

## Units 1-6

### 6th-8th Grade Chorus

#### Overview

During the 2016-2017 school year, Chorus is an elective music course that is offered to East Lower School students in grades 7 and 8. The Chorus Units of Instruction include 6 strands—three devoted to ensemble concert preparation (Acquisition, Comprehension, and Ownership) and three devoted to individual skill development (Vocal Technique, Aural Skills, and Sight-Reading Skills)— *taught concurrently throughout the year.*

#### Transfer Goals

- **Persevere** in the **creative process** of engaging and **purposeful** musical expressions in forms that vary in terms of contexts and style. (V = T & TP)
- **Take advantage** of **performance opportunities**, as individuals or in a group, playing a role through continued practice in the overall performance's success. (V=T)
- **Respectfully respond** to the musical expression of others through **global understanding**, **critical** stance, personal **connection**, and aesthetic interpretation. (V=A)
- **Respectfully, collaboratively and confidently connect** and **communicate** ideas, **perspectives**, and experiences through music, **locally and globally**. (V=TP & A)

SEPT	OCT	NOV	DEC	JAN	FEB	MARCH	APRIL	MAY	JUNE
			*Winter Break				*Testing		
Meliora Prep Patriotic Intro (4 Weeks)	Veterans Day Performance Prep (5 Weeks)	Winter Concert Prep Caroling Field Work Prep (6 Weeks)		Black History Month Performance Prep (5 Weeks)	Technology in Choral Music Introduction (5 Weeks) Smart Music for Singers	Spring Concert Prep (9-10 Weeks)		Scholar Selection (2-3 Weeks)	

**Title:** Concert Preparation Step 1

**Course:** Chorus

**Topic:** Acquisition of Repertoire

**Grade:** 6-8

## Stage 1 – Desired Results

### Established Goals:

#### National Standards – Pre-2014

Standard 1: Singing, alone and with others, a varied repertoire of music.

Standard 5: Reading and notating music.

#### National Standards 2014

Performing - Select

Performing - Interpret

Performing - Analyze

#### East Overarching Big Ideas

Making meaningful expression/performing

Interpreting symbolic expression/literacy

### Enduring Understandings

*Students will understand that...*

#### **Performing**

1. Singing is a means of communication, capable of expressing feelings and emotions that surpass the spoken language. (PERFORM – INTERPRET)
2. Humans are born with an instrument for making music—the voice. (PERFORM – SELECT)

#### **Literacy**

1. Notational literacy empowers independent musicians. (PERFORM-SELECT)
2. Standard music notation includes symbols that visually represent sounds, and a universal set of terms that aid understanding. (PERFORM – ANALYZE)

### Essential Question

*Students will consider such questions as...*

#### **Performing**

1. In what ways is making music a more effective form of communication than speaking? In what ways is speaking a more effective form of communication than making music?
2. In what ways is singing easier than playing an instrument? In what ways is playing an instrument easier than singing?
3. How is making music in a group different than making music by oneself? In what ways is making music by oneself more fulfilling than making music with a group? In what ways is making music with a group more fulfilling than making music by oneself?

#### **Literacy**

1. Is notation “music”?

<p>3. Since music is an aural art form, aural literacy (e.g. listening critically) is an important component of being musically literate. (PERFORM – ANALYZE)</p>	<p>2. What is the value in becoming musically literate?</p>
<p><b><i>Sixth grade students will know...</i></b></p> <ol style="list-style-type: none"> <li>Names and meanings of the following symbols: <i>system, staff, clef, notes and rests, time signature, bar line, measure, double bar line, repeat sign, first and second endings, D.C. and D.S. al fine and al coda, tempo, dynamics, articulation and style markings.</i></li> <li>The difference between head voice and chest voice.</li> <li>The meanings of the following terms: <i>soprano, alto, soft palate, diaphragm, ensemble, audiate (inner hear).</i></li> <li>Fundamental vocal technique including breathing, posture, vocal production technique, and diction.</li> </ol> <p><b><i>Seventh and eighth grade students will know all of the above with the addition of...</i></b></p> <ol style="list-style-type: none"> <li>The meanings of the following terms: <i>baritone,</i></li> <li><i>step, skip, leap, pick-up notes</i></li> </ol>	<p><b><i>Sixth grade students will be able to...</i></b></p> <ol style="list-style-type: none"> <li>Distinguish between soprano and alto parts and accompaniment.</li> <li>Follow their part in a musical score, applying knowledge of notation symbols.</li> <li>Read melodic contour.</li> <li>Sing at the appropriate time (notes vs. rests).</li> <li>Locate measures in the score.</li> <li>Apply tempo, dynamic, and articulation markings in performance.</li> <li>Respond to conductor's breathing and release cues.</li> <li>Demonstrate diaphragmatic breathing and breath control.</li> <li>Demonstrate correct posture.</li> <li>Demonstrate characteristic vocal tone that is clear, open (raised palate), and resonant.</li> <li>Perform with pitch accuracy, good intonation, and a strong sense of tonality.</li> <li>Sing independent part within the ensemble.</li> <li>Perform with rhythmic accuracy and a consistent internalized pulse.</li> <li>Demonstrate pure and unified vowel formation, with tall round vowels, and clear consonant enunciation.</li> <li>Audiate (inner hear) individual part.</li> <li>Sing their part using solfege syllables.</li> </ol> <p><b><i>Seventh grade students will be able to do all of the above with the addition of...</i></b></p> <ol style="list-style-type: none"> <li>Distinguish between soprano, alto, and baritone parts and accompaniment.</li> <li>Read and distinguish between steps, skips, and leaps in a melody.</li> </ol>

	<p>3. Demonstrate knowledge of duration of notes, including pick-up notes and phrase endings.</p> <p><b><i>Eighth grade students will be able to do all of the above with the addition of...</i></b></p> <p>1. Distinguish between soprano, alto, tenor, baritone, and/or bass parts and accompaniment.</p>
<p align="center"><b>Stage 2 – Assessment Evidence</b></p>	
<p><b>Performance Tasks:</b></p> <p>Students will sing their part using pitch and rhythmic accuracy with text.</p> <ul style="list-style-type: none"> <li>➤ October – Meliora Performance</li> <li>➤ November – Veterans Day Performance</li> <li>➤ December – Winter Concert Performance and Caroling Field Work Performance</li> <li>➤ February – Black History Month Performance</li> <li>➤ March – Informal Classroom, Building and Community Performances</li> <li>➤ April – Informal Classroom, Building and Community Performances</li> <li>➤ May – Spring Concert Performance</li> <li>➤ June – Informal Classroom, Building and Community Performances</li> </ul>	
<p><b>Key Criteria:</b></p> <p>The ensemble will be assessed on pitch/melodic and rhythmic accuracy of performance during rehearsals.</p>	
<p><b>Other Evidence:</b></p> <p>Students will comply with attendance and participation policy.</p>	

**Title:** Concert Preparation Step 2

**Course:** Chorus

**Topic:** Comprehension of Repertoire

**Grade:** 6-8

## Stage 1 – Desired Results

### Established Goals:

#### National Standards – Pre-2014

Standard 1: Singing, alone and with others, a varied repertoire of music.

Standard 5: Reading and notating music.

Standard 6: Listening to, analyzing, and describing music.

Standard 7: Evaluating music and music performances.

Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts.

Standard 9: Understanding music in relation to history and culture.

#### National Standards 2014

Performing – Analyze

Responding – Analyze

Connecting - #11

#### East Overarching Big Ideas

Making meaningful expression/performing

Responding to the arts

Interpreting symbolic expression/literacy

Making connections to and through the arts

### Enduring Understandings

*Students will understand that...*

#### **Performing**

1. Singing a text imbues the words with emotional weight and meaning. (PERFORM-ANALYZE)

#### **Responding**

### Essential Question

*Students will consider such questions as...*

#### **Performing**

1. How does working in a group influence expression?
2. In what ways is making music a more effective form of communication than speaking? In what ways is speaking a more effective form of communication than making music?

#### **Responding**

<ol style="list-style-type: none"> <li>1. The depth of musical knowledge one possesses impacts how, and to what degree, one analyzes, describes, and evaluates music. (RESPONDING – ANALYZE)</li> </ol> <p><b>Literacy</b></p> <ol style="list-style-type: none"> <li>1. Literacy in the arts is valuable in facilitating the transfer of artistic expression. (RESPONDING – ANALYZE)</li> </ol> <p><b>Connections</b></p> <ol style="list-style-type: none"> <li>1. The arts connect to other disciplines, personal experiences, and daily life. (CONNECT 11)</li> <li>2. There are similarities and differences in the arts produced among cultures and across time. (CONNECT 11)</li> <li>3. Music connects us to the past, present, and future. (CONNECT 11)</li> <li>4. Historical events have inspired musicians to create. (CONNECT 11)</li> <li>5. Studying the music of a time period can provide insight into the emotional climate and historical and cultural milieu. (CONNECT 11)</li> <li>6. Texts in vocal music can come from a variety of sources. (CONNECT 11)</li> </ol>	<ol style="list-style-type: none"> <li>1. How does familiarity with a piece of music affect how we respond?</li> </ol> <p><b>Literacy</b></p> <ol style="list-style-type: none"> <li>1. Why do composers use standard notation?</li> <li>2. What would change if we didn't have a system of written music notation?</li> </ol> <p><b>Connections</b></p> <ol style="list-style-type: none"> <li>1. How does art reflect as well as shape culture?</li> <li>2. How do artists from different eras and cultures explore and express similar themes?</li> <li>3. How does my artistic work connect to other subjects I study?</li> <li>4. How does music express similar themes and ideas as art and literature from the same period?</li> <li>5. Why is some music timeless?</li> </ol>
<p><b><i>Sixth and seventh grade students will know...</i></b></p> <ol style="list-style-type: none"> <li>1. The meanings of the following terms, as they apply to the repertoire being studied: <i>structural forms (strophic, AB, ABA, through-composed, canon/round, rondo), phrase forms (same and different, question and answer, melodic sequence, call and response), texture (homophonic vs. polyphonic, accompanied vs. a cappella), literary elements (setting, character, story, conflict, resolution), intonation, balance, vowel unification, tone quality, diction.</i></li> <li>2. The major historical time periods (<i>Medieval, Renaissance, Baroque, Classical, Romantic, Contemporary</i>) and their characteristic traits, as they apply to the repertoire being studied.</li> </ol>	<p><b><i>Sixth and seventh grade students will know...</i></b></p> <ol style="list-style-type: none"> <li>1. Perform their part with ensemble awareness, including intonation, rhythmic timing, balance, and vowel unification.</li> <li>2. Perform repertoire with stylistic understanding in regards to tone quality and diction.</li> <li>3. Aurally and visually identify structural forms, phrase forms, and texture in their repertoire.</li> <li>4. Identify the source of the texts for their repertoire.</li> <li>5. Describe the text in terms of literary elements and/or purpose (liturgical, political/social commentary, cultural observance, etc.).</li> <li>6. Describe characteristic traits of their repertoire in terms of historical period, cultural origin, and genre.</li> </ol>

<p>3. Characteristic traits of music from various cultures (e.g. African, Hispanic, Asian, Hebrew, Celtic, etc.), as they apply to the repertoire being studied. Characteristic traits of music from various genres (e.g. African American spiritual, jazz, opera, sea chantey, pop, show tune, etc.), as they apply to the repertoire being studied.</p> <p><i>Eighth grade students will know all of the above with the addition of...</i></p> <p>1. The meanings of the following term, as it applies to the repertoire being studied: <i>modulation</i>.</p>	<p><i>Eighth grade students will be able to all of the above with the addition of...</i></p> <p>1. Aurally and visually identify points of modulation.</p>
<h2 style="text-align: center;">Stage 2 – Desired Results</h2>	
<p><b>Performance Tasks:</b></p> <p>Students will sing their part with ensemble awareness and demonstrate an understanding of form, text, and cultural and historical context.</p> <ul style="list-style-type: none"> <li>➤ October – Meliora Performance</li> <li>➤ November – Veterans Day Performance</li> <li>➤ December – Winter Concert Performance and Caroling Field Work Performance</li> <li>➤ February – Black History Month Performance</li> <li>➤ March – Informal Classroom, Building and Community Performances</li> <li>➤ April – Informal Classroom, Building and Community Performances</li> <li>➤ May – Spring Concert Performance</li> <li>➤ June – Informal Classroom, Building and Community Performances</li> </ul>	
<p><b>Key Criteria:</b></p> <p>The ensemble will be assessed on stylistic accuracy/expression of performance during rehearsals.</p>	
<p><b>Other Evidence:</b></p> <p>Students will comply with attendance and participation policy.</p>	

**Title:** Concert Preparation Step 3

**Course:** Chorus

**Topic:** Ownership of Repertoire

**Grade:** 6-8

## Stage 1 – Desired Results

### Established Goals:

#### National Standards – Pre-2014

Standard 1: Singing, alone and with others, a varied repertoire of music.

Standard 7: Evaluating music and music performances.

#### National Standards 2014

Performing – Select

Performing – Interpret

Responding – Select

Responding - Analyze

#### East Overarching Big Ideas

Making meaningful expression/performing

Responding to the arts

### Enduring Understandings

*Students will understand that...*

#### **Performing**

1. The arts express ideas, feelings, and human experience.
2. Artistic choices are influenced by personal experience and human development. (PERFORM – SELECT)
3. Performing involves interpretive decisions. (PERFORM – INTERPRET)

#### **Responding**

### Essential Question

*Students will consider such questions as...*

#### **Performing**

1. How do the arts express ideas, feelings, and experiences?
2. What makes artistic expression meaningful?
3. Why is it important to express myself through the arts?
4. How does having an audience impact the performers? Is the audience an essential component of a performance?

#### **Responding**

1. How do we perceive, interpret, and engage with art?



<ol style="list-style-type: none"> <li>1. Responding to the arts enhances one's life and influences one's personal expression.</li> <li>2. The music to which one has been exposed influences one's musical preferences. (RESPONDING – SELECT)</li> <li>3. Listening to music evokes emotions, whether or not one has chosen to listen to it. (RESPONDING – ANALYZE)</li> </ol>	<ol style="list-style-type: none"> <li>2. How does knowledge and experience influence interpretation?</li> <li>3. How does responding to works of art enrich my life and influence my work?</li> </ol>
<p><i>Students will know...</i> N/A</p>	<p><i>Students will be able to...</i></p> <ol style="list-style-type: none"> <li>1. Perform with expressive interpretation.</li> <li>2. Respond expressively to a conductor's gestures.</li> <li>3. Respond expressively within an ensemble (i.e. dynamic coloring, phrase shaping, and mood).</li> </ol>
<h3>Stage 2 – Desired Results</h3>	
<p><b>Performance Tasks:</b> Students will sing expressively with interconnectedness and interdependence, responding aesthetically and emotionally to both conductor and ensemble.</p> <ul style="list-style-type: none"> <li>➤ October – Meliora Performance</li> <li>➤ November – Veterans Day Performance</li> <li>➤ December – Winter Concert Performance and Caroling Field Work Performance</li> <li>➤ February – Black History Month Performance</li> <li>➤ March – Informal Classroom, Building and Community Performances</li> <li>➤ April – Informal Classroom, Building and Community Performances</li> <li>➤ May – Spring Concert Performance</li> <li>➤ June – Informal Classroom, Building and Community Performances</li> </ul>	
<p><b>Key Criteria:</b> The ensemble will be assessed on expressive interpretation during rehearsals and in concert.</p>	
<p><b>Other Evidence:</b> Students will comply with attendance and participation policy. Students will reflect on their performance after the concert.</p>	

**Title:** Vocal Technique

**Course:** Chorus

**Topic:** Vocal Technique

**Grade:** 6-8

## Stage 1 – Desired Results

### Established Goals:

National Standards – Pre-2014

Standard 1: Singing, alone and with others, a varied repertoire of music.

National Standards 2014

Performing – Select

Performing – Interpret

Performing - Evaluate

East Overarching Big Ideas

Making meaningful expression/performing

### Enduring Understandings

*Students will understand that...*

#### Performing

1. Humans are born with an instrument for making music—the voice. (PERFORM – SELECT)
2. Singing is communication. (PERFORM – INTERPRET)

### Essential Question

*Students will consider such questions as...*

#### Performing

1. In what ways is singing easier than playing an instrument? In what ways is playing an instrument easier than singing?
2. What mechanics are involved in order to be able to sing? Can anyone learn how to sing? Can anyone learn how to sing at the same ability level? Why do people's singing voices sound different?
3. Why do so many adults feel that they cannot sing? (PERFORM – EVALUATE)
4. If they don't sing, are they missing out on something?

***Sixth grade students will know...***

***Sixth grade students will be able to...***

1. Sing at all times with proper posture.

<ol style="list-style-type: none"> <li>1. Proper singing posture and its importance in executing a strong and healthy tone.</li> <li>2. The parts of the respiratory system and what occurs anatomically in the process of inhalation and exhalation.</li> <li>3. Breath support requires maintaining a consistent airflow during phonation.</li> <li>4. The role vocal space plays in executing a resonant tone.</li> <li>5. The difference between vocal registers and how to smoothly change registers.</li> <li>6. The names of the vocal registers that apply to their own singing voices—chest, mixed (or middle), and head for girls’ voices and unchanged boys’ voices; chest (or speaking), head, and falsetto for changed boys’ voices.</li> <li>7. The passaggio is the “passage” or break between registers in all voices, and singers must treat singing in the passaggio with caution and care.</li> <li>8. Singing occurs on vowels, and vowels must be shaped differently when singing than when talking (i.e. taller and rounder).</li> <li>9. The five pure Latin vowels and how they should sound, as well as other vowel sounds required to sing in English or foreign languages.</li> <li>10. Vowels must sometimes be modified, particularly when the pitch lies within a certain area of a singer’s range, to achieve desired vowel unification, intonation, tone quality, and blend.</li> <li>11. Diphthongs and triphthongs in the English language must be executed carefully, by singing on the first vowel for as long as possible.</li> <li>12. The role of the schwa, as an unaccented vowel in the English language, and how to properly form the vowel when singing.</li> <li>13. Consonants must be clearly articulated in order to communicate the text without disrupting the flow of the musical line, and that proper execution of consonants depends on the style of the piece of music.</li> </ol>	<ol style="list-style-type: none"> <li>2. Employ proper breathing technique while singing.</li> <li>3. Describe how to breathe properly for singing, identifying the major anatomical components of the respiratory system and their functions.</li> <li>4. Sing with breath support.</li> <li>5. Sing employing proper vocal space to ensure an open, resonant sound.</li> <li>6. Develop their head voice, and sing primarily in their head register if they are a girl or a boy with an unchanged voice.</li> <li>7. Develop their ability to sing in all three registers with equal proficiency if they are a boy with a changed voice.</li> <li>8. Sing with a pure and unified vowel sound, demonstrating an understanding of how to properly modify vowels as needed, execute diphthongs and triphthongs, and sing a schwa.</li> <li>9. Sing with clearly and uniformly articulated consonants, including voiced and unvoiced consonants.</li> <li>10. Utilize staggered breathing as necessary.</li> <li>11. Sing a repertoire of vocal warm-ups at the start of every class or rehearsal.</li> </ol> <p><b><i>Seventh grade students will be able to do all of the following with the addition of...</i></b></p> <ol style="list-style-type: none"> <li>1. Describe what occurs during phonation, identifying the major anatomical components and their functions.</li> </ol> <p><b><i>Eighth grade students will be able to do all of the following with the addition of...</i></b></p> <ol style="list-style-type: none"> <li>1. Use IPA symbols to more clearly delineate the desired vowel sound.</li> <li>2. Evaluate their own solo performance.</li> <li>3. Use music vocabulary to identify an area of their performance to improve.</li> </ol>
---	--

<p>14. The concept of staggered breathing and how to utilize it in choral ensemble singing.</p> <p>15. The purpose and importance of doing vocal warmups at the start of a class or rehearsal.</p> <p>16. A repertoire of vocal warm-ups.</p> <p><b>Seventh grade students will know all of the above with the addition of...</b></p> <p>1. Phonation and what occurs anatomically during the phonatory process.</p> <p><b>Eighth grade students will know all of the above with the addition of...</b></p> <p>1. The harmonic series, and the role overtones play in determining timbre and tone quality.</p> <p>2. Basic vowel IPA symbols and their corresponding sounds.</p> <p>3. The meanings of the following terms: <i>articulation, breath support, consonants, diction, dynamics, expression, phrasing, pitch, posture, resonant, steady beat, tonality, tone quality, vocal space, vowel shape</i>, as they apply to their own vocal performance.</p>	
<p style="text-align: center;"><b>Stage 2 – Desired Results</b></p>	
<p><b>Performance Tasks:</b></p> <p>Students will sing alone and in small and large groups, at all times with expression and with technical accuracy, demonstrating the proper mechanics of singing.</p> <p><b>Eighth Grade only:</b></p> <p>Students will sing a solo (song selection by teacher, ex: “Long, Long Ago”) and record their performance. They will listen to the recording and fill out a self-evaluation rubric, as well as provide a written description of one way that they could improve their performance.</p> <ul style="list-style-type: none"> <li>➤ October – Meliora Performance</li> <li>➤ November – Veterans Day Performance</li> <li>➤ December – Winter Concert Performance and Caroling Field Work Performance</li> <li>➤ February – Black History Month Performance</li> <li>➤ March – Informal Classroom, Building and Community Performances</li> <li>➤ April – Informal Classroom, Building and Community Performances</li> <li>➤ May – Spring Concert Performance</li> </ul>	

**Key Criteria:**

- Although the ability to sing with proper vocal technique requires an ongoing commitment to mastery, students will be periodically assessed on the following criteria: posture, breathing, tone quality, breath support, and vowel production.

*Eighth Grade only:*

- Students' recorded solo performances will be evaluated by the teacher using the State Singing Assessment Task rubric on the following criteria: tonality and intonation, note accuracy, rhythmic accuracy, tone quality, diction, expression.
- Students will also complete the self-evaluation rubric from the State Singing Assessment Task, on which they will assess their own performance based on the same criteria.
- Students will identify an area of their performance on which to improve, describe the problem, and state how they must correct the problem, using the following music vocabulary: *articulation, breath support, consonants, diction, dynamics, expression, phrasing, pitch, posture, resonant, steady beat, tonality, tone quality, vocal space, vowel shape*.

**Other Evidence:**

Students will perform a vocal warm-up at the start of every class or rehearsal, with focus and full engagement.

**Title:** Aural Skills

**Course:** Chorus

**Topic:** Aural Skills

**Grade:** 6-8

## Stage 1 – Desired Results

### Established Goals:

#### National Standards – Pre-2014

Standard 1: Singing, alone and with others, a varied repertoire of music.

Standard 3: Improvising melodies, variations, and accompaniments.

Standard 6: Listening to, analyzing, and describing music.

Standard 7: Evaluating music and music performances.

#### National Standards 2014

Creating – Imagine, Plan & Makes, Evaluate & Refine, Present

Performing – Select and Interpret

Responding – Select, Analyze, Interpret and Evaluate

#### East Overarching Big Ideas

Making meaningful expression/performing

Expressing personal ideas/creating

Responding to the arts

Interpreting symbolic expression/literacy

### Enduring Understandings

*Students will understand that...*

#### **Performing**

1. Artistic choices are influenced by personal experience and human development. (PERFORM – SELECT and INTERPRET)

#### **Creating**

1. Creating in the arts uses imagination, self-discipline, problem-solving and experience. (CREATING – IMAGINE, PLAN & MAKE, EVALUATE & REFINE)

### Essential Question

*Students will consider such questions as...*

#### **Performing**

1. In what ways is singing easier than playing an instrument? In what ways is playing an instrument easier than singing?

#### **Creating**

1. How do I express my ideas, feelings, or mood through music?

#### **Responding**

<ol style="list-style-type: none"> <li>2. Improvisation expresses ideas and feelings in the moment. (CREATING – IMAGINE, PRESENT)</li> <li>3. Improvisation and composition involve guidelines and structure, which may be amended during the creative process. (CREATING – IMAGINE, PRESENT)</li> </ol> <p><b>Responding</b></p> <ol style="list-style-type: none"> <li>1. Artistic expression can be analyzed, described, and evaluated, both intellectually and emotionally, in a variety of ways. (RESPONDING – ANALYZE, INTERPRET, EVALUATE)</li> <li>2. The depth of musical knowledge one possesses impacts how, and to what degree, one analyzes, describes, and evaluates music. (RESPONDING – SELECT)</li> </ol> <p><b>Literacy</b></p> <ol style="list-style-type: none"> <li>1. Since music is an aural art form, aural literacy (e.g. listening critically) is an important component of being musically literate.</li> </ol>	<ol style="list-style-type: none"> <li>1. How does knowledge and experience influence interpretation?</li> </ol> <p><b>Literacy</b></p> <ol style="list-style-type: none"> <li>1. Is notation “music”?</li> </ol>
<p><b><i>Sixth grade students will know...</i></b></p> <ol style="list-style-type: none"> <li>1. The importance of having acute listening skills while singing to enable in-tune singing.</li> <li>2. The meaning of the word <i>audiation</i>, and the role audiation plays in singing.</li> <li>3. The meaning of the words <i>macrobeat</i>, <i>microbeat</i>, <i>tempo</i>, <i>duple meter</i>, and <i>triple meter</i>.</li> <li>4. The solfege syllables for the extended major and minor scales, using moveable do and la-based minor, and the functions of those syllables within the scale.</li> <li>5. The meaning of the following terms: <i>resting tone</i>, <i>major key</i>, <i>minor key</i>, <i>chord</i>, <i>triad</i>, <i>root</i>, <i>third</i>, <i>fifth</i>, <i>tonic</i>.</li> </ol> <p><b><i>Seventh grade students will know all of the above with the addition of...</i></b></p> <ol style="list-style-type: none"> <li>1. The meaning of the following term: <i>dominant</i>.</li> </ol> <p><b><i>Eighth grade students will know all of the above with the addition of...</i></b></p> <ol style="list-style-type: none"> <li>1. The meaning of the following term: <i>subdominant</i>.</li> </ol>	<p><b><i>Sixth grade students will be able to...</i></b></p> <ol style="list-style-type: none"> <li>1. Listen while singing and adjust intonation as needed.</li> <li>2. Audiate before singing to aid intonation and pitch accuracy.</li> <li>3. Listen to a piece of music and perform the macrobeat and microbeat.</li> <li>4. Listen to a piece of music and determine whether the meter is duple or triple.</li> <li>5. Listen to a piece of music and accurately describe its tempo, using music terms.</li> <li>6. Listen to a piece of music and sing the resting tone.</li> <li>7. Listen to a piece of music and determine whether it’s in a major or minor key.</li> <li>8. Listen to one pitch sung on a neutral syllable, and determine the solfege syllable if given a key center.</li> <li>9. Listen to a tonal pattern sung on neutral syllables and sing the resting tone.</li> <li>10. Listen to a tonal pattern sung on neutral syllables, determine the solfege syllable for the first note, and echo it on solfege.</li> </ol>

	<ol style="list-style-type: none"> <li>11. Listen to a long melody (at least 16 beats) and echo it on a neutral syllable.</li> <li>12. Listen to a rhythm pattern and determine whether it is in duple meter or triple meter.</li> <li>13. Listen to a rhythm pattern, determine the meter, and improvise a different rhythm pattern that “answers” in the same meter.</li> <li>14. Listen to a tonic tonal pattern and improvise a different tonic pattern.</li> </ol> <p><b><i>Seventh grade students will be able to do all of the above with the addition of...</i></b></p> <ol style="list-style-type: none"> <li>1. Listen to a piece of music and improvise a rhythm over the music that demonstrates an understanding of meter and steady beat, while maintaining the macrobeat and microbeat.</li> <li>2. Listen to a tonal pattern (both triadic patterns and scale patterns) sung on neutral syllables, determine the solfege syllables, and echo it on solfege.</li> <li>3. Listen to a tonal pattern and determine whether it is tonic or dominant.</li> <li>4. Listen to a dominant tonal pattern and improvise a different dominant pattern.</li> </ol> <p><b><i>Eighth grade students will be able to do all of the above with the addition of...</i></b></p> <ol style="list-style-type: none"> <li>1. Listen to a tonal pattern and determine whether its tonic, dominant, or subdominant.</li> <li>2. Listen to a subdominant tonal pattern and improvise a different subdominant pattern.</li> <li>3. Improvise a brief melodic “answer” that ends on the resting tone, after being given a brief melodic “question.”</li> <li>4. Improvise a simple harmony to a familiar melody, demonstrating an awareness of when the harmony changes and an ability to choose a pitch that is consonant with the melody and underlying harmonic accompaniment.</li> </ol>
<p style="text-align: center;"><b>Stage 2 – Desired Results</b></p>	



**Performance Tasks:*****Sixth Grade:***

1. Students will hear tonic patterns, analyze what they hear, audiate a musical response, and then sing that musical response. The musical response may include: the starting pitch, the resting tone, the full pattern, or a new pattern of the student's creation. The musical response may be sung on solfege or neutral syllables.
2. Students will listen to a piece of music, perform the macrobeat and microbeat, and determine the meter.

***Seventh Grade:***

3. Students will hear tonic and dominant patterns, analyze what they hear, audiate a musical response, and then sing that musical response. The musical response may include: the starting pitch, the resting tone, the full pattern, or a new pattern of the student's creation. The musical response may be sung on solfege or neutral syllables.
4. Students will listen to a piece of music and improvise a rhythm over the music that demonstrates an understanding of meter and steady beat, while maintaining the macrobeat and microbeat.

***Eighth Grade:***

5. Students will hear tonic, dominant, and subdominant patterns, analyze what they hear, audiate a musical response, and then sing that musical response. The musical response may include: the starting pitch, the resting tone, the full pattern, or a new pattern of the student's creation. The musical response may be sung on solfege or neutral syllables.
  6. Students will listen to a piece of music and improvise a rhythm over the music that demonstrates an understanding of meter and steady beat, while maintaining the macrobeat and microbeat.
- Informal/Formal Classroom and Small Group Lesson Performance Assessment

**Key Criteria:**

Students will be assessed on the accuracy of their musical response, in terms of pitch and intonation, or in terms of rhythm and meter.

**Other Evidence:**

- Students will sing with improved intonation.
- Students will improve their tonal memory.
- Students will perform with an improved sense of steady internal beat.

**Title:** Sight Reading

**Course:** Chorus

**Topic:** Sight Reading

**Grade:** 6-8

## Stage 1 – Desired Results

### Established Goals:

#### National Standards – Pre-2014

Standard 1: Singing, alone and with others, a varied repertoire of music.

Standard 5: Reading and notating music.

#### National Standards 2014

Performing – Select

Performing – Analyze

Performing – Interpret

Performing - Present

#### East Overarching Big Ideas

Making meaningful expression/performing

Interpreting symbolic expression/literacy

### Enduring Understandings

*Students will understand that...*

#### **Performing**

1. Humans are born with an instrument for making music—the voice.

#### **Literacy**

1. Each arts discipline is a language unto itself, communicated through a unique system of symbols and terms.
2. Literacy in the arts is valuable in facilitating the transfer of artistic expression.
3. Notational literacy empowers independent musicians.

### Essential Question

*Students will consider such questions as...*

#### **Performing**

1. In what ways is singing easier than playing an instrument? In what ways is playing an instrument easier than singing?

#### **Literacy**

1. Why do I need to be literate in my chosen art form?
2. What does having a common system of symbols and terms for the arts allow us to do, and why is this important?
3. Why do composers use standard notation?
4. Is notation “music”?

<p>4. Standard music notation includes symbols that visually represent sounds, and a universal set of terms that aid understanding.</p>	<p>5. What is the value in becoming musically literate? 6. What would change if we didn't have a system of written music notation?</p>
<p><b>Students will know...</b></p> <ol style="list-style-type: none"> <li>1. The names and meanings of the following symbols: <i>staff, treble clef, bass clef, the letter names for the lines and spaces of the staff, time signature (4/4 and 3/4), measure, bar line, double bar line, quarter note, half note, dotted half note, whole note, key signature (C, F, and G major), sharp, flat.</i></li> <li>2. The meanings of the following terms: <i>scale, solfege, whole step, half step, tempo, steady beat.</i></li> <li>3. The solfege syllables for the extended scale (<i>sol<sub>1</sub>—do<sub>1</sub></i>).</li> <li>4. The key signature indicates where <i>do</i> is on the staff, and that <i>do</i> is moveable depending on the key.</li> <li>5. When notes progress line-space-line-space, etc. they are moving in a stepwise manner.</li> <li>6. The forward, stepwise movement of the solfege syllables corresponds with forward, stepwise movement of the first seven letters of the alphabet; the backward, stepwise movement of the solfege syllables corresponds with backward, stepwise movement of the first seven letters of the alphabet.</li> <li>7. The forward movement of syllables/letters corresponds with an upward direction in the melody; the backward movement of syllables/letters corresponds with a downward direction in the melody.</li> <li>8. There is a whole step between all the notes in the scale, except <i>mi-fa</i> and <i>ti-do</i> which are a half step.</li> </ol>	<p><b>Sixth grade students will be able to...</b></p> <ol style="list-style-type: none"> <li>1. Sight-read one- and two-part 8-bar rhythmic exercises in 4/4 and 3/4 time using quarter notes, half notes, dotted half notes, and whole notes using counts and/or neutral syllables while maintaining a consistent given tempo.</li> <li>2. Sight-sing step-wise, unison 8-bar tonal exercises in 4/4 and 3/4 time in C, F, and G major using solfege syllables while maintaining a consistent given tempo.</li> </ol> <p><b>Seventh grade students will be able to do all of the above with the addition of...</b></p> <ol style="list-style-type: none"> <li>1. Sight-sing step-wise, two-part (treble and baritone) 8-bar tonal exercises in 4/4 and 3/4 time in C, F, and G major using solfege syllables while maintaining a consistent given tempo.</li> </ol> <p><b>Eighth grade students will be able to do all of the above with the addition of...</b></p> <ol style="list-style-type: none"> <li>1. Sight-sing step-wise, three-part (soprano, alto, baritone) 8-bar tonal exercises in 4/4 and 3/4 time in C, F, and G major using solfege syllables while maintaining a consistent given tempo.</li> </ol>

## Stage 2 – Desired Results

### Performance Tasks:

Students will individually sight-sing a step-wise, 8-bar tonal exercise in 4/4 or 3/4 time in C, F, or G major using solfege syllables while maintaining a consistent given tempo.

- Informal/Formal Classroom and Small Group Lesson Performance Assessment

**Key Criteria:**

Students will be assessed on the following four criteria: maintaining tonality, maintaining steady beat, accuracy of pitches, accuracy of rhythms.

**Other Evidence:**

Formative assessments based on students' in-class performance as a whole class, in small groups, and individually.