

Tenor Bass Ensemble

Unit 1 Title: USING MY VOCAL INSTRUMENT

Stage 1: Desired Results

Standards & Indicators:

Music Ensembles Standards: Creating

- Anchor Standard 2: Organizing and developing ideas
 - Performance Expectations
 - 1.3C.12acc.Cr2a: Select and develop arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of cultures studied in rehearsal.

Music Ensembles Standards: Performing

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

Music Ensembles Standards: Responding

- Anchor Standard 9: Applying criteria to evaluate products
 - Performance expectations
 - 1.3C.12adv.Re9a: Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts.

Music Ensembles Standards: Connecting

- Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.
 - Performance Expectations
 - 1.3C.12adv.Re9a: Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts.

2020 Visual and Performing Arts:1.2 Media Arts Standards

1.2.12prof.Cr1b: Organize and design artistic ideas for media arts productions.

1.2.12prof.Cr1d: Apply aesthetic criteria in developing, refining and proposing media arts artwork.

Career Readiness, Life Literacies and Key Skills

Standard	Performance Expectations	Core Ideas
9.4.2.Cl.1	Demonstrate openness to new ideas and perspectives	Critical thinkers must first identify a problem then develop a plan to address it to effectively solve the problem.
9.4.12.Cl.3:	Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1).	Innovative ideas or innovation can lead to career opportunities.

Central Idea/Enduring Understanding:

- Musicians' creative choices are influenced by their expertise, context and expressive intent
- 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.
- The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation and established criteria.

Essential/Guiding Question:

- How do musicians make creative decisions?
- How do musicians improve the quality of their performance?
- How do we judge the quality of musical work(s) and performance(s)?
- How do musicians make meaningful connections to creating, performing, and responding?
- Why is it necessary to take care of my voice?
- What are the positive outcomes of utilizing proper singing posture.

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<ul style="list-style-type: none"> • Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. • The voice is an instrument with a broad spectrum of tone color depending on the register placement of pitch within the voice. Everyone has a head voice and a chest voice. • Each voice has a range called a tessitura which places it into a specific category when singing within a choir. • The amount of air we use with the relaxed utilization of our vocal chords determines the quality of sound that comes out. • Our intercostal muscles control our air intake and output. • Proper singing posture enhances proper tone production, alertness, and appearance. • Correct vocal technique requires skills that will enable the singer to participate in choral groups for a lifetime of enjoyment. It is important not to push your voice, and listen to your body for signs of overuse and/or improper use. 	<ul style="list-style-type: none"> • Why is it necessary to warm up the voice daily before singing? • What are the classifications of voice parts in choral singing? • What are some of the vocal timbres within the voice and where do they live within the vocal range? • Why is it necessary to sing pure and undistorted vowel sounds? • How are consonants a necessary component of good diction? • Why is it necessary to watch the conductor through rehearsal?
<p><u>Content:</u></p> <ul style="list-style-type: none"> • Welcome/Classroom Procedures/ Grading Policy • Health-Vocal Hygiene • Technique-Breath Support • Technique-Posture • Technique- Warm-ups • Technique-Vowel Placement • Technique- Diction • Technique- Conducting • Timbre-Register and color 	<p><u>Skills(Objectives):</u></p> <ul style="list-style-type: none"> • Understand and practice habits of proper vocal hygiene. • Utilize proper breath support while singing. TSW practice taking in a full, relaxed breath during warm-ups and during singing. • Stand in a posture that allows them to breathe properly and sing properly; each vertebrae will be stacked on top of each other to ensure the student can take in a full, relaxed breath and sing without straining. • Understand that within each voice exists different registers-chest and head voice. • Utilize proper vowel placement while singing • Clearly articulate beginning and ending consonants • Recognize and follow standard gestures used by the conductor
<p><u>Interdisciplinary Connections:</u> Students will combine learning from multiple disciplines to come up with new ways to think about creativity and perspectives.</p>	
<h3 style="text-align: center;">Stage 2: Assessment Evidence</h3>	
<p><u>Performance Task(s):</u></p> <ul style="list-style-type: none"> • Demonstrate good vocal hygiene by warming up before singing and performing in the classroom using proper posture and breath support, and appropriate tone color. • Breathe taking lower costal breaths at the appropriate time while warming up and singing classroom repertoire. • Identify voice parts other than their own through listening examples. 	<p><u>Other Evidence:</u></p> <ul style="list-style-type: none"> • Discussion of vocal apparatus, capabilities and limitations as well as proper habits of healthy vocal hygiene. • Identify their place in the score by page and measure when random stops are made while singing. • Successfully perform using different registers of the voice as required by repertoire and by demonstration.

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<ul style="list-style-type: none">• Be broken into groups that separate students by tone color. Students will focus on blending with the group they are classified with (Tenor 1, Tenor 2, Bass 1, Bass 2) I will continue to work their other registers that may be weaker through classroom vocal warm-ups			
Stage 3: Learning Plan			
<p><u>Learning Opportunities/Strategies:</u></p> <ul style="list-style-type: none">• Icebreakers and team bonding exercises to help get through the fear of singing in front of others• Written, oral, and demonstration assessments.• Students will practice a variety of breathing exercises during warm ups. Students will mark scores for correct phrasing and breathe accordingly.• Perform selected warm-ups and music using appropriate head, chest or blended tone.	<p><u>Resources:</u></p> <p>Social Studies Resources:</p> <ul style="list-style-type: none">• The New Jersey Amistad Commission Interactive Curriculum• NJ Commission on Holocaust Education• Learning for Justice <p>LGBT and Disabilities Law Resources:</p> <ul style="list-style-type: none">• GLSEN Educator Resources• Supporting LGBTQIA Youth Resource List• Respect Ability: Fighting Stigmas, Advancing Opportunities <p>Handouts/worksheets on proper vocal hygiene Choral scores Pencils/highlighters “Group Vocal Technique” by James Jordan Lux-Vox Hearfones</p>		
<p><u>Differentiation</u> *Please note: Teachers who have students with 504 plans that require curricular accommodations are to refer to Struggling and/or Special Needs Section for differentiation</p>			
<p>High-Achieving Students</p>	<p>On Grade Level Students</p>	<p>Struggling Students</p>	<p>Special Needs/ELL</p>
<ul style="list-style-type: none">• Auditioned Class• Divided into Vocal sections: Tenor 1, Tenor 2, Baritone and Bass• Work in Large and Small groups• Student conducted• Work in Quartets• Teacher Model singing• Students lead and model vocal exercises• Variety of Repertoire: 3-5 extra song selections above and beyond expectation for non-auditioned class., College level selection	<ul style="list-style-type: none">• Non- Auditioned• Divided into Vocal sections: Soprano, Alto, Tenor, Bass• Work in large and Small groups• Teacher Model singing• Variety of Repertoire• Sheet music in Hand• Music taught through solfege and by rote• Use of manipulatives: Piano, Highlighters, Colored Pencils, Folders,Rehearsal Recordings and accompaniments, gadgets (mirrors, rubber bands, mints, beanbags, etc...)• Solfege scale worksheet exercises	<ul style="list-style-type: none">• Non- Audition• Divided into Vocal sections: Soprano, Alto, Tenor, Bass• Work in large and small groups• Peer mentors• Teacher model singing• Variety of Repertoire• Sheet Music in Hand• Music taught through solfege and by rote• Use of manipulatives: Piano, Highlighters, Colored Pencils, Folders, Rehearsal Recordings and accompaniments, gadgets (mirrors, rubber bands, mints, beanbags, etc...)• Solfege scale worksheet exercises	<p>Any student requiring further accommodations and/or modifications will have them individually listed in their 504 Plan or IEP. These might include, but are not limited to: breaking assignments into smaller tasks, giving directions through several channels (auditory, visual, kinesthetic, model), and/or small group instruction for reading/writing</p> <p>ELL supports should include, but are not limited to, the following:: Extended time Provide visual aids Repeated directions Differentiate based on proficiency Provide word banks</p>

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<ul style="list-style-type: none"> • Music learned by sight reading • Use of manipulatives: Piano, Highlighters, Colored Pencils, Binders, Rehearsal Recordings and accompaniments, gadgets (mirrors, rubber bands, mints, bean bags, etc...) • Solfege scale worksheet exercises • Use of Technology: Choir website, cell phones, chrome books, recording devices • Assignments written on board. • Composer/ Song research – individual work 	<ul style="list-style-type: none"> • Use of Technology: Choir website, cell phone, chromebook, recording devices • Assignments written on board • Composer/ song research –group/ individual work 	<ul style="list-style-type: none"> • Use of Technology: Choir Website cell phone, chromebook, recording devices • Assignments written on board • Composer /song research as a class 	<p>Allow for translators, dictionaries</p>
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Unit 2 Title: MUSICIANSHIP

Stage 1: Desired Results

Standards & Indicators:

Visual and Performing Arts: Music:

Music Ensembles Standards Creating

- **Anchor Standard 1: Generating and conceptualizing ideas.**
 - **Performance Expectation**
 - 1.3.C.1acc.Cr1a: Compose and improvise ideas for arrangements, sections and short compositions for specific purposes that reflect characteristic(s) of music from a variety of historical periods or cultures studied in rehearsal.
 - 1.3C.12adv.Cr2a: Select and develop composed and improvised ideas into draft musical works organized for a variety of purposes and contexts.

1.3C Music Ensembles Standards Performing

- **Anchor Standard 4: Selecting, analyzing and interpreting work.**
 - **Performance Expectation**
 - 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.

1.3C Music Ensembles Standards Responding

- **Anchor Standard 7: Perceiving and analyzing products.**
 - **Performance Expectation**
 - 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.

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1.3C Music Ensembles Standards Connecting <ul style="list-style-type: none"> Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products. <ul style="list-style-type: none"> Performance Expectations <ul style="list-style-type: none"> 1.3B.12adv.Cn10a: Demonstrate how interests, knowledge and skills related to personal choices and intent when creating, performing and responding to music This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12adv.Cr2a, 1.3A.12adv.Cr3b, 1.3A.12.Pr5b, 1.3A.12adv.Re7a 2020 Visual and Performing Arts:1.2 Media Arts Standards <p>1.2.12adv.Cr1a: Fluently integrate generative methods, aesthetic principles and innovative thinking to form original ideas and solutions.</p> <p>1.2.12adv.Cr1b: Fluently integrate a sophisticated personal aesthetic for media arts productions</p> <p>1.2.12adv.Cr1c: Knowledge of systems, prototypes and production processes with consideration of complex constraints of goals, time, resources, and personal limitations.</p> <p>1.2.12acc.Cr1a: Strategically use generative methods to create multiple ideas and refine artistic goals that increase aesthetic depth.</p>		
Career Readiness, Life Literacies and Key Skills		
Standard	Performance Expectations	Core Ideas
9.4.2.Cl.1	Demonstrate openness to new ideas and perspectives	Critical thinkers must first identify a problem then develop a plan to address it to effectively solve the problem.
9.4.12.Cl.3:	Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1).	Innovative ideas or innovation can lead to career opportunities.
Central Idea/Enduring Understanding: <ul style="list-style-type: none"> The creative ideas, concepts and feelings that influence musicians' work emerge from a variety of sources. 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. 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. Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding. There is a hierarchy of note values that remain consistent regardless of meter Each pitch correlates with a distinct solfege syllable and hand sign. The central tone can be discovered by analyzing the pitch relationships within a melodic line. Through the use of movable "do", the interval names and sound recognition remain the same from one key to another. 		Essential/Guiding Question: <ul style="list-style-type: none"> How do musicians generate creative ideas? How do performers select repertoire? How do individuals choose music to experience? How does understanding the structure and context of music inform a response? How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music? What elements of music must be identified prior to sight reading a new piece of music? How does each hand signal represent the change in pitch for the voice? How do you determine the tonality of a piece of music? How does the ability to hear and read music result in improved musicianship? How is the flow of music in time articulated? How does rhythm influence movement? How can we improve music literacy? How is the flow of music in time articulated?

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<ul style="list-style-type: none"> • Rhythmic flow is a key component to the production of music. Rhythm can exist outside of music in the form of patterns that exist in nature and our daily lives. • Rhythm in music plays a large part in the physical energy of a composition • Rhythmic values are indicated by a series of representative symbols that indicate duration in time • Music has an underlying pulse that creates a sense of motion within a score 	
<p><u>Content:</u> Sight Reading</p> <ul style="list-style-type: none"> • Curwen Hand Signs • Pitch-Location • Pitch Notation (Corresponding Solfege Syllables) • Choral Score Analysis • Rhythm • Musicianship: Dynamics and articulation 	<p><u>Skills(Objectives):</u></p> <ul style="list-style-type: none"> • Collaborate with others • Understand the essential aspects of the Kodaly Method (solfege syllable and Curwen hand signs). • Read pitches on the appropriate clef. • Audiate and match each tone with its correlating solfege syllable. • Write the solfege syllable under each note to discover the central tone and key. • Sing solfege syllables as the teacher demonstrates each Curwen hand sign. • Perform scales with correct intonation • Perform selected passages with proper intonation • Understand that rhythm is the arrangement of successive sounds and silences that are grouped by relative accent and duration • Be able to produce a physical response to rhythm through movement • Recognize standard symbols that are used to designate relative duration of sounds and silences • Recognize that the flow of time in music is articulated with pulse • Identify and perform dynamic and articulation symbols
<p><u>Interdisciplinary Connections:</u> Students will combine learning from multiple disciplines to come up with new ways to think about creativity and musicianship.</p>	
<h3>Stage 2: Assessment Evidence</h3>	
<p><u>Performance Task(s):</u></p> <ul style="list-style-type: none"> • Independently or in groups sing their voice part's melodic line within a four part harmony using solfege syllables. • Imitate rhythmic patterns and identify pulse within the music • Will move in a manner appropriate to the given feel of rhythmic pattern • Identify whole, half, quarter, eighth, sixteenth and dots notes and rests • Identify ppp,pp,p,mp,mf,f,ff,fff 	<p><u>Other Evidence:</u></p> <ul style="list-style-type: none"> • Tests, Quizzes, Prompts, Self-assessment, Observations, Dialogues, etc. • Recordings

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Stage 3: Learning Plan

Learning Opportunities/Strategies:

- The teacher will model and sing the individual Curwen hand signs and solfege syllables.
- The teacher will discuss the historical and musical importance of the Kodaly method.
- Students will observe the conductor's modeling Curwen hand signs and sing the correlating pitches.
- Students will analyze a melody from choral literature by finding "do" and write the solfege syllable names under each note.
- Students will break into groups and learn a teacher selected song together.

Resources:

Social Studies Resources:

- [The New Jersey Amistad Commission Interactive Curriculum](#)
- [NJ Commission on Holocaust Education](#)
- [Learning for Justice](#)

LGBT and Disabilities Law Resources:

- [GLSEN Educator Resources](#)
- [Supporting LGBTQIA Youth Resource List](#)
- [Respect Ability: Fighting Stigmas, Advancing Opportunities](#)

Handouts/worksheets on proper vocal hygiene

Choral scores

Pencils/highlighters

"Group Vocal Technique" by James Jordan

Lux-Vox

Hearphones

**Be sure to only include applicable resources.*

Differentiation *Please note: Teachers who have students with 504 plans that require curricular accommodations are to refer to Struggling and/or Special Needs Section for differentiation

High-Achieving Students	On Grade Level Students	Struggling Students	Special Needs/ELL
<ul style="list-style-type: none"> • Auditioned Class • Divided into Vocal sections: Tenor 1, Tenor 2, Baritone and Bass • Work in Large and Small groups • Student conducted • Work in Quartets • Teacher Model singing • Students lead and model vocal exercises • Variety of Repertoire: 3-5 extra song selections above and beyond expectation for non-auditioned class., College level selection • Music learned by sight reading • Use of manipulatives: Piano, Highlighters, 	<ul style="list-style-type: none"> • Non- Auditioned • Divided into Vocal sections: Soprano, Alto, Tenor, Bass • Work in large and Small groups • Teacher Model singing • Variety of Repertoire • Sheet music in Hand • Music taught through solfege and by rote • Use of manipulatives: Piano, Highlighters, Colored Pencils, Folders, Rehearsal Recordings and accompaniments, gadgets (mirrors, rubber bands, mints, beanbags, etc...) • Solfege scale worksheet exercises • Use of Technology: Choir website, cell phone, chromebook, recording devices • Assignments written on board 	<ul style="list-style-type: none"> • Non- Audition • Divided into Vocal sections: Soprano, Alto, Tenor, Bass • Work in large and small groups • Peer mentors • Teacher model singing • Variety of Repertoire • Sheet Music in Hand • Music taught through solfege and by rote • Use of manipulatives: Piano, Highlighters, Colored Pencils, Folders, Rehearsal Recordings and accompaniments, gadgets (mirrors, rubber bands, mints, beanbags, etc...) • Solfege scale worksheet exercises • Use of Technology: Choir Website cell phone, chromebook, recording devices 	<p>Any student requiring further accommodations and/or modifications will have them individually listed in their 504 Plan or IEP. These might include, but are not limited to: breaking assignments into smaller tasks, giving directions through several channels (auditory, visual, kinesthetic, model), and/or small group instruction for reading/writing</p> <p>ELL supports should include, but are not limited to, the following::</p> <ul style="list-style-type: none"> Extended time Provide visual aids Repeated directions Differentiate based on proficiency Provide word banks Allow for translators, dictionaries

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<p>Colored Pencils, Binders, Rehearsal Recordings and accompaniments, gadgets (mirrors, rubber bands, mints, bean bags, etc...)</p> <ul style="list-style-type: none"> • Solfege scale worksheet exercises • Use of Technology: Choir website, cell phones, chrome books, recording devices • Assignments written on board. • Composer/ Song research – individual work 	<ul style="list-style-type: none"> • Composer/ song research –group/ individual work 	<ul style="list-style-type: none"> • Assignments written on board • Composer /song research as a class 	
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Unit 3 Title: PERFORMANCE

Stage 1: Desired Results

Standards & Indicators:

VISUAL AND PERFORMING ARTS: MUSIC

Music Ensembles Standards: Creating

- Anchor Standard 2: Organizing and developing ideas.
 - Performance Expectations
 - 1.3C.12acc.Cr2a: Select and develop arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of cultures studied in rehearsal.
- Anchor Standard 3: Refining and completing products.
 - Performance Expectations
 - 1.3C.12adv.Cr3a: Evaluate and refine varied draft musical works based on appropriate criteria, including the extent to which they address identified purposes and contexts.

Music Ensembles Standards: Performing

- Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.
 - Performance Expectations
 - 1.3C.12adv.Pr5a: Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music.
- Anchor Standard 6: Conveying meaning through art.
 - Performance Expectations
 - 1.3C.12adv.Pr6b: Demonstrate an ability to connect, engage and respond to audiences through prepared and improvised performances.

Music Ensembles Standards: Responding

- Anchor Standard 8: Interpreting intent and meaning.
 - Performance Expectations
 - 1.3C.12acc.Re8a: Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, the setting of the text (when appropriate), and varied researched sources

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- 1.3C.12adv.Re8a: Develop and Justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including reference to other art forms

Music Ensembles Standards: Connecting

- Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.
 - Performance Expectations
 - 1.3B.12acc.Cn10a: Demonstrate how interests, knowledge and skills relate to personal choices and intent when creating, performing and responding to music. This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12acc.Cr2a, 1.3A.12acc.Cr3b, 1.3A.12acc.Pr5b, 1.3A.12acc.Re7a

2020 Visual and Performing Arts:1.2 Media Arts Standards

1.2.12adv.Cr1a: Fluently integrate generative methods, aesthetic principles and innovative thinking to form original ideas and solutions.

1.2.12adv.Cr1b: Fluently integrate a sophisticated personal aesthetic for media arts productions

1.2.12adv.Cr1c: Knowledge of systems, prototypes and production processes with consideration of complex constraints of goals, time, resources, and personal limitations.

1.2.12acc.Cr1a: Strategically use generative methods to create multiple ideas and refine artistic goals that increase aesthetic depth.

Career Readiness, Life Literacies and Key Skills

Standard	Performance Expectations	Core Ideas
9.4.2.Cl.1	Demonstrate openness to new ideas and perspectives	Critical thinkers must first identify a problem then develop a plan to address it to effectively solve the problem.
9.4.12.Cl.3:	Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1).	Innovative ideas or innovation can lead to career opportunities.

Content:

- Interpretation and Musical Expression
- Performance-audience communication
- Concert Protocol
- Performance Etiquette

Skills(Objectives):

- Properly deliver the appropriate elements of music (Pitch, Rhythm, Phrasing, Timbre) of select choral repertoire.
- Understand the rules of stage etiquette in school related performances. This includes behaving as a member of the audience attending a Choral concert.
- Understand the value of audience communication and showmanship in performance.
- Students and parents will understand the grading policy for both class rehearsals and final performances.
- Will perform in the community

Interdisciplinary Connections:

Students will combine learning from multiple disciplines to come up with new ways to think about creativity, performance and perspectives.

Stage 2: Assessment Evidence

Performance Task(s):

- Analyze a musical score to interpret the text allowing the story to be told through musical expression
- Distinguish the characteristics of music that define the various genres and musical periods.

Other Evidence:

- Tests, Quizzes, Prompts, Self-assessment, Observations, Dialogues, etc.
- Recordings
- Perform 2-3 extra High School level/College level songs
- Perform each song as a large ensemble or in trios/quartets for class review

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<ul style="list-style-type: none">• Make a plan to learn the song: look for patterns in the music, identify time signature and key signature, look at music markings• Rehearse• Evaluate progress through recordings and critique• Refine music based on critique• Present	<ul style="list-style-type: none">• Live Performances as large ensemble		
Stage 3: Learning Plan			
<p><u>Learning Opportunities/Strategies:</u></p> <ul style="list-style-type: none">• Students will watch and discuss videos of other choirs demonstrating the proper and/or improper use of performance etiquette.• Students will work in teacher/student led sectionals to improve the rhythmic and musical accuracy of a piece of music.• Students will participate in choral festivals, competitions, and choir tours.• Students will perform for District events, school ceremonies, and community events.• Designate a group of students to demonstrate improper performance etiquette. The rest of the choir will observe the performance and list the improper behaviors being demonstrated. Groups will discuss the observation and the same group will perform again correcting the discussed behavior.• Students will be given a song and asked to give an aural or written response of their interpretation of the piece.• Live performances have both a visual and aural impact on the audience• Attending live performances in an enjoyable leisure time activity with expected behavioral norms	<p><u>Resources:</u></p> <p>Social Studies Resources:</p> <ul style="list-style-type: none">• The New Jersey Amistad Commission Interactive Curriculum• NJ Commission on Holocaust Education• Learning for Justice <p>LGBT and Disabilities Law Resources:</p> <ul style="list-style-type: none">• GLSEN Educator Resources• Supporting LGBTQIA Youth Resource List• Respect Ability: Fighting Stigmas, Advancing Opportunities <p>Handouts/worksheets on proper vocal hygiene Choral scores Pencils/highlighters “Group Vocal Technique” by James Jordan Lux-Vox Hearphones</p>		
<p><u>Differentiation</u> *Please note: Teachers who have students with 504 plans that require curricular accommodations are to refer to Struggling and/or Special Needs Section for differentiation</p>			
<p>High-Achieving Students</p> <ul style="list-style-type: none">• Auditioned Class• Divided into Vocal sections: Tenor 1, Tenor 2, Baritone and Bass• Work in Large and Small groups• Student conducted• Work in Quartets• Teacher Model singing• Students lead and model vocal exercises	<p>On Grade Level Students</p> <ul style="list-style-type: none">• Non- Auditioned• Divided into Vocal sections: Soprano, Alto, Tenor, Bass• Work in large and Small groups• Teacher Model singing• Variety of Repertoire• Sheet music in Hand• Music taught through solfege and by rote• Use of manipulatives: Piano, Highlighters, Colored Pencils,	<p>Struggling Students</p> <ul style="list-style-type: none">• Non- Audition• Divided into Vocal sections: Soprano, Alto, Tenor, Bass• Work in large and small groups• Peer mentors• Teacher model singing• Variety of Repertoire• Sheet Music in Hand• Music taught through solfege and by rote• Use of manipulatives: Piano, Highlighters,	<p>Special Needs/ELL</p> <p>Any student requiring further accommodations and/or modifications will have them individually listed in their 504 Plan or IEP. These might include, but are not limited to: breaking assignments into smaller tasks, giving directions through several channels (auditory, visual, kinesthetic, model), and/or small group instruction for reading/writing</p>

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<ul style="list-style-type: none"> • Variety of Repertoire: 3-5 extra song selections above and beyond expectation for non-auditioned class., College level selection • Music learned by sight reading • Use of manipulatives: Piano, Highlighters, Colored Pencils, Binders, Rehearsal Recordings and accompaniments, gadgets (mirrors, rubber bands, mints, bean bags, etc...) • Solfege scale worksheet exercises • Use of Technology: Choir website, cell phones, chrome books, recording devices • Assignments written on board. • Composer/ Song research – individual work 	<p>Folders, Rehearsal Recordings and accompaniments, gadgets (mirrors, rubber bands, mints, beanbags, etc...)</p> <ul style="list-style-type: none"> • Solfege scale worksheet exercises • Use of Technology: Choir website, cell phone, chromebook, recording devices • Assignments written on board • Composer/ song research –group/ individual work 	<p>Colored Pencils, Folders, Rehearsal Recordings and accompaniments, gadgets (mirrors, rubber bands, mints, beanbags, etc...)</p> <ul style="list-style-type: none"> • Solfege scale worksheet exercises • Use of Technology: Choir Website cell phone, chromebook, recording devices • Assignments written on board • Composer /song research as a class 	<p>ELL supports should include, but are not limited to, the following::</p> <p>Extended time Provide visual aids Repeated directions Differentiate based on proficiency Provide word banks Allow for translators, dictionaries</p>
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Unit 4 Title: CRITIQUE

Stage 1: Desired Results

Standards & Indicators:

VISUAL AND PERFORMING ARTS: MUSIC

Music Ensembles Standards: Creating

- Anchor Standard 2: Organizing and developing ideas.
 - Performance Expectations
 - 1.3C.12acc.Cr2a: Select and develop arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of cultures studied in rehearsal.
- Anchor Standard 3: Refining and completing products.
 - Performance Expectations
 - 1.3C.12adv.Cr3a: Evaluate and refine varied draft musical works based on appropriate criteria, including the extent to which they address identified purposes and contexts

Music Ensembles Standards: Performing

- Anchor Standard 6: Conveying meaning through art.
 - Performance Expectations

Tenor Bass Ensemble

- 1.3C.12adv.Pr6b: Demonstrate an ability to connect, engage and respond to audiences through prepared and improvised performances.

Music Ensembles Standards: Responding

- Anchor Standard 9: Applying criteria to evaluate products.
 - Performance Expectations
 - 1.3C.12adv.Re9a: Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts.

Music Ensembles Standards: Connecting

- **Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.**
 - **Performance Expectations**
 - 1.3B.12adv.Cn11a: Demonstrate how interests, knowledge and skills related to personal choices and intent when creating, performing and responding to music This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12adv.Cr2a, 1.3A.12adv.Cr3b, 1.3A.12.Pr5b, 1.3A.12adv.Re7a

2020 Visual and Performing Arts:1.2 Media Arts Standards

1.2.12adv.Cr1a: Fluently integrate generative methods, aesthetic principles and innovative thinking to form original ideas and solutions.

1.2.12adv.Cr1b: Fluently integrate a sophisticated personal aesthetic for media arts productions

1.2.12adv.Cr1c: Knowledge of systems, prototypes and production processes with consideration of complex constraints of goals, time, resources, and personal limitations.

1.2.12acc.Cr1a: Strategically use generative methods to create multiple ideas and refine artistic goals that increase aesthetic depth.

Career Readiness, Life Literacies and Key Skills

Standard	Performance Expectations	Core Ideas
9.4.2.Cl.1	Demonstrate openness to new ideas and perspectives	Critical thinkers must first identify a problem then develop a plan to address it to effectively solve the problem.
9.4.12.Cl.3:	Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1).	Innovative ideas or innovation can lead to career opportunities.

Content:

- Complete a rubric with numeral values and provide constructive criticism with appropriate terminology.
- Listen analytically.
- Compare and contrast qualities of various performances.

Skills(Objectives):

- Identify elements of music, including dynamics, articulation, rhythm, tone, and interpretation.
- Demonstrate and analyze performance etiquette.
- Be introduced to aural models of superior choral singing.
- Identify the techniques involved in blending and how to recognize a blended sound.

Interdisciplinary Connections:

Students will combine learning from multiple disciplines to come up with new ways to think about creativity, performance and perspectives.

Stage 2: Assessment Evidence

Performance Task(s):

- Independently or in groups sing their voice part's melodic line within a four part harmony using solfege syllables.
- Imitate rhythmic patterns and identify pulse within the music

Other Evidence:

- Self-assessment, Observations, Dialogues, etc.
- Recordings

Tenor Bass Ensemble

<ul style="list-style-type: none">Will move in a manner appropriate to the given feel of rhythmic patternIdentify and articulate the musicality in each choral score			
Stage 3: Learning Plan			
Learning Opportunities/Strategies: <ul style="list-style-type: none">Guidelines for Interpretation of musical performanceMusical stylesBeginning, Middle, EndThe AccompanistConfidence and Stage FrightOn StageAlumni/outside speaker with expertise inVocal vocation to workshop students on solo repertoirePeer evaluations and written and oral feedback after performancesCritical ListeningSelf reflections regarding development and progressViewing performance assessment	Resources: <p>Social Studies Resources:</p> <ul style="list-style-type: none">The New Jersey Amistad Commission Interactive CurriculumNJ Commission on Holocaust EducationLearning for Justice <p>LGBT and Disabilities Law Resources:</p> <ul style="list-style-type: none">GLSEN Educator ResourcesSupporting LGBTQIA Youth Resource ListRespect Ability: Fighting Stigmas, Advancing Opportunities <p>Handouts/worksheets on proper vocal hygiene</p> <p>Choral scores</p> <p>Pencils/highlighters</p> <p>“Group Vocal Technique” by James Jordan</p> <p>Lux-Vox</p> <p>Hearphones</p>		
Differentiation *Please note: Teachers who have students with 504 plans that require curricular accommodations are to refer to Struggling and/or Special Needs Section for differentiation			
High-Achieving Students	On Grade Level Students	Struggling Students	Special Needs/ELL
<ul style="list-style-type: none">Auditioned ClassDivided into Vocal sections: Tenor 1, Tenor 2, Baritone and BassWork in Large and Small groupsStudent conductedWork in QuartetsTeacher Model singingStudents lead and model vocal exercisesVariety of Repertoire: 3-5 extra song selections above and beyond expectation for non-auditioned class., College level selectionMusic learned by sight reading	<ul style="list-style-type: none">Non- AuditionedDivided into Vocal sections: Soprano, Alto, Tenor, BassWork in large and Small groupsTeacher Model singingVariety of RepertoireSheet music in HandMusic taught through solfege and by roteUse of manipulatives: Piano, Highlighters, Colored Pencils, Folders, Rehearsal Recordings and accompaniments, gadgets (mirrors, rubber bands, mints, beanbags, etc...)Solfege scale worksheet exercisesUse of Technology: Choir website, cell	<ul style="list-style-type: none">Non- AuditionDivided into Vocal sections: Soprano, Alto, Tenor, BassWork in large and small groupsPeer mentorsTeacher model singingVariety of RepertoireSheet Music in HandMusic taught through solfege and by roteUse of manipulatives: Piano, Highlighters, Colored Pencils, Folders, Rehearsal Recordings and accompaniments, gadgets (mirrors, rubber bands, mints, beanbags, etc...)Solfege scale worksheet exercisesUse of Technology: Choir Website cell	<p>Any student requiring further accommodations and/or modifications will have them individually listed in their 504 Plan or IEP. These might include, but are not limited to: breaking assignments into smaller tasks, giving directions through several channels (auditory, visual, kinesthetic, model), and/or small group instruction for reading/writing</p> <p>ELL supports should include, but are not limited to, the following::</p> <p>Extended time</p> <p>Provide visual aids</p> <p>Repeated directions</p> <p>Differentiate based on proficiency</p> <p>Provide word banks</p> <p>Allow for translators, dictionaries</p>

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<ul style="list-style-type: none"> • Use of manipulatives: Piano, Highlighters, Colored Pencils, Binders, Rehearsal Recordings and accompaniments, gadgets (mirrors, rubber bands, mints, bean bags, etc...) • Solfege scale worksheet exercises • Use of Technology: Choir website, cell phones, chrome books, recording devices • Assignments written on board. • Composer/ Song research – individual work 	<p>phone, chromebook, recording devices</p> <ul style="list-style-type: none"> • Assignments written on board • Composer/ song research –group/ individual work 	<p>phone, chromebook, recording devices</p> <ul style="list-style-type: none"> • Assignments written on board • Composer /song research as a class 	
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Pacing Guide

Course Name	Resource	Standards
MP 1 & 3		
UNIT 1 Using My Vocal Instrument September/January/February	CHAPTERS Welcome/Expectations Foundations of Singing: Posture, Breath support, resonance Build and reinforce teamwork in ensemble singing. Unit Online Assessment:	1.3C.12int.Cr3b: 1.3C.12prof.Cr3b: 1.3C.12prof.Pr5a: 1.3C.12nov.Re9a: 1.3B.12prof.Cn10a: This Performance Expectation is embedded in the following Artistic Processes: 1.3A.12prof.Cr2a, 1.3A.12prof.Cr3b, 1.3A.12prof.Pr5b, 1.3A.12prof.Re7a 1.3C.12int.Cn10a: Performance Expectation is embedded in the following Artistic Processes: 1.3A.12int.Cr2a, 1.3A.12int.Cr3b, 1.3A.12int.Pr5b, 1.3A.12int.Re7a
MP 2,3 & 4		
UNIT 2 Musicianship November/December/March/April	CHAPTERS Review basic notation. Analyze scores for solfege on each part Sight-reading: Solfege Analyze scores Choose repertoire	1.3C.12acc.Cr2a: 1.3C.12adv.Cr3a: 1.3C.12adv.Pr5a: 1.3C.12adv.Pr6b: 1.3C.12acc.Re8a: 1.3C.12adv.Re8a:

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	<p>Discuss the historical background of literature.</p> <p>Diction:</p> <p>Vocal Production</p> <p>Expand vowel unification for ensemble blend and balance.</p> <p>Consonants</p> <p>Dynamics</p> <p>Articulation</p>	<p>1.3B.12acc.Cn10a: Artistic Processes:</p> <p>1.3A.12acc.Cr2a, 1.3A.12acc.Cr3b,</p> <p>1.3A.12acc.Pr5b, 1.3A.12acc.Re7a</p>
MP 2,3 & 4		
<p>UNIT 3</p> <p>Performance</p> <p>December/January/March/May/June</p>	<p>CHAPTERS</p> <p>Begin to refine/memorize Concert Literature.</p> <p>Create recordings of rehearsals for class evaluation, critique and discussion.</p> <p>Invite students to share observations about their performance as well as the performance of others.</p>	<p>1.3C.12acc.Cr2a:</p> <p>1.3C.12adv.Cr3a:</p> <p>1.3C.12adv.Pr5a:</p> <p>1.3C.12adv.Pr6b:</p> <p>1.3C.12acc.Re8a:</p> <p>1.3C.12adv.Re8a:</p> <p>1.3B.12acc.Cn10a: Artistic Processes:</p> <p>1.3A.12acc.Cr2a, 1.3A.12acc.Cr3b,</p> <p>1.3A.12acc.Pr5b, 1.3A.12acc.Re7a</p>
MP 2,3, & 4		
<p>UNIT 4</p> <p>Critique</p> <p>December/January/March/June</p>	<p>CHAPTERS</p> <p>Focus on the memorization of Concert Literature.</p> <p>Discuss and reinforce Performance Etiquette and expectations.</p> <p>Attendance and participation in Full Choir and additional after school rehearsals</p> <p>Concert Performance</p> <p>Assist with breakdown and cleanup of Concert hall and classroom</p> <p>Analysis of Concert performance.</p>	<p>1.3C.12acc.Cr2a</p> <p>1.3C.12adv.Cr3a:</p> <p>1.3C.12adv.Pr6b:</p> <p>1.3C.12adv.Re9a:</p> <p>1.3D.12acc.Pr6a:</p> <p>1.3D.12adv.Pr6a:</p>