



Concert Choir (Grades 9-12)

Course Description:

The curriculum for this course is developed from the [2017 WMEA Wisconsin Music Standards](#). This is a non-auditioned course designed for freshman and other beginning choristers. The curriculum is designed for basic level choral students who have had one or more years of high school choral instruction. This course does require public performance. The concert choir typically has four major concerts and various smaller performances in one school year. Music/curriculum is selected for the optimum growth of the students as musicians and choristers and changes every year. This course addresses the 2017 WMEA Wisconsin Music Standards by exploring the phenomenon of music creating, music performing, responding to music, and connecting to music. Curriculum continues a three to four year rotation from the middle school into high school in order to assure growth of students as they transition from middle to higher levels of musicianship/singing. Essential understandings will be covered through curriculum during each concert cycle, but may not be explored in depth every school year.

Essential Understandings:

1. The creative ideas, concepts and feelings that influence musicians' work emerge from a variety of sources. (Cr:1.1Ea)
2. Musicians' creative choices are influenced by their expertise, context, and expressive intent. (Cr:2.1Ea, Cr:2.1Eb)
3. Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria. (Cr:3.1Ea)
4. Musicians' presentation of creative work is the culmination of a process of creation and communication. (Cr:3.2Ea)
5. Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire. (Pr:4.1Ea)
6. Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance. (Pr:4.2Ea)
7. Performers make interpretive decisions based on their understanding of context and expressive intent. (Pr:4.3Ea)
8. To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria. (Pr:5.1Ea)
9. Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response. (Pr:6.1Ea, Pr:6.1Eb)
10. Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. (Re:7.1Ea)
11. Response to music is informed by analyzing context (social cultural, and historical) and how creators and performers manipulate the elements of music. (Re:7.2Ea)
12. Through their use of elements and structures of music, creators and performers provide clues to their expressive intent. (Re:8.1Ea)
13. The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria. (Re:9.1Ea)
14. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. (Cn:10.1 Ea-WI, Cn:10.1 Eb-WI, Cn:10.1 Ec-WI)
15. Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding. (Cn:11.1Ea-WI, Cn:11.1Eb-WI, Cn:11.1Ec-WI)

Unit	Description of Unit and Learning Targets
Creating	Students will discover the creative process through creating solfege

• How do musicians generate creative ideas? • How do musicians make creative decisions • How do musicians improve the quality of their creative work? • When is a creative work ready to share?	melodies, warm ups, and improvising in various idioms. <u>Learning Targets:</u> • Imagine: I can compose and improvise ideas for melodies, rhythmic passages, and arrangements based on characteristics of music or text studied in class. • Plan and Make: I can select, develop, and preserve (notation or audio recording) short melodies, rhythmic passages, or arrangements for specific purposes that demonstrate my understanding of the characteristics of music or text studied in class. • Evaluate and Refine: I can evaluate and refine my melodies, improvisations, rhythmic passages, or arrangements based on established criteria. • Present: I can share personally developed melodies, rhythmic passages, arrangements, or improvisations individually or as an ensemble that demonstrate the characteristics of music or text studied in class.
Performing • How do performers select repertoire? • How does understanding the structure and context of musical works inform performance? • How do performers interpret musical works? • How do musicians improve the quality of their performance? • When is a performance judged ready to present? • How do context and the manner in which musical work is presented influence audience response?	Students will experience the performing process through the study of beginning and intermediate level choral repertoire and small group/solo repertoire that cumulates in concerts and the Solo & Ensemble festival. <u>Learning Targets:</u> • Select: I can select, explain, and/or develop criteria used to select varied repertoire based on knowledge of theory, structure of music, technical skill of me or the ensemble, and the purpose or context of the performance. • Analyze: I can demonstrate using music reading skills how knowledge of various aspects of music help to create a prepared and improvised performance. • Interpret: I can identify and demonstrate expressive qualities of various repertoire that show my understanding of the meaning of the piece. • Rehearse, Evaluate, and Refine: I can develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a variety of repertoire. • Present: I can demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a variety of repertoire.
Responding • How do individuals choose music to experience? • How does understanding the structure and context of music inform a response? • How do we discern musical creators' and performers' expressive intent? • How do we judge the quality of musical work(s) and performance(s)?	Students will discover the responding process through analyzing their own and others' performances and studying various genres. <u>Learning Targets:</u> • Select: I can explain reasons for selecting music including characteristics, interest, purpose, and context. • Analyze: I can describe and explain how understanding the context and elements of music are manipulated to inform the response to music. • Interpret: I can identify, explain, and/or support interpretations of the expressive intent and meaning of musical works by citing evidence when appropriate. • Evaluate: I can evaluate musical compositions and performances based on personally or collaboratively developed criteria.

Connecting

- How do musicians make meaningful connections to creating, performing, and responding?
- How do the other arts, other disciplines, contexts, and daily life inform creating, performing and responding to music?

Musical connections will be explored throughout the course and woven into instruction and discovery of the creating, responding, and performing processes. Students will also have reflection opportunities. Musicians connect personally and with global understandings:

Learning Targets:

- I can exhibit music literacy by speaking and writing about music, interacting with words, symbols, and notation; and presenting these concepts through movements, gestures, or other non-verbal means.
- I can highlight how music interacts with the affective domain such as feelings, values, opinions, wishes, personal awareness or character.
- I can demonstrate how skills, knowledge, and interests relate to personal choices in creating, performing, responding and connecting to music.
- I can highlight connections and celebrate distinctions within or across music genres.
- I can show how music connects with various subjects, and connects people and culture around the world.
- I can exhibit and understanding of the two-way relationship between music and people of various cultures, ethnicities, locales, and eras through exploring musical and extra-musical components.