

**Course Number: 1303350**

**District Course Description:**

The purpose of this course is to foster independence in vocal musicianship performance techniques, and aesthetic awareness through the rehearsal and performance of varied choral literature. The content should include, but not be limited to, independent interpretation of difficult choral music (MD-D); refinement of independent musicianship, tone production and performance techniques; the analysis and appreciation of form, style and history included in the performance of varied choral literature; internalization of aesthetic values and critical listening skills.

**Prerequisite:**

Successful completion of HS Chorus I, II, III, IV, V and/or director recommendation.

**A. Skills and Techniques**

Produce vocal tones appropriate to various styles of vocal and choral literature.

Benchmark / The student will:	The students will be able to:	Goal #3
MU.A.1.4.1 sing accurately with or without accompaniment standard choral repertoire (e.g., music written in unison or two-part madrigal or double choir) with appropriate vocal technique.	<ul style="list-style-type: none"> <li>consistently produce an appropriate singing tone characteristic of various choral styles.</li> </ul>	1,2,4,5
MU.A.1.4.2 use appropriate vocal styles and techniques of various music literature (e.g., jazz, Baroque, gospel and swing).	<ul style="list-style-type: none"> <li>consistently produce the appropriate choral style by applying the expressive characteristics of phrasing, dynamics, and tempo.</li> <li>consistently demonstrate and individually evaluate choral techniques appropriate to the performance of varying styles and periods.</li> </ul>	1,2,4,8

Apply appropriate ensemble performance techniques to various styles of choral literature.

Benchmark / The student will:	The students will be able to:	Goal #3
MU.A.1.4.3 use ensemble skills (e.g., balance, intonation and rhythmic unity) in both formal and information settings with choral groups of various sizes and styles (e.g., concert choir, show choir, barbershop quartet, octet, and madrigal).	<ul style="list-style-type: none"> <li>perform with a small ensemble (duet, trio, quartet) an art song from the FVA list, demonstrating proper tone quality, blend and balance between parts.</li> <li>participate in ensemble or choral singing of more than four parts.</li> </ul>	1, 2, 4, 8, 9

Demonstrate independent ability to interpret and perform rhythmic and melodic notation and expressive markings.

Benchmark / The student will:	The students will be able to:	Goal #3
MU.A.2.4.1 perform on at least one instrument, alone and in groups, and attend to melodic phrasing, rhythmic accuracy, and articulation.	<ul style="list-style-type: none"> <li>perform a complex rhythm in simple and compound meters.</li> <li>demonstrate the development of individual expressive characteristics of phrasing, dynamics and appropriate tempo as found in the literature.</li> </ul>	1, 2, 4, 5, 8,9
MU.A.3.4.1 sight read one's part in unison or two-part vocal score.	<ul style="list-style-type: none"> <li>independently sight-sing a difficult level musical example to include accidentals, mixed meter, and modulation.</li> </ul>	1, 2, 5, 7, 8,9
MU.A.3.4.2 describe how traditional notation and symbols of a written score provide information to the performer (e.g., repeats, key and meter changes, themes, and motifs).	<ul style="list-style-type: none"> <li>identify all symbols, notation, and vocabulary as it occurs in current repertoire.</li> </ul>	1, 2, 3, 4, 7, 8, 10
MU.A.3.4.3 write the notation for a simple harmonic progression performed by someone else.	<ul style="list-style-type: none"> <li>develop the ability to notate simple and more complex rhythmic and melodic passages.</li> </ul>	1, 2, 3, 7

### B. Creation and Communications

Create improvisations appropriate to the choral literature performed.

Benchmark / The student will:	The students will be able to:	Goal #3
MU.B.1.4.1 improvise harmonic accompaniments in pentatonic, major, and minor modes.	<ul style="list-style-type: none"> <li>create inverted, arpeggiated, primary chords for use as basic harmonic accompaniment.</li> </ul>	1, 2, 3, 4
MU.B.1.4.2 improvise melodies over a given chord progression with appropriate notes and rhythm.	<ul style="list-style-type: none"> <li>recognize demonstrations by scat singers (e.g., Mel Torme, Ella Fitzgerald) from recordings.</li> </ul>	1, 2, 3, 4,7
MU.B.2.4.1 use basic principles to create compositions in distinct styles and in different media to express an idea or feeling.	<ul style="list-style-type: none"> <li>create a musical composition to reflect a specific event.</li> <li>compose two contrasting original melodies in 4/4 and 3/4 time.</li> <li>compose an appropriate countermelody to a given melody.</li> </ul>	1, 2, 4, 5, 8, 9
MU.B.2.4.2 arrange familiar music for voices or instruments for a specific event or function.	<ul style="list-style-type: none"> <li>arrange the school's Alma Mater in four part harmony.</li> </ul>	1, 2, 3, 4

**C. Cultural and Historical Connections**

Demonstrate knowledge of musical form and varied choral style periods.

<b>Benchmark / The student will:</b>	<b>The students will be able to:</b>	<b>Goal #3</b>
MU.C.1.4.1 describe and classify unfamiliar music according to style, period, composer, culture or performer.	<ul style="list-style-type: none"> <li>analyze all forms of music performance in class.</li> <li>independently analyze the relationships of musical compositions to related styles and historical periods.</li> </ul>	1, 2, 10
MU.C.1.4.2 understand the development of American music (e.g., country, blues, folk, stage or film, and gospel).	<ul style="list-style-type: none"> <li>identify and sing American music.</li> <li>explain differences between American composers to include how their backgrounds specifically influenced their music.</li> </ul>	1, 2, 4, 10
MU.C.1.4.3 understand the influence of significant composers and performers on musical styles, traditions, and performance practices.	<ul style="list-style-type: none"> <li>become familiar with other composers from all musical eras.</li> <li>identify stylistic characteristics for above composers and identify a major work of each.</li> </ul>	1, 2, 4, 10

**D. Aesthetic and Critical Analysis**

Demonstrate knowledge of musical form from varied style periods.

<b>Benchmark / The student will:</b>	<b>The students will be able to:</b>	<b>Goal #3</b>
MU.D.1.4.1 perceive and remember significant music events within a composition.	<ul style="list-style-type: none"> <li>listen to, describe and perform musical elements and expressive qualities found in the music.</li> </ul>	1,2,4
MU.D.1.4.2 analyze music events within a composition, using appropriate music principles and technical vocabulary.	<ul style="list-style-type: none"> <li>identify and demonstrate use of musical components in literature studied.</li> </ul>	1,2,4
MU.D.1.4.3 understand the musical elements and expressive techniques (e.g., tension and release, tempo, dynamics, harmonic and melodic movement) that generate aesthetic responses.	<ul style="list-style-type: none"> <li>conduct simple literature demonstrating an understanding of the music elements and techniques.</li> </ul>	1,2,4

Evaluate musical performance as a participant and a listener.

Benchmark / The student will:	The students will be able to:	Goal #3
MU.D.1.4.1 perceive and remember significant music events within a composition.	<ul style="list-style-type: none"> <li>• apply criteria to a musical selection.</li> <li>• list relationships between musical elements and expressive qualities commonly found in music.</li> </ul>	1,2,4
MU.D.14.2 analyze music events within a composition, using appropriate music principles on technical vocabulary.	<ul style="list-style-type: none"> <li>• identify musical components in written examples using correct musical terms.</li> </ul>	1,2,4
MU.D.1.4.3 understand the musical elements and expressive techniques (e.g., tension and release, tempo, dynamics, harmonic and melodic movement) that generate aesthetic responses.	<ul style="list-style-type: none"> <li>• demonstrate conducting techniques to generate expressive responses from the performers.</li> </ul>	1,2,4

**E. Application to Life**

Demonstrate knowledge of the role and influence of choral music and musicians in culture, society and daily life.

Benchmark / The student will:	The students will be able to:	Goal #3
MU.E.1.4.1 understand how elements, artistic processes, and organizational principles are used in distinctive ways and provide connections between music and other subjects.	<ul style="list-style-type: none"> <li>• identify several music related careers and the skills and education needed to achieve them. These would include music industry, music technology, and music therapy.</li> </ul>	1, 2, 4, 7
MU.E.1.4.2 understand how the uniqueness of a given work of music serves to define its artistic tradition and its cultural context.	<ul style="list-style-type: none"> <li>• identify an era of composition and understand its cultural influence as it relates to choral repertoire.</li> <li>• explore the development of western musical forms used today.</li> </ul>	1, 2, 4, 7, 10

Demonstrate responsible participation in music activities.

Benchmark / The student will:	The students will be able to:	Goal #3
MU.E.2.4.1 know characteristics that make music suitable for specific occasions and purposes and respond appropriately within various musical settings.	<ul style="list-style-type: none"> <li>• perform various musical compositions understanding their appropriate musical setting for specific occasions (e.g., concert, liturgical, background).</li> </ul>	1, 2, 4, 10
MU.E.2.4.2 use informed consumer choices concerning music based on personal criteria (e.g., rationalize and defend music preferences).	<ul style="list-style-type: none"> <li>• analyze reactions to listening experiences, using the established criteria for judging music.</li> <li>• discuss personal preferences as to choice of listening habits.</li> </ul>	1, 2, 4, 5
MU.E.2.4.3 know the various roles that musicians perform (e.g., entertainer, teacher, or transmitter of cultural tradition) representative individuals who have functioned in these roles, and their achievements.	<ul style="list-style-type: none"> <li>• identify musicians in various roles that are influential in one's own environment (e.g., teacher, church, organist, minister of music).</li> <li>• attend a fine arts performance.</li> </ul>	1, 2, 4, 10

**Co-Curricular Requirements:**

Students will be expected to participate in group rehearsals and performances beyond the regular class time since this course is performance-oriented. These activities may include section and group rehearsals after school hours, concerts for school and community, festival, clinics, and honor group participation, if selected into membership.