

TEXTBOOK SCREENING INSTRUMENT

Music/Theatre

Consensus Review

Book Code: SEBGLEN-6102100-ECM-2**Category:** 6102100**Area** Fine Arts**Cluster** Music**Subject:** Choral Music 6-8.**Publisher:**

**School Education Group, a division of The McGraw-Hill Companies, Inc. (formerly
Glencoe/McGraw-Hill)**

Title:

Experiencing Choral Music

Author: Jothens, et al.**Edition:** 1st**Copyright:** 2005**ISBN:****Publisher's Bid Information****Bid Level**

Basal

Delivery Method

T

Reviewer Analysis**Level**

Basal

Delivery Method:

Traditional-T

Recommended:☒ **YES**☐ **NO**☐ **WITHDRAWN****Edit #** _____ **Final** _____**Committee Members:**

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I. Tennessee Framework

Documentation

STRENGTHS: The text covers most of the national and state standards of music.

There is a wide selection of choral music for each level: treble, women/girls, men/boys, and mixed (SATB).

Foreign language selections are appropriate to each level of student ability including different genres and styles.

Grade grouping and voice groupings are very well done:

Grade 6-7- Unison, 2-part/3-part Beginning

Grades 7-9- Intermediate, Proficient SSA, TTB, Mixed

Grades 9-12- Intermediate, Proficient SSA, TTB, Mixed

Grades 9-12 advanced Mixed

Scope and sequence of each level builds on the previous including the following:
diction, consonant and vowels, terminology and vocal production

CDs are recorded for use in the classroom (voices and accompaniment), use in the practice room (part dominant recordings) and can be used in a concert situation if needed (accompaniment only)

Lessons are self-explanatory in the teacher wraparound books and leave room for teacher creation and additions to vocal production, pedagogy and sight-reading.

Sight reading texts build at each level to prepare for the next level for the student.

All levels of student text and sight-reading are sequential and have basic skills, terminology, music notation, music theory, music history and listening to help the student understand the piece being studied and the concepts used in the piece being studied transfer to other pieces of the same style, genre or from the same music period.

Choice of foreign language is also appropriate to the grouping and the age level.

Assessments both formal and informal are included in the teacher wraparound book. Performance assessments are also included with the progress check points included in both student text and teacher wrap around.

The sight-reading CDs enhance the learning process and also correlate to the pieces being taught.

MATTERS OF FACT: Covers Tennessee State Music Standards

Good selection of music for the level in different voice parts. Unison, 2 and/or 3 part, Intermediate, Proficient and Advanced.

All selections can be used in concert, festival or in classroom settings

Sight-reading texts are sequential and build to the next level.

Teacher Wrap Around Book has pieces organized in three different groupings, beginning of the year,

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lessons for midwinter, and for Concert/Festival. Each piece is scoped with the “getting started with history and culture,” “artistic expression,” and “links to learning evaluation.” Piece is introduced and each lesson plan has a suggested sequence and performance tips. Lessons also include teaching strategies, progress checkpoints, connecting to the parts, curriculum and cultural connections. Assessments include: informal assessment, student self-assessment and individual and group performance evaluations. There are also extensions with each lesson for teacher and students. Each text also includes a choral library which is music that can be used for other performances, seasons and different lessons. All have recordings and lessons to be used as the beginning lessons. Teacher resource binder includes masters that enhance the piece and lessons being taught.

CONCERNS: Standards #2 and #3, playing instruments and improvising are taught but very sparingly in all levels especially the upper levels.

The Publisher’s response is respected and approved.

More Emphasis was placed on Standard 2.0 at the entry chorus levels for middle schools and high school, which are addressed through the Beginning and Proficient levels. The authors believe tat more students at these two levels would have a recent background in instrumental performance and would benefit from additional activities within the choral music context.

Standard 3 (Improvising), greater emphasis was placed on this standard at the more advanced levels of middle and high school.

On the initial view of the texts, there are a lot of foreign language pieces but with in-depth viewing the English to foreign language is about equal. There is a good variety of choices for multiple languages and all pieces are excellent for the level chosen.

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II. National Standards or Industry Standards

Documentation

STRENGTHS: The text covers all National Standards of Music in each level: Intermediate, Proficient and Advanced. The text also does an excellent job of differentiating each level with the pieces of choral literature, teaching masters, evaluating masters and skill and vocal development. The texts discusses the music industry/business world by sharing with the students in small doses what the music world is like and how different phases of music are equivalent to areas of industry. The choice of pieces are used to work on skills of vocal production, musical expression, analyzation, description, history and culture.

Different styles, genres and musical periods are taught along with poetry and history through pieces. Sight reading is sequential and easily built on from level to level by using the provided text. The sight-reading CDs enhance the learning process and correlate to the pieces being taught. This also helps reinforce the National standards.

The Teacher Wrap Around Book and Teacher Resource Binder help the teacher to plan, execute and teach each piece in a logical and sequential manner. Recordings help students to understand through listening, practicing ,and performing pieces being taught.

MATTERS OF FACT: Standards are taught through the use of sequential choice of music, sight reading correlated with the pieces and listening chosen to reinforce the style, genre or musical period. The Teacher Wrap Around Book and Teacher Resource Binder help the teacher to plan, execute and teach each piece in a logical and sequential manner. Recordings help students to understand through listening, practicing and performing pieces being taught.

Lesson plans and extensions of plans allow the student to transfer what is being taught to other pieces from the same genre, period or style.

CONCERNS: Standards #2 and #3 are taught but only in one or two lessons.

The publisher's response is respected and approved.

More Emphasis was placed on Standard 2.0 at the entry chorus levels for middle schools and high school, which are addressed through the Beginning and Proficient levels. The authors believe tat more students at these two levels would have a recent background in instrumental performance and would benefit from additional activities within the choral music context.

Standard 3 (Improvising), greater emphasis was placed on this standard at the more advanced levels of middle and high school.

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III. Program Design

Documentation

STRENGTHS: Program is sequential, logical and well planned. The teacher resources are well laid out so the teacher can find what is needed to teach the lesson, piece, skills and musical elements in each level and voicing.

CDs are excellent recordings and good examples for students to use in the classroom and practice. Each demonstrates vocal qualities, musical expression, correct vowels and consonants for student listening and study.

Teacher Resource Binder and Wrap Around Books are easy to follow, sequential and divided into logical groupings for the school year. Easier pieces are at the beginning, holiday pieces and other pieces that can be used during the winter season are next and then pieces that can be used for concerts or festivals. The choral library is an extension of and enhancement of the pieces that were chosen for the lessons. Pieces in this section can be used to be performed, demonstrate skills and elements taught earlier.

They are in a logical order in the textbook and give the teacher and student a variety of languages, styles and genres.

Sight reading program follows each piece and enhances piece being taught by using elements from the musical choice. This program is also logical and sequential which allows the student to gain confidence in sight reading and transferring from the sight reading book to the pieces being taught. Sight Singing book is presented in a sequential manner and could be used alone.

Excellent supplemental materials are included for vocal development, listening guides, rubrics and other forms.

The series is not grade-level specific. Beginners may start at any age and progress from there.

MATTERS OF FACT: Program is sequential, logical and follows the same format in each level and each voicing.

Art and music history examples are incorporated including color transparencies of the black and white pictures in the book.

A computer is not required for any component.

Individual voice parts are played on different CDs to enable separate small group practice.

The choral music literature is by a wide range of nationally recognized composers and spans many genres, periods, cultures and styles of music.

Lessons provide students opportunities to experience, label practice, reinforce and assess their learning.

Sight Singing Books for each of the levels (Beginning, Intermediate, Proficient, and Advanced) correlate to Experiencing Choral Music textbook and follow a sequential format for learning basic skills of music notation, music theory and melodic and rhythmic reading.

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Rehearsal/Performance CDs offer high-quality recording and helpful accompaniments. Example: Each recording has a performance with voices tract, accompaniment only tract, and part-dominant recording for each voice part.

The Teacher Resource Binder contains teaching materials designed to reduce teacher preparation time and maximize student learning. Examples: Teacher masters, Evaluation Masters, Music and History Masters, Vocal Development Masters, Skill Builders masters, and Sight Singing Masters.

Lessons contain Spotlights which focus on key elements of good vocal production. Example: Posture, Breath Control, Diction, Vowels, Matching Pitches, Melissa, Jazz Styles, and Physiology of the Voice.

Musical pieces are chosen for grade levels, voicing and for being used by the choir and the teacher for teaching musical elements, performing in a classroom or concert setting.

Lessons focus on one song selection but utilize many instructional strategies within the lesson structures. Example: An opening activity and discussion of background information, introduction of vocal examples, practice of sight-reading exercises with melodic and rhythmic drills all correlated to the song selection, rehearsing of the song, and varied assessment opportunities for documenting achievement and growth.

The Music History Section introduces varied vocal and instrumental pieces from the Renaissance Period through the Contemporary Period.

Lesson procedures involve concepts and skills being experienced, labeled, practiced, reinforced and assessed.

Assessments are correlated directly to the lesson objectives.

Lessons contain correlation to Fine Arts and the other disciplines. Examples: Art work of the same time period as a musical composition, famous authors who lived at the time of famous composers, time lines of world events, etc.

Student activities include: singing, playing, improvising, composing, moving, listening, arranging, analyzing, assessing, connecting to cultures, periods, and other disciplines.

The Choral Library includes a variety of songs. Examples: Multicultural, Patriotic, Seasonal, American folk songs, African American Spirituals, Broadway show tunes, and concert pieces.

Extra lesson activities are suggested within the text and online at music.glencoe.com.

CONCERNS: Standards #2 and #3 are taught but only in one or two lessons.

More Emphasis was placed on Standard 2.0 at the entry chorus levels for middle schools and high school, which are addressed through the Beginning and Proficient levels. The authors believe that more students at these two levels would have a recent background in instrumental performance and would benefit from additional activities within the choral music context.

Standard 3 (Improvising), greater emphasis was placed on this standard at the more advanced levels of middle and high school.

Technology components are very limited.

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Use of CDs may involve playing several for a single song. While useful if practice rooms are available, switching back and forth can be time-consuming if used in a regular rehearsal.

The Rehearsal/Performance CD PAK may be converted to MP3 format and used with a computer, amplifier, and speakers to facilitate use in a rehearsal or practice room.

Extension activities at the end of each lesson have few guidelines. Example: Create riser choreography. Uses a variety of steps and turns as well as hand movements with no prior instruction given, (p. 10, TWE-Beginner)

Extension activities were designed to spark additional creative ideas for the choral instructor who may have background or interest in a given area such as choreography, rather concise; other Extension activities such as on PP. 41 and 52 have more background and support written into the activities.

The focus is exclusive to western music.

There is some concern about some textual inaccuracies. For example, on P. 107 TWA the Medieval period is referred to as the Middle Ages spanning from 400-1430 AD. On p. 67 of the TRB it equates the Middle Ages with the Dark Ages.

Publisher's response is respected and approved:

Currently-accepted research indicates that Medieval and Middle are interchangeable terms, and "Dark" is a common term used to characterize most of the Medieval Age. The use of Dark helps reinforce that the Renaissance period was one of enlightenment in comparison to the Middle Age, which came before it.

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IV. Assessment

Documentation

STRENGTHS: There are informal and formal assessments. Each lesson has evaluations with rubrics and evaluation masters in the resource binder, progress checkpoints, students self-assessment and individual and group performance evaluations, Masters/rubrics cover musical elements, sight reading and student self-assessment and can be used for each piece and element taught in the lessons. The text is written in such as way that teachers can create their own informal and formal assessments.

MATTERS OF FACT: Assessments are found in:

Teacher wrap around book Lesson plans: checkpoints, evaluations, student self evaluations and informal and formal assessments

Teacher Resource binder: assessment masters cover musical elements, performance and sight-reading.

Different evaluations were placed in the sight-singing book, the student book, and the teacher resource binder.

Assessments have been woven into the learning process so as to be relevant and meaningful to the students with helpful feedback.

CONCERNS: None

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V. Other Comments

Documentation

STRENGTHS: Text is sound in choice of music, voicing, grouping of music choices for voicing. Student text and Teacher wrap around books are well written, easy to use and organized in a way that they could be used through the school year

CDs are well done with professional recordings that can be used in classroom, for group and individual rehearsal as well as in performance situations.

Assessments are comprehensive and well written to go along with pieces being taught and National and State Standards.

All different styles, genres and musical periods are covered in musical choices and with the addition of the choral library.

An online web site: music.glencoe.com provides easy access to numerous activities for extending the lessons and connecting the learning.

MATTERS OF FACT: Student text and Teacher wrap around books are well written, easy to use and organized in a way that they could be used through the school year.

CDs are of high quality with professional recordings at each level and voicing.

assessments are well written and are easily implemented in the classroom setting.

Text covers all music standards: State and National

Music is a collection of different styles, genres and musical periods grouped into usable sections for beginning of the year, winter selections, and concert/festival pieces.

CONCERNS: All standards are covered but Standard 2 and Standard 3 are the least used and taught. There is concern for the integrity of the materials. One of the CD cases broke during the review process, and the edges of the books are curling.

[Company will replace any materials damaged by shipping, or any defective materials.](#)

For younger students, particularly, a lack of pictures may be an issue.

[The authors believed that images were of critical importance when representing different music/art styles in the Music & History section of each student edition. A reproduction of a major artwork is included for each period. Given the amount of space that the repertoire takes within the student Edition, it was decided to limit additional images so as to make the size and weight of the books practical.](#)

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VI. List of Components Reviewed

Documentation

Student Text

Teacher wraparound book

Teacher resource book

Student sight reading text

CD recordings for each of the following:

Beginning 6-8 Unison, 2 part/3 part

Intermediate: 7-9 SSA, TTB and Mixed

Proficient: 9-12 SSA, TTB and Mixed

Advanced: 9-12 Mixed

Sight-reading for all levels, CD's for sight-reading

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VII. State Textbook Commission Members Comments

Documentation

STRENGTHS:

MATTERS OF FACT: No comment

CONCERNS:

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