

BCCS
 10, 11, 12th grade **CHAMBER CHOIR** Curriculum Map
 (Revised 6-6-08)

Month	Content <i>What topic(s) is being covered and what is the important vocabulary? What do students need to know?</i>		Skills <i>What do students have to be able to do connected to the Content?</i>	Essential Questions <i>What are fundamental, enduring questions that will guide study and instruction?</i>	Standards/Benchmarks <i>What benchmarks are met through this topic?</i>	Instruction <i>What activities are used to develop the skills and knowledge?</i>	Resources <i>What materials, texts, videos, internet, software, or human resources support instruction?</i>	Assessment <i>What evidence (products and/or performances) is collected to establish that the Content and Skills have been learned?</i>
1 st Marking Period	Topic: Voice Production,	Vocabulary: Soft Palette Diaphragm Diction Diphthong posture IPA	Unit I- Voice Production A. The mechanism Breathing Phonation Resonation- Articulation- International Phonetic Alphabet Multiple part-singing Advanced Sight-reading Skills Knowledge of all major and minor scales Knowledge of the chromatic scale	Music is best presented through the medium of performance. In performance classes the students learn most of the content and skills by experiencing them directly through performance of the music (learn by doing). Therefore essential questions for each skill are not complete possible as many skills are developed in sequence with later ones. Much of what is done is reinforcement of concepts and skills on a daily basis. Much of the skills laid out here are reinforced throughout the year. Instead of unit to unit teaching, performance classes tend to teach by skill on top of skill. No skill or concept is every finished but built on with more difficult or involved concepts or skills.	1. Develop singing skills and general musicianship through individual and group practice of exercises and repertoire. 2. Read music and improve singing voices through exercises designed specifically for their ability level. 4. Perform outside the regular class period for choir performances.	Breathing- lecture, discussion, exercises and drills to develop good breathing techniques Phonation - exploration of the anatomy of sound and how sound can be manipulated resonation study of the various methods of achieving proper resonation, as they apply to good singing and speech articulation - exercises and drills to improve diction Many of these concepts are taught through the preparation of music. There are occasional worksheets and tests but much of the discussion at this level uses the application of the concepts through the music.	Teacher-generated materials will be used in class to facilitate singing and technique. A variety of choral music octavos will be used in class from class to contemporary styles. Accompanist Private Voice Teachers Regional Honors Choir Auditions	1. Singing tests 2. Required rehearsals and performances 3. Recordings of performances and tests 4. Performance appraisal by instructor

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1 Marking Period continued	Topic: Pitch Rhythm Harmony Form Terminology Reading music Sight singing	Vocabulary: Scale/modes Quarter, eighth, sixteenth, half, whole, dotted half. Rests Dotted qtr. Triplet dynamics	B. Musical elements Pitch- recognition and analysis of notes, intervals, and chords Rhythm- study of rhythmic patterns Harmony- harmonic analysis of music Terminology- study of musical symbols and notational practices		2. Read music and improve singing voices through exercises designed specifically for their ability level. 3. Learn musical concepts, terminology and principles, as well as exploration of the historical significance of vocal music.	Many of these concepts are taught through the preparation of music. There are occasional worksheets and tests but much of the discussion at this level uses the application of the concepts through the music. Harmony is taught through multi-part (soprano, alto, tenor etc) music.	A music sight-reading Program by Thomas Stokes will be used. Other resources listed earlier	1. Singing tests 2. written exams 3. performance of different styles The rubric for singing tests is usually the same as MSVMA adjudication form. Tone, pitch, rhythm, technique, presentation though some areas may be stressed more than others.
		Folk Song Spiritual Pop/rock Jazz Classical Warm-up Baroque Classical Renaissance Romantic	Unit III- Performance A. Learn to differentiate styles of music for performance. B. Rehearsal techniques Warm-up exercises Technical study Performance Review C. Evaluation of performance Analyze group and individual performance. Formative examination and self-analysis of performance.		4. Perform outside the regular class period for choir performances. Make informed, critical evaluations of the quality and effectiveness of performances, compositions, arrangements, and improvisations applying specific criteria Evaluate a performance, composition, arrangement, or improvisation by comparing it to similar or exemplary models	Through preparation and every day rehearsals. Discussions about music. Observation of other choirs and listening to other choirs (recorded or live) Fall Concert		1. Recording of performances 2. Required performances 3. Student and teacher performance evaluation 4. Professional adjudication

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2 nd Marking Period	Topic: Voice Production	Vocabulary: Soft Palette Diaphragm Diction Diphthong posture	Continued development of voice production with emphasis on maturity of tone and more sustained breathing. Unit I- Voice Production A. The mechanism Breathing Phonation Resonation- Articulation-		1. Develop singing skills and general musicianship through individual and group practice of exercises and repertoire. 2. Read music and improve singing voices through exercises designed specifically for their ability level. 4. Perform outside the regular class period for choir performances.	Breathing- lecture, discussion, exercises and drills to develop good breathing techniques Phonation - exploration of the anatomy of sound and how sound can be manipulated resonation study of the various methods of achieving proper resonation, as they apply to good singing and speech articulation - exercises and drills to improve diction Many of these concepts are taught through the preparation of music. There are occasional worksheets and tests but much of the discussion at this level uses the application of the concepts through the music.	Teacher-generated materials will be used in class to facilitate singing and technique. A variety of choral music octavos will be used in class from class to contemporary styles. Accompanist	1. Singing tests 2. Required rehearsals and performances 3. Recordings of performances and tests 4. Performance appraisal by instructor 5. Holiday Concert

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2 nd Marking Period continued	Topic: Pitch Rhythm Harmony Form Terminology Reading music Sight singing	Vocabulary: Tempo Moderato Fermata Ritardando Allegro Moderato Andante Dolce Legato Staccato D.S D.C. Coda Accel. Marcato	Also a continuation with an addition of more advanced sight-reading and new terms B. Musical elements Pitch- recognition and analysis of notes, intervals, and chords Rhythm- study of rhythmic patterns Harmony- harmonic analysis of music Terminology- study of musical symbols and notational practices		2. Read music and improve singing voices through exercises designed specifically for their ability level. 3. Learn musical concepts, terminology and principles, as well as exploration of the historical significance of vocal music.	Many of these concepts are taught through the preparation of music. There are occasional worksheets and tests but much of the discussion at this level uses the application of the concepts through the music. Harmony is taught through multi-part (soprano, alto, tenor etc) music.	A music sight-reading Program by Thomas Stokes will be used. Others resources listed earlier	4. Singing tests 5. written exams 6. performance of different styles 7. Holiday Concert The rubric for singing tests is usually the same as MSVMA adjudication form. Tone, pitch, rhythm, technique, presentation though some areas may be stressed more than others.
		Folk Song Spiritual Pop/rock Jazz Classical Warm-up	Unit III- Performance A. Learn to differentiate styles of music for performance. B. Rehearsal techniques Warm-up exercises Technical study Performance Review C. Evaluation of performance Analyze group and individual performance. Formative examination and self-analysis of performance.		4. Perform outside the regular class period for choir performances.	Through preparation and every day rehearsals. Discussions about music. Observation of other choirs and listening to other choirs (recorded or live) Holiday Concert		5. Recording of performances 6. Required performances 7. Student and teacher performance evaluation

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3rd Marking Period	Topic: Voice Production	Vocabulary: Soft Palette Diaphragm Diction Diphthong posture	Continued development of voice production with emphasis on maturity of tone and more sustained breathing. Unit I- Voice Production A. The mechanism Breathing Phonation Resonation- Articulation-		1. Develop singing skills and general musicianship through individual and group practice of exercises and repertoire. 2. Read music and improve singing voices through exercises designed specifically for their ability level. 4. Perform outside the regular class period for choir performances.	Breathing- lecture, discussion, exercises and drills to develop good breathing techniques Phonation - exploration of the anatomy of sound and how sound can be manipulated resonation study of the various methods of achieving proper resonation, as they apply to good singing and speech articulation - exercises and drills to improve diction Many of these concepts are taught through the preparation of music. There are occasional worksheets and tests but much of the discussion at this level uses the application of the concepts through the music.	Teacher-generated materials will be used in class to facilitate singing and technique. A variety of choral music octavos will be used in class from class to contemporary styles. Accompanist	1. Singing tests 2. Required rehearsals and performances 3. Recordings of performances and tests 4. Performance appraisal by instructor 5. Choral Festival and Solo and Ensemble Festival 6. Pre-Festival Concert and Solo & Ensemble Recital

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3 rd Marking Period continued	Topic: Pitch Rhythm Harmony Form Terminology Reading music Sight singing	Vocabulary: Phrasing Dotted quarter Triplet Intonation Accel. Major Minor Harmonic minor Melodic Minor	Continuation with 4-part sight reading moving towards intermediate level and new terms B. Musical elements Pitch- recognition and analysis of notes, intervals, and chords Rhythm- study of rhythmic patterns Harmony- harmonic analysis of music Terminology- study of musical symbols and notational practices		2. Read music and improve singing voices through exercises designed specifically for their ability level. 3. Learn musical concepts, terminology and principles, as well as exploration of the historical significance of vocal music.	Many of these concepts are taught through the preparation of music. There are occasional worksheets and tests but much of the discussion at this level uses the application of the concepts through the music. Harmony is taught through multi-part (soprano, alto, tenor etc) music.	A music sight-reading Program by Thomas Stokes will be used. Others resources listed earlier	8. Singing tests 9. written exams 10. performance of different styles 11. Sight reading at Choral Festival The rubric for singing tests is usually the same as MSVMA adjudication form. Tone, pitch, rhythm, technique, presentation though some areas may be stressed more than others.
		Folk Song Spiritual Pop/rock Jazz Classical Warm-up	Unit III- Performance A. Learn to differentiate styles of music for performance. B. Rehearsal techniques Warm-up exercises Technical study Performance Review C. Evaluation of performance Analyze group and individual performance. Formative examination and self-analysis of performance.		4. Perform outside the regular class period for choir performances.	Through preparation and every day rehearsals. Discussions about music. Observation of other choirs and listening to other choirs (recorded or live) especially school choirs at festival		8. Recording of performances 9. Required performances 10. Student and teacher performance evaluation

