

**Randolph Township Schools
Randolph High School**

**Choir Curriculum
Grades 9-12**

“If I cannot fly, let me sing.”

Stephen Sondheim

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Randolph Township Schools
Department of Visual and Performing Arts
Choir Curriculum 9-12

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Randolph Township Schools

Mission Statement

We commit to inspiring and empowering all students in Randolph schools to reach their full potential as unique, responsible and educated members of a global society.

Randolph Township Schools Affirmative Action Statement

Equality and Equity in Curriculum

The Randolph Township School district ensures that the district's curriculum and instruction are aligned to the state's standards. The curriculum provides equity in instruction, educational programs and provides all students the opportunity to interact positively with others regardless of race, creed, color, national origin, ancestry, age, marital status, affectional or sexual orientation, gender, religion, disability or socioeconomic status.

N.J.A.C. 6A:7-1.7(b): Section 504, Rehabilitation Act of 1973; N.J.S.A. 10:5; Title IX, Education Amendments of 1972

RANDOLPH TOWNSHIP BOARD OF EDUCATION

EDUCATIONAL GOALS

VALUES IN EDUCATION

The statements represent the beliefs and values regarding our educational system. Education is the key to self-actualization, which is realized through achievement and self-respect. We believe our entire system must not only represent these values, but also demonstrate them in all that we do as a school system.

We believe:

- The needs of the child come first
- Mutual respect and trust are the cornerstones of a learning community
- The learning community consists of students, educators, parents, administrators, educational support personnel, the community and Board of Education members
- A successful learning community communicates honestly and openly in a non-threatening environment
- Members of our learning community have different needs at different times. There is openness to the challenge of meeting those needs in professional and supportive ways
- Assessment of professionals (i.e., educators, administrators and educational support personnel) is a dynamic process that requires review and revision based on evolving research, practices and experiences
- Development of desired capabilities comes in stages and is achieved through hard work, reflection and ongoing growth

Randolph Township Schools
Department of Visual and Performing Arts
Choir Curriculum 9-12

Introduction

It is the common goal of each choir director in the Randolph Township School District to help develop life-long learners with a love and appreciate for music. Through the use of the NJCCCS for Music, careful lesson and rehearsal planning, meaningful daily or weekly rehearsals and a multitude of performance opportunities on and off campus (concerts, festivals, competitions, and community events), students are given experiences that will allow them to be productive members of society and supporters of the arts.

At RHS, students join the RHS Treble Choir and/or RHS Concert Choir which meet daily as a class. Schedule permitting, ninth grade female singers will sing in the Treble Choir and will join the Concert Choir as a sophomore. All incoming ninth grade male singers will sing in the Concert Choir. In addition, membership to the Chamber Choir is attained through an audition. The Chamber Choir meets after school one day per week. A weekly large group lesson which rotates throughout the student's schedule is part of the RHS choir experience. In addition to the choirs, the A Cappella club provides a pop a cappella experience, with opportunities for all students and an auditioned A Cappella Group called Varsity Voices.

RANDOLPH TOWNSHIP SCHOOL DISTRICT

**Curriculum Pacing Chart
Choir 9-12**

UNIT NUMBER	CONTENT - CONCEPT OF STUDY
1	Vocal Technique
2	Diction
3	Choral Technique
4	Music Theory
5	Repertoire
6	Listening and Analysis
7	Performance
8	Research and Writing

135-day average

RANDOLPH TOWNSHIP SCHOOL DISTRICT
Choir 9-12
CONCEPT I: Vocal Technique

STANDARDS / GOALS:	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p>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.</p> <p>1.2.5.A.3 - Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history.</p> <p>1.3.2.B.2 - Demonstrate developmentally appropriate vocal production/vocal placement and breathing technique.</p>	<p>Proper vocal technique is the foundation of good singing.</p>	<ul style="list-style-type: none"> • How does proper breathing influence the sustain of a phrase? • In what ways does posture enable effective performance? • What happens to vocal sound when a singer starts to run out of breath? • How do singers adjust their posture between sitting and standing?
<p>1.3.5.B.2 - Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.</p>	<p>Music can be expressed through the use of the voice.</p>	<ul style="list-style-type: none"> • How can voices create music? • How can voices be used to express different emotions and imitate various sounds?
<p>1.3.8.B.2 - Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre.</p>	<p>Singers must take care that their registers are well blended.</p>	<ul style="list-style-type: none"> • In what ways does mixed voice aid the developing singer? • How do register choices affect vocal health? • How do singers sometimes choose to use register for artistic effect?
<p>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.</p>	<p>KNOWLEDGE</p>	

<p>1.4.8.A.7 - Analyze the form, function, craftsmanship, and originality of representative works of dance, music, theatre, and visual art.</p>	<p>Students will know:</p> <p>A singer's posture must reflect openness of the abdominal cavity and active engagement of the diaphragm. Vocalists are constantly building their instruments through the way they align their bodies, whether sitting or standing.</p> <p>Breath supports all vocal and wind instrumental music making. A singer must not only take in full breaths, but then use the intercostal and abdominal muscles to use that breath completely.</p> <p>Head voice/falsetto and chest voice refer to registers which require different vocal technique. These registers continue to develop in high school.</p> <p>In between the head voice and chest voice is a part of the voice called passaggio or break.</p> <p>Mixed voice refers using aspects of both head voice and chest voice to sing in and just above the passaggio with pure tone and dynamic versatility.</p> <p>VOCABULARY: diaphragm, posture, body alignment, breath support, tone quality, tone production, head voice, falsetto, chest voice, passaggio, voice break, mixed voice, register</p>	<p>Students will be able to:</p> <p>Employ correct sitting and standing posture.</p> <p>Self-evaluate their posture and correct issues.</p> <p>Maintain appropriate posture while adding movement.</p> <p>Demonstrate effective breath support.</p> <p>Utilize breath for singing.</p> <p>Differentiate between head voice and chest voice.</p> <p>Sing with healthy and developmentally-appropriate tone in head voice and chest voice.</p> <p>Utilize head voice to extend the vocal range.</p> <p>Cross the passaggio gracefully, maintaining tone quality, dynamic, and pitch accuracy.</p> <p>Explore and develop the mixed voice.</p>
<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p>		

- Singing in groups during lessons, sectionals, and rehearsals.
- Performing choral literature both for families, classmates, and the greater community.
- Constant formative assessment in rotating pull-out lessons.

KEY LEARNING EVENTS AND INSTRUCTION:

- The concepts are continually discussed and reinforced during rehearsals.
- Students will present music in concerts and festivals as scheduled.

Page Break

RANDOLPH TOWNSHIP SCHOOL DISTRICT

Choir 9-12

CONCEPT I: Vocal Technique

SUGGESTED TIME ALLOTMENT	CONTENT – UNIT OF STUDY	SUPPLEMENTAL UNIT RESOURCES
Ongoing	Vocal Technique – Posture	Hoberman sphere youtube.com
Ongoing	Vocal Technique – Breath	
Ongoing	Vocal Technique – Register	

RANDOLPH TOWNSHIP SCHOOL DISTRICT
Choir 9-12
CONCEPT II: Diction

STANDARDS / GOALS:	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p>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.</p>	<p>The International Phonetic Alphabet has a one-to-one ratio of phonemes (sounds) to symbols.</p>	<ul style="list-style-type: none"> • How many redundant spellings exist in English? • Why do singers use the International Phonetic Alphabet?
<p>1.3.12.B.2 – Analyze how the elements of music are manipulated in original or prepared musical scores.</p>	<p>Excellent vocal technique is essential to communicate the text to the audience.</p>	<ul style="list-style-type: none"> • What do singers need to do to help the audience understand the words of a song? • How does expression communicate the emotive qualities of music?
<p>7.1.NM.A.1 – Recognize familiar spoken or written words and phrases contained in culturally authentic materials using electronic information and other sources related to targeted themes.</p> <p>7.1.NH.A.7 – Occasionally infer the meaning of a few unfamiliar words in highly contextualized situations</p> <p>7.1.NH.A.8 – Identify some unique linguistic elements in English and the target language.</p> <p>7.1.II.A.1 – Identify the main idea and most supporting details contained in culturally authentic materials using electronic information and other sources related to targeted themes.</p>	<p style="text-align: center;">KNOWLEDGE</p> <p>Students will know:</p> <p>Tone quality describes the sound produced by the vocal apparatus. Singers change this sound by altering the shape of their mouths and controlling how much air enters the sinus cavity.</p> <p>Repertoire from various genres and cultural contexts sometimes requires different tone qualities.</p>	<p>Students will be able to:</p> <p>Sing with developmentally appropriate tone.</p> <p>Assess their tone production and alter as needed.</p> <p>Modify tone quality as appropriate to cultural and genre contexts while maintaining safe vocal health.</p>

<p>7.1.II.A.8 – Compare and contrast unique linguistic elements in English and the target language.</p> <p>7.1.IH.A.1 – Analyze and critique information contained in culturally authentic materials using electronic information and other sources related to a variety of familiar and some unfamiliar topics.</p> <p>7.1.IH.A.4 – Analyze historical and political contexts that connect or have connected famous people, places, and events from the target culture(s) with the United States.</p> <p>7.1.IH.A.5 – Synthesize information from oral and written discourse dealing with a variety of topics.</p> <p>7.1.IH.A.8 – Analyze structures of the target language and comparable linguistic structures in English.</p> <p>7.1.AL.A.1 – Analyze and critique the validity of culturally authentic materials using electronic information and other sources related to targeted themes.</p> <p>7.1.AL.A.4 – Evaluate, from multiple cultural perspectives, the historical, political, and present-day contexts that connect or have connected famous people, places, and events from the target culture(s) with the United States.</p> <p>7.1.AL.A.8 – Analyze elements of the target language that do not have a comparable linguistic element in English.</p>	<p>Diction describes the accuracy and clarity of pronunciation and enunciation and is essential to create beautiful musical sound and to communicate text.</p> <p>The International Phonetic Alphabet (IPA) is a system of symbols, each referencing a single phoneme, used to standardize and record the pronunciation of the world's languages.</p> <p>A diphthong is a compound vowel that involves more than one phoneme.</p> <p>Voiced consonants involve the vocal folds and have pitch. Voiceless consonants do not involve pitch.</p> <p>Different languages require phonemes and sound combinations that do not exist in English.</p> <p>VOCABULARY: tone quality, tone production, vowel shape, articulation, diction, voiceless consonant, percussive consonant, unvoiced consonant, voiced consonant, vocal folds, diphthong, phoneme, International Phonetic Alphabet (IPA)</p>	<p>Form vowels and consonants accurately with uniformity.</p> <p>Use IPA to take notes, mark scores, and consistently pronounce English language-words and foreign-language words accurately.</p> <p>Sing diphthongs appropriately in English, holding the consonant that appears lower in the vowel chart and treating the other vowel as a quasi-glide.</p> <p>Develop an understanding of voiceless (percussive/unvoiced) and voiced consonants.</p> <p>Articulate text clearly, exaggerating to ensure understanding in a musical context.</p> <p>Sing in foreign languages with accuracy and sufficient proficiency that the foreign language does not interfere with other musical elements as warranted by repertoire.</p>
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<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> • Singing in groups during lessons, sectionals, and rehearsals. • Performing choral literature both for families and for classmates. • Constant formative assessment in rotating pull-out lessons. • Submitting their repertoire binders for assessment.
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KEY LEARNING EVENTS AND INSTRUCTION:

- The concepts are continually discussed and reinforced during lessons, sectionals, and rehearsals.
- Students will present music in concerts and festivals as scheduled.

RANDOLPH TOWNSHIP SCHOOL DISTRICT

Choir 9-12

CONCEPT II: Diction

SUGGESTED TIME ALLOTMENT	CONTENT – UNIT OF STUDY	SUPPLEMENTAL UNIT RESOURCES
Ongoing	Diction – Tone Quality	Joan Wall, et all. <i>Diction for Singers</i> . Redmond, WA: Pst...Inc, 1990.
Ongoing	Vocal Technique – International Phonetic Alphabet	Joan Wall. <i>International Phonetic Alphabet for Singers</i> . Dallas: Pst...Inc, 1989. John Moriarty. <i>Diction: Italian, Latin, French, German: the Sounds and 81 Exercises for Singing Them</i> . St. Louis: ECS Publishing, 2008. Kathryn LaBouff. <i>Singing and Communicating in English: a Singer's Guide to English Diction</i> . New York: Oxford University Press, 2008. Michael De Angelis. <i>The Correct Pronunciation of Latin According to Roman Usage</i> . Chicago: GIA Music, 1880.

RANDOLPH TOWNSHIP SCHOOL DISTRICT

Choir 9-12

CONCEPT III: Choral Technique

STANDARDS / GOALS:	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p>1.3.2.B.7 - Blend unison and harmonic parts and vocal or instrumental timbres while matching dynamic levels in response to a conductor’s cues.</p> <p>1.1.5.B.1 - Identify the elements of music in response to aural prompts and printed music notational systems.</p>	<p>Ensemble singing requires unique skills in addition to all the skills necessary for effective individual singing.</p>	<ul style="list-style-type: none"> • How do blend, balance and intonation impact the choir’s overall sound?
<p>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.</p> <p>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.</p>	<p>The conductor’s gestures shape and influence the ensemble’s music making.</p>	<ul style="list-style-type: none"> • In what ways does the conductor influence the choir's musical decisions? • How does a choir transform the conductor's gesture into music? • How does gesture kinesthetically relate to singing for the conductor and the performer?
<p>1.3.12.B.2 - Analyze how the elements of music are manipulated in original or prepared musical scores.</p> <p>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.</p>	<p>KNOWLEDGE</p>	<p>SKILLS</p>
	<p>Students will know:</p> <p>Blend relates to diction in that all choral singers must sing with uniform vowels.</p>	<p>Students will be able to:</p> <p>Listen and alter their tone as needed to blend with their peers.</p>

	<p>In vocal singing, all singers within a section must balance to each other to create a homogenous section sound. Then, each section must balance to the rest of the choral ensemble and accompaniment.</p> <p>The conductor leads a group of musicians, setting the tempo (speed) and expression. He or she is also responsible to cue starts and ends of phrases.</p> <p>All musicians study conducting as a kinesthetic way to experience music and to aid in their ability to follow a conductor.</p> <p>In order to create beautiful music, choral musicians must match pitch and sing with accurate intonation.</p> <p>Choral musicians read from scores that include other voice parts and/or instrumental parts.</p> <p>VOCABULARY: blend, cues, balance, a cappella, accompaniment, matching pitch, score reading, tempo, expression, interpretation, conducting gesture, doubling, unison, dissonance, starting pitch</p>	<p>Listen and alter their dynamic level (loudness) to balance with their peers in their section, with the other sections of the chorus, and with the accompaniment.</p> <p>Demonstrate the ability to follow the conductor's gestures and cues.</p> <p>Learn to conduct 2, 3, and 4 patterns.</p> <p>Speak rhythms and sing melodies, while conducting.</p> <p>Self-evaluate and adjust intonation as needed to match within the section, the whole choir, and the entire ensemble.</p> <p>Self-evaluate the accuracy of their pitch.</p> <p>Navigate scores.</p> <p>Read individual lines from scores.</p> <p>Use other parts from the score to find starting pitches, dissonances, unisons, and doublings.</p>
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ASSESSMENT EVIDENCE: Students will show their learning by:

- Following the instructions and cues of the conductor.
- Performing in groups during lessons, sectionals, and rehearsal.
- Constant formative assessment during the rehearsal process.

KEY LEARNING EVENTS AND INSTRUCTION:

- Students will practice these concepts in lessons, sectionals, and rehearsals.
- Students will present music in concerts and festivals as scheduled.

RANDOLPH TOWNSHIP SCHOOL DISTRICT

Choir 9-12

CONCEPT III: Choral Technique

SUGGESTED TIME ALLOTMENT	CONTENT – UNIT OF STUDY	SUPPLEMENTAL UNIT RESOURCES
Ongoing	Choral Technique – Blend and Balance	James Jordan, et al. <i>Evoking Sound: Fundamentals of Choral Conducting</i> . Chicago: GIA Publications, 2009.
Ongoing	Choral Technique – Response to Conductor	

Ongoing	Choral Technique – Intonation	Warm-up exercises
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RANDOLPH TOWNSHIP SCHOOL DISTRICT

Choir 9-12

Concept IV: Music Theory

STANDARDS / GOALS:	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p>1.1.5.B.2 – Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic structures.</p>	<p>Solfège and counting systems aid musicians in two ways: understanding musical expression without notation and turning written notation into musical sound.</p>	<ul style="list-style-type: none"> • In what ways is understanding theory necessary to understand music? • How do musicians use symbols and notation to express musical ideas?
<p>1.1.8.B.1 – Analyze the application of the elements of music in diverse Western and non-Western musical works from different historical eras using active listening and by reading and interpreting written scores.</p> <p>1.1.8.B.2 – Compare and contrast the use of structural forms and the manipulation of the elements of music in diverse styles and genres of musical compositions.</p>	<p>Articulation, dynamics, and tempo help with the comprehension and expression of the universal language of music.</p>	<ul style="list-style-type: none"> • How would changing the dynamics, tempo, or articulation of a piece of music affect performance and the music itself? • How does tempo, articulation, and dynamics affect the listening/ performance experience of a piece of music?
<p>1.3.8.B.3 – Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.</p>	<p>Learning to read and notate music helps musicians comprehend and express the universal language of music.</p>	<ul style="list-style-type: none"> • How do reading and listening relate in music?
<p>1.3.8.B.4 – Improvise music in a selected genre or style, using the elements of music that are consistent with basic playing and/or singing techniques in that genre or style.</p>	<p>Knowledge and understanding of music notation are essential to music literacy.</p>	<ul style="list-style-type: none"> • How do musicians use symbols and notation to express musical ideas?
<p>1.4.5.A.1 – Employ basic, discipline-specific arts terminology to categorize works of dance, music,</p>	<p>The knowledge of the structure of music contributes to a higher level of musicianship.</p>	<ul style="list-style-type: none"> • How does the duration of sound fit with text? • In what ways can syncopation and word stress relate to aid in the communication of the text?

<p>theatre, and visual art according to established classifications.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>1.3.12.B.2 – Analyze how the elements of music are manipulated in original or prepared musical scores.</p> <p>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.</p> <p>1.4.12.A.2 – Speculate on the artist’s intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.</p>	<p style="text-align: center;">KNOWLEDGE</p>	<p style="text-align: center;">SKILLS</p>
	<p>Students will know:</p> <p>Solfège is a group of syllables musicians use to read pitch.</p> <p>A scale is any set of musical notes ordered by fundamental frequency or pitch.</p> <p>Intervals describe the relationship between two notes. Intervals are named using ordinal numbers.</p> <p>Chords are simultaneities of three or more pitches. Triads are chords of three pitches.</p> <p>The voicing of a chord refers to the arrangement and doubling of chord tones across the pitch range of an ensemble.</p> <p>An arpeggio is the musical phrase created when the notes of a chord are sung in succession, either ascending or descending.</p> <p>Suspension is a means of creating tension by prolonging a consonant note while the underlying harmony changes, normally on a strong beat. The resulting dissonance persists until the suspended note resolves by stepwise motion into a new consonant harmony.</p> <p>Rhythm is the temporal aspect of music.</p>	<p>Students will be able to:</p> <p>Demonstrate proper use of Curwen hand signs.</p> <p>Sing scales and vocalises.</p> <p>Identify and construct major and minor scales.</p> <p>Recognize on sight, construct, and sing diatonic and chromatic intervals.</p> <p>Recognize and construct major, minor, diminished, and augmented triads.</p> <p>Recognize triads in various voicings in repertoire.</p> <p>Sing arpeggios, keeping in mind the underlying chord structure.</p> <p>Recognize suspensions both in the written music and by ear.</p> <p>Adjust balance to favor the suspension when the suspension is in any voice part or instrumental line.</p> <p>Speak rhythms using Takadimi, Kodály, or another counting system (see vocabulary list).</p>

	<p>Syncopation is a temporary displacement of the regular metrical accent in music caused typically by stressing the weak beat.</p> <p>Notation is the entire system of symbols used to represent and transfer the audio, textual, and emotive elements of music.</p> <p>VOCABULARY: solfège, Curwen hand signs, scale, tonality, diatonic, chromatic, mode, pentatonic, major, minor, interval, simultaneity, chord, triad, voicing, chord tone, arpeggio, suspension, steady beat, Kodály rhythm syllables, Takadimi, treble clef, bass clef, ledger line, key signatures, time signature, whole note, half note, quarter note, eighth note, sixteenth note, dotted note, rest, syncopation, compound meter, mixed meter, complex meter, repeat sign, first and second ending, measure, system, phrase, dynamics, staff, coda, dal segno, da capo, notation, symbols</p>	<p>Recognize and perform syncopated rhythms, maintaining desired musical articulation, diction, and word stress.</p> <p>Demonstrate recognition of symbols.</p> <p>Employ recognition of symbols to read music.</p> <p>Identify and construct major and minor key signatures.</p> <p>Follow the roadmap of sheet music.</p>
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ASSESSMENT EVIDENCE: Students will show their learning by:

- Navigating their way successfully through a piece of music.
- Performing choral works, correctly following musical notation.
- Constant informal and formal formative assessment in rotating pull-out lessons.
- Submitting their repertoire binders for assessment.
- Written assessments (tests, quizzes)
- Online assessments (eMusicTheory or similar)

KEY LEARNING EVENTS AND INSTRUCTION:

- The concepts are continually discussed and reinforced during rehearsals.

- Students will present music in concerts and festivals as scheduled.

RANDOLPH TOWNSHIP SCHOOL DISTRICT
Choir 9-12
Concept IV: Music Theory

SUGGESTED TIME ALLOTMENT	CONTENT – UNIT OF STUDY	SUPPLEMENTAL UNIT RESOURCES
Ongoing	Music Theory – Pitch	tonesavvy.com musictheory.net sightreadingfactory.com Choksy, Lois. <i>The Kodály Method I: Comprehensive Music Education</i> . Saddle River, New Jersey: Prentice Hall, 2000. “Rhythm Syllable Systems – What to Use and Why!” <i>Make Moments Matter</i> , makemomentsmatter.org/classroom-ideas/rhythm-syllable-systems-what-to-use-and-why/. Edward Ayola. <i>Winning Rhythms</i> . San Diego: Neil A. Kjos Music, 1985. Nancy Rogers and Robert W. Ottman. <i>Music for Sight Singing</i> . Saddle River, New Jersey: Pearson, 2014.
Ongoing	Music Theory – Rhythm	
Ongoing	Music Theory – Notation	

RANDOLPH TOWNSHIP SCHOOL DISTRICT
Choir 9-12
CONCEPT V: Repertoire

STANDARDS / GOALS:	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p>1.3.5.B.1 – Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.</p> <p>1.1.8.B.2 – Compare and contrast the use of structural forms and the manipulation of the elements of music in diverse styles and genres of musical compositions.</p> <p>1.3.8.B.2 – Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre.</p>	<p>The variation of textures and voicing can influence the complexity of choral music.</p>	<ul style="list-style-type: none"> • How does texture affect musical sound? • How do the conductor and singer work together to overcome the challenges of the changing voice? • What unique opportunities exist for the composer and choir in different voicings (i.e. SSAATTBB)?
<p>1.4.8.A.3 – Distinguish among artistic styles, trends, and movements in dance, music, theatre, and visual art within diverse cultures and historical eras.</p> <p>1.4.8.A.4 – Compare and contrast changes in the accepted meanings of known artworks over time, given shifts in societal norms, beliefs, or values.</p>	<p>Any combination of voices and instruments is possible and presents a unique ensemble.</p>	<ul style="list-style-type: none"> • How is singing a cappella different from singing with accompaniment? • What unique challenges and experiences exist when singing with various instrumental ensembles in contrast with piano accompaniment?
<p>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.</p>	<p>The tonality of a piece influences its mood and style.</p>	<ul style="list-style-type: none"> • How does the variation of voicings impact the harmonic structure? • In what ways can musical arrangements and compositions break modal stereotypes?
<p>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.</p> <p>1.2.12.A.1 – Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.</p>	<p>Music comes from a variety of cultures and languages.</p>	<ul style="list-style-type: none"> • In what ways can music reflect its cultural and historical origin? • How can musicians honor and appreciate the unique cultural origins of world music?
<p>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.</p>	<p>Artistic expression is tied to its time and culture.</p>	<ul style="list-style-type: none"> • How can the characteristics of music be analyzed and described? • What is performance practice?

<p>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.</p>		<ul style="list-style-type: none"> • How can multiple musicians singing at the same time have unique interpretations of the music in a unified performance?
<p>1.3.12.B.2 – Analyze how the elements of music are manipulated in original or prepared musical scores.</p>	<p>There are distinguishing characteristics that define music from different styles, genres, cultures and time periods.</p>	<ul style="list-style-type: none"> • What does music tell us about other people and cultures? • In what ways are current music styles different from different cultures and/or time periods?
<p>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.</p>	<p>Singing in solo settings requires different skills and presents unique challenges.</p>	<ul style="list-style-type: none"> • How does solo singing differ from ensemble singing? • How can singing solo with a choir and singing solo without a choir be compared and contrasted?
<p>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.</p>		
<p>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.</p>	<p>KNOWLEDGE</p>	<p>SKILLS</p>
<p>1.4.12.A.2 – Speculate on the artist’s intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.</p>	<p>Students will know:</p>	<p>Students will be able to:</p>
<p>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.</p>	<p>Voicing refers to the number and arrangement of unique vocal parts in a piece of music.</p>	<p>Sing in various voicing arrangements as repertoire warrants (see vocabulary list).</p>
<p>1.4.12.A.4 – Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.</p>	<p>Form is structure of new and repeated musical material is described.</p>	<p>Sing selections in various musical forms as repertoire warrants.</p>
<p>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.</p>	<p>Tonality is the vocabulary of specific pitches used in a musical piece.</p>	<p>Perform music in various major and minor modes and pentatonic tonalities.</p>
<p>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</p>	<p>Genre is a conventional category that identifies some pieces of music as belonging to a shared tradition or set of conventions.</p>	<p>Demonstrate stylistic considerations in response to genre and time period.</p> <p>Perform music in various genres and from various time periods, which may include but</p>

<p>as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.</p> <p>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.</p>	<p>An extended work or masterwork is a multiple-movement work. In a choral setting, the work may be accompanied or a cappella. Often, the accompaniment will be a large ensemble such as an orchestra. For choral extended works, the text is usually unified by a common author, theme, or usage.</p> <p>When selecting a solo work, the technical difficulty and musical complexity of each piece must be considered.</p> <p>Specific strategies that can be utilized to learn and perform solo literature successfully.</p> <p>VOCABULARY: voicing, unison, 2-part, 3-part, 4-part, SSA, SATB, divisi, Soprano, Alto, Tenor, Baritone, Bass, partner songs, canon, round, extended work, masterwork, style, genre, culture, a cappella, accompaniment, instrumentation, orchestra, solo</p>	<p>are not limited to traditional, folk, patriotic, seasonal, vocalise, musical theater, pop, rock, video game, classical, new music, etc.</p> <p>Perform an extended work or masterwork.</p> <p>Select appropriate solo literature relative to their individual musical development and the unique requirements of the performance.</p> <p>Prepare solo literature independently (Honors program) or with teacher assistance (outside Honors program).</p>
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<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> • Performing varied repertoire. • Answering questions in lessons, sectionals, and rehearsals. • Demonstrating knowledge of the context and meaning of music through performance. • Performing solo for assessment (Honors). • Auditioning (optional) for solo numbers and solos within choral repertoire. • Auditioning (optional) for honor choirs (Area Choir, Region Chorus, etc.) and select ensembles (Varsity Voices, Chamber Choir, etc.) • Auditioning (optional) for Choir Honors H*.

KEY LEARNING EVENTS AND INSTRUCTION:

- Initial introduction to each selection at the start of each concert preparation cycle.
- Achieving memorization (Honors).
- Exploring the cultural and stylistic landscape of each work.
- Students will perform repertoire in concerts and festivals as scheduled.
- The choir will present an extended work each year as scheduling permits.
- January Assessment and June Jury or Recital (Honors).

RANDOLPH TOWNSHIP SCHOOL DISTRICT
Choir 9-12
CONCEPT V: Repertoire

SUGGESTED TIME ALLOTMENT	CONTENT – UNIT OF STUDY	SUPPLEMENTAL UNIT RESOURCES
Ongoing	Repertoire – Voicing	Music Library musicnotes.com
Ongoing	Repertoire – Form	
Ongoing	Repertoire – Tonality	
Ongoing	Repertoire – Style/Genre	

RANDOLPH TOWNSHIP SCHOOL DISTRICT
Choir 9-12
CONCEPT VI: Listening and Analysis

STANDARDS / GOALS:	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p>1.1.5.B.1 – Identify the elements of music in response to aural prompts and printed music notational systems.</p>	<p>Analysis of music compositions and performances requires evaluation methods that separate fact from opinion.</p>	<ul style="list-style-type: none"> • How do musicians evaluate whether an idea is fact or opinion in critique?
<p>1.2.5.A.2 – Relate common artistic elements that define distinctive art genres in dance, music, theatre, and visual art.</p>	<p>Musicians must listen and produce music at the same time.</p>	<ul style="list-style-type: none"> • How do vocal musicians balance the skills of listening and music making to improve both? • What background knowledge is used actively by musicians in performance? • How do choral musicians sing individually and blend into the greater ensemble simultaneously?
<p>1.3.5.B.2 – Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.</p>	<p>Identifying criteria for evaluating music compositions and performances results in deeper understanding of music and music making.</p>	<ul style="list-style-type: none"> • What criteria can be used to evaluate a performance or composition?
<p>1.3.5.B.4 – Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.</p>	<p>Successful application of the elements of music demonstrates artistic proficiency.</p>	<ul style="list-style-type: none"> • How do musicians measure success? • How are elements of music measured differently in critique or in active listening?
<p>1.4.5.A.2 – Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.</p>	<p>Critique is an important tool that enables musicians to communicate more effectively.</p>	<ul style="list-style-type: none"> • How can critique help improve performance? • How does a critic balance constructive criticism with respect and empathy?
<p>1.4.5.A.3 – Demonstrate how art communicates ideas about personal and social values and is inspired by an individual’s imagination and frame of reference (e.g., personal, social, political, historical context).</p>	<p>Listening and self-evaluation are necessary in the development of musicianship.</p>	<ul style="list-style-type: none"> • How does self-recording benefit musical growth?
<p>1.1.8.B.2 – Compare and contrast the use of structural forms and the manipulation of the elements of music in diverse styles and genres of musical compositions.</p>	<p>Strong aural skills come from multiple and varied listening experiences.</p>	<ul style="list-style-type: none"> • What skills are needed for effective listening and analysis?
<p>1.2.8.A.2 – Differentiate past and contemporary works of dance, music, theatre, and visual art that represent important ideas, issues, and events that are chronicled in the histories of diverse cultures.</p>		
<p>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.</p>		

	KNOWLEDGE	SKILLS
<p>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.</p> <p>1.2.12.A.1 – Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.</p> <p>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.</p> <p>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.</p> <p>1.3.12.B.2 – Analyze how the elements of music are manipulated in original or prepared musical scores.</p> <p>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.</p> <p>1.4.12.A.2 – Speculate on the artist’s intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.</p> <p>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.</p> <p>1.4.12.A.4 – Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.</p> <p>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.</p> <p>1.4.12.B.2 – Evaluate how an artist’s technical proficiency may affect the creation or presentation of a work of art, as</p>	<p>Students will know:</p> <p>Choir singers must listen in real time to promote and maintain a blended and balanced sound in the section, the choir, and the larger ensemble.</p> <p>The analysis of one’s own singing is critical to growth.</p> <p>Choristers must listen to themselves in the context of their section and the entire ensemble.</p> <p>Musicians must be able to recognize errors in pitch, expression, rhythm, blend, balance, diction, and expression as they sing.</p> <p>Blend and balance require well-developed listening skills on the part of the singers and the conductor.</p> <p>Listening and watching a singer’s own performance gives the singer a complete and external picture of his or her technique and expression.</p> <p>VOCABULARY: ensemble, balance, blend, pitch matching, accompaniment,</p>	<p>Students will be able to:</p> <p>Listen to the singers around them to assist with a cohesive ensemble sound.</p> <p>Evaluate different components of his or her individual performance.</p> <p>Use active listening to self-assess and adjust tone quality to maintain choral blend and balance.</p> <p>Use information from self-critique to improve rehearsal effectiveness and the quality of performance.</p> <p>Identify errors in real time and apply appropriate solutions.</p> <p>Listen critically and sing simultaneously, maintaining control of all vocal and musical elements.</p> <p>Self-evaluate different components of their individual performance from visual and aural medias.</p>

<p>well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.</p> <p>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.</p>	<p>instrumentation, critique, recording, playback, expression, visual media, aural media</p>	
<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> • Demonstrating knowledge of the difference between opinion and fact when evaluating musical performance. • Correcting errors and adjusting music making through interaction with self-recorded performance and/or live listening and performance. • Recording benchmark assessments. <p>KEY LEARNING EVENTS AND INSTRUCTION:</p> <ul style="list-style-type: none"> • Students will continually self-assess and work to fit in their section. • Students will listen to a recording of themselves or another group and critique it. 		

RANDOLPH TOWNSHIP SCHOOL DISTRICT
Choir 9-12
CONCEPT VI: Listening and Analysis

SUGGESTED TIME ALLOTMENT	CONTENT – UNIT OF STUDY	SUPPLEMENTAL UNIT RESOURCES
Ongoing	Listening and Analysis – Listening Skills	Recording equipment youtube.com and similar
Ongoing	Listening and Analysis – Analysis	

RANDOLPH TOWNSHIP SCHOOL DISTRICT

Choir 9-12

CONCEPT VII: Performance

STANDARDS / GOALS:	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p>1.1.5.B.2 – Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic structures.</p> <p>1.3.5.B.2 – Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.</p> <p>1.3.5.B.4 – Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.</p> <p>1.4.5.A.3 – Demonstrate how art communicates ideas about personal and social values and is inspired by an individual’s imagination and frame of reference (e.g., personal, social, political, historical context).</p>	<p>Performance is crucial for the growth of vocal musicians.</p>	<ul style="list-style-type: none"> • What different skills are developed through performance that are not developed through rehearsal? • What makes a performance successful?
	<p>Music is a form of communication.</p>	<ul style="list-style-type: none"> • How do performers communicate through music? • What emotive and cultural elements can be communicated through music?
<p>1.3.8.B.1 – Perform instrumental or vocal compositions using complex standard and non-standard Western, non-Western, and avant-garde notation.</p>	<p>Music is a integral part of community and culture.</p>	<ul style="list-style-type: none"> • Where do people experience music? • How does live music enhance events other than concerts? • In what ways is music central to the human experience?
<p>1.3.8.B.2 – Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre.</p>	<p>KNOWLEDGE</p>	<p>SKILLS</p>
<p>1.3.8.B.3 – Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.</p> <p>1.4.8.A.1 – Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art.</p> <p>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.</p>	<p>Students will know:</p> <p>Performance - the presentation of musical selections for an audience - is the ultimate goal of choral preparation. Choral music can be presented a cappella (without instrumental accompaniment) or accompanied.</p> <p>Performance looks and sounds different from rehearsal.</p>	<p>Students will be able to:</p> <p>Perform in a small ensemble and/or large ensemble with or without accompaniment as repertoire demands.</p> <p>Sing as a soloist as repertoire and auditions warrant.</p> <p>Prepare performance skills in rehearsal, practicing all artistic aspects of the music.</p>

<p>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.</p> <p>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.</p> <p>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.</p> <p>1.4.12.A.4 – Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.</p> <p>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.</p>	<p>Singing involves not only the musical aspects of performance, but also acting and communicating the text's emotive qualities and the composer's intent.</p> <p>Musicians consider the cultural and historical aspects and context of the music they perform.</p> <p>Not all concerts take place in a concert hall. Choirs and choristers must be prepared to sing in a various locations and situations.</p> <p>The audience adds an entirely new experience for the performer. Singers must practice performance skills before the concert.</p> <p>Proper performance etiquette, considering the event and venue, is an essential component of the successful presentation of solo and choral literature.</p> <p>VOCABULARY: ensemble, performance space, expression, focus, emotive, cultural context, historical context, community context, social context, audience, audition, repertoire, accompanist, performance ettiquette</p>	<p>Interpret music, demonstrating the meaning and mood of the literature.</p> <p>Perform all expressive and technical elements of music, maintaining a high level of musical standard.</p> <p>Apply the cultural and historical context while singing in performance.</p> <p>Present concerts for a variety of audiences in different performance spaces as scheduled.</p> <p>Adapt performance as needed for different community and social contexts.</p> <p>Perform in front of an audience.</p> <p>Demonstrate professionalism within the performance venue.</p> <p>Select, rehearse, and perform with a professional accompanist as activities require (Honors).</p>
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ASSESSMENT EVIDENCE: Students will show their learning by:

- Performing for classmates and family.
- Performing for peers.
- Performing in the greater community.
- Performing solo for assessment (Honors).

KEY LEARNING EVENTS AND INSTRUCTION:

- Students will perform at concerts, festivals, and community events as scheduled.
- January Assessment and June Jury or Recital (Honors).

**RANDOLPH TOWNSHIP SCHOOL DISTRICT
Choir 9-12
CONCEPT VII: Performance**

SUGGESTED TIME ALLOTMENT	CONTENT – UNIT OF STUDY	SUPPLEMENTAL UNIT RESOURCES
Ongoing	Performance – Peer/Preparation	Music Library musicnotes.com
Ongoing	Performance – Live	

RANDOLPH TOWNSHIP SCHOOL DISTRICT
Choir 9-12
CONCEPT VIII: Research and Writing (Choir Honors H* only)

STANDARDS / GOALS:	ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
<p>CC</p> <p>CCSS.ELA-Literacy.RI.9-10.1 Accurately cite strong and thorough textual evidence, (e.g., via discussion, written response, etc.) and make relevant connections, to support analysis of what the text says explicitly as well as inferentially, including determining where the text leaves matters uncertain.</p>	<p>Musicology is the formal study and research in the field of music.</p>	<ul style="list-style-type: none"> • How can we find new information to gain a more thorough understanding of music?
<p>CCSS.ELA-Literacy.RI.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p>	<p>Students can gain a deeper understanding of their musicianship through metacognition.</p>	<ul style="list-style-type: none"> • How does research and personal reflection enhance musicianship?
<p>CCSS.ELA-Literacy.RI.9-10.2 Determine a central idea of a text and analyze how it is developed and refined by specific details; provide an objective summary of the text.</p>	<p>KNOWLEDGE</p>	<p>SKILLS</p>
<p>CCSS.ELA-Literacy.RI.11-12.2 Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.</p>	<p>Students will know:</p> <p>Reflective journaling can yield meaningful and efficient practice.</p>	<p>Students will be able to:</p> <p>Clearly articulate honest thoughts and reflections about their musical experiences.</p>
<p>CCSS.ELA-Literacy.RI.9-10.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).</p>	<p>Research periodicals are quality resources which can enhance students’ learning and widen students’ perspectives.</p>	<p>Compose clearly structured free journals on topics of their choosing relative to their interests and experience.</p>
<p>CCSS.ELA-Literacy.RI.11-12.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).</p>	<p>Written performance critiques must be expressed in an articulate manner and demonstrate a thorough understanding of key musical concepts.</p>	<p>Select appropriate research articles.</p> <p>Decipher article contents and reflect on the application of the information presented on their own musical development.</p>
		<p>Critically assess live college/professional level performances and clearly communicate their opinions in an organized and comprehensive written critique.</p>

CCSS.ELA-Literacy.RI.9-10.5 Analyze in detail how an author’s ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).

CCSS.ELA-Literacy.RI.11-12.5 Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

CCSS.ELA-Literacy.RI.9-10.6 Determine an author’s point of view or purpose in a text and analyze how an author uses rhetorical devices to advance that point of view or purpose.

CCSS.ELA-Literacy.RI.11-12.6 Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.

CCSS.ELA-Literacy.RI.9-10.8 Describe and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and reasoning.

CCSS.ELA-Literacy.RI.11-12.8 Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., *The Federalist*, presidential addresses).

CCSS.ELA-Literacy.L.9-10.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

CCSS.ELA-Literacy.L.11-12.6 Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., *The Federalist*, presidential addresses).

VOCABULARY:

Musicology, research, reflective journaling, periodicals, critique, metacognition

<p>CCSS.ELA-Literacy.RST.9-10.3 Follow precisely a complex multistep procedure when carrying out experiments, taking measurements, or performing technical tasks, attending to special cases or exceptions defined in the text.</p> <p>CCSS.ELA-Literacy.RST.11.12.3 Follow precisely a complex multistep procedure when carrying out experiments, taking measurements, or performing technical tasks; analyze the specific results based on explanations in the text.</p> <p>CCSS.ELA-Literacy.W.9-10.1 W.9-10.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <ul style="list-style-type: none"> A. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence. B. Develop claim(s) and counterclaims avoiding common logical fallacies, propaganda devices, and using sound reasoning, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level and concerns. C. Use transitions (e.g. words, phrases, clauses) to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims. D. Establish and maintain a style and tone appropriate to the audience and purpose (e.g. formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing. E. Provide a concluding paragraph or section that supports the argument presented. <p>CCSS.ELA-Literacy.W.11-12.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <ul style="list-style-type: none"> A. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence. B. Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence 		
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<p>for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.</p> <p>C. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.</p> <p>D. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>E. Provide a concluding statement or section that follows from and supports the argument presented.</p> <p>NJCCCS 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.</p> <p>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.</p>		
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<p>ASSESSMENT EVIDENCE: Students will show their learning by:</p> <ul style="list-style-type: none"> • Writing reflective journals. • Completing guided readings and responses. • Creating concert critiques. • Researching solo literature (as selected in consultation with advisor). <p>KEY LEARNING EVENTS AND INSTRUCTION:</p> <ul style="list-style-type: none"> • Monthly meetings with advisor. • Research paper (optional).
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RANDOLPH TOWNSHIP SCHOOL DISTRICT
Choir 9-12
CONCEPT VIII: Research and Writing

SUGGESTED TIME ALLOTMENT	CONTENT – UNIT OF STUDY	SUPPLEMENTAL UNIT RESOURCES
Ongoing	Research and Writing – Reflective Journaling	Periodicals such as Teaching Music, Music Educator’s Journal, Strad Magazine, String Magazine, The New York Times.
Ongoing	Research and Writing – Guided Reading	
See Honors Booklet	Research and Writing – Research Paper (optional)	

Appendix A: 4-12 Choir Curriculum Map

	Grade 4-5	Grade 6-8	Grade 9-12
CONCEPT I: Vocal Technique			
SINGER'S POSTURE			
<i>Employ correct sitting and standing position</i>	Introduce	Develop	Refine
<i>Self-evaluate posture and correct issues if needed</i>	Introduce	Develop	Refine
BREATH SUPPORT			
<i>Demonstrate effective breath support during vocal passages</i>	Introduce	Develop	Refine
<i>Properly utilize breath for singing</i>	Introduce	Develop	Refine
TONE QUALITY			
<i>Sing with a developmentally appropriate tone: clear tone, pure sound</i>	Introduce	-	-
<i>Sing with a developmentally appropriate tone in all registers, adjusting as needed for the voice change</i>	-	Introduce	Develop
HEAD VOICE/CHEST VOICE/Mixed Voice			
<i>Differentiate between head voice and chest voice</i>	-	Introduce	Develop
<i>Sing with a healthy technique in head voice and chest voice</i>	-	Introduce	Develop
<i>Utilize head voice to extend the vocal range</i>	-	Introduce	Develop
<i>Explore and develop the mixed voice</i>	-	-	Introduce
PASSAGGIO			
<i>Cross the passaggio gracefully, maintaining tone</i>	-	-	Introduce

<i>quality, dynamic, and pitch accuracy</i>			
DICTION			
<i>Form vowels and consonants accurately in English and various languages as they appear in the literature</i>	Introduce	Develop	Refine
<i>Articulate text using clear enunciation and accurate diction</i>	Introduce	Develop	Refine
<i>Sing diphthongs appropriately by holding the more open vowel and treating the more closed vowel as a glide</i>	-	Introduce/Develop	-
<i>Sing diphthongs appropriately in English, holding the consonant that appears lower in the vowel chart and treating the other vowel as a quasi-glide</i>	-	-	Introduce/Develop
<i>Develop an understanding of percussive and voiced consonants</i>	-	Introduce/Develop	Develop
<i>Articulate text clearly, exaggerating to ensure understanding in a musical context.</i>	-	-	Introduce/Develop
<i>Use the International Phonetic Alphabet (IPA) to take notes, mark scores, and consistently pronounce English language words and foreign-language words accurately</i>	-	-	Introduce/Develop

<i>Sing in foreign languages with accuracy and sufficient proficiency that the foreign language does not interfere with other musical elements as warranted by repertoire</i>	-	-	Introduce/Develop
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	Grade 4-5	Grade 6-8	Grade 9-12
CONCEPT II: Choral Technique			
BLEND			
<i>Listen and alter their tone as needed to blend with their peers.</i>	Introduce	Develop	Refine
BALANCE			
<i>Listen and alter their dynamic level (loudness) to balance with their peers in their section, with the other sections of the chorus and with the accompaniment.</i>	Introduce	Develop	Refine
MATCHING PITCH			
<i>Match pitch with individual section and overall ensemble</i>	Introduce	Develop	Refine
<i>Evaluate the accuracy of pitch through listening and teacher-directed exercises</i>	Introduce/Develop	-	-
<i>Self-evaluate and adjust intonation as needed within the ensemble</i>	-	Introduce	Develop
<i>Self-evaluate the accuracy of personal pitch</i>	-	Introduce	Develop
WORKING WITH A CONDUCTOR			
<i>Demonstrate ability to follow a conductor's gestures and cues</i>	Introduce	Develop	Refine
READING MUSICAL SCORES			
<i>Navigate scores throughout the rehearsal process</i>	Introduce	Develop	Refine
<i>Read individual lines from scores</i>	Introduce	Develop	Refine

<i>Use other parts from the score to find starting pitches, dissonances, unisons, and doublings</i>	-	-	Introduce/Develop
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	Grade 4-5	Grade 6-8	Grade 9-12
CONCEPT III: Music Theory			
SOLFEGE			
<i>Demonstrate proper use of Curwen hand signs</i>	Introduce	Develop	Refine
<i>Sing age appropriate scales and vocalises</i>	Introduce	Develop	-
<i>Identify, construct and sing major and minor scales</i>	-	-	Introduce/Develop
RHYTHM			
<i>Speak rhythms using a system of syllabicication such as Takadimi or Kodaly in a progression as it pertains to the music literature</i>	Introduce	Develop	Refine
NOTATION			
<i>Demonstrate recognition of a progression of musical symbols as it pertains to the music literature</i>	Introduce	Develop	-
<i>Recognize major key signatures</i>	-	Introduce	Develop
<i>Recognize minor key signatures</i>	-	-	Introduce/Develop
INTERVALS			
<i>Recognize on sight diatonic and chromatic intervals</i>	-	-	Introduce/Develop
<i>Construct diatonic and chromatic intervals</i>	-	-	Introduce/Develop
<i>Demonstrate proper singing of diatonic and chromatic intervals</i>	-	-	Introduce/Develop

CHORDS/ARPEGGIOS			
<i>Recognize major, minor, diminished, and augmented triads</i>	-	-	Introduce/Develop
<i>Construct major, minor, diminished, and augmented triads</i>	-	-	Introduce/Develop
<i>Sing arpeggios, keeping in mind the underlying chord structure</i>	-	-	Introduce/Develop
SUSPENSIONS			
<i>Identify suspensions both in the written music and by ear</i>	-	-	Introduce/Develop
<i>Adjust balance to favor the suspension when the suspension is in any voice part or instrumental line</i>	-	-	Introduce/Develop
SYNCOPATION			
<i>Identify syncopated rhythms</i>	-	-	Introduce/Develop
<i>Perform syncopated rhythms, maintaining desired musical articulation, diction and word stress</i>	-	-	Introduce/Develop

	Grade 4-5	Grade 6-8	Grade 9-12
CONCEPT IV: Repertoire			
VOICING			
<i>Sing in various voicing arrangements as repertoire warrants</i>	Introduce	Develop	Refine
FORM			
<i>Sing selections in various musical forms as repertoire warrants</i>	Introduce	Develop	Refine
TONALITY			
<i>Perform music in various major and minor modes and pentatonic tonalities as repertoire warrants</i>	Introduce	Develop	Refine
GENRE			
<i>Demonstrate stylistic considerations in response to genre and time period</i>	Introduce	Develop	Refine
<i>Perform music in various genres and from various time periods including but not limited to traditional, folk patriotic, seasonal, vocalise, classical, new music</i>	Introduce	Develop	Refine
EXTENDED WORKS			
<i>Perform an extended work or master work</i>	-	-	Introduce/Develop
SOLO LITERATURE			
<i>Select appropriate solo literature relative to the individual musical development and the unique requirements of the performance</i>	-	-	Introduce/Develop

<i>Prepare solo literature independently (Honors Program) or with teacher assistance (Outside Honors Program)</i>	-	-	Introduce/Develop
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	Grade 4-5	Grade 6-8	Grade 9-12
CONCEPT V: Listening and Analysis			
LISTENING STRATEGIES			
<i>Listen to neighboring singers to assist with a cohesive ensemble sound</i>	Introduce	Develop	Refine
<i>Listen critically and sing simultaneously, maintaining control of all vocal and musical elements</i>	-	-	Introduce/Develop
SELF ANALYSIS STRATEGIES			
<i>Make adjustments to individual sound based on information gathered from listening.</i>	Introduce	Develop	Refine
<i>Self-evaluate different components of their individual performance from visual and aural medias.</i>	Introduce	Develop	Refine
<i>Use active listening to self-assess and adjust tone quality to maintain choral blend and balance</i>	-	-	Introduce/Develop
<i>Use information from self-critique to improve rehearsal effectiveness and the quality of performance</i>	-	Introduce	Develop

	Grade 4-5	Grade 6-8	Grade 9-12
CONCEPT V: Performance			
PERFORMING			
<i>Perform in a large ensemble and/or small ensemble with or without accompaniment as repertoire demands</i>	Introduce	Develop	Refine
<i>Sing as a soloist as repertoire and auditions warrant</i>	-	Introduce	Develop
<i>Perform all expressive and technical elements of music, maintaining a high level of musical standards</i>	Introduce	Develop	Refine
<i>Interpret music, demonstrating the mood and meaning of the literature as well as apply the cultural and historical context.</i>	Introduce	Develop	Refine
PERFORMANCE SKILLS			
<i>Prepare performance skills in rehearsal, practicing all artistic aspects of the music</i>	Introduce	Develop	Refine
<i>Perform in front of a live audience</i>	Introduce	Develop	Refine