

**CURRICULUM**

**FOR**

**MADRIGALS**

**GRADES 10-12**

This curriculum is part of the Educational Program of Studies of the Rahway Public Schools.

### **ACKNOWLEDGMENTS**

**Joseph Elefante, Program Supervisor of Fine & Performing Arts, Family & Consumer Science, and  
Technology Education**

The Board acknowledges the following who contributed to the preparation of this curriculum.

**Robert Van Wyk**

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Subject/Course Title:  
**Madrigals**  
**Grades 10-12**

Date of Board Adoption:  
**October 28, 2020**

# RAHWAY PUBLIC SCHOOLS CURRICULUM

Madrigals: Grades 10-12

## *PACING GUIDE*

<b>Unit</b>	<b>Title</b>	<b>Pacing</b>
1	Performing I	8 weeks
2	Connecting I	6 weeks
3	Connecting II	8 weeks
4	Performing II	6 weeks
5	Responding I	6 weeks
6	Responding II	6 weeks

As music learning is cumulative and overlapping, it is therefore understood that all unit material will be taught concurrently throughout the course of the school year.

## **ACCOMMODATIONS**

<p><b>504 Accommodations:</b></p> <ul style="list-style-type: none"> <li>● Provide scaffolded vocabulary and vocabulary lists.</li> <li>● Provide extra visual and verbal cues and prompts.</li> <li>● Provide adapted/alternate/excerpted versions of the text and/or modified supplementary materials.</li> <li>● Provide links to audio files and utilize video clips.</li> <li>● Provide graphic organizers and/or checklists.</li> <li>● Provide modified rubrics.</li> <li>● Provide a copy of teaching notes, especially any key terms, in advance.</li> <li>● Allow additional time to complete assignments and/or assessments.</li> <li>● Provide shorter writing assignments.</li> <li>● Provide sentence starters.</li> <li>● Utilize small group instruction.</li> <li>● Utilize Think-Pair-Share structure.</li> <li>● Check for understanding frequently.</li> <li>● Have student restate information.</li> <li>● Support auditory presentations with visuals.</li> <li>● Weekly home-school communication tools (notebook, daily log, phone calls or email messages).</li> <li>● Provide study sheets and teacher outlines prior to assessments.</li> <li>● Quiet corner or room to calm down and relax when anxious.</li> <li>● Reduction of distractions.</li> <li>● Permit answers to be dictated.</li> <li>● Hands-on activities.</li> <li>● Use of manipulatives.</li> <li>● Assign preferential seating.</li> <li>● No penalty for spelling errors or sloppy handwriting.</li> <li>● Follow a routine/schedule.</li> <li>● Provide student with rest breaks.</li> <li>● Use verbal and visual cues regarding directions and staying on task.</li> <li>● Assist in maintaining agenda book.</li> </ul>	<p><b>IEP Accommodations:</b></p> <ul style="list-style-type: none"> <li>● Provide scaffolded vocabulary and vocabulary lists.</li> <li>● Differentiate reading levels of texts (e.g., Newsela).</li> <li>● Provide adapted/alternate/excerpted versions of the text and/or modified supplementary materials.</li> <li>● Provide extra visual and verbal cues and prompts.</li> <li>● Provide links to audio files and utilize video clips.</li> <li>● Provide graphic organizers and/or checklists.</li> <li>● Provide modified rubrics.</li> <li>● Provide a copy of teaching notes, especially any key terms, in advance.</li> <li>● Provide students with additional information to supplement notes.</li> <li>● Modify questioning techniques and provide a reduced number of questions or items on tests.</li> <li>● Allow additional time to complete assignments and/or assessments.</li> <li>● Provide shorter writing assignments.</li> <li>● Provide sentence starters.</li> <li>● Utilize small group instruction.</li> <li>● Utilize Think-Pair-Share structure.</li> <li>● Check for understanding frequently.</li> <li>● Have student restate information.</li> <li>● Support auditory presentations with visuals.</li> <li>● Provide study sheets and teacher outlines prior to assessments.</li> <li>● Use of manipulatives.</li> <li>● Have students work with partners or in groups for reading, presentations, assignments, and analyses.</li> <li>● Assign appropriate roles in collaborative work.</li> <li>● Assign preferential seating.</li> <li>● Follow a routine/schedule.</li> </ul>
<p><b>Gifted and Talented Accommodations:</b></p> <ul style="list-style-type: none"> <li>● Differentiate reading levels of texts (e.g., Newsela).</li> <li>● Offer students additional texts with higher lexile levels.</li> <li>● Provide more challenging and/or more supplemental readings and/or activities to deepen understanding.</li> <li>● Allow for independent reading, research, and projects.</li> <li>● Accelerate or compact the curriculum.</li> <li>● Offer higher-level thinking questions for deeper analysis.</li> <li>● Offer more rigorous materials/tasks/prompts.</li> <li>● Increase number and complexity of sources.</li> <li>● Assign group research and presentations to teach the class.</li> </ul>	<p><b>ELL Accommodations:</b></p> <ul style="list-style-type: none"> <li>● Provide extended time.</li> <li>● Assign preferential seating.</li> <li>● Assign peer buddy who the student can work with.</li> <li>● Check for understanding frequently.</li> <li>● Provide language feedback often (such as grammar errors, tenses, subject-verb agreements, etc...).</li> <li>● Have student repeat directions.</li> <li>● Make vocabulary words available during classwork and exams.</li> <li>● Use study guides/checklists to organize information.</li> <li>● Repeat directions.</li> <li>● Increase one-on-one conferencing.</li> <li>● Allow student to listen to an audio version of the text.</li> <li>● Give directions in small, distinct steps.</li> </ul>

<ul style="list-style-type: none"> <li>● Assign/allow for leadership roles during collaborative work and in other learning activities.</li> </ul>	<ul style="list-style-type: none"> <li>● Allow copying from paper/book.</li> <li>● Give student a copy of the class notes.</li> <li>● Provide written and oral instructions.</li> <li>● Differentiate reading levels of texts (e.g., Newsela).</li> <li>● Shorten assignments.</li> <li>● Read directions aloud to student.</li> <li>● Give oral clues or prompts.</li> <li>● Record or type assignments.</li> <li>● Adapt worksheets/packets.</li> <li>● Create alternate assignments.</li> <li>● Have student enter written assignments in criterion, where they can use the planning maps to help get them started and receive feedback after it is submitted.</li> <li>● Allow student to resubmit assignments.</li> <li>● Use small group instruction.</li> <li>● Simplify language.</li> <li>● Provide scaffolded vocabulary and vocabulary lists.</li> <li>● Demonstrate concepts possibly through the use of visuals.</li> <li>● Use manipulatives.</li> <li>● Emphasize critical information by highlighting it for the student.</li> <li>● Use graphic organizers.</li> <li>● Pre-teach or pre-view vocabulary.</li> <li>● Provide student with a list of prompts or sentence starters that they can use when completing a written assignment.</li> <li>● Provide audio versions of the textbooks.</li> <li>● Highlight textbooks/study guides.</li> <li>● Use supplementary materials.</li> <li>● Give assistance in note taking</li> <li>● Use adapted/modified textbooks.</li> <li>● Allow use of computer/word processor.</li> <li>● Allow student to answer orally, give extended time (time-and-a-half).</li> <li>● Allow tests to be given in a separate location (with the ESL teacher).</li> <li>● Allow additional time to complete assignments and/or assessments.</li> <li>● Read question to student to clarify.</li> <li>● Provide a definition or synonym for words on a test that do not impact the validity of the exam.</li> <li>● Modify the format of assessments.</li> <li>● Shorten test length or require only selected test items.</li> <li>● Create alternative assessments.</li> <li>● On an exam other than a spelling test, don't take points off for spelling errors.</li> </ul>
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## *UNIT OVERVIEW*

**Content Area:** Vocal Music

**Unit Title:** Performing I

**Target Course/Grade Level:** Madrigals, Grades 10 – 12

**Unit Summary:** This first unit is designed to review and advance students' foundational understanding of their vocal instrument. A healthy knowledge and proper understanding of how to utilize the voice is crucial in developing excellent tone production. Students must focus on following carefully supervised warm-ups and exercises focusing on the development of breath support, uniformity of vowels, blend of tone and smooth transitions between registers, developing tone colors, and range building. Diction and articulation skill work will focus on consistent achievement in the proper performance of consonants and management of diphthongs.

**Approximate Length of Unit:** 8 weeks

## *LEARNING TARGETS*

### **NJ Student Learning Standards:**

- 1.3C.12int.Pr5a.** Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.
- 1.3C.12prof.Pr5a.** 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.
- 1.3C.12nov.Pr6a.** Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.
- 1.3C.12acc.Pr5a.** Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music and evaluate their success.
- 1.3C.12adv.Pr5a.** Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music.
- 1.3C.12int.Pr6a.** Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.
- 1.3C.12int.Pr6b.** Demonstrate an understanding of the context of the music through prepared and improvised performances.
- 1.3C.12prof.Pr6b.** Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.
- 1.3C.12nov.Cn10a.** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

- 1.3C.12acc.Pr6a.** Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.
- 1.3C.12acc.Pr6b.** Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances.
- 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.
- 1.3C.12int.Cn10a.** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

### **Career Readiness, Life Literacies, and Key Skills:**

- 9.4.12.CI.1.** Demonstrate the ability to reflect, analyze, and use creative skills and ideas.
- 9.4.12.CI.2.** Identify career pathways that highlight personal talents, skills, and abilities.
- 9.4.12.CI.3.** Investigate new challenges and opportunities for personal growth, advancement, and transition.

### **Interdisciplinary Connections and Standards:**

- RI.11-12.3.** Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
- RI.11-12.4.** Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.
- RI.11-12.7.** Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

### **NJ SLS Companion Standards: Reading and Writing Standards for History, Social Studies, Science, and Technical Subjects:**

- NJLSA.SL6.** Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.
- NJLSA.L6.** Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

### **Core SEL Competencies**

**Self-Awareness:** The ability to accurately recognize one’s own emotions, thoughts, and values and how they influence behavior. The ability to accurately assess one’s strengths and limitations, with a well-grounded sense of confidence, optimism, and a “growth mindset.”

- Identifying emotions
- Accurate self-perception
- Recognizing strengths
- Self-confidence

- Self-efficacy

**Self-Management:** The ability to successfully regulate one's emotions, thoughts, and behaviors in different situations — effectively managing stress, controlling impulses, and motivating oneself. The ability to set and work toward personal and academic goals.

- Impulse control
- Stress management
- Self-discipline
- Self-motivation
- Goal-setting
- Organizational skills

**Responsible Decision-Making:** The ability to make constructive choices about personal behavior and social interactions based on ethical standards, safety concerns, and social norms. The realistic evaluation of consequences of various actions, and a consideration of the well-being of oneself and others.

- Identifying problems
- Analyzing situations
- Solving problems
- Evaluating
- Reflecting
- Ethical responsibility

### Unit Understandings:

*Students will understand that...*

- Performing carefully supervised warm-ups and exercises on a daily basis is essential for acquisition of proper vocal technique.
- Making music together includes the uniformity of vowels, blend of tone, and smooth transition between head and chest voice within the ensemble.
- The voice and body is an instrument that needs to be trained and maintained with great care.
- You need good diction and articulation skills to be heard and understood in order to communicate clearly, even when singing.

### Unit Essential Questions:

- How do I manipulate my body to provide proper and healthy breath support?
- What is the correct position of the tongue for singing? The larynx? The soft palate? The rib cage?
- How can the understanding of human anatomy as it pertains to vocal pedagogy improve the quality of one's singing?
- How do I utilize, identify, and develop the different registers of my voice?
- How do I blend the breaks/changes between those registers?
- How do I manipulate my instrument in order to develop a healthy tone?
- What are the ways that a singer can injure and rehabilitate their voice?
- How do I keep my instrument in the best possible condition?
- How does the singer change their technique for different genres of music?
- What are the indicators and treatment/management of the unhealthy voice and body?
- Why is diction and articulation so important?
- Where do I place diction in order to achieve the greatest clarity?



- How do alignment, breath, resonance, placement, and articulation work together to produce a healthy and supported sound?

### **Knowledge and Skills:**

*Students will know...*

- How to identify the components of a comprehensive warm-up routine.
- That proper body alignment, breath support, and posture in both sitting and standing performance positions will help to develop a forward, clear head voice with proper vocal range.
- The singer must constantly strive to develop breath control, resonance, good posture, range, flexibility, articulation, raised soft palate, and lowered larynx while singing.
- Singers will compare, through vocal warm-ups, the differences in sound when singing with round open vowels and singing in closed position with lowered palate.
- Students will identify the physiological change while warming up voices in order to produce different styles of singing.
- How to maintain vocal health through healthy habits.
- Vocal health is an essential part of every singers training and success. Singers need to be aware of the factors that lead to vocal damage and injury.
- How to blend the breaks/changes between the registers in the voice.
- The difference between the "Bel canto" method of singing and pop, jazz, musical theatre, and other cultural genres.
- The five basic singing vowels and diphthongs seen in choral/musical theatre literature through the use of the International Phonetic Alphabet (IPA).
- That there are brighter and darker tones in the voice depending on the register.
- The importance of performing with clear diction and articulation.

*Students will be able to...*

- Identify and demonstrate appropriate posture, breathing mechanics, and diction.
- Demonstrate correct tone production and provide self-analysis of individual vocal goals.
- Identify the components of a comprehensive warm-up routine.
- Develop an understanding of the four basics of vocal production, posture, breathing, phonation and placement, and listening.
- Develop an understanding of the proper maintenance of the healthy voice and body.
- Identify and develop the different registers of their voice.
- Recognize proper body alignment, breath support, and posture in both sitting and standing performance positions to develop a forward, clear head voice.
- Develop uniformity of vowels, blend of tone, and smooth transition between head and chest voice within the ensemble.
- Demonstrate a proper use of vocal diction, including properly singing the five basic singing vowels in the International Phonetic Alphabet (IPA) and properly placing consonants and diphthongs.
- Modify vowel placement to change tone (bright to dark) and how to accommodate vowels in extreme vocal registers.
- Develop how to create pure vowel sounds and perform with technique for uniform consonant placement.
- Perform with others in small and large ensembles.

## EVIDENCE OF LEARNING

### Assessment:

*What evidence will be collected and deemed acceptable to show that students truly “understand”?*

- **Performance Hearing/Quiz:** Quizzes assess students for factual information, concepts, and discrete skills. (may utilize online or recording resources)
- **Self-Assessment:** A process in which students collect information about their own learning, analyze what it reveals about their progress toward the intended learning goals, and plan the next steps in their learning.
- **Student Conference:** One-on-one conversations with students to check their levels of understanding.
- **Verbal Checks for Understanding:** Students make connections, support ideas with evidence, and demonstrate their understanding by answering questions about the content. Questions might be asked about the following: characteristics, relationships, examples, similarities and differences, problems to solve, criteria for judging, conclusions to be drawn, evidence to support a conclusion, alternatives, or different approaches to consider.

\*PERFORMANCES: Performance is the product of the process. It is important for the high school performing arts program to be active and present within the local, surrounding and school community. Students will be assessed on both aspects of the process as well as the product of their work in public performance. These performance dates will be communicated in the syllabus and publicized on [www.rahway.net](http://www.rahway.net).

### Learning Activities:

*What differentiated learning experiences and instruction will enable all students to achieve the desired results?*

- **Masterclass:** Students take part in a lesson in front of the class, giving the audience an opportunity to see various approaches to improving vocally.
- **Quartets:** Students form mini choirs increasing their musical responsibilities
- **Warmups and Exercises:** Actively participate in daily physical and vocal warm-ups that promote healthy tone production, resonance and phonation. Exercises include lip buzzes, singing on a “Zee” or “Ng” to activate the mask. Exercises crossing registers from top to bottom focusing on keeping a light quality.
- **Breath Support:** Group exercises with hissing or a “ssh” over varied lengths of note, focusing on moving air with zero tension.
- **Vowel Alignment:** Exercises where the performer sings/holds the same note and changes the vowel.
- **Consonants:** Exercises utilizing a plosive B or P to achieve a forward start to the sound
- **Skips followed by a Descending Pattern:** Practicing large skips or an arpeggio followed by a descending scale helps find consistency throughout the range of their voice.
- **Emphasis on Creating Tall Sounds (Creating Space)**
- **Actively participate in any classroom discussions**
- **Handouts or Worksheets as needed**

- Peer or Self Journal/Responses
- Various media examples, including YouTube.com clips
- In-school master classes by approved industry professionals
- In class “workshop” sessions
- Rehearsal Assessments
- Performance Assessments

## *RESOURCES*

### **Teacher Resources:**

- Lesson Plans
- <http://www.YouTube.com>
- Elliott, D. (2014). *Music Matters: A New Philosophy of Music Education*. Second edition. New York: Oxford University Press.
- Reimer, B. (2002). *A Philosophy of Music Education*. Third edition. Englewood Cliffs, NJ: Prentice-Hall, Inc.
- Emmons, S & Chase, C. (2014). *Prescriptions for Choral Excellence*. First Edition. New York: Oxford University Press.
- *Building Beautiful Voices (Warmups and Technique Exercises)* - Paul Newsheim and Weston Noble
- Alsobrook, Joseph (2002). *Pathways: A Guide for Energizing & Enriching Band, Orchestra & Choral Programs. First Edition*. Chicago, IL. Gia Publications.
- Edgar, Scott N. (2019). *Music Education and Social Emotional Learning*. First Edition. Chicago, IL. Gia Publications

### **Equipment Needed:**

- Computers
- Internet Connectivity
- LCD Projector
- White Board
- Electric Keyboard
- Sound System

## *UNIT OVERVIEW*

**Content Area:** Vocal Music

**Unit Title:** Connecting I

**Target Course/Grade Level:** Madrigals, Grades 10 – 12

**Unit Summary:** This unit is designed to help students continue to develop a foundational understanding of pitch, rhythm, major and minor scales, key signatures, intervals, meter, tempo, and dynamics. Students will continue to develop their musical literacy as a means of compositional intent; discover ways to portray the composer's intent through interpreting the notation. Students will use written notation to convey individual musical ideas.

**Approximate Length of Unit:** 6 weeks

## *LEARNING TARGETS*

### **NJ Student Learning Standards:**

- 1.3B.12adv.Cr1a.** Describe and demonstrate multiple ways in which sounds, and musical ideas can be used to represent extended experiences or abstract ideas.
- 1.3B.12adv.Re9a.** Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of theoretical concepts and complex compositional techniques and procedures.
- 1.3B.12acc.Cn10a.** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- 1.3B.12acc.Cn10a.** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music
- 1.3B.12adv.Cn10a.** Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- 1.3B.12adv.Cn11a.** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- 1.3B.12prof.Cr2a.** Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods, images or storylines.
- 1.3B.12prof.Cr3b:** Share music through the use of notation, performance or technology, and demonstrate how the elements of music have been employed to realize expressive intent.
- 1.3B.12prof.Re9a.** Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of the fundamentals of music theory.
- 1.3B.12prof.Re9b.** Describe the way(s) in which critiquing others' work and receiving feedback from others can be applied in the personal creative process.

### **Career Readiness, Life Literacies, and Key Skills:**

- 9.4.12.CI.1.** Demonstrate the ability to reflect, analyze, and use creative skills and ideas.

- 9.4.12.CI.2.** Identify career pathways that highlight personal talents, skills, and abilities.
- 9.4.12.CI.3.** Investigate new challenges and opportunities for personal growth, advancement, and transition.

### **Interdisciplinary Connections and Standards: English Language Arts**

- RI.11-12.3.** Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
- RI.11-12.4.** Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.
- RI.11-12.7.** Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

### **NJ SLS Companion Standards: Reading and Writing Standards for History, Social Studies, Science, and Technical Subjects:**

- NJSLSA.L6.** Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.
- RST.11-12.1.** Accurately cite strong and thorough evidence from the text to support analysis of science and technical texts, attending to precise details for explanations or descriptions.
- RST.11-12.2.** Determine the central ideas, themes, or conclusions of a text; summarize complex concepts, processes, or information presented in a text by paraphrasing them in simpler but still accurate terms.
- RST.11-12.3.** Follow precisely a complex multistep procedure when carrying out experiments, taking measurements, or performing technical tasks; analyze the specific results based on explanations in the text.
- RST.11-12.4.** Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 11-12 texts and topics.
- RST.11-12.9.** Synthesize information from a range of sources (e.g., texts, experiments, simulations) into a coherent understanding of a process, phenomenon, or concept, resolving conflicting information when possible.

### **Unit Understandings:**

*Students will understand that...*

- Achieving literacy in music significantly enhances the singer's enjoyment, appreciation and achievement in music. The foundation of music literacy is a working knowledge of clefs, key signatures, scales, intervals, rhythm, pulse and beat, and dynamic and musical symbols.
- Examining aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.
- Applying musical knowledge will strengthen students' ability to analyze and critique.

### **Unit Essential Questions:**

- How can our understanding of the elements of music make us stronger singers, performers, listeners and communicators?
- How do I represent the written notation found within the repertoire?
- What is a musical staff and how does it relate to notes and pitch?
- How are the notes identified on the staff?
- How are the notes on the staff found within my voice/singing?
- How are intervals important to music?
- How triads, scales and chords constructed.

### **Knowledge and Skills:**

*Students will know...*

- What pitch is and how it is notated.
- What rhythm is and how it is notated.
- How to utilize accidentals to affect pitch.
- What key signatures are, and how they relate to major and minor scales.
- What tempo is and how it is notated.
- What dynamics are and how they are notated.

*Students will be able to...*

- Use symbols and terms to describe melodic, harmonic, and rhythmic relationships in performed and notated music.
- Use symbols and terms to describe and apply procedures for melodic and rhythmic transformation in performed and notated music.

<b><i>EVIDENCE OF LEARNING</i></b>
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### **Assessment:**

*What evidence will be collected and deemed acceptable to show that students truly “understand”?*

- **Discussion**
- **Warm-Up/Activity**
- **Quizzes/Tests**
- **Peer or Self Journal/Responses**
- **Rehearsal Assessment**

### **Formative assessment**

- **Debriefing:** A form of reflection immediately following an activity in which students articulate some aspect about the lesson, a concept, a skill, etc. to demonstrate understanding and/or mastery.
- **Exit Cards:** Exit cards are written student responses to questions posed at the end of a class, learning activity, or the end of a day.

- **Quiz:** Quizzes assess students for factual information, concepts, and discrete skills. There is usually a single best answer. Some quiz examples are: Multiple-choice, True/False, Short Answer, Paper and Pencil, Matching, and Extended Response.
- **Self-Assessment:** A process in which students collect information about their own learning, analyze what it reveals about their progress toward the intended learning goals, and plan the next steps in their learning.
- **Student Conference:** One-on-one conversations with students to check their level of understanding.
- **Verbal Checks for Understanding:** Students make connections, support ideas with evidence, and demonstrate their understanding by answering questions about the content. Questions might be asked about the following: characteristics, relationships, examples, similarities and differences, problems to solve, criteria for judging, conclusions to be drawn, evidence to support a conclusion, alternatives, or different approaches to consider.

### Learning Activities:

*What differentiated learning experiences and instruction will enable all students to achieve the desired results?*

- **Actively participate in any classroom discussions**
- **Quizzes/Tests**
- **Handouts or Worksheets as needed**
- **Peer or Self Journal/Responses**
- **Rehearsal Assessments**
- **Marking the Score:** Ask students to circle examples from classroom discussion into their musical score/choir repertoire (circle “Do,” Draw a line from the beginning of a phrase to the end of the phrase, highlight the moving part, etc.).
- **Interactive Word Wall:** Write related words or symbols on individual cards for your word wall, such as symbols for dynamics, terms for tempos, or different note values. Ask students to arrange the cards in a given order, e.g. softest-to-loudest dynamics, slowest-to-fastest tempos, etc.
- **Note-taking:** Have students create flash cards for each major key that show the key signature in treble and bass clef. Have students exchange cards and check each other’s work.
- **Manipulatives/Kinesthetics:** Play a short musical excerpt and ask students to tap the beat with one hand. If students are hearing different pulses as the beat, help them establish which pulse the group should perform. Then, have them tap the subdivision of the beat with the other hand and identify whether the subdivision is simple or compound.
- **Composing:** Write simple melodies, duets using available online software. Compose a video game soundtrack using your knowledge of written notation (see resources for link).

## RESOURCES

### Teacher Resources:

- MusicTheory.net
- Musition
- Auralia
- NoteFlight
- Sight Reading Factory

- Soundation
- Lesson Plans
- <http://www.YouTube.com>
- Elliott, D. (2014). *Music Matters: A New Philosophy of Music Education*. Second edition. New York: Oxford University Press.
- Reimer, B. (2002). *A Philosophy of Music Education*. Third edition. Englewood Cliffs, NJ: Prentice-Hall, Inc.
- Alsobrook, Joseph (2002). *Pathways: A Guide for Energizing & Enriching Band, Orchestra & Choral Programs*. First Edition. Chicago, IL. Gia Publications.
- Edgar, Scott N. (2019). *Music Education and Social Emotional Learning*. First Edition. Chicago, IL. Gia Publications.
- Emmons, S & Chase, C. (2014). *Prescriptions for Choral Excellence*. First Edition. New York: Oxford University Press.
- *Building Beautiful Voices (Warmups and Technique Exercises)* - Paul Newsheim and Weston Noble

**Equipment Needed:**

- Computers
- Internet Connectivity
- LCD Projector
- White Board
- Electric Keyboard
- Sound System



## *UNIT OVERVIEW*

**Content Area:** Vocal Music

**Unit Title:** Connecting II

**Target Course/Grade Level:** Madrigals, Grades 10 – 12

**Unit Summary:** This unit is designed to extend throughout the school year. Students will be working to continue developing musicianship and aural skills, alongside study of solo and ensemble repertoire and tone production/vocal technique development.

**Approximate Length of Unit:** 8 weeks

## *LEARNING TARGETS*

### **NJ Student Learning Standards:**

- 1.3C.12int.Pr5a.** Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances
- 1.3C.12prof.Pr5a.** 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.
- 1.3C.12nov.Pr6a.** Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.
- 1.3C.12acc.Pr5a.** Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music and evaluate their success.
- 1.3C.12adv.Pr5a.** Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music.
- 1.3C.12int.Pr6a.** Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.
- 1.3C.12int.Pr6b.** Demonstrate an understanding of the context of the music through prepared and improvised performances.
- 1.3C.12prof.Pr6b.** Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.
- 1.3C.12nov.Cn10a.** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- 1.3C.12acc.Pr6a.** Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.
- 1.3C.12acc.Pr6b.** Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances.

- 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.
- 1.3C.12int.Cn10a.** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- 1.3B.12prof.Cr3b:** Share music through the use of notation, performance or technology, and demonstrate how the elements of music have been employed to realize expressive intent.
- 1.3B.12prof.Re9a.** Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of the fundamentals of music theory.
- 1.3B.12prof.Re9b.** Describe the way(s) in which critiquing others' work and receiving feedback from others can be applied in the personal creative process.

### **Career Readiness, Life Literacies, and Key Skills:**

- 9.4.12.CI.1.** Demonstrate the ability to reflect, analyze, and use creative skills and ideas.
- 9.4.12.CI.2.** Identify career pathways that highlight personal talents, skills, and abilities.
- 9.4.12.CI.3.** Investigate new challenges and opportunities for personal growth, advancement, and transition.

### **Interdisciplinary Connections and Standards:**

- RI.11-12.3.** Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
- RI.11-12.4.** Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.
- RI.11-12.7.** Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

### **NJ SLS Companion Standards: Reading and Writing Standards for History, Social Studies, Science, and Technical Subjects:**

- NJSLSA.SL6.** Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.
- NJSLSA.L6.** Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

### **Unit Understandings:**

*Students will understand that...*

- Achieving proficiency and fluency in recognizing musical intervals significantly enhances the singer's performance and appreciation of sophisticated music from varying styles and traditions.
- Developing aural skills is the foundation for the independent performer.
- Developing an understanding of what music sounds like: scales, intervals, chords, and rhythm.

## Unit Essential Questions:

- What intervals are particularly challenging to sing?
- What intervals make up a major triad, a minor triad?
- What collection of whole steps/half steps make up a major scale, a natural minor scale?
- How does subdividing the beat into smaller parts help with decoding the rhythm?
- How does physical movement improve learning a musical performance?

## Knowledge and Skills:

*Students will know...*

- The colors and characteristics of ascending/descending music intervals.
- The colors and characteristics of a major and natural minor scale.
- The colors and characteristics of a major and minor triad.
- A developing knowledge of musicianship skills in order to sight read and perform written notation in various clefs, key signatures, and time signatures.

*Students will be able to...*

- Recognize aural patterns.
- Audiate or mentally hear various music elements and be able to vocalize those elements in a performance setting.
- Develop an understanding of how their part fits into the greater whole.
- Apply acquired sight-singing skills to choral repertoire.
- Sing an independent vocal part by themselves in combination with other vocal parts.

## ***EVIDENCE OF LEARNING***

### Assessment:

*What evidence will be collected and deemed acceptable to show that students truly “understand”?*

- **Performance Hearing/Quiz:** Quizzes assess students for factual information, concepts, and discrete skills. (may utilize online or recording resources)
- **Self-Assessment:** A process in which students collect information about their own learning, analyze what it reveals about their progress toward the intended learning goals, and plan the next steps in their learning.
- **Student Conference:** One-on-one conversations with students to check their level of understanding.
- **Verbal Checks for Understanding:** Students make connections, support ideas with evidence, and demonstrate their understanding by answering questions about the content. Questions might be asked about the following: characteristics, relationships, examples, similarities and differences,

problems to solve, criteria for judging, conclusions to be drawn, evidence to support a conclusion, alternatives, or different approaches to consider.

### Learning Activities:

*What differentiated learning experiences and instruction will enable all students to achieve the desired results?*

- **Follow the Hand Exercises:** Students follow the instructor's non-verbal hand signs in a game that brings students through a musical passage. This is usually scaffolded starting with a linear by step pattern of an ascending or descending scale, then continuing with specific intervals as derived from the choral repertoire.
- **Forbidden Pattern:** A variation of the follow the hand exercise, students memorize a specific small musical pattern and as per the directions, when the instructor returns to that specific pattern, they DO NOT sing it. This variation focuses students on comparing/contrasting patterns.
- **Pass the Ball:** Using a large beach ball, students pass the ball amongst the classroom. On each pass of the ball, students sing the next note in a musical scale (major, minor). This can then be adjusted for difficulty with one group singing ascending and one group descending or singing in rounds, etc.
- **Singing Rounds & Developing Independence:** An important part of each rehearsal is time spent towards developing musical independence through the use of singing rounds, adding musical layers and increasing musical responsibility. As above, simply changing the rehearsal setup to a circle or small groups makes a change in environment which increases the difficulty.
- **SightreadingFactory.com:** This resource creates a unique brand-new musical pattern for students to sing. Within the program's settings, you can specify key signature, time signature, tempo, how many parts, by step or by jump. This resource can be used in the classroom as well as for home practice and assessment.

## RESOURCES

### Teacher Resources:

- MusicTheory.net
- Musition
- Auralia
- NoteFlight
- Sight Reading Factory
- Dale Duncan S-Cubed Sightreading Method
- Lesson Plans
- <http://www.YouTube.com>
- Elliott, D. (2014). *Music Matters: A New Philosophy of Music Education*. Second edition. New York: Oxford University Press.
- Reimer, B. (2002). *A Philosophy of Music Education*. Third edition. Englewood Cliffs, NJ: Prentice-Hall, Inc.
- Alsobrook, Joseph (2002). *Pathways: A Guide for Energizing & Enriching Band, Orchestra & Choral Programs*. First Edition. Chicago, IL. Gia Publications.
- Edgar, Scott N. (2019). *Music Education and Social Emotional Learning*. First Edition. Chicago, IL. Gia Publications.

- Emmons, S & Chase, C. (2014). *Prescriptions for Choral Excellence*. First Edition. New York: Oxford University Press.
- *Building Beautiful Voices (Warmups and Technique Exercises)* - Paul Newsheim and Weston Noble

**Equipment Needed:**

- Computers
- Internet Connectivity
- LCD Projector
- White Board
- Electric Keyboard
- Sound System

## *UNIT OVERVIEW*

**Content Area:** Vocal Music

**Unit Title:** Performing II

**Target Course/Grade Level:** Madrigals, Grades 10 – 12

**Unit Summary:** This unit is designed to develop accomplished vocal performers with tools to sing/perform within an ensemble.

**Approximate Length of Unit:** 6 weeks

## *LEARNING TARGETS*

### **NJ Student Learning Standards:**

- 1.3C.12int.Pr5a.** Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances
- 1.3C.12prof.Pr5a.** 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.
- 1.3C.12nov.Pr6a.** Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.
- 1.3C.12acc.Pr5a.** Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music and evaluate their success.
- 1.3C.12adv.Pr5a.** Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music.
- 1.3C.12int.Pr6a.** Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.
- 1.3C.12int.Pr6b.** Demonstrate an understanding of the context of the music through prepared and improvised performances.
- 1.3C.12prof.Pr6b.** Demonstrate an understanding of expressive intent by connecting with an audience through prepared and improvised performances.
- 1.3C.12nov.Cn10a.** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- 1.3C.12acc.Pr6a.** Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.
- 1.3C.12acc.Pr6b.** Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances.
- 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.

**1.3C.12int.Cn10a.** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

### **Career Readiness, Life Literacies, and Key Skills:**

**9.4.12.CI.1.** Demonstrate the ability to reflect, analyze, and use creative skills and ideas.

**9.4.12.CI.2.** Identify career pathways that highlight personal talents, skills, and abilities.

**9.4.12.CI.3.** Investigate new challenges and opportunities for personal growth, advancement, and transition.

### **Interdisciplinary Connections and Standards:**

**RI.11-12.3.** Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

**RI.11-12.4.** Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.

**RI.11-12.7.** Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

### **NJ SLS Companion Standards: Reading and Writing Standards for History, Social Studies, Science, and Technical Subjects:**

**NJSLSA.SL6.** Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

**NJSLSA.L6.** Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

### **Core SEL Competencies**

**Self-Awareness:** The ability to accurately recognize one’s own emotions, thoughts, and values and how they influence behavior. The ability to accurately assess one’s strengths and limitations, with a well-grounded sense of confidence, optimism, and a “growth mindset.”

- Identifying emotions
- Accurate self-perception
- Recognizing strengths
- Self-confidence
- Self-efficacy

**Self-Management:** The ability to successfully regulate one’s emotions, thoughts, and behaviors in different situations — effectively managing stress, controlling impulses, and motivating oneself. The ability to set and work toward personal and academic goals.

- Impulse control
- Stress management
- Self-discipline

- Self-motivation
- Goal-setting
- Organizational skills

**Responsible Decision-Making:** The ability to make constructive choices about personal behavior and social interactions based on ethical standards, safety concerns, and social norms. The realistic evaluation of consequences of various actions, and a consideration of the well-being of oneself and others.

- Identifying problems
- Analyzing situations
- Solving problems
- Evaluating
- Reflecting
- Ethical responsibility

### Unit Understandings:

*Students will understand that...*

- Placement/phonation can affect tone color.
- Intonation characteristics change depending on voicing of the chord within the repertoire.
- The moving part is the most important part of a musical texture.
- A sustained note must move forward/backward - it can never stay the same.
- Performing in an ensemble requires the development of team-oriented skills.
- Blend and intonation require uniformity of vowels across the ensemble and adjusting the vowel dependent upon the register needed.
- An ensemble needs to start and finish a musical phrase together.
- Staggered breathing requires communication and pre-planning.
- An ensemble needs to move the musical phrase forward or backward together at the same rate (crescendo, decrescendo).
- A performer needs to be aware of their presence within the ensemble sound adjusting for balance needs.

### Unit Essential Questions:

- What role does my voice play in the choir?
- How can my placement affect tone color?
- How can my personal vocal technique contribute or detract from the group effort?
- How does my individual participation benefit the whole ensemble?
- Who has the moving part?
- How does my part function within the texture?
- What part of the chord am I singing? How is the intonation affected?
- How is solo singing different from group choral singing?
- Why are diction and articulation so important?
- Where is the tongue placed for performing consonants?
- What is a diphthong?
- How can a diphthong affect intonation and blend?
- What and when do vowels need to be altered in order to achieve the best alignment, intonation, blend?
- Where do I place diction in order to achieve the greatest clarity?



- How do alignment, breath, resonance, placement, and articulation work together to produce a healthy and supported sound?

### **Knowledge and Skills:**

*Students will know...*

- Where to listen within the ensemble.
- How to change tone color by adjusting placement.
- How to adjust vocal technique to align vowels within the ensemble.
- How to modify vowels when needed.
- That proper body alignment, breath support, and posture in both sitting and standing performance positions will help to develop a forward, clear head voice with proper vocal range.
- How to blend the breaks/changes between the registers in the voice.
- How to breathe together as an ensemble.
- How to stagger breathe as a section.
- How to adjust intonation dependent on what part of the chord is being sung.
- The five basic singing vowels and diphthongs seen in choral literature through the use of the International Phonetic Alphabet (IPA).
- That there are brighter and darker tones in the voice depending on the register.
- The importance of performing with clear diction and articulation.
- Where the tongue is placed in performing consonants.

*Students will be able to...*

- Identify and demonstrate appropriate posture, breathing mechanics, and diction.
- Demonstrate correct tone production and provide self-analysis of individual vocal goals.
- Balance and blend within their section.
- Balance and blend within their ensemble.
- Develop an understanding of the four basics of vocal production, posture, breathing, phonation and placement, and listening.
- Recognize what vowels need to be modified in order to achieve better intonation and blend.
- Identify and develop the different registers of their voice.
- Recognize proper body alignment, breath support, and posture in both sitting and standing performance positions to develop a forward, clear head voice.
- Develop uniformity of vowels, blend of tone, and smooth transition between head and chest voice within the ensemble.
- Articulate consonants with proper technique.
- Demonstrate a proper use of vocal diction, including properly singing the five basic singing vowels in the International Phonetic Alphabet (IPA) and properly place consonants and diphthongs.
- Modify vowel placement to change tone (bright to dark) and accommodate vowels in extreme upper vocal register.
- Develop how to create pure vowel sounds and perform with technique for uniform consonant placement.
- Perform with others in small and large ensembles.

## *EVIDENCE OF LEARNING*

### **Assessment:**

*What evidence will be collected and deemed acceptable to show that students truly “understand”?*

- **Self-Assessment:** A process in which students collect information about their own learning, analyze what it reveals about their progress toward the intended learning goals, and plan the next steps in their learning.
- **Student Lesson/Conference:** One-on-one conversations with students to check their level of understanding.
- **Verbal Checks for Understanding:** Students make connections, support ideas with evidence, and demonstrate their understanding by answering questions about the content. Questions might be asked about the following: characteristics, relationships, examples, similarities and differences, problems to solve, criteria for judging, conclusions to be drawn, evidence to support a conclusion, alternatives, or different approaches to consider.

### **Learning Activities:**

*What differentiated learning experiences and instruction will enable all students to achieve the desired results?*

- **Singing in Smaller Groups:** Dividing the larger ensemble into smaller pods changes student listening responsibilities and increases personal accountability. Groups can be divided into similar voice parts or into smaller SATB choirs.
- **Circle Singing:** Changing the performance setup so that listening responsibilities are different. Students need to adjust for new environments.
- **Warmups and Exercises:** Actively participate in daily physical and vocal warm-ups that promote vowel alignment, healthy tone production, active listening, balance and blend and crisp diction. Building chords/voicings from the repertoire and reducing to a uniform vowel.
- **Actively participate in any classroom discussions**
- **Handouts or Worksheets as needed**
- **Peer or Self Journal/Responses**
- **Various media examples, including YouTube.com clips**
- **In-school master classes by approved industry professionals**
- **In class “workshop” sessions**
- **Rehearsal Assessments**
- **Performance Assessments**

## *RESOURCES*

### **Teacher Resources:**

- Lesson Plans

- <http://www.YouTube.com>
- Elliott, D. (2014). *Music Matters: A New Philosophy of Music Education*. Second edition. New York: Oxford University Press.
- Reimer, B. (2002). *A Philosophy of Music Education*. Third edition. Englewood Cliffs, NJ: Prentice-Hall, Inc.
- Alsobrook, Joseph (2002). *Pathways: A Guide for Energizing & Enriching Band, Orchestra & Choral Programs*. First Edition. Chicago, IL. Gia Publications.
- Edgar, Scott N. (2019). *Music Education and Social Emotional Learning*. First Edition. Chicago, IL. Gia Publications.
- Emmons, S & Chase, C. (2014). *Prescriptions for Choral Excellence*. First Edition. New York: Oxford University Press.
- *Building Beautiful Voices (Warmups and Technique Exercises)* - Paul Newsheim and Weston Noble

### **Equipment Needed:**

- Computers
- Internet Connectivity
- LCD Projector
- White Board
- Electric Keyboard
- Sound System

## *UNIT OVERVIEW*

**Content Area:** Vocal Music

**Unit Title:** Responding I

**Target Course/Grade Level:** Madrigals, Grades 10 – 12

**Unit Summary:** Music is a way for people to express themselves. This unit is designed to help students continue to develop skills in evaluating and communicating about music and musical performances. Students will discuss the musical qualities in choral repertoire heard or studied that evoke various responses or emotions in listeners and performers. Students will use established criteria and appropriate musical terminology to write critiques of music and musical performances. This unit will build relationships between music, the other arts, and disciplines outside the arts.

**Approximate Length of Unit:** 6 weeks

## *LEARNING TARGETS*

### **NJ Student Learning Standards:**

- 1.3B.12acc.Re9a.** Explain the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of music theory as well as compositional techniques and procedures.
- 1.3B.12acc.Re9b.** Describe ways in which critiquing others' work and receiving feedback from others have been specifically applied in the personal creative process.
- 1.3B.12adv.Re9a.** Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating an understanding of theoretical concepts and complex compositional techniques and procedures.
- 1.3C.12acc.Pr6a.** Demonstrate mastery of the technical demands and an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.
- 1.3C.12acc.Pr6b.** Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances.
- 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.
- 1.3C.12acc.Re7a.** Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context.
- 1.3C.12acc.Re7b.** Explain how the analysis of structures and contexts inform the response to music.
- 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

**1.3B.12prof.Cn10a.** Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music.

### **Career Readiness, Life Literacies, and Key Skills:**

**9.4.12.CI.1.** Demonstrate the ability to reflect, analyze, and use creative skills and ideas.

**9.4.12.CI.2.** Identify career pathways that highlight personal talents, skills, and abilities.

**9.4.12.CI.3.** Investigate new challenges and opportunities for personal growth, advancement, and transition.

### **Interdisciplinary Connections and Standards:**

**RI.11-12.3.** Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

**RI.11-12.4.** Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.

**RI.11-12.7.** Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

### **NJ SLS Companion Standards: Reading and Writing Standards for History, Social Studies, Science, and Technical Subjects:**

**NJSLSA.SL6.** Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

**NJSLSA.L6.** Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

### **Core SEL Competencies**

**Self-Awareness:** The ability to accurately recognize one’s own emotions, thoughts, and values and how they influence behavior. The ability to accurately assess one’s strengths and limitations, with a well-grounded sense of confidence, optimism, and a “growth mindset.”

- Identifying emotions
- Accurate self-perception
- Recognizing strengths
- Self-confidence
- Self-efficacy

**Self-Management:** The ability to successfully regulate one’s emotions, thoughts, and behaviors in different situations — effectively managing stress, controlling impulses, and motivating oneself. The ability to set and work toward personal and academic goals.

- Impulse control
- Stress management
- Self-discipline
- Self-motivation
- Goal-setting

- Organizational skills

**Responsible Decision-Making:** The ability to make constructive choices about personal behavior and social interactions based on ethical standards, safety concerns, and social norms. The realistic evaluation of consequences of various actions, and a consideration of the well-being of oneself and others.

- Identifying problems
- Analyzing situations
- Solving problems
- Evaluating
- Reflecting
- Ethical responsibility

### **Unit Understandings:**

*Students will understand that...*

- Music is a way for people to express themselves.
- The elements of music reflect upon the composer's choices and intent.
- Knowledge can be gained through careful critique and analysis of musical performance.

### **Unit Essential Questions:**

- What do I listen for in music?
- How do the elements of music help me improve my understanding of musical performance?
- Why do we appreciate certain types of music and certain composers?
- How do the elements of music help to determine the importance of music in my life?
- What is the composer's intent?
- What musical choices have been made?
- What do the musical choices represent?

### **Knowledge and Skills:**

*Students will know...*

- How to compare two artistic works and note similarities and differences.
- How to compare two musical works and note similarities and differences in phrasing, tempo, dynamic levels, tone quality, and use of articulations.
- How to compare and contrast the musical vocabulary when discussing a musical work: phrasing, tempo, dynamics, tone quality, and articulations.
- How to describe compositional elements in repertoire being studied that may convey a particular emotion or mood.
- How to discuss the musical qualities in musical repertoire heard or studied that evoke various responses or emotions in listeners and performers.

*Students will be able to...*

- Listen to recordings of music and analyze and discuss elements of the composition and interpretation.
- Analyze musical works being rehearsed and compositional elements that affect performance.

- Compare and contrast the terms under discussion: phrasing, tempo, dynamics, tone quality, and articulations.
- Explore the relationship of music and text in repertoire being studied, including understanding the text as literature and identifying musical devices that enhance its meaning.
- Recognize how choral performance can be enhanced through related art forms such as dance and visual arts.
- Play a recording of two similar groups (high school to high school, for example) and compare the groups using each of the terms.

## *EVIDENCE OF LEARNING*

### **Assessment:**

*What evidence will be collected and deemed acceptable to show that students truly “understand”?*

- **Class Discussion:** Even in smaller information chunks, for ex. Padlet.
- **Exit Cards:** Exit cards are written student responses to questions posed at the end of a class, learning activity, or the end of a day.
- **Journal Responses:** A process in which students collect information and communicate opinions about their musical process/journey. What do they hear? Why do they hear it? This process develops their progress toward their musical opinions, their intended learning goals, and plan the next steps in their learning.
- **Student Lesson/Conference:** One-on-one conversations with students to check their level of understanding.
- **Verbal Checks for Understanding:** Students make connections, support ideas with evidence, and demonstrate their understanding by answering questions about the content. Questions might be asked about the following: characteristics, relationships, examples, similarities and differences, problems to solve, criteria for judging, conclusions to be drawn, evidence to support a conclusion, alternatives, or different approaches to consider.

### **Learning Activities:**

*What differentiated learning experiences and instruction will enable all students to achieve the desired results?*

- **Actively participate in any classroom discussions**
- **Handouts or Worksheets as needed**
- **Peer or Self Journal/Responses**
- **Various media examples, including YouTube.com clips**
- **In-school master classes by approved industry professionals**
- **Various Forms of Communicating:** Vlog, Audio Interview or Podcast, Written Responses, Slide Show, etc.

## *RESOURCES*

### **Teacher Resources:**

- Lesson Plans
- <http://www.YouTube.com>
- Elliott, D. (2014). *Music Matters: A New Philosophy of Music Education*. Second edition. New York: Oxford University Press.
- Reimer, B. (2002). *A Philosophy of Music Education*. Third edition. Englewood Cliffs, NJ: Prentice-Hall, Inc.
- Alsobrook, Joseph (2002). *Pathways: A Guide for Energizing & Enriching Band, Orchestra & Choral Programs*. First Edition. Chicago, IL. Gia Publications.
- Edgar, Scott N. (2019). *Music Education and Social Emotional Learning*. First Edition. Chicago, IL. Gia Publications.

### **Equipment Needed:**

- Computers
- Internet Connectivity
- LCD Projector
- White Board
- Electric Keyboard
- Sound System



## ***UNIT OVERVIEW***

**Content Area:** Vocal Music

**Unit Title:** Responding II

**Target Course/Grade Level:** Madrigals, Grades 10 – 12

**Unit Summary:** Music throughout history has been a way for people to express themselves. A culture's traditions and history are told through its art. This unit is designed to continue students' explorations of the genre, style, composer, and historical background of the repertoire being studied. Students will continue to develop skills to evaluate and communicate about music and musical performances. Students will use established criteria and appropriate musical terminology to write critiques of music and musical performances. This unit will build relationships between music, the other arts, and disciplines outside the arts.

**Approximate Length of Unit:** 6 weeks

## ***LEARNING TARGETS***

### **NJ Student Learning Standards:**

- 1.3B.12acc.Pr6a.** Share live or recorded performances of works (both personal and others') and explain how the elements of music and compositional techniques are used to convey intent.
- 1.3B.12acc.Pr6b.** Explain how compositions are appropriate for both audience and context, and how this will shape future compositions.
- 1.3B.12adv.Pr6a.** Share live or recorded performances of works (both personal and others') and explain and/or demonstrate understanding of how the expressive intent of the music is conveyed.
- 1.3B.12adv.Pr6b.** Explain how compositions are appropriate for a variety of audiences and contexts, and how this will shape future compositions.
- 1.3D.12prof.Re9a.** Compare passages in musical selections and explain how the elements of music and context (e.g., social, cultural, historical) inform the response.
- 1.3D.12acc.Re9a.** Explain how the analysis of the structures and context (e.g., social, cultural, historical) of contrasting musical selections informs the response.
- 1.3D.12adv.Re9a.** Demonstrate and justify how the structure functions within a variety of musical selections, and distinguish how context (e.g., social, cultural, historical) and creative decisions inform the response.

### **Career Readiness, Life Literacies, and Key Skills:**

- 9.4.12.CI.1.** Demonstrate the ability to reflect, analyze, and use creative skills and ideas.
- 9.4.12.CI.2.** Identify career pathways that highlight personal talents, skills, and abilities.
- 9.4.12.CI.3.** Investigate new challenges and opportunities for personal growth, advancement, and transition.

## **Interdisciplinary Connections and Standards:**

**RI.11-12.3.** Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

**RI.11-12.4.** Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.

**RI.11-12.7.** Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

## **NJ SLS Companion Standards: Reading and Writing Standards for History, Social Studies, Science, and Technical Subjects:**

**NJSLSA.SL6.** Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

**NJSLSA.L6.** Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

## **Core SEL Competencies**

**Self-Awareness:** The ability to accurately recognize one’s own emotions, thoughts, and values and how they influence behavior. The ability to accurately assess one’s strengths and limitations, with a well-grounded sense of confidence, optimism, and a “growth mindset.”

- Identifying emotions
- Accurate self-perception
- Recognizing strengths
- Self-confidence
- Self-efficacy

**Self-Management:** The ability to successfully regulate one’s emotions, thoughts, and behaviors in different situations — effectively managing stress, controlling impulses, and motivating oneself. The ability to set and work toward personal and academic goals.

- Impulse control
- Stress management
- Self-discipline
- Self-motivation
- Goal-setting
- Organizational skills

**Responsible Decision-Making:** The ability to make constructive choices about personal behavior and social interactions based on ethical standards, safety concerns, and social norms. The realistic evaluation of consequences of various actions, and a consideration of the well-being of oneself and others.

- Identifying problems
- Analyzing situations
- Solving problems

- Evaluating
- Reflecting
- Ethical responsibility

### **Unit Understandings:**

*Students will understand that...*

- Music is a way for people to express themselves.
- Music is a source for the most personal experience as well as the most communal.
- Music has influenced world cultures throughout history.
- The study, analysis and resulting performance of choral literature (secular, sacred, folksongs, spirituals, popular, Broadway, multicultural, and world music) contributes not only to a comprehensive music education, but also to the appreciation and respect of other world cultures and societies.
- Music has always been intertwined with various cultures. Various factors influenced how composers of different periods wrote their music and how society/culture acted in response to the artistic creation.
- Knowledge can be gained through careful critique and analysis on musical performance.

### **Unit Essential Questions:**

- What do I listen for in music?
- How do the elements of music help me to improve my understanding of musical performance?
- Why do we appreciate certain types of music and certain composers?
- How do the elements of music help to determine the importance of music in my life?
- What is the composer's intent?
- What musical choices have been made?
- What do the musical choices represent?
- How does music and the arts represent the culture, time period that it comes from?
- What is the impact of the arts on culture and history?
- How do the traits of different cultures influence the music they produce?

### **Knowledge and Skills:**

*Students will know...*

- Develop an appreciation and understanding of the importance of music within culture.
- Develop the skills to understand how culture/society defines art and how art defines culture/society.
- How to compare musical works and note similarities and differences in phrasing, tempo, dynamic levels, tone quality, and use of articulations.
- How to compare and contrast the musical vocabulary when discussing a musical work: phrasing, tempo, dynamics, tone quality and articulations.
- How to describe compositional elements in repertoire being studied that may convey a particular emotion or mood.
- How to discuss the musical qualities in musical repertoire heard or studied that evoke various responses or emotions in listeners and performers from other cultures or past history.

*Students will be able to...*

- Listen to recordings of music and analyze and discuss elements of the composition and interpretation as it pertains to history/culture.
- Analyze musical works being rehearsed and compositional elements that affect performance.
- Explore the relationship of music and text in repertoire being studied, including understanding the text as literature and identifying musical devices that enhance its meaning.
- Explore the relationship of music as an expression of history and culture.

## *EVIDENCE OF LEARNING*

### **Assessment:**

*What evidence will be collected and deemed acceptable to show that students truly “understand”?*

- **Class Discussion:** Even in smaller information chunks, for ex. Padlet.
- **Exit Cards:** Exit cards are written student responses to questions posed at the end of a class, learning activity, or the end of a day.
- **Journal Responses:** A process in which students collect information and communicate opinions about their musical process/journey. What do they hear? Why do they hear it? This process develops their progress toward their musical opinions, their intended learning goals, and plan the next steps in their learning.
- **Student Lesson/Conference:** One-on-one conversations with students to check their level of understanding.
- **Verbal Checks for Understanding:** Students make connections, support ideas with evidence, and demonstrate their understanding by answering questions about the content. Questions might be asked about the following: characteristics, relationships, examples, similarities and differences, problems to solve, criteria for judging, conclusions to be drawn, evidence to support a conclusion, alternatives, or different approaches to consider.

### **Learning Activities:**

*What differentiated learning experiences and instruction will enable all students to achieve the desired results?*

- **Actively participate in any classroom discussions**
- **Handouts or Worksheets as needed**
- **Peer or Self Journal/Responses**
- **Various media examples, including YouTube.com clips**
- **In-school master classes by approved industry professionals**
- **Various Forms of Communicating:** Vlog, Audio Interview or Podcast, Written Responses, Slide Show, etc.

## **RESOURCES**

### **Teacher Resources:**

- Lesson Plans
- <http://www.YouTube.com>
- Elliott, D. (2014). *Music Matters: A New Philosophy of Music Education*. Second edition. New York: Oxford University Press.
- Reimer, B. (2002). *A Philosophy of Music Education*. Third edition. Englewood Cliffs, NJ: Prentice-Hall, Inc.
- Alsobrook, Joseph (2002). *Pathways: A Guide for Energizing & Enriching Band, Orchestra & Choral Programs*. First Edition. Chicago, IL. Gia Publications.
- Edgar, Scott N. (2019). *Music Education and Social Emotional Learning*. First Edition. Chicago, IL. Gia Publications.

### **Equipment Needed:**

- Computers
- Internet Connectivity
- LCD Projector
- White Board
- Electric Keyboard
- Sound System