Choral 10, 20, 30
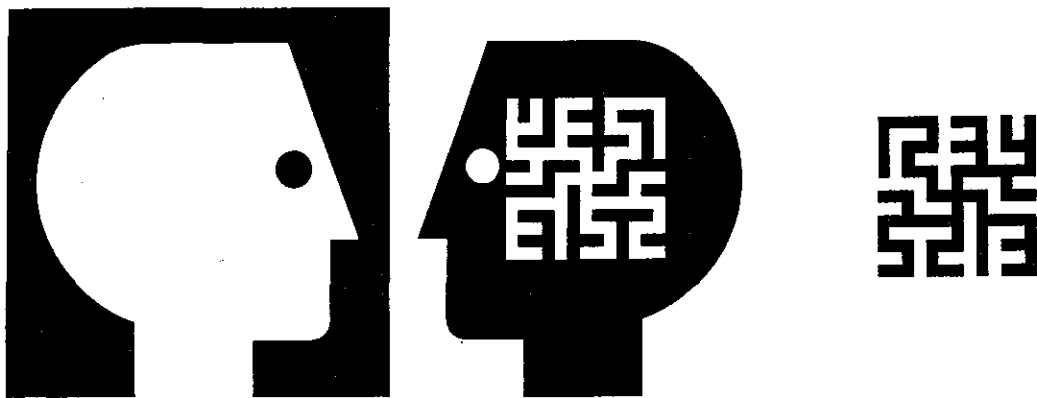## Curriculum Requirements

September 1997

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Acknowledgements

Suggestions for Use of this Document

The teacher should proceed in the following manner:

Step One Gain an initial familiarity with this document by reading the "Table of Contents" and leafing through the document, scanning sections you think may be of particular interest to you.

Step Two Read the introductory section of the document in order to understand how Secondary Level choral courses fit into the development of Arts Education.

Step Three Study the section entitled "Introduction to Choral 10, 20, 30" to become familiar with the structure of the program. Note that the required content for Secondary Level choral courses is derived from the Foundational Objectives.

Step Four Study both the "Foundational Objectives" and the "Student Evaluation" sections. The "Foundational Objectives" list the major objectives of the Secondary Level choral program. The "Student Evaluation" section offers a description of assessment strategies useful for Secondary Level choral teachers.

Step Five Read the section entitled "Learning Objectives". This section defines the outcomes of learning activities and outlines the steps involved in achieving the broader foundational objectives.

Step Six Plan units that address the foundational objectives for Choral 10, 20, 30 and incorporate the Common Essential Learnings. Refer to the "Model Unit" as an example.

The Arts Education Program

Introduction

Two Minister's Advisory Committee reports released in the 1980s provided the basis for the development of new policy and curricula in Arts Education in Saskatchewan.

In 1981 the Minister's Advisory Committee on the Fine Arts in Education released its final report with forty-five recommendations for improving the teaching of the arts in Saskatchewan schools. It recommended that a new curriculum be developed, and provided guidelines for curriculum development. The committee also recommended that high schools be encouraged to continue to establish specialized credit courses in the arts at the 10, 20 and 30 levels and that the Department of Education establish rigorous standards for specialized studies in the arts.

From 1982 until 1984, the Minister's Advisory Committee on Curriculum and Instruction Review undertook a province-wide study of education. The committee's final report, *Directions*, recommended that aesthetic education be a part of the kindergarten to grade 12 core curriculum for all students.

In the fall of 1986, an advisory committee was formed to advise Saskatchewan Education in the areas of dance, drama, music and visual art. Curriculum writers and the committee began to prepare curriculum documents for a four-strand Arts Education program and for specialized arts courses at the 10, 20 and 30 levels. These arts curricula were developed in response to four main guidelines:

- all arts curricula should include three components -- the creative/productive component, the cultural/historical component and the critical/responsive component

- curricula should include Indian, Métis and Inuit content and perspectives

- the required learnings for all courses should include knowledge, skills and attitudes

- at the Secondary Level, each course should be based on a 100 hour time allotment.

During the development of curricula, drafts were taken periodically to the Arts Education Advisory Committee and the Indian and Métis Education Advisory Committee for review and comment. In the case of Choral 10, 20, 30, the curriculum requirements document underwent a review during which comments and suggestions were gathered from choral specialists throughout the province. These comments and suggestions were incorporated into the document during the revision process.

Arts Education Aim and Goals

The Arts Education program has one major aim: to enable students to understand and value the arts throughout life. This one aim describes the main outcome for students

and the primary reason for including Arts Education in the Core Curriculum for all students.

The aim of the program can be achieved through meeting the following goals. By participating in the Arts Education program, students will:

- respect the uniqueness and creativity of themselves and others

- increase their ability to express themselves through languages other than spoken or written language

- understand the contributions of the arts and artists to societies and cultures, past and present

- gain a lasting appreciation of art forms experienced as participant and audience

- recognize the many connections between the arts and daily life.

The aim and goals of Arts Education apply to the four-strand arts courses and to specialized courses such as Choral 10, 20, 30.

Philosophy

The Saskatchewan Arts Education program provides a unique way of knowing about the world and human experience. In order for students to benefit from this unique way of knowing, all courses in the Arts Education program encourage:

- education of the senses to take in information

- literacy in the languages of the arts strands

- acquisition of skills and development of abilities to enable students to express themselves using the languages of the arts

- understanding of the role of the arts in cultures and societies, both past and present.

Three Components of Arts Education

All Arts Education curricula are structured, through the inclusion of the three following components, to achieve a balance in focus. The components are not to be segregated but are intended to be interwoven throughout the program.

The Creative/Productive Component

This component includes the exploration, development and expression of ideas in the language of each strand or art form. In order for a project to be creative, the student must be actively engaged in the cognitive process. The student will learn where ideas

come from and how ideas can be developed and transformed. Reflection is an essential part of the creative process and allows students to evaluate their own growth.

The Cultural/Historical Component

This component deals with the role of the arts in culture, the development of the arts throughout history, and the factors that influence the arts and artists. It includes the historical development of each art form. In addition, it focuses on the arts in contemporary cultures, and includes popular culture and various cross-cultural studies. The intention of this component is to develop in students an understanding that the arts are an integral aspect of living for all people.

The Critical/Responsive Component

This component enables students to respond critically to images, sounds, performances and events in the artistic environment. Students will become willing participants in the interactive process between artist and audience rather than passive consumers of the arts.

The Role of Specialized Courses

Throughout the Elementary and Middle Levels, the focus for students in Arts Education is on a breadth of knowledge, skills and attitudes in the four strands of dance, drama, music and visual art. At the Secondary Level, it is appropriate to offer those students with a particular interest in one strand an opportunity to acquire Arts Education credits through classes in that strand.

The foundational objectives of Secondary Level specialized courses grow naturally from the grade one to nine foundational objectives of the corresponding strand. For example, the foundational objectives for Choral 10, 20, 30, although they pertain to a specialized interest in vocal music, grow naturally from grade one to nine music with its focus on the elements of music, listening experiences and creative explorations in sound. The four-strand Arts Education program and the specialized courses are connected through their common developmental content and their inclusion of the three components.

Core Curriculum Components and Initiatives

Core Curriculum includes seven Required Areas of Study, the Common Essential Learnings, the Adaptive Dimension and Locally-determined Options. Arts Education is one of the seven Required Areas of Study.

In addition to Core Curriculum components, various other initiatives support curriculum development. This curriculum suggests ways to incorporate Indian and Métis perspectives, gender equity and resource-based learning. These initiatives can be viewed as principles which guide the development of curricula as well as instruction in the classroom. The components and initiatives outlined in the following statements have been integrated throughout this document.

Common Essential Learnings

The Common Essential Learnings are a set of six interrelated areas containing understandings, values, skills and processes which are considered important as foundations for learning in all school subjects. They represent a further translation of Saskatchewan's Goals of Education into a more specific outline of the kinds of teaching practices that are needed and the kinds of understandings which we wish to develop in our students .... Each Common Essential Learning is developed through the Required Areas of Study (*Understanding the Common Essential Learnings*, Saskatchewan Education, 1988, p. 7).

The Common Essential Learnings are intended to be developed and evaluated within areas of study. Throughout the Arts Education and choral programs, the three components (creative/productive, cultural/historical and critical/responsive) reflect an emphasis on the development of the Common Essential Learnings through their content and processes. Therefore, the inherent structure of the curriculum requirements promotes the integration of Common Essential Learnings into instruction. The decision to focus on a particular Common Essential Learning within a lesson is guided by the needs and abilities of individual students and by the particular demands of the choral program.

Throughout this document the following symbols will be used to refer to the Common Essential Learnings:

C   Communication
CCT   Critical and Creative Thinking
IL   Independent Learning
N   Numeracy
PSVS Personal and Social Values and Skills
TL   Technological Literacy

For more information teachers should refer to *Understanding the Common Essential Learnings: A Handbook for Teachers*, Saskatchewan Education (1988).

Suggested activities to develop aspects of the Common Essential Learnings in Choral 10, 20, 30 include:

Communication
- use appropriate terminology to express musical concepts
- use descriptive language to articulate musical ideas
- use notation to interpret and express musical ideas
- interpret the gestures of a conductor

Numeracy (N)
- use numerical concepts in music as they relate to:
  - ° duration (tempo, meter, rhythmic notation and note values)
  - ° intervallic relationships (scale patterns, harmonic structures, strophic patterns)

Personal and Social Values and Skills (PSVS)
- develop self-esteem through accomplishment
- develop a sense of responsibility and commitment
- value quality and excellence
- understand and respect the artistic accomplishments of a variety of cultures
- acknowledge and respect the abilities, uniqueness, and creativity of others
- contribute in a positive manner as a member of a group
- value musical activities as a source of enjoyment and fulfilment

Critical and Creative Thinking (CCT)
- make informed musical evaluations and support them
- apply divergent thinking techniques to artistic projects
- engage one's creative faculties in music composition and improvisation
- recognize and use one's own creative abilities and talents
- solve problems (both technical and interpretive)

Technological Literacy (TL)
- understand the role of technology in shaping musical developments
- understand the role of musical needs in shaping technology
- explore the application of technology in the areas of theory and ear-training instruction, composition, sound synthesis and recording
- recognize the capabilities and limitations of technology as applied to music

Independent Learning (IL)
- identify areas of personal interest or need and take steps to pursue these areas
- use libraries, recordings, interviews, discussions and other research methods independently in order to extend learning
- seek opportunities to extend musical learning outside of class activities by attending events such as concerts, workshops, summer music camps (e.g., Saskatchewan Choral Federation Teen Choir Camp), study privately, participate in local music festivals, listen to recordings, sing in church/community choirs and/or Saskatchewan Music Educators Association Honour Choir.

Adaptive Dimension

The Adaptive Dimension is an essential part of educational programs and should permeate all curriculum and instruction. For more complete information, refer to *The Adaptive Dimension in Core Curriculum* (Saskatchewan Education, 1992). The Adaptive Dimension is defined as:

> "... the concept of making adjustments in approved educational programs to accommodate diversity in student learning needs. It includes those practices the teacher undertakes to make curriculum, instruction and the learning environment meaningful and appropriate for each student." (p. 1)

A wide range of diversity can be accommodated by using some general guidelines for adaptation:

- Employ varied teaching techniques and strategies to ensure that students master the concept being presented. Teachers are advised to refer to *Instructional Approaches: A Framework for Professional Practice* (Saskatchewan Education, 1991).

- Monitor the use of vocabulary. It is advisable to incorporate both advanced and simple vocabulary within the same lesson.

- Alter the setting so that the student may benefit more fully from the instruction.

- Provide opportunities for both remediation and enrichment.

- Use interactive techniques that allow close monitoring of student progress.

- Encourage as much student participation as is possible in planning, instruction and assessment.

- Employ a wide variety of evaluative procedures.

- Base the selection of instructional resources (human, print, computer, audio) on the learning needs of the students currently enrolled in your program.

Students enrolled in Saskatchewan choral programs typically represent a broad spectrum of musical aptitudes, interests and abilities. Steps must be taken to address the needs of individual students in addition to achieving ensemble goals. The following adaptive strategies and methods may be used to meet the needs of individuals within the choral program.

- A variety of methods of communication should be used in such a way as to accommodate individual differences in abilities and learning styles. Modelling the singing voice and using conducting gestures are examples.

- Repertoire selection should take into consideration the needs, abilities and interests of the individuals within the ensemble.

- Repertoire selected for intensive study should not be so difficult as to preclude a musically satisfying performance. However, the repertoire should be challenging to the majority of students in the class.

- Sectional rehearsals are an effective vehicle to address the technical problems posed by the repertoire being studied.

- Peer tutoring can be an effective vehicle for individualizing instruction.

- Contract learning or elective projects may be used to accommodate a wide range of abilities, needs and interests. The use of a resource-based learning approach will facilitate such activities.

- Computers, electronic musical instruments and listening carrels may be used to facilitate individualized instruction. Computer assisted instruction, particularly for theory and composition, can be used to supplement and reinforce student learning.

- Solicit student input concerning repertoire, activities and ensemble goals where appropriate.

- Program a range of literature to challenge all students in the ensemble.

- Take steps to identify and adapt instruction for all individuals.

- Utilize other teachers, parents, community members, and/or student teachers to address the needs of students in smaller and more specialized groups.

- Commission a composition to meet the specific needs of your choral students.

- Provide a variety of options when making assignments.

- Offer a wide array of extra-curricular musical opportunities for students outside of school time (chamber choir, Broadway musicals, vocal jazz choir, show choir, various workshops, etc.).

Indian and Métis Curriculum Perspectives

The integration of Indian and Métis content and perspectives in the kindergarten to grade 12 curriculum fulfils a central recommendation of *Directions* (1984). *The Indian and Métis Education Policy from Kindergarten to Grade 12* (1989) describes the process of integrating Indian and Métis perspectives into curricula. The document states:

> Saskatchewan Education recognizes that the Indian and Métis peoples of the province are historically unique peoples and occupy a unique and rightful place in our society today. Saskatchewan Education recognizes that education programs must meet the needs of Indian and Métis peoples, and that changes to existing programs are also necessary for the benefit of all students. (p. 6)

The inclusion of Indian and Métis perspectives benefits all students. Cultural representation in all aspects of the school environment enables children to acquire a positive group identity. Appropriate resources foster meaningful and culturally identifiable experiences for Indian and Métis students, and enhance learning of all students. Awareness of one's own culture and the cultures of others develops positive self-concepts, promotes an appreciation of Canada's pluralistic society, and supports universal human rights.

Saskatchewan Indian and Métis students come from various cultural backgrounds and social environments, including northern, rural and urban areas. Teachers must understand the diversity of the social, cultural and linguistic backgrounds of Saskatchewan Indian and Métis students. Cross-cultural education and awareness of applied sociolinguistics, first and second language acquisition theory, and standard and non-standard usage of language have become increasingly important to educators. Teachers must use a variety of instructional approaches in order to build upon the knowledge, cultures, learning styles and strengths that Indian and Métis students possess.

Saskatchewan teachers are responsible for integrating resources that reflect accurate and appropriate Indian and Métis content. Teachers have a responsibility to evaluate all resources for bias and to teach students to recognize such bias.

Expectations for Indian and Métis content in curriculum and instruction include:

• Curricula and materials will concentrate on positive images of Indian, Métis and Inuit peoples.

• Curricula and materials will reinforce and complement the beliefs and values of Indian, Métis and Inuit peoples.

• Curricula and materials will include historical and contemporary issues.

• Curricula and materials will reflect the legal, political, social, economic and regional diversity of Indian, Métis and Inuit peoples.

Activities in music classrooms can and should serve to promote awareness and appreciation of a wide spectrum of cultures. A number of works have been composed for concert choir which draw on North America's Aboriginal cultures for inspiration. The use of such musical materials is encouraged when the particular Aboriginal source is represented with authenticity and integrity. Such compositions must be scrutinized carefully by the choral director before being used in the classroom to ensure that particular cultural elements have not been exploited in a simplistic or superficial manner. Cultural distinctions within the numerous and diverse Aboriginal cultures must also be recognized. Care must be taken to avoid making broad generalizations about any culture and its varied musical expressions.

All educational materials used in the choral program, including repertoire, must enhance cultural understanding rather than perpetuate myths.

The Invitation of Elders to the School

All cultures are enriched by certain valuable and unique individuals. Such individuals possess a diversity of knowledge -- knowledge that, once shared, can expand students' insight beyond the perspectives of the teacher and classroom resources.

Indian and Métis Elders, in particular, play an integral role within the revival, maintenance and preservation of Aboriginal cultures. Elder participation in support of curricular objectives develops the positive identity of Indian and Métis students and enhances self-esteem. Non-Aboriginal students acquire a heightened awareness and sensitivity.

There is a protocol used in approaching Elders to make requests, and this varies from community to community. The District Chiefs' Office, Tribal Council Office, Band Council, or Education Committee on a nearby reserve may be able to assist you. Prior to an Elder sharing knowledge, it is essential that you and your students complete the cycle of giving and receiving through an appropriate offering. This offering represents respect and appreciation for knowledge shared by an Elder. One must ascertain the nature of the offering prior to an Elder's visit, as traditions differ throughout Aboriginal communities. In addition, should your school division offer honoraria and/or expense reimbursement, it would be appropriate to offer these benefits to a visiting Elder.

To initiate the process of dialogue and participation, a letter should be sent to the local Band Council requesting Elder participation and indicating the role the Elder would have within the program. The Band Council may then be able to provide the names of persons who would have the recognized knowledge and skills that would meet your specific needs. It is recommended that prior consultation occur with the Elder, to share expectations for learning outcomes.

Friendship Centres across the province are active at the community level and often present cultural workshops and activities in co-operation with Elders and other recognized resource people.

Gender Equity

In order to meet the goal of gender equity, Saskatchewan curricula reflect the variety of roles and the wide range of behaviours and attitudes available to all members of society. The new curricula strive to provide gender-balanced content, experiences and instructional approaches. This will assist teachers in creating an environment which enables both females and males to develop their abilities and talents to the fullest.

The gender equitable approach presented in the curriculum can be supported by the selection of instructional resources that provide greater gender balance. Such materials reflect the current and evolving roles of women and men in society, portray both females and males in non-traditional roles and provide opportunities for discussion of the implications of these pursuits.

As role models, teachers exert a significant influence on their students. An awareness of potential barriers created by gender bias is the first step in creating a learning environment which assists rather than inhibits students, in achieving their fullest musical and personal potential. It is essential, therefore, that choral directors be conscious of several gender-related issues peculiar to the arts, music and the choral program:

- Each high school offering a choral program should strive to establish a well-balanced mixed (male and female) concert choir.

- Recognition of the contributions of both female and male composers, conductors, educators and performers will provide students with a wider variety of musical role models.

- Language must be chosen carefully when addressing the expressive character of a musical idea. Care must be taken to avoid the use of language that may perpetuate gender stereotypes.

The choral program provides many opportunities for incidental learning concerning gender equity both inside and outside the classroom. These situations should provide students with opportunities to practise gender equity and should serve to reduce gender bias in the school environment.

Resource-based Learning

Resource-based programs are planned educational programs which actively involve students in the meaningful use of a wide range of appropriate print, non-print and human resources. These programs encourage students to evaluate and analyze information from different sources, ask effective questions, plan search strategies and process and present information. In short, resource-based programs develop the abilities and attitudes that students need to live in the information age. They encourage students to be independent, lifelong learners. Resource-based programs are student-centred.

Resource-based instruction is an approach that encourages students to use all types of resources: sound recordings, books, magazines, films, videos, computer software and databases, maps, museums, field trips, pictures and study prints, real objects and artifacts, media production equipment, galleries, performing arts groups, arts organizations and community resource people.

The successful implementation of resource-based learning depends upon both co-ordination between the teacher and resource centre staff and access to adequate resource materials. The teacher, in co-operation with the teacher-librarian (if available), plans units and assignments that bring students together with resources. Assignments and units are structured so that the students learn, in relevant contexts, to analyze and process information. Choir directors are encouraged to work closely with resource centre staff to develop a library of current and high quality materials. Over time, a collection of

recordings, audio-visual materials, printed resources and computer software may be established to enrich the musical education of the students.

Resource-based learning is an ideal means of incorporating adaptive strategies and fostering student growth in the Common Essential Learnings. A number of the learning objectives outlined in this document are ideally achieved through resource-based learning.

Introduction to Choral 10, 20, 30

This document was written to support teachers in planning and teaching Choral 10, 20 and 30 courses. All teachers of Secondary Level choral classes are required to plan courses that will facilitate student achievement of the foundational objectives detailed in this document. In so doing, all Secondary Level choral courses offered across the province will share important commonalities. This will ensure recognition of the credits gained by completion of the courses and will provide consistency for students who must transfer from one school to another.

Credit is granted on the basis of 100 hours of instruction per course. One credit is granted for each of Choral 10, 20, and 30. Students may earn credits in choral to fulfil requirements in Arts Education or in elective areas of study.

Choral Aim and Goals

The specific aim of the choral program is to enable students to experience the joy of singing and to understand and value a variety of musical expressions throughout life.

The following are the specific goals of Choral 10, 20, 30. By participating in the choral program, students will:

- acquire the skills, abilities, understandings and attitudes necessary to express themselves vocally as individual singers and as members of a choral ensemble (creative/productive)
- judge music from both producer and consumer perspectives (critical/responsive)
- value and appreciate music from a variety of cultural and historical contexts. (cultural/historical).

Philosophy

The concert choir remains a viable medium of artistic expression and a highly effective educational vehicle for developing musical abilities, understanding and appreciation. As music is a performing art, choral classes allow students to experience the art of music directly.

The Role of Performance

Performances should be a natural outgrowth of rehearsal and classroom activities. As such, performances should provide an immediate focus and application for class activities and an opportunity to communicate acquired learnings to parents, administrators and the public. The performance is an integral part of the education **process** rather than the ultimate **product**. Discretion must be used in order to ensure that the musical education of the students is not jeopardized as a result of an undue emphasis on performance commitments. Noted music educator and philosopher Bennett Reimer (1989) states that the central value of performance programs is "the opportunity to

exercise musical creativity -- rather than its peripheral values." He goes on to say:

> The creativity involved in performing is a special kind that is not available in any other musical activities. Its uniqueness stems from the relationship between musician and the music he or she performs. (p. 27)

The peripheral values referred to above have traditionally included such non-musical goals as development of discipline, self-esteem and responsibility. In addition, choir has been seen as a vehicle for entertainment and public relations. While effective choral programs indirectly achieve the goals listed above and more, these must remain secondary rather than primary goals of the choral program.

Saskatchewan and Canadian Content

Much of the instructional material and repertoire currently studied by choral students in Canadian schools is written and published in the United States. While educational quality and artistic merit must remain the prime considerations in selecting instructional materials and repertoire, students must have an opportunity to study music by Canadian and, where possible, by Saskatchewan composers. A significant body of choral repertoire by Canadian composers has been developed and continues to grow. The following steps may be taken to expose students to Canadian choral repertoire:

- borrow Canadian compositions from the library of the Canadian Music Centre
- purchase materials by Canadian composers published in Canada
- enter and support "Canadian Music" classes in festivals
- commission a Saskatchewan or Canadian composer to write an original work for your students
- contact Saskatchewan and Canadian professional organizations such as the Saskatchewan Music Educators Association, Saskatchewan Choral Federation, Canadian Music Educators Association, and the Association of Canadian Choral Conductors as sources of information regarding Canadian music resources
- contact the music departments of the University of Regina and the University of Saskatchewan to discover if they have resources by local composers that may not be available in commercial form.

Choral 10, 20, 30 Course Content

This section describes broad foundational objectives, specific learning objectives, and instructional guidelines that apply to Choral 10, 20, 30.

Foundational Objectives

The foundational objectives constitute the required content of Choral 10, 20, 30. Foundational objectives describe the general skills, abilities, knowledge, attitudes and values which the student develops as he or she progresses through the program. As the foundational objectives outline the critical learnings to be achieved, they must be used to guide instructional planning on all levels (semester/unit/lesson) and form the basis for student and program evaluation.

Teachers should ensure that all the foundational objectives will be thoroughly addressed over the three-year period of the complete program. Each level of the program will need to include distinct learning objectives derived from each of the foundational objectives. The teacher should delineate specific learning objectives for each level in such a way as to reflect sequential development from one level to the next. The teacher will need to keep an inventory to ensure that all the foundational objectives are met during the course of the Secondary Level choral program. Teachers should consider these objectives when selecting choral repertoire.

The foundational objectives are divided into five sections:

- Aural Skills
- Musical Literacy
- Interpretation/Appreciation/Decision Making
- Vocal Technique
- Attitudes/Values.

Each section starts with a general description followed by descriptions of the foundational objectives.

> The foundational objectives are designed to be developed over a three-year period. Consequently, each is directed toward a broad area of musical learning.

Aural Skills

The art of music is expressed through sound. Aural skills are therefore of primary importance in studying music. Abilities should be developed in two general areas:

- Perception -- those abilities which involve the recognition and basic understanding of what is heard.

- Inner hearing -- the ability to imagine or hear notated music in one's head.

Traditional ear-training strategies such as dictation, sight singing and part singing should be employed to refine the student's ability to perceive and imagine musical sounds. Listening experiences should play an integral role in the choral experience. Excellent choral recordings offering a wide range of styles, periods and cultures should be presented regularly to the students. A climate which allows for reflective listening, open discussion and critical thinking should set the tone for classroom listening experiences.

The students will:

1. **Demonstrate aural perception of the expressive and structural elements at work within a musical composition.**

   The development of aural perception should be directed towards:

   - Expressive elements -- factors such as text, timbral discrimination, dynamics, nuance and articulation.

   - Structural elements -- factors such as duration (pulse, tempo, meter, rhythmic patterns), pitch (vertical and linear structures), texture (monophonic, homophonic, polyphonic and antiphonal), and form (patterns of repetition, variation and repetition with variation).

   - Stylistic characteristics -- the combining of expressive and structural elements defines musical style. These must be understood from within the historical and cultural context of the composition.

2. **Activate inner hearing to facilitate interpreting written musical ideas.**

   The term *inner hearing* in this document refers to the ability to imagine or hear in one's head what is written in musical notation. Students should continue to develop the ability to anticipate the effect of different musical signs, symbols and terms.

3. **Activate inner hearing to facilitate creating and expressing musical ideas.**

   Students need to realize they are creative individuals and are capable of expressing themselves musically. To create and express one's own musical ideas, it is necessary to engage inner hearing in order to imagine original musical thoughts. Even though choristers are typically engaged in performing the music of established composers, opportunities for students to compose, arrange and improvise musical ideas should be provided. This will make ensemble activities more meaningful as students will begin to understand the effect different compositional techniques have on the repertoire being studied and how their individual part contributes to the work as a whole.

Musical Literacy

The term *literacy* is defined as the ability to read and write in a particular language. Literacy can also be extended to include the concept of having acquired knowledge in a given subject area. In this document, the term *musical literacy* will refer to the abilities to read and write musical ideas, use appropriate musical terminology, and understand the elements of music.

The students will:

1. **Develop an understanding of the fundamentals of music theory and their application to structural elements of music.**

   It is not the intent of this objective that students receive in-depth instruction in music theory, harmony and counterpoint. It is important, however, that students develop an understanding of the fundamental theoretical principles upon which music is constructed (e.g., pitch and duration notation, scale and harmonic structures, intervals, formal structures, etc.).

2. **Use musical notation to interpret and express musical ideas.**

   As vocalists, the students should develop the ability to read and interpret musical notation with independence and fluency. The development of sight reading skills and the ability to notate musical ideas (their own or others') are important aspects of this objective.

3. **Use appropriate musical terminology.**

   Throughout the process of developing musical literacy, students should become increasingly fluent with musical terminology. The focus should be on those terms and concepts encountered in the music studied.

Interpretation/Appreciation/Decision Making

The following objectives include aspects of both the affective and cognitive domains. Knowledge, experience and ability to think critically will enable students to become informed musical producers and consumers. To achieve this objective, the students will study, listen to, discuss and perform a wide variety of music.

The students will:

1. **Understand and appreciate musical expressions from a variety of cultural and historical contexts.**

   It is important that music selected for singing and/or listening represent a broad spectrum of styles and types. Music should represent various areas of the world and a variety of historical periods including contemporary. Through a range of

singing and listening experiences, students will begin to realize the importance of music in all societies.

2. **Understand and interpret musical works from a variety of cultural and historical contexts.**

Students should develop an awareness and understanding of stylistic and interpretative differences in music from a variety of cultures and historical periods. Students should be able to reflect this understanding and awareness by performing a particular type of music in a stylistically appropriate manner. As listeners, students should be able to recognize and identify the significant stylistic characteristics of the music of various cultures and historical periods. Students should learn to analyze, discuss and interpret a variety of musical expressions.

3. **Formulate a greater understanding of the role of music in contemporary societies.**

The choral program should provide opportunities for students to examine the role music plays in various contemporary societies, including their own. As well, by investigating the music of various societies and cultures, they will develop a better understanding of the different functions and influences music can have.

4. **Become discerning consumers and producers of music.**

By learning to assess the artistic merit of musical performances and compositions, the students will develop a more thorough understanding of music. Their opinions should be based on a broad foundation of knowledge, understanding and experience. Students should be encouraged to express and discuss their differing opinions on musical compositions they hear and play. Emphasis should be placed on supporting, not just stating, their opinions.

Vocal Technique

"Vocal technique" encompasses those physical skills required to use the singing voice as a means of musical expression. Vocal technique should be developed with a view to empowering singers to render a musical and expressive performance of the choral material being studied.

The students will:

1. **Develop an exemplary vocal tone.**

The development of a full, resonant vocal tone is the result of several factors:

- Physical -- singing habits (posture, breathing, relaxed and open throat, voice placement, phonation, etc.).

- Aural concept -- aural image of a desirable vocal tone directly affects tone production. By using models (live and recorded), the development of a mature concept of tone quality will be enhanced.

- Expressive intent -- students should be encouraged to explore vocal colours and shadings in order to achieve a wider spectrum of artistic expression.

2. **Work toward technical accuracy and fluency.**

In order to develop vocal technique, a portion of each class should be devoted to vocal warm-up exercises and/or vocalises. In addition, procedures and routines for efficient individual practice should be emphasized.

3. **Work toward singing in tune.**

Good intonation is dependent on the singer's level of aural perception. The noted Hungarian musician, composer and educator Zoltan Kodaly has asserted that the practice of relying on the piano to alleviate faulty intonation is specious. To aid aural development, students should spend as much time as possible singing in two or more parts a cappella.

Classroom activities and rehearsal strategies should reinforce desirable singing habits and listening skills that will develop an ever-increasing sensitivity to and awareness of tone production, rhythmic and pitch accuracy, balance, and blend (vowel matching). As well, activities should promote critical thinking and problem solving in order to correct discrepancies in tuning.

4. **Apply technical abilities as a means to musical expression.**

This objective represents a synthesis of the previous three foundational objectives. Students should understand that vocal technique remains a means to an artistic end rather than an end in itself and, therefore, should be emphasized to the extent that it facilitates musical expression. Opportunities to work on solos and in various musical groupings (duets, quartets, chamber choir, etc.) are to be encouraged to help students accomplish this objective.

Attitudes/Values

As a result of their experiences in the choral program students should develop an appreciation for the art of music and a lifelong desire to be involved with music in a variety of settings. Students should begin to understand the importance of music in all societies, both past and present. Students will become aware of the many opportunities to be involved in musical activities within the community.

The students will:

1. **Demonstrate a commitment to their own musical education and growth.**

   In guiding students toward independent and lifelong learning, teachers should place increasing responsibility on students for their own musical education. Students should be offered many opportunities to make meaningful contributions to the choral program. This could include organizing small ensembles, helping to select music, researching materials being studied in choir, and working individually to improve their musical contributions.

2. **Develop an appreciation for the value of music as a lifelong source of enjoyment and personal fulfilment.**

   All encounters with music through the choral program should promote positive attitudes toward musical activities and a valuing of the art itself. The choral program should instill within students a desire to continue involvement with music, in some capacity, throughout life.

Learning Objectives

Learning objectives more specifically define the outcomes of learning activities and outline the steps involved in achieving the broader foundational objectives. The learning objectives outlined in this document represent some of the ways the goals and foundational objectives may be achieved. However, they are not necessarily the only ways. These objectives should serve to guide the teacher in determining how the foundational objectives may be met. As well, they should form the basis for the development of specific objectives that best meet the needs of the students in a particular class.

While it is essential to plan and account for a student's continuous musical development throughout all three years of Choral 10, 20, 30, only one set of learning objectives for the entire Secondary Level program has been provided in this document. This has been done because:

- It is important that teachers and students be free to select repertoire that is suitable for their particular situation. Learning objectives naturally emerge from the repertoire selected for study. It is imperative that the repertoire represent a variety of styles, periods, and cultures in order to enable the students to achieve all the foundational objectives. All music selected for teaching should be of the highest artistic merit.

- The musical background of the students will play a large role in determining specific learning objectives for the choral class.

In programs using a single-level delivery model, the teacher should target specific learning objectives for each of the Choral 10, 20, and 30 classes.

While the objectives are presented in this document in a linear fashion for the sake of clarity, it must be understood that learning outcomes should be derived from the choral repertoire being studied. Musical development should take place in all of those areas outlined in the foundational objectives (aural skills, musical literacy, interpretation/appreciation/decision-making, vocal technique, attitudes/values) in an ongoing manner. An inventory or catalogue of learning objectives that have been realized through the three years of a student's instruction should be kept by the teacher in order to monitor and account for a student's progress towards achieving the foundational objectives.

Learning Objectives Charts

The following learning objectives are derived from the foundational objectives of the program.

In Choral 10, 20, and 30 the students will:

Aural Skills

Foundational Objectives	Learning Objectives
Demonstrate aural perception of the expressive and structural elements at work within a musical composition	• refine their ability to recognize pitch accurately • refine their ability to recognize duration accurately • develop and extend tonal memory • identify melodic structures (e.g., contour, motives, tonal centre, modality, phrase length, intervallic relationships) • identify melodic and harmonic tension and resolution • identify textural structures (e.g., polyphonic, homophonic) • identify harmonic structures (e.g., tonic, dominant, cadences) • identify formal design (e.g., theme and variations, fugue) • identify expressive elements (e.g., text, timbres, dynamics) • explore and discuss those distinctive elements that define a particular musical style • interpret the expressive intent of the composer • interpret/formulate the expressive intent of the performer
Activate inner hearing to facilitate interpreting written musical ideas	• refine the ability to hear internally a written musical line • refine the ability to feel internally written rhythmic patterns
Activate inner hearing to facilitate creating and expressing musical ideas	• recall known sounds and musical ideas • imagine new sounds or musical ideas • translate thoughts, emotions, and/or experiences into musical ideas

Foundational Objectives	Learning Objectives
Develop an understanding of the fundamentals of music theory and their application to structural elements of music	• extend knowledge of scale structures and how they apply to musical repertoire encountered • develop an understanding of intervals • understand and apply principles of transposition • extend knowledge of chord structures and harmony • refine understanding of texture in music • explore structural systems used in contemporary music as encountered in repertoire • extend understanding of form in music
Use musical notation to interpret and express musical ideas	• develop an understanding of pitch and rhythmic notation encountered (e.g., note names, note values, key signatures, time signatures) • extend use of rhythmic notation to include increasingly complex patterns • interpret and use notation pertaining to structure and form (e.g., repeat signs, *dal segno*) as encountered in repertoire • extend knowledge and application of articulation as encountered in repertoire • extend knowledge and application of pronunciations as encountered in repertoire • extend knowledge and application of dynamics as encountered in repertoire • develop independence and fluency in reading skills • develop sight-reading skills
Use appropriate musical terminology	• understand and use musical terms and vocabulary as encountered in repertoire

Interpretation/Appreciation/Decision Making

Foundational Objectives	Learning Objectives
Understand and appreciate musical expressions from a wide variety of cultural and historical contexts	• demonstrate a receptiveness to new musical experiences from a variety of cultural and historical contexts • develop an understanding of structural and expressive elements characteristic of music from a variety of cultural and historical contexts • develop an awareness of the contributions of significant musicians, composers, and musical works from various historical periods and cultures studied (including significant works in the choral repertoire)
Understand and interpret musical works from a variety of cultural and historical contexts	• understand a musical work from within the framework of its cultural and historical contexts • make interpretive decisions that reflect an understanding of a particular musical style • make interpretive decisions that display an attempt to reflect the expressive intent of the composer
Formulate a greater understanding of the role of music in contemporary societies	• explore and discuss the various roles that music plays in students' personal lives • explore and discuss the roles that music plays in contemporary Canadian societies • develop an awareness of Saskatchewan and Canadian composers, musicians, and the music industry • explore and discuss the roles that music plays in various contemporary societies
Become discerning consumers and producers of music	• demonstrate reflective thinking when analyzing and evaluating musical performances • make informed evaluations of musical compositions encountered in repertoire and other listening activities • demonstrate critical thinking to support opinions of both live and recorded musical performances

Vocal Technique

Foundational Objectives	Learning Objectives
Develop an exemplary vocal tone	• develop resonance, technique, and control • use correct singing posture • work toward increasing control and efficient use of breath • develop greater control of tone quality throughout all registers and dynamic levels • experiment with vocal colour to enhance the expressive and stylistic intent of the music
Work toward technical accuracy and fluency	• develop breath control in order to produce musical phrases and an artistic vocal line • develop and extend range • refine diction (vowel formation, phonation, diphthongs, word/syllable emphasis) • demonstrate an increasing sophistication in warm-up procedures • perform assigned vocalises, technical exercises, and repertoire with accuracy and facility
Work toward singing in tune	• refine abilities to sing intervals accurately throughout all registers and dynamic levels • display an increased understanding of the psychological and physical factors that affect intonation
Apply technical abilities as a means to musical expression	• refine technique as a means to musical expression • examine those factors (e.g., posture, breathing, relaxed and open throat, jaw position, vowel formation, voice placement) that directly impact on phonation, and make decisions accordingly to enhance musical results

Attitudes/Values

Foundational Objectives	Learning Objectives
Demonstrate a commitment to their own musical education and growth	• participate in class activities in a positive manner • activate concentration and maintain attention throughout all activities • attend classes, rehearsals, performances, and other choral activities • complete all assignments • respond to constructive criticism by taking steps to improve
Recognize the value of music as a lifelong source of enjoyment	• seek opportunities to participate in a variety of musical activities • seek opportunities to hear music performances, particularly in the choral area (both live and recorded) • demonstrate an interest in improving musical abilities, knowledge, and understandings • demonstrate an awareness of and interest in musical opportunities that exist outside the school environment • demonstrate a commitment to artistic quality in all musical pursuits

Student Evaluation

Evaluation in Choral 10, 20, 30 serves the same purpose as in any other course -- to enhance learning and foster further student growth in striving to meet the objectives of the program. Students, parents, administrators, and the community as a whole should understand the terminology involved:

- **Evaluation** is the process of making judgements on the basis of information collected relative to the objectives.

- **Assessment** is the process of gathering the information to be evaluated.

- **Grading** involves assigning a mark to reflect the results of the judgements made.

- **Reporting** is a means of conveying the results of the judgement.

To reinforce to students, parents, administrators and the general public the importance of Arts Education in Saskatchewan's Core Curriculum, the choral program must include a means to document the student learning which has resulted from involvement in the choral program.

The following principles will guide teachers in the development of plans for student evaluation in the choral program:

- Student evaluation should be linked to the foundational objectives of the program. Within a foundational objective, specific learning objectives are derived and apply to a particular aspect of the course content. Student evaluation will determine to what extent these learning objectives have been achieved by individual students.

- Evaluation should be embedded in the delivery of the choral program and should not occur as an isolated event at the end of the term.

- A teacher should assess students in conjunction with instruction and not outside or apart from the learning experience. The foundational and specific learning objectives determine the instructional strategies employed and the choice of evaluation techniques, which each semester should include individual and small group singing tests, written assignments and oral presentations.

- Teacher and students should discuss the students' work often in order to identify areas where more work is needed. Students need to know the criteria for evaluation.

- A teacher should employ a variety of methods to assess learning. Over a semester, assessments should be made on both an individual and a group basis.

- Evaluation strategies could encompass contract learning and student portfolios.

- Teachers should equip students for peer and self-evaluation to be used in conjunction with the teacher's evaluation of students. Students should be regularly engaged in judging their own performances from both technical and stylistic perspectives.

Assessment in Choral 10, 20, 30

The overall evaluation of a student in this course should reflect a balance between the three components and between process and product. The following table offers some suggestions regarding student activities that would provide the basis for a comprehensive assessment strategy.

Components	Process	Product
Creative/ Productive	gradual development of vocal technique initial attempts and revisions of original musical composition active participation in class work in the areas of music theory and ear-training (including computer-assisted instruction)	performance of a vocal solo performance of an original musical composition tests of theory and ear-training skills
Cultural/ Historical (Students choose at least one project in this area per term/semester.)	research notes compiled for a report related to the repertoire being studied variety and quantity of sources explored in research	report (oral/written) related to the repertoire being studied
Critical/ Responsive (Students choose at least one project in this area per term/semester.)	informal assessment (oral/written) of a tape of choral music (e.g., their own choir's performance of repertoire being studied) development of a strategy to address the choir's shortcomings through rehearsal analysis of a commercial recording of vocal/choral music attendance at a community concert	formal analysis (oral/written) of a recorded performance of their own choir presentation (oral/written) of rehearsal strategies to address the performance goals of the choir review (oral/written) of the recording review (oral/written) of the concert

Assessment Techniques

Assessment of process skills is frequently accomplished by means of anecdotal records, checklists, and rating scales. The teacher may choose to focus on a small number of students in each class, or focus on one specific task for a particular class.

Assessment of student products is characterized by traditional summative evaluation practices, such as assigning a letter grade or numerical mark to the student's presentation, project, or performance. Teachers may elect to involve the student's peers in this type of evaluative procedure.

The sample unit provides examples of assessment procedures in both the process and product areas of study. It also demonstrates how the data gathered may be used to generate a report card mark.

The sample purpose of assessment and evaluation is to improve student learning. An evaluation scheme that is derived from the learning objectives of the program and that represents a balance between process and product will serve the educational needs of the students.

Grading and Reporting

It is the responsibility of the school division, school principal and teaching staff to establish student evaluation and reporting procedures consistent with the philosophy, goals and objectives of this Curriculum Requirements document.

It is important that teachers make clear to students, in advance, the purpose of the assessments and whether they will be used as part of a grade or summative comment. Students need to know the criteria to be used in determining their report card mark. Evaluation criteria should be discussed with students before, during and after each unit of study, in order that students may become active participants in their own evaluation process. In fact, the students themselves may help to formulate the assessment and evaluation criteria when they understand the objectives.

The logistics of evaluating and reporting student progress often rob the teacher of the time needed to study choral scores, develop teaching strategies and accumulate appropriate educational resources. In the interest of efficiency, the teacher should have an assessment strategy and the mark-gathering procedures designed and in place prior to teaching a unit of study.

Instructional Guidelines

Choral music programs are intrinsically performance-oriented. However, when all the foundational objectives of the choral program are achieved, the students receive a broad-based musical education. In order to achieve the foundational objectives the following instructional guidelines should be employed.

The teacher should:

- Ensure that the concert choir (as opposed to the vocal jazz ensemble, show choir or musical theatre) constitutes the basis for the delivery of the Choral 10, 20, 30 program.

- Use repertoire of artistic merit at all levels. A great deal of fine choral music of the Western tradition is connected inextricably to the Christian faith. Teachers should not suppress this vast treasury of music, but rather search for and incorporate significant choral literature from various faiths, traditions and cultures.

- Use music literature and recordings from a wide range of historical and cultural contexts.

- Strive to realize the artistic potential of students at all stages. It is the striving for artistic quality that is of paramount importance.

- Guide students to the expressive nature of music by involving them in making interpretive decisions, reflecting on the consequences of those decisions, and engaging their musical imaginations.

- Bring a thorough knowledge of the vocal score to the classroom and use sensitive and expressive conducting techniques.

- Incorporate learning activities designed to improve the choir's technical skills as a means to enhancing musical expressiveness.

- Encourage students to develop as individuals, in addition to developing ensemble goals.

- Ensure that performances and activities serve as a means to achieving the educational goals of the program.

- Ensure that the three components (critical/responsive, creative/productive, cultural/historical) are taught in an integrated and contextual manner, rather than in an isolated or fragmentary manner.

- Involve students in a wide range of musical pursuits, such as conducting, composing, listening and researching in addition to their involvement in performance-oriented activities.

- Establish a musical climate that reinforces listening and critical thinking skills throughout all music learning.

- Guide students in their listening experiences. Students should listen to tapes of their performances with a view to identifying specific problems regarding pitch and rhythm accuracy, diction, balance, etc. As a result of listening to a tape of their own choral work, students may suggest strategies for correcting problems at subsequent rehearsals.

- Ensure that the concert choir is the nucleus of all vocal music activities at the high school. Ideally, additional opportunities should be provided for students to participate in an array of vocal music experiences (e.g., chamber choir, vocal jazz choir, musical theatre, show choir, solo performances, etc.).

- Engage students in creative musical activities such as improvising and composing.

- Establish a learning environment that is founded on the teacher's commitment to the musical development of each student and to attaining high standards of choral artistry.

- Encourage students to participate in a variety of musical activities and seek opportunities to expand their levels of musical skill, understanding and appreciation. They might attend workshops and summer choir camps, study privately, participate in Saskatchewan Music Educators Association Honour Choir, attend concerts, listen to recordings, etc.

- Employ educationally sound methods of evaluation that address the goals of the Choral 10, 20, 30 program.

Planning for Instruction

Planning Guidelines

Selection of Choral Repertoire

- A good composition, no matter what the level of difficulty, has qualities that are lasting.
- Your selection of music should provide for a balanced diet of music over a three-year period. Choral music colleagues, retailers, and publishers are valuable aids in choosing repertoire.

Analysis of Selected Repertoire

- Analysis will often bring to mind related pieces that can provide interesting rehearsal strategies and enrich the cultural/historical component of your program.
- Thorough analysis of the music's text, form, rhythms, melodies, harmonies, texture, dynamics, and style is a necessary foundation for enriched performance and significant learning.
- Identify the musical concepts you will emphasize in teaching this piece.

Objectives

- Ensure that all the foundational objectives will be addressed over a three year period.
- The most appropriate learning objectives are often derived from an assessment of the needs of the students in your Choral 10, 20, 30 classes.

Strategies

- Engage students in verbal/abstract, visual, aural, and physical modes of learning.
- Ensure that singing, listening, and composing are integral components of your choral program.
- Learning objectives should guide you in formulating teaching strategies.

Assessment

- The degree to which your students have achieved the objectives should guide you in revising what and how you are teaching.
- Share information with parents and administrators about the comprehensive learning taking place in your choral class.
- Grades should reflect more than performance and attitude.

The sections on selection and analysis of repertoire are based upon *The Comprehensive Musicianship through Performance Project*, Milwaukee, Wisconsin, 1977. Used with permission.

Planning a Unit

In planning an instructional unit the teacher should:

- Plan the length of time to be spanned.

- Identify those foundational objectives to be addressed.

- Select repertoire that is appropriate for achieving these objectives.

- Determine appropriate specific learning objectives and Common Essential Learnings to be incorporated in the unit.

- Plan a sequence of lessons.

- Include Indian and Métis content, where appropriate.

- Ensure that a variety of experiences have been included in the unit (discussing, researching, composing, listening to music, conducting, reflecting, etc.).

- Ensure that experiences from all three components (creative/productive, cultural/ historical and critical/responsive) are included.

- Analyze and research the repertoire used, select appropriate resource materials and prepare student study guides as needed.

- Determine appropriate means of assessing the degree to which students will have achieved the foundational objectives targeted for this unit. Remember to plan for continuous evaluation, rather than evaluating only upon completion of the unit.

Planning a Lesson

If you are fairly new to choral directing, here is a format that represents a "tried and true" sequence of activities for a one hour lesson that incorporates well-established choral teaching techniques and methodologies.

1. Opening Song (2 - 5 minutes)

Start each lesson with a canon, partner song, or choral selection with which the students are familiar. Choose a selection that the students enjoy singing.

2. Vocal Warm-ups (5 - 10 minutes)

The following is an example of a generic warm-up routine. When choral selections have been chosen for the class, the warm-up exercises should more specifically address the technical challenges posed by the repertoire the students are studying.

- Have the students stand for the entire warm-up. Ask the students to interlock their fingers and turn their palms away from their bodies. Stretch the hands up to the ceiling and hold for a few seconds. Unlock the fingers and, moving only the arms, slowly lower the hands to the side of the body. Students should now be standing with good posture.

- Release any tension in the jaw, keep the shoulders relaxed, and keep the chest high in order to have plenty of space for air. Have the students slowly inhale while keeping their lips in an "oo" formation. This will develop the ability to inhale fully.

- Have the students exhale in short, rhythmic staccato bursts on *s*, *sh*, *f*, or *k* sounds. This will gradually strengthen the muscles used in supporting the breath.

- Have the students, with hand on stomach, inhale against the hand. Sing the vocalise below, keeping a slight tension against the hand. To achieve uniformity in vowel formation, use word references such as *oo* as in zoo, *o* as in no, *ah* as in father. Also transpose the sequence down to E, E♭, D, D♭ and C.

Use: a) *noh* b) *nah* c) *noo*

- Sing the following exercise slowly and phonate through the *n* and the *oh* sound. Retain the same buzz in the tone (resonance) from the *n* sound. To eliminate tension, which frequently occurs in the upper portions of the vocal range, roll the shoulders forward or back, roll the head, or bend forward like a rag doll. Also transpose this pattern up to F#, G, Ab, A and Bb.

Noh_____ah,   etc.

- For the following exercise, tell the students that they should sense an increase in the vertical space inside their mouths when they ascend the perfect fifth. There should be no break in the sound between the first two notes. Ensure that the two-measure pattern is sung in one breath. Also, transpose up to F#, G, A♭, A and B♭.

may_____ah_____mah_____may etc.

Also use: a) *mee-ay* b) *mah-oh* c) *moh-oo* d) *moo-ee*

- Sing major scales, down and back up, slowly in quarter notes. Sing the scale in canon so that the groups will be a third apart. Once this has been mastered try a fourth apart and then a second apart. For more advanced musicians, work on chromatic scales in contrary motion. (A unison will occur halfway through.)

Regularly modify the warm-up routine so that it constantly challenges your students.

3. Sight-reading/Musical Literacy Exercises (5 - 10 minutes)

Developing the musical literacy of your students will in the long term greatly expedite the learning of choral repertoire. When your students become musically literate, they will be more inclined to take advantage of opportunities afforded by church and community choirs both now and as adults.

Typically, Choral 10, 20, 30 classes comprise students representing a diversity of musical background -- no formal training, band, piano, theory lessons, etc. Therefore it is usually desirable to provide students with opportunities for small group instruction. For example, a group of advanced students might be sent to a practice room to prepare a part-singing exercise, while other students remain in the main rehearsal area with the teacher to work on unison reading exercises.

Material for developing reading skills may be selected from canons, repertoire in the students' folders, exercise books, music series, etc. The sequence of sight-reading material should be conducive to the gradual development of music literacy skills.

At some point during this portion of the lesson, students should be required to sing as soloists or in small groups.

a) Readiness/Preparatory Activities

In each lesson, employ at least one of the following strategies:

- Learn by rote material that contains similar rhythmic/melodic motives to those to be encountered in upcoming lessons. (Do not learn choral repertoire by singing along with a recording.)

The section on Vocal Warm-ups is adapted from Hoffer, 1991, *Teaching Choral Music - A Course of Study*. Copyright 1991 by Music Educators National Conference. Reprinted with permission.

- During the warm-up, vocalise on rhythmic and pitch patterns derived from repertoire to be studied in the near future.

- Sing or play on the piano a piece of music the students have in their folders. Have the students identify the measure, note, or word on which you stopped.

- Have students identify sections in their music that are a restatement of material previously presented in the piece.

- Have students identify the time signature and provide a rudimentary explanation of what this means (e.g., 4/4 time means four counts per measure, a quarter note receiving one count).

- Teach students how to identify the key signature. This will be an initial step in utilizing a system (e.g., tonic solfa) for reading pitches.

b) Activities to Develop Understanding of Duration-related Notation

Adopt a counting system. Here are examples of both numerical and syllabic (Kodaly) methods. Use one of these systems to introduce new note duration patterns and to rehearse portions of the repertoire that rhythmically challenge the students.

1   +   tri pe let 3 e + a 4   ti   ti   tri o la ti ka ti ka ta
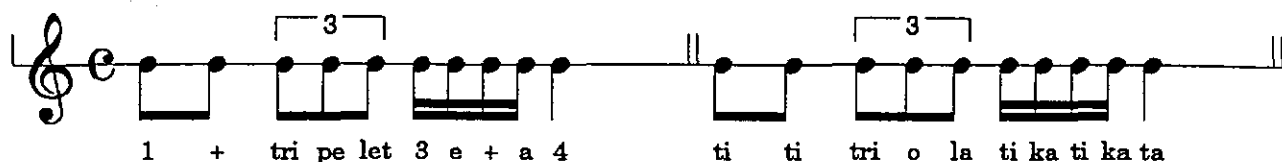
c) Activities to Develop Understanding of Pitch-related Notation

Adopt a system for singing intervals based on the key of the music. In the tonic solfa system, do, re, mi, etc. correspond to the first, second, third, etc. degrees of a major scale. If you are uncomfortable with solfa syllables, then use a system in which numbers correspond to the scale degrees.

For example, in G major:

Solfa:							
do	re	mi	fa	so	la	ti	do
Numbers:							
1	2	3	4	5	6	7	1

In E (harmonic) minor:

Solfa:	la	ti	do	re	mi	fa	si	la
Numbers:	6	7	1	2	3	4	5	6

Write on the blackboard or overhead projector the scale on which a section of music is based. Write the scale in whole notes, with the corresponding solfa syllable/ number below. When the teacher points at a note, the students sing (on pitch) its solfa syllable/number. Employing this technique, devise exercises that will assist the students in mastering portions of their music that pose pitch-related problems. Rehearse difficult sections of the repertoire by having students sing the solfa syllables/scale numbers rather than the text.

4. Announcements (2 - 5 minutes)

Review specific homework/practice expectations.

Make announcements that pertain to extra-curricular choral activities in the school.

Inform the students of any events (radio/TV programs and/or community concerts) that would be beneficial to their musical development.

5. Rehearsal of Choral Repertoire (30 - 40 minutes)

The material selected for intensive work should represent a judicious mix of musical styles. Have a clear plan as to what teaching strategies will be employed to meet your specific aims for each piece. Successful pacing of the rehearsal is largely dependent on alternating the familiar with the new in a sequence that provides the singers with variations in tempo, dynamics, and tessitura.

Try to employ exercises and teaching methods that will involve the entire class. Design exercises for the entire choir that address a problem that one section is encountering in a certain piece. For example, have the weak section sing the selection as written while the other sections hum.

In correcting errors, speak right to the point with a minimum of words. An imbalance between talking on the teacher's part and singing on the students' part precludes a well-paced rehearsal.

Engage the students in assessing their choral singing and in devising rehearsal strategies to address specific problems. Listening to recordings of their own rehearsals and to commercial recordings of fine choirs is essential. Schedule student presentations that will reflect their research on the cultural/historical perspective of their choral repertoire.

Include at least one activity that will require the students to change their location in the classroom. Some possibilities include mixing up the sections of the choir, holding sectional rehearsals, and having students sing in a circle or facing the rehearsal room walls.

Sample Unit

The following sample unit is provided to:
- illustrate the integration of the three components in a unit of study
- demonstrate ways in which objectives may be achieved
- suggest assessment and evaluation strategies.

The repertoire selected is appropriate for use in either a single- or multi-level choral class. The selections represent diverse historical periods and cultural contexts. Most of the selections are available for both treble and mixed voice groupings.

Recommended Unit Resources

Vocal Technique:

Group Vocal Technique,
F. Hasseman & J.M. Jordan,
Hinshaw Music, Inc.

Sing Out Like Never Before,
Rea Zimmerman, Up with People

Sing! (Chapter 1), Charles Fowler (ed.),
Hinshaw Music Textbook Division

Music Literacy/Sight-reading:

The Adolescent Reading Singer,
Don L. Collins, Cambiata Press

333 Exercises, Zoltan Kodaly,
Boosey & Hawkes

Sing! (Part 2), Charles Fowler (ed.)
Hinshaw Music Textbook Division

Classical Canons, Antal Molnar (ed.),
Boosey & Hawkes

Patterns of Sound I & II,
J.E. Bacak & E. Crocker,
Jenson Publications, Inc.

Discography:

Graceland recorded by Paul Simon,
Warner Bros. Records Inc.

Vocal Scores:

Alleluia, William Boyce,
Arranged: Theron Kirk,
Pro Art Publications, Inc.

Un Canadien Errant,
Arranged: Nancy Telfer,
from *Reflections of Canada* (Volume 2),
The Frederick Harris Music Co., Limited

Ninestosin, Winston Wuttunee
from *Songs of the Northern Plains,*
Weigl Educational Publishers

Shadows of Dusk (from *Symphony of Youth*), Elizabeth Raum,
Canadian Music Centre

Siyahamba, Arranged: Doreen Rao
Boosey & Hawkes

Video:

Symphony of Youth, available through
Sharper Image Productions

Graceland: The African Concert,
Warner Bros. Records Inc.

Choral Triad Video Workshop,
Q.E.D. Communications Inc.

Foundational Objectives

All foundational objectives outlined in this document should be addressed to some extent. This unit, however, will focus on the following.

The students will:

Objective	Area
Activate inner hearing to facilitate the interpreting of written musical ideas	Aural Skills
Use musical notation to interpret and express musical ideas	Musical Literacy
Understand and interpret musical works from a variety of cultural and historical contexts	Interpretation/Appreciation/ Decision Making
Work toward singing in tune	Vocal Technique
Demonstrate a commitment to their own musical education and growth.	Attitudes/Values

Common Essential Learnings

All of the Common Essential Learnings should be addressed through the choral program to some extent. This unit, however, will focus on the following.
The students will:

Objective	CEL
Interpret the non-verbal communication of a conductor	Communication (C)
Respect the uniqueness, abilities and creativity of others	Personal and Social Values and Skills (PSVS)
Use numerical concepts in music as they relate to meter and scale patterns	Numeracy (N)
Make informed musical evaluations and support them	Critical and Creative Thinking (CCT)
Use libraries, recordings, interviews/ discussions and various forms of media (television, filmstrips, etc.) independently in order to extend learning.	Independent Learning (IL)

Section One: Alleluia

Mixed Voices S.A.B.
a cappella

Rehearsal suggestions: Have all parts learn the round simultaneously in unison first. The complete round is stated in the 24 measures of the soprano part beginning at Ⓐ. If well learned by all voices, the round may then be sung *a cap.* without dependence on the piano. However, a piano reduction is provided although the part does not attempt to keep the contrapuntal lines separate, but only cover the harmony in case keyboard support is desired. The whole notes at the beginning of the round should be sung *"ben marcato"* at each entrance.

You may wish to sing this piece a half step lower in B♭.

See Cultural/Historical #1.

Based on a round by
WILLIAM BOYCE, 1710-1779
Arr. by Theron Kirk

Use the piano as infrequently as possible

See Cultural/Historical #2

See Preparatory Drill #3a.

al-le-lu-ia, al-le-lu-ia, al-le-lu - ia. Al - le -

al-le-lu-ia, al-le-lu-ia, al-le-lu - ia.

al-le-lu-ia, al-le-lu-ia, al-le-lu - ia.

lu - ia, al - le - lu - - - ia.

* Sustain volume on each whole note.

B

Al – le – lu – ia, al – le – lu – ia, al – le – lu – ia, al – le – lu –

Al – le – lu – ia, al – le –

C

ia, al – le – lu – ia. Al – le – lu – ia,

lu – ia. Al – le – lu – ia, al – le – lu –

Al – le –

Teaching-Learning Experiences for Section One

Alleluia
S.A.B. a cappella
based on a round by William Boyce,
arranged by Theron Kirk
Pro Art Publications, Inc. (PRO OCT 2031)
also available in a S.A. setting
(Pro Art 2381)

Objectives (Refer to page 41.)

1. Experience a cappella singing. **(Aural Skills) (CCT)**

2. Develop the musical independence necessary to sing a canon successfully. **(Musical Literacy)**

3. Observe and realize dynamic markings. **(Musical Literacy) (CCT)**

4. Develop an awareness of tonic/dominant harmonic relationships. **(Aural Skills)**

5. Assess the degree to which the choir is able to hold the pitch in this work without any help from the piano. **(Aural Skills) (CCT)**

6. Research biographical data on the composer William Boyce. **(Interpretation/ Appreciation/Decision Making) (IL)**

7. Distinguish between the two different types of polyphony present in this piece. **(Interpretation/ Appreciation/Decision Making) (IL)**

Preparatory Exercises

1. Employ exercises which establish the pronunciation of the text as ah-leh-loo-yah (for the second syllable "e" as in "bed"). Although the first syllable is frequently found on beat one in the music, it is the third syllable that should be emphasized.

2. Devise counting/scale exercises on this rhythm.

Count:	or	2	1	+	2	1	2		+	2	1
		ta	ti	ti	ta	ta	tum		ti	ta	ta

3. Sing the solfa syllables/numbers.

a) Also, transpose the following exercise up to C#, D, E♭ and down to B, B♭, A, A♭ and G.

6   7   1 7 6 5 6 5 4 3   4   5   1

la   ti   do ti la so la so fa mi   fa   so   do

b) Also transpose up C#, D and down to B and B♭.

1   3   1   5   2   5   6 7   1 7 6 7 1   2   7   5

do   mi   do   so   fa   so   la ti   do ti la ti do   re   ti   so

Creative/Productive

1. Introduce the material in this order:

    • soprano part "A" to "D"

    • "A" to"G" as written

    • "G" to the end

    • beginning to "A".

2. Rearrange the students in such a way that the three sections are intermixed. Rehearse from "A" to "G" until the students are able to hold their own part. Then have one group of three (one soprano, one alto, one baritone) sing from "A" to "B", have another group sing from "B" to "C", etc.

3. Have the students sing the chord before "G", then from "G" until the first chord in the second measure of "G" with an aim to hearing the tonic/dominant relationship between the C major and G major chords.

4. Compose an eight-measure canon. In measures 1, 3, 5, and 7, use the tonic chord as the basis for harmonic relationships. In measures 2, 4, 6 and 8, use the dominant chord as the basis for harmonic relationships.

5. In groups of 3 or 4, have students prepare a performance of a canon from *Classical Canons*, compiled by Antal Molnar, published by Boosey & Hawkes.

Cultural/Historical

1. Research the composer William Boyce.

> William Boyce (1711-1779) was an English composer and organist. He composed music for both the church and the theatre and figured prominently as a music editor. Boyce is widely regarded as England's leading composer of the late baroque style. J.S. Bach was a contemporary of William Boyce.
>
> Source: Sadie. 1980. *The New Grove Dictionary of Music and Musicians*, Macmillan Publishers Limited.

2. Explore the question: How does the texture of the introductory section (up to "A") and closing section ("G" to the end) vary from the canonic section ("A" to "G")?

> This piece, as is the case with most music from the baroque era, is polyphonic. The introductory and concluding sections are homorhythmic. This style borders on chordal texture and is known as strict chordal style. The voices move together rhythmically and the alto and baritone line harmonize the melody of the soprano line. The canonic section ("A" to "G") is polyrhythmic. The lines are rhythmically independent and of equal melodic importance.
>
> Source: Apel. 1979. *Harvard Dictionary of Music*, (Second Edition), Harvard College.

Critical/Responsive

1. Listen to a recording of your choir's performance of the introductory section (up to "A") of *Alleluia*. Assess the degree to which the group realized the dynamic markings. Also analyze a recording of the canon ("A" to "G") with a view to assessing the extent to which the sections have established an audible difference between the material marked forte (*f*) and the music marked mezzo-forte (*mf*).

2. Listen to a recording of your choir's performance of this work. Without reference to a keyboard, ask the students: "Was the last chord in a higher or lower tonality than the first chord?" Ask the students to pinpoint specific locations and sources of tuning problems in the taped performance.

Section Two: Un Canadien Errant

(S.S.A. or S.A.T.)

arranged by Nancy Telfer

Text and English Equivalent for *Un Canadien Errant*

French	English
1. Un Canadien errant, banni de ses foyers, Parcourait en pleurant des pays étrangers.	1. Once a Canadian lad, exiled from life and home, Walked in a foreign land, tearful and so alone.
2. Un jour triste, triste et pensif, assis au bord des flots, Au courant fugitif il adressa ces mots:	2. Down by a river wide, he spent so many days, The water rushing by heard him proclaim this phrase:
3. "Si tu vois mon pays, mon pays malheureux, Va, dis à mes amis que je me souviens d'eux.	3. "If you reach Canada, my home and native land, Please speak to all my friends, so they will understand.
4. O jours si pleins d'appas vous êtes disparus, Et ma patrie, hélas! Je ne la verrai plus!	4. Happy days of my youth, gone are they ever more, My country's far away, I shall not see its shore.
5. Non, mais en expirant, O mon cher Canada! Mon regard languissant ver toi se portera."	5. Canada, my dear land, as I in exile lie, My thoughts will be of you until the day I die."

Teaching-Learning Experiences for Section Two

Un Canadien Errant
SSA/SAT arrangement by Nancy Telfer appears in
Reflections of Canada (Volume 2)
published by Frederick Harris Music Co. Limited.
This folk song has been arranged for SA voicing by Kenneth Bray,
in *Reflections of Canada (Volume 1)*
also published by Frederick Harris Music Co. Limited.
An SATB arrangement by Howard Cable is published by
Gordon V. Thompson Limited (E.I. 1060).

Objectives (Refer to page 41.)

1. Develop an ability to pronounce and understand French. **(Interpretation/ Appreciation/Decision Making)**

2. Develop an understanding for the term *sotto voce*. **(Musical Literacy)**

3. Develop an understanding of the musical terminology used by the arranger to indicate tempo changes (*andante sostenuto, accel., rall., moderato, ten. and poco accel.*) and dynamic shadings (*pp, p, mp, mf, f, ff*). **(Musical Literacy) (C)**

4. Research Nancy Telfer. **(IL)**

5. Research the origins of *Un Canadien Errant*. **(Interpretation/Appreciation/ Decision Making) (IL)**

Preparatory Exercises

1. Sing on solfa syllables/numbers. Transpose up to A♭, A, B♭, B and C.
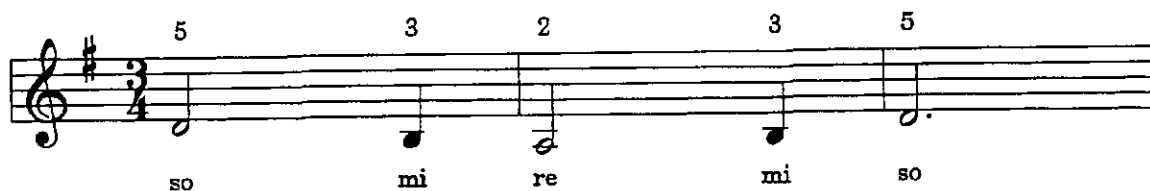
2. Sing on solfa syllables/numbers. Transpose up to A♭, A, B♭, B and C.
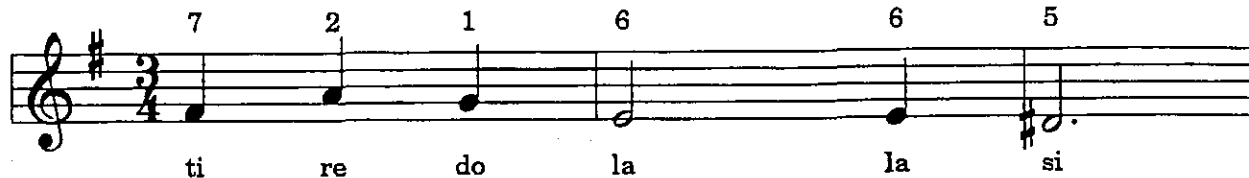
Creative/Productive

1. Introduce the material in this order:

    *   melody on a neutral syllable

    *   melody in French

    *   as written (three parts).

2. Provide the students with a model (teacher/student) of the desired French pronunciation and inflection.

3. The second six-measure phrase is identical to the first six measures. Have students compose an alternative second phrase which is stylistically compatible with this folk song. Have them perform their version for their classmates.

Cultural/Historical

1. Research Nancy Telfer.

> Nancy Telfer is an Ontario composer who specializes in the field of choral music. Her experience as a music educator in the public schools is evident in her skilful settings for youth choirs. Since turning to full-time musical composition in 1979 she has written over 170 works. Telfer is in demand as a judge and adjudicator and has conducted many workshops on Canadian choral repertoire.
>
> Source: Kallman & Potwin (Eds). 1992. *Encyclopedia of Music in Canada* (Second Edition), University of Toronto Press.

2. Research the origins of *Un Canadien Errant*.

> "A French-Canadian student, M.A. Gerin-Lajoie, composed *Un Canadien Errant* shortly after the unsuccessful rebellion of 1837-38 in Lower Canada. Many of the rebels had fled to the United States to avoid being tried and killed or being shipped off to Van Diemen's Land (now Tasmania). Life was especially difficult for the exiles who were on the American side of the St. Lawerence River: Canada was so close, yet so far away!" (p. 34)
>
> Source: Bray, Telfer, & Wuensch. 1986. *Reflections of Canada* (Volume 2), The Frederick Harris Music Company, Limited. Reprinted with permission.

Critical/Responsive

1. Videotape various students conducting the last three measures. Analyse the degree to which the student conductors have achieved a unified and aesthetically pleasing ritardando.

2. Analyse a videotape of your choir's performance of this piece with a view to assessing the degree to which the expressive intent of the composition is being portrayed to the audience.

Section Three: Ninēstosin

by Winston Wuttunee

See Cultural/Historical #1 & 2

Part 1

Ni nē stosin ni nē stosin Ka-nō kanoh tē-kī wēyan' Ni

Part 2

See Preparatory Exercises #1 & 2a,

Part 3

Ni nē stosin ni nē stosin Ka-

Part 4

nē stosin Wah hāy yahāy ya hāy ya hō Wah hāy yahāy ya hāy ya hō Ni

See Preparatory Exercise #2b.

nō kanoh tē-kī wēyan' Ni nē stosin Wah hāy yahāy ya hāy ya hō Wah

ne stosin ni ne stosin Ka-no kanoh te-ki weyan' Ni ne stosin Wah

hay yahay ya hay ya ho Ni ne stosin ni ne stosin Ka-no kanoh te-

hay yahay ya hay yaho Wahhay yahay ya hay yaho

ki weyan' Ni ne stosinWah hay yahay ya hay yaho Wahhay yahay ya hay yaho

Used and adapted with the permission of Winston Wuttunee.

Text for Ninēstosin

Cree	English
Ninēstosin ninēstosin Ka-nōka-nohtē-kīwēyān' Ninēstosin Wah hāy ya hāy ya hāy ya hō (Kihtwam:again)	I am tired. I want to go home. I am tired
Niwī-kīwānkinisitohtawin Niwī-kīwānkipēhtawin' Niwī-kīwān Wah hāy ya ...	I am going home. Do you understand? I am going home. Do you hear me?
Niwī-kīwānnīcimosis' Ka-wīntaw mētawānānaw' Ta-mōhcikan kisāstēki' Wah hāy ya ...	I am going home sweetheart. We will be playing together In the sunshine
Ninēstosin niwī-kīwan' Kika-wāpamitinkihtwām' Kīkīsi-sākipakāki' Wah hāy ya ...	I am tired. I am going home. I will see you again. When the sun comes out.
Ninēstosin ninēstosin' Ka-noka-nohtē-kīwēyān' Ninēstosin Wah hāy ya ...	I am tired. I want to go home.

Pronunciation Guide
a: 'u' in up   i: 'i' in bit   o: 'o' in book   ā: 'a' in father   ī: 'i' in machine   ō: 'o' in ore ē: 'e' in berry   c: 'ch' in church   k, m, n, p, s, t, w, and y as in English

Teaching-Learning Experiences for Section Three

Ninēstosin
Cree children's song by Winston Wuttunee
available in *Songs of the Northern Plains*
Weigl Educational Publishers

Objectives (Refer to page 41.)

1. Develop an awareness of and appreciation for the Cree language and Cree music. **(Interpretation/Appreciation/Decision Making)**

2. Develop an understanding of a musical round. **(Musical Literacy)**

3. Learn about Cree culture. **(PSVS)**

4. Develop the musical independence necessary to successfully sing a round. **(Musical Literacy)**

Preparatory Exercises

1. Count and clap the following rhythm. When this has been mastered, sing the counting syllables on scale patterns.

2. Sing the solfa syllables/numbers to the following. Also transpose down to E, E♭, and D.

3. Sing the solfa syllables/numbers to the following. Also transpose down to E, E♭, and D.

5 6 5 5 5 5 4 3 3 3 3 3

so la so so so so fa mi mi mi mi mi

3 2 2 2 3 3 2 1 7 1 5 1

mi re re re mi mi re do ti do so do

Creative/Productive

1. Introduce the material in this manner.

   • part 1 to a neutral syllable

   • parts 1 and 2 to a neutral syllable

   • all parts to a neutral syllable

   • all parts in Cree.

2. Rearrange the students in such a way that the four parts are not seated together. Rehearse until the students are able to hold their own part. Then have a different group of four singers (one on a part) sing each verse.

3. Compose a nine-measure canon in 6/8 time.

Cultural/Historical

1. Research the composer Winston Wuttunee or other contemporary Aboriginal composers such as Buffy Sainte-Marie, Susan Aglukark, or Willie Dunn.

Winston Wuttunee is a well-known Cree composer and entertainer who was born in Saskatchewan and presently resides in British Columbia. He composes songs for people of all ages. His performances appeal particularly to children. Wuttunee describes this song as the *Cree Frères Jacques*.

2. Research the history of the Cree people in Saskatchewan.

The Cree speak an Algonquian language and formerly inhabited the boreal forests south and west of the Hudson Bay and Lake Nipigon regions. Fur trading activities caused them to migrate west and by the mid-17th century Cree bands were scattered from near Lake Mistissani in northern Quebec to the foothills of the Rocky Mountains. The Plains Cree of the prairies were buffalo-hunters. Many of the Plains Cree intermarried with the French, creating the distinctive Métis culture. The Cree population in Canada is over 100,000.

Source: Amenn et al. 1995. *Grolier's Multimedia Encyclopedia*, Grolier Electronic Publishing, Inc.

3.   Invite a group of Aboriginal singers to demonstrate and explore aspects of their traditional music. In preparation, have the students listen to appropriate recordings such as *Let's Dance: Indian Social and Cultural Dances* (available from the Learning Resource Distribution Centre and on loan through the regional offices of Saskatchewan Education) and prepare questions.

Critical/Responsive

1.   Listen to a recording of your group singing this arrangement of Ninēstosin with a view to assessing the degree to which the four parts are equally balanced. Adjust the dynamics and/or the number of singers assigned to each part and re-record.

2.   Listen to a recording of your choir's performance of this piece. Determine if the group was able to hold the tonality from beginning to end. Devise strategies which choirs should employ to improve intonation, particularly when performing a cappella repertoire.

Section Four: *The Shadows of Dusk*

Words and Music
Elizabeth Raum

Andante con espressione See Cultural/Historical #2   See Cultural/Historical #1

optional piano

Should be performed a cappella

S: The long sha-dows at dusk— make me pause and ask, whence comes the
days pass in-to night—, and the light wanes. Where has it

A: The long sha-dows at dusk—. make me pause and ask, whence comes the
days pass in-to night—, and the light wanes. where has it

T: The long sha-dows at dusk,— make me pause and ask, whence comes the
days pass in-to night—, and the light wanes. where has it

B: The long sha-dows at dusk— make me pause and ask, whence comes the
days pass in-to night—, and the light wanes. where has it

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S: light, and to what pur-pose it's task?— Is it a ray of kind-ness that
gone? On-ly the me-mory re- mains. Gone is the milk of kind-ness that

A: light, and to what pur-pose it's task— Is it a ray of kind-ness that
gone? On-ly the me-mory re- mains. Gone is the milk of kind-ness that

T: light, and to what pur-pose it's task— Is it a ray of kind-ness that
gone? On-ly the me-mory re- mains. Gone is the milk of kind-ness that

B: light, and to what pur-pose it's task— Is it a ray of kind-ness that
gone? On-ly the me-mory re- mains— Gone is the milk of kind-ness that

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See Preparatory Exercise #2

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stand-ing for it oft brings pain. But we will rise a-bove it, sal-va-tion to at-tain. Could a

poco a poco cresc.

stand-ing for it oft brings pain. But we will rise a-bove it, sal-va-tion to at-tain. Could a

poco a poco cresc.

stand-ing for it oft brings pain. But we will rise a-bove it, sal-va-tion to at-tain. Could a

poco a poco cresc.

stand-ing for it oft brings pain. But we will rise a-bove it, sal-va-tion to at-tain. Could a

See Preparatory Exercise #1

poco a poco cresc.

poco a poco cresc.

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Meno mosso

vi-sion of the fu-ture have a-wak-ened this call? I no lon-ger feel

P Meno mosso

vi-sion of the fut-ure have a-wak-ened this call? I no lon-ger feel

P Meno mosso

vi-sion of the fut-ure have a-wak-ened this call? I no lon-ger feel

P Meno mosso

vi-sion of the fu-ture have a-wak-ened this call? I no lon-ger feel

P Meno Mosso

sad- ness when the shad-ows start to fall, start to fall _____

sad- ness when the shad-ows start to fall, start to fall _____

sad- ness when the shad-ows start to fall, start to fall _____

sad- ness when the shad-ows start to fall, start to fall _____

Teaching-Learning Experiences for Section Four

The Shadows of Dusk
Movement 5 of *Symphony of Youth* by Elizabeth Raum
Canadian Music Centre (R246sy5)
"Print and bind" copies may be purchased through:
Composer Services, Canadian Music Centre, National Office,
20 St. Joseph Street, Toronto, ON M4Y 1J9

Learning Outcomes (Refer to page 41.)

1. Develop an awareness of phrasing (varying lengths, staggered breathing technique). **(Musical Literacy)**

2. Develop an awareness of word emphasis and its role in conveying the composer's expressive intent. **(CCT)**

3. Develop an understanding of programme music. **(IL)**

4. Compare your choir's performance of this composition to an exemplary performance by another Saskatchewan high school choir. **(CCT)**

5. Develop an awareness of the balance between the sections of the choir and explore techniques which may be employed to improve the balance. **(Aural Skills) (CCT)**

Preparatory Exercises

1. Sing the solfa syllables/numbers in the musical example below. Also, transpose up so that doh/1 equals C#, D, and Eb.

2. Sing the solfa syllables/numbers. Also transpose down to Ab, G and F#.

Altos and Basses (8ve basso):

1 3 2 1 2 1 1 3 2 1 7 6 5 6 7 6 7 6

do mi re do re do do mi re do ti la so la ti la ti la

Sopranos and Tenors:

3 5 4 3 4 3 4 5 4 3 2 1 7 1 2 1 2 1

mi so fa mi fa mi fa so fa mi re do ti do re do re do

Creative/Productive

1. Introduce the material in this order:

   • page 6, measure 82, meno mosso to the end

   • beginning through to page 2, measure 19

   • page 2, measure 20 through to page 4, measure 47

   • page 5, measure 70 through to page 6, measure 82

   • page 4, measure 48 through to page 5, measure 69.

2. Only breathe where punctuation marks occur in the text. For certain phrases, it will be necessary to employ staggered breathing in order to accomplish this. For each phrase, the students should be aware of and provide appropriate emphasis on the key word(s).

Cultural/Historical

1. Write a biographical sketch of Elizabeth Raum.

Elizabeth Raum was born in Berlin, New Hampshire in 1945. She became a naturalized Canadian citizen in 1985. She received her initial musical training in Boston on oboe and piano. She earned her undergraduate degrees at the Eastman School of Music in Rochester, New York. From 1968-1975 Ms. Raum was principal oboist with the Atlantic Symphony Orchestra in Halifax, Nova Scotia. She moved to Regina in 1975 and shifted her focus to composition. She obtained a Master's degree from the University of Regina, studying composition with Thomas Schudel. Compared to most other contemporary composers, Ms. Raum's music is traditional and thereby accessible to a wide audience. In addition to her prolific work as a composer, Elizabeth Raum, in 1986, assumed the position of principal oboist with the Regina Symphony Orchestra.

Source: Kallman & Potvin (Eds). 1992. *Encyclopedia of Music in Canada* (Second Edition), University of Toronto Press.

2. *The Shadows of Dusk* is programme music. That is to say, the music evokes non-musical images, in this case pictorial scenes. Elizabeth Raum has said that in composing *Symphony of Youth*, she wanted to "paint an aural picture of the wind across the Prairie, and express with song the feelings and philosophy of the people". Choose a piece of music from your own audio library which is programmatic. Play it for the class and analyze the musical devices which the composer employed to evoke images.

Critical/Responsive

1. Videotape your choir singing this composition. Compare and contrast your performance with that of the Campbell Collegiate Concert Choir and the South Saskatchewan Youth Orchestra on the video produced by Sharper Image Film and Video Productions, Inc., entitled *Symphony of Youth*.

2. Listen to an audiotape of your choir singing from the beginning until page 2, measure 19. Assess the balance. Re-record this material and determine the degree to which the balance has been improved.

Section Five: SIYAHAMBA

(African Song)

for SATB Chorus, a cappella

Zulu Song
edited by
Doreen Rao

See Cultural-Historical #1

See Preparatory Exercises 1a and 1b

With an easy swaying motion, not too fast

Soprano Alto

mp Si - ya - hamb'____ e - ku-kha-nye-ni kwen-khos', Si - ya - hamb' e - ku-kha-nye- ni kwen-khos'__
mf We are march - ing in the light__ of God,__ we are march-ing in the light__ of God__

Tenor Bass

See Preparatory Exercise #2

See Preparatory Exercise # 3

Si - ya -
We are

Si - ya - hamb' e - kha- kha-nye - ni kwen kha - nye- ni kwen - khos',__ Si - ya -
We are march-ing in the light__ of the light__ of God, __ We are

kwen - kh See Creative/Productive #3
of G

ham-ba, ____ Ou ____ Si - ya - hamb' e - ku-kh See Critical/Responsive #2
march-ing, ____ Ou ____ we are march-ing in the

rit...

ham-ba, ham-ba, Si - ya - ham-ba, ham-ba, Si - ya - hamb' e - ku-kha-nye- ni kwen-khos'.__
march-ing, march-ing, we are march-ing, march-ing, we are march-ing in the light__ of God __

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Teaching-Learning Experiences for Section Five

Siyahamba
Zulu song edited by Doreen Rao for SATB/SSA a cappella
Boosey and Hawkes, Inc. OCTB6564/OCTB6656
Unison or SATB with piano accompaniment arranged by Hal Hospson
Agape, Carol Stream, Illinois 60188 HH3949
with piano and optional percussion accompaniment
arranged by Donald Moore
Warner Bros. Publications, Inc. SV9532, SV9531, SV9530

Objectives (Refer to page 41.)

1. Develop an awareness of and an appreciation for the Zulu language and Zulu music. **(PSVS)**

2. Develop an understanding of chromatic modulation. **(Musical Literacy)**

3. Compare and contrast Zulu music with other African music. **(CCT)**

4. Experience moving to the music in a stylistically appropriate manner. **(Interpretation/Appreciation/Decision Making)**

5. Become aware of the factors which determine the degree to which a conductor is able to control and unify tempo changes and final releases. **(C)**

Preparatory Exercises

1. Count and clap the following rhythms. When this has been mastered, sing the counting syllables on scale patterns.

| | or too | | | | | ti | ti | ti | ti | toom | | | | ti | ti | ti | |
| 12 | | | | | 3 | + | 4 | + | 123 | | | + | 4 | + |

2. Count and clap the following rhythms. When this has been mastered, sing the counting syllables on scale patterns.

| or | ti | ti | ti | ti | syn | co | | pa | ti | ti | syn | co | | co | | pa |
| | 1 | + | 2 | + | 3 | + | | + | 1 | + | 2 | + | | + | | + |

3. Sing the solfa syllables/numbers to the following. Also, transpose up to A♭, A, B♭, B and C.

4. Sing the solfa syllables/numbers. Also, transpose up to A♭, A, B♭, B and C.

Creative/Productive

1. Introduce the material in this manner:

- on a neutral syllable (e.g., loo), tenors and sopranos sing the soprano line, altos and basses sing the bass line

- neutral syllable, all four parts as written

- in English

- in Zulu.

2. Make a pronunciation chart for the Zulu text:

Written: Si-ya hamb'-e ku kha nye ni kwenkhos'

Pronounced: See-yah hahm-buh koo kah nigh nee kwen kohs

3. Ask the students the following question: What is the harmonic function of the F natural in the alto part (2nd system, last measure)?

The note F has been altered (lowered half a step in the alto part, last measure of the second system) in order to affect a **chromatic modulation** to C major. The dominant seventh chord of C major contains the pitches G, B, D, and F (natural). The next time the note F occurs (also in the alto part), it is F# as per the key signature. Harmonically, we are back in the home key of G major.

Cultural/Historical

1. Research the Zulu people and their music.

The Zulus are an Nguni people. Zululand was a province in eastern South Africa which was renamed Kwazulu when it was set up as the designated homeland for Zulus under the apartheid regime. The Zulus earned a reputation as fierce fighters primarily due to the massive losses they inflicted on the invading British in 1879. Zulu music is reflective of the Nguni style, which also encompasses the Swazi and Xhosa people. Their traditional music is predominately vocal rather than instrumental. *Siyahamba* is representative of the Mbube style of male a cappella singing. The Zulus consider movement as an integral aspect of choral singing.

Sources: Collier. 1994. *Collier's Encyclopedia*, P.F. Collier.
Sadie. 1980. *The New Grove Dictionary of Music and Musicians* (Sixth Edition), Macmillan Publishers Limited.

2. Play a recording of an authentic performance of African vocal music for the class. Compare and contrast to a recording of your choir's performance of *Siyahamba*.

One source of African vocal music is Paul Simon's *Graceland* album which features the South African vocal group Ladysmith Black Mambazo. This group also has produced two commercially available recordings -- *Induku Zethu* (Shanachie SH43021) and *Ulwande Olungwele* (Shanachie SH43030).

Critical/Responsive

1. Analyse a videotape of your choir singing this piece. How effective is the choir's body language? Do the facial expressions of the singers convey the mood of the text? Is the choir's vocal colour effective in conveying the mood of the song in a stylistically appropriate manner?

The vocal quality should emulate an African rather than Western European timbre. The body movement should be subtle, leaning gently to the left then to the right in a rocking motion or with small steps from side to side.

Source: Doreen Rao -- editor's remarks in *Siyahamba*.

2. Videotape various students conducting the final statement of the text (last two measures with anacrusis). What factors contribute to the conductor's being able to control and unify the execution of both the *ritardando* and the release on the final note?

Grading and Reporting

Here is a means of generating a report card mark based on the activities which were suggested in the sample unit.

Aural Skills

Process (5 marks)	Product (15 marks)
• class work on ear-training • informal assessments of recordings of their own and other choirs	• theory/ear-training tests • listening assignment(s) chosen from the sample unit

Musical Literacy

Process (10 marks)	Product (15 marks)
• class work in sight-singing • preliminary drafts of original compositions	• sight-singing tests • composition assignment(s) chosen from the sample unit

Interpretation/Appreciation/Decision Making

Process (5 marks)	Product (10 marks)
• research notes, preliminary drafts of research assignments	• research assignment(s) chosen from the sample unit

Vocal Technique

Process (10 marks)	Product (20 marks)
• class work in warm-ups, vocalises, and technique exercises	• performance of vocal solo and/or one singer per part vocal ensemble

Attitude/Values

Process (5 marks)	Product (10 marks)
• participation in extra workshops and out-of-school choral groups • attendance at concerts of local choral groups	• report based on personal involvement with out-of-school choral group • solo performance at music festival • participation in choral concert

Appendix A: Suggested Repertoire

Here is a core list of repertoire which, in addition to the selections included in the model unit, works well with high school concert choirs.

Composer/Arranger	Title	Voicing	Level
Bach, J.S.	Jesu, Joy of Man's Desiring	SATB	medium
Besig, Don	Flying Free	SATB	easy
Britten, Benjamin	Old Abram Brown	SATB	difficult
Cable, Howard (arr.)	Sing from Sea to Sea	SATB	difficult
Copland, Aaron	Long Time Ago	SATB	medium
Dennard, (arr.)	Hush, Somebody's Callin' My Name	SATB	easy
Eaton, Richard (arr.)	Vive le Canadien (from Three French Canadian Folk Songs)	SATB	medium
Eilers Bacak	Go Ye Now in Peace	SATB	medium
Fauré, Gabriel	Cantique de Jean Racine	SATB	difficult
Feldman/Leavitt	River in Judea	SATB	medium
Haydn, F.J.	Gloria from Heiligemesse	SATB	medium
Holst, Gustav	Jesu, Thou the Virgin Born	SATB	easy
Kaplan, David	Folksong Journey	SATB	medium
Klouse, A.	Song for a Russian Child	SATB	medium
Kodaly, Zoltan	See the Gipsies	SATB	medium
Loomer, Diane (arr.)	Singabahamayo (South African folk song)	SATB	medium
Loomer, Diane (arr.)	Soon I Will Be Done	SATB	difficult
McGillvary, A.	Song for the Mira	SATB	medium
McGillvary, A.	Away from the Roll of the Sea	SATB	medium
Morley, T.	Now is the Month of Maying	SATB	medium
Mozart, W.A.	Ave Verum Corpus	SATB	difficult
Peterson, Oscar/Read, Paul	Hymn to Freedom	SATB	medium
Raum, Elizabeth	The Right Combination	SATB	easy
Schubert/Craig	Sanctus	SATB	easy
Somers, Harry	The Wonder Song	SATB	difficult
Wilkinson, Stewart (arr.)	O Canada	SATB	easy
Zaninelli, Luigi	The Water is Wide	SATB	medium

Appendix B: Listening to Music

Presented below are seven steps a teacher can follow to guide students in listening to a piece of music, live or recorded. This process is primarily designed for listening to the music of others, but may be adapted for listening to recordings of your own choir.

The steps outlined should not be taught in isolation. A teacher may wish to focus on only certain steps to achieve specific objectives. However, steps 3 to 7 will be effective only after repeated listening to the selection. Listening experiences should be integrated with other choral activities. This process may be used to provide the structure for reports, which students may be asked to present based on their own listening projects.

Steps	Activities
1. Preparation	• outline behavioral expectations for listening/concert etiquette • present reasons for listening to this particular musical selection
2. First Impressions	• describe subjective (emotional) reaction • record observations of the musical elements/compositional techniques in the music
3. Description	• expand vocabulary to describe objective analysis of the music more fully
4. Analysis	• develop an awareness of the form and style of the music
5. Interpretation	• express feelings about what has been heard • explore musical techniques which may be employed to convey mood
6. Gathering Background Information	• carry out research to understand the music better • study the music from a cultural/historical perspective
7. Informed Judgement	• assess the artistic merit of the music • determine appropriate audiences for the music

The preceding seven steps of investigation and reflection on a piece of music should provide students with a way to participate in the listening experience, and should encourage them to approach new music with open-minded curiosity. The process should help students to understand, value, and enjoy various kinds of music.

This process was adapted from the following sources: Anderson, 1988; Clark, 1960; Feldman, 1987; and Mahon Jones, 1986.

When listening to recordings of their own performances, students should be encouraged to assess their work in terms of the entire choir, their section and themselves. Providing each student with a feedback sheet, such as the one below, allows all students to participate actively in the assessment process.

	List the precise nature and location (measure number) of the problem.	Prescribe a specific solution to the problem you have identified
Entire choir	1) _____ 2) _____ 3) _____	1) _____ 2) _____ 3) _____
My section	1) _____ 2) _____ 3) _____	1) _____ 2) _____ 3) _____
Myself	1) _____ 2) _____ 3) _____	1) _____ 2) _____ 3) _____

In identifying problems, consider:

Balance-   Which sections need to be louder/softer?
               Is the tempo rushing or dragging?
Pitch-   Is the singing generally sharp or flat?
               Which intervals are inaccurate?
Tone-   Is the sound resonant?
Diction-   Are all the words audible?
               Which syllables/consonants cannot be heard?
Style-   Is the choir realizing the expressive intent of the composer?
               What can be done in terms of articulation, dynamics, tone colour, etc. to enhance the performance?

Appendix C: Physical Aspects of Singing

Posture

For effective singing to occur, the body must be properly positioned. To arrive at the desired posture while standing have the students inhale fully while slowly lifting their arms up towards the ceiling. Drop the arms to the side of the body without moving anything else. Maintaining that posture, slowly exhale. While sitting, students should keep their feet on the floor and their knees apart. Tell the students to sit as if they were about to zip up their jackets.

Breathing

Breathing is the foundation of good singing and therefore breathing exercises should always be included in the warm-up. In order to develop sensitivity to breath capacity and management, have the students form an "oo" vowel with their lips and then draw the air in slowly through the "oo" formation. Short rhythmic staccato exhalations develop an awareness of, and gradually strengthen the abdominal muscles involved in supporting the tone.

The Head Voice

The head voice is a figurative term associated with the higher placement of sound as differentiated from the quality and function of the chest voice. The chest voice can be potentially damaging for the young singer because it is generally produced too far back in the throat and without sufficient breath. The head voice has a forward placement and resonates in the head area. For choral singing, the head voice should be used throughout the vocal range and in all styles, including pop. In the warm-up, start in the middle to high range and work the head voice down. Your choir will never develop an exemplary tone quality if you take the chest voice.

The Changing Voice

The transition of the boy's voice from treble to changed is made considerably less difficult when the student is using head voice. During this transition period, it is important to vocalize the boys from where they sing most comfortably (which is often high in the soprano range) down through the middle register and on into the new territory of the range.

Appendix D: Professional Organizations

The following organizations provide support and professional development opportunities for high school choral directors. Membership benefits include a subscription to the association's publications.

Professional Organization	Address/Telephone
Saskatchewan Choral Federation	1870 Lorne Street Regina, SK S4P 2L7 Telephone: 306-780-9230
Saskatchewan Music Educators Association	P.O. Box 519 Cudworth, SK SOK 1BO Telephone: 306-256-3372
Association of Canadian Choral Conductors	49 Rue de Tracy Blainville, Quebec J7C 4B7 Telephone: 514-430-5573
American Choral Directors Association	P.O. Box 6310 Lawton, OK, U.S.A. 73506
Music Educators National Conference	1806 Robert Fulton Drive Reston, VI, U.S.A. 22091 Telephone: 703-860-4000
International Society for Music Education	Music Education Information and Research Centre University of Reading Bulmershe Court Reading RG6 1HY United Kingdom Telephone: 44-1734-318846

Choral music may be borrowed from the Saskatchewan Choral Federation and from:
Canadian Music Centre, National Office
20 St. Joseph Street
Toronto, ON
M4Y 1J9

Appendix E: Pronunciation Guide

International Phonetic Alphabet

Many choral exercises, vocalises and pronunciation guides utilize the International Phonetic Alphabet. The vowels should be pronounced:

Vowel	Pronounced as in:
a	hat
ah	father
aw	awful
ay	hate
ee	easy
eh	every
eye	eye
ih	it
oh	know
oo	moon
uh	up

Foreign Languages

There is a wealth of choral literature appropriate for high school students in which the text is in languages other than English. The chart on the next page is provided to assist you in teaching the correct pronunciation to your choir. Naturally, this chart represents a skeletal overview of generalized guidelines. If you are teaching material in an unfamiliar language, check with someone who is fluent in that language. Make a detailed pronunciation guide for the entire text of the song. Explore the opportunity of inviting another teacher or student to your class to model the desired pronunciation.

Pronunciation Guide for Foreign Languages

Latin	Italian	French	German
Vowels: a (father) e (red) i (see) o (swarm) u (spoon) ae (say) oe (say)	Vowels: a (father) open e (met) closed e (rate) i (see) o (swarm) u (spoon)	Vowels: a (father) a (rat) au (bow) e (record) é (day) e (earth) u = eu	Vowels: a (father) e (head) i (bit or be) o (not or note) u (foot or boot)
Consonants: c soft before e, i, ae, oe, otherwise c=k g soft before e, i, ae, oe, otherwise hard h like k between vowels (e.g., nihil), otherwise silent j = y gn = ny (anus) ph = f q = k z = dz	Consonants: c = ch before i and e; k before h, a, o, u g soft before i and e; hard before h, a, o, u h used to harden c, g, s, otherwise silent q = k x = ks z = dz or ts	Consonants: b = b, but silent when final c = k at the end of a word and before a, o, u, l, r c = s cc = k ch = sh	Diphthongs: ei, ai = my au = house eu = coy ui = Louis Consonants: b = b, except at the end of a word = p c = k ch = k d = d, but at the end of a syllable = t s as lone consonant before a vowel = z w = v v = f

Appendix F: Recruiting Singers

Most high school choirs are in need of more singers, particularly male singers. Here are some suggestions in that regard.

- Model an enthusiastic attitude.

- Provide the students currently enrolled in the program, regardless of how few, with the best choral experience you possibly can. They will be your most effective advocates in recruiting other students.

- Do not resort to recruitment ploys that are not educationally sound. Promising to sing only the music of Andrew Lloyd Webber or guaranteeing that next spring's choir tour will be to Australia are examples of commitments you will probably regret having made. Your program is bound to grow if you have a well-founded approach to the development of vocal technique, musical convictions that are educationally sound, and strong interpersonal skills.

- Work with school counsellors and administrators to devise the optimal scheduling scenario for the choral program in your school situation.

- Support other school activities and increase your contact with students not currently involved in the choral program by helping out with or attending a variety of school events.

- Co-operate with the music teacher(s) at the Middle and Elementary Levels. Arrange joint performances with your high school choral groups. It is important that the students in your neighbouring schools view you and your vocal ensembles in a positive light and are aware of the accomplishments of the high school choral program. Communicate directly with incoming students who sang in a Middle Level choir and their parents as to the benefits of membership in the high school choral program.

- Investigate, through consultation with the drama teacher, the possibility of staging a musical theatre production at your school. This type of activity often leads to increased student involvement in the choral program. It also provides a means to show case male singers in a desirable situation, from a social perspective.

- Take advantage of opportunities for your high school choral groups to perform in the community and, in particular, at venues which will afford wide exposure.

- Invite a large, well-balanced mixed concert choir to perform at your next school concert. This will demonstrate the potential musical benefits of recruiting more singers for the choir at your high school.

Appendix G: Special Choral Groups

If resources permit, you may wish to provide other types of choral opportunities for your students. Direct your energies to establishing a large, well-balanced concert choir in your school before creating any additional vocal ensembles.

Participation in special choral groups should be contingent on the student's being a member in good standing of the school's concert choir (and/or concert band). Some types of special choral groups you may wish to offer in your school include:

Chamber Choir

A chamber choir is typically a four-part mixed group composed of twelve to twenty-four singers. The chamber choir experience caters to those students who have a high level of musical sophistication.

The chamber choir director should be particularly knowledgeable in the areas of vocal technique and concert choir repertoire. Recordings available on the CBC SM5000 label of *The Elmer Isler Singers, The Tudor Singers of Montreal,* and *The Vancouver Chamber Choir* constitute excellent models of chamber choir performance.

Vocal Jazz Ensemble

This type of group is usually a four-part mixed choir of eight to sixteen singers. Most of the repertoire incorporates a rhythm section of piano, bass and drums.

It will be necessary to purchase a multiple-microphone system designed to accommodate close-microphone singing. Ideally each singer should have a microphone. It is not advisable for more than two singers to share a microphone.

The vocal jazz ensemble director should be well-acquainted with various jazz styles. With regard to vocal style, singers need to be taught to exaggerate diphthongs and to soften inner and final consonants. Directors, and eventually the vocal jazz ensemble members, should listen to recordings made by Aretha Franklin, Sarah Vaughan, Ella Fitzgerald, B.B. King, Manhattan Transfer, Solstice, the Nylons, and the Streetnix to name but a few significant artists in this genre.

In terms of embarking on repertoire selection, generally you will be well served by material that has been arranged by Gene Puerling, Phil Mattson, or Kirby Shaw. Start with easy selections that utilize jazz styles with which you feel comfortable.

Show Choir

A show choir typically encompasses twelve to twenty-four singers. The group usually works toward presenting a choreographed show that incorporates a number of choral selections. Special lighting and costumes are often used to heighten audience appeal.

Assuming you do not have expertise in the area of dance, it will be necessary to engage a choreographer to work with the group on a regular basis (not just for the rehearsal before the concert!). The choreographer must recognize the importance of the vocal sound and corresponding design routines. In the initial stages of developing a show choir, the choreography should be restricted to simple and clean movements that primarily involve the upper torso as opposed to footwork. Only the instrumental interludes should be heavily choreographed.

A typical show would contain an up-tempo opener, a swing tune, a pop tune, a ballad and an emotionally charged, full-sounding closer.

Musical Theatre

Producing a musical in your high school can serve to attract students to your choral program and to provide additional vocal opportunities for your choral students.

If you do not have expertise in drama, find a capable director. It is advisable to recruit other staff members and/or parent volunteers to provide support in the areas of choreography, piano accompaniment, set construction, lighting, costumes, tickets, programs, and publicity.

Many Broadway musicals have a running time in excess of three hours. As the audience will not be seated in cushioned chairs in most high school performing venues, it is usually advisable to cut some numbers and/or scenes to keep the show within a two hour time frame.

You may wish to consider incorporating a weekly choral rehearsal in the schedule for the musical. This provides a vehicle for instruction emphasizing vocal technique. This arrangement exposes the students in the musical to the concert choir medium.

If you are getting started in the area of musical theatre, both *Oklahoma* and *Grease* combine student appeal with a relatively low degree of difficulty. Other shows well-suited to the high school situation are *Oliver, The King and I, Camelot, Fiddler on the Roof, Guys and Dolls*, and Geoffrey Ursell's *Saskatoon Pie.*

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