CHORUS CURRICULUM GRADES 9-12

C. ANDRES 2020

ARTS STANDARDS (2017)

CREATING:

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

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

ANCHOR STANDARD 3: Refine and complete artistic work.

PERFORMING, PRESENTING, PERFORMING:

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

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

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

RESPONDING:

ANCHOR STANDARD 7: Perceive and analyze artistic work.

ANCHOR STANDARD 8: Interpret meaning in artistic work.

ANCHOR STANDARD 9: Apply criteria to evaluate work

CONNECTING:

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

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

HS CHORUS CURRICULUM: 9[™] GRADE

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

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

HS CHORUS CURRICULUM 10™ GRADE

TECHNIQUE	MUSICIANSHIP	LISTENING	ELEMENTS &	HISTORY/CULTUR	CREATING	SAMPLE
	4.46	4670	NOTATION	E		MATERIALS
As 1-3	As 4-6	AS 7-9	AS 4-6	As 10-11	As 1-3	
Warmups: breathing,	Interpret and	Ability to listen to	Tonality:	Compare and	Call & response	Warm ups:
diction, melodic,	perform musical	a variety of vocal	Major, minor scales,	contrast various	improvisation	Breathing
harmonic, rhythmic	markings	and instrumental	chords & works / key	aspects of choral		exercises, major
exercises; add lip	accurately	works	changes / modulations	and solo literature	Blues scale/scat	scales, chord
trills, scales in 3rds			*modes (dorian,		singing	building,
	Identify mood	Ability to	mixolydian)	Able to		I, IV, V7 and *I,
Ability to sing	through	distinguish		understand	Create own	iv, V7 chord
individual part in tune	interpretation of	between Good	Rhythm:	historical,	melodies vocally	warmups
in 4 part literature	text	and Poor tone	Perform *sixteenth to	geographical,	and notated	Dona nobis
			whole notes, dotted	cultural *social		pacem, Shalom
Read and follow own	Sight reading:	Discriminatory	half, dotted quarter,	connections of	*Improvise vocally	chaverim
part in 4 part score	Keys of C, F, G	listening across	*dotted eighth, 6/8	repertoire	over an 8 bar	Consonant and
	2/4, 3/4, 4/4	choral sections	*9/8, 12/8, time, cut		chord progression	Vowel production
Apply vowel	Octave range	*with increasing	time, can move to	Exposure to a		
formation for uniform	Eighth, quarter,	sophistication of	macro & micro beat	variety of musical	*Improvise vocal	Literature:
tone quality / Vowel	half, whole	musicianship	Understands	styles and periods	harmonies	SSB (satb)
shaping (mouth &	notes/quarter rest	skills	ritardando,			O Canada (satb)
throat space)/			accelerando, a tempo,	Spiritual, jazz, pop,	*Compose and	For the Beauty of
Diphthongs	*Visual and	Listen to other	metronome markings,	musical theater,	notate warm up	the Earth (Rutter)
	musical	voice parts while	andante, allegro, lento	gospel –	exercises	
Diction, Voiced &	expression of text	singing 'Blend		connections to US		Dubula (Hatfield)
Unvoiced consonants,		and Balance	Form:	history		
vowel stress,	Respond to		Medley, transition,			Erev shel
consonant energy	expressive &	Use of musical	verse-refrain-bridge	A cappella,		shoshanim
	*interpretive	terminology to	*canon, rondo,	madrigals, *world		(Klebanow)
Use breath to create	conducting	evaluate	monophony,	music		
Articulation (staccato,	gestures	performance of	homophony, polyphony			Shut de do
accent, legato) and		self or others		Introduction of		(Hayes)
Dynamics and	Balance & Blend		Timbre:	various vocal		Rt 66 (Emerson)
Phrasing *using	in pairs and	*Student	Awareness of falsetto,	ensembles (a		Seize the Day
appropriate word &	sections	modeling	range, voice type,	cappella,		(Emerson)

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

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

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

CHORUS CURRICULUM GRADE 12

TECHNIQUE	MUSICIANSHIP	LISTENING	ELEMENTS &	HISTORY/CULTUR	CREATING	SAMPLE
AS 1-3	AS 4-6	AS 7-9	NOTATION AS 4-6	E	AS 1-3	MATERIALS
A3 1-3	A3 4-0	A3 7-9	A3 4-0	AS 10-11	A3 1-3	
Warmups: * add lip	Interpret and	Ability to listen	Tonality:	Compare and	Call & response	Warm ups:
trills	perform musical	to a variety of	Major, minor	contrast various	improvisation	Breathing
	markings	vocal and	scales, chords &	aspects of choral		exercises, major,
Ability to sing	accurately	instrumental	works / key	and solo literature	Rhythmic pieces	minor scales,
individual part in		works	changes /			chord building,
tune in 4 -8 part	Identify mood		modulations	Able to	Blues scale/scat	I, IV, V7 and *I,
literature	through	Ability to	*modes (dorian,	understand	singing	iv, V7 chord
	interpretation of	distinguish	mixolydian)	historical,		warmups
Read and follow own	text	between Good		geographical,	Create own	Dona nobis
part in 4 -8 part		and Poor tone	Rhythm:	cultural *social	melodies vocally	pacem, Shalom
score	Sight reading:		Perform	connections of	and notated	chaverim
	Keys of C, F, G	Discriminatory	*sixteenth to	repertoire		Consonant and
Apply vowel	2/4, 3/4, 4/4	listening across	whole notes,		*Improvise vocally	Vowel
formation for	Octave range	choral sections	dotted half,	Exposure to a	over an 8 bar	production
uniform tone quality	Eighth, quarter,	*with increasing	dotted quarter,	variety of musical	chord progression	
/ Vowel shaping	half, whole	sophistication of	*dotted eighth,	styles and periods		Literature:
(mouth & throat	notes/quarter rest	musicianship	6/8 *9/8, 12/8,		*Improvise vocal	SSB (satb)
space)/ Diphthongs		skills	time, cut time,	Spiritual, jazz, pop,	harmonies	O Canada
*Glottal, tongue	*Visual and musical		can move to	musical theater,		Cum sancto
position, quick	expression of text	Listen to other	macro & micro	gospel –	*Compose and	spiritu (Vivaldi)
breath		voice parts while	beat	connections to US	notate warm up	
	Respond to	singing 'Blend	Understands	history	exercises	J'entends le
*Ability to	expressive &	and Balance	ritardando,			moulin
demonstrate and	*interpretive		accelerando, a	A cappella,		April is in My
teach breathing,	conducting	Use of musical	tempo,	madrigals, *world		Mistress' Face
posture, vocal	gestures	terminology to	metronome	music		(Morley)
production, vowel		evaluate	markings,			The Awakening
formation	Balance & Blend in	performance of	andante, allegro,	Introduction of		(Martin)
	pairs and sections	self or others	lento	various vocal		A susser Mai
Diction, Voiced &				ensembles (a		(Brahms)
Unvoiced	*conduct choral	*Student	Form:	cappella,		Bogoroditse

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