

**MOORESTOWN TOWNSHIP PUBLIC SCHOOLS
MOORESTOWN, NEW JERSEY**

*Moorestown High School
Arts & Technology: Performing Arts*

*Ensemble CP
Honors Ensemble
Grade 9*

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Prepared/Revised by: Caela Johnson

Supervisor: Patricia Rowe

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Course Description and Fundamental Concepts

Ensemble CP / Honors Ensemble

Grades: 9

5 Crs/Year

Freshman Ensemble is the introductory course for all vocal performing ensembles at MHS. Ensemble is made up of soprano, alto, tenor, and bass parts in either three or four part harmony. Ensemble performs music from varying genres (classical, multicultural, pop, musical theater, contemporary) and time periods, both accompanied and a cappella. Students will learn how to sing with a healthy tone with good support and breath control. Students will also learn how to read music notation and develop aural skills by using solfege and rhythm syllables. Students have the opportunity to audition for All-South Jersey Chorus, NJ All-State Chorus, Honors Introductory Madrigals and Honors Concert Choir. All students will participate in three mandatory concerts throughout the school year: Winter, Spring, and Pops. There is a dance component to the Pops concert. Additional performances and competitions may vary from year to year.

Students who wish to take Ensemble for Honors credit may audition in December. Singers will expand their choral repertoire, enhance vocal techniques, and learn more about music theory. In addition to the description of Ensemble above, students will be expected to complete additional assignments and assessments. Participants in the Honors Ensemble have higher expectations for music literacy and vocal performance, and are equated to section leaders.

Fundamental Concepts Include:

1. Vocal Production
 - o Basic Anatomy
 - o Posture
 - o Breath Support
 - o Vocal Production
 - o Diction
2. Rhythm
 - o Aural/Experiential
 - o Notation
3. Melody
 - o Aural/Experiential
 - o Notation
4. Harmony
 - o Aural/Experiential
 - o Notation
5. Expression/Interpretation, Dance & Form
 - o Intro to Expressive markings
 - o Context & Connection
 - o Choreography
6. Ensemble Skills, Conduct, & Reflection
 - o Blend/Balance/Vowel Matching
 - o Group Attitude and Conduct
 - o Critique and Reflection

[New Jersey Student Learning Standards \(NJSLS\)](#)

VPA Standards: Music Ensembles (Proficient)

CREATING

Anchor Standard 1: Generating and conceptualizing ideas.

Enduring Understanding: The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.

Essential Question: How do musicians generate creative ideas?

Standard	Standard Description
1.3C.12prof.Cr1	a. Compose and improvise ideas for melodies, rhythmic passages, and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods or cultures studied in rehearsal.

Anchor Standard 2: Organizing and developing ideas.

Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent.

Essential Question: How do musicians make creative decisions?

Standard	Standard Description
1.3C.12prof.Cr2	a. Select and develop draft melodies, rhythmic passages, and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.

Anchor Standard 3: Refining and completing products.

Enduring Understanding: Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.

Essential Question: How do musicians improve the quality of their creative work?

Standard	Standard Description
1.3C.12prof.Cr3	a. Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes.
	b. Share personally developed melodies, rhythmic passages, and arrangements (individually or as an ensemble) that address identified purposes.

PERFORMING

Anchor Standard 4: Selecting, analyzing, and interpreting work.

Enduring Understanding: Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.

Essential Question: How do performers select repertoire?

Standard	Standard Description
1.3C.12prof.Pr4	a. Explain the criteria used to select varied repertoire to study 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.
	b. Demonstrate, using music reading skills (where appropriate), how compositional devices employed and theoretical and structural aspects of musical works impact and inform prepared or improvised performances.
	c. Demonstrate an understanding of context in a varied repertoire of music through prepared and improvised performances.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

Enduring Understanding: 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.

Essential Question: How do musicians improve the quality of their performance?

Standard	Standard Description
1.3C.12prof.Pr5	a. Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.

Anchor Standard 6: Conveying meaning through art.

Enduring Understanding: Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influences the audience's response.

Essential Questions: When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

Standard	Standard Description
1.3C.12prof.Pr6	a. Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.
	b. Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.

RESPONDING

Anchor Standard 7: Perceiving and analyzing products.

Enduring Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes. Response to music is informed by analyzing context (i.e., social, cultural, historical) and how creator(s) or performer(s) manipulate the elements of music.

Essential Questions: How do individuals choose music to experience? How does understanding the structure and context of music inform a response?

Standard	Standard Description
1.3C.12prof.Re7	a. Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.
	b. Explain how the analysis of passages and understanding the way the elements of music are manipulated informs the response to music.

Anchor Standard 8: Interpreting intent and meaning.

Enduring Understanding: Through their use of elements and structures of music, creators and performers.

Essential Question: How do we discern the musical creators' and performers' expressive intent?

Standard	Standard Description
1.3C.12prof.Re8	a. Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, the setting of the text (when appropriate), and personal research.

Anchor Standards 9: Applying criteria to evaluate products.

Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.

Essential Question: How do we judge the quality of musical work(s) and performance(s)?

Standard	Standard Description
1.3C.12prof.Re9	a. Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context.

CONNECTING

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

Essential Question: How do musicians make meaningful connections to creating, performing, and responding?

Standard	Standard Description
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1.3C.12prof.Cn10	<p>a. Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.</p> <p><i>This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12prof.Cr2a, 1.3A.12prof.Cr3b, 1.3A.12prof.Pr5e, 1.3A.12prof.Re7a</i></p>
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Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

Essential Question: How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

Standard	Standard Description
1.3C.12prof.Cn11	<p>a. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life..</p> <p><i>This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12prof.Cr2a, 1.3A.12prof.Cr3b, 1.3A.12prof.Pr5e, 1.3A.12prof.Re7a</i></p>

[English Companion Standards](#)

List grade-level appropriate companion standards for *History, Social Studies, Science and Technical Subjects (CTE/Arts) 6-12*. *English Companion Standards are required in these subject/content areas.*

Unit Addressed	Standard #	Standard Description
5	NJSLSA.R1	Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
5	NJSLSA.R2	Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
	NJSLSA.R3	Analyze how and why individuals, events, and ideas develop and interact over the course of a text
5	NJSLSA.R4	Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
5	NJSLSA.R5	Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

5, 6	NJSLSA.R6	Assess how point of view or purpose shapes the content and style of a text.
5, 6	NJSLSA.R7	Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
5, 6	NJSLSA.R8	Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.
5, 6	NJSLSA.R10	Analyze and reflect on how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
	NJSLSA.W1	Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
	NJSLSA.W2	Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
	NJSLSA.W3	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
	NJSLSA.W4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
	NJSLSA.W5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
5, 6	NJSLSA.W6	Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.
	NJSLSA.W7	Conduct short as well as more sustained research projects, utilizing an inquiry-based research process, based on focused questions, demonstrating understanding of the subject under investigation.
	NJSLSA.W8	Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.
5	NJSLSA.W9	Draw evidence from literary or informational texts to support analysis, reflection, and research.
5, 6	NJSLSA.W10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Life Literacies and Key Skills ([Standard 9.4](#))

By Grade 12		
Unit Addressed	Core Idea	Standard / Description
1,2,3,4,5,6	Creativity and Innovation: With a growth mindset, failure is an important part of success.	9.4.12.CI.1: <i>Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).</i>
1,2,3,4,5,6	Creativity and Innovation: Innovative ideas or innovation can lead to career opportunities.	9.4.12.CI.2: <i>Identify career pathways that highlight personal talents, skills, and abilities (e.g., 1.4.12prof.CR2b, 2.2.12.LF.8).</i> 9.4.12.CI.3: <i>Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1).</i>
1,2,3,4,5,6	Critical Thinking and Problem-solving: Collaboration with individuals with diverse experiences can aid in the problem-solving process, particularly for global issues where diverse solutions are needed.	9.4.12.CT.1: <i>Identify problem-solving strategies used in the development of an innovative product or practice (e.g., 1.1.12acc.C1b, 2.2.12.PF.3).</i> 9.4.12.CT.2: <i>Explain the potential benefits of collaborating to enhance critical thinking and problem solving (e.g., 1.3E.12profCR3.a).</i> 9.4.12.CT.3: <i>Enlist input from a variety of stakeholders (e.g., community members, experts in the field) to design a service learning activity that addresses a local or global issue (e.g., environmental justice).</i> 9.4.12.CT.4: <i>Participate in online strategy and planning sessions for course-based, school-based, or other projects and determine the strategies that contribute to effective outcomes.</i>
	Digital Citizenship: Laws govern the use of intellectual property and there are legal consequences to utilizing or sharing another's original works without permission or appropriate credit.	9.4.12.DC.1: <i>Explain the beneficial and harmful effects that intellectual property laws can have on the creation and sharing of content (e.g., 6.1.12.CivicsPR.16.a).</i> 9.4.12.DC.2: <i>Compare and contrast international differences in copyright laws and ethics</i>

	<p>Digital Citizenship: Laws govern many aspects of computing, such as privacy, data, property, information, and identity. These laws can have beneficial and harmful effects, such as expediting or delaying advancements in computing and protecting or infringing upon people’s rights.</p>	<p><i>9.4.12.DC.3: Evaluate the social and economic implications of privacy in the context of safety, law, or ethics (e.g., 6.3.12.HistoryCA.1).</i></p> <p><i>9.4.12.DC.4: Explain the privacy concerns related to the collection of data (e.g., cookies) and generation of data through automated processes that may not be evident to users (e.g., 8.1.12.NI.3).</i></p> <p><i>9.4.12.DC.5: Debate laws and regulations that impact the development and use of software.</i></p>
	<p>Digital Citizenship: Cultivating online reputations for employers and academia requires separating private and professional digital identities.</p>	<p><i>9.4.12.DC.6: Select information to post online that positively impacts personal image and future college and career opportunities.</i></p>
	<p>Digital Citizenship: Digital communities influence many aspects of society, especially the workforce. The increased connectivity between people in different cultures and different career fields have changed the nature, content, and responsibilities of many careers.</p>	<p><i>9.4.12.DC.7: Evaluate the influence of digital communities on the nature, content and responsibilities of careers, and other aspects of society (e.g., 6.1.12.CivicsPD.16.a).</i></p>
	<p>Digital Citizenship: Network connectivity and computing capability extended to objects, sensors and everyday items not normally considered computers allows these devices to generate, exchange, and consume data with minimal human intervention. Technologies such as Artificial Intelligence (AI) and blockchain can help minimize the effect of climate change.</p>	<p><i>9.4.12.DC.8: Explain how increased network connectivity and computing capabilities of everyday objects allow for innovative technological approaches to climate protection.</i></p>
5	<p>Global and Cultural Awareness: Solutions to the problems faced by a global society require the contribution of individuals with different points of view and experiences.</p>	<p><i>9.4.12.GCA.1: Collaborate with individuals to analyze a variety of potential solutions to climate change effects and determine why some solutions (e.g., political, economic, cultural) may work better than others (e.g., SL.11-12.1., HS-ETS1-1, HS-ETS1-2, HS-ETS1-4, 6.3.12.GeoGI.1, 7.1.IH.IPERS.6, 7.1.IL.IPERS.7, 8.2.12.ETW.3).</i></p>

	<p>Information and Media Literacy: Advanced search techniques can be used with digital and media resources to locate information and to check the credibility and the expertise of sources to answer questions, solve problems, and inform the decision-making.</p>	<p><i>9.4.12.IML.1: Compare search browsers and recognize features that allow for filtering of information.</i></p> <p><i>9.4.12.IML.2: Evaluate digital sources for timeliness, accuracy, perspective, credibility of the source, and relevance of information, in media, data, or other resources (e.g., NJSLSA.W8, Social Studies Practice: Gathering and Evaluating Sources).</i></p>
	<p>Information and Media Literacy: Digital tools such as artificial intelligence, image enhancement and analysis, and sophisticated computer modeling and simulation create new types of information that may have profound effects on society. These new types of information must be evaluated carefully</p>	<p><i>9.4.12.IML.3: Analyze data using tools and models to make valid and reliable claims, or to determine optimal design solutions (e.g., S-ID.B.6a., 8.1.12.DA.5, 7.1.IH.IPRET.8)</i></p> <p><i>9.4.12.IML.4: Assess and critique the appropriateness and impact of existing data visualizations for an intended audience (e.g., S-ID.B.6b, HS-LS2-4).</i></p>
	<p>Information and Media Literacy: In order for members of our society to participate productively, information needs to be shared accurately and ethically.</p>	<p><i>9.4.12.IML.5: Evaluate, synthesize, and apply information on climate change from various sources appropriately (e.g., 2.1.12.CHSS.6, S.IC.B.4, S.IC.B.6, 8.1.12.DA.1, 6.1.12.GeoHE.14.a, 7.1.AL.PRSNT.2).</i></p> <p><i>9.4.12.IML.6: Use various types of media to produce and store information on climate change for different purposes and audiences with sensitivity to cultural, gender, and age diversity (e.g., NJSLSA.SL5).</i></p>
	<p>Information and Media Literacy: Accurate information may help in making valuable and ethical choices.</p>	<p><i>9.4.12.IML.7: Develop an argument to support a claim regarding a current workplace or societal/ethical issue such as climate change (e.g., NJSLSA.W1, 7.1.AL.PRSNT.4).</i></p>
5,6	<p>Information and Media Literacy: Media have embedded values and points of view.</p>	<p><i>9.4.12.IML.8: Evaluate media sources for point of view, bias, and motivations (e.g., NJSLSA.R6, 7.1.AL.IPRET.6).</i></p> <p><i>9.4.12.IML.9: Analyze the decisions creators make to reveal explicit and implicit messages within information and media (e.g., 1.5.12acc.C2a, 7.1.IL.IPRET.4).</i></p>
	<p>Technology Literacy: Digital tools differ in features, capacities, and styles.</p>	<p><i>9.4.12.TL.1: Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specific task (e.g., W.11-12.6.).</i></p>

	Knowledge of different digital tools is helpful in selecting the best tool for a given task.	9.4.12.TL.2: <i>Generate data using formula-based calculations in a spreadsheet and draw conclusions about the data.</i>
6	Technology Literacy: Collaborative digital tools can be used to access, record and share different viewpoints and to collect and tabulate the views of groups of people.	9.4.12.TL.3: <i>Analyze the effectiveness of the process and quality of collaborative environments.</i> 9.4.12.TL.4: <i>Collaborate in online learning communities or social networks or virtual worlds to analyze and propose a resolution to a real-world problem (e.g., 7.1.AL.IPERS.6).</i>

Career Awareness, Exploration, Preparation, and Training ([Standard 9.2](#))

By Grade 12		
Unit Addressed	Core Idea	Standard / Description
	There are strategies to improve one’s professional value and marketability.	9.2.12.CAP.1: <i>Analyze unemployment rates for workers with different levels of education and how the economic, social, and political conditions of a time period are affected by a recession.</i> 9.2.12.CAP.2: <i>Develop college and career readiness skills by participating in opportunities such as structured learning experiences, apprenticeships, and dual enrollment programs.</i> 9.2.12.CAP.3: <i>Investigate how continuing education contributes to one's career and personal growth.</i>
1,2,3,4,5,6	Career planning requires purposeful planning based on research, self-knowledge, and informed choices.	9.2.12.CAP.4: <i>Evaluate different careers and develop various plans (e.g., costs of public, private, training schools) and timetables for achieving them, including educational/training requirements, costs, loans, and debt repayment.</i> 9.2.12.CAP.5: <i>Assess and modify a personal plan to support current interests and postsecondary plans.</i> 9.2.12.CAP.6: <i>Identify transferable skills in career choices and design alternative career plans based on those skills.</i> 9.2.12.CAP.7: <i>Use online resources to examine licensing, certification, and credentialing requirements at the local, state, and national levels to maintain compliance with industry requirements in areas of career interest.</i>

		<p>9.2.12.CAP.8: Determine job entrance criteria (e.g., education credentials, math/writing/reading comprehension tests, drug tests) used by employers in various industry sectors.</p> <p>9.2.12.CAP.9: Locate information on working papers, what is required to obtain them, and who must sign them.</p> <p>9.2.12.CAP.10: Identify strategies for reducing overall costs of postsecondary education (e.g., tuition assistance, loans, grants, scholarships, and student loans).</p> <p>9.2.12.CAP.11: Demonstrate an understanding of Free Application for Federal Student Aid (FAFSA) requirements to apply for postsecondary education.</p>
	An individual's income and benefit needs and financial plan can change over time.	<p>9.2.12.CAP.12: Explain how compulsory government programs (e.g., Social Security, Medicare) provide insurance against some loss of income and benefits to eligible recipients.</p> <p>9.2.12.CAP.13: Analyze how the economic, social, and political conditions of a time period can affect the labor market.</p>
	Securing an income involves an understanding of the costs and time in preparing for a career field, interview and negotiation skills, job searches, resume development, prior experience, and vesting and retirement plans.	<p>9.2.12.CAP.14: Analyze and critique various sources of income and available resources (e.g., financial assets, property, and transfer payments) and how they may substitute for earned income.</p>
	Understanding income involves an analysis of payroll taxes, deductions and earned benefits.	<p>9.2.12.CAP.15: Demonstrate how exemptions, deductions, and deferred income (e.g., retirement or medical) can reduce taxable income.</p> <p>9.2.12.CAP.16: Explain why taxes are withheld from income and the relationship of federal, state, and local taxes (e.g., property, income, excise, and sales) and how the money collected is used by local, county, state, and federal governments.</p> <p>9.2.12.CAP.17: Analyze the impact of the collective bargaining process on benefits, income, and fair labor practice.</p> <p>9.2.12.CAP.18: Differentiate between taxable and nontaxable income from various forms of employment (e.g., cash business, tips, tax filing and withholding).</p>

		<p>9.2.12.CAP.19: Explain the purpose of payroll deductions and why fees for various benefits (e.g., medical benefits) are taken out of pay, including the cost of employee benefits to employers and self-employment income.</p> <p>9.2.12.CAP.20: Analyze a Federal and State Income Tax Return.</p>
	There are ways to assess a business's feasibility and risk and to align it with an individual's financial goals.	<p>9.2.12.CAP.21: Explain low-cost and low-risk ways to start a business.</p> <p>9.2.12.CAP.22: Compare risk and reward potential and use the comparison to decide whether starting a business is feasible.</p> <p>9.2.12.CAP.23: Identify different ways to obtain capital for starting a business</p>

Interdisciplinary Connections

Dance Standards

Anchor Standard 1: Generating and conceptualizing ideas.

Enduring Understanding: Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression

Essential Question(s): Where do choreographers get ideas for dances?

Standard #	Standard Description
1.1.12prof.Cr1	a. Explore a variety of stimuli (e.g., music, sound, literary forms, notation, natural phenomena, experiences, current news, social events) for sourcing movement to develop an improvisational or choreographed dance study. Analyze the process and the relationship between the stimuli and the movement.
	b. Analyze the elements of dance to expand personal movement vocabulary and ascertain new movement possibilities through the creation of choreographic works.

Anchor Standard 2: Organizing and developing ideas.
Enduring Understanding: The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers
Essential Question(s): What influences choice-making in creating choreography?

Standard #	Standard Description
1.1.12prof.Cr2	a. Manipulate a variety of choreographic devices and dance structures to collaboratively develop a dance study with a clear artistic intent. Use dance terminology to explain how the dance structures clarify the artistic intent
	b. Choose a theme to develop a dance and create corresponding movements to communicate the theme. Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates non-verbally.

Anchor Standard 4: Selecting, analyzing, and interpreting work.
Enduring Understanding: Space, time, and energy are basic elements of dance.
Essential Question(s): How do dancers work with space, time and energy to communicate artistic expression?

Standard #	Standard Description
1.1.12prof.Pr4	a. Develop partner and ensemble skills that enable contrasting level changes while maintaining a sense of spatial design and relationship. Use space intentionally during phrases and through transitions between phrases.
	b. Use syncopation and accented movements related to different tempi. Take rhythmic cues from different aspects of accompaniment. Integrate breath with metric and kinesthetic phrasing
	c. Perform planned and improvised movement sequences and dance combinations, with variations that accurately demonstrate contrasting dynamics and energy (e.g., fast/slow, sharp/smooth, strong/gentle, tight/loose).

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.
Enduring Understanding: The way the body is developed, execution of movement and movement quality vary in different dance styles, genres and traditions
Essential Questions: How is the body used as an instrument for technical and artistic expression?

Standard #	Standard Description
1.1.12prof.Pr5	b. Demonstrate joint articulations and basic anatomical terms (e.g., muscles, bones, tendons, ligaments) as they relate to dance. Apply kinesthetic principles and various body systems.

	c. Demonstrate body coordination while moving (e.g., elongated spine, vertical alignment, release of tension from shoulders; use of vertical, off center, non-vertical alignment) the body through space
	e. Demonstrate style/genre specific vocabulary and codified movements with style/genre specific alignment. Demonstrate, through focused practice and repetition, breath control, body part initiation and body sequencing.

Anchor Standards 9: Applying criteria to evaluate products.

Enduring Understanding: Criteria for evaluating dance vary across genres, styles, and cultures.

Essential Questions: What criteria are used to evaluate dance?

Standard #	Standard Description
1.1.12prof.Re9	a. Analyze artistic criteria to determine what makes an effective performance. Consider content, context, genre, style, and or cultural movement practice to comprehend artistic expression. Use genre-specific dance terminology.

Pacing Guide (All dates are approximate based on the school calendar)

Due to the nature of this course, skill building and content learning will be addressed in every rehearsal throughout the course of the year. As with any performing art form, vocal/choral performance is holistic and requires that concepts be reviewed and compounded on consistently in order for skill development and mastery to occur. Therefore, there is no specific timeline for each unit. Units will be incorporated into every lesson for the entire year, especially as pertains to the choral repertoire. Repertoire should include music from different genres, time periods, sacred, secular, accompanied and a cappella.

Unit/ Topic	Month (w/Approx number of Teaching Days)
<ol style="list-style-type: none"> 1. Vocal Production 2. Rhythm 3. Melody 4. Harmonic 5. Expression, Interpretation, Dance & Form 6. Ensemble Skills, Conduct & Reflection 	September (~19 days)
	October (~19 days)
	November (~16 days)
	December (~15 days)
	January (~18 days)
	February (~18 days)
	March (~15-20 days)
	April (~15-20 days)
	May (~18 days)
	June (~15 days)

Music Literacy on the other hand (a component of units 2-4) is a subject that can be broken up into a more specific pacing guide. This pacing guide should be adhered to freely, as some of the skill sets and concepts can be addressed with more pertinence if they are taught through the repertoire.

Month	Unit/Topic
September-October	<p>Topic 2: Rhythm</p> <ol style="list-style-type: none"> 1. Identifying simple note/rest values <ol style="list-style-type: none"> a. Whole b. Half c. Quarter d. Eighth 2. Subdividing to the eighth note 3. Using Ta-Ti syllables to sight-read rhythms <p>Topic 3: Melody</p> <ol style="list-style-type: none"> 1. Clefs <ol style="list-style-type: none"> a. Treble b. Bass 2. Identifying letter names on a staff in treble & bass clefs 3. Motion of music <ol style="list-style-type: none"> a. up/down <ol style="list-style-type: none"> i. Step ii. Skip iii. Leap 4. Scales using movable Do solfege, Curwen Hand Signs, and on AH <ol style="list-style-type: none"> a. Diatonic Major <p>Topic 4: Harmony</p> <ol style="list-style-type: none"> 1. Singing 2 and 3 part rounds (holding part)
November-December	<p>Topic 2: Rhythm</p> <ol style="list-style-type: none"> 1. Identifying simple note/rest values <ol style="list-style-type: none"> a. Whole b. Half c. Quarter d. Eighth 2. Subdividing to the eighth note 3. Syncopated rhythms (subdividing to the eighth note) 4. Corresponding Ta-Ti Syllables 5. Time Signatures <ol style="list-style-type: none"> a. Simple meters (common time, 4/4, 3/4, 2/4) <p>Topic 3: Melody</p> <ol style="list-style-type: none"> 1. Scales using movable Do solfege and on AH <ol style="list-style-type: none"> a. Chromatic up to Sol 2. Accidental Symbols <ol style="list-style-type: none"> a. Sharp b. Flat c. Natural 3. Simple Key Signatures <ol style="list-style-type: none"> a. Major Sharp Keys (C, G) b. Major Flat Keys (F, B Flat) <p>Topic 4: Harmony</p> <ol style="list-style-type: none"> 1. Singing 2 and 3 part rounds (holding part) 2. Tuning Major and minor Diads and Chords 3. Analyzing piano accompaniment where available for starting pitches.

	<ol style="list-style-type: none"> 4. Identifying chord qualities and their sounds <ol style="list-style-type: none"> a. Major b. minor
January- February	<p>Topic 2: Rhythm</p> <ol style="list-style-type: none"> 1. Identifying more complex note/rest values <ol style="list-style-type: none"> a. Sixteenth b. Dotted rhythms <ol style="list-style-type: none"> i. Dotted eighth 2. Subdivision to the sixteenth note 3. Syncopated rhythms (subdividing to the sixteenth note) 4. Corresponding Ta-Ti Syllables 5. Time Signatures <ol style="list-style-type: none"> a. Simple (cut time, 2/2, 3/2) <p>Topic 3: Melody</p> <ol style="list-style-type: none"> 1. Scales using movable Do solfege <ol style="list-style-type: none"> a. Diatonic Major b. Diatonic minor 2. Accidental Symbols <ol style="list-style-type: none"> a. Sharp b. Flat c. Natural 3. Simple Key Signatures <ol style="list-style-type: none"> a. Major Sharp Keys (G, D, A) b. Major Flat Keys (F, B Flat, E Flat) 4. Identifying letter names on a piano 5. Diatonic Intervals <ol style="list-style-type: none"> a. Unison b. Half c. Whole <p>Topic 4: Harmony</p> <ol style="list-style-type: none"> 1. Tuning and manipulating Major Diads and Chords by half steps 2. Reading other parts in an open score (SAB) 3. Reading other parts in a piano reduction score (stems up vs. stems down) 4. Analyzing piano accompaniment where available 5. Identifying chord qualities and their sounds <ol style="list-style-type: none"> a. Major b. minor
March- April	<p>Topic 2: Rhythm</p> <ol style="list-style-type: none"> 1. More complex syncopated rhythms and rhythmic groupings <ol style="list-style-type: none"> a. Dotted rhythms <ol style="list-style-type: none"> i. Dotted sixteenth 2. Related Ta-Ti syllables 3. Time Signatures <ol style="list-style-type: none"> a. Simple: Common Time, Cut Time b. Compound (3/8, 6/8) <p>Topic 3: Melody</p> <ol style="list-style-type: none"> 1. Scales using movable Do solfege <ol style="list-style-type: none"> a. Major b. minor c. Chromatic up to Do

	<ol style="list-style-type: none"> 2. Key Signatures <ol style="list-style-type: none"> a. Major <ol style="list-style-type: none"> i. Sharp (Eb, Ab) ii. Flat (A, E) 3. Identifying letter names on a piano 4. Diatonic Intervals <ol style="list-style-type: none"> a. Half b. Whole c. Third d. Fifth e. Octave <p>Topic 4: Harmony</p> <ol style="list-style-type: none"> 1. Tuning and manipulating Major and minor and Chords by half steps and whole step 2. Reading all parts in an open score (SAB, SATB) 3. Reading all parts in a piano reduction score (stems up vs. stems down) 4. Analyzing piano accompaniment where available 5. Identifying Dissonance between parts and their sounds <ol style="list-style-type: none"> a. Major/minor 2 6. Identifying chord qualities and their sounds <ol style="list-style-type: none"> a. Major b. minor 7. Identifying non-chord tones and their sounds <ol style="list-style-type: none"> a. Suspension
<p style="text-align: center;">May- June (review & supplement)</p>	<p>Topic 2: Rhythm</p> <ol style="list-style-type: none"> 1. Identifying simple note/rest values <ol style="list-style-type: none"> a. Whole b. Half c. Quarter d. Eighth 2. Identifying more complex note/rest values <ol style="list-style-type: none"> a. Sixteenth b. Dotted rhythms <ol style="list-style-type: none"> i. Dotted eighth ii. Dotted sixteenth 3. Subdivision 4. Ta-Ti Syllables 5. Syncopated rhythms 6. Time Signatures <ol style="list-style-type: none"> a. Simple b. Compound <p>Topic 3: Melody</p> <ol style="list-style-type: none"> 1. Clefs <ol style="list-style-type: none"> a. Treble b. Bass 2. Identifying letter names on a staff in treble & bass clefs 3. Motion of music <ol style="list-style-type: none"> a. up/down <ol style="list-style-type: none"> i. Step ii. Skip

- iii. Leap
- 4. Scales using movable Do solfege & Curwen Hand Signs
 - a. Diatonic
 - i. Major
 - ii. minor
 - b. Chromatic
- 5. Accidental Symbols
 - a. Sharp
 - b. Flat
 - c. Natural
- 6. Key Signatures
 - a. Major
 - i. Sharp keys
 - ii. Flat keys
- 7. Identifying letter names on a piano
- 8. Diatonic Intervals
 - a. Unison
 - b. Half
 - c. Whole
 - d. Third
 - e. Fourth
 - f. Fifth
 - g. Octave

Topic 4: Harmony

- 1. Reading all parts in an open score (SAB, SATB)
- 2. Reading all parts in a piano reduction score (stems up vs. stems down)
- 3. Analyzing piano accompaniment where available
- 4. Identifying Consonances between parts and their sounds
 - a. Perfect 1, 8 (unison, octave)
 - b. Imperfect (Major/minor) 3
- 5. Identifying Dissonance between parts and their sounds
 - a. Major/minor 2
- 6. Identifying chord qualities and their sounds
 - a. Major
 - b. minor
- 7. Identifying non-chord tones and their sounds
 - a. Suspensions

[Units Scope and Sequence](#)

Unit 1: Vocal Production

Step 1 – Desired Results: What do I want my students to learn?

Standards

[NJSLs - 1.3C.12prof.Cr3 ab, 1.3C.12prof.Pr4 ac, 1.3C.12prof.Pr5 a, 1.3C.12prof.Pr6 ab, 1.3C.12prof.Re7 a, 1.3C.12prof.Re8 a, 1.3C.12prof.Re9 a, 1.3C.12prof.Cn10 a, 1.3C.12prof.Cn11 a](#)

[NJSLs - Career Awareness, Exploration, Preparation, and Training](#)

[NJSLs - Life Literacies and Key Skills](#)

[NJSLs - Interdisciplinary Standards](#)

Unit Big Ideas:

(What Fundamental Concepts Should be Learned during this Unit?)

- How does the voice work?
- What skills are necessary for a healthy vocal technique?
- How does one differentiate between good and bad vocal production?
- How can one observe, describe, and demonstrate healthy vocal production?

Objectives

Students will be able to...

- Gain an awareness of the voice and its function and manipulation in different contexts.
- Describe and demonstrate correct singing posture while either sitting and standing in class and during performances.
- Identify the different components that make up the voice: the power source, the vibratory source, the resonators.
- Locate the anatomical makeup of the vocal mechanism on a diagram and on their person.
- Describe and demonstrate proper breathing and breath control for singing.
- Connect the breath to the vocal tract.
- Utilize different resonance spaces to optimize vocal production and develop a healthy singer's tone.
- Utilize the articulators to develop a good singer's diction that does not impede vocal production.
- Define and utilize voice-specific terminology when discussing the voice.

Unit 2: Rhythm

Step 1 – Desired Results: What do I want my students to learn?

Standards

[NJSLs](#) - 1.3C.12prof.Cr1 a, 1.3C.12prof.Cr2 a, 1.3C.12prof.Cr3 ab, 1.3C.12prof.Pr4 abc, 1.3C.12prof.Re7 ab, 1.3C.12prof.Re8 a

[NJSLs - Career Awareness, Exploration, Preparation, and Training](#)

[NJSLs - Life Literacies and Key Skills](#)

[NJSLs - Interdisciplinary Standards](#)

Unit Big Ideas:

(What Fundamental Concepts Should be Learned during this Unit?)

- What is rhythm? How does it compare to beat, meter and tempo?
- How is rhythm notated? What does it look like in a choral score?
- How is rhythm organized? What are time signatures?
- What processes and skills are necessary to read and recite different rhythms?
- How is rhythm performed alone and with others?

Objectives

Students will be able to...

- Explore a variety of rudimentary rhythmic elements through experiential exercises and activities.
- Identify different notes and rest values in different time signatures.
- Accurately identify the rhythmic elements of a vocal score, including measures, bar lines, repeats, D.S., Coda, etc.
- Accurately explain the two components of a Time Signature, and how the time signature sets a rhythmic framework for each piece.
- Explore how rhythm can be organized into compound and simple beats units.
- Determine how the note/rest value that gets the beat changes with tempo.
- Transfer their knowledge of rhythm to vocal production when sight-reading and performing pieces of music.
- Sight-read rhythm exercises using ta-ti rhythm syllables.
- Recite rhythms within the choral repertoire using ta-ti syllables and text.
- Evaluate and refine rhythmic accuracy to achieve a unified choral sound.

Unit 3: Melody

Step 1 – Desired Results: What do I want my students to learn?

Standards

[NJSLs](#) - 1.3C.12prof.Cr1 a, 1.3C.12prof.Cr2 a, 1.3C.12prof.Cr3 ab, 1.3C.12prof.Pr4 abc, 1.3C.12prof.Re7 ab, 1.3C.12prof.Re8 a

[NJSLs - Career Awareness, Exploration, Preparation, and Training](#)

[NJSLs - Life Literacies and Key Skills](#)

[NJSLs - Interdisciplinary Standards](#)

Unit Big Ideas:

(What Fundamental Concepts Should be Learned during this Unit?)

- What is the definition of melody? How does that compare to pitch?
- What terminology and concepts need to be in place to perform a melody?
- How is pitch and melody notated on a staff in treble and bass clef?
- How does one transfer the knowledge of sight-reading music on a staff to performing a piece of music from the repertoire?
- To what extent does the diatonic scale comprise the building blocks for melody?
- What are intervals? How can we recognize intervals aurally and on a staff?
- How can moveable 'do' solfege decode and make sense of notated melodies?

Objectives

Students will be able to...

- Explore the diatonic Major and minor scale using movable Do Solfege.
- Distinguish between melody and accompaniment.
- Identify the letter names of lines and spaces in bass and treble clef.
- Read in both bass and treble clef, regardless of voice part.
- Perform and explain the difference between Major, minor, and chromatic scales.
- Sight-read in both Major and minor keys using movable Do solfege.
- Explain the purpose of a key signature.
- Identify simple key signatures (which letter is Do?) in both Major and minor keys.
- Identify simple intervals aurally and visually using solfege (i.e. Do to Mi = M3).
- Transfer melody to the words in each piece.

The teacher may include but are not limited to the following: (example activities)

- Utilizing online resources for research and practice
- MusicFirst Software for pitch/melody/part practice

Unit 4: Harmony

Step 1 – Desired Results: What do I want my students to learn?

Standards

[NJSLs](#) - 1.3C.12prof.Cr1 a, 1.3C.12prof.Cr2 a, 1.3C.12prof.Cr3 ab, 1.3C.12prof.Pr4 abc, 1.3C.12prof.Re7 ab, 1.3C.12prof.Re8 a

[NJSLs - Career Awareness, Exploration, Preparation, and Training](#)

[NJSLs - Life Literacies and Key Skills](#)

[NJSLs - Interdisciplinary Standards](#)

Unit Big Ideas:

(What Fundamental Concepts Should be Learned during this Unit?)

- What is harmony? How does it compare to unison singing?
- What are the elements of harmony? What are intervals? What is a chord?
- What experiences, terminology, concepts are necessary to sing in harmony?
- How do melodies, or melody and accompaniment work together to create harmony in a piece?
- How does my voice part work in collaboration with the other voice parts in a specific piece of music? (i.e. who has the melody, does the melody move to different voice parts within a given piece of music, etc.)
- How does listening to and following the other voice parts while singing my own help to strengthen harmonic tuning and enhance the choral sound?

Objectives

Students will be able to...

- Sing in harmony with others.
- Define harmony. Define chords.
- Differentiate between melody/unison and harmony in a piece of music.
- Be aware of and listen to other parts as they sing their own with accuracy
- Respond to the choral/harmonic sound in order to tune chords and bring out the harmonic movement in a piece.
- Analyze parts other than their own, and the piano accompaniment (when available) to glean a better understanding of the choral art form.
- Utilize the piano accompaniment to sing in tune.
- Identify simple intervals across parts.

Unit 5: Expression, Interpretation, Dance & Form

Step 1 – Desired Results: What do I want my students to learn?

Standards

[NJSLs](#) - 1.3C.12prof.Cr1 a, 1.3C.12prof.Cr2a, 1.3C.12prof.Pr4 abc, 1.3C.12prof.Pr6 ab, 1.3C.12prof.Re7 b, 1.3C.12prof.Re8 a, 1.3C.12prof.Re9 a, 1.3C.12prof.Cn10 a, 1.3C.12prof.Cn11 a

Dance Specific Standards: 1.1.12prof.Cr1 ab, 1.1.12prof.Cr2 ab, 1.1.12prof.Pr4 abc, 1.1.12prof.Pr5 bce, 1.1.12prof.Re9 a

[NJSLs - Career Awareness, Exploration, Preparation, and Training](#)

[NJSLs - Life Literacies and Key Skills](#)

[NJSLs - Interdisciplinary Standards](#)

Unit Big Ideas:

(What Fundamental Concepts Should be Learned during this Unit?)

- What is expression and interpretation? How does it change from piece to piece?
- How does the composer attempt to indicate a desired expression or vocal interpretation of a passage to the performer? How does this change between genres, and time periods?
- What elements of music contribute to expression and interpretation?
- What musical terminology is used to describe expression in a piece of music?
- How are expressive and interpretation symbols/terminology notated and performed?
- How does the conductor contribute to the interpretation and expression of a piece?
- To what extent does the interpretation of a piece of music vary from person to person?
- How can choreography and dancing enhance the choral experience for the performer and audience?
- How is a piece of music organized? How does this impact the learning process and performance?

Objectives

Students will be able to...

- Identify the specific elements of expression within the score.
- Accurately define Italian dynamic and tempo markings.
- Accurately identify articulation markings and symbols
- Perform the expressive markings in the notated score.
- Respond expressively to the conductor gestures.
- Synthesize a personal connection with the text and music.
- Formulate their own interpretation of a piece of music based on what they see in the written music and the emotion evoked by the piece.
- Explore how expressive or interpretive markings are used similarly or differently in music from varying genres, time periods, cultures, countries, and languages.
- Dance to teacher taught choreography.
- Identify various forms in choral and other vocal music.

Unit 6: Ensemble Skills, Conduct & Reflection

Step 1 – Desired Results: What do I want my students to learn?

Standards

[NJSLs](#) - 1.3C.12prof.Cr3 ab, 1.3C.12prof.Pr4 c, 1.3C.12prof.Pr5 a, 1.3C.12prof.Pr6 ab, 1.3C.12prof.Re7 ab, 1.3C.12prof.Re8 a, 1.3C.12prof.Re9 a, 1.3C.12prof.Cn10 a, 1.3C.12prof.Cn11 a

[NJSLs - Career Awareness, Exploration, Preparation, and Training](#)

[NJSLs - Life Literacies and Key Skills](#)

[NJSLs - Interdisciplinary Standards](#)

Unit Big Ideas:

(What Fundamental Concepts Should be Learned during this Unit?)

- How do I contribute to the ensemble? How does my contribution affect the group?
- What skill sets are necessary when singing in an ensemble? How can we achieve blend and balance?
- What is considered appropriate behavior during rehearsal in the choral classroom?
- What is considered appropriate behavior in a concert setting, both on and off the stage?
- How can daily practice and rehearsal technique benefit the individual, the group, and the overall performance/experience?
- What vocabulary needs to be established to engage in critical discussion about rehearsals and performances?
- What questions should be asked when reflecting on one's performance?
- What does constructive criticism look like when listening to other classmates, and/or listening to or attending concert or rehearsal, whether live or recorded?
- What is the difference between helpful and hurtful comments about an individual's performance?
- To what extent does reflection help improve personal and group attitude, morale, conduct, motivation and performance?

Objectives

Students will be able to...

- Develop a choral identity in which singers contribute to a common and collective sound/goal.
- Hold their own part, while remaining attentive and responsive to other parts/sounds around them.
- Differentiate between when it is appropriate to 'sing out' and when they should 'step back' in the context of a choral sound.
- Respond expressively to the conductor gestures, especially as pertains to entrances and cut-offs.
- Remain focused and alert throughout the duration of a piece, a set, a concert, etc.
- Stay together, either a cappella or with the piano accompaniment, while singing and holding their own part.
- Rehearse and perform with appropriate behavior in the classroom and on/off stage (ex. not talking, fooling around, distracting others etc.).
- Develop a vocabulary that is specific to the music being sung.
- Provide constructive feedback regarding personal and group performance, both orally and written.
- Cultivate an environment of respect and community, where the individual feels comfortable to ask questions and try new things.

Unit 7: Honors Ensemble (Additional Expectations)

Step 1 – Desired Results: What do I want my students to learn?

Standards

[NJSLs - 1.3C.12adv.Cr3 ab, 1.3C.12adv.Pr4 c, 1.3C.12adv.Pr5 a, 1.3C.12adv.Pr6 ab, 1.3C.12adv.Re7 ab, 1.3C.12adv.Re8 a, 1.3C.12adv.Re9 a, 1.3C.12adv.Cn10 a, 1.3C.12adv.Cn11 a](#)

[NJSLs - Career Awareness, Exploration, Preparation, and Training](#)

[NJSLs - Life Literacies and Key Skills](#)

[NJSLs - Interdisciplinary Standards](#)

Unit Big Ideas:

(What Fundamental Concepts Should be Learned during this Unit?)

- How do I contribute to the ensemble? How does that affect the group?
- What role does a section leader play in an ensemble?
- How can a section leader develop their own vocal technique while also helping their section members improve?
- What strategies can a section leader use to effectively interpret and convey the meaning of the score?
- How can section leaders create a positive and inclusive rehearsal environment that fosters growth and collaboration?

Objectives

Students will be able to...

- Reflect on how intrinsic/personal and extrinsic/external factors impact the conception of a piece of music and its performance.
 - Demonstrate effective vocal technique and serve as a role model for their section members.
 - Communicate clear and concise instructions to their section members during rehearsal.
 - Foster a positive and inclusive rehearsal environment that encourages collaboration and growth.
 - Lead section-specific warm-ups and exercises to develop vocal unity and blend.
 - Collaborate with other student leaders to ensure a cohesive and balanced sound.
 - Complete additional sight reading assignments per week to further musical literacy.
-
- Voice parts and their function in the choir: soprano, alto, tenor, bass (1 and 2 in all sections)
 - Blend and balance of voice parts
 - Matching vowels
 - Watching the conductor
 - a. cues, dynamics, entrances, cutoffs, expressive gestures
 - Appropriate concert etiquette
 - Critical comments
 - In tune, out of tune, flat, sharp
 - Together, out of sync
 - Utilizing terminology from all other units

Please contact the Content Supervisor for any questions.