

CURRICULUM GUIDE
VISUAL/PERFORMING ARTS DEPT.

COURSE:	Concert Chorus
GRADES:	9 - 12
ADOPTED DATE:	JUNE 2015
UPDATED:	DECEMBER 18, 2018

Mission Statement

The mission of the Township of Union Public Schools is to build on the foundations of honesty, excellence, integrity, strong family, and community partnerships. We promote a supportive learning environment where all students are challenged, inspired, empowered, and respected as diverse learners. Through cultivation of students' intellectual curiosity, skills and knowledge, our students can achieve academically and socially as well as contribute as responsible and productive citizens of our global community.

Mission Statement **Visual & Performing Arts**

The Township of Union Visual & Performing Arts Department strives:
To create an arts' community that is rich with cultural, social & intellectual diversity..... And, through collaborative partnerships between teachers, parents and members of the community at large, offer substantive art & music instruction and diverse artistic and performance opportunities for students of all ages.

Arts Vision Statement

The Township of Union Department of Visual and Performing Arts is committed to increasing opportunities for all students K-12 to participate in and understand the arts.

We all share the common belief that the arts are one of humanity's most eloquent means of understanding the world. Through the arts, we share the highest achievements of every culture and find a universal language which permits communication among all peoples. As such, the arts are an essential component of a complete education.

Through the years, studies have discovered that the inclusion of the performing arts in a broad-based curriculum improves the quality of a child's educational experience. The arts teach discipline, improve self-esteem, inspire creativity, and help young people to set and reach goals. Knowledge of the arts makes our district a challenging place where our children are encouraged to explore, to create, and to reach their full potential.

Statement of District Goals

- **Develop reading, writing, speaking, listening, and mathematical skills.**
- **Develop a pride in work and a feeling of self-worth, self-reliance, and self discipline.**
- **Acquire and use the skills and habits involved in critical and constructive thinking.**
- **Develop a code of behavior based on moral and ethical principals.**
- **Work with others cooperatively.**
- **Acquire a knowledge and appreciation of the historical record of human achievement and failures and current societal issues.**
- **Acquire a knowledge and understanding of the physical and biological sciences.**
- **Participate effectively and efficiently in economic life and the development of skills to enter a specific field of work.**
- **Appreciate and understand literature, art, music, and other cultural activities.**
- **Develop an understanding of the historical and cultural heritage.**
- **Develop a concern for the proper use and/or preservation of natural resources.**
- **Develop basic skills in sports and other forms of recreation.**

Course Description

This course is designed to guide the “non musician” through a basic vocal training program. This full year course involves the basic fundamentals of music and singing technique and performance. Through the choral repertoire students will explore their vocal potential as well as develop their musical vocabulary and knowledge of music theory.

Recommended Textbooks

Successful Performing

Successful Warmups

Successful Sight Singing

Voice For Life

Additional Resources

Teaching Choral Concepts

Master Strategies for Choir

Essential Elements for Choir

New Jersey Student Learning Standards

Standard 9

21st Century Life and Careers

In today's global economy, students need to be lifelong learners who have the knowledge and skills to adapt to an evolving workplace and world. To address these demands, Standard 9, 21st Century Life and Careers, which includes the 12 Career Ready Practices, establishes clear guidelines for what students need to know and be able to do in order to be successful in their future careers and to achieve financial independence.

Mission: *21st century life and career skills enable students to make informed decisions that prepare them to engage as active citizens in a dynamic global society and to successfully meet the challenges and opportunities of the 21st century global workplace.*

Vision: To integrate 21st Century life and career skills across the K-12 curriculum and to foster a population that:

- Continually self-reflects and seeks to improve the essential life and career practices that lead to success.
- Uses effective communication and collaboration skills and resources to interact with a global society.
- Is financially literate and financially responsible at home and in the broader community.
- Is knowledgeable about careers and can plan, execute, and alter career goals in response to changing societal and economic conditions.
- Seeks to attain skill and content mastery to achieve success in a chosen career path.

Career Ready Practices

Career Ready Practices describe the career-ready skills that all educators in all content areas should seek to develop in their students. They are practices that have been linked to increase college, career, and life success. Career Ready Practices should be taught and reinforced in all career exploration and preparation programs with increasingly higher levels of complexity and expectation as a student advances through a program of study.

- CRP1.** Act as a responsible and contributing citizen and employee.
- CRP2.** Apply appropriate academic and technical skills.
- CRP3.** Attend to personal health and financial well-being.
- CRP4.** Communicate clearly and effectively and with reason.
- CRP5.** Consider the environmental, social and economic impacts of decisions.
- CRP6.** Demonstrate creativity and innovation.
- CRP7.** Employ valid and reliable research strategies.
- CRP8.** Utilize critical thinking to make sense of problems and persevere in solving them.
- CRP9.** Model integrity, ethical leadership and effective management.
- CRP10.** Plan education and career paths aligned to personal goals.
- CRP11.** Use technology to enhance productivity.
- CRP12.** Work productively in teams while using cultural global competence.

CRP1. Act as a responsible and contributing citizen and employee.

Career-ready individuals understand the obligations and responsibilities of being a member of a community, and they demonstrate this understanding every day through their interactions with others. They are conscientious of the impacts of their decisions on others and the environment around them. They think about the near-term and long-term consequences of their actions and seek to act in

ways that contribute to the betterment of their teams, families, community and workplace. They are reliable and consistent in going beyond the minimum expectation and in participating in activities that serve the greater good.

CRP2. Apply appropriate academic and technical skills.

Career-ready individuals readily access and use the knowledge and skills acquired through experience and education to be more productive. They make connections between abstract concepts with real-world applications, and they make correct insights about when it is appropriate to apply the use of an academic skill in a workplace situation.

CRP3. Attend to personal health and financial well-being.

Career-ready individuals understand the relationship between personal health, workplace performance and personal well-being; they act on that understanding to regularly practice healthy diet, exercise and mental health activities. Career-ready individuals also take regular action to contribute to their personal financial wellbeing, understanding that personal financial security provides the peace of mind required to contribute more fully to their own career success.

CRP4. Communicate clearly and effectively and with reason.

Career-ready individuals communicate thoughts, ideas, and action plans with clarity, whether using written, verbal, and/or visual methods. They communicate in the workplace with clarity and purpose to make maximum use of their own and others' time. They are excellent writers; they master conventions, word choice, and organization, and use effective tone and presentation skills to articulate ideas. They are skilled at interacting with others; they are active listeners and speak clearly and with purpose. Career-ready individuals think about the audience for their communication and prepare accordingly to ensure the desired outcome.

CRP5. Consider the environmental, social and economic impacts of decisions.

Career-ready individuals understand the interrelated nature of their actions and regularly make decisions that positively impact and/or mitigate negative impact on other people, organization, and the environment. They are aware of and utilize new technologies,

understandings, procedures, materials, and regulations affecting the nature of their work as it relates to the impact on the social condition, the environment and the profitability of the organization.

CRP6. Demonstrate creativity and innovation.

Career-ready individuals regularly think of ideas that solve problems in new and different ways, and they contribute those ideas in a useful and productive manner to improve their organization. They can consider unconventional ideas and suggestions as solutions to issues, tasks or problems, and they discern which ideas and suggestions will add greatest value. They seek new methods, practices, and ideas from a variety of sources and seek to apply those ideas to their own workplace. They take action on their ideas and understand how to bring innovation to an organization.

CRP7. Employ valid and reliable research strategies.

Career-ready individuals are discerning in accepting and using new information to make decisions, changes. They use reliable research process to search for new information. They evaluate the validity of sources when considering the use and adoption of external information or practices in their workplace situation.

CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.

Career-ready individuals readily recognize problems in the workplace, understand the nature of the problem, and devise effective plans to solve the problem. They are aware of problems when they occur and take action quickly to address the problem; they thoughtfully investigate the root cause of the problem prior to introducing solutions. They carefully consider the options to solve the problem. Once a solution is agreed upon, they follow through to ensure the problem is solved, whether through their own actions or the actions of others.

CRP9. Model integrity, ethical leadership and effective management.

Career-ready individuals consistently act in ways that align personal and community-held ideals and principles while employing strategies to positively influence others in the workplace. They have a clear understanding of integrity and act on this understanding

in every decision. They use a variety of means to positively impact the directions and actions of a team or organization, and they apply insights into human behavior to change others' action, attitudes and/or beliefs. They recognize the near-term and long-term effects that management's actions and attitudes can have on productivity, morals and organizational culture.

CRP10. Plan education and career paths aligned to personal goals.

Career-ready individuals take personal ownership of their own education and career goals, and they regularly act on a plan to attain these goals. They understand their own career interests, preferences, goals, and requirements. They have perspective regarding the pathways available to them and the time, effort, experience and other requirements to pursue each, including a path of entrepreneurship. They recognize the value of each step in the education and experiential process, and they recognize that nearly all career paths require ongoing education and experience. They seek counselors, mentors, and other experts to assist in the planning and execution of career and personal goals.

CRP11, Use technology to enhance productivity.

Career-ready individuals find and maximize the productive value of existing and new technology to accomplish workplace tasks and solve workplace problems. They are flexible and adaptive in acquiring new technology. They are proficient with ubiquitous technology applications. They understand the inherent risks-personal and organizational-of technology applications, and they take actions to prevent or mitigate these risks.

CRP12. Work productively in teams while using cultural global competence.

Career-ready individuals positively contribute to every team, whether formal or informal. They apply an awareness of cultural difference to avoid barriers to productive and positive interaction. They find ways to increase the engagement and contribution of all team members. They plan and facilitate effective team meetings.

Course Proficiencies

Students will...

- know and understand aspects of the vocal mechanism
-
- sing choral music in 3 and 4 part harmony
-
- understand and demonstrate proper vocal/tone production, posture and breathing mechanics
-
- demonstrate the use of choral music vocabulary and notation
-
- develop skills in reading music, including elements of rhythm, harmony, melody and form
-
- recognize and interpret expressive markings
-
- understand and demonstrate balance and blend
-
- perform a variety of literature with attention to pitch, dynamics, tempo, intonation and diction
-
- perform a variety of world music including diverse musical styles as well as languages
-
- demonstrate proper concert etiquette
-
- assess/critique choral performance

Curriculum Units

Unit 1: Vocal Anatomy and Technique

Unit 2: Vocal Warmups

Unit 3: Vocal/Choral Performance

Unit 4: Sight Singing

Unit 5: Music Literacy

Unit 6: Concert Etiquette, Performance and
Evaluation

Pacing Guide- Course

Units are not necessarily linear. Most units will be incorporated on an ongoing basis throughout the year.

<u>Content</u>	Number of Days
<u>Unit 1:</u> Vocal Anatomy and Technique	Weekly lessons, applied and reinforced daily
<u>Unit 2:</u> Vocal Warmups	Weekly lessons, applied and reinforced daily
<u>Unit 3:</u> Vocal/Choral Performance	Weekly lessons, applied and reinforced daily
<u>Unit 4:</u> Sight Singing	1-2 Days a week for approximately 20 weeks, to be determined by instructor
<u>Unit 5:</u> Music Literacy	1-2 Days a week, for approximately 20 weeks, to be determined by instructor
<u>Unit 6:</u> Concert Etiquette, Performance, and Evaluation	20

Unit 1: Vocal Anatomy and Technique (NJSL: 1.3.2.B.2; 1.3.5.B.1; CRP2)

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSL)	Activities	Assessments
<p><u>What constitutes good posture?</u></p> <p><u>How do posture and breathing affect vocal technique, quality and performance?</u></p> <p><u>What comprises the breathing mechanism and vocal production?</u></p> <p><u>How is the breathing mechanism used?</u></p> <p><u>How are voices classified?</u></p> <p><u>What are “good” and “extreme” range limits?</u></p> <p><u>What are contributing aspects of proper vocal/tone production, posture and breathing</u></p>	<p><u>SWBAT identify and explain the concepts concerning posture and feel an increased need for good posture while singing</u></p> <p><u>SWBAT perform two or more body-movement techniques for establishing their own correct standing posture</u></p> <p><u>SWBAT explain the principle of antagonistic muscles by which breathing is controlled; identify and describe the basic parts of the breathing mechanism; explain diaphragmatic-costal breathing</u></p>	<p><u>Students will experience good and poor posture and understand how it affects the voice. Students will learn rules for good posture and identify poor posture.</u></p> <p><u>Additional activity – Book balancing</u></p> <p><u>Students will learn about the muscles involved in breath control, watch an animated diagram of the breathing mechanism, and practice controlled breathing through breathe and count/hiss/hum exercise</u></p> <p><u>Students will experiment with their voices to experience the variety of sounds the voice can</u></p>	<p><u>Students will be assessed individually as necessary by demonstrating learned concepts. They will also complete self-assessments where applicable and assess their peers. Students are expected to demonstrate concepts learned to the best of their ability at every rehearsal. Participation is graded.</u></p> <p><u>Students will receive notes for each lesson and complete an exit card and quiz after each lesson.</u></p> <p><u>Students will take a comprehensive test after approximately every 4 to 5 lessons</u></p>

<p><u>mechanics? How are these practices applied?</u></p> <p><u>What are important aspects of promoting vocal health?</u></p> <p><u>How is singing tone produced and amplified?</u></p> <p><u>What comprises proper diction?</u></p> <p><u>What contributes to a variance in tone quality, and how are qualities classified?</u></p> <p><u>What are correct and incorrect vocal onsets?</u></p> <p><u>What is resonance and how is it achieved?</u></p> <p><u>How can vocal range be properly extended?</u></p> <p><u>What is the International Phonetic Alphabet?</u></p>	<p><u>SWBAT explain and demonstrate the fundamental principles of breath control</u></p> <p><u>Students will understand change-of-color points where the vocal mechanism changes and adjusts; know why voice “breaks” occur; understand the major objective of blending registers of the voice</u></p> <p><u>Students will know that an open throat is essential to good singing tone; recognize the tones produced by singers with a high and a low larynx and demonstrate the sounds; know how tension in the throat affects tone; demonstrate several techniques for achieving an open throat</u></p>	<p><u>make. Students will attempt “voice scribbling exercise”</u></p> <p><u>Students will learn about the vocal mechanism, how it works and how resonance is achieved. Students will experience resonance by feeling the vibrations in critical areas of their body (chest, throat, lips, nose, head).</u></p> <p><u>Students will watch a video of the vocal folds in action.</u></p> <p><u>Students will experiment with their voices to find their own comfortable ranges.</u></p> <p><u>Students will practice good vocal placement through open mouth/throat and lifting of soft palate exercise</u></p> <p><u>Students will perform tongue twisters to practice</u></p>	
--	--	---	--

<p><u>Why are articulation, pronunciation, and enunciation important for creating unity as an ensemble?</u></p>	<p><u>Students will know basic rules for phrasing; know the techniques used for singing long phrases; know basic rules for taking catch-breaths and for staggering their breathing</u></p> <p><u>Students will know the names and correct pronunciation of important parts of the singing mechanism; have a basic understanding of the operation of the vocal folds; know the major adjustable resonators</u></p> <p><u>Students will know the purposes of a personal warmup; know how to conduct a personal warmup in order to reduce tension and to prepare the singing mechanism for effective performance</u></p> <p><u>Students will know how</u></p>	<p><u>clear and precise diction</u></p> <p><u>Students will: practice precise attacks and releases; correct glottal or aspirate attacks</u></p> <p><u>Students will: analyze chosen phrases from current repertoire and determine and mark the phrasing to be used; attempt to sing longer phrases and better control breathing</u></p> <p><u>Students will: practice singing rapid runs and florid passages with rhythmic precision and tonal clarity; practice to achieve greater agility, more variation of tone color and dynamics, and more control of accents and embellishments</u></p> <p><u>Students will: study the IPA chart and become familiar with the signs and sounds represented;</u></p>	
--	--	---	--

the vocal mechanism can be damaged by abuse or sickness; understand vocal issues such as nodes, tumors, and ulcers; recognize symptoms of a damaged vocal mechanism; understand key ideas concerning head colds, laryngitis, allergies, tonsillitis, smoking, and correct speech level.

Students will know how a musical tone is produced and amplified; know the names and locations of the adjustable resonating cavities

Students will know appropriate criteria for judging the sound and feel of their singing tone

Students will know how to produce “bright,” “medium,” and “dark” tone quality and will recognize texts which call for their use; know the

practice refining their tone quality by singing more pure vowels

Students will: practice listening carefully and altering volume as necessary to achieve better balance, and altering brightness or darkness of vowels as needed to achieve better blend

Students will: practice singing diphthongs correctly by sustaining the long vowel and shortening the vanish vowel; identify diphthongs in the repertoire they are singing

Students will: practice exaggerating their articulation and enunciation in rehearsal and minimizing the undesirable sounds of the neutral vowel and sibilants

characteristics of normal vibrato and will know how to produce “straight” tone

Students will understand the important of precision through attacks and releases; know the characteristics of a good vocal attack; identify two types of incorrect vocal attacks and three common faults in choral releases

Students will know how and what to practice in order to extend their vocal range; recognize the visible signs of vocal tension

Students will understand and properly use the terms “head resonance” and “head voice”; recognize tones produced with “head resonance” and “head voice”

Students will know and understand the meaning of vocal flexibility; know the importance of practicing a variety of types of music in order to maintain both good tone and good flexibility

Students will understand possible causes of poor intonation and identify situations where they are likely to occur

Students will be familiar with the International Phonetic Alphabet; know how words are transcribed into the phonetic alphabet

Students will understand blend, balance, pitch, and diction as elements of unity; understand the meaning of the terms blend and balance; know several approaches to achieving choral blend

Students will employ correct tongue and lip position for singing vowels; understand bright vs. dark and open vs. closed vowels

Students will understand diphthongs; know the proper procedure for singing diphthongs

Students will understand the term articulation; know the characteristics of good articulation and the common causes of poor articulation; know basic rules for performing voiced and voiceless consonants

Students will know the meaning of the term enunciation and what comprises good diction; understand the need for exaggerated articulation and enunciation

	<p><u>Students will know the general rule for pronunciation and know common pronunciation errors; know basic rules for the pronunciation of consonants and contiguous vowels</u></p>		
--	---	--	--

Unit 2: Vocal Warmups (NJSLs: 1.3.2.B.2; 1.3.5.B.1; CRP2, CRP3)

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSLs)	Activities	Assessments
<p><u>Why are vocal warmups important to overall vocal health and performance?</u></p> <p><u>How is proper vocal technique practiced and reinforced through vocal warmups?</u></p> <p><u>How can vocal warmups help reinforce listening and ear-training?</u></p> <p><u>How can vocal warmups help reinforce vocal expression?</u></p>	<p><u>SWBAT produce a good quality sound through their full range</u></p>	<p><u>In week 1, students will learn a series of 5 warmups (Successful Warmups). Every week thereafter, students will learn one additional warmup, and the oldest warmup will be omitted. Each week singers will practice skills in four general areas: breathing, tone quality, vocal flexibility and ear-training. During the weeks that a warmup is performed, it will be presented in different ways so that the singers will progress with the variations. Each warmup is composed of preparation, singing, and repetition. A total of 37 warmups will be performed</u></p>	<p><u>Students will be graded daily and will be expected to perform each warmup to the best of their ability.</u></p> <p><u>Students will keep a chart in which they will evaluate their own progress through each warmup.</u></p>

1a - SWBAT be aware of muscles used for breathing; practice even release of air; develop strength, control and endurance of breath for long phrases, accents, forte passages and staccato notes

1b – SWBAT practice “b” and “p”; warm up lips quickly with a lip stretch; strengthen the lips; practice rhythmic precision and clear diction

1c – SWBAT use short consonants and long vowels; place the vowel on the beat; use one long continuous stream of air; practice legato singing; precision of initial consonants

1d – SWBAT open the mouth north/south; open the throat with each

1a– building muscles for breath support

1b – b p; working the lips

1c – short consonants; long vowels

1d – ah; tone quality

breath; improve the quality of “ah”; spin the sound; brighten vowels

1e – SWBAT open the mouth more; increase resonance and projection; transfer good qualities of the higher pitches into the lower pitches; initiate the use of the diaphragm

2 – SWBAT be aware of muscles used for breathing; use a steady flow of air; concentrate on the tummy rather than the throat; keep shoulders relaxed; improve the general quality of tone

3 – SWBAT practice clear articulation of “d” “t” and “j”; be aware of requirements of a healthy voice; improve rhythmic precision

4 – SWBAT breathe early in rhythm with the beat; feel air pressure during

1e – open mouth

2 – building endurance for breath

3 – d t j; working the tongue

4 – breathing early in rhythm

	<p><u>preparation; prepare the breath and mind for entries; inhale the appropriate amount and pace the exhalation for phrases of different lengths; cut-off cleanly</u></p> <p><u>5 – SWBAT keep a steady beat; feel the pulse before beginning; improve precision of eighth notes; avoid excess facial movement</u></p> <p><u>6 – SWBAT sing repeated pitches in tune; develop pitch memory for tuning; sing words beginning with “t” with forward placement</u></p> <p><u>7 – SWBAT improve quality of “ee” and brighten “ah”; stop unnecessary jaw movement; practice runs</u></p> <p><u>8 – SWBAT keep teeth slightly apart and lips relaxed for humming; move placement of vowels</u></p>	<p><u>5 – steady beat</u></p> <p><u>6 – tuning repeated pitches</u></p> <p><u>7 – ee</u></p> <p><u>8 – m; forward placement of the voice</u></p>	
--	--	--	--

forward; improve resonance and projection; increase warmth in vowel sounds; increase even quality of sound

9 – SWBAT make the “n” resonant; loosen jaw; improve intonation

10 – SWBAT open and relax the throat; relax tone quality; increase projection; use images to relax the throat; practice silent singing

11 – SWBAT emphasize the beat in different ways; emphasize important syllables; shape the music to fit the text; practice balance for changing dynamics; practice different levels of dynamics; practice changing time signatures

12 – SWBAT practice precise cut-offs; feel the beat in long notes; adjust

9 – I n

10 – open throat

11 – emphasizing the main beat

12 – cut-off on a rest

	<p><u>the cut-off to different tempos; understand that precise details add clarity to the music</u></p> <p><u>13 – SWBAT become aware of diphthongs; improve quality of “o”; practice sustained notes</u></p> <p><u>14 – SWBAT increase resonance; transfer resonance from “m” to vowels; feel support of resonance from chords; practice tuning sustained notes</u></p> <p><u>15 – SWBAT understand “flat” and “sharp”; listen carefully; sing softly to hear tuning; use strategies for flat singing (e.g. air pressure, spinning sound) and sharp singing</u></p> <p><u>16 – SWBAT increase flexibility moving from vowel to vowel; transfer quality of a good-sounding vowel to poorer</u></p>	<p><u>13 – o</u></p> <p><u>14 – “m” hum</u></p> <p><u>15 – tuning sustained notes</u></p> <p><u>16 – brighten or relax vowels; ee oh</u></p>	
--	--	--	--

vowels; use images for quickly descending pitches; transfer good qualities of higher pitches to lower pitches; react quickly to changing tempos

17 – SWBAT practice legato singing; shape the phrase; practice balance for changing dynamics

18 – SWBAT practice short, soft and precise “f” “s” and “sh”; sing consonant at same pitch as following vowel

19 – SWBAT understand the mask of resonance; explore different types of resonance; improve projection

20 – SWBAT use clean and musical; refrain from rushing; practice balance of counterpoint; start a phrase gently after a quick breath

17 – legato = smooth

18 – f s sh

19 – “m” mask

20 – cut-off with no rest

	<p><u>21 – SWBAT improve breath support; use more pressure for forte; increase the volume without sacrificing the quality of the sound; use forward tone placement; increase resonance</u></p> <p><u>22 – SWBAT inhale the right amount of air; pace the breath evenly; release air economically; practice cut-offs</u></p> <p><u>23 – SWBAT focus tone; hear tuning better with focused “u”; improve quality of “u”; center pitch quickly for leaps; spin the sound forward</u></p> <p><u>24 – SWBAT improve diction; exaggerate and project consonants</u></p> <p><u>25 – SWBAT listen to balance during chordal/unison changes, dynamic changes, high</u></p>	<p><u>21 – f = forte = loud</u></p> <p><u>22 – phrases with different lengths</u></p> <p><u>23 – u</u></p> <p><u>24 – k g</u></p> <p><u>25 – balance for forte</u></p>	
--	--	--	--

	<p><u>tessitura and acoustical changes</u></p> <p><u>26 – SWBAT reduce or eliminate breathiness; develop a forward, focused and resonant tone; brighten vowels</u></p> <p><u>27 – SWBAT tune with changing chords; recognize sharp/flat pitches and adjust quickly</u></p> <p><u>28 – SWBAT practice diphthongs at different tempos; improve quality of a; improve low pitches</u></p> <p><u>29 – SWBAT improve projection of “v th”; increase resonance; exaggerate consonants</u></p> <p><u>30 – SWBAT tune soft passages; improve breath support; use vocal energy; use forward placement of tone; keep the quality of piano sound as pitch rises; sing leaps in tune</u></p>	<p><u>26 – breathiness</u></p> <p><u>27 – tuning when harmony changes in accompaniment</u></p> <p><u>28 – a</u></p> <p><u>29 – v th</u></p> <p><u>30 – p = piano = soft</u></p>	
--	--	--	--

	<p><u>31 – SWBAT spin long notes forward; add momentum at end of a long note; keep mouth open to maintain pitch, dynamics, and quality; keep the momentum in phrases with a mixture of short and long notes</u></p> <p><u>32 – SWBAT improve quality of crescendo; pace crescendos of different lengths</u></p> <p><u>33 – SWBAT improve quality of a and o; practice cut-off at different tempi; feel the inner pulse</u></p> <p><u>34 – SWBAT develop clear articulation; practice cut-off on a diphthong; develop habits for healthy speaking</u></p> <p><u>35 – SWBAT tune with the harmonic changes; practice tuning sustained pitches; develop better</u></p>	<p><u>31 – long note in the middle of the phrase</u></p> <p><u>32 – cresc. = crescendo = gradually louder</u></p> <p><u>33 – cut-off on a half beat</u></p> <p><u>34 – th h ch</u></p> <p><u>35 – tuning with the harmony of the choir</u></p>	
--	---	--	--

	<p><u>listening skills; tune movement by semi-tones and whole tones</u></p> <p><u>36 – SWBAT improve resonance; improve forward placement and projection</u></p> <p><u>37 – SWBAT change the timbre of humming; feel shape inside mouth for each vowel; tune and project a humming sound by using appropriate and uniform vowel shape inside mouth</u></p>	<p><u>36 – resonance with “z”</u></p> <p><u>37 – tuning and projecting a humming sound</u></p>	
--	--	--	--

Unit 3: Vocal/Choral Performance

(NJSLS: 1.3.5.B.1; 1.3.5.B.2; 1.3.5.B.4; 1.3.8.B.3; 1.3.12.B.1; 1.1.12.B.2; 9.4.12.C(4).14; CRP2; CRP12)

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSLS)	Activities	Assessments
<p><u>How can the knowledge of common choral vocabulary be applied to performance?</u></p> <p><u>How are expressive markings and terms applied to vocal performance?</u></p> <p><u>What is balance/blend and how is it achieved?</u></p> <p><u>How does attention to dynamics, pitch, tempo, articulation, intonation and diction promote vocal performance?</u></p>	<p><u>SWBAT sing choral repertoire in 3 to 4 part harmony</u></p> <p><u>SWBAT understand how to decipher directional terms and markings in music to make performance of choral music expressive and diverse.</u></p> <p><u>SWBAT refine technical skills by learning useful performance strategies that aid in the internalization of concepts.</u></p> <p><u>SWBAT follow the conductor, mark music appropriately, and find cues in music</u></p>	<p><u>Students will build a repertoire of choral music that will display a range of musical styles, genres, and time periods.</u></p> <p><u>Students will perform at least one a cappella piece and should incorporate choreography if appropriate.</u></p> <p><u>All weekly activities will focus on a specific skill or concept. Each activity consists of singing a musical excerpt to practice application of skills. Skills will then be applied to rehearsal of concert repertoire.</u></p> <p><u>Students will perform activities 1-37 in</u></p>	<p><u>Students will be assessed individually on a daily basis and will be expected to participate in all activities, practice/perform concepts to the best of their ability, and apply skills to the rehearsal of concert repertoire</u></p> <p><u>Students will take periodic singing exams. They will be graded according to the singing rubric and will be expected to apply all learned concepts to current repertoire.</u></p> <p><u>Every 2 to 3 weeks students will take a written quiz checking their understanding of learned concepts and vocabulary</u></p>

	<p><u>SWBAT apply breathing to proper phrasing</u></p> <p><u>SWBAT improve listening skills for intonation and balance</u></p> <p><u>SWBAT achieve unity as an ensemble through precision, blend and balance</u></p> <p><u>SWBAT sing music from memory</u></p> <p><u>SWBAT improve tone quality and increase vocal energy by using images to create sound analogies</u></p> <p><u>SWBAT employ strategies to make meaning of lyrics and to achieve expressive communication to the audience</u></p> <p><u>SWBAT perform relaxation techniques before and while singing to dispel</u></p>	<p><u>Successful Performing</u></p>	
--	---	-------------------------------------	--

tension

Unit 4: Sight Singing (CCCS – 1.3.5.B.1; 1.1.12.B.2; 9.4.12.C(4).13)

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSLS)	Activities	Assessments
<p><u>How does the practice of sight singing aid in the learning and rehearsal of choral music, and in the overall understanding of musical structure and relationships?</u></p>	<p><u>SWBAT sight sing using either scale degree numbers, letter names, solfege syllables, or lyrics.</u></p>	<p><u>Students will perform weekly sight singing activities designed for choir. Activities are in unison or divided into parts for practical application of sight singing skills. All exercises are musical excerpts with lyrics, designed to apply not only skills in reading music notation, but reading and performing expressive markings and terms as well. Students will perform Exercises 1- in Successful Sight Singing</u></p> <p><u>Though this guide outlines exercises 1 – 66, exercises may be omitted or accelerated to meet the proficiency of the</u></p>	<p><u>Every 2 to 3 weeks, students will take a sight singing quiz. Musical examples will contain all elements learned up to that point.</u></p>

	<p><u>SWBAT sight sing scale degrees 1 (do) and 5 (sol) quarter notes and quarter rests; understand the terms tonic and dominant; sight sing at different tempos</u></p> <p><u>SWBAT sight sing beamed eighth notes and scale degrees 1 (do) 3 (mi) and 5 (sol) (skips)</u></p> <p><u>SWBAT sight sing in 2 parts; understand polyphonic and homophonic music</u></p> <p><u>SWBAT sight sing half notes and single eighth notes and rests; sight sing legato and staccato</u></p> <p><u>SWBAT sight sing octave leaps; understand sequence, accent, and repeat signs</u></p>	<p><u>students.</u></p> <p><u>Exercises 1 – 3</u></p> <p><u>Exercises 4 – 8</u></p> <p><u>Exercises 9 – 10</u></p> <p><u>Exercises 11 – 15</u></p> <p><u>Exercises 16 – 20</u></p>	
--	--	--	--

	<p><u>SWBAT improve sight singing of scale degrees 1 (do) 3 (mi) 5 (sol) and 8 (do), quarter notes/rests, half notes, eighth notes/rests, and in parts</u></p>	<p><u>Exercises 21 – 23</u></p>	
	<p><u>SWBAT sight sing sixteenth notes</u></p>	<p><u>Exercises 24 – 26</u></p>	
	<p><u>SWBAT sight sing in changing meters; sight sing with changing dynamics (piano and forte); apply the whole rest</u></p>	<p><u>Exercise 27</u></p>	
	<p><u>SWBAT sight sing scale degree 1 (do) 2 (re) 3 (mi) 5 (sol) and the octave</u></p>	<p><u>Exercises 28 – 29</u></p>	
	<p><u>SWBAT determine sharp key signatures before singing; improve sight singing in changing meters; sight sing in meters where the quarter note does not get the beat</u></p>	<p><u>Exercises 30 – 31</u></p>	
	<p><u>SWBAT sight sing using</u></p>	<p><u>Exercises 32 – 33</u></p>	

	<p><u>note names in treble clef; improve sight singing with changing dynamics (introduce mezzo forte)</u></p> <p><u>SWBAT sight sing dotted half notes; understand the term cantabile; determine flat key signatures before singing</u></p> <p><u>SWBAT sight sing scale degrees 1 (do) 2 (re) 3 (mi) 5 (sol) 6 (la) and the octave</u></p> <p><u>SWBAT sight sing in 2 parts written on one staff; sight sing with changing tempo markings (ritardando); understand the slur</u></p> <p><u>SWBAT sight sing including half rests and dotted half rests</u></p> <p><u>SWBAT understand major and minor keys; sight sing in minor keys</u></p>	<p><u>Exercise 34 – 35</u></p> <p><u>Exercises 36 – 37</u></p> <p><u>Exercises 38 – 40</u></p> <p><u>Exercises 41 – 42</u></p> <p><u>Exercise 43</u></p>	
--	---	--	--

	<p><u>SWBAT sight sing in cut time; understand the use of expression markings at the beginning of a piece of music</u></p> <p><u>SWBAT know what to look for in a piece of music before sight singing (key, beginning and ending pitches, meter, tempo, expression markings)</u></p> <p><u>SWBAT understand and sight sing in simple and compound meter (introduce dotted quarter rhythm in compound time)</u></p> <p><u>SWBAT understand D.C. al Fine; improve sight singing in compound time</u></p> <p><u>SWBAT understand and sight sing in irregular (or asymmetrical) meter; read percussive or spoken notes/notation</u></p>	<p><u>Exercises 44 – 45</u></p> <p><u>Exercise 46</u></p> <p><u>Exercises 47 – 49</u></p> <p><u>Exercises 50 – 51</u></p> <p><u>Exercises 52 – 54</u></p>	
--	--	--	--

	<p><u>SWBAT sight sing quarter-eighth rhythm in compound time; sing in quickly changing tempos (molto rit.)</u></p> <p><u>SWBAT understand metronome markings; improve sight singing various rhythms in simple and compound meter</u></p> <p><u>SWBAT sight sing scale degrees 1 (do) 2 (re) 3 (mi) 5 (sol) 6 (la) 7 (ti) and the octave</u></p>	<p><u>Exercises 55 – 58</u></p> <p><u>Exercises 59 – 64</u></p> <p><u>Exercises 65 – 66</u></p>	
--	--	---	--

Unit 5: Music Literacy (CCCS – 1.3.12.B.2; 1.1.12.B.1)

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSLLS)	Activities	Assessments
<p><u>What are the basics of music notation?</u></p> <p><u>How are all aspects of music performance represented in written music?</u></p> <p><u>How does the study of music theory contribute to the practice of good musicianship?</u></p>	<p><u>SWBAT explain the basic concept of pitch notation on a staff; indicate high and low pitches on a staff; draw notes of different durations</u></p> <p><u>SWBAT draw a staff, treble, and bass clefs, and understand their functions; recall the musical alphabet and note names in treble and bass clef</u></p> <p><u>SWBAT know durational values of notes/rests and their subdivisions; construct notes/rests correctly on the staff</u></p> <p><u>SWBAT draw a grand staff; label voice parts (soprano, alto, tenor,</u></p>	<p><u>Students will draw notes on indicated lines and spaces of the staff</u></p> <p><u>Students will draw a staff and practice drawing whole, half, quarter and eighth notes</u></p> <p><u>Students will recall examples of pulses in everyday life</u></p> <p><u>Students will identify songs with slow and fast tempos</u></p> <p><u>Students will clap through various rhythms</u></p> <p><u>Students will label notes on the treble staff and bass staff; come up with reference sentences to</u></p>	<p><u>Students will receive notes for each lesson and complete an exit card and quiz after each lesson.</u></p> <p><u>Students will take a comprehensive test after approximately every 4 to 5 lessons</u></p>

bass) and understand how they are positioned on the staff

SWBAT draw and indicate bar lines and measures; understand meter signatures; write beat numbers in rhythmic examples in simple and compound meter

SWBAT understand the function of a dotted note; complete musical equations with dotted rhythms; write in counts for dotted rhythms and tied notes in simple and compound meter

SWBAT define key signature; understand the function of sharps and flats; know the order of sharps and flats in key signatures;

SWBAT find "Do" in key signatures; determine the

remember note names on each staff

Students will complete musical equations for note/rest durations; practice drawing notes and rests on the staff (quarter, half, whole, eighth)

Students will practice drawing the grand staff; indicate notes sung by different voice parts in 4-part chorale style music; label voice parts for different vocal ensembles in closed and open score notation

Students will practice drawing bar lines to make measures; explain what the numbers in a meter signature indicate; complete empty measures with given meter signatures; compose rhythmic examples and write in the counts;

	<p><u>key of given key signatures</u></p> <p><u>SWBAT label notes altered by key signatures; understand the function of the natural sign</u></p> <p><u>SWBAT understand and define terms and symbols for dynamics, tempo, articulation; understand how to interpret repeat signs, first and second endings, D.C. al Fine, and D.S. al Coda</u></p> <p><u>SWBAT identify and measure intervals</u></p> <p><u>SWBAT identify keys on the keyboard, relating keys to the grand staff and identifying half and whole steps</u></p> <p><u>SWBAT identify and construct the major scale</u></p>	<p><u>practice writing in the counts for rhythmic examples in various meters</u></p> <p><u>Students will complete musical equations with dotted rhythms; write in counts for rhythms using dotted notes; write in counts for rhythms in simple , compound, and irregular meter; write notes representing counts shown</u></p> <p><u>Students will define key signature in their own words; practice drawing flat and sharp signs; practice drawing flats and sharps in the order they appear in a key signature</u></p> <p><u>Students will find “Do” from given key signatures; identify all sharp and flat keys from given key signatures</u></p>	
--	---	---	--

Students will label notes as they are in different keys; practice drawing natural signs; write correct note names as they are in the key signature or altered by accidentals

Students will define dynamic, tempo, articulation and directional terms and symbols

Students will draw and identify intervals

Students will identify notes on the keyboard

Unit 6: Concert Etiquette, Performance, and Evaluation
(CCCS: 1.1.12.B.2; 1.4.12.A.2; 1.4.5.B.2; 1.4.5.B.4; CRP2; CRP8; CRP9)

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSLS)	Activities	Assessments
<p><u>What are the elements of proper etiquette to be observed for a successful performance?</u></p> <p><u>What elements must be in place for the successful coordination and execution of a performance?</u></p> <p><u>As an observer or audience member, how is your perception of a choral performance influenced by learned choral practices and techniques?</u></p>	<p><u>SWBAT recall and demonstrate elements of acting professionally</u></p> <p><u>SWBAT understand and demonstrate aspects of planning a performance, including attire, rehearsal time, and use of the performance space</u></p> <p><u>SWBAT successfully perform a range of choral repertoire in a public performance</u></p> <p><u>Students will be able to conduct a self-evaluation of a choral performance, using appropriate choral vocabulary and language</u></p>	<p><u>Students will read an informational worksheet on concert etiquette, and then complete a worksheet evaluating appropriate and inappropriate behavior in different venues.</u></p> <p><u>Students will attend 2 days of in school dress rehearsals. Students will learn how to enter and exit the auditorium and where to stand. Music will be rehearsed as many times as needed to get an accurate idea of the acoustics of the space, and to make appropriate</u></p>	<p><u>Students will take a quiz evaluating appropriate and inappropriate behavior</u></p> <p><u>Students will be graded on their attendance and participation in the concert. Students must be on time to warmup and rehearse, They must be dressed in appropriate attire and exhibit professional behavior. The concert constitutes 4 major test grades</u></p>

adjustments

Students will watch a recording of the concert and complete a self-evaluation. They will evaluate intonation, rhythmic accuracy, tone, diction, posture, etiquette and stage presence.

Students will write a concert review as if they are outside observers or critics.

New Jersey Student Learning Standards
Music: Secondary Level

Standard 1.1 “*The Creative Process*”

All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

Standard 1.2 “*History of the Arts and Culture*”

All students will understand the role, development, and influence of the arts throughout history and across cultures.

Standard 1.3 “*Performance*”

All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.

Standard 1.4 “*Aesthetic Responses and Critique Methodologies*”

All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

General Course Objectives

Standard 1.1, Strand B

NJSLS# 1.1.12.B.1 – Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.

NJSLS# 1.1.12.B.2 - Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.

Standard 1.2

NJSLS# 1.2.12.A.1 - Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.

NJSLS# 1.2.12.A.2 - Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.

Standard 1.3, Strand B

NJSLS# 1.3.12.B.1 - Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.

NJSLS# 1.3.12.B.2 – Analyze how the elements of music are manipulated in original or prepared musical scores.

NJSLS# 1.3.12.B.3 – Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.

NJSLS# 1.3.12.B.4 – Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software.

Standard 1.4, Strand A (Aesthetic Responses)

NJSLS# 1.4.12.A.1 – Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.

NJSLS# 1.4.12.A.2 – Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.

NJSLS# 1.4.12.A.3 – Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.

NJSLS# 1.4.12.A.4 – Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

Standard 1.4, Strand B (Critique Methodologies)

NJSLS# 1.4.12.B.1 – Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.

NJSLS# 1.4.12.B.2 – Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.

NJSLS# 1.4.12.B.3 – Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.

Concert Chorus Exam

Teacher	Course	Student
ABBATE, MELISSA	MU165/2 - CONCERT CHORUS	

	A+ to A- Value: 10	B+ to B- Value: 7	C+ to C- Value: 4	D Value: 1	Points
Pitch	Virtually no errors. Pitch is very accurate.	An occasional isolated error, but most of the time pitch is accurate and secure.	Some accurate pitches, but there are frequent and/or repeated errors.	Very few accurate or secure pitches.	
Rhythm	The rhythms are accurate. Entrances, cut-offs, and articulations are precise.	The rhythms are mostly accurate. Entrances, cut-offs, and articulations are usually precise. An occasional isolated error.	Some rhythms are accurate. Frequent or repeated errors in duration, entrances, cut-offs, and articulations. Rhythm problems occasionally detract from the overall performance.	Rhythms are seldom accurate. No attention to entrances, cut-offs and articulations, detracting significantly from the overall performance.	
Technique	Tone is supported. Diction is accurate. Proper posture is observed with no visible tension in the body.	Tone is occasionally not supported. Words are articulated somewhat clearly. Proper posture is used most of the time with limited visible tension in the body.	Tone is occasionally supported. Some words are articulated but the text is not discernible. Sometimes posture is observed, but often showing tension and improper body position.	Tone is never supported. Words are rarely articulated and text is not discernible. Rarely demonstrates proper posture and tension is highly visible.	
Total Points:					