

HILLSBOROUGH TOWNSHIP SCHOOL DISTRICT

HILLSBOROUGH HIGH SCHOOL

MUSIC CURRICULUM

HHS TREBLE CHORALE CP & H

AUGUST 2020

This curriculum was approved by the Hillsborough Township
Public Schools Board of Education on September 21, 2020.

HHS Treble Chorale CP & H

Grades 10-12

(When appropriate, a qualified 9th grader, by invitation of the director)

Course Overview

Annually, students must audition and successfully meet the specified criteria for acceptance into the ensemble. Membership is not guaranteed year-after-year as students must re-audition.

Honors Credit:

The purpose of honors credit for Treble Chorale is to provide the opportunity for advanced work and to promote rigorous academic study and practical application of knowledge and skills. This course is designed for students who have demonstrated an advanced level of interest, learning and achievement in instrumental music. Furthermore, students should be informed and understand that honors courses are more demanding and have requirements beyond those of standard courses. Students in their first year of Treble Chorale earn CP credit while students in their second year or seniors in their first year of Treble Chorale earn honors credit.

This full year elective performance class for students in Grades 10-12 singing in parts S-A is a continuation of the district-wide choral program which begins in elementary school.

Occasionally, the directors audition incoming 9th graders for specific seats to fulfill proper ensemble voicing when a sophomore, junior, or senior is not qualified. Treble Chorale meets every day for approximately 50 minutes. In addition, there is a pull-out, rotating lesson period for approximately 50 minutes once a week. These class times and lesson times provide approximately 300 minutes of total instruction per week. Because this is a performance-based class, students are expected to attend and perform in every performance scheduled for the ensemble. Above and beyond the times listed here for the classroom, there is an understanding that students will commit to additional personal practice time.

The New Jersey Student Learning Standards are addressed through the performance of band literature selected specifically to develop the students' skills and understanding of music in history and culture, compositional elements, ensemble performance, individual musicianship, critique, and self-reflection.

This 5-credit full-year course helps fulfill the state graduation requirements for "at least 5 credits in Visual and Performing Arts."

The curriculum is aligned to the New Jersey Student Learning Standards and the National Core Arts Standards for the Visual and Performing Arts.

The interdisciplinary and experiential nature of the Arts (where rigorous academic concepts are coupled with real-world hands-on lessons) allows connections to many NJ standard areas. As such, where applicable, integrations to the other New Jersey Student Learning Standards (including the NJSLs areas of Comprehensive Health and Physical Education, Science, Social Studies, World Languages, Computer Science & Design Thinking, and Career Readiness, Life Literacies, & Key Skills), along with integrations to the Common Core State Standards for English Language Arts and Mathematics.

2020 HTPS Performing Arts Curriculum Map – HHS Treble Chorale CP & H

Unit of Study	Pacing	NJSL Standards	Essential Questions	Enduring Understandings	Learning Targets	Assessment: Formative & Summative	Interdisciplinary Connections	Career Readiness, Life Literacies, and Key Skills
Music Theory	Up to 10 minutes per instructional period	<p>1.3B.12adv.Cr1a: Describe and demonstrate multiple ways in which sounds, and musical ideas can be used to represent extended experiences or abstract ideas.</p> <p>1.3B.12adv.Cr3b: Share music through the use of notation, solo or group performance, or technology, and demonstrate and explain how the elements of music, compositional techniques, and processes have been employed to realize expressive intent.</p> <p>1.3B.12adv.Re7b: Analyze aurally and by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to aesthetic</p>	<p>How is music, like science and mathematics, a symbolic system of communication?</p> <p>Why is it important for singers to learn to read music and understand music notation?</p> <p>How do we read and notate music effectively?</p>		<p>Find and read their part (SSAA) from a music octavo.</p> <p>Identify by letter all notes on the treble, bass, and alto clef staves (as well as ledger lines above and below staves).</p> <p>Identify and accurately perform accidentals written in music (sharp, flat, natural).</p> <p>Read quarter, eighth, sixteenth, half, and whole notes and rests and perform in given meter.</p> <p>Count and accurately perform rhythm examples using above rhythmic notation.</p> <p>Identify and accurately</p>	<p>Written formative and summative assessments of knowledge of music theory concepts.</p> <p>Teacher/student analysis and discussion of music scores.</p> <p>In class student individual and group aural identification of music theory concepts.</p>	Literacy:	<p>9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas.</p> <p>9.4.12.CI.3: Investigate new challenges and opportunities for personal growth, advancement, and transition.</p>

		<p>effectiveness, style, mood and context. Explain how the analysis provides models for personal growth as a composer, performer and/or listener.</p> <p>1.3B.12adv.Re8a: Develop, justify and defend interpretations of varied works, demonstrating an understanding of the composer's intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.</p> <p>1.3C.12adv.Re7b: Demonstrate and justify how the analysis of structures, contexts and performance decisions inform the response to music.</p>			<p>perform quarter and eighth note triplets.</p> <p>Identify and accurately perform tied and dotted notes.</p> <p>Notate a rhythm heard aurally using the above rhythmic notation symbols.</p> <p>Identify and accurately perform rhythms simple duple, simple triple, compound duple and compound triple meters.</p> <p>Recognize and perform varied tempo markings (allegro, andante, presto, largo, lento, moderato, etc.) as marked by the composer.</p> <p>Identify intervals in the diatonic scale aurally and in music notation.</p> <p>Identify aurally and in notation consonance and dissonance.</p>			
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					<p>Identify aurally and in notation intervals, scales, and chord structures.</p> <p>Identify and perform music of monophonic, polyphonic, and homophonic textures.</p> <p>Identify and reproduce all major and minor key signatures (find “do” in any key signature)</p> <p>Recognize, explain, and reconstruct the Circle of Fifths.</p> <p>Distinguish major and minor key aurally and in music notation.</p> <p>Analyze music and decide on an appropriate conducting pattern for rhythmic and melodic examples as well as choral repertoire.</p> <p>Recognize interludes in</p>			
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					<p>accompaniment or rests in the vocal parts and sing at appropriate times.</p> <p>Recognize musical symbols as they appear in literature (repeat sign, DS al Coda, DS al Fine, Coda, others as applicable).</p> <p>Analyze repertoire for musical form (binary, ternary, rounded binary, strophic, verse/chorus, through-composed).</p> <p>Recognize in notation and accurately perform major, minor (3 forms) and chromatic scales.</p> <p>Correctly identify the pattern of whole and half steps which formulate the major, minor, and chromatic scales.</p>			
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					<p>Aurally identify major, minor, and chromatic scales.</p> <p>Recognize when “nothing” means “something,” and music publishers’ tendency to “save ink” in music notation (e.g. an accidental carries through a measure and is not rewritten, and other examples of when musical markings are implied but not written).</p> <p>Trace the development of music notation back to the Middle Ages through the Renaissance and development of the printing press.</p> <p>Apply knowledge of music theory principles to learning and performing choral repertoire.</p>			
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Sight-Singing	Up to 10 minutes per instructional period.	<p>1.3B.12adv.Cr2a: Assemble and organize multiple sounds or extended musical ideas to create initial expressive statements of selected extended experiences or abstract ideas.</p> <p>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.</p>	<p>Why is it important for singers to learn to read music and understand music notation?</p> <p>How do we read and notate music effectively?</p> <p>How does being able to sight-sing and read music affect you as a musician?</p> <p>How can we help each other read music together better as a team? (in four part harmony)</p>		<p>Find and read part (SSAA) from a music octavo.</p> <p>Read and identify (by solfege syllable) all notes on the treble, bass, and alto clef staves (as well as ledger lines above and below staves) within a given a key signature.</p> <p>Sing conjunct and disjunct diatonic melodies written on the treble, bass, and alto clef staves.</p> <p>Sight-sing music as a choir in 4-part harmony.</p> <p>Analyze strengths and weaknesses of the group when sight-singing in 4 parts.</p> <p>Design tactics to help make the</p>	Student individual and group vocalizations of new (previously unseen) music highlighting concepts learned.	<p>Literacy:</p> <p>L.11-12.6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p>	<p>9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas.</p> <p>9.4.12.CI.3: Investigate new challenges and opportunities for personal growth, advancement, and transition.</p>

					<p>group stronger as a team when sight-singing in 4 parts.</p> <p>Recognize interludes in accompaniment or rests in the vocal parts and sing at appropriate times.</p> <p>Recognize and perform varied tempo markings (allegro, andante, presto, largo, lento, moderato, etc.) as marked by the composer.</p> <p>Perform music in small and large groups that has both consonant and dissonant harmonies.</p> <p>Identify and reproduce intervals, scales, and chord structures with the voice.</p> <p>Perform music of monophonic, polyphonic, and homophonic textures.</p> <p>Sing acapella and remain in tune</p>			
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					<p>(in key) when reading music using moveable “do.”</p> <p>Read and understand all major and minor key signatures (find “do” in any key signature)</p> <p>Distinguish major and minor keys aurally and in music notation.</p> <p>Identify intervals in the diatonic scale aurally and in music notation.</p> <p>Count and accurately perform rhythm examples using rhythmic counting.</p> <p>Identify and accurately perform accidentals written in music (sharp, flat, natural).</p> <p>Accurately sing major, minor (3 forms) and chromatic scales.</p>			
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<p>Phonation, Posture, Breathing and Breath Support</p>	<p>5-10 minutes per instructional period</p>	<p>1.3B.12adv.Cr2a: Assemble and organize multiple sounds or extended musical ideas to create initial expressive statements of selected extended experiences or abstract ideas.</p> <p>1.3B.12adv.Pr5b: Using established criteria and feedback, identify the ways in which performances use compositional techniques and convey the formal design, style and historical/cultural context of the works.</p> <p>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.</p> <p>1.3C.12adv.Pr6a: Demonstrate an</p>	<p>How do you prepare your body for musical performance?</p> <p>What are key elements of good vocal hygiene?</p> <p>What parts of your body are involved in singing?</p> <p>How is singing like an athletic sport?</p> <p>How is breathing for singing different than “everyday” breathing?</p>		<p>Create a healthy, aesthetically pleasing, and appropriate vocal sound in the performance of choral music.</p> <p>Identify the anatomy of the voice and mechanisms which allow phonation and describe the process.</p> <p>Identify the anatomy of the breathing mechanism and describe how it works.</p> <p>Use vocabulary of the vocal mechanism properly in context.</p> <p>Identify the aspects of good singing posture and emulate good posture.</p> <p>Practice correct breathing</p>	<p>Identification of parts of the vocal anatomy.</p> <p>Identification of the parts of the breathing mechanism.</p> <p>Demonstration of good singing posture and vocal tone.</p> <p>Teacher listening, diagnosis and correction of incorrect breathing or poor vocal tone.</p> <p>Student creation of warm-up activities focused on posture, breath support, breathing and phonation.</p>	<p>Literacy:</p> <p>L.11-12.6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p> <p>SL.11-12.6. Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.</p>	<p>9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas.</p> <p>9.4.12.CI.3: Investigate new challenges and opportunities for personal growth, advancement, and transition.</p>

		<p>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.</p>			<p>technique for a well-supported vocal tone.</p> <p>Produce an open and free vocal tone, with body and breath working together with raised soft palate for a clear, round, open tone.</p> <p>Sing with accurate intonation.</p> <p>Demonstrate the fundamental principles of breath control.</p> <p>Demonstrate good nutrition and vocal hygiene for good vocal health. (drinking lots of water, avoiding loud talking/screaming, avoid tobacco/smoking, etc.)</p> <p>Discuss the consequences of mistreatment of the voice and body (smoking, abuse of the voice, etc.)</p> <p>Change the tone of the vocal sound through vocal manipulation.</p>			
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					<p>Know how timbre affects the choral sound and changes in different registers of the voice.</p> <p>Identify different vocal timbres in the choral music of different parts of the world.</p> <p>Improvise and create exercises to practice breath support, good tone production and posture.</p> <p>Create and lead warm-up exercises practicing good posture, breathing, phonation and breath support.</p> <p>Identify examples in choral repertoire where the skills of phonation and breath support are emphasized, isolate and practice difficult sections.</p> <p>Identify and decide when/where appropriate places</p>			
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					<p>to breathe might occur in choral music performance.</p> <p>Work with fellow section members when staggered breathing is necessary.</p>			
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<p>Diction, Intonation, Vowel Shape, Balance and Blend</p>	<p>Ongoing throughout the year, up to 10 minutes a day in vocal warm-up activities and as applicable in choral repertoire.</p>	<p>1.3B.12adv.Cr1a: Describe and demonstrate multiple ways in which sounds, and musical ideas can be used to represent extended experiences or abstract ideas.</p> <p>1.3B.12adv.Cr2a: Assemble and organize multiple sounds or extended musical ideas to create initial expressive statements of selected extended experiences or abstract ideas.</p> <p>1.3B.12adv.Pr5b: Using established criteria and feedback, identify the ways in which performances use compositional techniques and convey the formal design, style and historical/cultural context of the works.</p> <p>1.3C.12acc.Pr5a: Develop and apply appropriate rehearsal strategies to address individual and</p>	<p>What is the proper pronunciation of the “a” vowel (also I, i, e, o, u) ?</p> <p>What mechanisms are used in good diction?</p> <p>What are elements of good choral performance?</p> <p>How is the science of sound (how sounds are generated) related to singing?</p> <p>What things can you do to help your voice blend with those around you?</p> <p>What can you do to maintain good intonation?</p>		<p>Identify the structural mechanism of good diction (articulators, resonators, and vibrators).</p> <p>Demonstrate an “open” vowel sound with the soft palate raised.</p> <p>Keep proper vowel shape for the duration of the syllable, showing care in the upper ranges to give more space to closed vowels.</p> <p>Match vowel qualities within sections (SSAA) and the entire choir.</p> <p>Demonstrate an awareness of diphthongs, and properly hold the first vowel sound open while closing the sound on the second.</p>	<p>Teacher listening, diagnosis and correction of incorrect vowel shape, articulation, or pronunciation.</p> <p>Teacher listening, diagnosis and correction of blend issues.</p> <p>Audio recording for student individual and group listening, critique, diagnosis and correction of ensemble blend, pronunciation, and articulation issues.</p> <p>Identification of the parts of the anatomy used in articulation.</p> <p>Student creation of exercises and warm-up activities focused on practice of diction, balance, and blend.</p>	<p>Literacy:</p> <p>L.11-12.6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p> <p>SL.11-12.6. Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.</p>	<p>9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas.</p> <p>9.4.12.CI.3: Investigate new challenges and opportunities for personal growth, advancement, and transition.</p>

		<p>ensemble challenges in a varied repertoire of music and evaluate their success.</p> <p>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.</p>			<p>Demonstrate how to achieve clear pronunciation in singing using the Articulators, Resonators, and Vibrators.</p> <p>Demonstrate good diction, focused on proper pronunciation of vowels and consonants in English and other languages as required by choral literature (French, Spanish, Hebrew, Latin, Italian, African dialects).</p> <p>Follow the conductor's gestures or indications for consonants, cut-offs, or spontaneous changes and adjustments.</p> <p>Use International Phonetic Alphabet (IPA) symbols as notation in music for proper pronunciation.</p> <p>Improvise, create, and teach warm-up</p>			
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					<p>exercises to the class focused on good diction, balance, and blend.</p> <p>Identify examples in their choral music where diction, vowel shape, balance and blend are problematic and will isolate and practice them.</p> <p>Identify when the choir or members of the choir have poor intonation.</p> <p>Identify the causes of poor intonation and address them through performance.</p>			
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<p>Expression, Dynamics, and Aesthetic Appreciation</p>	<p>Ongoing throughout the year, up to 20 minutes a day in vocal warm-up activities and as applicable in choral repertoire.</p>	<p>1.3B.12adv.Cr1a: Describe and demonstrate multiple ways in which sounds, and musical ideas can be used to represent extended experiences or abstract ideas.</p> <p>1.3B.12adv.Cr2a: Assemble and organize multiple sounds or extended musical ideas to create initial expressive statements of selected extended experiences or abstract ideas.</p> <p>1.3B.12adv.Pr5b: Using established criteria and feedback, identify the ways in which performances use compositional techniques and convey the formal design, style and historical/cultural context of the works.</p> <p>1.3B.12adv.Pr6a: Share live or recorded performances of works (both personal and others’) and explain</p>	<p>What do you think the composer is trying to express in this piece?</p> <p>What compositional devices can be used to convey a message in a piece of music?</p> <p>How is this piece of music relevant to today’s audiences?</p> <p>How does music reflect the meaning or message of the text in vocal music?</p> <p>Why are musical phrases important?</p> <p>What makes one piece of music better than another?</p>		<p>Explain how a composer’s use of musical elements (form, consonance, dissonance, texture, rhythm, dynamics) communicate a message to the listener.</p> <p>Use appropriate terminology to describe musical expression.</p> <p>Identify expressive markings in selected choral repertoire.</p> <p>Accurately perform expressive markings in selected choral music repertoire, communicating the composer’s intended message.</p> <p>Formulate an aesthetic reaction to music studied in class.</p>	<p>Class discussion with teacher</p> <p>Teacher evaluation of Individual written response (in class or as homework) to music listening assignments and class performance</p> <p>Audio recording and playback for teacher/student critique</p>		<p>9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas.</p> <p>9.4.12.CI.3: Investigate new challenges and opportunities for personal growth, advancement, and transition.</p>

		<p>and/or demonstrate understanding of how the expressive intent of the music is conveyed.</p> <p>1.3B.12adv.Re8a: Develop, justify and defend interpretations of varied works, demonstrating an understanding of the composer's intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.</p> <p>1.3B.12adv.Re9a: Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of theoretical concepts and complex compositional techniques and procedures.</p> <p>1.3C.12adv.Pr4c: Demonstrate how understanding the style, genre and context of a varied repertoire of music informs prepared</p>			<p>Make value judgments on pieces of music under study based on musical content and aesthetic response.</p> <p>Analyze the text of a piece of choral music and discuss musical implications.</p> <p>Discuss the composer's choice of text, and how it is illustrated or complimented by musical elements. (Discuss the meaning of the text in conjunction with the music.)</p> <p>Discuss and decide as an ensemble where musical phrases begin and end and perform accurately with dynamic climaxes.</p> <p>Observe phrasing intended by composer and breathe in appropriate places.</p>			
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	<p>and improvised performances as well as performers' technical skills to connect with the audience.</p> <p>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.</p> <p>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.</p> <p>1.3C.12acc.Re8a: Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of</p>			<p>Observe and perform symbolic notation for dynamic changes in music (crescendo, decrescendo, <i>pp</i>, <i>p</i>, <i>mp</i>, <i>mf</i>, <i>f</i>, <i>ff</i>, <i>fp</i>, etc.).</p> <p>Sing with varying dynamic levels to achieve artistry and expression in performance.</p> <p>Create an aesthetically meaningful performance with consideration of text and musical elements.</p> <p>Create an aesthetically appropriate and pleasing musical performance of choral music.</p> <p>Synthesize knowledge of music theory, dynamic markings, and meaning of text in meaningful vocal performance.</p>			
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		music, contexts, the setting of the text (when appropriate), and varied researched sources.						
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Performance	Every day up to 40 minutes	<p>1.3B.12adv.Cr1a: Describe and demonstrate multiple ways in which sounds, and musical ideas can be used to represent extended experiences or abstract ideas.</p> <p>1.3B.12adv.Cr2a: Assemble and organize multiple sounds or extended musical ideas to create initial expressive statements of selected extended experiences or abstract ideas.</p> <p>1.3B.12adv.Pr4c: Develop interpretations of works based on an understanding of the use of elements of music (including form), compositional techniques, style, function, and context, explaining and justifying how the interpretive choices reflect the creator’s intent.</p>	<p>How does musical performance synthesize all the musical skills learned in warm-up exercises? (breath control, music reading, aesthetic appreciation, etc.)</p> <p>What skills are necessary for a musical performance?</p> <p>How is performance different from rehearsal?</p> <p>Why is rehearsal important?</p> <p>Why is warm-up (mind, voice, and body) essential to performance?</p> <p>What can you do to prepare yourself for performance?</p>		<p>Display productive rehearsal skills: respect for the class and material, participation in singing, conscientious attendance, mutual respect, alertness, and cooperation.</p> <p>Bring music, folder, and a pencil to class every day.</p> <p>Be attentive as the director works with different sections of the choir.</p> <p>Exhibit a positive attitude and work toward the betterment of the entire ensemble.</p> <p>Produce an open, free vocal tone with accurate intonation.</p> <p>Exhibit good singing posture and breathing</p>	<p>In class quartet singing</p> <p>End of semester vocal hearings</p> <p>Teacher critique, diagnosis, and correction of problems</p> <p>Successful public performance and possible adjudication at choral festivals</p> <p>Student self and group performance critique of audio and video recorded performance</p>		<p>9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas.</p> <p>9.4.12.CI.3: Investigate new challenges and opportunities for personal growth, advancement, and transition.</p> <p>9.4.12.CT.2: Explain the potential benefits of collaborating to enhance critical thinking and problem solving.</p> <p>9.4.12.DC.1: Explain the beneficial and harmful effects that intellectual property laws can have on the creation and</p>

		<p>1.3B.12adv.Pr5b: Using established criteria and feedback, identify the ways in which performances use compositional techniques and convey the formal design, style, and historical/cultural context of the works.</p> <p>1.3B.12adv.Pr6a: Share live or recorded performances of works (both personal and others’) and explain and/or demonstrate understanding of how the expressive intent of the music is conveyed.</p> <p>1.3B.12adv.Pr6b: Explain how compositions are appropriate for a variety of audiences and contexts, and how this will shape future compositions.</p> <p>1.3B.12adv.Re8a: Develop, justify and defend interpretations of varied works, demonstrating an understanding of the composer’s intent by citing the use of elements of music (including form), compositional</p>			<p>technique while singing choral repertoire.</p> <p>Sing music in multiple parts (4+) and hold own harmonic line.</p> <p>Sing a variety of a capella as well as accompanied choral music selections.</p> <p>Perform with attention to technical accuracy and musical expression.</p> <p>Perform varied choral music repertoire, some from memory.</p> <p>Discuss and exemplify good performance etiquette (how to behave, walking on and off the risers in an organized fashion, posture and demeanor in front of an audience).</p> <p>Synthesize the elements of vocal technique, music theory,</p>		<p>sharing of content.</p> <p>9.4.12.TL.3: Analyze the effectiveness of the process and quality of collaborative environments.</p>
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		<p>techniques, and the style/genre and context of each work.</p> <p>1.3B.12adv.Re9a: Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of theoretical concepts and complex compositional techniques and procedures.</p> <p>1.3C.12adv.Pr4c: Demonstrate how understanding the style, genre, and context of a varied repertoire of music informs prepared and improvised performances as well as performers' technical skills to connect with the audience.</p> <p>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.</p>			<p>expression, dynamics, music history and culture into a public performance that is aesthetically pleasing to the community.</p> <p>Follow conductor's gestures and indications for planned and spontaneous changes in tempo, dynamics, cut-offs, etc during performance of the music.</p> <p>Sing with good intonation, choral blend, balance, and resonance.</p> <p>Alter resonance, tone quality, and vocal placement to reflect the genre and period of music being performed.</p> <p>Perform all pieces in English or foreign languages with clear diction.</p> <p>Practice being "in the moment" of the performance</p>			
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		1.3C.12adv.Pr6b: Demonstrate an ability to connect, engage and respond to audiences through prepared and improvised performances.			without external distractions.			
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2020 HTPS Performing Arts Curriculum Map – HHS Treble Chorale CP & H

Unit of Study	Pacing	NJSL Standards	Essential Questions	Enduring Understandings	Learning Targets	Assessment: Formative & Summative	Interdisciplinary Connections	Career Readiness, Life Literacies, and Key Skills
History and Culture	Ongoing, 5-10 minutes a class, up to 3x a week.	<p>1.3B.12prof.Cr1a: Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.</p> <p>1.3B.12prof.Cr3b: Share music through the use of notation, performance, or technology, and demonstrate how the elements of music have been employed to realize expressive intent.</p> <p>1.3B.12prof.Pr5b: Using established criteria and feedback, identify the way(s) in which performances convey the elements of music, style and mood.</p> <p>1.3B.12prof.Re7b: Analyze aurally and/or by reading the elements of music (including form) of musical works, relating them to style, mood and context, and describe</p>	<p>How does this music reflect our culture or fit into the culture in which it was composed?</p> <p>What elements of the composition characterize it as belonging to a specific period?</p> <p>How do the historical or cultural elements of the piece enhance the musicality or aesthetic appeal of the composition?</p> <p>How has technology changed the way we experience music?</p> <p>How is a piece of music a time</p>	<p>Music often reflects the societal norms embedded in the culture at the time it was composed.</p> <p>Compositional characteristics can assist in determining the time period within which it was written.</p> <p>Elements of music can enhance the cultural intent of the work.</p> <p>Technology has changed how and with what expediency music can be shared.</p> <p>Learning about the time period and cultural influences present at the time of</p>	<p>Understand the significance of a piece of music in relation to its place in music history.</p> <p>Identify musical period of selected choral repertoire being performed.</p> <p>Recognize, identify, and differentiate between the genres of choral music.</p> <p>Analyze the specific musical elements or characteristics that classify a piece as belonging to a period or genre.</p> <p>Recognize cultural aspects of a piece of music and</p>	<p>Teacher led class discussion.</p> <p>Written response to and analysis of audio or video recordings of varied choral selections.</p>	<p>Comprehensive Health & PE:</p> <p>2.1.12.SSH.3: Analyze current social issues affecting perceptions of sexuality, culture, ethnicity, disability status and make recommendations to address those issues.</p> <p>Literacy:</p> <p>W.11-12.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p>W.11-12.4. Produce clear and coherent writing in which the development, organization, and</p>	<p>9.4.12.DC.2: Compare and contrast international differences in copyright laws and ethics.</p> <p>9.4.12.CI.3: Investigate new challenges and opportunities for personal growth, advancement, and transition.</p>

		<p>how the analysis provides models for personal growth as a composer, performer and/or listener.</p>	<p>capsule of a composer's period, culture, or style?</p> <p>What characteristics or musical elements help classify a piece as belonging to a certain genre or culture?</p> <p>How are traditions tied to music?</p> <p>Why and how to do people have a kinesthetic reaction to music?</p>	<p>compositional can lead to a more thorough understanding of the importance of a piece of music.</p>	<p>describe how they differ from contemporary or cultural values.</p> <p>Evaluate how the study of music expands the ability to communicate with and understand others.</p> <p>Analyze and describe how music is used in everyday lives and at special cultural events.</p>		<p>style are appropriate to task, purpose, and audience.</p> <p>SL.11-12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.</p> <p>SL.11-12.2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting</p>	
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							<p>any discrepancies among the data.</p> <p>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.</p> <p>L.11-12.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p>	
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							<p>L.11-12.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p>L.11-12.3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.</p> <p>L.11-12.6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate</p>	
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							<p>independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p> <p>WHST.11-12.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p>	
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2020 HTPS Performing Arts Curriculum Map – HHS Treble Chorale CP & H

Unit of Study	Pacing	NJSL Standards	Essential Questions	Enduring Understandings	Learning Targets	Assessment: Formative & Summative	Interdisciplinary Connections	Career Readiness, Life Literacies, and Key Skills
Critique	Ongoing, 20-40 minutes per class period up to, 2 times per week.	<p>1.3B.12prof.Cr1a: Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.</p> <p>1.3B.12prof.Cr3a: Identify, describe, and apply teacher-provided criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.</p> <p>1.3B.12prof.Cr3b: Share music through the use of notation, performance, or technology, and demonstrate how the elements of music have been employed to realize expressive intent.</p> <p>1.3B.12prof.Pr5b: Using established criteria and feedback, identify the way(s) in which performances</p>	<p>What compositional devices has the composer used to communicate in this piece of music?</p> <p>Has the composer effectively communicated a message?</p> <p>Are there aspects of the composition or the performance that could be improved?</p> <p>How do you feel when listening to this piece of music?</p> <p>How does understanding the elements of music make us listen differently to music?</p>	<p>Compositional techniques can help aid in the message of the piece beyond just the meaning of the lyrics.</p> <p>Listening to music elicits feelings that may differ for individuals and respect for varying responses is necessary.</p> <p>Analyzing the work of an individual’s ensemble or the singing of other groups can lead to musical growth individually and as a group.</p> <p>The perception of good vs. exceptional music performances</p>	<p>Develop and list criteria for evaluating the quality and effectiveness of choral music performances.</p> <p>Formulate a concept of good choral singing tone and provide examples.</p> <p>Listen to choral music of others performing selections and describe their choral tone and use of the elements of music.</p> <p>Evaluate the quality and effectiveness of choral music performances through analysis of musical events, construction, and</p>	<p>Written and oral reflections shared in class or with teacher.</p> <p>Class discussion of applicable performance concepts in context.</p> <p>Student evaluation of audio or video recording, with prescribed adjustments for individual and ensemble improvement.</p>	<p>Literacy:</p> <p>W.11-12.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p>W.11-12.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p> <p>SL.11-12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with</p>	<p>9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas.</p> <p>9.4.12.CI.3: Investigate new challenges and opportunities for personal growth, advancement, and transition.</p> <p>9.4.12.CT.2: Explain the potential benefits of collaborating to enhance critical thinking and problem solving.</p> <p>9.4.12.TL.3: Analyze the effectiveness of the process and quality of collaborative environments.</p>

		<p>convey the elements of music, style and mood.</p> <p>1.3B.12prof.Pr5c: Identify and implement strategies for improving the technical and expressive aspects of multiple works.</p> <p>1.3B.12prof.Pr6a: Share live or recorded performances of works (both personal and others’) and explain how the elements of music are used to convey intent.</p> <p>1.3B.12prof.Pr6b: Identify how compositions are appropriate for an audience or context, and how this will shape future compositions.</p> <p>1.3B.12prof.Re7b: Analyze aurally and/or by reading the elements of music (including form) of musical works, relating them to style, mood and context, and describe how the analysis provides models for personal growth as a composer,</p>	<p>How does knowledge and analysis of our choral music improve our performance?</p> <p>What is your perception of good choral tone? What appeals to your concept of good choral tone?</p> <p>What is the difference between a good performance and an outstanding performance?</p>	<p>can be interpreted differently by varied audience members but there are general characteristics that inherently help us to determine literature and the performance are exceptional.</p>	<p>expressive events in the music.</p> <p>Make value judgments on pieces of music through use of critique skills developed in class.</p> <p>Analyze the uses of the elements of music through aural examples representing diverse genres and cultures.</p> <p>Analyze how the accompaniment or instrumentation (if any) affect or interact with the vocal line of the composition.</p> <p>Use music vocabulary to describe the craftsmanship of a piece of music.</p> <p>Use the vocabulary of choral music to critique the quality of a piece of music (including but</p>		<p>diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p> <p>SL.11-12.2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.</p> <p>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,</p>	
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		<p>performer and/or listener.</p> <p>1.3B.12prof.Re8a: Develop and explain interpretations of varied works, demonstrating an understanding of the composer's intent by citing technical and expressive aspects as well as the style/genre of each work.</p> <p>1.3B.12prof.Re9b: Describe the way(s) in which critiquing others' work and receiving feedback from others can be applied in the personal creative process.</p> <p>1.3C.12int.Pr5a: Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.</p> <p>1.3C.12int.Pr6a: Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised</p>			<p>not limited to: consonance, dissonance, rhythm, melody, expression, tonality, meter, musical period, phrasing, and vocabulary of the singing mechanism).</p> <p>Listen to, perform, and critique performances of music of varying cultures and genres to gain an understanding and appreciation for all choral music sounds.</p> <p>Compare/contrast choral performances from different time periods, genres and cultures.</p>		<p>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.</p> <p>L.11-12.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</p> <p>L.11-12.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p>L.11-12.6. Acquire and use accurately general academic and domain-specific words</p>	
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		<p>performances of a varied repertoire of music representing diverse cultures and styles.</p> <p>1.3C.12int.Re9a: Explain the influence of experiences, analysis and context on interest in and evaluation of music.</p> <p>1.3D.12nov.Pr5a: Apply teacher or student-provided criteria to critique individual performances of a varied collection of music that includes melodies, repertoire pieces and chordal accompaniments selected for performance. Apply practice strategies to address performance challenges and refine the performances.</p>					<p>and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.</p> <p>WHST.11-12.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p>	
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BIBLIOGRAPHY

Experiencing Choral Music; Advanced Mixed Voices 9-12. Glencoe/McGraw Hill. ISBN 9780078611292

HHS Choir also has a library of vocal music repertoire. An up to date list is available upon request.

WEBLIOGRAPHY

<http://www.musictheory.net/>

<http://www.emusictheory.com/>

<http://www.teoria.com/exercises/index.php>

<http://www.good-ear.com/servlet/EarTrainer?chap=0&menu=0>

<http://www.YouTube.com>

<http://www.musictheorypractice.com>

<http://www.choralent.org>

<http://www.sightreadingfactory.com>

ASSOCIATED JOBS LIST BY UNIT

Music Theory:

- Professor
- Video and sound engineers
- Recording engineers
- Music directors/conductors
- Music teacher
- DJ
- Musical therapist
- Music journalist
- Music agent

Sight-Singing:

- Music directors/conductors
- Music teacher
- Private instruction
- Performer

Phonation, Posture, Breathing and Breath Support:

- Music directors/conductors
- Music teacher
- Private instruction
- Performer
- Sound engineer
- Adjudicator

Diction, Intonation, Vowel Shape, Balance and Blend:

- Music directors/conductors
- Music teacher
- Private instruction
- Performer
- Sound engineer
- Adjudicator

Expression, Dynamics and Aesthetic Appreciation:

- Music directors/conductors
- Music teacher
- Private instruction
- Performer
- Sound engineer
- Adjudicator

Performance:

- Music directors/conductors
- Music teacher
- Private instruction
- Performer

History and Culture:

- Professor
- Musicologist
- Video and sound engineers
- Recording engineers
- Music directors/conductors
- Music teacher
- DJ
- Musical therapist
- Music journalist

Critique:

- Professor
- Video and sound engineers
- Recording engineers
- Music directors/conductors
- Music teacher
- Music journalist
- Music agent
- Adjudicator

Careers in Music:

- Professor
- Video and sound engineers
- Recording engineers
- Music directors/conductors
- Music teacher
- DJ
- Music journalist
- Music agent
- Performer
- Adjudicator