

CURRICULUM GUIDE
VISUAL/PERFORMING ARTS DEPT.

COURSE: Show Choir

Grades: 10 - 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

Show Choir is geared toward the student who possesses a proficiency in using the voice as an instrument and has experience singing in a choir. Students are selected for this course by audition or recommendation and should have an average knowledge of music fundamentals and vocal principles. This program will enable the student to make an appreciable contribution to the musical life of the community. Students will understand the style, period and compositional techniques of octavos performed and hone skills for sight singing.

Recommended Textbooks:

Teaching Choral Concepts
Successful Warmups
Successful Performing
Successful Sight Singing
Sing at First Sight

Additional Resources:

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 be able to...

- Demonstrate an understanding of vocal development (proper vocal tone production, posture and breathing mechanics)
- Continue to develop skills in diction and technique
- Demonstrate the use of choral music vocabulary and notation
- Sing choral music in a minimum of 4 to 8 part harmony
- Expand singing of pitches correctly via a cappella
- Continue skills in reading music, including elements of rhythm, harmony, melody and form
- Continue to recognize and interpret expressive markings.
- Expand interpretive skills – respond to choral music intellectually and emotionally.
- Expand understanding of balance and blend.
- Perform a variety of literature with attention to pitch, dynamics, tempo, intonation and diction
- Continued acquaintance and the performing of a variety of world music including diverse musical styles as well as languages.
- Expand skills in self-improvement and self-assessment
- Expand skills in performance via solo and/or ensemble.

Curriculum Units

Unit 1: The Vocal Mechanism

Unit 2: Vocal Technique

Unit 3: Vocal Warmups

Unit 4: Vocal/Choral Performance

Unit 5: Sight Singing and 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>	Introduction to Choral Singing, The Breathing Mechanism, and Voice Classification	Weekly lessons, applied and reinforced daily, during weeks 1-8
<u>Unit 2:</u>	Vocal Technique	Weekly lesson, applied and reinforced daily, beginning in week 9
<u>Unit 3:</u>	Vocal Warmups	Weekly lesson, applied and reinforced daily, beginning in week 1
<u>Unit 4:</u>	Vocal/Choral Performance	Weekly lesson, applied and reinforced daily, beginning in week 1
<u>Unit 5:</u>	Sight Singing	1-3 Days weekly, throughout the year
<u>Unit 6:</u>	Music Theory	1-2 Days weekly, throughout the year
<u>Unit 7:</u>	Concert Etiquette, Performance, and Evaluation	20

Unit 1; Introduction to Advanced Choral Singing and the Vocal Mechanism (NJSLs# 1.1, 1.3; CRP2)

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSLs)	Activities	Assessments
<p>What constitutes good posture?</p> <p>What comprises the breathing mechanism and vocal production?</p> <p>How is the breathing mechanism used?</p> <p>How are voices classified?</p> <p>What are “good” and “extreme” range limits?</p>	<p>Students will understand the concepts concerning posture and feel an increased need for good posture while singing</p> <p>Students will perform two or more body-movement techniques for establishing their own correct standing posture</p> <p>Students will understand the principle of antagonistic</p>	<p>Lesson 2 in Teaching Choral Concepts. Students will: see through demonstrations what poor posture looks like and how it effects the voice. Students will learn four rules for good singing posture while sitting.</p> <p>Lesson 3 in Teaching Choral Concepts. Students will: demonstrate the four rules for good singing posture; complete a checklist for good singing posture while standing; explain and demonstrate one body movement technique for assuming good standing posture</p> <p>Lesson 4 in Teaching Choral Concepts. Students will: complete a worksheet which requires their understanding</p>	<p>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.</p> <p>Students will complete a study guide for each lesson and take written examinations on learned concepts.</p> <p>Students will take a written examination at the end of the unit.</p>

	<p>muscles by which breathing is controlled; know the names of the basic parts of the breathing mechanism; understand diaphragmatic-costal breathing</p> <p>Students will know the fundamental principles of breath control; know what they must do to achieve breath control; understand why incorrect breathing causes vocal problems</p> <p>Students will understand the types of classifications of singers' voices; understand the criteria by which individual voices are classified; know their own voice-part classification</p>	<p>of principles concerning the breathing mechanism; attempt to resist too rapid exhalation as they sing; attempt to employ diaphragmatic-costal breathing as they sing</p> <p>Lesson 5 in Teaching Choral Concepts. Students will: read and complete a study guide upon which they will write the key concepts of the lesson; begin to practice breath economy and to "push out" just above the waistline to resist too rapid exhalation</p> <p>Lesson 6 in Teaching Choral Concepts. Students will: begin to evaluate the timbre, tessitura, range, and change-of-color points of their own voices and write down their observations of what sounds and sensations they hear</p> <p>Lesson 6 in Teaching Choral Concepts. Students will:</p>	
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	<p>Students will know a standard system for identifying octaves and pitches; know the average ranges for voice parts</p> <p>Students will understand the reed-flute method for evaluating the tone quality of untrained voice; know how to identify and recognize “reed,” “flute,” and “mixed” tone quality.</p> <p>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</p>	<p>complete a worksheet requiring their understanding of the concepts presented; determine and record their own “extreme” and “good” ranges</p> <p>Lesson 7 in Teach Choral Concepts. Students will: identify their own voice quality as “reed,” “flute,” or “mixed”; begin to modify their singing toward a “mixed” sound of good quality.</p> <p>Students will listen for their own change-of-color points and will determine on what notes they occur; begin working to smooth out their voices so the change-of-color points are not easily heard.</p>	
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Unit 2: Vocal Technique (NJSL# 1.1, 1.3; CRP2)

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSL)	Activities	Assessments
<p>What are contributing aspects of proper vocal/tone production, posture and breathing mechanics? How are these practices applied?</p> <p>What are important aspects of promoting vocal health?</p> <p>How is singing tone produced and amplified?</p> <p>What comprises proper diction?</p> <p>What contributes to a variance in tone quality, and how are qualities classified?</p> <p>What are correct and incorrect vocal onsets?</p> <p>What is resonance and how is it achieved?</p>	<p>Students will know five or more objectives of vocal training</p> <p>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</p> <p>Students will know that an open throat is essential to good singing tone; recognize</p>	<p>Lesson 11 in Teaching Choral Concepts. Students will: discuss and complete the study guide, Objectives of Vocal Training; analyze their present personal capabilities in the ten areas and determine their two greatest strengths and two greatest weaknesses</p> <p>Lesson 12 in Teaching Choral Concepts. Students will: complete the study guide entitled The Singing Mechanism; see pictures of the larynx and vocal folds</p> <p>Lesson 13 in Teaching Choral Concepts. Students will: experiment and evaluate their own voices and will determine if</p>	<p>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.</p> <p>Students will complete a study guide for each lesson and take written examinations on learned concepts.</p> <p>Students will take a written examination at the end of the unit.</p>

<p>How can vocal range be properly extended?</p> <p>What is the International Phonetic Alphabet?</p> <p>Why are articulation, pronunciation, and enunciation important for creating unity as an ensemble?</p>	<p>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</p> <p>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</p> <p>Students will know how 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.</p>	<p>they are singing with a constricted throat and a high or low larynx; practice 2 vocalises designed to help achieve an open throat</p> <p>Lesson 14 in Teaching Choral Concepts. Students will: memorize the systematic procedure for warming up; conduct a personal warmup</p> <p>Lesson 15 in Teaching Choral Concepts. Students will: examine the pitch and resonance of their speaking voices and will adjust their speech habits if necessary; copy the outline under the title Care of the Voice</p> <p>Lesson 16 in Teaching Choral Concepts. Students</p>	
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	<p>Students will know how a musical tone is produced and amplified; know the names and locations of the adjustable resonating cavities; have a general understanding of the overtone series</p> <p>Students will know appropriate criteria for judging the sound and feel of their singing tone</p> <p>Students will know how to produce “bright,” “medium,” and “dark” tone quality and will recognize texts which call for their use; know the characteristics of normal vibrato and will know how to</p>	<p>will: complete the study guide, Vocal Resonance; experiment with changes in lip, mouth, tongue, nasality, and tension of cavity walls to discover how each change affects vocal resonance</p> <p>Lesson 17 in Teaching Choral Concepts. Students will: listen to examples of fine singing played during rehearsal in order to form a better tonal image; seek other examples of fine singing to strengthen their tonal image</p> <p>Lesson 18 in Teaching Choral Concepts. Students will: locate texts from the choral repertoire which suggest the use of “bright,” “dark,” and “straight” tone; use the different tones; analyze new music to determine what tone color is appropriate for its performance</p> <p>Lesson 19 in Teaching</p>	
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	<p>produce “straight” tone; recognize tremolo</p> <p>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</p> <p>Students will know the names, signs, and meanings of the six levels of dynamic range and will be able to differentiate between the levels in listening and performance; know common faults which occur in connection with dynamics and dynamic change</p> <p>Students will know how and what to practice in order to extend their vocal range;</p>	<p>Choral Concepts. Students will: practice precise attacks and releases; correct glottal or aspirate attacks</p> <p>Lesson 21 in Teaching Choral Concepts. Students will: demonstrate their understanding of the six dynamic levels by singing a passage in which the difference between each level is clearly defined</p> <p>Lesson 22 in Teaching Choral Concepts. Students will: compare their extreme and good range limits from lesson 7 with their present singing capacity to determine if they have remained the same; set a realistic goal for expanding</p>	
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	<p>recognize the visible signs of vocal tension</p> <p>Students will understand and properly use the terms “head resonance” and “head voice”; recognize tones produced with “head resonance” and “head voice”</p> <p>Students will identify a correctly-produced and an incorrectly-produced hum by sight and sound; know how to correctly produce a resonant hum</p> <p>Students will identify four basic musical styles when they hear them employed in performance; properly</p>	<p>their upper or lower range by one note</p> <p>Lesson 23 in Teaching Choral Concepts. Students will: copy the outline for Head Resonance and the Head Voice; practice using the techniques listed to improve their tone; male students will experiment and try to produce tones in head voice</p> <p>Lesson 24 in Teaching Choral Concepts. Students will: copy the outline for Humming; practice the techniques to produce resonant humming</p> <p>Lesson 25 in Teaching Choral Concepts. Students will: analyze the repertoire they are singing to identify the basic styles to be used; apply the characteristics of each basic style in their singing so that each style is clearly distinguishable</p>	
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	<p>perform four basic musical styles (legato, staccato, marcato, and rubato) and know what characterizes effective performance of each style</p> <p>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</p> <p>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</p> <p>Students will understand possible causes of poor</p>	<p>Lesson 26 in Teaching Choral Concepts. 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</p> <p>Lesson 27 in Teaching Choral Concepts. 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</p> <p>Lesson 28 in Teaching Choral Concepts. Students will: analyze their own singing to identify possible causes of intonation problems and remedies for them</p> <p>Lesson 29 in Teaching Choral Concepts. Students</p>	
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	<p>intonation and identify situations where they are likely to occur</p> <p>Students will be familiar with the International Phonetic Alphabet; know how words are transcribed into the phonetic alphabet</p> <p>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</p> <p>Students will employ correct tongue and lip position for singing vowels; understand</p>	<p>will: study the IPA chart and become familiar with the signs and sounds represented; practice refining their tone quality by singing more pure vowels</p> <p>Lesson 30 in Teaching Choral Concepts. 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</p> <p>Lesson 31 in Teaching Choral Concepts. Students will: examine their own tongue and lip position, using charts as basis for making adjustments</p> <p>Lesson 32 in Teaching Choral Concepts. Students will: practice singing diphthongs correctly by sustaining the long vowel and shortening the vanish vowel; identify diphthongs in</p>	
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	<p>bright vs. dark and open vs. closed vowels</p> <p>Students will understand diphthongs; know the proper procedure for singing diphthongs</p> <p>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</p> <p>Students will know the meaning of the term enunciation and what comprises good diction; understand the need for exaggerated articulation and enunciation</p>	<p>the repertoire they are singing</p> <p>Lesson 33 in Teaching Choral Concepts. Students will: identify and correct poor articulation in the repertoire they are singing; memorize the four rules for singing voiced and voiceless consonants</p> <p>Lesson 34 in Teaching Choral Concepts. Students will: practice exaggerating their articulation and enunciation in rehearsal and minimizing the undesirable sounds of the neutral vowel and sibilants</p> <p>Lesson 35 in Teaching Choral Concepts. Students will: apply the rules for pronouncing consonants and vowels and demonstrate their application of good diction in the choir's repertoire; practice improving final consonants, and for the letter r in</p>	
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	Students will know the general rule for pronunciation and know common pronunciation errors; know basic rules for the pronunciation of consonants and contiguous vowels	particular	
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Unit 3: Vocal Warm-ups (NJSL# 1.1, 1.3; CRP2, CRP3)

This guide outlines year 2 in a 4-year interchangeable cycle. Each year new warm-ups will be presented, reinforcing previously learned material, and introducing new information and skills.

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSL)	Activities	Assessments
<p>Why are vocal warmups important to overall vocal health and performance?</p> <p>How is proper vocal technique practiced and reinforced through vocal warmups?</p> <p>How are vocal warmups similar to physical warmups? How are the benefits similar?</p> <p>How can vocal warmups help improve listening and ear-training?</p> <p>How can vocal warmups help reinforce vocal expression?</p>	<p>SWBAT feel gravity of dropped jaw; increase resonance; measure opening of mouth for sudden high pitches</p> <p>SWBAT form consonants at front of mouth; move through consonants quickly; keep the voice placement forward; use consonants efficiently; feel strong and weak pulses</p> <p>SWBAT place the vowel on the beat; shape phrases with long notes</p> <p>SWBAT cut-off correctly on a vowel; practice “ee eh ah oh u”; increase resonance; use self-evaluation of vowels</p>	<p>38 – drop the jaw</p> <p>39 – rhythmic diction</p> <p>40 – bl cl gl fl pl sl</p> <p>41 – five vowel workout</p>	<p>Students will be graded daily. A visual and aural assessment will be given to check that each student is performing each warmup correctly and to the best of their ability.</p> <p>Students will keep a chart in which they will evaluate their own progress through each warmup.</p>

	<p>SWBAT have awareness of uneven quality of sound; even out the quality of sound; think horizontally when the pitch rises and falls</p> <p>SWBAT practice slurs; be prepared to begin a phrase on a high pitch; sing with ribcage up; bring good qualities of higher pitches to lower pitches</p> <p>SWBAT be prepared for sudden changes of tempo; use pure vowels and musical phrasing in a slow tempo; use clear consonants and even pulse in a fast tempo</p> <p>SWBAT use short, soft, precise “s”; think of music as communication; improve diction by thinking of meaning of words; improve intonation</p> <p>SWBAT use framework</p>	<p>42 – gliding in mid-range</p> <p>43 – slurs</p> <p>44 – changing tempo suddenly</p> <p>45 – sp sk st squ</p>	
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	<p>pitches to tune a melodic line</p> <p>SWBAT practice short “a”; keep short vowels light; center the sound in front of the mouth</p> <p>SWBAT extend range upwards; sing high runs lightly and quickly; practice high pitches with relaxed jaw and firm stomach; expand the throat; keep head level for ascending pitches</p> <p>SWBAT sing syncopated rhythms; make small movements with tongue; feel inner pulse of rhythms</p> <p>SWBAT relax lips and cheeks; make vowel shape rounder</p> <p>SWBAT feel short breaths from the stomach; pace the breath for alternating long and short breaks; sing phrases of different lengths</p>	<p>46 – tuning a melody with framework pitches</p> <p>47 – short “a”</p> <p>48 – extending your range up</p> <p>49 – syncopation</p> <p>50 – w wh</p> <p>51 – alternating long and short breaks for breaths</p>	
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	<p>SWBAT correctly sing diphthong “oy”; move mouth as little as possible when changing from vowel to vowel</p> <p>SWBAT practice terraced dynamics; practice diphthongs; focus tone; eliminate breathiness and muted tone</p> <p>SWBAT maintain intonation and choral balance for dissonance; build up independence of slip parts</p> <p>SWBAT center the pitch; sing leaps with precision; tune with accuracy</p> <p>SWBAT gradually soften using images; keep intensity going and vocal placement forward during a dim.</p> <p>SWBAT emphasize strong syllables; tune the framework pitches; balance contrapuntal parts; place final “r” correctly</p>	<p>52 – oy</p> <p>53 – terraced dynamics</p> <p>54 – tuning dissonance</p> <p>55 – final vowel/initial consonant</p> <p>56 – dim. = diminuendo = gradually softer</p>	
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	<p>SWBAT increase intensity of air for high pitches; focus the tone in the mask; improve resonance and projection; spin the sound forward; improve staccato</p>	<p>57 – final “r”</p>	
	<p>SWBAT improve precision in diction; avoid excess head movements; communicate expressively; reduce breathiness</p>	<p>58 – warming up the upper part of the range</p>	
	<p>SWBAT extend the range down; warm up the undertones; keep jaw relaxed; even out tone quality in lower range</p>	<p>59 – precision in diction</p>	
	<p>SWBAT practice cresc. and dim.; add a sense of excitement to change of dynamics</p>	<p>60 – extending the range down</p>	
	<p>SWBAT pace the change of tempo for rit. and accel.; emphasize groupings for 5/8; watch the conductor</p>		

	<p>and be sensitive to rest of ensemble during tempo changes</p> <p>SWBAT practice short o; practice slurs; recognize the difference between “ah” and “aw”; sing different dynamic levels; practice balance with high tessitura</p> <p>SWBAT be aware of muscles used for breathing; relax the jaw; open the throat; warm up quickly; build up stomach muscles; increase resonance in lower range</p> <p>SWBAT practice leaps on a slur; brighten vowel sounds</p> <p>SWBAT pace air for long phrases; emphasize appropriate syllables; improve control for slow tempos</p> <p>SWBAT even out the quality of sound; improve</p>	<p>61 – cresc., dim.</p> <p>62 – accel., rit.</p> <p>63 – short “o”</p> <p>64 – feel the strength of the diaphragm</p>	
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	<p>resonance; extend the range upward; warm up the lips quickly</p> <p>SWBAT say the words to clarify rhythm and diction; sing more rhythmically; sing with the emphasis in an unusual place; practice changing meters</p> <p>SWBAT be aware of out of tune chords; tune the third in major and minor chords; tune the leading tone in chords; imagine tuning with a laser</p> <p>SWBAT shape each phrase; be aware of climax tones; pace the energy as the music moves toward the climax</p> <p>SWBAT use clean and musically appropriate cut-off; tune framework pitches; emphasize important syllables; shape the climaxes; practice balance for changing dynamics and</p>	<p>65 – y</p> <p>66 – sustained note at end of a phrase</p> <p>67 – high glides</p> <p>68 – emphasizing the right syllable</p> <p>69 – tuning thirds and leading tones in chords</p> <p>70 – shaping the phrase</p>	
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	<p>high tessitura</p> <p>SWBAT keep the vowel pure; keep mouth open to end of vowel</p> <p>SWBAT improve diction by facing a partner; emphasize the strong syllable</p> <p>SWBAT leave a slight space between the final consonant and initial vowel; tune consonant with vowel of same syllable</p>	<p>71 – no excess sound in final consonants</p> <p>72 – vowels modified by a final “n”</p> <p>73 – pr tr fr</p> <p>74 – final consonant/initial vowels</p>	
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Unit 4: Vocal/Choral Performance (NJSL# 1.1, 1.3; 9.4.12.C(4).14; CRP2; CRP12)

This guide outlines year 2 in a 4 year interchangeable cycle. Each year new material should be presented, providing a review for first year students, reinforcement for students who have completed a previous course of study, and presenting new information, strategies and goals. Years 3 and 4 reinforce material from years 1 and 2, giving additional focus to extending range and various musical eras.

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSL)	Activities	Assessments
<p>How can the knowledge of common choral vocabulary be applied to performance?</p> <p>How are expressive markings and terms applied to vocal performance?</p> <p>What is balance/blend and how is it achieved?</p> <p>How does attention to dynamics, pitch, tempo, articulation, intonation and diction promote vocal performance?</p>	<p>SWBAT recall and demonstrate proper posture</p> <p>SWBAT sing in a minimum of 4 to 8 part harmony</p> <p>SWBAT improve vocal energy and spinning sound</p> <p>SWBAT improve intonation by employing new strategies for listening to each other and identifying problem areas</p> <p>SWBAT improve precision by following the conductor, internalizing the beat, and paying attention to dynamics</p>	<p>Students will build a repertoire of choral music that will display a range of musical styles, genres, and time periods.</p> <p>Students will perform at least one a cappella piece and should incorporate choreography if appropriate.</p> <p>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.</p>	<p>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</p> <p>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.</p> <p>Every 2 to 3 weeks students will take a written quiz checking their understanding</p>

	<p>SWBAT demonstrate professional behavior at all times</p> <p>SWBAT improve muscle control and air flow</p> <p>SWBAT improve uniform vowels</p> <p>SWBAT identify areas of tension and practice strategies to release tension</p> <p>SWBAT increase projection and avoid singing flat by placing sound forward</p> <p>SWBAT keep a steady tempo during changing dynamics</p> <p>SWBAT employ strategies to make meaning of lyrics while thinking about technical musical details</p> <p>SWBAT understand the different roles each choral part plays when singing in</p>	<p>Students will perform activities 38 - 74 in Successful Performing</p>	<p>of learned concepts and vocabulary</p>
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	<p>harmony, and how each part needs to work together</p> <p>SWBAT understand the term timbre and the elements needed to create a good tone</p> <p>SWBAT how to care for their voice and what elements can be damaging</p> <p>SWBAT understand musical form</p> <p>SWBAT understand chordal framework and listen vertically</p> <p>SWBAT prepare for a concert</p>		
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Unit 5: Sight Singing (NJSLs# 1.1, 1.3; 9.4.12.C(4).13)

Sight Singing instruction should be tailored to fit the needs and skill level of the students. This guide outlines a course of study assuming all students have taken one year of concert chorus or previous music classes, and have a basic knowledge of reading music. If needed, the first year course of study may be followed simultaneously for students lacking previous sight singing training, or the year may be divided to encompass the two courses for all students as review and continuing study.

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSLs)	Activities	Assessments
<p>How does the practice of sight singing aid in the learning and rehearsal of choral music, and in the overall understanding of musical structure relationships?</p>	<p>SWBAT sight sing using either scale degree numbers, letter names, solfege syllables, or lyrics.</p>	<p>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 67 – 124 in Successful Sight Singing</p>	<p>Every 2 to 3 weeks, students will take a sight singing quiz. Musical examples will contain all elements learned up to that point.</p>
	<p>SWBAT sight sing whole</p>	<p>Exercises 67 – 74</p>	

	notes, slurs and ties		
	SWBAT sight sing in bass clef	Exercises 75 – 79	
	SWBAT sight sing with first and second endings; in 7/8 time	Exercises 80 – 81	
	SWBAT sight sing mixed sixteenth-eighth note/rest rhythms	Exercises 82 – 88	
	SWBAT sight sing with changing key signatures	Exercises 89	
	SWBAT sight sing dotted eighth-sixteenth note/rest rhythm	Exercises 90 – 96	
	SWBAT sight sing scale degree 4 (fa)	Exercises 97 – 99	
	SWBAT sight sing notes altered by accidentals	Exercise 100	
	SWBAT sight sing sixteenth notes in compound time; understand semi-tone	Exercise 101	
	SWBAT sight sing notes		

	altered by accidentals	Exercises 102 – 103	
	SWBAT sight sing mixed dotted and swing rhythms and altered notes	Exercises 104 – 111	
	SWBAT sight sing triplets and changing meter	Exercise 112 – 118	
	SWBAT sight sing whole tone scales and leaps larger than an octave	Exercises 119 – 122	
	SWBAT duplets	Exercise 123 - 124	

Unit 6: Music Theory (NJSL# 1.1; 9.4.12.C.(4).13)

Music Theory instruction should be tailored to fit the needs and skill level of the students. This guide outlines a course of study assuming all students have taken one year of concert chorus or previous music classes, and have a basic knowledge of music theory. If needed, the first year course of study may be followed simultaneously for students lacking previous music theory training, or the year may be divided to encompass the two courses for all students as review and continuing study. An alternative is to work from the Master Theory workbooks (6 levels total) and have students work on their own at their own level and pace.

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSL)	Activities	Assessments
<p>What are the basics of music notation?</p> <p>How are all aspects of music performance represented in written music?</p> <p>How does the study of music theory contribute to the practice of good musicianship?</p>	<p>SWBAT name notes on the staff, identify key signatures, write in rhythmic counts, devine directional terms and symbols (dynamics, volume, tempo, articulation, repeats and endings) – review</p> <p>SWBAT name keys on the keyboard; identify minor and major 2nds (half steps and whole steps); identify notes on ledger lines</p>	<p>Students will practice labeling notes on the staff in treble and bass clef, including altered notes; practice identifying and writing key signatures; practice writing in rhythmic counts in various meters; label and define directional/expressive terms and symbols (One-Minute Theory Unit 1)</p> <p>Students will practice playing notes on the keyboard and labeling them; writing and identifying major and minor 2nds; writing and</p>	<p>Quiz 1 – Students will label notes on the staff (including altered notes); identify key signatures; write in counts for simple and compound meters; match terms to their definitions</p> <p>Quiz 2 – Students will all notes on a keyboard, including enharmonic notes; identify intervals as major or minor 2nds; identify major and minor 2nds as whole</p>

	<p>SWBAT construct major scales</p> <p>SWBAT complete musical equations with dotted notes; count dotted rhythms correctly</p> <p>SWBAT identify major and minor 3rds</p> <p>SWBAT identify minor key</p>	<p>identifying notes on ledger lines (Unit 2)</p> <p>Students will practice drawing major scales with accidentals from the step pattern (Unit 3)</p> <p>Students will complete musical equations; practice writing in counts for dotted rhythms (Unit 4)</p> <p>Students will practice drawing and identifying major and minor 2nds, and major and minor 3rds (Unit 5)</p>	<p>and half steps; label notes on ledger lines in treble and bass clef</p> <p>Quiz 3 – Students will write the sequence of half steps and whole steps in a major scale; add correct accidentals to given scales to create major scales; draw major scales from given notes</p> <p>Quiz 4 – Students will complete musical equations and write in counts for dotted rhythms in simple and compound meter</p> <p>Quiz 5 – Students will identify major and minor 2nds and 3rds; create major and minor 2nds and 3rds; create major and minor 2nds and 3rds from given key signatures using accidentals where necessary</p> <p>Quiz 6 – Students will identify minor key signatures</p>
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	<p>signatures</p> <p>SWBAT identify all major, minor, and perfect intervals</p> <p>SWBAT define a number of directional terms and expressive markings commonly found in choral music</p> <p>SWBAT analyze choral music using all of the theory information they have learned</p>	<p>Students will practice identifying minor key signatures while showing their work from given strategies (Unit 6)</p> <p>Students will practice creating and identifying all major, minor, and perfect intervals (Unit 7)</p> <p>Students will find terms and symbols in music they are learning and define (Unit 8)</p> <p>Students will practice analyzing music they are learning in terms of key, meter, voice parts, intervals, directional terms and symbols, tempo, etc. (Unit 9)</p>	<p>Quiz 7 – Students will identify and draw major, minor, and perfect intervals</p> <p>Quiz 8 – Students will match terms and symbols to their definitions</p> <p>Quiz 9 – Students will answer questions based on a choral music excerpt</p>
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Unit 7: Concert Etiquette, Performance, and Evaluation (NJSLS# 1.2, 1.3, 1.4; CRP2; CRP8; CRP9)

Essential Questions	Instructional Objectives/ Skills and Benchmarks (NJSLS)	Activities	Assessments
<p>What are the elements of proper etiquette to be observed for a successful performance?</p> <p>What elements must be in place for the successful coordination and execution of a performance?</p> <p>As an observer or audience member, how is your perception of a choral performance influenced by learned choral practices and techniques?</p>	<p>Students will be able to recall and demonstrate elements of acting professionally</p> <p>Students will be able to understand and demonstrate aspects of planning a performance, including attire, rehearsal time, and use of the performance space</p>	<p>Students will read an informational worksheet on concert etiquette, and then complete a worksheet evaluating appropriate and inappropriate behavior in different venues.</p> <p>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 adjustments</p> <p>Students will watch a recording of the concert</p>	<p>Students will take a quiz evaluating appropriate and inappropriate behavior</p> <p>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</p>

	<p>Students will be able to conduct a self-evaluation of a choral performance, using appropriate choral vocabulary and language</p> <p>Students will be able to produce a student driven performance of an advanced choral piece</p>	<p>and complete a self-evaluation. They will evaluate intonation, rhythmic accuracy, tone, diction, posture, etiquette and stage presence.</p> <p>Students will be assigned groups. One student from each group will be appointed director. They will either decide as a group or let their director choose a number to learn and perform for the class. They will learn and rehearse the number in their groups, on their own, and then perform for the class.</p>	<p>Students will write a concert review as if they are outside observers or critics.</p> <p>Students will be graded on the process of preparing the music and performance, and will be evaluated on the performance.</p>
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New Jersey Student Learning Standards
Music

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.

Show Choir Singing 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
Tone Quality	Tone is consistently focused, clear, and centered throughout the range of the voice	Tone is focused, clear and centered throughout the normal singing range. Extremes in range sometimes cause tone to be less controlled. Tone quality typically does not detract from the performance.	Tone is often focused, clear and centered, but sometimes the tone is uncontrolled in the normal singing range. Extremes in range are usually uncontrolled. Occasionally the tone quality detracts from overall performance.	The tone is often not focused, clear or centered regardless of the range, significantly detracting from the overall performance.	
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 and Precision	Rhythms are accurate. Entrances, cut-offs, and articulations are precise.	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.	
Dynamics	Dynamic levels are obvious, consistent, and an accurate interpretation of the style of music.	Dynamic levels are typically accurate and consistent.	Dynamic levels fluctuate but can be discerned.	No attention given to dynamic levels.	
Breath Support	Student is breathing properly and supporting the tone to the best of his/her ability.	Student is usually breathing properly, but occasionally does not support the tone through the end of each phrase.	Student sometimes breathes properly and only occasionally supports the tone through the end of each phrase.	Student is rarely breathing correctly and never supports the tone through the end of each phrase.	
Diction	Student articulates clearly and the text of the music is easily understood.	Student articulates the words somewhat clearly and the text can be understood most of the time.	Student is sometimes articulating the words but the text is often not discernible.	Student rarely articulates the words and the text is not discernible.	
Posture and Relaxation	Student stands correctly and sings using a proper singing stance with no visible tension in the throat, jaw, or body.	Student stands somewhat correctly and most of the time demonstrates a proper singing stance with limited tension visible in the throat, jaw, or body.	Student is sometimes standing correctly but often shows tension or improper body position during singing.	Student rarely demonstrates proper posture and singing stance and tension is highly visible in the throat, jaw, and/or body.	
Total Points:					

