaluation is to provide information about student progress and to determine if students have learned the subject matter which has been taught. The teacher will evaluate student's progress by written tests, quizzes, vocal performance, daily participation and written reports.

GRADING STRUCTURE:

Benchmark for mastery of course content is 65%; content mastery for students with IEPs may be less than the Board of Education approved minimum for regular education students.

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COURSE OUTLINE: GENERAL CHORUS

STUDENT OUTCOMES

The student will be able to:

1. Gain a basic knowledge of music notation and scoring.
2. Sing harmony parts in an ensemble setting.
3. Improve in regards to quality, range, control and overall ability.
4. Hear their parts in a harmonic setting.
5. Identify and execute a number of basic expression marks within a musical score.
6. Sing with proper breath support.

SUGGESTED PROCEDURE:

Music Notation:

- A. Whole, half, quarter, 8th, dotted notes and rest
- B. Accidentals
- C. Scales
- D. Intervals
- E. Key signatures
- F. Time signature
- G. Progressive studies to develop skill in sight singing

Dictation:

Basic single note dictation keeping abreast and coordinated with material being sung.

Repertoire:

- A. Simple folk songs
- B. Rounds
- C. Familiar, popular, or show tunes
- D. Unfamiliar music, gradually increasing in difficulty
- E. Introduction of two and three-part singing

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COURSE OUTLINE: GENERAL CHORUS

UNIT I: Choral Score Reading

- A. Identification of Clefs
- B. Staff, bar lines, measures
- C. Melodic Intervals, Ascending and Descending
- D. Harmonic Intervals
- E. Locating SA/2-part-SAB + Accompaniment in a choral score

UNIT II: Rhythm and Meter

- A. Identification of whole, half, quarter, eighth, sixteenth, and dotted rhythms
- B. Singing simple rhythm combinations in vocal warm-ups
- C. Singing complex/syncopated rhythms in warm-ups and repertoire
- D. Identifying change in meter through vocal and body warm-ups and repertoire

UNITS III-V: Style, Motif, and Culture

- A. Listening exercises, utilizing music from a variety of cultures, time periods, and genres
- B. Writing responses
- C. Sight-singing
- D. Dictation
- E. Singing from a wide selection of choral literature in preparation for the winter concert

UNIT VI: The Evolution of the Elements of Music in Western Music History

- A. Identification of the elements of music
- B. Listening exercises
- C. Readings from a selection of music history
- D. Performances of a variety of Western music

UNITS VII-IX: Infusing Cultural and Historical Sensitivities into Performance

- A. Rehearsal and performance of a variety of choral literature, representing a sampling from various cultures, time periods, and religions
- B. Research and presentation of cultural background of selected choral pieces
- C. History of music creation and notation in Western and non-western cultures

UNITS X-XIII: Community and Unity Across Cultures and History Through Music

- A. Listening exercises comparing and contrasting Western and non-Western music
- B. Listening exercises comparing and contrasting music from a variety of historical periods

- C. Written responses/reports related to listening exercises and research
- D. Comparison of music sharing a common theme across cultures and time periods through performance

UNIT XIV: Performance and Self-Critique

- A. Identification of useful critique methods
- B. Performance and Recording of a selection of choral literature
- C. Written Critique
- D. Adjusted performance post-critique

UNIT XV: Technology and History through the Lens of Music

- A. Identification of major historical events throughout recent US history, and music's reaction and/or prediction of those events
- B. Compare and contrast electronic music of today to popular music in the 50s-mis90s

MANCHESTER REGIONAL HIGH SCHOOL

COURSE OUTLINE: GENERAL CHORUS

COURSE PROFICIENCIES:

The student will:

1. Learn how to read music at a first year level.
2. Develop a better sense of pitch, rhythm and basic musicianship.
3. Learn proper breathing and singing techniques to foster vocal health.
4. Sing harmony parts in an ensemble setting.
5. Sing major and minor scales.
6. Learn about the conductor's role in a choir, and how to follow the conductor's hand gestures.
7. Learn to objectively critique their own performance and to improve their performance from their critique.

EVALUATIVE ACTIVITIES:

1. Daily Participation and Behavior.....70%
2. Formative Assessments.....10%
3. Choral Functions/Concerts/Final Evaluations.....20%

BIBLIOGRAPHY

- Dilworth, Rollo. *Choir Builders: Fundamental Vocal Techniques for Classroom and General Use*. Milwaukee, WI: Hal-Leonard Corporation, 2006.
- Feldstein, Sandy. *Practical Theory Complete: A Self-Instruction Music Theory Course*. Van Nuys, CA: Alfred Publishing Co., Inc., 1982.
- Harnum, Jonathan. *Basic Music Theory: How to Read, Write, and Understand Written Music, 4th Edition*. Lexington, KY: Sol Ut Press, 2013.
- Robinson, Russell and Jay Althouse. *The Complete Choral Warm-Up Book: A Sourcebook for Choral Directors*. Van Nuys, CA: Alfred Publishing Co., Inc., 1995.

| Unit # | OBJECTIVE | NJCCCS | CONTENT | SKILLS | ASSESSMENTS | RESOURCES |
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| 1 | Identify and distinguish between a single melodic line, a single melodic line with harmonic accompaniment, a progression of chords, or a combination of melody and harmony. | 1.1.12.B.1 and 1.1.12.B.2 | Examples of a variety of musical scores Harnum's Basic Music Theory Chapters 2,3, 14 Feldstein's Practical Theory Lesson 1 | Reading Choral Scores in a variety of formats, identifying SATB parts and piano parts within a score. | Participation and rehearsal practices, theory assignments, formative assessments | Various Musical Scores, piano |
| 2 | Identify the meter of two or more musical examples, (i.e., 2/4, 3/4, 4/4, 6/8, etc.) and replicate selected rhythm patterns from a musical example. | 1.1.12.B.1 | Examples from a variety of musical scores, Harnum's Basic Music Theory Chapter 6, various choral exercises from The complete Choral Warm Up Book, by Robinson and Althouse, as well as warm-ups from Choir Builders | Reading choral scores in a variety of meters, singing a variety of warm ups in different meters, identifying the downbeat and value of a variety of notes. | Participation and rehearsal practices, formative assessments | Various musical scores, books noted, piano |
| 3 | Aurally and visually identify melodic and/or rhythmic motifs and identify changes in time signature, tempo, rhythm, melody, harmonic and timbre that are the | 1.1.12.B.1 | Examples from a variety of musical scores, Various listening exercises | Singing from a variety of genres and time periods that utilize a variety of time | Participation and rehearsal practices, formative assessments | Various musical scores, audio recordings from a variety of different genres, |

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| | same, different and/or recurring. | | from a variety of time periods and cultures. | signatures, rhythmic, melodic, and harmonic motifs. | | time periods, and cultures. |
| 4 | Identify the genre and historical period and culture of various musical selections, using identifying elements such as tempo, rhythm, melody, harmony and timbre. | 1.1.12.B.1 and 1.1.12.B.2 | Examples from a variety of musical scores, Various listening exercises from a variety of time periods and cultures. | Singing from a variety of genres and time periods that utilize a variety of time signatures, rhythmic, melodic, and harmonic motifs. | Participation and rehearsal practices, formative assessments | Various musical scores, audio recordings from a variety of different genres, time periods, and cultures. |
| 5 | Identify and compare common elements of music in Western and non-western music with respect to technique, musicality, and stylistic nuance. | 1.3.12.B.1 | Visual and audio examples from a variety of musical scores from varying cultures. | Listening and responding to audio examples, singing songs from Western and non-Western music. | Participation and rehearsal practices, formative assessments, listening responses. | Various musical scores, audio recordings from a variety of cultures. |
| 6 | Identify the use of the elements of music in a cross section of Western music from 1600-present (e.g. sacred music, secular music). | 1.3.12.B.2 | Visual and audio examples from a variety of musical time periods from varying cultures. | Listening and responding to audio examples, singing songs from a variety of different time periods within the Western Music canon. | Participation and rehearsal practices, formative assessments, listening responses. | Various musical and audio scores from a variety of time periods. |

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| 7 | Perform vocal music of various cultural genres with appropriate expressive elements, and with appropriate stylistic qualities. | 1.3.12.B.1 | Scores from a variety of cultural backgrounds. | Performance practices. | Performance at the Winter Concert. | Scores from a variety of cultural backgrounds, performance venue. |
| 8 | Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and sight-read/sing simple pieces from at least two cultures or genres, with technical accuracy, appropriate musicality, and the relevant stylistic nuance. | 1.3.12.B.1, 2 | Scores from a variety of cultures and musical genres | Marking scores in regards to style/nuance, being able to identify a variety of rhythmic and melodic patterns across culture and genre. | Participation and rehearsal practices, marking scores in regards to style/nuance, being able to identify a variety of rhythmic and melodic patterns across culture and genre. | Scores from a variety of cultures and genres. |
| 9 | Identify and compare the use of the elements of music in Western musical compositions from various genres and transcriptions of non-Western cultures and perform excerpts from diverse musical compositions with technical accuracy, appropriate musicality, and the relevant stylistic nuance. | 1.3.12.B.1 | Scores from a variety of cultures and musical genres | Singing from a variety of musical genres and cultures, learning different vocal techniques and placement based on genre and culture. | Participation and rehearsal practices, performance practices. | Scores from a variety of musical genres, possible field trips exposing students to music of differing cultures and time periods. |
| 10 | Listen to musical selections representative of a variety of Western and non-Western cultures to identify common | 1.4.12.A.1 | Audio examples of a variety of Western and non-Western music. | Identifying and writing responses to a variety of music from the | Participation, listening responses. | Audio recordings of a variety of music. |

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| | and unique implementation of the elements of music. | | | Western and non-Western music tradition. | | |
| 11 | Listen to musical selections by a variety of composers to discern the use of the elements of music that are specific to each composer, and/or relating to their religion/spiritualism; nationalism; form/style including that of non-western and contemporary composers. | 1.4.12.A.2,3, 1.4.12.B.3 | Multiple audio examples from a variety of Western and non-western composers from time periods ranging from Medieval-Present. | Identifying stylistic difference in composition based on nationality, time period, and technical advances. | Participation, listening responses | Audio recordings from a variety of composers, selected composer biographies. |
| 12 | Listen to musical selections by a variety of composers and cultures to discern the cross-influence from culture to culture and time period to time period. | 1.4.12.A.4 | Multiple audio examples from a variety of cultures and time periods of music, selected periodical articles outlining these relationships. | Identifying the interconnectedness of the musical canon across cultures and time periods. | Participation, listening exercises. | Audio recordings, periodical articles, biographies. |
| 13 | Compare and contrast two or more distinct musical examples from western and non-western musical traditions, using student and teacher-generated criteria to evaluate the cohesiveness of a musical composition and its ability to communicate a theme or narrative, given the context of its' creation and | 1.4.12.B.2 | Choral music selections from differing time periods, genres, or cultures. | Identifying defining characteristics between the two (or more compositions), uncovering the relationship between text/lyrics and song. | Participation, listening exercises, performance practices | Audio recordings, performances, musical scores. |

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| | the technical proficiency of the performers. | | | | | |
| 14 | Perform and record a musical selection and use self-evaluation and/or class critique to identify what was performed well technically and where additional practice/study would improve performance and assist in accomplishing musical objectives. Record the same selection again and compare and contrast the two performances and set new performance goals. | 1.4.12.B.3 | Recording medium, choral performances, written/and/or verbal guided critique | Objectively identifying the strengths and weaknesses of a performance, and learning to adjust a given performance based on those observations. | Participation, performance practices, responses, critiques. | Recordings of their performances, self-critique form, review of proper musical terminology. |
| 15 | Analyze how major historical events and technological innovations in and out of the musical realm changed the way composers composed music, listeners listened to music, and marketers marketed music. | 1.2.12.1,2 | Historical and technological information surrounding a variety of music from different time periods and cultures. | Identify the relationship between personal and civic life and culture to an artist's expression. | Participation, dialogue, performance and practice strategies | Periodical articles, audio recordings, musical scores |

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| Code # | NJCCCS |
| 1.1 | The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art. |
| 1.3 | Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art. |

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| 1.3.12.B.1 | <p>Content Statement: Technical accuracy, musicality, and stylistic considerations vary according to genre, culture, and historical era.</p> <p>Cumulative Progress Indicator: Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.</p> |
| 1.1.12.B.2 | <p>Content Statement: Musical proficiency is characterized by the ability to sight-read advanced notation. Musical fluency is also characterized by the ability to classify and replicate the stylistic differences in music of varying traditions.</p> <p>Cumulative Progress Indicator: Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.</p> |
| 1.3.12.B.2 | <p>Content Statement: The ability to read and interpret how music impacts musical fluency.</p> <p>Cumulative Progress Indicator: Analyze how the elements of music are manipulated in original or prepared musical scores.</p> |
| 1.4.12.A.1 | <p>Content Statement: Recognition of fundamental elements within various arts disciplines is dependent on the ability to decipher cultural implications embedded in artworks.</p> <p>Cumulative Progress Indicator: Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.</p> |
| 1.4.12.A.3 | <p>Content Statement: Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative, discipline-specific arts terminology.</p> <p>Cumulative Progress Indicator: Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.</p> |
| 1.4.12.B.1 | <p>Content Statement: Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art.</p> <p>Cumulative Progress Indicator: Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.</p> |
| 1.4.12.B.2 | <p>Content Statement: The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist's technical proficiency as well as by the manner and physical context in which it is performed or shown.</p> |

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| | <p>Cumulative Progress Indicator: Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.</p> <p>Content Statement: Art and art-making reflect and affect the role of technology in a global society.</p> |
| 1.4.12.B.3 | <p>Cumulative Progress Indicator: Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.</p> <p>Content Statement: Cultural and historical events impact art-making as well as how audiences respond to works of art.</p> |
| 1.2.12.A.1 | <p>Cumulative Progress Indicator: Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.</p> |
| 1.2.12.A.2 | <p>Content Statement: Access to the arts has a positive influence on the quality of an individual's lifelong learning, personal expression, and contributions to community and global citizenship.</p> <p>Cumulative Progress Indicator: Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.</p> |