

**Randolph Township Schools**

**Choir Curriculum  
Grades 6-8**

*“Ah, Music! A magic far beyond all we do here!”*

*Albus Dumbledore (Author: J. K. Rowling)*

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**Randolph Township Schools**  
**Department of Visual and Performing Arts**  
**Choir Curriculum 6-8**

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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 6-8**

**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 appreciation for music. Through the use of the NJCCCS for Music, careful lesson and rehearsal planning, meaningful weekly rehearsals, and a multitude of performance opportunities on and off campus (concerts, festivals, competitions), students are given experiences that will allow them to be productive members of society and supporters of the arts.

At RMS, students will continue their involvement in chorus as a member of the 6th Grade Chorus and then the 7th/8th Grade Chorus. A weekly large group lesson will rotate throughout their daily schedule allowing them to get instruction in the various aspects of singing; breath support, diction and pitch accuracy to name a few. Students can elect to audition for Canzonetta, a select small vocal ensemble which performs a higher level of literature than the grade level choirs.

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Curriculum Pacing Chart**  
**Choir 6-8**

<b>UNIT NUMBER</b>	<b>CONTENT - CONCEPT OF STUDY</b>
<b>1</b>	<b>Vocal Technique</b>
<b>2</b>	<b>Choral Technique</b>
<b>3</b>	<b>Music Theory</b>
<b>4</b>	<b>Repertoire</b>
<b>5</b>	<b>Listening and Analysis</b>
<b>6</b>	<b>Performance</b>

*105-day average*

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Choir 6-8**  
**CONCEPT 1: Vocal Technique**

<b>STANDARDS / GOALS:</b>	<b>ENDURING UNDERSTANDINGS</b>	<b>ESSENTIAL QUESTIONS</b>
<p><b>1.2.5.A.3</b> - Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history.</p> <p><b>1.3.2.B.2</b> - Demonstrate developmentally appropriate vocal production/vocal placement and breathing technique.</p> <p><b>1.3.5.B.2</b> - Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.</p>	<p>Proper vocal technique is the foundation of good singing.</p>	<ul style="list-style-type: none"> <li>• How does proper breathing influence the sustain of a phrase?</li> <li>• In what ways does posture enable effective performance?</li> <li>• What happens to vocal sound when a singer starts to run out of breath?</li> <li>• How do singers adjust their posture between sitting and standing?</li> </ul>
<p><b>1.3.8.B.2</b> - Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre.</p>	<p>Excellent vocal technique is essential to communicate the text to the audience.</p>	<ul style="list-style-type: none"> <li>• What do singers need to do to help the audience understand the words of a song?</li> <li>• How does expression communicate the emotive qualities of music?</li> </ul>
<p><b>1.4.8.A.7</b> - Analyze the form, function, craftsmanship, and originality of representative works of dance, music, theatre, and visual art.</p>	<p>Singers must choose to use healthy vocal technique.</p>	<ul style="list-style-type: none"> <li>• In what ways can singing negatively affect vocal health?</li> <li>• What choices can singers make regarding technique that affect vocal health?</li> <li>• How can musicians evaluate the vocal technique modeled by popular artists?</li> </ul>
	<p><b>KNOWLEDGE</b></p> <p><b>Students will know:</b></p>	<p><b>Students will be able to:</b></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>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>Head voice/falsetto and chest voice refer to registers which require different vocal technique. These registers develop with the voice change that typically occurs in middle school.</p> <p>Diction describes the accuracy and clarity of pronunciation and is essential to create beautiful musical sound and to communicate text.</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. Unvoiced (percussive) consonants do not involve pitch.</p>	<p>Employ correct sitting and standing posture.</p> <p>Self-evaluate their posture and correct issues.</p> <p>Demonstrate effective breath support.</p> <p>Utilize breath for singing.</p> <p>Sing with developmentally appropriate tone in all registers, adjusting as needed for the voice change.</p> <p>Self-assess their tone production and alter as needed.</p> <p>Differentiate between head voice and chest voice.</p> <p>Sing with healthy technique in head voice and chest voice.</p> <p>Utilize head voice to extend the vocal range.</p> <p>Form vowels and consonants accurately.</p> <p>Sing diphthongs appropriately: hold the more open vowel and treat the more closed vowel as a glide.</p> <p>Develop an understanding of percussive and voiced consonants.</p>
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	<p>Different languages contain unique phonemes.</p> <p><b>VOCABULARY:</b> diaphragm, posture, body alignment, breath support, tone quality, tone production, vowel shape, articulation, diction, head voice, falsetto, chest voice, percussive consonant, voiced consonant, vocal folds, diphthong, phoneme</p>	<p>Form vowels and consonants accurately in English and various languages as they appear in literature.</p> <p>Articulate text using clear enunciation and accurate diction.</p>
<p><b>ASSESSMENT EVIDENCE: Students will show their learning by:</b></p> <ul style="list-style-type: none"> <li>• Singing in groups during rehearsal.</li> <li>• Performing choral literature both for families and for classmates.</li> <li>• Constant informal and formal formative assessment in pull-out lessons.</li> </ul> <p><b>KEY LEARNING EVENTS AND INSTRUCTION:</b></p> <ul style="list-style-type: none"> <li>• The concepts are continually discussed and reinforced during rehearsals.</li> <li>• Students will present music in concerts and festivals as scheduled.</li> </ul>		

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**

**Choir 6-8**

**CONCEPT I: Vocal Technique**

<b>SUGGESTED TIME ALLOTMENT</b>	<b>CONTENT-UNIT OF STUDY</b>	<b>SUPPLEMENTAL UNIT RESOURCES</b>
Ongoing	Vocal Technique – Posture	Joan Wall, et all. <i>Diction for Singers</i> . Redmond, WA: Pst...Inc, 1990. Joan Wall. <i>International Phonetic Alphabet for Singers</i> . Dallas: Pst...Inc, 1989. Phillips, Kenneth H. <i>Teaching Kids to Sing</i> . Boston: Schirmer, 2014. Hoberman Sphere youtube.com
Ongoing	Vocal Technique – Breathing	
Ongoing	Vocal Technique – Tone Quality	
Ongoing	Vocal Technique – Diction	

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**

**Choir 6-8**

**CONCEPT II: Choral Technique**

<b>STANDARDS / GOALS:</b>	<b>ENDURING UNDERSTANDINGS</b>	<b>ESSENTIAL QUESTIONS</b>
<p><b>1.1.2.B.2</b> - Identify musical elements in response to diverse aural prompts, such as rhythm, timbre, dynamics, form, and melody.</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"> <li>• How do blend and balance impact the choir’s overall sound?</li> </ul>
<p><b>1.3.2.B.7</b> - Blend unison and harmonic parts and vocal or instrumental timbres while matching dynamic levels in response to a conductor’s cues.</p>	<p>Singing alone or in an ensemble requires careful and accurate intonation.</p>	<ul style="list-style-type: none"> <li>• Why is intonation important?</li> <li>• What is autotune and how does it relate to intonation?</li> </ul>
<p><b>1.3.5.B.2</b> - Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.</p>	<p>The conductor’s gestures shape and influence the ensemble’s music making.</p>	<ul style="list-style-type: none"> <li>• In what ways does the conductor influence the choir's musical decisions?</li> <li>• How does a choir transform the conductor's gesture into music?</li> </ul>
<p><b>1.3.8.B.2</b> - Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre.</p>	<p><b>KNOWLEDGE</b></p>	<p><b>SKILLS</b></p>
<p><b>1.3.8.B.4</b> - 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><b>Students will know:</b></p> <p>Blend relates to diction in that all choral singers must sing with uniform vowels.</p>	<p><b>Students will be able to:</b></p> <p>Listen and alter their tone as needed to blend with their peers, keeping in mind different vowel shapes’ effect on blend.</p> <p>Demonstrate the ability to blend through uniform tone production free of dominance by any individual singer.</p>
<p><b>1.4.8.A.5</b> - Interpret symbolism and metaphors embedded in works of dance, music, theatre, and visual art.</p>		

	<p>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>A 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>Choral music can be presented a cappella (without instrumental accompaniment) or accompanied.</p> <p>Choral musicians must sing with accurate intonation to maintain the technical integrity of the music.</p> <p>Reading from scores that include other voice parts and/or instrumental parts is unique to choral music making.</p> <p><b>VOCABULARY:</b> blend, cues, balance, a cappella, accompaniment, matching pitch, score reading, tempo, expression, interpretation</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>Sing as a choir with or without accompaniment.</p> <p>Match pitch with their individual section and ensemble.</p> <p>Evaluate and adjust intonation as needed.</p> <p>Evaluate the accuracy of their pitch.</p> <p>Navigate scores throughout the rehearsal process.</p> <p>Read individual lines from scores.</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 rehearsal and lessons.
- Constant informal and formal formative assessment during the rehearsal process, sectionals, and in pull-out lessons.

**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 6-8**  
**CONCEPT II: Choral Technique**

SUGGESTED TIME ALLOTMENT	CONTENT – UNIT OF STUDY	SUPPLEMENTAL UNIT RESOURCES
Ongoing	Choral Technique – Blend and Balance	Phillips, Kenneth H. <i>Teaching Kids to Sing</i> . Boston: Schirmer, 2014. Warm-up exercises Youtube.com
Ongoing	Choral Technique – Response to Conductor	
Ongoing	Choral Technique – Intonation	

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Choir 6-8**  
**Concept III: Music Theory**

<b>STANDARDS / GOALS:</b>	<b>ENDURING UNDERSTANDINGS</b>	<b>ESSENTIAL QUESTIONS</b>
<p><b>1.1.5.B.2</b> - 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"> <li>• In what ways is understanding theory necessary to understand music?</li> <li>• How do musicians use symbols and notation to express musical ideas?</li> </ul>
<p><b>1.1.8.B.1</b> - 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>Articulation, dynamics, and tempo help with the comprehension and expression of the universal language of music.</p>	<ul style="list-style-type: none"> <li>• How would changing the dynamics, tempo, or articulation of a piece of music affect performance and the music itself?</li> <li>• How does tempo, articulation, and dynamics affect the listening/performance experience of a piece of music?</li> </ul>
<p><b>1.1.8.B.2</b> - 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>Learning to read and notate music helps musicians comprehend and express the universal language of music.</p>	<ul style="list-style-type: none"> <li>• How does reading notation help or hinder beginning musicians?</li> </ul>
<p><b>1.3.8.B.3</b> - Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.</p>	<p>Knowledge and understanding of music notation are essential to music literacy.</p>	<ul style="list-style-type: none"> <li>• How do musicians use symbols and notation to express musical ideas?</li> </ul>
<p><b>1.3.8.B.4</b> - 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>The knowledge of the structure of music contributes to a higher level of musicianship.</p>	<ul style="list-style-type: none"> <li>• How does the duration of sound fit with text?</li> </ul>
<p><b>1.4.5.A.1</b> - Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.</p>	<p>Intervals are the building blocks of western harmony.</p>	<ul style="list-style-type: none"> <li>• How can a musician use intervals to describe how his or her musical part fits into the whole?</li> <li>• How does solfège help a musician understand the distance and relationship between tones?</li> </ul>

	<b>KNOWLEDGE</b>	<b>SKILLS</b>
	<p><b>Students will know:</b></p> <p>Solfège is a group of syllables musicians use to read pitch.</p> <p>Intervals describe the relationship between two notes. Intervals are named using ordinal numbers.</p> <p>Rhythm is the temporal aspect of music.</p> <p>Notation is the entire system of symbols used to represent and transfer the audio, textual, and emotive elements of music.</p>	<p><b>Students will be able to:</b></p> <p>Demonstrate proper use of Curwen hand signs. Sing scales and vocalises as in the vocabulary list.</p> <p>Sight sing diatonic melodies with solfège using steps and tonic triad skips.</p> <p>Improvise and compose simple diatonic melodies, including only the intervals of unison and second.</p> <p>Recognize on sight and sing diatonic intervals.</p> <p>Speak rhythms (see vocabulary list) using Takadimi, Kodály, or another counting system.</p> <p>Create rhythmic compositions.</p> <p>Demonstrate recognition of symbols (see vocabulary list.)</p> <p>Employ recognition of symbols to read music as in the vocabulary list.</p> <p>Identify major key signatures.</p> <p>Follow the roadmap of sheet music.</p>



	<b>VOCABULARY:</b> solfège, Curwen hand signs, tonality, diatonic, scales, pentatonic, major, minor, interval, unison, ordinal number, steady beat, Kodály rhythm syllables, Takadimi, treble clef, bass clef, ledger line, major key signatures, time signature, compound meter, mixed meter, whole note, half note, quarter note, eighth note, dotted half note, dotted quarter note, sixteenth note, rest, repeat sign, first and second ending, measure, system, phrase, dynamics, staff, coda (as literature warrants), dal segno (as literature warrants), da capo (as literature warrants), notation, symbols	
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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 pull-out lessons, sectionals, and rehearsals.

**KEY LEARNING EVENTS AND INSTRUCTION:**

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

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Choir 6-8**  
**Unit III: Music Theory**

<b>SUGGESTED TIME ALLOTMENT</b>	<b>CONTENT – UNIT OF STUDY</b>	<b>SUPPLEMENTAL UNIT RESOURCES</b>
Ongoing	Music Theory - Pitch	tonesavvy.com
Ongoing	Music Theory - Rhythm	musictheory.net
Ongoing	Music Theory - Notation	sightreadingfactory.com Choksy, Lois. <i>The Kodály Method I: Comprehensive Music Education</i> . 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/.

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**

**Choir 6-8**

**CONCEPT IV: Repertoire**

<b>STANDARDS / GOALS:</b>	<b>ENDURING UNDERSTANDINGS</b>	<b>ESSENTIAL QUESTIONS</b>
<p><b>1.3.5.B.1</b> - Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.</p>	<p>The variation of textures and voicing can influence the complexity of choral music.</p>	<ul style="list-style-type: none"> <li>• How does texture affect musical sound?</li> <li>• How do the conductor and singer work together to overcome the challenges of the changing voice?</li> </ul>
<p><b>1.4.5.A.2</b> - Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.</p>	<p>The tonality of a piece influences its mood and style.</p>	<ul style="list-style-type: none"> <li>• How does the variation of voicings impact the harmonic structure?</li> </ul>
<p><b>1.1.8.B.2</b> - 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>Music comes from a variety of cultures and languages.</p>	<ul style="list-style-type: none"> <li>• How does studying the music of other cultures help us better understand the world around us?</li> </ul>
<p><b>1.3.8.B.2</b> - Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre.</p>	<p>Artistic expression is tied to its time and culture.</p>	<ul style="list-style-type: none"> <li>• How can the characteristics of music be analyzed and described?</li> <li>• What is performance practice?</li> </ul>
<p><b>1.4.8.A.3</b> - Distinguish among artistic styles, trends, and movements in dance, music, theatre, and visual art within diverse cultures and historical eras.</p>	<p>There are distinguishing characteristics that define music from different styles, genres, cultures and time periods.</p>	<ul style="list-style-type: none"> <li>• What does music tell us about other people and cultures?</li> <li>• In what ways are current music styles different from different cultures and/or time periods?</li> </ul>
	<p><b>KNOWLEDGE</b></p>	<p><b>SKILLS</b></p>
	<p><b>Students will know:</b></p>	<p><b>Students will be able to:</b></p>

	<p>Voicing refers to the number and arrangement of unique vocal parts in a piece of music.</p> <p>Form is structure of new and repeated musical material is described.</p> <p>Tonality is the vocabulary of specific pitches used in a musical piece.</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><b>VOCABULARY:</b> voicing, unison, 2-part, 3-part, 4-part, divisi, Soprano, Alto, Tenor, Baritone, Bass, partner songs, canon, round, style, genre, culture, a cappella, accompaniment, tonality</p>	<p>Sing in various voicing arrangements as repertoire warrants (see vocabulary list).</p> <p>Sing selections in various musical forms as repertoire warrants.</p> <p>Perform music in various major and minor modes and pentatonic tonalities.</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 are not limited to traditional, folk, patriotic, seasonal, vocalise, musical theater, classical, new music, etc.</p>
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**ASSESSMENT EVIDENCE: Students will show their learning by:**

- Performing varied repertoire.
- Answering questions in lessons, sectionals, and rehearsals.
- Demonstrating knowledge of the context and meaning of music through performance.

**KEY LEARNING EVENTS AND INSTRUCTION:**

- Initial introduction to each selection at the start of each concert preparation cycle.
- Achieving memorization.
- Exploring the cultural and stylistic landscape of each work.
- Students will perform repertoire in concerts and festivals as scheduled.

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**

**Choir 6-8**

**CONCEPT IV: Repertoire**

<b>SUGGESTED TIME ALLOTMENT</b>	<b>CONTENT – UNIT OF STUDY</b>	<b>SUPPLEMENTAL UNIT RESOURCES</b>
Ongoing	Repertoire – Voicing	Music Library
Ongoing	Repertoire – Form	
Ongoing	Repertoire – Tonality	
Ongoing	Repertoire – Style/Genre	

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Choir 6-8**  
**CONCEPT V: Listening and Analysis**

<b>STANDARDS / GOALS:</b>	<b>ENDURING UNDERSTANDINGS</b>	<b>ESSENTIAL QUESTIONS</b>
<p><b>1.1.5.B.1</b> - 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"> <li>• What musical elements can help a critic separate fact from opinion?</li> <li>• What criteria can be used to evaluate a performance or composition?</li> </ul>
<p><b>1.2.5.A.2</b> - Relate common artistic elements that define distinctive art genres in dance, music, theatre, and visual art.</p>		<ul style="list-style-type: none"> <li>• How do vocal musicians balance the skills of listening and music making to improve both?</li> </ul>
<p><b>1.3.5.B.2</b> - Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.</p>	<p>Musicians must listen and produce music at the same time.</p>	<ul style="list-style-type: none"> <li>• How can self- and peer-evaluation enhance future music-making?</li> <li>• What criteria are useful for evaluating music performances?</li> </ul>
<p><b>1.3.5.B.4</b> - Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.</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"> <li>• How do musicians measure success?</li> <li>• In what ways can musicians apply the elements of music to evaluate proficiency?</li> </ul>
<p><b>1.4.5.A.2</b> - Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.</p>	<p>Successful application of the elements of music demonstrates artistic proficiency.</p>	<ul style="list-style-type: none"> <li>• How can constructive criticism help improve performance?</li> </ul>
<p><b>1.4.5.A.3</b> - 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>Constructive criticism is an important tool that enables musicians to communicate more effectively.</p>	<ul style="list-style-type: none"> <li>• How would self-recording benefit musical growth?</li> </ul>
<p><b>1.1.8.B.1</b> - 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>Listening and self-evaluation are necessary in the development of musicianship.</p>	<ul style="list-style-type: none"> <li>• What skills are needed for effective listening and analysis?</li> </ul>
<p><b>1.1.8.B.2</b> - 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>	
	<b>KNOWLEDGE</b>	<b>SKILLS</b>

<p><b>1.2.8.A.2</b> - 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><b>1.2.8.A.3</b> - Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.</p> <p><b>1.4.8.A.1</b> - Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art.</p>	<p><b>Students will know:</b></p> <p>Choir singers must listen in real time to promote and maintain an ensemble sound.</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, 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><b>VOCABULARY:</b> ensemble, balance, blend, pitch matching, accompaniment,</p>	<p><b>Students will be able to:</b></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 .</p> <p>Use information from self-critique to improve rehearsal effectiveness.</p> <p>Identify errors in real time and apply appropriate solutions.</p> <p>Listen and sing simultaneously.</p> <p>Self-evaluate different components of their individual performance from visual and aural medias.</p>
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	instrumentation, critique, recording, playback, expression, visual media, aural media	
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**ASSESSMENT EVIDENCE: Students will show their learning by:**

- 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.

**KEY LEARNING EVENTS AND INSTRUCTION:**

- 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 6-8**

**CONCEPT V: Listening and Analysis**

<b>SUGGESTED TIME ALLOTMENT</b>	<b>CONTENT – UNIT OF STUDY</b>	<b>SUPPLEMENTAL UNIT RESOURCES</b>
Ongoing	Listening and Analysis – Listening Skills	Recording equipment youtube.com and simila
Ongoing	Listening and Analysis – Analysis	

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**

**Choir 6-8**

**CONCEPT VI: Performance**

<b>STANDARDS / GOALS:</b>	<b>ENDURING UNDERSTANDINGS</b>	<b>ESSENTIAL QUESTIONS</b>
<p><b>1.1.5.B.2</b> - Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic structures.</p> <p><b>1.3.5.B.2</b> - Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.</p>	<p>Performance is crucial for the growth of vocal musicians.</p>	<ul style="list-style-type: none"> <li>• What different skills are developed through performance that are not developed through rehearsal?</li> <li>• What makes a performance successful?</li> </ul>
<p><b>1.3.5.B.4</b> - Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.</p>	<p>Music is a form of communication.</p>	<ul style="list-style-type: none"> <li>• How do performers communicate through music?</li> <li>• What emotive and cultural elements can be communicated through music?</li> </ul>
<p><b>1.4.5.A.3</b> - 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><b>1.1.8.B.1</b> - 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>Music is a integral part of community and culture.</p>	<ul style="list-style-type: none"> <li>• Where do people experience music?</li> <li>• How does live music enhance events other than concerts?</li> <li>• In what ways is music central to the human experience?</li> </ul>
<p><b>1.1.8.B.2</b> - 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><b>KNOWLEDGE</b></p>	<p><b>SKILLS</b></p>
<p><b>1.2.8.A.2</b> - 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><b>1.3.8.B.1</b> - Perform instrumental or vocal compositions using complex standard and non-standard Western, non-Western, and avant-garde notation.</p> <p><b>1.3.8.B.2</b> - Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre.</p>	<p><b>Students will know:</b></p> <p>Performance - the presentation of musical selections for an audience - is the ultimate goal of choral preparation. Performance looks and sounds different from rehearsal.</p>	<p><b>Students will be able to:</b></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><b>1.3.8.B.3</b> - Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.</p> <p><b>1.4.8.A.1</b> - Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art.</p>	<p>The audience adds an entirely new experience for the performer. Singers must practice performance skills before the concert.</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><b>VOCABULARY:</b> ensemble, performance space, expression, focus, emotive, cultural context, historical context, community context, social context, audience, audition, repertoire</p>	<p>Prepare performance skills in rehearsal, practicing all artistic aspects of the music.</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>
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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.

**KEY LEARNING EVENTS AND INSTRUCTION:**

- Students will achieve memorization.

- Students will perform at concerts, festivals, and community events as scheduled.

**RANDOLPH TOWNSHIP SCHOOL DISTRICT**  
**Choir 6-8**  
**CONCEPT VI: Performance**

<b>SUGGESTED TIME ALLOTMENT</b>	<b>CONTENT – UNIT OF STUDY</b>	<b>SUPPLEMENTAL UNIT RESOURCES</b>
Ongoing	Performance - Peer/Preparation	Music Library
Ongoing	Performance - Live	

Appendix A: 4-12 Choir Curriculum Map

	<b>Grade 4-5</b>	<b>Grade 6-8</b>	<b>Grade 9-12</b>
<b>CONCEPT I: Vocal Technique</b>			
<b>SINGER'S POSTURE</b>			
<i>Employ correct sitting and standing position</i>	Introduce	Develop	Refine
<i>Self-evaluate posture and correct issues if needed</i>	Introduce	Develop	Refine
<b>BREATH SUPPORT</b>			
<i>Demonstrate effective breath support during vocal passages</i>	Introduce	Develop	Refine
<i>Properly utilize breath for singing</i>	Introduce	Develop	Refine
<b>TONE QUALITY</b>			
<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
<b>HEAD VOICE/CHEST VOICE/Mixed Voice</b>			
<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
<b>PASSAGGIO</b>			
<i>Cross the passaggio gracefully, maintaining tone</i>	-	-	Introduce

<i>quality, dynamic, and pitch accuracy</i>			
<b>DICTION</b>			
<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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	<b>Grade 4-5</b>	<b>Grade 6-8</b>	<b>Grade 9-12</b>
<b>CONCEPT II: Choral Technique</b>			
<b>BLEND</b>			
<i>Listen and alter their tone as needed to blend with their peers.</i>	Introduce	Develop	Refine
<b>BALANCE</b>			
<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
<b>MATCHING PITCH</b>			
<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
<b>WORKING WITH A CONDUCTOR</b>			
<i>Demonstrate ability to follow a conductor's gestures and cues</i>	Introduce	Develop	Refine
<b>READING MUSICAL SCORES</b>			
<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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	<b>Grade 4-5</b>	<b>Grade 6-8</b>	<b>Grade 9-12</b>
<b>CONCEPT III: Music Theory</b>			
<b>SOLFEGE</b>			
<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
<b>RHYTHM</b>			
<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
<b>NOTATION</b>			
<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
<b>INTERVALS</b>			
<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

<b>CHORDS/ARPEGGIOS</b>			
<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
<b>SUSPENSIONS</b>			
<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
<b>SYNCOPATION</b>			
<i>Identify syncopated rhythms</i>	-	-	Introduce/Develop
<i>Perform syncopated rhythms, maintaining desired musical articulation, diction and word stress</i>	-	-	Introduce/Develop

	<b>Grade 4-5</b>	<b>Grade 6-8</b>	<b>Grade 9-12</b>
<b>CONCEPT IV: Repertoire</b>			
<b>VOICING</b>			
<i>Sing in various voicing arrangements as repertoire warrants</i>	Introduce	Develop	Refine
<b>FORM</b>			
<i>Sing selections in various musical forms as repertoire warrants</i>	Introduce	Develop	Refine
<b>TONALITY</b>			
<i>Perform music in various major and minor modes and pentatonic tonalities as repertoire warrants</i>	Introduce	Develop	Refine
<b>GENRE</b>			
<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
<b>EXTENDED WORKS</b>			
<i>Perform an extended work or master work</i>	-	-	Introduce/Develop
<b>SOLO LITERATURE</b>			
<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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	<b>Grade 4-5</b>	<b>Grade 6-8</b>	<b>Grade 9-12</b>
<b>CONCEPT V: Listening and Analysis</b>			
<b>LISTENING STRATEGIES</b>			
<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
<b>SELF ANALYSIS STRATEGIES</b>			
<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



	<b>Grade 4-5</b>	<b>Grade 6-8</b>	<b>Grade 9-12</b>
<b>CONCEPT V: Performance</b>			
<b>PERFORMING</b>			
<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
<b>PERFORMANCE SKILLS</b>			
<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