

**ARTS STANDARDS (2017)**

**CREATING:**

**ANCHOR STANDARD 1:** Generate and conceptualize artistic ideas and work.

**ANCHOR STANDARD 2:** Organize and develop artistic ideas and work.

**ANCHOR STANDARD 3:** Refine and complete artistic work.

**PERFORMING, PRESENTING, PERFORMING:**

**ANCHOR STANDARD 4:** Select, analyze and interpret artistic work for presentation.

**ANCHOR STANDARD 5:** Develop and refine artistic work for presentation.

**ANCHOR STANDARD 6:** Convey meaning through the presentation of artistic work.

**RESPONDING:**

**ANCHOR STANDARD 7:** Perceive and analyze artistic work.

**ANCHOR STANDARD 8:** Interpret meaning in artistic work.

**ANCHOR STANDARD 9:** Apply criteria to evaluate work

**CONNECTING:**

**ANCHOR STANDARD 10:** Relate and synthesize knowledge and personal experiences to inspire and inform artistic work.

**ANCHOR STANDARD 11:** Investigate ways that artistic work is influenced by the societal, cultural and historical context and, in turn, how artistic ideas shape cultures, past, present, and future.

**HS CHORUS CURRICULUM: 9<sup>TH</sup> GRADE**

TECHNIQUE AS 1-3	MUSICIANSHIP AS 4-6	LISTENING AS 7-9	ELEMENTS & NOTATION AS 4-6	HISTORY/CULTURE AS 10-11	CREATING AS 1-3	SAMPLE MATERIALS
<p>Warmups: breathing, diction, rhythmic, melodic, harmonic</p> <p>Ability to sing individual part in tune in 3-4 part literature</p> <p>Begin to read and follow own part in 4 part score</p> <p>Apply vowel formation for uniform tone quality / Vowel shaping (mouth &amp; throat space)/ Diphthongs</p> <p>Diction, Voiced &amp; Unvoiced consonants</p> <p>Use breath to create Articulation (staccato, accent, legato)</p>	<p>Interpret and perform musical markings</p> <p>Identify mood through interpretation of text</p> <p>Respond to expressive conducting gestures</p> <p>Balance &amp; Blend in pairs and sections</p> <p>Self awareness of technique, pitch, blend &amp; balance</p> <p>Concert etiquette &amp; Ensemble decorum</p>	<p>Ability to listen to a variety of vocal and instrumental works</p> <p>Ability to distinguish between Good and Poor tone</p> <p>Discriminatory listening across choral sections</p> <p>Listen to other voice parts while singing ' Blend and Balance</p> <p>Use of musical terminology to evaluate performance of self or others</p> <p>Critiquing technique: using positives, helpful comments.</p>	<p>Tonality: Major, minor scales, chords &amp; works / key changes / modulations</p> <p>Sight reading: Keys of C, F, G 2/4, 3/4, 4/4 Octave range Eighth, quarter, half, whole notes/quarter rest</p> <p>Rhythm: Perform eighth to whole notes, dotted half, dotted quarter, 6/8 time, cut time, can move to macro &amp; micro beat Understands ritardando, accelerando, a tempo, metronome markings, andante, allegro, lento</p> <p>Form: Medley, transition, verse, refrain</p>	<p>Compare and contrast various aspects of choral and solo literature</p> <p>Able to understand historical, geographical, cultural connections of repertoire connections to US history/ begin to study the relationship of music with strife (slave songs, Hebrew songs, 60's protest)</p> <p>Exposure to a variety of musical styles and periods</p> <p>Spiritual, jazz, pop, musical theater, gospel, rock, a cappella, madrigals</p> <p>Introduction of various vocal ensembles (a cappella, barbershop, jazz choir, show choir, men's choir, women's choir)</p>	<p>Call &amp; response improvisation</p> <p>Create rhythm pieces</p> <p>Write lyrics using poetic form</p> <p>Blues scale/scat singing</p> <p>Create own melodies vocally and notated</p>	<p>Warm ups: Breathing exercises, major scales, chord building, I, IV, V7 chord warmups Dona nobis pacem, Frere Jacques, Shalom chaverim Consonant and Vowel production</p> <p>Literature: <i>Riu Riu Chiu</i>, (sab) <i>Didn't my Lord Deliver Daniel</i> (satb), <i>Gloria</i> (Vivaldi) <i>SSB</i> (satb) <i>We Are the World</i> (sab) <i>Cross the Wide Missouri</i> (sab) <i>This Is Me</i> (satb)</p>

<p>and Dynamics and Phrasing</p> <p>Sing in tune a cappella</p> <p>Sing in languages other than English (understand translation and meaning)</p> <p>Sing solo and in small groups</p>			<p>bridge</p> <p>Timbre: Awareness of falsetto, range, voice type, passaggio, characteristic sound</p> <p>Harmony: 3 – 4 part harmony, dissonance and resolution</p> <p>Dynamics: <i>pp, p, mp, mf, f, ff</i> piano, mezzo, forte, pianissimo, fortissimo, crescendo, decrescendo, molto, piu, meno</p> <p>Notation: Treble clef, Bass clef, flat, sharp, natural, tie, slur, pitch names, repeat sign, D.C (da capo) D.S. (dal segno)</p>		<p>TECH: The Practice Room. Tone Savvy, Sight Reading Factory, Metropolitan Opera &amp; MTI streaming Live performances</p>
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## HS CHORUS CURRICULUM 10<sup>TH</sup> GRADE

TECHNIQUE  As 1-3	MUSICIANSHIP  As 4-6	LISTENING  AS 7-9	ELEMENTS & NOTATION  AS 4-6	HISTORY/CULTURE  As 10-11	CREATING  As 1-3	SAMPLE MATERIALS
<p>Warmups: breathing, diction, melodic, harmonic, rhythmic exercises; add lip trills, scales in 3rds</p> <p>Ability to sing individual part in tune in 4 part literature</p> <p>Read and follow own part in 4 part score</p> <p>Apply vowel formation for uniform tone quality / Vowel shaping (mouth &amp; throat space)/ Diphthongs</p> <p>Diction, Voiced &amp; Unvoiced consonants, vowel stress, consonant energy</p> <p>Use breath to create Articulation (staccato, accent, legato) and Dynamics and Phrasing *using appropriate word &amp;</p>	<p>Interpret and perform musical markings accurately</p> <p>Identify mood through interpretation of text</p> <p>Sight reading: Keys of C, F, G 2/4, 3/4, 4/4 Octave range Eighth, quarter, half, whole notes/quarter rest</p> <p>*Visual and musical expression of text</p> <p>Respond to expressive &amp; *interpretive conducting gestures</p> <p>Balance &amp; Blend in pairs and sections</p>	<p>Ability to listen to a variety of vocal and instrumental works</p> <p>Ability to distinguish between Good and Poor tone</p> <p>Discriminatory listening across choral sections *with increasing sophistication of musicianship skills</p> <p>Listen to other voice parts while singing ' Blend and Balance</p> <p>Use of musical terminology to evaluate performance of self or others</p> <p>*Student modeling</p>	<p>Tonality: Major, minor scales, chords &amp; works / key changes / modulations *modes (dorian, mixolydian)</p> <p>Rhythm: Perform *sixteenth to whole notes, dotted half, dotted quarter, *dotted eighth, 6/8 *9/8, 12/8, time, cut time, can move to macro &amp; micro beat Understands ritardando, accelerando, a tempo, metronome markings, andante, allegro, lento</p> <p>Form: Medley, transition, verse-refrain-bridge *canon, rondo, monophony, homophony, polyphony</p> <p>Timbre: Awareness of falsetto, range, voice type,</p>	<p>Compare and contrast various aspects of choral and solo literature</p> <p>Able to understand historical, geographical, cultural *social connections of repertoire</p> <p>Exposure to a variety of musical styles and periods</p> <p>Spiritual, jazz, pop, musical theater, gospel – connections to US history</p> <p>A cappella, madrigals, *world music</p> <p>Introduction of various vocal ensembles (a cappella,</p>	<p>Call &amp; response improvisation</p> <p>Blues scale/scat singing</p> <p>Create own melodies vocally and notated</p> <p>*Improvise vocally over an 8 bar chord progression</p> <p>*Improvise vocal harmonies</p> <p>*Compose and notate warm up exercises</p>	<p>Warm ups: Breathing exercises, major scales, chord building, I, IV, V7 and *I, iv, V7 chord warmups</p> <p>Dona nobis pacem, Shalom chaverim</p> <p>Consonant and Vowel production</p> <p>Literature: SSB (<i>satb</i>) O Canada (<i>satb</i>) For the Beauty of the Earth (<i>Rutter</i>)</p> <p>Dubula (<i>Hatfield</i>)</p> <p>Erev shel shoshanim (<i>Klebanow</i>)</p> <p>Shut de do (<i>Hayes</i>) Rt 66 (<i>Emerson</i>) Seize the Day (<i>Emerson</i>)</p>

<p>*Develop an understanding of breathing, vocal mechanics</p> <p>Sing in tune a cappella *with multiple parts</p> <p>Sing in languages other than English *with appropriate accent and pronunciation (understand translation and meaning)</p> <p>Sing solo and in small groups / *study and sing solo literature</p> <p>Understand and demonstrate mechanics of vocal production</p>	<p>*conduct simple patterns</p> <p>Self awareness of technique, pitch, blend &amp; balance</p> <p>Concert etiquette &amp; Ensemble decorum</p> <p>Awareness within an ensemble of important parts/ability to accurately perform in 4+ harmony works</p>	<p>*Use of pencil marking on music to improve personal performance</p> <p>*Audiation before performance</p> <p>*Student researches songs and performances</p>	<p>characteristic sound</p> <p>*stylistic vocal changes</p> <p>Harmony: *4-5 part harmony, *cadence, chord progression (I-IV=-V) dissonance and resolution</p> <p>Dynamics: <i>pp, p, mp, mf, f, ff</i> piano, mezzo, forte, pianissimo, fortissimo, crescendo, decrescendo, molto, piu, meno, *subito, sforzando</p> <p>Notation: Treble clef, Bass clef, flat, sharp, natural, tie, slur, pitch names, repeat sign, D.C (da capo) D.S. (dal segno) * triplets, melismas</p> <p>*Articulation: accent, staccato, legato, tenuto, slide</p>	<p>choir, show choir, men's choir, women's choir)</p> <p>*Ability to make historical &amp; political connections from text</p>	<p>TECH: The Practice Room. Tone Savvy, Sight Reading Factory, Metropolitan Opera &amp; MTI streaming Live performances.</p>
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## CHORUS CURRICULUM GRADE 11

TECHNIQUE AS 1-3	MUSICIANSHIP AS 4-6	LISTENING AS 7-9	ELEMENTS & NOTATION AS 4-6	HISTORY/CULTURE AS 10-11	CREATING AS 1-3	SAMPLE MATERIALS
<p>Warmups: * add lip trills</p> <p>Ability to sing individual part in tune in 4 -6 part literature</p> <p>Read and follow own part in 4 -6 part score</p> <p>Apply vowel formation for uniform tone quality / Vowel shaping (mouth &amp; throat space)/ Diphthongs *Glottal, tongue position, quick breath</p> <p>Diction, Voiced &amp; Unvoiced consonants</p> <p>Use breath to create Articulation (staccato, accent, legato) and Dynamics and</p>	<p>Interpret and perform musical markings accurately</p> <p>Identify mood through interpretation of text</p> <p>Sight reading: Keys of C, F, G 2/4, 3/4, 4/4 Octave range Eighth, quarter, half, whole notes/quarter rest</p> <p>*Visual and musical expression of text</p> <p>Respond to expressive &amp; *interpretive conducting gestures</p> <p>Balance &amp; Blend in pairs and sections</p> <p>*conduct simple</p>	<p>Ability to listen to a variety of vocal and instrumental works</p> <p>Ability to distinguish between Good and Poor tone</p> <p>Discriminatory listening across choral sections *with increasing sophistication of musicianship skills</p> <p>Listen to other voice parts while singing ' Blend and Balance</p> <p>Use of musical terminology to evaluate performance of self or others</p> <p>*Student</p>	<p>Tonality: Major, minor scales, chords &amp; works / key changes / modulations *modes (dorian, mixolydian)</p> <p>Rhythm: Perform *sixteenth to whole notes, dotted half, dotted quarter, *dotted eighth, 6/8 *9/8, 12/8, time, cut time, can move to macro &amp; micro beat Understands ritardando, accelerando, a tempo, metronome markings, andante, allegro, lento</p> <p>Form:</p>	<p>Compare and contrast various aspects of choral and solo literature. *Ability to create a program of related works</p> <p>Able to understand historical, geographical, cultural *social connections of repertoire</p> <p>Exposure to a variety of musical styles and periods * ability to recognize stylistic influences (political, cultural, social, historical)</p> <p>Spiritual, jazz, pop, musical theater, gospel, rock connections to US history</p>	<p>Call &amp; response improvisation</p> <p>Rhythmic pieces</p> <p>Blues scale/scat singing</p> <p>Create own melodies vocally and notated</p> <p>*Improvise vocally over an 8 bar chord progression</p> <p>*Improvise vocal harmonies</p> <p>*Compose and notate warm up exercises</p>	<p>Warm ups: Breathing exercises, major, minor scales, chord building, I, IV, V7 and *I, iv, V7 chord warmups</p> <p>Dona nobis pacem, Shalom chaverim</p> <p>Consonant and Vowel production</p> <p>Literature: SSB (<i>satb</i>) O Canada Hallelujah, Amen (<i>Bach</i>) Psalmo (<i>Aguilar</i>) Now is the Month of Maying (<i>Morley</i>) My God is a Rock (<i>Dandridge</i>) The Seal Lullaby (<i>Whittaker</i>) Johnny Has Gone for a Soldier Bohemian</p>

<p>appropriate word &amp; syllable stress and energy; * reflect presence and emotion</p> <p>Continue to develop an understanding of breathing mechanics</p> <p>Sing in tune a cappella *with multiple parts</p> <p>Sing in languages other than English *with appropriate accent and pronunciation (understand translation and meaning) *Portuguese, African dialects, Russian)</p> <p>Sing solo and in small chamber groups / *study and sing solo literature</p> <p>*Study &amp; sing contemporary</p>	<p>Self awareness of technique, pitch, blend &amp; balance</p> <p>Concert etiquette &amp; Ensemble decorum</p> <p>Awareness within an ensemble of important parts/ability to accurately perform in 4+ harmony works: breathing, movement, facial expression, synchronicity</p>	<p>*Use of pencil marking on music to improve personal performance</p> <p>*Audiation before performance; during rehearsal</p> <p>*Student researches songs and performances</p>	<p>transition, verse-refrain-bridge *canon, rondo, monophony, homophony, polyphony AB,ABA</p> <p>Timbre: Awareness of falsetto, range, voice type, passaggio, characteristic sound *stylistic vocal changes</p> <p>Harmony: *4-5 part harmony, *cadence, chord progression (I-IV=-V) dissonance and resolution</p> <p>Dynamics: <i>pp, p, mp, mf, f, ff</i> piano, mezzo, forte, pianissimo, fortissimo, crescendo, decrescendo, molto, piu, meno, *subito,</p>	<p>madrigals, *world music, contemporary classical</p> <p>Introduction of various vocal ensembles (a cappella, barbershop, jazz choir, show choir, men’s choir, women’s choir)</p> <p>*Ability to make historical &amp; political connections from text; ability to compare songs with other songs and literary works.</p>	<p>TECH: The Practice Room. Tone Savvy, Sight Reading Factory, Metropolitan Opera &amp; MTI streaming Live performances.</p>
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<p>works that incorporate close harmonies (jazz, Whittaker) and unusual techniques (sprechstimme, mouth percussion)</p>			<p>sforzando</p> <p>Notation: Treble clef, Bass clef, flat, sharp, natural, tie, slur, pitch names, repeat sign, D.C (da capo) D.S. (dal segno) * triplets, melismas</p> <p>*Articulation: accent, staccato, legato, tenuto, slide</p>			
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## CHORUS CURRICULUM GRADE 12

TECHNIQUE AS 1-3	MUSICIANSHIP AS 4-6	LISTENING AS 7-9	ELEMENTS & NOTATION AS 4-6	HISTORY/CULTURE AS 10-11	CREATING AS 1-3	SAMPLE MATERIALS
<p>Warmups: * add lip trills</p> <p>Ability to sing individual part in tune in 4 -8 part literature</p> <p>Read and follow own part in 4 -8 part score</p> <p>Apply vowel formation for uniform tone quality / Vowel shaping (mouth &amp; throat space)/ Diphthongs *Glottal, tongue position, quick breath</p> <p>*Ability to demonstrate and teach breathing, posture, vocal production, vowel formation</p> <p>Diction, Voiced &amp; Unvoiced</p>	<p>Interpret and perform musical markings accurately</p> <p>Identify mood through interpretation of text</p> <p>Sight reading: Keys of C, F, G 2/4, 3/4, 4/4 Octave range Eighth, quarter, half, whole notes/quarter rest</p> <p>*Visual and musical expression of text</p> <p>Respond to expressive &amp; *interpretive conducting gestures</p> <p>Balance &amp; Blend in pairs and sections</p> <p>*conduct choral</p>	<p>Ability to listen to a variety of vocal and instrumental works</p> <p>Ability to distinguish between Good and Poor tone</p> <p>Discriminatory listening across choral sections *with increasing sophistication of musicianship skills</p> <p>Listen to other voice parts while singing ‘ Blend and Balance</p> <p>Use of musical terminology to evaluate performance of self or others</p> <p>*Student</p>	<p>Tonality: Major, minor scales, chords &amp; works / key changes / modulations *modes (dorian, mixolydian)</p> <p>Rhythm: Perform *sixteenth to whole notes, dotted half, dotted quarter, *dotted eighth, 6/8 *9/8, 12/8, time, cut time, can move to macro &amp; micro beat Understands ritardando, accelerando, a tempo, metronome markings, andante, allegro, lento</p> <p>Form:</p>	<p>Compare and contrast various aspects of choral and solo literature</p> <p>Able to understand historical, geographical, cultural *social connections of repertoire</p> <p>Exposure to a variety of musical styles and periods</p> <p>Spiritual, jazz, pop, musical theater, gospel – connections to US history</p> <p>A cappella, madrigals, *world music</p> <p>Introduction of various vocal ensembles (a cappella,</p>	<p>Call &amp; response improvisation</p> <p>Rhythmic pieces</p> <p>Blues scale/scat singing</p> <p>Create own melodies vocally and notated</p> <p>*Improvise vocally over an 8 bar chord progression</p> <p>*Improvise vocal harmonies</p> <p>*Compose and notate warm up exercises</p>	<p>Warm ups: Breathing exercises, major, minor scales, chord building, I, IV, V7 and *I, iv, V7 chord warmups</p> <p>Dona nobis pacem, Shalom chaverim</p> <p>Consonant and Vowel production</p> <p>Literature: SSB (satb) O Canada Cum sancto spiritu (Vivaldi)</p> <p>J’entends le moulin</p> <p>April is in My Mistress’ Face (Morley)</p> <p>The Awakening (Martin)</p> <p>A susser Mai (Brahms)</p> <p>Bogoroditse</p>

<p>Use breath to create Articulation (staccato, accent, legato) and Dynamics and Phrasing *using appropriate word &amp; syllable stress and energy; * reflect presence and emotion</p> <p>Continue to develop an understanding of breathing mechanics</p> <p>Sing in tune a cappella *with multiple parts</p> <p>Sing in languages other than English *with appropriate accent and pronunciation (understand translation and meaning) *Latin, Italian, Portuguese, African dialects, Russian, Spanish, German, French)</p> <p>Sing solo and in</p>	<p>warmups</p> <p>Self awareness of technique, pitch, blend &amp; balance, interpretation, phrasing</p> <p>Concert etiquette &amp; Ensemble decorum *mentoring</p> <p>Awareness within an ensemble of important parts/ability to accurately perform in 4+ harmony works: breathing, movement, facial expression, synchronicity</p>	<p>*Self motivated use of pencil marking on music to improve personal performance</p> <p>*Audiation before performance; during rehearsal, before sight singing</p> <p>*Student researches songs and performances and teaches to choral groups or individuals</p>	<p>transition, verse-refrain-bridge *canon, rondo, monophony, homophony, polyphony AB,ABA</p> <p>Timbre: Awareness of falsetto, range, voice type, passaggio, characteristic sound *stylistic vocal changes</p> <p>Harmony: *4-5 part harmony, *cadence, chord progression (I-IV=-V) dissonance and resolution</p> <p>Dynamics: <i>pp, p, mp, mf, f, ff</i> piano, mezzo, forte, pianissimo, fortissimo, crescendo, decrescendo,</p>	<p>choir, show choir, men's choir, women's choir)</p> <p>*Ability to match music with a situation or event. Ability to make historical &amp; political connections from text; ability to compare songs with other songs and literary works.</p>		<p>(Rachmaninov) We Shall Overcome</p> <p>TECH: The Practice Room. Tone Savvy, Sight Reading Factory, Metropolitan Opera &amp; MTI streaming Live performances.</p>
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<p>small chamber groups / *study and sing solo literature</p> <p>*Study &amp; sing contemporary works that incorporate close harmonies (jazz, Whittaker) and unusual techniques (sprechstimme, mouth percussion)</p>			<p>molto, piu, meno, *subito, sforzando</p> <p>Notation:          Treble clef, Bass clef, flat, sharp, natural, tie, slur, pitch names, repeat sign, D.C (da capo) D.S. (dal segno)          *triplets, melismas</p> <p>*Articulation:          accent, staccato, legato, tenuto, slide</p>			
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