

PUBLIC SCHOOLS OF EDISON TOWNSHIP
DIVISION OF CURRICULUM AND INSTRUCTION

Chamber Choir/A Cappella Choir/Concert Choir

Length of Course:	<u>Full Year</u>
Elective / Required:	<u>Elective</u>
Schools:	<u>High School</u>
Student Eligibility:	<u>Grade 9-12</u>
Credit Value:	<u>5 credits</u>
Date Approved:	<u>September 21, 2015</u>

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Frameworks; NJCCCS

Modifications will be made to accommodate IEP mandates for classified students.

STATEMENT OF PURPOSE

Music and Visual Arts are a significant and integral part of our culture. It is, therefore, the responsibility of every visual art and music educator to help students become more appreciative of all styles. It will contribute to the success of the students as we forge ahead into the millennium.

The High School Choral Program is passionate about providing a variety of opportunities to its student musicians. Music is everywhere, in all nations and cultures, in all segments of society, media, and nature. Whether it's serving the community at local memorials, ceremonies, or competing at local, statewide, and regional festivals, the students are dedicated to interacting with the world around them as well as the person within.

Music is a natural form of expression of the human spirit that nourishes the mind, body, and soul. Ever committed to a well-rounded music education, the High School Choral Program develops its students into well-rounded, innovative human beings.

Our school district provides an extensive arts program, which will enable students to succeed and compete in the global marketplace using the New Jersey Core Curriculum Content Standards in conjunction with the New Jersey Visual and Performing Arts Curriculum Frameworks and technological exploration.

This curriculum guide was prepared by:

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COURSE OBJECTIVES

Students will:

1. Enhance the neurological process by activating more areas of the brain simultaneously than any other endeavor, equipping students with a significant advantage for intellectual development of **musical elements**.

- Rhythm
- Melody
- Harmony
- Form
- Color & Timbre

National Standards: 1,2,3,4,5,6

NJCCS: 1.1.12.B.1; 1.3.12.B.1; 1.3.12.B.2; 1.4.12.A.2; 1.4.12.B.1

21st Century Skills: Learning & Innovation Skills

2. Nurture creativity through **musical expression** by eliciting aesthetic and intellectual responses.

- To utilize music as a form of communication, self-expression, and creativity
- To understand that music affects emotion
- To express thoughts, ideas and emotions through a musical means

National Standards: 6,7,8,9

NJCCS: 1.1.12.B.2; 1.4.12.A.1; 1.4.12.A.3

21st Century Skills: Learning & Innovation Skills, Life & Career

3. Acquire an appreciation of music culture and **musical awareness** as it relates to music history, ultimately promoting one's relative responsibilities to their surroundings.

- To create an awareness and appreciation of cultural diversity
- To appreciate the historical context and social significance of music
- To cultivate a lifelong support of the arts
- Develop poise, self-confidence, leadership qualities and positive social habits
- To be able to identify quality musical performances through aesthetic and intellectual understandings

National Standards: 8,9

NJCCS: 1.2.12.A.1; 1.2.12.A.2; 1.4.12.A.4; 1.4.12.B.3

21st Century Skills: Global awareness, civic literacy, Learning & Innovation Skills, Life & Career Skills

4. Develop improved physiological awareness and activity by practicing healthy techniques for **vocal production**.

- To utilize musical studies to enhance cognition in all disciplines
- To create, interpret, listen, improvise, and perform music
- To comprehend and translate musical notation into kinesthetic and aural responses
- To develop one's mind and body to their fullest potential

National Standards: 3,4,5,6,7

NJCCS: 1.3.12.B.3; 1.3.12.B.4; 1.4.12.B.2

21st Century Skills: Learning & Innovation Skills, Life & Career Skills

Unit 1: MUSICAL ELEMENTS

Targeted Standards: Students will perform quality literature containing the elements of music (rhythm, melody, harmony, form, & color) **(NJCCCS 1.1.12.B1)** Students will examine the application of the elements in a variety of works. **(NJCCCS 1.3.12.B1)** Students will examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in musical compositions. **(NJCCCS 1.3.12.B2)** Students will gain understanding and begin to hypothesize as to the composer's intent through his usage of the elements of music. **(NJCCCS 1.4.12.A2)** Students will formulate criteria using their observations of the basic elements and how they are designed throughout a particular work. **(NJCCCS 1.4.12.B1)**

Unit Objectives/Conceptual Understandings: Rhythmic Counting, Scales, Modes, Aural Intervals, International Phonetic Alphabet.

Essential Questions: How does an understanding of the musical elements enrich the artistic experience? What progression should be taken in order to provide a sound foundation for a musical experience?

Unit Assessment: Students will further develop the linguistic value of music through a better understanding of its variety of elements.

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
1. Analyze the elements of music for and their related concepts. 2. Describe elements of music, using appropriate music vocabulary, found within choral works being performed. 3. Demonstrate knowledge of the basic principles of meter, rhythm, and harmony in the analysis and preparation of music. 4. Speculate on the composer's intent, using and citing embedded clues to substantiate the hypothesis.	1. How to identify and sing in all Major and Minor Key Signatures. 2. How to properly subdivide complex rhythms. 3. How to employ appropriate musical vocabulary when analyzing choral works and/or performances. 4. How to achieve excellent intonation within the ensemble through active listening skills.	1. Sing scales and modes on <i>solfège</i> or [a]. 2. Demonstrate a mastery of the Cohen Hand Signals. 3. Sing and aurally identify all intervals and triads. 4. Identify, define, and perform standard notation symbols. 5. Perform varying music in large ensembles using musical elements. 6. Perform sight-reading examples with accuracy. 7. Identify the melody, counter-melody, & accompaniment within the vocal ensemble. 8. Sing one person per part for vocal assessments.	1. Treasury of Scales 2. 101 Rhythmic-Rest Patterns 3. Foundations for Superior Performances 4. A Singer's Resource for Sightsinging 5. Smart Music 6. Quality/Diverse Choral Repertoire	1. Scale Assessment 2. Repertoire Assessment 3. Rhythm Assessment 4. Smart Music Assignments 5. Music Vocabulary Assessment 6. Sight Singing Assessment

Unit 1: MUSICAL ELEMENTS (Con't)

Cumulative Progress Indicators	Core Content Objectives		Instructional Actions	
	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
	5. How to develop an excellent choral sound understanding their voice part within the harmonic progression and the balance of the ensemble.			
Resources: Read/perform a variety of choral repertoire from an extensive library of music. See Appendix "A" for further resource guides.			Instructional Adjustments: Modifications, student difficulties, possible misunderstandings <ul style="list-style-type: none"> • Immersion for ESL students • IEP adjustments as needed per student 	

Unit 2: MUSICAL EXPRESSION

Targeted Standards: Students will utilize their knowledge of the elements in the deconstruction and performance of complex choral literature from diverse cultural contexts. **(NJCCCS 1.1.12.B2)** Students will use contextual clues to differentiate between unique and common properties and be able to interpret the cultural implications of works of music. **(NJCCCS 1.4.12.A1)** Students will develop intuitive musical expression to a variety of choral literature using historical significance, cultural context, and originality as criteria for one's own interpretation. **(NJCCCS 1.4.12.A3)**

Unit Objectives/Conceptual Understandings: Dynamics & Variations, Developing Articulation through Vocalises, The Space of Silence
Controlling Musical Phrase, Syllabic Stress

Essential Questions: How does musicality affect the style of a piece? What impact does phrasing have on a piece of music? How does adding musical expression to a piece of music enhance its performance?

Unit Assessment: Students will nurture creativity through musical expression by eliciting aesthetic and intellectual responses.

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
1. Synthesize knowledge of the elements of music in a performance of musical compositions from diverse cultures. 2. Use contextual clues to differentiate between unique and common properties and to discern the cultural implications. 3. Develop informed personal responses to a variety of works using historical significance, cultural context, and originality as criteria.	1. How to use dynamics and articulation to give a piece proper phrasing. 2. How to perform music with proper phrasing. 3. General phrasing tendencies. 4. Historical and cultural stylistic differences and how to apply them to various works.	1. Perform with proper dynamics and articulation. 2. Understand where the high and low points in a phrase are and use dynamics accordingly. 3. Memorize basic phrasing rules and apply them in music. 4. Memorize styles of different cultures and historical eras.	1. The teacher will demonstrate proper phrasing and students will emulate. 2. Recordings provided to demonstrate how dynamics and articulation can be used to create a specific style from either a historical era or cultural context. 3. The teacher will use various conducting techniques to get the students to phrase correctly.	1. Students will sing through a piece, followed by a quiz on what time period and/or culture it originated. 2. Students will be given a piece and asked to sing it in a certain style. 3. Students will read aloud a passage from a text while being evaluated on expressiveness/creativity.

Unit 2: MUSICAL EXPRESSION (Con't)

Resources: Read/perform a variety of choral literature from an extensive library of music.
See Appendix
“A” for further resource guides.

Instructional Adjustments: Modifications, student difficulties, possible misunderstandings

- Immersion for ESL students
- IEP adjustments as needed per student

Unit 3: MUSICAL AWARENESS

Targeted Standards: Students will determine how music has influenced world cultures throughout history. **(NJCCCS 1.2.12.A1)** Students will 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. **(NJCCCS 1.2.12.A2)** Students will evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to music. **(NJCCCS 1.4.12.A4)** Students will determine the role of music & music-making in a global society by analyzing the influence of technology on the performing arts for consumers, creators, and performers around the world. **(NJCCCS 1.4.12.B3)**

Unit Objectives/Conceptual Understandings: Rehearsal Listening, Ensemble Tuning, Connected Learning, Lose Your Sound, Music Historical Time Periods, Various Global Cultures and Traditions

Essential Questions: How are musical decisions effected by our surroundings? Will a weaker musician perform up to a strong ensemble, as will a strong musician perform down to a weak ensemble? Is tuning a proactive or reactive process? What is being evaluated when listening to a performance? What's crucial to a successful performance? What's not? How does the historical and cultural context of a piece of music effect musical decisions for performance?

Unit Assessment: Students will acquire an appreciation of music culture and musical awareness as it relates to music history, ultimately promoting one's relative responsibilities to their surroundings.

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
1. Determine how music has influenced world cultures throughout history. 2. Evaluate how exposure to various cultures influences individual, emotional, and kinesthetic responses to music. 3. Determine the role of music in a global society by analyzing the influence of technology on music for consumers and performers around the world.	1. How to listen to others within the ensemble and react to what is heard. 2. How to react to the music of other cultures. 3. How music influences a society. 4. How technology has influenced music throughout the past 500 years.	1. Coordinate style and articulation from person to person. 2. Balance properly within an ensemble. 3. Appreciate what role music plays in various cultures and historical eras. 4. Students will listen and determine what role they have within a piece of music.	1. For each new work that is performed in class, the teacher will provide a history of the piece. 2. "Lose your sound" meaning each student will be able to hear what sounds surround them, not just their own. 3. Students will be exposed to a variety of recordings. 4. Students will continuously find the melody throughout the ensemble.	1. Question the students on their historical perspective of composers. 2. Evaluate recordings of the ensemble performances. 3. Quiz ensemble members on where the melodies lie within a given part to a given work.

Unit 3: MUSICAL AWARENESS (Con't)

Resources: Read/perform a variety of choral literature from an extensive library of music. See Appendix "A" for further resource guides.

Instructional Adjustments: Modifications, student difficulties, possible misunderstandings.

- Immersion for ESL students
- IEP adjustments as needed per student

Unit 4: VOCAL PRODUCTION

Targeted Standards: Students will understand physical elements that make up the essential vocal anatomy in the human body. **(NJCCCS 1.3.12.B.3)** Students will know that basic vocal arranging skills require theoretical understanding of music composition and proper, healthy vocal tract usage. **(NJCCCS 1.3.12.B.4)** Students will learn that the cohesiveness of a piece of music and its ability to communicate a theme can be directly affected by the artist's technical proficiency as well as by the manner and physical context in which it is performed. **(NJCCCS 1.4.12.B.2)**

Unit Objectives/Conceptual Understandings: Posture, Diaphragm, Larynx, Windpipe/Trachea, Vocal Cords/Folds, Soft Palate, Hard Palate, Lips, Teeth, Tongue, Nasal Cavity/Sinuses, Resonance, Phonation, Depth of Vowel, Vibrato

Essential Questions: How is sound produced with the human voice? What are the different voice classifications? What are some healthy and efficient vocal techniques that male and female choir member need to practice to develop range, accuracy in matching pitches? How can the voice be manipulated in healthy and unique ways that contribute to a piece of art?

Unit Assessment: The students will demonstrate accurate knowledge of the vocal anatomy and vocal production, develop skills appropriate to their age, gender and voice classification and apply listening skills and the process of critique in distinguishing different qualities of the singing voice.

	Core Content Objectives		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
1. Produce a healthy vocal tone throughout an artist's individual range. 2. Demonstrate healthy vocal production as applied to choral works to be performed. 3. Evaluate how an artist's technical proficiency may affect the creation of a work.	1. Elements of the vocal anatomy. 2. Proper vocal ranges in various ensembles. 3. Appropriate techniques for developing improved vocal production. 4. What usage of vocal technique is appropriate given the historical context of the work being performed.	1. Expressive singing of choral works to be performed. 2. Sight-read a variety of choral literature. 3. Perform independent parts in choral works. 4. Use proper articulations using their prior knowledge of historical context.	1. Garage band recording software 2. Smart Music sight-singing. 3. Develop Listening Skills using various choral recordings 4. Perform concert music 5. Practice "advanced" musical technique.	1. During classes students will perform portions of literature. 2. Record and self-evaluate progress on sight-singing and concert pieces. 3. Provide oral and written feedback evaluating choral recordings.

Unit 4: VOCAL PRODUCTION (Con't)

Resources: Read/perform a variety of band literature from an extensive library of music. See Appendix "A" for further resource guides.

Instructional Adjustments: Modifications, student difficulties, possible misunderstandings

- Immersion for ESL students
- IEP adjustments as needed per student

APPENDIX A

PERFORMANCE ASSESSMENTS

Chamber Choir/A Cappella Choir/Concert Choir

**MUSIC DEPARTMENT
AUDITION WORKSHEET**

NAME: _____

DATE: _____

MUSICIANSHIP**Characteristic tone quality/timbre**

- ☐ Consistently demonstrates tones of a superior tone color.
- ☐ Usually demonstrates a strong concept of tone color, except at extreme ranges of tessitura.
- ☐ Has a concept of characteristic tone quality, but is not able to demonstrate consistently.
- ☐ Does little to demonstrate a characteristic tone color.
- ☐ Has trouble making a characteristic sound.

Intonation

- ☐ Consistently demonstrates understanding of intervallic relationships between notes in all ranges.
- ☐ Usually demonstrates understanding of intervallic relationships between notes except at extreme ranges of tessitura.
- ☐ Makes an effort to demonstrate ability to hear intervallic distances but is not always successful.
- ☐ Does little to adjust between pitches.
- ☐ Is not aware of any pitch alterations that are necessary.

Expression, Phrasing, & Dynamics

- ☐ Consistently demonstrates an understanding of musical expression, with and without markings. Breathes/pauses musically.
- ☐ Follows all markings found in the music, but performance seems contrived. Breathes/pauses are usually placed musically.
- ☐ Makes an effort to demonstrate some expression, but lacks maturity to express consistently. Breathing/pauses somewhat arbitrary.
- ☐ Does little to follow the written markings. Breathing/pauses are arbitrary.
- ☐ Is not aware of the need for musical expression or proper breathing or phrasing.

Stylistic Accuracy

- ☐ Consistently demonstrates an understanding of the proper style required for the music.
- ☐ Usually performs music with proper style.
- ☐ Has a concept of stylistic consideration but is not always able to demonstrate it.
- ☐ Does little to perform with any degree of style.
- ☐ Is not aware of the necessity to perform with proper style.

TECHNIQUE**Rhythmic Accuracy**

- ☐ Consistently demonstrates an understanding of pulse control and rhythmic placement.
- ☐ Demonstrates an understanding of rhythmic relationships, but unable to maintain steady beat.
- ☐ Has some difficulty in performing rhythms accurately. Steady beat is usually not present.
- ☐ Has great difficulty in performing rhythms accurately. Steady beat is usually not present.
- ☐ Is unable to perform many rhythms accurately. Has a great deal of trouble keeping a steady beat.

Melodic Accuracy

- ☐ Consistently performs with accurate pitches.
- ☐ Usually performs with accurate pitches.
- ☐ Has some difficulty in performing accurately.
- ☐ Has great difficulty in performing with correct pitches.

Articulation

- ☐ Consistently performs with proper articulation.
- ☐ Usually performs with proper articulation.
- ☐ Has difficulty in performing proper articulation.
- ☐ Is not able to perform the written articulation.






Sight-Reading Accuracy

1 2 3 4 5 6 7 8 9 10

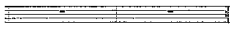

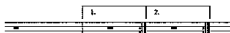
Chamber Choir/A Cappella Choir/Concert Choir

Musical Symbols & Markings: Music Literacy Worksheet

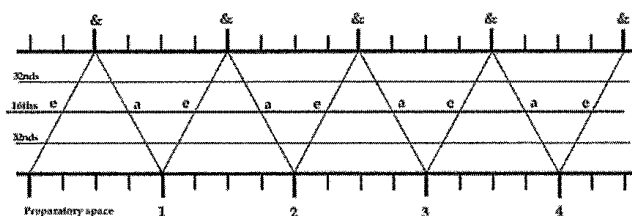
Counting in $\frac{4}{4}$ Common Time

Notes		Rests		Music Symbols		Clefs	
w	whole note 4 beats 1, (2, 3, 4)		whole rest 4 beats 1, (2, 3, 4)	b	Flat - lowers the pitch by a half step	&	Treble Clef
h	half note 2 beats 1, (2)		half rest 2 beats 1, (2)	m	Sharp - raises the pitch by a half step	?	Bass Clef
q	quarter note 1 beat 1		quarter rest 1 beat 1	n	Natural - cancels out any sharp or flat	Dynamic Markings	
e	eighth note ½ beat (1), te		eighth note ½ beat (1), te	U	Fermata - Hold the note longer than its normal value	G	crescendo - gradually get louder
x	sixteenth note ¼ beat (1), ta te ta		sixteenth note ¼ beat (1), ta te ta	^	Marcato - Accented, stressed, short	L	decrescendo - gradually get softer
				>	Accent - play the note a little louder	dim.	gradually get softer
				.	Staccato - play the note short	cresc.	gradually get louder

Dynamic Markings		Tempo Marks	
ppp	planississimo - very, very soft	Largo	very slow and broad
pp	planissimo - very soft	Adagio	faster than largo, but slower than andante
p	piano - soft	Andante	a graceful walking tempo
P	mezzo piano - moderately soft	Moderato	moderately
F	mezzo forte - moderately loud	Allegro	fast
f	forte - loud	Presto	very Fast
ff	fortissimo - very loud	ritardando	gradually becoming slower
fff	fortississimo - very, very loud	accelerando	gradually becoming faster
		a tempo	return to the original tempo

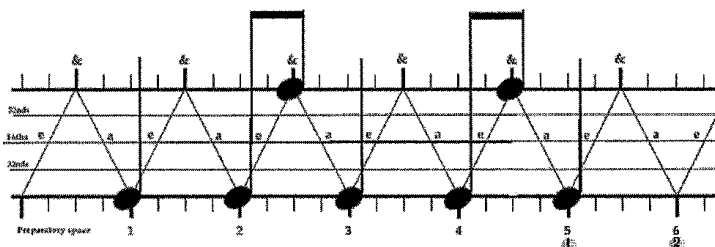
Repeat Signs	
D.C. al Fine	Go back to the beginning and end at <i>Fine</i> .
D.C. al Coda	Go back to the beginning and play to the coda sign (C), then skip to the Coda and play to the end of the piece.
D.S. al Fine	Go back to the sign (D) and end at <i>Fine</i> .
D.S. al Coda	Go back to the sign (D) and play to the coda sign (C), then skip to the Coda to end the piece.
	Go back to the beginning and play again.
	Go back to the repeat sign and play again
	Play 1 st ending the first time. Repeat to the beginning, then skip the 1 st ending, and play 2 nd ending.

Chamber Choir/A Cappella Choir/Concert Choir

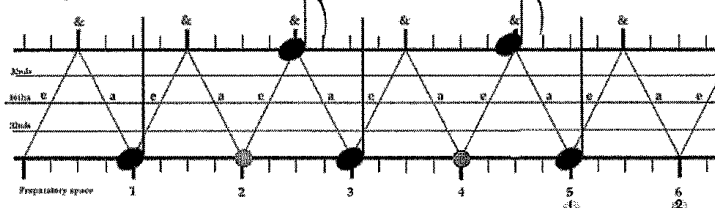
The Ruler of Time

1. The LENGTH and WIDTH of the *Ruler of Time* are determined by TEMPO.
 - a. The SLOWER the tempo...the LONGER and WIDER the space of subdivided SILENCE.
 - b. The FASTER the tempo...the SHORTER and NARROWER space of subdivided SILENCE.
2. The LOWER and UPPER horizontal lines represent the DOWN and UP beat.
3. The 3 horizontal lines between the LOWER and UPPER horizontal lines represent 16th and 32nd note subdivision.

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Ruler Rhythms

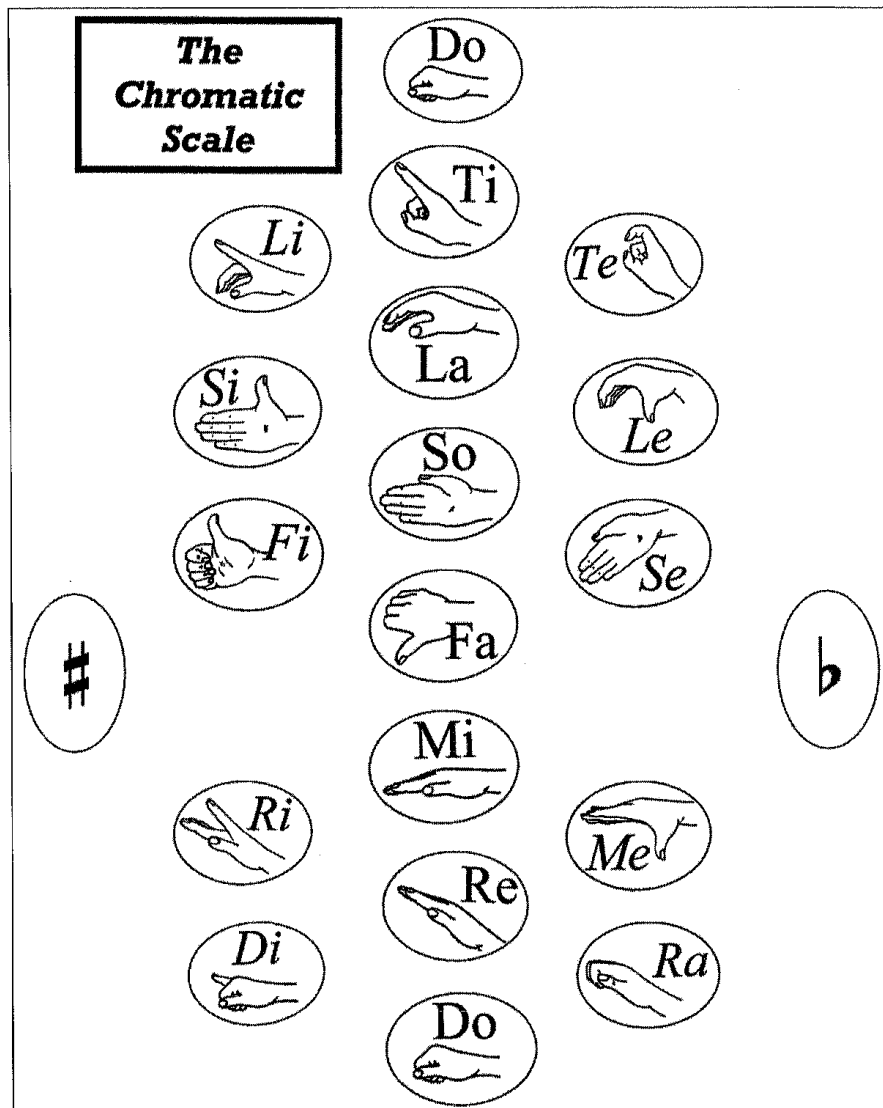
Dotted Quarter & 8th



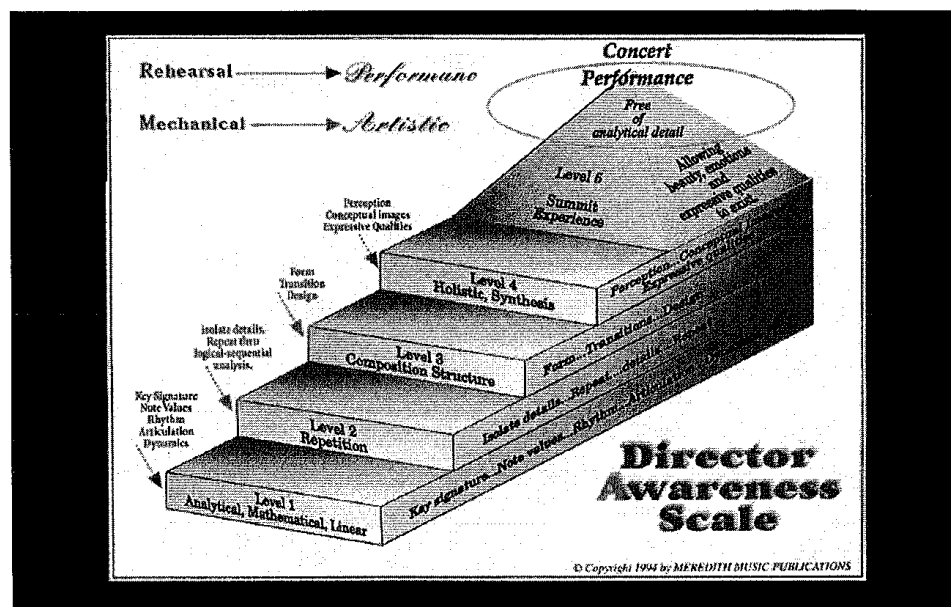
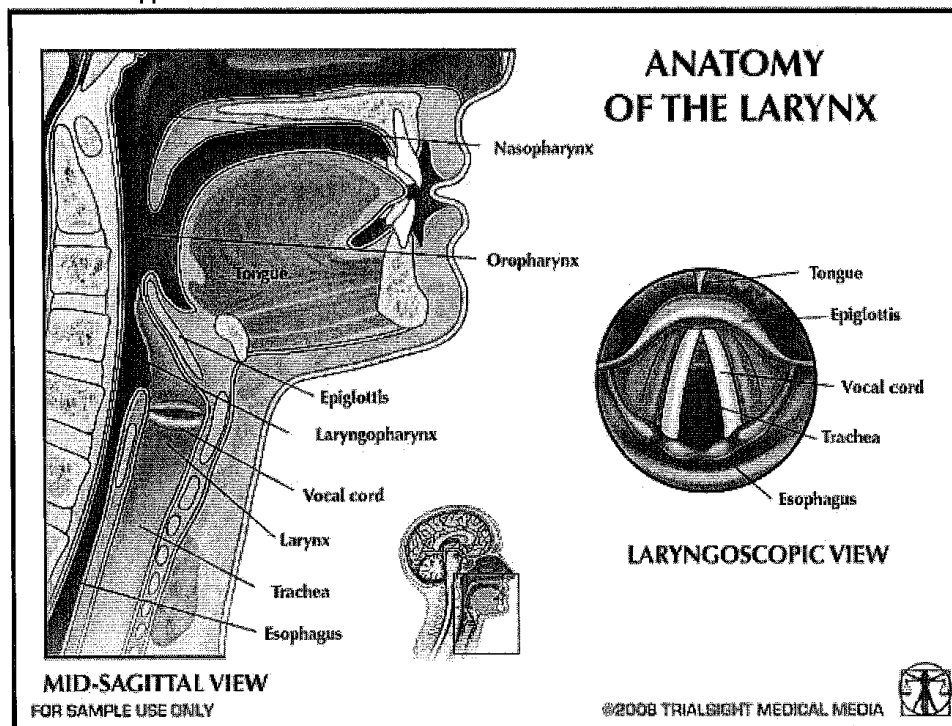
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Chamber Choir/A Cappella Choir/Concert Choir



Chamber Choir/A Cappella Choir/Concert Choir



Chamber Choir/A Cappella Choir/Concert Choir

Performance Rubric Form

Category	4	3	2	1
Posture and Relaxation	Student stands correctly and sings using a proper singing stance with no visible tension in the oral cavity or body.	Student stands somewhat correctly and most of the time demonstrates a proper singing stance with limited tension visible in the oral cavity 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. Tension is highly visible in the throat, jaw, and/or body.
Breath Support	Student takes full proper breath and supports the tone to the best of his/her ability.	Student is usually breathing properly, but occasionally does not support the tone until the end of each phrase.	Student sometimes breathes properly and only occasionally supports the tone till the end of each phrase.	Student rarely breathes correctly and never supports the tone till the end of each phrase.
Rhythm	The beat is secure and the rhythms are accurate for the passage being sung.	The beat is secure and the rhythms are mostly accurate. There are a few duration errors, but these do not detract from the overall performance.	The beat is somewhat erratic. Some rhythms are accurate. Frequent or repeated duration errors. Rhythm problems occasionally detract from the overall performance.	The beat is usually erratic and rhythms are seldom accurate detracting significantly from the overall performance.
Pitch	Virtually no errors. Pitch is very accurate and stable.	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 and instability.	Very few accurate or stable pitches.
Accurate Syllables	Words or syllables are consistently accurate.	An occasional inaccurate word is sung, but does not detract from overall performance.	A few inaccurate word pronunciations are sung, detracting somewhat from the overall performance.	Wrong word pronunciations consistently detract from the performance.
Expression and Style	Performs with a creative nuance and style in response to the score and limited coaching.	Typically performs with nuance and style that is indicated in the score or which is suggested by instructor or peer.	Sometimes performs with nuance and style that is indicated in the score or which is suggested by instructor or peer.	Rarely demonstrates expression and style. Just sings the notes.

Performer's Name _____

Evaluator _____ Class _____ Date _____

Chamber Choir/A Cappella Choir/Concert Choir

Self-Observation/Self-Assessment

Listen to your performance and then answer the following:

1. This is what I did well.

2. This is what I think I need to improve.

3. This is my recommendation for a plan for improvement.

Other Comments/Observations:

Chamber Choir/A Cappella Choir/Concert Choir

APPENDIX B

**COURSE TEXTS &
SUPPLEMENTAL MATERIALS**

Chamber Choir/A Cappella Choir/Concert Choir**SUGGESTED RESOURCES**

- Beck, Andy, Karen Surmani, Brian Lewis. Sing at First Sight, Levels 1 & 2. Alfred Publications Company
- Bauguess, David. Jenson Sight Singing Course, Vol. 1, 2, Choral. Hal Leonard Corp.
- Eilers, Joyce & Emily Crocker. Patterns of Sound. Hal Leonard Corp.
- Telfer, Nancy. Successful Sight Singing. Neil A Kjos Music Co.
- McGill, Stan & H. Morris Stevens, Jr.. 90 Days to Sight-Reading Success. Alliance Music Pub. Inc.
- Crowe, E., A. Lawton, G. Whittaker (Edited). The Folk Song Sight Singing Series. Oxford Univ. Press
- Dilworth, Rollo. Choir Builders. Hal Leonard Corp.
- Robinson, Russell & Jay Althouse. The Complete Choral Warm-up Book. Alfred Music Publishing
- Albrecht, Sally (ed.). Choral Warmup Collection. Alfred Music Publishing
- Jordan, James. The Choral Warm-up. GIA Publications
- Blackstone, Jerry. Working with Male Voices. Santa Barbara Music Publishing
- Wentlent, Anna. Alfred's IPA Made Easy. Alfred Music Publishing
- Conable, Barbara. Structures and Movement of Breathing. GIA Publications
- Buchanan, Heather & Matthew Mehaffey. Teaching Music Through Performance, Vol. 1-3. GIA Pub.
- Jeffers, Ron. Translations and Annotations, Vol. 1.4. Earthsongs
- Leavitt, John (ed.). 31 Bach Chorales for Sight Singing. Hal Leonard Corp.
- Clough-Leigher, H. The A Cappella Singer (Mixed Voices). E.C. Schirmer Music Company
- Ledger, Philip (edited). Oxford Book of English Madrigals. Oxford University Press
- Hogan, Moses (edited). Oxford Book of Spirituals. Oxford University Press
- Phillips, Kenneth H. Teaching Kids To Sing. Schirmer

Chamber Choir/A Cappella Choir/Concert Choir

SUGGESTED CHORAL REPERTOIRE

<u>Song Title</u>	<u>Composer</u>	<u>Publisher</u>	<u>Voicing</u>
150th Psalm; The	Jean Berger	J. Fischer and Bro	SATB
2 Renaissance Christmas Anthems	Orazio Vecchi		SATB
A Blessing	David N. Childs	Santa Barbara Pub	SATB
A Boy and a Girl	Eric Whitacre	Shadow Water	SATB
A Capella In Acapulco	Anders Edenroth	Hal. Leonard	SSA/TTB
A Cappella Christmas, An	Kirby Shaw	Hal Leonard Corporation	SATB
A Carol In Winter	Mark Hayes	Heritage Series	SATB
A Girl's Garden	R. Thompson	ECS Publishing	SAA
A Jubilant Song	Norman Dello Joio	G. Schirmer	SATB
A Little White Hen	A. Scandello	Bourne Co.	SATB
A Maiden Is In A Ring	Hugo Alfven	Walton Music	SATB
A Red, Red Rose	James Mulholland	European Am.	SATB
A Rose Touched by the Sun's	Jean Berger	G. Shirmer	SATB
A-Roving	Norman Luboff	Walton Music Co.	TTBB
Abendlied	Josef Gabriel Rheinberger	Carus-Verlag	SATB
Achieved is the glorious work	Joseph Haydn	G. Shimer	SATB
Adoramus Te	Quirino Gaspami	Walton Music Corporation	SATB
Adoramus Te, Christe	G.P. da Palestrina	Warner Bros. Music	SATB
African Noel	Victor Johnson	Heritage Series	SAB
Aftonen (Evening)	Hugo Alfven	Walton Music Corp.	SATB
Agada (A Legend)	A. Karchevsky	Transcontinental Music Publications, Inc.	SATB
Agneau de Dieu	Rupert Lang	Hal Leonard Corp.	SATB
Agnus Dei	Ivo Antognini	Mark Foster Pub.	SSA
Agnus Dei	K. Vasiliauskaitė	Santa Barbara	SATB
Agnus Dei	Michail Haydn	Oliver Ditson	SATB
Ah, could my eyes behold thee	Orlandi di Lasso	E.C. Schirmer Music Co.	SATB
Ah, Love, I Laugh While Singing	Hans Leo Hassler	Bourne Co.	SATB
Ah, Love, Thy dear sweet angels	J.S. Bach	G. Shirmer	SATB
Ah! Si mon moine voulait danser	Donald Patriquin	Earthsongs	SSAA
Ain't-a That Good News!	William L. Dawson	Neil A. Kjos Music Co.	SATB
All Breathing Life, Sing and Praise	J.S. Bach	G. Shirmer	SATB
All Happiness Love Gives to Me	Hans Leo Hassler	Bourne Co.	SATB
All My Trials	David L. Brunner	Somerset Press	SATB
All of My Heart's Deep Yearning	Johannes Brahms	Walton Music	SATB
All The Things You Are	Ralph Hunter	The Welk Music Group	SATB
All The Things You Are	Kirby Shaw	PolyGram International, Inc.	SATB
All Ye Who Music Love	Baldassare Donato	Bourne Co.	SATB
All Ye Who Music Love	Baldassare Donato	Bourne Co.	SATB
Alleluia	R. Thompson	E.C. Schirmer	SSAA
Alleluia, from Brazilian Psalm	Jean Berger	G. Shirmer	SATB
Alma Redemptoris Mater	Giovanni Pierluigi da Palestrina	G. Schirmer, Inc.	SATB
Almighty And Everlasting God	Orlando Gibbons	Oxford University Press	SATB
Almighty Father	Leonard Bernstein	Amberson Enterprises, Inc.	SATB
Amor De Mi Alma	Z. Rahdall Stroope	Walton Music	SATB
And Ain't I A Woman?	Sandi Peaslee	Larenz Corp.	SSA
And So It Goes	Kirby Shaw	Jenson Publications	SATB
And So It Goes	Bob Chilcott	Hal Leonard	SATB
And Wherever You Go	Douglas E. Wagner	Belwin, Inc.	SATB
Anima Christi	Ryan Cayabyab	Earthsongs	SATB
Anthem of Peace	Mach Wilberg	Hinshaw Music Inc.	SATB
Antiphonal Alleluia	George F. Handel	Alfred Choral Music	SATB
Aperite Mihi Portas Justitiae	Dietrich Buxtehude	C.F. Peters Corporation	SATB
April is in my Mistress' face	Thomas Morley	E.C. Schirmer Music Co.	SATB
Arise & Be Free	Steve Barnett	Transcontinental	SATB
At The River	Aaron Copland	Boosey & Hawkes, Inc.	SATB
Augu Nakti	Valts Puce	Musica Baltica	SATB
Ave Maria	Anton Brucker	Belwin Mills, Inc	SATB

Chamber Choir/A Cappella Choir/Concert Choir

Ave Maria	Javier Busto	Walton Music Corp.	SATB
Ave Maria	Bach-Gounod	Bourne Co.	SATB
Ave Maria	Tomas Luis de Victoria	Carl Fischer, Inc.	SATB
Ave Maria	S. Rachmaninoff	Lawson-Gould Co.	SATB
Ave Maria	Zoltan Kodaly	Theodore Presser	SSA
Ave Maria	Franz Biebl	Hinshaw Music Inc.	TTBB
Ave Maria	Cesar Alejandro Carrillo	Earthsongs	SSAA
Ave Verum	W.A. Mozart	Belwin Mills	SATB
Awakening; The	Joseph M. Martin	Malcolm Music	SATB
Babethandaza	Daniel Hughes	Santa Barbara	SATB
Baciai per haver vita	Vittoria Aleotti	Broude Brothers Limited	SATB
Badinerie	Ward Swingle	Sheffield Music Corp.	SATB
Bagels & Biscuits	Theodore Lucas	Santa Barbara	SATB
Ballad of Brotherhood	J. Wagner	Exkan-Vogel Co.	SATB
Ballad of Green Broom	Benjamin Britten	Boosey & Hawkes, Inc.	SATB
Balleilakka	Ethan Sperry	earthsongs	SATB
Balulalow	Benjamin Britten	Boosey & Hawkes	SSA
Banks of Doon	Donna G. Schultz	Boosey & Hawkes	SSA
Baruch Atoh	Joshua Jacobson	Transcontinental Music Publications, Inc.	SATB
Bashana Haba'ah	John Leavitt	Hal Leonard Corporation	SATB
Battle Hymn Of The Republic	Peter J. Wilhousky	Carl Fischer, Inc.	SSATTBB
Battle of Jericho, The	Moses Hogan	Hal Leonard Corporation	SATB
Bawo Thixo Somandla	Sidumo Nyamezele	Earthsongs	TTBB
Be Music, Night	Bradley Ellingboe	Oxford University Press	SSAATTBB
Beati Quorum Via	Charles Villiers Stanford	Boosey & Co.	SSATTBB
Behold The Star	William Dawson	Tuskegee	SATB
Bei Mir Bist Du Schon	Roger Emerson	Warner Brothers	SSA
Betelehemu	Wendell Wahlum	Lawson-Gould Music Publishers, Inc.	TTBB
Bidi Bom	David Eddleman	Carl Fischer, Inc.	SATB
Bist du bei mir	S. Calvert	Gordon V. Thompson Music	SATB
Black is the Color	Norman Luboff	Walton Music	SATB
Black is the color of my true loves hair	Stuart Churchill	Shawnee Press	SATB
Blow Ye The Trumpet	Kirke Mechem	G. Schirmer	TTBB
Blow, Blow, Thou Winter Wind	John Rutter	Oxford University Press	SATB
Blue Moon	Roger Emerson	Jenson Pub.	SAB
Blue Skies	Steve Zegree	Hal Leonard Corp.	SATB
Bogoroditse	S.V. Rachmaninoff	Earthsongs	SATB
Bohemian Rhapsody	Philip Lawson	Hal. Leonard	SATBdiv
Bonse Aba	Andrew Fischer	Alliance Music Publishing Co.	SATB
Bonzomo Madonna	Antonio Scandello	Hal Leonard Corporation	SATB
Boogie Woogie Bugle Boy	Ed Lojeski	Pop Choral	SSA
Bourree	J.S. Bach	Mills Music Co.	SATB
Boyo Balu	Dale Warland	Earthsongs	SATB
Brahms Six Folks Songs	Johannes Brahms	Belwin Mills	SATB
Break Forth	J.S. Bach	G. Schirmer	SATB
Bridge Over Troubled Water	Kirby Shaw	Shawnee Press	SATB
Brothers Sing On	Howard D. McKinney	J. Fischer & Bro	TTBB
Calypso Carol	Kirby Shaw	Hal. Leonard	SATB
Cancao de Embalar	Janika Vandervelde	Earthsongs	SATB
Canon	Ward Swingle	Mills Music, Inc.	SATB
Canon in D	Noel Goemanne	Harold Flammer, Inc.	SATB
Canta!	Guido Lopez Gavilan	Edition Ferrimontana	SATB
Cantate Domino	Hans Leo Hassler	E.C. Schirmer Music Co.	SATB
Cantate Domino	Giovanni Croce	Choral Public Domain Library	SATB
Cantate Domino	Claudio Monteverdi	Choral Public Domain Library	SATB
Cantate Domino	Jan Pieterszoon Sweelinck	Concordia Publishing House	SATB
Cantate Domino	Giuseppe Pitoni	Bourne Inc	SATB
Cantate Domino	Heinrich Schutz	Bourne Corporation	SATB
Cantique de Jean Racine	Gabriel Faure	Broude Brothers Limited	SATB
Carol of the Bells	Peter J. Wilhousky	Carl Fischer	SATB
Caroling Caroling	Michele Weir	Shawnee Press Inc	SATB
Carols Around and A Round	Carl Nygard, Jr.	Hinshaw Music	SAB

Chamber Choir/A Cappella Choir/Concert Choir

Caturug Na, Nonoy	George G. Hernandez	Pavane Publishing	SATB
Ce Beau Printemps	Mark Sirett	Boosey & Hawkes Inc.	SATB
Ceremony of Carols; A	Benjamin Britten	Boosey & Hawkes	S
Chanson D'Amour	Paul Hart	Hal. Leonard	SATB
Chanukah Variations	Joshua R. Jacobson	HaZamir Music Publications	SATB
Chestnuts Roasting on a Fire	Ed Lojeski	Hal Leonard Music	SATB
Chili Con Carne	Anders Edenroth	Walton Music	SATB
Chindia	Alexandru Pascanu	Musica Romanica	SSA
Ching-A-Ring Chaw	Aaron Copland	Boosey & Hawkes	SATB
Choose Something Like a Star	Randall Thompson	E.C. Schirmer Music Co.	SATB
Chorus of the Hebrew Slaves	Giuseppe Verdi	Plymouth Music Co.	SATB
Clap Yo Hands	Pete King	Belwin Mills	SATB
Clap Your Hands	Michael D. Mendoza	The New Music Company	SATB
Cloths of Heaven; The	Z. Randall Stroope	Aberdeen Music, Inc.	SATB
Colorado Trail	Normn Luboff	Walton Music	TTBB
Come Again, Sweet Love	John Dowland	E.C. Schirmer	SATB
Come In	Randall Thompson	E.C. Schirmer	SSA
Coolin; The	Samuel Barber	G. Schirmer	SATB
Cordero de Dios	Michael D Medoza	Alliance Music Publications, Inc.	SATB
Crucifixus	Antonio Lotti	Walton Music	SATB
Cry And Shout	Knut Nystedt	Summy-Birchard Company	SSATTB
Cum Sancto Spiritu	Antonio Vivaldi	Alfred	SATB
Da Coconut Nut	Ryan Cayabayb	Santa Barbara Music Publishing Inc.	TTBB
Dadme Albricias, Hijos D'Eva	Unknown	Associated Music	SATB
Daemon Irreptit Callidus	Gyorgy Orban	Hinshaw Music	SATB
Daniel, Daniel, Servant of The Lord	Undine S. Moore	Belwin Mills	SSAATTBB
Danny Boy	J. Flummerfelt	Hindon Pub.	SATB
Dashing Away With the Smoothing	John Rutter	Oxford Press	SATB
De Animals a - Comin'	M. Bartholomew	G. Shirmer	SATB
Deck The Hall	John Rutter	Hinshaw Music	SATB
Deep Peace	Greg Knauf	Plymouth Music Co.	SATB
Deep Peace (A Celtic Blessing)	Brian Tate	Hal Leonard Corporation	SATB
Deep River	Norman Luboff	Walton Music	SATB
Dide ta Deo	Uzee Brown, Jr.	Roger Dean Pub.	SATB
Didn't My Lord Deliver Daniel	Moses Hogan	Hal. Leonard	SATB
Didn't My Lord Deliver Daniel?	William Henry Smith	Neil A. Kjos, Jr.	SATB
Die Nachtigall	F. Mendelssohn	Hinshaw Music	SATB
Dies Irae (Day of Wrath)	Z. Randall Stroope	Alliance Music Publications	TBB
Dirait-on	Morten Lauridsen	PeerMusic	SATB
Dixie	Norman Luboff	Walton Music Corp	SATTBB
Dixit Dominus	W.A. Mozart	Lawson-Gould	SATB
Do Not Stand at My Grave and Weep	Laura Farnell	Alliance Music Publications	SSA
Domine Fili Unigenite	Antonio Vivaldi	Alfred Publishing	SATB
Domine Fili Unigenite	G.P. Palestrina	Don Malin Pub.	SSA
Dorven Dalai	Yongrub	Earthsongs	SATB
Dravidian Dithyramb	Victor Paranjoti	Earthsongs	SATB
Dravidian Dithyramb	Victor Paranjoti	Earthsongs	SSAA
Dream of a Blessed Spirit; A	Daniel J. Hall	Walter Music	SATB
Dubula	Stephen Hatfield	Boosey & Hawkes Inc.	SATB
Dubula	Stephen Hatfield	Boosey & Hawkes	SSAA
Durme, Durme	Alice Parker	Transcontinental Music Publications	SATB
Early One Morning	J.A. Fitzgerald	E.C. Schirmer Music Co.	SATB
Earth Teach Me	Rupert Lang	Boosey & Hawkes Inc.	SAATTBB
Ecco Mormador L'Onde	Claudio Monteverdi	Alliance Music Publications Inc.	SATB
Echo-Song	Orlando di Lasso	G. Schirmer	SATBX2
El Grillo	Josquin des Pres	Hal. Leonard	SATB
El Guayaboso	Guido Lopez-Gavilan	Earthsongs	SATB
El Hambo	Jaakko Mantjarvi	Walton Music Corp.	SATB
Elijah Rock	Jester Hairston	Bourne Co.	SSATB
Elijah Rock	Moses Hogan	Hal. Leonard	SATB
Eloquence (Die Beredsamkeit)	Franz J. Haydn	Walton Music Corp.	SATB
En Une Seule Fleur	Morten Lauridsen	Peermusic N.Y.	SATB
Erev Shel Shoshanim	Jack Klebanow	World Music Press	SATB

Chamber Choir/A Cappella Choir/Concert Choir

Es ist ein Ros entsprungen	Michael Praetorius	none	SATB*
Esto Les Digo	Kinley Lange	Alliance Music Publications Inc.	SATB
Et Incarnatus Est	J.S. Bach	Walton Music	SATB
Ev'ry Time I Feel The Spirit	William L. Dawson	Tuskegee Institute, Ala.	SATB
Ev'ry Time I Feel The Spirit	Moses Hogan	Hal. Leonard	TBB
Ev'ry Time I Feel The Spirit	Moses Hogan	Hal. Leonard	SATB
Every Night (Whn the Sun Goes Down)	Gwyneth Walker	Schirmer Music Company	SATB
Every Time I Feel The Spirit	Henry Smith	The Neil A Kjos Music Co.	SATB
Every Time I Feel The Spirit	William L. Dawson	Tuskegee Institute	SATB
Exsultate justi	Ludovico Viadana	GIA Publications	SATB
Exultate Deo	A. Scarlatti	Theodore Presser	SATB
Eyes of All Wait Upon Thee; The	Jean Berger	Augsburg Publishing House	SATB
Ezekial	William L. Dawson	The Neil A Kjos Music Co.	SATB
Ezekiel Saw De Wheel	William Dawson	Tuskegee	SATB
Ezekiel Saw De Wheel	William Dawson	Tuskegee	SATB
Fa Una Canzone	Orazio Vecchi	Lawson-Gould	SATB
Fair Phyllis	John Farmer	Hal. Leonard	SATB
Festival Sanctus	John Leavitt	Alfred Publishing	SATB
Fire, Fire, My Heart	Thomas Morley	G. Schirmer	SATB
Flight of the Bumblebee	Ward Swingle	Swingle Music	SSAATTBB
Flower of Beauty	John Clements	ECS Publishing	SATB
For Good	Mac Huff	Ha. Leonard	SATB
For The Beauty of The Earth	John Rutter	Hinshaw Music	SATB
For the Sake of Our Children	Jeffery L. Ames	Walton Music Corporation	SATB
Four Psalms	Heinrich Schutz	Mercury Music Corp.	SATB
Four Shakespeare Songs	Jaako Mantjarvi	Sulasol	SATB
Four Slovak Folk Songs	Bela Bartok	Boosey & Hawkes	SATB
From There	Alisa Bair	Heritage Music Press	SATB
Fum, Fum, Fum	Alice Parker and Robert Shaw	G. Schirmer, Inc.	SATB
Gai Bintang	Budi Susanto Yohanes	Earthsongs	SATB
Gamelan	R. Murray Schafer	Arcana Editions	SATB
Geographical Fugue	Ernst Toch	Mills Music Co.	None!
Gia torna a rallegrar	Luca Marenzio	Piedmont Music Company	SSATB
Gloria	Basler	Plymouth Music Co.	SATB
Gloria	Joseph Hayden	Plymouth Music Co., Inc.	SSA
Gloria (Glory to God)	Camille Saint-Saens	Continuo Music Press	SATB
Gloria in Excelsis	W.A. Mozart	Hal. Leonard	SATB
Gloria in Excelsis	Antonio Vivaldi	Walton Music	SATB
Gloria in Excelsis Deo	Bach	Theodore Presser Co.	SSATB
Gloria in Excelsis Deo	Jill Gallina	Jenson	SATB
Gloria Patri	Henry Purcell	Bourne Co.	SATB
Gloria Patri	Giovanni Pierluigi da Palestrina	Bourne Corporation	SSA
Glory To God!	G.F. Handel	Carl Fischer, Inc.	SATB
Go Where I Send Thee	Paul Caldwell	Earthsongs	SSA
God of Life	Haydn	Augsburg Fortress	SATB
God So Loved The World	John Stainer	G. Schirmer, Inc.	SAB
Hallelujah Chorus	G.F. Handel	G. Schirmer	SATB
Hallelujah, Amen	G.F. Handel	ECS Publishing	SATB
Hanerot Halalu	Baruch J. Cohon	Mark Foster Pub.	SATB
Hashivenu	Doreen Rao	Boosey & Hawkes	SSA
Hatikva	John Leavitt	Hal. Leonard	SSA
Hayo Haya	Stephen Prussing	Fostco Music Press	SATB
He, Watching Over Israel	Felix Mendelssohn	G. Schirmer	SATB
Heavenly Light	Peter J. Willhousky	Carl Fischer	SATB
Heavens Are Telling; The	Franz Josef Haydn	G. Schirmer's Choral Music	SATB
Heilig (Holy)	Felix Mendelssohn	Walton Music	SATB
Hine Ma Tov	Niel Ginsberg	Santa Barbara	SATB
Hiney Mah Tov	Iris Levine	Mark Foster Music Company	SATB
Hodie Christus Natus Est	Jan Pieterszoon Sweelinck	Edward V. Marks Music Corporation	SATB
Hodie Christus Natus Est	Kirby Shaw	Hal. Leonard	SATB
Hoj, hura hoj!	Otmar Macha	Alliance Pub.	SSAA
Hold Me Rock Me	Brian Tate	Pavane	SATB

Chamber Choir/A Cappella Choir/Concert Choir

Hold On	Jester Hairston	Bourne Co.	SATBB
Hosanna to the Son of David	Orlando Gibbons	ECS Publishing	SSAATB
Hotaru Koi	Ro Ogura	Theodore Presser	SSA
How Do I Love Thee?	Nathan Christensen	Treble Clef Music Press	SSAA
Hymn To Freedom	Oscar Peterson	Walton Music	SSA
Hymn To The God; A	John Donne	Beckenhorst Press, Inc.	TTTBBB
Hymne a la Vierge	Pierre Villette	Editions Durand	SATB
I Am Not Yours	David N. Childs	Santa Barbara	SSAA
I Am The Rose of Sharon	William Billings	Oliver Daniel	SATB
I Can Tell The World	Moses Hogan	Hal. Leonard	SATB
I Got A Home In-A Dat Rock	Moses Hogan	Hal. Leonard	SATB
I Hear a Voice A-Prayin'	Houston Bright	Shawnee Press	SATB
I Hear America Singing	Andre J. Thomas	Heritage Series	SATB
I Will Be Earth	Gwyneth Walker	E.C. Schirmer Music Company Inc.	SSATB
I Wish I Was Single Again	Tom Scott	Shawnee Press	TTBB
I Wonder as I Wander	John J. Niles	G. Shimmer	SATB
I've Been In the Storm So Long	Jeffrey Ames	Walton Music	SATB
If Ever I Would Leave You	Kirby Shaw	Hal. Leonard	SSAA
If ye love me	Thomas Tallis	Blandford Press Ltd	SATB
Ikaw Ang Mahal Ko	George G. Hernandez	Pavane Publishing	SATB
Il est bel et bon	Passereau	Bourne Co.	SATB
In Remembrance	Eleanor Daley	Gordon V. Thompson Music	SATB
In These Delightful, Pleasant Groves	Henry Purcell	E.C. Schirmer Music Co.	SATB
In Time of Silver Rain	Rene Clausen	Roger Dean	SSA
In Virtute Tua	Grzegorz G Gorczycki	Mark Foster Music Company	SATB2
Irish Blessing	Philip Stopford	Ecclesium Publishing	SATB
Israeli Lullaby	Frank Metis	Marks Music	SSA
J'ai vu le loup	Stephen Hatfield	Doreen Ras's	SSA
J'entends le moulin	Donald Patriquin	Earthsongs	SATB
Jabula Jesu	Stephen Hatfield	Boosey & Hawkes	SATB
Jagdlied	Mendelssohn	Roger Dean Publishing	SATB
Jamaican Market Place	Larry Farrow	Gentry Pub.	SATB
Jamaican Noel	Kirby Shaw	Hal. Leonard	SATB
Janger	Budi Susanto Yohanes	Earthsongs	SATB
Java Jive	Shaw	Warner Brothers	SATB
Je le vous dirai!	Pierre Certon	Hinshaw Music	SATB
Jede sedlak	Kreek	Alliance Publications	SSA
Jenny Rebecca	Carol Hall	Aberdeen Music	SATB
Jesu, joy of man's desiring	Johann Sebastian Bach	Belwin Inc	SATB
Jing-ga-lye-ya	Bruce Sled	Musical Resources	SATB
John the Revelator	Paul Caldwell	Earthsongs	SATB
Joy Sounds	Kirby Shaw	Kirby Shaw Music	SATB
Jubilate Deo	Orlando di Lasso	G. Schirmer Inc.	SATB
Jubilate Deo	Giovanni Gabrieli	Bourne Co.	SSAATTBB
Jubilate Deo	W.A. Mozart	Hal. Leonard	SATB
Juramento	Miguel Matamoros	Emerson Music Publishing	SATB
Just As The Tide Was Flowing	R.V. Williams	Galaxy Music	SATB
Kaipava	Jussi Chydenius		SSAA
Kalinda	Sydney Guillaume	Walton Music	SATB
Kasar Mie La Gaji	Alberto Grau	earthsongs	SATB
Kawouno Wan Gi Pi	Brian Tate	Shawnee Press	SATB
Kde Su Kravy Moje	H.A. Schimmerling	G. Shimmer	SATB
Keep Your Lamps!	Andre Thomas	Hinshaw Music	SATB
Ki Mi Tziyon	Gerald Luongo	Standard Music	SATB
Kittery	William Billings	Hal. Leonard	SATB
Kodesh Chaziticha	Gil Aldema		SATB
Kpanlongo	Derek Bernel	Santa Barbara Music Publishing	SATB
Kua Rongo Mai Koe	Ngapo Wehi	JEHMS	SATB
Kyrie	Ludwig van Beethoven	Carl Fischer	SATB
Kyrie	Antonio Lotti	Hal. Leonard	SATB
Kyrie	Franz Schubert	Hal. Leonard	SATB
Kyrie	Jan Sandstrom	Walton Music	SSAATTBB
Kyrie Eleison	Hans Leo Hassler	Hal. Leonard Publishing	SATB

Chamber Choir/A Cappella Choir/Concert Choir

Kyrie Eleison	F.J. Haydn	Warner Brothers	SATB
La Lluvia	Stephen Hatfield	Boosey&Hawkes	Three-Part
La Petite Fille Sage	Francis Poulenc	Editions Salabert	SSA
La Villanella	Steven Sametz	Oxford University Press	SATB
Lacrymosa	W.A. Mozart	Carl Fischer, Inc	SATB
Lady, Your Eye My Love Enforced	Thomas Weelkes	E.C. Schirmer Music Co.	SSATB
Las Amarillas	Stephen Hatfield	Boosey & Hawkes	SSA
Last Letter Home	Lee Hoiby	Schott Music Corporation	TBB
Last Words of David; The	Randall Thomson	E. C. Schirmer Music Co.	SATB
Laudate	Knut Nystedt	Norsk Musikforlag	SATB
Laudate Dominum	Giuseppe Ottavio Pitoni	Arista Music Co.	SATB
Laudate Dominum	Hans Hassler	Edward Marks	SATB
Laudate Dominum	W.A. Mozart	Lawson-Gould Music Publishers	SATB
Laudate Dominum	Antonio Vivaldi	Lawson-Gould Music Publishers	SATB
Laudate Nomen Domini	Christopher Tye	Warner Bros. Publications Inc.	SATB
Lay a garland	Robert Pearsall	Oxford University Press	SSAATTBB
Lay Down Your Arms	Lojeski	Hal Leonard Publishing	SATB
Le Baylere	Goff Richards	Regal Music	SATB
Lead Me Home	Eric William Barnum	Walton Music	SATB
Les Tisserands	Francis Poulenc	Salabert Pub.	SATB
Let Me Fly	Robert DeCormier	Belwin Mills	SATB
Lieto godea sedendo	G. Gabrieli	G. Schirmer	SATB
Lift Thine Eyes to the Mountains	F. Mendelssohn	E.C. Schirmer	SSA
Light The Legend	Michael Isaacson	Trancontinental	SATB
Linden Lea	Ralph V. Williams	Hinshaw Music	SSA
Little Innocent Lamb	Bartholomew	G. Schirmer	SATB
Lo V'Chayil	Elliot Z. Levine	Shadow Press SP100	SSATTB
Loch Lomund	Ralph Vaughan Williams	ECS Publishing	SSATB
Locus Iste	Anton Bruckner	Arista	SATB
Long Road	Eriks Esenvalds	Musica Baltica	SATB
Lord Bless You and Keep You; The	Lutkin	Summy-Birchard Music	SATB
Love is a Sickness	Charles Hubert Hastings Parry	CPDL	SATB
Love Is Here To Stay	Kirby Shaw	Hal. Leonard	SATB
Love Walked In	Zegree	Gershwin Publishing	SATB
Luchina (The Birch Candle)	Vadim Prokhorov	Hal. Leonard	SSA
Luk Luk Lumbu	Budi Susanto Yohanes	Earthsongs	SATB
Lullabye	Lawson	Hal Leonard Publishing	SATTBB
Luminescence	Andrea Ramsey	Walton Music Corp.	SSAATTBB
Lux Aeterna	Brian A. Schmidt	Walton Music Corp.	SATB
Lux Aurumque	Eric Whitacre	Walton Music	SATB
Magnificat	Orlando Gibbons	Theodore Presser Co.,Bryn Mayr Pa.	SATB
Magnificent Horses	Jing Ling Tam	Alliance Publications	SATB
Maiden Is In A Ring; A	Hugo Alfven	Walton Music	SATB
Make Our Garden Grow	Page	Boosey&Hawkes	SATB
Makedonska Humoreska	Todor Skalovski	Mark Foster Pub.	SSA
Mamayog Akun	Fabian Obispo	Mga Awiting Bayan	SATB
Manly Men	Kurt Knecht	Walton Music	TTBB
Maoz Tzur	Benedetto Marcello		SATB
Matona, Lovely Maiden	Orlando di Lasso	E.C. Schirmer	SATB
Midnight Clear	Matthew D. Nielsen	Walton Music Corporation	SATB divisi
Modern Music	William Billings	Mercury Music Corporation	SATB
Mon Coeur Se Recommande	Orlando di Lasso	Alfred	SAB
Music Most Wondrous Lovely Art	Jeep/Leavit	Hal. Leonard	SATB
Music, Spread Thy Voice Around	George F. Handel	Hal Leonard Corporation	SATB
Musicks Empire	Lloyd Pfautsch	G. Schirmer	SATB
My Bonny Lass She Smileth	Thomas Morley	Theodore Presser	SSATB
My Funny Valentine	Kirby Shaw	Hal. Leonard	SATB
My God Is A Rock	Ken Berg	Colla Voce	SATB
My heart doth beg you'll not forget	Orlando di Lasso	E. C. Schirmer	SATB
My Soul's Been Anchored	Moses Hogan	Hal. Leonard	TTBB
My Soul's Been Anchored	Moses Hogan	Hal. Leonard	SATBdiv
My Spirit Sang All Day	Gerald Finzi	Oxford University Press	SATB
My True Love Has My Heart	Eugene Butler	Hinshaw Music	SSA

Chamber Choir/A Cappella Choir/Concert Choir

Naiman Sharag	Se Enkhbayar	Earthsongs	SATB
Neighbor's Chorus	Jacques Offenbach	Broude Brothers	SATB
Ngam Sang Duan	Steven Sametz	Oxford University Press	SATB
Nicolette (Part of Trois Chansons)	Maurice Ravel	Durand S.A. Editeurs Paris	SATB
Nigra Sum	Pablo Casals	Tetra/Continuo	TB
Niska Banja	Nick Page	Boosey & Hawkes	SAAB/SSAA
Noel	Brad Holmes	First Step Publishing	SATB
Noel Ayisyem	Emile Desamours	Mark Foster Music	SATB
Non Nobis, Domine	Rosephanye Powell	Gentry Pub.	SATB
Northern Lights	Eriks Esenvalds	Musica Baltica	SATB
Now Is the Month of Maying	Thomas Morley	E.C. Schirmer	SATB
Now Let All the Heavens Adore Thee	J.S. Bach	Oliver Division Company	SATB
Now Spring in all her Glory	Jacques Arcadelt	G. Schirmer	SATB
O Clap Your Hands	R. Vaughan Williams	Galaxy Music Corporation	SATB
	Giovanni Pierluigi da		
O Lovely Splendor	Palestrina	Walton Music Company	SATB
O Lux Beatissima	Howard Helvey	Hinshaw Music Co.	SATB
O Magnum Mysterium	Tomas Luis de Victoria	G. Schirmer	SATB
O Magnum Mysterium	Morton Lauridsen	Peer Southern Concert Music	SATB
O Meu Maracatu	Daniel Afonso, Jr.	Earthsongs	SATB
O Mistress Mine	R. Vaughan Williams	Galaxy Music Corporation	SATB
O Music	David L. Brunner	Boosey & Hawkes	SATB
O Music, Thou Most Lovely Art	Johann Jeep	Hinshaw Music Inc.	SATB
O Nata Lux	Morten Lauridsen	Peer Music	SATB
O Vos Omnes	Pablo Casals	Alexander Broude	SATB
O Vos Omnes	Tomas Lodovico da Vittoria	E. C. Schirmer	SATB
O, kum shoyin shitler ovnt	Mark Zuckerman	Ione Press	TTBB
O, My Luvres Like A Red, Red Rose	David C. Dickau	Shawnee Press	SATB
Old Abraham Brown	Benjamin Britten	Boosey & Hawkes Co.	SA
Old Church; The	Stephen Paulus	Paulus Publications	SSAATTBB
Old Irish Blessing	Denes Agay	WB Music Corp.	SATB
Omnia Sol	Z. Randall Stroope	Heritage Series	SATB
On the morrow	Samuel Richard Gaines	ECS Publishing	SATB
On the Plains, Fairy Trains	Thomas Weekes	G. Schirmer Inc.	SSATB
One Hand, One Heart	Kirby Shaw	Boosey & Hawkes	SATB
Ose Justi	Anton Bruckner	opdl	SATB
Ose Shalom	John Leavitt	Hal. Leonard	SATB
Over the Rainbow	Kirby Shaw	Metro-Goldwyn	SATB
Over the Rainbow	Mac Huff	Hal. Leonard	SATB
Palpahaugen	Bradley Ellingboe	Neil A. Kjos, Jr., Publisher	SATB
Pamugun	Francisco Feliciano	Santa Barbara	SATB
Pandangguhan	Nina Gilbert	Oxford University Press	TTBB
Panta Rhei	Francisco J. Nunez	Hal Leonard	4 Treble
paper reeds by the brooks; The	Randall Thompson	E.C. Schirmer Music Co	SATB
Parting Glass; The	Alice Parker	Lawson-Gould Music Publishers, inc.	TTBB
Pasture, The	Z. Randall Stroope	Colla Voce Music	SATB
Patapan	Ed Lojeski	Hal. Leonard	SATB
Petites Voix	Francis Poulenc	Editions Salabert	SSA
Peze Kafe	Sten Kallman	Walton Music Corp.	SATB
Pilons L'orge	Francis Poulenc	Salabert	SSAT
Poor Man Lazarus	Jester Hairston	Bourne Co.	SATB
Prayer Before Sleep	Sid Robinovitch	Warner/Chappell Music	SATB
Prayer of the Children	Andrea S. Kouse	Alfred Publishing	TTBB
Promise of Living; The	Aaron Copland	Boosey & Hawkes	SATBB
Prsi, prsi	Miroslav Hroncek	Alliance Publications	SATB
Psallite	Michael Praetorius	Hal. Leonard	SATB
Psalm 100	Heinrich Schutz	Theodore Presser Co.	SATBSATB
Psalm 150	Charles Ives	Merion Music Inc.	SATB
Psalm 96	Jan Sweelinck	Mercury Corp.	SATB
Pseudo-Yoik	Jaakko Mantjarvi	Walton Music	SATB
Pueri Hebraeorum	Randall Thompson	E.C. Schirmer Music Co., Inc.	SSAA
Quatre Motets	Maurice Durufle	Theodore Presser	SATB
Quem vidistis pastores dicite	Francis Poulenc	Belwin, Inc	SATB

Chamber Choir/A Cappella Choir/Concert Choir

Red, Red Rose; A	James Mulholland	European American Music Co.	SATB
Red, Red Rose; A	Eric William Bamum	Walton Music	T.T.B.B
Reflection	Houston Bright	Shawnee Press	SATB
Regina Coeli	W.A. Mozart	G. Schirmer	SATB
Rejoice in the Lord Always	E. H. Fellowes	Oxford University Press	SATB
Requiem	Maurice Durufle	Editions Durand	SATB
Rest	Ralph Vaughan Williams	Galaxy Music Corporation	SATB
Rhythm of Life; The	Richard Barnes	Notable Music Co.	SATB
Ride The Chariot	William Henry Smith	Neil A. Kjos	SATB
Rise Up, My Love, My Fair One	James McCray	National Pub.	SSA
Rise Up, My Love, My Fair One	James McCray	National Pub.	TTBB
Rise Up, Shepherd	Philip Kern	Shawnee Press	SATB
Riu, Riu, Chiu	Noah Greenberg	Associated Music	SATB
Road Not Taken (from Frostiana); The	Randall Thompson	E. C. Schirmer	SATB
Ronde (Part of Trois Chansons)	Maurice Ravel	Durand S.A. Editions Musicales	SATB
Rosas Pandan	G. Hernandez	Paven Mus. Pub	SATB
Rose Touched By the Sun's Warm Rays; A	Maria Brubacher	Augsburg Publishing	SATB
Rotaia (Round Dance)	Juris Karlsons	earthsongs	SATB
S'Vivion	Steve Barnett	Transcontinental Music Publications	SATB
S'vion	Betty Bertaux	Boosey & Hawkes Inc.	SATB
Salmo 150	Ermani Aguiar	earthsongs	SATB
Salvation Is Created	Pavel Chesnokov	Musica Russica, Inc.	SATB
Sanctus	Tomas de Victoria	G. Schirmer	SSA
Sanctus	Wolfgang Amadeus Mozart	Coronet Press	SAB
Sanctus	Antonio Salieri	Hal Leonard Corporation	SATB
Sanctus	Jan Sandstrom	Walton Music Company	SATB
Sanctus	Leonard Bernstein	G. Schirmer	SSA & SATB
Seasons of Love	Roger Emerson	Hal. Leonard	SATB
Seinn O	J. David Moore	Fresh Ayre Music	SATB
Send In the Clowns	John Higgins	Warner Brothers	SATB
Set Me As A Seal	David N. Childs	Santa Barbara	SATB
Set Me As A Seal	Richard Nance	Walton Music	SATB
Set Me as a Seal	Rene Clausen	Mark Foster	SSAA
Shall I Compare Thee	Eugene Butler	Somerset Press	SATB
Shenandoah	James Erb	Lawson-Gould Music Publishers	SATB divisi
Shiboleth Bassadeh	Matitiah Shelen		SATB
Shut De Do	Randy Stonehill	Word Music	SATB
Si Ch'io Vorrei Morire	Claudio Monteverdi	Alliance Music Publications, Inc.	SATBB
	Goivanni Pierluigi da		
Sicut cervus	Palestrina	E. C. Schirmer Music Company	SATB
Sicut Locutus Est	J.S. Bach	Carl Fischer Inc	SSATB
Signs of the Judgment	Mark Bulter	Hinshaw Music Inc	SATB
Silence	David L. Plank	Shawnee Press	SATB
Sililza	Jim Papoulis		SATB
Silver Swan; The	Orlando Gibbone	Bourne Inc	SSATB
Since First I Saw Your Face	Theron Kirk	Somerset Press	SATB
Sincerely	Roger Emerson	Jenson	SSA
Sing Joyfully	William Byrd	Oxford University Press	SSAATB
Sing Me to Heaven	Daniel E. Gawthrop	Dunstan House	SATB
Sing To The Lord A New Song	Heinrich Schutz	G. Schirmer Inc.	SATB Double
Sing We And Chant It	Eugene Butler	Neil A. Kjos, Jr., Publisher	SATB
Sing We And Chant It	Thomas Morley	G. Schirmer Inc.	SSATB
Sixty-Seventh Psalm; The	Charles E. Ives	Associated Music Publishers Inc.	SATB
Sleep	Eric Whitacre	Walton Music Co.	SATB
Sleepers, Wake!	J.S. Bach	AN H. W. Gray Publication	SATB
Sleepers, Wake!	J.S. Bach	The H.W. Gray Co.	SATB
Snow; The	Edward Elgar	Novello & Company Limited	SSA
Somewhere	Carlton Young	Amberson Enterprises, Inc.	SATB
Somewhere	Robert Edgerton	Boosey & Hawkes Inc.	SATB, divisi
Son De Camaguey	Stephen Hatfield	Boosey & Hawkes Inc.	SATB
Song of Democracy	Howard Hanson	Carl Fischer, Inc	SATB
Song of Galilee	Julius Chajes	Transcontinental	SATB

Chamber Choir/A Cappella Choir/Concert Choir

Soon-Ah Will Be Done	William Dawson	Tuskegee	TTBB
Sounding Sea; The	Eric William Barnum	Walton Music Corp.	SATB divisi
Spaseniyе sodelal (Salvation is Created)	Pavel Chesnokov	Musica Russica	TTBB
Spotless Rose; A	Herbert Howells	Stainer & Bell	SATB
Springtime	Paul Hindemith	Schott	SATB
Still, Still, Still	Norman Luboff	Walton Music	SATB
Summer Breeze	William Sanford	Warner Bros. Publication	SATB
Summer Evening	Houston Bright	Shawnee Press Inc.	SATB
Super Flumina Babilonis	Giovanni Pierluigi da Palestrina	Choral Public Domain Library	SATB
Sure On This Shining Night	Morten Lauridsen	Peer Music	SATB
Sweet Honey-Sucking Bees	John Wilbye	G. Shirmer	SATB
Swing Low, Sweet Chariot	Peter Knight	Hal. Leonard	SATB
Tambur	Lajos Bardos	Boosey & Hawkes Inc.	SATB
Tanguendo	Oscar Escalada	Alfred Publishing	SATB
Tching-Tchinga-Ryah	David Maddux	Alliance Music Publications	SSAA
Te Lucis Ante Terminum	J. Arron McDermid	Walton Music Corp.	SATB
Te Quiero	Alberto Favero	Earthsongs	SSA
Teach Me Thy Way	Alan Hovhaness	ABI Broude, Inc.	SSA
Telephone (from Frostiana); The	Randall Thompson	SAm Fox Publishing Company, Inc.	SATB
Tembandumba	Paquito D'Rivera	Boosey & Hawkes	SSAA
That Which Remains	Andrea Ramsey	Boosey & Hawkes	SATB
The Falcon	John Gerrish	Associated Music Publishers	SATB
There Is A Balm In Gilead	William Dawson	Tuskegee	SATB
There Will Be Rest	Frank Ticheli	Hindon Publications Inc.	SATB
This Little Babe	Benjamin Britten	Boosey & Hawkes	SATB
This Little Light of Mine	John Work	ECS Publishing	SATB
Three Choral Pieces	Jean Berger	Neil A. Kjos	SSA
Three Folk Songs	Johannes Brahms	Edward B. Marks Music Co.	SAB
Three Frottole	Marco Cara	European American Music Corp.	SATB
Three Hungarian Folk Songs	Bela Bartok	Boosey & Hawkes	SATB
Three Madrigals	Emma Lou Diemer	Boosey & Hawkes	SATB
Three Mountain Ballads	Ron Nelson	Elkan-Vogel, Inc.	SSA
Three Renaissance Pieces	Thomas Morley	Shawnee Press inc.	SSA
To Love and To Be Loved	Ken Surley	Shawnee Press	TTBB
To the Mother's of Brazil	Gunnar Eriksson	Walton Music	SATB
Tomorrow Shall Be My Dancing Day	Philip Stopford	Hal Leonard Publishing	SATB
Ton The	Susan Brumfield	Volla Voce	SATB
Tonight Eternity Alone	Rene Clausen	Shawnee Press Inc.	SATB
Toward the Unknown Region	R. Vaughn Williams	Galaxy Music Co.	SATB
Trois Chansons (all three)	Claude Debussy	Druand S.A. Editions Musicales	SATB
Tshotsholoza	Jeffery L. Ames	Walton Music Corporation	TTBB
Tune Thy Music to Thy Heart	Jean Berger	Shawnee Press Inc.	SATB
Tutu Maramba	James Erb	Lawson-Gould Co.	SSA
Twa Tanbou	Sydney Guillaume	Walton Music	SATB
Two Proverbs	Jean Berger	Associated Music	SATB
Tykus Tykus	Vaclavas Augustinas	Alliance Music Publications	SATB/SATB
Ubi caritas	Maurice Durufle	Theodore Presser Co.	SATB
Ubi Caritas	Ola Gjeilo	Walton Music Corp.	SATB
Ule Lume Lagedale	Ken Berg	Walton Music	SATB
Under The Willow Tree	Samuel Barber	G. Schirmer, Inc.	SATB
Vamos a Bailar	Dan Davison	Walton Music	SATB
Vamuvamba	Boniface Mganga	Earthsongs	SATB
Vay'hi Binsoa Ha'aron	Solomon Sulzer	Transcontinental Music Publications, Inc.	SATB
Veniki	F. Rubtsov	Musica Russica	SATB
Verbum caro factum est	Hans Leo Hassler	G. Shirmer	SATB
Verduron	Randy Haedeman	Walton Music	SATB
Verleih Uns Frieden Genadiglich	Heinrich Schutz	G. Schirmer	SATB
Vive L'Amour	Rober Shaw	Lawson, Gould	TTBB
Wade in De Water	Allen Koepke	Santa Barbara Music Publishing	SSAATTBB
Wade In The Water	Moses Hogan	Hal. Leonard	SATB
Wake, Awake, for Night is Flying	Johan Sebastian Bach	Somerset Press	SATB

Chamber Choir/A Cappella Choir/Concert Choir

Walk the Streets of Gold	Andre J. Thomas	Heritage Music Press	SATB
Walk Together Children	Robert De Cormier	Lawson-Gould Music Publishers	SATB
Walk Together, Children	Moses Hogan	Hal. Leonard	SATB
Waltzing Matilda	Marie Cowan	Carl Fischer, Inc.	TTBB
Wangol	Sten Kallman	Walton Music Corp.	SATB
Warm-Up	Leonard Bernstein	Amerson Enterprises, Inc. Publisher	SATB
Water is Wide; The	Darmon Meader	Carl Fischer	SSAA
Water Night	Eric Whitacre	Walton Music	SATB
Waters Ripple and Flow	Deems Taylor	J. Fischer & Bro.	SATB
Way Over In Beulah Lan'	Stacey V Gibbs	Gentry Publication	SATB
Weep No More	D. N. Childs	Santa Barbara Mus	SSAA
Weep O Mine Eyes	Norman Greyson	Bourne Co.	SATB
What a Wonderful World	Mark A. Brymer	Hal. Leonard	SATB
What If I Never Speed	John Dowland	Broude Brothers	SATB
What Sweeter Music	John Rutter	Oxford Un. Press	SATB
When Allen-A-Dale Went A-Hunting	Robert L. De Pearsall	Theodore Presser Company	SATB
When I Fall In Love	Kirby Shaw	Hal. Leonard	SATB
White Horses	Gwyneth Walker	Boosey & Hawkes Inc.	SATB
Who Will Fight No More Forever	Andrea Klouse	Hal. Leonard	SATB
Wild Mountain Thyme; The	Reginald Unterseher	Walton Music Corp.	SATB divisi
William Tell Overture	Gioacchino Rossini	Alfred Publishing Co., Inc.	SATB
Willow Song; The	R. Vaughan Williams	Joseph Williams Limited	SATB
Winter	Z. Rahdall Stroope	Alliance Pub.	SATB
Winter Landscape; A	Lane Johnson	Santa Barbara Music Publishing, Inc.	SATB
Wipip	Sydney Guillaume	Santa Barbara	SATB
With A Lily in Your Hand	Eric Whitacre	Santa Barbara	SATB
With A Voice of Singing	Kent A Newbury	Word	SATB
Ya viene la vieja	Rober Shaw	G. Shirmer	SATB
You Are The Music	Joan Szymko	Santa Barbara	SSAA
You Are The New Day	Peter Knight	Warner/Chappelle Music Ltd.	SATB
You'll Never Walk Alone	Richard Rogers	Williamson Music	SAB
Zigeunerleben	R. Schumann	Lawson-Gould	SATB
Zinga!	Steven Sametz	E.C. Schirmer Music Company	TTBB
Zion Hort Die Wachter singen	Dietrich Buxtehude	Hal Leonard Corporation	TB
Zion's Walls	Aaron Copland	Boosey & Hawkes, Inc.	TTBB

Chamber Choir/A Cappella Choir/Concert Choir

Resource Suppliers

Musical Source (Music)	8555 16 th St #801, Silver Spring, MD 20910 www.musicalsource.com
J.W. Pepper (Music)	P.O. Box 850 Valley Forge, PA 19482-0850 www.jwpepper.com
Soundwaves Recording	4708 Surfside Dr., Huron, OH 44839 www.soundwaves.org
Mark Custom Recording	10815 Bodine Road, Clarence, NY 14031 www.markcustom.com
Music in Motion	P.O. Box 833814, Richardson, TX 75083 www.musicmotion.com
Sweetwater (Music technology)	5501 U.S. Hwy 30 W, Fort Wayne, IN 46818 www.sweetwater.com
Lentine's Music, Inc. (Music technology)	844 N. Main St. Akron, Ohio 43310 www.lentine.com
Suzuki Musical Instruments	P.O. Box 261030, San Diego, CA 92196-1030 www.suzukimusic.com
Music Educator Supply	P.O. Box 560085, Dallas, TX 75356-0085
LMI	1776 Armitage CT., Addison, ILL 60101-4225
Sam Ash, Inc.	Rt. 27, Edison, NJ 08817 www.samash.com
The Music Shop	P.O. Box 688, 68 Fanny Road Boonton, NJ 07005 www.musicp@idt.net
Steve Weiss Music	2324 Wyandotte Road, Willow Grove, PA 19090 www.steveweissmusic.com
Music Modes	23 Seminole Drive, Ringwood, NJ 07456 www.musicmodes.com

Suggested Publishers

JW Pepper	Walton Music
Alliance Publications	Earthsongs
Hinshaw Music	Neil A Kjos Music
Heritage Press	Oxford University Press
Boosey & Hawkes	Lorenze Corp.
Colla Voce	Lawson-Gould Co.
Hal Leonard	Transcontinental Music Pub.
Santa Barbara	Carl Fischer Inc.
G. Schirmer	www.cpdl.org (public domain)
E.C. Schirmer	

Chamber Choir/A Cappella Choir/Concert Choir

APPENDIX C

TECHNOLOGY/WEBSITE REFERENCES

SUGGESTED WEBSITES

www.acda.org
www.njacda.com
www.nafme.org
www.CJMEA.org
www.NJMEA.org
www.teoria.com

www.musictheory.net
www.smartmusic.com
www.youtube.com
www.choraltracks.com
www.naxosmusiclibrary.com
www.cpd.org

SUGGESTED COMPUTER SOFTWARE

	<u>TITLE</u>	<u>PUBLISHER</u>
1.	Finale	Coda Software
2.	Sibelius	Sibelius Software
3.	For Score	forScore, LLC
4.	iTunes	Apple
5.	Sounds: The Pronunciation App	Macmillan Education
6.	Garageband	Apple
7.	Essentials of Music Theory - Level 1	Alfred
	Level 2	Alfred
	Level 3	Alfred
8.	Auralia	Rising Software

Chamber Choir/A Cappella Choir/Concert Choir

APPENDIX D

ARTS EDUCATION ADVOCACY RESOURCES

PEOPLE / BOOKS / LINKS

Daniel Coyle
The Talent Code

Richard Florida
The Rise of the Creative Class
The Great Reset

Howard Gardner
Frames of Mind: The Theory of Multiple Intelligences
Multiple Intelligences: New Horizons in Theory & Practices
Five Minds for the Future
www.howardgardner.com

Malcolm Gladwell
Blink, The Tipping Point, Outliers

Stephen Melillo
The Let's Find Out Teaching Suite: Hypertools for the Music Educator
www.stormworld.com

Sir Ken Robinson
The Arts in Schools
The Element: How Finding Your Passion Changes Everything
Out of Our Minds: Learning to be Creative

James Jordan
The Musician's Soul
The Musician's Spirit

Links
<http://www.supportmusic.com/>, <http://menc.org/>, <http://www.childrensmusicworkshop.com/advocacy/>
<http://www.youtube.com/user/schoolmusic>, www.youtube.com/user/musicedadocate, www.ted.com
www.njmea.org, www.benjaminzander.com, www.iste.org

Chamber Choir/A Cappella Choir/Concert Choir

APPENDIX E

EDISON ESSENTIAL INSTRUCTIONAL BEHAVIORS, AND NEW JERSEY CORE CURRICULUM CONTENT STANDARDS

Chamber Choir/A Cappella Choir/Concert Choir

Framework For Essential Instructional Behaviors, K-12

Public Schools of Edison Township
Division of Curriculum and Instruction

Draft 13

Framework For Essential Instructional Behaviors, K-12 Common Threads

Edison's Framework for Essential Instructional Behaviors, K-12, represents a collaboratively developed statement of effective teaching. The lettered indicators are designed to explain each common thread, but do not denote order of importance. This statement of instructional expectation is intended as a framework; its use as an observation checklist would be inappropriate.

1. Planning Which Sets The Stage For Learning & Assessment

Does the planning show evidence of:

- a. units and lessons which show a direct relationship between student learning needs, the written curriculum, and the New Jersey Core Curriculum Content Standards.
- b. clearly defined, curriculum-based learning objectives that are based on diagnosis of student needs and readiness levels
- c. instructional strategies and materials that challenge students to achieve at the highest standards of performance.
- d. lesson design sequenced to make meaningful connections to overarching concepts and essential questions.
- e. use of thematic disciplinary units to integrate science, social studies, language arts, and math.
- f. activities to promote student reading, writing, listening, speaking, and viewing.
- g. provision for effective use of available materials, technology and outside resources.
- h. accurate knowledge of subject matter.
- i. knowledge of a variety of instructional strategies and best practices, including strategies for assessing student readiness levels and differentiating instruction.
- j. strategies to enable co-planning and co-teaching in shared teaching situations.
- k. lessons that provide for increasing student independence and responsibility for learning.
- l. multiple means of assessment, including performance assessment, that are authentic in nature and realistically measure student understanding.
- m. diagnostic and formative assessments that inform instructional design.
- n. appropriate homework assignments that reinforce and extend learning and build upon previously learned concepts.

2. Productive Learning Climate & Classroom Management

Does the student-teacher interaction and the classroom show evidence of:

- a. an environment which is learner-centered, content rich, and reflective of children's efforts.
- b. a climate of mutual respect, one that is considerate of and addresses differences in culture, race, gender, and readiness levels.
- c. opportunities for student voice and student choice.
- d. proactive rules and routines which students have internalized, and effective use of relationship-preserving reactive strategies when necessary.
- e. a safe, positive and open classroom environment in which children and teachers take risks, and learn by trial and error.
- f. effective use of classroom time with a focus on accomplishing learning objectives.
- g. classroom furniture and physical resources arranged in a way that supports student interaction, lesson objectives and learning activities.

OVER

Chamber Choir/A Cappella Choir/Concert Choir

3. Teaching & Learning*Does the instruction show evidence of:*

- a. differentiation of instruction to meet the needs of all learners, including meeting the targeted goals of students with Individualized Education Plans (IEPs).
- b. use of a variety of grouping strategies including individual conferences, cooperative learning structures, flexible groups, learning partners, and whole-class instruction based on assessments of student readiness levels and interests.
- c. addressing the visual, auditory, and kinesthetic/tactile learning modalities.
- d. use of available technology including computer PowerPoint and multi-media presentations by teacher and students.
- e. deliberate selection and use of cognitive organizers and hands-on manipulatives.
- f. modification of content, strategies, materials and assessment based on the interest and immediate needs of students during the lesson.
- g. students achieving the objectives of the lesson through a variety of planned and, when appropriate, unplanned learning activities.
- h. strategies for concept building including the use of the experiential learning cycle, inductive learning, and discovery-learning and inquiry activities.
- i. use of prior knowledge to build background information through such strategies as anticipatory set, K-W-L, and prediction brainstorm.
- j. deliberate teacher modeling of effective thinking and learning strategies during the lesson.
- k. real world applications and connections to students lives, interests, and home cultures.
- l. opportunities for students to actively process the learning through closure at salient points in the lesson.
- m. use of questioning strategies that promote discussion, problem solving, divergent thinking, multiple responses, and higher levels of thinking through analysis, synthesis, and evaluation.
- n. development of students' understanding as evidenced through their growing perspective, empathy, and self-knowledge regarding the content and meaning of the lesson.
- o. active student engagement, individually and collaboratively, throughout the lesson.
- p. varied writing activities such as journals, learning logs, creative pieces, letters, charts, notes, and research reports that connect to and extend learning in all content areas.
- q. assessing student learning before, during, and after the lesson, to provide timely feedback to students and adjust instruction accordingly.

4. Professional Responsibilities & Characteristics*Does the teacher show evidence of:*

- a. continuing the pursuit of knowledge of subject matter and current research on effective practices in teaching and learning.
- b. reflecting upon teaching to inform instruction.
- c. maintaining accurate records and completing forms/reports in a timely manner.
- d. communicating with parents about their child's progress and the instructional process.
- e. treating learners with care, fairness, and respect.
- f. working collaboratively and cooperatively with colleagues.
- g. sharing planning and instructional responsibilities in co-teaching partnerships.
- h. maintaining positive and productive relationships with Child Study Team members, guidance counselors, school nurses, speech therapists, and other professional staff at the building level.
- i. maintaining positive relationships with school support staff including secretaries, paraprofessionals, lunch aides, and custodial staff.
- j. being flexible and open to suggestions from supervisors and administrators.
- k. presenting a professional appearance.

Chamber Choir/A Cappella Choir/Concert Choir

New Jersey Core Curriculum Content Standards for Music

[All NJCCCS information was directly copied from the New Jersey Core Curriculum Content Standards.]

INTRODUCTION THE VISION

Experience with and knowledge of the arts is a vital part of a complete education. The arts are rich disciplines that include a vibrant history, an exemplary body of work to study, and compelling cultural traditions. An education in the arts is an essential part of the academic curriculum for the achievement of human, social, and economic growth. The education of our students in the disciplines of dance, music, theater, and visual art is critical to their personal success and to the success of New Jersey as we move into the twenty-first century. The arts offer tools for development. They enable personal, intellectual, and social development for each individual. Teaching in and through the arts within the context of the total school curriculum, especially during the formative years of an elementary K-6 education, is key to maximizing the benefits of the arts in education.

For students, an education in the arts provides:

- The ability to be creative and inventive decision-makers;
- Varied and powerful ways of communicating ideas, thoughts, and feelings;
- An enhanced sense of poise and self-esteem;
- The confidence to undertake new tasks;
- An increased ability to achieve across the curriculum;
- A framework that encourages teamwork and fosters leadership skills;
- Knowledge of the less recognized experiences of aesthetic engagement and intuition;
- Increased potential for life success; and
- An enriched quality of life

Recent studies such as *Critical Links* and *Champions of Change* provide evidence of the positive correlations between regular, sequential instruction in the arts and improved cognitive capacities and motivations to learn. These often result in improved academic achievement through near and far transfer of learning (i.e., music and spatial reasoning, visual art and reading readiness, dance and non-verbal reasoning and expressive skills, theater and reading comprehension, writing proficiency, and increased peer interaction). Additionally, the arts are uniquely qualified to cultivate a variety of multiple intelligences.

For our society, an education in the arts fosters a population that:

- Is equipped with essential technical skills and abilities significant to many aspects of life and work;
- Understands and can impact the increasingly complex technological environment around us;

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- Has a humanities focus that allows social, cultural, and intellectual interplay, among men and women of different ethnic, racial, and cultural backgrounds; and
- Is critically empowered to create, reshape, and fully participate in the enhancement of the quality of life for all.

It is the intent of the standards to ensure that all students have regular sequential arts instruction and that specialization takes into account student choice. This is in keeping with the National Standards for Arts Education (1994) which states:

"All basic subjects, including the arts, require more than mere exposure or access. While valuable, a once-a-month visit from an arts specialist, visits to or from professional artists, or arts courses for the specially motivated do not qualify as basic or adequate arts instruction. They certainly cannot prepare all students to meet the standards presented here. These standards assume that students in all grades will be actively involved in comprehensive, sequential programs that include creating, performing, and producing on the one hand, and study, analysis, and reflection on the other. Both kinds of activities are indispensable elements of a well-rounded education in the arts."

In New Jersey, equitable access to arts instruction can only be achieved if the four arts disciplines are offered throughout the K-12 spectrum. At the K-6 level, it is the expectation that students are given broad-based exposure through instruction as well as opportunities for participation in each of the four arts forms. In grades 7-8, they should gain greater depth of understanding in at least one of those disciplines. In grades 9-12, it is the expectation that students demonstrate competency in at least one arts discipline. The state arts standards also reflect the same expectations as those stated in the National Standards for Arts Education (1994). The goal is that by graduation all students will be able to communicate at a basic level in the arts, and that they:

- Communicate proficiently, demonstrating competency in at least one art form, including the ability to define and solve artistic problems with insight, reason, and technical proficiency;
- Be able to develop and present basic analysis of works of art from structural, historical, and cultural perspectives;
- Have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods; and
- Relate various types of arts knowledge and skills within and across the arts disciplines.

The revised arts standards assist educators in delineating the required knowledge and expected behaviors in all four of the arts disciplines. This format reflects the critical importance of locating the separate arts disciplines as one common body of knowledge and skills.

STANDARD 1.1

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The Creative Process

ALL STUDENTS WILL DEMONSTRATE AN UNDERSTANDING OF THE ELEMENTS AND PRINCIPLES THAT GOVERN THE CREATION OF WORKS IN MUSIC.

STRANDS AND CUMULATIVE PROGRESS INDICATORS

Building upon knowledge and skills gained in preceding grades, by the end of Grade 12, students will demonstrate proficiency in:

1.1.12.B.1 (Knowledge & Skill)

- Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality, and harmonics are determining factors in the categorization of musical genres.
- 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.

1.1.12.B.2 (Knowledge & Skill)

- Musical proficiency is characterized by the ability to sight-read advanced notation. Musical fluency is also characterized by the ability to classify and replicate the stylistic differences in music of varying traditions.
- Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.

STANDARD 1.2**History of the Arts & Culture**

ALL STUDENTS WILL UNDERSTAND THE ROLE, DEVELOPMENT, AND CONTINUING INFLUENCE OF THE ARTS THROUGHOUT HISTORY AND ACROSS CULTURES.

STRANDS AND CUMULATIVE PROGRESS INDICATORS

Building upon knowledge and skills gained in preceding grades, by the end of Grade 12, students will demonstrate proficiency in:

1.1.12.A.1 (Knowledge & Skill)

- Cultural and historical events impact art-making as well as how audiences respond to works of art.
- Determine how music has influenced world cultures throughout history.

1.1.12.A.2 (Knowledge & Skill)

- Access to the arts has a positive influence on the quality of an individual's lifelong learning, personal expression, and contributions to community and global citizenship.
- 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.

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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 MUSIC.

STRANDS AND CUMULATIVE PROGRESS INDICATORS

Building upon knowledge and skills gained in preceding grades, by the end of Grade 12, students will demonstrate proficiency in:

1.3.12.B.1 (Knowledge & Skill)

- Technical accuracy, musicality, and stylistic considerations vary according to genre, culture, and historical era.
- 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.

1.3.12.B.2 (Knowledge & Skill)

- The ability to read and interpret music impacts musical fluency.
- Analyze how the elements of music are manipulated in original or prepared musical scores.

1.3.12.B.3 (Knowledge & Skill)

- Understanding of how to manipulate the elements of music is a contributing factor to musical artistry.
- 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.

1.3.12.B.4 (Knowledge & Skill)

- Basic vocal and instrumental arranging skills require theoretical understanding of music composition.
- 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.

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STANDARD 1.4**Aesthetic Responses & Critique Methodologies**

ALL STUDENTS WILL DEMONSTRATE AND APPLY AN UNDERSTANDING OF ARTS PHILOSOPHIES, JUDGMENT, AND ANALYSIS TO WORKS OF ART IN MUSIC.

STRANDS AND CUMULATIVE PROGRESS INDICATORS

Building upon knowledge and skills gained in preceding grades, by the end of Grade 12, students will demonstrate proficiency in:

1.4.12.A.1 (Knowledge & Skill)

- Recognition of fundamental elements within various arts disciplines (music) is dependent on the ability to decipher cultural implications embedded in artworks.
- Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of music.

1.4.12.A.2 (Knowledge & Skill)

- Contextual clues within artworks often reveal artistic intent, enabling the viewer to hypothesize the artist's concept.
- Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.

1.4.12.A.3 (Knowledge & Skill)

- Artistic styles, trends, movements, and historical responses to various genres of art evolve over time.
- 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.

1.4.12.A.4 (Knowledge & Skill)

- Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative, discipline-specific arts terminology.
- Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

1.4.12.B.1 (Knowledge & Skill)

- Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art.
- 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 music from diverse cultural contexts and historical eras.

1.4.12.B.2 (Knowledge & Skill)

- The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist's technical proficiency as well as by the manner and physical context in which it is performed or shown.
- 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.

1.4.12.B.3 (Knowledge & Skill)

- Art and art-making reflect and affect the role of technology in a global society.

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- 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.