

MIDDLETOWN TOWNSHIP PUBLIC SCHOOLS

Chamber Choir Honors - Grade(s) 10-12 /Full-Year

Written October 2019 - April 2020

Adopted by the Board of Education on May 27, 2020

(Revised March, 2021 to meet the goals and standards of the new 2020 New Jersey Student Learning Standards – Visual and Performing Arts and the 2020 New Jersey Student Learning Standards – Career Readiness, Life Literacies, and Key Skills)
Standards Update 2022

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**MIDDLETOWN TOWNSHIP BOARD OF EDUCATION
EQUAL OPPORTUNITY POLICIES**

The Middletown Township Board of Education affirms its responsibilities to ensure all students in the public schools of this township equal educational opportunity regardless of race, color, creed, religion, sex, ancestry, national origin or social or economic status. Lack of English language skills will not be a deterrent to admission to any program. No otherwise qualified handicapped individuals shall solely by reason of their handicap be denied the benefits of or subjected to discrimination in any activity.

The school system's Affirmative Action Plans for School/Classroom Practices are on file in the Superintendent's office.

AFFIRMATIVE ACTION GRIEVANCE PROCEDURE

The Board of Education has established a procedure for staff, students or parents on a student's behalf to follow in filing a complaint dealing with alleged violation, misinterpretation or inequitable application of the policies and practices of the school district relative to provisions of Federal and State anti-discrimination legislation. Details of the grievance procedures are included in the school district's policy manual under Policy #2260.

The Building Principal or designee serves as the first step of this grievance procedure.

The District Affirmative Action Officer is:

Charlene O'Hagan, District Director of Human Resources and Instruction
Middletown Township Board of Education
August T. Miner Administrative Offices
834 Leonardville Road, 2nd Floor
Middletown, New Jersey 07737
(732) 671-3850

The District 504 Compliance Officer is:

Michele Tiedemann, District Director of Special Education
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Middletown Township Public Schools - **Chamber Choir Honors Curriculum**

DISTRICT PHILOSOPHY OF INSTRUCTION

In order to prepare our students for the ever-increasing demand for a literate, technology-oriented workforce, Middletown Township Public School District embraces an instructional philosophy that is student-centered, inquiry-based, and that differentiates instruction based on student's individual abilities.

Teachers, as facilitators of lifelong learning, challenge students by providing an environment in which the students become active participants engaged in working together on projects and in solving problems that involve or simulate authentic data and events.

Students learn to value a variety of different approaches and are taught to take responsibility for their own meaningful learning as they become more adept at communicating their reasoning and in asking questions to help clarify their thinking and that of their classmates.

COURSE PHILOSOPHY

The choral program provides a student-centered environment that meets the needs of all students while providing a rich musically-based community. The choral community creates learners and musicians who share a lifelong love of singing and music. Students are taught to be musicians who learn to apply strategies for thinking about their singing technique, and to be individuals who learn how music and the arts can change the world. Teachers meet students' needs daily through ensemble performances and individual critique. Musicians build leadership and the ability to work together on long term goals for authentic and meaningful performances. The routines and structure of a choral program aides students establishing individual practice habits for success. Research has proven time and time again that students who participate in music ensembles tend to achieve high outcomes in other academic areas. Therefore, Middletown is committed to providing students with choral music experiences that engage them in high-quality, high-interest choral literature and text, and above all, allows them experiences in collective, authentic performances.

Music study uses both hemispheres of the brain, stimulating areas used in other disciplines of study, and engages the mind in multi perceptive processes. Formal study of music, its fundamentals, intricacies, nuances, and related disciplines such as mathematics and language, develop and encourage each student to formulate individual skills of perception and confidence, as well as team building and group work abilities. Music programs enrich students' lives and provide a vehicle for them to communicate and express human emotions and ideas in ways that cannot be taught in other disciplines. In addition to emotional and psychological benefits of music study, the arts prepare students to be successful in a twenty-first century world that demands innovative thinking and creativity. Vocal music surveys musical aspects, and very importantly, linguistic aspects of multiple cultures and periods of humanity. Vocal music study encourages students in varied ways of communicating ideas, feelings, as well as building teamwork skill, and self-confidence. This curriculum enables teachers to challenge upper level choral musicians and ensures student growth from one year to the next. This model will develop the academic language and skill necessary for teachers to raise the level of rigor required for students to be successful across all grades in literacy.

The 2019-2020 revisions to the Chamber Choir curriculum to raise it to an honors level support several notable differences to the previous curriculum. The addition of Honors weight brings this curriculum in line with similar programs in districts that possess arts pathways and academies. To earn the distinction of honors, the curriculum places a greater emphasis on musical independence and music literacy skills, which in turn supports the development and growth of the ensemble.

Notable revisions to the curriculum include updated and expanded music technology resources. Students will encounter more advanced repertoire that incorporates a greater breadth of musical styles. Within the selection, study, and performance of broader repertoire, students will encounter

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diverse languages, and ethnomusical composition practices and traits. The goal of these resources is to develop greater cultural awareness and comprehension.

Expanded resources that have been included in the curriculum will also provide increased music literacy concept instruction and prepare students to be increasingly independent and musically challenged. As musical independence grows, the curriculum emphasizes participation in honors ensembles and solo competitions. Through the rigor and content of instruction and resources, students will experience increasingly comprehensive engagement and performances.

Curriculum Development: Integration of 21st Century Skills and Themes and Interdisciplinary Connections

District boards of education shall be responsible for the review and continuous improvement of curriculum and instruction based upon changes in knowledge, technology, assessment results, and modifications to the NJSL, according to N.J.A.C. 6A:8-2.

- 1. District boards of education shall include interdisciplinary connections throughout the K–12 curriculum.**
- 2. District boards of education shall integrate into the curriculum 21st century themes and skills [\(N.J.A.C. 6A:8-3.1\(c\)\).](#)**

Twenty-first century themes and skills integrated into all content standards areas [\(N.J.A.C. 6A:8-1.1\(a\)3\).](#)

“Twenty-first century themes and skills” means themes such as global awareness; financial, economic, business, and entrepreneurial literacy; civic literacy; health literacy; learning and innovation skills, including creativity and innovation, critical thinking and problem solving, and communication and collaboration; information, media, and technology skills; and life and career skills, including flexibility and adaptability, initiative and self-direction, social and cross-cultural skills, productivity and accountability, and leadership and responsibility.

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INTRODUCTION

The goal of the New Jersey Student Learning Standards is to provide consistent standards and prepare students for college and careers, so that when they graduate they will have met benchmarks that will allow them to succeed in college or the 21st century workforce regardless of where in the state they have lived. The curriculum is aligned to the New Jersey Student Learning Standards and the Model Curriculum Framework developed by the New Jersey Department of Education to guide districts as they design curriculum that will support the work of teachers and promote student achievement.

Please note that each box will expand as you begin to type. Also the template is formatted to include a header and page numbers.

New Jersey Student Learning Standards	21st Century Themes
NJSLS that apply to the course https://www.state.nj.us/education/cccs/2014/arts/	Summary of NJDOE 21 st Century Themes https://www.state.nj.us/education/aps/cccs/career/

Course Introduction

Chamber Choir Honors is a full year vocal music course designed for the aspiring vocalist and music student who wishes to further develop their vocal and musicianship skills. This choral ensemble course is open to all students in grades 10 through 12 who have taken one year of Concert Choir and/or received the choral director's recommendation. Chamber Choir meets daily throughout the entire academic year and presents concerts as necessary, most especially in the Winter and Spring. Students will study and perform a varied repertoire of choral music literature that will be representative of different musical periods, styles, and cultures. Throughout the daily rehearsal process, students will study the fundamentals of music through advanced concepts of rhythm, melody, solo, and ensemble singing. The course is designed to be student-centered and will be paced according to student comprehension and proficiency. Ensembles members will share in the leadership and learning of new material through independent research, study, and practice, in addition to guidance and rehearsal with the instructor. The musical repertoire will vary according to semester, ensemble size, and the skill level of students within the ensemble, but will include a wide range of musical styles.

Chamber Choir Honors emphasizes the positive aspects of choral singing, performance techniques, and music literacy, while also building independent musicianship skills and strengths. Students may take the course multiple times to allow for greater reinforcement of skills while continuing the study of different musical pieces and styles. The ensemble will perform at the Winter, Spring, and Graduation performances annually. The choir and individual students may be offered opportunities to sing at festivals, competitions, and audition for regional honors choirs. Performance at concerts and events will serve as partial assessments of individual vocal development. Enrollment and participation in Chamber Choir will satisfy participation requirements for All Shore, Region, and All State honors choir auditions, as well as prerequisite enrollment for further high school ensembles. Students will engage in multiple diverse performance experiences and activities, in addition to participating in solo and small ensemble musical development activities.

Performance and enrichment activities may include, but are not limited to:

- Spring Musical
- Performance of the National Anthem at sporting events and school activities and assemblies
- Winter and Spring Choral Concerts (Required Performance Assessments)

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- Graduation Ceremony
- Choral Competitions
- All-Shore Chorus (Annually)
- All-State Chorus (10th and 11th grade only)
- Select Choir / Chamber Choir / Men's Choir / Chorale Choir / A Cappella Choir (As offered)
- Select Extra-Curricular Music Ensembles
- Solo vocal competitions (Rising Stars, Teen Arts, NAFME Events)
- Private Music Lessons (Voice, Piano, or instrumental)
- Music Festivals, Competitions and Trips
- Community events / Middletown Arts Festival / Monmouth County Teen Arts Festival
- District Choral Festival
- Arts Showcase
- Cabaret Performances
- Workshops and Master Classes (Within the curricular day and outside of school)
- Other enrichment-based musical activities outside of school

The recommended activities section on the following pages includes activities for the purpose of differentiating instruction to meet the needs of Special Education students, Students with 504s, MLs, Students at Risk of Failure, and G&T students. The following are suggested modifications for teachers to use in each unit as appropriate:

- Structure lessons around questions that are authentic, relate to students' interests, social/family background and knowledge of their community.
- Provide students with choices including multiple options for how they can represent their understandings (e.g., conversations via digital tools such as Google Meet, experts from the community helping with a project, journal articles, biographies, multisensory techniques --auditory/visual aids: pictures, illustrations, graphs, charts, data tables, multimedia, modeling; etc.).
- Provide multiple grouping opportunities for students to share their ideas and to encourage work among various backgrounds and cultures (e.g. multiple representation and multimodal experiences).
- Engage students with a variety of Science and Engineering practices to provide students with multiple entry points and multiple ways to demonstrate their understanding. (Science specific)
- Use project-based learning to help students engage with content in an authentic way.
- Structure learning around explaining or solving a social or community-based issue.
- Provide ML students with multiple literacy strategies.
- Collaborate with after-school programs or clubs to extend learning opportunities.
- Alternative assessments

The district's expectation is for **ALL** teachers planning instruction for students with IEP's to thoroughly read and implement modifications and accommodations accordingly and consult with co-teacher. Accommodations and Modification are required for the following student groups: Special Education students, Students with 504s, MLs, Students at Risk of Failure, and G&T students.

TEXTBOOK/PROGRAM and RESOURCES

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Sing at First Sight: Foundations in Choral Sight-Singing, Andy Beck, Karen Farnum Surmani, and Brian Lewis, Alfred Music Publishing Co., Inc., 2009, 00-28448 (Book 2)

Successful Sight Singing, Nancy Telfer, Neil A. Kjos Music Publishing, 1992, V82S (Book 2)

Successful Warm-ups, Nancy Telfer, Neil A. Kjos Music Publishing, 1995, V84S (Book 2)

The Choral Warm-Up: Choral Vocal Technique, Accompaniment Edition with CDS, Sabine Horstmann, GIA, 2009, - Teacher Edition, Item G-7424A

The Choral Warm-Up: Core Vocal Exercises for Children's Choir and Treble Voices - High Voice Edition, James Jordan/Marilyn Shenenberger, GIA, 2011, Teacher Edition, G-8005

Habits of a Successful Choral Musician - Student Edition, Eric Wilkinson and Scott Rush, GIA, G-9815

Habits of a Successful Choral Musician - Conductor's Edition, GIA, G-9815T

Sight-Reading Factory Subscription (Digital)

ToneSavvy.com Student and Instructor Subscription (Digital)

Support Materials

Ipad and Ipad Mount

Classroom Projector and Ipad Compatible Document Camera

Professional Digital 88 note Weighted Key Keyboard (Tech compatible)

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Recommended Time Frame and Sequence (including Quarterly Assessments)

- 1st Semester:** Week 1 through Final Marking Period
- Fundamentals of beat, rhythm, and the organization of sound
 - Fundamentals of melody, phrasing, and the organization of melody and phrases
 - Musical form and structure
 - Musical notation
 - Singing in Major Keys
 - Solfege in Major Keys
 - Elements of music literacy and theory
 - Vocal pedagogy
 - Elements of tone production: The Breath, Posture, Physical Gesture, Pitch
 - Intonation: Blend, balance, sustain, independence of parts
 - Singing in Unison
 - Singing in Harmony: Two parts, SAB, SATB, SSA, SSAA, TB, TTBB, Multi-Voice Arrangements (As Applicable)
 - Musical and vocal style
 - Stylistic interpretation of music from diverse genres
 - Music from different cultures
 - Performance practices
 - Performance style and Performance etiquette
 - Audition preparation
 - Concert preparation
 - Concert planning
 - Critique and discussion of musical progress and performance
 - Preparation and performance of repertoire (Winter Concert and Performance Events as required)

Assessment: Winter Concert(s), Quarterlies 1 and 2, written formative assessments, non-formative vocal and observed assessments.

- 2nd Semester:** Week 21 through Final Marking Period
- Intermediate to advanced rhythmic elements
 - Beat: Time signatures, Meter, division of the beat, Simple and Compound meters
 - Melodic structure
 - Elements of music literacy and theory
 - Singing in minor keys
 - Solfege in minor keys
 - Tonal alteration and singing with modulation and tonicization
 - Conducting and musical patterns
 - Vocal pedagogy and elements of expressive singing and tone production

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- Intonation: Blend, balance, sustain, independence of parts
- Singing in Harmony
- Singing counterpoint, and Multiple Parts and Voicing
- Stylistic interpretation of music from diverse genres and cultures
- Music from different cultures
- Music in different languages
- Performance practice, style, and etiquette
- Audition preparation: College, Honors Choir, and Musical auditions
- Solo singing and musical independence
- Festival and Competition Preparation
- Concert preparation and planning
- Student-led rehearsals
- Student conducting
- Musical research, score preparation, and study
- Preparation and performance of repertoire (Spring Concert and Graduation as required)

Assessment: Festival Participation, Spring Concert(s), Quarterlies 3 and 4, Graduation, written formative assessments, non-formative vocal and observed assessments.

Unit 1 - VOCAL PRODUCTION: EXPRESSIVE AND HEALTHY SINGING (Independent & Ensemble)	Duration
Summary: (Concepts within each unit of study are meant to be continuous as musical complexity and repertoire increases throughout the academic year. Specificity pertaining to each concept will increase as the musical repertoire demands refined skills and disciplined use of the concepts.) Students will develop and practice music literacy skills, vocal technique, breathing, and good musical interpretation and performance practice. The course will approach, study, and synthesize new music in the process of bringing music to performance level. Elements of music history and style will be studied as they are encountered in diverse musical repertoire.	Ongoing throughout the course

Enduring Understandings	Essential Questions
● Good vocal tone begins with the physical body (posture) and appropriate use of the vocal instrument (vocal apparatus). ● Tone quality begins with good, balanced breathing. ● Unison (and independent) singing is the foundation of the ensemble	● What criteria are used to evaluate vocal production? ● How can the student maximize their potential as a singer? ● Why does each voice and instrument have its own timbre?

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• Sufficient correct breath (support) is the foundation of tone. • Unification of vowels supports vocalists singing in tune (intonation). • Intonation refers to good vocal production and tuning. • Use of correct vocal production enhances the message of music and tuning. • Healthy and beautiful singing is a physical activity and sensation. • Singing in tune requires active cognitive engagement and listening, to oneself and each other. • Accurate and authentic performance is organic and demands physical and psychology control and awareness. • Pure tones are produced with a balanced and relaxed body that is supported by good breathing and physical and mental engagement. • The voice is the instrument and must be maintained in a healthy manner as we maintain good health for our body. • Good and naturally produced tones blend together to create ensemble sound.	• How does the manipulation of pitch and vowel formation affect intonation? • How can a thorough understanding of music vocabulary be useful in singing? • How can practice habits affect performance? • Why is it important to be aware of our entire body while singing? • What parts of the body are necessary to create a good vocal sound? • Why and how is voice and singing based on physical sensation? • Why is strong breath support and open space essential? • How does diction and articulation enhance a performance? • How can we maintain good vocal health? • How can we differentiate between good and bad vocal technique and production? • How does an individual's vocal production affect other members of the ensemble?
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NJSLs for Unit 1

NJSLs Visual and Performing Arts Standards

CREATING

Anchor Standard 1: Generating and conceptualizing ideas.

- **1.3.C.1prof.Cr1a:** Compose and improvise ideas for melodies, rhythmic passages and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods or cultures studied in rehearsal.
- **1.3.C.1acc.Cr1a:** Compose and improvise ideas for arrangements, sections and short compositions for specific purposes that reflect characteristic(s) of music from a variety of historical periods or cultures studied in rehearsal.

Anchor Standard 2: Organizing and developing ideas.

- **1.3.C.12prof.Cr2a:** Select and develop draft melodies, rhythmic passages and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.
- **1.3.C.12acc.Cr2a:** Select and develop arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of cultures studied in rehearsal.

Anchor Standard 3: Refining and completing products.

- **1.3.C.12prof.Cr3a:** Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes.
- **1.3.C.12acc.Cr3a:** Evaluate and refine draft arrangements, sections, short compositions, and improvisations based on personally developed criteria, including the extent to which they address identified purposes.
- **1.3.C.12acc.Cr3b:** Share personally developed arrangements, sections and short compositions (individually or as an ensemble) that address identified purposes.

PERFORMING

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Anchor Standard 4: Selecting, analyzing and interpreting work.

- **1.3C.12prof.Pr4a:** Explain the criteria used to select varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.
- **1.3C.12prof.Pr4b:** Demonstrate, using music reading skills (where appropriate), how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.
- **1.3C.12prof.Pr4c:** Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.
- **1.3C.12acc.Pr4a:** Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.
- **1.3C.12acc.Pr4b:** Document and demonstrate, using music reading skills (where appropriate), how compositional devices employed, and theoretical and structural aspects of musical works, may impact and inform prepared and improvised performances.
- **1.3C.12acc.Pr4c:** Demonstrate how understanding the style, genre and context of a varied repertoire of music influences prepared and improvised performances as well as performers' technical skills to connect with the audience.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

- **1.3C.12prof.Pr5a:** Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.
- **1.3C.12acc.Pr5a:** Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music and evaluate their success.

RESPONDING

Anchor Standard 7: Perceiving and analyzing products.

- **1.3C.12prof.Re7a:** Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose and context.
- **1.3C.12prof.Re7b:** Explain how the analysis of passages and understanding the way the elements of music are manipulated informs the response to music.
- **1.3C.12acc.Re7a:** Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context.
- **1.3C.12acc.Re7b:** Explain how the analysis of structures and contexts inform the response to music.

Anchor Standard 9: Applying criteria to evaluate products.

- **1.3C.12prof.Re9a:** Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.
- **1.3C.12acc.Re9a:** Evaluate works and performances based on research as well as personally and collaboratively developed criteria, including analysis and interpretation of the structure and context.

NJSLS 21st Century Life and Career Skills

Critical Thinking and Problem-solving

- **9.4.12.CI.1:** Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
- **9.4.12.CI.2:** Identify career pathways that highlight personal talents, skills, and abilities (e.g., 1.4.12prof.CR2b, 2.2.12.LF.8).
- **9.4.12.CI.3:** Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1).

Core Ideas Performance Expectations

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- **9.4.12.CT.1:** Identify problem-solving strategies used in the development of an innovative product or practice (e.g., 1.1.12acc.C1b, 2.2.12.PF.3).
- **9.4.12.CT.2:** Explain the potential benefits of collaborating to enhance critical thinking and problem solving (e.g., 1.3E.12profCR3.a).
- **9.4.12.CT.3:** Enlist input from a variety of stakeholders (e.g., community members, experts in the field) to design a service learning activity that addresses a local or global issue (e.g., environmental justice).
- **9.4.12.CT.4:** Participate in online strategy and planning sessions for course-based, school-based, or other projects and determine the strategies that contribute to effective outcomes.

Interdisciplinary Connections: NJSLS English Language Arts & Literacy

- SL.11-12.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.
- SL.11-12.6 Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.
- RST.11-12.2 Determine the central ideas or conclusions of a text; summarize complex concepts, processes, or information presented in a text by paraphrasing them in simpler but still accurate terms.
- RST.11-12.7 Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., quantitative data, video, multimedia) in order to address a question or solve a problem.

Student Learning Outcomes	Student Learning Activities and Assessments Aligned to Student Learning Outcome(s)	Suggested Materials & Resources
1. Prepare and use the physical instrument in a manner that supports good tone and sustained use. 2. Exhibit correct singing posture and process. 3. Sing using proper diaphragmatic support and phrasing (Breath support). 4. Distinguish between, and utilize, head voice and chest voice. 5. Sing using proper tone placement and intonation. 6. Perform with good intonation founded on good breathing practices and support. 7. Demonstrate the use of correct and clear diction and articulation. 8. Sing with clear and blended vowel sounds and articulated consonants. 9. Maintain good breathing practices and healthy sustained vocal use. 10. Employ appropriate techniques for warming up and using his/her voice	Performance Expectations: Formative assessments may include observation, peer critique, and minor assignments listed below. Summative assessment may include larger projects (below). Benchmark assessment: quarterly exam or other end of marking period assessment of content. Alternative assessments will be used as appropriate. <i>Suggested activities are listed but not limited to:</i> ● Studying to and listening to professional vocal techniques to strengthen listening awareness ● Increasing skill level through working individually and in groups ● Learning to sight sing music in a variety of styles, meters, and modalities ● Study repertoire from a variety of time periods, styles, and languages ● Research and describe repertoire from a variety of time periods, styles, and languages ● Perform and demonstrate comprehension in repertoire from a variety of time periods, styles, and languages	● Piano ● Metronome ● Choral Folios and Collections ● Sight Singing and Literacy Resources ● Telfer / Kjos Sight reading and warm-up resources ● Sheet music (Repertoire) ● www.nafme.org (National Association for Music Education) ● www.acda.org (American Choral Director's Association) ● www.choralnet.org ● www.njmea.org (NJ Music Educator's Association) ● www.njacda.com (NJ ACDA) ● www.cpd1.org

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	• Utilize the physical body and vocal instrument in the correct posture for vocal performance • Internalize rhythmic and beat patterns from the musical repertoire studied (based on selected repertoire from NAFME and ACDA approved repertoire lists) • Demonstrating proper breathing techniques by using a variety of different exercises and methods • Historical and conceptual research of choral repertoire and vocal pedagogical content • Listening with and based on content knowledge (informed listening) • Critique performance and listening based on NAFME principles • Listen to and critique repertoire from NAFME and NYSSMA Level I - IV graded lists • View and listen to performances of concert repertoire from other choirs. • Perform individual and ensemble parts on pieces from ACDA and NAFME repertoire lists • Speak parts in rhythm from selected repertoire on ACDA and NAFME repertoire lists • Practice rhythmic speaking on repertoire using the correct vowel space. • Modify vowel space and record, listen to, and critique performance (Vocal Pedagogy) • Record, listen to, critique, and discuss warm-ups, performance of repertoire, and rehearsals • Listen to various choral repertoire pieces and critique and discuss diction, phrasing, and dynamics (based on selected repertoire from NAFME and ACDA approved repertoire lists) • Analyze pieces of choral repertoire to anticipate needs and work ahead (Independent student-led music learning) • Independent student practice • Independent student research and study on concepts within the musical repertoire • Student presentation about the musical repertoire and concepts within it	(Choral Public Domain) • www.youtube.com • Graded choral and solo music repertoire lists: NAFME, ACDA, NYSSMA • Rhythm instruments • Percussion instruments • Assessment rubric • Peer evaluations • Recording devices • Chromebooks
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	• Independent learning • Student-led and directed rehearsal and sectionals • Student research projects (Performance practice and musical style)	
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Unit 2 - ENSEMBLE SKILLS	Duration
Summary: (Concepts within each unit of study are meant to be continuous as musical complexity and repertoire increases throughout the academic year. Specificity pertaining to each concept will increase as the musical repertoire demands refined skills and disciplined use of the concepts.) Students will build individual and ensemble vocal skills through part learning and musical independence, various pairings of vocal parts, development of vocal technique and pedagogy skills.	Ongoing throughout the course

Enduring Understandings	Essential Questions
- Singing in unison is the foundation of musical singing and can create an ensemble. - Harmony is developed within a choral ensemble through independent parts that work together in dynamic balance. - Ensemble is created through listening, independence, and communication. - Ensembles communicate through listening and visual recognition. - Listening to each other and knowing one's own part are essential to creating a true musical performance and sense of ensemble. - To sing in parts, one must first match unison pitches within individual vocal sections. - Matching pitch by tuning within each section of the ensemble enables the creation and performance of harmony. - Individual voices are important to each vocal section and the complete ensemble. - Participation in a choir ensemble builds a sense of community. - Conducting and visual connections leads to a cohesive ensemble sound.	- What elements are essential to singing in unison? - How does harmony come from singing in unison? - What are the elements of singing together? - What is a choral ensemble? - How is a sense of ensemble built? - How is a choral ensemble "musically" developed? - What elements create communication within groups? - How does vowel unification and production create "ensemble"? - How does melody create harmony? - How do harmonies support melodies? - What role does my voice play within the choir? - How does a choir build community? - How do the choir and conductor communicate?

NJSLS for Unit 2
<u>NJSLS Visual and Performing Arts</u> <u>CREATING</u> <u>Anchor Standard 1: Generating and conceptualizing ideas.</u> 1.3.C.1prof.Cr1a: Compose and improvise ideas for melodies, rhythmic passages and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods or cultures studied in rehearsal. 1.3.C.1acc.Cr1a: Compose and improvise ideas for arrangements, sections and short compositions for specific purposes that reflect characteristic(s) of music from a variety of historical periods or cultures studied in rehearsal. <u>Anchor Standard 2: Organizing and developing ideas.</u> 1.3.C.12prof.Cr2a: Select and develop draft melodies, rhythmic passages and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.

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- **1.3C.12acc.Cr2a:** Select and develop arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of cultures studied in rehearsal.

Anchor Standard 3: Refining and completing products.

- **1.3C.12prof.Cr3a:** Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes.
- **1.3C.12prof.Cr3b:** Share personally developed melodies, rhythmic passages, and arrangements (individually or as an ensemble) that address identified purposes.
- **1.3C.12acc.Cr3a:** Evaluate and refine draft arrangements, sections, short compositions, and improvisations based on personally developed criteria, including the extent to which they address identified purposes.
- **1.3C.12acc.Cr3b:** Share personally developed arrangements, sections and short compositions (individually or as an ensemble) that address identified purposes.

PERFORMING

Anchor Standard 4: Selecting, analyzing and interpreting work.

- **1.3C.12prof.Pr4a:** Explain the criteria used to select varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.
- **1.3C.12prof.Pr4b:** Demonstrate, using music reading skills (where appropriate), how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.
- **1.3C.12prof.Pr4c:** Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.
- **1.3C.12acc.Pr4a:** Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.
- **1.3C.12acc.Pr4b:** Document and demonstrate, using music reading skills (where appropriate), how compositional devices employed, and theoretical and structural aspects of musical works, may impact and inform prepared and improvised performances.
- **1.3C.12acc.Pr4c:** Demonstrate how understanding the style, genre and context of a varied repertoire of music influences prepared and improvised performances as well as performers' technical skills to connect with the audience.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

- **1.3C.12prof.Pr5a:** Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.
- **1.3C.12acc.Pr5a:** Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music and evaluate their success.

RESPONDING

Anchor Standard 9: Applying criteria to evaluate products.

- **1.3C.12prof.Re9a:** Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.
- **1.3C.12acc.Re9a:** Evaluate works and performances based on research as well as personally and collaboratively developed criteria, including analysis and interpretation of the structure and context.

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Critical Thinking and Problem-solving

- **9.4.12.CI.1:** Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
- **9.4.12.CI.2:** Identify career pathways that highlight personal talents, skills, and abilities (e.g., 1.4.12prof.CR2b, 2.2.12.LF.8).
- **9.4.12.CI.3:** Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1).

Core Ideas Performance Expectations

- **9.4.12.CT.1:** Identify problem-solving strategies used in the development of an innovative product or practice (e.g., 1.1.12acc.C1b, 2.2.12.PF.3).
- **9.4.12.CT.2:** Explain the potential benefits of collaborating to enhance critical thinking and problem solving (e.g., 1.3E.12prof.CR3.a).
- **9.4.12.CT.3:** Enlist input from a variety of stakeholders (e.g., community members, experts in the field) to design a service learning activity that addresses a local or global issue (e.g., environmental justice).
- **9.4.12.CT.4:** Participate in online strategy and planning sessions for course-based, school-based, or other projects and determine the strategies that contribute to effective outcomes.

NJSLS English Language Arts & Literacy

- SL.11-12.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.
- SL.11-12.6 Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.
- RST.11-12.2 Determine the central ideas or conclusions of a text; summarize complex concepts, processes, or information presented in a text by paraphrasing them in simpler but still accurate terms.
- RST.11-12.7 Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., quantitative data, video, multimedia) in order to address a question or solve a problem.

Student Learning Outcomes	Student Learning Activities and Assessments Aligned to Student Learning Outcome(s)	Suggested Materials & Resources
1. Recognize the melody in an ensemble piece. 2. Perform musical lines in unison to two, three, four, and multi-part textures 3. Analyze, research, and study melodic lines 4. Student-led analysis and guided rehearsal of music 5. Increased student listening and engagement 6. Apply independent melodic lines to more complex harmonies and blended parts of varied voicings 7. Analyze music theory elements within the piece such as tonality, rhythm, meter, phrasing, sections, and form	Performance Expectations: Formative assessments may include observation, peer critique, and minor assignments listed below. Summative assessment may include larger projects (below). Benchmark assessment: quarterly exam or other end of marking period assessment of content. Alternative assessments will be used as appropriate. <i>Suggested activities are listed but not limited to:</i> ● Large ensemble singing (performance) of selected repertoire from approved repertoire lists (NAfME and ACDA) ● Singing individual parts alone and with different pairings of vocal parts on chosen repertoire for each individual ensemble ● Rehearse music by part and in part pairings as facilitates musical growth	● Piano ● Metronome ● Choral Folios and Collections (Choral repertoire for research, study, and performance) ● Sight Singing and Literacy Resources (Telfer Books) ● Sheet music (Repertoire) ● JWPepper.com (Repertoire resources) ● www.nafme.org ● www.acada.org ● www.choralnet.org ● www.njmea.org ● www.njacda.com

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8. Accurately sing individual parts within a composition in varied and increasingly complex voicings. 9. Demonstrate how to blend with other voices in the ensemble (balance and blend). 10. Sing while maintaining accurate tempo and rhythmic accuracy 11. Respond to the standard gestures and directions used by the conductor. 12. Sing with uniform diction using clear vowel sounds and articulated consonants. 13. Keep parts independent, accurate, and grow in proficiency 14. Blend individual parts together with increasing accuracy and stylistic authenticity	● Work with a guest conductor / teacher on selected repertoire from approved lists ● Student conductor-led rehearsal ● Students singing in small groups (Quartets or variant voicing) ● Record and critique rehearsals ● Analyze records and present strategies and concepts to assist subsequent rehearsals ● Independent student learning and research ● Attend and participate in outside performances ● Engage in auditions, competitions, and outside musical ensembles (Independently and collectively) ● Student-led discussion of rehearsal and musical progress ● Historical and conceptual research of choral repertoire and vocal pedagogical content ● Performance recording and group discussion and critique ● View and listen to other choirs and performance examples of similar repertoire and rehearsal techniques ● Sectional rehearsals (Variant voicing structure) ● Foreign language/teacher coach on diction ● Study and prepare pieces in foreign languages from approved repertoire lists. ● Peer evaluation and discussion of the rehearsal process ● Peer evaluation on small ensemble voicings and repertoire rehearsal (NAfME critique standards) ● Critique and discuss audio and/or visual recordings of performance(s) ● Participate in adjudication festivals (ACDA, All Shore, and NAfME supported festivals) ● Concert performances of repertoire from approved NAfME and ACDA repertoire lists ● Public performances of repertoire from approved lists ● Performance in different venues and acoustical settings of appropriate repertoire from approved lists ● Individual and solo performances	● www.cpd.org ● www.youtube.com ● Percussion instruments ● Handchimes and/or handbells ● Graded choral and solo music repertoire lists: NAfME, ACDA, NYSSMA ● Assessment rubric ● Peer evaluations ● Recording devices ● Chromebooks
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	• Small group assessments and performances (Variant voicing)	
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Unit 3 - MUSIC LITERACY AND STYLISTIC INTERPRETATION	Duration
Summary: (Concepts within each unit of study are meant to be continuous as musical complexity and repertoire increases throughout the academic year. Specificity pertaining to each concept will increase as the musical repertoire demands refined skills and disciplined use of the concepts.) Students will develop music literacy skills through study of the selected repertoire. Greater study of diverse time signatures, Simple and Compound, and rhythmic patterns will be encountered and related to style, form, and the creation of efficient rehearsals and accurate performances. Musical independence and student-driven learning experiences will support the musical product of the ensemble.	Ongoing throughout the course

Enduring Understandings	Essential Questions
• Rhythm is fundamental to music literacy. • Rhythm exists within the parameter of Beat. • Beat enables music to exist on Longitudinal and Latitudinal axis • Rests and Notes serve equally important purposes. • Music is the presence and absence of sound • Independent Melodic lines blend together to form harmony • The value of notes and rests must be understood and felt internally to be performed. • Pitch exists individually in place • Pitch exists over time with beat and rhythm to form melody • Pitch, its rise and fall, and the location of notes on the staff create melody. • Music takes meaning with varied rhythms, pitches, and articulation. • Accents, note values, and note placements convey the importance of text and elements of the musical line. • Rhythmic and melodic notation provides the fundamentals to basic musicianship. • Knowledge and manipulation of these elements create different styles of music. • Music can be taught, learned, and performed through a variety of methodologies (Pedagogies). • Music can be taught, learned, and performed in a variety of styles and interpretations • Dynamics and articulation convey meaning and are the job of every performer.	• What is music literacy? • What practices and methods help us grow literate? • How does music literacy support our growth and understanding? • How does music exist over time? • How does music exist in place? • How do we grow literate in music and music notation? • What rhythmic elements are fundamental in developing music literacy skills? • What melodic elements are fundamental in developing music literacy skills? • What are the fundamental through advanced elements of rhythmic notation? • What are the important elements and concepts of pitch and melodic notation that help us study and learn the music? • How does notation share elements of the text and musical ideas? • What symbols of musical articulation are common and essential? • How does musical articulation convey meaning? • How does articulation convey style? • How are dynamics indicated and conveyed in the musical score? • What are common symbols of dynamics, and what do they mean? • How does musical interpretation influence performance and style?

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NJSLS for Unit 3

NJSLS Visual and Performing Arts

CREATING

Anchor Standard 1: Generating and conceptualizing ideas.

- **1.3.C.1prof.Cr1a:** Compose and improvise ideas for melodies, rhythmic passages and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods or cultures studied in rehearsal.
- **1.3.C.1acc.Cr1a:** Compose and improvise ideas for arrangements, sections and short compositions for specific purposes that reflect characteristic(s) of music from a variety of historical periods or cultures studied in rehearsal.

Anchor Standard 2: Organizing and developing ideas.

- **1.3.C.12prof.Cr2a:** Select and develop draft melodies, rhythmic passages and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.
- **1.3.C.12acc.Cr2a:** Select and develop arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of cultures studied in rehearsal.

Anchor Standard 3: Refining and completing products.

- **1.3.C.12prof.Cr3a:** Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes.
- **1.3.C.12prof.Cr3b:** Share personally developed melodies, rhythmic passages, and arrangements (individually or as an ensemble) that address identified purposes.
- **1.3.C.12acc.Cr3a:** Evaluate and refine draft arrangements, sections, short compositions, and improvisations based on personally developed criteria, including the extent to which they address identified purposes.

PERFORMING

Anchor Standard 4: Selecting, analyzing and interpreting work.

- **1.3.C.12prof.Pr4a:** Explain the criteria used to select varied repertoire to study based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.
- **1.3.C.12prof.Pr4b:** Demonstrate, using music reading skills (where appropriate), how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.
- **1.3.C.12prof.Pr4c:** Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.
- **1.3.C.12acc.Pr4a:** Develop and apply criteria to select a varied repertoire to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

- **1.3.C.12prof.Pr5a:** Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.
- **1.3.C.12acc.Pr5a:** Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music and evaluate their success.

Anchor Standard 6: Conveying meaning through art.

- **1.3.C.12prof.Pr6a:** Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.

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- **1.3C.12prof.Pr6b:** Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.
- **1.3C.12acc.Pr6a:** Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.
- **1.3C.12acc.Pr6b:** Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances.

RESPONDING

Anchor Standard 8: Interpreting intent and meaning.

- **1.3C.12prof.Re8a:** Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, the setting of the text (when appropriate), and personal research.
- **1.3C.12acc.Re8a:** Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, the setting of the text (when appropriate), and varied researched sources.

CONNECTING

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

- **1.3B.12prof.Cn10a:** Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music. This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12prof.Cr2a, 1.3A.12prof.Cr3b, 1.3A.12prof.Pr5b, 1.3A.12prof.Re7a
- **1.3B.12acc.Cn10a:** Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music. This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12acc.Cr2a, 1.3A.12acc.Cr3b, 1.3A.12acc.Pr5b, 1.3A.12acc.Re7a

Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

- **1.3B.12prof.Cn11a:** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12prof.Cr2a, 1.3A.12prof.Cr3b, 1.3A.12prof.Pr5b, 1.3A.12prof.Re7a
- **1.3B.12acc.Cn11a:** Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music. This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12acc.Cr2a, 1.3A.12acc.Cr3b, 1.3A.12acc.Pr5b, 1.3A.12acc.Re7a

NJSLS 21st Century Life and Career Skills

Critical Thinking and Problem-solving

- **9.4.12.CI.1:** Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
- **9.4.12.CI.2:** Identify career pathways that highlight personal talents, skills, and abilities (e.g., 1.4.12prof.CR2b, 2.2.12.LF.8).
- **9.4.12.CI.3:** Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1).

Core Ideas Performance Expectations

- **9.4.12.CT.1:** Identify problem-solving strategies used in the development of an innovative product or practice (e.g., 1.1.12acc.C1b, 2.2.12.PF.3).
- **9.4.12.CT.2:** Explain the potential benefits of collaborating to enhance critical thinking and problem solving (e.g., 1.3E.12profCR3.a).
- **9.4.12.CT.3:** Enlist input from a variety of stakeholders (e.g., community members, experts in the field) to design a service learning activity that addresses a local or global issue (e.g., environmental justice).

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- **9.4.12.CT.4:** Participate in online strategy and planning sessions for course-based, school-based, or other projects and determine the strategies that contribute to effective outcomes.

NJSLS English Language Arts & Literacy

- SL.11-12.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.
- SL.11-12.6 Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.
- RST.11-12.2 Determine the central ideas or conclusions of a text; summarize complex concepts, processes, or information presented in a text by paraphrasing them in simpler but still accurate terms.
- RST.11-12.7 Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., quantitative data, video, multimedia) in order to address a question or solve a problem.

Student Learning Outcomes	Student Learning Activities and Assessments Aligned to Student Learning Outcome(s)	Suggested Materials & Resources
1. Interpret symbols and traditional terms referring to rhythm, pitch, dynamics, tempo, articulation, and expression. 2. Demonstrate the ability to read an instrumental and vocal score of up to four staves. 3. Explain how the symbols and markings of the composer help communicate his/her intent to the performer. 4. Use knowledge of music terminology when describing, evaluating, and performing musical pieces. 5. Demonstrate knowledge of the form and sections of a piece of music being studied. 6. Examine the historical or cultural difference in music composition. 7. Make connections between music notation and style. 8. Perform rhythms, melodies, articulations, and dynamics in a stylistically appropriate way. 9. Describe the relationship of text to musical elements within a choral composition. 10. Sight read rhythms.	Performance Expectations: Formative assessments may include observation, peer critique, and minor assignments listed below. Summative assessment may include larger projects (below). Benchmark assessment: quarterly exam or other end of marking period assessment of content. Alternative assessments will be used as appropriate. <i>Suggested activities are listed but not limited to:</i> ● Students study and independently mark their scores ● Have students mark musical and landmark elements in the score ● Independent score study and preparation ● Research the musical repertoire ● Research and present information about the voice and relevant concepts ● Speak text on neutral or conceived syllables ● Internalize and clap or pat rhythmic patterns ● Clap or move with the rhythmic patterns ● Internalize and clap or move with the beat ● Maintain the beat while performing the rhythm ● Pulse the beat while singing or speaking the text in rhythm ● Notate beat in the score ● Study and notate rhythm and accents while maintaining the beat through movement or gesture	● Piano ● Metronome ● Choral Folios and Collections ● Sight Singing and Literacy Resources ● Sheet music ● www.nafme.org ● www.acada.org ● www.choralnet.org ● www.njmea.org ● www.njacda.com ● www.cpdll.org ● www.youtube.com ● Rhythm instruments ● Ethnomusical rhythm instruments (Conga, Djembe, Cajon, Shaker, Bongos) ● Percussion instruments and devices ● Handchimes / handbells ● Graded choral and solo music repertoire lists: NAFME, ACDA, NYSSMA ● Assessment rubric

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11. Sight read melodies. 12. Perform musical excerpts from rote teaching and demonstration 13. Empower students to assume leadership roles and share in the learning process 14. Perform melodies using solfege or a neutral syllable. 15. Convey the meaning of the music and text through the use of dynamics and articulations	● Sing melodic phrases and intervals on neutral syllables ● Use Solfege to develop literacy scales ● Use Solfege systems such as Movable Do or Fixed Do ● Use neutral syllables for rhythmic and melodic clarification. ● Take new parts of concert repertoire and use it as sight reading exercises ● Analyze octavos for pitch, rhythm, dynamics, and text meanings ● Listen to and critique performances of the music being studied ● Discuss individual concepts and issues within the music ● Alumni/outside speaker with expertise in choral vocation ● Sing the music back after hearing it performed or played for the class (Rote teaching) ● Sing with peer ensembles ● Historical and conceptual research of choral repertoire and vocal pedagogical content ● Work with guest and student conductors ● Collaborate with artists and ensembles through Google, Skype, Zoom, and similar technology resources ● Perform for each other and comparable ensembles and peer directors	● Peer evaluations ● Recording devices ● Chromebooks
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Unit 4 - EAR TRAINING AND MUSICIANSHIP	Duration
Summary: (Concepts within each unit of study are meant to be continuous as musical complexity and repertoire increases throughout the academic year. Specificity pertaining to each concept will increase as the musical repertoire demands refined skills and disciplined use of the concepts.) Students will practice, evaluate, and use their auditory skills to learn music in varying textures and styles, as well as self-correct, learn independently, and lead the ensemble. Auditory practice and study will also guide students as they prepare for solo growth and auditions for individual musical performance activities.	Ongoing throughout the course

Enduring Understandings	Essential Questions
● Music is made up of many individual sounds. ● Sound is created through BEAT, RHYTHM, and PITCH.	● How is sound organized to make music? ● How is melody created?

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• Musicianship is the product of good singing practices accompanied with sensitivity to rhythm, pitch, dynamics, and elements of performance. • Music in written form contains recognizable patterns within a tonal system. • Motives are rhythm and/or melodic. • Motives are the simplest form of a phrase. • Rhythmic and melodic patterns are present in all music, and many are common. • Training the ear relates to music literacy and performance. • Certain melodic and rhythmic patterns imply energy and emphasis in music.	• How does melody grow to harmony? • Can you have rhythm without beat? • How can music notation show melodic direction? • What do rhythmic patterns say about the text? • What do rhythmic patterns do to the melodic line? • How is syncopation performed, and what does it imply? • What are some common melodic patterns? • What is a motive? • How do musical motives help the individual or ensemble grow? • What songs are associated with different melodic patterns? • What is a “motive”? • How does auditory, cognitive, and aural comprehension occur simultaneously?
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NJSLs for Unit 4

NJSLs Visual and Performing Arts

CREATING

- **Anchor Standard 2: Organizing and developing ideas.**

- **1.3C.12prof.Cr2a:** Select and develop draft melodies, rhythmic passages and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.
- **1.3C.12acc.Cr2a:** Select and develop arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of cultures studied in rehearsal.

- **Anchor Standard 3: Refining and completing products.**

- **1.3C.12prof.Cr3a:** Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes.
- **1.3C.12prof.Cr3b:** Share personally developed melodies, rhythmic passages, and arrangements (individually or as an ensemble) that address identified purposes.
- **1.3C.12acc.Cr3a:** Evaluate and refine draft arrangements, sections, short compositions, and improvisations based on personally developed criteria, including the extent to which they address identified purposes.
- **1.3C.12acc.Cr3b:** Share personally developed arrangements, sections and short compositions (individually or as an ensemble) that address identified purposes

Performing

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

- **1.3C.12prof.Pr5a:** Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.
- **1.3C.12acc.Pr5a:** Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music and evaluate their success.

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RESPONDING

Anchor Standard 7: Perceiving and analyzing products.

- **1.3C.12prof.Re7a:** Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose and context.
- **1.3C.12prof.Re7b:** Explain how the analysis of passages and understanding the way the elements of music are manipulated informs the response to music.
- **1.3C.12acc.Re7a:** Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context.
- **1.3C.12acc.Re7b:** Explain how the analysis of structures and contexts inform the response to music.

Anchor Standard 9: Applying criteria to evaluate products.

- **1.3C.12prof.Re9a:** Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.
- **1.3C.12acc.Re9a:** Evaluate works and performances based on research as well as personally and collaboratively developed criteria, including analysis and interpretation of the structure and context.

NJSLS 21st Century Life and Career Skills

Critical Thinking and Problem-solving

- **9.4.12.CI.1:** Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
- **9.4.12.CI.2:** Identify career pathways that highlight personal talents, skills, and abilities (e.g., 1.4.12prof.CR2b, 2.2.12.LF.8).
- **9.4.12.CI.3:** Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1).

Core Ideas Performance Expectations

- **9.4.12.CT.1:** Identify problem-solving strategies used in the development of an innovative product or practice (e.g., 1.1.12acc.C1b, 2.2.12.PF.3).
- **9.4.12.CT.2:** Explain the potential benefits of collaborating to enhance critical thinking and problem solving (e.g., 1.3E.12profCR3.a).
- **9.4.12.CT.3:** Enlist input from a variety of stakeholders (e.g., community members, experts in the field) to design a service learning activity that addresses a local or global issue (e.g., environmental justice).
- **9.4.12.CT.4:** Participate in online strategy and planning sessions for course-based, school-based, or other projects and determine the strategies that contribute to effective outcomes.

NJSLS English Language Arts & Literacy

- SL.11-12.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.
- SL.11-12.6 Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.
- RST.11-12.2 Determine the central ideas or conclusions of a text; summarize complex concepts, processes, or information presented in a text by paraphrasing them in simpler but still accurate terms.
- RST.11-12.7 Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., quantitative data, video, multimedia) in order to address a question or solve a problem.

Student Learning Outcomes	Student Learning Activities and Assessments Aligned to Student Learning Outcome(s)	Suggested Materials & Resources
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1. Identify intervals visually and aurally. 2. Identify intervals within concert music and music studied in class. 3. Tune intervals to achieve greater performance. 4. Develop visual recognition and sight reading abilities with intervals. 5. Vocally match a given pitch or interval within different keys. 6. Identify key changes and modalities. 7. Sing intervals accurately. 8. Sing and perform intervals in correct styles and rhythms. 9. Sight-read rhythms and rhythmic intervals. 10. Use musical terminology to identify and describe intervals. 11. Sight-read music using a tonal, numeric, and/or Solfa Syllable system. 12. Sing major and chromatic scales. 13. Tune to tonalities and sing key changes as required for concert music. 14. Perform learned parts together and create harmony 15. Demonstrate independence of musicianship in solo and ensemble contexts 16. Attend and participate in solo and ensemble performances	Performance Expectations: Formative assessments may include observation, peer critique, and minor assignments listed below. Summative assessment may include larger projects (below). Benchmark assessment: quarterly exam or other end of marking period assessment of content. Alternative assessments will be used as appropriate. <i>Suggested activities are listed but not limited to:</i> • Audiation from teacher designed exercises • Audiation from web-based aural exercises and learning resources • Student performance of Curwen hand signs • Student performance of solfege • Student study and research of choral repertoire • Student presentation of learning from choral repertoire • Visual recognition of written intervals. • Sight read music and intervals based on selected repertoire • Student performance of intervals and sight reading from web-based resources • Write and compose intervals in diverse keys and modalities. • Tonal memory/pitch drills from repertoire-based motives • Rhythmic pattern drills from repertoire motives • Clap and sing intervals rhythmically. • Multi-modal rehearsal of 1, 2, or more pairings of vocal parts (Pat & sing, Move and sing, Move and clap, rhythmic rehearsal, pitch and harmonic rehearsal) • Keyboard demonstration and performance of parts • Vocal modeling (Teacher-Student, Student-Student) • Perform and analyze intervals rhythmically. • Scale construction - major, minor, and modal, including world music scales • Aural evaluations by teacher (Teacher listening assessment exercise) • Student recording and critique • Written or performance assessment	• Solfege Chart • Curwen Hand Sign Chart • Interval charts • Keyboards • Piano • Choral Folios and Collections • Sight Singing and Literacy Resources • Sheet music choral repertoire • Percussion instruments • Handchimes and/or handbells • Graded choral and solo music repertoire lists: NAFME, ACDA, NYSSMA • Sightreading Factory generated exercises • Tone Savvy Exercises • SmartMusic learning resources to learn, rehearse, and perform parts • Assessment rubric • Peer evaluations • Recording devices • Chromebooks
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Middletown Township Public Schools - **Chamber Choir Honors Curriculum**

	• Musical dictation and composition • Perform sight reading exercises from Sightreading Factory and ToneSavvy • Sight read selected excerpts from choral repertoire • Rote singing and performance, including foreign-language and advanced multi-part repertoire • Repetition of patterns (rhythmic and melodic motives) • Singing acapella (diverse repertoire from approved lists) • Sing diverse musical repertoire (ethnomusical) accompanied and Acapella • Study, rehearse, and perform culturally relevant music independently • Study, rehearse, perform, and critique culturally diverse music as a group/ensemble • Study, rehearse, perform, and critique culturally diverse music in different languages and with rhythmic syllables as a group/ensemble • Singing with the piano in diverse and varied vocal part formations (S/B, S/T, S/A, etc) • Conducting the ensemble and peer musician accompaniment and critique	
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Unit 5 - PERFORMANCE PRACTICE STYLE AND ETIQUETTE	Duration
Summary: (Concepts within each unit of study are meant to be continuous as musical complexity and repertoire increases throughout the academic year. Specificity pertaining to each concept will increase as the musical repertoire demands refined skills and disciplined use of the concepts.) Musical meaning is created through style and attention to the details of performance. Students will develop and practice skills of articulation as they pertain to different styles of compositions from classical to popular. The differences in learning and performance of diverse styles of music and musical notation will be reviewed and practiced to create authentic performances.	Ongoing throughout the course

Enduring Understandings	Essential Questions
• Music communicates intention and meaning. • The performance is practiced through rehearsals. • We have one opportunity within each performance to convey meaning.	• How does music communicate? • What are the elements of great performance? • How do culture and history influence performance and style? • How do we create an artistic and individual performance? • How does performance differ from rehearsal?

Middletown Township Public Schools - Chamber Choir Honors Curriculum

• For music to express human experiences and values, we must perform with the intention, accuracy, and sentiment we wish to share. • Performance in an art takes great preparation and patience. • Many elements create a stylistic and convincing performance. • Performance is aural, visual, and mental.	• What elements of performance must be repeatedly practiced? • What is performance? • What are the essential elements of a good performance?
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NJSLs for Unit 5

NJSLs Visual and Performing Arts

Creating

- **Anchor Standard 3: Refining and completing products.**
- **1.3C.12prof.Cr3a:** Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes.
- **1.3C.12prof.Cr3b:** Share personally developed melodies, rhythmic passages, and arrangements (individually or as an ensemble) that address identified purposes.
- **1.3C.12acc.Cr3a:** Evaluate and refine draft arrangements, sections, short compositions, and improvisations based on personally developed criteria, including the extent to which they address identified purposes.

Performing

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

- **1.3C.12prof.Pr5a:** Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.
- **1.3C.12acc.Pr5a:** Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music and evaluate their success.

Anchor Standard 6: Conveying meaning through art.

- **1.3C.12prof.Pr6a:** Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.
- **1.3C.12prof.Pr6b:** Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.
- **1.3C.12acc.Pr6a:** Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.
- **1.3C.12acc.Pr6b:** Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances.

RESPONDING

Anchor Standard 7: Perceiving and analyzing products.

- **1.3C.12prof.Re7a:** Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose and context.
- **1.3C.12prof.Re7b:** Explain how the analysis of passages and understanding the way the elements of music are manipulated informs the response to music.
- **1.3C.12acc.Re7a:** Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context.

Middletown Township Public Schools - Chamber Choir Honors Curriculum

- **1.3C.12acc.Re7b:** Explain how the analysis of structures and contexts inform the response to music.

Anchor Standard 8: Interpreting intent and meaning.

- **1.3C.12prof.Re8a:** Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, the setting of the text (when appropriate), and personal research.
- **1.3C.12acc.Re8a:** Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, the setting of the text (when appropriate), and varied researched sources.

Anchor Standard 9: Applying criteria to evaluate products.

- **1.3C.12prof.Re7a:** Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose and context.
- **1.3C.12prof.Re7b:** Explain how the analysis of passages and understanding the way the elements of music are manipulated informs the response to music.
- **1.3C.12acc.Re7a:** Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context.
- **1.3C.12acc.Re7b:** Explain how the analysis of structures and contexts inform the response to music.

Connecting

Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

- **1.3B.12prof.Cn11a:** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12prof.Cr2a, 1.3A.12prof.Cr3b, 1.3A.12prof.Pr5b, 1.3A.12prof.Re7a
- **1.3B.12acc.Cn10a:** Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music. This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12acc.Cr2a, 1.3A.12acc.Cr3b, 1.3A.12acc.Pr5b, 1.3A.12acc.Re7a

NJSLS 21st Century Life and Career Skills

Critical Thinking and Problem-solving

- **9.4.12.CI.1:** Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
- **9.4.12.CI.2:** Identify career pathways that highlight personal talents, skills, and abilities (e.g., 1.4.12prof.CR2b, 2.2.12.LF.8).
- **9.4.12.CI.3:** Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1).

Core Ideas Performance Expectations

- **9.4.12.CT.1:** Identify problem-solving strategies used in the development of an innovative product or practice (e.g., 1.1.12acc.C1b, 2.2.12.PF.3).
- **9.4.12.CT.2:** Explain the potential benefits of collaborating to enhance critical thinking and problem solving (e.g., 1.3E.12prof.CR3.a).
- **9.4.12.CT.3:** Enlist input from a variety of stakeholders (e.g., community members, experts in the field) to design a service learning activity that addresses a local or global issue (e.g., environmental justice).
- **9.4.12.CT.4:** Participate in online strategy and planning sessions for course-based, school-based, or other projects and determine the strategies that contribute to effective outcomes.

NJSLS English Language Arts & Literacy

Middletown Township Public Schools - Chamber Choir Honors Curriculum

- SL.11-12.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.
- SL.11-12.6 Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.
- RST.11-12.2 Determine the central ideas or conclusions of a text; summarize complex concepts, processes, or information presented in a text by paraphrasing them in simpler but still accurate terms.
- RST.11-12.7 Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., quantitative data, video, multimedia) in order to address a question or solve a problem.

Student Learning Outcomes	Student Learning Activities and Assessments Aligned to Student Learning Outcome(s)	Suggested Materials & Resources
1. Perform diverse choral repertoire in a stylistically appropriate manner. 2. Show good performance skills. 3. Perform rhythms, melodies, and ensemble elements in a stylistic and accurate manner. 4. Perform choral literature from a variety of cultures and creeds. 5. Develop and prepare music for performance. 6. Develop performances and performance activities. 7. Perform choral literature from varying genres and styles, including, but not limited to madrigals, sacred repertoire, secular repertoire, Broadway, spirituals, and classical styles.	Performance Expectations: Formative assessments may include observation, peer critique, and minor assignments listed below. Summative assessment may include larger projects (below). Benchmark assessment: quarterly exam or other end of marking period assessment of content. Alternative assessments will be used as appropriate. <i>Suggested activities are listed but not limited to:</i> ● Audiation and discussion of performances ● Listen to and critique each individual part ● Rote learning of parts within songs ● Guided listening activities ● Student-Peer critique and discussion ● Student-Peer rehearsal preparation planning ● Analysis of individual parts and complete musical pieces ● Listen to, discuss, and critique music that is being learned or performed, including foreign-language pieces and multi-cultural representations ● Tonal memory/pitch drills ● Clapping rhythms ● Solfege melodies ● Keyboard demonstration and performance ● Learn parts at the keyboard (Teacher-Student and Student-Peer) ● Sectional rehearsal by content (Rhythmic, Melodic, Dictation/Text)	● Solfege Chart ● Curwen Hand Sign Chart ● Interval charts ● Keyboards ● Piano ● Metronome ● Choral Folios and Collections ● Sight Singing and Literacy Resources ● Sheet music (Repertoire) ● Historical music repertoire and study supplements ● IPA Guide Chart ● Translation Guides ● Composition software ● Percussion instruments ● Culturally relevant rhythm instruments ● Handchimes / handbells ● NAfME, NYSSMA, ACDA approved music repertoire lists (Solo and Ensemble) ● Sightreading Factory generated exercises ● Tone Savvy Exercises

Middletown Township Public Schools - **Chamber Choir Honors Curriculum**

	• Learn parts by individual sections or complete choir (Variable voicing rehearsal plan) • Learn parts from pre-recorded examples and resources (Prepared practice tracks) • Independent learning through digital resources (GoogleChrome or web-based database) • Visual and aural scale construction and performance through warm-ups, exercises, and repertoire • Aural and visual evaluations by teacher/conductor • Aural and visual evaluation by peers • Aural and visual evaluation by guest musicians and conductors • Written assessment • Performance assessment and critique • Discussion of music and parts • Discussion of progress and rehearsal process • Discussion of performance • Listen to and/or view past performances • Listen to and view YouTube performances of repertoire • Attend performances by choirs, vocalists, and related musicians • Critique and discuss performances by similar groups of musicians • Observe, mark, analyze, and review written sheet music while listening to or observing performances. • Attend, listen to, and discuss performances of outside ensembles and artists. • Create individual compositions within specific compositional guidelines and stylistic conventions.	• SmartMusic learning resources to learn, rehearse, and perform parts • Assessment rubric • Peer evaluations • Recording devices • Chromebooks
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Unit 6 - PERFORMANCE PLANNING AND PREPARATION	Duration
Summary: (Concepts within each unit of study are meant to be continuous as musical complexity and repertoire increases throughout the academic year. Specificity pertaining to each concept will increase as the musical repertoire demands refined skills and disciplined use of the concepts.) Students will collaboratively work to develop, plan, implement, and manage performances and the activities of the choral program and calendar. Through collaborative efforts, students will grow as stakeholders in the music program and engage in musical and non-musical activities in and outside of the classroom. The goal is to create authentic and creative musical performances and opportunities for all students to engage their interests and talents in the music program.	Ongoing throughout the course

Middletown Township Public Schools - Chamber Choir Honors Curriculum

Enduring Understandings	Essential Questions
• Music is embedded in all aspects of life. • Everyone can perform, create, and respond to music in meaningful ways. • Music serves different purposes. • Each music performance is unique. • Creating and performing music are forms of self-expression. • Each period and style of music composition has varied performance styles and practices.	• Why is music such an integral part of the human experience? • What inspires someone to create a piece of music? • Does a performance have to be public to be meaningful? • What criteria do we use to evaluate a performance? • What makes a significant and meaningful performance? • How does the style of music affect the behavior of the audience? • What is conveyed through performance and how do musicians communicate?

NJSLs for Unit 6

NJSLs Visual and Performing Arts

Performing

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

- **1.3C.12prof.Pr5a:** Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.
- **1.3C.12acc.Pr5a:** Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music and evaluate their success.
- **1.3C.12adv.Pr5a:** Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music.

Anchor Standard 6: Conveying meaning through art.

- **1.3C.12prof.Pr6a:** Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.
- **1.3C.12prof.Pr6b:** Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.
- **1.3C.12acc.Pr6a:** Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.
- **1.3C.12acc.Pr6b:** Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances.
Advanced
- **1.3C.12adv.Pr6a:** Demonstrate an understanding and mastery of the technical demands and expressive qualities of the music through prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods in multiple types of ensembles.
- **1.3C.12adv.Pr6b:** Demonstrate an ability to connect, engage and respond to audiences through prepared and improvised performances.

Responding

Anchor Standard 8: Interpreting intent and meaning.

- **1.3C.12acc.Re8a:** Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, the setting of the text (when appropriate), and varied researched sources.
- **1.3C.12adv.Re8a:** Justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including reference to other art forms.

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Anchor Standard 9: Applying criteria to evaluate products.

- **1.3C.12acc.Re9a:** Evaluate works and performances based on research as well as personally and collaboratively developed criteria, including analysis and interpretation of the structure and context.
- **1.3C.12adv.Re9a:** Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts.

CONNECTING

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

- **1.3B.12prof.Cn10a:** Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music. This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12prof.Cr2a, 1.3A.12prof.Cr3b, 1.3A.12prof.Pr5b, 1.3A.12prof.Re7a
- **1.3B.12acc.Cn10a:** Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music. This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12acc.Cr2a, 1.3A.12acc.Cr3b, 1.3A.12acc.Pr5b, 1.3A.12acc.Re7a
- **1.3B.12adv.Cn10a:** Demonstrate how interests, knowledge and skills related to personal choices and intent when creating, performing and responding to music This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12adv.Cr2a, 1.3A.12adv.Cr3b, 1.3A.12adv.Pr5b, 1.3A.12adv.Re7a

Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

- **1.3B.12prof.Cn11a:** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12prof.Cr2a, 1.3A.12prof.Cr3b, 1.3A.12prof.Pr5b, 1.3A.12prof.Re7a
- **1.3B.12acc.Cn11a:** Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music. This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12acc.Cr2a, 1.3A.12acc.Cr3b, 1.3A.12acc.Pr5b, 1.3A.12acc.Re7a
- **1.3B.12adv.Cn11a:** Demonstrate how interests, knowledge and skills related to personal choices and intent when creating, performing and responding to music

NJSLS 21st Century Life and Career Skills

Critical Thinking and Problem-solving

- **9.4.12.CI.1:** Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
- **9.4.12.CI.2:** Identify career pathways that highlight personal talents, skills, and abilities (e.g., 1.4.12prof.CR2b, 2.2.12.LF.8).
- **9.4.12.CI.3:** Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1).

Core Ideas Performance Expectations

- **9.4.12.CT.1:** Identify problem-solving strategies used in the development of an innovative product or practice (e.g., 1.1.12acc.C1b, 2.2.12.PF.3).
- **9.4.12.CT.2:** Explain the potential benefits of collaborating to enhance critical thinking and problem solving (e.g., 1.3E.12profCR3.a).
- **9.4.12.CT.3:** Enlist input from a variety of stakeholders (e.g., community members, experts in the field) to design a service learning activity that addresses a local or global issue (e.g., environmental justice).

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- **9.4.12.CT.4:** Participate in online strategy and planning sessions for course-based, school-based, or other projects and determine the strategies that contribute to effective outcomes.

NJSLS English Language Arts & Literacy

- SL.11-12.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.
- SL.11-12.6 Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.
- RST.11-12.2 Determine the central ideas or conclusions of a text; summarize complex concepts, processes, or information presented in a text by paraphrasing them in simpler but still accurate terms.
- RST.11-12.7 Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., quantitative data, video, multimedia) in order to address a question or solve a problem.

Student Learning Outcomes	Student Learning Activities and Assessments Aligned to Student Learning Outcome(s)	Suggested Materials & Resources
1. Exhibit correct singing posture. 2. Sing using proper diaphragmatic support and phrasing. 3. Distinguish between head voice and chest voice. 4. Sing using proper tone placement. 5. Exhibit accurate intonation while using appropriate breath support. 6. Demonstrate the use of correct diction and articulation. 7. Sing with clear vowel sounds and articulated consonants. 8. Employ appropriate techniques for warming up his/her voice.	Performance Expectations: Formative assessments may include observation, peer critique, and minor assignments listed below. Summative assessment may include larger projects (below). Benchmark assessment: quarterly exam or other end of marking period assessment of content. Alternative assessments will be used as appropriate. <i>Suggested activities are listed but not limited to:</i> ● Student-selected solo and ensemble repertoire, including music in a foreign-language, and music of diverse world-styles ● Teacher and student input on concert themes and or individual repertoire selections within specific guidelines, including foreign-language and world music ● Rehearsal Assistant ● Student Warm-up Leader ● Student Conductor ● Student Accompanist ● Student rehearsal planner ● Increasing skill level through working individually and in groups ● Learning to sight sing music in a variety of difficulties ● Learning to sing repertoire from a variety of time periods, styles, and languages	● Individual recordings of ensemble pieces ● Individual recordings of honors solo work ● Student-led warm-up sequences that incorporate methods learned ● Student-led elements of staging performances ● Student composition, for in-class or in performance ● IPA resources for foreign language repertoire ● NAFME, NYSSMA, ACDA approved music repertoire lists (Solo and Ensemble) ● Sightreading Factory generated exercises ● Tone Savvy Exercises ● SmartMusic learning resources to learn, rehearse, and perform parts ● Assessment rubric ● Peer evaluations ● Recording devices ● Chromebooks

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	● Manipulating their bodies into the correct posture by using a variety of different exercises and methods. ● Demonstrating proper breathing techniques by using a variety of different exercises and methods ● Perform in class and concert a variety of songs from different cultures and origins. ● Memorize music and perform it. ● Compare, contrast, and critique performances of other ensembles. ● Compare, contrast, and critique personal performances. ● Student composition project ● Delegate specific jobs related to each performance to individuals, including but not limited to accompaniment, directions, program notes, program design, program creation, house management, stage management, instrument set-up, ushering, greetings, and/or speeches.	● Audio recording and reproduction equipment
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Unit 7 - CRITIQUE: ANALYSIS AND REFLECTION	Duration
Summary: (Concepts within each unit of study are meant to be continuous as musical complexity and repertoire increases throughout the academic year. Specificity pertaining to each concept will increase as the musical repertoire demands refined skills and disciplined use of the concepts.) Students will cultivate the skills necessary to listen and improve individually and as an ensemble. The ensemble and individual musicians will be developed through creating positive means of critique and reflection that enable the students, teacher, and ensemble to grow and develop.	Ongoing throughout the course

Enduring Understandings	Essential Questions
● Educated music listeners learn to describe, analyze and evaluate music and music performances as an expressive art form. ● The interpretation and evaluation of music is influenced by knowledge, cultural background, philosophical approach and personal experience. ● Certain pieces of music/ performance/composer/musician transcend place and time. ● Exposure to a range of music opens up how we perceive and perform music. ● Music is an important element of the historical and cultural record of humankind.	● How does knowing the context of the piece affect how I listen to it? ● Why do people have different interpretations of the same piece? ● How is personal preference for music developed? ● What makes a piece of music/performance/composer/musician significant to the development of the art form? ● How do I know if a performance was effective? ● What is the relationship between music and other disciplines? ● How is music analyzed and understood?

Middletown Township Public Schools - Chamber Choir Honors Curriculum

NJSLS for Unit 7

NJSLS Visual and Performing Arts

Creating

Anchor Standard 2: Organizing and developing ideas.

- **1.3C.12prof.Cr2a:** Select and develop draft melodies, rhythmic passages and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.
- **1.3C.12acc.Cr2a:** Select and develop arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of cultures studied in rehearsal.
- **1.3C.12adv.Cr2a:** Select and develop composed and improvised ideas into draft musical works organized for a variety of purposes and contexts.

Anchor Standard 3: Refining and completing products.

- **1.3C.12prof.Cr3a:** Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes.
- **1.3C.12prof.Cr3b:** Share personally developed melodies, rhythmic passages, and arrangements (individually or as an ensemble) that address identified purposes.
- **1.3C.12acc.Cr3a:** Evaluate and refine draft arrangements, sections, short compositions, and improvisations based on personally developed criteria, including the extent to which they address identified purposes.
- **1.3C.12acc.Cr3b:** Share personally developed arrangements, sections and short compositions (individually or as an ensemble) that address identified purposes.
- **1.3C.12adv.Cr3a:** Evaluate and refine varied draft musical works based on appropriate criteria, including the extent to which they address identified purposes and contexts.
- **1.3C.12adv.Cr3b:** Share varied, personally developed musical works (individually or as an ensemble) that address identified purposes and contexts..

Performing

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

- **1.3C.12prof.Pr5a:** Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.
- **1.3C.12acc.Pr5a:** Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music and evaluate their success.
- **1.3C.12adv.Pr5a:** Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music.

RESPONDING

Anchor Standard 7: Perceiving and analyzing products.

- **1.3C.12prof.Re7a:** Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose and context.
- **1.3C.12prof.Re7b:** Explain how the analysis of passages and understanding the way the elements of music are manipulated informs the response to music.
- **1.3C.12acc.Re7a:** Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context.

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- **1.3C.12acc.Re7b:** Explain how the analysis of structures and contexts inform the response to music.
 - **1.3C.12adv.Re7a:** Use research and personally developed criteria to justify choices made when selecting music, citing knowledge of the music and individual and ensemble purpose and context.
 - **1.3C.12adv.Re7b:** Demonstrate and justify how the analysis of structures, contexts and performance decisions inform the response to music.
- Anchor Standard 8: Interpreting intent and meaning.**
- **1.3C.12prof.Re8a:** Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, the setting of the text (when appropriate), and personal research.
 - **1.3C.12acc.Re8a:** Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, the setting of the text (when appropriate), and varied researched sources.
 - **1.3C.12adv.Re8a:** Justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including reference to other art forms.

Anchor Standard 9: Applying criteria to evaluate products.

- **1.3C.12prof.Re9a:** Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.
- **1.3C.12acc.Re9a:** Evaluate works and performances based on research as well as personally and collaboratively developed criteria, including analysis and interpretation of the structure and context.
- **1.3C.12adv.Re9a:** Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts.

NJSLS 21st Century Life and Career Skills

Critical Thinking and Problem-solving

- **9.4.12.CI.1:** Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
- **9.4.12.CI.2:** Identify career pathways that highlight personal talents, skills, and abilities (e.g., 1.4.12prof.CR2b, 2.2.12.LF.8).
- **9.4.12.CI.3:** Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1).

Core Ideas Performance Expectations

- **9.4.12.CT.1:** Identify problem-solving strategies used in the development of an innovative product or practice (e.g., 1.1.12acc.C1b, 2.2.12.PF.3).
- **9.4.12.CT.2:** Explain the potential benefits of collaborating to enhance critical thinking and problem solving (e.g., 1.3E.12profCR3.a).
- **9.4.12.CT.3:** Enlist input from a variety of stakeholders (e.g., community members, experts in the field) to design a service learning activity that addresses a local or global issue (e.g., environmental justice).
- **9.4.12.CT.4:** Participate in online strategy and planning sessions for course-based, school-based, or other projects and determine the strategies that contribute to effective outcomes.

NJSLS English Language Arts & Literacy

- SL.11-12.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.
- SL.11-12.6 Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.
- RST.11-12.2 Determine the central ideas or conclusions of a text; summarize complex concepts, processes, or information presented in a text by paraphrasing them in simpler but still accurate terms.
- RST.11-12.7 Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., quantitative data, video, multimedia) in

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order to address a question or solve a problem.

Student Learning Outcomes	Student Learning Activities and Assessments Aligned to Student Learning Outcome(s)	Suggested Materials & Resources
1. Critique and analyze a concert performance 2. Share feedback in a positive manner 3. Share ownership of the musical product 4. Work collaboratively with peers 5. Make music in various sizes of groups 6. Sing a broad variety of music and reflect on the process and performance 7. Sing and perform music in an increasingly accurate and stylistically appropriate manner. 8. Accurately and artistically perform written sheet music 9. Listen to oneself and each other 10. Listen to performances 11. Discuss and communicate about performances 12. Lead performances 13. Lead discussions and development of rehearsal and performance 14. Develop independent performance skills	Performance Expectations: Formative assessments may include observation, peer critique, and minor assignments listed below. Summative assessment may include larger projects (below). Benchmark assessment: quarterly exam or other end of marking period assessment of content. Alternative assessments will be used as appropriate. <i>Suggested activities are listed but not limited to:</i> • Analysis of performances, music, and ensembles • Complete concert analysis comparing from live performance and video review of performance • Write, describe, and discuss performances and concerts • Analyze music throughout the rehearsal and performance process and communicate comprehension • Study and perform music in different languages from different cultures • Use the musical language of solfa to increase literacy skills, tuning, and ensemble skills. • Listen to rehearsal and performance activities and mark scores appropriately. • Analyze music, musical structures, and singing/performance technique. • Discuss performances and learning • Demonstrate comprehension in performance and discussion of performances • Reflect on the process of learning the music • Reflect and discuss the performance • Visually, aurally, and cognitively analyze the rehearsals process and ultimate performance • Inspect and analyze the music as it is taught, learned, and ultimately performed.	• Concert Critique Activity • Recordings of live concert • Piano • Comparison recordings, including other ensembles' recordings of the same piece, and the current ensemble's own pre-concert recordings to demonstrate progress • Choral scores • Student-directed, post-concert discussion • Student-directed, post-concert listening • NAFME, NYSSMA, ACDA approved music repertoire lists (Solo and Ensemble) • Assessment and evaluation rubric • Peer evaluations • Recording devices • Chromebooks • Audio / PA System and microphones

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Modifications (ML, Special Education, At Risk Students, Gifted & Talented, & 504 Plans)

ML

- Use visuals
- Introduce key vocabulary before lesson
- Use of Bilingual Dictionary
- Guided notes and/or scaffold outline for written assignments

Supports for Students With IEPs:

- Allow extra time to complete assignments or tests
- Work in a small group
- Allow answers to be given orally or dictated
- Use large print books, Braille, or e-books
- Follow all IEP modifications

At-Risk Students:

- Guided notes and/or scaffold outline for written assignments
- Introduce key vocabulary before lesson
- Work in a small group
- Lesson taught again using a differentiated approach
- Allow answers to be given orally or dictated
- Use visuals / anchor charts

Gifted and Talented:

- Create an enhanced set of introductory activities (e.g. advance organizers, concept maps, concept puzzles)
- Provide options, alternatives and choices to differentiate and broaden the curriculum
- Organize and offer flexible small group learning activities
- Provide whole group enrichment explorations
- Use center, stations, or contracts
- Organize integrated problem-solving simulations
- Propose interest-based extension activities

Supports for Students With 504 Plans:

- Follow all the 504 plan modifications
- Text to speech/audio recorded selections
- Amplification system as needed
- Provide anchor charts with high frequency words and phonemic patterns