

Southern Cayuga Central School District – Curriculum Map

Subject: Senior High Chorus

School Year: 2018-2019

Title or Topics w/ NYS Standards	Essential Questions & Vocabulary*	Content Skills (Activities to cover Essential Questions)	Major Assessments (Tests, Project, etc.)	Time Frame
<p>Learning the Repertoire Standard 4.2 Standard 4.3</p>	<p>How does understanding the structure and context of musical works inform performance? How do performers interpret musical works?</p> <p>A/O Joint Diaphragm Balance</p> <p>*Further vocabulary is contingent on each student’s musicianship level (see <i>Musicianship Checkpoints</i> below).</p>	<ul style="list-style-type: none"> • Students will understand alignment of the body for singing • Students will learn parts for Winter Concert repertoire • Students will sight-read music daily or semi-daily • Students will demonstrate respectful and productive behavior in rehearsals 	<ul style="list-style-type: none"> • Pre-assessment of musicianship (completion grade) • Response to article on <i>6 Points of Balance</i> • Chorus Lab • Regular Rehearsals 	<p>Marking Period 1 (Sept. 5 – Oct. 19) Marking Period 3 (Dec. 10- Jan. 25)</p>
<p>Bringing the Music to Life Standard 5 Standard 4.1 Standard 7.1 Standard 7.2 Standard 9 Standard 11</p>	<p>How do musicians improve the quality of their performance? When is musical work ready to present? How do performers select repertoire? How does understanding the structure and context of music inform a response? How do individuals choose music to experience? How do we judge the quality of musical work(s) and performance(s)? How does music help us understand the lives of people of different times, places, and cultures? How does music help preserve personal and cultural insights and values?</p> <p>Larynx Vocal folds Bernoulli Effect</p>	<ul style="list-style-type: none"> • Students will practice alignment of the body and proper breath support • Students will continue to learn parts for Winter Concert repertoire • Students will begin studying specific theory content according to their own musicianship level (see <i>Musicianship Checkpoints</i> below). • Students will help choose repertoire for next concert. 	<ul style="list-style-type: none"> • Chorus Lab • Regular Rehearsals • Written assignments • Memorization of repertoire • Music Theory studies • Listening and responding to performances of others 	<p>Marking Period 2 (Oct. 22 – Dec. 7)</p> <p>Marking Period 4 (Jan. 28- Mar. 15)</p> <p>Marking Period 5 (March 18- May 3)</p>

	Resonance Soft palate Glottus			
Ensemble and Solo Performance Standard 6	How does a musician convey artistry in a public performance?	<ul style="list-style-type: none"> Students will perform concert repertoire as an ensemble Students will prepare solo and small ensemble works for public or private performance Select students will perform in regional ensembles 	<ul style="list-style-type: none"> Winter Concert Senior Citizen Concert & Luncheon High School Feature Concert NYSSMA Solofest Spring Concert 	Dec. 5 Dec. 6 Mar. 13 May 2 May 8
End of the Year			<ul style="list-style-type: none"> Final Exam Graduation Performance 	Marking Period 6 (May 6- June 14)

Rubric:	If student reaches a musicianship checkpoint or participates in Solofest:	If not:
Homework	15%	20%
Individual Progress	25%	0%
Lesson Activities	20%	27%
Participation	40%	53%

Students join Chorus with varying levels of experience and understanding of musicianship. Content covered in rehearsal is an adjusted median to meet the most immediate needs. During chorus lab, however, students are instructed and assessed in small groups at the level of their own abilities. Below are 7 levels of musicianship which students can achieve. When a student moves from one musicianship level to the next (or sings in a NYSSMA or CCMEA Solofest), the student receives a grade of 100 in the category of Individual Progress for the marking period (see rubric).

At every musicianship checkpoint:	Student must: Demonstrate a positive attitude and a willingness to work throughout the marking period. Sing his or her part correctly from a song currently in rehearsal (director's choice), demonstrating proper breathing technique and proper alignment for singing. Answer director's questions about level-specific content. See individual levels for specific checkpoints
Content Skills	Assessment and Vocabulary
Level 1: C & F Major 4/4 @ 72 bpm	Student must: Demonstrate a conducting pattern in 4/4 meter at a steady tempo. Sing a scale from Do to Sol with good tone and intonation (any key)

<p>Half and Quarter Notes Intervals: 2nd (stepwise only) Range: Do-Sol (5th)</p>	<p>Identify key signatures for C major and F major Perform with no errors any two of the eight rhythmic exercises from the Level 1 rhythm reading sheet (director's choice) Sight-sing (on solfege) a simple melody from the Level 1 melody sheet (director's choice). Define and/or describe with 100% accuracy the following terms: System; staff; measure; barline; beat; rhythm; pitch; intonation</p>
<p>Level 2: C, F & G Major 4/4 & 2/4 Half & Quarter Notes Intervals: 2nd & 3rd (Do-Mi-Sol) Range: Do-La or Ti-Sol (6th) Quarter Rest</p>	<p>Student must: Attain musicianship Level 1 Demonstrate a conducting pattern in 2/4 meter at a steady tempo. Sing a major scale on solfege with good tone and intonation (any key) Identify the key signature for G major Perform with no errors any two of the eight rhythmic exercises from the Level 2 rhythm reading sheet (director's choice) Perform with no errors Level 2 interval patterns on solfege (no level 1) Sight-sing (on solfege) a simple melody from the Level 2 melody sheet (director's choice). Define and/or describe with 100% accuracy the following terms: Key; key signature; flat; sharp; interval; meter; time signature; tempo; repeat sign</p>
<p>Level 3: C, F & G Major 4/4, 2/4 & 3/4 Half, Quarter & Eighth Notes Intervals: 2nd & 3rd (Do-Mi-Sol) Range: Do-La or Ti-Sol (6th) Half Rest</p>	<p>Student must: Attain musicianship Levels 1-2 Demonstrate a conducting pattern in 3/4 meter at a steady tempo Sing a major scale and arpeggio with good tone and intonation (any key) Correctly draw key signatures for F major and G major Perform with no errors any two of the eight rhythmic exercises from the Level 3 rhythm reading sheet (director's choice) Perform with no errors Level 3 interval patterns on solfege Sight-sing (on solfege) a simple melody from the Level 3 melody sheet (director's choice). Define and/or describe with 100% accuracy the following terms: Melody; harmony; bass clef; treble clef; a cappella; pick-up note</p>
<p>Level 4: C, F, G, D & Bb Major 4/4, 2/4, 3/4 & 6/8 Half, Dotted Half, Quarter & Eighth Notes Intervals: 2nd, 3rd & 5th (Do-Mi-Sol, Do-Sol) Range: Do-Do (octave) La-based Minor Quarter Rest</p>	<p>Student must: Attain Musicianship Levels 1-3 Demonstrate a conducting pattern in 6/8 meter at a steady tempo Sing a major scale and arpeggio with good tone and intonation (any key) Correctly draw key signatures for D major and Bb major Perform with no errors any two of the eight rhythmic exercises from the Level 4 rhythm reading sheet (director's choice) Correctly complete rhythmic dictation Level 1 Perform with no errors Level 4 interval patterns on solfege Sight-sing (on solfege) a melody from the Level 4 melody sheet (director's choice)</p>

Dynamics: <i>p, f</i>	Define and/or describe with 100% accuracy the following terms: Dynamics; Da Capo; fermata
Level 5: C, F, G, D, Bb, A & Eb Major 4/4, 2/4, 3/4, 6/8 & 9/8 Half, Dotted Half, Quarter, Dotted Quarter & Eighth Notes Intervals: 2 nd , 3 rd & 5 th (Do-Mi-Sol, Do-Sol, Sol-Mi-Do, Sol-Do, Sol-Ti-Re; descending Do-Sol) Range: Do-Re, Ti-Do (9 th) Quarter & Eighth Rest Dynamics: <i>mf, p, f, mp</i>	Student must: Attain Musicianship Levels 1-4 Successfully lead one sectional or warm-up period Demonstrate a conducting pattern in 9/8 meter at a steady tempo Sing a natural minor scale on solfege (any key) Correctly draw key signatures for A major and Eb major Perform with no errors any two of the eight rhythmic exercises from the Level 5 rhythm reading sheet (director's choice) Correctly complete rhythmic dictation Level 2 Perform with no errors Level 5 interval patterns on solfege Sight-sing (on solfege) a melody from the Level 5 melody sheet (director's choice) Define and/or describe with 100% accuracy the following terms: Staccato and legato; accent; sforzando (sfz); ties; syncopation; chord
Level 6: C, F, G, D, Bb, A, Eb, E & Ab Major 4/4, 2/4, 3/4, 6/8, 9/8, 12/8 Half, Dotted Half, Quarter, Dotted Quarter, Eighth, Eighth-note Triplet Intervals: 2 nd , 3 rd & 5 th (Do-Mi-Sol, Do-Sol, Sol-Mi-Do, Sol-Do, Sol-Ti-Re; descending Do-Sol, ascending and descending 4 th and 5 th) Range: Do-Re, Ti-Do (9 th) Quarter & Eighth Rest Dynamics: <i>mf, p, f, mp, cresc., decresc.</i>	Student must: Attain Musicianship Levels 1-5 Successfully lead all or part of a rehearsal with director observation Demonstrate a conducting pattern in 12/8 meter at a steady tempo Sing a harmonic minor scale on solfege (any key) Correctly draw key signatures for E major and Ab major Perform with no errors any two of the eight rhythmic exercises from the Level 6 rhythm reading sheet (director's choice) Correctly complete rhythmic dictation Level 3 Perform with no errors Level 6 interval patterns on solfege Sight-sing (on solfege) a melody from the Level 6 melody sheet (director's choice) Sight-sing your part correctly for a simple chorale with a small group (SATB) Define and/or describe with 100% accuracy the following terms: Macrobeat; relative minor; accelerando; ritardando; triplet; crescendo and decrescendo
Advanced: All Key Signatures 5/4, 7/8 Intervals: 6 th , 7 th not starting on Do Accidentals & Chromatic Solfege Advanced Score Markings Major and Minor Intervals Dotted Eighth Notes, Duplets Basic IPA	Continued training in music theory customized to the student's capability. Consonance; dissonance; glissando; parallel minor; adagio; allegro; cadence; triad; chord progression; basic keyboard skills; counterpoint; vibrato; register; range; sequence; tonic; dominant; leading tone; etc.

NY State Arts Standards

Creating	EQ/EU	HS Proficient	HS Accomplished	HS Advanced
<p>Anchor Standard 1 Generate and conceptualize artistic ideas and work.</p> <p>Generate musical ideas for various purposes and contexts.</p>	<p>How do musicians generate creative ideas?</p> <p>The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.</p>	<p>MU:Cr1.1.E.HSI a. Generate melodic, rhythmic, and timbral ideas for contrasting phrases.</p>	<p>MU:Cr1.1.E.HSII a. Generate melodic, rhythmic, and timbral ideas for use in a complete passage of music.</p>	<p>MU:Cr1.1.E.HSIII a. Generate melodic, rhythmic, timbral, and implied harmonic ideas for compositions.</p>
<p>Anchor Standard 2 Organize and develop artistic ideas and work.</p> <p>Select and develop musical ideas for defined purposes and contexts.</p>	<p>How do musicians make creative decisions?</p> <p>Musicians' creative choices are influenced by their expertise, context, and expressive intent.</p>	<p>MU:Cr2.1.E.HSI a. Select from and develop previous ideas to create contrasting phrases.</p> <p>b. Preserve drafts of creative work through standard notation and recording technology.</p>	<p>MU:Cr2.1.E.HSII a. Select from and develop previous ideas to create complete passages of music.</p> <p>b. Preserve drafts of creative work through standard notation and recording technology.</p>	<p>MU:Cr2.1.E.HSIII a. Select from and develop previous ideas to create compositions, improvisations, and arrangements.</p> <p>b. Preserve drafts of creative work through standard notation and recording technology.</p>
<p>Anchor Standard 3.1 Refine and complete artistic work.</p> <p>Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.</p>	<p>How do musicians improve the quality of their creative work?</p> <p>Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</p>	<p>MU:Cr3.1.E.HSI a. Evaluate and refine created contrasting phrases, based on feedback and collaboratively developed criteria.</p>	<p>MU:Cr3.1.E.HSII a. Evaluate and refine created musical passages, based on feedback and collaboratively developed criteria.</p>	<p>MU:Cr3.1.E.HSIII a. Evaluate and refine compositions, improvisations and arrangements, based on feedback and personally identified goals.</p>

<p>Anchor Standard 3.2 Refine and complete artistic work.</p> <p>Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.</p>	<p>When is creative work ready to share?</p> <p>Musicians' presentation of creative work is the culmination of a process of creation and communication.</p>	<p>MU:Cr3.2.E.HSI a. Share created contrasting phrases, individually or as an ensemble.</p>	<p>MU:Cr3.2.E.HSII a. Share created musical passages, individually or as an ensemble.</p>	<p>MU:Cr3.2.E.HSIII a. Share compositions, improvisations, and arrangements, individually or as an ensemble.</p>
<p>Performing</p>	<p>EQ/EU</p>	<p>HS Proficient</p>	<p>HS Accomplished</p>	<p>HS Advanced</p>
<p>Anchor Standard 4.1 Select, analyze, and interpret artistic work for presentation.</p> <p>Select varied musical works to present, based on interest, knowledge, technical skill, and context.</p>	<p>How do performers select repertoire?</p> <p>Performers' interest in and knowledge of musical works, understanding of their own abilities, and the context for a performance influence the selection of repertoire.</p>	<p>MU:Pr4.1.E.HSI a. Select varied repertoire to study (from teacher- or student-provided options) based on music literacy, an understanding of formal design in the music, context, and the technical skill of the individual and ensemble.</p>	<p>MU:Pr4.1.E.HSII a. Explain the criteria used to select varied repertoire to study (from teacher- or student-provided options) based on an understanding of theoretical and structural characteristics of the music, the technical skill of the individual or ensemble, and the purpose or context of the performance.</p>	<p>MU:Pr4.1.E.HSIII a. Develop and apply criteria to select varied programs to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of of the performance.</p>
<p>Anchor Standard 4.2 Select, analyze, and interpret artistic work for presentation.</p> <p>Analyze the structure and context of varied musical works and</p>	<p>How does understanding the structure and context of musical works inform performance?</p> <p>Analyzing creators' context and how they manipulate elements of music provides insight into their intent</p>	<p>MU:Pr4.2.E.HSI a. Use standard notation and aural skills to identify how the form and structural aspects of a piece affect and inform its performance.</p>	<p>MU:Pr4.2.E.HSII a. Demonstrate how compositional devices and structural aspects of musical works may affect performances.</p>	<p>MU:Pr4.2.E.HSIII a. Document and demonstrate how compositional devices and structural aspects of musical works may affect performances.</p>

their implications for performance.	and informs performance.			
<p>Anchor Standard 4.3</p> <p>Select, analyze, and interpret artistic work for presentation.</p> <p>Develop personal interpretations that consider creators' intent.</p>	<p>How do performers interpret musical works?</p> <p>Performers make interpretive decisions based on their understanding of context and intent.</p>	<p>MU:Pr4.3.E.HSI</p> <p>a. Demonstrate an understanding of context in a varied repertoire of music through prepared and/or improvised performances.</p>	<p>MU:Pr4.3.E.HSII</p> <p>a. Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and/or improvised performances, and the performers' ability to connect with the audience.</p>	<p>MU:Pr4.3.E.HSIII</p> <p>a. Demonstrate how understanding the style, genre, and context of a varied repertoire of music informs prepared and/or improvised performances and the performers' ability to connect with the audience.</p>
<p>Anchor Standard 5</p> <p>Develop and refine artistic techniques and work for presentation.</p> <p>Evaluate and refine personal and ensemble performances, individually or in collaboration with others.</p>	<p>How do musicians improve the quality of their performance?</p> <p>When is musical work ready to present?</p> <p>To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.</p>	<p>MU:Pr5.1.E.HSI</p> <p>a. Use teacher and student feedback to develop strategies that address expressive challenges to refine performances.</p> <p>b. Identify the need for aural and visual cues.</p>	<p>MU:Pr5.1.E.HSII</p> <p>a. Develop, apply, and evaluate appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music.</p> <p>b. Initiate aural and visual cues.</p>	<p>MU:Pr5.1.E.HSIII</p> <p>a. Develop, apply, evaluate, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music.</p> <p>b. Conduct or lead by providing aural and visual cues.</p>
<p>Anchor Standard 6</p> <p>Convey meaning through the presentation of artistic work.</p>	<p>How does a musician convey artistry in a public performance?</p> <p>The effectiveness of a performance is based on criteria that vary</p>	<p>MU:Pr6.1.E.HSI</p> <p>a. Demonstrate attention to technical accuracy and expressive qualities in prepared and/or improvised</p>	<p>MU:Pr6.1.E.HSII</p> <p>a. Demonstrate mastery of the technical demands and an understanding of the expressive qualities of the music in prepared and/or improvised performances of a</p>	<p>MU:Pr6.1.E.HSIII</p> <p>a. Demonstrate an understanding and mastery of the technical demands and the expressive qualities of the music through prepared and/or improvised</p>

Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.	across time, place, and cultures.	performances of varied repertoire.	varied repertoire representing diverse cultures, styles, genres, and historical periods.	performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods in multiple types of ensembles.
Responding	EQ/EU	HS Proficient	HS Accomplished	HS Advanced
<p>Anchor Standard 7.1</p> <p>Perceive and analyze artistic work.</p> <p>Choose music appropriate for a specific purpose or context.</p>	<p>How do individuals choose music to experience?</p> <p>Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.</p>	<p>MU:Re7.1.E.HSI</p> <p>a. Apply criteria for selecting music (from teacher- or student- provided options) for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.</p>	<p>MU:Re7.1.E.HSII</p> <p>a. Apply criteria for selecting music (from teacher- or student- provided options) for a variety of purposes, justifying choices by citing knowledge of the music and the specified purpose and context.</p>	<p>MU:Re7.1.E.HSIII</p> <p>a. Use research and personally-developed criteria to justify choices made when selecting music by citing knowledge of the music, and individual and ensemble purpose and context.</p>
<p>Anchor Standard 7.2</p> <p>Perceive and analyze artistic work.</p> <p>Analyze how the structure and context of varied musical works inform the response.</p>	<p>How does understanding the structure and context of music inform a response?</p> <p>Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.</p>	<p>MU:Re7.2.E.HSI</p> <p>a. Explain how the analysis of passages and understanding the way that the elements of music are manipulated informs the response to music.</p>	<p>MU:Re7.2.E.HSII</p> <p>a. Explain how the analysis of structures and contexts informs the response to music.</p>	<p>MU:Re7.2.E.HSIII</p> <p>a. Demonstrate and justify how the analysis of structures, contexts, and performance decisions informs the response to music.</p>
<p>Anchor Standard 8</p>	<p>How do we discern musical creators' and</p>	<p>MU:Re8.1.E.HSI</p> <p>a. Explain and support interpretations of the</p>	<p>MU:Re8.1.E.HSII</p> <p>a. Support interpretations of the expressive intent and</p>	<p>MU:Re8.1.E.HSIII</p> <p>a. Justify interpretations of the expressive intent and meaning</p>

<p>Interpret meaning of artistic work.</p> <p>Support interpretations of musical works that reflect creators’/performers’ expressive intent.</p>	<p>performers’ expressive intent?</p> <p>Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.</p>	<p>expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and (when appropriate) the setting of the text.</p>	<p>meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and (when appropriate) the setting of the text, and research.</p>	<p>of musical works by comparing and synthesizing varied researched sources, including reference to other art forms.</p>
<p>Anchor Standard 9</p> <p>Apply criteria to evaluate artistic work.</p> <p>Support evaluations of musical works and performances, based on analysis, interpretation, and established criteria.</p>	<p>How do we judge the quality of musical work(s) and performance(s)?</p> <p>The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.</p>	<p>MU:Re9.1.E.HSI a. Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.</p>	<p>MU:Re9.1.E.HSII a. Evaluate works and performances, based on research, as well as on personally and collaboratively developed criteria, including analysis and interpretation of the structure and context.</p>	<p>MU:Re9.1.E.HSIII a. Develop and justify evaluations of music, programs of music, and performances, based on criteria, personal decision making, research, and understanding of context.</p>
<p>Connecting</p>	<p>EQ/EU</p>	<p>HS Proficient</p>	<p>HS Accomplished</p>	<p>HS Advanced</p>
<p>Anchor Standard 10</p> <p>Relate and synthesize knowledge and personal experiences to inspire and inform artistic work.</p> <p>Synthesize and relate knowledge and personal experiences to make music.</p>	<p>How does music deepen our understanding of ourselves, promote creative expression, and encourage productive collaboration? What inspires and informs the creative work of musicians?</p> <p>The multidimensional system of music allows</p>	<p>MU:Cn10.1.E.HSI a. Reflect on past and current musical interests, people, and ideas that have influenced your journey and accomplishments, and identify topics that you would like to explore.</p>	<p>MU:Cn10.1.E.HSII a. Identify and implement ways to use music to serve others, and describe the effect of the experience.</p>	<p>MU:Cn10.1.E.HSIII a. Design and complete a capstone project that requires musical leadership and creativity. Reflect on the experience.</p>

	<p>us to uniquely express and reflect upon ideas, opinions, aesthetic values, and human sentience. Musicians draw upon universal themes, disciplinary and interdisciplinary understandings, and life experiences to inform their creative expressions.</p>			
<p>Anchor Standard 11</p> <p>Investigate ways that artistic work is influenced by societal, cultural, and historical context and, in turn, how artistic ideas shape cultures past, present, and future.</p> <p>Relate musical ideas and works to varied contexts and daily life to deepen understanding.</p>	<p>How does music help us understand the lives of people of different times, places, and cultures?</p> <p>How does music help preserve personal and cultural insights and values?</p> <p>Creating, performing, and analyzing music deepens our knowledge of ideas, informs our understanding of cultures, and helps us envision the future.</p>	<p>MU:Cn11.1.E.HSI</p> <p>a. Describe the role of music in significant social and historical events.</p> <p>b. Investigate how cultural perspectives, community ideas, and individual beliefs affect a musical work.</p> <p>c. Identify and describe the contributions of community organizations that promote music.</p> <p>d. Investigate a broad range of career opportunities in the field of music, (e.g., production, promotion, administration, etc.).</p>	<p>MU:Cn11.1.E.HSII</p> <p>a. Appraise the effect of a musician or a group of musicians on a society, and identify the contributing factors to their ability to have that effect.</p> <p>b. Investigate and explain a specific music vocation and its role in society.</p> <p>c. Apply the understanding of social, cultural, and historical context in developing musical interpretations.</p>	<p>MU:Cn11.1.E.HSIII</p> <p>a. Plan and develop pathways for contribution, support, or participation in the community’s musical future.</p> <p>b. Identify multiple instances of small and large scale musical innovation, determine root causes that may have prompted the innovation, and describe the reaction of the prevailing culture to the innovation.</p>