CHORAL MUSIC 10–20–30

A. PROGRAM RATIONALE AND PHILOSOPHY

The fine arts embrace music, art and drama without obscuring their uniqueness. Each has a body of content, partly derived from tradition and partly developed from the insights and interests of those involved. Each has its own mode of expression and makes its own contribution to society, necessitating the inclusion of the arts as separate subject areas in the school program.

There are fundamental principles that apply to all three. Specifically, the student is involved as a creator, a performer, a historian, a critic and a consumer. Throughout the grades, an articulated fine arts program should enhance the depth and breadth of expression and intuitive response. The maturing student learns to appreciate, to understand, to create and to criticize with discrimination the products of the mind, the voice, the hand and the body.

PHILOSOPHY FOR MUSIC EDUCATION

The secondary music curriculum is based on the philosophy that music is an essential aspect of human existence and that music education is an important component of the total education program. An intricate relationship exists among the affective, cognitive and psychomotor development of human beings and, through music, all three domains interact effectively.

Music as an aesthetic form is an expression of human history that transcends language barriers and reflects the lifestyles, thoughts and aspirations of our cultural heritage. In today's rapidly changing society, the development of fundamental values and attitudes is paramount to human understanding. Music education provides an opportunity to bring art form to life; to express, perform and create.

Music is accessible to all and, as students become sensitive to its expressive elements, they may develop insight into human feelings. Music education should begin at an early age and continue to encourage creative expression through performance, listening and composition.

The curriculum provides for student growth and development as:

Performer

Performance is an active process involving the development and application of musical skills, knowledge and perceptions.

Listener, Evaluator, Consumer, Historian

These experiences develop an understanding of music and musicians of the past and present.

Composer

The organization of the elements of music into an intrinsically satisfying composition generates aesthetic creativity and perception.

B. GENERAL LEARNER EXPECTATIONS

Through the senior high music curriculum, *students will:*

Perform/Listen

- develop skills in listening, performing and using notational systems

- strive for musical excellence and positive attitudes individually and as members of groups.

Value

- understand, evaluate and appreciate a variety of music.

Create

- develop self-expression, creativity and communication through music.

Research

- be aware of the history of music and the implications of music in our society.

C. SPECIFIC LEARNER EXPECTATIONS

The choral music program seeks to develop musical competency and strives for excellence within the limits of the student's capabilities. The concepts of rhythm, melody, harmony, form and expression provide the intellectual framework of the music program. Concepts are essentially taught through student participation in the skill areas of singing, playing, listening, reading (and writing) and creating.

The components of the high school choral music program consist of the following.

- **Vocal**

  The student will:
  − develop/reinforce correct vocal techniques and skills.

- **Aural**

  The student will:
  − develop the ability to make aesthetic judgments based on critical listening and analysis of music.

- **Theoretical/Practical**

  The student will:
  − learn to interpret rhythm, melody, harmony, form and expression as they appear in musical notation.

- **Composition**

  The student will:
  − develop creativity by composing, improvising and interpreting music.

- **Interpretation and Synthesis**

  The student will:
  − grow in the appreciation, understanding and enjoyment of music as a source of personal fulfillment and cultural expression through the amalgamation of the program components
  − become aware of the history of music and the implications of music in society with respect to music careers, and avocational and leisure uses.

ATTITUDES

Positive attitudes are fostered by success in singing, playing, reading, listening, creating and valuing music. Through <u>choral music</u>, *students will be encouraged to:*

- value the uniqueness of this communication skill
- appreciate fine arts as a form of personal enrichment, self-expression and/or entertainment
- be appreciative of human values as they are recorded in great choral literature
- develop positive, realistic self-images through an understanding and acceptance of themselves with their strengths and their limitations
- develop an appreciation of the social value of choral participation
- continue to develop their creative abilities and to use them in a constructive manner to contribute to society and to personal satisfaction
- apply maximum effort and attain effectiveness in performance through physical and mental discipline
- appreciate creativity as exhibited in all areas of human endeavour
- maintain positive attitudes toward leisure in all its forms, present and future
- value the necessity of learning throughout life
- develop a sense of purpose in life and joy in living.

OVERVIEW

The components of the Senior High School Choral Music Program consist of vocal, aural, theoretical/practical, composition, interpretive and synthesis skills. These skills are divided into six levels: Levels I, II and III correspond to the program normally taught in the junior high school; Levels IV, V and VI to Music 10–20–30. Students who have completed the Junior High School Choral Music Program (Levels I, II and III) should begin at Choral Music 10 (Level IV).

Since the six levels of music comprise a continuous developmental pattern for growth and achievement and not necessarily a time period elapsed, additional entry into the high school music program can occur with teacher/administrator discretion even though a student may not have taken specific levels previously in a classroom setting.

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┌─────────────────────┐      ┌─────────────────────┐
│                     │      │                     │
│   Levels I, II, III │─────▶│   Level IV          │
│   Junior High       │      │   Music 10★         │
│                     │      │                     │
└─────────────────────┘      │  ┌──────────────────┴──┐
                             │  │······················│
                             └──┤                      │
                                │   Level V            │
                                │   Music 20           │
                                │                      │
                             ┌──┴──────────────────────┴──┐
                             │  │······················│   │
                             │  └──────────────────────┘   │
                             │                             │
                             │      Level VI               │
                             │      Music 30               │
                             │                             │
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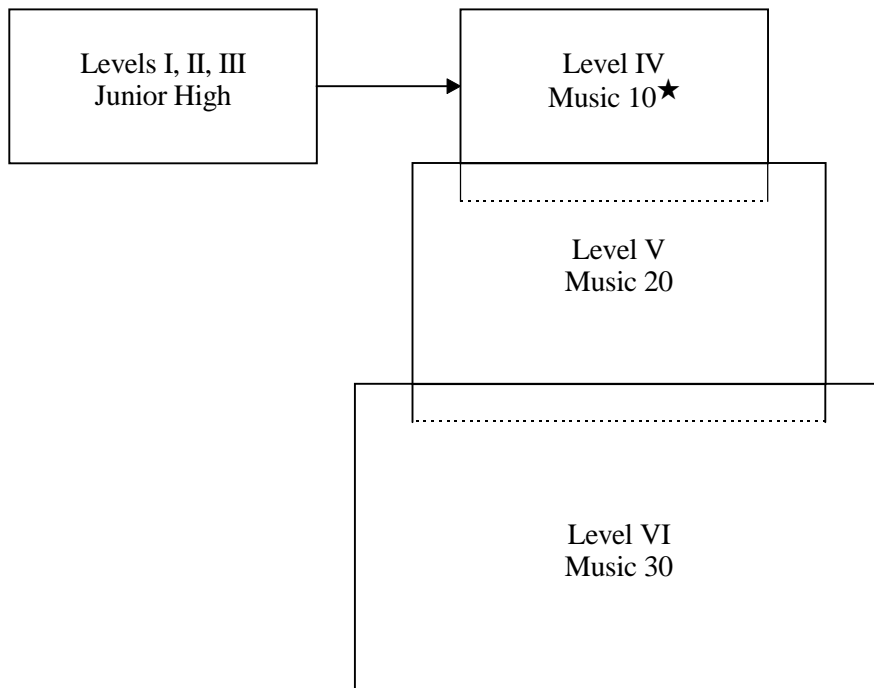
★ Students may also be admitted to Choral Music 10 at teacher/administrator discretion.

Concept/Skill Charts – Developmental

Course	Level(s)
Course	**Level(s)**

Grades 7, 8, 9 – I, II, III
Choral Music 10 – IV
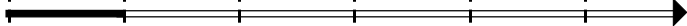Choral Music 20 – V
Choral Music 30 – VI
Minimum requirements for a 3-credit program at Levels IV and V are indicated by ♪.
Please note that ♪ identifies learnings at Levels I, II and III that must be extended into the high school Levels IV, V and VI.
▬▬▬ indicates level at which concept is introduced.
═══ indicates the continuing development and/or use of the concept through the grades.
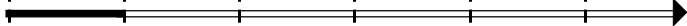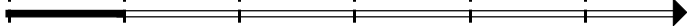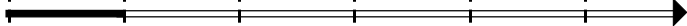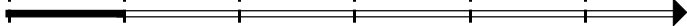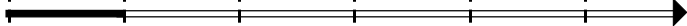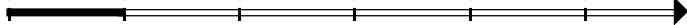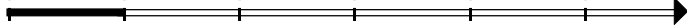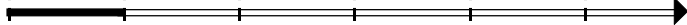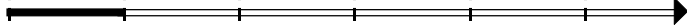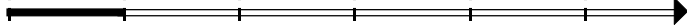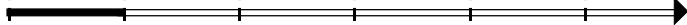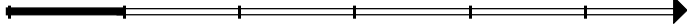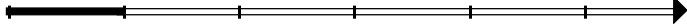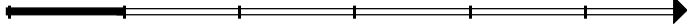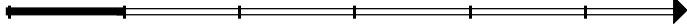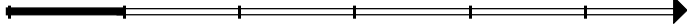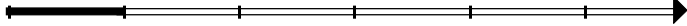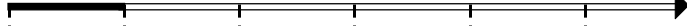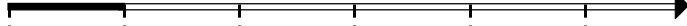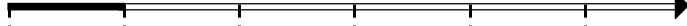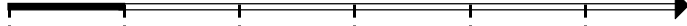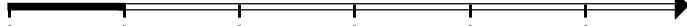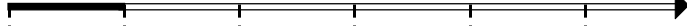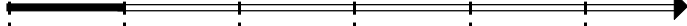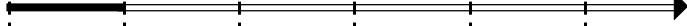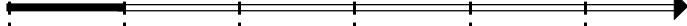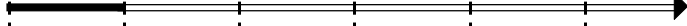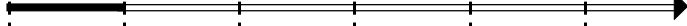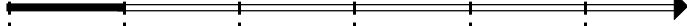
VOCAL SKILLS

The student will:

		LEVELS					
		I	II	III	IV	V	VI
♪ •	understand the use and care of the vocal instrument	▬▬	═══	═══	═══	═══	═══►
♪ •	develop proper breath control	▬▬	═══	═══	═══	═══	═══►
♪ •	demonstrate properly formed vowels and consonants	▬▬	═══	═══	═══	═══	═══►
♪ •	recognize when the voice is in tune with other voices or instruments	▬▬	═══	═══	═══	═══	═══►
♪ •	demonstrate accurate attacks and releases	▬▬	═══	═══	═══	═══	═══►
♪ •	develop an awareness of balance, blend and texture within the ensemble	▬▬	═══	═══	═══	═══	═══►
♪ •	understand and demonstrate musical phrasing	▬▬	═══	═══	═══	═══	═══►
♪ •	successfully perform his or her part in canon or unison with descant	▬▬	═══	═══	═══	═══	═══►
♪ •	produce a good vocal tone	▬▬	═══	═══	═══	═══	═══►
♪ •	successfully perform his or her part in a two- or three-part selection		▬▬	═══	═══	═══	═══►
♪ •	continue to expand vocal range		▬▬	═══	═══	═══	═══►
♪ •	successfully perform his or her part in a three- or four-part selection			▬▬	═══	═══	═══►

LEVELS

	I	II	III	IV	V	VI

VOCAL SKILLS (continued)

The student will:

♪ • demonstrate properly executed diphthongs — *(IV → VI)*

♪ • match pitches — *(I → VI)*

♪ • identify any harmonic interval by number — *(I → VI)*

♪ • echo a five-note melody based on the first five notes of a major scale or the pentatonic scale (do or la based) after it has been played or sung three times — *(I → VI)*

♪ • identify, after two hearings, the following melodic intervals: — *(I → VI)*
    M2, M3 ascending and descending
    m3, P4, P5, P8 ascending

♪ • sing the bottom note of a harmonic interval of a major third, a perfect fifth and an octave after hearing them played twice — *(I → VI)*

• sight read a four-measure melody based on the intervals studied — *(I → VI)*

♪ • echo a six-note melody based on a diatonic major scale after it has been played or sung three times — *(II → VI)*

• identify, after two hearings, all intervals from Level I as well as the following: — *(II → VI)*
    m 2nd, ascending and descending

• sing the bottom note of the following harmonic intervals after hearing them played twice: — *(II → VI)*
    m3, P4, M6

AURAL SKILLS

<table>
<tr><th colspan="7" style="text-align:center">LEVELS</th></tr>
<tr><th></th><th>I</th><th>II</th><th>III</th><th>IV</th><th>V</th><th>VI</th></tr>
</table>

The student will:

	I	II	III	IV	V	VI
♪ • sight read a specified part of a four- to eight-measure melody based on the intervals studied	■■■───────────────────────────►					
♪ • echo a six-note melody based on a diatonic major scale after it has been played or sung three times		■■■─────────────────►				
• sing ascending intervals within the octave		■■■─────────────────►				
• sing a specified note of a major triad (root, third, fifth) after hearing it played twice		■■■─────────────────►				
♪ • sight read a specified part of a four- to eight-measure melody based on a diatonic scale		■■■─────────────────►				
• sight read a specific line of a two-part melody		■■■─────────────────►				
♪ • differentiate between major and minor chords			■■■───────────►			
• identify the I, IV, V (V^7) chord progression			■■■───────────►			
♪ • sight read a specific line of a three- or four-part melody					■■■───►	
• identify melodic intervals by number and quality as related to the repertoire					■■■───►	
• identify seventh chords as related to the repertoire					■■■───►	
♪ • differentiate between major, minor, augmented and diminished triads						■■■►

THEORETICAL/PRACTICAL SKILLS

	I	II	III	IV	V	VI

The student will:

♪ • identify by letter name the notes of the treble and bass staff

♪ • recognize and interpret:
  – a steady beat at a slow and fast tempo

  – rest and note values including dotted notes and dotted rests

  Metre   2 3 4
  (simple)   4 4 4

  – rhythmic patterns associated with the literature being used

  – the tie, the fermata and the pick-up note(s) (anacrusis)

• conduct a two-, three- and four-beat pattern

• write two bars of rhythmic dictation using   4
  (percussive or melodic presentation)   4

• identify the white keys of the piano by letter name

♪ • identify dynamic markings and tempo indications; e.g., allegro, andante and other terms as related to the repertoire being studied

• recognize and interpret compound time signatures;
  i.e.,   6   6   9   12
        4   8   8   8

♪ • demonstrate an understanding of the layout of a choral score and follow a specific part

♪ • identify sharps, flats and their naturals, and understand their function

THEORETICAL/PRACTICAL SKILLS (continued)

	I	II	III	IV	V	VI

The student will:

♪ • recognize and interpret:
   D.C., D.S. 𝄋
   𝄆   𝄇

• conduct patterns of the repertoire being studied (duple, triple and quadruple metres)

• write two bars of rhythmic dictation using 3 and 4
                                               4   4

   (percussive or melodic presentation)

• construct an ascending major scale and identify the major and perfect intervals from the tonic

♪ • identify individual notes on the keyboard from written notation, including identification of enharmonics

• identify the organization of sharps and flats into key signatures from the repertoire being studied

♪ • recognize and interpret: ♩♩♩ (triplet)

• identify any harmonic interval by number

• play a vocal part on the keyboard

• construct a harmonic minor scale and identify intervals within it

• write four bars of rhythmic dictation, using simple and compound time

THEORETICAL/PRACTICAL SKILLS (continued)

LEVELS

The student will:

Skill	I	II	III	IV	V	VI
• name relative minor scales of given major scales				████→		→
♪ • recognize other rhythmic figures as found in the repertoire; e.g., ♪♪♪ (3)				████→		→
• recognize plagal (IV–I), perfect (V–I), imperfect (IV–V, I–V) and deceptive (V–VI) cadences					████→	→
• recognize and interpret diminution and augmentation					████→	→
• recognize and be able to write inversions of major, minor and V^7 chords					████→	→
• recognize modulations to minor					████→	→
• recognize and interpret asymmetrical metre signatures; e.g., 5/4 5/8 7/8						████→
• recognize and conduct changing metres in simple and compound time						████→
• write plagal (IV–I), perfect (V–I), imperfect (IV–V, I–V)						████→
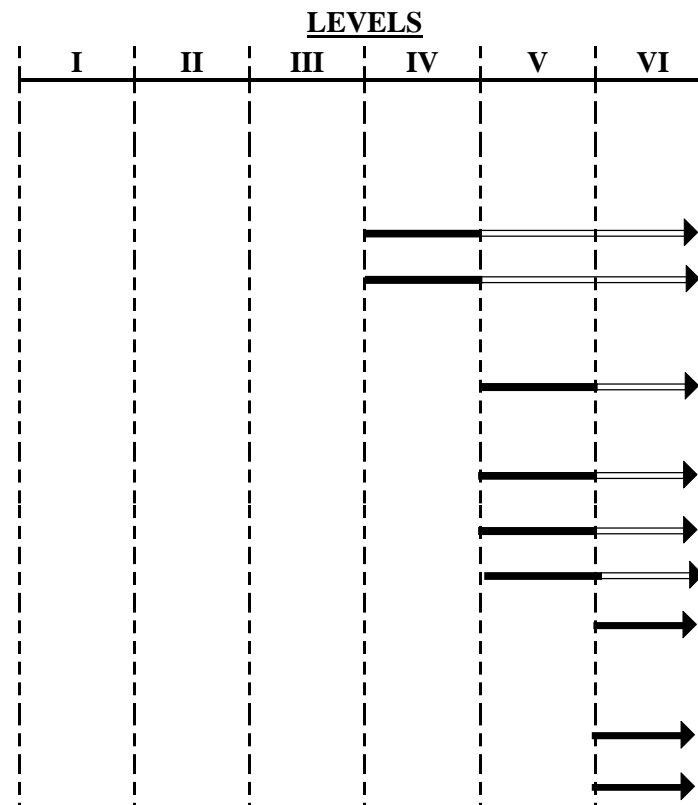
| | **LEVELS** | | | | | |
INTERPRETIVE SKILLS	I	II	III	IV	V	VI

The student will:

♪ • identify and perform phrases, achieving musical sensitivity through stylistic practices:

   – demonstrating the function of onomatopoeia, dynamics and varied articulation as devices in word colouring

   – using nuance and facial expression as aids to storytelling and picture painting in songs

   – developing intensity; e.g., tension and release

   – adding flexibility of tempo; i.e., rallentando, rubato, accelerando

   – adding dynamic contrast to repeated phrases or figures and extended passages or selections

♪ • listen to, analyze, interpret, discuss and perform works of representative composers (Renaissance to Twentieth Century)
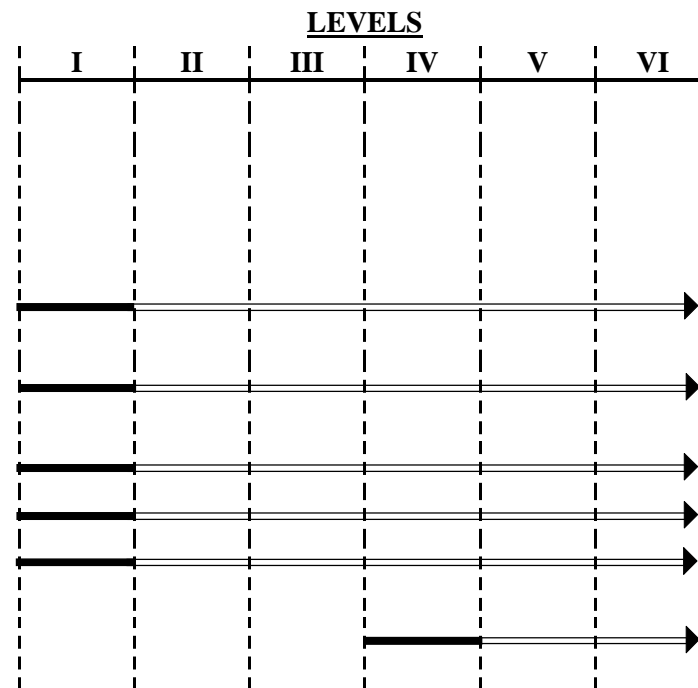
COMPOSITION SKILLS

The student will:

♪ • create short original works for voice (and/or instruments), using traditional and/or contemporary composition techniques; e.g.,

    – round/canon/rondo
    – binary/ternary
    – theme and variations
    – free form

SYNTHESIS SKILLS

Literature

Selection, study and performance of repertoire is an integral component of the Senior High School Choral Music Program. The curricular components culminate with the performance of the literature.

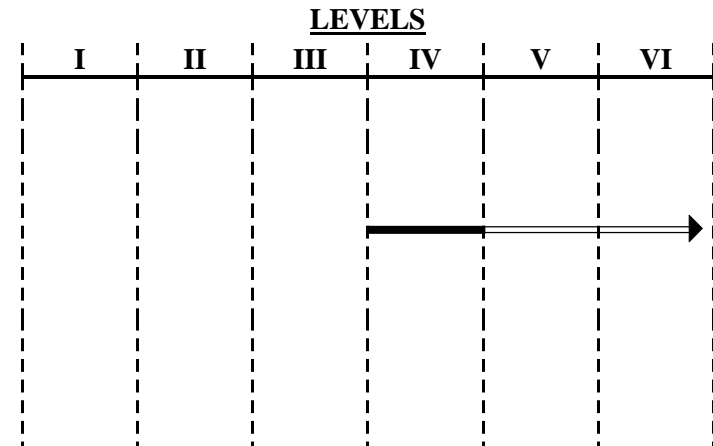As a **consumer** of choral literature, *the student will*:

- recognize and understand the musical form employed in studied repertoire
- evaluate compositions and performances on the basis of criteria set by the teacher.

As a **performer** of choral literature, *the student will*:

- recognize and understand the musical form employed in studied repertoire
- analyze performance problems and take appropriate measures to resolve them
- perform a solo and/or sing in a small ensemble.

In the identification of a choral music literature list, it is important to include the study of music of all styles, forms, periods and cultures. Music with a sacred text or of a religious origin has an important place in the history of music. It comprises a substantial portion of music literature and plays an important role in music education. The sacred music on the supplementary literature lists has been selected on the basis of its musical and educational value; however, teachers must be sensitive to students of differing religious backgrounds, and to community beliefs.

Prior to the selection of any choral literature with a religious perspective, teachers should consider whether a student or students will be made uncomfortable either through participation in or exclusion from the choral activity. Tolerance, understanding and respect for diversity should be guiding principles in the selection of choral music.

At each level, it is suggested that a number of selections be chosen from literature lists according to the voicing of each choral class:

List A: Unison
List B: SA (Soprano, Alto)/Unison with Descant
List C: SSA (Soprano, Soprano, Alto)
List D: SAB (Soprano, Alto, Baritone)
List E: SATB (Soprano, Alto, Tenor, Bass)

Note: These selections are in addition to the repertoire included in the basic series.

Listings of appropriate solos and ensembles are available from many sources including festival organizations, music educators' associations and music publishing companies. **The music educator is given latitude to select other materials at levels congruent with the teaching/learning experience. CONSIDERATION SHOULD BE GIVEN TO CANADIAN CONTENT AND MUSIC FROM OTHER LANGUAGES AND CULTURES.**

Levels at a Glance

Level I

Minimum requirements for a 3-credit program are indicated by ♪ .

Note: These skills are continuous developmental skills introduced in the junior high but advanced into the senior high school program and are necessary for continued music growth.

The student will:

- **vocal skills**

♪ - understand the use and care of the vocal instrument
♪ - develop proper breath control
♪ - demonstrate properly formed vowels and consonants
♪ - recognize when the voice is in tune with other voices or instruments
♪ - demonstrate accurate attacks and releases
♪ - develop an awareness of balance, blend and texture within the ensemble
♪ - understand and demonstrate musical phrasing
♪ - successfully perform his or her part in canon or unison with descant
♪ - produce a good vocal tone

- **aural skills**

♪ - match pitches
♪ - identify any harmonic interval by number
♪ - echo a five-note melody based on the first five notes of a major scale or the pentatonic scale (do or la based) after it has been played or sung three times
♪ - identify, after two hearings, the following melodic intervals: M2, M3 ascending and descending, m3, P4, P5, P8 ascending

- **aural skills** (continued)

♪ - sing the bottom note of a harmonic interval of a M3, P5 and P8 after hearing them played twice
♪ - sight read a four-measure melody based on the intervals studied

- **theoretical skills**

♪ - identify by letter name the notes of the treble and bass staff
♪ - recognize and interpret:
    - a steady beat at a slow and fast tempo
    - rest and note values including dotted notes and rests
    - simple time signatures $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
    - rhythmic patterns associated with the literature being used
    - the tie, fermata and anacrusis

- conduct a two-, three- and four-beat pattern
- write two bars of rhythmic dictation using $\frac{4}{4}$
- identify the white keys of the piano by letter name
♪ - identify dynamic markings, tempo indications; e.g., allegro, andante and other terms as related to the repertoire being studied

- **interpretive skills**

The student will:

♪ • identify and perform phrases, achieving musical sensitivity
    through stylistic practices:
    – demonstrating the function of onomatopoeia, dynamics
      and varied articulation as devices in word colouring
    – using nuance and facial expression as aids in storytelling
      and picture painting in songs
    – developing intensity; e.g., tension and release
    – adding flexibility of tempo; i.e., rallentando, rubato,
      accelerando
    – adding dynamic contrast to repeated phrases or figures
      and extended passages or selections

- **synthesis skills**

As a **consumer** of choral literature, *the student will*:

♪ • recognize and understand the musical form employed in
    studied repertoire
♪ • evaluate compositions and performances on the basis of
    criteria set by the teacher

As a **performer** of choral literature, *the student will*:

♪ • recognize and understand the musical form employed in
    studied repertoire
♪ • analyze performance problems and take appropriate
    measures to resolve them
♪ • perform a solo and/or sing in a small ensemble

Level II

Minimum requirements for a 3-credit program are indicated by ♪ .
Note: Only new skills introduced at Level II are listed here. Please refer to Level I for continuing skills.

The student will:

- **vocal skills**

  ♪ • successfully perform his or her part in canon, unison with descant, or a two- or three-part selection
  ♪ • continue to expand vocal range

- **aural skills**

  ♪ • echo a six-note melody based on a diatonic major scale after it has been played or sung three times
  • identify, after two hearings, all intervals from Level I as well as the following:

    m2 ascending and descending

  • sing the bottom note of a harmonic interval as in Level I, plus m3, P4, M6 after hearing it played twice
  ♪ • sight read a specified part of a four- to eight-measure melody based on the intervals studied

- **theoretical skills**

  ♪ • recognize and interpret compound time signatures;

    6   6   9   12
    4   8   8   8

  ♪ • demonstrate an understanding of the layout of a choral score and follow a specific part
  ♪ • identify sharps, flats and their naturals, and understand their function
  ♪ • recognize and interpret: D.C., D.S., 𝄋

    𝄆   𝄇

  • conduct patterns of the repertoire being studied (duple, triple and quadruple metres)
  • write two bars of rhythmic dictation using 3 and 4
                                                                    4   4
  • construct an ascending major scale and identify the major and perfect intervals from the tonic
  • identify individual notes on the keyboard from written notation, including identification of enharmonics
  • identify the organization of sharps and flats into key signatures from the repertoire being studied

- **interpretive skills**

  • no new skills added

Level III

Minimum requirements for a 3-credit program are indicated by ♪ .
Note: Only new skills introduced at Level III are listed here.
Please refer to Levels I and II for continuing skills.

The student will:

- **vocal skills**

  ♪ • successfully perform his or her part in a two-, three- or four-part selection

- **aural skills**

  • echo a six-note melody based on a diatonic major scale or a harmonic minor scale after it has been played or sung three times
  • sing ascending intervals within the octave
  ♪ • sing a specified note of a major triad (root, third, fifth) after hearing it played twice
  • sight read a specified part of a four- to eight-measure melody based on a diatonic scale
  • sight read a specific line of a two-part melody

- **theoretical skills**

  ♪ • recognize and interpret : ♪♪♪

  ♪ • identify any harmonic interval by number
  • play a vocal part on the keyboard

- **interpretive skills**

  • pursue ongoing development of previously introduced skills

Level IV

Minimum requirements for a 3-credit program are indicated by ♪.
Note: Only new skills introduced at Level IV are listed here. Please refer to Levels I, II and III for continuing skills.

The student will:

- **vocal skills**

  • pursue ongoing development of previously introduced skills
  • demonstrate properly executed diphthongs

- **aural skills**

  ♪ • differentiate between major and minor chords
  • identify the I, IV, V (V^7) chord progression

- **theoretical/practical skills**

  • construct a harmonic minor scale and identify intervals within it
  • write four bars of rhythmic dictation, using simple and compound time
  ♪ • name relative minor scales of given major scales
  • recognize other rhythmic figures as found in the repertoire;

  e.g., ♪♪♪

- **interpretive skills**

  • listen to, analyze, interpret, discuss and perform works of representative composers (Renaissance to Twentieth Century)

- **composition**

  • create short original works for voice (and/or instruments), using traditional and/or contemporary composition techniques; e.g.,
    – round/canon/rondo
    – binary/ternary
    – theme and variations
    – free form

Level V

Minimum requirements for a 3-credit program are indicated by ♪ .
Note: Only new skills introduced at Level V are listed here. Please refer to Levels I, II, III and IV for continuing skills.

The student will:

- **vocal skills**

  - pursue ongoing development of previously introduced skills

- **aural skills**

  ♪   - sight read a specific line of a three- or four-part melody
    - identify melodic intervals by number and quality as related to the repertoire
    - identify seventh chords as related to the repertoire

- **theoretical/practical skills**

  - recognize plagal (IV–I), perfect (V–I), imperfect (IV–V, I–V) and deceptive (V–VI) cadences
  - recognize and interpret diminution and augmentation
  - recognize and be able to write inversions of major, minor and V^7 chords
  - recognize modulations to minor
  - write plagal (IV–I), perfect (V–I), imperfect (IV–V, I–V)

- **interpretive skills**

  - pursue ongoing development of previously introduced skills

- **composition**

  - pursue ongoing development of previously introduced skills

Level VI

Minimum requirements for a 3-credit program are indicated by ♪ .
Note: Only new skills introduced at Level VI are listed here. Please refer to Levels I, II, III, IV and V for continuing skills.

The student will:

- **vocal skills**

  - pursue ongoing development of previously introduced skills

- **aural skills**

  - differentiate between major, minor, augmented and diminished triads

- **theoretical/practical skills**

  - recognize and conduct changing metres in simple and compound time
  - recognize plagal, perfect and deceptive cadences
  - recognize and interpret asymmetrical metre signatures; e.g., $\frac{5}{4}$ $\frac{5}{8}$ $\frac{7}{8}$
  - write plagal (IV–I), perfect (V–I), imperfect (IV–V, I–V) and deceptive (V–VI) cadences

- **interpretive skills**

  - pursue ongoing development of previously introduced skills

- **composition**

  - pursue ongoing development of previously introduced skills

REQUIRED/ELECTIVE COMPONENT

The <u>required</u> component encompasses the knowledge, skills and attitudes that all students in the program should be expected to acquire.

The <u>elective</u> component provides opportunities to adapt and enhance the required portion of the program to meet the diverse needs and capabilities of individual students. It encourages the adaptation of content, teaching strategies, instructional time, evaluation activities and learning resources to meet specific individual student and/or group needs. The elective component provides for enrichment and for additional assistance to individual students, as necessary. Elective time may be used to develop further the required learner expectations through other forms and components, or add other learner expectations where appropriate.

The following list of strategies may be employed in order to address the elective component of the curriculum. These strategies are recognized as an integral part of a successful music program.

Vocal

solos
small ensembles
master classes
section leaders
student demonstrators
peer coaching
private lessons
improvisation
sight singing
concert tours
musicals
pop/show music

Aural

guest artists
videos
concerts
analysis
audio recordings

Theoretical/Practical

computers
student conductors
peer coaching
private lessons
improvisation
play instrumental parts
keyboard

Composition

project
arranging
working with known composers
improvisation
computers
avant-garde/aleatoric music
sight singing
interpreting

Interpretation/Synthesis

guest artists
using recordings for extension and analysis of
    studied selections
concert attendance
researching
critiquing
career awareness
historical studies