

Bakersfield City School District



Middle School/Junior High Vocal Music Curriculum Guide

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Novice

Creating	Performing	Responding
<ul style="list-style-type: none"> - Recognize high/low by sight - Create a melodic line using three pitches (i.e. mi-so-la, do-re-mi, do-mi-so) [Appendix B] - Improvise a melodic line using three pitches (i.e. mi-so-la, do-re-mi, do-mi-so) - Identify patterns of sounds using quarter notes, quarter rest and eighth notes (ta, ta rest and ti-ti) [Appendix C] - Simple rhythmic dictation using quarter notes, quarter rest and eighth notes - Student led scales, solfege, rhythms 	<ul style="list-style-type: none"> - Unison singing: pitch, rhythms, vowels, diction, expression, breath, posture, facial expressions, sing pentatonic scale (do, re, mi, so, la) [Appendix E] - Posture: 3 posture positions (1 standing, 2 sitting ready to sing, 3 relaxed but paying attention). Know how to hold music while standing and sitting [Appendix A] - Movement: Step/March/Skip to the beat - Music Literacy: part tracking, high/low by sight, recognize quarter notes, eighth notes, and quarter rests, identify specifics in music notation (i.e. key signatures, sharps/flats, as what determines ‘do’, time signatures, clefs, repeats, coda, dynamics, articulation, tempo markings) - Audiation: recognize and identify three pitch pattern (i.e. mi-so-la, do-re-mi, do-mi-so) - Rehearsal etiquette: enter class with no talking or noises, holding music correctly, marking music, 	<ul style="list-style-type: none"> - Students critique performances and give feedback (i.e. students were not smiling, students had their hands in their pockets) - Students must be taught the specific aspects of each rating values (fair, good, excellent, superior) [Appendix D] - Identifying simple rhythmic patterns as stated under “Creating” - Identify mood of any given piece (i.e. happy and sad) - Identify and understand the composers intended meaning - Discover possible meaning and context of any given piece

	<p>retaining what is learned/practiced in class, practicing like it is a performance (perform like we practice)</p> <ul style="list-style-type: none">- Performance etiquette: With reminders enter stage in a professional manner, space yourself, watch the conductor, perform with appropriate facial expressions, act professional between songs (moving, talking, looking around is not allowed), bowing, and exit stage in a professional manner. [See Appendix F]	
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Intermediate

Creating	Performing	Responding
<ul style="list-style-type: none"> - Notate high/low pitches on the staff - Using the pentatonic scale, create a melodic line and notate on the staff (i.e. do-re-mi-so-la) - Improvise a melodic line using a pentatonic scale - Rhythmic dictation using eighth notes, quarter notes, half notes, whole notes, eighth rests, quarter rests, half rests, and whole rests [Appendix C] - Implement rhythmic patterns using eighth notes, quarter notes, half notes, whole notes, quarter rest, half rests, and whole rests 	<ul style="list-style-type: none"> - 2-part singing: rounds, partner, canon, descant, independent parts (call and response) - Posture: Use posture positions with occasional reminders of what numbers mean (1 standing, 2 sitting ready to sing, 3 relaxed but paying attention). Know how to hold music while standing and sitting. [Appendix F] - Movement: Incorporate appropriate movement while singing such as natural swaying. Do any movement to the subdivision of the beat - Music Literacy: Define specifics in music notation (i.e. note values, dynamics, clef, time signature, articulation, tempo, key signature) - Audiation: sing a pattern with any note of the major scale (i.e. do-re-mi-fa-so) - Performance etiquette: with very little reminder: enter stage in a professional manner, space yourself, watch and respond to the conductor, perform with 	<ul style="list-style-type: none"> - Students critique performances and give feedback to visual observation and quality of sound - Critique specific aspects of performances using rating values (fair, good, excellent, superior) [Appendix D] - Demonstrate understanding and verbalize complex rhythmic patterns as stated under “Creating” - Connect the composers intended meaning with your own meaning - Demonstrate understanding and verbalize mood of any given piece (i.e. happy, sad, anger, joy, despair) - Verbalize possible meaning and context of any given piece

	<p>appropriate facial expressions, act professional between songs (moving, talking, looking around is not allowed), bowing, and exit stage in a professional manner. [See Appendix F]</p>	
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Proficient

Creating	Performing	Responding
<ul style="list-style-type: none"> - Notate a melody for aesthetic valuing - Create a melodic line with various rhythmic components - Improvise a melodic line using a minor and/or extended pentatonic scale - Rhythmic dictation using sixteenth notes, eighth notes, quarter notes, half notes, whole notes, sixteenth rests, eighth rests, quarter rest, half rests, and whole rests [Appendix C] - Implement rhythmic patterns using sixteenth notes, eighth notes, quarter notes, half notes, whole notes, sixteenth rests, eighth rests, quarter rest, half rests, and whole rests including syncopated patterns. 	<ul style="list-style-type: none"> - Ensemble can perform but are not limited to 2-part and 3-part repertoire - Posture: Use posture positions by number with no reminders of what numbers mean (1 standing, 2 sitting ready to sing, 3 relaxed but paying attention). Know how to hold music while standing and sitting. [See Appendix A & F] - Movement: Incorporate appropriate movement while singing such as natural swaying or choreography - Music Literacy: Define and perform specifics in music notation without reminder (i.e. note values, dynamics, clef, time signature, articulation, tempo, key signature, sharps and flats, repeats, coda) - Audiation: sing and perform a natural minor/major scale - Rehearsal etiquette: without reminder: enter class with no talking or noises, holding music correctly, marking music, retaining what is learned/practiced in class, 	<ul style="list-style-type: none"> - Students critique overall performances and give feedback using rating values [Appendix D] - Demonstrate understanding and verbalize complex rhythmic patterns as stated in “Creating” - Research the composers intended meaning of any given piece - Verbalize how the various aspects of the music suggest specific mood within each piece (i.e. minor key suggests sad mood) - As a class assignment, demonstrate knowledge of any composer or piece

	<p>practicing like it is a performance (perform like we practice)</p> <ul style="list-style-type: none">- Performance etiquette: without reminder: enter stage in a professional manner, space yourself, watch and respond to the conductor, perform with appropriate facial expressions, act professional between songs (moving, talking, looking around is not allowed), bowing, and exit stage in a professional manner. [See Appendix F]	
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Appendix A: Posture Positions

Appendix B: Curwen Hand Signs

Appendix C: Suggested Rhythmic Syllables

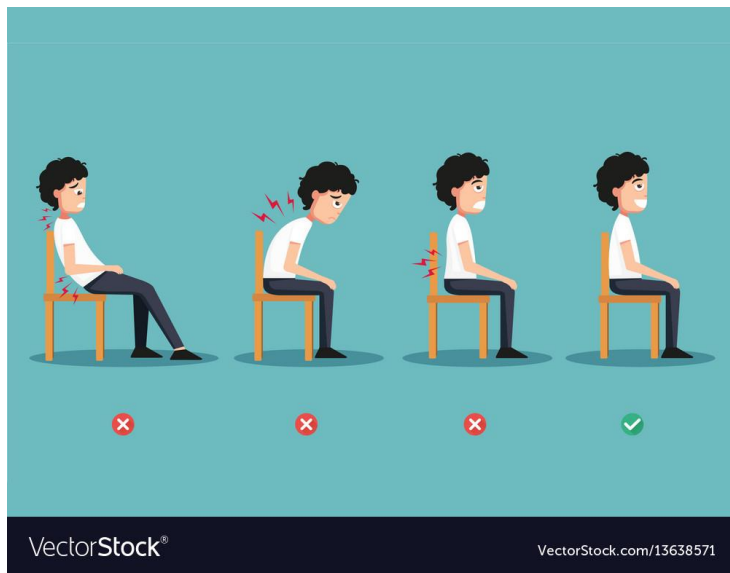
Appendix D: Choral Music Performance Criteria (Ratings)

Appendix E: Diction- IPA

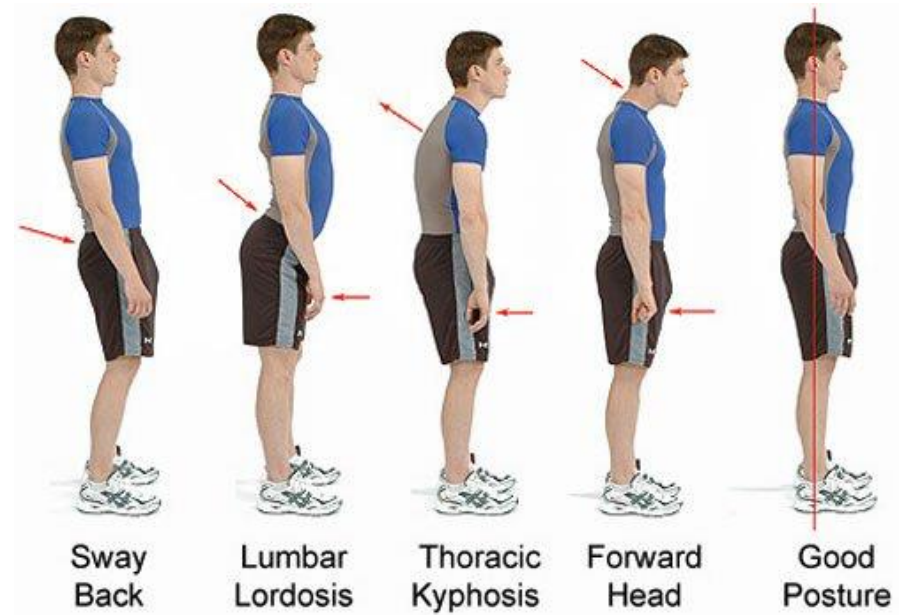
Appendix F: Web Resources

Appendix A: Posture Positions

Sitting Position:





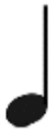


Standing Position:



Appendix B: Curwen Hand Signs



Appendix C: Suggested Rhythmic Syllables

Symbol	Note Name	Rhythm Syllables
	Whole Note	ta-a-a-a
	Half Note	ta-a
	Quarter Note	ta
	Eighth Notes	ti-ti
	Sixteenth Notes	tika-tika

Appendix D: Choral Music Performance Criteria



CHORAL MUSIC PERFORMANCE CRITERIA

QUALITY OF SOUND

FAIR <i>(Below Standards)</i>	GOOD <i>(Meets Standards)</i>	EXCELLENT <i>(Exceeds Standards)</i>	SUPERIOR <i>(Far Exceeds Standard)</i>
<p>Tone Quality: Basic understanding of tone quality concepts not yet developed throughout the ensemble. Some individuals demonstrate good tone production. Volume and register extremes not controlled well and are often harsh. Focus and resonance are achieved occasionally. Uniformity of color and texture is weak. Breath support is often weak and inconsistent.</p> <p>Intonation: Voices are somewhat in tune. Melodic and harmonic intonation is inconsistent. Difficult intervals and harmonic structures are major intonation weaknesses. Individual and sectional intonation problems are seldom corrected.</p> <p>Rhythmic Accuracy: Basic rhythmic accuracy and precision are demonstrated in simple passages, although rapid or complex passages are weak. Rhythmic uniformity is inconsistent quite often. Pulse not always controlled; tempos not maintained at all times. Note accuracy fair.</p> <p>Blend/Balance: Blend and balance sometimes achieved during less demanding passages. Faster, louder and higher passages are not well-balanced. Individual performers and/or sections tend to dominate the ensemble's sound most of the time. Good characteristic ensemble sound seldom achieved. Listening and attentiveness are inconsistent; often neglected.</p>	<p>Tone Quality: Good basic approach demonstrated. Focus is often good. Lack of resonance is a problem at softer volumes. Breath support is generally good, although not always maintained.</p> <p>Intonation: Intonation is often good, but with inconsistencies. Less demanding melodies, intervals and harmonic structures are performed successfully. Wide intervals, octaves, unisons are performed with partial success. Listening is good; attempts are made to correct obvious problems.</p> <p>Rhythmic Accuracy: Rhythm accuracy, precision, note accuracy and understanding of subdivisions good much of the time. Performers demonstrate good awareness of pulse and tempo although problems occur occasionally and may be difficult to overcome. Rhythmic patterns are interpreted correctly and uniformly much of the time. Problems occur with finer details of more complex rhythmic patterns and structures. Ensemble cohesiveness is good most of the time.</p> <p>Blend/Balance: Good blend and balance, though at times sections and/or individuals tend to dominate the sound. Less demanding passages have good blend, balance and voice relationships. Problems occur during extremes in volumes, and/or range, dynamic changes, dense harmonic structures, etc. Clarity is good but sometimes lacking. Good characteristic ensemble sound usually achieved. Good overall listening skills often demonstrated.</p>	<p>Tone Quality: Excellent tone achieved most of the time. Lapse and problems are infrequent, usually caused by the most demanding musical passages. Individual problems are minor and quickly corrected. Focus is uniform, consistent, and well-controlled, though sometimes adversely affected in extremes of volume and range. Tonal clarity achieved most of the time.</p> <p>Intonation: Melodic and harmonic intonation is very good. Problems sometimes occur in range and volume extremes and difficult passages and situations, but are of short duration and/or quickly corrected. Listening is very good, with good ability to correct most problems.</p> <p>Rhythmic Accuracy: Rhythmic accuracy and precision are excellent. Pulse and tempo are under control most of the time; lapses are infrequent and usually happen in more difficult situations. Clarity and ensemble cohesiveness are excellent most of the time.</p> <p>Blend/Balance: Excellent blend and balance is established and maintained most of the time. Tonal blend is almost always uniform and consistent. Balance between and within sections is very good most of the time. Problems occur only during the most difficult passages and are usually short in duration. Lapses are infrequent and generally minor. Characteristic ensemble sound fully achieved most of the time. Overall listening skills are well-developed.</p>	<p>Tone Quality: Achieves superlative tone quality. The ensemble clearly demonstrates tone that is well-focused, full, open, resonant, and consistent.</p> <p>Intonation: Melodic and harmonic intonation is superior. Ability to control difficult tuning situations is well-developed. Excellent control of pitch in all registers. Superior listening and adjusting skills.</p> <p>Rhythmic Accuracy: Superb control of pulse, tempo and rhythmic patterns. The ensemble clearly demonstrates cohesiveness. Precision and clarity are exemplary. Flaws, if any, are very minor and quickly corrected. In addition, the ensemble also demonstrates a superior sense of the vitality and rhythmic direction of the music.</p> <p>Blend/Balance: Superior blend and balance is maintained at all times, both within and between sections. Tonal blend is uniform and consistent. Extremes in register and volume do not detract from superior blend and balance. Quality is characteristic of the best ensemble sound. Superior listening is demonstrated at all times.</p>

TECHNIQUE

FAIR <i>(Below Standards)</i>	GOOD <i>(Meets Standards)</i>	EXCELLENT <i>(Exceeds Standards)</i>	SUPERIOR <i>(Far Exceeds Standard)</i>
<p>Diction/Enunciation: Pronunciation of consonants and vowels requires much more accuracy and consistency. Enunciation of text needs to be clearer, more precise, and stylistically appropriate.</p> <p>Consonant/Vowel Production: Beginning and ending consonants require articulation most of the time. Diphthongs are incorrectly sung.</p> <p>Tone Placement/ Breath Control: Tone is frequently forced, unsupported, or spread. Vowel shaping requires more consistency most of the time. Tone requires more breath energy most of the time. Tone requires more consistent resonance and vitality throughout.</p>	<p>Diction/Enunciation: Language-appropriate pronunciation of consonants and vowels requires more consistency and accuracy. Enunciation of the text is clear, precise, and stylistically appropriate some of the time.</p> <p>Consonant/Vowel Production: beginning and ending consonants require better articulation. Diphthongs are inconsistently sung.</p> <p>Tone Placement/ Breath Control: Tone is occasionally forced, unsupported or spread. Vowel shaping requires more consistency. Tone frequently requires more breath energy. More consistent resonance and vitality, especially in extreme ranges or in difficult passages, are required.</p>	<p>Diction/Enunciation: Pronunciation and enunciation are uniform throughout the ensemble and are language-appropriate most of the time. Enunciation of the text is clear, precise, and stylistically appropriate most of the time.</p> <p>Consonant/Vowel Production: Pronunciation and enunciation of vowels and consonants are generally clear and language-appropriate. Students sing with uniform, tall, and open vowels but these are not always consistent within the ensemble. Beginning and ending consonants are generally sensitively articulated. Diphthongs are handled properly and consistently most of the time.</p> <p>Tone Placement/ Breath Control: Tone is free (unforced), vibrant, and age appropriate most of the time. Vowel formation is unified throughout the ensemble most of the time. Breath support and management are deep, low, and fully expanded most of the time. Excellent placement and focus or tone results in good resonance and energy.</p>	<p>Diction/Enunciation: Pronunciation and enunciation are uniform throughout the ensemble and are language-appropriate. Enunciation of text is clear, precise, and stylistically appropriate.</p> <p>Consonant/Vowel Production: Pronunciation and enunciation of vowels and consonants are clear and language-appropriate. Students sing with uniform, tall, and open vowels. Beginning and ending consonants are sensitively articulated. Diphthongs are handled properly and consistently.</p> <p>Tone Placement/Breath Control: Tone is free (unforced), vibrant, and age appropriate. Vowel formation is consistently unified throughout the ensemble. Breath support and management are deep, low, and fully expanded. Exemplary placement and focus of tone results in superior resonance and vitality.</p>

Appendix E: Diction

Vowels	Consonants
<p> æ ask, bat, glad ä cot, bomb, caught, paw ɛ bet, fed ə about, banana, collide I very, any, thirty i eat, bead, bee ɪ id, bid, pit ʊ foot, should, put u boot, two, coo ʌ under, putt, bud ə or ɜ: merge, bird, further eɪ eight, wade, bay aɪ ice, bite, tie aʊ out, gown, plow oɪ oyster, coil, boy oo oat, own, zone, blow ɑ: or ɔ: car, heart, bizarre eə or eɜ: bare, fair, wear iə or ɪɜ: near, deer, mere, pier oə or oɜ: boar, port, door, shore uə or uɜ: boor, tour, insure </p>	<p> b baby, labor, cab d day, kid dʒ just, badger, fudge ð then, either, bathe f foe, tough, buff g go, dagger, bag h hot, ahead j yes, vineyard k lacquer, flock, skin k^h cat, keep, account l law, hollow l̩ pedal, battle, final ʔ pool, boil m mat, hemp, hammer, rim n new, tent, tenor, run n̩ button, satin, kitten ŋ rung, hang, swinger p lapse, top, lip, speed p^h pay, pet, appear r rope, arrive s sad, mist, kiss ʃ shoe, mission, slush t mat, stick, late t^h toe, attack r later, catty, riddle tʃ batch, nature tʃ^h chose, chin, achieve θ thin, ether, bath v vat, never cave w wet, software z zoo, easy, buzz ʒ vision, azure, beige ʔ button, kitten, satin </p>

Appendix F: Web Resources

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1. <https://www.sightreadingfactory.com> - Generates sight reading and rhythm exercises for various voice types and instruments. Settings can be customized to accommodate for the ranges, knowledge and ability levels of your students.
 2. <http://www.Teoria.com> - A useful website for practicing note naming, interval ear training, melodic dictation among other useful music theory related exercises.
 3. <http://www.Bethsnotesplus.com> - A good resource to find simple classroom music and other music education related resources.
 4. <http://www.noteflight.com>
 5. The Kodaly Center, Holy Names University <http://kodaly.hnu.edu/> Folk song collection database.
 6. Proper Choral Performance Etiquette (with humor) https://youtu.be/pqRuA_xl1ik ---demonstrates performance etiquette.