

# Nutley Public Schools

## Vocal Music Grades 7-8

### Vocal Intermediate

#### Summary and Rationale

Vocal instruction at the intermediate level will focus on developing performance-based competencies with individual and ensemble skills. Instruction will take into account the competencies and musical skills learned at the elementary level, build on, expand, and refine them. Vocal music students need to become artistically literate through expression and realization of creative ideas while performing various musical skills and techniques through intermediate and advancing repertoire. This course will give them the necessary tools to transition to higher level ensembles.

#### Course Content

The curriculum content contains exploration and understanding of musical skills and tools that students need to engage in the artistic process of choral performing independently and collaboratively at the **intermediate level**.

The material covered includes the systematic development of vocal technique, sight reading skills, and ensemble skills necessary to achieve the level of advanced as outlined in the NJSLA Performing Artistic process.

#### **Students reach/maintain a level of proficiency by studying the following:**

- ❖ The Five Essential Elements of Singing
  - Alignment
    - Flexibility/performance ready posture
    - Tension-free vocal production
  - Breathing
    - Inhalation management
    - Exhalation management
  - Support
    - Resisting collapse, awareness of body
    - Phonation response
  - Resonance and Registration
    - Exploration of timbral possibilities in the voice
    - Exploration/development of modal, lower, middle, upper parts of the voice
  - Diction
    - IPA (International Phonetic Alphabet)
    - Vowels (Neutral, Mixed, Cardinal)
- ❖ Music Theory
  - Fundamentals of musical notation
  - Rhythmic syllables and counting simple and complex rhythms

- Solfege syllables (moveable Do)
- Major/minor circle of fifths, modes
- ❖ Music Literacy
  - Vocabulary
    - Names, meanings, and function of basic musical terms
- ❖ Vocal Pedagogy (Onset)
  - Glottal, aspirate, and balanced/coordinated vocal onsets
- ❖ Tone
  - Individual tone exploration
- ❖ Dynamics
  - Execution of dynamics (connections to #1)
- ❖ Accuracy
  - Pitch
  - Rhythm
- ❖ Musical expressive devices and technique
  - Perform and recognize notated expressive devices
- ❖ Phrase Shaping
  - Natural inflection of language(s)
- ❖ Ensemble Skills
  - Awareness
  - Understanding of musical texture
  - Guided listening
  - Response to section and ensemble
- ❖ Poetic Analysis
  - Lyric analysis
    - Poetic structure
    - Form
- ❖ Text/Music Connection
  - Emotive ideas, artistic concepts represented textually
  - Musical realization
  - Critical analysis of stylistic trends of composer and/or era
- ❖ Music Embodiment
  - Body language
  - Facial expression
  - Mind/body connections
  - Human impulse
  - Intent translated through body language
- ❖ Vocal Health
  - Vocal rest
  - Warm up
  - Vocal placement

### Recommended Pacing

**PERFORMING**

**CREATING**

**CONNECTING**

**RESPONDING**

| WEEK 1 - 39   | WEEK 12 - 20   | WEEK 21 - WEEK 30 | WEEK 31 - 39 |
|---|--|-------------------|--------------|
| <b>Standards</b>  |  |                   |              |
| <b>CREATING</b>   |  |                   |              |
| <b>Anchor Standard 1: Generating and Conceptualizing Ideas</b>  |  |                   |              |
| <b>Enduring Understanding: The creative ideas, concepts, and feeling that influence musicians' work emerge from a variety of sources</b>  |  |                   |              |
| <b>Essential Question(s): How do musicians generate creative ideas?</b>   |  |                   |              |
| 1.3C.12acc.Cr1  | Compose and improvise ideas and motives for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.  |                   |              |
| <b>Organizing and Developing Ideas</b>  |  |                   |              |
| <b>Enduring Understanding: Musicians' creative choices are influenced by their expertise, context, and expressive intent.</b>   |  |                   |              |
| <b>Essential Question(s): How do musicians make creative decisions?</b>   |  |                   |              |
| 1.3C.12acc.Cr2  | Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.   |                   |              |
| <b>Refining and Completing Products</b>   |  |                   |              |
| <b>Enduring Understanding: Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.</b>   |  |                   |              |
| <b>Essential Question(s): How do musicians improve the quality of their creative work?</b>  |  |                   |              |
| 1.3C.12acc.Cr3.a  | Evaluate and refine draft compositions and improvisations based on knowledge, skill, and teacher-provided criteria.  |                   |              |
| 1.3C.12acc.Cr3.b  | Share personally developed melodic and rhythmic ideas or motives (individually or as an ensemble) that demonstrate understanding of characteristics of music or texts studied in rehearsal.                    |                   |              |
| <b>PERFORMING</b>   |  |                   |              |
| <b>Selecting, Analyzing, and Interpreting Work</b>  |  |                   |              |
| <b>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.</b> |  |                   |              |
| <b>Essential Question(s): How do performers select repertoire?</b>  |  |                   |              |
| 1.3C.12acc.Pr4.a  | Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skill of the individual or ensemble. |                   |              |
| 1.3C.12acc.Pr4.b  | Demonstrate, using music reading skills (where appropriate) how knowledge of formal aspects in musical works inform prepared or improvised performances.   |                   |              |
| 1.3C.12acc.Pr4.c  | Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances  |                   |              |

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| <b>Developing and Refining Techniques and Models or Steps Needed to Create Products</b>  |   |
| <b>Enduring Understanding:</b> 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.  |   |
| <b>Essential Question(s) :</b> <b>How do musicians improve the quality of their performance?</b>   |   |
| 1.3C.12acc.Pr5   | Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.   |
| <b>Convey Meaning Through Art</b>  |   |
| <b>Enduring Understanding:</b> Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.  |   |
| <b>Essential Question(s):</b>  |   |
| <ol style="list-style-type: none"> <li>1. When is a performance judged ready to present?</li> <li>2. How do context and the manner in which musical work is presented influence audience response?</li> </ol>  |   |
| 1.3C.12acc.Pr6.a   | Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.                                 |
| 1.3C.12acc.Pr6.b   | Demonstrate an awareness of the context of the music through prepared and improvised performances.  |
| <b>RESPONDING</b>  |   |
| <b>Perceiving and Analyzing Products</b>   |   |
| <b>Enduring Understanding:</b> 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. |   |
| <b>Essential Question(s):</b>  |   |
| <ol style="list-style-type: none"> <li>1. How do individuals choose music to experience?</li> <li>2. How does understanding the structure and context of music inform a response?</li> </ol>   |   |
| 1.3C.12acc.Re7.a   | Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context  |
| 1.3C.12acc.Re7.b   | Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music   |
| <b>Interpreting Intent and Meaning</b>   |   |
| <b>Enduring Understanding:</b> Through their use of elements and structures of music, creators and performers.   |   |
| <b>Essential Question(s):</b> <b>How do we discern the musical creators' and performers' expressive intent?</b>  |   |
| 1.3C.12acc.Re8   | Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts, and the setting of the text (when appropriate). |

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| <b>Applying Criteria to Evaluate Products</b>   |   |
| <b>Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.</b>   |   |
| <b>Essential Question(s): How do we judge the quality of musical work(s) and performance(s)?</b>  |   |
| 1.3C.12acc.Re9  | Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.                               |
| <b>CONNECTING</b>   |   |
| <b>Synthesizing and Relating Knowledge and Personal Experiences to Create Products</b>  |   |
| <b>Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</b>   |   |
| <b>Essential Question(s): How do musicians make meaningful connections to creating, performing, and responding?</b>   |   |
| 1.3C.12acc.Cn10.  | Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music |
| <b>Relating Artistic Ideas and Works within Societal, Cultural, and Historical Contexts to Deepen Understanding</b>   |   |
| <b>Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding</b>  |   |
| <b>Essential Question(s): How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</b>  |   |
| 1.3C.12acc.Cn11   | Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.          |
| <b>Instructional Focus &amp; Skills</b>   |   |
| <b>PERFORMING</b>   |   |
| <b>Vocal Production and Technique</b>   |   |
| <ul style="list-style-type: none"> <li>● Demonstrate quality vocal tone that is clear, open, and resonant through various and appropriate registers</li> <li>● Develop healthy singing registers for changed, changing, and unchanged voices</li> <li>● Demonstrate tall and unified vowel formation, clear enunciation of voiced and unvoiced consonants, proper execution of diphthongs, triphthongs, and a schwa</li> <li>● Demonstrate and refine vocal technique through the use of vocal warm ups and various vocalise</li> <li>● Use IPA symbols to more clearly delineate desired vowel sounds</li> </ul> |   |
| Evidence of Learning (Assessments)  |   |
|   |   |
| <b>21st Century Skill Integration</b>   |   |
| <b>Act as a Responsible Ensemble (Community) Member</b>   |   |
| <ul style="list-style-type: none"> <li>● Students understand the obligations, responsibilities, and expectations of being a member of an ensemble. Students demonstrate this understanding through their daily interaction with fellow ensemble members, and other members of the Nutley community.</li> </ul>  |   |

- Students are conscious of the impact of their individual actions and decisions, and do their best to conduct themselves in a manner that positively reflects their intent.
- Students are reliable and consistent in going beyond the minimum expectation in order to improve the community.

**Demonstrate Creativity, Innovation, and Critical Thinking Skills**

- Students act as responsible and contributing members of the ensemble, and demonstrate their understanding by their every day actions in their school and community.
- Students seek new ideas and are regularly thinking outside of the box, and are receptive to ideas and concepts that may be foreign to them.
- Students recognize and are cognizant of problems in the community and look to thoughtfully solve them as rapidly and effectively as possible.
- Students positively contribute to the ensemble whether in a formal or informal setting, and are acutely aware of cultural differences in an effort to break down barriers or divisions to ensure that all interactions are both positive and productive.
- Students are constantly striving to increase engagement in the larger community, and are aware that their role in the ensemble impacts the larger community in a positive way.

**Technology Integration**

The Nutley School District infuses technology into instruction to support our curricular goals as well as enhance students 21st-century skills of communication, collaboration, critical thinking, and creativity.

**Writing Integration**

**Differentiation**

The learning activities are highly suitable to diverse learners and support the instructional outcomes outlined in the curriculum. They are designed to engage students in high-level cognitive activity and are differentiated, as appropriate, for individual learners. Teachers differentiate content, instruction, and assessment based upon the students in their class.

**Suggested Resources**

- Kami
- Flip Grid
- [www.musictheory.net](http://www.musictheory.net)
- Sight Reading Factory
- American Choral Directors Association Website: [www.acda.org](http://www.acda.org)
- Alexander Technique: [www.alexandertechnique.com](http://www.alexandertechnique.com)
- Choral Net Website: [www.choralnet.org](http://www.choralnet.org)

# Vocal High School

## Summary and Rationale

Vocal instruction at the high school level will focus on developing and retaining performance-based competencies with individual and ensemble skills. Instruction will take into account the competencies and musical skills previously learned at the intermediate level, build on, expand, and refine them.

Vocal students at the advanced level will explore the artistic processes of creating music, including improvising, composing, and refining musician decisions. They will be empowered to develop creative and critical thinking, social-emotional competencies, and intellectual and expressive abilities. Through this curriculum, students will be artistically literate; expressing and realizing creative ideas, musical skills, techniques, and repertoire, therefore, giving them the necessary tools to achieve at a heightened level of musicianship.

## Curriculum Content

The curriculum content contains musical skills and tools that students need to engage in the artistic process of choral performing independently and collaboratively at the **advanced level**.

The material covered includes the systematic development of vocal technique, sight reading skills, and ensemble skills necessary to achieve the level of advanced as outlined in the NJSLS Performing Artistic process.

Students reach/maintain a level of proficiency by studying the following:

### ❖ **The Five Essential Elements of Singing**

- Alignment
  - Flexibility/performance ready posture
  - Tension-free vocal production
- Breathing
  - Inhalation management
  - Exhalation management
- Support
  - Resisting collapse, awareness of body
  - Phonation response
- Resonance and Registration
  - Exploration of timbral possibilities in the voice
  - Exploration/development of modal, lower, middle, upper parts of the voice
- Diction
  - IPA (International Phonetic Alphabet)
  - Vowels (Neutral, Mixed, Cardinal)

### ❖ **Music Theory**

- Fundamentals of musical notation
- Rhythmic syllables and counting simple and complex rhythms
- Solfege syllables (moveable Do)
- Major/minor circle of fifths, modes

### ❖ **Music Literacy**

- Vocabulary
  - Names, meanings, and function of basic musical terms

### ❖ **Vocal Pedagogy (Onset)**

- Glottal, aspirate, and balanced/coordinated vocal onsets

- ❖ **Tone**
  - Individual tone exploration
- ❖ **Dynamics**
  - Execution of dynamics (connections to #1)
- ❖ **Accuracy**
  - Pitch
  - Rhythm
- ❖ **Musical expressive devices and technique**
  - Perform/recognize notated expressive devices
- ❖ **Phrase Shaping**
  - Natural inflection of language(s)
- ❖ **Ensemble Skills**
  - Awareness
  - Understanding of musical texture
  - Guided listening
  - Response to section and ensemble
- ❖ **Poetic Analysis**
  - Lyric analysis
    - Poetic structure
    - Form
- ❖ **Text/Music Connection**
  - Emotive ideas, artistic concepts represented textually
  - Musical realization
  - Critical analysis of stylistic trends of composer and/or era
- ❖ **Music Embodiment**
  - Body language
  - Facial expression
  - Mind/body connections
  - Human impulse
  - Intent translated through body language
- ❖ **Vocal Health**
  - Vocal rest
  - Warm up
  - Vocal placement

### Recommended Pacing/Scoping Sequence

| PERFORMING                      | CREATING                   | CONNECTING                 | RESPONDING                 |
|---------------------------------|----------------------------|----------------------------|----------------------------|
| WEEK 1 - WEEK 39<br>(MP1 - MP4) | WEEK 12 - WEEK 20<br>(MP2) | WEEK 21 - WEEK 30<br>(MP3) | WEEK 31 - WEEK 39<br>(MP4) |

### Standards

## 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(s): How do musicians generate creative ideas?**

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|----------------|---|
| 1.3C.12adv.Cr1 | Compose and improvise musical ideas for a variety of purposes and contexts. |
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**Anchor Standard 2: Organizing and developing ideas.**

**Enduring Understanding**

- Musicians' creative choices are influenced by their expertise, context, and expressive intent.

**Essential Question(s): How do musicians make creative decisions?**

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|----------------|---|
| 1.3C.12adv.Cr2 | Select and develop composed and improvised ideas into draft musical works organized for a variety of purposes and contexts. |
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**Anchor Standard 3: Refining and completing products.**

**Enduring Understanding**

- Musicians evaluate, and refine their work through openness to new ideas, persistence, and application of appropriate criteria.

**Essential Question(s): How do musicians improve the quality of their creative work?**

|                |   |
|----------------|---|
| 1.3C.12adv.Cr3 | Evaluate and refine varied draft musical works based on appropriate criteria, including the extent to which they address identified purposes and contexts |
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**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(s): How do performers select repertoire?**

|                 |  |
|-----------------|--|
| 1.3C.12adv.Pr4a | Develop and apply criteria to select varied programs to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance. |
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| 1.3C.12adv.Pr4b | Examine, evaluate, and critique, using music reading skills (where appropriate), how the structure and context impact and inform prepared and improvised performances. |
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| 1.3C.12adv.Pr4c | Demonstrate how understanding the style, genre, and context of a varied repertoire of music informs prepared and improvised performances as well as performers' technical skills to connect with the audience. |
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**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.

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| <b>Essential Question(s): How do musicians improve the quality of their performance?</b>  |   |
| 1.3C.12adv.Pr5  | Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music.  |
| <b>Anchor Standard 6: Conveying meaning through art</b>   |   |
| <b>Enduring Understanding: Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence the audience response.</b>   |   |
| <b>Essential Question(s): When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?</b>  |   |
| 1.3C.12adv.Pr6a   | Demonstrate an understanding and mastery of the technical demands and expressive qualities of the music through prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods in multiple types of ensembles. |
| 1.3C.12adv.Pr6b   | Demonstrate an ability to connect, engage, and respond to audiences through prepared and improvised performances.   |
| <b>RESPONDING</b>   |   |
| <b>Anchor Standard 7: Perceiving and analyzing products</b>   |   |
| <b>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</b> |   |
| <b>Essential Question(s): How do individuals choose music to experience? How does understanding the structure and context of music inform a response?</b>   |   |
| 1.3C.12adv.Re7a   | Use research and personally developed criteria to justify choices made when selecting music, citing knowledge of the music, and individual and ensemble purpose and context.  |
| 1.3C.12adv.Re7b   | Demonstrate and justify how the analysis of structures, contexts, and performance decisions inform the response to music.   |
| <b>Anchor Standard 8: Interpreting intent and meaning</b>   |   |
| <b>Enduring Understanding: Through their use of elements and structures of music, creators and performers</b>   |   |
| <b>Essential Question(s): How do we discern the musical creators' and performers' expressive intent?</b>  |   |
| 1.3C.12adv.Re8  | Justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including reference to other art forms.  |
| <b>Anchor Standard 9: Applying criteria to evaluate products</b>  |   |
| <b>Enduring Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria</b>  |   |
| <b>Essential Question(s): How do we judge the quality of musical work(s) and performance(s)?</b>  |   |

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| 1.3C.12adv.Re9 | Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts. |
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**CONNECTING**

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| <b>Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products</b>  |  |
| <b>Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</b> |  |
| <b>Essential Question(s): How do musicians make meaningful connections to creating, performing, and responding?</b>                                   |  |

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| 1.3C.12adv.Cn10 | Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. |
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| <b>Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.</b>               |  |
| <b>Enduring Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.</b>  |  |
| <b>Essential Question(s): How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?</b> |  |

|                 |   |
|-----------------|---|
| 1.3C.12adv.Cn11 | Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life |
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**21st Century Skill Integration**

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|---|--|
| <b>Act as a Responsible Ensemble (Community) Member</b>   |  |
| <ul style="list-style-type: none"> <li>● Students understand the obligations, responsibilities, and expectations of being a member of an ensemble. Students demonstrate this understanding through their daily interaction with fellow ensemble members, and other members of the Nutley community.</li> <li>● Students are conscious of the impact of their individual actions and decisions, and do their best to conduct themselves in a manner that positively reflects their intent.</li> <li>● Students are reliable and consistent in going beyond the minimum expectation in order to improve the community.</li> </ul>   |  |
| <b>Demonstrate Creativity, Innovation, and Critical Thinking Skills</b>   |  |
| <ul style="list-style-type: none"> <li>● Students act as responsible and contributing members of the ensemble, and demonstrate their understanding by their every day actions in their school and community.</li> <li>● Students seek new ideas and are regularly thinking outside of the box, and are receptive to ideas and concepts that may be foreign to them.</li> <li>● Students recognize and are cognizant of problems in the community and look to thoughtfully solve them as rapidly and effectively as possible.</li> <li>● Students positively contribute to the ensemble whether in a formal or informal setting, and are acutely aware of cultural differences in an effort to break down barriers or divisions to ensure that all interactions are both positive and productive.</li> <li>● Students are constantly striving to increase engagement in the larger community, and are aware that their role in the ensemble impacts the larger community in a positive way.</li> </ul> |  |

**Technology Integration**

The Nutley School District infuses technology into instruction to support our curricular goals as well as enhance students 21st-century skills of communication, collaboration, critical thinking, and creativity.

## Writing Integration

## Differentiation

The learning activities are highly suitable to diverse learners and support the instructional outcomes outlined in the curriculum. They are designed to engage students in high-level cognitive activity and are differentiated, as appropriate, for individual learners. Teachers differentiate content, instruction, and assessment based upon the students in their class.

## Suggested Resources

- Teacher Websites
- GarageBand
- District/School Website
- District Email
- Kami
- Flip Grid
- [www.musictheory.net](http://www.musictheory.net)
- Sight Reading Factory
- American Choral Directors Association Website: [www.acda.org](http://www.acda.org)
- Alexander Technique: [www.alexandertechnique.com](http://www.alexandertechnique.com)
- Choral Net Website: [www.choralnet.org](http://www.choralnet.org)