

School Name:

Saint Thomas More Collegiate

Prepared By:

Mr Chris Trinidad, BMus, BEd, MA [ABD]

Principal's Name:

Mr Darrell Hall

Board Approval Date:

Board Signature:

Course Name:

Voices Utopia Chamber Choir 8 - 12

Grade Level:

8 – 12

Number of Credits:

4

Number of Instructional Hours:

110

PreRequisites/CoRequisites:

Collegiate Chorale 8 – 12 [Concert Choir 8 – 12]

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Handout entitled "*Home Practice Verification Form*"

Handout entitled "*Practice Tips and Expectations for Musical Excellence*"

Handout entitled "*Professionalism, Unity and Etiquette for Exhibiting Excellence*"

Course Synopsis:

This course is specifically designed for those student-musicians with previous singing or choral experience. Emphasis is placed on the study of vocal health and technique, breath control; group balance and intonation; sight reading skills and ear training; melodic, harmonic, and rhythmic concepts; rehearsal skills, practice habits, and performance etiquette. Students learn about selected periods of music history and the social contexts in which the selected music was created, as well as music theory equivalent to the Royal Conservatory of Music theory rudiments level. In-class participation, performance attendance and etiquette, home practice, assigned projects, and in-class quizzes comprise the evaluation. This group is also featured at performances and participates in festivals. While this course includes students from all grade levels, each individual is assessed according to outcomes appropriate to her or his grade level. In addition, student-musicians electing this course never duplicate music from previous years, encounter new repertoire and, as such, always encounter new musical challenges. Student-musicians only receive credit for each program model once at each grade level.

Course Rationale:

The Voices Utopia Chamber Choir is a specialized group dedicated to exploring music suited to smaller ensembles. The rated difficulty of the repertoire is often at a college or university level and the student-musicians are prepared for this challenge through the development of musicianship. Student-musicians considering a career in music or who wish to study music at the college or university level often elect this course. This course also develops leadership skills for the student-musicians involved such that they can, in turn, help to lead their peers in other courses. This is accomplished by encouraging the student-musicians to conduct and rehearse the group when appropriate. The members of this course often represent the music department and the school at large at external community functions where they are often performing for particular engagements.

Organizational Structure:

The organizational structure and method of delivery of the course is in keeping with other performance-based music courses offered at St Thomas More Collegiate, and respects the tradition of other performance-based music programs in the province of British Columbia. Therefore, aspects of each unit are introduced concurrently or as required based upon the musical needs of the repertoire chosen by the conductor, the skills of the student-musicians involved in the course, as well as the performance obligations of the group to the school community. Implementation of the course content and program model delivery is thus discretionary as defined in the British Columbia Music Integrated Resource Packages. This assertion has also been verified and acknowledged by the coordinator of Fine Arts for the Ministry of Education.

Brief Unit Descriptions and Approximate Unit Delivery:

[Total of 110 hours with consideration of concurrent instruction]

Unit 1: Review of the Elements of Music Theory Rudiments [14 hours]

At the beginning of every school year, student-musicians will undergo a brief review of the fundamentals of Western European Art Music theory fundamentals in order to properly setup the rest of the school year since it is upon these fundamentals that skills in functional musicianship will be applied. This unit will focus on melodic, rhythmic, and harmonic concepts related to the repertoire to be studied.

Unit 2: Application of Music Theory Rudiments to Applied Musicianship [30 hours]

Once the fundamentals are reviewed, student-musicians will immediately apply these concepts to ear training and sight singing. In turn, skills in ear training, rhythm training, and sight singing will facilitate the learning of repertoire. In addition, student-musicians will review concepts in vocal health and proper singing technique.

Unit 3: Repertoire Rehearsal and Preparation for Selected Community Events [20 hours]

Student-musicians are versed in rehearsal skills, home practice habits, performance etiquette, musical, historical, societal, and contextual analysis of the repertoire. These aspects are then synthesized within the context of performances for the school community or community-at-large.

Unit 4: Repertoire Rehearsal and Preparation for Mid Year Concert [20 hours]

As per previous unit with particular emphasis on performing in a concert production.

Unit 5: Repertoire Rehearsal and "The Festival Experience" [20 hours]

As per previous two units with particular emphasis on analyzing festival experiences.

Unit 6: Project Options [6 hours]

At the end of every performance season, time remains in the school schedule for music classes. At this point, it becomes possible to engage in project options where student-musicians can freely and independently participate. Some of these options include the production of a recording, small group rote learning presentations of popular music, development of a short choral composition, writing biographies of musicians, and presentations involving careers in music.

Instructional Components:

Rehearsal Techniques, Conductor and Student-Led Instruction, Modelling, Small Group and Large Ensemble Work, Recording Analysis, Creative/Critical Thinking and Problem-Solving, Self-Evaluation and Self-Reflection

Assessment Components:

Evaluation is based on attendance and full participation at all rehearsals and performances, demonstration of effort in preparation for rehearsals and performances, a commitment to hard work, and the development of quality musical progress. Each student-musician is evaluated on the following aspects: daily 'spot' performance quizzes, attendance at rehearsals, concerts, and development workshops, home practice, and student-musician reflections and self-evaluations. Attached are examples of the rubrics for daily 'spot' performance quizzes, the home practice verification form, and the self-reflection and self-evaluation exercise.

It is important to note that two distinct variables ensure that no learning outcomes are repeated for student-musicians enrolling in more than one music course in a given year or electing the same music course title in consecutive years. The two distinct variables are: the non-repetition of repertoire and the progression of increased difficulty at each grade level.

Daily "Spot" Performance Quizzes

Student-musicians for the first part of class may be given a quiz to check that the appropriate material has been practiced or reviewed for the day's rehearsal. These "spot" quizzes may include the solo performance of a short excerpt of a piece, or a theory problem-solving exercise to be completed by the whole class. For the solo performances, student-musicians will be chosen at random but can be guaranteed to be called upon at least five times per semester. Each grade level has a specific rubric for meeting appropriate expectations. All of the examples listed in the "assessment/evaluation" column of the enclosed unit plan are completed during this time.

Regular Rehearsal, Concert, Technical, and Development Workshop Attendance

Performance is part of the curriculum. Student-musicians are expected to make the necessary arrangements with other commitments in order to fully participate in concerts, festivals, and all rehearsals. Student-musicians are to plan ahead for an alternate shift if they are working. In the event that the student-musician is ill on the day of a performance, it is the student-musician's responsibility to personally contact the music director at least by the morning of the concert. Technical rehearsals are often required before concerts or festivals and student-musicians will be given at least 2 weeks notice if a technical rehearsal has not been made part of the official schedule. Inability to attend a technical rehearsal requires certified reason and cause as provided by a parent, guardian, or doctor.

Concerns regarding involvement in other extra-curricular activities at STMC which may conflict with music department activities will be solved on an individual basis.

From time to time, the conductor will invite guest clinicians, artists, and musicians to share with the ensemble techniques, ideas, or concepts to help facilitate one's progress as a student-musician. The conductor or the section leader may also call a "sectional rehearsal" in order to rehearse particular parts of the music which may need solving through extra practice. These workshops or sectionals may happen after school hours, at lunch, or on a weekend.

Home Practice

Home practice is essential to improving musical and technical facility on one's instrument or voice and to improving the overall quality and musicality of the group. To receive credit for home practice, a verification form is filled out by the student-musician and initialed by the parent or guardian. Spot checks of the form will occur from time to time in class. The handout entitled "Practice Tips and Expectations for Musical Excellence" is a primer for engaging in good practicing habits.

Self-Reflections and Self-Evaluations

Engaging student-musicians in self-reflective and self-evaluative exercises is essential in fostering a sense of responsibility for self-improvement. These exercises are given to student-musicians following performances, festival adjudications, at mid year, and year end. Performances and festival adjudications are generally recorded and are available to student-musicians for review and analysis.

Learning Resources and Course Materials:

Conductor's Selection of Ensemble Repertoire

Selected Exercises from Elementary Music Rudiments: Preliminary [Sarnecki, 2001]

Course Outline and Synopsis

Handout entitled "*Home Practice Verification Form*"

Handout entitled "*Practice Tips and Expectations for Musical Excellence*"

Handout entitled "*Professionalism, Unity and Etiquette for Exhibiting Excellence*"

One Inch Three Ring Binder

Looseleaf Paper

Binder Dividers

Plastic Sheet Protectors

Pencil and Eraser

Selected Recordings of Ensemble Repertoire

Recordings of Group Performances for Review and Analysis

Beautiful Singing DVD [Robinson/Brigham Young University, 2004]

Unit 1: Review of the Elements of Music Theory Rudiments [14 hours]

Content	Instructional Strategies	Example Exercises/Resources	Assessment/Evaluation	Prescribed Learning Outcomes	Timeline
Review of music notation.	Define and explain pitch, duration, notes, staff, clefs, flags, and beams.	Handout Music Notation theory worksheets. [Sarnecki, 2001] Recognize music notation elements in repertoire.	Sing, play, write, and visually and aurally identify various melodic patterns and structures.	Create, notate, and perform melodic patterns. Use appropriate music terminology to describe rhythm and metre.	2 hours
Review of time values and metres.	Define and explain note and rest values including whole, half, quarter, eighth, and sixteenth notes and rests. Display relative note values and relationships. Define and explain duple and triple metres, ties, and syncopation. Differentiate between notes, rests, and beats.	Handout Time Values theory worksheet. [Sarnecki, 2001] Clap various rhythmic exercises. [Reed, 1937] or [Sueta, 1987] Students establish ostinati and take turns improvising. Recognize time value elements in repertoire.	Sing, play, write, and visually and aurally identify various rhythmic patterns and structures. Identify correct usage of rhythmic terms.	Create, notate, and perform rhythms in a variety of metres. Use appropriate music terminology to describe rhythm and metre. Analyze rhythmic choices in performing and listening repertoire.	2 hours
Review of semitones, whole tones, accidentals, major and minor scales, and key signatures.	Define and explain chromatic and diatonic semitones, whole tones, and accidentals. Define and explain major and minor scale patterns and scale construction. Define and explain key signatures and "circle of fifths."	Handout Semitones, Whole Tones, Accidentals, Major and Minor Scales worksheet. [Sarnecki, 2001] Recognize semitones, whole tones, accidentals, major and minor scales, and key signature elements in repertoire.	Sing, play, and visually and aurally identify the tonic, the key signatures, and the scale degrees.	Create, notate, and perform melodic patterns. Identify tonal centres in a variety of melodies. Apply an understanding of melodic direction and contour to expressive phrasing.	6 hours

Content	Instructional Strategies	Example Exercises/Resources	Assessment/Evaluation	Prescribed Learning Outcomes	Timeline
Review of intervals and chords.	<p>Define and explain melodic and harmonic intervals.</p> <p>Define and explain chord construction, triads, and inversions.</p>	<p>Handout Intervals and Chords worksheet. [Sarnecki, 2001]</p> <p>Handout Intervals [Chapter 5] and Triads [Chapter 6] worksheet. [Wharram, 1974]</p>	<p>Sing, play, and visually and aurally identify intervallic structures.</p> <p>Sing, play, and visually and aurally identify constructions of chords, triads, and inversions.</p>	<p>Create, notate, and perform melodic patterns.</p> <p>Use appropriate music terminology to describe melody.</p>	2 hours
Review of elements of expression and associated terminology and signs.	<p>Explain concisely the history of use of expressive terms and signs.</p> <p>Highlight relationships between use of standardized expressive music terms and the use of metaphor and imagination.</p>	<p>Recognize elements of expressive terminology found primarily in Western European Art Music.</p> <p>Students develop personal metaphors to explain elements of expression.</p>	Visually and aurally identify, demonstrate, and define expressive terms and signs.	<p>Analyze the use of the elements of expression in performing and listening repertoire.</p> <p>Define the elements of expression using appropriate music terminology.</p> <p>Describe the elements of expression in terms of the physical properties of sound.</p>	2 hours
Synthesis of elements of music.	Through warm-ups and repertoire, elements of music are practiced.	Review Worksheets [Sarnecki, 2001]	Ongoing practice, analysis, and performance of all elements.		Ongoing

Unit 2: Application of Music Theory Rudiments to Applied Musicianship [28 hours]

Content	Instructional Strategies	Example Exercises/Resources	Assessment/Evaluation	Prescribed Learning Outcomes	Timeline
<p>Review of ear training system.</p>	<p>Review melodic and harmonic intervals.</p> <p>Review of 'Trinidad' hand sign system.</p> <p>Review unison, octave, perfect fourth, and perfect fifth intervals.</p> <p>Review major second, and major seventh intervals.</p> <p>Review major third, and major sixth intervals.</p> <p>Review minor third, and augmented fifth/diminished sixth intervals.</p> <p>Review minor second/augmented unison, minor seventh/augmented sixth intervals.</p> <p>Review augmented fourth/diminished fifth intervals.</p>	<p>Random drilling: Pick any number and jump around randomly. Combine step wise motion and leaps. Start diatonically and move toward chromaticism.</p> <p>Combined hands: Divide the choir in half and use both hands diatonically or chromatically.</p> <p>'Disappearing hand': Pull back hand towards conductor to indicate that students should internally audiate a particular pitch. In order to check for successful audiation, move hand back toward choir and have them sing that pitch.</p> <p>Transposition: While indicating a pitch, use the other hand to lightly tap the indicating fingers and show a new number. The new number can either be the tonic of a new key, or, for more advanced student-musicians, a different scale degree of a new key.</p>	<p>Sing, play, write, and visually and aurally identify various melodic patterns and structures.</p> <p>Sing, play, and visually and aurally identify melodic and harmonic intervallic structures.</p> <p>Sing, play, and visually and aurally identify constructions of chords, triads, and inversions.</p> <p>Self-reflection exercise to identify where student-musicians require more practice.</p> <p>Aural dictation exercises.</p>	<p>Perform appropriate scales, intervals, and arpeggios.</p> <p>Create, notate, and perform melodic patterns.</p> <p>Demonstrate an ability to enhance tuning by altering pitch.</p> <p>Perform appropriate scales, intervals, and arpeggios.</p> <p>Apply and refine skills in ear training and aural dictation to notate melodies.</p>	<p>7 hours</p>

Content	Instructional Strategies	Example Exercises/Resources	Assessment/Evaluation	Prescribed Learning Outcomes	Timeline
<p>Review of rhythm training system.</p>	<p>Review note and rest values including whole, half, quarter, eighth, and sixteenth notes and rests.</p> <p>Review relative note values and relationships.</p> <p>Review duple and triple metres, ties, and syncopation.</p> <p>Review differentiation between notes, rests, and beats.</p> <p>Introduce counting system using numbers.</p>	<p>Divide group into two and devise random ostinati for each.</p> <p>While group keeps time, have individual student-musicians engage in call and response patterns with the group.</p> <p>With a multiple bar phrase, have the student-musicians clap the first bar, then maintain the middle bars without clapping, and then clap the final bar of the phrase.</p> <p>With pre recorded examples of multi-metered music, have student-musicians identify changing metres.</p>	<p>Sing, play, write, and visually and aurally identify various rhythmic patterns and structures.</p> <p>Maintenance of an accurate and steady pulse.</p> <p>Self-reflection exercise to identify where student-musicians require more work.</p> <p>Aural dictation exercises.</p>	<p>Create, notate, and perform rhythms in a variety of metres.</p> <p>Demonstrate an ability to internalize rhythmic patterns in simple and compound meters.</p> <p>Apply and refine skills in ear training and aural dictation to notate rhythmic patterns in simple and compound meters.</p> <p>Describe pulse, meter, and rhythmic patterns using appropriate music terminology.</p> <p>Use appropriate music terminology to describe rhythm and metre.</p>	<p>7 hours</p>

Content	Instructional Strategies	Example Exercises/Resources	Assessment/Evaluation	Prescribed Learning Outcomes	Timeline
<p>Review of sight singing system.</p>	<p>Synthesize ear and rhythm training concepts.</p> <p>Introduce student-musicians to score marking strategies to aid in sight-singing.</p> <p>Introduce student-musicians to melodic and rhythmic pattern recognition to aid with anticipating those events while sight-singing.</p> <p>Introduce application of system to example exercises. [Marking parts]</p>	<p>Various handouts of short melodic excerpts.</p>	<p>Sing, play, write, and visually and aurally identify various melodic patterns and structures.</p> <p>Sing, play, and visually and aurally identify melodic and harmonic intervallic structures.</p> <p>Sing, play, and visually and aurally identify constructions of chords, triads, and inversions.</p> <p>Sing, play, write, and visually and aurally identify various rhythmic patterns and structures.</p> <p>Maintenance of an accurate and steady pulse.</p> <p>Self-reflection exercise to identify where student-musicians require more work.</p>	<p>Identify tonal centres in a variety of melodies.</p> <p>Identify and represent melodies in a various clefs and keys.</p> <p>Read and maintain a part accurately within complex harmonies and textures.</p> <p>Create, perform, and notate complex rhythms in a variety of meters.</p> <p>Sight-read rhythmic patterns from appropriate repertoire.</p> <p>Describe pulse, meter, and rhythmic patterns using appropriate music terminology.</p> <p>Use appropriate music terminology to describe a range of melodic patterns.</p> <p>Sight-sing melodies.</p>	<p>7 hours</p>

Content	Instructional Strategies	Example Exercises/Resources	Assessment/Evaluation	Prescribed Learning Outcomes	Timeline
<p>Review of vocal health and proper singing technique.</p>	<p>Review relaxation, posture, and proper physical alignment.</p> <p>Review of singing mechanism and breath engagement.</p> <p>Review of impacts to maintaining a healthy voice: habitual 'hard' coughing, throat clearing, voice straining or overuse, emotional and physical stress, maintaining body hydration, air pollutants or dry climates.</p> <p>Review of concepts for maintenance of a healthy voice.</p> <p>Introduction of various vocal warm up exercises conducive to healthy singing.</p> <p>Watch Beautiful Singing DVD.</p>	<p>Relaxation exercises: Student-musicians should place their hands above their heads and stretch, standing on their toes. By bending over slowly, vertebrae by vertebrae and by allowing the hands to hang in front, the calves, hamstrings, and back will be slightly stretched.</p> <p>Various handouts related to vocal health.</p> <p>Beautiful Singing DVD [2004, Robinson/BYU]</p> <p>Vocal warm up handout.</p>	<p>Student-musicians demonstrate and explain relaxation, posture, and proper physical alignment to the group.</p> <p>Student-musicians take opportunities to lead the group in vocal warm up exercises.</p>	<p>Demonstrate competence in vocal technique.</p> <p>Demonstrate an understanding of issues related to vocal health and hearing safety.</p> <p>Perform dynamics with appropriate tone quality within the functional range of the voice.</p> <p>Perform articulations appropriate to a variety of choral styles.</p> <p>Demonstrate an understanding of physical well-being while experiencing music.</p>	<p>7 hours</p>

Units 3, 4, and 5: Repertoire Rehearsal and Preparation for Selected Community Events, Year End Concert, and Festival Exp [60 hours]

Content	Instructional Strategies	Example Exercises/Resources	Assessment/Evaluation	Prescribed Learning Outcomes	Timeline
<p>Introduction and Rehearsal of Selected Repertoire</p> <p>[appx 12 pieces in total of varying and contrasting styles and genres]</p>	<p><i>General Order of Instruction and Rehearsal Process per piece:</i></p> <ol style="list-style-type: none"> 1. Discuss overall form, identify structure/repetitive motifs, and analyze potential 'trouble spots.' 2. Focus on rhythm by clapping and maintaining steady pulse. 3. Once comfortable, attempt sight reading on neutral vowel through piece without stopping. 4. Discuss composer/arranger intentions for piece and context within which it was written. 5. Discuss text and possible meanings and interpretations. 6. Discuss historical implications, if any apply. 7. Synthesize discussion and apply insights to next level of rehearsal. 	<p><i>Troubleshooting Exercises:</i></p> <p>If the choir is having trouble maintaining steady pulse, review exercises for rhythm training.</p> <p>Focus on a single part and have whole choir clap or sight sing that part.</p> <p>Have students work in pairs to take turns singing the phrases from their part.</p> <p>Break down and rehearse by form/sections of piece.</p> <p>Break down and rehearse with one voice per section.</p> <p>Indicate and highlight potentially difficult passages by writing 'numbers' for pitches and rhythms.</p>	<p>Total on-going synthesis of previously described assessment strategies.</p> <p>Co develop assessment rubric with student-musicians to identify aspects of a successful performance.</p> <p>Record pieces at various stages of rehearsal for student-musician analysis and critique.</p> <p>Student-musicians sing 2 to a part and then 1 to a part and perform for class.</p> <p>Student-musicians critique and analyze rehearsal process to help teacher determine most effective teaching methods.</p> <p>Teacher checking of student-musicians octavo sheets to ensure proper markings and modifications to music.</p> <p>Performance of pieces in live setting with audience.</p>	<p>Total on-going synthesis of previously described prescribed learning outcomes.</p> <p>Compare and contrast music from a range of historical and cultural contexts, including their interrelationships.</p> <p>Compare and contrast music created for a variety of purposes (e.g. dance music, religious music, court music, love songs).</p> <p>Analyze how thoughts, images, and feelings are expressed in music within a variety of historical, cultural, and stylistic contexts.</p> <p>Analyze the relationship between a composition and the contexts in which it was created.</p>	<p>17 hours [x3]</p>

Content	Instructional Strategies	Example Exercises/Resources	Assessment/Evaluation	Prescribed Learning Outcomes	Timeline
[continued]	<p>8. Sing through with particular attention to phrases and contours of melodic lines.</p> <p>9. Sing through with particular attention to dynamics, expressive markings, articulations, and timbral modifications.</p> <p>10. Sing through vowels only to isolate purity of vowel formation and tuning.</p> <p>11. Rehearse selections in alternative spaces with differing acoustical properties.</p> <p>12. Rehearse selections in view of live audience.</p>	<p>If there are recordings available for the selection, play them for the choir. Analyze differences and similarities in approach and interpretation.</p>	[continued]	<p>Evaluate the purpose of choral music in a variety contexts.</p> <p>Identify the contributions of significant musicians, composers, and choral compositions from various historical periods and cultures.</p> <p>Perform choral music, demonstrating an interpretation of its historical and cultural contexts.</p> <p>Demonstrate an understanding of the ethical requirements for performing vocal music of various cultures.</p> <p>Perform choral music, demonstrating an interpretation of its historical and cultural contexts.</p>	[continued]

Content	Instructional Strategies	Example Exercises/Resources	Assessment/Evaluation	Prescribed Learning Outcomes	Timeline
Review of Home Practice Habits	<p>Define and explain the purposes of home practice and how it supports classroom practice.</p> <p>Discuss and review relationships, similarities, and differences of home practicing to school homework, sports practices, and job responsibilities.</p> <p>Discuss and review concepts of accountability and responsibility to other choir members.</p> <p>Discuss and review transferability of responsibility and accountability to other practical life skills.</p>	<p>Handout home practice sheet evaluations.</p> <p>Dramatic sketches of good vs poor home practice habits.</p>	Home practice sheets.	<p>Identify skills developed through the study of choral music that can be transferred to a variety of careers.</p> <p>Demonstrate the skills and attitudes necessary to participate as a musician within society: demonstrating respect for the contributions of others; giving and receiving constructive criticism; practicing individual and groups rights and responsibilities in music performance; demonstrating willingness to share music with others.</p>	1 hour [x3]
Review of Performance Etiquette	<p>Discuss and review relationships, similarities, and differences of choral performance and concert production.</p> <p>Discuss and review attire, cleanliness, and attitude.</p>	<p>Handout performance etiquette sheets.</p> <p>Dramatic sketches of good vs poor performance etiquette.</p> <p>Play videos of professional ensembles.</p>	Possible co development of rubric with student-musicians if performance etiquette is particularly problematic.	<p>Apply elements of concert production to enhance choral performance.</p> <p>Analyze factors affecting the production of music.</p>	1 hour [x3]

Content	Instructional Strategies	Example Exercises/Resources	Assessment/Evaluation	Prescribed Learning Outcomes	Timeline
<p>Post Performance Review and Evaluations</p>	<p>Discuss and review and brainstorm aspects of performance. On a board, label generated ideas under three headings: etiquette, musicianship, intangibles. Divide further into two headings: 'it went well,' [positives] and 'well, it went' [improvements for next time].</p> <p>If performance at the festival was competitive, discuss students' thoughts and feelings with regard to competition and the kinds of extrinsic and intrinsic behaviours produced. Define and explain the etymology of the word 'competition.'</p>	<p>Playback of audio or video recording of concert.</p> <p>Student-musicians can create poster boards or videos with pictures, thoughts, memorable quotations, and images that convey their experience.</p>	<p>Student-musicians and teacher critique and analyze their performance according to the earlier co developed performance rubric.</p> <p>If performance etiquette was an issue during the concert, student-musicians will self-evaluate according to the rubric they co developed.</p>	<p>Demonstrate an ability to provide and accept constructive feedback.</p> <p>Demonstrate an ability to critique the work of self and others.</p> <p>Represent thoughts, images, and feelings derived from a music experience.</p> <p>Demonstrate respect for the thoughts, feelings, and music choices of others.</p> <p>Use skills and attitudes appropriate to a range of music experiences in a variety of venues, as performer, participant, and audience, demonstrating: an awareness of the sense of community; audience and performer etiquette; performance skills; respect for others' contributions.</p>	<p>1 hour [x3]</p>

Unit 6: Project Options [6 hours]

Content	Instructional Strategies	Example Exercises/Resources	Assessment/Evaluation	Prescribed Learning Outcomes	Timeline
<p>Small group rote learning of popular music [example project option]</p>	<p><i>General Order of Instruction:</i></p> <ol style="list-style-type: none"> 1. Discuss trends and place of popular music throughout history. [Example: Madrigal songs in Renaissance period]. Connect concepts of singing entertainment for enjoyment and pleasure to today's popular music. 2. Student-musicians form small groups of no less than 3 people but no more than 6 and proceed to pick an appropriate popular song for arrangement. 3. Student-musicians search through resources [Internet, songbooks, recordings] for source material for arrangement. 4. Student-musicians arrange piece for group. 	<p>Internet searches for song lyrics and sheet music.</p> <p>Songbooks of popular repertoire.</p> <p>Personal recordings of popular music.</p>	<p>Student-musicians and teacher critique and analyze their performance according to the earlier co developed performance rubric.</p>	<p>Demonstrate an ability to provide and accept constructive feedback.</p> <p>Explain personal meaning derived from music without reference to stories or visual artifacts.</p> <p>Defend personal music choices, demonstrating awareness of the thoughts, images, and feelings that the music expresses.</p> <p>Represent thoughts, images, and feelings derived from music experiences.</p> <p>Demonstrate a willingness to share personal insights arising from experiences with music.</p> <p>Evaluate the purpose of music in a given historical or cultural context.</p>	<p>6 hours</p>

Content	Instructional Strategies	Example Exercises/Resources	Assessment/Evaluation	Prescribed Learning Outcomes	Timeline
[continued]	<p>5. Student-musicians use class time to rehearse with teacher acting as coach and mentor.</p> <p>6. Student-musicians present piece to class explaining rationale and decision for selecting the piece.</p>	[continued]	[continued]	<p>Analyze factors affecting the production of music.</p> <p>Identify skills developed through the study of choral music that can be transferred to a variety of careers.</p> <p>Analyze the relationship between a composition and the contexts in which it was created.</p>	[continued]

Example of Selected Rubrics for Evaluation and Assessment

Social Skills, Attitudes, and Work Habits Assessment Criteria	
10/10	This student is encouraging, supporting and accepting of others and there is strong evidence of leadership skills. This student displays superior emotional control, self-motivation and aims to facilitate the learning of others through an infectious positive attitude in class and on trips. This student always strives for musical excellence.
8/10	This student displays good emotional control and good attention in class and on trips. This student is generally courteous, follows classroom rules and rarely interrupts others. This student also displays respect for music room equipment and care for their own instrument.
6/10	This student is generally on task and participates at a satisfactory level. Effort and attitude meet acceptable standard but self-motivation and initiative could use improvement. This student needs an occasional reminder to respect music room equipment.
4/10	Lack of attention, inappropriate competitive behavior, and poor etiquette are evident with this student. This student constantly disrupts the learning of others and effort and attitude do not meet acceptable standards.
2/10	Attitude, participation, and effort do not meet acceptable standards. Student is rarely on task and is actively disrespectful of teachers, peers, and property.

Development of Musical and Technical Facility Assessment Criteria	
10/10	Pitch, rhythms, articulations and releases are performed accurately and performance shows dynamic contrast and expression. Tone quality is consistently well supported and controlled. Demonstrates a clear sense of phrasing and appropriate interpretation and style.
8/10	Very few pitch and rhythm problems and very few control issues with articulations and releases. Dynamic contrast and expression is present. Tone quality is more or less well supported and controlled. Understanding of phrasing and style is clearly developing.
6/10	Some pitch and rhythmic inaccuracies are present in the execution and some dynamic and expressive elements require more control. Tone quality is affected by poor posture and lack of breath support.
4/10	Pitch and rhythmic inaccuracies are present due to lack of preparation. Dynamic and expressive elements are not well controlled. Tone quality is severely affected by poor posture and lack of breath support.
2/10	Little or no preparation is clearly evident.

Self-Evaluation and Self-Reflection Assessment Exercise

Student-Musician Name: _____

Group: _____

Grade: _____

In order to grow as people and as student-musicians, it is important to reflect on our experiences and learn from them. Please take this exercise seriously and honestly. This self evaluation and self reflection exercise is designed to represent your personal work and growth.

For each question, give yourself a rating from 1 - 5, where 1 is poor, 2 is fair, 3 is average, 4 is good, and 5 is excellent.

Class Time:

1. I am on time, setup with my music, and ready to play or sing when the class starts. _____
2. I am attentive and listening to the teacher during rehearsal. _____
3. I promote a positive and supportive atmosphere in class. _____
4. I am always ready with my instrument, music, supplies, and a pencil for class. _____
5. I do not play or talk while the teacher is trying to talk to me or when the teacher is helping another section of the group. _____
6. During class time, I do not distract others with idle conversation or with something that has nothing to do with the class. _____

Preparation for Performance:

7. I attended all in class and extra rehearsals. _____
8. I tried to practice to the best of my ability in preparation for the performance and the class. _____

Concert Time:

9. I was on time to the performance with everything I needed [concert dress, instrument, music] _____
10. Prior to the performance, I was focussed and in place at the right time. _____
11. During the warm up, I was focussed and attentive. _____
12. When travelling to and from the stage, I represented myself and the music program in the best possible manner [not speaking ill of other schools, walking with dignity and confidence, not speaking loudly or arrogantly]. _____

13. When listening to other performers, I displayed support [clapping appropriately]. _____
14. When listening to other performers, I did not distract other listeners; I focussed on the performance, and I displayed the best form of concert etiquette. _____
15. When listening to other performers, other things such as mp3 players, cameras, and cell phones did not distract me. _____

Post Concert:

16. After the concert was over, I was helped and I worked hard to complete my assigned task. _____
17. Did I do my job quickly in the most efficient way possible and did I put things back in their proper places? _____
18. Did I go back to the performance area and check with my teacher to see if my help was still required? _____
19. How did I perform? Did I feel adequately prepared for my role within the performance? If not, why not? If so, how so? [Please provide specific, concrete feedback.]
20. How did the group perform? Was the group adequately prepared for the performance? Were there any outstanding moments? Were there less than satisfactory moments? What can be done to repeat the outstanding moments and what can be done to address the less than satisfactory moments?

Home Practice Form

Parents and Student-Musicians,

Regular home practice is a requirement of all music classes. It is best done on a regular and frequent basis. The **minimum** expectation is that student-musicians will practice at home at least twice a week for 30 - 40 minutes each session, with additional time on the weekend.

A typical home practice session should include 5-10 minutes of warm-ups [long tones, followed by scales and arpeggios], and 20-30 minutes of work on assigned music.

Student-musicians who experience difficulty practicing regularly at home are welcome to use the music room at school, which are available some lunches, and always after school.

Student-musicians are asked to complete this form on a monthly basis and submit it to Mr Trinidad. Parents are asked to sign the form verifying that the practice sessions have taken place. The teacher will sign for practice sessions that have been completed at school.

Week	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
#1			1	2	3	4	5
#2	6	7	8	9	10	11	12
#3	13	14	15	16	17	18	19
#4	20	21	22	23	24	25	26
#5	27	28	29	30	31		

- Directions:**
1. Record the number of minutes for each practice session this month.
 2. Record your signature below. Have one of your parents sign also.

Student-Musician Name: _____

Student-Musician Signature: _____

Parent Signature: _____

Practice Tips and Expectations for Musical Excellence

Adapted from various sources.

“At any moment, be prepared to give up what you are for what you can become.” - Maurice Durufle

Why do we practice?

- To be responsible to the music.
- To be responsible to your classmates because the ensemble is only as strong as its weakest members. Musicians who do not come to rehearsal prepared and knowing their music lower the level of the whole group.
- To increase your technical playing ability; the speed and accuracy with which you play pitches and rhythms.
- To solve playing problems presented by the music.
- To improve your concentration, focus, stamina and endurance.
- To learn something new and for the sheer enjoyment of exploration.
- Practicing your instrument is like making a bank investment, the smarter and the more you invest, the greater the guaranteed return.

When do we practice?

- It is better to practice more often and for shorter periods of time – just as it is not effective to cram for an exam. Irregular practice does not usually lead to any significant progress.
- Preferably at the same time every day to maintain consistency and be sure to develop a consistent routine.

Where do we practice?

- A quiet room free of noise and distractions. Do not play with the television or radio on because you need to be able to concentrate and listen closely to your sound.
- Try not to practice with other people in the room because there might be a tendency to want to “perform” for that person thus inhibiting any real practice and progress.
- Ideally, you’ll want to be able to practice in a room that you have setup specifically for practicing with access to a piano.

What do we need in order to practice?

- A good, firm chair.
- Sufficient lighting.
- A piano, if possible, to check notes.

- A metronome, to check our sense of rhythm and time.
- A tuner, to check our pitch.
- A music stand.
- A pencil.
- Your instrument.
- Your music.
- Perseverance and dedication.
- A positive attitude.

How do we practice?

- If you are sitting, make sure you are sitting “tall”, and sitting on the front half of the chair with the small of your back away from the back of the chair. Make sure that your back is straight and that shoulders and arms are relaxed. Imagine that a string is attached to the top of your head and that it is continually making sure that your spine is straight.
- Setup specific goals to be accomplished for the practice session and remember to pace yourself.
- Have a set warm-up routine to begin your session. Balance your warm-up routine by covering breath support exercises, scales and arpeggios [for everyone], long tones and lip slurs [for wind instrumentalists], mouthpiece buzzing [for brass players], and vocalizing [for singers].
- Following your warm-up, isolate the difficult music first. Remember to check your key and time signatures, tempo and markings. Read through the music or passage on a “dry run”.
- Practice everything slowly at first. This will give your brain the opportunity to get acquainted with the physical actions required to produce the sounds the music requires. Gradually increase the metronome pulse as you become familiar with the music.
- Use a pencil [NEVER PEN!] to lightly write in fingerings, articulations, breath marks, rhythms, and accidentals that you think may be troublesome.
- Drill on counting where it might be troublesome by:
 - Writing out the counting.
 - Counting out loud.
 - Counting and clapping the rhythm.
 - Playing on a single pitch.
 - Playing as written.
- If a particular passage gets frustrating after repeated attempts, don't worry about it! Move on to something else, and try to tackle it again at a later time.
- If you feel tense, begin by taking long, deep breaths and stretch and limber your muscles.

- Use your tuner to develop a centered sense of pitch.
- Use your metronome to develop a centered sense of time at all tempi.
- At the end of your session, feel free to work ahead, or to play anything you like! Try to spend some time composing your own tune or playing a tune that you've heard 'by ear'.
- One last thing, remember that practice does *not* make perfect, but **perfect** practice does!

A word or two about attitude:

The key to successful progress is a positive attitude towards what you are attempting to accomplish. There is no substitute for perseverance and self-discipline. There is no "magic formula" for success. Real performance ability on a musical instrument is about 90% hard work and 10% talent, with a large dash of interest thrown in.

In the words of famous NFL coach Vince Lombardi:

"The difference between a successful person and others is not a lack of strength, not a lack of knowledge, but rather a lack of will."

Professionalism, Unity, and Etiquette for Exhibiting Excellence

It is important to remember that on festival and field trips, you are representing your school, your groups, your music director, your family, and yourselves. Always govern yourselves accordingly, acting as gentlemen and ladies at all times. During performances, the musicians are judged on their outward attitude and appearance as much as the presentation of the music. The practice of professionalism now will carry you long after you have graduated from St Thomas More Collegiate.

Uniforms for Concert Bands and Choirs:

All clothing must be kept clean, wrinkle-free and in otherwise impeccable condition. There are no exceptions to these listed items. Hair should be kept neat and simple, makeup and jewelry to a minimum. No perfume or cologne.

The reason for the use of uniforms with our music ensembles is to foster a sense of belonging and unity. Music making at St Thomas More Collegiate, after all, is a team expression.

- STMC Music Department Dress Shirt/Blouse.
- Black tie [for gentlemen].
- Black dress shoes.
- Gentlemen: black full-length dress pants worn at the waist level and black socks.
- Ladies: black dress slacks and dark stockings or socks.
- Specialized groups have their own uniforms. Be aware that you might have to bring more than one set to any particular performance.

Audience and Performance Etiquette:

When watching performances of other ensembles, it is important to know that other people, including parents, administrators, teachers and adjudicators are watching as well. Therefore, it is imperative, that professional behavior and courtesy is afforded so that everyone can enjoy the performance.

- Be sure that you are never the cause of a distraction.
- Show leadership and initiative when you see others misbehaving and gently correct them.
- Never look as though you are making fun of a performing group. "Do unto others as you would have them do unto you."
- Use the restroom at appropriate times, never in the middle of another group's performance, unless absolutely necessary.
- Please do not talk to your neighbor when another group is performing, it is disrespectful to the hard work that your peers have put into their performance.
- Please do not move around and about while another group is performing, wait until the performing group changes before leaving.

- Please do not put your feet up or lounge across seats.
- **Turn off cellular phones, beepers and other noise making devices. If your parents or family are in the audience, gently remind them too! Adults can also be forgetful sometimes. ☺**
- Much can be learned from any situation as long as we are open to receiving this information. See if you can pick something up from the performance that you can apply in your own playing or singing.

Supporting one another:

To maintain team solidarity, it is important that the bands and choirs support each other. Forget about any kind of divide that exists between these groups as it is *all* music.

In the words of famous NFL coach Vince Lombardi:

“Individual commitment to a group effort -- that is what makes a team work, a company work, a society work, a civilization work.”