



*Belleville Board of Education
102 Passaic Avenue
Belleville, New Jersey 07109*

Concert Choir 9-12

*Belleville High School
Fine and Performing Arts Department*

Submitted by:
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PHILOSOPHY AND DESCRIPTION OF THE PERFORMING ARTS DEPARTMENT

Today, with the renewed emphasis on the sciences in our schools, with their basis in rationality and objectivity, and the explosion in computer technology, there exists the risk of neglecting the sensory and as experienced through the arts. Although the sciences, as with other disciplines, provide the necessary objective means for man to know about themselves and their world, the arts are a basic way of knowing about reality through an awareness of ourselves and of the world we know largely by feeling. Education in the arts is, in essence, a basic education in that they are one of the most basic forms of language, extending powerfully the range of human expression. Students grow in their ability to apprehend their world when they learn the arts. As they create in the various acts of disciplines, they learn how to express themselves and how to communicate with others.

The arts have both intrinsic and instrumental value, i.e., they have worth and of themselves and can also be used to achieve a multitude of (e.g., to present issues and ideas, to teach or persuade, to entertain, to design, plan, and beautify, and to provide personal fulfillment, whether in vocational settings, a vocational pursuits, or leisure).

The arts are indispensable to freedom of inquiry and expression. The modes of thinking and the arts disciplines can be used to illuminate situations in other disciplines that require creative solutions. Attributes such as self-discipline, the collaborative spirit, and perseverance, which are so necessary to the arts, can transfer to the rest of life.

Music is a particular art form in which the aesthetic qualities contained therein give insights into human subjectivity. It provides unique forms of nonverbal symbols through which the noblest thoughts and feelings of human beings have been expressed and can be communicated. Music is expressive of the life of feeling: its movement symbolizes the movement of feeling alternating between struggle and fulfillment, intensity and release, rise and fall, and movement and repose. It is the function of the program to develop each student's aesthetic sensitivity, i.e., to develop his/her ability to perceive and understand the components by the artist, composer, and the interrelationships among them. Once the student perceives and understands the aesthetic qualities of music, he/she is then free to react with feeling to these qualities and their interrelationships.

Music helps us to learn about ourselves, traditions, and our ways of thinking and acting. It also enables the citizens of a multi-cultural society to learn about, understand, and communicate with one another, and share in their traditions and their behavior.

Music serves a basic need in life and therefore it deserves a place in the school curriculum. Participation in the music program's comprehensive and performance courses benefits the students in the following ways:

- a) It enables all students to develop their musical talent and musicianship to the highest possible level.
- b) It reveals to all students the richness and breadth of our musical heritage.
- c) It also facilitates the preservation and transmission of that heritage.
- d) It provides all students with the opportunity to develop resources for a rewarding personal life and for positive social interaction and worthy use of leisure time.
- e) It provides a means for the development of self-confidence, self-esteem, cooperative, and perseverance.
- f) It provides a focus for disciplined effort.
- g) It enables all students to cultivate their imaginative potential and enriches their lives through self-expression and response to the expression of others through the creative process.
- h) It enlivens the spirit of the students and the school as a whole.

Experiences in the program are designed to develop in all pupils' music appreciation, knowledge, and skills, which are commensurate with their needs and abilities. The curriculum provides a variety of activities and opportunities for all students to develop their talents as intelligent listeners, as skillful creators, and as participants in both vocal and instrumental performing groups. Provision is also made in the program to identify the musically talented student through small ensemble performing groups, solo experiences, and creative music courses.

The high school's philosophy and goals emphasize the education of the total individual through a diversified program which 1) exposes the students to a vast body of knowledge, 2) provides the students with the opportunity for skill development, 3) encourages critical thinking, and 4) fosters the development of all phases of their potential. The performing arts department's philosophy, goals, objectives, and overall program, comply with this philosophy and goals.

GOALS:

- 1) To develop each student's aesthetic sensitivity and ability to perceive music's expressive qualities.
- 2) To cultivate good taste and intelligent discrimination.
- 3) To develop an appreciation for all types and media of music and musical expression.
- 4) To expose the student to various careers in music.
- 5) To afford a means of recreation, pleasure, and worthy use of leisure time.
- 6) To develop the personal character traits of self-confidence, self-reliance, leadership, poise, and dependability.
- 7) To afford the student the opportunity to enjoy music through active participation.
- 8) To develop the facility and independence to express oneself musically.
- 9) To acquire the necessary skills and knowledge to become perceptive listeners.
- 10) To expose the student to a wide range of music representative of a variety of styles, media, and cultures through performance and comprehensive study.

OBJECTIVES:

The performing arts student will:

- 1) Evaluate and respond to musical works or performances by drawing on aesthetic concepts;
- 2) Listen perceptively to music, distinguishing such elements as pitch, harmony, rhythm, timbre, structure, dynamics, as they relate to the expressive whole;
- 3) Demonstrate an awareness of music as a means of communication and expression;
- 4) Be able to discuss the techniques and media used to convey expressive ideas in a musical work;
- 5) Demonstrate an awareness of the music of varied styles, cultures, gender, and historical periods;
- 6) Be able to make personal aesthetic judgments based on musical knowledge;
- 7) Express oneself musically by composing, playing an instrument, or singing, either individually or in a group;
- 8) Demonstrate familiarity with traditional music notation;
- 9) Be aware of, appreciate, and develop respect for creators, performers, and musical styles of music;
- 10) Identify and describe, using appropriate terminology, various musical, materials, and methods of composition from different historical periods and world cultures.

Unit/Month Curriculum Map*

Grade Level/Subject/Course: 9-12/Concert Choir
Month: September
Essential Questions: What is expected of me in Choir this year? What are dynamic symbols? What is proper posture? How does the voice and surrounding muscles work? What voice part am I?
Content: Voice checks (males especially) Music theory review from Chorus Review of proper posture Review of vocal pedagogy
NJCCCS: 1.1.12.B.1 1.1.12.B.2 1.3.12.B.1
Skills/Benchmarks: Introduction to Concert Choir Review of music theory Review of posture and vocal pedagogy Vocal checks
Assessments: Guided Questions Guided Discussion Student lead warm-ups Voice checks/test Written test/review of previous knowledge
Activities: Students will be introduced to the department and the requirements of the course. Music theory, posture and vocal pedagogy learned in Chorus will be reviewed through worksheets, tests, and guided discussion. Students will also perform voice checks to make sure each student is placed in the proper section for his or her voice range and comfort. Students will also begin working on literature for the December concert.
Technology: Projection of vocal area to remind students of proper posture and vocal pedagogy
Resources: Music theory workbook, piano, Choir Literature to be chosen at the discretion of the conductor

Unit/Month Curriculum Map*

Grade Level/Subject/Course: 9-12/Concert Choir
Month: October
<p>Essential Questions:</p> <p>What is solfeggio and why do I need to know this?</p> <p>What are Curwen hand signs?</p> <p>How do I read rhythms properly?</p> <p>Why is it important to have emotional connections to the text?</p>
<p>Content:</p> <p>Solfeggio, a type of sight reading language</p> <p>Curwen hand signs</p> <p>Proper breathing techniques for breath control</p> <p>Proper rhythm reading</p> <p>Review of diction and emotional connection to text from Chorus</p>
<p>NJCCCS:</p> <p>1.1.12.B.1</p> <p>1.1.12.B.2</p> <p>1.2.12.A.1</p> <p>1.3.12.B.1</p>
<p>Skills/Benchmarks:</p> <p>Solfeggio, hand signs</p> <p>Breathing</p> <p>Breath Control</p> <p>Reading Rhythms</p> <p>Diction, emotional connection</p>
<p>Assessments:</p> <p>Breathing contests</p> <p>Guided warm-ups (Hand signs)</p> <p>Guided questions of rhythms</p> <p>Vocal test on solfeggio</p> <p>Written quiz or vocal reading of rhythms</p>
<p>Activities:</p> <p>Students will be introduced to solfeggio, a way of sight reading music. Through scales and other activities students will become familiar with this system. Curwen hand signs will also be introduced for the visual and kinesthetic learners. Students will read rhythms and understand how to count music. Breathing and breath control will be reviewed from Chorus. Review will continue with diction and how to connect emotionally with the text Students will also continue working on literature for the December concert.</p>
<p>Technology:</p> <p>Projection of Curwen hand signs for each of learning, second hand counter for breathing.</p> <p>Teoria.com</p>
<p>Resources:</p> <p>Piano, Choir Literature to be chosen at the discretion of the conductor, Projector, Music, Theory and rhythm worksheets,</p>

Unit/Month Curriculum Map*

Grade Level/Subject/Course: 9-12/Concert Choir
Month: November
<p>Essential Questions:</p> <p>How do I produce a proper tone?</p> <p>Why is Broadway so important to Choir literature?</p> <p>What is the difference between Broadway and Classical singing?</p> <p>What are chords and non-chord tones?</p> <p>What is the difference between Major and minor? How is it notated?</p>
<p>Content:</p> <p>Broadway Theater and style of singing</p> <p>Advanced Music Theory (chords, scales, non-chord tones)</p> <p>Solfeggio</p> <p>How to produce a proper tone</p>
<p>NJCCCS:</p> <p>1.1.12.B.1</p> <p>1.1.12.B.2</p> <p>1.2.12.A.1</p> <p>1.3.12.B.1</p> <p>1.4.12.A.1</p>
<p>Skills/Benchmarks:</p> <p>Music Theory</p> <p>Broadway style</p> <p>Solfeggio</p> <p>Tone production</p>
<p>Assessments:</p> <p>Active listening</p> <p>Informal research</p> <p>Worksheets</p> <p>Critical listening</p> <p>Quiz on music theory</p>
<p>Activities:</p> <p>Students will continue with Music Theory. Areas to be covered are scales, major and minor mode, chords, non-chord tones and accidentals. Solfeggio will be continued as this process takes a while to master. Students will be introduced to the Broadway style through immersion in vocal music and critical listening. Students will research a Broadway show of their choice. The differences between Broadway and Classical singing will also be compared and contrasted through discussion and active listening. Students will review tone production and the best way to produce a proper tone for each individual. Students will also continue working on literature for the December concert.</p>
<p>Technology:</p> <p>Broadway websites such as playbill.com for recordings and information about Broadway for research</p> <p>Musictheory.net</p>
<p>Resources:</p> <p>Theory worksheets, Piano, Choir Literature to be chosen at the Director's discretion, Computers for research</p>

Unit/Month Curriculum Map*

Grade Level/Subject/Course: 9-12/Concert Choir
Month: December
Essential Questions: Why is it important to reflect and critique yourself and the group after performance? Why is it important to share your gifts with the community? Why do we perform in public?
Content: Public Performance Concert critique and evaluation Being an ambassador of the arts by way of community service
NJCCCS: 1.3.12.B.1 1.4.12.A.4 1.4.12.B.1 1.4.12.B.2
Skills/Benchmarks: Concert Performance Critique Self-Evaluation The arts as an ambassador
Assessments: Public Performance Critique of dress rehearsal Written self and group evaluation Concert Critique
Activities: The choir will take part in a public performance in the annual evening concert. Students will evaluate their own performance as well as the group performance. A guided discussion will be held; as well as written comments will be collected. Students will also perform community service by performing for senior communities and nursing homes. Students will be reminded the value of community service and sharing of their vocal talent with others. Students will also continue working on literature for the December concert.
Technology: Recording Equipment to record the concert
Resources: Piano, Choir Literature selected by the director at their discretion, recording technology, sound system for playback

Unit/Month Curriculum Map*

Grade Level/Subject/Course: 9-12/Concert Choir
Month: January
Essential Questions: What is Aural Theory? What is the best way to approach sight singing? How do I recognize different intervals? What is dictation?
Content: Aural Theory Sight singing simple melodies as individuals Dictation of simple piano melodies to assist with melodic interval recognition
NJCCCS: 1.1.12.B.1 1.1.12.B.2 1.3.12.B.1
Skills/Benchmarks: Aural Theory- Sight reading Dictation
Assessments: Review of solfeggio, student lead Discussion of sight reading Sight singing Test Dictation test
Activities: Aural theory will be explained, both sight reading and dictation. Students will complete exercises for single line sight-reading. Solfeggio will be applied to reading these notes. Students will also begin piano dictation. Melodic intervals will be discussed, along with different songs to think about when identifying the intervals. Dictation examples will be played by the teacher in short 4 bar phrases at first, leading up to more advanced 8 bar phrases. Students will also begin working on literature for the Spring concert.
Technology: Projection for Curwen hand signs
Resources: Piano, Sight singing material, Choir Literature chosen at the discretion of the conductor, staff paper for dictation

Unit/Month Curriculum Map*

Grade Level/Subject/Course: 9-12/Concert Choir
Month: February
Essential Questions: Why is composition important? How do I begin my composition? What is the best way to approach sight singing in four-part harmony?
Content: Composition for the choir Sight singing examples in four part harmony Solfeggio
NJCCCS: 1.1.12.B.1 1.1.12.B.2 1.3.12.B.2 1.3.12.B.3 1.3.12.B.4
Skills/Benchmarks: Composition Sight singing, group Solfeggio
Assessments: Student lead performances Peer editing of composition Final composition Written evaluation after composition performed
Activities: Music theory skills will be combined to produce a composition. Students may choose the voicing for the composition. Students will complete a process similar to the writing process where they will compose a draft, peer edit, and then compose a final draft. The final product will be sung for the class, with the students leading their own composition. Critical listening will help the student to evaluate their final product and allows for a very real experience for the student. The choir will also continue with sight singing and solfeggio. Students will also continue working on literature for the Spring concert.
Technology: Finale notepad, or comparable music software program for composition creation
Resources: Computers for Finale, piano, Choral Literature chosen at the discretion of the conductor, staff paper

Unit/Month Curriculum Map*

Grade Level/Subject/Course: 9-12/Concert Choir
Month: March
<p>Essential Questions:</p> <p>Why is Music History important to know when performing a choral masterwork?</p> <p>What are characteristics of certain time periods in music (Baroque, Classical)?</p> <p>How do these characteristics affect the way we perform a piece?</p>
<p>Content:</p> <p>Research a prominent Choral composer such as Bach, Mozart, Handel</p> <p>Discuss the characteristics of the composer, as well as of the musical time period</p> <p>Practice a piece by composer of choice for performance in spring concert</p> <p>Continuation of sight singing</p>
<p>NJCCCS:</p> <p>1.1.12.B.1</p> <p>1.1.12.B.2</p> <p>1.3.12.B.1</p> <p>1.3.12.B.2</p> <p>1.4.12.A.2</p> <p>1.4.12.B.2</p>
<p>Skills/Benchmarks:</p> <p>Listening- Choral Masterworks</p> <p>History of composer</p> <p>Characteristics of composer and time period musical works</p> <p>Sight singing continued</p>
<p>Assessments:</p> <p>Review of emotional connection</p> <p>Critical listening</p> <p>Compare and Contrast recordings</p> <p>Score analysis</p>
<p>Activities:</p> <p>Students will focus on a composer of a great choral masterwork such as Bach, Mozart or Handel. Students will critically listen to professional recordings of the work to be analyzed for tone production, diction, emotional connection and overall effect based off of what was learned in Chorus. Students will analyze the score with their music theory knowledge, and practice the work for performance in the Spring Concert. Students will also discuss the characteristics of the time period, which are found in other composers. Sight singing will also continue. Students will also continue working on literature for the Spring concert.</p>
<p>Technology:</p> <p>Computer for research, high quality recordings of time period music, sound system for playback</p>
<p>Resources:</p> <p>Sound system, recordings, piano, Choir Literature to be chosen at the discretion of the conductor</p>

Unit/Month Curriculum Map*

Grade Level/Subject/Course: 9-12/Concert Choir
Month: April
<p>Essential Questions:</p> <p>When was the Renaissance time period?</p> <p>Why was this period so important to music and culture?</p> <p>How do you sing acapella?</p>
<p>Content:</p> <p>Renaissance style of singing, motet</p> <p>Review the characteristics of the time period, including all aspects of culture to further understand the music</p> <p>Acapella singing</p> <p>Active Listening</p>
<p>NJCCCS:</p> <p>1.1.12.B.1</p> <p>1.1.12.B.2</p> <p>1.3.12.B.1</p> <p>1.4.12.A.1</p> <p>1.4.12.A.2</p> <p>1.4.12.A.3</p>
<p>Skills/Benchmarks:</p> <p>Motets/Renaissance era</p> <p>Acapella</p> <p>Critical Listening</p>
<p>Assessments:</p> <p>Guided questions and discussion</p> <p>Exit Slips</p> <p>Critical Listening</p> <p>Motet performance</p> <p>Acapella Performance</p>
<p>Activities:</p> <p>The Renaissance era of Music and culture will be reviewed. Students will be given a selection of a motet from the Renaissance era to perform acapella. Students will have the chance to listen critically to different recordings of the piece, as well as other pieces from the era. Students will understand the importance of singing music acapella. Sight singing and dictation will also be continued with, as this skill is invaluable for a musician. Students will also continue working on literature for the Spring concert.</p>
<p>Technology:</p> <p>Sound system to play quality recordings of time period music</p>
<p>Resources:</p> <p>Sound system, recordings, piano, Choir Literature to be chosen at the discretion of the conductor</p>

Unit/Month Curriculum Map*

Grade Level/Subject/Course: 9-12/Concert Choir
Month: May
<p>Essential Questions:</p> <p>What are acoustics?</p> <p>Why are acoustics different in different places?</p> <p>How can we adjust our sound to have the best acoustics possible?</p> <p>How do I properly write a critique about music?</p> <p>How do I record a concert?</p>
<p>Content:</p> <p>Acoustics and the acoustical properties</p> <p>Public Performance</p> <p>Music Recording and Technology</p> <p>Music Performance Critique</p>
<p>NJCCCS:</p> <p>1.2.12.A.2</p> <p>1.3.12.B.1</p> <p>1.4.12.A.4</p> <p>1.4.12.B.1</p> <p>1.4.12.B.2</p> <p>1.4.12.B.3</p>
<p>Skills/Benchmarks:</p> <p>Concert Performance</p> <p>Critique</p> <p>Music Recording and Technology</p> <p>Acoustics</p>
<p>Assessments:</p> <p>Recording Device</p> <p>Location of Hall acoustics</p> <p>Public Performance</p> <p>Written critique and evaluation of year and concert performance</p>
<p>Activities:</p> <p>A review of acoustics in the performance hall for the best recording will be conducted. Students will adjust their volume and diction to have the optimal performance and recording. A discussion of how acoustics work, and why certain sounds carry better than others will be conducted. Students will perform their annual Spring concert, a culmination of everything learned this year. After the performance students will give written and verbal critique of their performance, and of the year overall.</p>
<p>Technology:</p> <p>Music recording technology for concert recording</p>
<p>Resources:</p> <p>Piano, Choir Literature to be chosen at the discretion of the conductor, music recording equipment</p>

Unit/Month Curriculum Map*

Grade Level/Subject/Course: 9-12/Concert Choir
Month: June
Essential Questions: What is a quartet? How do I take charge as a student to lead my small group? What will be on the final exam?
Content: Student lead quartets to foster group work and student directed leadership Review for final exam on all content learned this year, including aural and music theory
NJCCCS: 1.2.12.A.2 1.3.12.B.1 1.4.12.A.1 1.4.12.A.4
Skills/Benchmarks: Form quartets to work on critical listening and performance skills Final Exam Review of music theory and aural theory skills learned
Assessments: Review before the final exam Guided help in preparation for final vocal performance Final Exam Final Performance in quartets
Activities: Students will create their own quartets (soprano, alto, tenor, bass) to choose one piece of music to work on acapella. This creates the opportunity for students to direct the learning and work in groups. The activity will culminate in performance as well as self and peer evaluation. Students will continue with their evaluation of the year in their final exam, which will cover all aspects of theory, and sight-reading that was covered this year.
Technology: Recording equipment to record final performance for the final exam
Resources: Piano, Choir Literature chosen by the student (approved by teacher), Recording equipment, final exam

Monthly CCCS Map*

In each box list the standards you cover and the assessments you use during the month.

SUBJECT: Concert Choir

GRADES: 9-12

LEVEL: _____

	September	October	November	December	January
Content Standards Covered (Include NJCCCS)	1.1.12.B.1 1.1.12.B.2 1.3.12.B.1	1.1.12.B.1 1.1.12.B.2 1.2.12.A.1 1.3.12.B.1	1.1.12.B.1 1.1.12.B.2 1.2.12.A.1 1.3.12.B.1 1.4.12.A.1	1.3.12.B.1 1.4.12.A.4 1.4.12.B.1 1.4.12.B.2	1.1.12.B.1 1.1.12.B.2 1.3.12.B.1
Skills/ Benchmarks	Introduction to Concert Choir Review of music theory Review of posture and vocal pedagogy Vocal checks	Solfeggio, hand signs Breathing Breath Control Reading Rhythms Diction, emotional connection	Music Theory Broadway style Solfeggio Tone production	Concert Performance Critique Self-Evaluation The arts as an ambassador	Aural Theory- Sight reading Dictation
Formative Assessments Used (describe them)	Guided Questions Guided Discussion Student lead warm-ups	Breathing contests Guided warm-ups (Hand signs) Guided questions of rhythms	Active listening Informal research Worksheets	Public Performance Critique of dress rehearsal	Review of solfeggio, student lead Discussion of sight reading
Summative Assessments Used (describe them)	Voice checks/test Written test/review of previous knowledge	Vocal test on solfeggio Written quiz or vocal reading of rhythms	Critical listening Quiz on music theory	Written self and group evaluation Concert Critique	Sight singing Test Dictation test
Activities:	Students will be introduced to the department and the requirements of the course. Music theory, posture and vocal pedagogy learned in Chorus will be reviewed through worksheets, tests, and guided discussion	Students will be introduced to solfeggio, a way of sight reading music. Through scales and other activities students will become familiar with this system. Students will read rhythms and understand how to count music. Breathing and breath control will be reviewed from Chorus. Review will continue with diction and how to connect emotionally with the text.	Students will continue with Music Theory. Areas to be covered are scales, major and minor mode, chords, non-chord tones, and accidentals. Solfeggio will be continued as this process takes a while to master. Students will be introduced to the Broadway style through immersion in vocal music and critical listening. Students will research a Broadway show of their choice. Students will review tone production.	Public performance in the annual evening concert. Students will evaluate their own performance as well as the group performance in the evening. Students will also perform community service by performing for senior communities and nursing homes. Students will be reminded the value of community service and sharing of their vocal talent with others.	Aural theory will be explained, both sight reading and dictation. Students will complete exercises for single line reading. Solfeggio will be applied to reading these notes. Students will also begin piano dictation. Examples will be played by the teacher in short 4 bar phrases at first, leading up to more advanced 8 bar phrases.

Monthly CCCS Map*

In each box list the standards you cover and the assessments you use during the month.

SUBJECT: Concert Choir

GRADES: 9-12

LEVEL:

	February	March	April	May	June
Content Standards Covered (Include NJCCCS)	1.1.12.B.1 1.1.12.B.2 1.3.12.B.2 1.3.12.B.3 1.3.12.B.4	1.1.12.B.1 1.1.12.B.2 1.3.12.B.1 1.3.12.B.2 1.4.12.A.2 1.4.12.B.2	1.1.12.B.1 1.1.12.B.2 1.3.12.B.1 1.4.12.A.1 1.4.12.A.2 1.4.12.A.3	1.2.12.A.2 1.3.12.B.1 1.4.12.A.4 1.4.12.B.1 1.4.12.B.2 1.4.12.B.3	1.2.12.A.2 1.3.12.B.1 1.4.12.A.1 1.4.12.A.4
Skills/ Benchmarks	Composition Sight singing, group Solfeggio	Listening- Choral Masterworks History and characteristics of composer and time period Sight singing continued	Motets/Renaissance era Acapella Critical Listening	Concert Performance Critique Music Recording and Technology Acoustics	Form quartets to work on critical listening and performance skills
Formative Assessments Used (describe them)	Student lead performances Peer editing of composition	Review of emotional connection Critical listening	Guided questions and discussion Exit Slips	Recording Device Location of Hall acoustics	Review before the final exam Guided help in preparation for final vocal performance
Summative Assessments Used (describe them)	Final composition Written evaluation after composition performed	Compare and Contrast recordings Score analysis	Critical Listening Motet performance Acapella Performance	Public Performance Written critique and evaluation of year and concert performance	Final Exam Final Performance in quartets
Activities:	Music theory skills will be combined to produce a composition. Students may choose the voicing for the composition. The final product will be sung for the class, with the students leading their own composition. Critical listening will be evaluated. Students will also continue with sight singing and solfeggio	Students will focus on a composer of a great choral masterwork such as Bach, Mozart or Handel. Students will critically listen to professional recordings of the work to be analyzed for tone production, diction, emotional connection and overall effect based off of what was learned in Chorus. Students will analyze the score with their music theory knowledge, and practice the work for performance in the Spring Concert. Sight singing will also continue.	The Renaissance era of Music and culture will be reviewed. Students will be given a selection of a motet from the Renaissance era to perform acapella. Students will have the chance to listen critically to different recordings of the piece, as well as other pieces from the era. Students will understand the importance of singing music acapella. Sight singing and dictation will also be continued with, as this skill is invaluable for a musician.	A review of acoustics in the performance hall for the best recording will be conducted. Students will adjust their volume and diction to have the optimal performance and recording. Students will perform their annual Spring concert, a culmination for everything learned this year. After the performance students will give written and verbal critique of their performance, and of the year overall.	Students will create their own quartets (soprano, alto, tenor, bass) to choose one piece of music to work on acapella. Activity will culminate in performance as well as self and peer evaluation. Students will continue with their evaluation of the year in their final exam, which will cover all aspects of theory, and sight-reading that was covered this year.

