Greenwich Public Schools
Chorus Curriculum 4-12

Overview

Chorus is an elective music course that is offered to Greenwich Public School students beginning in grade 4 and continuing through grade 12. The Elementary Chorus Units of Instruction include three strands devoted to ensemble concert preparation—Acquisition, Comprehension, and Ownership. The Middle School and High School Chorus Units of Instruction include 6 strands—three devoted to ensemble concert preparation (Acquisition, Comprehension, and Ownership) and three devoted to individual skill development (Vocal Technique, Aural Skills, and Sight-Reading Skills)—taught concurrently throughout the year.

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**Title:** Concert Preparation Step 1  
**Course:** Chorus  
**Grade:** 4-5

### Stage 1—Desired Results

#### Established Goals:

**National Standards**

- **Standard 1:** Singing, alone and with others, a varied repertoire of music.
- **Standard 5:** Reading and notating music.

**GPS Overarching Big Ideas**

- Making meaningful expression/performing
- Interpreting symbolic expression/literacy

#### Understandings:

**Performing**

- Singing is a means of communication, capable of expressing feelings and emotions that surpass the spoken language.
- Humans are born with an instrument for making music—the voice.

**Literacy**

- Notational literacy empowers independent musicians.
- Standard music notation includes symbols that visually represent sounds, and a universal set of terms that aid understanding.
- Since music is an aural art form, aural literacy (e.g. listening critically) is an important component of being musically literate.

#### Essential Questions:

**Performing**

- In what ways is making music a more effective form of communication than speaking? In what ways is speaking a more effective form of communication than making music?
- In what ways is singing easier than playing an instrument? In what ways is playing an instrument easier than singing?
- How is making music in a group different than making music by oneself? In what ways is making music by oneself more fulfilling than making music with a group? In what ways is making music with a group more fulfilling than making music by oneself?

**Literacy**

- Is notation “music”?
- What is the value in becoming musically literate?

#### Students will know…

- Names and meanings of the following symbols: staff, clef, notes and rests, time signature, bar line, measure, double bar line, repeat sign, tempo, system/grand staff.
- The meanings of the following terms: soprano, alto, soft palette, diaphragm, ensemble, audiate (inner hear).
- Fundamental vocal technique including breathing, posture, vocal production technique, and diction.

#### Students will be able to…

- Visually distinguish between soprano and alto parts and accompaniment in a score.
- Recognize melodic contour.
- Sing at the appropriate time (notes vs. rests).
- Locate measures in the score.
- Apply tempo and dynamic markings in performance.
- Respond to conductor’s breathing and release cues.
- Demonstrate diaphragmatic breathing and breath control.
- Demonstrate correct posture.
- Demonstrate characteristic vocal tone, using head voice that is clear, open (raised palette) and resonant.
• Perform with pitch accuracy, good intonation and a strong sense of tonality.
• Stay on their part within the ensemble (i.e. altos sing their part as opposed to following the sopranos and vice versa).
• Perform with rhythmic accuracy and a consistent internalized pulse.
• Demonstrate pure and unified vowel formation, with tall round vowels, and clear consonant enunciation.
• Audiate (inner hear) individual part.

### Stage 2—Assessment Evidence

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### Stage 3—Learning Plan

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**GPS Overarching Big Ideas**
- Making meaningful expression/performing
- Responding to the arts
- Interpreting symbolic expression/literacy
- Making connections to and through the arts

**Understandings:**
- *Students will understand that…*
  - **Performing**
    - Singing a text imbues the words with emotional weight and meaning.
  - **Responding**
    - The depth of musical knowledge one possesses impacts how, and to what degree, one analyzes, describes, and evaluates music.
  - **Literacy**
    - Literacy in the arts is valuable in facilitating the transfer of artistic expression.
  - **Connections**
    - The arts connect to other disciplines, personal experiences, and daily life.
    - There are similarities and differences in the arts produced among cultures and across time.
    - Music connects us to the past, present, and future.
    - Historical events have inspired musicians to create.
    - Studying the music of a time period can provide insight into the emotional climate and historical and cultural milieu.
    - Texts in vocal music can come from a variety of sources.

**Essential Questions:**
- **Performing**
  - How does working in a group influence expression?
  - In what ways is making music a more effective form of communication than speaking? In what ways is speaking a more effective form of communication than making music?
- **Responding**
  - How does familiarity with a piece of music affect how we respond?
- **Literacy**
  - Why do composers use standard notation?
  - What would change if we didn’t have a system of written music notation?
- **Connections**
  - How does art reflect as well as shape culture?
  - How do artists from different eras and cultures explore and express similar themes?
  - How does my artistic work connect to other subjects I study?
  - How does music express similar themes and ideas as art and literature from the same period?
  - Why is some music timeless?

**Students will know…**
- The meanings of the following terms: *structural forms (AB, ABA, canon)*, *phrase forms (same and different, question and answer, melodic*)

**Students will be able to…**
- Perform their part with ensemble awareness, including intonation, rhythmic timing, balance, and vowel unification.
sequence, call and response), accompanied vs. a cappella, intonation, balance, vowel unification, tone quality, diction.

- Major historical time periods (Medieval, Renaissance, Baroque, Classical, Romantic, Contemporary) and their characteristic traits in relation to the chosen repertoire.

- Characteristic traits of music from various cultures (African, Asian, Hebrew, Hispanic, Celtic, etc.) in relation to the chosen repertoire.

- Characteristic traits of music from various genres (e.g. African American spirituals, jazz, opera, sea chantey, pop, show tune etc.) in relation to the chosen repertoire.

- Perform repertoire with stylistic understanding with regard to tone quality and diction.

- Aurally and visually identify structural forms, phrase forms, and texture in their repertoire.

- Identify the source of the text for their repertoire.

- Understand the meaning of the text and its purpose (religious/cultural observance, political/cultural influence, etc).

- Describe basic characteristic traits of their repertoire in terms of historical period, cultural origin, and genre.

### Stage 2—Assessment Evidence

**Performance Tasks:**
Students will sing their part with ensemble awareness and demonstrate a basic understanding of form, text, and cultural and historical context.

**Key Criteria**
The ensemble will be assessed on stylistic accuracy of in-rehearsal performance.

**Other Evidence**
Students will comply with attendance and participation policy.

### Stage 3—Learning Plan

**Learning Activities**
To be developed by individual teacher.
Stage 1—Desired Results

Established Goals:

**National Standards**
Standard 1: Singing, alone and with others, a varied repertoire of music.
Standard 7: Evaluating music and music performances.

**GPS Overarching Big Ideas**
Making meaningful expression/performing
Responding to the arts

Understandings:

Students will understand that…

Performing
• The arts express ideas, feelings, and human experience.
• Artistic choices are influenced by personal experience and human development.
• Performing involves interpretive decisions.

Responding
• Responding to the arts enhances one’s life and influences one’s personal expression.
• The music to which one has been exposed influences one’s musical preferences.
• Listening to music evokes emotions, whether or not one has chosen to listen to it.

Essential Questions:

**Performing**
• How do the arts express ideas, feelings, and experiences?
• What makes artistic expression meaningful?
• Why is it important to express myself through the arts?
• How does having an audience impact the performers? Is the audience an essential component of a performance?

**Responding**
• How do we perceive, interpret, and engage with art?
• How does knowledge and experience influence interpretation?
• How does responding to works of art enrich my life and influence my work?

Students will know…
N/A

Students will be able to…
• Perform with expressive interpretation.
• Respond expressively to a conductor’s gestures.
• Respond expressively within an ensemble (i.e. dynamic coloring, phrase shaping, mood).

Stage 2—Assessment Evidence

Performance Tasks:
Students will sing expressively with interconnectedness and interdependence, responding aesthetically and emotionally to both conductor and ensemble.

Key Criteria:
The ensemble will be assessed on expressive interpretation during rehearsals and in concert.

Other Evidence:
Students will comply with attendance and participation policy.
Students will reflect on their performance after the concert.

Stage 3—Learning Plan

Learning Activities:
To be developed by individual teacher.
### Stage 1—Desired Results

#### Established Goals:

**National Standards**
- Standard 1: Singing, alone and with others, a varied repertoire of music.
- Standard 5: Reading and notating music.

**GPS Overarching Big Ideas**
- Making meaningful expression/performing
- Interpreting symbolic expression/literacy

#### Understandings:

*Students will understand that…*

**Performing**
- Singing is a means of communication, capable of expressing feelings and emotions that surpass the spoken language.
- Humans are born with an instrument for making music—the voice.

**Literacy**
- Notational literacy empowers independent musicians.
- Standard music notation includes symbols that visually represent sounds, and a universal set of terms that aid understanding.
- Since music is an aural art form, aural literacy (e.g. listening critically) is an important component of being musically literate.

**Sixth grade students will know…**
- Names and meanings of the following symbols: system, staff, clef, notes and rests, time signature, bar line, measure, double bar line, repeat sign, first and second endings, D.C. and D.S. al fine and al coda, tempo, dynamics, articulation and style markings.
- The difference between head voice and chest voice.
- The meanings of the following terms: soprano, alto, soft palate, diaphragm, ensemble, audiate (inner hear).
- Fundamental vocal technique including breathing, posture, vocal production technique, and diction.

#### Essential Questions:

**Performing**
- In what ways is making music a more effective form of communication than speaking? In what ways is speaking a more effective form of communication than making music?
- In what ways is singing easier than playing an instrument? In what ways is playing an instrument easier than singing?
- How is making music in a group different than making music by oneself? In what ways is making music by oneself more fulfilling than making music with a group? In what ways is making music with a group more fulfilling than making music by oneself?

**Literacy**
- Is notation “music”?
- What is the value in becoming musically literate?

**Sixth grade students will be able to…**
- Distinguish between soprano and alto parts and accompaniment.
- Follow their part in a musical score, applying knowledge of notation symbols.
- Read melodic contour.
- Sing at the appropriate time (notes vs. rests).
- Locate measures in the score.
- Apply tempo, dynamic, and articulation markings in performance.
- Respond to conductor’s breathing and release cues.
- Demonstrate diaphragmatic breathing and breath control.
- Demonstrate correct posture.
Seventh and eighth grade students will know all of the above with the addition of...

- The meanings of the following terms: baritone, step, skip, leap, pick-up notes

- Demonstrate characteristic vocal tone that is clear, open (raised palate), and resonant.
- Perform with pitch accuracy, good intonation, and a strong sense of tonality.
- Sing independent part within the ensemble.
- Perform with rhythmic accuracy and a consistent internalized pulse.
- Demonstrate pure and unified vowel formation, with tall round vowels, and clear consonant enunciation.
- Audiate (inner hear) individual part.
- Sing their part using solfege syllables.

Seventh grade students will be able to do all of the above with the addition of...

- Distinguish between soprano, alto, and baritone parts and accompaniment.
- Read and distinguish between steps, skips, and leaps in a melody.
- Demonstrate knowledge of duration of notes, including pick-up notes and phrase endings.

Eighth grade students will be able to do all of the above with the addition of...

- Distinguish between soprano, alto, tenor, baritone, and/or bass parts and accompaniment.

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### Stage 1—Desired Results

**Established Goals:**

*National Standards*

- Standard 1: Singing, alone and with others, a varied repertoire of music.
- Standard 5: Reading and notating music.
- Standard 6: Listening to, analyzing, and describing music.
- Standard 7: Evaluating music and music performances.
- Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts.
- Standard 9: Understanding music in relation to history and culture.

*GPS Overarching Big Ideas*

- Making meaningful expression/performing
- Responding to the arts
- Interpreting symbolic expression/literacy
- Making connections to and through the arts

**Understandings:**

*Students will understand that…*

**Performing**

- Singing a text imbues the words with emotional weight and meaning.

**Responding**

- The depth of musical knowledge one possesses impacts how, and to what degree, one analyzes, describes, and evaluates music.

**Literacy**

- Literacy in the arts is valuable in facilitating the transfer of artistic expression.

**Connections**

- The arts connect to other disciplines, personal experiences, and daily life.
- There are similarities and differences in the arts produced among cultures and across time.
- Music connects us to the past, present, and future.
- Historical events have inspired musicians to create.
- Studying the music of a time period can provide insight into the emotional climate and historical and cultural milieu.
- Texts in vocal music can come from a variety of sources.

**Essential Questions:**

**Performing**

- How does working in a group influence expression?
- In what ways is making music a more effective form of communication than speaking? In what ways is speaking a more effective form of communication than making music?

**Responding**

- How does familiarity with a piece of music affect how we respond?

**Literacy**

- Why do composers use standard notation?
- What would change if we didn’t have a system of written music notation?

**Connections**

- How does art reflect as well as shape culture?
- How do artists from different eras and cultures explore and express similar themes?
- How does my artistic work connect to other subjects I study?
- How does music express similar themes and ideas as art and literature from the same period?
- Why is some music timeless?

**Sixth and seventh grade students will know…**

- The meanings of the following terms, as they apply to the repertoire being studied: *structural*
forms (strophic, AB, ABA. through-composed, canon/round, rondo), phrase forms (same and different, question and answer, melodic sequence, call and response), texture (homophonic vs. polyphonic, accompanied vs. a cappella), literary elements (setting, character, story, conflict, resolution), intonation, balance, vowel unification, tone quality, diction.

- The major historical time periods (Medieval, Renaissance, Baroque, Classical, Romantic, Contemporary) and their characteristic traits, as they apply to the repertoire being studied.
- Characteristic traits of music from various cultures (e.g. African, Hispanic, Asian, Hebrew, Celtic, etc.), as they apply to the repertoire being studied.
- Characteristic traits of music from various genres (e.g. African American spiritual, jazz, opera, sea chantey, pop, show tune, etc.), as they apply to the repertoire being studied.

Eighth grade students will know all of the above with the addition of…
- The meanings of the following term, as it applies to the repertoire being studied: modulation.

Stage 2—Assessment Evidence

Performance Tasks:
Students will sing their part with ensemble awareness and demonstrate an understanding of form, text, and cultural and historical context.

Key Criteria:
The ensemble will be assessed on stylistic accuracy of performance during rehearsals.

Other Evidence:
Students will comply with attendance and participation policy.

Stage 3—Learning Plan

Learning Activities:
To be developed by individual teacher.
### Stage 1—Desired Results

#### Established Goals:

**National Standards**
- Standard 1: Singing, alone and with others, a varied repertoire of music.
- Standard 7: Evaluating music and music performances.

**GPS Overarching Big Ideas**
- Making meaningful expression/performing
- Responding to the arts

#### Understandings:

**Performing**
- The arts express ideas, feelings, and human experience.
- Artistic choices are influenced by personal experience and human development.
- Performing involves interpretive decisions.

**Responding**
- Responding to the arts enhances one’s life and influences one’s personal expression.
- The music to which one has been exposed influences one’s musical preferences.
- Listening to music evokes emotions, whether or not one has chosen to listen to it.

#### Essential Questions:

**Performing**
- How do the arts express ideas, feelings, and experiences?
- What makes artistic expression meaningful?
- Why is it important to express myself through the arts?
- How does having an audience impact the performers? Is the audience an essential component of a performance?

**Responding**
- How do we perceive, interpret, and engage with art?
- How does knowledge and experience influence interpretation?
- How does responding to works of art enrich my life and influence my work?

#### Students will know…

N/A

#### Students will be able to…

- Perform with expressive interpretation.
- Respond expressively to a conductor’s gestures.
- Respond expressively within an ensemble (i.e. dynamic coloring, phrase shaping, mood).

### Stage 2—Assessment Evidence

#### Performance Tasks:

Students will sing expressively with interconnectedness and interdependence, responding aesthetically and emotionally to both conductor and ensemble.

#### Key Criteria:

The ensemble will be assessed on expressive interpretation during rehearsals and in concert.

#### Other Evidence:

- Students will comply with attendance and participation policy.
- Students will reflect on their performance after the concert.
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**Stage 1—Desired Results**

**Established Goals:**

*National Standards*

Standard 1: Singing, alone and with others, a varied repertoire of music.

*GPS Overarching Big Ideas*

Making meaningful expression/performing

**Understanding: Students will understand that...**

**Performing**

- Humans are born with an instrument for making music—the voice.
- Singing is communication.

**Essential Questions:**

**Performing**

- In what ways is singing easier than playing an instrument? In what ways is playing an instrument easier than singing?
- What mechanics are involved in order to be able to sing? Can anyone learn how to sing? Can anyone learn how to sing at the same ability level? Why do people's singing voices sound different?
- Why do so many adults feel that they cannot sing? If they don't sing, are they missing out on something?

**Sixth grade students will know...**

- Proper singing posture and its importance in executing a strong and healthy tone.
- The parts of the respiratory system and what occurs anatomically in the process of inhalation and exhalation.
- Breath support requires maintaining a consistent airflow during phonation.
- The role vocal space plays in executing a resonant tone.
- The difference between vocal registers and how to smoothly change registers.
- The names of the vocal registers that apply to their own singing voices—chest, mixed (or middle), and head for girls' voices and unchanged boys' voices; chest (or speaking), head, and falsetto for changed boys' voices.
- The passaggio is the "passage" or break between registers in all voices, and singers must treat singing in the passaggio with caution and care.
- Singing occurs on vowels, and vowels must be shaped differently when singing than when talking (i.e. taller and rounder).
- The five pure Latin vowels and how they should

**Sixth grade students will be able to...**

- Sing at all times with proper posture.
- Employ proper breathing technique while singing.
- Describe how to breathe properly for singing, identifying the major anatomical components of the respiratory system and their functions.
- Sing with breath support.
- Sing employing proper vocal space to ensure an open, resonant sound.
- Develop their head voice, and sing primarily in their head register if they are a girl or a boy with an unchanged voice.
- Develop their ability to sing in all three registers with equal proficiency if they are a boy with a changed voice.
- Sing with a pure and unified vowel sound, demonstrating an understanding of how to properly modify vowels as needed, execute diphthongs and triphthongs, and sing a schwa.
- Sing with clearly and uniformly articulated consonants, including voiced and unvoiced consonants.
- Utilize staggered breathing as necessary.
- Sing a repertoire of vocal warm-ups at the start of
sound, as well as other vowel sounds required to sing in English or foreign languages.

- Vowels must sometimes be modified, particularly when the pitch lies within a certain area of a singer's range, to achieve desired vowel unification, intonation, tone quality, and blend.
- Diphthongs and triphthongs in the English language must be executed carefully, by singing on the first vowel for as long as possible.
- The role of the schwa, as an unaccented vowel in the English language, and how to properly form the vowel when singing.
- Consonants must be clearly articulated in order to communicate the text without disrupting the flow of the musical line, and that proper execution of consonants depends on the style of the piece of music.
- The concept of staggered breathing and how to utilize it in choral ensemble singing.
- The purpose and importance of doing vocal warm-ups at the start of a class or rehearsal.
- A repertoire of vocal warm-ups.

Seventh grade students will know all of the above with the addition of…

- Phonation and what occurs anatomically during the phonatory process.

Eighth grade students will know all of the above with the addition of…

- The harmonic series, and the role overtones play in determining timbre and tone quality.
- Basic vowel IPA symbols and their corresponding sounds.
- The meanings of the following terms: articulation, breath support, consonants, diction, dynamics, expression, phrasing, pitch, posture, resonant, steady beat, tonality, tone quality, vocal space, vowel shape, as they apply to their own vocal performance.

Stage 2—Assessment Evidence

Performance Tasks:

- Students will sing alone and in small and large groups, at all times with expression and with technical accuracy, demonstrating the proper mechanics of singing.

Eighth Grade only:

- Describe what occurs during phonation, identifying the major anatomical components and their functions.
- Use IPA symbols to more clearly delineate the desired vowel sound.
- Evaluate their own solo performance.
- Use music vocabulary to identify an area of their performance to improve.

• Students will sing “Long, Long Ago” solo and record their performance. They will listen to the recording and fill out a self-evaluation rubric, as well as provide a written description of one way that they could improve their performance.

**Key Criteria:**
• Although the ability to sing with proper vocal technique requires an ongoing commitment to mastery, students will be periodically assessed on the following criteria: posture, breathing, tone quality, breath support, and vowel production.

**Eighth Grade only:**
• Students’ recorded solo performances will be evaluated by the teacher using the State Singing Assessment Task rubric on the following criteria: tonality and intonation, note accuracy, rhythmic accuracy, tone quality, diction, expression.
• Students will also complete the self-evaluation rubric from the State Singing Assessment Task, on which they will assess their own performance based on the same criteria.
• Students will identify an area of their performance on which to improve, describe the problem, and state how they must correct the problem, using the following music vocabulary: articulation, breath support, consonants, diction, dynamics, expression, phrasing, pitch, posture, resonant, steady beat, tonality, tone quality, vocal space, vowel shape.

**Other Evidence:**
Students will perform a vocal warm-up at the start of every class or rehearsal, with focus and full engagement.

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**Stage 3—Learning Plan**

**Learning Activities:**
*To be developed by individual teacher.*
**Stage 1—Desired Results**

**Established Goals:**

*National Standards*

Standard 1: Singing, alone and with others, a varied repertoire of music.
Standard 3: Improvising melodies, variations, and accompaniments.
Standard 6: Listening to, analyzing, and describing music.
Standard 7: Evaluating music and music performances.

*GPS Overarching Big Ideas*
Making meaningful expression/performing
Expressing personal ideas/creating
Responding to the arts
Interpreting symbolic expression/literacy

**Understandings:**

*Students will understand that…*

**Performing**

- Artistic choices are influenced by personal experience and human development.

**Creating**

- Creating in the arts uses imagination, self-discipline, problem-solving and experience.
- Improvisation expresses ideas and feelings in the moment.
- Improvisation and composition involve guidelines and structure, which may be amended during the creative process.

**Responding**

- Artistic expression can be analyzed, described, and evaluated, both intellectually and emotionally, in a variety of ways.
- The depth of musical knowledge one possesses impacts how, and to what degree, one analyzes, describes, and evaluates music.

**Literacy**

- Since music is an aural art form, aural literacy (e.g. listening critically) is an important component of being musically literate.

**Essential Questions:**

**Performing**

- In what ways is singing easier than playing an instrument? In what ways is playing an instrument easier than singing?

**Creating**

- How do I express my ideas, feelings, or mood through music?

**Responding**

- How does knowledge and experience influence interpretation?

**Literacy**

- Is notation “music”?

**Sixth grade students will know…**

- The importance of having acute listening skills while singing to enable in-tune singing.
- The meaning of the word *audiation*, and the role *audiation* plays in singing.
- The meaning of the words *macrobeat, microbeat*.

**Sixth grade students will be able to…**

- Listen while singing and adjust intonation as needed.
- Audiate before singing to aid intonation and pitch accuracy.
- Listen to a piece of music and perform the macrobeat and microbeat.
tempo, duple meter, and triple meter.
• The solfege syllables for the extended major and minor scales, using moveable do and la-based minor, and the functions of those syllables within the scale.
• The meaning of the following terms: resting tone, major key, minor key, chord, triad, root, third, fifth, tonic.

Seventh grade students will know all of the above with the addition of…
• The meaning of the following term: dominant.

Eighth grade students will know all of the above with the addition of…
• The meaning of the following term: subdominant.

Listen to a piece of music and determine whether the meter is duple or triple.
Listen to a piece of music and accurately describe its tempo, using music terms.
Listen to a piece of music and sing the resting tone.
Listen to a piece of music and determine whether it’s in a major or minor key.
Listen to one pitch sung on a neutral syllable, and determine the solfege syllable if given a key center.
Listen to a tonal pattern sung on neutral syllables and sing the resting tone.
Listen to a tonal pattern sung on neutral syllables, determine the solfege syllable for the first note, and echo it on solfege.
Listen to a long melody (at least 16 beats) and echo it on a neutral syllable.
Listen to a rhythm pattern and determine whether it is in duple meter or triple meter.
Listen to a rhythm pattern, determine the meter, and improvise a different rhythm pattern that “answers” in the same meter.
Listen to a tonic tonal pattern and improvise a different tonic pattern.

Seventh grade students will be able to do all of the above with the addition of…
• Listen to a piece of music and improvise a rhythm over the music that demonstrates an understanding of meter and steady beat, while maintaining the macrobeat and microbeat.
• Listen to a tonal pattern (both triadic patterns and scale patterns) sung on neutral syllables, determine the solfege syllables, and echo it on solfege.
• Listen to a tonal pattern and determine whether it is tonic or dominant.
• Listen to a dominant tonal pattern and improvise a different dominant pattern.

Eighth grade students will be able to do all of the above with the addition of…
• Listen to a tonal pattern and determine whether it is tonic, dominant, or subdominant.
• Listen to a subdominant tonal pattern and improvise a different subdominant pattern.
• Improvise a brief melodic “answer” that ends on the resting tone, after being given a brief melodic
“question.”
- Improvise a simple harmony to a familiar melody, demonstrating an awareness of when the harmony changes and an ability to choose a pitch that is consonant with the melody and underlying harmonic accompaniment.

### Stage 2—Assessment Evidence

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<tr>
<th>Performance Tasks:</th>
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<tbody>
<tr>
<td><strong>Sixth Grade:</strong></td>
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<tr>
<td>• Students will hear tonic patterns, analyze what they hear, audiate a musical response, and then sing that musical response. The musical response may include: the starting pitch, the resting tone, the full pattern, or a new pattern of the student’s creation. The musical response may be sung on solfege or neutral syllables.</td>
</tr>
<tr>
<td>• Students will listen to a piece of music, perform the macrobeat and microbeat, and determine the meter.</td>
</tr>
</tbody>
</table>

| **Seventh Grade:** |
| • Students will hear tonic and dominant patterns, analyze what they hear, audiate a musical response, and then sing that musical response. The musical response may include: the starting pitch, the resting tone, the full pattern, or a new pattern of the student’s creation. The musical response may be sung on solfege or neutral syllables. |
| • Students will listen to a piece of music and improvise a rhythm over the music that demonstrates an understanding of meter and steady beat, while maintaining the macrobeat and microbeat. |

| **Eighth Grade:** |
| • Students will hear tonic, dominant, and subdominant patterns, analyze what they hear, audiate a musical response, and then sing that musical response. The musical response may include: the starting pitch, the resting tone, the full pattern, or a new pattern of the student’s creation. The musical response may be sung on solfege or neutral syllables. |
| • Students will listen to a piece of music and improvise a rhythm over the music that demonstrates an understanding of meter and steady beat, while maintaining the macrobeat and microbeat. |

### Key Criteria:
Students will be assessed on the accuracy of their musical response, in terms of pitch and intonation, or in terms of rhythm and meter.

### Other Evidence:
- Students will sing with improved intonation.
- Students will improve their tonal memory.
- Students will perform with an improved sense of steady internal beat.

### Stage 3—Learning Plan

<table>
<thead>
<tr>
<th>Learning Activities:</th>
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<tr>
<td><em>To be developed by individual teacher.</em></td>
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</table>
### Stage 1—Desired Results

**Established Goals:**

**National Standards**
- Standard 1: Singing, alone and with others, a varied repertoire of music.
- Standard 5: Reading and notating music.

**GPS Overarching Big Ideas**
- Making meaningful expression/performing
- Interpreting symbolic expression/literacy

**Understandings:**

**Students will understand that…**

**Performing**
- Humans are born with an instrument for making music—the voice.

**Literacy**
- Each arts discipline is a language unto itself, communicated through a unique system of symbols and terms.
- Literacy in the arts is valuable in facilitating the transfer of artistic expression.
- Notational literacy empowers independent musicians.
- Standard music notation includes symbols that visually represent sounds, and a universal set of terms that aid understanding.

**Essential Questions:**

**Performing**
- In what ways is singing easier than playing an instrument? In what ways is playing an instrument easier than singing?

**Literacy**
- Why do I need to be literate in my chosen art form?
- What does having a common system of symbols and terms for the arts allow us to do, and why is this important?
- Why do composers use standard notation?
- Is notation “music”?
- What is the value in becoming musically literate?
- What would change if we didn’t have a system of written music notation?

**Students will know…**

- The names and meanings of the following symbols: staff, treble clef, bass clef, the letter names for the lines and spaces of the staff, time signature (4/4 and 3/4), measure, bar line, double bar line, quarter note, half note, dotted half note, whole note, key signature (C, F, and G major), sharp, flat.
- The meanings of the following terms: scale, solfege, whole step, half step, tempo, steady beat.
- The solfege syllables for the extended scale (sol—do').
- The key signature indicates where do is on the staff, and that do is moveable depending on the key.
- When notes progress line-space-line-space, etc. they are moving in a stepwise manner.

**Sixth grade students will be able to…**

- Sight-read one- and two-part 8-bar rhythmic exercises in 4/4 and 3/4 time using quarter notes, half notes, dotted half notes, and whole notes using counts and/or neutral syllables while maintaining a consistent given tempo.

**Seventh grade students will be able to do all of the above with the addition of…**

• The forward, stepwise movement of the solfege syllables corresponds with forward, stepwise movement of the first seven letters of the alphabet; the backward, stepwise movement of the solfege syllables corresponds with backward, stepwise movement of the first seven letters of the alphabet.

• The forward movement of syllables/letters corresponds with an upward direction in the melody; the backward movement of syllables/letters corresponds with a downward direction in the melody.

• There is a whole step between all the notes in the scale, except mi-fa and ti-do which are a half step.

Eighth grade students will be able to do all of the above with the addition of…

• Sight-sing step-wise, three-part (soprano, alto, baritone) 8-bar tonal exercises in 4/4 and 3/4 time in C, F, and G major using solfege syllables while maintaining a consistent given tempo.

<table>
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<tr>
<th>Stage 2—Assessment Evidence</th>
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</thead>
<tbody>
<tr>
<td><strong>Performance Tasks:</strong></td>
</tr>
<tr>
<td>Students will individually sight-sing a step-wise, 8-bar tonal exercise in 4/4 or 3/4 time in C, F, or G major using solfege syllables while maintaining a consistent given tempo.</td>
</tr>
<tr>
<td><strong>Key Criteria:</strong></td>
</tr>
<tr>
<td>Students will be assessed on the following four criteria: maintaining tonality, maintaining steady beat, accuracy of pitches, accuracy of rhythms.</td>
</tr>
<tr>
<td><strong>Other Evidence:</strong></td>
</tr>
<tr>
<td>Formative assessments based on students’ in-class performance as a whole class, in small groups, and individually.</td>
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<td><strong>Learning Activities:</strong></td>
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<td>To be developed by individual teacher.</td>
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</table>
Title: Concert Preparation Step 1  Course: Chorale, Concert Choir, Witchmen, Madrigals, Chamber Singers
Topic: Acquisition of Repertoire  Grade: 9-12

Stage 1—Desired Results

Established Goals:
National Standards
Standard 1: Singing, alone and with others, a varied repertoire of music.
Standard 5: Reading and notating music.

GPS Overarching Big Ideas
Making meaningful expression/performing
Interpreting symbolic expression/literacy

Understandings:
Students will understand that…

Performing
• Singing is a means of communication, capable of expressing feelings and emotions that surpass the spoken language.
• Humans are born with an instrument for making music—the voice.

Literacy
• Notational literacy empowers independent musicians.
• Standard music notation includes symbols that visually represent sounds, and a universal set of terms that aid understanding.
• Since music is an aural art form, aural literacy (e.g. listening critically) is an important component of being musically literate.

Essential Questions:
Performing
• In what ways is making music a more effective form of communication than speaking? In what ways is speaking a more effective form of communication than making music?
• In what ways is singing easier than playing an instrument? In what ways is playing an instrument easier than singing?
• How is making music in a group different than making music by oneself? In what ways is making music by oneself more fulfilling than making music with a group? In what ways is making music with a group more fulfilling than making music by oneself?

Literacy
• Is notation “music”?
• What is the value in becoming musically literate?

Ninth through twelfth grade students will know…
• Names and meanings of the following symbols:
  - staff, clef, notes and rests, time signature, bar line, measure, double bar line, repeat sign, tempo, dynamics, articulation and style markings.
• The difference between head voice and chest voice.
• The meanings of the following terms: soprano, alto, tenor, bass, soft palate, diaphragm, ensemble, audiate (inner hearing), step, skip, leap, pick-up notes.
• Fundamental vocal technique including breathing, posture, vocal production technique, and diction.

Ninth grade students will be able to…
• Distinguish between soprano, alto, tenor and bass parts and accompaniment.
• Read melodic contour.
• Read and distinguish between steps, skips and leaps in a melody.
• Sing at the appropriate time (notes vs. rests)
• Demonstrate knowledge of the duration of pick up notes.
• Locate measures in the score.
• Apply tempo, dynamic, and articulation markings in performance.
• Respond to conductor’s breathing and release cues.
• Demonstrate diaphragmatic breathing and breath control.
• Demonstrate correct posture.
• Demonstrate characteristic vocal tone that is clear, open (raised palette) and resonant.
• Perform with pitch accuracy, good intonation and a strong sense of tonality.
• Sing independent part within the ensemble.
• Perform with rhythmic accuracy and a consistent internalized pulse.
• Demonstrate pure and unified vowel formation, with tall round vowels, and clear consonant enunciation.
• Audiate (inner hear) individual part.
• Sing their part using solfege syllables.

Tenth through twelfth grade students will be able to do all of the above with the addition of…
• Aurally and visually identify melodic and harmonic intervals.
• Aurally identify the tonality of a work.

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<tbody>
<tr>
<td><strong>Performance Tasks:</strong></td>
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<tr>
<td>Students will sing their part using pitch and rhythmic accuracy with text.</td>
</tr>
<tr>
<td><strong>Key Criteria:</strong></td>
</tr>
<tr>
<td>The ensemble will be assessed on pitch and rhythmic accuracy of performance during rehearsals.</td>
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<tr>
<td><strong>Other Evidence:</strong></td>
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<tr>
<td>Students will comply with attendance and participation policy.</td>
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<tr>
<td><strong>Learning Activities:</strong></td>
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<td>To be developed by individual teacher.</td>
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</table>
Title: Concert Preparation Step 2  
Course: Chorale, Concert Choir, Witchmen, Madrigals, Chamber Singers  
Topic: Comprehension of Repertoire  
Grade: 9-12

Stage 1—Desired Results

Established Goals:

National Standards
Standard 1: Singing, alone and with others, a varied repertoire of music.
Standard 5: Reading and notating music.
Standard 6: Listening to, analyzing, and describing music.
Standard 7: Evaluating music and music performances.
Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts.
Standard 9: Understanding music in relation to history and culture.

GPS Overarching Big Ideas
Making meaningful expression/performing
Responding to the arts
Interpreting symbolic expression/literacy
Making connections to and through the arts

Understandings:

Students will understand that…
Performing
• Singing a text imbues the words with emotional weight and meaning.
Responding
• The depth of musical knowledge one possesses impacts how, and to what degree, one analyzes, describes, and evaluates music.
Literacy
• Literacy in the arts is valuable in facilitating the transfer of artistic expression.
Connections
• The arts connect to other disciplines, personal experiences, and daily life.
• There are similarities and differences in the arts produced among cultures and across time.
• Music connects us to the past, present, and future.
• Historical events have inspired musicians to create.
• Studying the music of a time period can provide insight into the emotional climate and historical and cultural milieu.
• Texts in vocal music can come from a variety of sources.

Essential Questions:

Performing
• How does working in a group influence expression?
• In what ways is making music a more effective form of communication than speaking? In what ways is speaking a more effective form of communication than making music?
Responding
• How does familiarity with a piece of music affect how we respond?
Literacy
• Why do composers use standard notation?
• What would change if we didn’t have a system of written music notation?
Connections
• How does art reflect as well as shape culture?
• How do artists from different eras and cultures explore and express similar themes?
• How does my artistic work connect to other subjects I study?
• How does music express similar themes and ideas as art and literature from the same period?
• Why is some music timeless?

Students will know…
• The meanings of the following terms, as they apply to the repertoire being studied: structural

Students will be able to…
• Perform their part with ensemble awareness, including intonation, rhythmic timing, balance,
forms (strophic, AB, ABA, through-composed, canon/round, rondo), phrase forms (same and different, question and answer, melodic sequence, call and response), cadences (authentic, half, plagal, deceptive), texture (homophonic vs. polyphonic, accompanied vs. a cappella), literary elements (setting, character, story, conflict, resolution), modulation, intonation, balance, vowel unification, tone quality, diction.

- Major historical time periods (Medieval, Renaissance, Baroque, Classical, Romantic, Contemporary) and their characteristic traits as they apply to the repertoire being studied.
- Characteristic traits of music from various cultures (African, Asian, Hebrew, Hispanic, Celtic, etc.), as they apply to the repertoire being studied.
- Characteristic traits of music from various genres (e.g. African American spirituals, jazz, opera, sea chantey, pop, and show tune etc.), as they apply to the repertoire being studied.

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<tbody>
<tr>
<td><strong>Performance Tasks:</strong></td>
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<tr>
<td>Students will sing their part with ensemble awareness and demonstrate an understanding of form, text, and cultural and historical context.</td>
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<tr>
<td><strong>Key Criteria:</strong></td>
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<tr>
<td>The ensemble will be assessed on stylistic accuracy of performance during rehearsals.</td>
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<td><strong>Other Evidence:</strong></td>
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<td>Students will comply with attendance and participation policy.</td>
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<tr>
<td>Stage 1—Desired Results</td>
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<tr>
<td><strong>Established Goals:</strong></td>
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<tr>
<td>National Standards</td>
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<tr>
<td>Standard 1: Singing, alone and with others, a varied repertoire of music.</td>
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<tr>
<td>Standard 7: Evaluating music and music performances.</td>
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<tr>
<td><strong>GPS Overarching Big Ideas</strong></td>
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<tr>
<td>Making meaningful expression/performing</td>
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<tr>
<td>Responding to the arts</td>
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<tr>
<td><strong>Understandings:</strong></td>
</tr>
<tr>
<td>Students will understand that…</td>
</tr>
<tr>
<td>Performing</td>
</tr>
<tr>
<td>• The arts express ideas, feelings, and human experience.</td>
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<tr>
<td>• Artistic choices are influenced by personal experience and human development.</td>
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<tr>
<td>• Performing involves interpretive decisions.</td>
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<tr>
<td>Responding</td>
</tr>
<tr>
<td>• Responding to the arts enhances one’s life and influences one’s personal expression.</td>
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<tr>
<td>• The music to which one has been exposed influences one’s musical preferences.</td>
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<tr>
<td>• Listening to music evokes emotions, whether or not one has chosen to listen to it.</td>
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<tr>
<td>Essential Questions:</td>
</tr>
<tr>
<td>Performing</td>
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<tr>
<td>• How do the arts express ideas, feelings, and experiences?</td>
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<tr>
<td>• What makes artistic expressions meaningful?</td>
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<tr>
<td>• Why is it important to express myself through the arts?</td>
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<tr>
<td>• How does having an audience impact the performers? Is the audience an essential component of a performance?</td>
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<tr>
<td>Responding</td>
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<tr>
<td>• How do we perceive, interpret, and engage with art?</td>
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<tr>
<td>• How does knowledge and experience influence interpretation?</td>
</tr>
<tr>
<td>• How does responding to works of art enrich my life and influence my work?</td>
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<tr>
<td><strong>Students will know…</strong></td>
</tr>
<tr>
<td>N/A</td>
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<tr>
<td><strong>Students will be able to…</strong></td>
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<tr>
<td>• Perform with expressive interpretation.</td>
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<tr>
<td>• Respond expressively to a conductor’s gestures.</td>
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<tr>
<td>• Respond expressively within an ensemble, (i.e. dynamic coloring, phrase shaping, mood).</td>
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<tr>
<td><strong>Performance Tasks:</strong></td>
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<tr>
<td>Students will sing expressively with interconnectedness and interdependence, responding aesthetically and emotionally to both conductor and ensemble.</td>
</tr>
<tr>
<td><strong>Key Criteria:</strong></td>
</tr>
<tr>
<td>The ensemble will be assessed on expressive interpretation during rehearsals and in concert.</td>
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<tr>
<td><strong>Other Evidence:</strong></td>
</tr>
<tr>
<td>Students will comply with attendance and participation policy.</td>
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<tr>
<td>Students will reflect on their performance after the concert.</td>
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<tr>
<td>Learning Activities:</td>
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<tr>
<td><em>To be developed by individual teacher.</em></td>
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<tr>
<td>Established Goals:</td>
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<tr>
<td><strong>National Standards</strong></td>
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</tbody>
</table>
| Standard 1: Singing, alone and with others, a varied repertoire of music. | • Humans are born with an instrument for making music—the voice.  
• Singing is communication. |
| **GPS Overarching Big Ideas** | **Essential Questions:** Performing |
| Making meaningful expression/performing | • In what ways is singing easier than playing an instrument? In what ways is playing an instrument easier than singing?  
• What mechanics are involved in order to be able to sing? Can anyone learn how to sing? Can anyone learn how to sing at the same ability level? Why do people’s singing voices sound different?  
• Why do so many adults feel that they cannot sing? If they don’t sing, are they missing out on something? |
| **Students will know…** | **Students will be able to…** |
| • Proper singing posture and its importance in executing a strong and healthy tone.  
• The parts of the respiratory system and what occurs anatomically in the process of inhalation and exhalation.  
• Breath support requires maintaining a consistent airflow during phonation.  
• Phonation and what occurs anatomically during the phonatory process.  
• The harmonic series, and the role overtones play in determining timbre and tone quality.  
• The role vocal space plays in executing a resonant tone.  
• The difference between vocal registers and how to smoothly change registers.  
• The names of the vocal registers that apply to their own singing voices—chest, mixed (or middle), and head for girls’ voices, and unchanged boys’ voices; chest (or speaking), head, and falsetto for changed boys’ voices.  
• The passaggio is the “passage” or break between registers in all voices and singers must treat singing in the passaggio with caution and care. | • Sing at all times with proper posture.  
• Employ proper breathing technique while singing.  
• Describe how to breathe properly for singing, identifying the major anatomical components of the respiratory system and their functions.  
• Sing with breath support.  
• Describe what occurs during phonation, identifying the major anatomical components and their functions.  
• Sing employing proper vocal space to ensure an open, resonant sound.  
• Develop their head voice and sing primarily in their head register if they are a girl or a boy with an unchanged voice.  
• Develop their ability to sing in all three registers with equal proficiency if they are a boy with a changed voice.  
• Sing with a pure and unified vowel sound, demonstrating an understanding of how to properly modify vowels as needed, execute diphthongs and triphthongs, and sing a schwa.  
• Use IPA symbols to more clearly delineate the desired vowel sound. |
• Singing occurs on vowels, and vowels must be shaped differently when singing than when talking (i.e. taller and rounder).
• The five pure Latin vowels and how they should sound, as well as other vowel sounds required to sing in English or foreign languages.
• Vowels must sometimes be modified, particularly when the pitch lies within a certain area of a singer’s range, to achieve desired vowel unification, intonation, tone quality, and blend.
• Diphthongs and triphthongs in the English language must be executed carefully, by singing on the first vowel for as long as possible.
• The role of the schwa, as an unaccented vowel in the English language, and how to properly form the vowel when singing.
• Basic vowel IPA symbols and their corresponding sounds.
• Consonants must be clearly articulated in order to communicate the text without disrupting the flow of the musical line, and that proper execution of consonants depends on the style of the piece of music.
• The concept of staggered breathing and how to utilize it in choral ensemble singing.
• The purpose and importance of doing vocal warm-ups at the start of a class or rehearsal.
• A repertoire of vocal warm-ups.

• Sing with clearly and uniformly articulated consonants, including voiced and unvoiced consonants.
• Utilize staggered breathing as necessary.
• Sing a repertoire of vocal warm-ups at the start of every class or rehearsal.

Stage 2—Assessment Evidence

**Performance Tasks:**
• Students will sing alone and in small and large groups, at all times with expression and with technical accuracy, demonstrating the proper mechanics of singing.

**Key Criteria:**
• Although the ability to sing with proper vocal technique requires an ongoing commitment to mastery, students will be periodically assessed on the following criteria: posture, breathing, tone quality, breath support, and vowel production.

**Other Evidence:**
• Students will perform a vocal warm-up at the start of every class or rehearsal, with focus and full engagement.

Stage 3—Learning Plan

**Learning Activities**
*To be developed by individual teacher.*
**Title:** Aural Skills  
**Course:** Chorale, Concert Choir, Witchmen, Madrigals, Chamber Singers  
**Topic:** Aural Skills  
**Grade:** 9-12

### Stage 1—Desired Results

**Established Goals:**

*National Standards*
- Standard 1: Singing, alone and with others, a varied repertoire of music.
- Standard 3: Improvising melodies, variations, and accompaniments.
- Standard 6: Listening to, analyzing, and describing music.
- Standard 7: Evaluating music and music performances.

*GPS Overarching Big Ideas*
- Making meaningful expression/performing
- Expressing personal ideas/creating
- Responding to the arts
- Interpreting symbolic expression/literacy

**Understandings:**

*Students will understand that…*

**Performing**
- Artistic choices are influenced by personal experience and human development.

**Creating**
- Creating in the arts uses imagination, self-discipline, problem-solving and experience.
- Improvisation expresses ideas and feelings in the moment.
- Improvisation and composition involve guidelines and structure, which may be amended during the creative process.

**Responding**
- Artistic expression can be analyzed, described, and evaluated, both intellectually and emotionally, in a variety of ways.
- The depth of musical knowledge one possesses impacts how, and to what degree, one analyzes, describes, and evaluates music.

**Literacy**
- Since music is an aural art form, aural literacy (e.g. listening critically) is an important component of being musically literate.

**Students will know…**
- The importance of having acute listening skills while singing to enable in-tune singing.
- The meaning of the word *audiation*, and the role *audiation* plays in singing.
- The meaning of the words *macrobeat*, *microbeat*,

**Essential Questions:**

**Performing**
- In what ways is singing easier than playing an instrument? In what ways is playing an instrument easier than singing?

**Creating**
- How do I express my ideas, feelings, or mood through music?

**Responding**
- How does knowledge and experience influence interpretation?

**Literacy**
- Is notation “music”?

**Students will be able to…**
- Listen while singing and adjust intonation as needed.
- Audiate before singing to aid intonation and pitch accuracy.
- Listen to a piece of music and perform the
- tempo, duple meter, and triple meter.

- The solfege syllables for the extended major and minor scales, using moveable do and la-based minor, and the functions of those syllables within the scale.

- The meaning of the words resting tone, major key, minor key, chord, triad, root, third, fifth, tonic, dominant, subdominant.

- macrobeat and microbeat.

- Listen to a piece of music and determine whether the meter is duple or triple.

- Listen to a piece of music and accurately describe its tempo, using music terms.

- Listen to a piece of music and improvise a rhythm over the music that demonstrates an understanding of meter and steady beat, while maintaining the macrobeat and microbeat.

- Listen to a piece of music and sing the resting tone.

- Listen to a piece of music and determine whether it's in a major or minor key.

- Listen to one pitch sung on a neutral syllable, and determine the solfege syllable if given a key center.

- Listen to a tonal pattern sung on neutral syllables and sing the resting tone.

- Listen to a tonal pattern (both triadic patterns and scale patterns) sung on neutral syllables, determine the solfege syllables, and echo it on solfege.

- Listen to a long melody (at least 16 beats) and echo it on a neutral syllable.

- Listen to a rhythm pattern and determine whether it is in duple meter or triple meter.

- Listen to a rhythm pattern, determine the meter, and improvise a different rhythm pattern that “answers” in the same meter.

- Listen to a tonal pattern and determine whether it is tonic, dominant, or subdominant.

- Listen to a tonic tonal pattern and improvise a different tonic pattern.

- Listen to a dominant tonal pattern and improvise a different dominant pattern.

- Listen to a subdominant tonal pattern and improvise a different subdominant pattern.

- Improvise a brief melodic “answer” that ends on the resting tone, after being given a brief melodic “question.”

- Improvise a simple harmony to a familiar melody, demonstrating an awareness of when the harmony changes and an ability to choose a pitch that is consonant with the melody and underlying harmonic accompaniment.
<table>
<thead>
<tr>
<th>Stage 2—Assessment Evidence</th>
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</thead>
<tbody>
<tr>
<td><strong>Performance Tasks:</strong></td>
</tr>
<tr>
<td>Students will hear tonic, dominant, and subdominant patterns, analyze what they hear, audiate a musical response and then sing that musical response. The musical response may include: the starting pitch, the resting tone, the full pattern, or a new pattern of the student’s creation. The musical response may be sung on solfege or on neutral syllables.</td>
</tr>
<tr>
<td>Students will listen to a piece of music and improvise a rhythm over the music that demonstrates an understanding of meter and steady beat, while maintaining the macrobeat and microbeat.</td>
</tr>
<tr>
<td><strong>Key Criteria:</strong></td>
</tr>
<tr>
<td>Students will be assessed on the accuracy of their musical response, in terms of pitch and intonation, or in terms of rhythm and meter.</td>
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<tr>
<td><strong>Other Evidence:</strong></td>
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<tr>
<td>• Students will sing with improved intonation.</td>
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<tr>
<td>• Students will improve their tonal memory.</td>
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<tr>
<td>• Students will perform with an improved sense of steady internal beat.</td>
</tr>
<tr>
<td>Stage 3—Learning Plan</td>
</tr>
<tr>
<td><strong>Learning Activities:</strong></td>
</tr>
<tr>
<td>To be developed by individual teacher.</td>
</tr>
<tr>
<td>Established Goals:</td>
</tr>
<tr>
<td>-------------------</td>
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<tr>
<td><strong>National Standards</strong></td>
</tr>
<tr>
<td>Standard 1: Singing, alone and with others, a varied repertoire of music.</td>
</tr>
<tr>
<td>Standard 5: Reading and notating music.</td>
</tr>
<tr>
<td><strong>GPS Overarching Big Ideas</strong></td>
</tr>
<tr>
<td>Making meaningful expression/performing</td>
</tr>
<tr>
<td>Interpreting symbolic expression/literacy</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Understandings:</th>
<th>Students will know…</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Students will understand that…</strong></td>
<td><strong>The names and meanings of the following symbols:</strong> staff, treble clef, bass clef, the letter names for the lines and spaces of the staff, time signature (4/4 and 3/4), measure, bar line, double bar line, quarter note, half note, dotted half note, whole note, key signature (C, F, and G major), sharp, flat.</td>
</tr>
<tr>
<td>Performing</td>
<td>• The meanings of the following terms: scale, solfege, whole step, half step, tempo, steady beat.</td>
</tr>
<tr>
<td>Literacy</td>
<td>• The solfege syllables for the extended scale (sol—do').</td>
</tr>
<tr>
<td>• Each arts discipline is a language unto itself, communicated through a unique system of symbols and terms.</td>
<td>• The key signature indicates where do is on the staff, and that do is moveable depending on the key.</td>
</tr>
<tr>
<td>• Literacy in the arts is valuable in facilitating the transfer of artistic expression.</td>
<td>• When notes progress line-space-line-space, etc. they are moving in a stepwise manner.</td>
</tr>
<tr>
<td>• Notational literacy empowers independent musicians.</td>
<td>Students will be able to…</td>
</tr>
<tr>
<td>• Standard music notation includes symbols that visually represent sounds, and a universal set of terms that aid understanding.</td>
<td><strong>Sight-read one- and two-part 8-bar rhythmic exercises in 4/4 and 3/4 time using quarter notes, half notes, dotted half notes, and whole notes using counts and/or neutral syllables while maintaining a consistent given tempo.</strong></td>
</tr>
<tr>
<td><strong>Students will know…</strong></td>
<td><strong>Sight-sing step-wise, three-part (soprano, alto, baritone) 8-bar tonal exercises in 4/4 and 3/4 time in C, F, and G major using solfege syllables while maintaining a consistent given tempo.</strong></td>
</tr>
</tbody>
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**Stage 1—Desired Results**

**Title:** Sight-Reading Skills  
**Course:** Chorale, Concert Choir, Witchmen, Madrigals, Chamber Singers  
**Topic:** Sight-Reading Skills  
**Grade:** 9-12
• The forward, stepwise movement of the solfege syllables corresponds with forward, stepwise movement of the first seven letters of the alphabet; the backward, stepwise movement of the solfege syllables corresponds with backward, stepwise movement of the first seven letters of the alphabet.
• The forward movement of syllables/letters corresponds with an upward direction in the melody; the backward movement of syllables/letters corresponds with a downward direction in the melody.
• There is a whole step between all the notes in the scale, except mi-fa and ti-do which are a half step.

Stage 2—Assessment Evidence

Performance Tasks:
Students will individually sight-sing a step-wise, 8-bar tonal exercise in 4/4 or 3/4 time in C, F, or G major using solfege syllables while maintaining a consistent given tempo.

Key Criteria:
Students will be assessed on the following four criteria: maintaining tonality, maintaining steady beat, accuracy of pitches, accuracy of rhythms.

Other Evidence:
Formative assessments based on students’ in-class performance as a whole class, in small groups, and individually.

Stage 3—Learning Plan

Learning Activities:
To be developed by individual teacher.
Treble

Holiday
Bashana Haba’ah by Nurit Hirsch, arr. by V. Pasternak (Hal Leonard), 2-part
Carol of the Bells by M. Leontovich, arr. by Peter Wilhousky (Carl Fischer), SSA*
Chanukah Song, The (We Are Lights) by Stephen Schwartz, arr. by Mac Huff (Hal Leonard), SSA
Dance of the Sugar Plum Fairy by Pyotr Ilyich Tchaikovsky, arr. by Jeff Funk (Alfred), SSAA*
Jingle Bell Rock by Joe Beal & Jim Boothe, arr. by Roger Emerson (Hal Leonard), SSA
Joy to the World! Hallelujah! by George Frideric Handel, arr. by Keith Christopher (Alfred), 2-part
Mele Kalikimaka by R. Alex Anderson, arr. by Jay Althouse (Alfred), SSA
Nutcracker Jingles by James Pierpont & Pyotr Ilyich Tchaikovsky, arr. by Chuck Bridwell (Alfred), 2-part
One Candle, One Flame by Linda Sobo (World Music Press), 2-part
Sing Joy! by George Frideric Handel, arr. by Mark Hayes (Alfred), 2-part
Shine by Lessia (Santa Barbara), SA
Stopping By Woods on a Snowy Evening by Ruth Artman (Shawnee), SSA
This Little Babe (A Ceremony of Carols) by Benjamin Britten (Boosey & Hawkes), SSA
Walking in the Air by Howard Blake, arr. by Audrey Snyder (Hal Leonard), 2-part

Masterwork Composers
Ave Maria by Franz Schubert, arr. by Janet Whitcomb Pummill (Colla Voce), SSA
Bel Piacere by George Frideric Handel, arr. by Linda Spevacek (Lorenz), SSA
Bist Du bei Mir by Johann Sebastian Bach, arr. by Doreen Rao (Boosey & Hawkes), unison
Da Pacem Domine by Melchoir Franck, arr. by Mary Goetze (Boosey & Hawkes), 4-part
Danza, Danza, Fanciulla Gentile by Francesco Durante, arr. by Audrey Snyder (Hal Leonard), 2-part
Dôme Épais by Leo Delibes, arr. by Francesco Núñez (Boosey & Hawkes), 2-part
For the Beauty of the Earth by John Rutter (Hinshaw), SA
Gia il Sole dal Gange by Alessandro Scarlatti, arr. by Jill Gallina (Shawnee), SSA
Heavens Are Telling, The (Creation) by Franz Joseph Haydn, arr. by Jean Anne Shafferman (Alfred), 2-part
In Paradisum (Requiem) by Gabriel Faure, arr. by Earlene Rentz (Lorenz), SSA
In Stiller Nacht by Johannes Brahms, arr. by Russell Robinson (BriLee), SSA
Laudamus Te (Gloria) by Antonio Vivaldi, arr. by Doreen Rao (Boosey & Hawkes), 2-part
Les Berceaux by Gabriel Fauré, arr. by Audrey Snyder (Hal Leonard), SSA
Lift Thine Eyes (Elijah) by Felix Mendelssohn, arr. by Russell Robinson (Carl Fischer), SSA
Music, Spread Thy Voice Around (Solomon) by George Frideric Handel, arr. by Becki Slagle Mayo (Shawnee), SSA
Panis Angelicus by Cesar Franck, arr. by Hal Hopson (Hope), SA
Younger Generation by Aaron Copland, arr. by Frederic Fay Swift (Hal Leonard), SA

Folksong/Multicultural
A Zing-a Za (Brazilian Folk) arr. by Mary Goetze (Boosey & Hawkes), 4-part
An American Celebration arr. by Carl Strommen (Alfred), 2-part
Ani Ma’amin (Traditional Jewish) arr. by John Leavitt (Hal Leonard), SSA
Bright Morning Stars (Kentucky Folk) arr. by Jay Althouse (Alfred), SSAA*
Hashivenu (Israeli Folk) arr. by Ruth Dwyer & Martin Ellis (Colla Voce), 3-part
Hashivenu (Israeli Folk) arr. by Doreen Rao (Boosey & Hawkes), 3-part
Hi! Ho! The Rattlin’ Bog (Traditional Irish) arr. by Linda Spevacek (Lorenz), 2-part
How Can I Keep from Singing? (Quaker Hymn) arr. by Gwyneth Walker (E. C. Shirmer), SSAA
I’m Goin’ Up a Yonder by Walter Hawkins, arr. by Martin Sirvatka (Boosey & Hawkes), 4-part
Kenya Melodies arr. by Robert Hugh (Boosey & Hawkes), SSA*
Niska Banja (Serbian Gypsy Dance) arr. by Nick Page (Boosey & Hawkes), SSAA
N’kosi Sikelel’I Afrika by Enoch Mankayi Sontonga, arr. by Nick Page (World Music Press), 2-part
Pat Works On the Railway (Traditional Irish) arr. by Ruth Dwyer & Martin Ellis (Colla Voce), 3-part
Praise His Holy Name by Keith Hampton (earthsongs), SSA
Shake the Papaya Down (Calypso Song) arr. by Ruth Dwyer & Judith Waller (Colla Voce), 3-part
Shalom Aleikhem by Kurt Knecht (Walton), SA
Shenandoah (American Folk) arr. by James Erb (Alfred), SSAA
Simple Gifts (Shaker Song) arr. by Aaron Copland/Irving Fine (Boosey & Hawkes), SA
Water is Wide, The (American Folk) arr. by Ruth Elaine Schram (BriLee), 2-part
Yo Le Canto Todo El Dia by David Brunner (Boosey & Hawkes), SA
Yonder Come Day (Traditional Georgia Sea Islands) arr. by Judith Cook Tucker (World Music Press), 3-part*

Contemporary/Artsong
Al Shlosha D’Varim by Allan Naplan (Boosey & Hawkes), SA
Away From the Roll of the Sea by Allister MacGillivray (Gordon V. Thompson), SSA
Birdsong by Paul Read (Boosey & Hawkes), 2-part
Children of Light by Valerie Ann Webdell (Colla Voce), 2-part
Fairest Lady by Nick Page (Boosey & Hawkes), 2-part
Fire by Mary Goetze (Boosey & Hawkes), 3-part
Give Us Hope by Jim Papoulis, arr. by Francisco Núñez (Boosey & Hawkes), 3-part
Heart, We Will Forget Him! by Laura Farnell (Hal Leonard), SSA
Homeward Bound by Marta Keen, arr. by Jay Althouse (Alfred), SSA
Like a Singing Bird by Bob Chilcott (Oxford), 2-part
Seal Lullaby, The by Eric Whitacre (Hal Leonard), SSA
Something Told the Wild Geese by Sherri Porterfield (Lorenz), 2-part
Tiger, The by Sherri Porterfield (Alfred), 2-part
Weep No More by David Childs (Santa Barbara), SSAA
When I Close My Eyes by Jim Papoulis, arr. by Francisco Núñez (Boosey & Hawkes), 2-part

Pop/Show Tunes
And So It Goes by Billy Joel, arr. by Audrey Snyder (Hal Leonard), SSA
Bridge Over Troubled Water by Paul Simon, arr. by Kirby Shaw (Shawnee), SSA
Bubby by Colbie Caillat & Jason Reeves, arr. by Roger Emerson (Hal Leonard), SSA
Come to My Garden (Secret Garden) by Lucy Simon, arr. by John Leavitt (Alfred), SSA
Double Trouble by John Williams, arr. by Teena Chinn (Alfred), 2-part
Down to the River to Pray (Traditional) arr. by Sheldon Curry (Hal Leonard), 2-part
Fireflies by Adam Young, arr. by Mark Brymer (Hal Leonard), 2-part
I Say a Little Prayer by Burt Bacharach & Hal David, arr. by Jay Althouse (Alfred), SSA
Love Song by Sarah Bareilles, arr. by Mark Brymer (Hal Leonard), SSA
Macavity: The Mystery Cat (Cats) by Andrew Lloyd Webber (Hal Leonard), 2-part
Mama, I’m a Big Girl Now (Hairspray) by Marc Shaiman, arr. by Roger Emerson (Hal Leonard), SSA
Penny Lane by John Lennon & Paul McCartney, arr. by Audrey Snyder (Hal Leonard), 2-part
Pure Imagination by Leslie Bricusse & Anthony Newley, arr. by Audrey Snyder (Hal Leonard), 2-part
Rainbow Connection, The (The Muppet Movie) by Paul Williams & Kenneth L. Ascher, arr. by Audrey Snyder (Hal Leonard), 2-part
Seasons of Love (Rent) by Jonathan Larson, arr. by Roger Emerson (Hal Leonard), 2-part
Turn! Turn! Turn! (To Everything There Is a Season) by Pete Seeger, arr. by Roger Emerson (Hal Leonard), 2-part
Three-part Mixed

Holiday
Deck the Hall (Welsh) arr. by Mark Patterson (BriLee)
December’s Keep by Frederic Chopin, arr. by Greg Gilpin (Alfred)
Jamaican Noel (Traditional) arr. by Roger Emerson (Hal Leonard)
Let It Snow! Let It Snow! Let It Snow! by Jule Styne, arr. by Roger Emerson (Hal Leonard)
Ma Navu (Traditional Jewish) arr. by Audrey Snyder (Hal Leonard)
Madrigal of the Bells by Linda Spevacek (Lorenz)
Walking in the Air by Howard Blake, arr. by Audrey Snyder (Hal Leonard)
Winter Wonderland by Felix Bernard, arr. by Joyce Eilers Bacak (Alfred)
You’re a Mean One, Mr. Grinch by Albert Hague, arr. by Jeff Funk (Alfred)

Masterwork Composers
As Fair As Morn by John Wilbye, arr. by Russell Robinson (BriLee)*
Cantate Domino by Hans Leo Hassler, arr. by Russell Robinson (Carl Fischer)*
Come Again! Sweet Love Doth Now Invite by John Dowland, arr. by Russell Robinson (Carl Fischer)*
Dies Irae (Requiem) by Wolfgang Amadeus Mozart, arr. by Patrick Liebergen (Alfred)
Exsultate Justi by Ludivico Viadana, arr. by Sherri Porterfield (Alfred)*
Fa Una Canzona by Orazio Vecchi, arr. by Russell Robinson (Alfred)
In These Delightful, Pleasant Groves by Henry Purcell, arr. by Greg Gilpin (Carl Fischer)*
It Was a Lover and His Lass by Thomas Morley, arr. by Russell Robinson (Carl Fischer)*
How Merrily We Live by Michael East, arr. by Russell Robinson (Alfred)*
Laudate Dominum (Solemn Vespers) by Wolfgang Amadeus Mozart, arr. by Earlene Rentz (Lorenz)
Laudate Dominum by Tomás Luis de Victoria, arr. by Audrey Snyder (Alfred)*
Le Vie (Alcina) by George Frideric Handel, arr. by Patrick Liebergen (Alfred)
Mon Cœur Se Recommende à Vous attr.to Orlando di Lasso, arr. by Russell Robinson (Alfred)
O Occhi Manza Mia by Orlando di Lasso, arr. by Russell Robinson (Alfred)*
Pastime With Good Company by King Henry VIII, arr. by Catherine Bennett (Shawnee)*
Sanctus (German Mass in F) by Franz Schubert, arr. by David L. Weck (Somerset), SAT
Sing for Joy! (Judas Maccabaeus) by George Frideric Handel, arr. by Linda Spevacek (Lorenz)
Silver Swan, The by Orlando Gibbons, arr. by Russell Robinson (Carl Fischer)*
Sound the Trumpet by Henry Purcell, arr. by Erlene Rentz (Lorenz)

Folksong/Multicultural
Ash Grove, The (Welsh Folk) arr. by Linda Spevacek (Lorenz)
Danny Boy (Irish Air) arr. by Julie Knowles (Alfred)
Elijah Rock (Traditional Spiritual) arr. by Neil Ginsberg (GIA)
Erie Canal (Traditional American) arr. by Earlene Rentz (Lorenz)
Poor Wayfarin’ Stranger (Appalachian Folk) arr. by David Eddleman (Carl Fischer)
Star Spangled Banner, The by John Stafford Smith, arr. by Russell Robinson (Alfred)
Take Time in Life (Liberian Folk) arr. by Tom Voorhis & Barbara Klemp (Shawnee)
Wade in the Water (Traditional Spiritual) arr. by Roger Emerson (Hal Leonard)
Ye Banks and Braes (Traditional Scottish) arr. by Russell Robinson (Carl Fischer)

Contemporary/Artsong
And This Shall Be for Music by Mary Lynn Lightfoot (Lorenz)
Arrow and the Song, The by Lon Beery (BriLee)
Come in from the Firefly Darkness by Amy Feldman Bernon (Lorenz)
Dreams by Lon Beery (Hal Leonard)
Exhilaration is the Breeze by Neil Ginsberg (Lorenz)
I Am the River by Amy Feldman Bernon (Lorenz)
I Dream a World by André Thomas (Lorenz)
Inscription of Hope by Z. Randall Stroope (Lorenz)
Kyrie Eleison by Bob Ashton (Cambiata), SAC
Musica Dei by John Leavitt (Hal Leonard)
My Heart’s in the Highlands by Lon Beery (Alfred)
Never Seek to Tell Thy Love by Sherri Porterfield (Alfred)
O Nata Lux by Tom Porter (Lorenz)
Rainstorm! by Roger Emerson (Hal Leonard)
Wind, The by Neil Ginsberg (Lorenz)
Windy Nights by Cynthia Gray (Lorenz)

**Pop/Show Tunes**
Blue Skies by Irving Berlin, arr. by Roger Emerson (Hal Leonard)
Corner of the Sky (Pippin) by Stephen Schwartz, arr. by Teena Chinn (Alfred)
Dancing Queen by Benny Andersson, Stig Anderson, & Bjorn Ulvaeus, arr. by Jeff Funk (Alfred)
I'll Be There by Berry Gordy, Hal Davis, Willie Hutch, and Bob West; arr. by Audrey Snyder (Hal Leonard)
Joyful, Joyful (adapted from Beethoven) arr. by Mervyn Warren (Hal Leonard)
Monday, Monday by John Phillips, arr. by Roger Emerson (Hal Leonard)
Play for Me a Simple Melody by Irving Berlin, arr. by Kirby Shaw (Hal Leonard)
Solla Sollew (Seussical) by Stephen Flaherty, arr. by Andy Beck (Alfred)
Three Little Birds by Bob Marley, arr. by Audrey Snyder (Hal Leonard)
**SAB**

**Holiday**

Blue Christmas by Billy Hayes & Jay Johnson, arr. by Mac Huff (Hal Leonard)
Carol of the Bells by M. Leontovich, arr. by Ruth Artman (Hal Leonard)
Christmas Time Is Here by Vince Guaraldi, arr. by Steve Zegree (Hal Leonard)
Cool Yule by Steve Allen, arr. by Kirby Shaw (Hal Leonard)
Ding-a-Ding-a Ding by Greg Gilpin (Hal Leonard), SSAB*
God Rest You Merry Gentlemen (Traditional English) arr. by Donald Moore (Alfred)
Journey in Peace by Andy Beck & Ben Cohn (Alfred)
Little Drummer Boy, The/Peace on Earth by Harry Simeone, Henry Onorati, Katherine Davis, Larry Grossman, & Ian Fraser, arr. by Jay Althouse (Alfred)
Ose Shalom by John Leavitt (Alfred)
Parade of the Wooden Soldiers by Leon Jessel, arr. by Judith Vaccaro (Fred Bock)*
Santa Claus Is Comin’ to Town by J. Fred Coots, arr. by Jay Althouse (Alfred)
Sleigh Ride by Leroy Anderson, arr. by Kirby Shaw (Alfred)
We Three Kings by John Hopkins, arr. by Andy Beck (Alfred)

**Masterwork Composers**

And the Glory of the Lord (Messiah) by George Frideric Handel, arr. by Roger Emerson (Hal Leonard)
Barechu by Salamone Rossi, arr. by Joshua Jacobson (Broude Brothers)*
Be Joyful This Day by Jean Baptiste Lully, arr. by Patrick Liebergen (BriLee)
Cantate Domino by Giuseppe Pitoni, ed. by Norman Greyson (Bourne)*
Die Nachtigall by Felix Mendelssohn, arr. by Russell Robinson (Walton)
Hava Nashira by Johannes Ockeghem, arr. by Patrick Liebergen (Alfred)
Hear the Joy by Jacques Arcadelt, arr. by Patrick Liebergen (BriLee)*
How Lovely Are the Messengers (St. Paul) by Felix Mendelssohn, arr. by Russell Robinson (Alfred)
I Will Rejoice by Georg Philipp Telemann, arr. by Dave & Jean Perry (BriLee)
Lift Up Your Voices (Judas Maccabaeus) by George Frideric Handel, arr. by Patrick Liebergen (Alfred)
Non Nobis Domine by William Byrd, arr. by Russell Robinson (Carl Fischer)*
Now My Heart by Jacques Arcadelt, arr. by Patrick Liebergen (Carl Fischer)*
Rise Up in Festive Song by Pierre Clereau, ed. by Patrick Liebergen (BriLee)*
Sicut Cervus by Giovanni Pierluigi da Palestrina, arr. by Russell Robinson (Alfred)*
Sing and Rejoice! by Henry Purcell, arr. by Patrick Liebergen (Alfred)
Sing with Pleasure (Saul) by George Frideric Handel, arr. by Patrick Liebergen (Alfred)
Sure on this Shining Night by Samuel Barber, arr. by Dick Averre (Hal Leonard)
Your Lovely Face by Adriano Banchieri, arr. by Patrick Liebergen (Carl Fischer)*

**Folksong/Multicultural**

Ahrirang (Korean Folk) arr. by Brad Printz (Lorenz)
Cuckoo, The (American Folk) arr. by Robert Hugh (Hal Leonard)
Follow the Drinking Gourd (Traditional Spiritual) arr. by Dan Davison (Walton)
Hineh Mah Tov (Hebrew Folk) arr. by Gerald Custer (GIA)
Little Beggarman, The (Traditional Irish) arr. by Emily Crocker (Hal Leonard)
Liza (Jamaican Folk) arr. by Steven Burnett (Carl Fischer)*
Niska Banja (Serbian Gypsy Dance) arr. by Nick Page (Boosey & Hawkes), SAAB
Old Dan Tucker (Traditional American) arr. by Neil Ginsberg (Lorenz)
Rising of the Moon (Traditional Irish) arr. by Roger Emerson (Hal Leonard)
Shine on Me (Traditional Spiritual) arr. by Rollo Dilworth (Hal Leonard)
South African Suite arr. by Henry Leck (Colla Voce)
Contemporary/Artsong
Ashokan Farewell by Jay Unger, arr. by Carole Stephens (Alfred)
Barter by Frank DeWald (Boosey & Hawkes)
Can You Hear by Jim Papoulis (Boosey & Hawkes)
Duond Akuru by Rollo Dilworth (Hal Leonard)
I Dream a World by Andre Thomas (Lorenz)
If by Marta Keen, arr. by Jay Althouse (Alfred)
River in Judea by Jack Feldman, arr. by John Leavitt (Shawnee)
Shoshone Love Song by Roger Emerson (Hal Leonard)
Stand Together by Jim Papoulis (Boosey & Hawkes), SSAB
Ubi Caritas Et Amor by Roger Emerson (Hal Leonard)

Pop/Show Tunes
100 Years by John Ondrasik, arr. by Ryan James (Hal Leonard)
ABC by Alphonso Mizell, Frederick Perren, Deke Richards, & Berry Gordy; arr. by Roger Emerson (Hal Leonard)
Africa by David Paich & Jeff Porcaro, arr. by Roger Emerson (Hal Leonard)
Bohemian Rhapsody by Freddie Mercury, arr. by Mark Brymer (Hal Leonard)
Can't Fight This Feeling by Kevin Cronin, arr. by Greg Gilpin (Alfred)
Day-O (The Banana Boat Song) by Irving Burgie & William Attaway, arr. by Alan Billingsley (Hal Leonard)
Don't Stop Believin' by Jonathan Cain, Neal Schon, & Steve Perry; arr. by Alan Billingsley (Alfred)
Finale B (Rent) by Jonathan Larson, arr. by Roger Emerson (Hal Leonard)
For Good (Wicked) by Stephen Schwartz, arr. by Mac Huff (Hal Leonard)
I Believe (Spring Awakening) by Duncan Sheik, arr. by Mark Brymer (Hal Leonard)
He Lives In You (The Lion King II: Simba's Pride) by Mark Mancina, Jay Rifkin, and Lebo M; arr. by Mark Brymer (Hal Leonard)
Imagine by John Lennon arr. by Mac Huff (Hal Leonard)
Make Them Hear You (Ragtime) by Stephen Flaherty, arr. by Jeff Funk (Alfred)
One by U2, arr. by Michael Hartigan (Hal Leonard)
Seize the Day (Newsies) by Alan Menken, arr. by Roger Emerson (Hal Leonard)
Viva La Vida by Guy Berryman, John Buckland, Will Champion, & Chris Martin; arr. by Mark Brymer (Hal Leonard)
We Will Rock You by Brian May, arr. by Mark Brymer (Hal Leonard)*
When You Believe (The Prince of Egypt) by Stephen Schwartz, arr. by Audrey Snyder (Hal Leonard)
**SATB**

**Holiday**
- Bidi Bom by David Eddleman (Carl Fischer)
- Carol of the Bells by M. Leontovich, arr. by Peter Wilhousky (Carl Fischer)*
- Jesu the Baby (Traditional Brazilian) arr. by Will Schmid (Hal Leonard)
- Ring Out, Wild Bells by Jonathan Adams (Alliance)
- S’Vivon (Traditional Hebrew) arr. by Betty Bertaux (Boosey & Hawkes)
- Wonderful Christmastime by Paul McCartney, arr. by Alan Billingsley (Hal Leonard)

**Masterwork Composers**
- All Ye Who Music Love by Baldassare Donato, ed. by Norman Greyson (Bourne)*
- Ave Verum Corpus by Wolfgang Amadeus Mozart, arr. by Russell Robinson (Alfred)
- Fire, Fire by Thomas Morley, arr. by Steven Porter (Boosey & Hawkes)*
- Gloria (Gloria) by Antonio Vivaldi (public domain)
- I Behold Your Beauty by Giovanni Gastoldi, arr. by Patrick Liebergen (Carl Fischer)*
- Sanctus (Waisenhausmesee) by Wolfgang Amadeus Mozart, arr. by Patrick Liebergen (Alfred)
- Since First I Saw Your Face by Thomas Ford, ed. by Richard Weymuth (Shawnee)*
- Sing We and Chant It by Thomas Morley, arr. by Patrick Liebergen (Carl Fischer)*
- Sing We for Love Together by Giovanni Gastoldi, arr. by Patrick Liebergen (Carl Fischer)*
- Weep, O Mine Eyes by John Bennet (public domain)*

**Folksong/Multicultural**
- City Called Heaven (Traditional Spiritual) arr. by Josephine Poelimitiz (Colla Voce)
- Keep Your Lamps! (Traditional Spiritual) arr. by André Thomas (Hinshaw)*
- She’s Like the Swallow (Newfoundland Folk) arr. by Carl Strommen (Alfred)
- Tres Cantos Nativos Dos Indios Kraó (Brazilian) arr. by Marcos Leite (earthsongs)*
- True Light by Keith Hampton (earthsongs)
- Twelve Gates (Traditional Spiritual) arr. by Lon Beery (Alfred)

**Contemporary/Artsong**
- Deo Dicamus Gratias by Victor Johnson (Lorenz)
- Prayer, The by Carole Bayer Sager & David Foster, arr. by Teena Chinn (Alfred)

**Pop/Show Tunes**
- Feelin’ Groovy by Paul Simon arr. by Kirby Shaw (Shawnee)
- Good Night by John Lennon and Paul McCartney, arr. by Audrey Snyder (Hal Leonard)
- Hallelujah by Leonard Cohen, arr. by Roger Emerson (Hal Leonard)
- Perhaps Love by John Denver, arr. by Audrey Snyder (Hal Leonard)
- September by Maurice White, Al McKay, & Allee Willis; arr. by Mark Brymer (Hal Leonard)
- Waitin’ for the Light to Shine (Big River) by Roger Miller, arr. by Mark Brymer (Hal Leonard)
- You’re the One That I Want (Grease) by John Farrar, arr. by Jeff Funk (Alfred)

*denotes a cappella