

ORANGE COUNTY PUBLIC SCHOOLS

Secondary Choral Curriculum Project

2005-2006



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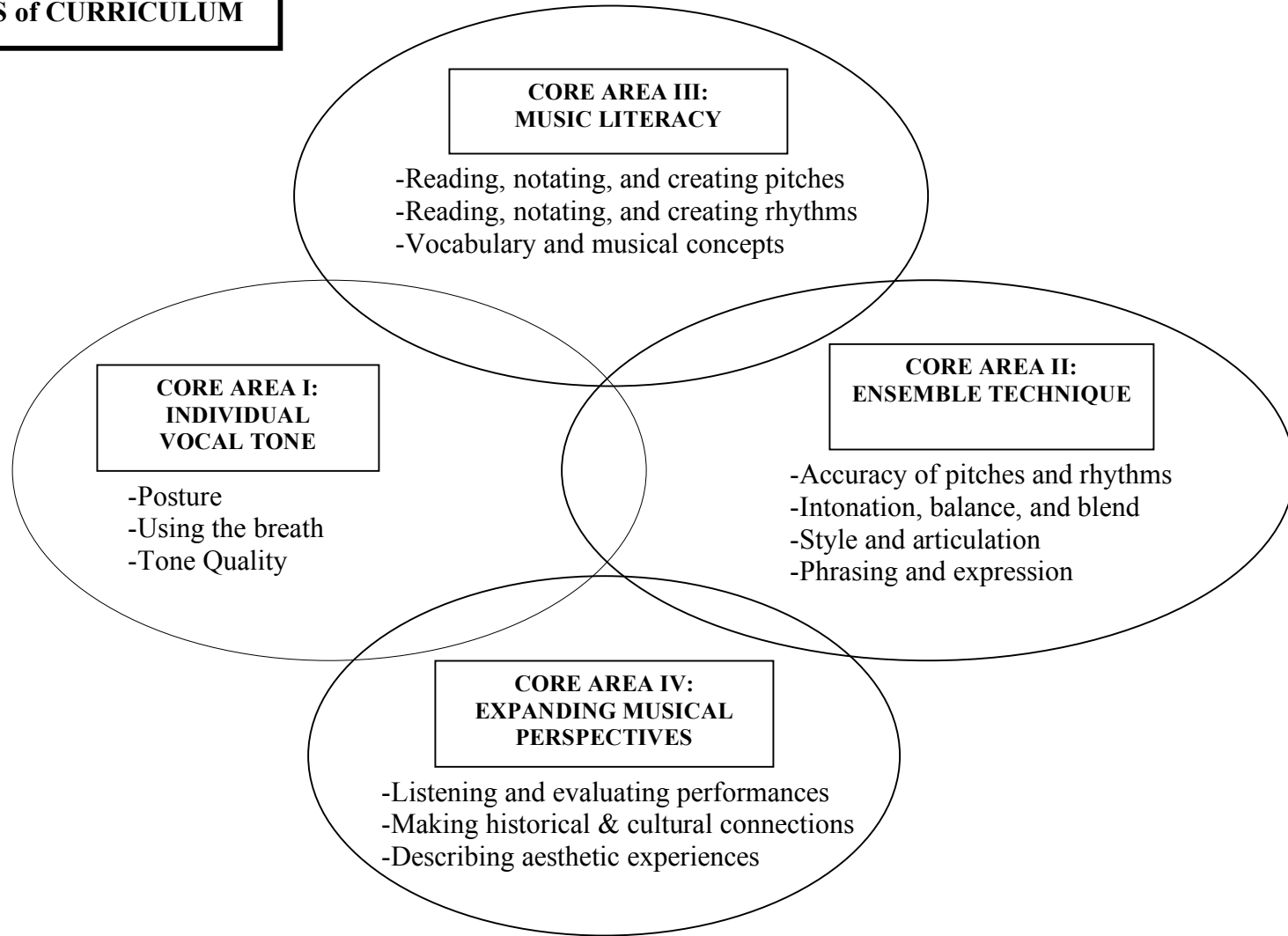
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CORE AREAS of CURRICULUM

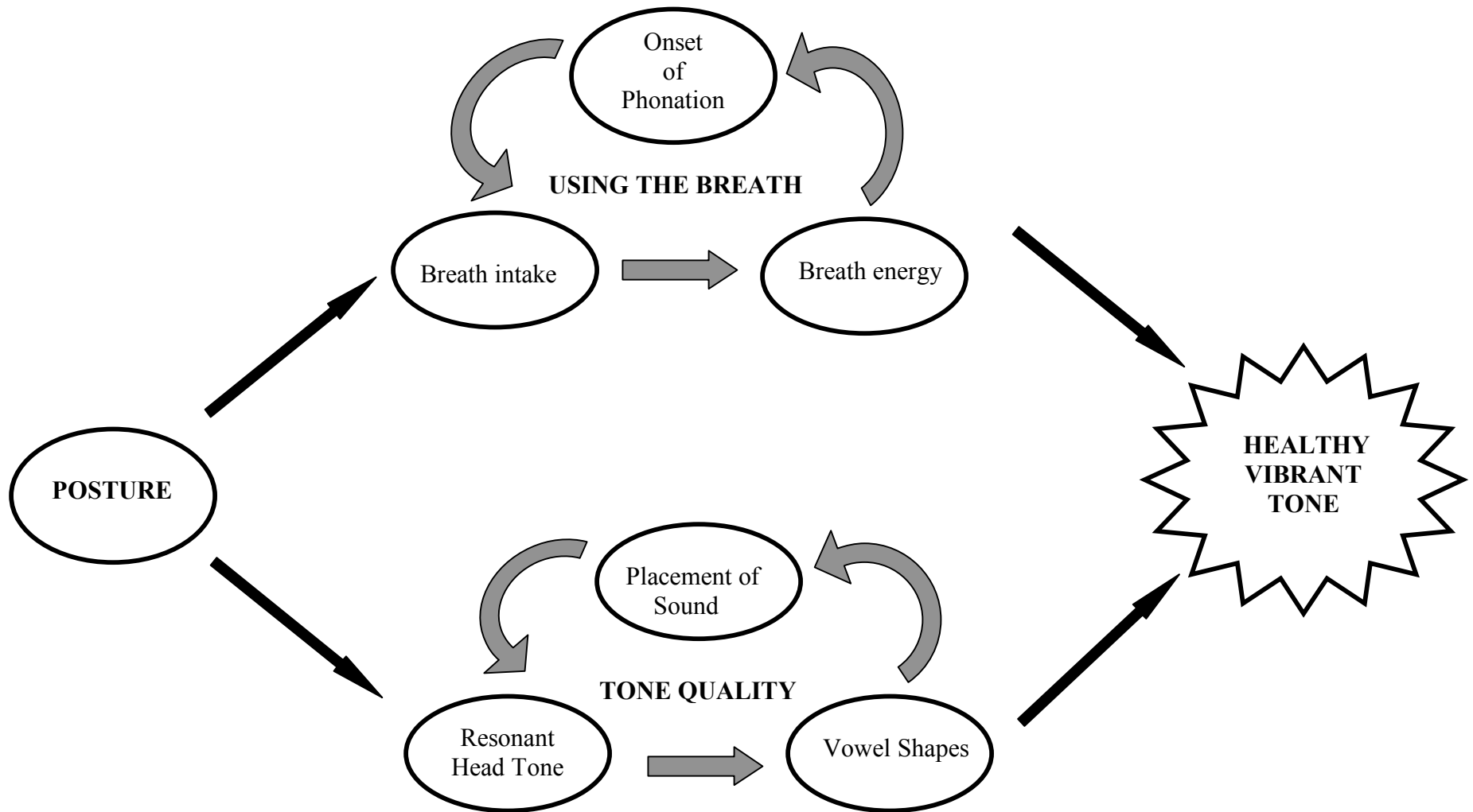


SKILL LEVELS:

- 1) The **ENTRY LEVEL** student- a student new to chorus at either the middle or high school level.
- 2) The **DEVELOPING LEVEL** student- a student who is a continuing chorus student, but who has not achieved a mastery of skills in middle or high school.
- 3) The **ACHIEVING LEVEL** student- a student who demonstrates the mastery of skills in any given area in middle or high school.

CORE AREA I: INDIVIDUAL VOCAL TONE

Note: The following chart shows the process of singing. Mastering these skills is a life-long process, and ensemble sound is dependent upon the healthy tone production of the individual singers. See chart on the next page for specific skill progression.



CORE AREA I: INDIVIDUAL VOCAL TONE: Mastery Skills (Middle/High School)

Note: The following chart shows the process of singing. Mastering these skills is a life-long process, and ensemble sound is dependent upon the healthy tone production of the individual singers.

<p style="text-align: center;">ENTRY (building habits through imitation)</p> <p><i>Posture:</i></p> <ul style="list-style-type: none"> ✓ Sits with feet flat on the floor, straight and tall back, shoulders back and down, and ribcage expanded (sitting). ✓ Stands with feet shoulder width apart, straight and tall back, arms relaxed by side, shoulders back and down and ribcage expanded (standing). 	<p style="text-align: center;">DEVELOPING (reinforcing habits by diagnosing and correcting)</p> <p><i>Posture:</i> (Add...)</p> <ul style="list-style-type: none"> • Identifies appropriate and inappropriate characteristics of sitting and standing posture. • Corrects inappropriate characteristics of sitting and standing posture. 	<p style="text-align: center;">ACHIEVING (maintaining habits independently)</p> <p><i>Posture:</i> (Add...)</p> <ul style="list-style-type: none"> • Consistently sings with appropriate posture with minimal teacher prompt.
<p><i>Using the breath:</i></p> <ul style="list-style-type: none"> ✓ Demonstrates a low, diaphragmatic breath with no upper chest movement and a relaxed, open throat. ✓ Demonstrates an energized and steady stream of air to support the tone. ✓ Demonstrates a buoyant tone at the center of the pitch without a glottal attack at the onset and release of phonation. 	<p><i>Using the breath:</i> (Add...)</p> <ul style="list-style-type: none"> • Recognizes characteristics of appropriate and inappropriate breathing, breath support, and phonation. • Corrects inappropriate characteristics of breathing, breath support and phonation. 	<p><i>Using the breath:</i> (Add...)</p> <ul style="list-style-type: none"> • Consistently demonstrates appropriate characteristics of breathing, breath support and phonation with minimal teacher prompt.
<p><i>Tone Quality:</i></p> <ul style="list-style-type: none"> ✓ Demonstrates an open, resonant head tone with lifted soft palate space. ✓ Creates tall, round, and open vowel shapes that are free of tension. ✓ Produces a tone that is placed in a manner which results in a warm and vibrant sound. 	<p><i>Tone Quality:</i> (Add...)</p> <ul style="list-style-type: none"> • Recognizes sound that is produced as head or chest tone. • Distinguishes tall, round vowel shapes from shallow, spread vowel shapes. • Distinguishes focused sound from breathy sound. • Corrects inappropriate characteristics of tone production. 	<p><i>Tone Quality:</i> (Add...)</p> <ul style="list-style-type: none"> • Consistently demonstrates an open, warm, resonant head tone with tall, round vowel shapes with minimal teacher prompt.

✓ Indicates the essential skills in this core area. Only these essential skills are addressed in the skills-strategies-assessment chart.

CORE AREA II: ENSEMBLE TECHNIQUE: Mastery Skills (Middle/High School)

Note: The following skills are continuous, and are part of a learning process in which students progress through more difficult and diverse repertoire.

ENTRY LEVEL	DEVELOPING LEVEL	ACHIEVING LEVEL
<p><u>Accuracy of pitches/rhythms:</u></p> <ul style="list-style-type: none"> ✓ Accurately sings provided starting pitch of music (unison or parts) ✓ Consistently matches pitch ✓ Correctly sings all rhythm values ✓ Maintains established tempo of piece ✓ Hears and sings starting pitch of music in relationship to a given chord or introductory sequence (unison or parts) 	<p><u>Accuracy of pitches/rhythms:</u> (Add...)</p> <ul style="list-style-type: none"> ✓ Demonstrates the ability to maintain vocal part (2 or more parts) within a small group. • Consistently hears errors in pitch and rhythm 	<p><u>Accuracy of pitches/rhythms:</u> (Add...)</p> <ul style="list-style-type: none"> ✓ Demonstrates the ability to independently maintain their own vocal part when singing in harmony. • Demonstrates the ability to hear and correct errors in pitch and rhythm (in unison or parts).
<p><u>Intonation:</u></p> <ul style="list-style-type: none"> • Sings vocal part while maintaining tonal center; corrects at teacher prompt. 	<p><u>Intonation:</u> (Add...)</p> <ul style="list-style-type: none"> • Consistently recognizes out of tune singing; corrects at teacher prompt. 	<ul style="list-style-type: none"> ✓ <u>Intonation:</u> (Add...) <p>Recognizes out of tune singing, and self-corrects as needed.</p>
<p><u>Balance:</u></p> <ul style="list-style-type: none"> • Sings vocal part while maintaining balance with instruments or other vocal parts. 	<p><u>Balance:</u> (Add...)</p> <ul style="list-style-type: none"> • Hears imbalances between own vocal part and other parts or instruments. 	<ul style="list-style-type: none"> ✓ <u>Balance:</u> (Add...) <p>Sings vocal part while maintaining balance with other parts; hears and correct imbalances as needed.</p>
<p><u>Blend:</u></p> <ul style="list-style-type: none"> • Listens and matches vowel shapes, pitches, tone color, and dynamics of other singers. 	<p><u>Blend:</u> (Add...)</p> <ul style="list-style-type: none"> • Hears discrepancies in blend. 	<ul style="list-style-type: none"> ✓ <u>Blend:</u> (Add...) <p>Sing with attention to blend in unison and harmony; hears and adjusts discrepancies as needed.</p>
<p><u>Style and Articulation:</u></p> <ul style="list-style-type: none"> • Sings with tone quality and articulation that is appropriate to a particular style or genre. 	<p><u>Style and Articulation:</u> (Add...)</p> <ul style="list-style-type: none"> • Hears and describes when tone quality and articulation is appropriate or inappropriate to style or genre. 	<p><u>Style and Articulation:</u> (Add...)</p> <p>Identifies appropriate characteristics of tone quality and articulation for given style or genre.</p>
<p><u>Phrasing and Expression:</u></p> <ul style="list-style-type: none"> • Sings with word and syllabic stress. • Shapes phrases with dynamic changes. ✓ Sings phrases with connection to breath and sense of forward motion. 	<p><u>Phrasing and Expression:</u> (Add...)</p> <ul style="list-style-type: none"> ✓ Hears, sings, and identifies examples and non-examples of word and syllabic stress. ✓ Hears, sings, and identifies examples and non-examples of phrases with dynamic changes. • Hears, sings, and identifies examples and non-examples of phrases with connection to breath and sense of forward motion. 	<p><u>Phrasing and Expression:</u> (Add...)</p> <ul style="list-style-type: none"> ✓ Independently performs with word and syllabic stress, dynamic changes, connection to breath, and sense of forward motion.

✓ Indicates the essential skills in this core area. Only these essential skills are addressed in the skills-strategies-assessment chart.

CORE AREA III: MUSIC LITERACY: Mastery Skills (Middle School)
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Note: As students progress to the next level, they should be able to concurrently demonstrate the previous level's skills.
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ENTRY LEVEL	DEVELOPING LEVEL	ACHIEVING LEVEL
<p><u>Pitches:</u></p> <ul style="list-style-type: none"> ✓ Reads/performs and notates/creates stepwise pitch patterns (whole and half steps) within a major scale. ✓ Reads/performs and notates/creates patterns using <i>sol, mi, and la</i> . ✓ Reads/performs and notates/creates patterns using combinations of <i>do, mi, sol</i> and <i>do</i>¹. 	<p><u>Pitches:</u> (Add...)</p> <ul style="list-style-type: none"> ✓ Reads/performs pitch patterns that integrate step and skip-wise patterns (in unison). ✓ Reads/performs (visually follows) their own vocal part on a 2-part score (without 2nd part being sung). 	<p><u>Pitches:</u> (Add...)</p> <ul style="list-style-type: none"> ✓ Reads/performs pitch patterns that integrate step and skip-wise patterns in 2-part harmony. ✓ Reads/performs/maintains their own vocal part in a 2-pt score while the 2nd part is being sung. • Reads/performs and notates/creates pitch patterns based on subdominant (IV), and dominant (V) chords. • Sings a natural minor scale and arpeggio.
<p><u>Rhythms:</u></p> <ul style="list-style-type: none"> ✓ Reads/performs and notates/creates rhythm patterns using eighth, quarter, half, dotted half, and whole notes ✓ Reads/performs/notates and creates rhythm patterns using quarter, half, and whole rests. ✓ Reads/performs and notates/creates the above rhythm patterns in groups of 2, 3, and 4 beats. 	<p><u>Rhythms:</u> (Add...)</p> <ul style="list-style-type: none"> ✓ Reads/performs and notates/creates rhythm patterns using dotted quarter notes and sixteenth notes in sets of 4. 	<p><u>Rhythms:</u> (Add...)</p> <ul style="list-style-type: none"> ✓ Reads/performs and notates/creates rhythm patterns using short syncopated patterns (eighth-quarter-eighth), and dotted eighth-sixteenth note patterns. • Reads/performs and notates/creates rhythm patterns using eighth rests and eighth/sixteenth note combinations.
<p><u>Vocabulary and Music Concepts:</u></p> <ul style="list-style-type: none"> ✓ Sings vocal examples of basic dynamic levels (<i>p</i> and <i>f</i>). ✓ Sings vocal examples of dynamics changes (<i>crescendo/decrescendo</i>). ✓ Identifies and notates the components: <i>treble/bass clef, staff, barline, double bar, time signature</i>. ✓ Identifies and performs examples of <i>staccato</i> and <i>legato</i> articulations. 	<p><u>Vocabulary and Music Concepts:</u> (Add...)</p> <ul style="list-style-type: none"> ✓ Sings examples of extended dynamic levels (<i>mp, mf, pp, ff</i>) ✓ Identifies the key name (C Major) in relationship to the tonic pitch (C) . ✓ Identifies and notates letter names of lines and spaces on the grand staff ✓ Identifies and notates pitches with ledger lines. ✓ Defines/identifies/ performs examples of ties and slurs. ✓ Identifies and performs accent markings. • Sings all diatonic intervals within a major scale. 	<p><u>Vocabulary and Music Concepts:</u> (Add...)</p> <ul style="list-style-type: none"> ✓ Defines and performs examples of common tempo markings (e.g., <i>adagio, andante, allegro</i>). ✓ Identifies visual examples of intervals within a major scale (2nd, 3rd, etc.) ✓ Identifies/notates/designated key signatures. • Identifies and performs various metronome markings. • Discriminates between aural examples of major (2nd, 3rd, 6th, 7th) and perfect (unison, 4th 5th, octave) intervals.

✓ Indicates the essential skills in this core area. Only these essential skills are addressed in the skills-strategies-assessment chart.
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CORE AREA III: MUSIC LITERACY: Mastery Skills (High School)

Note: As students progress to the next level, they should be able to concurrently demonstrate the previous level's skills.

ENTRY LEVEL	DEVELOPING LEVEL	ACHIEVING LEVEL
<p style="text-align: center;"><u>Pitches:</u></p> <ul style="list-style-type: none"> ✓ Reads/performs and notates/creates patterns using <i>sol-mi-la</i> and <i>do-mi-sol</i> $-do^1$ combinations, including repeated tones. ✓ Reads/performs/notates/creates step-wise pitch patterns (<i>whole & half steps</i>) within a major scale; can visually/aurally discriminate between whole/half steps. ✓ Reads/performs pitch patterns that integrate step and skip-wise patterns (in unison). ✓ Reads/performs (visually follows) their own vocal part on a 2-pt score (without second part being sung). ✓ Reads/performs pitch patterns that integrate step and skip-wise patterns (in 2-part harmony). ✓ Reads/performs/maintains their own vocal part in a two part score while the second part is being sung. ✓ Sings a natural minor scale and arpeggio. 	<p style="text-align: center;"><u>Pitches:</u> (Add...)</p> <ul style="list-style-type: none"> ✓ Reads pitch patterns in three-part voicing (SSA/TTB) in major keys. ✓ Reads pitch patterns in four-part voicing (SATB/SSAA/TTBB) in major keys. ✓ Reads/performs and notates/creates pitch patterns in natural and harmonic minor keys. 	<p style="text-align: center;"><u>Pitches:</u> (Add...)</p> <ul style="list-style-type: none"> ✓ Reads pitch patterns in three-part voicing (SSA/TTB) in major, natural minor and harmonic minor keys. ✓ Reads pitch patterns in four-part voicing (SATB) in major, natural minor and harmonic minor keys. ✓ Reads/performs and notates/creates pitch patterns based on tonic (I), subdominant (IV), and dominant (V) chords.
<p style="text-align: center;"><u>Rhythms:</u></p> <ul style="list-style-type: none"> ✓ Reads/performs and notates/creates rhythm patterns using eighth, quarter, half, dotted half, and whole notes. ✓ Reads/performs and notates/creates rhythm patterns using eighth, quarter, half and whole rests. ✓ Reads/performs and notates/creates rhythm patterns in 2/4, 3/4, 4/4 and 6/8 time. ✓ Reads/performs/notates/creates rhythm patterns using dotted quarter notes and sixteenth notes in groups of 4. 	<p style="text-align: center;"><u>Rhythms:</u> (Add...)</p> <ul style="list-style-type: none"> ✓ Reads/performs and notates/creates rhythm patterns using short syncopated patterns (eighth-quarter-eighth), long syncopated patterns (<i>eighth-quarter-quarter-eighth</i> and <i>eighth-quarter-quarter-quarter-eighth</i>), dotted eighth-sixteenth note patterns, eighth-sixteenth note combinations, eighth and quarter note triplets, and sixteenth rests. 	<p style="text-align: center;"><u>Rhythms:</u> (Add...)</p> <ul style="list-style-type: none"> ✓ Reads/performs and notates/creates rhythm patterns using combinations of all notes and rests. ✓ Classifies time signatures as duple or triple meter.
<p style="text-align: center;"><u>Vocabulary and Music Concepts:</u></p> <ul style="list-style-type: none"> ✓ Sings vocal examples of basic dynamic levels (<i>pp</i> to <i>ff</i>) including dynamic changes (<i>crescendo/decrescendo</i>). ✓ Identifies and notates all components of the grand staff (<i>treble/bass clef, staff, barline, double bar, time signature</i>) and notates the letter names of lines and spaces on the grand staff (including ledger lines). ✓ Identifies and performs examples of common tempo markings (e.g., <i>adagio, andante, allegro</i>) and various metronome markings. ✓ Identifies and performs examples of <i>staccato</i> and <i>legato</i> articulations. ✓ Defines and performs examples of ties and slurs. • Identifies the whole-half step pattern of a major scale. 	<p style="text-align: center;"><u>Vocabulary and Music Concepts:</u> (Add...)</p> <ul style="list-style-type: none"> ✓ Identifies and performs accent markings. ✓ Discriminates (aurally) between major and perfect intervals. ✓ Discriminates (aurally) between major and minor triads. • Sings and discriminates between examples of major and perfect intervals and major and minor triads (visually). • Identifies the tonic in all major keys by looking at the key signature. 	<p style="text-align: center;"><u>Vocabulary and Music Concepts:</u> (Add...)</p> <ul style="list-style-type: none"> ✓ Sings and discriminates between examples of minor 2nd, 3rd, 6th and 7th intervals (aurally). • Sings and discriminates between tritone intervals (visually and aurally). • Identifies the tonic in all minor keys by looking at the key signature. • Discriminates between augmented and diminished triads (visually and aurally).
<p>✓ Indicates the essential skills in this core area. Only these essential skills are addressed in the skills-strategies-assessment chart.</p>		

CORE AREA IV: EXPANDING MUSICAL PERSPECTIVES: Mastery Skills (Middle/High School)

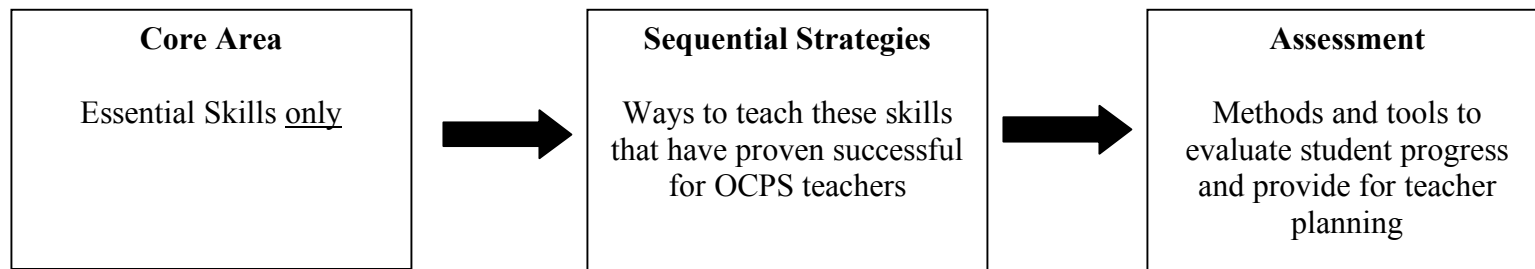
Note: The skills listed below should be a natural outgrowth of teaching in the other core areas and should be cumulative as students' progress through the levels.

ENTRY LEVEL	DEVELOPING LEVEL	ACHIEVING LEVEL
<p><u>Listen, Describe and Evaluate:</u></p> <ul style="list-style-type: none"> ✓ Uses specific criteria, appropriate to the style of music, to evaluate one's own performance using <u>Entry level</u> vocabulary. Uses specific criteria, appropriate to the ✓ style of music, to evaluate the performance of others using <u>Entry level</u> vocabulary. (see Vocab. List) 	<p><u>Listen, Describe and Evaluate:</u> (Add...)</p> <ul style="list-style-type: none"> ✓ Uses specific criteria, appropriate to the style of music, to evaluate one's own performance using <u>Developing Level</u> vocabulary. ✓ Uses specific criteria, appropriate to the style of music, to evaluate the performance of others using <u>Developing Level</u> vocabulary. (see Vocab. List) 	<p><u>Listen, Describe and Evaluate:</u> (Add...)</p> <ul style="list-style-type: none"> ✓ Uses specific criteria, appropriate to the style of music, to evaluate one's own performance using <u>Achieving Level</u> vocabulary. ✓ Uses specific criteria, appropriate to the style of music, to evaluate the performance of others using <u>Achieving Level</u> vocabulary. (see Vocab. List)
<p><u>Historical and Cultural Connections:</u></p> <ul style="list-style-type: none"> • Has exposure to music from a variety of time periods, cultures, composers and styles. 	<p><u>Historical and Cultural Connections:</u> (Add...)</p> <ul style="list-style-type: none"> • Describes and identifies music from a variety of time periods, cultures, composers and styles. 	<p><u>Historical and Cultural Connections:</u> (Add..)</p> <ul style="list-style-type: none"> • Discriminates between music from a variety of time periods, cultures, composers and styles.
<p><u>Aesthetic Awareness:</u></p> <ul style="list-style-type: none"> • Describes personal emotions when listening to a piece of music, and relates these emotions to personal life experiences. 	<p><u>Aesthetic Awareness:</u> (Add...)</p> <ul style="list-style-type: none"> • Describes and discusses how elements of music contribute to the overall mood and expression of a piece. 	<p><u>Aesthetic Awareness:</u> (Add...)</p> <ul style="list-style-type: none"> • Describes the text/sonority of a piece and interprets the intent of composer.

✓ Indicates the essential skills in this core area. Only these essential skills are addressed in the skills-strategies-assessment chart.

Skills, Strategies and Assessment

This next section lists **ONLY** the essential skills in each Core Area, and provides suggested strategies as to how to teach them. General assessment ideas are also provided, however for in depth methods please refer to the “*Assessment Project 2006*” document.



CORE AREA I: INDIVIDUAL VOCAL TONE (Middle/High School)

SEQUENTIAL SKILLS	SEQUENTIAL STRATEGIES*	SEQUENTIAL ASSESSMENT*
Standing posture	Teacher imitation; have model student stand in front of class, and have students point out what is correct about their posture; arm stretch; an imaginary string is attached to the top of each singers head, up to the ceiling, through a pulley, and down in front of the face- pull string; march in place	<p>Use below strategies for assessing all aspects of vocal tone:</p> <ul style="list-style-type: none"> • Teacher Observation • Rubric (see <i>Toolbox</i> for examples) • Checklist • Written description • Record and playback- self-assess • Play a variety of examples of other singers and choirs- describe and/or compare
Sitting posture	Teacher imitation; model student; imaginary string	
Breath intake	Teacher demonstration; hands around waist; hands on tummy; get fat around middle; lay down on back or bend over to feel expansion when breathing; arms folded on chest to relax shoulders/ chest movement; hand palms towards head on either side of head to feel open throat; plie' with arms expanding on breath; air out, hold (with open throat), and relax to allow air in.	
Breath Energy	Pulses; blow out candle stick (finger); explosive consonant patterns; sizzle/ hiss; in 4, out 8 etc.; hiss increasing number of counts- make it a contest; hiss steadily and then unsteadily, and then steadily again to feel the difference; teacher encourages “fast moving air”, “breath energy”, “move the air”, “use the air”, “higher pitches require faster moving air”, “use consonants to connect the vowels, “keep air moving all the way through the end of the last note”.	
Onset of phonation	Teacher diagnosis and correction as necessary; teacher encourages “move the air, and then let the sound ride on that cushion of air”, “start the air sooner”, “think the pitch before you sing”, and “form the vowel at the breath”.	
Resonant head tone	Sirens; ball throw; head tone cheer; hand motions with warm ups (arched hand up by ear); nasal sound on “ee”, then send the sound back; find soft palette; create yawn space; use slinky to demonstrate space; start high and work down.	
Vowel shapes	Hands on cheeks; “OK” hand in front of mouth; sing tall, then spread, then tall; draw mouth shapes on board (or imagine them) and send sound through shape; choose partner/ trio and check each others vowel shapes while singing; allow jaw to relax down; think about raising top half of jaw; be PERSISTENT AND CONSISTENT!	
Placement of Sound	Bow and arrow concept; experiment with placement (eyeballs, nose, mouth, up, down, front, back, combinations); send to ceiling, then roof, then sky, then clouds; beach ball/ space suit resonance; send sound “up and over”.	

***The strategies and assessment techniques listed above are by no means a comprehensive representation of how to teach a given skill. Instead, they serve as a reference point or starting place for teachers. Most teachers will, and do, go beyond this chart.**

CORE AREA II: ENSEMBLE TECHNIQUE (Middle/High School)

SEQUENTIAL SKILLS	SEQUENTIAL STRATEGIES*	SEQUENTIAL ASSESSMENT*
<i>Entry Level:</i> Consistently matches pitch	Echo pitches demonstrated by teacher	3-2-1 Rubric: (3=matches all pitches, 2=matches some pitches, 1=matches few or no pitches)
Hears and sings starting pitch of music in relationship to a given chord or introductory sequence (in unison or in parts)	Associate beginning pitch with syllable from scale; After playing introduction or interlude, student holds beginning pitch	3-2-1 Rubric: (3=matches pitch all times, 2=matches pitch some times, 1=matches pitch few or none of times)
Correctly sings all rhythm values	Rhythm cards with one measure patterns; combine cards in various orders; student sings rhythm patterns	Break into groups of four; students perform rhythm patterns using cards; use “correct-incorrect” checklist
Maintains established tempo of piece	Student sings a simple song or phrase and clap on teacher assigned beat(s)	3-2-1 Rubric: 3=maintains tempo all of time, 2= some of time, 1=maintains little to none of the time
Sings phrases with connection to breath and sense of forward motion	Students mimic phrase shape with hand motion	3-2-1 Rubric: 3=performs phrase shape with connection to breath & forward motion all of the time, 2= some of time, 1= little to none of the time
<i>Developing Level:</i> Sings with word and/or syllabic stress	Student performs a dramatic reading of text	3-2-1 Rubric: 3=performs word stress all of time, 2= some of time, 1= little to none of the time
Shapes phrases with dynamic changes	Student shows an “in-out” stretching of a rubber band	3-2-1 Rubric: 3=performs movements with dynamics all of the time, 2= some of time, 1= little/none of time
Demonstrates the ability to maintain vocal part (2 or more parts) within a small group	Students correctly perform part as an independent section. Teacher could sing/play other part.	3-2-1 Rubric: 3=correct all of time, 2= some of time, 1= little to none of time
<i>Achieving Level:</i> Independently maintains their own vocal part when singing in harmony.	Students make singing circles within section facing inward; several circles around the room are singing at the same time.	Teacher circulation and observation
Sings with attention to blend when singing in unison or within their section.	Begin with good student model for blend; add other singers one by one with attention to maintaining blend.	Peer assessment and class discussion
Sings with attention to balance when singing in harmony.	Begin with small group singing in harmony; add singers while maintaining balance.	Peer assessment and class discussion.
Recognizes out of tune singing and self corrects.	Out of tune singing is identified during rehearsal.	Informal questioning during rehearsal.
<p>*The strategies and assessment techniques listed above are by no means a comprehensive representation of how to teach a given skill. Instead, they serve as a reference point or starting place for teachers. Most teachers will, and do, go beyond this chart.</p>		

CORE AREA III: MUSIC LITERACY- *PITCH* (Middle/High School)

SEQUENTIAL SKILLS	SEQUENTIAL STRATEGIES*	SEQUENTIAL ASSESSMENT*
<p><i>sol-mi</i> skip patterns (including repeated tones)</p> <p><i>sol-la</i> step patterns</p> <p><i>sol-mi-la</i> step and skip patterns</p> <p><i>do-mi-sol</i> skip patterns</p> <p><i>do-mi-sol-la</i> step and skip patterns</p> <p><i>do-re-mi</i> step patterns</p> <p><i>do-re-mi-sol-la</i> step and skip patterns</p> <p><i>do-re-mi-sol-la-do¹</i> step and skip patterns</p> <p><i>sol₁-do</i> skip patterns</p> <p><i>do-ti-do</i> and <i>do¹-ti-do¹</i> half step patterns</p> <p><i>mi-fa-mi</i> half step patterns</p> <p>major scale and major scale intervals</p> <p>(**high school students add patterns based on I,IV, V chords, the minor scale and arpeggio)</p>	<p>*The following cycle should be followed for each selected skill listed in the left hand column.</p> <p><u>Aural (Rote):</u> (several days until students demonstrate competency)</p> <ul style="list-style-type: none"> • Echo and hand sign selected patterns • Students performs patterns for other students to echo • Teacher signs pattern and student sings and signs back <p><u>Visual (Decode)</u> (several days until students demonstrate aural competency of selected skills)</p> <ul style="list-style-type: none"> • Sing and point to selected pattern on staff and students echo back • Students locate selected pattern within a melody • Students independently reads and performs pattern without teacher prompt • Students copy selected pattern onto staff and label note names • Teacher performs pattern, students sign and sing pattern, students notate pattern on staff <p><u>Create (Apply)</u> (several days until students demonstrate aural and visual competencies of skills)</p> <ul style="list-style-type: none"> • Students compose using selected pattern, with teacher-provided criteria • Students compose using combinations of selected patterns, with teacher-provided criteria <p>(*high school students should follow above sequence in unison and up to four parts)</p>	<p>Example of Performance Rubric:</p> <p>3=Performs selected pattern with correct hand signs with tall, round vowel shapes</p> <p>2=Performs selected pattern with correct hand signs</p> <p>1= Performs pattern with errors in either pitch or hand sign</p> <p>(Additional examples of performance rubrics are shown in the “Toolbox” section.)</p>

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CORE AREA III: MUSIC LITERACY- *RHYTHM* (Middle/High School)

SEQUENTIAL SKILLS	SEQUENTIAL STRATEGIES*	SEQUENTIAL ASSESSMENT*
quarter note quarter rest eighth note half note whole note half rest whole rest dotted half note dotted quarter notes 4 sixteenth notes (one beat) short syncopation (eighth-quarter-eighth note) dotted eighth-sixteenth note pattern long syncopation patterns ** eighth-sixteenth note combinations** eighth and quarter note triplets** above rhythms in compound meters** **Represents skills to be mastered in high school	<p style="text-align: center;">The following cycle should be following for each selected skill listed in the left hand column.</p> <p><u>Aural (Rote)</u> <i>(several days until students demonstrate competency)</i></p> <ul style="list-style-type: none"> • Echo and imitate rhythm patterns using body percussion, speaking and singing. • Four Chair Rhythm game (organization of beats) • Body percussion adding accents (strong vs. weak beats) <p><u>Aural and Visual (association)</u> <i>(several days until students demonstrate competency)</i></p> <ul style="list-style-type: none"> • Use flashcards to add visual experience to aural experience. • “Does what you hear match what you see?” (aural and visual discrimination) • Error Detection • Rhythmic Dictation-begin with one measure, progress to two measures, etc. within teacher determined guidelines. <p><u>Independent Visual (Decode)</u> <i>(several days until students demonstrate competency)</i></p> <ul style="list-style-type: none"> • Individual student performance • Have students each sing a specific measure within an exercise while maintaining a steady tempo between students • Sight-reading relays <p><u>Create (Apply)</u></p> <ul style="list-style-type: none"> • Music Math • Fill in the beats (orally or written) • Compose a sight-reading measure or exercise 	<ul style="list-style-type: none"> • Teacher observation and peer assessment • Teacher created rubric to evaluate individual performance (see “Toolbox” section) • Have students evaluate and perform exercises written by other students

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CORE AREA III: MUSIC LITERACY – VOCABULARY & MUSICAL CONCEPTS (Middle/High School)

SEQUENTIAL SKILLS	SEQUENTIAL STRATEGIES*	SEQUENTIAL ASSESSMENT*
Visually introduce: the <i>staff, grand staff, clefs, note names</i>	<ul style="list-style-type: none"> Place a model on the board/ use staff cards Put 5 lines of masking tape on the floor and label each line and space....then, students physically become the note 	<ul style="list-style-type: none"> Written test Informal teacher questioning (<i>What is the name of this note? What are these 5 lines called?</i>)
Visually introduce: <i>measure, barline, accidentals, repeat sign, breath mark, key signature, time signature</i> Visually introduce score navigation (<i>page, system, measure</i>)	<ul style="list-style-type: none"> Flashcards Scavenger hunt for symbols in music Practice locating various places in music 	<ul style="list-style-type: none"> Written test Informal teacher questioning (<i>What is this sign? What are the series of sharps or flats at the beginning of a staff called?</i>)
Visually and aurally introduce the terms or symbols that represent: <i>pp,p,mp, mf, f, ff, crescendo, decrescendo adagio, andante, allegro staccato, legato, accent **</i>	<ul style="list-style-type: none"> Teacher demonstrates various dynamic levels, tempos, and articulations using warm-ups. Students perform various dynamic levels, tempos and articulations and label 	<ul style="list-style-type: none"> Written test Informal teacher questioning (<i>What does this abbreviation stand for? What term is associated with getting gradually louder?</i>) Listen and identify (e.g. staccato, crescendo) Performance Checklist
Visually introduce ledger lines	Draw 11 line staff, then erase middle line to show grand staff (shows continuation of musical alphabet)	<ul style="list-style-type: none"> Written test or informal questioning
<ul style="list-style-type: none"> Aurally discriminates between major and perfect intervals. Aurally discriminates between major and minor triads ** Aurally discriminates between minor intervals** Visually and aurally introduce concept of half and whole steps ** 	<ul style="list-style-type: none"> Use tape on floor for staff as before and have students count the interval by walking it Echo singing with visual reference on board 	<ul style="list-style-type: none"> Written test Informal questioning (<i>What is the name of this interval?</i>) Listen and identify (<i>This interval is a...2nd, etc.</i>)
Visually and aurally introduced the concept of ties and slurs **Represents skills to be mastered in high school	<p>Ties: Draw values without tie and use musical math, to determine sum of notes; have students sing sum of notes; connect with tie and label</p> <p>Slur: Explain on board and demonstrate how it shows a legato phrase; have students perform legato and disconnected (non-example)</p>	<ul style="list-style-type: none"> Written test Informal questioning (<i>Is this symbol a tie or a slur? Why?</i>) Listen and identify (<i>Does this sung example demonstrate a tie or a slur?</i>)

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CORE AREA IV – EXPANDING MUSICAL PERSPECTIVES (Middle/High School)

SEQUENTIAL SKILLS	SEQUENTIAL STRATEGIES*	SEQUENTIAL ASSESSMENT*
<p><u>Describing the performance medium (TIMBRE)</u></p> <ul style="list-style-type: none"> Students describe vocal tone using basic vocabulary terms (e.g. <i>pure, breathy, tense, open, round</i>); students classify voices into basic types (<i>soprano, alto, tenor, bass</i>) Students aurally discriminate between families of instruments (<i>brass, woodwind, string, percussion</i>) 	<ul style="list-style-type: none"> Use teacher modeling and individual/group performances to demonstrate sounds that represent vocabulary; also play recordings to demonstrate sounds Show pictures of instrument families while playing recordings of instruments; live demonstrations or performances also could be used (band students) 	<ul style="list-style-type: none"> Informal teacher questioning (Example: <i>Which of these two words do you think describes this particular sound?</i>) Directed Listening Questions: (Example: <i>I hear music played in the following families...(circle) string brass woodwind percussion</i>)
<p><u>Describing other musical elements</u></p> <p>Students identify music elements through use of vocabulary within the following concepts: (see Vocabulary List for specific words)</p> <ul style="list-style-type: none"> MELODY: high/low/ascending/descending pitches RHYTHM: steady beat, tempo HARMONY: unison, parts, consonance, dissonance FORM: AB form, ABA form, rondo TIMBRE: (relate to previously learned vocabulary from above block) DYNAMICS/EXPRESSION: piano, mezzo piano, mezzo forte, forte, crescendo, decrescendo, phrase TEXTURE: thick, thin 	<ul style="list-style-type: none"> Use warm-ups, parts of pieces, or recordings to demonstrate sounds associated with vocabulary words. Students should perform sounds using the appropriate terminology as much as possible. Concepts should be introduced individually (with examples and non-examples) then in combination. 	<ul style="list-style-type: none"> Directed Listening Question: (Individual concept) <i>In this music, I hear the following...(circle)</i> <i>high pitches</i> <i>low pitches</i> <i>both high and low pitches</i> Directed Listening Questions: (Combined concept) <i>In this music, I hear the following...(circle)</i> <i>1) high pitches low pitches both</i> <i>2) steady beat unsteady beat both</i> <i>3) fast tempo slow tempo tempo changes</i>
<p><u>Learning to describe the performance medium and musical elements at the same time.</u></p> <ul style="list-style-type: none"> Students describe music from a critical listening standpoint. Students correctly apply learned terminology. 	<ul style="list-style-type: none"> “<i>WHAT do you hear? WHERE would you hear it? HOW does it make you feel?</i>” model MPA adjudication sheet Write a review from the stand point of a music critic <p>(*it is extremely helpful to have a list of learned vocabulary terms visible during these activities)</p>	<p style="text-align: center;"><u>3-2-1 Rubric:</u></p> <p>3=describes music using at least 10 correct vocabulary terms 2= describes music using between 5-10 correct vocabulary terms 1= describes music using less than 5 correct vocabulary terms</p> <p>(In the <i>WHAT /WHERE/HOW</i> model, vocabulary should only be objectively assessed in the <i>WHAT</i> area)</p>

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