

Arlington Public Schools

**Secondary
Vocal/Choral
Music
Curriculum**

August 2004

This curriculum was developed by
Jeffrey Benson, H-B Woodlawn Secondary Program
Raiphel Faison, Kenmore Middle School
Elizabeth Gephardt, Swanson Middle School
Eric Green, Williamsburg Middle School
Dawn Henderson, Thomas Jefferson Middle School
Roger Oliver, Yorktown High School
Michael Salvatierra, Wakefield High School, Gunston Middle School
and
Theresa Severin, Washington-Lee High School, major author

Carol Erion, Arts Education Supervisor
Mark A. Johnston, Assistant Superintendent for Instruction

Arlington Public Schools
2004

Arlington Public Schools Secondary Vocal/Choral Music Curriculum

INTRODUCTION

The Secondary Vocal/Choral Curriculum is designed for the vocal development of the choral musician and sets sequential standards and guidelines for ensemble singing in the secondary schools.

The curriculum will serve as:

- Goals for our students as they participate in vocal ensembles.
- A sequential outline of criteria for the choral program for directors.
- An assessment tool for choral directors and administrators.

Because there are a variety of vocal ensembles at the secondary level, and because students who participate in them come with various choral singing backgrounds and experiences, the curriculum is based on three proficiency levels rather than grade levels.

PROFICIENCY LEVEL	CLASS/GRADE
Beginning	6 th , 7 th , and 8 th Grade Chorus High School Chorus
Intermediate	8 th Grade Chorus High School Chorus
Advanced/Artist	Advanced Choir Madrigal Singers Chamber Singers

- Each of the proficiency levels represents a sequential instructional program that has specific understandings and skills that represent specific expected outcomes.
- Each level is constructed to establish and promote excellence of the choral art, and to develop the individual growth of each student as an independent musician and contributor to the entire choral ensemble.
- This curriculum is based on the National Standards for Music Education (1995) and the Virginia Standards of Learning in the Arts (2000).

The National Standards for Music Education

1. Singing alone and with others, a varied repertoire of music
2. Performing on instruments, alone and with others, a varied repertoire of music
3. Improvising melodies, variations, and accompaniments
4. Composing and arranging music with specific guidelines
5. Reading and notating music
6. Listening to, analyzing, and describing music
7. Evaluating music and performances
8. Understanding relationships between music, the other arts, and disciplines outside the arts
9. Understanding music in relation to history and culture

The Virginia Standards of Learning for Music Education – Secondary Vocal/Choral Music

A complete listing of the Choral Music SOL's can be found at:

www.pen.k12.va.us/VDOE/Instruction/Music/music1.html#music

Beginning		Intermediate		Advanced		Artist	
Perform		Perform		Perform		Perform	
1.	The student will use posture and breathing techniques to support vocal production.	1.	The student will use posture and breathing techniques to support vocal production.	1.	The student will demonstrate an understanding of vocal technique as applied to advanced vocal literature.	1.	The student will demonstrate an understanding of vocal technique as applied to advanced vocal literature.
2.	The student will sing with a free, clear tone and accurate intonation.	2.	The student will sing with a free, clear tone and accurate intonation.	2.	The student will consistently demonstrate accurate intonation in solo and ensemble singing.	2.	The student will consistently demonstrate accurate intonation in solo and ensemble singing.
3.	The student will sing with purity of vowels and clarity of consonants.	3.	The student will sing with purity of vowels and clarity of consonants.	3.	The student will sing with purity of vowels and clarity of consonants.	3.	The student will sing with purity of vowels and clarity of consonants.
4.	The student will demonstrate indicated dynamics and tempo in individual and group singing.	4.	The student will use dynamics, tempo, blend, and balance in a group performance.	4.	The student will sing in a manner reflecting expressive qualities of music.	4.	The student will sing in a manner reflecting expressive qualities of music, including twentieth century vocal techniques.
5.	The student will perform music in unison and harmony.	5.	The student will sing music written in three or more parts.	5.	The student will perform music written in four parts with and without accompaniment	5.	The student will perform music written in four or more parts with and without accompaniment.
6.	The student will respond to basic conducting patterns.	6.	The student will respond to conducting patterns and interpretive gestures.	6.	The student will respond to various conducting patterns and interpretive gestures.	6.	The student will respond to various conducting patterns and interpretive gestures.
				7.	The student will demonstrate the ability to sing independently.	7.	The student will demonstrate the ability to perform a solo and sing an individual voice part.
				8.	The student will read and write notation.	8.	The student will read and write complex notation.
Create		Create		Create		Create	
7.	The student will respond to music through movement.	7.	The student will respond to music through movement.	7.	The student will respond to music through movement.	7.	The student will respond to music through movement.
8.	The student will create melodies and rhythms through improvising and composing.	8.	The student will create through composing and improvising.	8.	The student will create through composing, improvising, and arranging.	8.	The student will create through composing, improvising, and arranging.

Investigate		Investigate		Investigate		Investigate	
9.	The student will investigate approaches for reading and writing basic music notation.	9.	The student will investigate approaches for reading and writing music notation.	9.	The student will identify various compositional methods in the music being studied including fugue, word painting, modulation, and aleatoric music.	9.	The student will identify various compositional methods in the music being studied including fugue, word painting, modulation, and aleatoric music.
10.	The student will identify simple musical forms.	10.	The student will identify music forms and texture.				
11.	The student will evaluate music performances.	11.	The student will evaluate music performances.				
Connect		Connect		Connect		Connect	
12.	The student will study the relationship of music to other fine and performing arts.	12.	The student will study the relationship of music to the arts and disciplines outside the arts.	12.	The student will demonstrate an understanding between the relationship of music to other arts and disciplines outside the arts.	12.	The student will demonstrate an understanding between the relationship of music to other arts and disciplines outside the arts.
13.	The student will demonstrate an awareness of cooperation in the vocal/choral setting.	13.	The student will demonstrate cooperative behavior in the vocal/choral setting.	13.	The student will demonstrate leadership ability in the vocal/choral setting.	13.	The student will demonstrate leadership ability in the vocal/choral setting.
14.	The student will study selections representing historical periods, diverse styles, and cultures.	14.	The student will study selections representing historical periods, diverse styles, and cultures.	14.	The student will evaluate musical performances.	14.	The student will evaluate musical performances.
				15.	The student will study and sing selections representing various historical periods, styles, and cultures including music of the twentieth century.	15.	The student will study and sing selections representing various historical periods, styles, and cultures including music of the twentieth century.
				16.	The student will demonstrate the ability to make informed decisions as a consumer of music.	16.	The student will demonstrate the ability to make informed decisions as a consumer of music.

Organization of the Arlington Secondary Vocal/Choral Music Curriculum

<p>Performance <i>NS – 1-2</i> <i>VAB - 1-6</i> <i>VAI - 1-6</i> <i>VAAC – 1-8</i> <i>VAAR – 1-8</i></p>	<ul style="list-style-type: none"> • Repertoire • Vocal Production Skills • Ensemble Skills
<p>Musical Knowledge <i>NS – 5-6</i> <i>VAB – 9-10</i> <i>VAI – 9-10</i> <i>VAAD – 11, 14</i> <i>VAAR – 11, 14</i></p>	<ul style="list-style-type: none"> • Melody and Harmony • Rhythm and Meter • Form • Music Notation • Intervals • Sight-Singing
<p>Creativity/Improvisation <i>NS – 3-4</i> <i>VAB – 7-8</i> <i>VAI – 7-8</i> <i>VAAD – 9-10</i> <i>VAAR – 9-10</i></p>	<ul style="list-style-type: none"> • Create music within specified guidelines
<p>Connections <i>NS – 8-9</i> <i>VAB – 11-14</i> <i>VAI – 11-14</i> <i>VAAD – 12-13, 15-16</i> <i>VAAR – 12-13, 15-16</i></p>	<ul style="list-style-type: none"> • Historical Styles • Music in society and cultures • Careers in music • Content, concept and process of making music to other areas of art and other disciplines. • Concert behavior and etiquette

NS National Standards
VAB Virginia Standards Beginning
VAI Virginia Standards Intermediate
VAAD Virginia Standards Advanced
VAAR Virginia Standards Artist

Beginning Level
6th, 7th, and 8th Grade Chorus
High School Chorus

The Beginning Level is designed for students experiencing their first vocal/choral class. A beginning choir may be found at both the Middle and High School level. This level emphasizes fundamental vocal development, music literacy, and the introduction to ensemble singing. The four learning strands found throughout the curriculum require performance, musical knowledge, creativity/improvisation, and musical connections at a fundamental level. Opportunities are provided for students to explore ways in which the content of the various disciplines, within and outside the arts are interrelated with those of music.

Beginning Level – 6th Grade Chorus

The 6th Grade Chorus in Arlington Public Schools is designed as an introduction to the choral art and to reinforce musical concepts from the elementary levels. The 6th Grade Chorus, as part of a rotation of electives, lasts from 4 to 6 weeks at most middle schools. A public performance at the end of the instruction period is expected.

PERFORMANCE

1. The student will sing a repertoire of vocal literature on a 1-2 level of difficulty on a scale of 1-6.
 - A. Students will sing choral literature of appropriate quality and difficulty for this age group as identified by national and state organizations.
 - B. Students will sing repertoire in a variety of languages.
 - *Example: Latin, English, Spanish, German, etc.*
 - C. Students will sing repertoire from a variety of musical cultures.
 - D. Students will sing many different styles of choral compositions.
 - *Example: Spirituals, folk songs, traditional choral music, jazz, popular, etc.*
 - E. Students will sing choral literature from various time periods.
 - *Example: Renaissance, Baroque, Classical, Romantic, and 20th Century.*
2. The student will sing music written in two parts.
 - A. Students will sing music written in rounds, canon, descants, and partner songs.
 - B. Students will sing music written in two-part harmony.
3. The student will understand and demonstrate vocal production skills.
 - A. Students will identify vocal anatomy including the function of the diaphragm and the larynx.
 - B. Students will develop and demonstrate the 7-Point system of correct singing posture.
 1. Stand with feet apart.
 2. Knees unlocked.
 3. Back straight.

4. Head erect.
 5. Rib cage lifted.
 6. Shoulders relaxed.
 7. Hands at sides.
 - C. Students will develop breathing skills.
 1. Diaphragmatic breathing to support choral tone.
 2. Support for sustained musical phrases.
 - D. Students will sing with a free, clear tone.
 1. Relaxed open throat.
 2. Demonstrate correct usage of head/chest voice.
 3. Posture and breath control to sustain clear tone.
4. The student will understand and demonstrate ensemble-singing skills.
- A. Students will sing with proper diction.
 1. Use of vowel shapes *ah, eh, ee, oh, oo*.
 2. Articulation of consonants.
 3. Appropriate pronunciation of diphthongs.
 4. Meaning of text through syllabic stress.
 - B. Students will sing with pitch and rhythmic accuracy.
 - C. Students will develop awareness for intonation.
 - D. Students will sing with expression.
 1. Communicate musical expression through dynamics, tempo, phrasing, and articulation.
 2. Communicate the meaning and mood of the text.
 - E. Students will respond to conducting.
 1. Beat patterns of 2, 3, and 4.
 2. Sensitivity to expression of conducting gestures.

MUSICAL KNOWLEDGE

1. The student will define and demonstrate concepts of rhythm and meter using standard notation.
 - A. Students will identify eighth, quarter, half, whole notes and rests.
 - B. Students will identify time signatures of 4/4, 3/4, and 2/4.
2. The student will define and demonstrate concepts of pitch using standard notation.
 - A. Students will identify pitches on the Treble and Bass Clefs.
 - B. Students will identify pitches on the Grand Staff.
3. The student will sight-sing short musical phrases using the solfege pitch syllables and rhythm syllables.
 - A. Students will sight-sing examples of scale passages no larger than an interval of a 5th using Curwen hand signs in the key of C major.
 - B. Students will speak rhythms from eighth notes to whole note groupings using a recognized counting system.
4. The student will interpret musical symbols of dynamics and tempo.

- A. Students will define and demonstrate dynamic markings of *pp*, *p*, *mp*, *mf*, *f*, *ff*, *cresc*, and *decresc*.
 - B. Students will define and demonstrate tempo markings.
5. The students will identify musical form.
- A. Students will visually and aurally identify similar and contrasting phrases.
 - B. Students will visually and aurally identify AB and ABA forms.

CREATIVITY/IMPROVISATION

1. The student will create and arrange music within specific guidelines.
- A. Students will compose rhythm exercises of quarter, half, and whole note patterns.
 - B. Students will improvise vocally over a drone bass.

CONNECTIONS

1. The student will develop criteria to assess the quality and effectiveness of musical performances.
- A. Students will evaluate their own progress and contribution to the ensemble.
 - B. Students will evaluate the progress of the entire ensemble.
 - C. Students will compare musical performances to exemplary models.
2. The student will practice correct concert behavior of live performances in a variety of settings.
- A. Students will demonstrate correct concert behavior as a performer.
 - B. Students will demonstrate correct concert behavior as an audience member.
3. The student will relate music to history, society, culture, and other art forms.
- A. Students will identify the uses of music in society and culture.
 - B. Students will define relationships of content and processes of other art forms to the choral singing process.

Beginning Level – 7th Grade Chorus, 8th Grade Chorus, High School Chorus

7th Grade Chorus in Arlington Public Schools is a continuation of the development of choral musicians. It will reinforce the introductory concepts learned in 6th Grade Chorus and is designed as a one-year course for 7th graders only. Several public performances a year plus participation in the VMEA District Workshop Choir and/or Choral Festival are expected.

PERFORMANCE

1. The student will sing a repertoire of vocal literature on a 2-3 level of difficulty on a scale of 1-6.
 - A. Students will sing choral literature of appropriate quality and difficulty for this age group as identified by national and state organizations.
 - B. Students will sing repertoire in a variety of languages.
 - *Example: Latin, English, Spanish, German, etc.*
 - C. Students will sing repertoire from a variety of musical cultures.
 - D. Students will sing many different styles of choral compositions.
 - *Example: Spirituals, folk songs, traditional choral music, jazz, popular, etc.*
 - E. Students will sing choral literature from various time periods.
 - *Example: Renaissance, Baroque, Classical, Romantic, and 20th Century.*
2. The student will sing music written in harmony.
 - A. Students will sing music written in rounds, canon, descants and partner songs.
 - B. Students will sing music written in two and three-part harmony.
3. The student will understand and demonstrate vocal production skills.
 - A. Students will identify vocal anatomy including the function of the diaphragm and larynx.
 - B. Students will develop and demonstrate the 7-Point system of correct singing posture.
 1. Stand with feet apart.
 2. Knees unlocked.
 3. Back Straight.
 4. Head erect.
 5. Rib cage lifted.
 6. Shoulders relaxed.
 7. Hands at sides.
 - C. Students will develop breathing skills.
 1. Diaphragmatic breathing to support choral tone.
 2. Support for sustained musical phrases.
 - D. Students will sing with a free, clear tone.
 1. Relaxed open throat.
 2. Demonstrate correct usage of head/chest voice.

3. Posture and breath control to sustain clear tone.
4. The student will understand and demonstrate ensemble-singing skills.
 - A. Students will sing with proper diction.
 1. Use of vowel shapes *ah, eh, ee, oh, oo*.
 2. Articulation of consonants.
 3. Appropriate pronunciation of diphthongs and the “r”.
 4. Meaning of text through syllabic stress.
 - B. Students will sing with pitch and rhythmic accuracy.
 - C. Students will develop awareness for intonation.
 - D. Students will sing with expression.
 1. Communicate musical expression through dynamics, tempo, phrasing, and articulation.
 2. Communicate the meaning and mood of the text.
 - E. Students will respond to conducting.
 1. Beat patterns of 1, 2, 3, and 4.
 2. Sensitivity to expression of conducting gestures.
 3. Respond to deviation in pattern for stylistic interpretation.
 - F. Students will prepare for the choral rehearsal and expand their individual vocal range through effective vocal exercises.
 1. Exercises to activate the physical body.
 2. Exercises to develop and prepare the vocal instrument for rehearsal.
 3. Exercises to engage the mind for rehearsal.
 4. Exercises to develop vocal technique.
 - G. Students will use and understand a musical score.

MUSICAL KNOWLEDGE

1. The student will define and demonstrate concepts of rhythm and meter using standard notation.
 - A. Students will identify sixteenth, eighth, quarter, half, whole notes and rests.
 - B. Students will identify beat subdivisions of eighth and sixteenth notes and rests.
 - C. Students will identify time signatures of 4/4, 3/4, and 2/4.
2. The student will define and demonstrate concepts of pitch using standard notation.
 - A. Students will identify pitches on the Treble and Bass Clefs.
 - B. Students will identify pitches on the Grand Staff.
 - C. Students will visually and aurally identify the keynote (tonic).
 - D. Students will visually and aurally identify whole steps and half steps.
 - E. Students will visually identify major scales in the keys of C, G, and F.
 - F. Students will identify sharps and flats.
3. The student will sight-sing short musical phrases using the solfege pitch syllables and rhythm syllables.

- A. Students will sight-sing scale passages no larger than an interval of a 5th using the Curwen hand signs in the keys of C, G, and F major.
 - B. Students will speak rhythms from eighth notes to whole note groupings using a recognized counting system.
4. The student will interpret musical symbols.
- A. Students will identify and demonstrate dynamic markings of *pp*, *p*, *mp*, *mf*, *f*, *ff*, *cresc.*, and *decresc.*
 - B. Students will identify and demonstrate tempo markings.
 - 1. Metronome markings.
 - 2. Italian tempo markings of *adagio*, *andante*, *moderato*, *allegro*, etc.
 - 3. Style markings.
 - C. Students will identify and demonstrate musical direction symbols.
 - Example: Repeats, 1st and 2nd endings, *da capo*, *dal segno*, *coda*, *double bar*, etc.
 - D. Students will identify and demonstrate articulation symbols.
 - Example: *slur*, *legato*, *accent*, *staccato*, etc.
5. The student will identify musical form.
- A. Students will visually and aurally identify similar and contrasting phrases.
 - B. Students will aurally identify melody and harmony.
 - C. Students will visually and aurally identify music with and without accompaniment.
 - D. Students will visually and aurally identify monophony, homophony, and polyphony.
 - E. Students will visually and aurally identify AB and ABA forms.
6. The student will identify the variety of vocal timbres and ranges.
- A. Students will identify low and high female singing voices.
 - B. Students will identify changed and unchanged male singing voices.

CREATIVITY/IMPROVISATION

- 1. The student will create and arrange music within specific guidelines.
 - A. Students will compose rhythm exercises of quarter, half, and whole note patterns.
 - B. Students will compose a melody of at least eight measures in length in 2/4, 3/4, or 4/4 meter.

CONNECTIONS

- 1. The student will develop criteria to assess the quality and effectiveness of musical performances.
 - A. Students will listen to recordings and evaluate their own progress and contribution to the ensemble.
 - B. Students will listen to recordings and evaluate the progress of the entire ensemble.

- C. Students will listen to recordings and compare their own performances to exemplary models.
- 2. The student will practice correct concert behavior of live performances in a variety of settings.
 - A. Students will demonstrate correct concert behavior as a performer.
 - B. Students will demonstrate correct concert behavior as an audience member.
- 3. The student will relate music to history, society, culture, and other art forms.
 - A. Students will identify the uses of music in society and culture.
 - B. Students will define relationships of content and processes of other art forms to the choral singing process.
 - C. Students will classify music aurally by genre, style, and historical period.

Intermediate Level
8th Grade Chorus
High School Chorus

The Intermediate Level is designed for students continuing in the school vocal/choral class. An intermediate choir may be found at both the Middle and High School level. This level emphasizes the continuing reinforcement of vocal development, traditional notation, and expanded opportunities in ensemble singing. The four learning strands found throughout the curriculum require performance, musical knowledge, creativity/improvisation, and musical connections at an intermediate level. Opportunities are provided for students to explore ways in which the content of various disciplines, within and outside the arts are interrelated with those of music.

Intermediate Level – 8th Grade Chorus, High School Chorus

The 8th Grade Chorus in Arlington Public Schools is a continuation in the development of the choral art. It will deepen the introductory concepts of a beginning level chorus and is designed as a one-year course for 8th Graders only. Several public performances a year and participation in the VMEA District Workshop Choir/District Choir and/or Choral Festival are expected.

PERFORMANCE

1. The student will sing a repertoire of vocal literature on a 3-4 level of difficulty on a scale of 1-6.
 - A. Students will sing choral literature of appropriate quality and difficulty for this age group as identified by national and state organizations.
 - B. Students will sing repertoire in a variety of languages.
 - *Example: Latin, English, Spanish, German, etc.*
 - C. Students will sing repertoire from a variety of musical cultures.
 - D. Students will sing many different styles of choral compositions.
 - *Example: Spirituals, folk songs, traditional choral music, jazz, popular, etc.*
 - E. Students will sing choral literature from various time periods.
 - *Example: Renaissance, Baroque, Classical, Romantic, and 20th Century.*
2. The student will sing music written in harmony.
 - A. Students will sing music written in three-part and four-part harmony.
3. The student will understand and demonstrate vocal production skills.
 - A. Students will identify vocal anatomy including the function of the diaphragm and the larynx.
 - B. Students will develop and demonstrate the 7-Point system of correct singing posture.
 1. Stand with feet apart.
 2. Knees unlocked.
 3. Back straight.

4. Head erect.
 5. Rib cage lifted.
 6. Shoulders relaxed.
 7. Hands at sides.
- C. Students will develop breathing skills.
1. Diaphragmatic breathing to support choral tone.
 2. Support for sustained musical phrases.
- D. Students will sing with a free, clear tone.
1. Relaxed open throat.
 2. Demonstrate correct usage of head/chest voice.
 3. Posture and breath control to sustain clear tone.
 4. Proper placement and focus of vowels.
4. The student will understand and demonstrate ensemble-singing skills.
- A. Students will sing with proper diction.
1. Use of vowel shapes *ah, eh, ee, oh, oo*.
 2. Articulation of consonants.
 3. Appropriate pronunciation of diphthongs and the “r”.
 4. Meaning of text through syllabic stress.
- B. Students will sing with pitch and rhythmic accuracy.
- C. Students will develop awareness for intonation.
1. Sing with accurate intonation.
 2. Discriminate between in-tune and out-of-tune singing.
- D. Students will sing with expression.
1. Communicate musical expression through dynamics, tempo, phrasing, and articulation.
 2. Communicate the meaning and mood of the text.
- E. Students will respond to conducting.
1. Beat patterns of 1, 2, 3, and 4.
 2. Subdivided beats and compound meters.
 3. Sensitivity to expression of conducting gestures.
 4. Respond to deviation in pattern for stylistic interpretation.
- F. Students will prepare for the choral rehearsal and expand their individual vocal range through effective vocal exercises.
1. Exercises to activate the physical body.
 2. Exercises to develop and prepare the vocal instrument for rehearsal.
 3. Exercises to engage the mind for rehearsal.
 4. Exercises to develop vocal technique.
- G. Students will use and understand a musical score.
- H. Students will follow the other parts of a vocal score in addition to their own.

MUSICAL KNOWLEDGE

1. The student will define and demonstrate concepts of rhythm and meter using standard notation.
 - A. Students will identify sixteenth, eighth, quarter, half, dotted half, whole notes and rests.
 - B. Students will identify eighth note and quarter note triplets.
 - C. Students will identify time signatures of 4/4, 3/4, 2/4, and 6/8.
 - D. Students will identify changing meters.

2. The student will define and demonstrate concepts of pitch using standard notation.
 - A. Students will identify pitches on the Treble and Bass Clefs.
 - B. Students will identify pitches on the Grand Staff.
 - C. Students will visually and aurally identify the keynote (tonic)
 - D. Students will visually and aurally identify whole steps and half steps.
 - E. Students will visually identify major scales in the keys of C, G, F, D and B flat.
 - F. Students will identify sharps and flats.

3. The student will sight-sing short musical phrases using the solfege pitch syllable and rhythm syllables.
 - A. Students will sight-sing scale passages no larger than an octave using the Curwen hand signs.
 - B. Students will sight-sing melodic passages using intervals of 2nd, 3rd, 4th, and 5th.
 - C. Students will speak rhythms from eighth notes to whole note groupings using a recognized counting system.

4. The student will interpret musical symbols.
 - A. Students will identify and demonstrate dynamic markings of *pp*, *p*, *mp*, *mf*, *f*, *ff*, *cresc.* and *decresc.*
 - B. Students will identify and demonstrate tempo markings.
 1. Metronome markings.
 2. Italian tempo markings of *adagio*, *andante*, *moderato*, *allegro*, etc.
 3. Style markings.
 - C. Students will identify musical direction symbols.
 - Example: Repeats, 1st and 2nd endings, *da capo*, *dal segno*, *coda*, *double bar*, etc.
 - D. Students will identify and demonstrate articulation symbols.
 - Example: *slur*, *legato*, *accent*, *staccato*, *tenuto*, etc.

5. The student will identify musical form.
 - A. Students will visually and aurally identify similar and contrasting phrases.
 - B. Students will aurally identify melody and harmony.
 - C. Students will visually and aurally identify *a cappella* and accompanied music.

- D. Students will visually and aurally identify monophony, homophony, and polyphony.
 - E. Students will visually and aurally identify AB, and ABA forms.
6. The student will identify the variety of vocal timbres and ranges.
- A. Soprano
 - B. Alto
 - C. Tenor
 - D. Bass

CREATIVITY/IMPROVISATION

1. The student will create and arrange music within specific guidelines.
- A. Students will compose rhythm exercises of quarter, half, dotted half, and whole note patterns.
 - B. Students will compose a melody of at least sixteen measures in length of two contrasting phrases in 2/4, 3/4, 4/4, or 6/8 meters.
2. The student will improvise within specific guidelines.
- A. Students will perform a short improvisation in various styles.
 - *Example: Blues.*

CONNECTIONS

1. The student will develop criteria to assess the quality and effectiveness of musical performances.
- A. Students will listen to recordings and evaluate their own progress and contribution to the ensemble.
 - B. Students will listen to recordings and evaluate the progress of the entire ensemble.
 - C. Students will listen to recordings and compare their own performances to exemplary models.
2. The student will practice correct concert behavior of live performances in a variety of settings.
- A. Students will demonstrate correct concert behavior as a performer.
 - B. Students will demonstrate correct concert behavior as an audience member.
3. The student will relate music to history, society, culture, and other art forms.
- A. Students will identify the uses of music in society and culture.
 - B. Students will identify relationships of content and processes of other art forms to the choral singing process.
 - C. Students will aurally identify music from specific historical style periods.
 - *Example: Medieval, Renaissance, Baroque, Classical, Romantic, 20th Century, Jazz, Popular, World Music.*

Advanced/Artist Level

Advanced Choir

Madrigal Singers

Chamber Choir

The Advanced/Artist Level is designed for students on the High School level who have experienced several years of choral singing in the public schools. This level emphasizes and expands all previously learned concepts of choral singing as students grow and mature as choral musicians. The four learning strands throughout the curriculum require performance, musical knowledge, creativity/improvisation, and musical connections at an advanced level.

Opportunities are provided for students to explore ways in which the content of the various disciplines, within and outside the arts are interrelated with those of music.

Advanced Level – Advanced Choir, Madrigal/Chamber Singers

Advanced Choir, Madrigal Singers, and/or Chamber Singers in the Arlington Public Schools is a continuation and expansion of the development of choral musicians at the High School level. It is designed as a one-year course with previous singing experience required. Several public performances a year and participation in the VMEA District Choir and/or Choral Festival are expected. Individual singers are expected to audition for district and state ensembles if eligible.

PERFORMANCE

1. The student will sing a repertoire of vocal literature on a 4-6 level of difficulty on a scale of 1-6.
 - A. Students will sing choral literature of appropriate quality and difficulty for this age group as identified by national and state organizations.
 - B. Students will sing repertoire in a variety of languages.
 - *Example: Latin, English, Spanish, German, etc.*
 - C. Students will sing repertoire from a variety of musical cultures.
 - D. Students will sing many different styles of choral compositions.
 - *Example: Spirituals, folk songs, traditional choral music, jazz, popular, etc.*
 - E. Students will sing choral literature from various time periods.
 - *Example: Renaissance, Baroque, Classical, Romantic, and 20th Century.*
2. The student will sing music written in harmony.
 - A. Students will sing music written in three-part and four-part harmony.
 - B. Students will sing polyphonic music written for four to six voices.
3. The student will understand and demonstrate vocal production skills.
 - A. Students will identify vocal anatomy including the function of the diaphragm and the larynx.
 - B. Students will develop and demonstrate the 7-Point system of correct singing posture.
 1. Stand with feet apart.

2. Knees unlocked.
 3. Back straight.
 4. Head erect.
 5. Rib cage lifted.
 6. Shoulders relaxed.
 7. Hands at sides.
- C. Students will develop breathing skills.
1. Diaphragmatic breathing to support choral tone.
 2. Support for sustained musical phrases.
 3. Breathing techniques to create and maintain and open throat.
- D. Students will sing with a free, clear tone.
1. Relaxed open throat.
 2. Demonstrate correct usage of the head/chest voice.
 3. Posture and breath control to sustain clear tone.
 4. Proper placement and focus of vowels.
4. The student will understand and demonstrate ensemble-singing skills.
- A. Students will sing with proper diction.
1. Use of vowel shapes *ah, eh, ee, oh, oo*.
 2. Articulation of consonants.
 3. Appropriate pronunciation of diphthongs and the “r”.
 4. Meaning of text through syllabic stress.
- B. Students will sing with pitch and rhythmic accuracy.
- C. Students will develop awareness for intonation.
1. Sing with accurate intonation.
 2. Discriminate between in-tune and out-of-tune singing.
 3. Awareness through the study of whole and half steps.
- D. Students will sing with expression.
1. Communicate musical expression through dynamics, tempo, phrasing, and articulation.
 2. Communicate the meaning and mood of the text.
- E. Students will respond to conducting.
1. Beat patterns of 1, 2, 3, 4, 6, etc.
 2. Subdivided beats and compound meters.
 3. Changing and asymmetric meters.
 4. Sensitivity to expression of conducting patterns.
 5. Respond to deviation in pattern for stylistic interpretation.
- F. Students will prepare for the choral rehearsal and expand their individual vocal range through effective vocal exercises.
1. Exercises to activate the physical body.
 2. Exercises to develop and prepare the vocal instrument for rehearsal.
 3. Exercises to engage the mind for rehearsal.
 4. Exercises to develop vocal technique.
- G. Students will use and understand and musical score.

- H. Students will follow the other parts of a vocal score in addition to their own.

MUSICAL KNOWLEDGE

1. The student will define and demonstrate concepts of rhythm and meter using standard notation.
 - A. Students will identify sixteenth, eighth, quarter, dotted quarter, half, dotted half, whole notes and rests.
 - B. Students will identify eighth note and quarter note triplets.
 - C. Students will identify time signatures of 4/4, 3/4, 2/4, 6/8, 9/8, and 12/8.
 - D. Students will identify changing and mixed meters.

2. The student will define and demonstrate concepts of pitch using standard notation.
 - A. Students will identify pitches on the Treble and Bass Clefs.
 - B. Students will identify pitches on the Grand Staff.
 - C. Students will visually and aurally identify the keynote (tonic).
 - D. Students will visually and aurally identify whole steps and half steps.
 - E. Students will visually and aurally identify major scales and their relative minors in all key signatures.
 - F. Students will identify sharps, flats, naturals, double sharps and double flats.

3. The student will sight-sing short musical phrases using the solfege pitch syllable and rhythm syllables.
 - A. Students will sight-sing scale passages using intervals no larger than an octave using the Curwen hand signs.
 - B. Students will sight-sing melodic passages using intervals of 2nd, 3rd, 4th, 5th, 6th and 7th.
 - C. Students will speak rhythms from sixteenth notes to whole note groupings using a recognized counting system.

4. The student will interpret musical symbols.
 - A. Students will identify and demonstrate dynamic markings of *pp*, *p*, *mp*, *mf*, *f*, *ff*, *cresc.* and *decresc.*
 - B. Students will identify and demonstrate tempo markings.
 1. Metronome markings.
 2. Italian tempo markings of *adagio*, *andante*, *moderato*, *allegro*, etc.
 3. Style markings.
 - C. Students will identify musical direction symbols.
 - Example: Repeats, 1st and 2nd endings, *da capo*, *dal segno*, *coda*, *double bar*, etc.
 - D. Students will identify and demonstrate articulation symbols.
 - Example: *slur*, *legato*, *accent*, *staccato*, *tenuto*, etc.

5. The student will identify musical form.
 - A. Students will visually and aurally identify similar and contrasting phrases.
 - B. Students will aurally identify melody and harmony.
 - C. Students will visually and aurally identify *a cappella* and accompanied music.
 - D. Students will visually and aurally identify monophony, homophony, and polyphony.

6. The student will identify the variety of vocal timbres and ranges.
 - A. Soprano I and II
 - B. Alto I and II
 - C. Tenor I and II
 - D. Bass I and II

CREATIVITY/IMPROVISATION

1. The student will create and arrange music within specific guidelines.
 - A. Students will compose rhythm exercises using a variety of rhythmic patterns.
 - B. Students will compose or arrange a short vocal piece.

2. The student will improvise within specific guidelines.
 - A. Students will perform a short improvisation in various styles.
 - *Example: Blues.*

CONNECTIONS

1. The student will develop criteria to assess the quality and effectiveness of musical performances.
 - A. Students will listen to recordings and evaluate their own progress and contribution to the ensemble.
 - B. Students will listen to recordings and evaluate the progress of the entire ensemble.
 - C. Students will listen to recordings and compare their own performances to exemplary models.

2. The student will practice correct concert behavior of live performances in a variety of settings.
 - A. Students will demonstrate correct concert behavior as a performer.
 - B. Students will demonstrate correct concert behavior as an audience member.

3. The student will relate music to history, society, culture, and other art forms.
 - A. Students will identify the uses of music in society and culture.
 - B. Students will identify relationships and processes of other art forms to the choral singing process.
 - C. Identify and describe the effects of society, culture, and technology on music.

- D. Identify and describe music-related career options including musical performance and music teaching.
- E. Students will identify and classify music by specific historical style periods.
- *Example: Medieval, Renaissance, Baroque, Classical, Romantic, 20th Century, Jazz, Popular, World Music.*

addendum

CHORAL MUSIC PLANNING AND INSTRUCTION

Based on *Comprehensive Musicianship through Performance*

Wisconsin Music Educators Association

Music Selection

Analysis

Outcomes

Strategies

Assessment

Teaching Plan

Music Selection

- *A good composition, no matter what the level of difficulty, has qualities that are lasting.*
- *Select music that provides for a balanced diet of music over a period of 3 or 4 years.*

When selecting music for choral ensembles, ask the following questions?

- Does the composition teach a concept or skill?
- What does it teach?
- What do the students need?
- Will the knowledge they gain from the composition be transferable?
- Does the composition challenge students technically?
- Does the piece have aesthetic value?

Criteria for the Selection of Music

Composer/Arranger/Publisher	
Programming	<ul style="list-style-type: none">• <i>Length</i>• <i>Audience</i>• <i>Special events, guests</i>• <i>Community</i>
Aesthetic Effect/Music Effect	<ul style="list-style-type: none">• <i>Mood</i>
Level of Difficulty	<ul style="list-style-type: none">• <i>Maturity</i>• <i>Technique</i>• <i>Literacy</i>• <i>Rehearsal time available</i>
Personnel	<ul style="list-style-type: none">• <i>Voicing</i>• <i>Tessitura</i>• <i>Instrumentation</i>• <i>Solos</i>

Musical Elements	<ul style="list-style-type: none"> • <i>Rhythm</i> • <i>Melody</i> • <i>Harmony</i>
Musical Elements, continued	<ul style="list-style-type: none"> • <i>Form</i> • <i>Style</i> • <i>Texture</i> • <i>Timbre</i> • <i>Expressive elements (contrast, variety, mood)</i>
Personal Satisfaction	<ul style="list-style-type: none"> • <i>Teacher</i> • <i>Students</i>
Cost	
Other Criteria	<ul style="list-style-type: none"> • <i>Historical connections</i> • <i>Related arts</i> • <i>Cultural connections</i>
Needs of the Total Balanced Curriculum	<ul style="list-style-type: none"> • <i>Exemplar in a repertoire category</i>
Text	<ul style="list-style-type: none"> • <i>Poet</i> • <i>Foreign language</i> • <i>Word meaning</i> • <i>Tone painting</i> • <i>Sounds for their own sake</i>
Accompaniment	<ul style="list-style-type: none"> • <i>Characteristics</i> • <i>Difficulty</i> • <i>Relationships of voices/instruments</i>
Good Vocal Development	<ul style="list-style-type: none"> • <i>Addresses a particular skill</i>

Analysis

- *Analysis often reminds you of related pieces, which can provide interesting rehearsal strategies or good programming ideas.*
- *Deep analysis of the music is a necessary foundation for great performance and significant learning.*

What type of piece is this?	<i>Don't answer this question too quickly: the answer - correct or incorrect - will chart the course of the rest of the analysis.</i>
What is the <u>heart</u> of this piece?	<i>The heart of a piece is the motor that gives it life – the most important element. If the piece has no heart (like the tin man) it probably isn't worth performing.</i>
What makes it worth performing?	<i>Question the value of the music in relationship to the rehearsal time available.</i>
Consider these musical elements.	<i>Form (macro and micro) Rhythm Melody Harmony (Counterpoint, etc.) Timbre Texture Dynamics Style Growth – tension and release</i>
What musical/cultural traditions does the piece represent?	
What historical connections can you draw from above?	
How good is the edition?	<i>Is it historically accurate? Can you check it against a more authentic version of the piece in a collected edition?</i>
What musical understandings can be taught through this music?	

Outcomes

- *Share you goals with your students.*

What do you want students to learn?

- Feelings (affective)
- Knowledge (cognitive)
- Skills (perceptual-motor)

- *Listen to student goals – thy may differ from your own.*

What are your long-range goals?

- For individual students
- For the ensemble

- *The best learning outcomes often follow the assessment of student needs.*

What are your short-range outcomes?

Verbs for use in writing outcomes

Observable	Non-observable
Play	Appreciate
Sing	Develop
Score	Know
Write	Be aware of
Conduct	Understand
Notate	Value
Operate	Sense
Orchestrate	Love
Verbalize	Desire
Improvise	Perceive
Label	Want
Describe	Familiarize
Name	Like
Classify	Dislike
Evaluate	Conceive
Identify	Inspire
Clap	Conceptualize
Blend	
Balance	
Articulate	
Bow	
Breathe	
Move	
Sight-sing	

Strategies

- *Musicians need to work on their understanding and use of the visual and physical modes of learning.*
- *How many of the roles listed below do students play in rehearsals?*
- *Some strategies work best outside of rehearsal.*
- *Do things in small doses – a rehearsal is not a theory or history class, but rather a “performance with understanding” workshop.*
- *Practice the art of brainstorming new rehearsal strategies without listening to the censoring voice that says “I’ll never work.”*

How can I help my students learn?

What learning activities will I use?

Consider these basic modes of learning –

Verbal/abstract

Visual

Aural

Physical

Consider these musicianly roles –

Analyzing Improvising Reflecting

Arranging Listening Researching

Composing Notating Writing

Conducting Playing Moving

Discussing Singing

Evaluating Reading

How can warm-ups lead into the music planned for the rehearsal?

Use metaphors, analogies and similes to make points.

Base your strategies on your desired outcomes.

Assessment

- *Assessment is gathering information about the learning process. Evaluation is making a value judgement about that.*
- *Finding out what your students are (or are not) learning will change what and how you are teaching.*
- *Ask students to evaluate their own progress. Tapes are a big help.*
- *Share information with parents and administrators about the comprehensive learning taking place in your choir class.*
- *Grades should then reflect more than just performance and attitude.*

Before	<ul style="list-style-type: none"> • <i>What are your students' needs?</i> • <i>What do they need to work on?</i>
During	<ul style="list-style-type: none"> • <i>How are they learning what you intended during rehearsal? (goal)</i> • <i>How do they feel about what they are doing? (process)</i>
After	<ul style="list-style-type: none"> • <i>What have they learned?</i> • <i>How did they feel about it?</i>
Consider these possibilities	<ul style="list-style-type: none"> • <i>Develop student portfolios showing their growth as comprehensive musicians.</i> • <i>Listen to (view) tape of performance.</i> • <i>Discuss the value of the experience.</i> • <i>Paper and pencil exam.</i> • <i>Observe attitude, skill and knowledge development.</i> • <i>Do they want more?</i> • <i>Check turned in assignments.</i> • <i>How well do they generalize these learnings to other pieces of music throughout the rest of their lives?</i> • <i>Are your students becoming mature, independent musicians?</i>

On the next page there is template for a teaching plan, which can be copied for each selection you choose.

Teaching Plan

Title _____

Composer _____

Voicing/Instr. _____

Publisher _____

Date _____

Music Selection

- Reasons for choosing the piece

Analysis

- Type of piece
- Heart of this piece
- Musical elements

Form

Rhythm

Melody

Harmony (counterpoint, etc.)

Timbre

Texture

Dynamics

Style

Growth

- Musical/cultural traditions and historical connections
- Quality and accuracy of edition

Outcome #1 (Underline verbs)

- ***Strategies*** *Check learning modes *Perform *Create *Listen *Describe

A.

B.

C.

Outcome #2

- ***Strategies***

A.

B.

C.

Assessment

- ***Before***

- ***During***

- ***After***