

# **Section Four**

## **Alternate Settings**

### **Curriculum Outcomes**

# Choral Setting

## Grade 7/Level I

## GRADE SEVEN/LEVEL I CHORAL OUTCOMES

<b>Rhythm &amp; Metre</b> <i>Students will be expected to:</i>	<b>Melody &amp; Pitch</b> <i>Students will be expected to:</i>	<b>Harmony</b> <i>Students will be expected to:</i>	<b>Technique</b> <i>Students will be expected to:</i>
1. perform, listen to and create using: <ul style="list-style-type: none"> <li>• basic 6/8 rhythms</li> <li>• equivalent rests</li> <li>• tim-ka</li> <li>• C (common time)</li> <li>• <i>polyrhythm</i></li> </ul>	1. perform, listen to and create using: <ul style="list-style-type: none"> <li>• scales: D+</li> <li>• natural minor</li> <li>• changing voice</li> <li>• melodic intervals (above): +3, P8, P5, P4</li> </ul> 2. sing accurately with appropriate technique, tone and expression 3. demonstrate in-tune singing while singing in parts 4. explore the <b>changing voice</b>	1. perform, listen to and create using: <ul style="list-style-type: none"> <li>• chords &amp; progressions</li> <li>• I, IV, V chords &amp; progressions</li> <li>• harmonic intervals: +3, P8, P5, P4</li> <li>• ledger lines</li> <li>• treble &amp; bass clef</li> <li>• grand staff</li> </ul> 2. sing from choral scores 3. sing music written in 2 and 3 parts	1. sing accurately with appropriate technique, tone and expression, demonstrating: <ul style="list-style-type: none"> <li>• diaphragmatic breathing</li> <li>• musical phrasing</li> <li>• vocal blend with other voices utilizing appropriate tone quality, diction, and intonation</li> <li>• precise articulation of consonants</li> <li>• correct vowel shapes</li> <li>• a free and open throat to develop a relaxed sound.</li> </ul> 2. develop skills focused on the responsible use and care of the voice, including: <ul style="list-style-type: none"> <li>• identification of the vocal mechanism</li> <li>• identification of the breathing mechanism</li> <li>• demonstration of proper choral posture, both sitting and standing</li> </ul>
<b>Form</b> <i>Students will be expected to:</i>	<b>Expression</b> <i>Students will be expected to:</i>	<b>Contexts</b> <i>Students will be expected to:</i>	
1. perform, listen to and create using: <ul style="list-style-type: none"> <li>• rondo</li> <li>• 1st/2nd endings</li> <li>• cadences – plagal/perfect/imperfect</li> </ul>	1. perform, listen to and create using: <ul style="list-style-type: none"> <li>• ritardando</li> <li>• rallentando</li> <li>• accelerando</li> <li>• a tempo</li> <li>• tempo change</li> <li>• non-traditional notation</li> <li>• body percussion</li> </ul>	1. perform, listen to and create using: <ul style="list-style-type: none"> <li>• global music</li> <li>• world drumming</li> </ul> 2. sing music from diverse genres and cultures with appropriate expression and tone quality 3. sing from memory a repertoire of songs	3. develop vocal range 4. respond to conductor's gestures 5. sing with tall, uniform vowels diaphragmatic breathing <ul style="list-style-type: none"> <li>• musical phrasing</li> <li>• vocal blend with other voices utilizing appropriate tone quality, diction, and intonation</li> <li>• precise articulation of consonants</li> <li>• correct vowel shapes</li> <li>• a free and open throat to develop a relaxed sound.</li> </ul>

## Grade 7: Choral

### Organizer: Rhythm and Metre

Outcomes	Suggestions for Teaching and Learning
<p><i>Students will be expected to</i></p> <ol style="list-style-type: none"> <li>perform, listen to and create           <ul style="list-style-type: none"> <li>beat/rhythm</li> <li>metre signatures</li> <li>2/4 3/4 4/4 (C Common time)</li> <li>6/8</li> <li>tim-ka</li> <li>equivalent rests</li> <li><i>polyrhythm</i></li> </ul> </li> </ol>	<p><i>Performing</i></p> <ul style="list-style-type: none"> <li>Perform and discriminate between beat and rhythm using a variety of rhythm instruments such as drums, rhythm sticks while listening to different recordings.</li> <li>Develop rhythmic memory: by echo clapping; rhythmic notation of words/phrases; rhythmic notation of a known melody; rhythm erase; rhythmic canon; and rhythmic dictation.</li> <li>Further develop rhythmic memory/accuracy using rhythm chain. Using rhythmic elements from selected music, each student creates their own two-beat “link”- teacher then establishes a steady beat each student then builds the chain – eg. one student claps/taps their “link” &amp; then the next student claps/taps first link then adds their own then third student claps/taps first two links and adds their own, etc.</li> <li>Use/perform rhythmic ostinati using a variety of classroom rhythm instruments while performing selected choral scores.</li> <li>Use software programs for drill, reinforcement and practice of terminology, both rhythmic and melodic.</li> <li>Practice tim-ka using recommended resources</li> <li>Practice 6/8 and equivalent rests using recommended resources.</li> <li>Reinforce rhythm and metre through the use of choral speech selections.</li> <li>Students perform music in varying metres</li> <li>Prepare flashcards for various musical selections with beat on one side and rhythm on the other. Students should listen to selections and perform beat/rhythm accordingly.</li> </ul>

## Grade 7: Choral

### Organizer: Rhythm and Metre

#### Suggestions for Assessment

See Appendix B

#### Portfolio

Student response to peer performances:

- listening diary
- reflective journal entry
- peer assessment/mentoring

#### Suggested Resources/Notes

##### Pieces using polyrhythm

Experiencing Choral Music  
– Teacher Ed,  
p. 156 – “Duond Akuru”,  
Teacher Resource Binder - Master  
24

##### Pieces using tim-ka:

Making Music 7  
Module H, Lesson 32  
Module D, Lesson 2  
Module D, Lesson 4  
Module D, Lesson 8 (bongo part  
- calypso)

Experiencing Choral Music  
p 180 - “Kyrie”  
p 204 - “The River Sleeps”

Songs of Labrador  
p.40 – Woman of Labrador  
p. 188 – Labrador Rose

African Rhythms and Beats  
p. 27 - Gankoqui #3  
p. 47 – Klinwa Myedo Doh

##### Pieces using 6/8 and equivalent rests:

Experiencing Choral Music  
p 138 - “Bound for the Rio  
Grande

## Grade 7: Choral

### Organizer: Rhythm and Metre (Continued)

Outcomes	Suggestions for Teaching and Learning
<p><i>Students will be expected to</i></p> <p>1. perform, listen to and create (con't)</p> <ul style="list-style-type: none"> <li>beat/rhythm</li> <li>metre signatures</li> <li>2/4 3/4 4/4 (C Common time)</li> <li>6/8</li> <li>tim-ka</li> <li>equivalent rests</li> <li><i>polyrhythm</i></li> </ul>	<p><i>Listening</i></p> <ul style="list-style-type: none"> <li>Listen to choral music selections that reflect a variety of musical styles, genres, cultures and time periods, paying attention to the rhythms and beats.</li> <li>Listen to recordings of selected choral selections and discuss aspects of metre and rhythm which are present in the selection.</li> <li>Listen to music and simultaneously conduct, count aloud, tap move, or patsch to internalize the beat.</li> <li>Use listening examples to highlight rhythmic elements and ask students to aurally identify and discuss these elements and their contribution to the effectiveness of the music.</li> </ul> <p><i>Creating</i></p> <ul style="list-style-type: none"> <li>Provide opportunities for students to read, improvise, and notate rhythmic patterns.</li> <li>Have students work in small groups to improvise variations on known melodies changing the rhythm and metre.</li> <li>In small groups, have students create 4 measure phrases in various metres (on various instruments), limiting the rhythms and rests to be used. Have groups perform for the class and then write compositions in portfolios.</li> <li>Establish rhythmic/melodic parameters for compositions. Invite students to use computer notation programs (in addition to pen and paper) to create and notate short compositions in 2/4, 3/4, 4/4 and 6/8. Provide opportunities for students to present their compositions.</li> <li>Encourage students to create personal glossaries of rhythm and metre terminology found in choral selections. Glossaries will be included in portfolios.</li> <li>Using selected choral examples in 6/8 (and also utilizing tim-ka and equivalent rests), students create simple ostinati and use classroom instruments to accompany the pieces.</li> <li>See Appendix A.</li> </ul>

## Grade 7: Choral

### Organizer: Rhythm and Metre (Continued)

#### Suggestions for Assessment

##### Observation

- checklists
- rhythm quiz – Students read and perform a rhythmic example.

##### Composition rubric

#### Suggested Resources/Notes

##### Experiencing Choral Music

##### **Sightsinging**

p. 116 - “Sing With Joy This Morning”

p. 124 - “Ancient Battle Field”

pp 160 – 161

##### **Making Music 8**

Module C, Lesson 11

##### **The Body Rondo Book**

p. 5 - Alpha Six

p. 9 - Red Hot Rondo

p. 12 - San Francisco Rondo

##### **ApRo Theory**

lessons 57-60 (6/8)

lesson 9 & 23 (time signatures)

##### **African Rhythms and Beats**

pp. 28-31

pp. 44-53

p. 56

##### **Music Ace Maestro**

Lesson 45

Lesson 27

##### **Rhythmic Exploration**

##### **Experiencing Choral Music -**

##### **Teacher Resource Binder**

Skill Builder 19, p 205

Skill Builder 23, p 209

Skill Builder 24 – 28, p. 210  
– 214

##### **General rhythm practice and review**

##### **Making Music 7**

Module H, Lessons 1-5

Module H, Lessons 15-20

Module H, Lessons 29-34

## Grade 7: Choral

### Organizer: Melody and Pitch

#### Outcomes

*Students will be expected to*

1. perform, listen to and create using:
  - using the scales of C+, F+, G+, and D+
  - using solfège and absolute note names
  - **natural minor**
  - **melodic intervals** (above) +3, P8, P5, P4

#### Suggestions for Teaching and Learning

##### *Performing*

- Teacher uses handsigns to create a melodic pattern, phrase, or verse. Students sing, following these handsigns.
- Student-initiated handsigning activities.
- Reading and performing from tone ladders.
- Sing silently with hand signs.
- Sing absolute note names.
- Provide opportunities for ensemble singing.
- Teacher gives starting pitch and performs intervals (+3, P8, P5, P4) above. Students then perform intervals above from given pitches.
- Encourage sightsinging using the following process: identify metre and toneset, identify rhythmic patterns, identify opening pitch, and sing entire selection while keeping a steady beat.
- Use repertoire and vocal exercises to address the needs of the changing adolescent voice.
- Identify and sing +3, P8, P5, P4 ascending in resources or selected choral music.
- Perform/identify music moving by steps and leaps.
- Teacher presents examples of scales with an explanation of their structures (major – TTSTTTS, Natural Minor – TSTTSTT). Students write and perform examples of scales. Starting on a given note students perform melodic patterns based on these scales.
- Students perform the natural minor scale as well as selections based in this scale.
- Recognize and perform ascending and descending scales.
- Recognize and name notes in treble and bass clefs including sharps, flats, and naturals.
- Sightsing melodic pattern using solfège and absolute names.
- Use visual of keyboard to “play” scales as a class to aid kinaesthetic learners.



## Grade 7: Choral

### Organizer: Melody and Pitch

#### Suggestions for Assessment

Composition rubric

#### Portfolio

Student response to peer performances

- listening diary
- reflective journal entry

See **Appendix B**

#### Suggested Resources/Notes

#### Selections exploring the male changing voice:

##### **Making Music 7**

Module G Lesson 2 – Your  
Module J – p. 18, 22 & 24

##### **Making Music 8**

Module G Lesson 2 – What's  
Module J - p. 20

##### **Experiencing Choral Music**

p. 135 – Spotlight on the  
Changing Voice

##### **Experiencing Choral Music**

##### **Teacher Resource Binder**

p. 263 – Reference 7 Checking on  
My Voice

[http://www.leadberg.com/voice/  
pages/male.html](http://www.leadberg.com/voice/pages/male.html)

<http://www.cambiatapress.com/>

#### Selections based in D major:

##### **Making Music 8**

Module H Lesson 39

##### **Experiencing Choral Music**

p. 36 - Lesson 5

##### **Experiencing Choral Music**

##### **Sightsinging**

pp. 99-102

##### **Experiencing Choral Music**

##### **Teacher Resource Binder**

p. 198 (adapt to key being taught)

## Grade 7: Choral

### Organizer: Melody and Pitch (Continued)

Outcomes	Suggestions for Teaching and Learning
<p><i>Students will be expected to</i></p> <ol style="list-style-type: none"> <li>2. sing accurately with appropriate technique, tone and expression</li> <li>3. demonstrate in-tune singing while singing in parts</li> <li>4. explore the <b>changing voice</b></li> </ol>	<p><i>Listening</i></p> <ul style="list-style-type: none"> <li>• Use of sol-fege: Teacher sings and handsigns a pattern; students echo the pattern; teacher calls on individual students to echo the pattern.</li> <li>• Teacher handsigns an entire song and students identify the “mystery song”.</li> <li>• Teacher plays or sings melody within given tone set for the purpose of melodic dictation.</li> <li>• Listen and identify melodic intervals (speed test)</li> </ul> <p><i>Creating</i></p> <ul style="list-style-type: none"> <li>• Students embellish on a given melody</li> <li>• Students demonstrate improvisation on simple melodies by singing variations.</li> <li>• Establish rhythmic/melodic parameters for compositions. Invite students to use computer notation programs (in addition to pen and paper) to create and notate short compositions in C+, F+, G+, and D+ and natural minors. Provide opportunities for students to present their compositions</li> <li>• Create compositions with set number of given intervals being reinforced (+3, P8, P5, P4 above)</li> </ul>

## Grade 7: Choral

### Organizer: Melody and Pitch (Continued)

#### Suggestions for Assessment

##### Observation

- peer mentoring
- melodic dictation (have students notate a simple melodic phrase).
- complete melodic drills in software.
- improvise through singing, answers to melodic questions.

#### Suggested Resources/Notes

##### Songs of Labrador

p. 30 – High on the Mountain of Old Mokami  
p. 32 – Take Me to the Country  
p. 62 – Tishialuk Girls

##### Natural minor scale:

##### Making Music 7

Module H Lesson 45, 46, 47  
Module F Lesson 46 - “Shortnin’ Bread”

##### Experiencing Choral Music Sight Singing

pp.20/21 - Reading Exercises  
p. 22 - “Spanish guitar”  
pp. 68-69 – Pitch Exercises

##### Experiencing Choral Music

##### Teacher Resource Binder

p. 199 (adapt as needed)

##### ApRo Theory

Lessons 117, 118 and 119 natural minor scales

##### Making Music 8

Module H Lessons 42, 43, 44, 49

##### Melodic drills:

##### MusicAce Maestro

Lesson 38

##### Making Music Resource Book

Module H Lesson 12  
Module H Lesson 26  
Module H Lesson 40-41

##### Experiencing Choral Music Sight Singing p. 10

##### Student performance reflection:

##### Eridol recorder

Thirty Days to Music Theory  
(Hal Leonard)

## Grade 7: Choral

### Organizer: Harmony

#### Outcomes

*Students will be expected to*

1. perform, listen to and create using:
  - I, IV, V chords and progressions
  - harmonic intervals: (+3, P8, P5, P4)
  - treble and bass clef
  - grand staff
  - ledger lines

#### Suggestions for Teaching and Learning

##### *Performing*

- Sing I, IV, V Chords and progressions vocally as triads. Teacher divides class into three equal parts: I (high treble), II (low treble), III (changing boys, alto or baritone as appropriate for their vocal development). Each section is given a note of a triad (eg. major). Part I sings e'. Part II sings c'. Part III sings g and they sing the chord on syllables such as "mah, meh, mee, moh, moo." They repeat the process several times, each time a half step higher. When students are comfortable with this procedure, the teacher asks them to sing a I-IV-V-I harmonic progression on the same syllables (e.g., Part I sings e', f', d', e'; Part II sings c', c', b, c'; Part III sings g, a, g, g). They sing all five syllables on each note, go on to the next chord, and repeat the pattern. This develops the aural skill of singing a part of a chord, as well as the ability to tune to the other parts. In addition, it helps to develop the independence necessary to sustain the inner voices.
- Recognize and perform melodic intervals +3, P8, P5, P4 above a given note.
- Students read from choral scores, becoming familiar with musical terminology such as system, brace, etc.
- Students follow their own vocal line as they read from choral scores.
- Students perform melody while teacher accompanies with appropriate chord progression.
- Read from the treble, bass and grand staves.
- Sing 2 and 3 part canons.
- Students will identify intervals from musical score(s) based in the keys of C+, F+, G+, and D+.
- Use keyboards to show space between intervals.
- Perform canons and add movements.
- Sing chord roots to known music and selected choral scores.
- Perform rhythmic and melodic canons from flashcards.
- Students identify root, third, and fifth of given chords.

## Grade 7: Choral

### Organizer: Harmony

#### Suggestions for Assessment

##### Observations\

- aural/oral quizzes
- Have students alternate standing and sitting to identify chord changes.

See **Appendix B**

- checklists

#### Suggested Resources/Notes

See **Appendix E** (Canons and Rounds)

##### Chord Progressions

**Making Music 7**  
Module E Lesson 4

##### I, IV, V Chords and progressions

**Making Music 7**  
Module H Lesson 41, 42, 43, 44  
Module E Lesson 1, 2, 3

**Experiencing Choral Music**  
**Sightsinging**  
all throughout

See Appendices C, E, G, I

## Grade 7: Choral

### Organizer: Harmony (Continued)

Outcomes	Suggestions for Teaching and Learning
<p><i>Students will be expected to</i></p> <ol style="list-style-type: none"> <li>2. sing from choral scores</li> <li>3. sing music written in 2 and 3 parts</li> </ol>	<ul style="list-style-type: none"> <li>• Sing/maintain vocal parts with balance, blend and intonation.</li> <li>• Students accompany two and three chord songs on melody instruments changing the chord root when/where appropriate.</li> </ul> <p><i>Listening</i></p> <ul style="list-style-type: none"> <li>• Students raise hands when chord changes occur in musical selection.</li> <li>• Students aurally identify intervals heard.</li> <li>• Using well known songs such as <i>Happy Birthday</i> or <i>Frère Jacques</i> have students aurally identify the chord changes (i.e. raise hands).</li> <li>• Students follow a musical score while listening to either a recording or an accompaniment.</li> <li>• Aurally identify number of voices in vocal chording.</li> </ul> <p><i>Creating</i></p> <ul style="list-style-type: none"> <li>• Create and improvise simple melodic lines by playing/singing over basic harmonic chord progressions.</li> <li>• Provide opportunities for students to compose melodies and root chord accompaniments using computer applications. Then they perform their compositions and the rest of the class identifies the musical concepts used.</li> <li>• Using computer websites (i.e. <a href="http://www.musictheory.net">www.musictheory.net</a>) students can practice identifying intervals aurally through interval ear trainers.</li> <li>• Create texture through the layering of drum patterns.</li> <li>• Create a chord accompaniment to a simple melody or well known song.</li> <li>• Have students work in small groups and create simple harmonic compositions.</li> </ul>

## Grade 7: Choral

### Organizer: Harmony (Continued)

#### Suggestions for Assessment

##### Portfolio

- theory worksheets

#### Suggested Resources/Notes

##### Intervals (above) +3, P8, P5, P4

##### **Making Music 7**

Module H, Lesson 8 and 39 (M3)

Module H, Lesson 27 (P8)

Module H, Lesson 40 (P4 & P5)

Module G Lesson 11

[www.musictheory.net](http://www.musictheory.net)

##### **ApRo Theory**

Lessons 103-104

Lessons 2-5 (treble and bass clef)

## Grade 7: Choral

### Organizer: Form

#### Outcomes

*Students will be expected to*

1. perform, listen to and create using:
  - rondo
  - 1st/2nd endings
  - cadences – *plagal, perfect, imperfect*

#### Suggestions for Teaching and Learning

##### *Performing*

- Demonstrate ABACA (rondo) form through movement.
- Construct visual examples to identify rondo form.
- Play / Sing 1st / 2nd endings.
- Sing/construct plagal, perfect, imperfect cadences.

##### *Listening*

- Students to aurally identify plagal, perfect and imperfect cadences.
- Students work in small groups to aurally identify the form(s) of various types of musical examples.

##### *Creating*

- Students vocally improvise B and C sections of the rondo form.
- Compose a rhythmic/melodic rondo.
- Encourage students to create a short composition using 1st/2nd endings.



## Grade 7: Choral

### Organizer: Form

#### Suggestions for Assessment

##### Portfolio

- projects and assignments

##### Observation

- checklists of individual creation and/or performances, alone and in a small groups

See **Appendix B**

**Composition rubrics**

#### Suggested Resources/Notes

For examples of rondo, see:

**The Body Rondo Book**

##### Use of 1st/2nd endings

**Making Music 7**

Module H Lesson 7

Module I Lesson 15

**Making Music 7 Resource Book**

p. I-75, I-76, I-77, I-78

##### **Making Music 7 – Performance Anthology**

Module I Lesson 6

Module I Lesson 10

Module I Lesson 28

Module I Lesson 44

Module I Lesson 56

##### **Experiencing Choral Music**

CD# 1 – Track 3 “Down in the Valley”

p.10 – Teacher Edition

CD# 1 – Track 13 “Shalom Aleichem”

p. 56 – Teacher Edition

CD # 1 – Track 19 “Come Joyfully Sing”

p. 84 – Teacher Edition

CD #2 – Track 5 “City Called Heaven”

p. 148 – Teacher Edition

##### Cadences

[www.good-ear.com](http://www.good-ear.com)

##### **Experiencing Choral Music**

CD # 1 – Track 1 “Rise Up This Day”

p. 2 – Teacher Edition

## Grade 7: Choral

### Organizer: Expression

#### Outcomes

*Students will be expected to*

1. perform, listen to and create using:
  - **ritardando**
  - **rallentando**
  - **accelerando**
  - **a tempo**
  - **tempo change**
  - *non-traditional notation*
  - *body percussion*

#### Suggestions for Teaching and Learning

NOTE: When performing, listening, and creating there is an integration of many elements. Strategies related to the other organizers provide many opportunities to highlight expression outcomes.

##### *Performing*

- Play rhythm flashcards using body percussion.
- Provide opportunities for students to interpret / perform non-traditional notation.
- Discuss the use of expressive devices and interpretation when learning a new piece.
- Explore various print music to see where different musical terms are placed.
- Perform musical selections varying the tempo (rit., rall., accel., a tempo etc.)

##### *Listening*

- Listen to and reflect on a composer's use of expressive devices.
- Provide quality recordings of choral selections so that students may model an appropriate performance listening for tone, technique and expressive elements.
- Students view and discuss performance videos in relation to the use of expressive elements.
- Aurally identify sudden changes in tempo.

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## Grade 7: Choral

### Organizer: Expression

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#### Suggestions for Assessment

##### Portfolio

- glossary of terms
- worksheets, quizzes and tests
- journal entry

##### Student response to peer and self performances

- listening diary
- reflective journal entry
- peer assessment /mentoring

See Appendix B

#### Suggested Resources/Notes

##### Use of body percussion

**Making Music 7**  
Module D Lesson 1

## Grade 7: Choral

### Organizer: Expression (Continued)

Outcomes	Suggestions for Teaching and Learning
<p><i>Students will be expected to</i></p> <p>1. perform, listen to and create using: (con't)</p> <ul style="list-style-type: none"> <li>• <b>ritardando</b></li> <li>• <b>rallentando</b></li> <li>• <b>accelerando</b></li> <li>• <b>a tempo</b></li> <li>• <b>tempo change</b></li> <li>• <i>non-traditional notation</i></li> <li>• <i>body percussion</i></li> </ul>	<p><i>Creating</i></p> <ul style="list-style-type: none"> <li>• Interpret musical expressive devices through visual representation.</li> <li>• Students may create sound-scapes, original melodies, and notations, which focus on appropriate dynamics, tempi, and tone colours, to express mood and feelings.</li> <li>• Using music software and technology, students can explore and manipulate voice/instrument combinations to produce an expressive musical arrangement, including tempo, articulation and dynamics.</li> <li>• Choose a piece for performance which contains no expressive devices. Lead a discussion as to appropriate tempo, dynamics, articulation, etc. for this selection and why. Assist the students to make musical decisions and to reflect on why they made this choice.</li> <li>• See Appendix A.</li> </ul>

## Grade 7: Choral

### Organizer: Expression (Continued)

#### Suggestions for Assessment

##### Observation

- demonstration checklists
- in class discussions
- oral responses to unknown musical selections
- aural identification of musical elements and/or expressive devices that contribute to the mood and feeling of the selection.

#### Suggested Resources/Notes

##### Use of dynamics

Apro Theory 2  
Lesson 42

The Body Rondo Book

## Grade 7: Choral

### Organizer: Contexts

#### Outcomes

*Students will be expected to*

1. perform, listen to and create using:
  - **global music**
  - *world drumming*
2. sing music from diverse genres and cultures with appropriate expression and tone quality
3. sing from memory a repertoire of songs

#### Suggestions for Teaching and Learning

##### *Performing*

- Introduce drumming by having students drum the rhythms of known songs and rhymes. Continue by adding beat against rhythm and then ostinati.
- Sing and perform music from various cultures and languages.
- Perform pieces from different countries. Compare/contrast and discuss these selections.

##### *Listening*

- Listen to music of various cultures using recordings from the recommended resources.
- Play pieces from different countries, compare/contrast and discuss these selections.
- Discuss the influences of other cultures in today's popular music. i.e. Latin music, Reggae, etc.
- Avail of opportunities to expose students to live performances of music from other cultures.
- When listening to music of different cultures, make a connection to the artwork of that country.

##### *Creating*

- Use call and response technique on the drums to allow students the opportunity to improvise responses with drumming techniques.
- Invite student to create or improvise their own interpretations of global music and world drumming (i.e. incorporating a calypso clave pattern into their own compositions, or improvising their own melody over a calypso clave rhythm).

## Grade 7: Choral

### Organizer: Contexts

#### Suggestions for Assessment

##### Portfolio

- Students will write reflections commenting on any performances they may have had the opportunity to view.
- worksheets, quizzes and tests

##### **Student response** to peer and self performances

- listening diaries
- reflective journal entry
- Research and present one type of world music to peers.

See **Appendix B**

##### Observation

- peer mentoring
- in class discussions
- aural identification of music from different cultures.

#### Suggested Resources/Notes

##### World Drumming

PULSE DVD

##### Global Music

Experiencing Choral Music  
CD#2

Track 5 - "City Called Heaven"  
p. 150 - Teachers Edition

PULSE DVD

##### **Making Music 7**

Latin Music

Module B Lesson 12

Module I Lesson 16

Jamaican Music

Module B Lesson 13

Folk Music

Module C Lesson 13

African Music

Caribbean Music

Cuban Music

Japanese Music

First Nation Music

Module D (entire unit)

##### **Making Music 8**

World Music

Module B (entire unit)

African Music

Module D (entire unit)

**Multicultural Treasure Chest of  
Dances** (phys/ ed. resource)

**African Rhythms and Beats**

## Grade 7: Choral

### Organizer: Technique

#### Outcomes

*Students will be expected to*

1. sing accurately with appropriate technique, tone and expression, demonstrating:
  - diaphragmatic breathing
  - musical phrasing
  - vocal blend with other voices utilizing appropriate tone quality, diction, and intonation
  - precise articulation of consonants
  - correct vowel shapes
  - a free and open throat to develop a relaxed sound.
2. develop skills focused on the responsible use and care of the voice, including:
  - identification of the vocal mechanism
  - identification of the breathing mechanism
  - demonstration of proper choral posture, both sitting and standing
3. develop vocal range
4. respond to conductor's gestures
5. sing with tall, uniform vowels

#### Suggestions for Teaching and Learning

- Perform a variety of vocal warm-ups demonstrating diaphragmatic breathing and correct vowel shapes.
- Perform warm-ups based on selected choral material to be studied.
- Encourage students to listen carefully to each other to focus on a free, relaxed, unforced tone and blend.
- Sing pieces with appropriate phrasing and breath control.
- Perform with proper “natural” posture to allow for free singing.
- Students listen to themselves and others while performing in order to blend their voice appropriately.
- Record rehearsals and performances for group discussion with aim to pinpoint techniques that are being utilized correctly and to also pinpoint areas for improvement.
- Record students (solo or in small ensembles). Playback and listen for balance between parts and blend within parts.
- Re-create a known piece via using different breath control. Discuss resulting effect.
- Improvise short melodic phrases, demonstrating specific techniques (eg. diaphragmatic breathing, articulation, relaxed sound, proper posture, etc.
- Students sing music written in 2 and 3 parts.
- Sing music representing diverse genres and cultures with appropriate expressions for each particular style of music.
- Sing selected music from memory.
- Practice blending chest and head voice throughout the vocal range.
- Adapt vocal range to accommodate changing and changed voices.
- Listen to and analyze elements of music in aural examples representing diverse genres and partners.
- Students evaluate quality and effectiveness of their own and others' performances with attention to the appropriate style and to offer constructive suggestions for improvement.



## Grade 7: Choral

### Organizer: Technique

#### Suggestions for Assessment

##### Portfolio

- demonstration/performance tests – solo/ensemble

##### Observations

See Appendix B

##### Technique Rubric

#### Suggested Resources/Notes

##### Experiencing Choral Music

##### Teacher Resource Binder -

##### Intermediate

Teaching Masters – Mixed pp. 73-108 (adapt where appropriate for selected repertoire)

Evaluation Masters pp. 109-126 (adapt where appropriate for selected repertoire)

Vocal Development pp. 169-185 (adapt where appropriate for selected repertoire)

# Choral Setting

## Grade 8/Level II

## GRADE EIGHT/LEVEL II CHORAL OUTCOMES

<b>Rhythm &amp; Metre</b> <i>Students will be expected to:</i>	<b>Melody &amp; Pitch</b> <i>Students will be expected to:</i>	<b>Harmony</b> <i>Students will be expected to:</i>	<b>Technique</b> <i>Students will be expected to:</i>
1. perform, listen to and create using: <ul style="list-style-type: none"> <li>• 6/8 triple-tee</li> <li>• ka-tim</li> <li>• equivalent rests</li> <li>• 3/8</li> <li>• 12/8</li> <li>• 9/8</li> </ul>	1. perform, listen to and create using: <ul style="list-style-type: none"> <li>• a &amp; e minor scales</li> <li>• major arpeggios</li> <li>• melodic intervals (above): -3, +6, -6</li> <li>• changing voice</li> <li>• blues scale</li> <li>• whole tone scale</li> <li>• pentatonic scale</li> </ul> 2. identify the elements of the changing voice including the: <ul style="list-style-type: none"> <li>• expansion of the head voice downwards</li> <li>• development and care in working with the male falsetto voice</li> </ul>	1. perform, listen to and create using: <ul style="list-style-type: none"> <li>• chord:V7</li> <li>• harmonic intervals (-3, +6, -6)</li> </ul> 2. sing/perform: <ul style="list-style-type: none"> <li>• with correct intonation</li> <li>• in reponse to cues from conductor</li> <li>• descants, and 2 and 3 part songs</li> <li>• in parallel 3rds and 6ths</li> </ul>	1. demonstrate stagger breathing. 2. compare and contrast the differences between the head and chest voice. 3. sing with attention to shape and phrasing. 4. demonstrate the appropriate pronunciation of diphthongs. 5. demonstrate breath control for performing crescendos and decrescendos.
<b>Form</b> <i>Students will be expected to:</i>	<b>Expression</b> <i>Students will be expected to:</i>	<b>Contexts</b> <i>Students will be expected to:</i>	
1. perform, listen to and create using: <ul style="list-style-type: none"> <li>• theme &amp; variations</li> <li>• minuet &amp; trio</li> </ul> 2. sing repertoire written in cumulative form	1. perform, listen to and create using: <ul style="list-style-type: none"> <li>• tenuto</li> <li>• acoustic sounds</li> <li>• electronic sounds</li> </ul>	1. perform, listen to and create using: <ul style="list-style-type: none"> <li>• Newfoundland Labrador folk music</li> <li>• Newfoundland Labrador folk dance</li> <li>• rock-n-roll</li> <li>• environmental music (technology; sound scapes; iconic notation)</li> </ul> 2. sing: <ul style="list-style-type: none"> <li>• from memory, a variety of traditional Newfoundland Labrador folk songs.</li> </ul>	

## Grade 8: Choral

### Organizer: Rhythm and Metre

Outcomes	Suggestions for Teaching and Learning
<p><i>Students will be expected to</i></p> <ol style="list-style-type: none"> <li>perform, listen to and create using:             <ul style="list-style-type: none"> <li>6/8 triple-ti</li> <li>ka-tim</li> <li>equivalent rests</li> <li>3/8</li> <li>12/8</li> <li>9/8</li> </ul> </li> </ol>	<p><i>Performing</i></p> <ul style="list-style-type: none"> <li>Students write and perform rhythmic compositions to demonstrate given metres, using only one or two pitches. In groups, students create a multi-track rhythmic composition (each student records a rhythmic pattern as a track in a recording program – Audacity/Sonar).</li> <li>Introduce the conducting patterns for 6/8, 3/8, and C (common time) as they appear in the repertoire and use these patterns in relation to the new time signatures of 12/8, 9/8 and 3/8.</li> <li>While singing known songs in 6/8 and C (common time), have students take turns conducting the group to experience the pulse of new metres (compound and simple duple).</li> <li>With input from students, write the rhythm of a known song on the board. Have students determine the time signature, the placement of the bar lines, the strong and weak beats. Assign students a chord tone from C+ tonic chord and sing the rhythms.</li> <li>Perform and distinguish between beat and rhythm using a variety of classroom instruments while listening to selected recordings (eg. Djembe plays steady beat and another instrument plays rhythm, etc.)</li> <li>Develop rhythmic memory: by echo clapping; rhythmic notation of words/phrases; rhythmic notation of a known melody; rhythm erase; rhythmic canon; and rhythmic dictation.</li> <li>Develop rhythmic memory: rhythm chain (using rhythmic elements from selected music, each student creates their own two-beat “link”- teacher then establishes a steady beat each student then builds the chain – eg. one student claps/taps their “link” &amp; then the next student claps/taps first link then adds their own then third student claps/taps first two links and adds their own, etc.)</li> <li>Use/perform rhythmic ostinati using a variety of classroom instruments while performing selected choral scores.</li> <li>Use software programs for drill, reinforcement and practice of terminology, both rhythmic and melodic.</li> <li>Perform 6/8 triple-ti, ka-tim and equivalent rests using recommended resources and selected choral scores.</li> <li>Reinforce metres and rhythmic elements through choral speech.</li> </ul>

## Grade 8: Choral

### Organizer: Rhythm and Metre

#### Suggestions for Assessment

See Appendix B

#### Portfolio

- rhythmic compositions
- listening diaries
- quizzes/tests
- worksheets - metre identification, rhythm names and values, time signature

#### Suggested Resources/Notes

#### Pieces using ka-tim

##### **Making Music 7**

Module H Lesson 33

Module F Lesson 5 (Goin' Down  
The Road Feelin' Bad")

##### **Making Music 8**

Module E, Lesson 6

#### Pieces using triple ti in 6/8 time

##### **African Rhythms and Beats**

pp. 29-31

pp. 45-47

p.50

pp. 52-53

p. 56

##### **The Body Rondo Book**

p.5 - Alpha Six

p. 9 - Red Hot Rondo

p. 2 - San Francisco Rondo

##### **Experiencing Choral Music**

– Teacher Ed

"p.138 - "Bound For the Rio  
Grande

p. 130 - Aleluya Amen

##### **Experiencing Choral Music**

– Sightsinging

"Ancient Battlefield", p. 124

##### **Songs of Labrador**

p. 138 – A Fisherman Wears  
Many Hats

## Grade 8: Choral

### Organizer: Rhythm and Metre (Continued)

Outcomes	Suggestions for Teaching and Learning
<p><i>Students will be expected to</i></p> <p>1. perform, listen to and create using: (con't)</p> <ul style="list-style-type: none"> <li>• 6/8 triple-ti</li> <li>• ka-tim</li> <li>• equivalent rests</li> <li>• 3/8</li> <li>• 12/8</li> <li>• 9/8</li> </ul>	<p><i>Listening</i></p> <ul style="list-style-type: none"> <li>• Students will aurally identify and conduct a variety of metres heard.</li> <li>• Listen to choral music selections that reflect a variety of musical styles, genres, cultures and time periods, paying attention to the rhythms and beats.</li> <li>• Listen to music and simultaneously conduct, count aloud, tap, move, or patsch to internalize the beat.</li> <li>• Use listening examples to highlight rhythmic elements and ask students to aurally identify and discuss these elements and their contribution to the effectiveness of the music.</li> </ul> <p><i>Creating</i></p> <ul style="list-style-type: none"> <li>• Compose variations on a well known melody, changing the rhythm only.</li> <li>• Using acoustic and/or electronic sound bytes from Audacity's, sample sound file, create rhythmic sequences. Perform and discuss these compositions.</li> <li>• Provide opportunities for students to read, improvise, and notate rhythmic patterns.</li> <li>• Have students work in small groups to improvise variations on known melodies changing the rhythm and metre.</li> <li>• In small groups, have students create 4-measure phrases in various metres (on various instruments), limiting the rhythms and rests to be used. Have groups perform for the class and then write compositions in portfolios.</li> <li>• Establish rhythmic/melodic parameters for compositions. Invite students to use computer notation programs (in addition to pen and paper) to create and notate short composition in 6/8, 12/8, 9/8, 3/8, including polyrhythms. Provide opportunities for students to present their compositions.</li> <li>• Encourage students to create personal glossaries of rhythm and metre terminology found in choral selections. Glossaries will be included in portfolios.</li> <li>• Using selected choral examples in 6/8, 12/8, 9/8, &amp; 3/8 (and also utilizing ka-tim, triple-ti and equivalent rests), students create simple ostinati and use classroom instruments to accompany the pieces.</li> </ul>

## Grade 8: Choral

### Organizer: Rhythm and Metre (Continued)

#### Suggestions for Assessment

##### Observation

- performing notated rhythms
- reading flash cards
- conducting metre
- moving to beat

#### Suggested Resources/Notes

##### Pieces using 9/8

##### Experiencing Choral Music

- Mixed

p. 150 - "City Called Heaven"

##### Pieces using 12/8

##### Making Music 8

Module I, Lesson 17 - Lift Ev'ry  
Voice and Sing

##### Experiencing Choral Music

– Student Sight Singing Ed

p. 163 - "Only A Song" "

p. 170 – "Welcome, Welcome "

##### Pieces using 3/8

##### Experiencing Choral Music

– Student Sight Singing Ed

p. 154 – Rhythm exercises

## Grade 8: Choral

### Organizer: Melody and Pitch

#### Outcomes

*Students will be expected to*

1. perform, listen to and create using:
  - a and e minor
  - major arpeggio structure
  - blues scale
  - changing voice
  - melodic intervals (above): -3, +6, -6,
  - *pentatonic scale*
  - *whole tone scale*

#### Suggestions for Teaching and Learning

##### *Performing*

- Teacher presents examples of scales with an explanation of their structures major, natural minor. Students write and perform examples of scales. Starting on a given note students perform melodic patterns based on these scales.
- Students must continue to sing through the vocal change, being cognizant of the fact that boys and girls voices are different. Using selections from the recommended resources, students should perform pieces according to their vocal ability.
- Use vocal warm-ups for male singers consisting of a five note pattern starting on the E above middle C and moving downward in a sol – doh pattern. Start the pattern a semi-tone lower each time until it becomes too low for the singers.
- Use student scale (page 113, The Kodaly Method) to practise and reinforce whole/half step patterns for major and minor tonalities.
- Reading and performing from tone ladders
- Sing inside/outside – internalize melody and pitch
- Teacher gives pitch then performs intervals (-3, +6, -6) above – students then perform intervals above from given pitches.
- Students identify and sing -3, +6, -6, ascending intervals in resources or selected choral music.
- Practice blending chest and head voice throughout vocal range through ascending/descending vocal warm-ups.



## Grade 8: Choral

### Organizer: Melody and Pitch

#### Suggestions for Assessment

##### Observation

- Provide opportunities for solo/small group to sing/play a phrase or verse of a known song. (major/minor)
- Self-assessment of in-tune singing in major and minor tonalities.
- Using software program, assess student's ability to distinguish between major and minor tonalities.
- Improvise through singing answers to melodic questions

See **Appendix B**

#### Suggested Resources/Notes

##### Major/minor scales

##### **ApRo Theory**

Lessons 51, 52, and 53 key signatures, flat and sharp keys  
Lessons 84, 85, 86, 87, 88, and 89 scales and key signatures

##### **Music Ace Maestro**

Major scales – session 39  
Minor scales – session 47

##### Pieces using a minor

##### **Songs of Labrador**

p. 193 – Butter and Snow

##### Pieces using e minor

##### **Songs of Labrador**

p. 138 – A Fisherman Wears Many Hats

##### Pieces using major arpeggios

##### **Songs of Labrador**

p. 62 – Tishialuk Girls

##### Whole Tone Scale

##### **Making Music 7**

Module C, Lesson 38-39

##### Pentatonic Scale

##### **Making Music 7**

Module C, Lesson 38-39

##### **Making Music 8,**

Module B, Lesson 7, “Badenma”  
Module D, Lesson 4, “Hornpipe and Jig”

Module I, Lesson 22, “Wade in the Water”

## Grade 8: Choral

### Organizer: Melody and Pitch (Continued)

#### Outcomes

*Students will be expected to*

2. identify the elements of the changing voice including the:
  - expansion of the head voice downwards
  - development and care in working with the male falsetto voice

#### Suggestions for Teaching and Learning

##### *Listening*

- Listen to examples of music that tell stories and discuss how the melody achieved the desired effects.
- Have students graphically display the contour of a piece of music heard.
- Invite male guest singer to sing for class, demonstrating the use of the falsetto voice and engaging the students in a discussion around the changing voice.
- Listen to boys choirs, to discuss vocal quality.
- Listen to a variety of musical examples and aurally identify their tonalities.
- Listen to a melodic line in a major tonality. Listen to the same melodic line in a minor tonality. Compare/contrast.
- Listen and identify melodic intervals (-3, +6, -6)
- Listen and identify major/minor arpeggios
- Students listen to musical examples played by the teacher and identify whole tone, blues or pentatonic scales.

##### *Creating*

- Have students create and perform melodic variations on known melodies (eg. pop tunes, TV commercial tunes... ). Discuss which musical concepts may have been altered and how it was achieved.
- Improvise a melody in both major and minor tonalities.
- Establish rhythmic/melodic parameters for compositions. Invite students to use computer notation programs (in addition to pen and paper) to create and notate short compositions in a minor and e minor tonalities.
- Create short melodic compositions using -3, +6, -6, arpeggios, etc.
- Teacher establishes parameters and students use software (and pen & paper) to create musical examples which demonstrate blues scale, pentatonic scale, specific melodic intervals, etc.

## Grade 8: Choral

### Organizer: Melody and Pitch (Continued)

#### Suggestions for Assessment

##### Portfolio

- compositions
- Worksheets where students label notated patterns using solfège and absolute letter names.
- listening diary
- reflective journal entry

#### Suggested Resources/Notes

##### Blues Scale

##### **Making Music 8**

Module I, Lesson 3

Module C, Lesson 16

Module E, Lesson 13

Module F, Lesson 13-14

Module J, Lesson 3

See Appendix F – Improvisation and the Blues

##### **Experiencing Choral Music**

Teacher Resource Binder

Skill Builder 16 p. 202

##### Intervals

##### **Music Ace Maestro**

Intervals – session 38

##### Changing Voice

##### **Experiencing Choral Music**

Mixed Teacher Ed

p.135 - Spot Light On The

Changing Voice

p. 263 – Reference 7 – Checking on My Voice

##### **Making Music 8**

Module J Page 20 – “Adolescent Voice”

Module G Lesson 2 – What’s Happening to My Voice

## Grade 8: Choral

### Organizer: Harmony

#### Outcomes

*Students will be expected to*

1. perform, listen to and create using:
  - **chord: V7**
  - **harmonic intervals -3, +6, -6**

#### Suggestions for Teaching and Learning

##### *Performing*

- Perform canons and rounds.
- Students perform vocal chording.
- Play/sing identified interval above a given note.
- Identify and discuss tonality and intervals present in a piece of choral music.
- Divide choral ensemble into sections. Put tonic and dominant chords in solfege on the board. Assign sections of the ensemble a tone from each chord. Have students sing their respective chord tones.
- Teacher divides class into three equal parts: I (high treble), II (low treble), III (changing boys, alto or baritone as appropriate for their vocal development). Each section is given a note of a triad (eg. Major). Part I sings e'. Part II sings c'. Part III sings g and they sing the chord on syllables such as "mah, meh, mee, moh, moo." They repeat the process several times, each time a half step higher.
- When students are comfortable with this procedure, the teacher asks them to sing a I-IV-V-I harmonic progression on the same syllables (e.g., Part I sings e', f', d', e'; Part II sings c', c', b, c'; Part III sings g, a, g, g). They sing all five syllables on each note, go on to the next chord, and repeat the pattern. This develops the aural skill of singing a part of a chord, as well as the ability to tune to the other parts. In addition, it helps to develop the independence necessary to sustain the inner voices.
- Students sight-read accurately and expressively from selected resources.

## Grade 8: Choral

### Organizer: Harmony

#### Suggestions for Assessment

##### Portfolio

- Worksheets/Quizzes to aurally identify intervals as they are played by the teacher.
- Checklist assessment of interval tuning.

See **Appendix B**

#### Suggested Resources/Notes

##### V7 Chord

##### **Making Music 7**

Module E Lessons 4, 5, 7, 8

Module H Lessons 41, 42, 43

##### **Making Music 7 Resource Book**

Musical Tool Kit 38 p. H-39

##### **Making Music 8**

Module E Lessons 1, 2, 3, 5, 9, 10, 12

Module H Lessons 28, 46, 47

Module I Lessons 5, 6, 8, 11, 14, 15, 23

##### Minor Third

##### **Making Music 7**

Module E Lesson 11

##### **Making Music 8**

Module H Lesson 12, 15

## Grade 8: Choral

### Organizer: Harmony (Continued)

Outcomes	Suggestions for Teaching and Learning
<p><i>Students will be expected to</i></p> <p>2. sing/perform:</p> <ul style="list-style-type: none"> <li>• with correct intonation</li> <li>• in reponse to cues from conductor</li> <li>• descants, and 2 and 3 part songs</li> <li>• in parallel 3rds and 6ths</li> </ul>	<p><i>Listening</i></p> <ul style="list-style-type: none"> <li>• Aurally identify intervals heard.</li> <li>• Students listen to recorded samples of own performances and evaluate intonation, phrasing, etc.</li> <li>• Students develop aural listening skills and inner hearing skills.</li> <li>• Listen to piece of choral music and respond to harmonic changes (i.e. raising hand when V7 heard)</li> <li>• Aurally identify specific intervals and respond when heard (i.e. Students stand when +6 heard.)</li> </ul> <p><i>Creating</i></p> <ul style="list-style-type: none"> <li>• Students record a performance of a known piece, using Audacity or other recording device, and then record an improvisation, based on the same, and add it as a second track using Audacity.</li> <li>• Working in small groups, use software to create simple vocal lines to go with pre-recorded harmonic accompaniments.</li> <li>• Using software/recording equipment, add specific harmonic intervals (i.e. -3, +6, -6) to known simple melodies – make group decisions on harmonies to use and record/perform melody with harmonies added.</li> </ul>

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**Grade 8: Choral**  
**Organizer: Harmony (Continued)**

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**Suggestions for Assessment**

See page 139.

**Suggested Resources/Notes****Intervals****ApRo Music Theory**

Lesson 69

Lessons 95-105

**Making Music 7**

Module H Lesson 38-40

**Music Ace Maestro**

Lesson 38. Intervals (Lesson and Game)

Lesson 48 Introduction to Harmony (Lesson and Game)

## Grade 8: Choral

### Organizer: Form

Outcomes	Suggestions for Teaching and Learning
<p><i>Students will be expected to</i></p> <ol style="list-style-type: none"> <li>perform, listen to and create using: <ul style="list-style-type: none"> <li><b>theme &amp; variations</b></li> <li><i>minuet &amp; trio</i></li> </ul> </li> <li>sing repertoire written in cumulative form</li> </ol>	<p><i>Performing</i></p> <ul style="list-style-type: none"> <li>Create forms in movement/dance.</li> <li>Construct forms using body percussion.</li> <li>Diagram theme and variations.</li> <li>Sing pieces containing identified forms.</li> <li>Sing a piece written as an accumulative song. (e.g. <i>The Rattlin' Bog</i> or <i>The Ten Commandments</i> from <i>Come and I Will Sing You</i>)</li> </ul> <p><i>Listening</i></p> <ul style="list-style-type: none"> <li>Students will listen to musical examples and aurally identify the form.</li> <li>Listen to vocal/choral recordings featuring the form used.</li> </ul> <p><i>Creating</i></p> <ul style="list-style-type: none"> <li>Introduce theme and variations through the use of poetry. Take students through the process of creating variation. Variations may be created by changing: tempo; dynamics, texture, etc. Assign a new poem, and have students create their own variation.</li> <li>Have students work in small groups to improvise vocal variations on a known melody.</li> <li>Students listen to an example of Minuet and Trio. In small groups, students create complimentary dance movements. Perform and discuss.</li> </ul>



## Grade 8: Choral Organizer: Form

### Suggestions for Assessment

#### Observation

- Improvisations

#### Portfolio

- listening diaries
- compositions

See Appendix B

### Suggested Resources/Notes

#### Theme and Variations

**Making Music 7**  
Module I, Lesson 19

#### Minuet & Trio

**Making Music 7**  
Module C Lesson 6

## Grade 8: Choral

### Organizer: Expression

#### Outcomes

*Students will be expected to*

1. perform, listen to and create using:
  - **tenuto**
  - **acoustic sounds**
  - **electronic sounds**

#### Suggestions for Teaching and Learning

NOTE: When performing, listening, and creating there is an integration of many elements. Strategies related to the other organizers provide many opportunities to highlight expression outcomes.

##### *Performing*

- Play/sing a new song/piece using expressive devices.
- Interpret a score's expressive markings in movement.
- Perform music from diverse genres and cultures with attention to appropriate expressive devices.

##### *Listening*

- Listen to various acoustic and electronic musical selections and discuss similarities/differences.
- Perform selected choral piece with acoustic piano accompaniment and then with electronic accompaniment. Compare and discuss similarities/differences.
- Discuss the effects of electronically produced sound on the performance of music. Play various musical selections and discuss the similarities and differences in the sound.

##### *Creating*

- Using music software, students compose a piece using an acoustic sound bank.
- Building upon a known piece, students improvise using new expressive elements.
- Encourage students to create their own electronic composition using SONAR and/or Audacity software packages. (Students may use imported sound clips or sound clips recording using the Eridol recorder.)

## Grade 8: Choral

### Organizer: Expression

#### Suggestions for Assessment

See Appendix B

Observation

#### Portfolio

- listening diaries
- glossary of expressive markings

#### Suggested Resources/Notes

#### Use of electronic sounds

**Making Music 7**  
Module E Lesson 12  
Module F Lesson 7

#### Tenuto

**Experiencing Choral Music**  
p. 148 – City Called Heaven  
(SATB)

**Experiencing Choral Music**  
Spotlight on Diction p.25  
Spotlight on Posture p. 35  
Spotlight on Vowels p. 55  
Spotlight on Pitch Matching p. 77  
Spotlight on Breath Management  
p. 83

See Appendices C, E, G, I

## Grade 8: Choral

### Organizer: Contexts

#### Outcomes

*Students will be expected to*

1. perform, listen to and create using:
  - rock-n-roll
  - Newfoundland Labrador folk Music
  - Newfoundland Labrador folk dance
  - *environmental music (technology, sound scapes, iconic notation)*
2. sing:
  - from memory, a variety of traditional Newfoundland Labrador folk songs.

#### Suggestions for Teaching and Learning

##### *Performing*

- Sing/play repertoire from the varying genres.
- Perform Newfoundland Labrador folk dances.
- Diagram a time line reflecting the development of rock and roll.
- Perform environmental music.

##### *Listening*

- Listen to repertoire from the varying genres. Engage in a discussion around stylistic similarities/differences.
- Listen to Newfoundland Labrador folk music and make social and historical connections to the community of origin within that time period. Students follow up with a research project.
- Listen to folk music and categorize them within their time periods/genres.
- Avail of opportunities to expose students of live performance of Newfoundland Labrador music. Follow up with class discussions, and journal entries
- Listen to live performances and write concert reviews.
- Students aurally identify musical genres heard.

##### *Creating*

- Using a well known Newfoundland Labrador folk song, have students create another verse or an alternate last verse.
- Have students 'modernize' a folk song to represent present day scenario.
- Perform lyrics of a Newfoundland Labrador folk song using the melody of a rock and roll song. Discuss
- Students may create soundscapes, original melodies and notations, which focus on appropriate dynamics, tempi and tone colours, to express mood and feeling.

## Grade 8: Choral

### Organizer: Contexts

#### Suggestions for Assessment

See Appendix B

#### Portfolio

- concert reviews
- compositions
- glossary of Newfoundland Labrador musicians

#### Rubrics

#### Suggested Resources/Notes

##### Rock-n-Roll

Making Music 7

Module B Lesson 8

##### Newfoundland Labrador folk dances

Traditional Dances of Newfoundland and Labrador – A Guide for Teachers  
(Jane Rutherford & Eric West)

Appendix C

##### Newfoundland Labrador folk artists

##### (Videos)

Rufus!

Emile Benoit

##### Newfoundland Labrador folk songs

Songs of Newfoundland and Labrador  
– school edition (Eric West)

Songs of Labrador (Tim Borlase)

High on the Mountain of Old Mokami  
p.30

Take Me to the Country p.32

Woman of Labrador p. 40

Ittu-laite (Nonsense Song) p. 45

Tishialuk Girls p. 62

A Fisherman Wears Many Hats p. 138

Labrador Rose p. 188

Raven Hair p.189

Butter and Snow p. 193

This Is My Home p. 204

##### Appendix D

##### Newfoundland Labrador music

Downhomer Presents Between the Jigs  
and Reels

Newfoundland Labrador Folklore – A  
Sampler of Songs

Environmental Music (technology, sound  
scapes, iconic notation)

Making Music 7

Module D Lesson 9

Module D Lesson 11

STOMP DVD

## Grade 8: Choral

### Organizer: Technique

Outcomes	Suggestions for Teaching and Learning
<p><i>Students will be expected to</i></p> <ol style="list-style-type: none"> <li>1. demonstrate stagger breathing.</li> <li>2. compare and contrast the differences between the head and chest voice.</li> <li>3. sing with attention to shape and phrasing.</li> <li>4. demonstrate the appropriate pronunciation of diphthongs.</li> <li>5. demonstrate breath control for performing crescendos and decrescendos.</li> </ol>	<ul style="list-style-type: none"> <li>• Perform vocal/choral piece using staggered breathing.</li> <li>• Sing repertoire using appropriate phrasing.</li> <li>• Working in small groups/sections, take turns performing sections of selected choral music for each other demonstrating correct stagger breathing offering suggestions for improvement to each other.</li> <li>• Warm-up with vocalises that use sudden changes in voice registers (e.g. yodeling), followed with five-tone descending scales.</li> <li>• Practice blending chest and head voice throughout vocal range.</li> <li>• Practice deep breathing, breath control and singing on breath for correct phrasing.</li> <li>• Sing and respond to cues from a conductor.</li> <li>• Sing with attention to blend.</li> <li>• Sing vocalizes to improve resonance and placement of voice.</li> <li>• Practice correct production of uniform vowel sounds (ah, eh, ee, oh, oo)</li> <li>• Memorize a repertoire of songs.</li> <li>• Listen to vocal examples of head and chest voice use. Discuss.</li> <li>• Recreate known repertoire, flipping noted expressive markings.</li> <li>• Experiment with diphthong production.</li> <li>• Listen to determine how breath is used for head and chest voice.</li> <li>• Listen to selected vocal recordings to determine how breath control is used in phrasing and interpreting the music.</li> </ul>

## Grade 8: Choral Organizer: Technique

### Suggestions for Assessment

See Appendix B

#### Portfolio

- listening diaries

#### Observation

- performance tests
- performance checklist

### Suggested Resources/Notes

#### **Making Music 8**

Module A Lesson 6, Lesson 7

#### **Experiencing Choral Music Teacher Resource Binder - Intermediate**

Teaching Masters – Mixed pp. 73-108 (adapt where appropriate for selected repertoire)

Evaluation Masters pp. 109-126 (adapt where appropriate for selected repertoire)

Vocal Development 169-185 (adapt where appropriate for selected repertoire)

# Choral Setting

## Grade 9/Level III



## GRADE NINE/LEVEL III CHORAL OUTCOMES

<b>Rhythm &amp; Metre</b> <i>Students will be expected to:</i>	<b>Melody &amp; Pitch</b> <i>Students will be expected to:</i>	<b>Harmony</b> <i>Students will be expected to:</i>	<b>Technique</b> <i>Students will be expected to:</i>
1. perform, listen to and create using: <ul style="list-style-type: none"> <li>• <b>mixed metre</b></li> <li>• <b>2/2</b></li> <li>• <b>4/2</b></li> <li>• <b>asymmetric metre</b></li> <li>• <b>5/4</b></li> <li>• <b>5/8</b></li> <li>• <b>7/8</b></li> </ul>	1. perform, listen to and create using: <ul style="list-style-type: none"> <li>• <b>harmonic minor</b></li> <li>• <b>changing voice</b></li> <li>• <b>melodic intervals (above)</b> +2, -2, +7, -7,</li> <li>• <b>tritone</b></li> <li>• <b>melodic minor</b></li> </ul> 2. continue to sing in-tune	1. perform, listen to and create using: <ul style="list-style-type: none"> <li>• <b>chords: ii, vi</b></li> <li>• <b>polyphonic</b></li> <li>• <b>harmonic intervals</b> +2, -2, +7, -7,</li> <li>• <b>tritone</b></li> <li>• <b>monophonic</b></li> </ul> 2. sing/perform: <ul style="list-style-type: none"> <li>• homophonic choral music</li> <li>• with sensitivity to blend in choral ensemble</li> <li>• uniform vowel sounds for blend and intonation</li> <li>• with correct articulation</li> </ul>	1. sing: <ul style="list-style-type: none"> <li>• with appropriate tone and intonation.</li> <li>• in tune when performing 3 or 4 part harmony.</li> <li>• with appropriate phrasing</li> <li>• with sensitivity to blend and conductor's cues within a choral ensemble</li> </ul> 2. sing, demonstrating: <ul style="list-style-type: none"> <li>• deep breathing skills.</li> <li>• breath control and singing on breath for correct phrasing</li> </ul> 3. demonstrate: <ul style="list-style-type: none"> <li>• an understanding of vocal range in accommodating changing and changed voices</li> </ul>
<b>Form</b> <i>Students will be expected to:</i>	<b>Expression</b> <i>Students will be expected to:</i>	<b>Contexts</b> <i>Students will be expected to:</i>	
1. perform, listen to and create using: <ul style="list-style-type: none"> <li>• improvisation</li> <li>• <b>fugue</b></li> </ul> 2. sing/demonstrate: <ul style="list-style-type: none"> <li>• strophic form</li> </ul>	1. perform, listen to and create using: <ul style="list-style-type: none"> <li>• <b>rubato</b></li> <li>• <b>rap</b></li> <li>• <b>choral speech</b></li> </ul> 2. sing, demonstrating <ul style="list-style-type: none"> <li>• proper breath support</li> <li>• appropriate phrasing</li> <li>• appropriate response to cues from conductor</li> <li>• proper breath control and support for phrasing</li> </ul>	1. perform, listen to and create using: <ul style="list-style-type: none"> <li>• <b>jazz/blues</b></li> <li>• <b>musical theatre</b></li> <li>• <b>'classical' music</b></li> </ul> 2. sing, from memory <ul style="list-style-type: none"> <li>• a repertoire of jazz/blues pieces</li> </ul>	

## Grade 9: Choral

### Organizer: Rhythm and Metre

Outcomes	Suggestions for Teaching and Learning
<p><i>Students will be expected to</i></p> <ol style="list-style-type: none"> <li>perform, listen to and create using: <ul style="list-style-type: none"> <li><b>mixed metre</b></li> <li><b>2/2 (Cut time)</b></li> <li><b>4/2</b></li> <li><i>asymmetric metre</i></li> <li><b>5/4</b></li> <li><b>5/8</b></li> <li><b>7/8</b></li> </ul> </li> </ol>	<p><i>Performing</i></p> <ul style="list-style-type: none"> <li>Create and perform rhythm compositions on pitched or non-pitched instruments, using a variety of rhythmic patterns and metres.</li> <li>Echo clap/sing while looking at rhythmic notation of words/phrases.</li> <li>Perform rhythmic ostinati using specific metres.</li> <li>Introduce various conducting patterns and students can then practice conducting along with musical examples.</li> <li>Use software programs for drill, reinforcement and practice of new outcomes.</li> </ul> <p><i>Listening</i></p> <ul style="list-style-type: none"> <li>Listen to music from a variety of cultural and historical contexts, and analyze to discover standard or typical metres in each context.</li> <li>Notate rhythms heard in new metres.</li> <li>listen to a variety of music selections with mixed metres</li> </ul>

## Grade 9: Choral

### Organizer: Rhythm and Metre

#### Suggestions for Assessment

See Appendix B

#### Portfolio

- rhythmic dictations
- rhythmic compositions

#### Suggested Resources/Notes

##### Mixed Metre

Experiencing Choral Music  
– Mixed  
“Sing To the Lord”, p 102 \*

##### Mixed Metre 5/8, 7/8

Body Rondo  
“The Mixed Up Irregular  
Rondo”, p. 16

Experiencing Choral Music  
Teacher Resource Binder  
Teaching Master 18 – Mixed  
(adapt for music being used)  
Teaching Master 19 – Mixed  
(adapt for music being used)

##### Perform 2/2

Making Music 7  
Module I, Lesson 18, 19, 20, 21

Making Music 8  
Module I, Lesson 15

##### Tempo

ApRo Theory  
Lessons 42, 44, 45 and 49

##### Time Signature

ApRo Theory  
Lessons 9 and 23

## Grade 9: Choral

### Organizer: Rhythm and Metre (Continued)

Outcomes	Suggestions for Teaching and Learning
<p><i>Students will be expected to</i></p> <ol style="list-style-type: none"> <li>perform, listen to and create using: (con't) <ul style="list-style-type: none"> <li><b>mixed metre</b></li> <li><b>2/2 (Cut time)</b></li> <li><b>4/2</b></li> <li><i>asymmetric metre</i></li> <li><b>5/4</b></li> <li><b>5/8</b></li> <li><b>7/8</b></li> </ul> </li> </ol>	<p><i>Creating</i></p> <ul style="list-style-type: none"> <li>Create, improvise, or echo rhythm patterns in specific metres.</li> <li>Create rhythm compositions, on one pitch, using a variety of rhythmic patterns.</li> <li>Students experiment with technological tools (MusicACE, Sonar) to facilitate understanding of rhythm patterns.</li> <li>using computer software, input simple melody and experiment with various metres.</li> <li>Create short question and answer phrases using specified metres</li> <li>Create introductions/codas to songs and chants.</li> <li>Use computer notation programs (in addition to pen and paper) to create and notate short compositions within established in mixed metres. Provide opportunities for students to present their compositions.</li> <li>Students create personal glossaries of rhythm and metre terminology to be kept in portfolios.</li> <li>Establish rhythmic/melodic parameters for compositions. Invite students to use computer notation programs (in addition to pen and paper) to create and notate short composition in 6/8, 12/8, 9/8, 3/8, including polyrhythms. Provide opportunities for students to present their compositions. Create accompanying lyrics and perform as choral speech.</li> </ul>

## Grade 9: Choral

### Organizer: Rhythm and Metre (Continued)

#### Suggestions for Assessment

##### Observation

- conducting patterns demonstrating aural identification of accent/down beat

#### Suggested Resources/Notes

##### Rhythm Exercises

##### **ApRo Theory**

Lessons 13, 19, 24,  
34,35,36,38,39,40and 41

##### 6/8

##### **ApRo Theory**

Lessons 55, 56, 57,58,59 and 60

## Grade 9: Choral

### Organizer: Melody and Pitch

#### Outcomes

*Students will be expected to*

1. perform, listen to and create using:
  - ***melodic & harmonic minor scale structure***
  - ***melodic intervals: +2, -2, +7, -7***
  - ***tritone***
2. continue to sing in-tune
3. sing through the changing voice

#### Suggestions for Teaching and Learning

##### *Performing*

- Students write and perform examples of scales starting on given notes.
- Encourage sightsinging skills – students identify metre, key, rhythmic patterns, opening note etc. – perform while keeping steady beat.
- Create note inventory to determine the scale of the song. (e.g. Extract all different pitches sung within a melody and place in an ascending or descending order. Determine the scale and/or scale structure upon which the song is built by examining extracted notes.

##### *Listening*

- Students aurally identify melodic intervals +2, -2, +7, -7 and tritone above given notes.
- Use computer software to reinforce aural identification of scales and intervals.

##### *Creating*

- Students write and perform examples of scales starting on given notes. Students will write simple melodies that use a limited range of pitches, then transpose their melodies to another key.
- Students create and perform melodic sequences to accompany a chosen television program or movie segment, or as background for a story, play, or poem to be read aloud. (Could possibly use Sonar or Audacity).

## Grade 9: Choral

### Organizer: Melody and Pitch

#### Suggestions for Assessment

Portfolio

Quizzes

- scale construction

Checklists

Observation

- improvisation activities
- 'oral' reproduction of scales
- in tune singing
- aural recognition of scales

See Appendix B

#### Suggested Resources/Notes

Melodic and Harmonic Minor

Experiencing Choral Music Sight  
Singing Ed

pp. 68-69 – Pitch Exercises

**Making Music**

Module H Lessons 42, 43, 44, 49

**ApRo Theory**

Lessons 123, 124 and 125 melodic  
minor scales

Changing Voice

**Making Music 8**, Module J, p. 20

**Making Music 7**,  
Module G, Lesson 2

## Grade 9: Choral

### Organizer: Harmony

#### Outcomes

*Students will be expected to*

1. perform, listen to and create using:
  - **chords:** ii, vi
  - **harmonic intervals** +2, -2, +7, -7
  - **polyphonic**
  - **monophonic**
  - **tritone**
2. sing/perform:
  - homophonic choral music
  - with sensitivity to blend in choral ensemble
  - uniform vowel sounds for blend and intonation
  - with correct articulation
  - polyphonic songs

#### Suggestions for Teaching and Learning

##### *Performing*

- Perform/sing harmonic intervals in pairs or divided class.
- Students sing vocal chording of: ii, vi, and tritone.
- Students practise reading and maintaining independent parts by performing rounds and canons.
- Teacher sings incorrect intervals/chords and students identify and perform correction. (eg. Teacher sings incorrect ii chord – students fix it)

##### *Listening*

- Students aurally identify chord changes heard.
- Students listen to musical selections with tritone. Discuss and reflect on its effect.
- Identify the final note, the beginning note, the tonality.
- Listen to polyphonic and monophonic musical examples. Aurally identify the number of melodic lines heard.

##### *Creating*

- Use the Eridol recorder to record a vocal melody and put the file in Audacity. As the first melody plays have students improvise a second melody to create a polyphonic texture.
- Using computer applications, provide opportunities for students to compose melodies incorporating identified intervals. Students perform their compositions.
- Students create short, two-voice, four-measure, polyphonic composition.



## Grade 9: Choral

### Organizer: Harmony

#### Suggestions for Assessment

Checklists

#### Observation

- aural identification of intervals
- oral performance of intervals

See **Appendix B**

#### Suggested Resources/Notes

##### Monophonic

**Making Music 7**

Module C Lesson 2

##### Polyphonic

**Making Music 7**

Module G Lesson 6

**Making Music 8**

Module C Lesson 4, 5

##### Intervals (above) +2, -2, +7,-7

**ApRo Music Theory**

Lessons 95-100

**Experiencing Choral Music series**

## Grade 9: Choral

### Organizer: Form

Outcomes	Suggestions for Teaching and Learning
<p><i>Students will be expected to</i></p> <ol style="list-style-type: none"> <li>perform, listen to and create using: <ul style="list-style-type: none"> <li><b>improvisation</b></li> <li><i>fugue</i></li> </ul> </li> <li>sing/demonstrate: <ul style="list-style-type: none"> <li>strophic form</li> </ul> </li> </ol>	<p><i>Performing</i></p> <ul style="list-style-type: none"> <li>Students perform jazz repertoire</li> <li>Students improvise dance movements to selected jazz pieces.</li> </ul> <p><i>Listening</i></p> <ul style="list-style-type: none"> <li>Listening to musical examples, students will identify when fugue theme is heard.</li> <li>Students aurally identify the 'voices' in which the fugue theme is heard</li> <li>Students identify the number of times the fugue theme occurs.</li> </ul> <p><i>Creating</i></p> <ul style="list-style-type: none"> <li>Using a known piece in simple rondo form, students will improvise B and C sections.</li> <li>Students will improvise ostinato patterns (rhythmic or melodic) to accompany known songs.</li> </ul>

## Grade 9: Choral Organizer: Form

### Suggestions for Assessment

#### Observation

- improvisation activities

#### Portfolio

- composition pieces
- peer assessments

See Appendix B

### Suggested Resources/Notes

#### Improvisation

##### **Making Music 8**

Module I, Lesson 3

Module C, Lesson 12

Module A, Lesson 6

Module H, Lessons 11, 27, 34,  
& 35

##### **Experiencing Choral Music, Teacher Ed.**

“Spotlight on Improvisation, p.  
177

##### **ApRo Music Theory**

Lesson 62

## Grade 9: Choral

### Organizer: Expression

Outcomes	Suggestions for Teaching and Learning
<p><i>Students will be expected to</i></p> <ol style="list-style-type: none"> <li>perform, listen to and create using: <ul style="list-style-type: none"> <li><b>rubato</b></li> <li><b>rap</b></li> <li><i>choral speech</i></li> </ul> </li> <li>sing, demonstrating: <ul style="list-style-type: none"> <li>proper breath support</li> <li>appropriate phrasing</li> <li>appropriate response to cues from conductor</li> <li>proper breath control and support for phrasing</li> </ul> </li> </ol>	<p>NOTE: When performing, listening, and creating there is an integration of many elements. Strategies related to the other organizers provide many opportunities to highlight expression outcomes.</p> <p><i>Performing</i></p> <ul style="list-style-type: none"> <li>Students read and perform spoken canons/rounds.</li> <li>Students perform a known song by speaking the lyrics.</li> <li>Practice using proper breath support for both spoken and sung sounds.</li> <li>Refine techniques for incorporating expressive techniques.</li> <li>Sing using appropriate phrasing.</li> </ul> <p><i>Listening</i></p> <ul style="list-style-type: none"> <li>Listen to appropriate selections of rap. Discuss and reflect on the effect/impact of no melodic line. How does aural absence affect word/lyric memory?</li> <li>Listen to appropriate selections of rap, analyzing/discussing the role rhythm/beat assume.</li> </ul> <p><i>Creating</i></p> <ul style="list-style-type: none"> <li>Students create their own choral speech composition based on their communities. (Similar to Ernst Toch's <i>Geographic Fugue</i>)</li> <li>Students create a variation on or new verse to an appropriate and existing rap 'song'.</li> </ul>

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**Grade 9: Choral**  
**Organizer: Expression**

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**Suggestions for Assessment**

Composition rubrics

Student journal reflections

See Appendix B

**Suggested Resources/Notes****Choral Speech**

**Experiencing Choral Music -**  
**Sight Singing Ed \*** choral setting  
“Hitch It, Ditch It”, p.46  
“Crazy Calendar” p. 60  
“Pasta Plus” p. 62

## Grade 9: Choral

### Organizer: Contexts

#### Outcomes

*Students will be expected to*

1. perform, listen to and create using:
  - **Jazz/Blues**
  - *Musical Theatre*
  - *'Classical' music*
2. sing:
  - from memory, a repertoire of jazz/blues pieces

#### Suggestions for Teaching and Learning

##### *Performing*

- Have students perform selections from various musicals.
- Share the importance of semitone in the jazz genre and have students perform using semitones.
- Students write and perform new lyrics to a blues/jazz song.
- Diagram a time line reflecting the development of classical music.
- Construct and use a glossary of musical theatre terminology to include producer, lyricist, composer, choreographer, sound designer, and set designer.

##### *Listening*

- Students view/listen to various music theatre works.
- Students become familiar with vocabulary that is commonly utilized.
- Listen to classical music and categorize them within their time periods/genres.
- Listen to and become familiar with selected pieces from musicals.
- Students attend local productions of musicals. Write a review.
- Listen to a blues/jazz piece performed by different artists. Compare and discuss interpretations.

##### *Creating*

- Have students create or adapt a story for their own musical scene.
- Students experiment with performing and creating pieces using 12 bar blues.
- Students choreograph new dance steps to a familiar musical.

## Grade 9: Choral

### Organizer: Contexts

#### Suggestions for Assessment

##### Portfolio

- lyric compositions
- melodic compositions
- concert reviews
- performance reflections
- listening diaries

See **Appendix B**

#### Suggested Resources/Notes

##### Musical Theatre

##### **Making Music 8**

Module A, Lesson 7, 8

Module C, Lesson 17

##### Jazz and Blues

##### **Making Music 7**

Module B Lesson 3 p. B9

Module F Lesson 14, 15

Resource Book p. B 4

##### **Making Music 8**

Module C, Lesson 16

Module B, Lesson 3, 6, 14

Module G, Lesson 7

Module I, Lesson 10

##### **Appendix F**

## Grade 9: Choral

### Organizer: Technique

Outcomes	Suggestions for Teaching and Learning
<i>Students will be expected to</i>	
<ol style="list-style-type: none"> <li>1. sing: <ul style="list-style-type: none"> <li>• with appropriate tone and intonation.</li> <li>• in tune when performing 3 or 4 part harmony.</li> <li>• with appropriate phrasing</li> <li>• with sensitivity to blend and conductor's cues within a choral ensemble</li> </ul> </li> <li>2. sing, demonstrating: <ul style="list-style-type: none"> <li>• deep breathing skills. breath control and singing on breath for correct phrasing</li> </ul> </li> <li>3. demonstrate: <ul style="list-style-type: none"> <li>• an understanding of vocal range in accomodating changing and changed voices</li> </ul> </li> </ol>	<ul style="list-style-type: none"> <li>• Perform 3-4 part pieces and/or canons and descants.</li> <li>• Sing repertoire using appropriate phrasing.</li> <li>• Listen to choral music, aurally identifying the number of parts heard.</li> <li>• Listen critically for intonation and blend when performing in parts.</li> <li>• Create a simple descant for a known piece.</li> <li>• Perform vocalises for resonance placement.</li> <li>• Sing in paralle 3rds and 6ths</li> <li>• Add harmony to songs by singing roots of chordal progressions/ accompaniments.</li> <li>• Perform diaphragmatic breathing exercises (i.e. stand tall with head balanced and shoulders relaxed, breathing deeply)</li> </ul>



## Grade 9: Choral Organizer: Technique

### Suggestions for Assessment

See Appendix B

#### Portfolio

- listening diaries
- peer/self reflections

#### Observation

- performance tests
- performance checklist

### Suggested Resources/Notes

Experiencing Choral Music

Teacher Resource Binder -

Intermediate

Teaching Masters – Mixed pp. 73-108 (adapt where appropriate for selected repertoire)

Evaluation Masters pp. 109-126 (adapt where appropriate for selected repertoire)

Vocal Development 169-185 (adapt where appropriate for selected repertoire)

